

By JACK BUREGHS

HOME again, weared in soul and body by one of those restless Sundays in the country, I wandered gradually into my den, settled down in my favorite chair and read of the dial.

The walls of my hideout dissolved into the air, and Sherwood, some time in one of his rages, faced into redhugging and took Fabiani, the Unemployed Doctor and my old top desk a rag with him.

Evening became morning, and I found myself in Hawthorne House, listening in on a bit of breakfast conversation between Mrs. Sherwood and Martha, the cook. Through these three preparations for breakfast, while the toast was being brought in the required state of crispness for a hungry family, there ran a subtle undercurrent of menace—a foreshadowing of future trouble. In this case the boggy involved threatened difficulties over people by night, and it was enough to bring the people in Hawthorne House completely alive. From that moment on they shared the lot of nervous people everywhere for whom the seeds of future sorrow are in silent areas in a forest present. This may explain why the people in Hawthorne House share in their misadventures.

When Martha's clarion call, "Come and get it" brought the



Cross Section  
Of Life Given  
For Dial Fans  
In Serial That  
Is Presented  
Every Sunday  
Over Airlanes  
By Group of  
Thespians at  
NBC Studios,  
San Francisco

# HAWTHORNE HOUSE



Ellie Byers as Miriam and Montgomery Mohr as Mel in popular serial drama that sets forth familiar phases of contemporary American life.

family troping in, the toast began to vanish and certain important items concerning the dwellers in Hawthorne House began to make their appearance.

Chief among these was the fact that big things were expected of Mel Sherwood in the variety dig scheduled for that afternoon. Mel lived up to everyone's expectations in a later scene by carrying the ball over for a touchdown and following this up by covering with a perfect place kick in the last few minutes of play.

I wonder how many dieters shared with me the guilty feeling of listening in on a private conversation in two of the scenes. I felt more like an eavesdropper than a dieter when Catherine gently reproved her recently acquired husband because of a temporarily postponed kiss and in the final scene, at the dinner table following the game, when Mel and Miriam exchanged confidences and kisses behind a screen card. I suspect that it is exactly the way that the following playwright, Ted Maxwell, wants his dieters to feel about it.

The episode responsible for the impressions recorded above was the chapter of the NBC serial, "Hawthorne House," which has been transferred to a Sunday night spot.

**TED MAXWELL**, a native of Oakland and author of this serial, has been in radio enough years to deserve recognition as an authority on what American dieters want. He sums up those wants in three words: "Sincerity, simplicity, human interest."

"And the greatest of these," he adds, "is human interest."

He does not go far afield for the characters and situations that go to make up this picture of contemporary American life.

"The greatest romance in the world is in everyday life," he says. "Place any group of everyday folk together, under one roof, and you have more

drama, more clash of personalities, ideas, tastes and opinions than you can possibly put into one play or one novel. That's why writing Hawthorne House has been fun from the start—so many different characters, thrown into juxtaposition, just won't stay put. You find them chatting, arguing, joking—sometimes almost a r r a p p i n g—right under your typewriting fingers. And

there's another episode!"

"Hawthorne House"—and this will be news to you only in case you do not belong to its army of loyal listeners—gets its name from the mansion which is the setting for most of its major scenes. It was the home of "Mrs. Sherwood" and her wealthy husband when they were prosperous. Her husband's death and the depression left her with only the

house and her two youngsters, Marietta and Mel.

As a solution to her financial problem she turned Hawthorne House into a home for "paying guests." The group brought together as a result of this decision provides that contrast of characters so necessary to drama.

The role of Mrs. Sherwood is played by Pearl King Warner. Among the paying guests are Grandma Liston and her granddaughter Lois. Grandma Liston is a self-willed 80-year-old, who becomes conventionally deaf when inmates are being uttered or when for some other reason she grows weary of the conversation. The part of Grandma Liston is played by Olive West, whose stage debut dates back to 50 years ago when she appeared at the old Baldwin Theater in San Francisco. Her rich store of recollections includes the memory of David Belasco as a call boy.

**THE** part of Lois is played by Natalie Park, a native of San Francisco. She has had important roles in many radio productions in her four years with NBC and has also been an outstanding participant in Little Theater activities in San Francisco. Fair-haired and blue-eyed, she coincides with the "Lois" the dieters visualize mentally when they hear her in "Hawthorne House."

Bobbe Deane and Montgomery Mohr are heard as Marietta and



Natalie Park who is heard as Lois in Hawthorne House.



Jerry Tremaine, the gardener; Eddie Frestone as George Forester.

ary Hobson, the gardener; Eddie Marsh as Martha, the cook, and James Kloepper as George Forester.

Ted Maxwell went into radio almost 10 years ago, when he left the stock company headed by him and his wife, in order to join the NBC staff.

Ted's theatrical career began when he was 15 years of age. Shortly after his graduation from high school he obtained his first vaudeville engagement. With the exception of a couple of years spent at the University of California, he has been connected with the theater or with radio ever since that time, in the capacity of actor or playwright or both.

Jeanne Cowan's low voice was heard in several films before she became a member of the NBC staff in San Francisco. She doubled for several famous cinema stars and appeared in "Star of Midnight" with William Powell. Frances Coleman, who gave up her work in a military shop in favor of radio work, plays the part of Catherine Brainerd Forester.

Eddie Frestone Jr., who is now 16 years of age, has been a member of the NBC staff since 1932. Dixie Mack, a native of Birmingham, Alabama, has appeared on various NBC programs during the past few years.

"Sincerity, simplicity, human interest."

It looks as though two more items should be added to Ted Maxwell's list of things it takes to meet the dieter's demands, namely, a good cast and an able playwright.



Natalie Park is here shown with Donald Dudley.

Mel, the two Sherwood youngsters.

In private life Bobbe Deane is Mrs. Ted Maxwell. The romance of Ted and Bobbe developed when they were appearing in theatrical productions opposite each other. They married, and decided after years of toasting to live in a definite and permanent address. With this idea in mind, they bought a country place on the San Francisco peninsula.

Montgomery Mohr comes of a theatrical family. His theatrical activities have taken him to every State in the Union and the four types of dramatic production in which he has appeared range from "Alice in Wonderland" to "The Drunkard."

Ted Maxwell, author of Hawthorne House, who plays the part of "Chick" Moogan.

**DONALD DUDLEY**, young English actor, plays the part of Jerry Tremaine, young writer and adventurer whom Lois married. His life parallels in many respects the life of the character he portrays.

Ted Maxwell plays one of the roles in his serial—that of "Chick" Moogan, former artist and now a well-to-do businessman. Jeanne Cowan is heard as Linda, the singer; Nancy Coleman as Catherine Brainerd Forester; Eddie Frestone Jr. as Billy Sherwood; Don Holloway as Hil-