

*The Old Time Radio Club*

Established 1975

# THE ILLUSTRATED PRESS

Number 260

May 1998

"AN HOUR'S ENTERTAINMENT IN 30 MINUTES"

## TONIGHT

and every Wednesday

# EDDIE CANTOR

THE MAYOR OF  
**TEXACO TOWN**

with PINKY TOMLIN

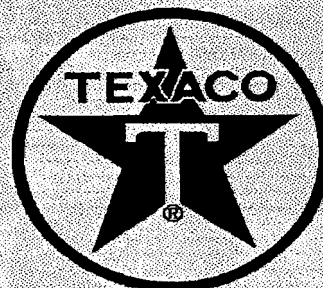
HELEN TROY (Saymore Saymore)

JACQUES RENARD and his orchestra

JIMMY WALLINGTON

*and* DEANNA DURBIN

**WIBX** 8:30



**Membership Information**

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**Club Mailing Address**

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



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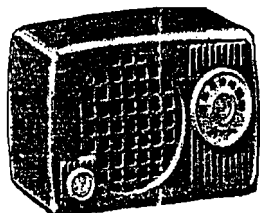
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## SAME TIME, SAME STATION

by Jim Cox

### ONE MAN'S FAMILY

There were only two programs in the history of radio soap operas to receive the much heralded Peabody Award for distinguished writing. One was Sandra Michael's *Against the Storm*, a tale of a couple of European refugees who settled in America. Upon its premier in 1939 the play was staged upon a backdrop of the Second World War.

The other serial to gain such notoriety was Carlton E. Morse's *One Man's Family*, a narrative about an upper middle class American family living in the Seacliff section of San Francisco. When it began as a regional series April 29, 1932 the drama was introduced as a weekly evening half-hour feature. Events transpiring in the fictional Barbour family surrounded Father Henry Barbour, Mother Fanny Barbour and five children, eldest to youngest Paul, Hazel, Claudia and Clifford (twins) and Jack. Those who followed their plights across 27 years found a warm and inviting pilgrimage that transcended time and generations. For millions it became one of their most beloved radio listening treasures.

By May 17, 1933 the series was broadcast on the full NBC network, a place it would permanently lodge. While it remained a weekly run for much of its life, moving from Wednesday to Saturday nights, back to Wednesday, then to Thursday, and finally to Sunday night before transferring to Sunday afternoons in 1949, the show became a Monday through Friday evening quarter-hour feature (at 7:45 p.m. Eastern Time) on June 5, 1950. It finally moved to weekdays at 2:30 p.m. in 1957 where it remained until cancellation May 8, 1959.

The Family patriarch, Father Henry Barbour, earned a living as the president of a bond concern during the depths of the Depression. Though set in his ways he was perceptive, opinionated and struggled indelicately against his "bewildering offspring" and in time their "bewildering offspring" as they married and moved from the confines of home. In later years he was often heard

mumbling to no one in particular, "Oh Fanny, Fanny, Fanny," in reference to his mate of more than a half-century.

Fanny Barbour, unlike him, was able to roll with the punches, almost undisturbed by the frequent controversies that erupted between Henry and the children. Henry's conflicts were most often felt by Paul, who in some ways seemed like the heir apparent to whatever legacy might be left by the elder Barbours (Paul was often sought by his younger siblings for advice); by Claudia, a high-strung, impetuous young woman who flaunted her brash individuality and nonconformity; and Clifford, her twin, a constant source of irritation to his father because he couldn't seem to put down roots, make commitments and hold permanent work.

Henry made no pretense about his favorite child, Hazel, and it was her good fortune to choose two mates (the first died unexpectedly) who readily gained their father-in-law's approval — something not every spouse of a Barbour was able to acquire. He also seemed to get along fairly well with Jack, the youngest, who became moderately successful in business. While Henry didn't approve of Jack's choice of a wife, their lives were happy and six daughters were born to their union.

The murder, madness and mayhem experienced in many other soap operas was notably absent in *One Man's Family*. Instead the drama told the day-to-day concerns that impinged on a single family's existence. In so doing it gave author/director/producer Carlton E. Morse opportunity to weave through his story his own views on the preeminence of the family. He once said, through the speaking voice of Father Barbour, "The family is the source from whence comes the moral strength of a nation. And disintegration of any nation begins with the disintegration of the family . . . A well-disciplined, morally upright family is bound to turn out good citizens! Good citizens make a good nation."

Several of those associated with the production at its inception were still with it when it was withdrawn from the air more than a quarter-century later. Three of the principals, J. Anthony Smythe (Henry), Bernice Berwin (Hazel) and Page Gilman (Jack) were still in their original roles at the end. While Michael Raffetto (Paul) relinquished his part in 1955, he assisted Morse after that by writing and directing the series. He was replaced by Russell Thorson as Paul in the final years. Minetta Ellen (Fanny) also remained with it until 1955, retiring at age 80, and was replaced by Mary Adams. The part of Claudia was played by more actresses than any of the other principals, most notably by Kathleen Wilson and Barbara Fuller. Barton Yarborough, who

played Clifford, died unexpectedly in late 1951 and his part was never replaced.

The program offered numerous premiums across the years including photo albums, histories of the Barbour family, sheet music and record albums, cookbooks and flower seeds.

Morse claimed, years later, that the Barbours were "the best-known and best loved-family in the United States from 1932 to 1960." They just may have been. When they departed the airwaves loyal fans felt they had lost contact with friends who had been with them most of their lives. But while their series lasted it brought entertainment to millions of Americans coping with the Depression and war and forces closer to home that intersected with their lives. Undoubtedly it was a reverie that inspired a nation to keep some of its troubles in proper perspective.

## The Detectives, The Cops, The Investigators and The Private Eyes

—  
by **DOM PARISI**

(Part 5)

*The Green Hornet* hunted the biggest of all games, public enemies that even the G-Men cannot reach. This opening was changed to "He hunts the biggest of all game, public enemies who try to destroy our America." Our FBI Director Hoover didn't care for the reference to "even the G-Men cannot reach." So the change was made. Boy! The power of the government (J. Edgar Hoover) in those days. Whatever happened to freedom of speech?

The Hornet appeared on all networks during its long run, 1938-1952. Britt Reid (The Hornet) was the owner of the Daily Sentinel Newspaper. His reporters were assigned to cover the activities of the underworld. If things got too rough, Reid would jump in with his mask, the souped up auto "Black Beauty" and his faithful Japanese (later changed to Filipino) valet Kato. The people on The Sentinel didn't know that their boss Reid was the Hornet.

The show was heard first over Detroit station WXYZ on January 31, 1936. George W. Trendle who gave us *The Lone Ranger*, created *The Green Hornet*. Fran Striker

had a hand in writing both shows. Al Hodge played the Hornet for the first seven years followed by Donovan Faust, Robert Hall and Jack McCarthy. Raymond Toyo, Rollon Parker and Mickey Tolan all had a chance to be Kato. Lenore Allman was Casey and Mike Axford, Reid's bodyguard, was played by Jim Irwin and Gilly O'Shea. "Ace" reporter Ed Lowry was done by Jack Petruzzi. Oh Yea! The "Extra, extra, read all about it . . . !" newsboy was played by Rollon Parker in addition to his playing Kato. The final broadcast was heard on December 5, 1952. About 125 episodes are available.

*This Is Your FBI* came to radio on April 6, 1945. It lasted on ABC until 1953. The other FBI show, *This Is Your FBI In Peace and War* gathered their material from a fictionalized book. *This Is Your FBI* searched the FBI files for their ideas.

As with *Gangbusters*, Hoover gave his blessing for the program and even allowed the producer to use the stuff from some of the "closed" files in the Bureau - - however, fictitious names, places and dates had to be used. Agent Jim Taylor was played by Stacy Harris. Frank Lovejoy was the first narrator followed by Dean Carlton in 1947. In 1948 William Woodson took over and lasted for several years. It's been noted that Jerry Devine, creator and producer of the show, attended the FBI School for Agents to gain some first hand knowledge of their methods. 140 shows exist.

*Broadway Is My Beat*, appearing on CBS during 1949-1954, was the story of New York police detective Danny Clover. He covered his beat - - - "From Times Square to Columbus Circle, the grandest, the most violent, the loneliest mile in the world." The program came on the air in 1949 featuring Larry Thor as Clover, a hard-fighting cop. Charles Calvert was the somewhat corny detective Tartaglia. Later on into the show the character name Danny Clover was re-named Anthony Ross. The show's theme song was "I'll Take Manhattan." Around 78 episodes are available.

Paramount Pictures had a good thing going with it's 1930s film about a British Inspector named *Bulldog Drummond*. Why not try it on radio? On September 28, 1941 over radio station WOR in New York, Mutual premiered *Bulldog*. MBS aired it for six years then it left the air. The show returned once again in 1953. Captain Hugh Drummond was called Bulldog because like a dog on the loose he didn't stop until he got his prey. George Coulouris was Drummond from 1941 to 1942. Everett Sloane played the assistant Denny. Others playing Drummond included Santos Ortega and Ned Wever Luis Van Rooten also played Denny. Himan

Brown produced and directed the show. When the series made the come-back in 1953, the role of Bulldog went to Sir Cedric Hardwicke. Some 23 episodes exist.

With over 300 shows available of *Calling All Cars* that ran over CBS during 1933-1939, why isn't there more known about this series? All I can tell is that it started with a voice coming over a police car radio saying . . . "Calling all cars . . ." Well known star Charles Bickford appeared on the program, having not heard an episode of this show there's not too much more I can say about it. Can anyone out there offer more information?

Another of those not-too-familiar (to me anyway) shows was the one called *Calling All Detectives*. It's noted that at least 200 episodes exist. I do know that it was a 15-minute daily crime series that gave local stations five minutes to telephone radio listeners who had submitted a postcard entry. The listener was asked to identify (if he could) the guilty party. After the five minutes were up the local stations rejoined the network and the broadcast was concluded. (It sounds complicated to me!) Prizes were awarded by the stations to anyone who had a correct answer. Vincent Pelletier narrated, Frank Lovejoy played Neil Fowler, and Owen Jordan was Toby.

*Casey, Crime Photographer* (this one I think we all know) appeared first as *Flashgun Casey* on CBS on July 7, 1943. It was renamed *Casey, Press Photographer*, *Casey, Crime Photographer*, and then *Crime Photographer*. Casey, operating out of the Blue Note Cafe, did his reporting with, what else, a camera. (Kodak should have sponsored this show.) His girlfriend Anne Williams ran into her share of problems with the criminals as well as with police Captain Logan. The paper Casey worked for was called *The Morning Express*. Staats Cotsworth was the original Casey. John Gibson was Ethelbert the Blue Note bartender, Jackson Beck was Logan and Lesley Woods, Jan Miller and Betty Furness played Anne.

The program aired until 1950 and was brought back in 1953 as a sustaining broadcast on Wednesdays. It finally ended its run in 1955 as a 25 minute five-days-a-week series. Sponsors included Anchor-Hocking Glass in 1946-1948, Toni Home Permanent in 1948-1949, and Philip Morris in 1949-1950. Tony (Mr. Voice) Marvin announced for Anchor-Hocking and Bill Cullen did it for Toni. I don't recall who announced for Philip Morris. Over 70 Shows are available.

The popular movie and radio detective *Charlie Chan*, along with his number one son came to radio over NBC Blue on December 2, 1932. Esso was the sponsor and

Walter Connolly was Chan. The show left the airwaves on May 20, 1933 and was revived as a 15-minute nightly program on Mutual in October 1937. In April of 1938 the show once again left the air only to make another comeback on ABC in June of 1944. This time it was Ed Begley performing the honors as the Chinese detective with Leon Janney playing his son. Finally, on August 11, 1947, the series moved to Mutual (again) as a 30-minute Monday show. One of my favorite actors, Santos Ortega, played Charlie with Janney as his son. On June 21, 1948 it was over. Around 41 shows are available.

*(to be Continued)*

## *A Benny for Your Thoughts*

**Jack Benny Started in Vaudeville as a Fiddler and Became a Star Radio Comedian**

**By Cedric Adams**

When a man's favorite dish is cold asparagus and mustard sauce you may expect here and there in his background a curious trait, a peculiar circumstance. Some people call them quirks. Jack Benny, former star of the famous Canada Dry (a nickel back on the large bottle) program, and principal attraction on the new Chevrolet series of weekly broadcasts, has his quirks.

Examining the Benny beginnings, it is apparent that he's entitled to them. He got a break the day he was born. He was a Valentine's present to his mother and father on February 14, 1894. The Kubelsky family (Jack's father and mother) lived in Waukegan, Ill., a suburb of Chicago. Jack's mother thought it would be better if the Kubelsky heir were born in a larger city than Waukegan. It would be simpler for the child later on in life when people asked where it was born for it to say Chicago rather than Waukegan. That's why the event took place in the metropolis.

Mr. Kubelsky ran a haberdashery business. When Jack was old enough to start making a living the business of selling shirts, socks and neckties didn't have much appeal. With the clothing business definitely out, Jack cast about for a means of making a living. As a child he had taken a few lessons on the fiddle and became fairly proficient at playing the popular tunes of the early 1900s. After finishing high school he organized a dance band and played at the various Waukegan dances. The violin he played with the orchestra was an Amati, an expensive make. It proved a good investment, however,

for it was the same violin that was to land him at the top of the nation's professional entertainers.

Benny's entrance into the theatrical business was a curious thing. His first job in show business was doorman in a Waukegan theater. It was that job that started him definitely on a theatrical career. The property man in the theater quit and Benny took the job. While he was handling the props in the theater, the yen for the fiddle came back. A year later he was playing in the pit orchestra.

Show business changes come rapidly. The Waukegan house closed and sent Fiddler Benny into a twenty-year stretch of vaudeville. His first act was a violin-piano act, vastly different from the calm, ironic, succinct humor of the Benny shows today.

In 1918 Jack started as a single entertainer. With him went his fiddle. There were not very many performances, however, before the violin pieces shrunk and the jokes increased. It was adding gags to his act that launched Benny on a career as one of the originators of what we know today as a Master of Ceremonies.

Out of vaudeville into the revues was a short jump. His first "big-time" came in a Shubert show at the Winter Garden in *Great Temptations*.

Jack re-entered vaudeville in 1926 at the Palace in Chicago as Master of Ceremonies. This tour landed him at the Orpheum in Los Angeles. In one of his audiences one night sat several motion picture moguls. They watched the smoothness of his work, recognized in him picture possibilities.

With the expiration of his vaudeville contract he signed for his first big picture, *The Hollywood Revue*. There is nothing quite so pleasant to the movie executives as the clicking of the turnstiles and Benny twirled them. After the success of this picture, Jack Benny made two more films for Hollywood.

In 1930 Earl Carroll selected Benny for the big spot in his *Vanities*. The show played in Gotham for a year and toured another year as a road show.

Jack's start in radio was another irregularity in the comedian's life. A New York newspaper columnist was planning a broadcast over one of the New York stations. To give a little variety to the program he solicited the aid of the Benny fellow.

Jack dashed off his script in a couple of hours, went down to the station with no more than his customary

urge to entertain. Something about his presentation, his radio audience appeal created a stir in listening circles. The next morning radio critics on the New York papers had paragraphs on the new radio find.

Among the tuners-in that night also were members of the advertising agency who were handling the account of Canada Dry. A week later Benny was signed for his first long-time radio contract. Subsequent weeks built Mr. Benny into what many consider the highest paid radio entertainer in the world. Jack doesn't like to discuss openly the figures of his new Chevrolet contract. He did say however, that he'll probably make more in one half hour program than he would have made all year in the haberdashery business in Waukegan.

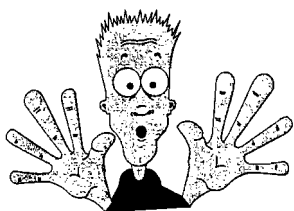
A story heard commonly about radio comedians is that they buy all their material from a syndicate of joke writers or dig through old files of joke magazines. Benny's method is neither of these.

During his vaudeville and stage career he wrote every line of his comedy himself. The demands of a twice-weekly broadcast were a little too heavy. One man could not possibly supply sufficient material to lend variety to a series of programs. For years Jack had been an intimate friend of Harry Conn, famed Broadway wit. Arrangements were made for Harry and Jack to collaborate on their radio programs. Today Jack gives Mr. Conn a great deal of credit and praise for the success they have achieved over the air.

The Bennys have a serious eye on the future. Jack for instance, believes now that the straight gagging, joking, punning radio comic is on the way out.

"When the entire field of humor can be reduced to six or seven basic gags," he says, "there can't be much variation. The modified versions of the original jokes are pretty well shopworn right now. The situation comedy, the type I've used in my three series of commercial programs, has years to go before it will become tedious to the listener. If you can't step up in front of a microphone and make good, if you can't please the audience there's something more to blame than the fact that you might have whistled in the dressing room before he took the air. And when you're wowing them you can whistle all day and it won't break them."

In January 1927, Jack married Sayde Marks who is the Mary Livingstone you've heard over the air with him. His pet name for her is Doll. Her pet name for him is Doll. Their married life is exemplified by their roles in the programs. They laugh themselves through life, enjoy each other thoroughly. *Radioland* - January 1934



## *Don't Touch that Dial*

by JERRY COLLINS

A few months back I began a two part series on some very unique radio shows on the national radio networks. This will be the concluding article from the series. I will supplement the article with some shows from the local Buffalo radio stations.

Ed Collins was sentenced to death for murder. The State of Nevada permitted a convicted killer to select his means of execution. WGR and WKBW in Buffalo carried Collins' crucifixion in Reno, Nevada on October 27, 1938.

On September 2, 1938 WLW broadcast the annual National Rifle and Pistol matches from Camp Perry, Ohio.

On August 13, 1939 WEBR broadcast army maneuvers from Plattsburgh, New York.

On September 4, 1932 WEAJ from New York City broadcast the Thompson Trophy Race, one of America's most spectacular air races.

The opening of Congress was broadcast in January of 1934.

In late August of 1932 WBEN radio from Buffalo broadcast a solar eclipse.

Bishop Fulton Sheen had a very successful television show. Radio also had its own very successful religious programs. On December 13, 1932 Father Francis Growney began his seventh year on local radio in Buffalo. Nine years later I was born. I acquired my middle name of Francis from Father Growney. In September of 1931 WGR radio of Buffalo became the nineteenth station to carry *The Father Coughlin Hour*. In time the show became one of the highest radio shows on the air.

On November 22, 1933 a new show debuted on WGR radio in Buffalo. The new show was entitled *Krausner and Cohen* and it was sponsored by the Iroquois Brewery Company of Buffalo. The sponsor had somewhat of a vested interest in the show as it told the story of two men who opened a tavern in Buffalo.

## **Hollywood Broadcaster Jimmie Fidler**

by BURT A. FOLKART

Jimmie Fidler was the last of the controversial genre of airwave gossips who once included Louella Parsons, Hedda Hopper and Walter Winchell.

A high school dropout who at his peak in 1950 earned more than \$250,000 a year, Fidler probably was the most controversial of the Hollywood broadcasters who nightly or weekly filled the nation's living rooms with stories about stars and comments about movies.

Fidler was the most acerbic of those radio commentators and, despite that, was surpassed in audience only by Winchell. At one time 40 million people a week heard him over 486 stations while his gossip column was syndicated to 360 newspapers nationwide.

### **Four-Bell Rating System**

His trademarks included a four bell rating system for new films, four being best; "open letters" to movie stars in which he often blistered both their performances and their behavior, and "notes from the little black book."

The commentator who once was heard over all three radio networks was also famous for his nightly sign-off: "Good night to you . . . and you . . . and I do mean you!"

He delivered his critiques in a high-pitched, intense voice and prided himself on being the least popular of the Hollywood broadcasters in the Hollywood community. He often found more to dislike than like about films and film stars, regularly besting his competition with tidbits he obtained from a widespread network of studio spies.

"I had secretaries in studios all over town who would supply me with stories for bonuses of \$25 to \$100." he told The Times in 1983. Newspaper reporter friends also supplied tips, and Fidler gleefully recalled how studios would regularly phone in items critical of other studios.

Fidler, who began his career hoping to one day appear on the screen himself, became known as a mold of actors' images rather than a critic of their exploits.

After working a couple of lean years as a film extra and as motion picture editor of the old Hollywood News following Marine Corps service in World War I, he turned to promotion.

He became a public relations man for Famous Players-Lasky, the forerunner of Paramount. The stick-thin, feisty Fidler had been assigned to Cecil B. DeMille when he scored an early coup. Fidler dutifully reported to the nation's press that DeMille had loaded his yacht with rifles and was taking it to Mexico to hunt cannibals. The resultant furor carried over into increased profits for DeMille's next several films.

When Gloria Swanson once sprayed herself with perfume in a film, Fidler sent out a release that the studio had come up with a process that would enable the audience to smell the fragrance. Fidler did not comment on their reaction to the deception.

Fidler claimed to have been the first of the Hollywood gossips, writing his first column in 1920 for the Hollywood News (then a four page insert in the old Los Angeles Express). Over the years he claimed many more firsts — first syndicated columnist, first radio interview with a Hollywood star, and first (and believed only) radio interview with the elusive Greta Garbo.

He later established a successful talent agency with a list of top Hollywood personalities, but the stock market crash cost him his agency and his health — he suffered a nervous breakdown. Fidler returned to press agency and was asked to interview a starlet over NBC's musical radio show *Hollywood on the Air*. The result was 2,500 enthusiastic letters and an offer from NBC for a 15-minute show.

Although he cut back on his broadcasting effort in the late 1960s, it was not until 1983 that Fidler actually finally went off the air. At that point his 15-minute program *Jimmy Fidler in Hollywood*, was being heard on 167 stations but not in Los Angeles.

Fidler said that was no accident. "When I used to give a bad rating to a movie, the next morning the studios would be on the phone complaining that they'd spent \$6 million on the film. I had no choice but to be heard in Los Angeles when I was on the networks but now . . . it wasn't worth that kind of grief with the studios."

Jimmie Fidler passed away at age 89 in August of 1988.

## *Radio Personality of Shirley Blanc*

Radio actress Shirley Blanc (*Mysterious Traveler, Counterspy*) was born in Minneapolis, Minnesota, in 1925, but shortly after her birth her family moved to Los Angeles. By the time she'd got halfway through high school, Shirley had her mind set on becoming an actress. With the idea of preparing herself seriously for a theater career, Shirley enrolled at the Los Angeles City College. She chose well, for at college she won an award for being the outstanding woman in the Drama Department.

Her college graduation was followed by lots of work in the theaters in and around Los Angeles, with stock and little theater groups, which was excellent training and experience, but not too great on helping a young lady to be self-supporting. So Shirley did what many other theater aspirants do — she turned to radio.

For Shirley it was fairly simple. She did several auditions, then one for a West Coast program, *Raffles*. After that, she began to work pretty regularly.

But first, while success in radio had its compensations, still it wasn't the theater, so Shirley decided to try her luck on Broadway. All she landed was a summer stock engagement at Manamet, Massachusetts. So back to radio she went in the fall.

The big event for her in radio was the show on which she met a young actor named Jimmie Lipton. Not too long after, in December 1947, she married him.

Although radio assignments keep her pretty busy, Shirley has by no means given up the theater. She's still studying and for the past two years, along with her husband, has been in a professional drama workshop under the direction of Don Richardson. She's also studying dancing with Hanya Holm, partly because it's good training for theater work.

Shirley has never stopped making the rounds of theatrical offices. She hopes that "this" will be her year. Meanwhile, she has appeared with two Equity Library shows — showcase performances under the sponsorship of Actors Equity — in *Waiting for Lefty* and *Brooklyn, U.S.A.* Last spring Shirley displayed her talent in ANTA's *Talent '48*.

*Radio and TV Mirror* February, 1950



## RANDOM RADIO (Circa 1950)

It takes a really acute sense of humor to stay in the radio business, as witness Curt Massey on one of his recent broadcasts. Two minutes before air time an usher snapped off the house lights. Ninety seconds showed when the control room crew discovered they were without "Juice." Seventy-five seconds were left as director, producer, engineer and sound man poured out on the stage, checking mikes, cables and stage wiring. Thirty seconds remained as combined genius and luck switched house lights back on, and with them power for the controls and mikes. Fifteen seconds to go as the frenzied crew flew back to the control room. With five seconds left before "On The Air," Massey threw the studio audience into a gale of hysterics by stepping up to the mike and announcing: "This is the Ulcer Hour!"

Ever question how far back singing commercials go? In the late 1800s, a London firm offered free hymnals to a poor church in return for inserting a musical commercial in the books. The hymnals were used by the church—and so was the commercial:

"Hark the herald angels sing,  
Beecham's Pills are just the thing.  
Peace on earth and mercy mild,  
Two for men and one for child."

Stop-watch boys in the control room at a recent *Fibber McGee and Molly* broadcast clocked the uproar caused by Bill Thompson, in the role of a flannel-mouthed street-car conductor, at exactly fifty-six seconds. At the current rate of exchange on air time, that was a sable-cloaked laugh.

About *Duffy's Tavern*, you never can tell. But one of its greatest surprises was the appearance of Helen Traubel, the world's greatest Wagnerian soprano. Editor's comment: "Where do we go from here?"

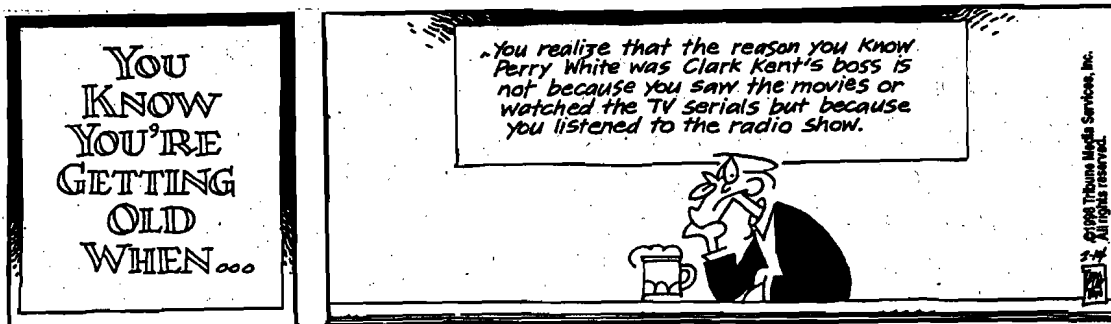
And while on the subject of singers, George Burns' recent full-throated rendition of "Ain't Misbehavin' " has resulted in somewhat strained relations between Bill Goodwin and stars George and Gracie. Feeling that George deserved an appropriate title, such as other singers employ, Gracie dubbed him George "Sugarthroat," Burns, while Goodwin felt "The Burlap Smog" was more appropriate. Nominations are in order!

Comic Bob Hope has found that even he is not too old to learn. After muffing a few lines on a recent broadcast, he was chagrined to find that six-year-old Mary Jane Saunders was giving a flawless performance. Her secret? She had memorized the script.

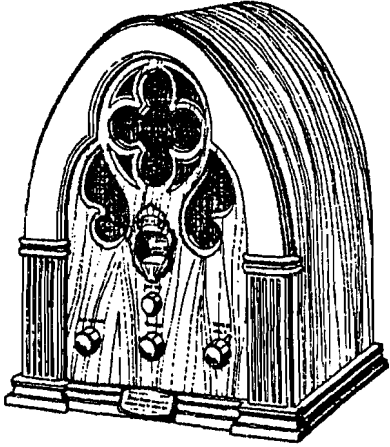
Veteran actor John McQuade learned the hard way about the realities of TV acting. In the production *Reverse*, the law eventually won the battle and clamped handcuffs on the reluctant wrists of villain McQuade. The curtain rang down, and everyone went home. That is all but McQuade and one studio carpenter. The key to the handcuffs was missing, and it was three-quarters of an hour later before our by now very limp thespian was set free.

Never Underestimate the Power of a Woman: Arthur Godfrey first used his "kid the commercial" technique when he was handed ad copy describing filmy lingerie.

OFF THE LINE: With good cause, Beverly Wills of *Junior Miss* fame claims to have the best comedy teacher in the business — her mother, star Joan Davis. . . . *Amos 'n' Andy* have created some one hundred and ninety different characters . . . recognized the voice of Jim Kelly of *Mr. Keen, Tracer of Lost Persons*? Kelly was once the voice of Popeye the Sailor. . . As a result of the helping hand he gave Perry Como — jumping in as a last minute replacement for the late Bill Robinson — Morey Amsterdam has been offered a contract calling for a regular series of appearances on the singer's TV and radio shows.



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**PEG LYNCH**  
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SOUND EFFECTS ARTIST  
THE SHADOW - SUPERMAN  
BOB K DAY - NICK CARTER

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