

*The Old Time Radio Club*

Established 1975

# THE ILLUSTRATED PRESS

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## Meet Your New **Shadow** Sponsor [1938]

### **DON'T MISS THIS THRILLING PROGRAM**

After twenty-six successful weeks on the air for "Blue Coal," your favorite, THE SHADOW program will continue over a large number of stations by another sponsor, and give listeners the same thrilling type of entertainment that has made this one of the most outstanding shows on the air today.

This new SHADOW series will be sponsored by Goodrich Silvertown Tire Dealers, who will use it to announce a new kind of tire, The Goodrich Silvertown with Life-Saver Tread.

**WFBL** Syracuse, N. Y.

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**Club Mailing Address**

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



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## A Radio "Buff" Remembers ... The Golden Years

An Interview with "Lum Ed'ards"  
(Chester "Chet" Lauck of "Lum and Abner")

by Owens L. Pomeroy  
(Co-Founder, GRB of MD., Inc.)

When Chet Lauck stepped off that plane at Baltimore/Washington International Airport, in Baltimore, and as I greeted him it was as if an old friend had come for a visit. Outside of *Amos 'n' Andy*, I must have listened to *Lum and Abner* more than any other program on radio. So I really felt as if I had known him all these years. He had come to Baltimore as a guest of The Golden Radio Buffs of Maryland, Inc., to honor him for his years in broadcasting. Later that day, in his hotel room, he was gracious enough to grant me an interview.

"It all started back in 1931 when radio was still a 'pup' said Chet. "me and my life-long friend, Norris Goff, used to entertain friends at parties by impersonating two loveable codgers from the hill country. We must have been good because one of the officials of station KTHS in Hot Springs, Arkansas, heard us and we were invited to broadcast a skit over the station once a week. The response from listeners was overwhelming and fan mail poured in from listeners all over the area."

After five broadcasts we were invited to Chicago for an audition at NBC and we signed a contract for thirteen weeks, sponsored by Quaker Oats. We took a leave of absence from our jobs thinking it would be only for the length of the contract and moved to Chicago. Well, as you know, that thirteen weeks turned into one of the longest runs in radio history. We were on the air for 25 years, doing our final show May 15, 1955."

Chet said the *Lum and Abner Show* was credited with four "firsts" in the history of broadcasting:

1. The first major network broadcast from New York's Radio City in 1933.
2. The first marathon broadcast for charity (more than 12 hours).
3. The initial broadcast for the Mutual Network.
4. The first transcontinental broadcast by a radio team. Chet was in London and Norris Goff was in Chicago.

In the early years, Lauck and Goff did all the voices themselves: Chet was the voice of Grandpappy Spears, Snake Hogan and Cedric Wehunt. Goff supplied the voices for Dick Huddleson, Doc Miller and old Squire

Skimp. In 1937, the "boys" moved to California where they did a show for five nights a week and starred in seven Lum and Abner films.

I asked how the show that he was syndicating around the country at that time under a package deal called *Operation Lum*, was being received in the various markets. He remarked, "When the idea of syndicating the old shows was first suggested to me and Norris, to be honest with you we did have some misgivings about it. We just didn't know how the new generation would accept our brand of humor, but the response has been most gratifying. The young apparently feel they have discovered something 'new.' He continued: "In radio, a listener can exercise his own imagination, visualize places and characters as he would like to see them. But with television . . . there it is! It's all spelled out for you. Maybe that's why TV burns up talent so fast."

Chet retired from show business in 1955. But after he retired, he was still in demand as an after-dinner speaker for various business meetings, old-time radio banquets and fraternal organizations throughout the country. In 1967, he retired as Board Chairman of Continental Oil Company, Houston, Texas. He traveled over 15,000 miles a year to various cities on the lecture circuit, finally settling down in Hot Springs, Arkansas where Lum and Abner got their start. Chet told me, "You know the murderer always returns to the scene of his crime." I asked Chet if he missed the entertainment world and he said, "No I am too busy." At the end of our interview, he summed up how he felt about radio today and its future outlook . . .

"Radio is so different today from the way it was then. Back then we always had a lot of serials running and those big production shows were something to hear. I still think shows of that caliber would prove very popular on radio today. So many stations have simply resorted to news/weather and this here 'rock and roll.' I think the public now, more than ever is ready for variety and comedy on radio."

I thanked him for the interview, and started for the door with Chet leading the way. Suddenly the phone rang in his room. He then turned around facing me and, as if on cue, went into the Lum Ed'ards character and said those immortal words I had often heard many times years ago as a young lad . . . "I grannies, Abner . . . I think that's our ring!" Once again, if only for a brief instant, Chet Lauck was back in character . . . even after all these years. — [One Final Note: Three years after this interview, in 1980, Chet Lauck passed away. A great loss of a wonderful man. "The voice is ended . . . but the memory lingers on!"]

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

by **DOM PARISI**  
(Part 8)

The successful man and wife amateur crime fighting team, **Mr. and Mrs. North**, was heard during 1941-1955 on CBS and NBC. When it first aired in 1941, with Peggy Conklin and Carr Eastman in the leading roles, the broadcasts leaned toward comedy detective.

Then in 1942, on NBC, the program reappeared as a mystery drama, with still a little comedy tossed in, starring Alice Frost and Joseph Curtin as Pam and Jerry North. Later on it was Richard Denning and Barbara Britton in the roles which they continued to hold when they moved to television.

Three radio regulars had a chance to play Police Lieutenant Bill Wiegand: Frank Lovejoy, Staats Cotsworth and a guy named Francis DeSales who really shouldn't be classified as a "regular" since this is the only show I could find him appearing in. McGloin the cabbie was played by Mandell Kramer. Police Sergeant Mullins was taken on by Walter Kinsella. Around 20 episodes are available.

The man of many faces, **Mr. Chameleon**, was a Frank and Anne Hummert creation that first appeared on CBS on July 14, 1948. Bayer Aspirin was the sponsor.

Detective Chameleon worked out of the Central Police Headquarters. He was given the name "the man of many faces" because of the many disguises he would use to confuse the guilty parties thus helping him in solving cases. Veteran actor Karl Swenson played Chameleon with Frank Butler as Detective Dave Arnold. Only 2 shows are out there?

"Mister District Attorney!  
Champion of the people!  
Guardian of our fundamental rights to  
life, liberty and the pursuit of happiness!"

Thus began each episode of **Mr. District Attorney**

heard on most of the networks during its long, 1939-1954, run on radio.

The broadcast, inspired by Thomas E. Dewey's war against crime campaign, started as a 15-minute show on April 3, 1939 over NBC. Dwight Weist, a regular on radio as an announcer and actor, played the D.A. when the program opened in the 15-minute nightly format. Jay Jostyn took over in 1940 and stayed there almost to the end of the series. Finally in 1952 David Brian was given the role and the D.A. was even given a name — Paul Garrett. Vicki Vola Portrayed Miss Miller throughout the run; Len Doyle was Harrington. Sponsors included Bristol-Myers, the makers of Vitalis and Sal Hepatica. Over 50 episodes are available.

Another Frank and Anne Hummert venture, **Mr. Keen, Tracer of Lost Persons**, started out as an NBC 15-minute three-times-a-week program on October 12, 1937. Bennett Kilpack was the longest running kindly old gentleman, Mr. Keen. Phil Clarke and Arthur Hughes also played Keen. Jim Kelly played Mike Clancy.

In 1942 Mr. Keen moved over to CBS and lasted until 1943 when it became a 30-minute weekly show. The Tracer once again was reduced to a 15-minute nightly serial in the early 1950s. And there were times when both 15 and 30-minute versions were aired on radio. There are 58 episodes in circulation.

**Molle' Mystery Theatre** presented the best in mystery and detective fiction in its 10 year saga on radio. The program was on all the major networks. NBC aired it first on September 7, 1943. Molle' Theater continued under different titles: *Mystery Theater* in 1947; *Hearthstone of the Death Squad* in 1948-1951; *Mystery Award Theatre* on ABC where the cases of Inspector Mark Sabre were presented. Elspeth Eric, Joseph Julian, Frank Lovejoy and even Richard Widmark appeared on the show. Around 34 episodes are available.

Nick Carter of pulp magazine fame started on Mutual on April 11, 1943 as *Nick Carter, Master Detective*. The series ran from 1943-1955 on both Mutual and ABC.

Lon Clark had the leading role and Helen Choate played his secretary Patsy Brown. She was replaced by Charlotte Manson in 1946. Ed Latimer was Sergeant

Matty Mathison. The reporter Scrubby was played by John Kane.

Carter was billed as "That most famous of all man-hunters, the detective whose ability at solving crime is unequalled in the history of detective fiction."

I like the opening of these shows —

"Bang-bang-bang-bang!" (on a door)  
(silence) again louder —  
"Bang-bang-bang-bang!!"  
The door is jerked open and Patsy's startled voice cries out:  
"What's the matter, what is it?"  
"Another case for Nick Carter,  
Master Detective"

Over 100 episodes are available.

*Official Detective* was on MBS during 1946-1957. *Detective Magazine* worked in cooperation with the producers of the show and together presented the workings of a big city police department.

The program started out as a 15-minute series on Sundays then went to a half hour on Tuesday nights when Pharmaco took over as the sponsor. Both Craig McDonnell and Ed Begley had a chance to play Police Lieutenant Dan Britt. Tommy Evans and Louis Nye played Sergeant Al Bowen. (Louis Nye from *Steve Allen's Show?*) 20 shows available.

*Philo Vance* (the detective) started out as a summer replacement for the *Bob Burns Show* on NBC in 1945. Jose Ferrer was the first Vance followed by Jackson Beck. The D.A. was played by George Petrie. Petrie also had a chance to play the character Gregory Hood on *The Casebook of Gregory Hood Show*. About 84 shows are available.

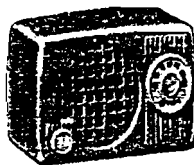
Earle Stanley Gardner's *Perry Mason* came to radio over CBS on October 18, 1943. It lasted until 1955. The program ran as a five-days-a-week 15-minute series. The first Perry was played by Bartlett Robinson followed by Santos Ortega and Donald Briggs and John Larkin. Secretary Della Street was played by Gertrude Warner, Jan Miller and Joan Alexander. The character Paul Drake was played by Matt Crowley. Mandel Kramer played Lt. Tragg. Procter and Gamble sponsored the program. 43 available.

Dick Powell was the original fun-loving private detective called Richard Rouge of *Rouge's Gallery*. The

series was heard on Mutual, NBC and ABC during 1945-1952. Barry Sullivan and Chester Morris also had a crack at the title role.

In the summer of 1946 the show was known as *Bandwagon Mysteries* sponsored by Fitch Shampoo. Rouge did all the usual (and sometimes the unusual) things that P.I.'s did on radio. He especially enjoyed chasing beautiful blondes. Peter Leeds played Eugar, Rogue's friend. Others appearing on the show were Lou Merrill, Gerald Mohr, Tony Barrett, Lurene Tuttle and Gloria Blondell. Around 37 episodes are available.

(to be continued)



## SAME TIME, SAME STATION

by Jim Cox

### BOB AND RAY

Parody, Mimicry, Buffoonery, Zaniness, Improvisation, Satire. And plain old good-natured jests.

Bob and Ray, radio's last great comedy team, provided every one, and did them all in good taste. The two-time Peabody Award winners (in 1951, for satire, and 1957, for entertainment) were a couple of avant-garde comedians who often performed without scripts.

Their oddball antics worked well as Robert Brackett Elliott and Raymond Walter Goulding seemed to know the mind of their opposite. One of the duo would lead in a direction while the other chimed in perfectly, seldom missing a beat, picking up on the thoughts of the other and carrying them along to some outrageous conclusion. Occasionally, their jocularity was so inane that even they broke up in convulsive laughter, along with millions tuning in at home.

Despite the lateness at the point of the golden age when they were thrust upon radio's stage, Bob and Ray's arrival to a national audience can be marked as one of the medium's finest hours. They were responsible for a kind of hilarity that was highly receptive to listeners. Their off-brand of humor became oft-repeated one-liners that the common man could tell in polite conversation to resulting raucous chortling. Even some of their peers, themselves destined to become among the most gifted comedians of the age, including Sid Caesar, Jackie Gleason and Groucho Marx, were devoted fans of Bob and Ray.

Not that their escapades hadn't all been done before. For six years (1931-37) radio audiences roared their approval over the whimsical capers of comedians F. Chase Taylor and Wilbur Budd Hulick. Affectionately known as Colonel Lemuel Q. Stoopnagle (Taylor) and Bud (Hulick), the combo aired a wacky, conversational type humor via short skits that caught on with the masses. Relying upon puns, absurdity, satire and mimicry, they furnished the voices for most of the characters that dawdled on their show. When Stoopnagle and Bud disbanded their act, followers were left with a void that wouldn't be filled until Bob and Ray emerged, introducing their audio pratfalls to legions of new listeners.

Elliott, a Bostonian, was born March 26, 1923. For awhile he was an NBC page and an usher at Radio City Music Hall. Initially he was on the air at WINS doing what was billed as "a page boy's impressions of radio." In the Second World War he landed a job as an announcer for a hometown station, WHDH. Following his own military service he returned to the station in 1946 as a disk jockey.

That same year WHDH hired Goulding as a newscaster. The Lowell, Mass. native, born March 20, 1922, had debuted as an announcer at a competing Boston station, WEEI, in 1939. His career, too, was briefly short-changed from the call-up by Uncle Sam.

The two jokesters, soon discovering that they were on the same wavelength toward intrepid nonsense, began bantering back and forth following local newscasts. When no one challenged them, perhaps because the audience found their repartee to its liking, they continued.

After the station signed contracts to air Braves and Red Sox baseball games, the range of Bob and Ray's jesting was instantly expanded. For 25 minutes before each game they'd perform some of their most outrageous takeoffs, compacted into sketches with continuing story lines. On days the games were rained out, they'd continue all afternoon with boisterous fits of humor. Soon, they were given their own daily half-hour program to showcase zany characters in idiotic skits. On WHDH's six-day-a-week *Matinee with Bob and Ray*, their comedy was interspersed with a couple of lively tunes by the station's dual musical artists, a pianist and an organist.

By 1951 an agent carried a tape of a Bob and Ray guest appearance on New York's WMGM to NBC and the pair was soon hired away from WHDH for a first taste of network exposure. It came about on a daily quarter-hour stint at 5:45 p.m. Eastern time. Before the decade was out they would make the rounds of all the net-

works, appearing at various times on NBC (1951-53), in daytime and prime time formats; ABC-TV (1953-54); MBS (1955-57), as hosts of a 45-minute disk jockey series; and CBS (1959-60), another weekday quarter-hour, perhaps reaching the pinnacle of their radio performances. They also turned up on National Public Radio (1983, 1984, 1987).

Meanwhile, during the latter 1950s the pair was given five-minute stints on NBC's weekend radio marathon, *Monitor*, to entertain vast audiences. And between all of this they interspersed local radio stints — up to four hours daily on New York's WHN — concluding with a three-year reprise (1973-76) of their colorful make-believe characters at WOR, flagship station of the Mutual Network. From 1960-62 they recorded commercials for both radio and television. And in 1970 they debuted in a Broadway madcap production, *Bob and Ray: The Two and Only*.

Ray died March 24, 1990 at Manhasset, New York of kidney failure.

One of their best remembered characters was Wally Ballou, the parody of a bumbling, inept radio newscaster whose remote reports were, invariably, turned on in mid-sentence and clipped before he was finished. While interrupting those he interviewed and repeating questions that had just been answered, Ballou (played by Bob Elliott as a pinchnose-voiced scatterbrain) often lauded himself as the winner of "over seven international diction awards."

Equally prominent among the colorful visitors to Bob and Ray's show was Mary McGoon, a kind of simple-minded high-pitched broad who was, essentially, "everywoman." Played in a falsetto tongue by Ray Goulding, Mary occasionally sang, doing so terribly, laughed a lot and often offered recipes. Her mock turkey at Thanksgiving consisted of mashed potatoes molded into a bird-like creature with frankfurters depicting legs and wings.

There were other improvisations, including a slew of popular radio series: *Mary Backstayge*, *Noble Wife*, a takeoff on the daily soap opera *Mary Noble*, *Backstage Wife*; *One Feller's Family*, mimicking the serialized *One Man's Family*; *Mr. Trace*, *Keener Than Most Persons*, a parody of the evening detective drama *Mr. Keen*, *Tracer of Lost Persons*; *Mr. Science*, a satire based on an early TV kids' educational show, *Mr. Wizard*; *Jack Headstrong*, the *All-American American*, whose pursuits insulted the youngsters' adventure idol *Jack Armstrong*, the *All-American Boy*; *Arthur Sturdley and His Talent Scouts*, based on Arthur Godfrey's well-known series; *Ladies, Be Seated*; and more.

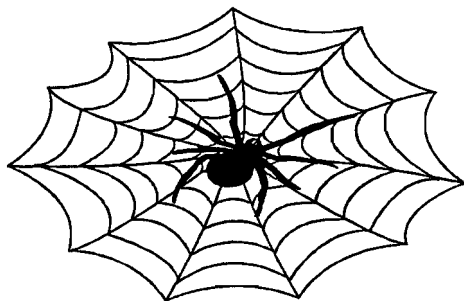
Sometimes Bob and Ray concocted their own fictional parodies without following a specific show or character, like *Lawrence Fechtenberger*, *Interstellar Officer Candidate*; *Lionel Myopic*, *Private Eye*; *Wayside Doctor*, *Hawaiian Ear*, *Eye, Nose and Throat Man*; *The Gathering Dusk*, "a heartwarming story of a girl who's found unhappiness by leaving no stone unturned in her efforts to locate it"; *The Life and Loves of Linda Lovely*; *Mother McGee*, *the Best Cook in the Neighborhood*; Steve Bosco, an inebriated sportscaster; Natalie Attired, "the song sayer"; outdoor expert Tex Blaisdell; reporter Wembley Webster; farm authority Dean Archer Armstead; the fugue-talking McBeebee twins; Charles, the poet, who never finished the somber stanzas he read over anguished organ and chirping bird melodies without breaking into irrepressible laughter, and scores of added fictitious personalities.

They poked good-natured fun at advertisers, citing premium offers for "The Bob and Ray Home Surgery Kit," "The Little Jim Dandy Burglary Kit" and other products.

Bob and Ray's sign-off when each *One Feller's Family* installment ended could have been applied to most of their segments: "This program was produced by T. Wilson Messy. This has been a Messy Production."

Each day as they left the air, Ray cautioned listeners to "Write if you get work," with Bob adding, "And hang by your thumbs,"

They arrived on the national radio scene at a precise moment when a new function for the medium was witnessing the replacement of situation comedy as a major genre. Their sharp, succinct spiel drifted easily into the brief time periods of most people's attention spans. Audiences were becoming accustomed to music and news formats for the first time, relishing the precision and pace of their type of humor. Had the two emerged earlier, sans orchestra, stooges and guest stars, popular tastes might have found their routines incongruous. But they blended perfectly with the austere and mechanical programming style of the mid to late 1950s. For that era, undoubtedly they became radio's most beloved comics.



## The Last Houdini Seance

By DOM PARISI

The magician Harry Houdini died from advanced peritonitis on October 31, 1926. His wife Beatrice (Bessie) tried for ten years to communicate with him from the "other side." Every Halloween night she attended seances in a sincere effort to reach Harry.

Bessie's last attempt to contact her husband took place during a world-wide seance held high a-top a skyscraper in Hollywood, California on October 31, 1936. A recording was made of this carnival-like exhibition that outlined the event. I don't know for sure if the seance was broadcast over radio. I have a copy of the recording but I can't tell if it's a broadcast or not.

More than 300 guests, including 13 scientists, newsmen, occultists, magicians, mediums, spiritual leaders and boyhood friends of Houdini were present at the seance. Twenty or more other seances were held world-wide at the same time.

It's strange that Bessie tried so hard to reach the dead Harry since in his earlier career he believed that spiritualism was a fake that cheated vulnerable people. Harry spent a number of years trying to prove this, but after his mother died in 1913, Houdini started to show a marked interest toward spiritualism and the efforts of the people who believed that they indeed had the power to talk with the spirits of the dearly departed.

Harry Houdini (real name Ehrich Weiss) was born on April 6, 1874 in Appleton, Wisconsin. His father Samuel was a Rabbi who migrated to America from Hungary. It was in Appleton, that the young Ehrich first came in contact with magic. At a local carnival he watched a magician, The Great Merlin, pull a bouquet of flowers from a silk top hat. Ehrich was fascinated with what he saw. Not long after the Merlin act he found a book in a second hand shop — "The Memoirs of Robert-Houdin, Ambassador, Author and Coniurer." The boy became hooked on magic!

He studied and performed his magic acts every chance he could. Finally "Eric The Great" (the name he was going by at that time) became "The Great Houdini." He had heard somewhere that if you add an "I" to a word,

in French, it makes the word mean like-so-and-so . . .  
"How about Houdin-i-like Houdin?"

Harry's career also included some attempts with motion pictures. In 1919 he appeared in three films — "The Master Mystery," "The Grim Game" and "Terror Island." All the films utilized Houdini's greatest skills. In 1921 he formed the Houdini Pictures Corporation and made two more movies — "The Man From Beyond" and "Haldane Of The Secret Service." The flicks were all flops. This ended his short movie career. Although Mrs. Houdini tried to communicate with her dead husband in private seances held faithfully on the anniversary of his death — Halloween night, she never did receive a genuine visitation of his spirit. Bessie finally accepted the fact that Harry would never talk to her from the grave. On that final October 31, 1936 seance she bid him farewell and goodnight. Mrs. Houdini died in 1943.

Sources: The Great Houdini, by Beryl Williams and Samuel Epstein; OTR Collection of Dom Parisi.

NOTE: At a recent auction, Houdini's book, Harry Houdini, A Magician Among The Spirits, sold for over \$36,000!

## A Stroll Along Sunset Boulevard

*By Bob Shannon*

I've said to myself many times, "You're lucky to have lived and worked in that short span of time, on the Hollywood radio scene."

It was 1944 when I first arrived there, fresh from Army duty at Fort Sill, Oklahoma. I was thrilled when CBS hired me as a staff announcer after a long and tedious audition. At that time I was twenty-three years old.

Radio was alive with the top talent in the country arriving in Hollywood from Chicago, New York, Cincinnati and all points east. It was the Mecca for top actors and announcers to display their "voice talents" to a nationwide audience. Comedy shows with Jack Benny, Joe Penner, Eddie Cantor, Edgar Bergen and Charlie McCarthy — dramatic shows from the *Lux Radio Theater* on Vine Street. *One Man's Family*, *Suspense*, *The Whistler*, *Dr. Christian* with Gene Hersholt (on

which I worked many times as an actor) and *Mayor of the Town* with Lionel Barrymore, on which I also worked.

If you were a radio listener in the forties I'm sure you remember *California Caravan*. I was an actor on this show practically every Sunday afternoon. The Show was produced and directed by the late Lou Holzer. It was on *California Caravan* that I first worked with such talented voice people as June Foray, John Dehner, Jack Kruschen, Virginia Gregg, Ralph Moody, Herb Vigran, Sidney Miller, Vic Perrin, Bob Purcell, George Chandler and many more great talents. Everything was "live" — we could afford no mistakes or retakes.

It was my good fortune to work first as a staff announcer at CBS and also as an actor and Master of Ceremonies. Van des Autels and Frank Graham, two of my dearest friends, had a radio production company at 6000 Sunset Boulevard. They produced a show on KMPC in the late forties called *Three Alarm*. It was at this time that *The Man Says Yes*, a quiz show, was born and I was selected as the Master of Ceremonies. This show was one of the top-rated quiz shows of its time and was broadcast five days a week from the studios of KMPC with a "live" audience. I don't know how the expression "live" audience started but everybody used it. Of course the audience was live. Otherwise it could have originated at Forest Lawn.

It was at this point in my broadcasting career that I met Charles Crowder, an ebullient character indeed. Charles was writing one-man radio shows for such radio greats as Pat McGeehan, Frank Graham and Knox Manning. Charlie and I have been steadfast friends ever since.

During the fabulous forties, on any given day of the week you could see a radio, motion picture or stage star rushing from studio to studio performing for eager listeners across the country. Radio was big — everybody wanted to get into the act. Talented actors sometimes did more than half a dozen shows a day. But I believe the record is held by Pat McGeehan, who did as many as 42 broadcasts in one week.

This was an era too of great music, not the "junk" we hear blaring from the loud speakers today. My very close friend, Walter Gross, composer of the ballad *Tenderly*, called me one day at CBS. He asked me to meet him in "Gower-Gulch" at our favorite watering hole, the Naples Restaurant (near the corner of Sunset and Gower and just a martini or two away from CBS Radio). Walter had just purchased a brand new Mercedes Benz with his first royalty check and he wanted



to take me for a ride. As we cruised down Sunset Blvd. the radio serenaded us with the strains of *Tenderly*. Oh, what wonderful memories!

It's all gone now — the scene has changed. The famous corner of Sunset and Vine, known the world over, once boasted a unique drive-in restaurant, a drug store, Music City and the NBC Radio studios. Home Savings now occupies the spot on which NBC Radio was once located. In the basement of Home Savings you will find a radio museum established by the wonderful people of Pacific Pioneer Broadcasters. The nostalgic room holds

memorabilia of early radio. The walls are lined with pictures of the all-time radio greats.

It is on this very spot that these same radio stars actually performed when the NBC studios stood there. And perhaps a ghost or two, refusing to leave, can be heard. If you listen carefully, as I have, you can perhaps hear a dear old friend saying: "This program came to you from Hollywood. This is Ken Carpenter saying goodnight. This is the National Broadcasting Company." (NBC Chimes)



***THE PEMCO/REPS RADIO SHOWCASE VII***  
*Seattle, June 25-26, 1999*

**"Mystery at the Mike"**

The Radio Enthusiasts of Puget Sound (REPS) have announced preliminary plans, and definite dates for their 1999 Old Time Radio convention. The event will be held on June 25-26, and again held at the Seattle Center, home of the famous Space Needle.

According to Showcase Co-chair Mike Sprague "We've again selected a theme against which to stage re-creations and panels. The 'Mystery at the Mike' theme will be fun, active and highly diverse as we look back at everything from juvenile mysteries to westerns, science fiction, private investigators and police departments."

The other Co-chair, Joy Jackson added "Once again, we're so thankful for our corporate sponsor, PEMCO Financial Services. Their generosity has allowed us to do things that were impossible before."

***Probable OTR Guests to Star in the Showcase***

*Each Showcase allows us to invite several new OTR friends to share their talents and memories. We are in the process of making those new invitations. REPS has been blessed with a returning "Company" of regulars each year. We hope and trust that many of those listed will be with us AGAIN! They create quite a special chemistry.*

- Harry Bartell . . . Dick Beals . . . Stewart Conway . . . Larry Dobkin . . . Sam Edwards . . . Herb Ellis
- Ray Erlenborn . . . Fred Foy . . . Art Gilmore . . . Sandra Gould . . . Bob Hastings
- Jack Kruschen . . . Merrill Mael . . . Jo Anna March . . . Tyler McVey . . . Norma Jean Nilsson
- Gil Stratton, Jr. . . . Ginny Tyler . . . Janet Waldo . . . Ann Whitfield Phillips . . . Rhoda Williams
- Douglas Young

***Information concerning the Radio Showcase***

*For more information and/or to be placed on the Radio Showcase mailing list, contact  
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