

It's safe to say that Elliott Lewis was *the* most prolific, versatile *Renaissance Man* of both Radio *and* Television throughout the Golden Ages of both media. Quite simply, he did it all--*and superlatively*. *Elliott Lewis* first made his mark as an actor, writer, producer and director on radio in the late 1930's. Indeed his first recorded radio appearances were in 1937's *The Cinnamon Bear*.

During World War II, Lewis was responsible for many of the finest Armed Forces Radio Service productions of the War years working in conjunction with *Gower Gulch* fellow enlistee, [Howard Duff](#). Indeed, being the ingenious and resourceful non-Comedians that they were, they are reported to have often substituted for each other on air. Apparently each had the other's *air voice* down so pat that they were indistinguishable from each other when they wanted--*or needed*--to be. Dedicated fans of *AFRS' Mystery Playhouse* have been tricked without knowing it, through the *personae* of *Sgt. X*, who, in reality was often Elliott Lewis subbing for his buddy, Duff.

Lewis' guest appearances on *The Adventures of Sam Spade* are some of the more memorable episodes of that series for the magical, on-air interplay between *Lewis*, *Duff*, and [Lurene Tuttle](#).

In contrast to his extraordinary radio career, in which he worked either alone or in tandem with his first wife *Cathy Lewis*, and/or his second wife, *Mary Jane Croft*, his movie career, like those of most radio actors of the period, wasn't nearly as prolific, with only three films to his credit. His voice was also heard on Gordon Jenkins' classic recording of "*Manhattan Tower*" on Decca Records in 1945.

During the 1950s, he began to concentrate on writing, producing and directing in earnest. During that period, Lewis produced (1950-1956) and directed (1951-1954) CBS's long running, highly collectible *Suspense* program. He also produced and directed *Broadway Is My Beat* from 1949-1954. CBS Radio also tapped him to produce and direct *Crime Classics* from 1953 to 1954.

After the Golden Age of Radio effectively ended, Lewis moved to Television as a producer of such shows as *The Lucille Ball Show* (1962) and *The Mothers-In-Law* (1967), and directed all but one episode of the final season of *Petticoat Junction* (1968). But it was Radio that remained his first love and he continued to direct the occasional radio play well into the 1970s, culminating with Mutual's critically acclaimed *Zero Hour* (Hollywood Radio Theatre) in 1973, *Sears Radio Theatre* in 1979, and *Mutual Radio Theatre* in 1980 as both director and producer. These Golden Age Radio Revival dramas were some of the finest productions of the 1970s, and despite the dominance of Television, represented an enduring, sophisticated tribute to The Golden Age of Radio that Elliott Lewis had loved so very much.

CBS Radio Publicity once dubbed Elliott Lewis "*Mr. Radio*" because of his contributions to the medium as a writer, producer, director, and actor. Lewis was involved in more than 1,200 network radio programs in those various capacities.