

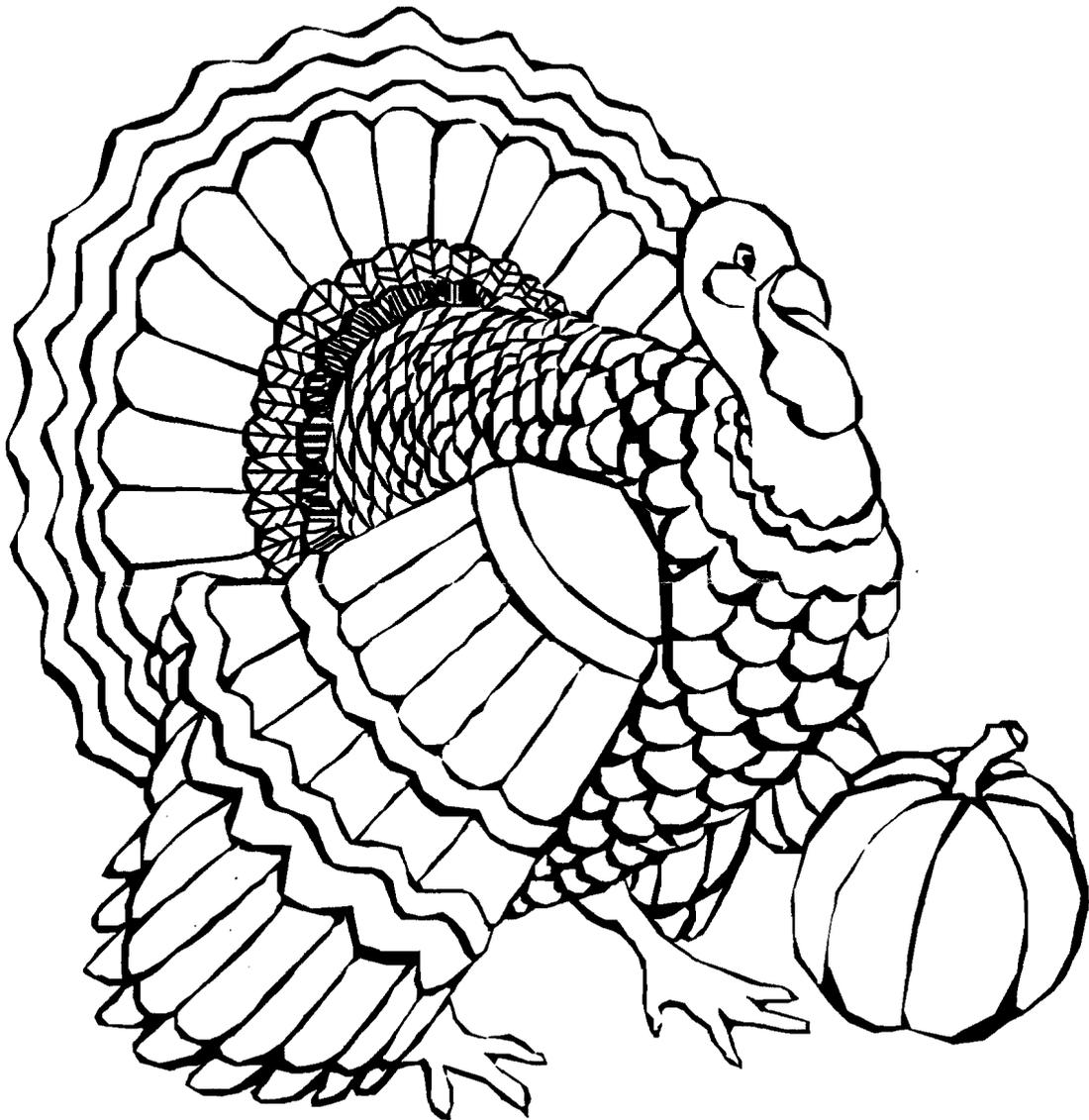
The Old Time Radio Club

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LET'S
BE
THANKFUL

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FRAN STRIKER

(Continued from October Issue)

by JERRY COLLINS

The next month involved some furious writing and re-writing and numerous letters being sent between Buffalo and Detroit. We are witness to one of the most important and controversial months in radio history.

One question will forever come out of this short period of time. Who created the *Lone Ranger*? Both George Trendle and Dick Osgood have claimed that the character as well as the radio show were both the brainchild of George Trendle. Fran Striker, Jr. claims that letters sent between Jim Jewell and his father in December of 1932 and January of 1933 as well as a sequence of other events should supply enough proof that Fran Striker created the *Lone Ranger*. Even Harold True and Jim Jewell both lay claim to the origin of the show (David Holland).

Mike Healy in "Hi Ho Buffalo, the *Lone Ranger* originally rode from our city." (*Buffalo Courier Express*, April 14, 1975), writes about Corydon's theories on the origin of the *Lone Ranger*. The former graduate English student at the University of Buffalo feels that the *Lone Ranger* is basically the same show as the *Covered Wagon* shows of 1929 on WEBR, except for one detail — the *Lone Ranger's* horse was originally called Whitey not Silver. David Rothel the author of *Who Was That Masked Man* agrees with the comparison between *Covered Wagon Days* and the *Lone Ranger*.

Dave Holland agrees with Fran Striker that the *Lone Ranger* was the work of many people and that it evolved rather than being created.

The next controversy relates to the date of the original episode of the *Lone Ranger* on WXYZ. It was originally believed that the *Lone Ranger* show began on Monday January 30, 1933. Dick Osgood and Fran Striker, Jr., now both agree that the show premiered on Tuesday January 31. We should also note that less than two weeks after the premier of the *Lone Ranger* show the Michigan Radio Network went on the air with WXYZ as its key station. This disproves the theory that both events happened on the same evening (*WXYZ Wonderland* - Dick Osgood).

Both gentlemen agree that it would be illogical to believe that George Trendle would move the very popular *Manhunter* series from the Monday-Wednesday-Friday slot. Thus the *Lone Ranger* was inserted into the Tues-

day-Thursday-Saturday slot. Eventually the *Lone Ranger* became the more popular of the two shows. Consequently, according to Dave Holland, the show switched time slots on November 27, 1933. Holland also speculates that the *Lone Ranger* show did not premier until February 2, 1933 at 9:00 PM.

Both Fran Striker, Jr. and Dave Holland agree that the *Lone Ranger* actually premiered on WEBR in Buffalo on a trial basis in December of 1932. John Barrett played the *Lone Ranger*, while Art Schmidt played Tonto. Mary Barrett, John's sister, directed the show. She would later join the WXYZ staff, where she would play the part of Mustang Meg on the *Lone Ranger* show. These people were all veterans of the *Covered Wagon* show.

Corydon London also points out that on page one of Volume One of the *Lone Ranger* scripts at the University of Buffalo it is written, "First performed in Buffalo, New York" (Mike Healy).

In May of 1934 George Trendle offered Fran Striker a full time job at WXYZ. Worried about the continued effects of the Depression and aware of the added responsibility of taking care of additional unemployed members of his family, Striker accepted the offer. On May 22, 1934 Striker signed a contract that would pay him \$100/week. WXYZ would determine all shows that he would write and all shows and scripts would become the property of the radio station. In addition Striker signed over all rights to the *Lone Ranger*, *Manhunter* and *Thrills of the Secret Service* to the Kunsky-Trendle Broadcasting Company (David Holland).

Initially Fran Striker remained in Buffalo. He continued to torment his neighbors with his unorthodox and heavy handed method of typing. He tended to pound typewriter keys, usually going through a couple machines each year. The fact that he typed during the late night and early morning hours caused him to alternate between his own home and that of his mother or other relatives in the family.

As Fran Striker's writing chores continued to grow, *The Manhunter*, *The Lone Ranger*, *Dr. Fang* and *Thrills of the Secret Service*; it became more difficult to write scripts in Buffalo and mail them to Detroit. Thus in late November of 1934 Striker moved his family to Detroit.

On 1/31/36. *The Green Hornet* was broadcast for the 1st time on WXYZ. To give Fran Striker more time to write *The Lone Ranger* and *The Green Hornet*; *Manhunter*, *Warner Lester* and *Dr. Fang* shows were terminated. The popular character of Michael Axford was however moved from *The Manhunter* to the *Green Hornet*.

David Holland tells another interesting story about the part of Michael Axford. Early in the run of the *Manhunter* series the management of WXYZ wanted to eliminate the part of Michael Axford. Jim Jewell strenuously opposed the move. A compromise was struck. Axford would be shot in an episode of the show. The audience was then asked to send "words of encouragement." The response was overwhelming. More than 2300 letters arrived. In addition hundreds of get well cards as well as many bouquets of flowers were received at the station. Axford was immediately returned to the show.

By the mid 1930s Fran Striker was gaining a quite a bit of notoriety based on the quantity of his writing. Fran Striker, Jr. estimates that by April of 1934 his father was writing 70,000 words per week, the equivalent of a *Bible* every three months.

An article in the Arcade Herald dated June 23, 1983 mentioned an article in the Saturday Evening Post that referred to this same comparison of one *Bible* every three months.

Jim Bisco's article in June of 1983 in the Buffalo Evening News "Who Was that Masked Man? A Native Son" mentioned that Fran Striker's output of 70,000 words a week made "Ripley's Believe it or Not."

During this phase of his career Striker was writing 156 *Lone Ranger* radio scripts, 365 *Lone Ranger* comic strips, 104 *Green Hornet* radio scripts and 52 radio scripts from his most recent radio show *Ned Jordon Secret Agent*.

On January 3, 1939 *Sergeant Preston* became the next Fran Striker show on the Michigan Radio Network. His annual salary had now climbed to \$10,000 and he now owned a home in the exclusive Gross Pointe District outside of Detroit.

Fran Striker's responsibilities had also increased. At the age of 36 he was now working fourteen hours a day. In 1936 he began writing novels for Grosset & Dunlap. Over the next twenty years he completed thirty novels; nineteen *Lone Ranger*, two Gene Autry, one Roy Rogers and eight Tom Quest novels. He also wrote *The Lone Ranger's New Deputy* for Simon and Schuster in 1951. In addition he wrote eleven "Big Little Books" eight for Whitman and three for Dell Publishers.

According to Fran Striker, Jr., his father in 1938 began writing different comic strips for the Sunday papers than for the weekly papers. The popularity of these

weekly and Sunday comic strips led to the introduction of the *Lone Ranger* comic book in 1939.

In 1938 Republic Pictures released the serial *Lone Ranger*. In 1939 Republic released a second serial, *The Lone Ranger Rides*. Both pictures won awards as the top serial of the year. Fran Striker supplied technical advice on both films as well as editing both scripts. Dave Rothel in *Who Was that Masked Man* claimed that Fran Striker was not directly involved in the production of either. On the contrary, Fran Striker, Jr. feels very strongly that his father was deeply involved in all aspects of the film making process.

In 1947 *The Lone Ranger* show became the first western to appear on television. According to Dick Osgood, George Trendle took Fran Striker to Hollywood and the two of them selected Clayton Moore as the television *Lone Ranger*. *Sergeant Preston* arrived on television in 1955. At that point Fran Striker was editing the scripts of both shows.

The Green Hornet was a late arrival on the television screen. It first appeared in 1966, four years after Fran Striker's death.

During the early 1950s, Fran Striker was also writing *Captain Silver and the Sea Hound* for the Voice of America (Fran Striker, Jr.).

(Continued in December issue)

Those Golden Days of Radio in WNY

***With full-time orchestras
Jack Parr and Buffalo Bob***

By JOSEPH H. RADDER

Much has been written about the "golden days of radio," the years before television, when the airwaves were ruled by Jack Benny, Fred Allen, Amos 'n' Andy, Burns and Allen, Bing Crosby, Fibber McGee and Molly, and others of equally stellar stature.

I wonder, however, how many feel as I do that Buffalo's own "golden days" of radio set a standard never again equaled.

The four dominant radio stations in Western New York in the '20s and early '30s were owned by Buffalo Broadcasting Company (our own BBC). WGR, WKBW,

WMAK and WKEN all operated out of the same studios on the 18th floor of the sparkling new Rand Building.

A full orchestra, conducted by Dave Cheskin, played on WGR nightly. And the entire staff — announcers, producers, actors and musicians — all dressed in black tie after 6 p.m. I always wondered why, because of course, the listeners couldn't see them.

Sports was not as dominant as it is now. Bisons baseball games, however, were very popular. The away games were cleverly reconstructed from ticker tape by Roger Baker. He also did the home games from the press box in Offerman Stadium.

Morning programming on WGR was handled by a youngster with a great sense of humor named Clint Buehlman. An evening comedy show on WKBW featured F. Chase Taylor and Bud Hulick as Col. Stoopnagle and Budd, a program that also had a short life on one of the networks.

There was a mystery show emanating from the Rand Building as well. It was called "9:09," and it went on the air with a live cast every evening at 9. You could be sure there would be a murder at 9:09 and that the case would be solved by 9:30.

The BBC stations weren't the only ones in town. An upstart named Roy Albertson ran a station called WBNY over Child's Restaurant at Main and Mohawk. Albertson was something of a pioneer in that he dared to program only news and recorded music.

One of my favorite anecdotes is of the day the Nazis invaded Poland. At about 5 a.m. Albertson called his newspaper announcer. Howard Schellenberg and told him to get down to the station right away because the long feared war had started. When Schellenberg hadn't arrived by 5:30, Albertson looked anxiously out the front window and saw Schellenberg going into Child's. "Stop the war!" shouted Albertson, "Schellenberg has to have his coffee."

Another station, WEBR, was operated in the '20s by the Howell Electric Co. and had studios over Howell's electric appliance store on Niagara Street near Elmwood Avenue. Later it was purchased by the Buffalo News as a sister station to WBEN and moved to 23 North Street. When a law was passed preventing newspapers from dominating cities with more than one radio station. The News sold it to the Courier-Express.

WBEN had gone on the air in the '30s when the News pioneered in radio from the 18th floor of the Statler Ho-

tel. Their morning man was a promising young fellow named Jack Paar. When he left for New York, they stole Clint Buehlman from BBC. WBEN also featured a live orchestra and a young pianist-humorist named Bob Smith, later known as "Buffalo Bob" on the Howdy Doody TV show.

Remote programs were popular too. Regular programming from Shea's Buffalo featured the pit orchestra conducted by Herb Straub and later D'Artega, from a mezzanine studio at the front of the building. NBC had a red and blue network. WBEN was the red network affiliation, WEBR the blue. WGR and WKBW carried CBS programs. ABC was yet to be born. When that network did come along in the '30s, it quickly built a large audience with programs like Walter Winchell's gossip and news commentary.

From those networks, Buffalo's stations brought us programs like Jack Armstrong, the All-American boy; Harry Horlick's orchestra. Ozzie and Harriet, Henry Aldrich, Fanny Brice, One Man's Family, Ben Bernie and his orchestra, Don McNeil's Breakfast Club, the Fred Waring Show, the Goldbergs, Eddie Cantor, Phil Spitalney and his all-girl orchestra, Kay Kyser, the Kraft Music Hall, Wayne King, Lights Out, the Lone Ranger, Lux Radio Theater, Major Bowes Amateur Hour, Rudy Vallee, the Shadow and Your Hit Parade.

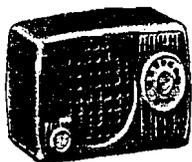
Political commentators like Father Coughlin were popular too. And Franklin D. Roosevelt's fireside chats were credited by many for making a large contribution to his popularity.

Speaking of firesides, few middle-class homes had fireplaces then, but everybody had a radio. And radio warmed our hearts on cold nights much more than TV does today. Somehow I think those were happier days.

Match the Sponsor with the Radio Show

- | | |
|-------------------------|---------------------------|
| 1. Spry | A. Ken Murray Program |
| 2. Raleigh Pipe Tobacco | B. Falstaff Fables |
| 3. Kelloggs | C. Duffy's Tavern |
| 4. Pall Mall | D. Dear John |
| 5. Welch's Grape Juice | E. The Big Story |
| 6. Bristol Myers | F. The Singing Lady |
| 7. Mars Bars | G. Aunt Jenny |
| 8. Philip Morris | H. Beat the Band |
| 9. Life Buoy | I. The Moylan Sisters |
| 10. Thrivo | J. Pepper Young's Family |
| 11. Camay | K. It Pays to be Ignorant |

(Answers on Page 9)



SAME TIME, SAME STATION

by Jim Cox

LORA LAWTON

One of the formulas which radio serial writers became enamored with was that of romantically linking a common girl with a man who was well above her station in life. While *Lora Lawton* was called "the story of what it means to be the wife of one of the richest most attractive men in all America," it warned that "it was the story of love and riches in a world so many dream of, but so few dreams come true."

Lawton was the narrative of a young woman from the midwest who became the housekeeper for a shipping magnate in Washington, D.C. Handsome Peter Carver was also one of that area's most pursued and eligible bachelors. It did not take astute listeners long to discover which way this soap opera was headed. In a brief time Lawton became the object of Carver's affections. But an unhappy past (she was widowed, although it was an unhappy union while it lasted) prevented her from readily accepting Carver's proposal of marriage. In due time she did wed him and — it being a Frank and Anne Hummert production — the usual string of crazies similar to those found in other radio soaps appeared, most of them intent on marrying either Carver, due to his fortune, or Lawton, due to her good fortune in being married to Carver. Jealousy and marital discord would have frequent occasion to raise their ugly heads here, another identifying Hummert label.

Needing something else to do in life after her marriage (she had dispensed with the housekeeping chores), Lawton — who kept her professional name — opened up a dress shop. Soon she became widely known as a dress designer, a la *Helen Trent*, who pursued the same occupation.

Lawton joined NBC's daytime lineup on May 31, 1943 and remained a staple until it was discontinued Jan. 6, 1950. In its first two seasons it aired at 10 a.m. ET. For two years it was heard at 10:15 a.m. In its last two seasons it broadcast at 11:45 a.m. Unfortunately, it never achieved ratings numbers to equal those of most of its contemporaries. Annually, only about 3.1 percent of America's homes tuned into radio when it was tuned to *Lawton*.

Lawton was one of three serial dramas (*David Harum* and *Nona from Nowhere*, the others) underwritten by B. T. Babbitt, a leading household cleaning products manufacturer. Certainly not by coincidence, the announcer and product spokesperson for all three Babbitt shows was Ford Bond (who also announced *Backstage Wife* and *Manhattan Merry-Go-Round* for many years). His grandfatherly advice, delivered in persuasive, resonant tones that gave authority to his sales pitches, obviously pleased Dune Jones, who packaged all three Babbitt programs.

While *Harum* was reputed to have capitalized on the premium phenomenon more than any other program, *Lawton* ran it a close second. When a cast member nonchalantly referred to a batch of Christmas cards she would be sending that season, "just like the ones that brought Lora and Peter together again," Ford Bond informed listeners that they, too, could acquire the same cards for themselves. Tens of thousands of requests poured in. To sponsors, it was an even better indication than the rating services of how well their messages were being received.

The title role of *Lora Lawton* was played by both Joan Tompkins and, in 1946, by Jan Miner. Tompkins was also heard in *This is Nora Drake* and as *Young Widder Brown's* best friend, Norine Temple. Miner was Annie Williams in *Casey, Crime Photographer*; she played Miss Julie, the lead character in *Hilltop House*; was Della Street on radio's *Perry Mason*; and appeared often in *Dimension X* and *Radio City Playhouse*.

James Meighan and Ned Wever, both well-known actors in afternoon dramas, portrayed Peter Carver at varying times. Meighan is best remembered for two long-running roles — as Larry Noble, husband of Mary Noble, *Backstage Wife*; and as Kerry Donovan, son-in-law to *Just Plain Bill*. He also filled the title roles of *Flash Gordon* and *The Falcon* and played male leads on *Marie, the Little French Princess* and *Dot and Will*. Wever is forever associated with *Young Widder Brown*, where he portrayed the long-suffering suitor Dr. Anthony Loring. He was also heard in the title roles of *Bulldog Drummond* and *Dick Tracy* and had numerous other recurring roles in various serials.

Lawton was written by Helen Walpole, Jean Carroll and Elizabeth Todd. While it was strictly formula soap opera, it allowed its audience to fantasize what it would be like to suddenly gain wealth and prestige. As they thought about it, they may have been impressed that it was for sure, a world "where so few dreams come true."

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

by DOM PARISI

During the golden age of radio it wasn't uncommon for some performers to be associated with different programs. It's true that there were a whole bunch of these people, about 3,500 or so, but some were more in demand than others. Some appeared in more than one show, on different networks, at different times. For example William Conrad was all over the place — in *Gunsmoke*, *Escape*, *CBS Radio Workshop* and others. How about Jack Webb? Joan Banks? Parley Baer and Frank Lovejoy? We shouldn't forget the writers, the musicians, the announcers and directors. With the help of those scholarly researchers John Dunning, Jon Swartz and Robert Reinehr and their works, "Tune In Yesterday" and "The Handbook of Old Time Radio," this report will trace the activity of 100 of the most active people in radio.

Jack Webb was the star on the dramatic show *Dragnet*. Portrayed as Sergeant Joe Friday, Webb had his work cut-out for him every week. Jack was, as a result of his Friday role, typecast for most of his career. (Could you picture Webb in a comedy role?) He was *Johnny Madero of Pier 23*; he appeared on *Escape*; he was *Jeff Regan, Investigator*, boss of his own detective agency. Webb was private detective Pat Novak in *Pat Novak for Hire*. Although not as a detective or private-eye, Webb did snoop around in his *Pete Kelly's Blues* broadcast. He played Pete Kelly, a horn player and leader of a small band in George Lupo's Club. Jack was a busy guy. After radio he went into TV and the movies.

William "Bill" Conrad will always be remembered as the tough Marshall Matt Dillon, the no-nonsense, tell-it-like-it-is lawman on *Gunsmoke*. This excellent series was on radio in 1952-1962. Conrad was just the right guy for this job!

Bill was an announcer for the *CBS Radio Workshop* which lasted only one season. 1956-1957. (Television started to kill radio as we knew it.) Conrad was a regular on *The Damon Runyon Theatre*; he was the bartender on *Jason and The Golden Fleece*; he appeared on *Johnny Madero, Pier 23*; on *Mr. President, Nightbeat, On Stage, Pete Kelly's Blues*, and of course *Escape*. Conrad was one of the announcers for *Escape* but he also had parts in many episodes. Other than the *Gunsmoke* show, *Escape* has to be the other most popular Conrad show. Bill Conrad died from a heart attack in Hollywood on February 11, 1994.

The brothers **Ameche**, **Don** and **Jim** did their share of radio shows. I found only one program in which they were both involved with, *Grand Hotel*. Don was in a little known show called *The Empire Builders* in 1928-1930. Don was the first "Bob" in the *Betty and Bob* show, a daytime serial produced by that serial duo Frank and Anne Hummert. Who will ever forget Don on the *Charlie McCarthy Show*? How about his John Bickerson role in *The Bickersons*. (Still hot today.) Don was the male lead for the first six years of *The First Nighter* program's long run, 1930-1953. He was the forest ranger on the never ending *National Farm and Home Hour* show heard in 1929 through 1958. The Bickerson skits had a regular spot on *The Old Gold Program*. The not too familiar show *What's New?* was hosted by Ameche. It was a 60 minute variety program heard every Saturday night. Don Ameche hosted another short-lived talent scout variety type program called *Your Lucky Strike*, of course Lucky Strike butts was the sponsor.

Jim Ameche was attorney Terry Regan in a 15 minute daytime serial called *Attorney At Law*. It was on the Blue Network in 1938. Believe it or not, but in 1945-1947, Robert Ripley hosted a variety program called *Romance, Rhythm and Ripley* with Jim Ameche over CBS. I couldn't find the show listed in The Handbook and Tune In Yesterday, but there is mention of it in the *Believe It Or Not* radio show listing of both books. Jim announced for the *Big Sister* serial show; also for *Here's to Romance*. He hosted the syndicated *Hollywood Open House* show in 1947; the *Love Story Theatre* a 30 minute drama; the *Mercury Summer Theatre* in 1946 which was a re-creation of the popular *Mercury Theater on the Air*. Jim was on *Saturday Morning Vaudeville Theater* in 1941. He played Jim West, a mountie, in the juvenile adventure series *The Silver Eagle*. Jim again was the announcer for a show called *Welcome Travelers*. And of course Jim Ameche played Jack in *Jack Armstrong*. According to John Dunning Jim was the first to play Jack. Charles Flynn played Jack the longest followed by St. John Terrell, Ameche, Stanley Harris and Michael Rye. I think Jim Ameche was one of the finest to take the part.

Pianist and orchestra leader **Victor Arden** furnished the music for many radio shows: *Beauty Parade* a musical variety program on CBS; *Broadway Merry-Go-Round* 1936-1937; *The Chevrolet Show* 1934-1937. In a little known program over CBS, *Harv and Esther*, a comedy show, Arden was the one who supplied the music. Another *Merry-Go Round* program called this time *Manhattan Merry-Go-Round* was on NBC and once again had Victor Arden in the musical spotlight. Other shows with musical selections by Arden included: *Melody Puz-*

zles; Mr. Chameleon, a change of pace from the comedy and musical shows; still another Go-Round show, this time *Monday Merry-Go-Round*, and finally, *Waves of Melody*.

There was another popular and active orchestra leader during radio's special era. **Robert Armbuster**. He arranged the Texas Rangers song for *Tales of The Texas Rangers*. Joel McRea starred as the leading ranger. *Tales* aired on NBC from 1950 through 1952. Armbuster's music was heard in other radio shows, some well known, others not. His music was used on *Blue Ribbon Town* hosted by Groucho Marx; a show fashioned from articles that appeared in *Coronet Magazine* called *Coronet on the Air*; also on *Cousin Willie* which featured Marvin Miller. There was *The Electric Hour* with Nelson Eddy, *The Nelson Eddy Show*, the unheard of *Hawthorne TBA*, (TBA? what does that mean?) *Music from Hollywood*, the popular *Red Ryder* show over Mutual during the 1940s and 50s, and a show called *Western Caravan* that was heard on NBC for one season in 1950.

The announcer **Andre Baruch** was heard on the air, it seemed, every time one turned the old radio dial. Baruch, along with Marvin Miller, announced for *Andrews Sisters Eight-to-the-Bar Ranch* on NBC. He was with *The Kate Smith Hour*, the popular *Your Hit Parade* and a little known show called *Your Song and Mine*. His mouth was inches away from studio microphones when he announced his share of the soap shows. On *Just Plain Bill* Baruch shared billing with other announcers. He was on *Linda's First Love*, *Marie the Little French Princess*, *My Son and I*, (are any of these shows familiar to you?) *Second Husband*, (another Hummert drama) *Myrt and Marge*. Whew!

Jackson Beck was one of the most active actors on the air. He not only acted he also announced. For example *The Adventures of Superman*. In the early weeks of *Brownstone Theater*, Beck was the leading man. He had the lead once again on *The Casebook of Gregory Hood* after Gale Gordon gave up the spot. Jackson was Police Captain Logan on *Casey, Crime Photographer*; he was Cisco in the original adaptation of *The Cisco Kid*. In the little *Five Minute Mysteries*, complete programs in five minutes, we discover that Beck was one of the stars. This show was on Mutual for a short time, 1947-1948. Tank Tinker on *Hop Harrigan* was at one time played by Mr. Beck. In the *Jack Pepper* show with Art Carney we again find Jackson right up there as one of the featured actors. This man was all over the airwaves! He was Joe on the *Joe and Esther Turp* show (never heard of this one); he was the narrator for *The Man Behind the Gun*, a World War II drama show. Beck was the first

announcer of *Mark Trail*. In *Philo Vance* Beck played Vance; would you believe Bluto in *Popeye the Sailor*? Again in the role of announcer we had Beck in the juvenile adventure show *Tom Corbet, Space Cadet*; and in *You Are There*. What a schedule!

The lovely Miss **Joan Banks** was a busy lady in radio. She appeared with Frank Lovejoy in *Deadline Drama*, an NBC production. Joan played a young country wife in *House in the Country* a 15 minute serial. In another serial with Parker Fennelly, a newspaper publisher, she played daughter Mary. The show was called *Mary Foster, Editor's Daughter*. There's more! Jane Stacy, the roommate of Irma in *My Friend Irma* was none other than Joan Banks. She had a supporting role in *Nightbeat*, again with Frank Lovejoy. Another Hummert drama, *This Day is Ours* featured Joan in the leading part of Eleanor MacDonald, a "do-gooder" who tried to help suppressed people in China during the days leading up to the "Big War." In still another 15 minute drama Joan was Mrs. Carrie Willard who was married to Mr. Russ Willard and lived with him in a small New England village. The name of the program was *This Small Town*. The stories were said to be based on actual events. Finally, there were two more 15 minute shows that featured Miss Banks, the popular *Valiant Lady* where she played the "Lady" and *We Live and Learn* where she played Andrea Reynolds a girl who hit the road for New York and fell head-over-heels in love with the dashing Bill Peters played by, that's right, Frank Lovejoy. The show left the air in 1944 and returned in 1949 as *The Story of Ruby Valentine* with an all black cast. --- (To be Continued)



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of
"THE GUMPS"
Presented by
PEBECO
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Every Monday to Friday
12 NOON E. D. S. T.
CFRB Columbia Broadcasting System

*And now . . . Some Radio Shows that You
may have, or may not have heard of . . .*

by DOM PARISI

Carefree Carnival - NBC, 1933-1935. This program featured comics, songs and sometimes dramatic stories. Comedy portion was provided by the team of "Nuts and Bolts" and Vera Vague (Barbara Jo Allen). Two shows are available.

The Casebook of Gregory Hood - Mutual, ABC, 1946-1950. Hood was a San Francisco importer who dealt in rare items. He traveled the world over searching for artifacts for his import business. Each item found by Hood had an intriguing story behind it. Gale Gordon, Jackson Beck and Martin Gabel each had a chance to play Hood. One show is available.

The Affairs of Ann Scotland - ABC, 1946-1947. Story of a female private eye. Arlene Francis played Ann.

Deadline Drama - ABC, Blue Network, 1944-1945. Listeners submitted plot situations of no more than twenty words. From a sound proof control room actor Bob White and his cast had two minutes to work out a plot. Frank Lovejoy and Joan Banks appeared on the show.

The Doctor Fights - CBS, 1944-1945. A salute to America's doctors at war. Raymond Massey starred. Many Hollywood stars acted as the Doctor — Robert Cummings, Ronald Coleman, Gene Lockhart, Cary Grant, Robert Young, Van Heflen, and Robert Montgomery. (What!? No females? Oh! Oh!) Seven shows available.

Dramas of Youth - Mutual, 1933. Dramatized stories of famous people when they were young.

I Am An American - Blue Network, 1940-1942. Featured interviews with naturalized citizens who told why they had become Americans. Three available.

Many thanks to Tune In Yesterday and Handbook of Old Time Radio and their authors for information contained in this article.

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Great Gildersleeve - Dinner for Bronco's Boss 4/14/46
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Which Ways Witch (Conclusion)
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Suspense - The High Wall 6/3/46
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- 2325 - Duffy's Tavern - Archie's Lucky Day
Duffy's Tavern - Marrying Mrs. Piddleton's Money
- 2326 - Edgar Bergan - from hometown Decatur, Mich. 10/5/52
Edgar Bergan - (title unknown) 12/28/52
- 2327 - Johnny Dollar - The Caylin Matter 1/2/56
Johnny Dollar - (5 part serial - 90 min.)



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