

The Old Time Radio Club

Established 1975

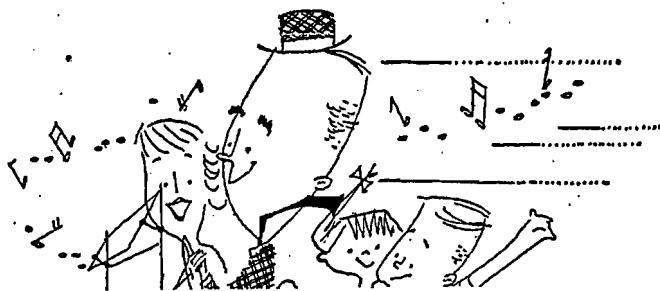
THE ILLUSTRATED PRESS

Number 246

March 1997

where-ever you go there's **WHAM** radio

Any hour of the day or evening you'll find something to fit your taste or fancy on **WHAM RADIO**. Keep your dial set at the 1180 spot as you work around the house or while driving in your car.



PAULINE FREDERICK

An unusual news story of the day of interest to homemakers is recounted by Miss Frederick each day on this program, Mon.-Fri. 11:25 A. M.

11:25 A. M.

DOCTOR'S WIFE

The story of a doctor's wife returns to **WHAM RADIO**. This will replace "Just Plain Bill" each afternoon Mon. thru Fri.

3:45 P. M.

TELEPHONE HOUR

Baritone Igor Gorin will sing "DiProvenza, Il Mar" from "La Traviata" celebrating the 142nd anniversary of the birth of Guiseppe Verdi tonight.

9:00 P. M.

WHAM radio

1180 ON YOUR DIAL

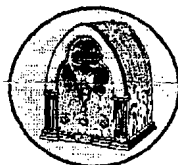
Rochester's **FIRST** Station

Membership Information

New member processing, \$5 plus club membership of \$15 per year from January 1 to December 31. Members receive a tape library listing, reference library listing, and a monthly newsletter. Memberships are as follows: If you join January-March, \$15; April-June, \$12; July-September, \$8; October-December; \$5. All renewals should be sent in as soon as possible to avoid missing issues. Please be sure to notify us if you have a change of address. The **Old Time Radio Club** meets the first Monday of every month at 7:30 PM during the months of September to June at 393 George Urban Blvd., Cheektowaga, NY 14225. The club meets informally during the months of July and August at the same address. Anyone interested in the Golden Age of Radio is welcome. The **Old Time Radio Club** is affiliated with The Old Time Radio Network.

Club Mailing Address

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



Back issues of *The Illustrated Press* are \$1.50 post-paid. Publications out of print may be borrowed from our Reference Library.

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40 Years of Electronic Media Scholarship: From the Golden Years to the New Millennium

Washington, DC - The *Journal of Broadcasting & Electronic Media* (40:4) is observing its 40th anniversary with the publication of a series of special features and essays that provide a retrospective on media scholarship over the past four decades.

Is current historical research on mass media politically timid, intellectually uninteresting and trivial? A standpoint essay by Robert McChesney challenges media scholars to take stock of current trends in historical research. He argues that "broadcasting history needs to deal seriously with issues of ownership, subsidy and control." Researchers should locate "Broadcasting history in the context of the broader social relations of U.S. society" . . . and . . . "address the role and implications of the market for the nature of U.S. broadcasting, and for broadcasting's contribution to society at large." McChesney identifies research that he considers useful and contrasts it with work that he considers less important. He argues that good media history could play a critical role in current debates over the structure of the "information superhighway" and the new media industries that it is likely to spawn.

Thomas Streeter and Louise Benjamin respond to McChesney's views. Streeter offers a defense of "postmodern" and cultural studies scholarship that McChesney questions. He identifies key works that he believes make a substantial contribution to historical scholarship despite having limitations that concern McChesney. Benjamin points out the many difficulties facing media scholars as they seek to conduct high quality historical research and design useful course work for students. Better support and appreciation for historical scholarship course work are needed with media departments.

The issue includes six standpoint essays that review the most important media scholarship of the past forty years. A poll of the Editorial Board of the *Journal* identified works considered important. Six board members offer their insights into the contributions made by these works.

The place of the *Journal* within the field is assessed via a citation analysis conducted by Ronald Rice and a group of colleagues at Rutgers University. They consider how the evolution of the *Journal* from a focus on broadcast media to a wider concern for electronic media af-

ected its standing relative to the publications. They argue that by the time the title of the *Journal* changed in 1985, its content and citations already reflected wider concerns. Throughout its history, the *Journal* has occupied an important position relative to other publications. Broadening of its focus preserved this position. The authors conclude that the *Journal* "continues to be a cohesive whole in thematic content, impact and standing in the network of communications journals."

The *Journal* is published quarterly by the Broadcast Education Association. BEA is the professional development, non-profit association for academics and professionals involved in radio, television and electronic media education.

Member's Mike



Member's Mike:

Thanks Dick (Olday) for making me aware that Jack Webb did indeed do comedy on radio. And thank you for the donation of one of Jack's shows to the club.

I agree that comedy was not his forté — he should have stuck with drama. Regardless, it's nice to know that he had other talents.

Also, thanks to Jim (Cox) for his information on Marvin Miller. (Jim's letter follows in this column.) I'm happy to be getting some input from my "Big 100" series.

Dom Parisi

OTR sleuth Dick Olday pointed out some facts regarding my "Big 100" series in the Jan. 1997 issue of the IP.

The Gary Moore / Jimmy Durante Show was not also known as *The Gary Moore Show*. Gary and Jimmy were together in 1943-1947. In 1949-1950 Gary had his own show.

Lurene Tuttle, as well as Helen Claire and Katherine Fitz all had a crack at playing nurse Judy on *Dr. Christian*. Rosemary DeCamp however, played Judy for most of the Christian run. I forgot to mention that Gertrude Warner played Margo on the *Shadow* show during it's last six seasons on radio. Thanks Dick for your input. This is what I like, reader awareness.

Dom Parisi

Dear Dom:

I thoroughly enjoy your articles carried in The Illustrated Press of the Old Time Radio Club. I have particularly enjoyed the current series on the most active people in radio.

I was reading the December installment and realized I could share a little light on one of your dilemmas. For your personal edification, I'll respond to you about Marvin Miller. You wrote that, on *Ma Perkins*, "he used the name of Charlie Warren. To what end I know not."

I had run across this years ago. More recently, in doing research for a book manuscript I'm preparing on daytime radio, I found it again. Actually, there were two individuals who used the pseudonym "Charlie Warren" as announcers on *Ma Perkins*. Marvin Miller was the first to do so, when the show broadcast from Chicago in its first 13 years (until 1947). When Dan Donaldson was tapped as the show moved to New York, at times he used his own name but more often, he, too, applied the Warren moniker.

The obvious question is "why?" There is a very good answer. Both men wanted to avoid a conflict with other advertisers, presumably sponsors that manufactured laundry detergents among their wares. This allowed each one to broadcast on other programs under their own names, not an assumed one.

Donaldson, AKA Warren, was the most durable of the six *Ma Perkins* narrators. He had a very distinctive and inviting voice, and his method of setting the stage for each day's episode, then concluding the broadcast by whetting the listener's appetite for what was to come the following day, or even the week, undoubtedly contributed to the series' enormous following.

I hope this will help clarify for you what transpired in the matter of names. Best wishes for 1997 and keep up the good work. I read you enthusiastically.

Cordially,
Jim Cox

Comedian-Musician Borge Almost Gestapo "Guest"

NEW YORK—Victor Borge, whose comic and musical talents lend gaiety to the *Nelson Eddy Show* over Columbia network Wednesday nights (CBS, 8 to 8:30) reached this country safely after a series of seeming miracles which prevented him from heading the "guest list" in a Nazi concentration camp.

In 1939 Borge was the highest paid film star in Denmark, one of the country's most popular vaudeville comedians, a radio entertainer and a newspaper columnist of national audience.

That same year he was invited to appear at the Royal Theater in Stockholm, Sweden. After a few successful weeks there, Borge was called home to Denmark by the serious illness of his mother. Hurriedly he made plane reservations and canceled his show — only to be informed by airline authorities that the ship could not take off due to bad weather conditions. That was the day of the German invasion of Denmark.

Had Borge returned home on that plane, he undoubtedly would have been met at the airport by Gestapo leaders, for the sharply satirical tone of his anti-Nazi newspaper writings had earned him a high place on the German list of "objectionables."

While the actor remained in Sweden, his wife, an American citizen, received permission to leave Denmark and to board an American transport which was taking some of the last American Nationals out of the European war zone. A stopover in Stockholm gave Mrs. Borge time to confer with her husband and to urge him to expend every effort to obtain passage on the ship before it was too late.

His first problem was a passport. This precious document, which usually took weeks to obtain, was amazingly delivered within thirty minutes. With all business arrangements finally made, Borge boarded a plane which took him to Helsingfors. Just as he was about to draw his first free breath in hours, the plane was forced down — bad weather again. This was on Thursday morning. The ship sailed on Friday from Petsamo. No private planes were available. This looked like the insurmountable trick of fate.

Then — the final incident — a mail plane, not on scheduled flight, took off that afternoon from Helsingfors and arrived in Petsamo just in time for

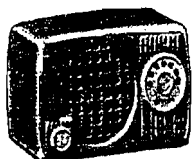


BARBARA EILER —didn't have to travel to gain experience. She made good in her own home town, Los Angeles, where at sixteen she made her radio debut on a local station and decided that this was the career for her. Before long she was appearing on the Frank Morgan show. Now, she's the naive Mildred Anderson on NBC's Dennis Day Show, on Saturday.

Borge to get aboard the American-bound boat.

Counting the three Borge (they took their little dog along) there were 1150 passengers on the ship, which had a normal capacity of 250. Of those passengers, only two had the complete faith that the ship would make the hazardous journey with safety. They were the Victor Borge, who had seen so many near-miracles come to pass that they were certain of safe arrival in New York harbor.

Already internationally known in the theater world, Borge had little difficulty in finding his niche in American entertainment centers. In Hollywood he was a popular radio guest star on top-flight shows before being signed for the appearances with Nelson Eddy. (1/3/43)



SAME TIME, SAME STATION

by Jim Cox

YOUNG DOCTOR MALONE

Sandy Becker had portrayed *Young Doctor Malone* for millions of loyal fans since 1947. On Friday, November 25, 1960, the day CBS Radio banished the four remaining soap operas still on the air, he briefly stepped out of his role at the broadcast's end. Addressing listeners who had followed his exploits for so long, he said:

"Friends, this is Sandy Becker. For the past many years we've had numerous experiences together, and today we share the last, and for me — the saddest. It's the one which ends with the final farewell. I take great comfort in knowing that for these many years we've provided you with pleasurable listening. On behalf of the cast, Ira Ashley, our producer-director, and David Leeson, our writer, a very heartfelt 'thank-you.' And good-by."

It was an emotional farewell, one the *Malone* series shared that day with *The Right to Happiness*, *Ma Perkins* and *The Second Mrs. Burton* — other serial durables for whom time had finally run out.

But in *Malone's* heyday, it was a different story. With a Dixieland jazz band playing a feisty "Alexander's Ragtime Band," a tenor soloist belted out a well-recognized jingle:

"They're . . . cookin' with Crisco,
From New York to Frisco . . .
Pies are so flaky, cakes are so light;

Fried foods digestible, with Crisco they're right . . .
So - o - o - o, keep on cookin' . . . with Crisco!"

It was the signal each weekday that 1:30 p.m. Eastern time had arrived and with it, in announcer Ron Rawson's words, "a page from a new chapter in the lives of Ann Malone and her husband, Jerry" and "all the other three Oaks people."

From its beginning, November 20, 1939 on the Blue network, *Malone* listeners were fascinated with soap opera's grande dame Irna Phillips' new serial. Phillips focused on the professional, and this story concerned a young bachelor physician who was added to the staff of Three Oaks Medical Center. The drama soon involved Jerry Malone with a female companion, Ann Richards, his registered nurse, who in the early forties would become his wife.

For awhile, things seemed normal between them, at least by soap opera standards. They became parents of a daughter Jill, who — in the fifties — had grown up to become a young woman, and played an active role on the series. In fact, when the program was discontinued, it was on the eve of Jill's wedding day. As she matured, Jill and her father developed a very close relationship.

In the forties, Jerry was elevated to the post of medical director at Three Oaks, fulfilling a long-time dream. Meanwhile, somewhere along the way he encountered the typical misfortunes that beset most soap opera leads. During World War II, when he was shot down over Germany and presumed dead, Ann had a brief affair with a Navy flier.

Shortly after Jerry's return home, he faced a murder trial, emerging victoriously only after months of struggle to prove his innocence. It took an emergency blood transfusion to save his life from a crippling malady of some sort. Succeeding that, he fell victim to the bane of a number of serial heroes and heroines, a nervous breakdown. After all of that, the noted prize-winning author, James Thurber, publicly nominated Malone in 1947 for a "True Christian Martyr Award." He was, indeed, a beleaguered serial hero.

As the years unfolded, both Jerry and Ann became so career-focused that neither partner seemed very important to the other. Ann often displayed impetuous jealousies while being named as superintendent of the Dineen Clinic, owned by Jerry's lawyer, Roger Dineen, and husband of her best friend.

Jerry, on the other hand, jumped ship, moving to New York to join a medical research institute dominated by a seductive, enterprisingly powerful Woman, Lucia Standish. Jerry was to be her next toy, and she quickly asserted her influence to have him appointed director of the institute. She was thus able to quickly subdue his thoughts and speech and gain his unswerving allegiance.

Meanwhile, Ann was being courted by a wealthy Three Oaks industrialist, Sam Williams, as well as his son, Gene. She held them at bay for awhile.

Eventually, in the early fifties, Ann Malone died. Time passed and the disciplined Jerry worked through his grief. By 1954, content with the knowledge that daughter Jill was healing satisfactorily following the loss of her mother, Jerry began to date again. Tracy Adams, with whom he fell in love, became his second wife, proving to be a good selection. For the first time in more than a decade he seemed at peace with the hand life dealt him.

As the series came to a close, Jerry was persuaded to return to the Three Oaks Medical Clinic as director. At last, he appeared headed toward the eternal bliss that had eluded him for a couple of decades.

Sandy Becker was preceded by three other actors who played the role of Jerry Malone. Alan Bunce, whose name is long-associated with the comedy talents of Peg Lynch, first as *Ethel and Albert*, then as *The Couple Next Door*, was the original *Young Doctor Malone*. The role also went to Carl Frank and Charles Irving.

Veteran radio actresses Elizabeth Reller and Barbara Weeks played the part of Ann Richards Malone; Tracy Adams Malone, Jerry's second wife, was played by Gertrude Warner, Joan Alexander and Jone Allison; and the role of Jill Malone was carried by Madeline Pearce, Joan Lazer and Rosemary Rice.

In addition to creator Irna Phillips, at least four other writers contributed to the Malone scripts — Julian Funt, who also wrote *Big Sister* and *Joyce Jordan, M.D.*; David Driscoll, Charles Gussman and David Leeson.

The shows announcers were Ron Rawson, Ted Pearson, Sy Harris and Peter Thomas.

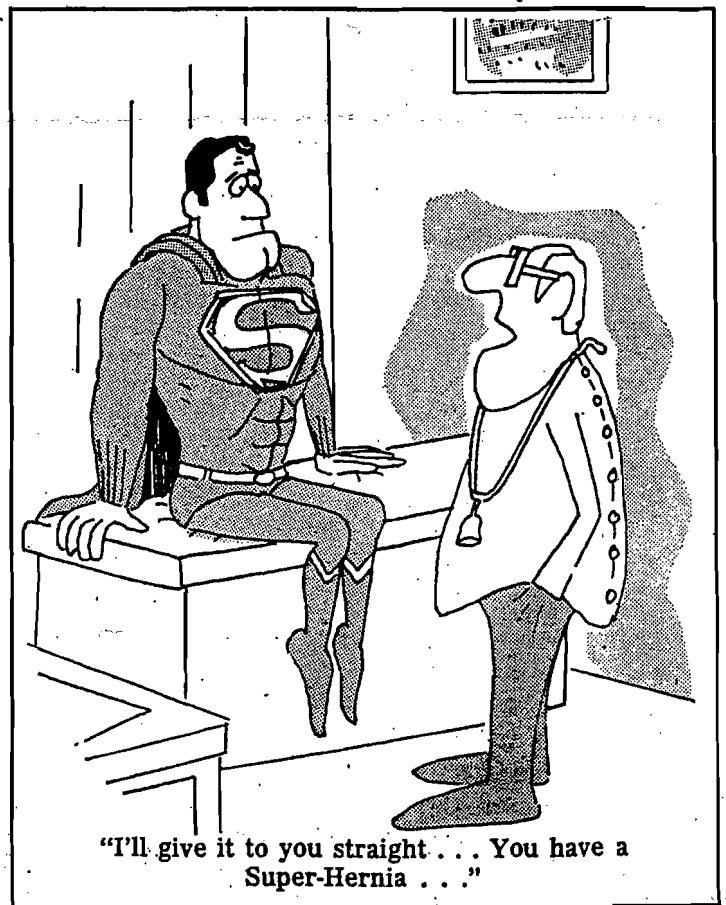
Twice when *Young Doctor Malone* lost its sponsors the series was interrupted by cancellation, but never for very long. General Foods underwrote it for Post 40% Bran Flakes and other products from April 29, 1940 through January 5, 1945 on CBS, at 2 p.m. and in 1944,

at 2:30. (A dual broadcast for Procter & Gamble was offered on NBC for a few months in late 1942.)

When General Foods canceled, the program left the air, returning April 2, 1945 — 13 weeks later — for Procter & Gamble in the CBS quarter-hour it would occupy for more than fifteen years. When P&G canceled on June 24, 1955, the show again left the air but returned only three weeks later in the same spot under multiple sponsorship. Malone's popularity simply could not be denied.

A Malone television experiment in the early sixties on NBC was soon withdrawn. At the time, it was the only serial carried on NBC-TV.

An era closed when Becker said his final 'good-by' that day in 1960. A tradition ended whose roots dated from the decade of the thirties. The last "page from a new chapter" of the Malone story had been written. And for millions of daytime drama devotees, it was doubtlessly the saddest chapter of all.



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

by Dom Parisi
(Part 5)

Did you know that **Bret Morrison** was the first guest to audition as a singer on the television premier of *Arthur Godfrey's Talent Scouts*? And this happened while Morrison was doing *The Shadow* on radio! I heard a one minute excerpt of the show provided by Shadow expert Anthony Tolin.

The debonair Bret Morrison, always dressed and groomed to perfection, narrated a 1955 motion picture called *Green Magic*. As far as I can tell this is his only attempt into big screen entertainment.

Morrison was one of the hosts on *The First Nighter* program. He also acted as host for the religious show *Light Of The World* on NBC and CBS in the forties and fifties, as well as the drama show *Listening Post*. In addition to the above he hosted a musical show on ABC in 1945 known as *Musical Bouquet*. Mr. Morrison played Chris Gunn with Barbara Luddy as Mrs. Gunn, on the program *Great Gunns* a Mutual situation humor show in 1941. And of course he was the best, and the last, to portray the character *The Shadow* in it's extended run on the airwaves.

Del Sharbutt had a busy schedule announcing for quiz, drama and other types of radio shows. He announced for *You're The Expert*, a game show that was heard over CBS in 1941. He hosted *It Happened In 1955*, a drama broadcast about how life would be in the future. Del announced for the quiz show *Ask-It-Basket*, plus *Request Performance* a variety show on CBS; the music program *Starlight Serenade* over Mutual in 1944; *The Man I Married*, *The Jim Backus* and *The Jack Carson* shows. Ray Milland played Mr. Ray McNulty in the 1950's comedy program hosted by Del called *Meet Mr. McNulty*.

The **Harry Salter** compositions were heard on the musical quiz show *Stop The Music*, *Melody Puzzles*, the *Pot Of Gold* Quiz program and *Song Of Your Life* on the Blue network in 1940.

In the comedy-mystery-music show *Amazing Mr. Smith* heard over Mutual in '41, it was Salter in the music department. Salter again in a game show *Kiss And Make Up* on CBS in 1946 hosted by Milton Berle; and the comedy variety *Frank Fay Show* in 1941-1942. We

conclude with another music variety show on NBC called *N.T.G. And His Girls*, N.T.G. standing for Niles Thor Granlund, the producer.

Tiny Ruffner impersonated himself in *Captain Diamond's Adventure's* in 1932-1937. He announced for Al Jolson and the *Pick And Pat* comedy show. Tiny was host of a show during its later years on radio called *The Better Half* that aired over Mutual. In addition he spoke for *Showboat* and *Your Happy Birthday* a Blue network quiz show in 1940. He hosted the studio participation show on CBS known as *Community Sing* plus the crime drama *Crooked Square*, during 1945.

Music! Music! Music! That's what **Raymond Paige** furnished in his long career in radio. He directed the National Youth Orchestra on the NBC series *Salute To Youth*. Milton Cross hosted Ray's own show on NBC in 1940 appropriately called *The Raymond Paige Orchestra*, a music variety show.

Many well known stars donated their talent and Paige provided the tunes for *Stage Door Canteen* a World War II variety show broadcast between 1942 and 1945. The unpredictable Hildegarde was in a show called *Ninety-Nine Men And A Girl* on CBS in 1939 and Ray Paige played the music. He played the music, along with the Boston Pops Orchestra, for the *Music America Loves Best* program that aired in 1944-1948.

The Paige Orchestra was heard on *The Packard Show*, *Music Comedy*, *The Edward Everett Horton Show*, and the dramatic *Hollywood Hotel* series over CBS in the late thirties.

Walter O'Keefe took over the controls as host of *Double Or Nothing*, the quiz show, in 1947. He likewise hosted *Camel Caravan* and *Two For The Money* that was heard in the summer of 1954.

Walter hosted his own musical show in 1932-1936 called *The Walter O'Keefe Program*. He was with the game show *The Wizard Of Odds* and the quiz show *Battle Of The Sexes*. He was on *The Packard Show* before it became *The Fred Astaire Show* which was also hosted by O'Keefe.

Arlene Francis appeared on the panel of both the radio and TV version of *What's My Line*. Miss Francis, who by the way turned 88 on October 20, 1996 was in two movies — *Stage Door Canteen* in 1943 featuring Katherine Hepburn, Harpo Marx, Helen Hayes, Count Basie and Edgar Bergen; and she was in *All My Sons* a 1948 movie with Edward G. Robinson and Burt Lancaster. I don't recall her in *Sons*. Was she E.G. Rob-

inson's wife?

She was the hostess for *What's My Name?*, a show where one guessed a well known person from clues that were furnished. She appears as the female private-eye in *Affairs Of Ann Scotland*; she was Betty Drake on *Betty And Bob*; a regular on the Hummert drama *Central City* on NBC in 1938 through 1941; and on another Hummert production *Helpmate*, she was Linda Harper.

Arlene hosted two more shows involving the Armed Forces. *Stars In Khaki 'N' Blue* and *Blind Date* both on NBC. She also hosted *Daughters' Of Uncle Sam* an NBC 1942 music variety show and *Fun For All* another variety program that ran on CBS in 1952 and 1953. Then there was a 5 minute interview show about people with strange stories called *It Happens Every Day*. It ran on CBS in 1952 hosted by Miss Francis.

I forgot which boxing match it was, but wasn't it **Graham McNamee** that was involved with the *Long Count*? I know he covered sports assignments in the 30s. He also announced for Rudy Vallee in the early years of his show. McNamee hosted *Behind The Mike* and he played the stooge/straight-man for Elsa Maxwell in her *Elsa Maxwell's Party Line* broadcast in 1942-1945. Mac announced for the very early (1927-1932) *Atwater Kent Auditions* show on NBC, an amateur talent program.

McNamee was heard as narrator in *American Portraits* and the *Chevrolet Show* in the early 30s. He worked very closely with Ed Wynn *The Fire Chief* on NBC. The witty banter between these two are classics. Lastly, he announced for the *Fleischmann Yeast Hour* and *Cities Service Concerts*, two 1930s musical radio shows.

This man, **James Meighan**, played anybody that was anyone on the soaps, drama shows, adventure and detective-crime shows. He acted in *Backstage Wife* as Larry Noble. He was Michael Anglin on the Hummert production of *Orphans Of Divorce*; he played Dr. John McKeever in *Peggy's Doctor* over NBC and he was Richard on *Marie, The Little French Princess*.

On other soaps he played Will in *Dot And Will*; Kerry Donovan on *Just Plain Bill* and Peter carver on *Lora Lawton*. Meighan was just one of many to play Michael Waring, *The Falcon* and Flash of *Flash Gordon*. He was Allan Drake, insurance investigator in *Gentleman Adventurer* and Drake again in *Special Agent* after *Gentleman Adventurer* changed the name to *Agent*.

Mr. **James Melton** appeared in the movie *Ziegfeld Follies of 1946* and in the radio show *Ziegfeld Follies Of The Air* over CBS in 1932 - 1936. He was on the unusual

10 minute musical show in 1936-1940 named *The Revelers Quartette*.

Melton sang on his own show in the 1940s called, what else, *The James Melton Show*. He was in the concert music shows *Seiberling Singers*, *Mobil Oil Concert* and the *Bell Telephone Hour* all on NBC in the 20s, 30s, 40s and 1950s.

If you listened to *Texaco Star Theater* or *Saturday Night Revue*, or *The Palmolive Hour*, or *Intimate Revue*, or *Harvest Of Stars* and *The Goodyear Program*, chances are you heard James Melton and his booming voice.

Myron McCormick acted in the movie *The Hustler* in 1961 along with Paul Newman and Jackie Gleason. He also appeared in *Jolson Sings Again*. He was the first to play reporter Wells in *Adventures Of Christopher Wells*, he was Steve Mason in *Buck Private* a 1941 Blue drama, he played Dan in the crime drama *Crime Letter From Dan Dodge* on ABC. He also got the chance to play Adam on *Passport For Adams*.

McCormick acted in his share of those forever popular soaps. In *Portia Faces Life* he was Walter Manning; in *Joyce Jordan*, *Girl Intern* he played Paul Sherwood. He had the leading role in the Hummert series *Central City* and in another Hummert show, *Helpmate*, he was Steve.

Jimmy Wallington floated back and forth from movies to radio. He was in two movies that I know of, both in 1938. — *Start Cheering* and *The Stadium Murders*.

Carnation was the sponsor throughout *The Carnation Contented Hour* musical show. Singers Buddy Clark and Dinah Shore were regulars on the show and Wallington was one of the announcers. Jimmy, along with Harold Lloyd, appeared on the NBC comedy drama *Comedy Theater* in 1944-1945. He also announced for the *Cousin Willie Show* starring Marvin Miller.

Lemuel Q. Stoopnagle and Gertrude Niesen were the guests on the first *Duffy's Tavern* show. Wallington was there as an announcer. You heard him on the *Jack Kirkwood Show*, *Stella Dallas* and *Texaco Star Theater*.

The *Martin And Lewis Show* on NBC from its beginning on April 3, 1949 to 1952 featured some fine guests — Lucille Ball, Bob Hope, plus others. Jimmy was at the mike doing the announcing. Wallington also announced for the syndicated musical variety show *Sincerely, Kenny Baker* in 1945 and of course for *The Mysterious Traveler* on Mutual from 1943 through 1952. The most requested story was the eerie *Behind the Locked Door*, a

story about - - -! . . . "Oh! You have to get off here! I'm sure we'll meet again, I take this same train every month at this time." (To be continued)



Quirk of Fate Has Made Radio Careers Profitable for Many

How a quirk of fate can change one's pattern of life is easily shown by the number of personalities who started out with definite ambitions and wound up successes in entirely alien fields of endeavor.

John Charles Thomas originally planned to study medicine. It was the wish of his father, a Methodist minister, that he become a doctor, and it never occurred to him to do otherwise. He used his natural singing ability at informal gatherings until an official of the Peabody Conservatory in Baltimore heard young Thomas sing and offered him a scholarship.

Thomas was amazed that he should receive such recognition but after a few months of study, he gave up forever his ambition to be a doctor. He doubts very much if his present success and fame as an operatic and radio star would have materialized, if it had not been for that chance offer of a scholarship.

Oddly enough Harold Perry, radio's *Gildersleeve* began his career as a singer. He is a fine natural baritone, and was gaining nationwide radio recognition in the late 20s as *The Spanish Serenader*. It was early in the days of radio, and talented actors were scarce. A producer friend of Peary's asked him to fill in the gap during a dramatic program. Peary agreed and his comedy characterizations became so popular that Peary gave up singing entirely. Only occasionally, such as on a recent *Gildersleeve* broadcast, does Peary sing — yet he has never neglected his voice, which has been recognized by such experts as John Charles Thomas as exceptionally fine.

Another potential opera singer, whose life was changed by fate is Judy Canova. Judy, who possesses a fine coloratura voice, always wanted to be an opera singer. Her family, substantially well off, encouraged this ambition, and Judy spent her childhood dreaming of imaginary debuts at the great opera houses of the world. Then destiny — in the form of her father's death — took a hand. The Canova children were left with the problem of immediate careers — not ones that would take years of training and schooling. Judy, the youngest of the clan,

missed out on the extensive conservatory training that sister Anne and brothers Zeke and Pete had received. Judy became a hillbilly comedienne — but she still doesn't neglect her high C's. As a matter of fact, that ability of hers to trill to heights at ease, is what makes her song arrangements utterly unique. (6-16-43)



. . . The Last Word

The Golden Radio Buffs of Maryland are celebrating their 25th Anniversary this year. A Banquet and Awards Program is in the planning stages for September 6, 1997. More details will follow as the date gets closer. Congratulations on reaching the quarter century mark go out from our staff.

**CINCINNATI'S
11th ANNUAL**

**OLD TIME
RADIO
&
NOSTALGIA
CONVENTION**

SPECIAL GUESTS

FRED FOY ANNOUNCER ON THE LONE RANGER SHOW
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