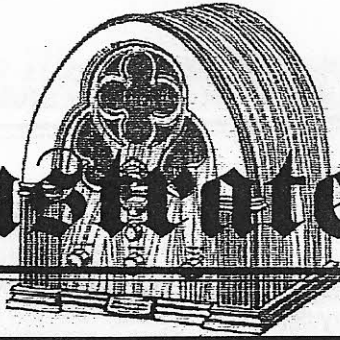


The Old Time Radio Club

Established 1975

# The Illustrated Press



Volume 391

June 2011



# The Illustrated Press

## Membership Information

Club Membership: \$18.00 per year from January 1 to December 31. Members receive a tape library listing, reference library listing and the monthly newsletter. Memberships are as follows: If you join January-March, \$18.00; April-June, \$14; July-September, \$10; October-December, \$7. All renewals should be sent in as soon as possible to avoid missing newsletter issues. Please be sure to notify us if you have a change of address. The *Old Time Radio Club* meets on the first Monday of the month at 7:30 PM during the months of September through June at St. Aloysius School Hall, Cleveland Drive and Century Road, Cheektowaga, NY. There is no meeting during the month of July, and an informal meeting is held in the month of August.

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

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All Submissions are subject to approval prior to actual publication.

**Deadline for *The Illustrated Press* is the 1st of each month prior to publication.**

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### Library Rates:

Audio cassettes and CDs are \$1.95 each and are recorded on a **club supplied cassette or CD** which is **retained** by the member. Rates include postage and handling and are payable in U.S. funds.



### Editor's Two Cents !

Greetings to all. This will be the last newsletter until September. There are a few notes worthy of passing notice. Our club picnic will take place on Monday August 1<sup>st</sup> in the church parking lot. Bill and Mary Barren have graciously accepted the challenge of running the picnic. This year members are asked to donate \$3.00 per person for food and drinks. This will give our treasury a break. The event is open to club members and spouses or guests. Those attending are asked to bring a dish to pass, and a folding chair. Please RSVP at the meeting or call me at 833-9713. This will help Bill and Mary better prepare. The picnic starts at about 6:00pm or thereabouts. It will be a rain or shine thing. In the event of inclement weather we'll move to the inside. This is always a nice affair. I will have a few door prizes to give away. As I said before all are invited and it's a nice evening chit-chatting with fellow members. Hope to see you there. Frank Boncore announced at the last meeting that he knows of a place that will embroider our own logo on sweatshirts for a nominal fee without requiring a minimum number. This is great if it is true. Frank will have more info and price amounts at our next meeting. Just a quick reminder; if anyone doesn't receive his newsletter please let me know. I have been known to forget one or two members on some occasions. Of course this pertains to paid up members only. Until next September, Adios to all my amigos!

### Special Announcement:

I was asked by Terry to place in our newsletter. Starting on February 1, 2007 the entire Radio Memories cassette collection is now available through Audio Classics Archive. Original cassette numbers will remain the same, as will the cassette contents and audio quality. The Audio Classics Archive CD's are a separate collection and their CD content and audio quality will not be the same as the Radio Memories collection. We will process your Radio Memories cassette orders with personal checks, Master Card, Visa, Discover, American Express, and Pay Pal. We will also offer specials of the month. We hope that this transition will be seamless. The website should look, feel, and operate as before. Please feel free to contact me at address and phone number below. You can also use the website address as before:  
[www.radiomemories.com](http://www.radiomemories.com)

Thanks,

Terry Salomonson

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**Agnes Moorehead**  
By Tom Cherre

If you ever mention the name Agnes Moorehead, you usually hear, "Oh sure she played Endora in *Bewitched*." For us more knowledgeable Old Time Radio fans, we recognize her for her outstanding career in radio. One of her most memorable moments in radio took



place on the *Suspense* show, which aired May 18<sup>th</sup> 1943. It was titled "Sorry Wrong Number." Moorehead plays a somewhat neurotic woman who overhears a plot to kill someone on the phone when some wires get crossed. Needless to say she becomes the victim. This was I'm sure one of the greatest half hour of suspenseful drama ever heard on radio. It was repeated six times for *Suspense* and several times on other radio shows. It was one of the two most popular shows in radio history. The other show was Orson Welles' *Mercury Theater* which presented his famous episode of "War of the Worlds, which also featured Agnes Moorehead.

Moorehead was born on December 6, 1900 in Clinton Massachusetts. Her

father was a Presbyterian minister. Her mother, had been a singer. The family moved to St. Louis and Moorehead's ambition to become an actress grew very strong. As a child she would mimic parishioners. Her father and mother were both amused at the way she could imitate perfectly certain members of her father's church. She was encouraged by both parents to pursue this talent. Agnes Moorehead's early acting career was anything but steady. There was some stage work, but many times she was often unemployed and she later recalled going four days without food and water. This unfortunate experience, she said, taught her "the value of the dollar". Eventually she found work in radio, and was soon in high demand, sometimes working on several programs in a single day. In the mid 1930s she happened to meet actress Helen Hayes who encouraged her to try and enter the film industry. Her first attempts met with failure. She was rejected as not being "the right type". In 1937 she met Orson Welles, and became a member of the *Mercury Theater Group*. She appeared in his radio production of *Julius Caesar* and later was one of the players in the famous "War of the Worlds" episode. She also played along with Orson Welles on a new detective show called *The Shadow*. She played the lovely Margo Lane. Agnes Moorehead tried her luck in movies once again. Her film debut as mother in Welles' *Citizen Kane* was the launch pad for her movie career. By the mid 1940s Moorehead was making \$6,000 a week after negotiating a contract with MGM. In those days movie studios refused to allow their contract players to appear on radio, but Agnes had a provision in her contract that would let her do so. After appearing in *The Magnificent Ambersons* in 1942

she received an Academy Award nomination. That year the New York City film critics voted her the best actress of 1942.



This led her to be cast in Lucille Fletcher's production of "Sorry Wrong Number". She continued to be successful in both radio and movies. Some of her more popular movies were; *Journey Into Fear*, *The Big Street*, *Show Boat*, *Dark Passage*, and *Since You Went Away*. She received her fourth and final Academy Award nomination for her role as the slatternly maid, Velma Carruther, to Bette Davis in the thriller *Hush...Hush, Sweet Charlotte*.

Agnes Moorehead was a cast member in the ill-fated 1956 movie *The Conquerer*. I say ill-fated because the movie was filmed in the Nevada desert in 1955 when the government was doing extensive nuclear testing at the time. In later years these tests were suspected to have been the cause of death for the film's actors including John Wayne, Dick Powell, Susan Hayward, and Pedro Amendariz, who all died of cancer. Agnes Moorehead in fact died of cancer in 1973 at the age of 73. After doing some TV guest appearances and a few short-lived TV shows she was approached to play the part of a witch in a new comedy series on TV. She refused

to take the part. She thought the show was too juvenile and would never take off. Privately Elizabeth Montgomery approached Moorehead and asked if she would reconsider. She then accepted the role of *Endora*, Samantha Stevens mother. She later commented that she never thought the show would last that long, and she ultimately felt trapped by its success. She worked out a situation where she would appear in eight of every twelve episodes, allowing her to pursue other projects. She always felt that television writing was often below standard and dismissed many of the *Bewitched* scripts as hack in a 1965 interview. The role gave her instant recognition that she had not experienced for a while. Despite being a pulpy show it remained in the top ten for years. In later interviews she quipped "I've been in movies and played theater, and did quite well in radio. I was quite well known before doing *Bewitched* and I don't particularly want to be identified as a witch".

I for one won't remember her as a witch. She was in my opinion deserving of her title "The First Lady of Radio."



**Drummer Man: Gene Krupa**  
By Dom Parisi



Krupa (left: c. 1970) "stole Benny [Goodman]'s thunder," says Kimery. "In the end that cost him his job."

**Gene Krupa**



Gene Krupa



When I was a young kid I wanted to play drums. While in grammar school I went out for music. Of course I chose drums. My family was a musical family. We all (except for my mother and two sisters) played an instrument. My father played piano and mandolin. My older brother played the violin and my younger brother chose the trumpet. I can still remember how in grammar school, all of

us "great drummers" to be lined up at the edge of the school auditorium stage and pounded our drum sticks, in unison on the wood stage floor. Beautiful, but not great! My younger brother and I joined a little neighborhood band. We played for weddings, school dances, and other gigs we could pick up. What has all this to do with Gene Krupa? Well.... Back in the 40s and 50s many of the big bands (Glenn Miller, the Dorsey

Brothers, Benny Goodman, and others broadcasted live from hotel ballrooms and nightspots throughout the country, mostly from the east and west coasts. I use to stay up half the night on weelends listening to the remote broadcasts. Boy, did I want to be like Gene Krupa! Gene Krupa owned a Slingerland drum set. So did I. Krupa rose to fame with the Benny Goodman orchestra. Eugene Bertram Krupa, the youngest of nine children, was born in Chicago in 1909. He started playing drums at age eleven. He tried the sax first but gave it up for the drums. One of Gene's brothers worked at a place called The Brown Music Company. He got Gene a job there as a chore boy. While reading through a catalog at work he saw that drums were cheaper than the other instruments listed. So from his earned income Gene came up with \$16.00 and purchased a cheap Japanese set that included a great high, wide bass drum, a brass cymbal, a wood block, and a snare drum. Gene's parents wanted him to become a priest, but his will to learn to play drums was so strong he gave up the idea of priesthood. While still in grammar school in 1921 Gene joined his first band, The Frivolans. He became the band's drummer because the regular drummer was sick. Gene sat in for him. As time went by Krupa worked with band leaders Eddie Condon, Glenn Miller, Coleman Hawkins, and others that were soon headed for stardom. In 1934 Gene joined the Benny Goodman band. He was also a member of the Goodman Quartet which included Teddy Wilson on piano, Lionel Hampton on vibes, and Goodman. The group was one of the first jazz groups with black members playing along with whites. Remember the January 16th 1938 Carnegie Hall Concert? Remember Gene's great drum solo in Sing Sing

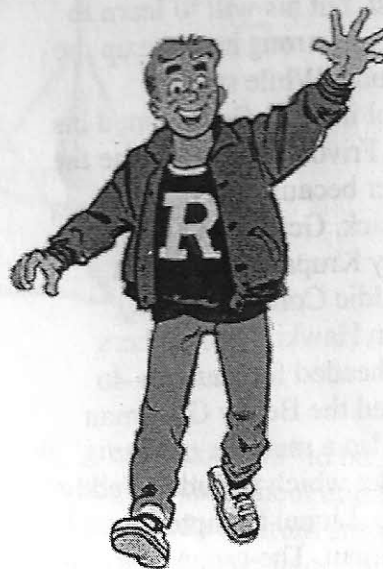
Sing? I was not at the concert (too young) but I heard it on the CD set. It was fantastic! According to Kenneth Kimery, the then executive producer of the Smithsonian Jazz Masterworks Orchestra: Krupa's fame had an unhappy consequence. Krupa wanted his drums to be set up in front of the band. Goodman wanted the audience's focus to be on him. Kimery goes on to say-"With certain numbers, Gene stole Benny's thunder, in the end that cost him his job." After leaving Goodman, gene started his own band and went on to even a greater career. Around 1938 Gene picked up a new drum set at the Fred Walker Instrument Co. in Baltimore. He left his old set, emblazoned with his "GK" letters as well of those of Benny Goodman at the store. It's reported that in 1940, a Walker customer, Donald Hay, who played drums with a local swing band, bought Gene's old drum set. Hay served in the Navy where he played drums aboard a naval ship. When Hay got out of the navy he stored the drums in his basement. Once in a while Hay played along to the big band shows that were being broadcasted over the radio. Donald Hay died in 2009 at 89. A hospice worker, Jennifer Betts, who had taken care of Hay was the daughter of Keter Betts, base player for singer Ella Fitzgerald. Jennifer knew someone at The Smithsonian. She contacted Leslie Schinella, Hay's daughter and Leslie agreed to donated her father's drums (Gene's set) to the Smithsonian Institute where they would be seen by thousands of people. At the Smithsonian, Krupa's drums will join the set used by another drum great-Buddy Rich. The two sets of the master drum greats reside in the Smithsonian for every lover of music, young and old to see. Gene Krupa died on October 16<sup>th</sup> 1973 in Yonkers, New York of heart failure. He was 64.

### Archie Andrews By Tom Cherre

I must say I really enjoyed reading Peter's article on Joe Palooka. It brought back many memories from the middle 50s. In the case of Humphrey Pennyworth, I couldn't believe someone could have his own house being toted by a bicycle. Back in those days the street tough guys or those that thought they were tough were always referred to as "Palookas". Now there's a name you don't hear too much. Anyway, I'd like to touch on one of my favorite comic strip/comic book/radio show, Archie Andrews. As a young teenager who wouldn't want to live the life of Archie? He had the looks, a car, and two great looking girlfriends. He did have his problems too most of which revolved around Betty Cooper and Veronica Lodge. Since he wasn't an honor student he usually had problems with school, of course like I said before his problems mainly focused on blondes, brunettes, or redheads. Archibald "Archie" Andrews was created by Bob Montana and debuted in Pep Comics #22 in December of 1941. It spun off to a long running radio show beginning on the NBC Blue network on May 31st 1943. It switched to Mutual in 1944 and then continued on NBC from 1945 to September 5<sup>th</sup> 1953. It also became a long running syndicated comic strip. Archie is portrayed as a typical small-town teenager, a bit naïve, clumsy, well-mannered and for the most part likable by many of his friends. Archie was first played on radio by Charles Mullen, Jack Grimes, and Burt Boyar. Bob Hastings was by far the most popular and longest role player of Archie assuming the role from 1945-1953. His best buddy Jughead Jones was played by Hal Stone and Cameron Andrews. In the

first Archie, he was trying to impress the blonde girl next door, Betty Cooper. Originally Betty considered Archie, a very annoying neighbor. Once Veronica Lodge moved into Riverdale and hit the scene he switched his undivided attention towards her. Of course Betty became extremely jealous, and this has set the tone for about 70 years. Hmnnnn... It seems that some things never change. To be truthful, I don't remember the Archie Andrews radio show all that much. I remember Henry Aldrich, and Our Miss Brooks. In those shows problems were very simple and less complicated than kids problems are nowadays. I will confess that I was a comic book addict in my younger days, but I never felt sorry for Archie. To have his problems would be the wish to most male teens in the 50s. Anyway Archie is still going strong. He looks good for 17 after being around for about 70 years.

### Archibald "Archie" Andrews



Pep Comics #22 (December, 1941)



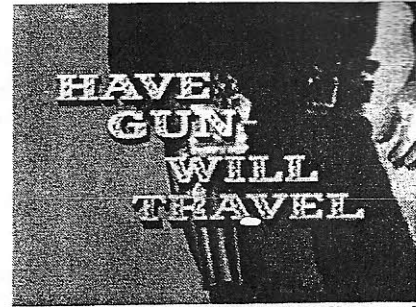
## Have Gun Will Travel John Dehner as Paladin

By Tom Cherre



John Dehner in Paladin's San Francisco

Have Gun Will Travel was one of those unusual radio shows, not I don't mean because or anything like that. It was odd because it was a radio show that spun off of a TV show. Of course, the Gunsmoke show was like that too, and maybe a few others, but I won't get into that right now. The TV Have Gun Will Travel premiered on September 14<sup>th</sup> 1957. It quickly became a popular western like the dozen or more that were already on. The radio series first aired on November 23<sup>rd</sup> 1958. The unlikely star of the show was John Dehner. I say unlikely because, in most of his TV, movie, and radio roles he was more than often seen and heard as a ruthless villain. Maybe it was the sinister look he had and a slick moustache, but we couldn't detect that on the radio. I've seen Dehner on a Maverick doing comedy and seen and heard him in Gunsmoke being a nice guy, but often he was a nasty person. Suppose ably Paladin was a nice guy. He was what you might call a bon-vivant, an aristocrat, a gourmet, a gambler, and investment speculator. He was also



CBS Television's Have Gun, Will Travel was spun off on Radio in November 1958

known to be a lady's man and quite adept with his "Peacemaker colt 45 calibre single-action revolver. In fact he was a professional hit man, or gun for hire. In today's world that would probably not be too politically correct, but of course the year was somewhere around 1875 and that made things OK. Paladin's day usually began as he was scanning the morning newspapers of San Francisco having a 4 course breakfast when his valet played by character actor Ben Wright would enter. His valet just answered to "Hey Boy". A Chinese



The Two Paladins - John Dehner appeared with Richard Boone in the Have Gun Will Travel episode High Wire in 1957

immigrant, had a real name of Kim Chan, but was seldom used. Paladin resided in the fictitious Carlton Hotel of San Francisco. Hey Boy also had a lady friend, played by legendary radio actress Virginia Gregg. Hey Boy would usually announce to his boss a individual seeking the services of Paladin. Paladin's fees did not come cheap. He often charged \$1000.00 or more for a

HAVE GUN WILL TRAVEL



John Dehner reviews a script for *Frontier Gentleman* a series he completed a week before launching *Have Gun Will Travel* over Radio.

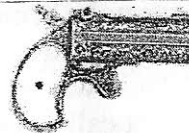
job. But being a noble knight, for a lady in distress his fees might have come down to a mere one dollar bill. The chess piece of a knight was on his calling card also. Paladin on many occasions might settle a case without the use of gunplay. Whatever he had to do, he did it in a very professional manner. Paladin was not a everyday hit man. He was sophisticated in every sense of the word. When not engaged with a client he might be attending an opera. That was Paladin. Dehner had quite a few similarities to Richard Boone, the other Paladin. In 1957 they both appeared on the TV version in an episode entitled "High Wire". Paladin's West-Point Military Academy education and service with the Union Army during the Civil War also set him apart, both culturally

and philosophically from his peers of the era. Both the television and radio series are set between the end of the Civil War and 1875 San Francisco. Many of the same scripts from the TV series were reincarnated into the radio shows. John Dehner's career was not all Paladin. He was born John Forkum on November 23<sup>rd</sup> 1915 in Staten Island, New York. His father was an artist, and he spent much of his youth in Europe. As a teen he returned to the States and tried his hand at stage acting. During World War II he served as a publicist for the Army and spent some time covering General Patton. After the war

Tools of the Radio Survival Trade in 1960:



Paladin's Cavalry Model 1873 'Peacemaker' .45 calibre single-action revolver would have looked much like this modern replica. Paladin also employed a blued version of the same revolver.



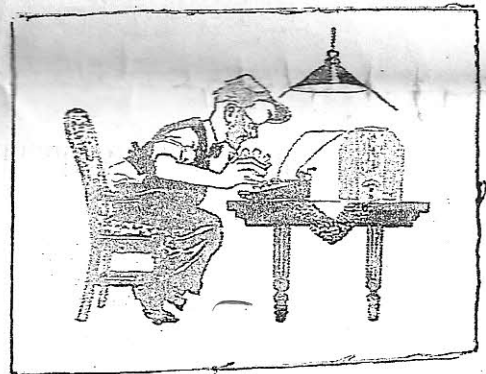
Paladin's back up weapon was a Remington double Derringer neatly concealed behind his belt buckle.



Paladin's famous business card

he worked in radio for many years as both newsman, commentator, and actor. He also worked as an animation assistant at Disney Studios on such films as "Fantasia", "Bambi", and Mickey Mouse cartoons. He made his acting debut with a bit part in "Thirty Seconds Over Tokyo" in 1944. He was tall and impressive looking with a stern face and smooth deep voice. He was in strong demand when producers were looking for a drill villain. Along with his other credits he was an accomplished piano player. I've heard Dehner hundreds of times on various radio shows as well as TV and in the movies. He has always performed above and beyond his potential. His radio career had him appearing as a lead or supporting role in Gunsmoke and Philip Marlowe. Prior to doing Have Gun Will Travel he was the star of Frontier Gentleman a radio

western that opened with a trumpet theme by Jerry Goldsmith and this introduction: Herewith, an Englishman's account of life and death in the West. As a reporter for the London Times, he writes his colorful and unusual accounts. But as a man with a gun, he lives and becomes a part of the violent years in the new territories. Now, starring John Dehner, this is the story J. B. Kendall, Frontier Gentleman. That was John Dehner. Despite his colorful career which spanned 47 years I still think of him as a bad guy. He was just so good at it. I think he was a better Paladin too. I've sprinkled a few Paladin tid-bits throughout. Hope you enjoy them. John Dehner passed away on February 4<sup>th</sup> 1992. He was 76.



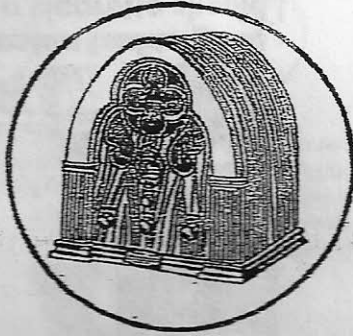
This June newsletter winds up second full year as editor. I hope all has been satisfactory. It's a little work, but I'm still enjoying it. My computer died on me half way through this edition, and I've been forced to use the library equipment. By next September I should be all set. Once again, thanks for the many who submitted articles. It makes my job so much easier. I hope everyone has a great summer. Enjoy. We sure do deserve it. Editor



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