

# OTRR OLD RADIO TIMES

Official Newsletter of the Old Time Radio Research Group

May-June 2022

[www.otrr.org](http://www.otrr.org) [Groups.io](https://groups.io)

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## *The Goldbergs*, or My Attempt at Radio Show Archaeology Michael W. Miller

A brief time ago, I authored an article on soap opera myths related to *Ma Perkins* and *The Goldbergs*. In that article, I mentioned that I would soon have the corrected show dates for the episodes located in the OTRR library. While I had a fairly high certainty on about 75% of the correct show dates for *The Goldbergs*, there were some that I had no idea. Plus, I knew the show numbers were incorrect and I did not have a way to deduce them. What to do? Should I just make the corrections that I knew of, or should I go for the jackpot? Unlike most OTR shows, the internet revealed the location of *The Goldbergs* scripts. The scripts are part of the *Gertrude Berg Papers* at the Syracuse University Bird Library Special Collections Research Center.

At first, I wrote to the library to see if there was any way possible to review scripts without driving five hours and having to stay in a hotel. I thought about just requesting digital copies of the first few pages of a script from random weeks to see if I could piece it together. After reflecting on it for a couple of weeks, I thought that it would be a neat experience to go there and actually dig through the scripts to find out what secrets they revealed. I thought, "Hey, this might be the closest I ever get to being *Indiana Jones!*"

I contacted the library and scheduled my one-day visit. One day? Having not



Gertrude Berg

done any type of research at a library in about 35 years (and that was technical research on how to gasify coal), I had no idea if a single day would give me enough time to complete my task. I had guessed dates for over 90% of the shows and, if I had guessed correctly, I thought I could do the review quickly.

Two weeks later I was in my car driving to a cheap hotel on the outskirts of Syracuse, NY. On Tuesday, February 8, 2022, I arrived bright and early at the Bird Library and went up to the sixth floor to the Special Collections Research Center. After my orientation, I was off to my table, computer in hand with my *Goldbergs* spreadsheet open, to start going through the first of the thirteen boxes of scripts from 1938-1945 and 1950 that I had requested. My anticipation was high. What would I find? In addition to show dates, would I find

the actor and director names, show titles, episode numbers, and the correct spelling of character names?



I decided to start with a 1941 box as I figured I had guessed most of those show dates correctly and it would be a good gauge as to how quickly things would go. I dove in and found 1) There were multiple copies of the script for each day. 2) One script was always signed by Berg. 3) One copy of the script for each day had a title for the episode. 4) The opening and closing commercials were not in the script. 5) There were episode numbers. 6) There were episode dates. Much to my disappointment, there were no actors listed, nor was the director listed anywhere.

The good news was that I did have the 1941 show dates correct based on clues I had picked up while listening to episodes (holidays, Friday/Monday announcements, etc.). However, it was extremely tedious trying to get the correct episode numbers to the recordings in the OTRR library. Sometimes there were typos on the scripts and sometimes they were just incorrect. For instance, for six days in the middle of 1941 the show numbers were all off by five. Also, typing in the episode titles took quite some time. So, by lunchtime, I was only in my second box and still in 1941!

As luck would have it, after the November 3, 1941, episode show titles disappeared. As I mentioned earlier, the script title was only on a single script for each day and the other copies did not have a title. Did Berg stop titling each script, or did those copies just not get saved? I suspect Berg stopped titling them as the paper and font used for the titled scripts continued to appear in the files just without the title. However, this is pure speculation. To save time, I did not record the titles for shows prior to

1941 unless the audio was available on the OTRR library. As I was getting into the groove, my speed increased and I was much quicker getting through 1938-1940 and the first half of 1942. As I got to the end of the day, I asked the librarian if I could come back the next day even though I had only requested a single day. She said I could. At the end of day one, I had only completed six of the thirteen boxes.

Even though I had seven boxes remaining, I was optimistic that I would finish by noon on day two. One reason for the optimism was that one story thread I call the "Eugene and Florence Divorce" was horribly misdated as the middle of 1942. I knew it was not from then because the "Emma" story thread was still going at that point. I knew it had to be somewhere between late 1942 and mid-1944. I had not requested all the script boxes, because I had looked at episode summaries of existing recordings between 1943-1944 at the UCLA Film and Television Archives and knew the "Divorce" story thread did not appear there. After looking through all the remaining 1942 scripts and the early 1943 scripts, no "Divorce" thread was uncovered. I had failed.

Downtrodden, I began working on the final story threads in circulation from 1944 until the end of soap opera run in March 1945. As I made my way to late December 1944, I found a folder with some very wrong show numbers. As I looked closer, the days of the week were not right, either. Puzzled, I looked closer at the first script for that week. It was from December 1943 and was the end of the "Divorce" story thread! Now, it was not all happy ending, though. The *Gertrude Berg Papers* are housed off-site, so it would take a day or two to retrieve the correct boxes and I was leaving that day. However, I now had a good guess as to when the "Divorce" story thread took place as I knew when the prior story thread ended (existing UCLA recording) and when the "Divorce" thread ended based on the misfiled scripts I had just found. I submitted a written request to the library for a few pages of scripts during that period to successfully complete my mission. These would become available several weeks later.

I quickly finished the 1944-45 episodes review. All of the OTRR library dates from this period were wrong, but the episode numbers were correct. All that remained was a very brief review of the 1949-1950, 30-minute sitcom version. I finished my notes, shut down the computer, and started my five-hour

trek homeward. Upon leaving the library, I was greatly confident I had a complete log from late 1938 through the end of the soap opera in 1945 and for the 1949-50 sitcom. I was also positive I had correctly dated and numbered the existing shows in circulation.

Once home, I began cleaning up my notes to share with the OTRR library. While I was 100% confident upon leaving the library, once I got home and reviewed my notes, I discovered some anomalies. So, I will not claim that my final product is perfect, but it is in a much better place than it was and maybe some intrepid individual will dive in some day and correct any mistakes I may have made. At least the story threads are now properly sequenced and, if you are inclined, you may listen to them. Below is my brief synopsis of the threads with no spoilers. First, here is a quick summary of the 1938-1945 show for those not familiar.

### ***The Goldbergs 1938-1945***

The Goldbergs are a Jewish family from New York City who have recently moved to Lastenbury, Connecticut and are renting a farm. The family consists of mother Molly, father Jake, son Sammy (college age), daughter Rosalie (age 16), dog Sporty, cat, usually only referred to as “Kitty,” and, later, Uncle David. Molly is the main character, a homemaker, and is always opening her door for someone needing help. She plays matchmaker and ultimately sees the good in everyone, even those who have wronged either her or her family.

Molly’s husband Jake, a former tailor, has a job at the Lastenbury Mill and is often exasperated at Molly’s matchmaking and the seemingly endless houseguests Molly is trying to aid. Though often arguing with Molly and disagreeing with her methods, he ultimately supports her, thus we know Molly really runs the household. Sammy is in college and frequently falls in and out of love before being drafted into the service and getting married. Rosalie, frequently referred to as Rosie, has the occasional romance, but is mostly trying to help mother, father, and brother with whatever situation they are facing. She also has an awkward admirer named Seymour who works at the mill for her father. Uncle David who later comes to live with the Goldbergs, is a bit of a mousy worrier, and finally becomes more of the male lead as the role of Jake is diminished.

Some have written, including Jim Cox in the excellent book, “The Great Radio Sitcoms,” that *The Goldbergs* is a situation comedy. It really is not although there are comedic elements to the episodes including: 1) Molly occasionally utilizing the incorrect word, 2) Jake frequently needing bicarbonate for indigestion caused by Molly’s activities, and 3) Everyone always interrupting whoever is on the phone.

Perhaps the comedy tag has been applied due to Berg playing Molly with a Jewish-American accent, but it is not really dialect humor except when Molly is utilizing the incorrect word. Incorrect words were not always played for comedy as sometimes Molly is perturbed when Rosie corrects her mother’s English. Berg used the same accent in *The Campbell Playhouse* drama “Counselor at Law” on January 6, 1939, playing the mother of Orson Welles’ character. Perhaps one of the show’s 15-minute episodes can be considered a situation comedy. That is the Thanksgiving Day episode from November 20, 1941. No need to listen to other episodes around it as the on-going story thread is not utilized during the broadcast. The 1949-1950 reboot is closer to a situation comedy with complete stories in individual 30-minute episodes. However, even 1949-50 newspapers were confused during the 30-minute run noting it some weeks as a drama and other weeks as a comedy in the daily radio listings.

### **Story Threads**

“Lastenbury Mill” March - April 1938: The Goldbergs are trying to help the town raise money so they can buy the local mill to provide residents with employment. Unfortunately, there are only three shows in recorded form.

“Joyce” July 1938: Sammy Goldberg falls for a strange girl named Joyce. Only two episodes exist and the second is a partial recording. The partial is either part of a rehearsal or an unedited recording.

“Sylvia” December 1940 – August 1941: Another Sammy love interest, but Sylvia and her family are complicated. Raymond Edward Johnson stars as Dr. Christopher Keator, psychiatrist.

“Oriane and Mr. Weihe” September 1941 - February 1942: Molly finds a woman, Oriane, and her child hiding in the barn and takes them in. Mr. Weihe owns the Goldberg house and comes to live with them after he is released from prison. There is a

love triangle that develops between Oriane, Mr. Weihe, and Dr. Christopher Keator.

“Rosie Loves Walter” February 1942 – June 1942: Walter, a young man Dr. Christopher Keator is treating, comes to live with Dr. Keator Sr. Rosie Goldberg falls in love with Walter, but Walter comes from a very wealthy family.

“Emma” July 1942 – September 1942: Uncle David comes to visit and brings a young girl, Emma, with him. The Goldbergs hire Emma as a maid and Molly tries to fix her up, not knowing that Sammy loves her and that Emma is no good. The very end of this story thread is missing, but several elements of the story are concluded by the end of the surviving recordings.

“Eugene and Florence Divorce” September 1943 – December 1943: Eugene wants to divorce his wife, Florence, so Florence, her children, and her best friend, Ann, come to stay with Uncle David and the Goldbergs. The beginning and end of this story thread are missing. What is available is towards the middle/end and is enough for you to figure out what will happen.

“Mike and \$25,000” November 1944 – January 1945: On their way to Mexico the Goldbergs end up getting \$25,000 on a bus in Texas. The money belongs to Mike Hilton and he wants it back. There is some violence in one episode of this story thread which is unusual for the series. The beginning of the thread is missing, but there is enough recap given in the existing episodes to piece it together.

“Molly, Amadeo, and Mr. Reynolds” January 1945 – March 1945: The final story thread. The Goldbergs return from Texas and have a young Mexican boy, Amadeo, staying with them. Mr. Reynolds, a wealthy and suspicious character in Lastenbury, is running for town council against Molly. The final three shows of the series are missing, but this story thread wraps up in the last available circulating episode.

### **Some miscellaneous trivia from the scripts**

1. As I mentioned, there are no actors listed anywhere in the scripts. The only names I found were on the back of a single script from April 24, 1941, and it has Raymond Johnson, Bart Robinson, and Sherling Oliver written on the back. There are no other comments, just the three names written in cursive.

2. The script supervisors listed most often were Corlis Wilbur, Gilbert Ralston, Walter Gorman, and Evelyn Pierce/Peirce.

3. For 1938 there are two dates on each script; a recorded date and an aired date. The aired date is the latter date of the two and is what I used in the log.

4. For 1943-1945 there are also two dates, but this is a bit more puzzling. There is a script date and a recorded date with the recorded date being 2 weeks *later* than the script date. The script date must be the day the episode aired as these match holidays and historical events mentioned during the shows, they are consistent with the episode numbers prior to the two-date scripts appearing, and they tie in with the end of the series on March 30, 1945. My updated log uses the script date.

5. Handwriting on the script for May 5, 1942, notes that this script was originally intended for Monday of that week, but the death of one of the actor's mother-in-law pushed this script back to Tuesday. Unfortunately, I could not decipher Berg's handwriting to figure out which actor was impacted, but it had to be the actor playing Walter or the actor playing Mr. Jerome as neither of them appear in the revised Monday show. This is also why you will see what appears to be episode numbers being wrong for this week in the log. For the other episode numbering errors that I found (and there were several), I corrected them in the log. However, this one was unique, so I left the script numbers as typed for this specific week.

6. For the show of Friday, September 5, 1941 (show number 1940), you will see the script title is “Gone But Not Koggtth Forgot.” That is not a typo in the log. That is exactly how it appears on the script. It is likely a typo on the script, but what it was supposed to be neither myself, nor the folks working that day at the Special Collections Research Center could figure out.

7. The 1944-45 scripts did include the commercials. For the first episode where Molly says, “Hello duz everybody?” the script still contained her prior opening, “Hello, is anybody?” The script for the next day, however, does have Molly's new opening.



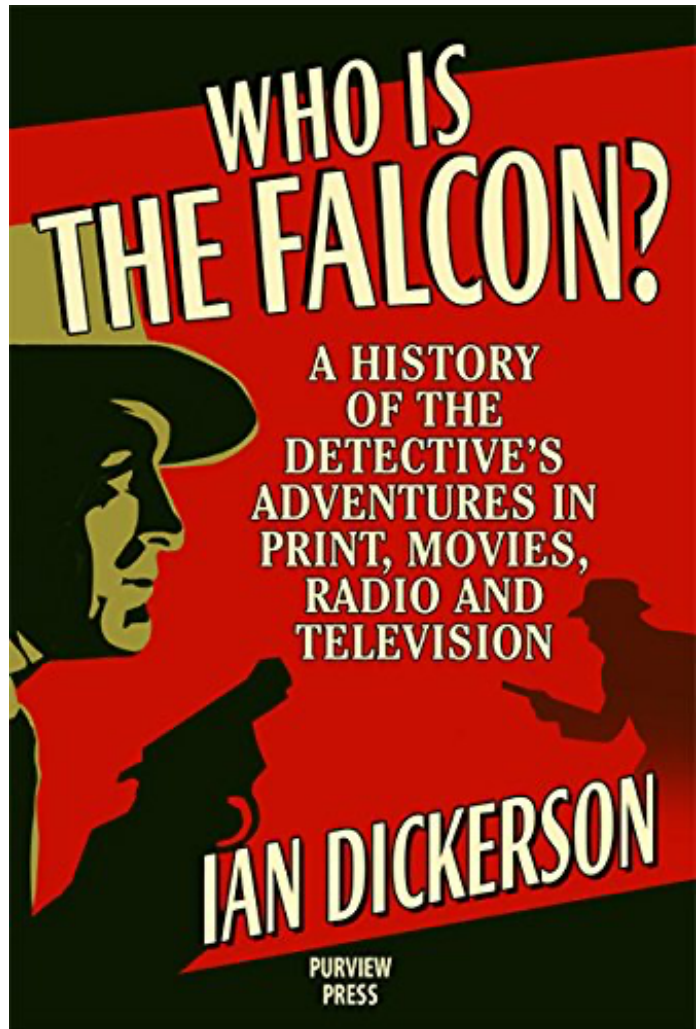
*Who Is the Falcon?*  
*A History of the Detective's Adventures in  
Print, Movies, Radio and Television*  
Reviewed by Martin Grams

To some he is Gay Stanhope Falcon, the freelance adventurer and trouble-shooter from Michael Arlen's 1940 short story. To others he is Gay Lawrence, the English gentleman detective portrayed by George Sanders in those wonderful RKO films of the early 1940s. You may know him as Tom Lawrence, Michael Watling, Malcolm J. Wingate, or Mike Waring. Which one is the real Falcon? For a large number of people who never saw *The Falcon* movies or listened to *The Falcon* radio programs, the larger question is "Who is the Falcon?" Author Ian Dickerson knows and he provided us with a 362 page book documenting the history of the fictional detective that has been elusive to even the most dedicated reader of hard-boiled crime fiction.

The fictional detective, often regarded as (a good imitation of Leslie Charteris' *The Saint*, started out as a short story and was quickly licensed to RKO for a series of B-mysteries starring George Sanders, following by Tom Conway (who played The Falcon's Brother). Then came the radio program which aired over more than one network, an Australian rendition on radio, then a one-season TV series with Charles McGraw in the lead.

"Ready with a hand for oppressed men, and an eye for repressed women," The Falcon character was once referenced in Leslie Charteris' 1943 novel, *The Saint Steps In*, as "a bargain-basement imitation." Until now, there were but brief entries in encyclopedias about the radio program and movies, and even less for the television rendition. Little was known about the character, the creator and the history of the program. The majority of the write-ups were focused on the plots and premise of those renditions. Ian Dickerson went to considerable effort to browse archives and archival materials to ensure we now have an extensive tome about the subject. Commentary on the character's birth in print, a complete overview of his time on the silver screen, a broadcast log of his adventures on radio (both in the United States and in Australia), and an accounting of the short-lived television program is contained within

the 360 pages. There is also a full reprint of a Falcon story from *Radio Mirror* magazine. Help show your support and display of thanks to Ian Dickerson for going to the effort by digging through archives to produce these welcome tomes.



*Top Secret*  
Ryan Ellett

It was announced in May 1950 that Ilona Massey had been signed for the NBC summer series *Top Secret*. Massey was a Hungarian-born actress who had appeared on Broadway in the 1943 *Ziegfeld Follies* and in a handful of Hollywood features including *Frankenstein Meets the Wolf Man*, *Holiday in Mexico*, *Rosalie*.

*Top Secret* was slated to replace *The Adventures of Christopher London* in the Monday night 10:30 (EST) time slot. Both series featured tales of international intrigue, a genre quickly gaining favor in the post-War landscape. *Top Secret* was one of several summer replacement series on NBC that year, a number of which featured female leads. Others in this summer replacement class included *Kitty Pepper* (with Arlene Francis), *The Penny Singleton Show*, *The Cass Daley Show*, *Sara's Private Caper* (with Sara Berner), and *Tugboat Annie* (with Betty Garde).

Harry Junkin was tapped to direct *Top Secret* and Alan Sloane wrote the scripts. The series was the result of survey data done by NBC indicating listeners were getting tired of the private eye stories that were so prevalent during the 1940s and wanted something different with a bit more realism. Their research department reported back "a strong preference for naturalistic, hard-boiled action without fancy frills." *Wanted* and *Confidentially Yours* also emerged from this corporate research.

*Top Secret* aired from June 12 to October 26, 1950. It aired on various days and in different timeslots during that run.

The Old Time Radio Researchers released their first edition of the *Top Secret* Maintained set in January, 2022 (v. 2201). [It can be accessed here via Archive.org](#). Make sure to read the included special notes by Don Carr that explains the numbering and naming of the files that we used in this set.



Radio Enthusiasts of Puget Sound  
Larry Maupin

I am a member of the OTRR as well as the online librarian of Radio Enthusiasts of Puget Sound. As part of an outreach program intended to extend the resources of the REPS online library to members of other OTR groups, I invite you to become a provisional member. As such, you will receive all new material acquired by the online library that is released to full members. This will include all new distros, each complete with an introduction, episode summaries and research notes for all the shows in each set. Four new ones will be released before the end of July, and you may get them all depending on how soon you join the group after reading this.

I will also send you everything the library acquires from dealers, donations and the personal collections of members for the term of your provisional membership. These memberships are free and come with no obligation on your part. Some of the episodes you will receive will be rare and difficult if not impossible to obtain elsewhere, and others will have one or more properties that make them especially valuable to collectors.

To accept this invitation, just send an email to me at [lmaupin@columbus.rr.com](mailto:lmaupin@columbus.rr.com) and type "Provisional Membership" as the subject, and I will do everything necessary to get you set up. The term of your provisional membership will be for at least the rest of this year as long as you download the episodes I send you from the REPS Dropbox. By download I mean click on the link embedded in each email you receive, and that will enable you to hear the show at once, and you will have it for your own collection. If at any point you want to join the group and become entitled to all the benefits full members receive, you can do so at [repsonline.com](http://repsonline.com) by paying the \$25 annual dues.

If you need any help with anything associated with this process, just send a message to me. I always reply to emails as soon as I have read them.

Ilona Massey  
Kathy Hammel

The star of radio's *Top Secret* (1950) seemed unlikely to end up as a Hollywood personality. Born Ilona Hajmassy, Ilona Massey most sources say, was born in Budapest on June 16, 1910, though other sources put her birth date in 1912. All sources agree that her family in Budapest, Hungary was abysmally poor. However, Ilona looked beyond her humble beginnings and worked towards a dream of being an opera singer. At 14 she went to work as a seamstress for about \$12 a week and parceled out a bit of her hard-earned money for singing lessons.

It wasn't just her singing that turned heads. Blonde and blue-eyed Ilona was an exceptional beauty. Certainly that couldn't have hurt her hopes for a career on stage. As a young adult she went to Vienna to try her luck at the City Opera and worked as an understudy. According to one Hollywood biography, she got her chance when she went on for an ailing star. Others say she was discovered by a Hollywood talent agent for MGM while singing at a party. In any case, she found herself in Hollywood contracted to MGM by 1937.

Massey learned English even while performing in movies. Within two years she'd become fluent in English and was taking on larger roles. None of her movie roles were major hits, but her lovely singing voice and blonde-bombshell figure kept her working in the business whether in movies, on stage, or in some radio spots through the late 1930s, 1940s and most of the 1950s. Her sultry voice and foreign accent may have been what suggested her for the lead role of Baroness Karin Gazer in the radio drama *Top Secret*. She continued her acting after *Top Secret*, with some additional movies and television appearances.

Ilona was married four times. Three were youthful and brief marriages, but the fourth in 1955 was to a highly placed Air Force officer, Donald Dawson, one-time aide to Harry S Truman. Hollywood is a long way from Washington DC, but it may be that Ilona met Donald while picketing against Communism in the Capitol. She'd brought family members to the USA from Hungary and the experiences they shared about life under communist rule turned her into an activist.



Ilona Massey

Ilona once remarked that she was a simple girl and probably always would be. Her early years of abject poverty caused her to be content with a roof over her head, clothes to wear, and enough food to eat. She seemed unsuited to the fairytale world of Hollywood and her plain speaking was not always considered proper for a "star". This may be why, after her marriage to Donald, she made few acting appearances and settled into the life of the wife of a politically connected retired military man. Ilona Massey passed away in August 1974 at Bethesda, MD after a brief illness.



## Radio 100 Years Ago

Enjoy a look back at what was going on in the world of broadcasting 100 years ago.

### Pittsburgh District

#### WESTINGHOUSE RADIO STATION KDKA

360 Meters East Pittsburgh, Pa.  
Eastern Standard Time

Sunday, June 25, 1922

- 10:00 A.M. Services of the Calvary Episcopal Church, Pittsburgh, Pa., Rev. E. J. VanEtten, Rector. Harvey B. Gaul, organist and director.
- 1:45 A. M. Children's Bible Story—"The Shadow on the Wall."
- 2:00 P. M. Radio Chapel from Westinghouse Station KDKA, conducted by Rev. W. D. Lewis, Pastor, Oakdale Presbyterian Church, Oakdale, Pa.
- 7:00 P. M. Services of the Point Breeze Presbyterian Church, Fifth and Penn Avenues, Pittsburgh, Pa.

Monday, June 26, 1922

- 6:00 P. M. Weekly Survey of Business Conditions. National Industrial Conference Board. From Pittsburgh Post Studio.
- 7:00 P. M. "Household Sanitation as a Tuberculosis Preventative." Dr. J. Shiles, Chief Resident Physician, Pittsburgh Tuberculosis Hospital, Pittsburgh. From Pittsburgh Post Studio.
- 8:00 P. M. Versatile entertainment by the Brentwood Trio; Pearl Crawford Van Orsdale, pianist; Robert W. Schwartz, cello; Edward Heins, violin.
- "Minuet in G," Beethoven; "Serenade," Grondahl; "Andante Cantabile," Tchaikowsky; "Arabian Serenade," Langly; "La Serenata," Toselli.
- Readings by Ricke Jacobsky. Concert by the Bellevue U. P. Church Quartet; Mrs. Anna Wilson Felter, soprano; Mrs. William L. Stone, contralto; Walter E. Close, tenor and D. J. George, bass. George J. Macleod, organist and director.
- Quartet:—"Carmena Waltz Song," Wilson; "One Fleeting Hour," Dorothy Lee; "Moonlight," Eaton Fanning. Contralto Solo:—"Hard Trials," Burleigh; "April Fool," Gartlan; "Little Pig Nose," Wilson. Tenor Solo:—"Heart of Gold," Manney; "Invictus," Bruno Huhn; Soprano Solo:—"Song of the Robin," Anna Case; Bass Solo:—"Goodbye" Tosti.
- 8:45 P. M. Returns, blow by blow, of the Greb-Walker boxing match at Forbes Field, Pittsburgh. From Pittsburgh Post Studio.

Tuesday, June 27, 1922

- 6:00 P. M. Weekly Dress Talk. From Pittsburgh Post Studio.
- 7:00 P. M. "Why Colleges and Schools Promote Athletics." Prof. Andrew Kerr, Athletic Coach, University of Pittsburgh. From Pittsburgh Post Studio.

8:00 P. M. Musical Program by the Victor C. Reiber Trio. Mrs. Joseph Frank, violin; Eugene Baker, pianist; and Victor C. Reiber, cello. Readings by Dorothy Metz. G. J. Macleod, baritone soloist and director of music at Bellevue U. P. Church, Bellevue, Pa.; Ruth St. Clair, pianist and accompanist.

Baritone:—"Friend o' Mine," McGill; "Hads't Thou but know'n," DeKoven; "To the Sunshine" "Thou'rt Like a Tender Flower," Schumann; "Morning Hymn," Henschel; Piano:—"Turkish March," Beethoven; "Sonnenstrahl," Koelling; "Impromptu," Reinhold.

Wednesday, June 28, 1922

- 6:00 P. M. Weekly Summary of "The Iron Age." "Careful Crossing Campaign." F. H. Babcock, Supervisor of Safety, P. & L. E. R. R. From Pittsburgh Post Studio.
- 7:00 P. M. "The Care of the Scalp, and Hair." Mrs. Clapper, "The Lady Anne Shop," Pittsburgh, Pa. From Pittsburgh Post Studio.
- 7:30 P. M. "Bird Imitations for the Children." C. C. Anthony, D. D. S., Pittsburgh. From Pittsburgh Post Studio.
- 8:00 P. M. March Sharpshooters, String Trio. Program vocal trio "Waikiki," with string instruments: "Angel Child," solo by Blanche Hitchens; "Weep No More My Mammy," vocal trio: "Hilo," String Trio; "Ma," duet by Beatrice and Elizabeth Downey; whistling solo by George Hitchens, "My Lady Jazz;" "Old Pal," solo by Elizabeth Downey; "Carolina Rolling Stone," duet by Blanche Hitchens and Elizabeth Downey; "Gee But I Hate to go Home Alone," solo by Blanche Hitchens; "Dapper Dan;" "Farewell to Thee," vocal quartet. Several funny stories by Joseph Meyers.

Thursday, June 29, 1922

- 6:00 P. M. "How to Keep Physically Fit through Systematic Exercise." Harry Greb, America's Champion Light Heavy-weight. From Pittsburgh Post Studio.
- 7:00 P. M. "Home-Furnishing—Modern and Practical." Miss. Harriett Webster of the Joseph Horne Company, Pittsburgh. "Character—the Basis of Credit." Alexander Dunbar, Vice-President and Cashier, the Bank of Pittsburgh, N. A. Pittsburgh. From Pittsburgh Post Studio.
- 8:00 P. M. Artists from the Violin Studio of Ralph Lewando; piano numbers by Ethel Turner, the studio of T. Carl Whitmer; Mrs. W. H. Yost, reader.

Friday, June 30, 1922

- 6:15 P. M. Popular concert by the Melodylane Synopators, of Pittsburgh. From Pittsburgh Post Studio.
- 7:00 P. M. "Seasonable Suggestions for the Home Garden." Harry R. Eby, County Agriculturist, Allegheny County Farm Bureau, Pittsburgh. From Pittsburgh Post Studio.
- 8:00 P. M. Concert by the Euterpean Trio.

Saturday, July 1, 1922

- 2:00 P. M. The Burley Novelty Entertainers, with "Saxi" Gunderman.
- 7:00 P. M. "The Automobile as a Necessity." George A. Hoeveler, President, Hoeveler-Stutz Motor Company, Pittsburgh. From Pittsburgh Post Studio.



8:00 P. M. Musical program by Mrs. C. Reed, soprano; Mrs. Keziah Thomas, contralto; George S. Thomas, tenor and Robert Johns, bass. Mrs. Robert Johns, accompanist, and Charles B. Archer, teacher of violin.

**Sunday, July 2, 1922**

- 10:00 A. M. Services of the Calvary Episcopal Church, Shady Avenue, Pittsburgh. Rev. E. J. VanEtten, Rector. Harvey B. Gaul, organist and director.
- 1:45 P. M. Children's Bible Story—"The Story of a Jawbone."
- 2:00 P. M. Radio Chapel from Westinghouse Station KDKA, conducted by Rev. W. Frank Silveus, D.D., Pastor First Presbyterian Church, Duquesne, Pa.
- 7:00 P. M. Services of the Emory Methodist Episcopal Church, North Highland Avenue at Rippey Street, Pittsburgh. Rev. W. Wofford T. Duncan, Minister.

**KDKA'S WEEK DAY SCHEDULE**

- 9:00 to 9:15 A. M. Music.
  - 11:30 to 12:00 M. Music.
  - 2:30 P. M. Results of all league baseball games by innings. On Saturday, those of the International and American Association will be included. Final scores each day will include all hits and errors.  
On Saturday, baseball scores and a special popular concert beginning at 2:00 o'clock.
  - 6:00 P. M. Baseball scores. Theatrical features.
  - 6:15 P. M. Special Addresses or Popular Concerts.
  - 6:45 P. M. Special News, Government Market Reports, Summary of New York Stock Exchange, Weather Report.
  - 7:00 P. M. Special Addresses by business men and women. Baseball Scores.
  - 7:00 P. M. Nightly Talks, courtesy Pittsburgh Post; "Somebody's Birthday Today," by Elsie Allen; "An Editorial for Women," by Florence Davies.
  - 7:30 to 8:00 P. M. Bedtime and Uncle Wiggily Story for Kiddies.
  - 8:00 to 9:00 P. M. Musical Program. Baseball Scores.
  - 9:55 to 10:00 P. M. Arlington Time Signals.
- Time given is Eastern Standard Time.  
For Daylight Saving Time add one hour.  
All Baseball scores are transmitted from the Pittsburgh Post Studio of Westinghouse Station KDKA.  
Steinway DUO-ART Reproducing Piano loaned by C. C. Mellor Company, Pittsburgh.  
Brunswick Phonograph loaned by Gray & Martin, Pittsburgh.

# SUMMER CONCERTS BY CAPITOL BANDS

## SIGNAL CORPS TRUCKS TO RECEIVE MUSIC

**Naval Station Will Broadcast Over 800  
Mile Range of Washington**

*(Special to RADIO DIGEST)*

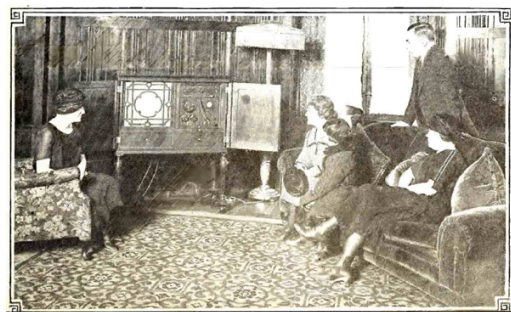
WASHINGTON.—Plans are under way for broadcasting summer band concerts held practically daily in the parks of Washington. Transmitting microphones will soon be erected in the band stands at the White House and Potomac Park and connected by wires with the Naval Radio station at Anacostia, so that band concerts by the Marine and other bands can be broadcasted for the benefit of Radio enthusiasts within 800 miles from Washington.

Signal Corps Radio trucks may be stationed in out-of-the-way sections of the city to provide a means of listening in for



those who are so unfortunate as not to possess receiving sets. The Naval station at Anacostia will broadcast on 410 or 412 meters, between 7 and 8 p. m. but it is not yet known when the broadcasting will start.

*Radio Digest Illustrated, June 24, 1922*



*Radio Age, May 1922*

## Purchasing Groups

The Old Time Radio Researchers Purchasing Group:  
Contact Jim Wood at [OTRPG@Bookfixer.com](mailto:OTRPG@Bookfixer.com)  
Dues: 5\$ per month.

Ted Davenport Purchasing Group:  
Contact Ted at [tedotr52@gmail.com](mailto:tedotr52@gmail.com)  
Dues: 35\$ per month for 18 hours of both circulating and uncirculating material from transcription disc.

Doug Hopkinson Purchasing Group:  
Contact Doug at [auditorium117@gmail.com](mailto:auditorium117@gmail.com)  
Dues: \$30 for 7.5 hours.

## Support the *Old Radio Times*

Since its debut in December 2005, the *Old Radio Times* has been offered free to the old-time radio community. It is the only free group publication in the hobby and it will remain so. However, as a way to help readers show their appreciation for the zine, we've created a Patreon page where you can pledge a regular donation to the upkeep of the zine and the work of the Old Time Radio Researchers in general.

Visit [the Times' Patreon page](#) to become a subscriber, paying \$1 (or \$2, or more!) to our dusty coffer each time a new issue is published. We are currently on a bi-monthly schedule so the total annual cost could be as little as \$6.

## Visit Our Blog

Another little-known resource for the Old Time Radio Researchers is our blog, found [here](#). It was dormant after the death of Jim Beshires but in recent months we have reactivated it. Please subscribe to be automatically notified of new posts.

## A Reminder

The Old Time Radio Researchers online library remains one of the most valuable sources of downloadable OTR programs available freely to the wider public. Many newer members appear unfamiliar with this resource. [Visit here!](#)

## Wistful Vistas

From the Editor's Desk

Ryan Ellett

Temperatures are flirting with 100 degrees here in the heartland, so there is no doubt that summer is underway. I've got a number of OTRR projects on tap for this summer so my free time should be well accounted for.

The Old Time Radio Researchers have been setting a brisk pace this year; we've averaged the release of two Maintained sets per month this year along with a handful of Curated sets. May saw two updated sets: *The Danny Kaye Show* and *Frontier Gentleman*. We're super excited about *Frontier Gentleman* because it's our first collaboration with long-time dealer-collector Ted Davenport. He approached us about a joint venture in which we'd use his files in one of our distributions and the results are as phenomenal as you'd expect. Ted's recordings were tremendous upgrades to those used in our previous set, so we expect this release to be the benchmark for the series for a long time to come.

Another big announcement this month is the debut of our TikTok channel. That's right, the Old Time Radio Researchers have jumped into this new social media outlet with both feet! [If you're on TikTok, please visit us, follow us, and like our videos.](#) It's important to note that we're experimenting with different ways to share old-time radio in this one- to two-minute video format, so please share helpful ideas and suggestions you have. If you'd like to provide a video for the channel let us know what you have in mind. This is the group's channel, not just an individual's channel.

As usual, the *Old Radio Times* is always looking for new content. Book reviews, reminiscences, and historical articles are eagerly accepted. No professional writing experience necessary!



## Stay Tuned America Schedule

(All times are Central Standard Time)

### Monday:

06:30-07:00 - Unshackled!  
16:00-17:00 - When Radio Was! ENCORE! w/  
Greg Bell (Classic Episodes)  
18:00-19:00 - When Radio Was! w/ Greg Bell  
(Current Episodes)  
19:00-20:00 - Make Believe Ballroom w/Jeff  
Bressler (Repeat)  
21:00-23:59 - USA Classic Radio Theater w/  
Wyatt Cox

### Tuesday:

06:30-07:00 - Unshackled!  
16:00-17:00 - When Radio Was! ENCORE! w/  
Greg Bell (Classic Episodes)  
18:00-19:00 - When Radio Was! w/ Greg Bell  
(Current Episodes)  
19:00-21:00 - Same Time, Same Station - w/ John  
and Larry Gassman  
21:00-23:59 - USA Classic Radio Theater w/  
Wyatt Cox

### Wednesday:

06:30-07:00 - Unshackled!  
16:00-17:00 - When Radio Was! ENCORE! w/  
Greg Bell (Classic Episodes)  
17:00-18:00 - Anything Goes!! w/ Lise Avery  
(Repeat)  
18:00-19:00 - When Radio Was! w/ Greg Bell  
(Current Episodes)  
21:00-23:59 - USA Classic Radio Theater w/  
Wyatt Cox

### Thursday:

06:30-07:00 - Unshackled!  
16:00-17:00 - When Radio Was! ENCORE! w/  
Greg Bell (Classic Episodes)  
18:00-19:00 - When Radio Was! w/ Greg Bell  
(Current Episodes)  
19:00-21:00 - The Sounds Of Sinatra w/ Sid Mark  
21:00-23:59 - USA Classic Radio Theater w/  
Wyatt Cox

### Friday:

06:30-07:00 - Unshackled!  
12:00-13:00 - Anything Goes!! w/ Lise Avery (Repeat)  
16:00-17:00 - When Radio Was! ENCORE! w/ Greg  
Bell (Classic Episodes)  
18:00-19:00 - When Radio Was! w/ Greg Bell (Current  
Episodes)  
19:00-21:00 - The Great Music Club w/ Mike Shannon  
21:00-23:59 - USA Classic Radio Theater w/ Wyatt  
Cox

### Saturday:

06:30-07:00 - Unshackled!  
07:00-12:00 - Swing Thing w/ Fred Hall  
12:00-14:00 - Old Time Radio Classics w/ Jerry  
Haendiges  
14:00-15:00 - Make Believe Ballroom w/ Jeff Bressler  
15:00-17:00 - Memories In Melody w/ Matt Taylor  
17:00-19:00 - Seems Like Old Times w/ Craig  
Orndorff  
19:00-21:00 - American Standards By The Sea w/ Dick  
Robinson  
21:00-23:00 - The Sounds Of Sinatra w/ Sid Mark  
23:00-23:59 - WoodSongs Old Time Radio Hour

### Sunday:

06:30-07:00 - Unshackled!  
07:00-08:00 - The Roaring 20's  
08:00-09:00 - Sound Ideas w/ Clay Ryder  
09:00-10:00 - Jazz Rhythm w/ Dave Radlauer  
10:00-11:00 - Juke In The Back w/ Matt The Cat  
11:00-12:00 - Rhythm Sweet And Hot w/ Mike Plaskett  
12:00-19:00 - When Radio Was! w/ Greg Bell (Current  
& Weekend Episodes)  
19:00-19:30 - Imagination Theatre  
19:30-20:00 - Golden Days Of Radio w/ Frank Bresee  
20:00-21:00 - Powder River (Colonial Radio Theatre)  
21:00-22:00 - Anything Goes!! w/ Lise Avery  
22:00-23:59 - Archives Theater w/ Wally Stall



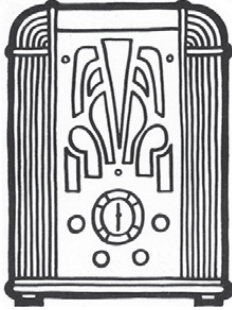


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Created in 1984, the Metro Washington Old-Time Radio Club is the second largest old-time radio club in the United States. Club members enjoy monthly club meetings, an annual luncheon, and a bi-monthly newsletter. You do not have to live in or near Washington, D.C., to become a member. The newsletter, RADIO RECALL, is mailed to members from all over the country and loaded with fascinating articles, news of what is happening in the hobby, recently-discovered “lost” programs and more. Why not join the hundreds who enjoy the newsletter, which can be sent via email in PDF format, or be mailed to you through the post office?



You can sign up to become a member on the club website.

[www.mwotrc.com](http://www.mwotrc.com)



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