



# The Old Radio Times

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## The Big Show

Starring  
Tallulah  
Bankhead

by Martin  
Grams, Jr

*The Big Show* was an NBC house-built package and an innovation in show business deriving its name from the fact that the talent roster each week included "the biggest names in show business" -- name guest stars chosen from ranks of music, drama, comedy in stage, motion-picture, concert, radio and television were all "top performers" in their own fields. *The Big Show* was the first program ever to be presented under NBC's new sponsorship plan known as "Operation Tandem," in which sponsors were offered participation in sponsorship of five top evening programs each week, no more than three sponsors to be included in each 30-minute program time. Prior to this, radio programs primarily featured only one sponsor throughout the time slot (although the same sponsor was able to promote more than one of their own products.) The

"Operation Tandem" shows were described over-all as the "Five Show Festival" including programs whose formats were varied to offer drama, variety, music, comedy and mystery.

The format of *The Big Show* was a variety program with repartee, music, dramatic sketches, comedy routines, excerpts dramatized from recent motion pictures and current Broadway hits, novelty monologues and instrumental and vocal novelties, special "spots" paying tribute to outstanding members of show business and other salutes to the more serious side of living such as the meaning of living and playing in a country like America, etc. *The Big Show* ran a total of two seasons and by the time the second season premiered, excerpts of recent motion pictures had been dropped in favor of current Broadway hits. Program guide

was handed out every week.

A great array of name guest stars each week were featured, averaging eight stars each week. The program was directed by Dee Engelbach, with James Harvey as the NBC producer (first season). Script writers included Goodman Ace, Welbourn Kelley, Frank Wilson, Mort Green, Selma Diamond, George Foster, Joel Murcott, plus a number of collaborators depending on the guests' needs. The musical background, bridges and specialties were arranged and in many cases composed especially for the program by the program's musical director, Meredith Wilson. Special lyrics from time to time by Sammy Kahn. The chorus and choir consisted of 16 voices. Choral Master Max Teer oversaw the vocals for the first season, Ray Charles for the second, with over all musical direction under orchestra leader Meredith Wilson.

### **Sponsor Breakdown**

September 30, 1951 to April 20, 1952, 6:30 to 8:00 p.m., EST

6:30 to 7 p.m. Portion sponsored by Reynolds Metals Co. on straight contract (not part of Operation Tandem)

7 to 7:30 p.m. Portion Tandem Available (sustaining under Tandem open to Tandem sponsors)

7:30 to 8 p.m. Tandem Sponsors

September 30, 1951 to April 20, 1952 Leggett & Myers

September 30, 1951 to April 20, 1952 Whitehall  
October 28, 1951 to April 20, 1952 American Chicle

December 23, 1951 only Western Union (straight contract)

January 13, 1952 only Buick, division of General Motors

February 10, 1952 only Elgin, division of Illinois Watches

Commercial announcer for Reynolds Metals:



Bert Cowlan The Leggett & Myers commercials on "Operation Tandem" were recordings featuring the "Chesterfield Stars."

### **Production Breakdown**

**Producer-Director:** Dee Engelbach

**NBC Producer:** James Haupt

**Writers:** Goodman Ace, Selma Diamond, George Foster, Mort Green and Frank Wilson. Others such as Joel Murcott and Dorothy Parker are indicated under their retrospective episodes.

**Music:** Arranged by Sid Fine. All music supervision by Meredith Wilson.

The first two broadcasts of the second season, September 30 and October 7, were transcribed from broadcasts done overseas. Since this is the first of many articles about *The Big Show*, and because the September 30 broadcast exists in recorded form, we'll focus on the season premiere later on. Every episode from the first season exists and is presently circulat-



*The iconic Tallulah Bankhead.*

ing among collector hands, so for this article we'll focus primarily on the second season episodes, the "lost" episodes of 1951. (We'll explore the 1952 broadcasts later.)

#### **Broadcast of October 7, 1951.**

Ben Smith is the announcer for the Paris broadcast.

Guests: Josephine Baker, song-stylist  
Gracie Fields, British comedienne and vocalist  
Joan Fontaine, motion picture star  
William Gargan, motion picture star  
George Sanders, motion picture star  
Georges Guitary, French singing star  
Fernand Gravet, French actor and comedian  
Francoise Rosay, the great French movie and stage actress  
Fred Allen and Portland Hoffa  
Paul Durand, associate conductor for the or-

chestra composed of Paris musicians  
Meredith Wilson, conductor.

On tonight's program, Joan Fontaine does a scene from *Letter From an Unknown Woman* with George Sanders in the role of "the Man," in the classic love story by Stephen Sweig (which was made into a 1948 movie starring Joan Fontaine). Fred Allen and Tallulah Bankhead then do a take-off on the story. Another special feature was the presentation of a scene from *Dr. Knock*, a comedy which starred the late Louis Jouvet, a distinguished actor who died a few weeks prior. In Jouvet's memory, Fernand Gravet and French players play the scene in a special adaptation of *Dr. Knock*. Josephine Baker sang a medley that understandably drew an ovation from the Paris audience.

**Trivia:** In Paris, the audience, filling the 2,200-seat Empire to capacity, applauded lustily throughout. The French liked particularly the tasteful tribute paid to the late Louis Jouvet by Tallulah Bankhead and the rest of the cast. Some critics, however, felt that Josephine Baker stole the spotlight on this broadcast, not Bankhead. "As far as the audience was concerned," the *London Daily Mail* continental edition said, "the star was Josephine Baker." It added: "Tallulah herself received a good reputation. While all the other women walked modestly on stage in evening dresses of black lace and black velvet, Josephine made an entrance as though she was at the Folies Bergere in a billowing white gown of chiffon with sparkling silver sequins and an African type hair-do pyramiding up a foot above her head. Her signing of jungle songs brought down the house."

The Paris newspaper *France-Soir*, surprisingly, termed Bankhead "truly irresistible," and "an astonishing woman... something of a national institution," and then mused: "Decisive,

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positive, she looks a lot like a Sunday school teacher. Yet she is celebrated for her extravagances and her audacity.” This was, however, the only French newspaper I have been able to find that spent more praise on Bankhead than Baker.

The October 7 broadcast originated from the stage of the Empire Theatre in Paris, France. The program was recorded on September 24. The tape was then shipped to the United States where the network edited it for airing. Part of the 90-minute program was aired on the Light Program portion of Radiodiffusion Francaise, but the entire broadcast was not heard over European networks. The French system could broadcast only part of the show, since it had previous commitments for airtime. Pre-broadcast interest in the program was heightened by the opening of the Medical Congress, which would see the first demonstrations in France of the CBS color television system. Equipment was brought from Germany, where it was used by the Economic Cooperation Administration for the recent Berlin youth rally, for demonstration in surgical operations during the Congress. Two events occurring at the same time were making the French more conscious of American show biz than they had been for some time.

The chorus which backed the show last week in London was imported to France, but it was found that a local group, headed by Edith Constantine, who played opposite Edith Piaf at the ABC, was okay. Several changes were made in the tape recording of the program before the October 7 broadcast. Gracie Fields sang some tunes from *The King and I* but since they could not be cleared for the U.S., she taped other tunes for the U.S. version. In addition, Georges Guetary, originally scheduled for the show, could not get a release from manager Maurice

Lehmann, for whom he was currently starring in *Don Carlos* at the Chatelet. As a result, he taped some material for insertion in the program when it aired in the U.S.

“From a comedy standpoint, it rated with the best of the crop, thanks to sharp, brittle scripting that found Tallulah Bankhead, Fred Allen, George Sanders and Gracie Fields in fine fettle,” reviewed *Variety* (obviously commenting about the U.S. broadcast version). “In contrast to the previous week’s ‘playback’ of the London-originating Palladium show, which made too determined an effort to ‘go British’ and in the process got into an uncomfortable groove, last Friday’s frolic, obviously pattered to the taste of Americans in Paris, was spirited, bouncy and laugh provoking.”



*Tallulah Bankhead, Jack Carson, Ed Wynn and Fred Allen*

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### **Broadcast of October 14, 1951**

Shirley Booth, star of Broadway  
Jimmy Durante, comedian  
Ethel Merman, musical comedy star  
George Sanders, British movie star  
Fred Allen and Portland Hoffa

The theme of this episode (and what could be described as the title of the broadcast) is the “Southern Show Train” which originated in New

Orleans and brought passengers to The Big Show from New Orleans, Natchez, Birmingham, Memphis, Atlanta, Columbus (Ga.) and Montgomery (Ala.) to attend the broadcast at Centre Theatre in New York, where The Big Show broadcasts originated. The train arrived the night before, October 13, and the passengers were entertained by Tallulah Bankhead, broadcast officials and sponsors. For the audience, the climax of the festivities was attending the broadcast of October 14. The running of "Show Trains" for the broadcasts from time to time originated last season and continued for this season, only once, with a "Southern Show Train" originating in New Orleans. Another purpose of the Show Train was to help publicize the new season of *The Big Show*, through newspaper articles in numerous cities. The broadcast included the old South theme applied throughout comedy and music.

This is the only episode of the series to feature no dramatic sketches. Music and comedy routines with the "insults" of Tallulah Bankhead and Ethel Merman heaved mutually for the feature spots. Bankhead did a dramatic reading by reciting names from the telephone directory in a highly melodramatic manner to prove to Ethel Merman that the telephone directory could be dramatic material for a fine dramatic actress. (If that seems repetitive, it's because that was how the lines were delivered on the program, emphasizing silly humor.) Fred Allen did a monologue, a take-off on *An American in Paris* (1951), which just had its New York opening ten days prior. Allen apologies to MGM for what they were about to do to the story. Shirley Booth sang songs from *A Tree Grows in Brooklyn*. Jimmy Durante sang "I'm a Fugitive from Esquire," with jovial references to his costumes. A medley of Southern songs was presented by the

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orchestra and chorus, including “Laura Lee.” Meredith Wilson featured his revised version of “Aura Lee,” the old Southern song which the West Point cadets now use under the title of “Army Blue.”

**Trivia:** During the pre-broadcast warm-up and also the entertainment following the actual broadcast, the various Southern guests were introduced to the audience and various gifts were exchanged between Tallulah and guests. Near the close of the broadcast, Bankhead thanked the Southern Show Train guests, mentioning that she had just been invited by the Natchez delegation to attend the Natchez Pilgrimage next Spring. The King and Queen of the Pilgrimage presented her with a special ante-Bellum costume which Bankhead wore when she attended the Pilgrimage.

**Broadcast of November 4, 1951**

Joan Davis, singing comedienne

Herb Jeffries, vocalist

Evelyn Knight, vocal star of concert stage

Groucho Marx, comedian  
George Sanders, British movie star

This broadcast originated from Hollywood instead of New York. The Reynolds commercial was provided by transcription, so announcer Bert Cowlan is still heard hocking Reynolds wrap. The “Tandem” commercials and the continuity announcements were done by a Hollywood announcer, Wendell Niles, marking his only appearance on the program. The regular announcer, Ed Herlihy, did not make the trip to Hollywood and remained in New York.

During this broadcast, George Sanders starred in a radio version of the classic Honore de Balzac short story, *The Mysterious Mansion* (1830). Sanders played the role of Monsieur de Merrett, a French nobleman whose wife deceives him by entertaining a Spanish officer. When her husband returns unexpectedly, she hides her lover in a closet and tells the husband there is nobody around. The husband says he trusts her so well that he will never open the

door to the closet where he had dared to think someone was hiding. Instead, he calls in a stone mason and has the closet sealed shut immediately. The role of the wife was played by Lurene Tuttle. Barney Phillips was cast in the role of the man. Tallulah Bankhead does a satiric monologue about the men who sit at the "left" at dinner parties. The monologue is provided by Dorothy Parker. Since this episode originated from Hollywood, this marked the only broadcast of the series Lurene Tuttle and Barney Phillips, character actors, would make on the program.



*Meredith Wilson and Tallulah Bankhead*

### **Broadcast of November 11, 1951**

Morton Downey, vocal star

Jerry Lester, comedian

Jackie Miles, satirist

Ken Murray, emcee and comedian

Sophie Tucker, comedienne and singing entertainer

Ann Sheridan, motion picture star

June Valli, vocalist and youthful RCA recording artist

Back in New York after last week's one-time performance from Hollywood, the remainder of

the series would be broadcast from the Big Apple. Jackie Miles does a monologue about Miami, followed by a story about golf. Ted Shapiro, pianist, accompanied Sophie Tucker in a medley of some of the songs she made unforgettable. Ann Sheridan then presented a radio version of the Fay Grissom Stanley story, *The Last Day of All*, recently published in *Twenty Great Tales of Murder* (1951, Random House), in which a wife and her husband poison each other and will at last be free of each other. Martin Blaine, radio and stage actor, played the supporting role of her husband. Sheridan played Sari, the wife who would rather see her husband dead than give him up to another woman. June Valli no doubt appeared as a result of the sponsor's involvement. Following the guest spots, Tallulah Bankhead paid tribute to the observance of Armistice Day and read the letter written by Pfc. John J. McCormick, Marine, to two small daughters on the eve of his death in Korea. He felt a premonition that he might not live to write another letter, so he explained the meaning of living -- and dying -- for Freedom.

**Trivia:** Ted Shapiro, who accompanied Sophie Tucker, was the co-author of "A Handful of Stars," the opening theme song for The Big Show.

### **Broadcast of November 25, 1951**

Actors Dane Clark and Martha Scott co-starred in presenting a scene from the new 1951-1952 stage play, *The Number*, by Arthur P. Carter. Act One, Scene Three was done with Dane Clark as Dominic, small-time bookmarker, and Martha Scott as Sylvia, telephone bet-taker for one of the larger bookmakers. The story concerns the way these two people fall in love over the telephone, but realize that their lives will be in danger from the "Syndicate" if they ever meet. You see, in this "profession," book-

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makers and bet-takers are to be only “voices” over the telephone.

Mary McCarthy, comedienne and musical comedy star, is accompanied by Graham Forbes, her regular accompanist. George Sanders joined Tallulah Bankhead in presenting the diminutive drama, *Catherine Parr* (1927), by Maurice Baring, with Sanders as King Henry VIII and Bankhead as *Catherine Parr*, the sixth and final wife. Drama concerned a breakfast discussion between the King and Catherine, with an argument starting about the way eggs are prepared for His Majesty. Martha Wright, night-club and Broadway star, currently doing her first big Broadway role as the Nurse in *South Pacific*, was also a guest. Phil Foster, comedian, did his own version of the “Egg Story” satirizing the *Catherine Parr* play. Foster pretended to be serving breakfast to the drug store counter clientele. Most of the guests took “bit parts” as they entered Phil’s drug store. Foster also did a monologue on naming babies. Foster’s “Naming Babies” monologue was written by Danny and Doc Simon. Martin Blaine, who played more supporting roles on *The Big Show* than any other actor, did supporting roles in the scene from *The Number* and other sketches.

### **Broadcast of December 2, 1951**

Dolores Gray, singing star of *Two on the Aisle*, sang “Shrimp Boat.” Ginger Rogers and Paul McGrath presented Act Two, Scene One of the Louis Verneuil comedy, *Love and Let Love* (1951), in which Rogers played Valerie King, toast of Broadway, and McGrath did the part of Charles Warren, her long-time friend and adviser. The Broadway play ran a total of 51 performances from October 19 to December 1, and just concluded a healthy run on the New York stage the day before this broadcast. George Sanders, dramatic star, did a take-off on Love

and Let Love which Rogers and McGrath presented moments prior. Tallulah Bankhead took the role of Valerie King in the Sanders version. Lauritz Melchior, operatic star and concert singer, sang Leoncavallo’s *Mattinata*. Later, Tallulah, Sanders, Melchior and the choir sang “I Wish I Wuz” (I wish I wuz a singer at the Met...) Near the end of the numerous verses, the other guests joined in.

After the drama, the following comedy was presented: Wally Cox, comedian, did his original monologues “Dufo” (Dufo was a friend of mine, a crazy guy...) and “The Hinker” (about the man who wanted to invest in a night club). Fred Allen and Portland Hoffa did a take-off on his “Allen’s Alley” by knocking on the doors of all the guests to take a poll. The question is: “How many people like Tallulah Bankhead on Sunday night’s *Big Show*?” Allen and Portland also did a sketch, “The Allens at Home,” to show Ginger Rogers how the Fred Allen family normally live.



*Groucho Marx, Tallulah and other unknown stars*

### **Broadcast of December 9, 1951**

Ann Southern and Robert Cummings, reprised their starring roles in the Broadway comedy, *Faithfully Yours*, by Bush-Fekete and Mary Helen Fay, presented an excerpt from the play



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with Southern as Vivian Harding and Robert Cummings as Thomas O'Harding. The Broadway play ran for a total of 68 performances from October 18 to December 15, 1951. The story concerned a wife who was interested in psychoanalysis and who interpreted her husband's every action in the light of "complexes." The husband was a man of routine -- had a day and a time for everything -- except love making. The love making, however, was what saved the marriage. Ed "Archie" Gardner, star of *Duffy's Tavern*, told his story about Two-Top Gruskin, the famous baseball player on Duffy's team, Duffy's All-American Irish Yankees usually referred to as the D.A.A.I.Y. (This is the same monologue that Gardner recited on numerous other radio programs many times over.) Gardner also joined Tallulah Bankhead in a take-off on the *Faithfully Yours* excerpt presented a short time earlier by Southern and Cummings.

Eddy Arnold, the "Tennessee Playboy," RCA Recording star, and specialist in American Western music, was a guest and sang a couple songs. Considering RCA was one of the sponsors, his appearance on the program came as

no surprise. Hildegard sang "All Will Come Right" and later joined Bankhead in an "insult contest." Jean Carroll, comedienne and nightclub entertainer, did a monologue about her husband -- how she met him, how other men affect her, how her husband always sends her on vacations via bus so she won't have the trouble of going to the airport, having her luggage weighed and maybe getting air-sick. Carroll was wearing a mink coat for which she paid \$5,000 -- as Tallulah asks, "Is that with the tax or did you get it in Washington?"

The program concluded with a nightclub act in which Tallulah Bankhead was the main entertainer, supported by all the guests. She played the piano in this scene (she really does play the piano) with a few bars of "Rustle of Spring," interspersed with her vocalizing of a medley including a few bars of "Give My Regards to Broadway," "I'll Be Seeing You" and "You Go To My Head."

**Trivia:** Even though Thanksgiving came and went, the Reynolds Metals sponsored segment (7 to 7:30 p.m.) offered a free copy of "Roasting Turkey in Metals Wrap." Radio listeners were to



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write in to Turkey Department, Reynolds Metals Co., Louisville, Kentucky. This was the sponsor's apparent attempt to gauge the size of the listening audience. A free book was offered almost every week beginning with this broadcast.

### **Broadcast of December 16, 1951**

Jack Carson, comedian and TV star  
Merv Griffin, vocalist, new RCA recording star  
Sarah Vaughn, vocalist and recording star  
Henny Youngman, comedian  
Phil Silvers, comedian and current star of the Broadway hit, *Top Banana*

Actress Rosalind Russell did a presentation of the A.E. Coppard story, *Fifty Pounds* (1948), the story about a young couple who have only love -- but no money. The man is a writer who is too proud to allow his wife to work. Finally, she decides to leave him because she can no longer bare the pain and frustration that comes to him every time he gets another rejection slip. Just as she is packing, she learns that her former employer has left her 80 Pounds! Because she knows her husband's pride, she realizes he will not accept money from her so she mails him 50 Pounds "from an admirer who has read his works in the past." She sees him open the envelope and put his 50 pounds into his pocket. He never tells her about the gift and bids her a fond, but heartbroken, farewell when she insists on leaving and working. His response reveals to her the true worth of his "pride and ideals." Russell played Lally, the girl. Martin Blaine played Phil, the husband. Carl Frank was cast as the solicitor who informs Lally Repton of her bequest.

Tallulah Bankhead presented a tribute to CARE and senders of CARE packages. She told the story of CARE at Christmas and read a letter from a recipient of a CARE package, Mrs. Bertha Kekkonen, Helsinki, Finland, who wanted

to know who sent her a CARE packet. "If the sender is listening, please contact Paul Conly French, Executive Director of CARE," Bankhead explained. "Mrs. Kekkonen wants to thank the sender personally."

### **Broadcast of December 23, 1951**

Comedian Milton Berle did a serious dramatic role in the radio adaptation of the modern story, "Christmas Present." Berle played Stardust Jackson, with Tallulah Bankhead in the role of Lorna. Martin Blaine was in the supporting cast as Dan. Once big names in show business, Lorna and Stardust quarrel; now they meet both "on the road" with a little show playing a snow-isolated North Dakota town on Christmas Eve. Joel Murcott wrote the original script. (Note: Not to be confused with the Christmas sketch written by Murcott for the December 23, 1948 broadcast of the *Sealtest Variety Theatre*.)

Robert Merrill, operatic star, sang "Credo" from the opera, *Othello*. Margaret Truman, soprano, included among her songs the lovely holiday offering, "Oh, Leave Your Sheep." Ozzie and Harriet Nelson were also guests. Alec Templeton, pianist-composer, did several of his original "impressions" including one of Tallulah singing "Ain't She Sweet." Tallulah read "Touch Hands" written by William Harrison Murray, especially for the Christmas season. The entire cast and guest roster joined in singing Christmas carols as part of the closing numbers on the program. ■



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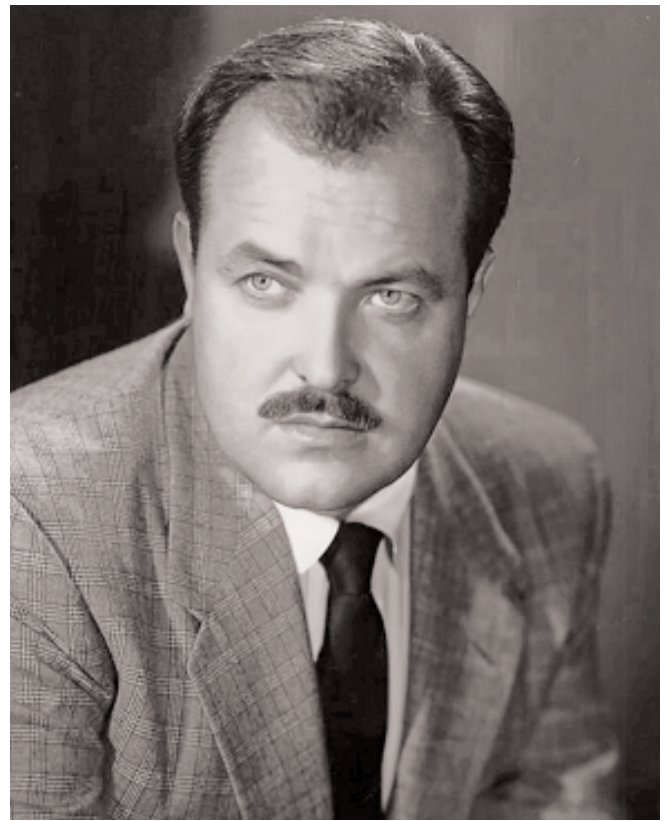
## **WILLIAM CONRAD: The Voice Of Postwar Radio** by Elizabeth McLeod

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Authoritative, resonant, and powerful. Sensitive, thoughtful and compassionate. Few actors of the radio era combined all these qualities so thoroughly as the man who, in many ways, encapsulates all that was most creative and most memorable about postwar radio drama. William Conrad seemed to be everywhere on the air in the fifteen years following the end of the Second World War. Even later, when radio was reduced to a shadow of its former self, William Conrad remained a booming voice in commercials and special features right up until the end of his own life. Even the most casual of "old time radio" enthusiasts knows his most famous role, the definitive western hero Matt Dillon. But William Conrad had a career far more varied, far more interesting, and far longer lived than even that legendary portrayal.

William Conrad was born to show business—but not, originally, as a performer. His parents owned and operated a movie house in Lexington, Kentucky, across the river from Cincinnati. Conrad's childhood was spent under the arc-lamp glow of its projectors. An avid movie buff, young Bill got his chance to see his film favorites up close when the family relocated to the Los Angeles area -- and he spent his teens fixated on the idea of a career as a screen actor. But like many budding actors in the late 1930s, he found an easier entree into acting at the microphone.

Radio station KMPC was an aggressive up-and-comer in the world of independent Los Angeles radio as the thirties became the forties. Owned by Gordon Richards of Detroit, KMPC billed itself as "The Station of the Stars." That promotional gimmick was made real when Richards sold a minority interest in the station to



a coalition of celebrities, including Harold Lloyd, Charles Correll, Freeman Gosden, Paul White-man, and Bing Crosby. These personalities lent their names and faces to station publicity, but Richards himself remained firmly in charge, emphasizing the same range of homegrown programming that had worked for his Detroit outlet. His most notable feature at both WJR and KMPC was a baroque horror anthology called *The Hermit's Cave*. A shameless appropriation of a format that had proven itself elsewhere as *The Witch's Tale*, *The Hermit's Cave* offered the KMPC acting company plenty of opportunity for experimentation with microphone technique.

Young Bill Conrad, with his impressive, growling bass, fit right into this group of actors, and before long he was producing the feature as well as acting in it. He seemed poised for a bright future on the air—but that future would have to wait until after the Second World War.

There was no paper-pushing desk job or

Gunsmoke cast



show biz bond-selling tour waiting for Air Corps Lieutenant William Conrad when he earned his commission in 1943. He found himself escorted straight into the cockpit of a fighter plane, until his superiors realized that he suffered from night blindness. Grounded, Conrad ended up in far more familiar and less hazardous surroundings when he was assigned to the Armed Forces Radio Service. Here he honed his skills as a producer and director alongside such future colleagues as Elliot Lewis and Howard Duff. When he emerged from the service in 1945 he was ready to pick up his civilian career where he'd left off. And he hit the ground running, appearing in dozens of series in hundreds of roles in the years just after the war. He was rarely the star in these early years, but he was always somewhere in the cast -- as a thug, as a hard-hitting cop, as a sinister spy, as a tough cowboy, as a hustling newspaperman, even as the occasional bit of comedy relief. He quickly became one of the most dependable, most recognizable actors in Hollywood radio.

Conrad was probably best known during this period for his work on a CBS adventure anthology where he often growled out the program's

memorable epigraph: "Tired of the everyday routine? Ever dream of a life of romantic adventure? We offer you ... ESCAPE!" Conrad starred in dozens of *Escape* episodes, where he came to the attention of producer Norman Macdonnell—who, along with writer John Meston, was developing a new idea in radio westerns. Long the province of kiddie-show adventure, westerns were ripe for a more adult treatment, and the postwar success of adult-oriented crime dramas meant the rise of the adult western was inevitable. Macdonnell and Meston had been toying with the idea since 1949, with frequent western segments on *Escape*, and had discovered in the network's archives a dusty audition record for a proposed series about a gritty marshal named Dillon. Nothing had come of that audition, but the format appealed to Macdonnell and Meston—who felt that with the right lead, such a program would be a sure success.

It was John Meston who suggested William Conrad for the Dillon role—despite Macdonnell's belief that Conrad's ubiquity would detract from the audience's willingness to accept him in the part. But when Conrad finally auditioned, Macdonnell's objections were swept away by

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the power of his performance. His Dillon was a lonely, weary man, callused by the brutal violence of frontier life, but still firm in his adherence to his own moral code. The character had been anticipated in some of Meston's earlier scripts for *Escape*, but here, as given voice by Conrad, he emerged as one of the most human, fully realized figures radio drama had ever produced.

His nine-year stint as Matt Dillon--marked the apex of William Conrad's radio career, but he continued to appear in anthology roles throughout this period. When CBS revived its prewar experimental drama showcase as *The CBS Radio Workshop* in 1955, Conrad became a frequent and enthusiastic contributor to the program, both as an actor and as a behind-the-scenes figure. Perhaps his finest single radio performance emerged from the *Workshop* in 1957 with *1489 Words*, an eloquent one-man tour-de-force proving that there's more to any picture than just the proverbial "thousand words"

The end of network radio drama in the United States found William Conrad just as busy as ever. He remained in demand as a voice in commercials, thundering out the virtues of the 1965 Plymouth Fury with the same authority he'd rung down on outlaws as Matt Dillon. As long as there was a microphone in Hollywood, Bill Conrad would be somewhere near it. He'd already established himself in movies as a reliable supporting actor even as he was building his radio career, and moved easily into television. Although he'd been hurt that CBS never gave him serious consideration for the television role of Matt Dillon -- his short, stocky build being too incongruous to be believable as a Western hero -- he found plenty of work in the new medium. He was a popular voice-over narrator for everything from nature documentaries and sports films to *The Bullwinkle Show*. As Bullwinkle's hyperdramatic narrator, Conrad revealed his often-overlooked talent for comedy, turning his every line into a



sendup of the more serious narrator roles he'd been known for during his radio career, and delivering his lines in a frantic, exaggerated pace that seemed to parody his own distinctive voice and manner.

Conrad was busy in front of the camera as well as the 1960s wore on, with starring roles in the occasional anthology series, and a steady stream of juicy guest-star roles on established dramas. Finally, in 1971, CBS gave him his own TV series as the overweight private eye Frank Cannon, a role that would redefine him for a new generation. He rode the success of *Cannon* into two similar roles in the 1980s when he starred as orchid-loving investigator *Nero Wolfe* and as the latter half of *Jake and the Fat Man*.

Conrad's role in the latter series proved his last stand. His health declined in the early 1990s, and his heart finally gave out in 1994, bringing an end to the life and career of one of broadcasting's Renaissance Men. No matter what he did on radio or on television, behind the microphone or behind the scenes, William Conrad was a defining personality of postwar entertainment. ■

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*The Inner Sanctum* article in our last issue, and the *William Conrad* article in this issue are reprints from the *Radio Collectors of America* newsletter.

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Written by Jay Hickerson December, 2013

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## One of the best: Damon Runyon Theater

By James Mason

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In the late summer of 2001, just before the tragic events of 9/11, I fell ill with a mysterious ailment at the age of 38 - at least it was mysterious to me, for I had never felt that way before. Things got worse and worse - eventually I was rushed to the hospital where I almost died of congestive heart failure.

It took me nearly a year to "bounce back"; I use that term loosely because I never really have recovered from its effects. As a matter of fact, the doctor tells me my heart is only at about 25% strength even today.

During my layoff and recuperation I went to the library and got all the Damon Runyon books they had. Eventually, I read everyone of his printed stories and enjoyed them as much as anything else I had ever read.

A few years ago, I came across the *Damon Runyon Theatre* on mp3. Wow. The stories are true to the stories in the books and done with the right amount of flair.

The *Damon Runyon Theater* is an anthology; while you are almost always guaranteed some humor and a teeny bit of mystery in each episode, you'll never know if the story will end up sad or in celebration. All of the stories are set in the Roaring '20's and may be about horse racing or dancers or a Yale football game.

All are handled well. John Brown, the elusive-yet-everywhere actor who's history has been sabotaged and visibly removed from us to see, plays the main part of Broadway, a street-wise, good-to-all fellow who peruses the streets and clubs of New York, trying to mind his own business. But he's such a good guy and so well-liked that he winds up in everyone else's mess and is often blamed for such, when he actually had nothing to do with it.

Brown plays the character to perfection. He reminds me of the Gillis character on *The Life of Riley* - except one with a lot of class.

The sound quality is very good on at least 90% of the episodes and all are incredibly enjoyable. ■

Definitely, one of my favorites.  
You can follow Jim's at his blog -  
<http://otrbuffet.blogspot.com/>

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## Editorial Policy of the Old Radio Times

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It is the policy of The Old Radio Times not to accept paid advertising in any form. We feel that it would be detrimental to the goal of the Old Time Radio Researchers organization to distribute its products freely to all wishing them. Accepting paid advertising would compromise that goal, as dealers whose ideals are not in line with ours could buy ad space.

That being said, The Old Radio Times will run free ads from individuals, groups, and dealers whose ideals are in line with the group's goals and who support the hobby.

Publishing houses who wish to advertise in this magazine will be considered if they supply the publisher and editor with a review copy of their new publication. Anyone is free to submit a review or a new publication about old time radio or nostalgia.

Dealers whose ads we carry or may carry have agreed to give those placing orders with them a discount if they mention that they saw their ad in 'The Old Radio Times'. This is in line with the group's goal of making otr available to the collecting community.

We will gladly carry free ads for any other old time radio group or any group devoted to nostalgia. Submit your ads to:  
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## Vic and Sade on Radio

by John Hetherington

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A review by Ryan Ellett

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It was with great anticipation that I dove into John Hetherington's *Vic and Sade on the Radio: A Cultural History of Paul Rhymer's Daytime Series, 1932-1944*. Though not one of the most popular programs among enthusiasts of old time radio, it still has a small but devoted following decades after leaving the air, and I count myself among that loyal group.

With this release Hetherington has produced what will be the authoritative *Vic and Sade* reference for years to come. The volume is worth the shelf space for chapter one alone, a thorough history of Rhymer's younger years and early radio work before the advent of his most famous series. Drawing on the invaluable Paul Rhymer Papers in the Wisconsin Historical Society, the author provides a fresh glimpse into the development of Rhymer's unique and inimitable humor through college and into his first years as an NBC continuity writer. Chapter two, the history of the creation and broadcast origination of *Vic and Sade* is no less important, providing key information and an in-depth look at how Rhymer experimented with characters and storylines during the program's development and first weeks on the air.

The remainder of the book, however, chapters three through nine, will be of more interest to the more academically-oriented media historian than to the casual old time radio listener. Using scripts and recordings, each of these seven chapters explores *Vic and Sade* within media, social, and cultural contexts. Clearly Hetherington has done his research; he creates a vivid portrait of life in the 1930s and deftly shows how the radio series reflected many as-



pects of that era. While of some interest to the casual reader who enjoys learning about American culture during the Great Depression, there are only glancing references to *Vic and Sade* sometimes for pages at a time so those who primarily just want to learn about the radio show may find themselves skimming through these sections. They may have limited interest, for example, in just how the Gook family's activities reflected the societal trends of how the middle class utilized leisure time, or how the program incorporated educational philosophies of the era's public schools.

Hetherington's work illustrates the divide between academic works and popular works about historic radio broadcasts and the difficulty of appealing to both sides in a single volume. Professional historians want to know how *Vic and Sade* influenced and was influenced by the world around it, and how understanding *Vic and Sade* enlarges one's understanding of radio overall. Fans of the program, though, want to know about the show - its creator, performers, and storylines - and only in passing about the larger environment in which it thrived.

While this work will undoubtedly serve as the official history of *Vic and Sade*, there continues to be a place for a thorough episode guide of this long-running show. Many show-specific old time radio books (think Grams' *The History and Mystery of the Radio Program, 1930-1954* or Abbott's three-volume *Yours Truly, Johnny Dollar*) include detailed guides alongside historical research on a particular radio series, and many lay readers have come to expect this in such volumes. The book's primary academic audience, however, does not place a lot of value on episode guides so they are not so common with McFarland publications.

With a list price of \$45 (in line with McFarland's general pricing strategy and no fault of the author), it would be hard to recommend this book over the many other old time radio volumes appearing from Bear Manor or independent publishers except to the most diehard Rhymer fans. It would behoove all fans of *Vic and Sade* to encourage its purchase, perhaps by the local library, because the first couple chapters are must-read, as mentioned above.

Released in April 2014, John Hetherington's softcover 220-page *Vic and Sade* on the *Radio* can be ordered online at [www.mcfarlandpub.com](http://www.mcfarlandpub.com) or by phone at 800-253-2187. ■



*Paul Rhymer creator of Vic and Sade*

# Oct. 15, 1939 Sunday Good Listening Guide

Stations which will broadcast these programs may be found in the adjacent columns at the time hereunder indicated

- 6:00 EST Silver Theater.**  
Part II of "Lost Yesterday," starring Loretta Young. Conrad Nagel, M. C.; Dick Joy, announcer.  
More information may be found on page 3, column 2.
- 6:30 EST Show of the Week.**  
Ernest Chappell, M. C. Guests: Shep Fields and his orchestra.
- 6:30 EST Grouch Club.**  
Jack Lescoulie, M. C.; Arthur Q. Bryan; Phil Kramer; Emery Parnell; Walter Tetley; Beth Wilson; Leon Leonardi's orchestra.
- 6:30 EST Gateway to Hollywood.**  
Guests: David Niven, screen star; Mary Dugan of Nashville, Tennessee, and Henry Stambaugh of Toledo, Ohio, audition winners.
- 7:00 EST Jack Benny, Comedian.**  
Mary Livingstone; Andy Devine; Don Wilson; Dennis Day, tenor; Phil Harris' orchestra. "Benny and Livingstone in Darkest Africa" is the title of tonight's comedy-drama.
- 7:30 EST Mr. District Attorney; Drama.**  
Racket-busting drama, with Jay Jostyn.
- 7:30 EST Screen Guild Theater.**  
Guests: Ronald Colman, Joan Crawford and others. Roger Pryor, M. C.; Oscar Bradley's orchestra.
- 7:30 EST Fitch Bandwagon.**  
Henry M. Neeley, M. C. Guests: Rudy Vallee and his orchestra.
- 8:00 EST Campbell Playhouse; Drama.**  
Tonight's drama, "Les Miserables," stars Walter Huston and Orson Welles.  
A story about Orson Welles may be found on page 9.
- 8:00 EST Chase and Sanborn Hour.**  
Don Ameche, M. C.; Edgar Bergen and Charlie McCarthy, comedians; Nelson Eddy, baritone; Dorothy Lamour, vocalist; Robert Armbruster's orchestra.
- 9:00 EST Walter Winchell, Columnist.**
- 9:00 EST Ford Sunday Evening Hour.**  
Helen Traubel, soprano; Detroit Symphony Orchestra, with Fritz Reiner conducting.  
Music detail may be found on page 10, column 3.
- 9:15 EST The Parker Family; Drama.**
- 9:30 EST American Album of Familiar Music.**  
Frank Munn, tenor; Jean Dickenson, soprano; Elizabeth Lennox, contralto; Haenschen's concert orchestra.
- 9:45 EST Bill Stern; Sports.**
- 10:00 EST The Adventures of Ellery Queen.**  
Dramatized detective stories, with Ellery Queen, fiction-detective story-writer, and others. "The Adventure of the March of Death" is the title of tonight's drama.
- 10:00 EST Good Will Hour.**  
With John J. Anthony conducting.
- 10:00 Hour of Charm.**  
Phil Spitalny's All-Girl Orchestra; Maxine, vocalist; Evelyn, violinist; John Anderson, M. C.; Del Sharbutt, announcer. Guest: Jacqueline Cochran, famous aviatrix.  
Pictures of Evelyn may be found on page 20.
- 11:00 EST Paul Sullivan Reviews the News.**

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## THOMAS A. EDISON - Broadcast Engineer? by Bob Burnham

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*This was originally published in RADIO GUIDE in 2006. The intent was not to ignore the work of DeForrest or Tesla, but to put a different twist to what Thomas Edison did before them.*

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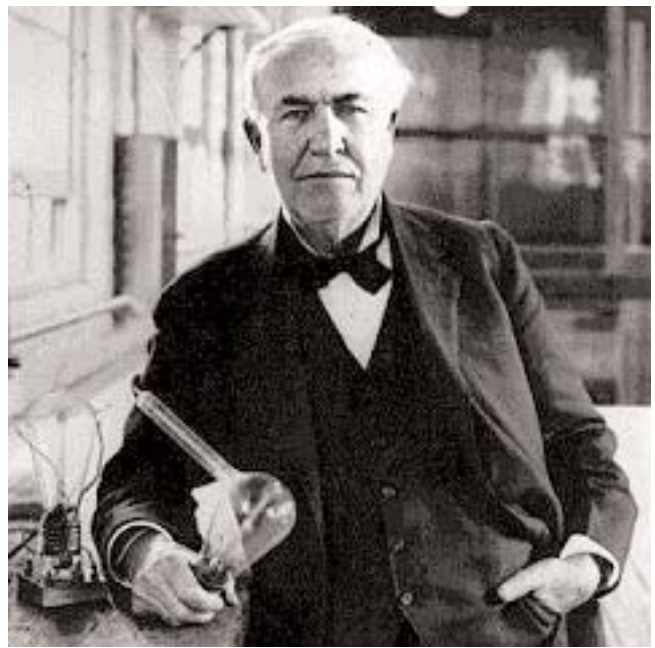
Thomas Edison is not a name most people associate with radio or broadcasting in general. We immediately think of the phonograph and electric light as the Edison inventions that made him famous and (rightfully so) wealthy as well. But this hardly tells the story of the thousands of patents, his relentless pursuit of success and how his very nature affects everyone alive today -- whether they work in broadcasting or not.

I've always had a curiosity about Edison's work and its products. A recent renewal of this interest led to further research. Although some historians may dispute this, it was soon realized that had Edison lived an extra 10 years, as far as radio was concerned, DeForrest, Faraday and Marconi may actually have been completely in the shadows of Thomas Alva Edison.

Dearborn, Michigan is the home of "The Edison Institute," also known as "Greenfield Village." This is a large collection of historical buildings and artifacts assembled originally by Edison's good friend, Henry Ford, hence the Museum and "village" today are simply referred to as The Henry Ford.

In the past, the Museum area had a fine collection of old radios and early transmitting apparatus. Today, the most interesting part, however, is the "village" area.

Here, Edison's original Menlo Park laboratory buildings stand fully restored and maintained. Henry Ford painstakingly moved the Edison buildings to the site in 1929. Also included is



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Edison's early generating plant, among many other buildings.

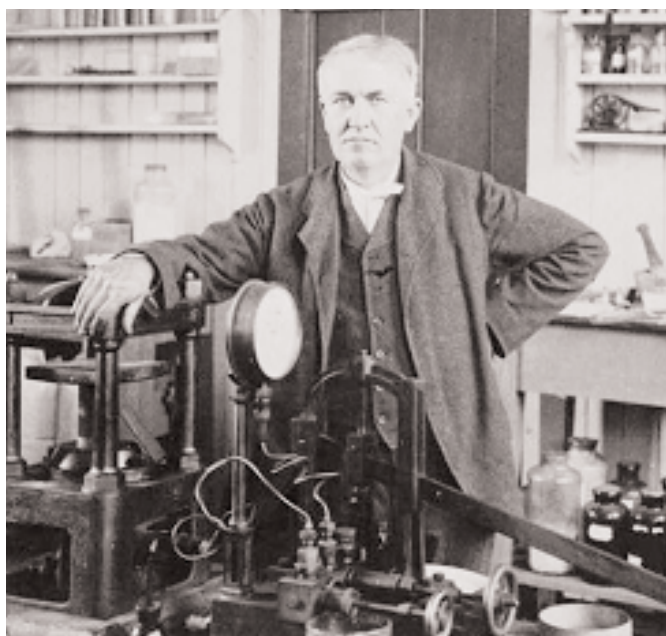
The restored buildings contain most of the original equipment also moved from the original New Jersey site. Today, employees or "Presenters" at The Henry Ford provide a wealth of knowledge on Edison or other topics applicable to the buildings in which they are stationed. Here, my interest in Edison was re-ignited, and led to reading Paul Israel's extensive 560 page biography on the man, "Edison: A Life of Invention." The front cover of Israel's book shows Edison clutching his patented "Edison Effect" tube. Lee DeForrest, in fact, based his development of the vacuum tube on this device.

A few radios were actually later manufactured with Edison's name prior to his passing in 1931. Edison himself, however, felt the latest perfections to his PHONOGRAPH would become the leading home entertainment source. He thought radio would never catch on, but reluctantly agreed to produce an Edison combination radio-phonograph in 1928. It was not, however, a successful product. Competition from other manufacturers forced production to

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be discontinued a year or so later, but apparently not before he gave one away! In 1929, he held a national contest in which the prize was the scholarship to the University of ones own choosing, AND an Edison console radio (and toaster!). If that radio still exists somewhere, you can be assured it is worth more than most of us who work in radio today -- could afford. The study of the technology and tube types used in the late 1920's that may have been used by "Edison Industries" is another subject altogether, as the technology at that time was so very new. The DeForrest patent for the electronic tube in fact, had just been issued on January 29, 1929, a month AFTER the Columbia Broadcasting System was already incorporated!

Regardless, it is evident that Edison knew long before his death that his early work was, in fact, leading to the development of an industry, then in its infancy. He just didn't expect it to be radio! Much of his work, in fact, actually led to several industries IN ADDITION TO radio. One of the many spin-offs of Edison's original company, General Electric, is of course, legendary for its development of commercial radio.



It is fairly common knowledge that the vacuum tube and other concepts all crucial to practical broadcasting were all developed based on Edison's earlier work.

There are however, some notable though less obvious comparisons to Edison's work and ethics as well as his approaches to inventions that are identical to a typical broadcast engineer of today.

In order to understand, design, build or troubleshoot a complex studio or a complex piece of equipment, one must first understand each individual component. There must be a practical reason for each stage to exist and a functional or USER need for the device combination of devices (as in a single piece of equipment) to exist as a whole.

Edison also thought about his individual inventions or devices as part of larger systems. He invented the first practical electric light, but realized it was of no value if it was not practical for everyone to use. He spent years developing methods to generate and distribute electricity. His company, in fact, was the first to construct power generating plants in the U.S. and other parts of the world. In southeastern Michigan, to this day, we are still writing checks every month payable to Detroit EDISON for our energy needs.

He developed a reputation in his youth as a master telegrapher (a form of broadcasting prior to radio). Many of us in broadcast engineering today began our careers as On-Air "jocks" before becoming Chief Engineers.

Edison would soon develop devices that would allow multiple transmissions to be conveyed over fewer wires, a means of printing telegraphy, and various repeaters that allowed transmissions over very long distances.

Think about how many satellite transpon-

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ders exist in a single channel off a "bird." Or how many channels can be carried in a single fiber optic, or in an ISDN or T1 connection from a remote broadcast or to a transmitter site... on a single carrier or single pair of copper wires? For that matter, think about how many channels are available on your television through a single piece of coaxial cable.

For telegraphy (the communication method of the era with which Edison, as mentioned, was already an expert) Edison patented methods of doing this type of thing (conceptually) over copper long before radio or television. He was no slouch in business or self-promotion either. He gained respect and a powerful reputation early in his career. This meant major businesses of the era FINANCED his work.

One of his more interesting efforts was a means to transmit wireless from a moving railroad car.

A reed vibrating at 500 Hertz (or cycles per second as it was known then) was turned off and on with a telegraph key at the appropriate dot and dash interval. The "antenna" was the metal roof of the railroad car. Existing telegraph wires about 30 feet away served as a receiving "antenna." While this could probably best be described as a form of capacitive / inductive coupling, it was probably one of the very first successful wireless transmissions prior to De-Forrest's work.

A broadcast engineer by necessity must know a little about EVERYTHING in the plant as well as the broadcast business itself. Of course, we can specialize in various areas, but among them had better be how to keep the station on the air.

Anyone who worked for Edison in later years had to pass an extensive test. It was comprised of many questions about the United States government and other seemingly unrelated issues

to the job itself. It is said that Edison's own son could not pass the test. A website (which sadly no longer seems to exist) offered excerpts from the test. I couldn't answer even half the questions correctly, but if you wanted to work for Edison in the early 1900s, you had better be the absolute best in your field and know a little of everything about everything.



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As to work ethics, Edison was known as a scrappy, competitive individual. He would work around the clock when certain projects were in a critical developmental stage. Who among us, has not pulled many "overnighters" building a studio, or working on a particular installation with absolutely no regard to time. Sometimes we forget to eat! The reward is seeing everything WORK just as designed, and seeing others benefit from that work. Hearing a morning show on the air the next day in a studio you just labored in for a dozen hours or more is a cool thing.

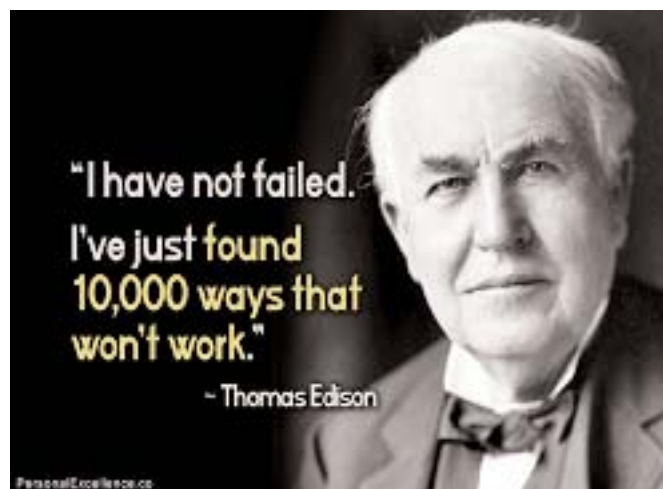
**Thomas Edison was no different.**

He was a workaholic, but he did have a soft side. He was deeply saddened by the death of his first wife. Having spent so little time at home, he actually felt guilty of his passion for his work. Perhaps arising out of this guilt, his daughter, then only 12 years old, became his laboratory assistant.

Even Edison's own health was a scientific experiment. He would eat only foods that completely agreed with his digestive system. Having lived to the ripe age of 84 in 1931, he must've been on the right track.

One favorite Edison quote...paraphrased and modernized:"None of my inventions were accidents... they were the result of hard work" could probably also serve as a motto for broadcast technical personnel -- just replace the word "inventions" with "projects."

Think of someone (or a group of someones) who designed, licensed, built then successfully operated a complex directional AM array... when others thought it was not possible in that area.



An audience was served, people were delighted, the owner made profit... eventually. But it took a lot of steps and investment of blood, sweat and an especially large quantity of money.

But mostly it was hard work. VERY hard work.

Have you ever seen a AM ground system installed, towers erected, and done the footwork necessary to prove to the FCC that your equipment was operating as designed and not interfering with co-channels?

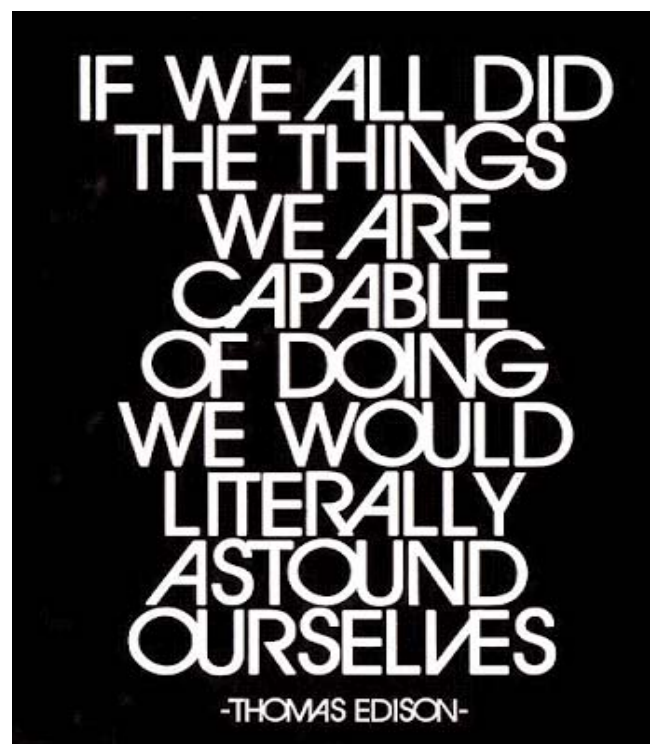
Or when someone delights in a shiny new digital studio, but perhaps takes it for granted, only a broadcast engineer KNOWS what it took to make it work as it does: hour upon hour if tedious wire stripping, drilling, crimping, soldering, pulling wires, etc.

Our personal technical successes in radio are NEVER EVER by accident!

They are ALWAYS the result of our HARD WORK.

Yet while there are plenty of us who know the meaning of hard work and some people in our industry who even approach the "genius" status, none can ever hope to have the profound effect Thomas Edison had on communications and the world.

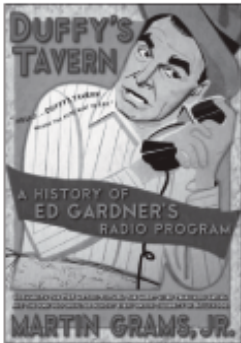
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**“Hello, Duffy’s Tavern, where the elite meet to eat. Archie the manager speakin’... Duffy ain’t here”**

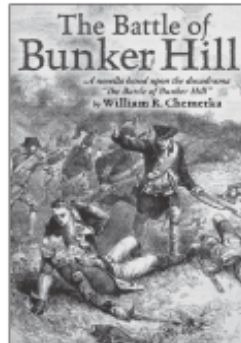
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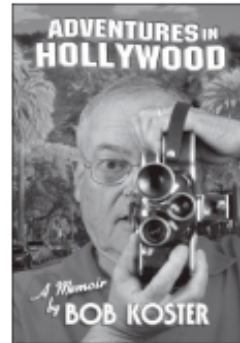
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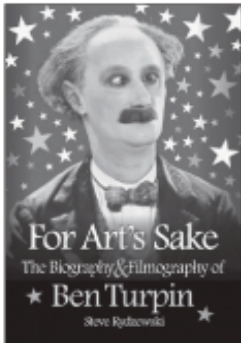
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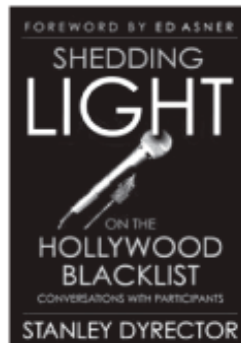
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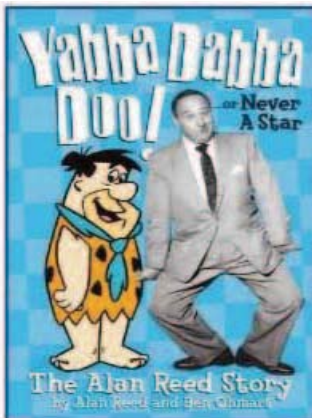


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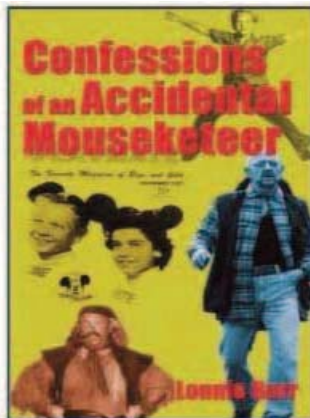


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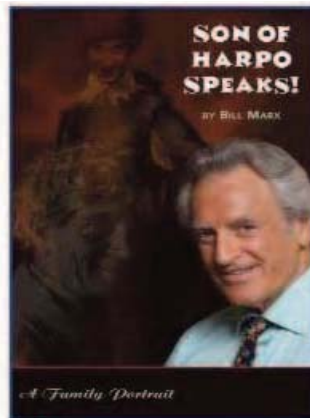
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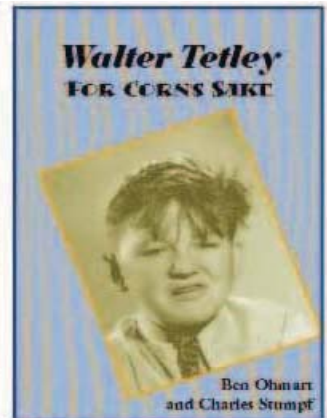
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## Civil War in Old Time Radio by Tim DeForest



The American Civil War was a vital, albeit bloody, turning point in the history of our country. Abraham Lincoln had said that the nation could not long endure half-slave and half-free. He was right, but it cost a half-million American lives to find this out.

The war has been re-fought in history books, novels, movies and television shows countless times. It's not surprising that Old-Time Radio dipped its hand into this subject matter as well. Stories of heroism, cowardice, honor and human dignity always make for good drama.

In fact, it's possible to trace many of the important events of the war chronologically through various radio shows—with a little bit of historical fiction thrown in along the way.

The Civil War had been brewing for decades before the shooting finally began. Slavery, of course, was one of the most contentious issues dividing the North and the South. And many brave men and women—such as escaped slave Harriet Tubman—worked in secret to bring those fleeing slavery to liberty. We hear Harriet's story

on *Destination Freedom*, in the episode "Railway to Freedom," broadcast on July 4, 1948.

The North and the South continued to bicker over the issue of slavery, with desperate compromises staving off war on several occasions. But the election of Abraham Lincoln finally drove many Southern states to secede. On April 12, 1861, open war broke out between the Union and the newly formed Confederacy: **You Are There:** "The Bombardment of Fort Sumter" 5/22/49

Both the North and the South rushed to form armies. Both sides were confident of a short war and certain victory. But the bloody battle at Bull Run on July 21, 1861 proved to everyone that the fighting would be long and bitter:

**You Are There:** "The Battle of First Bull Run" 10/3/48

It was at this battle that a hero of the South earned himself the nick-name "Stonewall":

**American Portraits:** "There Stands Jackson" 7/31/51





versity Theater adaptation is excellent—featuring a faithful script and many of radio’s finest character actors (such as John Dehner and Parley Baer) as it brings the novel to life.

**NBC University Theater:** "The Red Badge of Courage" 5/8/49

Back east, the Army of the Potomac and the Army of Northern Virginia met in battle again and again throughout 1862. It was the battle of



The Union army marched into Virginia with the hopes of capturing the Southern capital of Richmond. The North was convinced of their naval superiority during this campaign, but the arrival of a Confederate secret weapon on March 9, 1862 changed warfare at sea forever:

**You Are There:** "Monitor vs. Merimac" 4/4/48

Farther west, Union troops were hoping to drive the Confederates out of the border state of Tennessee. To this end, a secret agent came up with a bold plan to steal a train and use it to burn railway bridges along the Southern supply line. On April 12, 1862, this plan was put into action:

**Cavalcade of America:** "Venture in a Silk Hat" 1/14/46

Back east, the Army of the Potomac and the Army of Northern Virginia met in battle again and again throughout 1862. It was the battle of Chancellorville, fought from April 30 through May 6, that provided the setting for Stephan Crane’s classic novel about a young soldier who struggles to find the courage to fight. *The Uni-*

Chancellorville, fought from April 30 through May 6, that provided the setting for Stephan Crane’s classic novel about a young soldier who struggles to find the courage to fight. The University Theater adaptation is excellent—featuring a faithful script and many of radio’s finest character actors (such as John Dehner and Parley Baer) as it brings the novel to life.

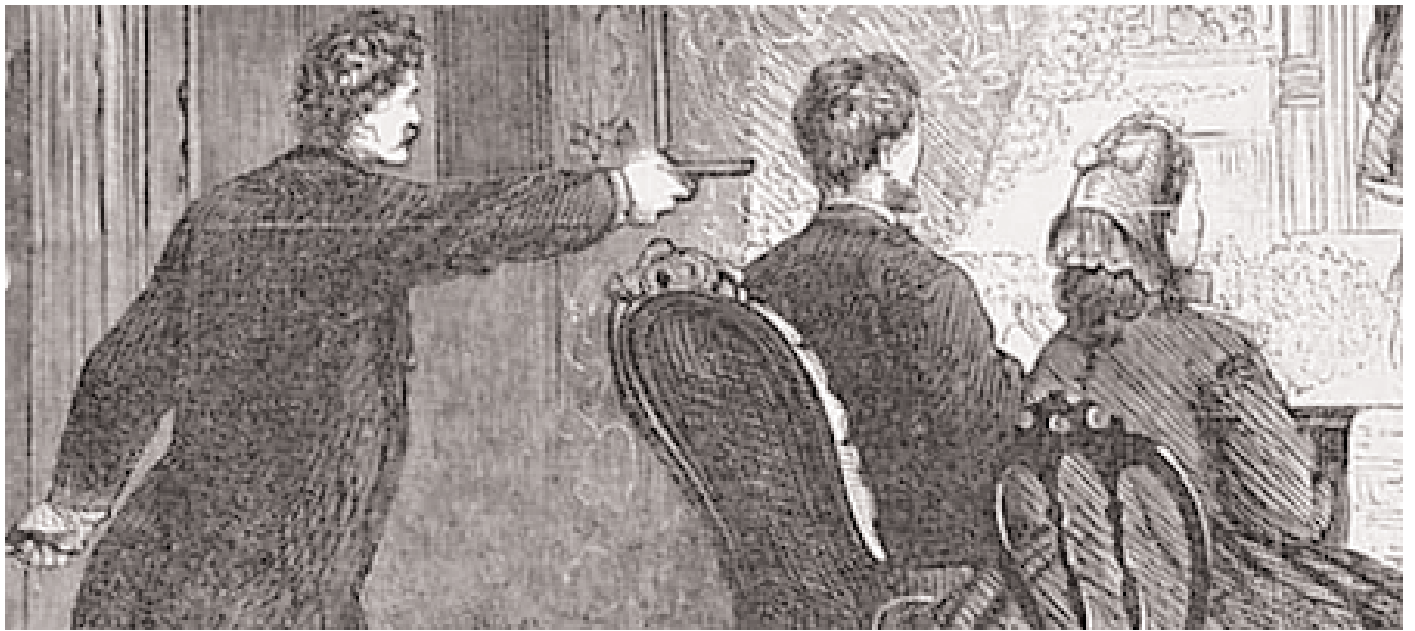
**NBC University Theater:** "The Red Badge of Courage" 5/8/49

July 3, 1863 was the High Tide for the Confederacy. General Robert E. Lee had brought his ragged troops into Pennsylvania, where it encountered the Union army at a small town called Gettysburg.

You Are There:

"The Battle of Gettysburg" 2/22/48

Two more years of bloody war passed before General Lee finally admitted, on April 9, 1865, that he was beaten. But would General Grant, known for his demands of unconditional surren-



der, give the Confederate troops honorable terms?

**You Are There:** "Appomattox" 11/7/48

The war was finally over, but the killing was not yet done. On April 14, 1865, a fanatical Southern actor named John Wilkes Booth would perform one last act of vengeance for the fallen Confederacy. Old Time Radio gives us two excellent perspectives on this event. One is a "news" report that abruptly switches from a fluff report about Lincoln attending a play to a frantic account of an unfolding tragedy. The other is told from the point-of-view of Lincoln's incompetent and alcoholic bodyguard.

**You Are There:** "The Assassination of Lincoln" 7/7/47

**Crime Classics:** "Lincoln Assassination" 12/9/53

Booth did not long escape the consequences of his actions. Union troops ran him to ground on April 26, 1865.

**You Are There:** "The Capture of John Wilkes Booth" 5/29/49

Sadly, the bitterness between North and South lasted for years after the war officially

ended. Matt Dillon had to intervene when two men decide to lynch a man born in the South because he served in the Union cavalry:

**Gunsmove:** "The Guitar" 12/26/53

The troopers at Fort Laramie had to wonder if a former Confederate who joins the cavalry to get out of prison can be trusted:

**Fort Laramie:** "Galvanized Yankee" 10/7/56

And the Lone Ranger must seek the help of Robert E. Lee to convince a group of Texans not to take up arms once more:

**The Lone Ranger:** "Conference with General Lee" 2/9/53

Whether based on fact or on fiction, these OTR episodes all draw faithfully from the events of the Civil War to tell compelling stories with the drama and excitement that only the Theater of the Mind can generate. ■





Going strong for 30 years, the **Metropolitan Washington Old Time Radio Club** brings people together who have an interest in Old Time Radio (OTR). This is done through monthly meetings consisting of presentations about OTR stars and programs, and recreations of classic OTR shows, plus occasional performances of member-penned scripts produced in the OTR style.

**Radio Recall** is our illustrated twelve page journal published every other month, edited by Jack French, OTR historian and author. Articles by Jim Cox,



Martin Grams, Jr., Karl Schadow, Jim Widner and other OTR researchers. OTR book reviews, upcoming OTR events, and historical footnotes. Available in full-color PDF via email, B&W hardcopy via USPS, or distributed to members at meetings.



**Gather 'Round the Radio (GRTR)** has been a monthly e-Newsletter feature of the Club since 2005, containing book and

music reviews, bits of nostalgia, and essays by Club members. Recently the GRTR has morphed into The GRTR Studio Edition which is a fanciful use of the format of old-time radio variety shows, and the popular NPR talk-show "Fresh Air." GRTR brings lively information about entertainment and nostalgia.

Dues: \$20/year (discounts available)

**Member Benefits**

- Access to our Audio Library (CD and cassette)
- Book and DVD Library
- Radio Recall and GRTR delivered directly to you
- Monthly meetings in the Washington DC area



For more information please visit our web site at [www.mwotrc.com](http://www.mwotrc.com) or email: [membership@mwotrc.com](mailto:membership@mwotrc.com)

## **OTRR ACQUIRES NEW EPISODES AND UPGRADED SOUND ENCODES FOR SEPTEMBER AND OCTOBER**

This is a list of newly acquired series/episodes. They may either be new to mp3 or better encodes. These were acquired by the Group during the months of July and August and June. They were purchased by donations from members and friends of the Old Time Radio Researchers. If you have cassettes that you would like to donate, please e-mail [beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com). For reel-to-reels, contact [david0@centurytel.net](mailto:david0@centurytel.net) & for transcription disks [tony\\_senior@yahoo.com](mailto:tony_senior@yahoo.com)

### **Kay Kysers Kollege of Musical Knowledge**

44-08-16 AFRS 95 San Luis Obispo.mp3  
44-10-11 AFRS 103 San Francisco.mp3  
44-12-13 AFRS 112 San Diego.mp3  
45-07-25 Hollywood.mp3

### **Lets Go To The Opera**

46-09-22 (22) The King's Prayer.mp3  
46-09-23 (23) The Empresario.mp3  
46-10-05 (24) The Flying Dutchman.mp3  
46-10-13 (25) Derosian Cavalier.mp3  
46-08-14 (15) The Secret Of Suzanne.mp3

### **Line Up**

51-07-05 Doctor Simpson Killed.mp3  
51-09-26 - Lorraine Oberhauser.mp3  
51-10-04 Irene Oldin & John.mp3  
52-06-03 Don Smiley.mp3  
52-06-10 One Dead Husband.mp3

### **Listeners Playhouse**

40-08-31 Who You Pushing Brother.mp3

### **Living**

1948 48-03-21 Silver Chords And Apron Strings.mp3  
1948 48-03-28 I Am With You Always.mp3  
1948 48-04-04 From A Gentleman In Mufti.mp3  
1948 48-04-11 As Europe sees us.mp3  
1948 48-04-18 USA Growing Pains.mp3  
1948 48-04-25 Home Broken Home.mp3

1949 49-01-16 Inside Innagurations.mp3  
1949 49-01-23 The Biggest Job In The World.mp3  
1949 49-01-30 The State Of American Humor with Fred Allen.mp3  
1949 49-02-06 Operation Co-operation.mp3  
1949 49-02-13 Only One To A Customer.mp3  
1949 49-02-20 Who Rides The Tiger.mp3

### **The Kings Jesters**

37-xx-xx From The Music Library.mp3  
37-xx-xx Remote From Congress Hotel NBC.mp3  
3x-xx-xx (01) I'm In Heaven When I See You Smile.mp3  
3x-xx-xx (02) Speak To Me Of Love.mp3  
3x-xx-xx (03) Drink To Me Only With Thine Eyes.mp3  
3x-xx-xx (04) I'm In Heaven When I See You Smile.mp3

### **Mission Village On the Air**

Chants #22.mp3  
37-08-25 pt1 (KMTR Air Check) #05.mp3  
37-09-22 (KMTR Air Check pt2) #33.mp3  
37-09-26 pt3 (KMTR Air Check) #07.mp3  
37-10-25 pt2 (KMTR Air Check) #31.mp3  
37-10-27 World Peace Special pt1 (KMTR Air Check) #29.mp3  
37-10-27 World Peace Special pt2 (KMTR Air Check) #28.mp3  
37-10-27 World Peace Special pt3 (KMTR Air Check) #30.mp3

### **Santa Fe Trail**

Music and Soundtracks (5817) #101.mp3  
Music and Soundtracks (5817) #14.mp3  
Music and Soundtracks (5817) #15.mp3  
Music and Soundtracks (alter #88).mp3  
Songs (5807) #08.mp3  
Songs (5807) #34.mp3  
Westbound Immigration #89 (Audition Disc).mp3  
ep01 (RR1489) #03.mp3  
ep01 (RR1489) #127.mp3

### **Santa Fe Trail**

ep01 (RR1489) #16.mp3  
ep01 (RR1489) #18.mp3

ep02 (RR1490) #04.mp3  
 ep02 (RR1490) #125.mp3  
 ep02 (RR1490) #128.mp3  
 ep02 (RR1490) #17.mp3  
 ep02 (RR1490) #19.mp3  
 ep02 (RR1490) #53.mp3  
 ep03 (RR1491) #126.mp3  
 ep03 (RR1491) #52.mp3  
 37-01-31 (KMTR Air Check pt2) #32.mp3  
 37-02-07 (KMTR Air Check pt2) #12.mp3

**The Lone Indian**

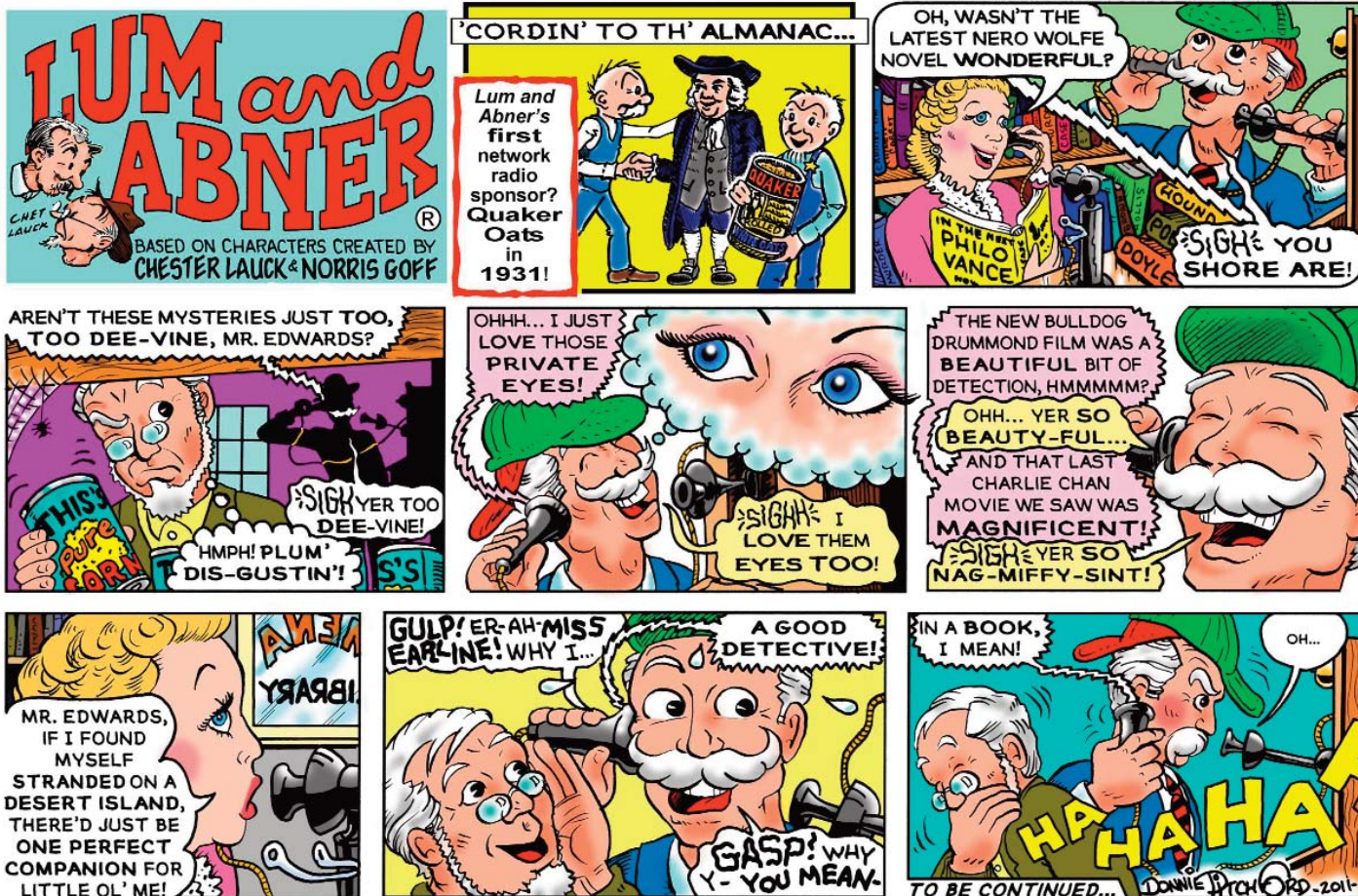
Mud Baths (8077) #01.mp3  
 Mud Baths (8077) #24.mp3  
 Pawnee-Ute Fight (B-855-A) #99.mp3  
 The Apache Kid (8087) #114.mp3  
 The Apache Kid (8087) #120.mp3  
 The Painted Desert (B874A) #107.mp3  
 The Painted Desert (B874A) #108.mp3  
 The Painted Desert (B874A) #109.mp3

The Spider (B-857-A) #98.mp3  
 The Spirit Bird (B-953-A) #100.mp3  
 Walker's Lone Indian Calls pt01 (208C) #93.mp3  
 Walker's Lone Indian Calls pt01 (208C) #94.mp3  
 Walker's Lone Indian Calls pt02 (209C) #95.mp3  
 Walker's Lone Indian Calls pt02 (209C) #96.mp3  
 Walker's Lone Indian Calls pt02 (209C) #97.mp3  
 Who Killed Luke Berry #23.mp3  
 Who Killed Luke Berry (8057) #81.mp3  
 Who Killed Luke Berry (8097) #113.mp3  
 ep01 #103 (Audition Disc).mp3  
 ep01 (OC-12) #105.mp3  
 ep08 (OC-13) #104 (Audition Disc).mp3  
 ep08 (OC-13) #106.mp3

**Tommy Gale of the Box T Ranch**

ep01 (take 1) #35.mp3  
 ep01 (take 2) #36.mp3

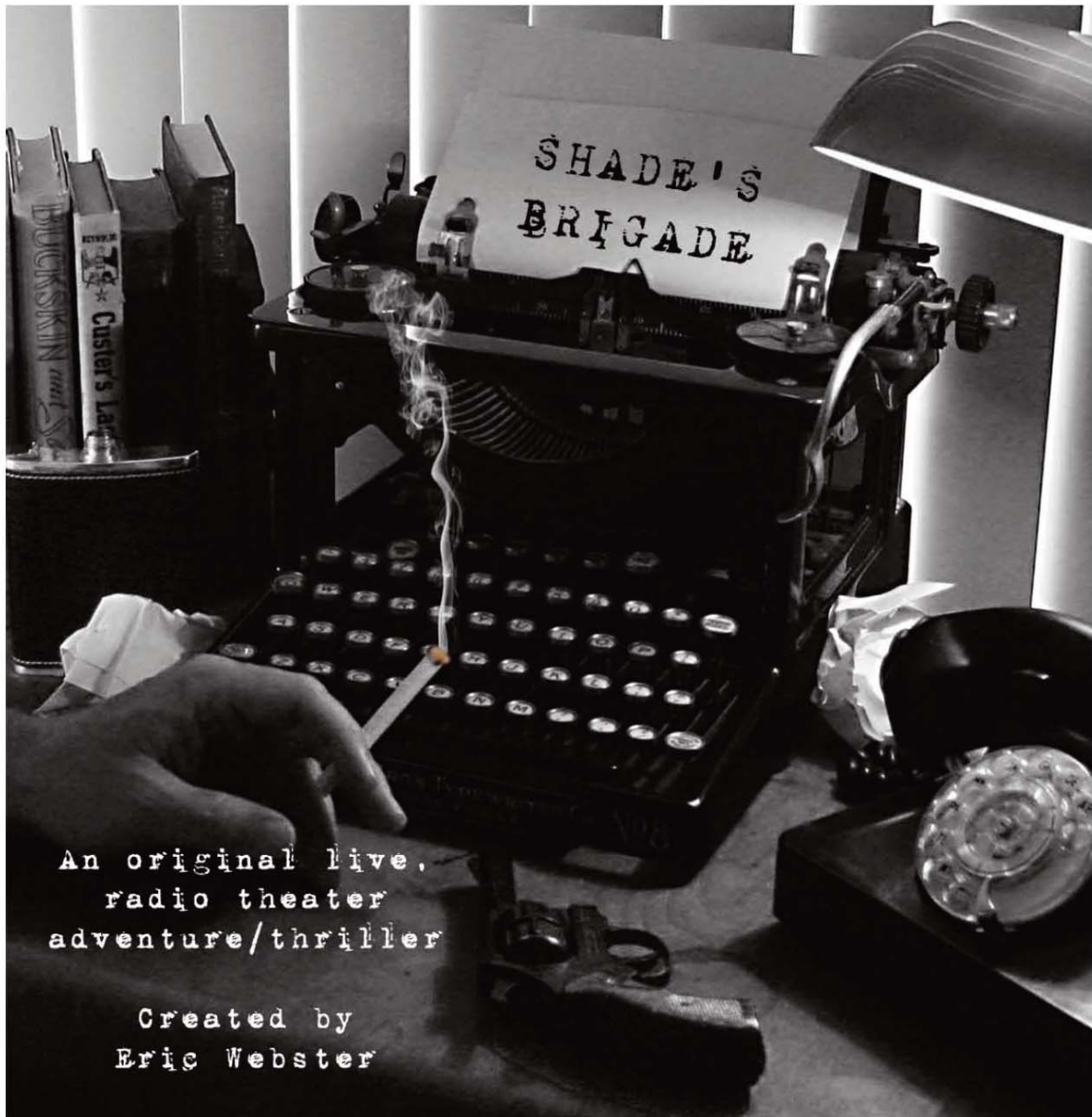
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Eric Webster

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