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The Man From Homicide

Karl Schadow ©2021

While the murderer’s modus operandi varied from stabbing, spearing, drowning, and the ever popular gunshot, it was always Lieutenant Louis Dana of the Homicide Squad who investigated these slayings on ABC’s adult radio drama *The Man from Homicide*. He vowed to apprehend perpetrators who had unjustly taken the lives of 18-year-old drug addicts, night club singers and multi-millionaires.

Dana’s motto:

“I don’t like killers!”

Radio producers were constantly seeking new themes with which to capture the listening audience. In the early 1950s, one could tune in each week to any number of hard-boiled private eyes (*Philip Marlowe*) or police procedurals (*The Line Up*). A headstrong investigator working on the side of the law, however, was a novel idea. During the summer of 1951, the ABC series *The Man from Homicide* was based on this very premise. However, the program had originated in 1950, when a life-long goal of developing a true-life police detective was realized by radio script writer Louis Vittes. In association with talent agent Ben Pearson and radio producer/director Helen Mack, Vittes turned this idea into a finished product. *The Man from Homicide* featured the exploits of a large, fictional, and unnamed city police department’s homicide squad.



Lt. Dana offering stick of gum to Sgt. Meyers.

The team forging this project was decidedly qualified. Well-versed in criminology, Vittes had written scripts for many popular private detectives programs, including *Nero Wolfe*, *Mr. & Mrs. North* and *The Lone Wolf*. It was during this latter venture that he had first collaborated with Ben Pearson. At that time, Pearson was the West Coast radio director of the A. & S. Lyons advertising agency (after having worked at the J. Walter Thompson and Biow advertising firms, and also at CBS). In March of 1948, Pearson became the director of radio and television at the Stempel-Olenick talent agency. Helen Mack began her career as a movie actress at age ten in the 1920s and then performed on radio

during the 1930s in *Hollywood on the Air* and *Lux Radio Theatre*. By the mid-1940s she was producing such series as *A Date With*



Helen Mack

Judy, a program that she co-created with Aleen Leslie. Helen Mack would continue in this realm with *The Affairs of Ann Scotland* and *Beulah*.

Gruff, gravel-voiced Charles McGraw was cast in the leading role of Lt. Dana for the audition of *The Man from Homicide*. A Hollywood film heavy, McGraw was perfect for the part of the tough detective. He was able to call upon his numerous film experiences, including the 1950 M-G-M feature

Side Street, in which he played a homicide investigator. In his biography of the actor, Alan Rode stated that: ". . . McGraw viewed radio as a supplemental rather than principal element to his career as an actor."



Charles McGraw

Indeed, this role would have been his first as the star of a major radio series. His previous radio credits included such diverse programs as *Today's Children*, *The Front Page*, *Pat Novak for Hire* and *Escape*.

In addition to Lt. Dana, the initial story provided an assistant, Sergeant Dave Meyers, which afforded some genuine comic relief in a program that contained much of the sarcastic wit present in detective genre of the time. The plot of the demo recording related four murders that were connected to the operations of a waterfront gambling establishment. The theme and musical interludes were composed and conducted by Robert Armbruster, music director of the NBC Western Division.

Recently conceived ventures were regularly auditioned by the networks, agencies, and potential sponsors, with these activities increasing substantially during the summer months. *The Man*

from Homicide was previewed by NBC during the week of September 11, 1950. It is unknown whether or not this recording was attended solely by the network's executives, or was broadcast regionally or coast-to-coast. Interestingly, the latter scenario is a distinct possibility as one version of the extant audio is courtesy of the Armed Forces Radio Service.

NBC allowed its option on the Charles McGraw headliner to expire, and it is unknown how many other prospects expressed interest in *The Man From Homicide* during the next several months. Success was achieved, however, when ABC announced the following May that it would schedule the series to fill the Monday night void that would open when *Inner Sanctum* closed the creaking door with its season finale of June 18, 1951. According to contracts between the program's creative team and ABC, the former was to provide the script and cast, with the latter supplying the music, technical staff (sound and engineering), announcer and director. At the suggestion of Ben Pearson, the person chosen for the helmsman position was Dwight Hauser. He had been serving on the ABC production staff since 1945, which had followed stints at CBS and various assignments at stations in Pasadena (KWKW) and Beverly Hills (KMPC).

ABC broadcast the *The Man from Homicide* as a sustainer, paying the packager \$1,000 per episode. With the approach of the June 25th premiere date, there was much excitement circulating of the series' potential. However, there was one problem: Charles McGraw was no longer available on account of motion picture obligations. Ben Pearson, along with ABC executives Dresser Dahlstead and Leonard Reeg, scrambled to find a suitable replacement. Several film actors were considered, including Bruce Cabot, Paul Kelly, Chester Morris, and Cameron Mitchell. In a most astonishing development, the man whom Hedda Hopper had bestowed: "the heel with sex appeal" was cast as Lou Dana. Dan Duryea, then known as Hollywood's dame-slapping, sardonic villain, was given an opportunity to broaden his film image and career via radio. This was Duryea's first leading role as a continuing character of a radio series.

Upon graduating from Cornell University, Duryea worked in the advertising business for several years before turning to the Broadway stage. He moved to Hollywood, landing movie roles in *The Little Foxes* and *The Pride of the Yankees*. Additionally, he is well-known for roles in film noir classics *The Woman in the*

Window and *Too Late for Tears* as well as the western, *Winchester '73*. On the etherwaves, he was a cast member in *Lux Radio Theatre*, *Sealtest Variety Theatre*, *Suspense* and *Family Theater*. During his tenure on *The Man from Homicide*, listeners were encouraged to see him on the silver screen in *Al Jennings of Oklahoma* and *Chicago Calling*.

Throughout the course of the series, Lt. Dana stressed the importance of routine police work in solving murders, relying on uniformed officers, police photographers, and the beloved "lab boys." Often apprehending the killer single-handedly, and at great personal peril, he boldly challenged the perpetrator to fire the first shot – insisting that if they missed, he would not. As Lt. Dana, Duryea faced danger...even while standing behind the microphone! A press release reported that during the recording of an episode on August 9th, a sliver of glass from a window-smashing effect went astray and embedded itself in his microphone. Unfortunately the sound men were not identified in this report, and along with the names of the program's engineers have continued to elude historians.

Locked doors were not a hindrance to Dana's investigations. He frequently pulled from his pocket a set of keys that allowed him to enter (often without a search warrant) any premises at will. Occasionally, this practice was rewarded with a blow to the head, rendering him unconscious. Another interesting trait is that as a gumchewer, he offered sticks from his stock to fellow police officers, witnesses and even potential suspects.

Dana had the reputation of employing "third-degree" methods, especially when dealing with uncooperative hoods and suspects. In one episode, a mob boss declared: "...Lt. Dana is no ordinary cop...he's a personality..." A reason behind his excessive use of force may have been that his father - Matt Dana, a former member of the police force - was killed in the line of duty. (This tidbit of the current Lieutenant's background was revealed in the script of the series' second episode. Unfortunately, the audio of this particular episode is not extant.) Conversely, Lou was extremely appealing to the ladies - even those he intended to send to the death house - although he never overtly displayed any interest in them. Moreover,

throughout the series, many women who were not initially suspects were never arrested as they were caught up in the mayhem and succumbed to violent attacks.



(l-r) Dwight Hauser, Lou Vittes, Dan Duryea. (Courtesy Radio Spirits)

In the ABC production of *The Man from Homicide*, the 300-pound Sgt. Meyers was expertly portrayed by Larry Dobkin. Through his voice inflection, one can imagine fat tissue slowly intruding upon his vocal cords. But Meyers is no slouch, often quoting Shakespeare and voicing theories regarding the cases that contradict those of his superior. As the program was not currently sponsored, costs had to be kept to a minimum. Therefore, Dobkin often doubled in each episode. His secondary roles, usually much closer to his natural voice, included hoods, clerks, etc. When Meyers is absent from an episode, Dana's superior, Inspector Sherman is on hand for assistance. Throughout the series there is mention of another boss, Captain Kovaleski who, in the current extant audio and scripts remains a silent character.

The maiden episode of *The Man from Homicide* was aired live from the KECA Hollywood studios to be heard on the East Coast at 8 pm. Pacific Coast audiences tuned in at 7:30 pm Pacific Time. On account of Dan Duryea's film schedule, subsequent episodes were transcribed. Occasionally, the team recorded multiple episodes on the same day. In order to meet with this demand, primary author Louis Vittes

enlisted an assistant -- Richard M. "Dick" Powell (not to be confused with the actor/singer with a similar name) -- though he always edited and approved the final version himself. At least one script created by the Vittes/Powell collaboration (July 16, 1951) has been identified. The total number of such joint efforts is unknown, but the results were applauded by both ABC executives and the packaging team.

A two-week trip (both personal and business) in New York for Dan Duryea necessitated that the dramatic portion of the July 30th episode be recorded in that city on July 25th. Unfortunately, the extant script of this performance does not reveal the identity of those participating in the production. Once completed, the tapes were airtailed to Hollywood so that live music could be added for the Monday broadcast. This accompaniment was composed by ABC West Coast music director Basil "Buzz" Adlam. The theme music was an especially impressive, pulse-pounding score which reminds one of late 1960s or early 1970s television police dramas. Basil Adlam had provided music for several of ABC's network programs (*Dark Venture* and *I Fly Anything*) and his *Buzz Adlam's Playroom* had been a popular weekly fixture for several years.

There were no official titles for these episodes documented on the scripts or delivered on air. Thus, individual monikers were based upon specific episode characters and plots, and assigned as noted in the program log section below. There was an inconsistency in cast acknowledgment during the closing of each episode. When available, thespians are cited in the program log.

The Man from Homicide received mixed reviews from the critics. Assessing the premier episode, Mike Gross (*Variety*, June 27, 1951) stated that the program: ". . . needs policing in the script and thesping departments . . .," but praised the tough detective concept, mood-setting music, and overall direction. For the following week's episode, *TV-Radio Life* (July 13, 1951) offered this critique of the venture which: ". . . has all the potential to pull listeners who seek intriguing escape drama . . ." The reviewers contrasted sharply on Dan Duryea's style, with the former insisting it was: ". . . too clipped and too tough to be entirely credible. . .," and the latter retorting:

". . . his straight playing of the role, plus his excellent timing and direct approach to his characterization give the drama strength and appeal . . . loaded with picturesque speech and dialog, it sounded very realistic and did not lag, although it lacked action." Perhaps there was significant improvement in production of the second episode? Note that in Duryea's narration, he is often close to the microphone which adds to the noir mystique of the series.

With the rush to secure a lead actor at the last moment, the series got off to a rocky start. In fact, after the initial episodes, it was slated to be canceled...but was reinstated. Though there were proposals from prospective sponsors, the program remained a non-commercial entity throughout its tenure on radio. Much to the surprise of the ABC brass, by August, stations were communicating enthusiastic response from listeners, with much praise for the performances of Dan Duryea. The usual 13-week trial period for any new series was extended one week, with a fourteenth episode broadcast on September 24th. This finale had the highest rating for any sustaining ABC evening program for that week. The previous week's session had also earned a high grade and though listener's may not have caught it, ABC made a pitch (in the story's dialog by Sgt. Meyers) to have *The Man from Homicide* transcend to Wednesday nights (replacing *The Fat Man*, which was going off the air the following week). Sadly, fans of both dramas were ultimately disappointed including Allen Rich, Radio Editor of the *Valley Times* (North Hollywood, California). His column of September 27, 1951 remarked optimistically the program's potential: "This one was invariably interesting. But times are changing, TV is making even good radio programs less important. It is my guess that had the Duryea vehicle been presented three or four years ago, it would have had little trouble getting and retaining a sponsor and today would have been right up there with "The Whistler" and "Suspense.""

Dan Duryea expressed much enthusiasm to continue his role as Lt. Dana. Moreover, both ABC and the Vittes entourage desired to keep the program on the air and under their control ... with the price reduced to \$900 per week. Despite all efforts, including an outpouring of fan mail, the options to extend the series were exhausted. In November of 1951 Ben Pearson departed the Stempel-Olenick agency to become the director of radio and television with the newly organized Federal Television Corporation.

Accompanying him were both the Buster Keaton television program and radio's *The Man from Homicide*. This new organization was headed by William "Buster" Collier, Jr., who had previously formed a radio production firm with Charles McGraw.

Despite negotiations for potential television and film adaptations of *The Man from Homicide*, these endeavors did not progress past those initial conferences. Noteworthy is that both Duryea and McGraw later starred in TV series of their own -- Duryea in *The Affairs of China Smith* (1952) and McGraw as Michael Waring in the 1954 production of *The Falcon*. Eventually, these actors played opposite each other in the 1957 Universal-International film *Slaughter on Tenth Avenue*, with McGraw as police Lieutenant Anthony Vosnick and Duryea as chief legal counsel for a waterfront mob.

It is noteworthy that prior to the release of several uncirculated episodes in 2014, *The Man from Homicide* sporting a mere three extant episodes, had received its fair share of scrutiny by radio historians with entries in several OTR reference books and online. The current audio tally encompassing nine out of fifteen episodes should result in additional studies of this program as an admirable component to the radio noir genre joining such stalwarts as *Broadway Is My Beat*.

Program Log:

(* indicates extant audio)

“The Harold Winthrop Case” (Audition) - September 1950*

While investigating one homicide, Lt. Dana literally runs into the arms of a woman fleeing the scene of a second killing.



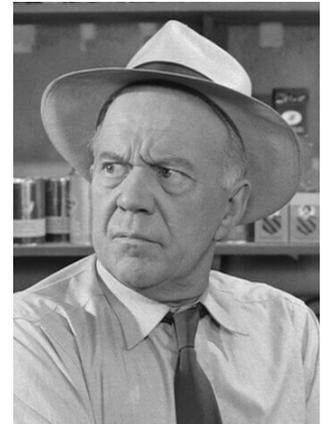
Arthur Q. Bryan. (Spoiler) with announcer

Cast: Charles McGraw (Lou Dana), Tom Tully (Sgt. Meyers), Joan Banks (Kate Winthrop), Maggie Morley (Clare Thorpe), James Backus (Readick), Larry Dobkin (Benny), Arthur Q. Bryan (doorman) and Lamont Johnson (Spoiler) with announcer

Lou Cook.

“The Muriel Smith Case” - 06/25/1951*

Lou Dana must ascertain the killer of a female night club singer. The suspects include her boss, her lover, and her lover's wife. Cast: Dan Duryea (Lou Dana), Larry Dobkin (Sgt. Meyers, Benny), Jeanne Bates (Susan Carter), Bill Bouchey (Blakey) and Howard Culver (Michael Carter).



Willis “Bill” Bouchey

“The Patrolman Brennan Case” - 07/02/1951

When a fellow officer is shot to death, Lt. Dana literally pounds a beat to solve the brutal crime. Cast: Dan Duryea (Lou Dana), Larry Dobkin (Sgt. Meyers), Paul Frees (Lerner), Gloria Blondell (Margo) and Barney Phillips (Hill).

“The Donald Shellbarger Case” - 07/09/1951*

The pair of seasoned investigators is notably dismayed by the slaying of a teenage dope addict. Cast: Dan Duryea (Lou Dana), Larry Dobkin (Sgt. Meyers, Frank), Jeanne Bates (Gloria), Bill Bouchey (McPherson) and Needlenose (Joe Forte).



Joe Forte

“The Franklin Kelso Case” - 07/16/1951*

The Homicide Squad is obligated to address the purported death threats made on the life of a multi-millionaire. Cast: Dan Duryea (Lou Dana), Bill Bouchey (Inspector Sherman), Herb Butterfield (Franklin Kelso), Jo Gilbert (Vivian), Barney Phillips (Farley) and Tony Barrett (Elliot).



Jo Gilbert



Gloria Blondell

“The Eddie Kent Case” - 07/23/1951*

A murderous gang of bank robbers is finally thwarted by Lt. Dana. Cast: Dan Duryea (Lou Dana), Larry Dobkin (Sgt. Meyers, Boiler), Gloria Blondell (Martha Kent), Herb Butterfield (McGrath) and Barney Phillips (Max).

“The Mark Dudley Case” - 07/30/1951

A love triangle has Lou Dana somewhat perplexed as he probes the murder of a man found on the city’s shady side. Cast: Dan Duryea (Lou Dana), others unknown.

“The Drowned Girl Case” - 08/06/1951*

Dave Meyers believes a girl recovered from the bay had committed suicide, but his boss has other thoughts especially those concerning her missing custom-made hat. Cast: Dan Duryea (Lou Dana), Larry Dobkin (Sgt. Meyers), Jeanne Bates (Martha Wayne) and Barney Phillips (Barlow).



Barney Phillips

“The Night Club Owner Case” - 08/13/1951

Despite the presence of body guards and an elaborate security system, the boss of an upscale establishment becomes Lt. Dana’s latest assignment. Cast: Dan Duryea (Lou Dana), others unknown.



Jeanne Bates

“The Wee Willie Baines Case” - 08/20/1951*

To solve a trio of murders, Lt. Dana must fight the local political machine. Cast: Dan Duryea (Lou

Dana), Larry Dobkin (Sgt. Meyers, Cochran), Ann Diamond (Clare Mason) and Jay Novello (clerk, Welch).

“The Steve Morton Case” - 08/27/1951*

A murdered husband, his bereaving widow, and a conniving lawyer all contribute to complicate matters for Lt. Dana. Cast: Dan Duryea (Lou Dana), Larry Dobkin (Sgt. Meyers, clerk), Louise Arthur (Mrs. Morton), Herb Butterfield (Steve Carter) and Jan Arvan (attorney).



Herb Butterfield

“The Parked Car Case” - 09/03/1951

Finding one body in a parked car is not so unusual, but the later appearance of a second corpse gives Lou Dana much consternation. Cast: Dan Duryea (Lou Dana), others to be determined.

“The Grisly Fogbound Case” - 09/10/1951

The word ‘Cairo’ uttered by a dying man is the one clue which leads to the solution of his murder. Cast: Dan Duryea (Lou Dana) and others to be determined.

“The Lucille Forbes Case” - 09/17/1951*

The homicide investigating duo traverses the country to solve the puzzling death of a girl whose wrists were slashed. Cast: Dan Duryea (Lou Dana), Larry Dobkin (Sgt. Meyers), Kay Stewart (Sandra Martin), Howard Culver (Harrison Blankford) and Ralph Moody (Mr. Brown).

“The Girl Gone Straight Case” - 09/24/1951

A paroled reform school girl who had been a strict law abiding citizen for six years is surprisingly found murdered. Cast: Dan Duryea (Lou Dana), others to be determined.

Acknowledgments: The author thanks Elliot Vittes, Howard Hoffman, Jeanette Berard, Jan McKee, Ned Comstock and Jonathan Manton for their invaluable assistance. Portions of this article were presented in part as the program guide of *The Man from Homicide* (#46312) released by Radio Spirits, LLC (www.radiospirits.com) in 2014. Author contact: bluecar91@hotmail.com

Poe Takes On a Murder Case Larry Maupin

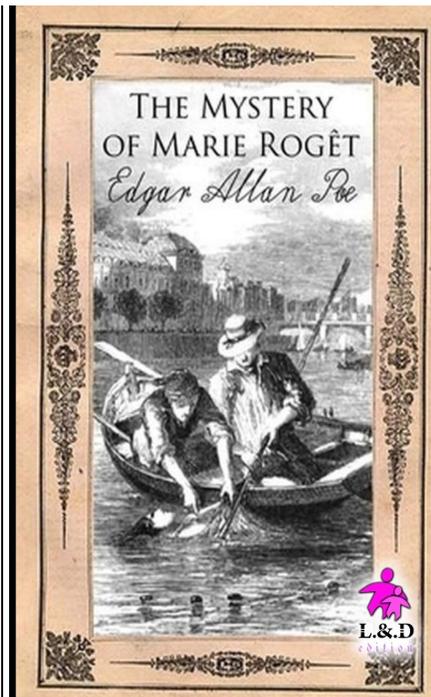
On December 14, 1953, *Suspense* aired an episode entitled "The Mystery of Marie Roget." I will structure this article by first presenting a summary of the episode, then placing it within the context of Edgar Allan Poe's great short story from which it is derived.

The announcer begins by stating "Tonight, Auto-Lite combines fact and fiction. The fact: The murder of Mary Cecilia Rogers in New York City. The fiction: Edgar Allan Poe's solution of that crime." The murder occurred in the summer of 1842. It was still unsolved in November of that year when Poe's story was published. The announcer asserts that Poe solved the crime just from reading newspaper accounts and presented the solution in his story.

Poe employs the services of his now-famous detective C. Auguste Dupin in the investigation of a sensational murder case, moving the crime from New York to Paris for the sake of convenience. An inspector from the Prefecture of Police calls on Dupin to discuss the details of the atrocity and ask for assistance. He tells him that on the night of Wednesday, June 25th the body of a young woman was discovered floating in the Seine and that she had "died harshly," having been "beaten, choked, drowned."

The corpse is soon identified as that of Marie Roget. A police inspector calls upon her mother, a feeble woman who has been disabled and is described as "infirm," to inform her that her daughter's body has been found and to interview her and Marie's employer Monsieur Beauvais, who live in the same building. Beauvais imparts the surprising information that Marie disappeared three years ago under similar circumstances, only to return unharmed about a week later. He then identifies the body, turning away in horror when he sees its hideously discolored and bloated condition.

One of the most astonishing crime stories ever written—Edgar Allan Poe's "Mystery of Marie Roget"—will be presented on KFAB's "Suspense" 7 p.m. Monday.



The first suspect is Marie's fiancé, St. Eutasche. However, in addition to having an alibi, he commits suicide shortly after her corpse is discovered by taking a fatal dose of laudanum. Then, the inspector tells Dupin, police called upon Madame DuLac, the owner of a tavern, who told them that she saw a young woman in her establishment on the day of the murder who fit the description of Marie Roget, and that when she and her gentleman companion left they were followed by "a gang of miscreants." The police then proceeded to a thickly wooded area near the river, where they discovered a white petticoat, silk scarf, parasol, gloves and a handkerchief with "Marie Roget" embroidered on it. The Prefect becomes convinced that the miscreants murdered her. A reward of forty thousand francs has been offered for information that will help bring the person or persons responsible to justice.

Dupin, after listening carefully, tells the inspector that only one man committed the murder and that it was not Marie's fiancé. He says that her "swarthy companion" at the tavern may well have been her former lover, a sailor with whom she had contemplated an elopement when she disappeared three years prior. The man, he claims, was "a young naval officer who had applied for leave from his ship to get married" but had returned to it without a bride.

The story as presented on *Suspense* is very well done, and like the short story itself leaves an important question without a satisfactory resolution: what plausible motive would the young officer have had to murder her? The theory that he beat and choked her to death because she refused to have sex with him is a possibility, but does not comport with what is subsequently revealed about his character and deportment or the fact that he had never been so much as accused of violence against a woman previously.

And not having seen her for some time, he could not conceivably have murdered her because she was pregnant and threatening to ruin his career unless he married her. Jealousy is a possibility because she had become engaged to another man, but seems a remote one considering that the sailor apparently had girlfriends in every port on the ship's customary route.

Much light will be shed on this as I proceed to discuss the story itself, relying on my notes from reading it. As for the episode, which is very much worth hearing, it stars Cornell Wilde, was produced by Elliott Lewis, and the Auto-Lite commercials are wonderfully reminiscent of the days when radio drama was still available to and enjoyed by an audience of millions.

My source for the short story is *Complete Stories and Poems of Edgar Allan Poe* (Doubleday: New York), pp. 27-63 under the title "The Mystery of Marie Roget": A Sequel To "Murders in the *Rue Morgue*." A footnote written by Poe states that the murder of Mary Rogers of New York actually occurred, but that "under pretense of relating the fate of a Parisian *grisette*, the author has followed, in minute detail, the essential facts of the real murder of Mary Rogers" (p.27). "The atrocity of this murder (for it was evident at once that murder had been committed), the youth and beauty of the victim, and, above all, her previous notoriety [referring to her earlier disappearance from which she returned unharmed], conspired to produce intense excitement in the minds of the sensitive Parisians" (p.29).

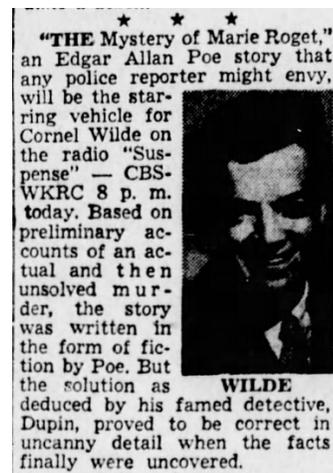
Marie's corpse was discovered in the river on "Wednesday, the 25th of June" (p.31). The body was quickly buried nearby, and police conspired to "hush up" the matter, an effort doomed to failure. The first newspaper to call for full disclosure was a weekly called the *New York Mercury*. The Prefecture soon offered a reward of twenty thousand francs "for the conviction of the assassin, to which was added another ten thousand by a committee of citizens, an extraordinary sum when we consider the humble condition of the girl" (p.32).

The *Suspense* episode is faithful to the short story in that both indicate that "the lifeless body of St. Eustache, Marie's betrothed, was found in the

vicinity of what all now supposed to be the scene of the outrage." He appeared to have poisoned himself with laudanum. The story adds that "he died without speaking. Upon his person was found a letter, briefly stating his love for Marie, with his design of self-destruction" (p.37).

After an exhaustive reading of the accounts of the crime in several newspapers, Dupin arrives at a remarkably lucid conclusion (p.51). When Marie departed that fatal Sunday morning she told everyone that she intended to visit her aunt in the Rue des Dromes. She arranged for St. Eustache to pick her up there at dark that evening. Dupin asserts that Marie never intended to go to her aunt's, but instead had made an assignation to meet another man for the purpose of elopement, with no intention of returning home until her business with her former lover had been consummated, either by marriage or by his return to sea.

Note: The river into which Marie's corpse was thrown is sometimes referred to as the Seine and sometimes as the Barriere du Roule. The solution of the murder, which is presented at the conclusion of the story, involves the determination of whether Marie was killed by her fiancé, by the "gang of miscreants" identified by Madame DuLac as having been in her tavern and as having followed Marie and her companion when they left the premises, or by the gentleman with a "swarthy complexion" who left the tavern with her, and may have been the naval officer with whom she attempted an elopement three years earlier. Without giving away the ending, I conclude by simply stating that Poe/Dupin did indeed solve the case and that one or more persons was/were convicted and sentenced to hang for the atrocity.



My “Politically Incorrect” Affection for “Beware the Quiet Man”

Denise Noe

Since this essay focuses on my affection for the *Suspense* episode entitled “Beware the Quiet Man,” and since that affection is largely linked to the ending of the episode, this essay contains spoilers. If you have not yet listened to “Beware the Quiet Man,” you may wish to beware this essay and read it after hearing the episode.

“Beware the Quiet Man” first aired on August 12, 1948. It was written by Toby Hall and both produced and directed by Anton M. Leader. I have not been able to find anything else Hall wrote or any more information about him (Toby is usually a male name). Anton M. Leader was a busy director in radio, TV, and film. Descriptions of the episode mention only two performers: Ann Sothern, who plays heroine (or anti-heroine) Margie, and William Conrad, who plays private detective Lem Clewson.

The episode starts with Margie in a bar waiting for her date. The bartender asks her if she usually comes to the place with a “heavysset man with black wavy hair who wears a big diamond” named Ralph. She acknowledges that she does. Then the bartender tells her that Ralph stopped into the bar earlier and asked the bartender to inform Margie to wait about an hour because Ralph must be late.

“But I can’t wait, I got to get home to my – “ Margie catches herself before saying the word “husband.” Then she repeats, “I got to get home,” firmly ending on the word “home.” Having just missed revealing that she is married to the bartender, she phones her husband, Arthur Banning, at his job. She tells Arthur she will be late to supper because she ran into a lady she knows from high school.

Margie returns to the bar and the bartender tells her the fellow at the end of the bar would like to buy her a drink. “That tall blond fellow?” she asks. She decides to pass the time with him. He is a private detective named Lem Clewson. He starts talking about a new client. Lem says he believes this client is likely to murder his wife! Margie initially scoffs at this idea. Lem informs her that the client is a bank teller married to a woman

Wistful Vistas

From the Editor’s Desk

Ryan Ellett

Summer begins to wind down but the world turns on and old-time radio continues to entertain us all. We’re excited to welcome Karl Schadow back to our pages; the Covid-19 closures and slowed his research down over the past year but he was finally able to finish a piece on *Man From Homicide* which is our feature article.

Larry Maupin and Denise Noe both return with reviews of, coincidentally, *Suspense* episodes. As a favorite among many hobbyists, I have never heard of a complaint that there’s too much material published on the series.

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!

Edited by Ryan Ellett

Title font by Joe Adams

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9:00 p. m. Suspense. Ann Sothern, guesting on Suspense, will play the role of a philandering wife in the shocker “Beware the Quiet Man.” WJAS.

9 :00	Suspense
:15	Ann Sothern in “Beware the Quiet Man”.
:30	Crime Photographer
:45	Tonight: “The Pirates”.

named Margie (“our” Margie has not told Lem her name). This bank teller has hired Lem Clewson to find out if his wife has been “stepping out” on him.

Margie is understandably alarmed: her husband is a bank teller and she has been stepping out. As Margie and Lem talk, she becomes ever more scared because everything Clewson says reminds her of herself and her husband. She phones Ralph and tells him not to come to the bar: “Yes, there’s something wrong. There’s plenty wrong. Either the guy I’m talking to is crazy or else Arthur’s planning to murder me!”

Why does the private eye believe his client will murder his wife rather than just divorce her if he finds she has been “stepping out”? “Other guys will raise Cain, maybe get a divorce, but these quiet guys, they put the little woman on a pedestal,” he asserts. “You wouldn’t catch them out with other women . . . so when they find out their one and only has been kicking up her heels, they explode!” He says these quiet men do not let other people know what they are really thinking so no one is prepared for it when they become violent. Clewson tells her that the client has recently purchased a gun.

Lem Clewson suddenly realizes he has not found out his drinking partner’s name. When he asks her name, she says she must get home and rushes off.

At home preparing supper, she and her husband talk quite amiably. It seems this is a happy marriage. Margie is not “stepping out” because she is dissatisfied with Arthur but because she likes extra excitement. Arthur is a kind and considerate husband. He expresses concern that Margie looks “a little flushed.” At one point, Margie says, “Oh, Arthur, I don’t deserve a swell husband like you... You always do the dinner dishes and bring me my breakfast in bed on Sunday mornings, the only morning you have to sleep.”

She asks if he is mad at her and he assures her he is not. She promises to become a “better wife.” He assures her that he loves her just the way she is. However, there are other things that I will not relate that make it seem possible he is indeed Lem Clewson’s “quiet” client. Then she sees something that appears to clinch it: Arthur has a gun! He tells

her he is keeping it for a friend; Margie is sure it is the instrument of her upcoming death.

Varied other machinations follow until Margie learns that Lem Clewson’s client is *not* her husband but another bank teller whose wife is also named Margie. Apparently Arthur never had the slightest inkling that Margie has been stepping out. The final scene has Margie and Lem in the bar in which they met. Margie is enjoying the relief of realizing she was never in any danger and that Arthur never suspected that she has been deceiving him. As she relaxes, Lem proposes that the two of them enjoy a date.

“You’re asking me to step out with you?” Margie inquires. He asks if there is any reason they should not date and she suggests her husband is that reason. Lem retorts that the two of them have nothing to worry about from “that mousy little guy.” She reminds him, “But I thought you always said to beware the quiet man, you never know what they’re really thinking.” Lem continues trying to wrangle a date from Margie.

“No buts,” Margie firmly retorts. “If you’ll pardon me, Mr. Lem Clewson, I’m going home and start his supper.” On that note, the drama ends.

At least one modern OTR fan found the ending disturbing. That woman had a blog that apparently is no longer up. In writing about this episode, she said she “applauds Margie’s decision to be a better wife” but dislikes the ending because, the blogger worries, it suggests she has “learned her place as a woman.” Indeed, I believe a similar ending might well cause controversy in today’s world and for exactly that reason.

Yet it was this dramatically politically incorrect ending that played a major role in endearing this episode to me. This is not because I believe my gender should be tethered to the stove or limited in any respect. I possess a t-shirt with the fine legend: “A woman’s place is in the house . . . and in the senate.”

I support the changes that have allowed women to make full use of our talents. I am also aware that many women are unsuited for what has traditionally been considered “women’s work.”

Perhaps what I love about the ending of “Beware the Quiet Man” is the suggestion of cooperation in that final line of dialogue.

And, yes, it would be just as good of an ending, at least in my opinion, if it depicted a man saying he intended to return home and start his wife’s supper!

Purchasing Groups

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

Ted Davenport Purchasing Group:
Contact Ted at 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
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) to our dusty coffers 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!](#)

Update on the Doug Hopkinson Group

Beginning in April 2021 Doug changed his distro group. He merged the music and the OTR options into one distro. He's still putting out 7.5 total hours of audio and the mix will be about the same (2:1). This is not the only change happening. You need to read this next bit.

From time to time, Doug has mentioned [Stay Tuned America](#), a nostalgia formatted station that celebrates the best Big Band, Jazz, Blues and Old Time Radio. STA is now featuring quite a few well known programs, such as *When Radio Was*, *Imagination Theater*, *Sounds Of Sinatra*, *Unshackled* and more. [Stay Tuned America](#) is going to be a new partner with Doug's distro. STA is adding 10 hours of audio to the distro each month.

The programs Stay Tuned America is sharing from their vast archives are from first generation reels that came from a legendary buying group, headed by a well-known, and well-read author of an encyclopedic type book, on the subject of Old Time Radio. This legendary buying group was composed of collectors close to the industry and they had a penchant to only collect the best sounding programs. These reels have been stored for decades and are now freshly baked and ready to be served up to you each month. The files from STA will be raw only, offered in wav, flac and mp3. There will be a mix of programming that will appeal to everyone. 10 hours more than you were getting just a month ago! In return, you might

try clicking on any of the active [Stay Tuned America](#) hyperlinks. You can also access STA on your smartphone, laptop or desktop with apps like Live365, Tunein, and Streema. Visit STA on Facebook too.

Aside from Doug's audio, there will be a list of the 10 hours being provided by [Stay Tuned America](#) as well, and any special notes that may apply. Each month the STA schedule will be included and one of the many syndicated programs will be singled out and described. He is charging \$30 a month through the end of 2021.



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



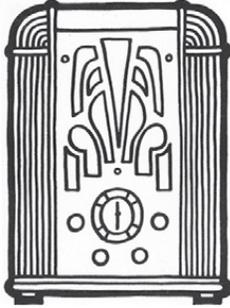
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Created in 1984, the Metro Washington Old-Time Radio Club is the second largest old-time radio club in the United States. Club members enjoy monthly club meetings, an annual luncheon, and a bi-monthly newsletter. You do not have to live in or near 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

Old-Time Radio Researchers Acquisitions: New Episodes and Upgraded Sound Encodes

Please note that our distributions are available to OTRR Purchasing Group members first, and then made available to the public after about six months.

Distro 136

This distro consists of the best sounding .mp3s currently available of CBS Radio Mystery Theater. About half of the recordings come from Ken Long's site <http://cbsrmt.thelongtrek.com> and the other half are from reel to reel recordings made over the air by David Oxford's good friend John Edwards. They are from radio station WBBM in Chicago. He purchased the reels from John in 2008 and worked like the devil to digitize 479 recordings on his Pioneer RT-707 reel deck before giving up in frustration and exhaustion. He had to wait 12 years before he could face the task again. He now has a Pioneer RT-909 and a Teac A-4300SX to join the 707 in recording the reels.

David had been aware of Ken Long's CBSRMT site for some time and decided to download Ken's entire site and comb it for the best sounding file of each episode available. This quickly proved to be too big and daunting a task. He recruited Tony Adams of our group to help him compare the numerous files in December 2018. They soldiered on month after month going through the files. Once they had selected Ken's best files, they compared them to David's recordings and chose what they felt were the Best of Available recording - abbreviated {BoA} in the mp3s.

This choice could be a little fickle at times. David preferred a recording with commercials and news left intact. Sometimes the best sounding file was stripped of everything except the story. A very close second file may have all the commercials and news - but not quite as good as the first. What to do? David collaborated with Tony and sometimes chose the stripped version and sometimes the very close second depending on the quality difference in the recording's sound. So, a little fickle! David will elaborate on the contents and statistics of this and future distros in a future communication.

A special thanks to Dave Tysver for creating an excel spreadsheet with actors and writers for me to import into the artist field in these mp3s. He'll release this when he's finished tweaking a bit more and we'll include it with the other files in a near future distro. David will give thanks

to all the second listener's down the road when I make more formal acknowledgments.

David plans to distro all his recordings (1393 files) to the group as Flac in RAW & Cleaned files in future distros to follow this one. About 611 of these he considered as Best of Available. He'll distro Ken's BEST of Available files in flac format but there are only 191 of these - most are mp3s with no lossless parent. There were many flac files available. However, these weren't considered the best recordings, unfortunately. The radio call letters are given for each file: KIXI, KIRO, KQV, WUWM, WBBM. John Edwards files are WBBM JE. TC is Time Corrected, SS = Sound Soap (an audio editing program for removing hiss, noise), EQ is equalization.

All Files were time corrected using two notes in the closing theme music (if available and not abruptly cut off my a damed commercial!). This music is present at the beginning of each act but is often "Talked Over" and more difficult to measure. By experimenting with measuring all these notes in an episode, one finds some variation in playback of about 40 seconds if the slowest part of the tape is used over the fasted speed of the recording. Still, pretty good and your ears can't hear the difference over a 52 minute show.

