

Old Time Radio **DIGEST**

No. 21

May-June 1987 \$2.50



**THE HINDENBURG
BROADCAST**

JOHNNY DOLLAR

AMOS'S WEDDING

ILLUSTRATED BY DAVE WARREN

Old Time Radio DIGEST

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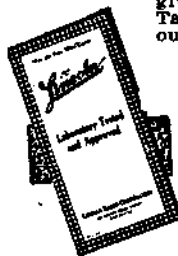
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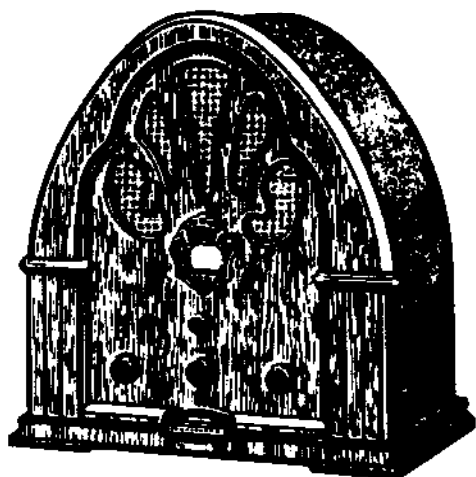
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THE HINDENBURG BROADCAST

by Bill Jaker



Dear Bob,

First of all, thanks tremendously for "Not Just a Sound". It's become an important volume in my book collection, and is a fascinating story. I have heard recently that WLW still occasionally cranks up the 500kw amplifier while the FCC conveniently turns its back. Have you ever heard that?

I'm pleased to enclose a copy of the article I offered to write on Herb Morrison's broadcast of the final flight of the Hindenburg. I guess I should have confirmed that I was indeed preparing the story, but I'm just glad to be able to get it to you by your April Fool's Day deadline. You didn't mention any specific length, but I have tried to tell the story as concisely as possible.

Actually, there's much more that could be told if I wished to get speculative. Herb Morrison and Charles Nehlsen remained lifelong friends (I believe Charlie died about 1981), and although the world remembers Herb as the man who broke down on the air it was Charlie who seemed to have the greatest problems later. I know that on the anniversary of the Hindenburg explosion, Herb would phone Charlie in Chicago and urge him to talk about their experience. The quiet, reclusive engineer was always reluctant but accepting. Anyway, I'm not certain about this aspect of their relationship and feel it best left out of this article.

One of the last things I did before I left West Virginia was tape a lengthy interview with Herb Morrison — videotape, broadcast quality — and got a call from my old station a few months back asking what they were supposed to do with it. Herb himself can be a bit possessive of his story, especially considering how (as the article mentions) he never got paid for the original broadcast and has no rights to the recording. But we are good friends and were close neighbors, and I think he consented to do the interview because of our friendship and the fact that I was moving to another state. Perhaps the Morgantown station has decided what to do with the interview; I've been too busy here to pursue my past.

I'm sorry I don't have any pictures to include. The classic photos of the dirigible going up in flame could illustrate the article well. There were few other photos and Herb has lately been camera-shy around me (despite our 30 frames per second for the TV camera).

But do let me know if there's anything else I can do.

So I hope you enjoy the article; I'm very pleased to have made it into the pages of the OTR Digest.

All the best to you, George and Dave,

Bill Jaker

Fifty years ago the era of lighter-than-air passenger transportation came to an end, and at the same instant the era of recorded radio news reporting began. The event was the explosion of the German dirigible Hindenburg as it arrived at the U.S. Naval Air Station at Lakehurst, N.J. in the early evening hours of 6 May 1937.

The eyewitness account by announcer Herb Morrison, as transcribed by engineer Charles Nehlsen for Chicago station WLS, is one of radio's great broadcasts, meriting mention in virtually every history of broadcasting. A good number of those accounts are mistaken to some degree.

A.A. Schecter's "I Live on Air", a 1941 book by one of the founders of NBC News, says Morrison was at Lakehurst "to make a recording of the arrival of the dirigible for the sound-effects and electrical transcription 'library' ". Eric Barnouw's "The Golden Web" suggests the recording was being made primarily for file purposes. On the "I Can Hear It Now" record album, Edward R. Murrow describes Morrison as "standing alongside a WLS sound truck", though no such vehicle was at Lakehurst. An ABC-TV documentary on the Hindenburg led into the broadcast account with the words "this is how listeners heard it — live!" And a recent publication of New York's Museum of Broadcasting states "the taped report revolutionized news coverage". Of course, the whole point of the broadcast was that it was not live, and the

recording was on disc. Even WLS itself presented a thoroughly fabricated dramatization several years after the Hindenburg broadcast in which a grumpy announcer Morrison complains about being forced to cancel a fishing trip to go on assignment to "look at some airplane".

The facts are that the broadcast of the Hindenburg's arrival was developed as a combined radio experiment and public relations effort, and Herb Morrison was so willing to cover the event that he went to Lakehurst on his day off and was never paid for his busman's holiday by WLS, even though he faced physical danger and exhaustion and nearly preceptitated an international incident.

During the late winter of 1937, the Midwest was battered by some of the st floods in its history. Coming amidst the slow recovery from the Great Depression, the floods brought total ruin to families and communities in the Ohio and Mississippi Valleys. It also turned out to be one of radio's finest hours, with many stations devoting 24 hours a day to emergency broadcasts. WLS in Chicago was one of the major stations serving rural listeners. Owned by the Prairie Farmer magazine, the station's most popular farm program was the midday *Dinner Bell*, a highly-regarded hour of farm news, entertainment, advice and religion, and — most extraordinary — devoid of any commercial advertising.

The flood was amply covered by WLS and the *Dinner Bell* spearheaded a drive to raise money for the devastated farm communities. Some of the most powerful reports on the disaster were by staff announcer Herbert O. Morrison, who had flown over the flooded regions in a press plane provided by American Airlines. It was during a *Dinner Bell* broadcast that he was interrupted by a station employee who presented him

with a paper bag of money — an anonymous donation of \$20,000 in cash had been left at WLS in response to Morrison's appeals.

It was the latest success for an admired young broadcaster who seemed to possess many facets of knowledge and experience which were expected of announcers during radio's heyday. Herb Morrison was then in the seventh year of a career in radio, but his first appearance before the microphones had been in the early 1920s when he performed with a dance band on pioneer station KDKA. The sound of his banjo so pierced the carbon mikes that the engineers made him stand in the hallway. He later attended West Point, then went to work for a manufacturer of light airplanes near his Pennsylvania home town, and earned a pilot's license in 1929. In 1930 Morrison got his first announcing job, at WMMN in Fairmont, W.Va., after successfully passing an on-air audition. "The station manager gave me a script, sent me into the studio and then called up his friends

and had them judge how I sounded". The Fairmont stint led to announcing jobs in Pittsburgh and Chicago.

So an offer from American Airlines to witness the Hindenburg arrival was a natural joining of Morrison's radio work and his interest in flying. Once the management of WLS agreed to allow Morrison to record the airship's arrival, and assigned engineer Charles Nehlsen to the project, Presto Recording Company offered to modify one of their transcription cutters to make it "portable" and American Airlines pulled a couple of seats out of a passenger plane to fly Morrison, Nehlsen and their equipment to New Jersey.

The flight from Chicago to Newark took just under four hours and a second hop to Lakehurst brought the crew to the Naval Air Station in time to set up for the Hindenburg's scheduled dawn arrival. Foul weather over Newfoundland had delayed the airship, however, and scuttled Morrison's plan to record interviews with several Chicago-area

MORTIMER AND CHARLIE

COOLING OFF.



passengers and then immediately fly back to WLS. But this was an era when special remote broadcasts could interrupt schedules and delays in an event could result in long fills of organ music from the studio. Waiting in the rain at Lakehurst, doing a "nemo" by electrical transcription must have looked like a better idea all the time.

Dependent upon an AC power source, Morrison and Nehlsen sent up their equipment in the office of a hangar close to the mooring mast. They recorded an opening commentary prior to the approach of the airship, describing the weather conditions, ("Raining, raining as hard as could be") detailing the facts about the dirigible and explaining the delays in the words "safety comes first, as it always should".

there were numerous references to Morrison's patron, American Airlines, whose 21-seat flagships made connections with the Hindenburg and were standing by at Lakehurst to carry passengers on to their final destinations.

And Morrison also noted "the great mass of humanity assembled here" for the arrival.

Despite the rapid advance of aviation, there was still romance in the air, possibly intensified by the acknowledged risk of travel beneath a giant bag of inflammable hydrogen. But the Hindenburg's arrival on that evening of May 7, 1937 was really something of a non-event, the battery of newsreel cameras and the lone radio reporter were there to bask in as well as reflect the occasion, which was nothing more than the first anniversary of the German dirigible's passenger flights to the U.S.A.

After seven minutes and fifteen seconds of scene setting and precise technical explanations, Herb asked Charlie to fade him out and when they came back after the break the airship was drifting into view, making its approach "like some great feather". One minute and fifty-three seconds after the transcription resumed, the Hindenburg exploded.

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By EDGAR BERGEN



There is a sudden dip in volume on the recording at the moment of the explosion. The tremendous blast overwhelmed the capability of the Presto recorder and engineer Nehlsen quickly lowered the gain. He was not just concerned about "bending the needle" on the VU meter, but also fracturing the needle in the pickup arm. Since the Presto had no playback capability, it was not until they returned to the WLS studios that Nehlsen and Morrison knew whether they had any recording at all after the moment when the ship burst into flame.

As Morrison wept in horror and gasped for breath — the heat from the explosion had cooked his rain-soaked wool suit — Nehlsen carefully brought the recorder back to its proper level while protecting the spinning disk from debris that now floated down from the ceiling of the hangar. It took exactly thirty-seven seconds from the moment of the explosion till the ruins of the great airship settled onto the sand at Lakehurst. Herb Morrison's description is heart-stopping in its emotional impact, but it is also a vivid description of the horrible event taking place before him. Even as he witnessed "one of the worst catastrophes in the world" he knew that his professionalism obligated him to keep talking.

The flames are shooting five hundred feet up into the sky. It is a terrific crash, ladies and gentlemen. It is in smoke and flames now. Oh, the humanity! Those passengers! I can't talk, ladies and gentlemen. Honest, it is a mass of smoking wreckage. Lady, I am sorry. . .

The words "Lady, I am sorry" were spoken as a woman who was expecting a member of her family fainted and was grabbed by Morrison. Others helped her away and the announcer continued for a few more sentences before asking the engineer to again pause in the recording. The segment in which the dirigible explodes lasts three minutes and ten

seconds.

The sound of a radio announcer exhibiting such emotion was unheard of in broadcasting up to that time, and since later replays of the Hindenburg broadcast customarily do not go beyond the point where the weeping, gasping Morrison calls for a break in the transcription it has often been assumed that he either did not or could not continue. In fact, the broadcast resumed almost immediately, and continues for another half-hour as one of the most astounding on-the-spot reports in radio history.

With the ability to pause and pick up, Morrison gathered what information he could — as well as aided in the rescue efforts — and his later descriptions are not only professionally concise, but unapologetically clarify the emotional account he had given at the time of the explosion.

The burning mast held the back part of the wreckage into the air and that I think is what saved the passengers for the simple reason that it gave them time to jump. If the explosion had occurred in the front of the airship they wouldn't have had time to jump because it would have blown the cabin right out of the bottom of the dirigible. But inasmuch as the flaming mast held the wreckage in the air, that made it possible for them to jump and we're so thankful because from where we could see we thought at first everyone of them and the ground crew were gone.

Thirty-five passengers died in the airship, as well as one member of the ground crew. The explosion had occurred over a sandy part of the field and those who jumped had a relatively soft landing. There was no attempt to pressure survivors into doing interviews; the only passenger actually heard on the broadcast spoke only German.

While this was going on, a "flash" had been sent to networks and news organizations. Within fifteen minutes the world

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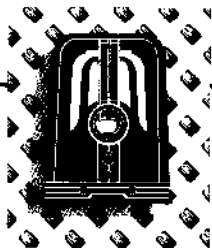
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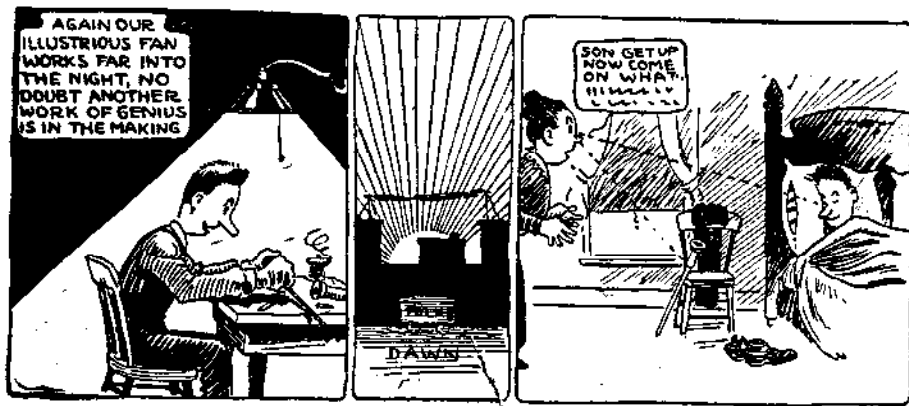
knew that the great airship had crashed. (Newsreel companies processed and distributed their film in record time — by the next afternoon many theatres would already run film of the disaster.) The NBC newsroom in New York had sounded the legendary "fourth chime" to alert their personnel and the nation to a major story, and interrupted their scheduled programs to carry bulletins. As an affiliate of NBC-Blue, WLS might be expected to assist the network, even if New Jersey was not the Chicago station's usual beat. Morrison did indeed try to contact NBC in New York, where news executives were busy dispatching mobile units and flying announcers to Lakehurst. But by the time he succeeded in getting to a telephone, the NBC operator was under instructions to let no calls through. So Herb Morrison returned to his Presto recorder and his historic broadcast would not be heard till the next afternoon, when it would be fed to the combined Red and Blue Networks from the studios of the Prairie Farmer Station.

The very presence of an American radio reporter had aroused the suspicion of German agents present at Lakehurst. American security people warned

Morrison and Nehlsen that the Germans might attempt to prevent the recording of the disaster from being heard. Getting the transcription discs back to Chicago turned out to be the most harrowing adventure Morrison or Nehlsen would ever experience. Tipped off that the Germans might try to confiscate the discs, Charlie Nehlsen started cutting one more transcription blank as Herb Morrison appeared to be resuming his commentary from outside the hangar. Then Morrison dropped the mike, picked up the recorded ETs and, with Nehlsen following and the Presto turntable now spinning unattended, they took cover until a plane could be readied to fly them out. At one point, Morrison hid in the empty typewriter well of a desk in a vacant office as German-speaking men combed the room.

The plane that flew the two men from the naval air station deposited them in Newark, where a crowd was waiting for survivors and information from Lakehurst. The men toted the recordings of the most breathtaking broadcast in radio history through the crowded waiting room and later into a Childs' Restaurant, where the priceless discs

THE ANTENNA BROTHERS



were laid on the floor, concealed beneath their topcoats as they ate a late supper.

Still fearful of an encounter with the Germans, American Airlines brought a plane to a remote corner of Newark Airport and at last Morrison, Nehlsen and the disks had their connection home — though only after bribing a cab driver to drive them right onto the isolated runway.

They arrived back in Chicago at dawn — after evading what appeared to be more German agents staked out around the WLS building — the disks were safe at the station. (I once asked Herb Morrison why he and Charlie didn't just bring their transcriptions across the Hudson to Radio City rather than flying from Newark all the way to Chicago. He shrugged, as if the idea had never really occurred to him, and replied that since it was WLS's program they deserved to have it first).

From the time the National Broadcasting Company was founded in 1926 until the late 1940s, there was a strict rule that nothing heard on the network was to be recorded. Exceptions were made for a few sound effects, but until the 8th of

May, 1937, every voice and musical note heard on the NBC network was live.

Local stations did play recorded programs, and WLS was anxious to let its listeners hear the dramatic event that had started with a flood-relief appeal on the *Dinner Bell*. It took the personal intervention of NBC President Lenox Lohr to allow listeners across the nation hear the Hindenburg broadcast. And there was an additional innovation: for the first time, the Red and Blue networks were combined.

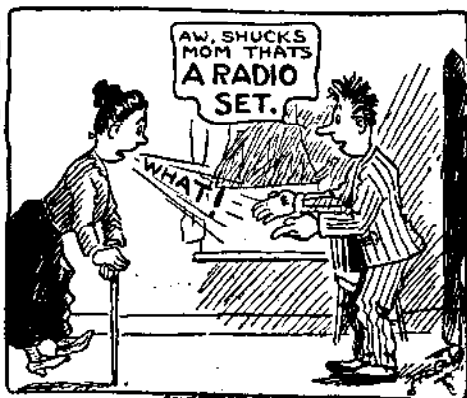
But some practices still held firm. Although Herb Morrison had been on the move with little rest for nearly two days, NBC insisted that he remain at the studios to present a live introduction to his recorded report. Then the live intro had to be repeated two hours later for the West Coast. And he was on again three hours after that, still live, for Hawaii.

The Hindenburg broadcast was heard despite an advisory to President Roosevelt that Chancellor Adolf Hitler felt the program could hurt US-German relations. As it turned out, there was nothing in the broadcast which could be construed as political criticism, and the day after it was heard Morrison

Try This on Your Cane



Spir L. and Lew P.



happened to meet the German consul in Chicago who offered his praise and apologies.

In fact, RCA soon issued a special limited edition pressing of the Hindenburg broadcast. Among those receiving copies of the 78 RPM album were Roosevelt and Hitler.

The program became an icon, the audible equivalent of the striking photographic images of the great dirigible going up in flame. Psychologists studied it as a rare opportunity to observe how people act in moments of sudden crisis. A year and a half after the Hindenburg broadcast brought the listening public an actual disaster, Orson Welles landed the Martians at another New Jersey site. The actor playing announcer "Carl Phillips" studied the recording of Morrison's account to prepare for his all-too-realistic role.

Charles Nehlsen spent his entire career as a broadcast engineer with WLS, but Herb Morrison left Chicago within the year to go to work for WOR, New York. He later returned to Pittsburgh, served in the Army Air Corps during World War II and resumed his broadcasting career with a move into television. He is recipient of the National Headliner's Award, not for his reporting on the Hindenburg but for his work as news director of WTAE-TV in Pittsburgh. He also ran twice, unsuccessfully, as a Republican candidate for U.S. Congress.

Herb Morrison and his wife now live year-round in his family's former vacation cottage, above the shores of Cheat Lake near Morgantown, West Virginia. He is a cheerful, kindly man who has never had a bad dream or episode of delayed stress from having witnessed a terrible disaster, but it is easy to understand how such a decent and gentle person would react with such emotional honesty.

The disks that were spirited away from Lakehurst now reside in the National Archives. If you look carefully, you can see an indentation made by the pressure of the needle sinking into the acetate as the great airship burst into flame.

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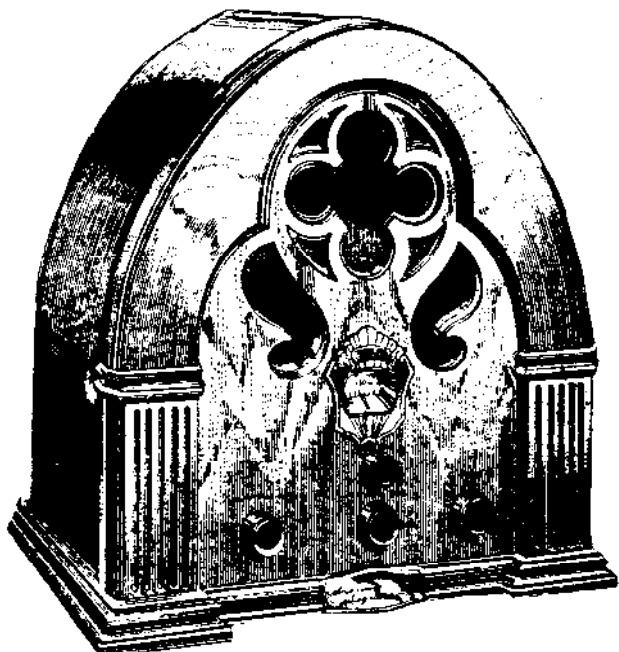
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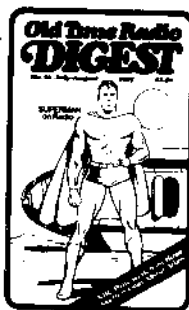
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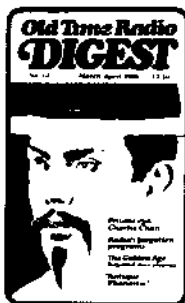
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Private Eyes for Public Ears

by Jim Maclise

Yours Truly, Johnny Dollar featured six actors in the title role between 1949 (Charles Russell) and 1962 (Mandel Kramer) when Johnny finally bowed out, the last of the best radio investigators to succumb to television's relentless assault. In the early fifties two famous screen actors, John Lund and Edmond O'Brien, essayed the part, but in 1955 the best man for your Dollar arrived in the person of Bob Bailey, fresh from *Let George Do It*. Bailey initiated the excellent weekly five-part serials, then later supplied several years of equally fine half-hours. By the time he left the show in late 1961, he owned the franchise, and still does.

Johnny Dollar, as every collector readily knows, is a freelance insurance investigator, "the man with the action-packed expense account" who tallies expenses as he moves through each case, then totals things up at the end. He may work for Universal Adjustment one week and Hartford Indemnity the next, but he operates out of Hartford, Connecticut every time. Bailey's Dollar is a pleasantly forceful, if slightly impatient, rugged good fellow type who'd rather be fishing than detecting insurance frauds, but who doesn't think twice about charging personal entertainment to his expense account. (As an ex-claimsman myself, I'm familiar with the process.) At the beginning of each episode a phone call stirs Dollar into action (no one answers the telephone with more authority!) and may send him off to upstate Vermont, Mexico, San Francisco, or Egypt. As he's almost always out of town, regular minor characters barely exist: Johnny is the main show.

The good news is that there is no

shortage of Dollar programs. The entire 1955-56 serial run is available, as are numerous half-hour episodes. The only problem is which to grab first, so let's look at the weekly serials which introduced Bob Bailey and the Dollar golden age.

The 1955 opener, "The McCormick Matter," has the sound of quality. As always, Johnny gets a call, this time from a prison priest informing him that a dying inmate whom Johnny helped to send up wishes to see him. From the prisoner Dollar learns that the sick man wants to leave something to his wife and children, and his only option is his knowledge of a major jewel robbery from a wealthy man named McCormick. If Johnny will pursue the case, there's an insurance reward which could be turned over to the dying prisoner's family. Need we wonder whether Dollar accepts? And thus begins the Bob Bailey era, during which he performed like Sean Connery as James Bond. ("Nobody does it better.")

One of the most intriguing numbers in the Dollar serials is "The Curse of Kamoshek." This one belongs in every radio detective collection as a prime example of the Egyptian curse mystery. Although Dollar never really spends any time in Egypt (he does fly over), and no ancient tombs are explored, the case nevertheless does not disappoint and provides a clever solution. The story involves a greedy uncle in control of the fortune of his archaeologist nephew, plus the nephew's fiancée who may also have an interest in his demise because of an insurance policy in her favor. But our man Dollar sorts it out, Egyptian curse and all.

In "The Broderick Matter" an old newsstand operator leaves a small insurance benefit to a sweet eleven year old girl, who's disappeared from the old neighborhood by the time she's old enough to collect. Dollar's job is to find her and deliver the check. But is the innocent eleven year old a sweetheart at age twenty-three? The answer to that leads Dollar to a hotel window ledge in Los Angeles and a conclusion which emphasizes character over action. Minor sound problems occur in my copy.

"The Flight Six Matter" sends Johnny to Mexico City to discover who blew up a small airliner bound for Cuba. Soon his attention centers on a sultry blonde whose aloof manner conceals the reason why two male friends took out flight insurance policies naming her as the beneficiary, and why they were the victims of a mid-air explosion. This one's a winner in excellent sound with a nicely evoked Mexican atmosphere.

Other fine serials include "The Fathom Five Matter" in Miami, where a sunken fishing launch initiates a life insurance claim with no corpse. "The Jolly Roger Fraud" involves a yacht sunk in San Diego insured for \$450,000. with Dollar confronting as nasty a cast of characters as any James Bond film has produced. And in "The Shady Lane Matter" the key question is who killed a local housewife in a drowsy New England town? The solution depends upon a squirrel rifle which seems to have more than one owner.

So much for the five-part serials, but how good were the weekly half-hour shows which commenced in the fall of 1936? The answer is very good indeed. Two or three are classics of radio detection, equal to the best Spades, Diamonds, or Novaks. Possibly the best of these was "The Markham Matter" from

November 1936 which sends Johnny to San Francisco to deliver an insurance check to an elusive society woman. Lately her husband's been cashing her endowment fund checks, two in the amount of \$50,000. When Dollar tries to deliver a third one in person, he's told that Mrs. Markham is either "out, ill, or away on a short trip." And Mr. Markham's business office Industrial Management Limited proves to be a one secretary operation which the boss hasn't even visited in six months. When Johnny finally tracks Markham to his expensive Nob Hill lair, he finds a man addicted to expensive shaving lotion, \$300. suits, and hair dyed darker than his age allows. And in a high-ceilinged upper room he finds "a gray haired woman with a sharp angular face who sat by a window looking out over the city and the bay" who may be either dying or drugged. The plot, the atmosphere, the music, and the dialogue are as good as radio mystery shows get.

Equal in quality is "The Meek Memorial Matter," which involves a missing copy of Lincoln's Gettysburg Address and an old New England family which (as Johnny suggests) "stowed away on the Mayflower and speak only to their money." Missing is an original Lincoln manuscript insured for \$100,000., which was kept in the Meek Memorial Museum of rare Americana. Dollar's detection introduces him to a pair of greedy grandchildren champing at the bit while waiting for ailing grandmother Meek to die. But she's a tough old girl, even though bedridden, who sneaks cigarettes, doesn't trust a soul, and doesn't mind being a suspect herself. Dollar's investigation soon leads to a corpse, then takes a couple of sharp turns and comes up with a solution which hinges on the wording of Lincoln's famous address at Gettysburg. Highly recommended.

Other half-hour shows of note include "The Wayward River Matter," as good a flood story as you've heard, with excellent sound effects; "The Burning Car Matter," "The Squared Circle" (boxing), "The Lake Mead Mystery," "Ghost to Ghost," and "The Mad Hatter Matter."

From 1955 on *Yours Truly, Johnny Dollar* was the premiere detective show on radio. As for his replacement, Mandel Kramer, who took over in late 1961, it didn't really matter. The best Dollar days were over, as was radio's golden age. Still you might compare the take-over to Dick Haymes replacing Sinatra with the Dorsey band. Close, but no cigar.

Next tiem: *Casey, Crime Photographer*. (I know, I know, not a private investigator. But close, plus a cigar!)



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Jimmy Durante: Well, I drink four quarts of milk a day. I take 18 different kinds of vitamins and last week I took enough iron to build a battleship.

Garry Moore: You did?

Jimmy Durante: Yeah, and the last time I saw Henry Kaiser, he hit me over the stomach with a bottle of champagne!

—Moore-Durante Show (CBS)

● Fred Allen: Those Russians are wonderful dancers.

Portland Hoffa: They're jitterbugs too.

Fred Allen: What makes you think the Russians are jitterbugs?

Portland Hoffa: They're certainly sending the Nazis.

—Fred Allen Show (CBS)

● Billie Burke: I love England. To this day I drink tea the way the English make it.

Louis Sobol: What's the matter with the way we make it here?

Billie Burke: Well, I simply can't drink it. The hot water goes down all right, but the bag—well, it just simply won't.

—Louis Sobol Show (Mutual)

● Eddie Cantor: When I think how poor I was, it frightens me.

Harry Von Zell: You mean, if you hadn't become an actor you'd have had to steal?

Eddie Cantor: No. If I hadn't become an actor I might have had to go to work.

—Eddie Cantor Show (NBC)

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AMOS'S WEDDING

by Garydon L. Rhodes

It is almost impossible to reflect further on the great effect the radio program "AMOS N' ANDY" had on the society of the twenties, thirties, forties, and fifties. Invariably, it was the highest point radio comedy ever knew. The characters of the show were like best friends to the listeners, as audiences of the "theatre of the mind" knew all of the events transpiring on the show.

Perhaps the greatest of these events occurred on the episode entitled "AMOS' WEDDING." The program (episode #2225) was aired on Wednesday, December 25th, 1935. On that day, in a little church in Harlem, Amos Jones wed Ruby Taylor, his sweetheart on the show. The first part of the script took place in a little room near the altar, but was not used when the show was aired. Perhaps this was because of the element of time. In any event, the segment, even on mere paper, displays the true comedic quality of Charles Correll and Freeman Gosden.

What follows is that segment that was not broadcast. This transcript is in the exact spelling and punctuation as Correll and Gosden had originally written it...

Amos—De only thing now, Andy, is de ring. Don't lose it—please.

Andy—(nervous) Whut did I do wid it?

Amos—Yo' got it in yo' left vest pocket dere.

Andy—I betteh put it in my right vest pocket.

Amos—Well, just remember where yo' put it, will yo'? I'se so nervous I don't know whut to do.

Andy—I'se standin' up heah shakin' like a leaf. Whut do we do next?

Amos—We do just like de Rehearsal was—soon as we hear de organ start

playin' de Weddin' March, we go out dis door, an' walk up to de altar.

Andy—I'se so nervous, I don't think I kin make it—anybody would think I was gittin' married.

Amos—Yo' know Andy, I done had a lot o' things happen to me in my life, but I never thought dat I'd be lucky enough to have a thing like dis happen to me. I'se so happy I can't he'p but cry.

Andy—Did I give you de ring?

Amos—No, yo' got it in yo' pocket dere somewhere.

Andy—Oh me. Dis job o' bein' de best man is worse dan bein' de groom.

Amos—Stick wid me now Andy—I'se nervous myself.

Andy—Son, lemme put my hand 'round your shouldeh. I wanna tell yo' dat I know whut all dis means to you, an I want you to know dat I'se happy cause I know you is happy.

Amos—Thank yo' Andy. An' after me an' Ruby is married, me an' you will still be de same good friends, an' we'll always be as close to each other as we'se ever been.

Andy—I know it Amos.

Amos—(excited) Wait a minute, I hear de music. (Opening door to church) Come on!

Andy—(nervous) Wait a minute—WHERE'S DE RING?

Amos—Come on, Andy. Come on!





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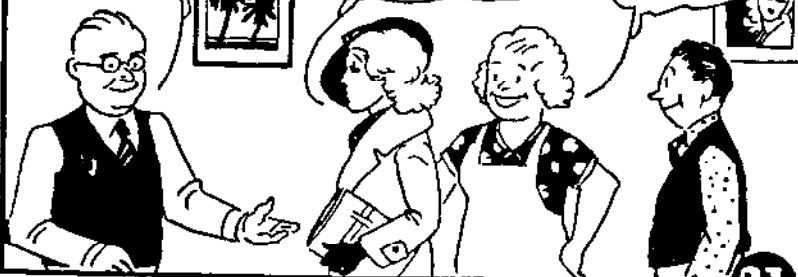
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DID YOU SEE ANY OF THE HALL FAMILY?



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21

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HRRC Calls House Committee Vote A Major Setback For American Consumers

WASHINGTON, DC, March 25, 1987—

A spokesman for the Home Recording Rights Coalition (HRRC) labeled today's vote in the House Energy and Commerce Committee approving a measure banning the sale of Digital Audio Tape recorders ("DATs") for one year, unless they contain anti-taping chips, "a major defeat for consumers and home taping."

Thomas P. Friel, a group vice president of the Electronic Industries Association (EIA) and Chairman of the HRRC, said: "Consumers will never accept banning a new product simply because the recording industry doesn't want them to have it. I expect that the public will react strongly."

The DAT is a new generation audio tape recorder that combines recording technology from VCRs and electronics from compact disc players to produce a consumer tape recorder that can play prerecorded tapes that sound as good as compact discs. Friel said today, "The most promising feature of the DAT is that it will allow the recording industry to market dazzling prerecorded tapes, much better than anything available now. But people will not buy the DAT unless they have the chance to make their own recordings at home, too. Our experience with the VCR proved that."

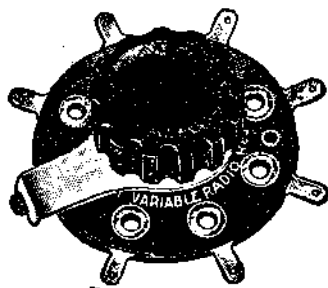
The anti-taping system mandated by the bill approved by the Energy and Commerce Committee today would require that a "notch" be cut into music on records, tapes and discs, at about the frequency of the next-to-highest note on the piano. The required chip would search for this notch, and, on finding it, would disable the recording circuitry. Although the recording industry has insisted that the notch is "inaudible,"

research by audio engineers has found this not to be the case. Friel said that "evidence about what this encoding would do to the records, tapes and discs that will be offered to consumers" will soon be made public.

The Home Recording Rights Coalition is a broadly-based group of consumers, retailers and manufacturers formed in 1981 to fight restrictions on home recording hardware and blank tape. Its members include the EIA, Sears, GE, 3M, Tandy, Sony, Panasonic, and others. The Consumer Federation of America and Consumers Union this week issued a joint letter opposing the measure approved by the House Energy and Commerce Committee early today.

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- # 6) 07/27/48, 07/28/48; 07/29/48, 07/30/48
- # 7) 08/02/48, 08/03/48; 08/04/48, 08/05/48
- # 8) 08/06/48, 08/09/48; 08/10/48, 08/11/48
- # 9) 08/12/48, 08/13/48; 08/16/48, 08/17/48
- # 10) 08/18/48, 08/19/48; 08/20/48, 08/23/48
- # 11) 08/24/48, 08/25/48; 08/26/48, 08/27/48
- # 12) 08/30/48, 08/31/48; 09/01/48, 09/02/48
- # 13) 09/03/48, 09/06/48; 09/07/48, 09/08/48
- # 14) 09/09/48, 09/10/48; 09/13/48, 09/14/48
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