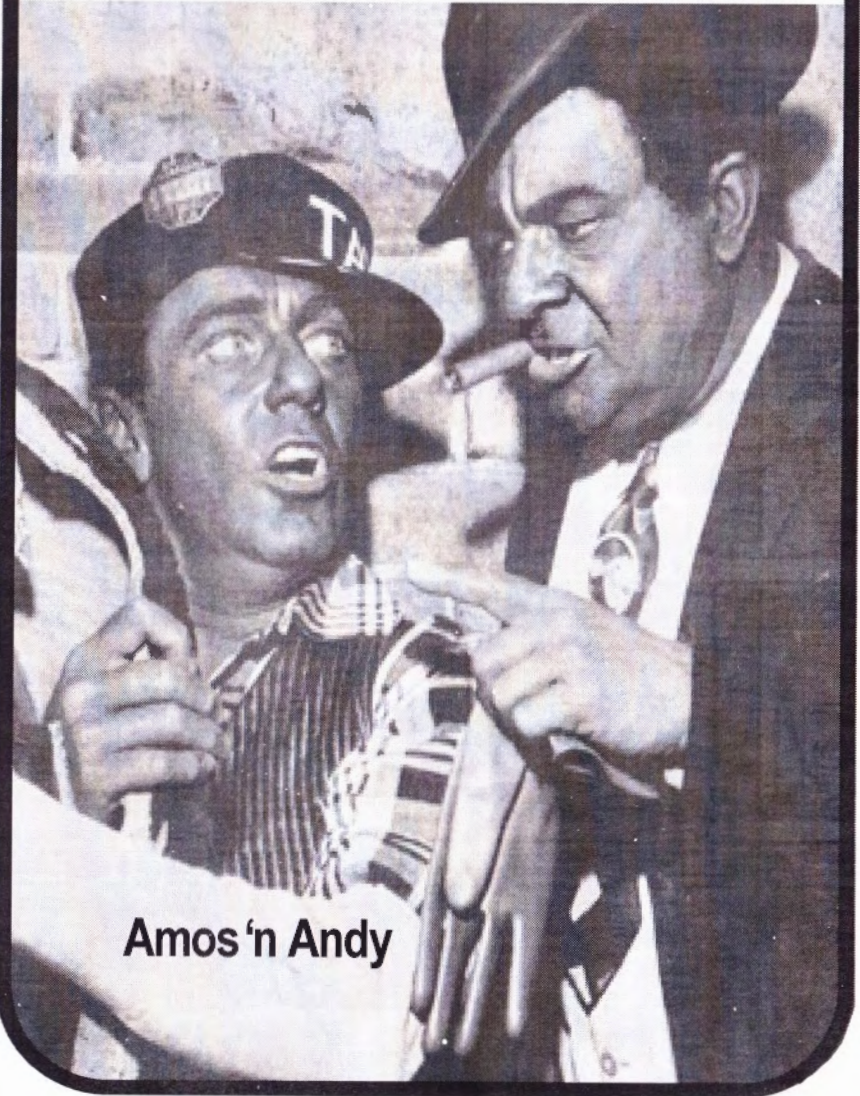


Old Time Radio **DIGEST**

No. 128

Winter 2010 \$3.75



Amos 'n Andy

Old Time Radio DIGEST

No.128

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Editor's note: I found the Alice Faye & Phil Harris article on the internet. There was no credit given as to the author. Got an email from Clair Schulz telling me he wrote the article for Digest issue No.45. That's a few years back and I didn't remember. Happy to give him credit now.

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Amos 'n' Andy - Here they are

Part 7 of a series from *Radio Guide 1935* by Harry Steele

Says a Contemporary of This Popular Pair: "With' Consummate Skill They Flit from the Amos and Andy Characters into All the Others They Portray. These Wizards Hold the Public in Their Spell"

Freemon Gosden, Amos of the famous team, was born thirty-six years ago in Richmond, Virginia; he began life all an automobile salesman. He is married and has two children, Freeman, junior, six, and Marie, four.

Charles Correll, Andy, is a native of Illinois; his early claim to fame and fortune was made through laying bricks. He too is married, but the Corrells have no children.

A mutual interest in amateur theatricals threw the pair together. In previous instalments Harry Steele has described many turns in their affairs, including the accident that came within all ace of preventing their ever making a contact with each other; their adventures coaching amateur theatrical companies in several states; their earliest flings at radio and motion pictures.

Herewith is presented the seventh and concluding instalment, containing further episodes in their life-story.

CHECK and Double Check, the motion picture built around the affairs of Amos 'n' Andy, was, according to film standards, a complete anomaly. It had none of the outstanding merits by which film values are weighed—it added nothing to the prestige of the performers or the producers—yet it brought in an almost record gross for the maker.

In brief, it was a successful flop.

Motion pictures which warrant Academy awards and similar honors in the world of celluloid, manage to roll up a tradition about themselves through the medium of professional critics and the word-of-mouth advertising of the public at large. Both the critics and the spectators damned Check and Double Check with the faintest of praise.

But the sheer magnetic power of Gosden and Correll themselves drew audiences into the theaters where the production was shown. And despite the indifferent quality of the picture the boys suffered not a whit in the prestige won by their work on the air.

Those radio listeners so firmly addicted to Amos 'n' Andy that nothing could shake them loose from their devotion, paid little, if any, attention to the quality of the film. The more discriminating remained unaffected because they were able to discern that Gosden and Correll had been more imposed upon than featured.

In typical fashion the picture magnates merely had traded on the Amos 'n' Andy popularity and, instead of actually leaturmg the comedians, used them incidentally as mere justification for the sale of the picture on the strength of their names.

So the real histrionic skill of these super artists was in no way tested. And although the picture itself was an artistic failure despite its financial earnings, the boys met increased radio popularity, and NBC executives managed to escape the wrath of Mr. Sarnoff. It was a narrow squeak for the ones he threatened to place under his wrath. The day only was saved by the



Merlin H. Aylesworth, President of the National Broadcasting Company, speeds the boys East from their recent vacation in California

throttling grip which Gosden and Correll held on public fancy.

There are many who hint that their current sojourn in Palm Springs, California, arranged in order that certain future motion picture plans might be discussed at leisure, but no amount of interrogation would elicit verification from either of the principals. Their plans for the future are of necessity uncertain because, after all there still is the sponsor to be considered.

All of the original options have been

taken up excepting that of 1936, but it is not signified that the tooth-paste firm which sponsors them will not prevail upon their stars to accept a renewal of their contract. "After the present arrangement runs out," Gosden declares, "we'll be sitting out on the curbstone again," but it would be difficult for the rankest sentimentalist to conjure tears over that forlorn prediction. Even if their present sponsors were to feel that Amos 'n' Andy had run out their string with them, Gosden and Correll hardly would find

themselves in the plight of many artists who have become so identified with a product that other advertisers are afraid to employ them lest the public be unable to disassociate them from wares So thoroughly individualistic are Gosden and Correll; so completely have their characters dominated their record-making "run" on the air, that the product has been subjugated by the broadcasts.

Probably both Gosden and Correll would welcome a few weeks away from the air and a corresponding stretch of time during which there were no scripts to write and no personal appearances to make. But to picture them permanently out of the amusement field would be parallel to contemplating a world without radio. And in addition to the public clamor there would be their own reaction to a universe suddenly shorn of acclaim and homage. Financially there would be no problem.

Any mention of their opulence prompts the usual query about the sums earned by the boys. Naturally this is a matter which they do not discuss, so speculation on their wealth is reduced to the field of "estimate." Estimation, in matters of this sort, is tantamount to mere gossip, hence there is no firm ground on which to base a conclusion. The general opinion is that from their radio conclusion.

The General opinion is that from their radio contract the boys earn \$150,000 each, annually. Added to this are sums from various sources, particularly personal appearances for which they are solicited continuously. It is safe to say they do not play theatrical engagements for less than \$2,000 weekly, each. Perhaps a hint to their earnings from the stage can be gleaned from a chance comment made by Correll to a group of inti-

mates. Following the bank moratorium in 1932 he revealed that their day of reckoning with a theater manager had occurred on the second day of the financial holiday. The boys were paid in bills.

"I certainly was uncomfortable," he is reported to have complained. "I had all of my pockets stuffed with bills, and the rest filled a small suitcase which I always carry for odds and ends of clothing. I was nervous lugging that bag around but just had to take my chances. I threw an old shirt over the top of the money and closed the grip, and I guess nobody was suspicious because nothing happened."

In summarizing the careers (to date) of Gosden and Correll, the contemplation of the basis for their enduring popularity automatically intrudes itself. A little inquiry among fellow-artists of the air reveals not so much the reasons for the boys' standing with the public as the reasons why contemporaries cannot even approach their greatness.

Indifferently, many ascribe it to "the breaks: "getting into radio when it was in its infancy"; a few of the more generously minded admit the boys have something on the ball. But it remained for a country-bred artist of the air, a mere singer of fireside ballads, to get at the root of Gosden and Correll's unflagging favor.

He is the Arkansas Woodchopper of WLS, and his piercing observation seems to epitomize the entire issue.

"When those boys close the studio doors behind them," he declares, "they cease to be Gosden and Correll and literally become Amos 'n' Andy. Those doors separate them entirely from their everyday life, and they seem to be transported into a world where they are really the two Harlem boys struggling with their momentous adventures.

So completely do they shuffle off their personal characteristics that some sort of transmigration seems to have taken place.

"And that is only half of it. With the same consummate skill they flit from the Amos 'n' Andy characters into all of the others which they portray, so smoothly and with such fine fidelity to the characteristics of each different personality, that they are practically magicians. And these wizards, as with any wizards, hold the public in their spell."

All of which, reduced to its briefest equation, forces into the open the conclusion that Freeman Gosden and Charles Correll are sheer artists.

Amos 'n' Andy may be heard every day except Saturday and Sunday at 7 p. m. EST (6 CST) over an NBC-WJZ network, and on the same days at 11 p. m. EST (10 CST; 9 MST and 8 PST) over a split NBC network.



Charles Correll, Andy (left) and Freeman Gosden, Amos, as they appeared at the microphone on the West Coast last month.

Of Mikes & Men

Naming Names: No less than two towns (one in Connecticut, the other in Montana) have changed their names to "Gildersleeve" -in honor of the "Great" NBC role played by HAL PEARY . . . And a fan has sent CASS DALEY-also heard over NBC, with FRANK MORGAN-a copy of the "Cass Daily News" (a paper published in Cass, Wyoming).

FRED ALLEN's long-promised motion picture will have a cast that reads like a "Who's Who" of the airwaves. Signed up so far are JACK BENNY, RUDY VALLEE, JERRY COLONNA and WILLIAM BENDIX-not to mention such out-and-out screensters as BINNIE BARNES, JOHN CARRADINE, BOB BENCHLEY, SIDNEY TOLER, et al.

Backfire of Fame: Everyone thought KEN MURRAY, emcee of Columbia's "Which Is Which," would be mighty pleased when he learned that his program was heard by more than 2,000,000 people the very first night. Instead, the long-time star of a West Coast stage hit groaned: "I sweat and slave in a Hollywood theatre. The show's -a terrific success-been cunning almost four years. And we thought we'd done something when we entertained 2,000,000 patrons in 122 weeks!" ... DINAH SHORE also had a quizzical complaint when told she was rising so fast in films that independent exhibitors gave her a high future-star rating -right behind mountainous prize-villain SIDNEY GREENSTREET. "What a spot to be in," sighed the NBC singer. "Now no one will ever see me!"

TUNE IN February 1945

Coming Major

by Ezra Stone & Weldon Melick

Chapter 10

We frequently heard the terms "slacker," "goldbrick," and "riding the gravy train" while pioneering soldier theatricals at Camp Upton. This was largely a holdover from the wide-spread notion that actors are blessed with the easiest, most glamorous and enviable existence on record.

In civilian life we didn't choose the stage because it was easier or because we couldn't find other work. It's probably the hardest work to find—and the most insecure after you find it. Competition is keen, audiences are fickle, layoffs long. The only thing actors are to be envied for is the enjoyment they get from acting.

We didn't want to put that enjoyment in moth balls for the duration, particularly as the morale benefits of acting are not limited to the actors. And in the words of Norman Copeland, "Morale is the most powerful weapon known to man; more powerful than the biggest gun; more powerful than the most devastating bomb. Again and again it has been the means of turning defeat into victory. An Army is never beaten until it knows it is beaten, for defeat is an attitude of mind and not a physical condition." *

In general, actors bring to the Army the kind of training and adaptability that makes tough soldiers and fine leaders. They've already learned to take adversity and uncertainty in stride. And they're quick, personable, healthy. Gary Merrill won both the Manual of Arms and bayonet competitions of his training battalion. And during

* Norman Copeland, *Psychology and the Soldier* (Military Service Publication Company, Harrisburg, Pa.)

our five-show camp tour later the *This Is Fort Dix* unit gave an impromptu demonstration of what can be expected of actors under combat conditions.

The boys were about to start their show at a Delaware subfort when a fire alarm sounded. The entire complement of men, including the visiting entertainers, turned out to the ammunition dump, which was engulfed in thirty-foot walls of flame fanned by an icy, sixty-mile gale. The actors immediately volunteered to carry hot, live, twelve-inch Coast Artillery shells to safety. Three shells exploded but miraculously missed the men, who kept on feverishly removing the hundred-pound projectiles for four hours, as level-headed as though they were running through a dress rehearsal instead of saving a camp from blowing up.

The emergency had caught the visiting entertainers in their newly cleaned and pressed dress uniforms. But this regalia didn't prove as immune to the ordeal by fire and water as a hero's wearing apparel does in the movies. And the Supply Sergeant refused to replace or repair their scarred overcoats, shirts, and other garments, presumably because they ought to know better than to play with fire in their best clothes. To this day they are wearing cosmo line stains for medals. And the scorched breast-pockets they display in lieu of good-conduct ribbons didn't get that way from cigarettes dropped while on bunk fatigue.

There is, by the way, a technique for tricking the government into exchanging a new shirt or blouse for your old one, but it requires a good deal of patience. First you



must cultivate the post carpenter until he will lend you a piece of pumice stone. Then it's a simple but painstaking matter of fraying your cuffs to a Spanish shawl fringe and your elbows to portholes.

Our double schedule at Upton—a theatrical swing shift added to an already full Army day—practically reduced our beds to useless ornaments. In fact, the Shut-eye problem evoked such a conspiracy you would have thought we were plotting to steal something more remarkable than forty winks.

We might have managed if we had been segregated in our own little leper colony with permission to sleep through reveille and mess call and then pay for our own breakfasts at the PX. But we were barracked with a lot of cooks and bakers who had to de-bunk at 4:00 A.M. to get chow ready. The sentry on duty

would clomp through, hitting the wrong beds in the dark with his rifle-butt alarm clock. The commotion of half the barracks getting up was no lullaby, either. The kitchen crew didn't like it any better than we did as we'd keep the place in an uproar of laughter until at least one o'clock. We were too keyed up after a performance to go to sleep right away.

Barracks Corporal Campanero could unofficially shift our reveille call at his own discretion, but he was an old Army man who didn't believe in relaxing discipline. Or, in our case, relaxing. He wouldn't make allowances even for the musicians when they had to play for an officers' club dance until 2:00 A.M. He was entirely out of sympathy with "mollycoddle" entertainment for soldiers, anyway. There was no such nonsense in the Army he had known for thirteen years. You did your work and

the second it was over, you made a bee-line from the post to the nearest pool room or tavern. Or, if you couldn't leave the grounds, you got tanked up at the PX. He boasted that he had never seen a play or movie on the post-how could you hope to train an Army with Hedy Lamarr just around the corner?

It seemed futile, but we had no other recourse than to work on the Corporal's flint heart. We decided to tear down his camp show nonattendance record and possibly his resistance to our wants at the same time. We buttered him up like a greased pig, and in a weak moment he let us reserve for him two front-row seats to the show. The orchestra played his favorite song which he was always singing off-key in the barracks and we inserted his name a couple of times in the line of the play. I capped the campaign with a curtain speech stating that we had played for a large assortment of officers up to colonels, but never for a personage who wielded such despotic power over our daily lives as our guest of the evening--the meanest guy in the world, who woke us up too early.

Corporal Campanero stood up and took a bow like a prize fighter.

Much to his surprise, he had enjoyed the play. While he was still in an expansive mood, we one more poured our troubles into his calloused ear. We outlined the difficulties of coordinating late working hours with early taps and reveille. We explained that we had to either invite indigestion by bolting dinner in the midst of preparations for the program, or not eat at all. We went to bed hungry in either case, because the strenuous action of the play used up our energy and the PX closed before we got through.

Corporal Campanero for the first time

gave unmistakable indications of being human. He took the whole cast over to the mess hall and regaled us with ham, scrambled eggs, tomatoes, and bottles of milk. He had formerly been a mess sergeant, himself, and knew his way around the iceboxes and incumbent kitchen boss.

We didn't have to get up at 5:45 the next morning, either. Just to prove his heart was in the right place, Corporal Campanero let us sleep till 6:00.

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Radio in 1934

by Donna L. Halper *Broadcast Historian/Emerson College*

It was quite a year, 1934. The Great Depression was still a fact of life, and people continued to depend on radio for escape and companionship in those difficult times. Broadcasting Magazine wrote that 60% of U.S. homes had at least one radio; there were even 1.5 million car radios. Despite the poor economy, radio had continued to grow. Its growth was so dramatic that a new federal agency became necessary, one that had more authority than its predecessor. As a result of a piece of legislation called the Communications Act of 1934, the Federal Communications Commission (FCC) was created; it replaced the Federal Radio Commission (FRC) as of July 1st.

In 1933, the country had elected a new president, and because he frequently spoke to the nation via radio, Franklin D. Roosevelt became known as the first "Radio President". His use of radio was so impressive that the editor of "Radio Guide" wrote a full-page editorial in the May 26, 1934 issue, praising Roosevelt and praising radio: "...Radio has given to the president a weapon such as no ruler has ever known. It enables him instantaneously to answer, overthrow and defeat any false statement concerning himself, his government or his plans... Radio [is] a servant of justice...taking knowledge everywhere." With the president so accessible thanks to his popular "Fireside Chats", you trusted radio to bring you information as well as encouragement. Encouragement was very much needed in 1934: the average income was only \$1,601 (Roosevelt devalued the dollar to



60 cents), while a new car cost \$625. But FDR had a plan-- his "New Deal" was being implemented, and despite some setbacks (the midwest was hit hard by droughts), the public seemed reassured. Meanwhile, overseas, Hitler was predicting that the Reich would last for 1000 years, while Mussolini was ordering all schoolteachers to wear uniforms. But the big news story for most Americans was that there was a suspect (Bruno Hauptmann) in the Lindbergh baby kidnapping-- the fascination (and near-obsession) the public had with this case parallels the overkill on coverage of the O.J. Simpson trial.

In 1934, you would have opened up your latest issue of "Popular Songs" Magazine-- perhaps the one with Dick Powell on the cover (you were very happy

that he was doing the "Hollywood Hotel" show on CBS), to learn the words to your favourite songs. That year, some of the hits included "I Get a Kick Out of You", "Blue Moon", "I Only Have Eyes for You", and "Santa Claus is Coming To Town".) Radio was definitely the place to hear those great songs, performed by the biggest and the best stars. Even composer George Gershwin had his own show-- it started in February on WJZ/NBC and was called "Music by Gershwin" (Feenamint was the sponsor). Also in February, you had heard comedienne Talullah Bankhead make her network debut on Rudy Vallee's show on NBC.



"Amos and Andy" were still on the air, while their show remained a source of controversy in the black community. Black newspapers had been editorializing against this show since it first appeared on NBC in the mid 1920s, but its popularity with the majority of listeners continued--

to give one example, Broadcasting magazine noted that a survey of farmers in 42 states showed "Amos and Andy" as their #1 choice (Eddie Cantor was their second favourite program.) Ethnic humour was a fact of life on radio-- another popular show with a long history was "The Goldbergs", starring Gertrude Berg. In 1934, you would have heard Benny Goodman and his orchestra on NBC for the first time; you could also still hear such famous bandleaders as Abe Lyman, Paul Whiteman and Fred Waring.

If you lived in New England, you were part of news history. John Shepard 3rd, the president of the Yankee Network (and WNAC Radio in Boston), began the first local news network for radio, the Yankee News Service, in March of 1934; it competed directly with the newspapers, and the competition for stories was quite intense. And speaking of local networks, out on the west coast, the founder of the Don Lee network, who had expanded his ownership of KHJ in Los Angeles into a 12-station web, died suddenly. Don Lee was only 53. Also dying far too young in 1934 was the talented vocalist Russ Columbo-- he was only 26.

On a happier note, radio drama fans rejoiced when a new network, Mutual, was founded in the summer of 1934. Mutual would become famous for such shows as "The Lone Ranger". Cincinnati's WLW briefly became a superstition, operating with 500,000 watts. Edwin Howard Armstrong had begun to demonstrate something new-- FM, which promised an

end to static and noise in radio reception.

If you lived in 1934, it cost 3 cents to mail a letter (six cents for air mail). The launderette was invented, as was freeze-dried coffee. Fluorescent lamps were almost ready to be mass marketed. If you could afford a movie, you saw Clark Gable in "It Happened One Night", for which he won an Oscar for Best Actor; Claudette Colbert, his co-star, won Best Actress. Comedian Joe Penner (whose catch-phrase "Wanna buy a duck?" swept the country) won the award for Outstanding Radio Comedian. And while experiments in television continued, for most Americans it was radio that helped them through the day; few Americans could imagine being without it.



Around the Networks

Radio find of the year is Jack Benny's new singer, Larry Stevens. The baritone was completely unknown, and had never performed commercially, until he participated in a Freddy Martin bond rally at Los Angeles' Cocoanut Grove. Spotted by a scout immediately, Larry soon tried out for Mary Livingstone and was signed up for the place vacated by Dennis Day on the NBC show.

The Andrews Sisters, singing trio of movie and juke box fame, can now be heard on their own musical-variety show over the Blue, Sunday afternoons from 4:30 to 5:00. Though their records have sold more than 30,000,000 copies and they have been cast in 16 motion pictures, Maxene, Patty and LaVerne had appeared only in guest spots over the air until their debut in the current broadcast last Christmas eve.

Harold Lloyd's long-ignored acting talents are again displayed for the American public - this time through radio. As emcee of NBC's Sunday night "Comedy Theatre," the famed character of the horn-rimmed glasses can appeal to an audience much larger than those who viewed his early films. Lloyd has not appeared in movies since the thirties, had turned producer in recent years.

TUNE IN February 1945

Amos'n Andy: The Chicago Defender's Response

by Ryan Ellett

No old time radio program has spurred more controversy than Amos 'n Andy. Numerous articles and books have been written on the series and it inevitably is mentioned in nearly any work focused on radio history and especially the relationship between African Americans and radio. The debate over *Amos in Andy's* legacy is ongoing and will likely never be settled. In this article I would like to review a small slice of the debate, that of the contribution of the African-American newspaper *The Chicago Defender*. Interestingly, the paper's participation in the debate over both the radio and television versions of the show appears to be minimal considering the *Defender's* historical influence in the Black community.

The *Chicago Defender* was founded in 1905 by Robert Sengstacke Abbott. Initially it focused on local items of interest to the African-American community as well as news clippings from other papers. The newspaper's influence grew considerably during the teens and by the start of World War I two-thirds of its readership resided outside of Chicago. The *Defender* became a national voice for the Black community, reaching an estimated circulation of 250,000 at one point. It strove to cover trends such as the northern migration of Blacks and segregation.

Amos in Andy was itself a Chicago product, going on the air March 19, 1928 on WMAQ after a two-year stint as *Sam 'n Henry* on WGN. The first reference to the radio program in the *Defender* is a Dec. 22, 1928, photo of their charity work. As

you can see, the caption is neutral in regards to Gosden and Correll's race and their portrayal of two Black men.

The following year, 1929, was a busy one for the duo. By mid-year they were heard nationwide as a result of their efforts at independently distributing the program. By 1929 *Amos 'n Andy* gained a sponsor (Pepsodent, thanks to the work of advertising company Lord and Thomas) and a spot on the National Broadcasting Company's coast-to-coast chain. Over the next year it became a national sensation. Nevertheless, the series only warranted four mentions in the *Defender* during 1930.

The first was a general response to the stream of inquiries the paper was receiving concerning the actors' "racial identity." They are, the paper stated bluntly "white men" (7/5/30 p. 5). The paper offered no follow-up or effort to explain this incongruity. Perhaps the author felt there was no issue upon which to elaborate. This is the only reference to hint at the racial dichotomy of the hit program.

The second mention of the pair as they rocketed to fame was a blurb in the August 16 (p. 5) edition in which it is mentioned that Duke Ellington and his orchestra were met at the Los Angeles airport by a "special car owned by Amos 'n Andy" to whisk them off for rehearsals for the upcoming film *Check and Double Check*. They are mentioned again in passing in relation to an overtly-racist Alabama senator, Thomas Heflin, who had lost the Democratic Senate nomination because of



IN CHRISTMAS APPEAL - Amos 'n' Andy famous radio stars, who are helping spread Christmas joy by appealing for funds for Chicago's needy. They are shown here in Judge Correll's courtroom where they appeared last Christmas. Mrs. Mande Roberts George, *Defender* music editor, is shown with basket.

his 1928 support for Republican presidential candidate Herbert Hoover. According to the *Defender*, "[Heflin's] erstwhile confreres in the senate have discovered that Amos 'n' Andy as entertainers are far more amusing" (11/15/30 p. 14). If not a rousing show of support for the duo, it indicates the paper did not find their act racist or insulting, at least compared to the antics of the former Senator.

Amos 'n Andy's final mention that year was in the December 6 (p. 5) issue and comes about as close to criticism as the *Defender* would offer during the program's heyday. It quotes a New York Herald-Tribune piece:

... if memory serves me right, Moss and Frye, who at one time were featured in

several Broadway musical shows, created the phrase, "How much is a bunch of nickels?" that you heard broadcast the other night. So that you might know other of their expressions when you hear them "originated" over the air, here are a few: "Who is a governor of a certain state?" "How high is up?" and many other nonsensical lines that radio and Broadway comics are now taking credit for.

As the *Amos 'n Andy* frenzy peaked in 1931, the *Defender* granted them a mere seven references, one every other month on average. The first is a photograph of a pair of recently-born African-American twins Amos and Andy Pickett. Nary a comment about naming Black babies after two white men reaping vast profits off of

their racial impersonations (2/28/31 p. A10).

An April 18 (p. 24) caption compares a Chicago-based feature with a Black cast, *Careless Love*, which was heard Monday evenings on NBC, with the popular *Amos 'n Andy*. Three months later the *Defender* made its only reference to the racial controversy surrounding Gosden and Correll's portrayal of two African-American men. The July 18 (p. 5) piece was focused on a new black duo hitting the airwaves at the same time as "National Broadcasting's white Race mimickers." It seems no criticism is meant by the term "Race mimickers." The article goes on to acknowledge "*Amos 'n Andy*, who lately have been drawing fire from several sources ... " That's it. That single partial sentence was the widely read Black newspaper's print contribution to the racial controversy, a mere nod to the fact that there was, in fact, some controversy.

To be fair, according to *Amos 'n Andy* expert Elizabeth McLeod, the *Defender's* invitation of the pair to participate in its first Bud Billiken picnic was a direct response to the criticism they were receiving from selected African-American outlets. In fact, the majority of the newspaper's references to Gosden and Correll over the next few years were in regard to their participation in the annual picnic.

The Bud Billiken was a youth club targeted at the children who sold the *Defender*. The club held its first parade and picnic in 1929, ironically the first year *Amos 'n Andy* was heard nationwide and signed with NBC. The event continues to this day, drawing more than one million participants. The *Defender* excitedly announced "*Amos 'n Andy* to Cheer Billikens at Picnic," 1931 being the third edition. A subheadline blared "They'll

Give Candy to 15,000 Kiddies." It was excitedly announced that Gosden and Correll had accepted the *Defender's* invitation to participate, along with Duke Ellington and the Assistant Attorney General among others (8/15/31 p. 16).

Amos and Andy once again received large headlines the next week: "35,000 Cheer Amos 'N' Andy at Bud's Picnic," and "Radio Stars Get Big Ovation From Gang" (8/22/31 p. 16). Interestingly, though at the height of their fame and having been on the air for five years, the *Defender* indicates that a few "but not many" "recognized ... the funnymen." Such was the nature of radio fame. The article is nearly euphoric in recounting the events:

Bud then told the band to strike up the "Perfect Song," the signature selection of "Amos 'n' Andy." You thought it was lively before! You ain't heard nothin' yet! The crowd went wild - they did - they did. Amos 'n' Andy mounted chairs with megaphones, but you couldn't hear your ears. The radio boys waved greetings, smiled, laughed, tried to talk, but in vain.

Clearly enamored with the duo, the reporter goes on to highlight how Gosden and Correll stayed longer than many other high-profile guests, "saying hello and howdy-do to all they could reach out of the vast throng." Perhaps recognizing the importance their publicity with the Black newspaper, Gosden insisted "We will never forget this day."

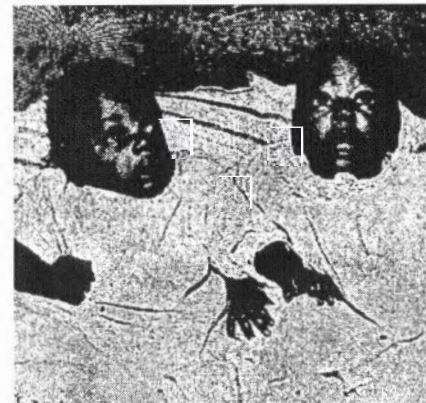
The following week (8/29/31 p.16) the *Defender* ran a picture of the men taken at the Billikens picnic. The event was still receiving ink the week after that when the paper printed a letter from Correll and Gosden. It read:

Attorney Nathan K. McGill,
The Chicago Defender,
3435 Indiana Ave.,
Chicago, Ill.

Dear Mr. Gill: We assure you that it was an extreme pleasure to be at your picnic last Saturday. We congratulate you on having such a perfect affair. We both enjoyed meeting you and hope to have the pleasure of seeing you again soon.

Cordially yours,
Amos 'n' Andy
(Correll and Gosden)

Such was the extent of *Amos 'n Andy* newsworthiness insofar as the *Defender*



TWINS NAMED AMOS 'N' ANDY-Amos 'n' Andy Piekett, twin sons of Mr. and Mrs. Burl Pickett. 2309 Foster Ave., Evanston, Ill., are enjoying themselves at the Foster school clinic there and so are the nurses, Amos 'n' Andy were born at 10:05 p.m. Nov. 28. shortly after Bill Hay announced to a vast radio audience that the regular program of the famous Amos 'n' Andy was about to begin. An interne at the county hospital, where the twins were born, suggested the names after remembering that the radio in the office was tuned to station WMAQ.

was concerned in 1931 as the radio show's popularity peaked. The following year they received considerably less ink, not that they received an overwhelming amount in 1931.

It was announced to readers on July 9, 1932 (p. 16) that negotiations had started to have Correll and Gosden again appear in person at the Billiken's parade. Described as "those internationally famous monarchs of radio land," a term the paper would apply to them again, the duo continued in the good graces of the publication. Alas, negotiations were not successful for whatever reason and *Amos 'n Andy* did not appear that year. In fact, 1931 would be the only year they made a live appearance at the Billiken's Parade and Picnic.

The pair's 1932 contribution was 15,000 *Amos 'n Andy* candy bars (8/20/32 p. 16). This would be their signature contribution for subsequent years as well. Christmas of 1932 saw Correll and Gosden once again get some positive publicity from the *Defender* when they participated in the *Defender's* Christmas basket show held at the Regal theater. They entertained the audience of thousands with a performance then spent time discussing behind-the-scenes aspects of the radio program.

[They] explained as they went along just what role each plays in his nightly broadcasts and showed how the different effects are achieved. First there was Amos talking to Andy - then there was Lightnin', that loveable haracter who can't be made to hurry - then there was Brother Crawford, whose life is always so unhappy ... (12/24/32 p. 4)

That characters such as Lightnin' and Brother Crawford didn't warrant a peep from the prestigious Black publication was

certainly a coup on the duo's part.

From this point on, references to *Amos 'n Andy* are scarce in the pages of the Chicago Defender. They received obligatory positive press for donating 15,000 candy bars in 1933, 1934, 1935, 1937 (8/19/33 p. A4, 8/25/34 p. 15, 7/13/35 p. 7, 7/3/37 p. 12). Apparently they did not donate candy bars in 1936. After faithfully reporting their donation every year from



1932 until 1937, it seems unlikely the newspaper would overlook it in 1936.

With their popularity waning a bit by 1933, Correll and Gosden still recognized the chance for positive

press by again attending the Defender's Christmas charity show in 1933. They were rewarded with praise of their "wit and humor" and "many moments of happy relaxation since they started broadcasting" (12/16/33 p. 15).

In 1935 the two informed the Defender (via their secretary, Miss Summa), that "They think the Bud Billiken club is about the finest organization of its kind and for that reason you can just tell the kiddies that their friends *Amos 'n Andy* are making the donations with a smile" (7/13/35 p. 17).

After acknowledging *Amos 'n Andy's* 1937 donation of candy bars for the Billikens Parade, they all but drop out of the magazine's sights. Until the television program's controversy in the 1950s the pair are mentioned just a handful of times. On January 23, 1943 (p. 19) the Defender notes their plans to broadcast a testimonial on the recently deceased George Washington Carver. The readers were informed in 1947 that the comedians had

once again sent a check (*Amos 'n Andy* candy bars a distant memory) to the annual Billiken "Carnival of Fun" (7/26/47 p. 4).

The shine was off *Amos 'n Andy* by 1951 as plans were underway for a new television program featuring the popular characters. While acknowledging that the radio version was "graced by wit and charm," the newspaper admits "it'll be interesting to see how well they manage it [the transition to television]. They got quite a problem on their hands" (5/12/51 p. 20).

Little was made of the uproar that ensued over the television adaptation beyond two references to organizational opposition. The Defender reported that the New York NAACP had asked the Masons to assist in demanding the show's removal from the airwaves (09/08/51, p. 4) and that the United Auto Workers had also joined those opposed to the program (09/29/51, p. 4). The show's duration was short as was the attention given it by the Defender.

Correll and Gosden's final radio program, *Amos 'n Andy's Music Hall* received occasional attention from the Defender, primarily in the form of preview blurbs which may have been from the network and not an in-house writer. Still, compliments were set in ink on rare occasions. One was a bit of a backhanded compliment: "*Amos 'N Andy*, funny as they are on Music Hall are usually found with guests that are as talented as the main stars" (06/16/56, p. 15). On the 500th broadcast of Music Hall one writer attested "the nightly gatherings of 'the boys' and their friends become more and more hilarious" (08/01/56). By 1957, thirty-one years after Correll and Gosden had first gone on the air, a column reminisced about what folks did before television. Among other activi-



presents with pride

Amos 'n'



Andy

on TV!



All America knows how *Amos 'n Andy* made radio history. How their very names became household words in a matter of months. How even the severest critics acclaimed them for their fresh, hilarious humor. And once again, *Amos 'n Andy* are about to make history! For now, *Amos 'n Andy* go on television, sponsored by the Blatz Brewing Company of Milwaukee, makers of Milwaukee's First Beer. Now *Amos 'n Andy* step into the very living rooms of the nation, bringing with them the special kind of entertainment that has become American. Not more than that...

For the first time on television, America can see — in privileged to see — an all-star cast... an all-Negro cast... in a sparkling half-hour of human drama and warm comedy. To see it week after week after week. This is not just another television program. This is the start of an era — no era greater or than the one *Amos 'n Andy* created in the past.

Blatz Brewing Co., Milwaukee, Wis.

Don't fail to see the opening show,
week of June 24th, on CBS.
Consult your local newspaper
for time and channel.

ties they watched "those old time favorites Amos n' Andy" (07/20/57, p. 15).

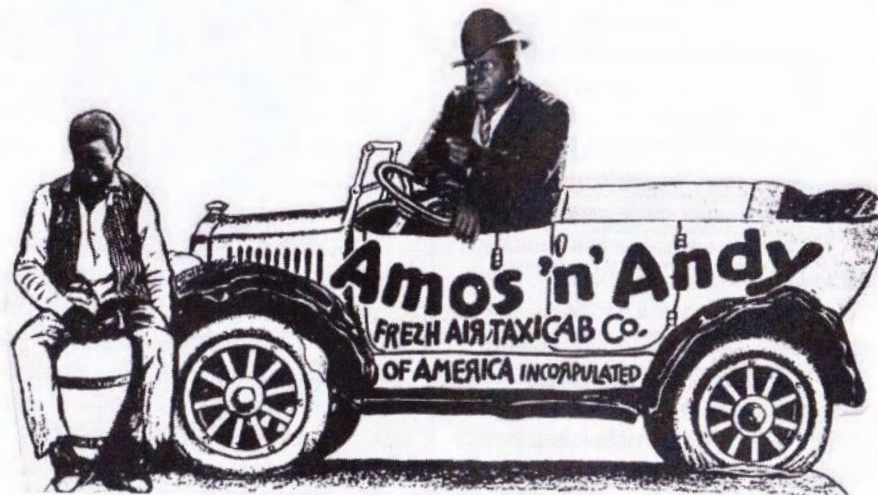
Of the television version of the radio program the Defender rendered this verdict eight years after its demise: The video version "never really clicked" (04/15/59). Three little words. Perhaps ignoring the show was worse than any criticism the publication could have leveled.

Further references to *Amos 'n Andy* and Gosden and Correll are limited to an announcement that the Kingfish would not receive his own series with the death of actor Tim Moore (12/14/60), the two will be voicing the cartoon Calvin and the Colonel (02/11/61), reruns in Rochester, NY were being derided (12/17/62, 2/5/63), and that Channel 26 in Chicago was planning on rerunning the video series (5/26/64).

And so *Amos 'n Andy* faded from the pages of the Chicago Defender just as it has faded from the collective memory of popular culture fans. Why the paper never gave the once-popular series more attention is not clear. Perhaps it tended to avoid

pop culture news altogether. Perhaps the editors never saw much to criticize in the show. Conversely, perhaps they were ambivalent about the program, thus never able to bring themselves to come down on one side or the other regarding its racial appropriateness. So while old time radio fans will, in general, continue to defend the program and social and media historians, in general, will continue to condemn the program, perhaps the Defender's coverage "said" it best by essentially ignoring the controversy - and the series - in favor of more newsworthy items.

McLeod, Elizabeth (2005). *The Original Amos 'n' Andy: Freeman Gosden, Charles Correll and the 1928 -1943 Radio Serial*. Jefferson, NC: McFarland & Company, Inc., Publishers. *The Chicago Defender*, individual issues cited in article.
<http://www.targetmarketnews.com/storyid/08150602.htm>
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Radio Advertising & Controversy by Danny Goodwin

"Arvid does not formulate Jimmie Fidler's opinions, he reports the news as he sees it." --- Ken Niles

This was one thing a radio sponsor wasn't comfortable with in their relationship with the program it sponsored--- controversy of any kind. When controversy occurred, sponsors reacted to it in one of three possible ways:

- 1.) The sponsor immediately cancelled sponsorship of the program.
- 2.) The sponsor continued sponsorship of the program, but distanced itself from the controversy.
- 3.) Continue sponsorship of the program as if nothing had happened.

While #2 and #3 actually occurred at one time or another, the most common sponsor reaction was #1. No one was immune to cancellation no matter how popular the star or program was with the radio listeners. Let's take a look at some incidents that occurred over the airwaves-- and the sponsors' reaction to those incidents.

On WOR/Mutual's *HERE'S MORGAN*, Henry Morgan was famous for getting into trouble with his radio sponsors and network management. When he had to present a commercial live, the sponsors kept their fingers crossed he wouldn't say anything that was considered outrageous.

Unlike Arthur Godfrey, who gently ribbed his sponsors, Morgan varied his technique from gentle ribbing to outright fraud. A prime example of the fraud accusations was Life Savers, "The Candy With The

Hole." On a live commercial, Morgan said the Life Savers people were ripping off the public by drilling holes in the candy. To solve this "problem," Morgan offered the listeners the chance to buy the drilled out holes under the name of "Morgan's Mint Middles." The listeners thought Morgan's "commercial" was funny. Unfortunately, the Life Savers people did NOT! The next day, Life Savers cancelled sponsorship of Morgan's program, and Morgan had yet another chewing out session with network management. In a bit of irony, Life Savers Holes was sold during the early 1990's. It was a plastic package full of the same drilled out holes Morgan talked about 50 years earlier!



The wrong choice of words caused the demise of the popular *EASY ACES* serial program in 1945. For a decade, the program maintained a good relationship with its sponsor, Anacin. Despite the long relationship, it quickly ended. It all started when one of the personnel from the sponsor made a complaint about some music used on the program. Goodman Ace, who starred and created the program, had a "hands off" approach on what was to be

presented on the air. No one from the sponsor ever challenged him until that day in 1945. Unfortunately, Ace didn't take too kindly what that member of the sponsor's staff said. He returned the favor and criticized the makers of Anacin for the way the product was packaged. Like Ace, the people who made Anacin didn't appreciate anyone criticizing what they did. In an ugly stalemate, Anacin immediately terminated its sponsorship of EASY ACES, and "Radio's Laugh Novelty" went off the air.

For 15 years, Jergens Lotion was the sponsor of the popular JERGENS JOURNAL with Walter Winchell. During that time, Winchell did not and would not mince words on what he said on the air, which usually stirred up controversy. Since he was popular with the listeners, the Andrew Jergens Company stayed with Winchell no matter how controversial he got--- but there would be a breaking point.

In 1948, Winchell was getting a little too extreme and controversial. While the Andrew Jergens Company withstood many of Winchell's comments over the years, his latest vicious attacks proved to be the straw that broke the camel's back. Despite the high ratings, the company cancelled sponsorship of THE JERGENS JOURNAL. The sponsor was concerned that Winchell's venomous tirade was losing the women in the listening audience. Of course, it was the women who bought and used Jergens Lotion. After the cancellation, Winchell continued to get respectful ratings under his new sponsors, but the "Lotions Of Love" between him and Jergens came to an end.

When it comes to controversy, Jimmie Fidler was one of the best to stir things up. He earned the reputation as one of the most hated reporters of Hollywood gossip (that is, hated by the Hollywood

stars and movie companies). Like Walter Winchell, Fidler didn't mince words on what he reported on the air. Although the listeners enjoyed the dirt Fidler dug up, he had an erratic radio career, because he was too controversial. Before 1942, Fidler bounced from network to network and sponsor to sponsor. His longest stint on the air at that time was from 1937-1939 on NBC's Red Network for Special Drene Shampoo.

Fidler began a consistent run on the air in 1942, when he hosted a 15-minute program on the Blue Network (later known

Romance can be divine



You lovely protection of your hands' youth-like smoothness—for help in preventing drying rough, chapped hands—use Jergens Lotion regularly. It's easy! Jergens Lotion leaves no sticky feeling.

You give your hands practically professional care with Jergens! Two of its secret ingredients are the very ones many doctors use for helping harsh skin become heavenly soft. Take Hollywood's way to darling hands—use Jergens Lotion!



Sonja Henie's Charming Hands
7 times as many of the Stars in Hollywood use Jergens as any other lotion! Smooth Jergens on your elbows, too!

Jergens Lotion
FOR SOFT, AIRBRABLE BLEND

FREE! PURSE-SIZE BOTTLE

(Send no money, please!)

The Andrew Jergens Company, Dept. 121, Cincinnati, Ohio

(In Canada, Dept. 121)

It won't be by the Bureau Mail one of the Stars. Please send me a free bottle of Jergens Lotion.

Name _____

Address _____

as ABC) under the sponsorship of Arrid Deodorant. He still reported the latest Hollywood gossip, and he also stirred up hard feelings with the movie industry. The only difference, he had a sponsor and network that stayed with him on a consistent basis (1942-1950).

There were two reasons why Arrid sponsored Fidler's program. First, it was the deodorant many famous Hollywood stars used--- and second, it distanced itself from what Fidler reported on the air. At the end of each broadcast, announcer Ken Niles presented the disclaimer "Arrid doesn't formulate Jimmie Fidler's opinions, he reports the news as he sees it."

From 1933-1938, Philco Radios maintained a consistent sponsorship of Columbia Network journalist Boake Carter. During this time, he was one of the most popular newscasters--- and the most controversial. He combined the latest news with his own personal commentary of that news. Carter's blistering comments got him into frequent trouble with government officials, labor unions, and the Columbia Network. Through it all, Philco maintained its sponsorship of Carter's newscasts. According to the people in charge of Philco advertising, it was easily summed up this way--- Carter knew how to present the news on radio, and the Philco Company knew how to make and sell radios. If Carter didn't tell the company how to make radios, Philco won't tell Carter what to say on the air. It was a deal that worked out well with newscaster, sponsor, and the radio listeners.

Controversial moments in the radio industry brought out the best--- and worst in the radio sponsors. The sponsoring of a radio program was inclined to stay on the air longer than sustaining programs (programs without a sponsor). For those

programs with sponsors, it paid to keep them happy. One wrong move, and the sponsor was quickly looking for another program.

**WARNING!...THIS IS -
CONTAGIOUS**



TONITE!

- "Over the Rainbow"
- "For Me and My Gal"
- "You Made Me Love You"
- "Who"
- "Bidin' My Time"
- "Singin' in the Rain"
- "Where or When"
- "Confess"
- "Embraceable You"
- "Every Little Movement"

You want wild when Judy sang these songs in pictures. And now Bing adds his famous voice to Judy's to bring you double delight from these favorite! Tune in... join in... this evening!

Listen
**10 PM
WJZ**
770 on your dial

PHILCO RADIO TIME



Old Time Radio Series Reviews

by Bill Kiddle

CONTRABAND

"Smuggling" is defined as the shipment of goods secretly and illegally from one country to another by individuals or groups without payment of duty or in violation of the law." This ancient crime still perplexes law enforcement officers around the world. CONTRABAND, a syndicated program written by Ronald Engelby, from the 1950's, recreated for a listening audience some very interesting cases "on file in federal agencies in Washington."

COMEDY CAPERS

Comedic performances, like holiday gifts, often come in a variety of colorful wrappings. Over the decades, variety shows have produced their own mixture of music & comedy. In the mid-1930's (between 1934 and 1936) Broadcasters Program Syndicate and Bruce Eells and Associates, brought to the airwaves COMEDY CAPERS (aka KOMEDIE KAPERS), a quarter hour of interesting entertainment that used clever dialecticians and impersonators in both musical and comedy skits. The show, hosted by Tom Post, featured Frank Gill Jr., Bill Demling, Jean Cowan, Joe Bishop, The Rover Boys (trio) and Ted and Buddy King.

COMEDY CARAVAN

Everything is subject to change in this "old world", and for two decades, THE CAMEL CARAVAN was a music/variety program with many formats, timeslots, and many diverse acts. For twenty months, between 10/08/43 and 5/30/45, comedians Jimmy Durante and Garry Moore presided over COMEDY CARAVAN, a modified come-

dy/variety version of the program that was heard over CBS Friday nights at 10.00. Georgia Gibbs was the featured vocalist and a youthful Garry Moore was featured as the co-star and straightman for Durante. Mr. Durante with his raspy voice, New York accent, and malapropisms, gained lasting fame for his comedic redictions and novelty songs.

COMMAND PERFORMANCE

Radio programs provided many useful services during World War II. COMMAND PERFORMANCE, produced by the Armed Forces Radio Service, developed programs devoted to America's service men and women who served our nation in stations around the globe. These warriors looked forward to a break from the rigors of military life and an opportunity to re-establish contacts with the Home Front. Over a span of seven years, between 1942 and 1949, over 400 programs were broadcast. Service men would request their favorite recording artist, or star of stage, screen or radio to perform. In turn, these top entertainers would donate their time and talent to help "build the morale of the troops." The program featured: Bob Hope, Bette Davis, Betty Grable, the Andrew Sisters, Bing Crosby, Dinah Shore, Humphrey Bogart, Lauren Bacall, Frank Sinatra & others.

Radio Memories has a fine collection of some of the most interesting broadcasts found in this series.

THE CREAKING DOOR

Top-flight dramatic entertainment was available on radio to the English-speaking population of South Africa during the 1970's, almost a decade after its demise in the USA. One of the most interesting mystery/horror programs was THE CREAKING DOOR, a South African equivalent to

the INNER SANCTUM MYSTERIES so popular in the States between 1941-1952. THE CREAKING DOOR, sponsored by State Express 35 Filter Cigarettes, was aired on Saturday nights at 9:00. An unnamed, no nonsense host, in the best "Raymond" tradition, welcomed his listeners to spine-tingling mystery yarns. *Radio Memories has a fine collection of these mystery thrillers for your consideration.*

CREEPS BY NIGHT

An interesting collection of mystery presentations came to the airwaves as part of an anthology titled CREEPS BY NIGHT. Over the course of four months, between February 15 and June 20, 1944, this half-hour drama was heard over ABC (Blue) network on Tuesday evenings at 10:30. The program was first hosted by Boris Karloff, a venerable master of mystery. However, when he left the show in May, a mysterious "Dr. X" from New York took over the reigns, and the program folded the following month. The regular NYC cast included Jackson Beck, Ed Begley, Everett Sloane & Abby Lewis.

CRIME AND PETER CHAMBERS

By 1954, radio's private detectives were on the wane, and several famous names had been forced into involuntary retirement by the inroads of television. Against this dismal market situation, NBC slotted a new crime drama, CRIME & PETER CHAMBERS into a sagging Tuesday night lineup at 9:30. The program, transcribed in New York, featured Dane Clark in the title role as a glib-talking would-be tough guy. The storyline, based upon Henry Kane's novels, had a then popular 25-minute time frame on radio.

CRIME CASES OF WARDEN LAWES

Sing Sing Prison in New York was one of the toughest maximum security institutions

in the US, and Lewis E. Lawes was one of the best known corrections officers. CRIME CASES OF WARDEN LAWES was a quarter-hour crime drama that dramatized cases from the files of Warden Lawes. Many of these stories came from "Twenty Thousand Years in Sing Sing" a book and radio show known to listeners since the 1930's. CRIME CASES, sponsored by Clipper Craft Clothes for Men, lasted 11 months, & was heard over the Mutual network from 10/26/46 to 9/23/47

CROUPIER

In the big gambling casinos, a croupier is "an attendant who collects and pays debts at a gambling table." For a few short months in 1949, between September 21 and November 16, radio's CROUPIER would spin a tale about people caught in a web, or a man fighting against the odds of fate. In the end this supernatural attendant collected and paid out "debts of life." Milton Geiger wrote and directed this short-lived drama aired over ABC on Wednesday nights at 9:30. A solid cast of Hollywood actors, including Vincent Price, Dan O'Herlihy, Howard Culver and Paul Frees were heard in supporting roles. Music was provided by Rex Koury at the organ.

CURTAIN TIME

Original plays, mostly light-weight, "boy meets girl romances", were common fare to many dramatic anthologies heard on radio in the 1940's. CURTAIN TIME, sponsored by the Mars Candy Co., used a "little theatre" format (similar to the one used on the FIRST NIGHTER program). On Saturday evenings over NBC at 7:30 Patrick Allen was present in an "on the aisle" setting to present this week's drama. Harry Elders and Nannette Sargent headed the cast list for most of the shows from a pool of Chicago radio professionals.

CRUISE OF THE POLL PARROT

Writers of CRUISE OF THE POLL PARROT concocted a recipe for an interesting juvenile adventure serial. First, take the elements of a classic story line; mix in the sponsor's trademark; and then blend them all together into a quarter-hour weekly radio script. This intriguing children's show was heard from 9/25/37 to at least 6/18/38. The script writers, hired by the Poll Parrot Shoe Co., pulled from the pages of "Treasure Island" some of the mystique of the high seas and a quest for pirate treasure. In the tale, (set in 1857) "Captain Roy Dalton" has been hired to by the owner of the "Poll Parrot" to take his great sailing ship on a secret voyage, supposedly to search for whales. The real mission is to recover a pirate's hidden loot. Little "Johnny Robbins" and "Sue Granger" (daughter of the owner) join in the high adventure that unfolds in 28 weekly episodes.

Radio Memories has the whole story waiting for your listening pleasure.

CRIME DOES NOT PAY

Station WMGM in New York transcribed CRIMES DOES NOT PAY an interesting crime drama produced by the motion picture giant Metro Goldwyn-Mayer, and based upon one of their film short subject series of the same name. The radio drama, heard in NYC on Wednesday nights, lasted two seasons, from 10/10/49 to 4/11/51, but returned to the air as "repeats" during 1951-1952. Director Max B. Loeb called on the services of a number of West Coast character actors including Donald Buka & Bela Lugosi to present the stories that were "message peices."

CRIME FILES OF FLAMOND

Great sleuths of detective fiction has patented methods for crime-solving. "Flamond" 'the master private detective' used psycho-

logical methods to bring wrong-doers to justice in the CRIME FILES OF FLAMOND. The program originated on select Mutual stations starting 1/07/53, and lasted four seasons to 2/27/57. In 1953 Everett Clark was cast in the title role and Muriel Bremmer was heard as his secretary.

CRIME ON THE WATERFRONT

Mike Wallace, well-known radio and television news reporter/ analyst, tried his hand as a dramatic actor in a series titled CRIME ON THE WATERFRONT, heard on NBC in the early months of 1949. Mike Wallace (then known by the first name of Myron) played the role of "Lt Lou Cagel" of the NYPD, an officer assigned to challenging harbor protection details. Betty Lou Gerson, a seasoned radio performer, was cast in the role of a young reporter who mixed business with pleasure when it came to her relationship with a certain young police Lt.

CRIME CLASSICS

Accounts of crimes and trials of criminals are as old as recorded history. However; for one year, between 6/15/53 and 6/30/54, CBS presented CRIME CLASSICS, an interesting anthology of true crime stories, based upon newspaper accounts and court records "from every time and place." A person identified as "Thomas Hyland" (played by Lou Merrill) hosted the half-hour dramas, which had been developed by the team of Elliott Lewis, Morton Fine and David Friedkin. The stories were presented in a 'tongue-in-cheek' manner, accenting the foibles of the accused, and the ironic twists of fate that brought the criminals to his/her final reward. Radio Memories has a fine collection of these well-crafted dramas.

CRIME CLUB

Good radio mysteries transported listeners

trapped in their humdrum daily lives into a world of mystery and adventure. Human imagination filled in all of the details in these highly dramatic presentations. CRIME CLUB was a murder/mystery anthology based upon some pulp stories found in Double Day Crime Novels Barry Thompson played the role of "the crime club librarian", the host on these Mutual broadcasts between 12/02/46 and 10/16/47. *Several episodes aired in 1947 are to be found in the The Radio Memories catalog.*

CRIME DOCTOR

The character of "Dr. Benjamin Ordway" a gifted criminal psychiatrist, was central to CRIME DOCTOR, a long-running detective series, sponsored by Philip Morris, and heard over CBS on Sunday nights at 8:30 from 8/04/40 to 10/19/47. "Dr. Ordway" was an unusual criminologist in that he was a recovering amnesia victim with a criminal record. The good doctor gave up his criminal past and used his medical training to specialize in criminal psychiatry, and use this skill to work with ex-offenders and help police in their on-going battle against violent lawbreakers.

DANGER WITH GRANGER

For 14 short months, between 7/23/56 and 2/25/58, Michael Dunne played the role of a hard-boiled private investigator of the Mickey Spillaine school of detectives in a series titled DANGER WITH GRANGER. Each week was a recreation of "one of his most interesting cases." This very light-weight crime drama was heard over the Mutual network on Monday nights at 8:30. "Granger" never had a fancy office or a sexy girlfriend, but he called on the services "Lt Mike Harding of Homicide" and his old buddy "Cal Hendricks" to help him crack some "baffling cases."

Radio Memories has a fine collection of both the US and South African versions.

DANNY KAYE SHOW

Variety shows, a mixture of music and comedy, were an essential part of the diverse menu offered by network radio in the 1940's. For two seasons, spanning a period from 1/06/45 to 6/31/46, Danny Kaye, a nimble-tongue young comedian, was the star of PABST BLUE RIBBON TOWN (also known as the DANNY KAYE SHOW). Mr Kaye, a dialect-ician, a master of tongue-twisters, and double and triple talk, produced some unique skits for the enjoyment of his listening audience. The original cast of the program included Eve Arden, Lionel Stander, and Frank Nelson. Popular swing music was supplied by Harry James and His Orchestra.

DANGEROUSLY YOURS

Martin Gabel, "the voice of adventure" was the host and narrator of DANGEROUSLY YOURS, an anthology of "matinee theatre" styled dramas directed at a female audience on Sunday afternoons at 2:00 over CBS. The half-hour show, sponsored by Vicks, which featured Victor Jory and Gertrude Warner, had only a three month summer-fall run from July 2 to October 14, 1944.

RICHARD HIMBER'S
**STUDEBAKER
CHAMPIONS**

Saturday 8:30 P.M. CST
CBS—including KMOX—WHAS
—WBBM—
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New York's
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Dance Orchestra



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\$2.50 pertape \$5.00 shipping

AMOS & ANDY

- 00801 02/22/53 Andy's Picture In Detective Magazine
- 03/08/53 Mystic Knights Of The Sea Convention
- 00802 03/15/53 Chauffeur For Madame Queen
- 03/22/53 Kingfish Thinks Sapphire to Have Baby (cracked acetate/skip)
- 00803 03/29/53 Andy A Coward
- 04/12/53 Andy And Model Constance LaMarr
- 00804 04/19/53 Kingfish Working For Peterson Detective Agency
- 04/26/53 Mystic Knights Of The Sea Annual Boat Outing
- 00805 05/03/53 Seize The Opportunity
- 05/10/53 Cabin In Connecticut
- 00806 05/17/53 Proxy Marriage
- 05/24/53 Kingfish's Old Love Letter
- 00807 09/27/53 Kingfish Passes Bad Check To Hospital
- 10/04/53 Coatroom Concession - Mink Coat
- 00808 10/11/53 Pancake Mix Contest
- 10/25/53 Aunt Matilda Looking For A Husband
- 00809 11/01/53 The Cat Burglar
- 11/08/53 Sapphire's Old Boyfriend
- 01794 11/15/53 Ship Leroy's Car To Angeles
- 11/22/53 New York Sight Seeing Agency / FBI
- 01795 11/29/53 Kingfish & Andy In Loan Business
- 12/06/53 Cleaning 32 Typewriters

PHILCO RADIO TIME

- 13494 10/16/46 w/Lina Romay & Bob Hope
- 10/23/46 w/Spike Jones & The City Slickers
- 13495 10/30/46 w/Les Paul Trio
- 12/04/46 w/Jimmy Durante
- 10281 12/11/46 w/Jerry Colonna
- 12/18/46 w/Peggy Lee
- 10282 12/25/46 Christmas Show
- 01/01/47 w/Joe Frisco
- 10283 01/08/47 w/Mickey Rooney
- 01/15/47 w/Al Jolson
- 10284 01/22/47 w/George Jessell
- 01/29/47 w/Bob Hope & Dorothy Lamour
- 10285 02/05/47 w/Beatrice Lillie
- 02/12/47 w/Groucho Marx
- 13533 04/02/47 w/Al Jolson & John Charles Thomas
- 04/30/47 w/Groucho Marx & Dorothy Shay
- 18049 05/14/47 w/Warren Brown, Groucho Marx, Hank Greenberg
- 05/21/47 w/Maurice Chevalier
- 13534 06/04/47 w/Fred Allen & Connie Boswell
- 06/11/47 w/Ethel Merman & Alec Templeton
- 13535 06/18/47 w/Bob Hope
- 10/01/47 w/Peggy Lee & Gary Cooper
- 15052 02/19/47 w/Judy Garland, William Frawley
- 02/26/47 w/Joe Frisco, Andrews Sisters
- 15053 03/05/47 w/Al Jolson
- 03/12/47 w/Peggy Lee

COMMAND PERFORMANCE

- 19159 03/01/42 # 1 Eddie Cantor
- 03/09/42 # 2 Fred Waring
- 19160 03/13/42 # 3 Kate Smith
- 03/20/42 # 4 Fred Allen
- 19162 03/29/42 # 5 George Jessel
- 04/01/42 # 6 Kay Kyser
- 19163 04/12/42 # 7 Gene Tierney
- 04/16/42 # 8 Clifton Fadiman
- 13365 04/19/42 # 9 Shirley Temple
- C-90 04/23/42 #10 Pat O'Brien
- 05/07/42 #12 Betty Grable
- 13364 05/14/42 #13 Edward G. Robinson
- 05/18/42 #14 George Raft
- 13366 05/13/42 #15 Marlene Dietrich
- 06/02/42 #16 Mickey Rooney
- 20946 06/11/42 #17 Don Ameche
- 06/18/42 #18 William Powell
- 20947 06/23/42 #19 Loretta Young
- 06/30/42 #20 Spencer Tracy
- 20948 07/07/42 #21 Bob Hope
- 07/14/42 #22 Edward Arnold
- 20949 07/21/42 #23 Pat O'Brien
- 07/28/42 #24 Cary Grant
- 20950 08/04/42 #25 Clark Gable
- 08/11/42 #26 Walter Pidgeon

CRIME CLASSICS

- 04530 12/03/52 Bathsheba Spooner, The First Woman To Be Tried For Murder In The United States - Audition w/Lou Merrill
- 06/29/53 # 3 The Checkered Life & Sudden Death Of Colonel James Fisk, Jr.
- 20053 06/15/53 # 1 The Crime Of Bathsheba Spooner
- 11/25/53 #22 Killing Story Of William Corder
- 13668 06/22/53 # 2 Thomas Edwin Barlett
- 06/30/54 #51 Good Evening, My Name Is Jack The Ripper
- 04531 07/06/53 # 4 The Schrapneled Body Of Charles Drew, Sr.
- 07/13/53 # 5 The Terrible Deed Of Dr. John White Webster

- 04532 07/20/53 # 6 The Death Of A Picture Hanger
- 08/03/53 # 8 Mr. Thrower's Hammer
- 20013 07/27/53 # 7 Final Day Of Gen. Ketchum & How He Died
- 08/17/53 #10 Incredible Trial Of Laura D Fair
- 04533 08/10/53 # 9 The Ax And The Family, How They Faired
- 09/30/53 #15 The Bloody, Bloody Banks Of Fall River
- 20014 08/24/53 #11 The Alsop Family
- 08/31/53 #12 Your Loving Son, Nero
- 20015 09/07/53 #13 The Orment Of Henrietta Robinson
- C-90 11/04/53 #19 Raschi Among The Crocodiles
- 11/18/53 #21 The Triangle On The Round Table
- 04534 10/07/53 #16 The Hangman And William Palmer - Who Won?
- 10/21/53 #18 Billy Bonnie, Blood Letter-- Also Known As The Kid

CRIME CLUB

- 18867 12/02/46 # 1 Death Blew Out The Match
- 03/13/47 #16 Fear Came First
- 16236 01/22/47 # 9 Mr. Smith's Hat
- 03/20/47 #17 Dead Man's Control
- 16579 03/27/47 #18 Silent Witnesses
- 04/03/47 #19 Sun Is A Witness
- 16237 04/10/47 #20 Gray Mist Murders
- 06/05/47 #28 Murder Rents A Room
- 18792 04/24/47 #22 The Topaz Flower
- 05/01/47 #23 Epitaph For Lydia
- 18793 05/22/47 #26 Murder On Margin
- 05/29/47 #27 Murder Makes A Mummy

- 18794 06/12/47 #29 Death Is A Knockout
06/19/47 #30 Hearses Don't Hurry
06/26/47 #31 Death Never Doubles
16238 07/17/47 #34 Death Deals A
Diamond
08/07/47 #37 A Pitch In Time
18795 07/24/47 #35 Serenade Macabre
07/31/47 #36 Self Made Corpse

DANGER WITH GRANGER

- 16751 Murder By Hypnosis
FBI, Scientist & Murdered Wife
17363 Clever Criminologist
Phony Photographer
17365 Madcap Murder
Lady Liar
17362 Negated Necklace
Triple X Trick
17361 Sorry Suitor
Nasty Nazi
17364 Stiff Spouse
Christmas Cabbie

INNER SANCTUM

- 11042 02/11/41 # 6 Mystery Of The
Howling Dog
08/03/41 #31 The Tell-Tale Heart
11043 08/10/41 #32 The Death Ship
12/07/41 #49 Island Of Death
11044 12/21/41 #51 The Man From
Yesterday
12/28/41 #52 Death Has Claws
11045 01/18/42 #55 Dead Reckoning
05/03/42 #70 Study For Murder
11046 06/14/42 #76 Terrible Vengeance
(1952 Australian Version)
03/07/43 #114 The Black Sea Gull
11047 08/01/43 #135 The Horla
04/15/44 #172 The Skull
That Walked
11048 04/22/44 #173 The Melody
Of Death
05/13/44 #176 The Silent Hands
11049 06/10/44 #180 Death Is A Joker
10/07/44 #196 Dead Man's
Vengeance

- 11050 11/29/44 #204 The Voice On
The Wire
12/06/44 #205 The Color Blind
Formula
11051 01/09/45 #210 Desert Death
01/23/45 #212 Death Is An Artist
11052 02/06/45 #214 Death In The Depths
02/20/45 #216 No Coffin For
The Dead

CHUCK WAGON JAMBOREE (NEW)

- 22357 #85 Sweet Betsy From Pike
#86 Mama Don't Allow
#87 Mail Order Mama
#88 Keep On The Sunny Side
22358 #89 Jubilo
#90 I'm Riding That Long,
Long Trail
#91 O Dem Golden Slippers
#92 It Ain't Gonna Rain No More
22359 #93 Down Quintana Way
#94 Way Down In Dixie
#95 Waiting For The Robert E. Lee
#96 Michael Finnegan

WORLD NEWS

- 01533 07/04/40 Britain Seizes
French Fleet
07/05/40 Italian Foreign Minister
Visits Berlin
07/06/40 British Action Against
French Fleet
07/08/40 Germany Steps Up Raids
On Britain
01534 07/09/40 Fascist State Coming
In France
07/10/40 Hungarian Prime Minister
To Munich
07/11/40 Romania Ready To Talk
Territorial Problems With Hungary
07/12/40 German Officials Over
Occupied Countries
01535 07/13/40 German Warships
In Atlantic
07/15/40 German Army Ready
To Hit Britain

- 07/16/40 German Press Warning
To Britain
07/17/40 German Invasion
Plans Perfected
01536 07/18/40 German In Victory
Parade
07/19/40 Hitler Asks Britain
For Peace
07/20/40 Sea Battle Near Gibraltar
07/22/40 Halifax Replies To
Hitler Speech
01537 07/23/40 Increased German Air
Activity Over Britain
07/24/40 Germany Continues
Predicting Invasion
07/25/40 US Embargo On Oil,
Scrap To Spain
07/26/40 Romania Agrees To
Concessions To Hungary

THE EASY ACES

- 01803 # 1 Jane Talks About A Book
2 Jane Buys Johnny Two Suits
3 Johnny Argues With Ace
About A Job
4 Johnny Will Work In
Evertt's Store
01804 # 5 Johnny Starts Work In Store
Warehouse
6 What Is Johnny Doing At Night
7 Plans To Catch A Gang
Stealing Furs
8 Jane & Alice Tip Off
The Thieves
01805 # 9 Jane Selling Evertt Some Land
10 Neff Tries To Tell Jane About
The Land
11 Ace & Jane Argue About
The Phone
12 Jane Talks About Buying Land
01806 # 13 Talk About The Price Of
The Land
14 Evertt Talks With Ace About
The Land
15 Ace Is Surprised About Jane
16 Evertt Buys The Land
From Ace

- 01807 # 17 Ace Can't Get His Regular
Lawyer
18 Neff Can't Get His Lawyer
19 Jane Worries About Clothes
For Court
20 Jane Offers Neff's Lawyer
Ace's Suits

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