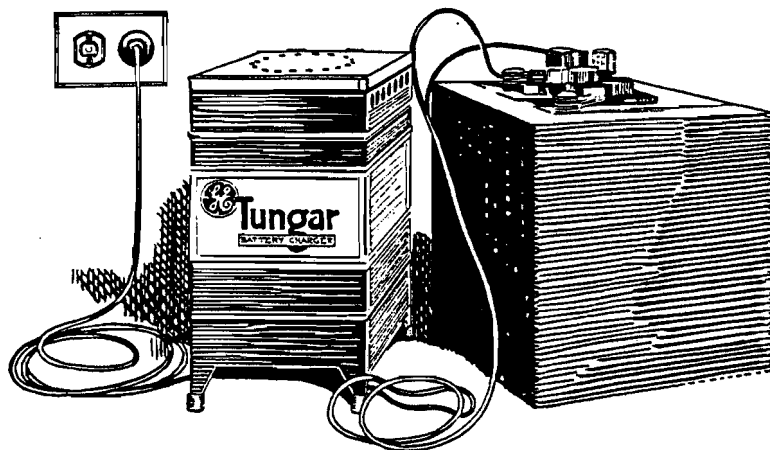


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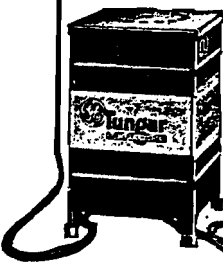
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Club Mailing Address

Old Time Radio Club
P.O. Box 426
Lancaster, NY 14086



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The Cave of Gold

How Steve Adams became Straight Arrow

by SHELDON STARK
(Continued from last month)

Steve Adams gauged the distance with level eyes. "They're gaining on us little by little" he shouted. "Keno. Ain't there no place we can give 'em the slip?"

The man named Steve Adams bent low in the saddle. "Bear left." "What say?" "To the left. It's wild canyon country. I've never been in it, but it's got more tangles than the Snake River. Maybe we can lose them in there!"

A rifle cracked. Packy felt a searing brand burn along the side of his head. Flame turned to ashes inside his skull and grabbing for the saddlehorn with fast ebbing strength, he knew that he was hit and saw Steve Adams crowd beside him. A strong arm steadied him and faintly, like through a dust storm, he heard Adams' voice: "Easy, pardner. We can make it."

Steve reined in his pony and took a fresh grip on Packy's unconscious form. A trickle of blood from Packy's wound stained his shirt and foam, whipped off the ponies lathered muzzles, flecked both of them. "Quiet you bronc," Steve whispered. "You too, Paint horse."

Somehow he managed to dive into the canebrakes before the outlaws came too close. He had reined in both horses. Their rasping breath sounded as loud as thunder and even in the darkness it seemed impossible that the badman could miss them. Steve heard them searching only a short distance away. It was only a question of time.

The moon rose over the wild canyon country. Steve gasped. A shiver ran down his spine. Not twenty feet away, in the mouth of a narrow, hidden canyon stood a great wild stallion. He was the biggest horse Steve had ever seen and in the moonlight his coat gleamed like liquid gold. "a palomino," Steve whispered.

The stallion tossed his white mane. Muscles rippled under his golden coat. His nostrils flared and his eyes shone with brilliant, almost human, intelligence.

Steve Adams shook his head. "If I didn't know better, I'd almost believe he was giving me some kind of message."

Again the palomino shook his head. Then, turning, he trotted slowly into the hidden valley. Behind Steve the sounds of the outlaws searching came closer. *I might as well*, Steve decided. He shook up his pony.

With Packy's horse beside him, Steve Adams followed the trail the palomino had showed him. The tick heavy tangle of brush closed around them as if they had never been there and they entered the hidden canyon. Packy came to a gasp as ice-cold water splashed on his face. Steve Adams was bending over him. "Easy pardner." "I'm all right, I reckon. We got away from them outlaws?" Steve nodded. There was a strange expression on his face and Packy could not figure it out until Steve sat back on his heels, revealing their surroundings.

Packy gasped. They were in some kind of vast cavern. The walls of the cave glittered with crystals of - - - "By cactus, it's gold! The hull blasted cave - gold on the walls and the floor and up overhead - - - where in tarnation are we?" "A hidden cave. That's all I know about it - except how we got here." "How?"

For answer Steve Adams nodded with his head toward a corner of the huge cavern. Packy sat up. His eyes widened. "Yuh mean thât there palomino?" Again Steve nodded. "The outlaws were close behind us," he said. "You were unconscious. We were holed up in a thick stand of canebrake. It was better than an even chance we would be discovered any second - - -" He broke off. "Who are those hombres?" "The outlaws?" "Yes." "All I know about 'em is they tried tuh stop me from gettin' tuh Fort Despair . . . I'll bet my bottom dollar and every speck a gold in this here cave it's them that's stirrin' up the injun tribes. Why?" "Indian tribes?" Steve Adams' voice rang sharp through the cave. "Keno." Packy stared at him curiously. The strange expression was still on Steve's face, and for the first time Packy noticed how much he looked like an Indian. "What's that got tuh do with how you got here, Steve?"

Steve did not answer at once. With his forefinger he scratched at the golden floor. "I'm beginning to reckon it's got plenty to do." His voice was so low that Packy could barely hear. "The moon came out, Packy, standing in the moonlight was that stallion, the palomino. I never in my life saw such a horse - - -" "He swallowed and went on." "He tossed his head. He seemed to be sending me a message. Don't laugh at that!" "I ain't laughing."

"The stallion turned and trotted into a mysterious valley. We're in it now . . ." "Go on."

"I decided to follow after him. He led the way down the valley and right up to an old abandoned shack. He disappeared into it." He . . . Packy, I went in after him . . .

There was a long, winding tunnel, and at the end of it - - Steve waved his arm, "this cave!" Steve helped Packy to his feet. "Come with me. There's something I want to show you."

Together the two men walked through the soft, strange light that lit up the cave. The golden palomino watched their approach without fear. Steve said, "look there."

Behind the palomino, against the wall of the cave, gleamed an Indian bow; it was colored gold. There were gold arrows. Soft buckskin lay folded on the cavern floor. Packy lifted the garments and whistled: "Comanche clothes. Covered with beadwork and fancy stichin'. Finest I ever did see . . . And looka here, Steve, these look like Injun war paints!"

Steve Adams started to speak, then stopped. Then he gave Packy a sharp look and began once more. "Pardner, I've only known you a short time. I'm going to tell you something that only one other person knows, I was born an Indian." . . . "You?"

"Yes. I was picked up when I was very young by a couple who owned the Broken Bow ranch. They named me Steve and raised me as their son. When they died I inherited the ranch . . . But I was born an Indian." His eyes narrowed to slits and seemed to cut through Packy. He added: "A Comanche Indian!"

His strong arms reached forward and bunched Packy's shirt into a knot. And as he leaned forward, from the open neck of Steve's shirt an object swayed forward on a chain of gold. Packy stared.

Swinging on the golden chain, turning and twisting and winking in the light, was a gold arrowhead. "By cactus, where'd yuh get that!" "This arrowhead?" . . . "Where?"

Steve held it in the palm of his hand. "I've always had it," he said slowly. "It was around my neck when they found me." "Yore Straight Arrow! . . . Steve looked at him. "Who?"

"Straight Arrow! . . . I never believed it possible, but it all ties up!" He pointed. "That there palomino stallion! This here cave! Them Comanche clothes and war paint! That gold arrowhead yore wearin' around yore neck! There was an old medicine man up in the mountains."

As Packy told him of the legend, Steve Adams listened intently. With every word he seemed to grow taller and straighter, and a light began to burn in his eyes. And behind him the palomino snorted and stamped his

hoofs, and in the vast cavern the hoof's echoed like thundering fury.

A short time later, out into the moonlight of mysterious Sundown Valley, out of the hidden cave galloped the great golden Palomino, Fury! and riding bareback, clad in Indian garb from head to toe, came Straight Arrow on the trail of justice!

Riding for the first time, but not the last! Riding to save both redman and white from evildoers! "Kaneewah, Fury!"

Beyond Sundown Valley the badmen — still searching for Steve Adams and Packy, Heard the thunder of racing hoofs and fled in panic before the vision of the great golden stallion and his Comanche master, whose war cry burst on their ears like the crack of doom — "Kaneewah, Fury!"

The Friends of Old Time Radio Convention

by **JERRY COLLINS**

Once again hundreds of loyal fans converged on Newark, New Jersey for the twenty-first edition of the Friends of Old Time Radio Convention, once again hosted by Jay Hickerson. Although the convention began on Thursday October 17, I did not arrive until the morning of the 18th. The story of the first day of the convention must be told by someone else.

Throughout the three days of the convention, close to thirty dealers sold cassettes, reels, books, radio premiums, comic books, autographed pictures and numerous other items. Panel discussions, individual presentations as well as re-creations were held continuously throughout the convention. Taking time off for visits to the many dealer rooms, visits with friends and even time to eat prevented almost everyone from attending all presentations. I will discuss only those presentations that I viewed.

Jack French conducted a very interesting discussion on radio premiums. As would be expected many people from the audience contributed their remembrances on the topic. George Lefferts, Gordon Payton and Anthony Tollin gave us a lively discussion of science fiction on the radio. Lefferts, a writer on the *X-1* series, gave us numerous insights into the show as well as other similar

shows. When discussion turned to individual episodes, we would see Lefferts reaching into his bag to pull out scripts of the many different shows he had written.

From 3:30 - 5:30 the program was turned over to the literature of Old Time Radio. First Irv Settel, the author of the *Pictorial History of Radio* led us down the road of the "golden days of radio." Next Ron Lackmann, Cynthia Clements and Bill Owens discussed their publishing careers.

On Friday evening we were given a special treat. Art Schreiber, from the National Broadcaster's Hall of Fame, presented a special award to Eddie Bracken. This was followed by two excellent recreations. In the *Bobby Benson show* Clive Rice and Ivan Curry took turns playing the same role they played back in the 1950s. Bob Dryden and Ralph Bell played in many episodes of *The Mysterious Traveler*. On Friday they were at their best playing the lead roles in *The Last Survivor*.

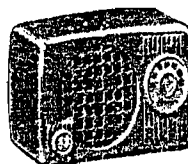
"Minorities in Radio" was one of the weakest presentations of the weekend. More participants on the panel might have helped. Unfortunately, Maurice Ellis, at the age of ninety-two, found it difficult to remember the details of his radio career.

Next Gene Rayburn and his daughter carried on an interesting conversation about Rayburn's early radio career in New York City. This was followed by a 70th anniversary salute to NBC Radio. Arthur Anderson, George Ansbro, Fred Collins and Ruth Last related their experience at NBC. Much of the conversation dealt with the role of the staff announcer.

Normally re-creations are limited to thirty minute performances. This afternoon we were treated to a one hour performance of the *Mercury Theater of the Air's Treasure Island*. In my opinion it was one of the best recreations since an episode of *The Shadow* was done many years ago. The show featured Dick Beals, Bob Hastings, Lon Clark, Sybil Trent with Ron Lackmann playing the role of Orson Wells. It was Ivan Curry that really stole the show with his memorable portrayal of Ben Gunn.

Following dinner John Hart, Dick Beals, Jack French, Fred Foy, Jackson Beck and Earl George did a recreation of *The Lone Ranger's* "20th anniversary show." The evening came to an end with the presentation of *The Canterville Ghost*. The show featured Rosemary Rice, Jean Gillespie, Will Hutchins, Bob Hastings along with Clive Rice and Ivan Curry as the two boys. With that final show the twenty-first edition of the Friends of Old Time Radio Convention came to an end. Let us

promise to meet again in Newark, New Jersey on October 23rd, 1997. For it will be time once again to celebrate the "Golden Age of Radio."



SAME TIME, SAME STATION

by Jim Cox

BIG SISTER

The protagonist in *Big Sister* was Ruth Evans, who lived in the small town of Glen Falls, thought to be somewhere in upstate New York. The tale often centered upon the dilemmas she faced in nurturing her two younger siblings, a lame brother named Ned (most frequently referred to as "Neddie"), and a sister named Sue. The three Evans children had been orphaned several years before.

While Neddie may have been physically distorted, he and his younger sister often came across as emotional cripples. Listeners who heard the serial over an extended period must have gained the impression that neither Sue or Neddie would ever be mature enough to run their own lives. They required tutelage at almost every turn and they knew who could provide it. They were lucky to have Ruth to capably address their worries and heartaches. Whether she did them a good turn by allowing them to run to her so she could dispense her sage advice so often is debatable. She certainly left little for them to figure out on their own. But without her, there would have been no plot . . . and no story.

Eventually, Neddie was restored to physical health by the brilliant young surgeon, Dr. John Wayne, whom Ruth married in October 1939. Note her husband's famous designation. Soap opera creators had no bias against naming their characters after celebrities. To wit, Joan Davis the name given the leading lady in *When a Girl Marries*.

In addition to guiding her younger siblings, Ruth had enough domestic problems of her own to keep a sane woman occupied for several lifetimes. Early in their marriage Ruth and John became parents of a son, Richard. This naturally led to a series of diversions, even though he grew up to be a basically good kid.

There was a prolonged separation during the second World War when John was held in a Japanese prison

camp. A few years later, John and Ruth became estranged. He resigned from his medical practice and moved to New York City for awhile to think life through - - to "find himself" during his mid-life crisis (although it wasn't identified as such then). Through all of this, Ruth still found time to counsel Sue and Neddie about the problems they encountered in their own marriages.

Dr. Wayne worked alongside elderly Dr. Duncan Carvell and Ruth was their nurse. But to Reed Bannister, another young physician who was her husband's best friend, Ruth was womanhood perfected, the impossible, unattainable love.

The stock heartaches were offered here as in most other serials. Bouts with amnesia persisted. John had a roving eye for a pretty leg. To his credit, he persistently rebuffed the come-hither approach of Dr. Carvell's stunningly attractive young daughter, Diane. The girl had a flighty, uneven temperament and seemed totally clueless to any deep meaning to life. For awhile, both of them lived in New York City. This fact alone gave John plenty of opportunity to pursue her, had he been so inclined.

Instead, he saved himself for a torrid affair with Hope Evans, the spouse of Ruth's brother, Neddie. Hope was a deceptively-bent spoiled brat who was constantly plotting something behind her husband's back. She could lie with a straight face to every member of the Evans family and often did, without hesitation about the consequences or damage to her failing reputation.

Big Sister, the serial, enjoyed a couple of special treats that most of its contemporaries did not. The sincerest form of flattery is to be copied, some say. This soap opera was copied in at least two ways.

For one, it became the very *first* serial to be televised, albeit only *once*. Though this 1946 experiment was of very little consequence in itself, it definitely gave viewers a clue of what was ahead.

Big Sister was also complemented in 1941 when one of its characters, Michael West, left the show to become the protagonist in a spin-off drama, *Bright Horizon*. Four years later, that drama was slightly altered and renamed *A Woman's Life*. Under neither title did the spin-off yarn achieve the distinctions enjoyed by its long-running big sister, however. By 1946, it faded from the air.

Big Sister was conceived and written initially by Lillian Lauferty. Others who penned it were medical specialist Julian Funt (*Joyce Jordan*, *M. D.* and *Young Dr. Ma-*

lone), Carl Bixby (*Life Can be Beautiful*) and Bill Sweets (*John's Other Wife* and *Dear John*).

Announcers on the *Big Sister* broadcasts included Jim Ameche, Hugh Conover, Fred Uttal, Howard Petrie, Lee Stevens and Nelson Case. Several of them were formidable names in the annals of radio broadcasting.

The program had the distinction of being underwritten by two major rival manufacturers of household and personal cleaning products, Lever Brothers and Procter & Gamble. From the washboard weeper's inception on September 14, 1936 through June 21, 1946, Lever's Rinso laundry detergent was the sponsor. When P&G picked up the series on June 24, 1946, it did so for Ivory soap, Continuing until the series' cancellation on December 26, 1952.

Always on CBS, the program aired at 11:30 a.m. ET in its first five years, moving to 12:15 p.m. ET for its second five years, all under Lever Brothers. When it shifted to P&G, the program aired at 1 p.m. ET.

Big Sister's highest ratings, similar to most other serials, were attained in the 1949-50 season. Its audience jumped to 9.3 that year. In a fourth of its 16 seasons it drew audiences above 8.0; for nine seasons - - over half of its life - - it maintained figures above 7.0.

Five actresses played the heroine in *Big Sister*. Several were widely known as popular radio celebrities. They included Alice Frost, who originated the part; Nancy Marshall; Marjorie Anderson; Mercedes McCambridge; and Grace Matthews, who carried the role from 1946-52.

Martin Gabel, Paul McGrath and Staats Cotsworth, all veteran radio luminaries, portrayed the role of Dr. John Wayne at varied times.

Big Sister's little brother Neddie Evans was played by a single actor, Michael O'Day. Five actresses took a turn playing Sue Evans: Helen Lewis, Peggy Conklin, Dorothy McGuire, Haila Stoddard and Fran Carden.

Reed Bannister was played at varying times by Berry Kroeger, Ian Martin, Arnold Moss and David Gothard. Dr. Duncan Carvell was portrayed by Santos Ortega. Ned Wever played Sue's husband, Jerry Miller. Ann Shepherd and Teri Keane were heard as Needle's wife, Hope. Elspeth Eric was in the role of Diane Carvell.

Richard Leibert was the program's organist. William Meeder's orchestra also provided music for the serial.

Studies of *Big Sister* based on the serial's affect on contemporary social structure during its heyday determined

that the program had a powerful social effect on its audience. It curbed neuroticism, strengthened marriages, offered help for coping with emotional disorders, improved the sense of importance and security in women and had a "positive effect" on the personalities of its listeners.

* * *

The 21st Annual Friends of Old Time Radio Convention

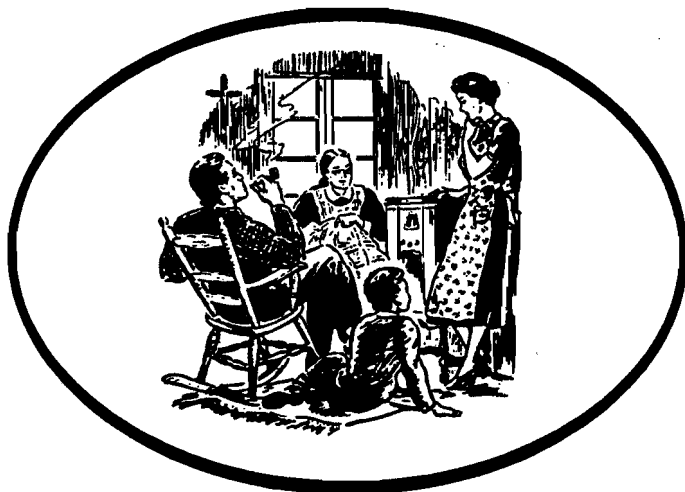
by DICK OLDAY

Arlene and I arrived on Thursday night in time for the dinner and evening program. The program started with a raffle of prizes donated by the many dealers at the convention. Our table had several winners except guess who and his wife. Following the raffle, we were treated to a representation of "Who's On First" performed by the Gassman Bros. reading Braille scripts. Their presentation and side remarks were a hit with the audience. A *Lone Ranger* recreation of "The Wizard" written by last year's script winner was next up. The program starred John Hart (Television's *Lone Ranger* for one season) along with Fred Foy (*Lone Ranger* radio announcer), Fran Striker, Jr. (his father wrote, helped create and write the *Lone Ranger*), Dick Beals (voice of Speedy Alka Seltzer), Arthur (*Let's Pretend*) Anderson and Bob Hastings of *Archie Andrews* fame. Except for a slightly "wooden" performance by John Hart the program was extremely well presented by everyone involved in the production. A *Lone Ranger* panel followed the show to conclude the evening's schedule. John Hart confirmed that Silver and Scout did not like each other and nipped at each other when close together so that scenes shot with the Ranger and Tonto conversing while mounted on their horses had to be done with the actors sitting on saw horses. I asked John Hart why he had the Ranger part for one year and while he didn't know for sure, he guessed it was due to a contract dispute with Clayton Moore. John Hart said that he worked for union scale and that the producer was "cheap". Fred Foy and Fran Striker, Jr. also related various remembrances about the series.

Friday morning I went down to the dealer's rooms bright and early to check out the merchandise. Among the many purchases I made were the "new" *Eddie Cantor* shows, another set of *Perry Mason* radio shows as well as a new presentation of *I Love A Mystery* from original scripts by Carlton E. Morse. After spending "lots of money", I went to Radio Premiums presentation

by Jack French who always presents an interesting and well researched program. The prices mentioned for the "free" or almost free premiums was astounding with some prices mentioned in five (5) figures. What ever did I do with that stuff I had? By the way, I wonder if anyone kept the 1932 offering of a good luck charm offered by the Majestic Radio Co.? The "good luck" charm of the Indians as well as the South Seas peoples was a "Swastika"! Next up was a panel on Canadian Radio, interesting to us Northerners who are able to regularly pick up Canadian radio stations. Why are there so few Canadian shows available when there are numerous South African and BBC shows being traded? Arlene and I skipped the Radio and Politics offering to catch some lunch as neither of us are interested in that topic. At 1 PM the Gotham Radio Players presented *Dick Tracy* and "The Case of the Blackmailing Swami". This program was aired almost 50 years ago and was one of the few 30 minute shows of the *Dick Tracy* series. Also presented was an amusing visit with *The Bickersons*. Since Arlene and I had a previous commitment in Baltimore for Friday evening, we had to check out early and in so doing we missed the S.F. on radio panel but Jerry Collins will comment on this one in his column. Arlene and I were able to attend one last presentation before leaving for Baltimore. The Golden Days of Radio was presented by Irv Settler. Unfortunately, his presentation was geared to the general public and was too elementary for our group.

Although we were only able to attend for one day, it was evident to us that Jay had once again assembled a great convention and also that the hotel's food service had vastly improved over previous years. If they would remember to serve butter with the baked potatoes instead of bringing it when the meal is almost finished I would be able to give them an almost perfect score. As it is, I am anxiously looking forward to next year's convention!



They Were the Most Active People in Radio — The Big 100 !

by *Dom Parisi*
(Part Three)

Can you name at least three radio programs that featured the actor **Santos Ortega**? (I like the sound of his name - San-toos Or-tegaa.) No? Well here are some of the shows that may refresh your memory.

He played Ellery's father on *Ellery Queen* and he was the first Wolf in 1943 on *Adventures of Nero Wolf*. Who played commissioner Weston on *The Shadow*? Yep! Your right! It was Santos. His other well known shows were *Bulldog Drummond* where he played Drummond. Detective Peter Salem on *Affairs Of Peter Salem* was Ortega, and when *Charlie Chan* made the move to Mutual during the 1947-1948 season it was Santos again in the leading part.

In still another detective role it was Ortega as Cobb in *Hannibal Cobb* over ABC in 1949-1951. Other shows that included Mr. Ortega are *City Hospital* on CBS where he played a doctor; he was inspector Slade on the CBS mystery show *Who Dun It*; a regular on *Criminal Casebook* another crime fighting show; a regular again on *Dimension X* the science fiction thriller; the second to play Perry Mason on the show of the same name, and he narrated *Green Valley, U.S.A.* a program about people living in a small American town and of their interesting stories. This very talented man was even a featured guest performer on the *CBS Radio Mystery Theatre* in the 70s.

A favorite female star of mine was **Mercedes McCambridge**. Remember her in the 1949 film with Broderick Crawford *All The King's Men*? She played a "bitch" in *Johnny Guitar* a corny western with Sterling Hayden and Joan Crawford in 1954. Over the airways she was cast as Rosemary during the second years run of *Abie's Irish Rose* on NBC. She played Betty in *Betty and Bob*; Ruth in *Big Sister* and Midge in the serial drama *Midstream* over NBC in the 1939-1940 season.

In the hard to locate series *Defense Attorney*, ABC 1951-52, Mercedes was attorney Martha Ellis Bryan, defender of the hard-luck suspects. On *This is Nora Drake*, another soap, she had a crack at playing the character Peg. A drama again, *Family Skeleton* over CBS in 1953-1954, McCambridge played Sarah Ann; a regular star on *Murder At Midnight* and she was Judy on *This Is Judy Jones* another NBC radio drama. We also heard this fantastic lady on *I Love a Mystery*.

Ken Roberts the announcer was all over the airways on different types of shows: soaps, variety, quiz shows, and drama. All through 1937-1953 Ken could be heard on *Grand Central Station*. He was the first emcee for the quiz show *Quick as a Flash*; one of several to announce for *Take it or Leave it* and *Vic and Sade*. On the soaps we heard Ken announce for *Joyce Jordan Girl Intern*, *The Life of Mary Sothern* on Mutual and CBS in 1936-1938, and *This is Nora Drake*. Roberts appeared on some music and variety shows throughout his - - *Let Yourself Go* with Milton Berle, *Philip Morris Follies of 1946* over NBC, *The Victor Borge Show*, *What's My Name* and a crime quiz show *One Thousand Dollar Reward* on NBC. A listener had a chance of winning \$1,000 if he identified the killer with clues presented. And finally Ken was the man to announce for the historical series *You Are There* on CBS in 1947-1949. We will remember of course that Roberts also announced for *The Shadow*.

In the ten programs that I located featuring **Lurene Tuttle** six were comedy and four are a mix of drama, medical and detective shows. Lurene played the dizzy secretary Effie in *The Adventures of Sam Spade*. She was in the CBS 1945 summer replacement show called *Twelve Players* a drama anthology. She had supporting roles in *Maisie* and *Nightbeat*. Lurene played mother roles in the *Ozzie and Harriet Show* and *The Cass Dailey Show*. She replaced Harriet Hilliard in the comedy skits done on Red Skelton's show, she played Janie on *Me and Janie* a comedy over NBC, and Ernest's girlfriend on *Forever Ernest*. Who was nurse Judy Price on *Dr. Christian*? — Lurene Tuttle.

Story creator and producer **Phillips H. Lord**, very well known for the *Gangbusters* radio series on just about all the networks in 1935-1957, had a hand in a number of other programs. He was responsible for a 15 minute drama during 1939-1941 called *By Kathleen Norris. Counterspy* with David Harding as a U.S. Government agent was another of Lord's doing. Lord played Seth in the serial drama *Seith Parker*. Other Phillips Lord shows include *Sky Blazers* an adventure Juvenile show, *Treasury Agent* and *We The People* a human interest program.

Irene Wicker appeared with Frank Lovejoy on *Deadline Drama*. On a Hummert soap opera she was Jane on *Judy and Jane*, in a children's show *No School Today*, Irene was one of the story tellers. And on another children's show called *Singing Story Lady* she not only read stories but she sang songs as well. Miss Wicker played several parts in the CBS drama show *Painted Dreams*. Finally Miss Wicker was heard in *Song of The City* another of the serial drama programs on

NBC during 1934-1935, and she was daughter Frances on *Today's Children*.

The writer **Carlton E. Morse** entertained us with some great material. His *I Love a Mystery* that appeared on all networks in 1939-1952 has to be, I think, one of his most famous and remembered piece of work. When *Ilam* was dropped from the airwaves in 1944 Morse bounced back with his *Adventures By Morse*. The *Family Skeleton* show was his as was *One Man's Family*, *The Woman In MY House*, and a comedy over NBC called *His Honor, The Barber*.

The guy decked out with a bow-tie, **Garry Moore** hosted his own show *The Garry Moore Show* in 1949-1950. The show was also called the *Garry Moore- Jimmy Durante Show*. The quiz shows *Beat The Band*, and *Take It Or Leave It* are two more Moore hosted programs. After Tom Breneman died in 1948 Garry replaced him as host of *Breakfast at Sardi's*. Mr. Moore hosted three other shows: *Camel Caravan*, *Club Matinee* and *Service With A Smile*. Garry Moore passed away on November 28, 1993.

John Reed King hosted six quiz shows, a soap, a couple of comic varieties and a few other shows. The quiz programs included: *What's My Name*, a show that was geared to identify a famous person, *So You Think You Know Music*, *Go For the House* on ABC in 1948 and 1949, *Chance of a Lifetime* also over ABC in 1949-1952, *Double or Nothing* where he was host in the 1943-1945 seasons and *Give and Take* on CBS in 1945-1953.

King announced for *Our Gal Sunday* and *The Woman* in 1946. This show centered around stories from *Woman* magazine. John Reed King also announced for *Mel Torme* that ran from 1947-1948 on NBC. We heard him on the comedy variety *Stuart Erwin Show* over CBS in 1945, the *Victor Borge Show* on both ABC and NBC during 1943-1947 and on *Texaco Star Theater* over CBS in 1938-1948.

Chet Kingsbury, the organist, provided the music for a few soaps — *Backstage Wife*, *The Second Mrs. Burton* 1946-1960, and the never ending (at least it seemed to never end) *The Guiding Light*. Light was on the air from 1937 through 1956. Chet was there for a quiz show called *Winner Take All* over CBS in 1946-1952 and also for an adventure program on Mutual in 1948, *Gentleman Adventurer*. He provided the tunes for crime-detective shows — *Special Agent* on Mutual and for *True Detective Mysteries* a show about cases drawn from *True Detective* magazine. O'Henry candy was the sponsor from 1946 through 1953. Kingsbury also played for

The Whisper Men, a wartime adventure series that was involved in fighting communism.

Bert (Miss America) Parks announced for a number of different shows. He perfected his style on *Stop the Music*. *Our Gal Sunday*, *NBC Bandstand*, and *Second Honeymoon* an audience participation show heard over ABC in 1948 and 1949.

Then there was *Break the Bank*, where Bert is listed as the first emcee, *Luncheon at the Waldorf* a variety show on the Blue in 1940-1941, and the musical variety program with Johnny Desmond called *Judy, Jill, and Johnny* heard over MBS in 1946 and 1947. He also appeared on the light comedy detective show *McGarry and his Mouse*. We also heard him on the juvenile show *Renfrew of the Mounted* in 1936-1940. I think he will be remembered most as the *Miss America Guy* on television. Mr. Parks died on February 2, 1992.

This man, **Charles Paul**, had to be the busiest organist to provide the music for the soaps. Except for the series *Murder at Midnight* it is safe to state that all the other shows he played for were the soaps. Just check out this listing: *Young Dr. Malone*, *This is Nora Drake*, *Hilda Hope, MD* on ABC, *My Son and I* over CBS, the story of an ex-vaudeville performer, *Road of Life* and *Home of the Brave* on CBS in 1941. Oh yes, there is another show, not a soap, called *Mr. and Mrs. North*, a comedy romance that featured Richard Denning and Barbara Britton as the married couple in the later years that the show was on the air.

This busy little lady **Gertrude Warner**, was another-all-over-the-airwaves performer! She was writer Hope Winslow in the CBS - ABC drama *Whispering Streets* in 1952-1960. In *Perry Mason* she portrayed Mason's secretary Della Street. Miss Warner played a lot of leading roles in her career: like the female lead on *Brownstone Theater*, *Ellen* on the ABC drama *Ellen Randolph*, and *Joyce* on *Joyce Jordan, Girl Intern*. In addition Warner appeared as daughter Christy in *Against the Storm*, *Linda Webster* in *City Desk* on CBS during 1941 and she was a regular on *Dangerously Yours* an adventure series on CBS, *Mrs. Miniver* on that show over CBS in 1943-1944 and finally she was Helen Gregory on *Modern Romances* and Evelyn on the Hummert classic *The Man I Married* on NBC. Speaking of having a busy schedule, do you know that Anne and Frank Hummert were responsible for at least 46 radio shows at last count! Now, that's saying a lot about this husband and Wife team.

Wilbur (Budd) Hulick, one-half of the comedy team *Stoopnagle and Budd*, performed on a talent show, quiz shows and music variety shows. The *Budding Talent*

Show was on the air in 1938-1939. Wilbur hosted a baseball quiz show called *Quizzer Baseball* on NBC in 1941. He hosted *What's My Name?*, *Music and Manners*, a variety show on MBS in 1939-1940, and a quiz program called *Guess Where*. Other shows include *Colonel Stoopnagle*, *Hook and Ladder Follies* over NBC in the early forties, *Meet Mr. Meek* on CBS and *Studio X* another comedy variety show heard over the NBC radio network in the early war years.

Rhapsody In Blue, 1945, and *The Fabulous Dorsey's*, in 1947 are just two of the many movies that featured the Paul Whiteman Orchestra. On radio Paul provided music for *The Kraft Music Hall* with Al Jolson, *The Connie Boswell Show* on ABC, *The Pontiac Show* and *Radio Hall of Fame* in 1943-1946. His orchestra was just one of many that played for *The Morton Downey Show* in its long

running (1930-1951) career. In the short run, 1946-1947 *Stairway To The Stars*, a musical show, Paul was there. And we can't forget *The Paul Whiteman Hour* and its long, long running record — 1927-1954! You want more? How about *Old Gold Paul Whiteman Hour*, *Rhythmic Concert*, *Paul Whiteman Musical Varieties*, *Woodbury's Paul Whiteman, Paul Whiteman Presents, Paul Whiteman Concerts, The Paul Whiteman Program, Paul Whiteman Teen Club* and *Paul Whiteman Forever Tops. Enough Already!*

Permit me to add this footnote regarding Jack Webb in Part One of this series. Did you know that when Webb died on December 23, 1982 he was given an LAPD (Los Angeles Police Department) burial with full honors, even though he was not a cop?

--- To be Continued ---

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