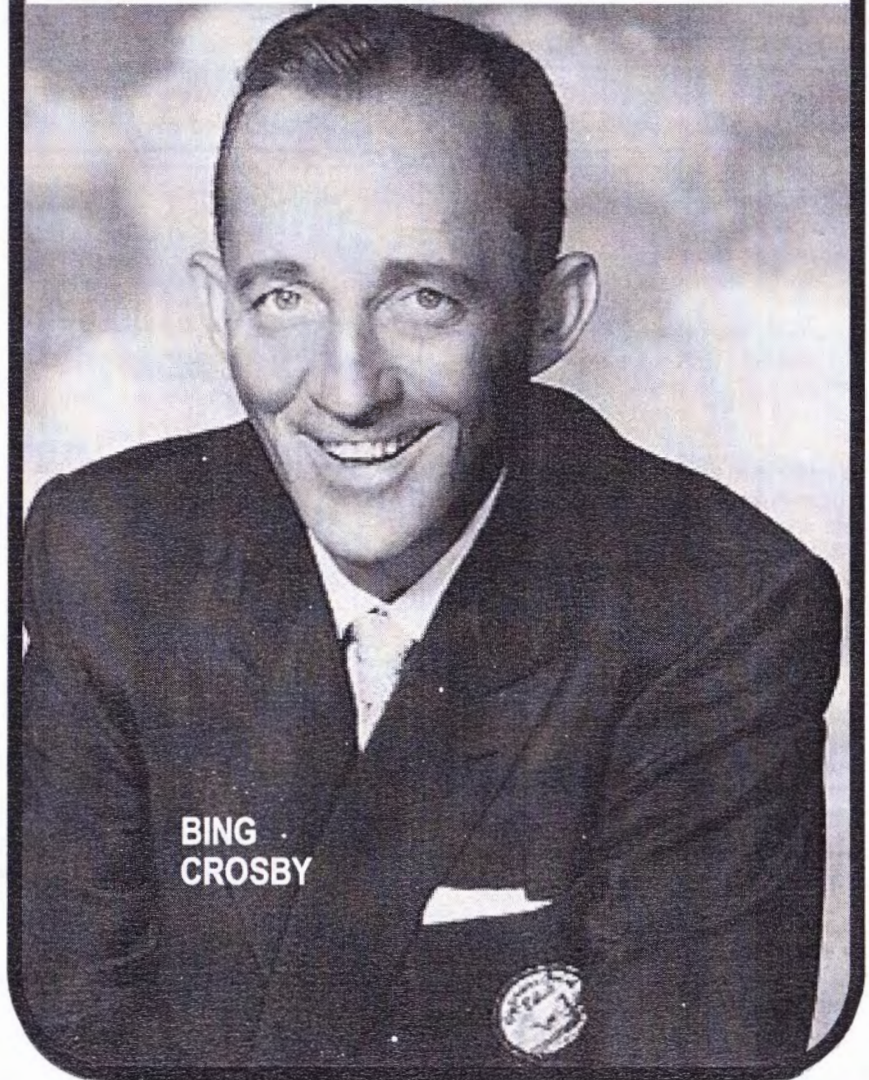


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No. 126

Summer 2009 \$3.75



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Old Time Radio DIGEST

No.126 Summer 2009

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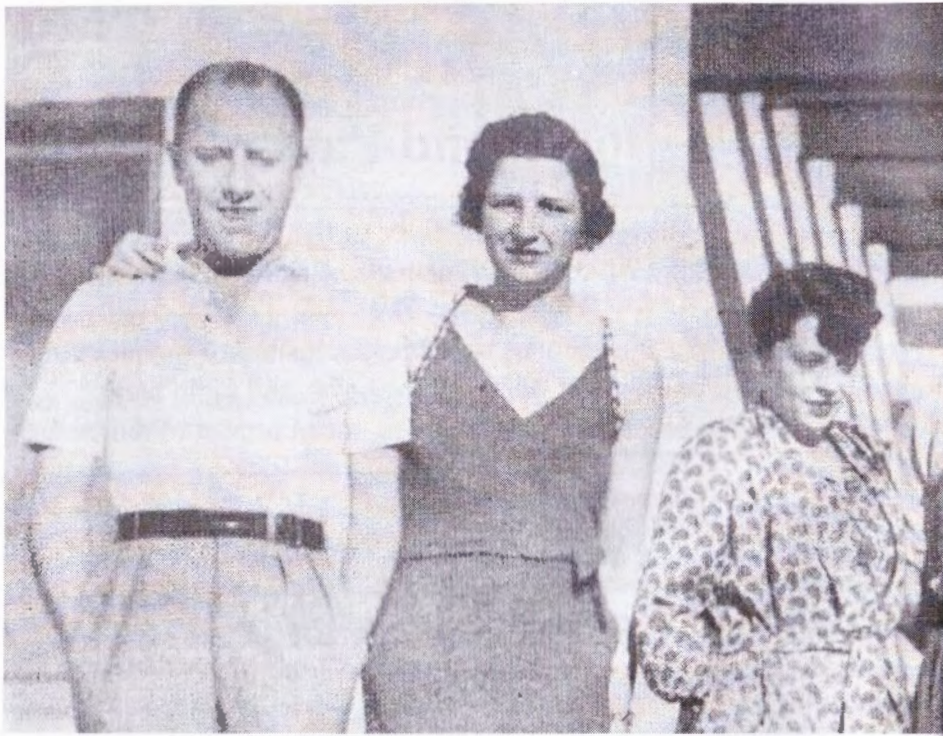
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From left, Freeman Gosden, Mrs. Gosden, Mrs. Corell, Charlie Correll, Gloria Swanson and Herbert Marshall

Amos 'n' Andy - Here they are

Part 5 of a series from Radio Guide 1935 by Harry Steele

Gosden and Correll Strike Their First Real Snag on Their Way to the Top When They Run into Complications with the Law. Here Is a Fascinating Phase of Their Experience Few of Their Listeners Know

Freeman Gosden, Amos of the famous team, was born thirty-six years ago in Richmond, Virginia; he began life 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 an 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.

Herewith is presented instalment five, containing further episodes in their life story.

The beginning of their long engagement at Station WMAQ, Chicago, was in the nature of an old-home week for Gosden and Correll. It found them reassociated with Bill Hay, who had acted as their interlocutor throughout the life of their WGN engagement. With them also as manager of their commercial enterprises was Alex Robb who, during the days the boys had been theatrical directors, was connected

in a similar capacity with the same organization.

But all were destined for a sharp surprise when an attempt was made to launch the Sam 'n' Henry program at WMAQ. It developed that rights to the name of the series belonged exclusively to the Chicago Tribune station, and its executives were of no mind to release them. And to controvert the Tribune station's right, would have brought about legal complications inescapably. The comedians had been advertised in a strong promotional campaign that was designed to provide the boys with a ready-made audience.

But Destiny again was to prove that it laughed at legal barriers. Faced with what might have seemed a stunning set-

back, Gosden and Correll acted hurriedly to circumvent the situation which threatened to block their plans. They went into their customary huddle and determined that perhaps Mr. Shakespeare knew his stuff when he declared that a rose under any other name could boast its fragrance.

For several days they struggled over script, eager to launch a situation that would be compelling from the start. They trusted to their already-proved ingenuity to find suitable titles for their new characters. As the first idea developed, it began to dawn upon them that it would be difficult to create the first scripts unless the characters were named.

There's a sound reason for that. A trip to the boys' office in Chicago any afternoon will divulge it. When they are creating their scripts they assume the parts identically as they portray them on the broadcasts. They can be heard plainly through the partitions, speaking in the varied voices of that shadow parade with which the nation has become familiar.

It was impossible to throw themselves into the parts if they had no names. After all. Hey There! or Say You! were rather inadequate salutations, so without much thought for the euphony or potential popularity of the names, the two decided on Jim and Charley. Only after the first script was concluded and on paper did they realize that their choice of nomenclature had been notably weak.

How to rechristen the characters became an acute problem, but their sagacity came to their rescue in typical fashion. They referred to a glossary of names in their office dictionary and listed from it, alphabetically, all of the male titles which they believed would be used by a Negro mammy for one of her boys. They never got beyond the A's. For the bluff, know-it-all character they had devised, Andrew struck them as thoroughly typical. For his meek but more intelligent pal, Amos

impressed them as positively ideal. The alliteration made for euphony, and the contraction of Andrew to Andy produced a short and easily remembered title.

Thus were born the two adventurers whose careers were shortly to be the concern of an entire continent—whose words were to halt service in public cafes; whose lives were, for a time so to confound theater owners that many of them found it expedient to interrupt shows and permit their audiences to hear the broadcast right in the theaters, in order to accommodate the customers who otherwise would not stir from their firesides until each evening's Amos 'n' Andy episode was concluded.

WMAQ officials were more lenient with Gosden and Correll about the proposed recordings which would permit broadcasting of the day's episode simultaneously in all parts of the country. Their decision was far-sighted. Already the station had NBC affiliations for occasional network purposes, and its owners realized that popularizing the Amos 'n' Andy sketches in remote sections of the country would provide them with a high-class feature for later sale to the big chain organization.

With Robb directing their business affairs, the broadcasting by records was inaugurated. The plan was simple enough. Independent stations were offered ten successive recorded broadcasts, with the understanding that if they proved unpopular the contract would be abrogated automatically. It is almost needless to say that no station that launched the series ever cancelled its contract. Within a year the Amos 'n' Andy disconnected chain was the largest on record, and it was to be many years before any of the network organizations would approximate, for single broadcasts, the number of stations included in that phonographic network controlled by Gosden and Correll.

It was not until a few months after the network was set up that the boys had any

idea of the popularity which they had attained. In response to a request from a theatrical firm in the Northwest they decided to make a personal appearance tour along the Pacific Coast *in hope of bringing themselves into tire public eye.*

Their first stop was San Francisco. Their previous experience as hams playing seemingly interminable theatrical tours in no way prepared them for what happened in that city. They were accustomed to the routine of debarking from day-coaches, unostentatiously entering those mysterious back doors which characterize all show houses, and there fighting the customary battles for billing and position.

It is a fact that when Correll and Gosden stepped down the Pullman steps and saw the horde which had turned out to greet them, they instinctively turned around to watch other passengers alight, thinking that some movie star or national figure had been on the train.

It was Robb who first realized that the crowd was there to welcome Amos 'n' Andy, the two bashful Chicago entertainers who had come West in the hope that they might build up some prestige with potential listeners. Save for the huge mail sponse to their recent contest, this year—which was amazing in light of the fact that the act was charged with waning in popularity—that San Francisco greeting, which took on all the aspects of a civic holiday, still stands out in the minds of Freeman Gosden and Charles Correll as the most vivid experience in their entire success story.

"Boy, that was sumpin'," is their characteristic, succinct summary of the occasion.

In light of later developments it appears to the lay eye as practically nothing, but it was eventful to a pair of aspiring actors who, to phrase the cliché of the day, "didn't know their own strength."

For two years Amos 'n' Andy pursued his weird experiences of the Fresh Air taxi-

cab Co., Incorporated, over WMAQ and via their widely distributed records.

Their first omen of what was in store or them materialized from a totally unexpected telephone call which brought them into contact with an old friend of WEBH days, Sen Kaney. By then Kaney had ascended to managerial capacity with the National Broadcasting Company. It was just prior to one of the boys' broadcasts that Correll received the call. Kaney said:

"I wonder if you could come in some time tomorrow morning. Niles Trammell could like to have a talk with you."

Trammell is vice-president of NBC and manager of all its Chicago activities. That call was pregnant with eventualities—yet prominent among them was a decision which might easily have subjugated Amos 'n' Andy to a point where their identities would have been so merged with others that their tremendous future might have been forever balked.

Learn how the future of Amos 'n' Andy hung in the balance—in the next issue of The Digest. In the forthcoming instalment will be disclosed the plans of the sponsor who wanted to employ Gosden and Correll, but who wasn't convinced that a symphony orchestra might have a greater appeal—or that if he did use the act, how it might be presented to better advantage in an entirely different setting. How the boys themselves, along with Sen Kaney, fought and conquered, is fully revealed in next week's issue. Don't fail to read these intimate revelations.

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.

Coming Major!

by Ezra Stone & Weldon Melick

Chapter 8

The first original show of the Opry House Players was a musical revue, *My Year*, presented on the anniversary celebration of Camp Upton's organization day. The occasion seemed ideal to test our theories on using entertainment as a means of imbuing the selectee with pride in, and understanding of, his superiors and the military system.

Tom McDonnell and I decided to write a burlesque on the birth of the year-old camp. Colonel Brenizer, Commanding Officer of the Reception Center, had designed the main buildings, and we interviewed him first to get our facts straight. We learned that the Colonel had a habit of doing his homework on the kitchen table. So in the play we had him doodle the plans of the processing building on the table itself and then chase General Phillipson around the golf course, furiously waving the inscribed piece of furniture for his O.K.

We poked fun at the Colonel's idiosyncrasies, showing him as a regular guy instead of a martial bugbear. Captain Rankin was sure we had gone too far and was on the verge of tossing our efforts out the window in favor of something with more "military dignity" if less entertainment value. But we won a stay of execution by proposing to give a private preview for the Colonel's lady the night before the regular performance, promising faithfully to cut out everything to which she raised the slightest objection.

Mrs. Brenizer, bless her, laughed heartily throughout, didn't take exception to a word, and then gave us so many more

ideas for ribbing the Colonel that we had to rehearse till dawn to get them all in.

The book, lyrics, and music for the revue were written and produced in four days at a cost of \$9.00 — \$3.00 for the table (which we later sold back to the second hand shop for \$2.00) and \$6.00 for photographic lantern slides of camp buildings. Regular performances were given thereafter for each new batch of selectees, and the show was also used at a Morale conference later to demonstrate the kind of constructive camp entertainment that can be provided at small cost by the soldiers themselves.

This \$9.00 effort was a far cry from the George Abbott musicals I had known, some of which entailed a production cost of \$90,000. But I felt somehow that it was the beginning of something more important. I was thinking of the uprooted, scared kids who come into an induction center by the carload and are herded around and shouted at like roped steers. Organized nightly entertainments would help them feel at home. The camp is their home for a while, and it wouldn't hurt anything for them to enjoy it.

I itched to follow up our first minor victory with a rip-roaring, full-length comedy. *Brother Rat*, an Abbott farce with which I was thoroughly familiar, seemed the most logical choice. Full of military terms and gags, it would, I felt sure, be a tremendous hit with soldiers. But it would require six more men than we had in the Morale group, to cast it, and Captain Rankin didn't think that Colonel Baird, Commanding Officer of the post, would sanction any



House Jameson and Catherine Raht (Mr. and Mrs. Aldrich) join Ezra (Henry) Stone and Jackie (Homer) Kelk on Aldrich doorstep after the usual Christmas Day escapades with Aldrich family.

proposal to hold over extra men at Upton for a play—much less a play glorifying Virginia Military Institute, bitter rival of the Colonel's own alma mater, West Point.

As a private, I couldn't go to Colonel Baird and request his cooperation, and the Captain didn't want to stick his own neck out. So it looked as though the project were stymied before it started. But one night, when I was asked to say a few words from the ring between bouts of the camp boxing carnival, I saw an opportunity to lay a little groundwork for the scheme. Carefully watching for Colonel

Baird's reaction to the rash promise, I said the Opry House Players would do a three-act play in a few weeks if we could overcome certain casting difficulties.

The Colonel was inscrutable. I realized this might be the only chance I'd have to make an impression on him, and if I didn't make the right one, our cause was lost. With the same desperation that characterized my abortive debut at the Opry House I kept on talking and looking for a spark of sympathetic interest in Colonel Baird's eyes. I said we had chosen *Brother Rat* inasmuch as we had three of the original

New York cast in Upton at the moment— Gary Merrill and myself in the Station Complement, who would recreate our supporting roles, and Ross Elliott, who had just been inducted and would honor us by again appearing in the leading role. Provided, of course, he were not shipped to another camp in the meantime.

The boys cheered enthusiastically, and the Colonel seemed to bear up well enough under my premature and presumptuous announcement. But I thought Ross Elliott was going to require the pulmonary squad. I was rather shocked myself at what I had said.

For Ross had never been near Brother Rat.

I figured if I made the case look good enough, Captain Rankin could be persuaded to ask for a temporary hold order for one man. Then, a military precedent having been set, it would be easier for us to retain the others we needed.

It worked, but my little white lie rapidly grew up into a white elephant, and Ross and I were kept busy all fall weaving the tangled threads of deception into a camouflage screen.

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Bulls and boners are a part of broadcasting. No matter how experienced the performer or how famous the star, chances are that he will make an occasional slip or a statement with twisted meaning which is extremely funny. See how good your ears are. Try to catch broadcasters in some error—the funnier the better—and send your entry to MOVIE-RADIO GUIDE, 731 Plymouth Court, Chicago. The most humorous entries will be printed in this column. Watch for your contribution!

Gargantua's keeper on "Coast to Coast on a Bus": "Gargantua's liver is just par-boiled." — Marilon Aderegg, Chandlers Valley, Pa. (April 27 over NBC).

Bill Hay on "Amos 'n' Andy": "The rich tomato sauce, the pork bacon and the beans have all been slow-cooked together. How about your family?" — Nondys Lea, Hamilton, Mont. (April 29 over CBS).

Ken Carpenter on "Kraft Music Hall": "In early Spring busy housewives turn to salads." — Mrs. P. Quinn, Godley, Tex. (April 24 over NBC).

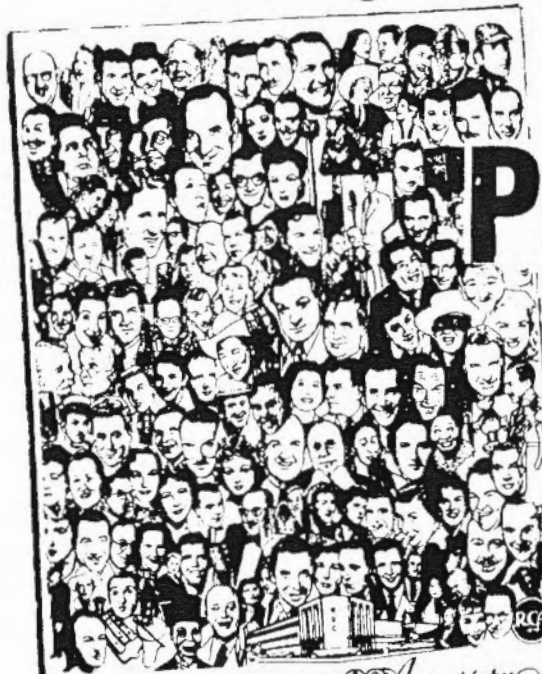
Andre Baruch on "American Album of Familiar Music": "When you have a headache ask for it by its full name." — Robert Christensen, 258 E. Long Beach, Calif. (April over NBC)

News commentator: "The fire was attributed to careless smoking by assistant Fire Chief Kaihan." Floyd S. Field, 1205 East Falls St., Niagara Falls, N.Y. (April 20 over Station WKBW).

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American Radio Networks: A History

by Jim Cox Reviewed by Ryan Ellett

Jim Cox's latest effort, *American Radio Networks*, is as close as that author has so far come to writing a broad overview of commercial radio history. If you've followed Mr. Cox's articles in old time radio publications over the last year or two you'll recognize many of the main themes and highpoints that are a focus of this work.

Covering the history of the nation's four major radio networks is a perilous task for a writer: how does one approach the task (which is inherently muddy and convoluted) so as to be both clear and enlightening to the reader? Instead of meshing the histories of NBC, CBS, ABC, and Mutual into one historical narrative that follows them all concurrently, he devotes individual chapters to each chain.

While this necessarily requires repetition from chapter to chapter since one radio chain cannot be explored entirely independently of the development of the others, Mr. Cox deftly keeps the repetition to a minimum and creates an understandable and easy-to-follow text. The initial two chapters cover material that has been well-covered by radio historians already (recently in such books as Balk's *The Rise of Radio* and McClure, Stern, and Banks' *Crosley* biography). Nevertheless, the era of the late teens and early 20s is not easy to grasp with the machinations of numerous corporations angling to maximize profits on the new radio technology. Add to that constant government involvement from WWI to station licensing to the FCC to the breakup of NBC and Cox's narrative skill forges a readable history which is perhaps as clear as any text can be on this era.

American Radio Networks is not devoted to old time radio programming beyond particular shows' importance to the overarching network story. Yet the real-life figures of Sarnoff, Paley, Noble and their cronies who built the aural network empires are in some ways as entertaining as the men and women who entertained the masses with their jokes and songs.

Chapters 3, 4, 5, and 6 cover NBC, CBS, Mutual, and ABC respectively and in this author's view are the meat of the book and well worth the price of admission. Not to be overlooked, though, is chapter 7 which covers the regional webs which radio fans will see referenced in OTR literature with some regularity, such as the Colonial Network, Don Lee Broadcasting, Pacific Network, and Yankee Network.

The following chapters, 8, 9, and 10 are topical, covering in more detail the federal government's role in early radio, early financing of these burgeoning commercial ventures (also explored in Cox's prior book *Sold on Radio*, and the spirited rivalry between NBC's David Sarnoff and CBS's William Paley.

Chapter 11 highlights a selection of trend-setting and popular old time radio programs. Some will be familiar from Cox's prior books but he touches on other favorite series as well, such as *Dragnet*, *the Shadow*, and *Lux Radio Theater*. Early television fans (of which there are surely a few in the reading audience) will enjoy chapter 12's review of television's birth and overtaking of radio, a subject covered more in-depth in Cox's brilliant book *Say Goodnight Gracie*. Similarly,

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Bingo! AND THE MAN WINS A MILLION

Bing Crosby the King of Songland by James Steet

BING CROSBY, the Golden Boy, has saved two criticisms of his work. One is on "College Humor," his first picture in which he starred. The critic, a Washington, D. C., writer, wrote 350 words about the show and didn't mention the Bing.

The other criticism is a review of a picture made by another singer and says "So-and-So" has a marvelous voice, but can't act as well as Crosby, who can't act at all."

"Every time I begin to think I'm pretty good," said Crosby, "I read those two notices."

Bing had hit the top flight in radio during his first broadcast back in 1929. Everybody wondered if he could take it. Booze and Bing didn't mix. His wife, his mother and his brother, Ev, pounded that into his head and the Bing began riding that wagon. He wasn't in the driver's seat, but he flagged many rides on it and his fame sky-rocketed.

As a Cremona cigar salesman, he worked in 1931 and 1932, then went to Hollywood and was cast in "The Big Broadcast." In the show were Kate Smith, George Burns, Gracie Allen, the Boswell Sisters, the Mills Brothers, Arthur Tracy, Donald Novis, Cab Calloway and Vincent Lopez.

Some smart showman complained that the Bing had no place in the picture. "He ain't nothing extra," the smart showman said. "We need Downey or Vallee, a big name."

But they left Crosby in. He sang "Please" and "Just One More Chance." He took the

show. Today he's the greatest driving-power since Valentino.

The studio began seeking a vehicle for him and signed him to a long-term contract.

He incorporated himself, then enlarged the corporation. Pa is treasurer, Bing is president, Larry runs the office and Ev handles the contacts and outside interests. Brother Ted is with the Power Commission in Washington State, and Brother Bob, the youngest, has his own orchestra.

Ma Crosby, of course, is in Hollywood, too. She does most of the family praying. Bing's outstanding characteristic is his sense of loyalty to his friends and his family. But whenever reporters get together and one remarks that Bing Crosby never threw down a friend, somebody will pipe up, "Oh, yeah. What about Tommy Rockwell, who made him."

It was Rockwell who sold Crosby on the radio. Rockwell is an agent, a fellow who sells talent and gets ten percent. Rockwell sold Bing to Chesterfield and put the whole force of his organization behind the Bingo. Rockwell's press-agents built him up. The feud with Russ Columbo was "given the needle"; that is, hopped up. It was born in a press-agent's brain. There was no contract between Bing and Rockwell, just a friendly agreement.

When the movie contracts came, the Bingo said he wanted Ev to handle them. Rockwell continued as his radio agent. He



sold Bing to Kraft cheese. When the time came to renew the Kraft option, Bing let Rockwell off. Bing contended he had sold himself.

Actually, that is correct. Bing doesn't need an agent. He's big enough.

But there was a time when he needed Rockwell. Of course, Rockwell was well paid. Some folks say the Bing didn't do right by his pal, the agent. On the other hand, remember that Rockwell was collecting his fee. So far as business went, the deal was fortunate for both parties. From a business standpoint, the Bingo might have been foolish to have continued the agreement. From a sentimental standpoint—well, you can't buy shoes for twins with sentiment. Some will say Bing was unfair to Rockwell. Others will say he did the natural thing.

Bing is always on time, to the minute. A strange thing for a man who once

missed a whole town in his road days. One day Bing called Johnny Burke, his lyricist, from his summerhome at Rancho Santa Fe and said he'd be at his Toluca Lake home at 6:30 a.m. Johnny was there, but believed it would be impossible for Bing to make it on time. He did, however.

He is a man of many interests—horses, dogs, fishing and swimming. He golfs in the 70's. He looks lazy, but he never wastes a minute. He's up at 6 a.m. daily and in bed by 11, usually. He never drinks anymore except on party nights, and they are far between.

He's always humming, singing and whistling. He's soft-hearted and sentimental, and tries to hide his sentimentality. He was in Spokane one day and a youngster said to him, "Mr. Crosby, you are the greatest man in the whole world."

"Get out of here, you rascal," shouted Bing, and while making as though to boot

the boy, he slapped him a buck.

He usually gives dollar tips.

He was working late at his hotel one night, and as he and his co-workers left their room Bing excused himself and returned. One of his friends saw him slip a twenty-dollar bill to a charwoman.

Bing has a tremendous vocabulary, much of it on the slangy side. But he can get down to the King's English if he wants to. But who wants to?

Bob Burns says the Bingo doesn't speak English, "he speaks Crosby." A glossary of terms used by Bing in his broadcasts follows:

Grouch-bag—lwallet. (An old circus expression.)

Prayer-bones—knees.

Weekly blueplate—guest of honor.

Packs a small beef—slightly peeved, or vexed.

Let's have a recount—let's start over.

I'm playing infield here—I don't know what it's all about.

Send me gently—sweet introduction.

And on and on. Many of the expressions are ancient. Others were conceived in jazz and born of swing. Bing has dressed them up.

He reads a lot. He appreciates Steinbeck, but who doesn't? Of course, it's the popular thing to think that movie stars haven't sense enough to appreciate Steinbeck. Bunk! I'll lay that more persons in the giddy colony really appreciate good writing than in the Broadway coveys. Take 'em man for man.

Bing still can't read music, but his harmony is perfect and he's very fussy about lyrics and insists they must mean something.

Few persons can spot it, but Crosby usually is chewing gum, even while broad-

casting or acting, or trying to act. He's always tapping time and dancing about on one foot. If he's worried, he'll whittle. He can register mock surprise by saying, "Why, Mr. Burns!" and tightening his lips as though to cluck. He generally wears a straight poker face. He got it naturally. He used to prefer the dice.

His standard greeting is, "How are you, men?" To his friends, he rhymes their names and adds doings, such as "Johnny Burke Dirty Work." James Monaco, another lyric tailor, is Mr. Bugs Monaco. Brother Larry is "the deacon."

Wife Dixie, when folks are around, is addressed as Mrs. Crosby, and in conversation with her he goes ultra Oxford. He loves big words. That's the lawyer in him that never found expression. Once he left written instructions for the cook: "Father Sharp and Johnny Burke will be at dinner. Fish is mandatory." Cook Wilma asked wife Dixie, "What kind of fish is mandatory?"

He loves to eat and favors broiled steaks and spaghetti. His favorite restaurant in Hollywood is Lucey's, and he and his crony, Walt Disney, pulled the hash-house out of the red by making it a club and selling memberships to a few who could afford to eat there.

He reduces by playing hard at sports, particularly tennis. He wears a rubber shirt while playing and often gives his body plenty of steam cabinets. One of his pet hates is for people to be awed by him, and he dislikes yes-men.

And he's color-blind.

Bing "dresses in five minutes and looks like it." Next to Heywood Broun, who looks like "an unmade bed," he's perhaps the most famous disorganized dresser in the world. His wardrobe is full of the best clothes available, and the worst. He'll



Crosby is pictured above singing with the Music Maids, featured on the "Kraft Music Hall." With this group Bing also introduces John Burke's and Jimmy Monaco's new song, "Hang Your Heart on a Hickory Limb," in his latest film, "East Side of Heaven".

wear the best when he has to, but usually he looks like a beach-comber.

His color-blindness leads to all kinds of strange mixtures. His wife is continually correcting his errors. She'll say, "Wait, you are going out with one green sock and one red one."

Bing will say, "What's the difference. They are socks, aren't they?"

One day he wanted a gag in his script about his green shirt. Burns was to ask, "Where did you get that shirt?" Bing was to reply, "Oh, I just ripped it off of a pool-table."

But the shirt was brown. Bing couldn't tell the difference.

At radio rehearsals and on the streets, he always wears an old hat with a band of pheasant feathers that cost him \$150. Sometimes he wears a cap. But always something, for his Achilles heel is his bald spot.

In New York, they'll tell you that bald spot helped change his life. He's a great home-body, and some say he stays at home so much because he's self-conscious in public.

A friend of long standing called at his

hotel room early one morning and the Bing answered the door wearing a cap and pajamas. If he meets a lady, he merely touches his hat and doesn't remove it.

Another friend says none of the Bing's pals ever has seen him without his hat or cap, unless, of course, he is wearing his toupee. And he hates the toupee. It takes too long to get it on. So he prefers to wear a head-covering. Of course, in the movies he has to wear the toupee, but before the mike he wears a hat.

When he first began in radio, the press-agents had orders to put on the pressure and found the Bing hard to work with. They wanted him to be seen and photographed a lot, but Bing frowned on the program. Now his friends know why—he was sensitive about his crown. He hated to be interviewed by women, fearing they would ask him why he always wore a hat, or fearing they would think him rude for wearing one in their presence.

He loves pets and has a mob of them, including about fifteen dogs, setters, cockers and a Newfoundland. His favorite cocker is "The Duchess." He always takes her to the movie lot, and after going

through a scene he will ease over to the dog and say, "How was that, Duchess?" If "The Duchess" has a certain expression on her face, the Bing will say, "The Duchess thinks we need a retake." And a retake it is.

He has a gag that never fails to fetch a laugh when making pictures. When he muffs his lines, he'll begin to ad-lib the names of his pals into the soundtrack. such as, "That so-and-so Johnny Burke would do that to me."

The servants include two colored helpers, Ted and Blanche, who act respectively as butler-chauffeur and Dixie's maid. Then there is Wilma, the colored cook, and a nursemaid, a house secretary, a gardener and a watchman.

His best friends include Lin Howard, his stable partner; Edmund Lowe, "The General," a seventy-year-old horse-trainer who haunts Bing's ranch, Andy Devine, Johnny Burke, Johnny Trotter, Jimmy Monaco and Tommy Dorsey.

His enemies? Evans Plummer, our Hollywood oracle, lists them in this order: Yes-men, promoters, phonies and

Bing gets angry' if he has to pose a long time for still pictures while in make-up. The photographers, to get his cooperation, tell him they'll lose their jobs unless they get his picture. Then they always get it. He also gets sore if somebody tells him to do something "because it's in your contract." He doesn't think much of rigid contracts.

As an executive, he's a good man. He makes quick decisions and knows how to hire good men. He discovered that too many movie lots are mazes of inefficiency and prefers to make his own pictures, as he did recently in his "East Side of Heaven."

His philosophy is "take it easy." He will

say to Bob Burns, "Take it easy. The government is going to get it anyway and you can't take it with you."

With Charlie McCarthy and Dorothy Lamour, he shares the honor of being the only Hollywood bigwigs with honorary degrees. Gonzaga made him a doctor of philosophy.

His favorite story is about an experience on a train in Texas. The conductor didn't recognize him and, to make conversation, said, "I hear that Bim Crosby is on this train; but this is a Lanny Ross state." Later, when the conductor discovered his mistake, he asked for Bing's autograph and Bing signed Bim Crosby. His favorite fan letter was a request for a broadcast ticket. The letter said: "Remember me? I used to be your boss when you tried to sell subscriptions to Pictorial Review. You sold one. You told the lady, 'Please buy this, lady. I need the dough.'"

His fan mail is very carefully handled, for he believes anyone who writes deserves a reply. Recently a Topeka lawyer wrote that he got so interested in Bing's broadcast that he ran through a red light and got fined.

Bing answered, "You have been twice punished; advise the amount of the fine and I'll rebate."

So there he is—Peck's bad boy who turned out to be a good husband and father. Of course, sometimes he gets down in the dumps, but then Ma Crosby always tells him, "I'm praying for you." Bing says, "When the Lord and Ma get together, things happen."

Mothers always did have a heap of influence with the Lord.

Radio Guide June 10, 1939

Broadcaster Chuck Schaden signing off after 39 years

By Laura Stewart Daily Herald Staff Contact writer

When he retires in June, after nearly four decades of producing and broadcasting his "Those Were The Days" old-time radio show, Chuck Schaden may find himself with a new challenge.

Figuring out a way to avoid cutting his lawn.

"I haven't cut the lawn on a Saturday in 39 years," Schaden laughed. "Now I'll have to find another excuse."

After more than 2,000 Saturdays, radio broadcaster, historian and Radio Hall of Fame member Schaden will leave the broadcasting booth at WDCB 90.9-FM 90.9, the public radio station at the College of DuPage.

His final show - on June 27, two days before his 75th birthday - will be broadcast from the Morton Grove Civic Center at 6140 Dempster St., Morton Grove. Schaden considers the event to be an open house for fans to come and listen and say goodbye to a broadcaster who has become a friend to many over the airwaves.

With just a quick spin of the radio dial to "Those Were the Days" on Saturdays, listeners can step away from the often hectic pace of today's world into the Golden Age of Radio, from 1930 to 1955.

The years slip away, and there's Jack Benny in his old, broken-down Maxwell car, driven by his gravel-voiced chauffeur and valet, Rochester. Listeners can hear the dishes clinking at the breakfast table of Ozzie and Harriet Nelson and their boys, Ricky and David. And they can

experience a young Frank Sinatra onstage, crooning to swooning female fans in the 1940s.

"Ah, those were the days," Schaden says, as he guides his listeners through four weekly hours of nostalgia.

Schaden has amassed a digital collection of more than 50,000 radio programs that he uses to prepare the weekly show. He plans to donate the collection to the College of DuPage upon his retirement. Schaden's reel-to-reel collection of the same radio programs has been donated to the Museum of Broadcast Communications in Chicago.

Schaden recalls that his love of radio began when he was a boy, growing up in Norridge. He and his family enjoyed radio programs and gathered together nightly to listen.

"I would be sprawled on the floor, under the warm glow of the flickering green eye of the Zenith radio we had," Schaden said. "My dad liked Walter Winchell. We all liked the 'Lux Radio Theater.' And we listened to all the sitcoms - 'The Aldrich Family,' 'The Life of Riley,' 'Blondie' and 'Fibber McGee and Molly,' of course."

Schaden was also a big fan of "The Jack Benny Program" weekly radio show, running from 1932 to 1955.

Being a lifelong fan of Benny, Schaden has deemed each February on "Those Were The Days" as "Jack Benny Month" in honor of Benny's Feb. 14, 1894, birth date. Throughout the month, listeners can hear classic episodes of "The Jack Benny

Program," plus taped interviews with Benny and cast members and other features. It's an annual celebration many listeners ask Schaden about months in advance.

And it was the Benny legend that played a bit of a role in Schaden's decision to retire at this point in time.

A running Benny comedy gag in radio and on television was that the legendary star was perpetually 39 years old - even as a senior citizen.

"Thirty-nine is a big number for radio fans because of Jack Benny and his age routine through the years," Schaden said. "I had been thinking about retiring. It's been 39 years for my show - and with my 75th birthday at the end of June, well, the planets are all in alignment."

Schaden and his wife of 52 years, Ellen, now plan to travel and spend time with their two daughters and their families, which include six grandchildren.

But Schaden will miss his radio "family."

"It is a family - the listeners out there," Schaden said, with his blue eyes misting over. "People say to me, 'I can't tell you what you have meant to me' or 'You've helped me through some tough times.' A woodworker once told me, 'It's a boring job, but Saturdays with you make it more interesting.' I've done baking with people. I've painted with people - and I've never done any of the work!"

Now with the Internet, Schaden has listeners who can access "Those Were The Days" online, all over the world. He receives letters from listeners in England and soldiers in Iraq.

It's a long way from the first "Those Were the Days" broadcast on May 2, 1970 from the WNMP AM radio station in



Evanston. Ironically, Jack Benny's first radio program was also broadcast on May 2, 1970, and he bought time on the radio station for his fledgling broadcast.

"I started going uphill," Schaden recalled. "Every week I would ask listeners, 'What would you like to hear?' I might get one note that said, 'I'd like to hear 'The Bickersons.'"

But it wasn't long before "Those Were The Days" had a following.

"We got feedback from listeners. We found that people loved westerns, they loved hearing the old bands play," Schaden said.

Because of his broadcasting role, Schaden soon found himself with access to some of radio's biggest stars. Armed with his portable tape recorder, he marched out to meet them at their hotels, their homes or in theaters where they performed.

In September of 1970, Schaden met his idol Jack Benny when Benny was starring at the Mill Run Theatre in Niles.

"There I was talking with Jack Benny!" Schaden said. "We sat there for 20 minutes. He was very nice. I'm sure my hands were shaking."

Schaden began compiling his inter-

or "conversations" call them - over the years and published his book "Speaking of Radio" in 2003 with 46 interviews with radio stars. Schaden has played virtually all of the conversations on "Those Were the Days."

Although Schaden will be leaving the broadcast studio on June 27, "Those Were The Days" will continue on with host Steve Darnall, who currently serves as editor and publisher of the Nostalgia Digest Magazine that Schaden created. Darnall has been a fan of "Those Were The Days" since he was a boy, Schaden said.

"Steve is going to add something special to the show," Schaden said of his successor. "He'll do just fine."

Schaden's co-host since 2001, Ken Alexander (who recently celebrated his 50th anniversary in radio), will stay on board as well.

And so, as Schaden looks ahead to his final eight broadcasts, he has mixed emotions about saying goodbye.

"I'm looking forward to retirement. I've done a good job for 39 years," Schaden said. "But I'm going to miss it - I know. But I'll be listening out there in 'Radioland,' with everyone else. I'll be listening."

FRED ALLEN
Every Sunday Night
CBS NETWORK Coast to Coast 9-10 EWT 7-8 MWT
8-9 CWT 6-7 PWT

STEEL MAKERS
On the Blue Network
Coast-to-Coast
Sunday 4:30-5:00 P.M. C.W.T.
"IT'S WHEELING STEEL"

Radio Reviews

by John Corsby (October 13, 1948)

ED GARDNER, of "Duffy's Tavern" has restored to honorable estate the comedy of insult, a sadistic form of amusement which has enjoyed great favor since the days of Elizabeth. Not that insult does not flourish elsewhere on the air; it's just that Archie and the rest of the crew at that wonderful saloon insult one another with more authority, with greater sweep and with infinitely more imagination than anyone else in the business.

Take the opening show of "Duffy's Tavern," for example. Archie, returning from a vacation at Frenchie Mandelbaum's Irish Inn in the Catskills, brought with him some momentous news, romantic news. "I met a girl this summer," he confided to Eddie, the weary and cynical waiter of the saloon, "and I'll tell you something. I'm an expectant millionaire."

Eddie expressed polite skepticism and Archie drew out a picture of the girl. However, he seemed reluctant to let Eddie look at it without prior explanation and apology. "Please bear in mind," said Archie with a deprecatory cough, "she's got a couple of million bucks. She's awfully good to her mother. Whaddaya think of her?"

Eddie stared at the picture silently for quite a while. "Who you got in the World Series?" he said finally.

"That's no answer. Whaddaya think?"
"I'll take Cleveland."

"Well," said Archie defensively, "anyone can fall in love with a beautiful girl, but to fall in love with a girl like this takes a certain avariciousness. I'll never forget the night we met. Our eyes met and then I knew."

"You knew what?" asked Eddie.

"She was the ugliest human being I ever met."

Finnegan, a stupid but lovable habitue of Duffy's, stepped in at this point. He had spent the summer working at Coney Island, his head stuck through a canvas, dodging baseballs. "It was a little unusual this summer," he explained! "Behind me they threw darts."

Finnegan and Miss Duffy, the sex-starved daughter of the proprietor, both inspected the picture of Arch's lady love and expressed a low opinion. "Fine thought," snorted Arch to Miss D., "from a dame that hangs around draft boards waiting for rejects."

"What's the matter with a guy with flat feet?" inquired Miss Duffy loftily.

"Nothing. Except our country's standards are higher than yours."

Then there entered a man whose personality is diametrically opposite to that of Arch but who is just as adroit with insults. Clifton Webb, it was. "Look at them clothes," said Arch in admiration. "The height of sartorialism. Not a stitch out of place. Clifton, you could drop dead and they wouldn't have a thing to do." He introduced Webb to the permanent staff of hangers-on.

"I've seen him before," exclaimed Finnegan. "Wasn't he in the window at Fourteenth Street?"

Webb didn't think much of Finnegan either. "What did this person have on his parents to make them bring him up?" he asked icily.

As for Miss Duffy, Webb refused to believe such a thing existed, in spite of the evidence of his own eyes. Miss Duffy, who has easily the toughest hide in radio, was flattered by this scientific observation and regretted she couldn't stick around longer.

"I'm off to the beauty parlor," she explained.

"Don't take no for an answer," said Webb politely. "Where'd they dig her up?" he asked when she disappeared. "Navy surplus," said Arch, dismissing her. "Look, Clifton. . . ." Rather fearfully he handed the actor the picture of his betrothed.

Webb's reaction again was frank incredulity. "Well," said Arch apologetically, "up there in the moose country she didn't look so bad. She's got two million dollars."

Webb handed the picture back. "It's not enough."



ON THE AIR TONIGHT

6 P. M.

WLW: Those Websters (m)
WSAI: News, Drew Pearson (a)
WCPO: News
WKRC: Family Hour (c)
WCKY: News
WZIP: Sunset Melodies (r)

6:15 p. m.

WSAI: News, Gardiner (a)
WCPO: Nat Brandwynne (r)
WCKY: Daily Hit Parade (r)
WZIP: Sign Off

6:30 p. m.

WLW: Hollywood Preview (n)
WSAI: Greatest Story (a)
WCPO: Chuck Foster Orch. (r)
WKRC: Percy Faith Orch. (c)

7 P. M.

WLW: Jack Benny (n)
WSAI: Frank Devol Orch. (a)
WCPO: Sherlock Holmes (m)
WKRC: Gene Autry (c)
WCKY: News

7:15 p. m.

WCKY: Waltz Time (r)

7:30 p. m.

WLW: Phil Harris-Alice Faye
WSAI: Exploring Unknown (a)
WCPO: Behind Front Page (m)
WKRC: Blondie (c)

8 P. M.

WLW: Charlie McCarthy (n)
WSAI: Detroit Symphony (a)
WCPO: Loveliness For You (r)
WKRC: Sam Spade (c)
WCKY: News

8:15 p. m.

WCKY: The Jamboree (r)

8:30 p. m.

WLW: Fred Allen (n)
WCPO: Music As You Like It (r)
WKRC: Man Called X (c)

8:45 p. m.

WCPO: Newscoops (m)

9 P. M.

WLW: Merry-Go-Round (n)
WSAI: Walter Winchell (a)
WCPO: Meet Me At Parky's (m)
WKRC: Corliss Archer (c)
WCKY: News

9:15 p. m.

WSAI: Louella Parsons (a)
WCKY: The Jamboree (r)

9:30 p. m.

WLW: Familiar Music (n)
WSAI: Theater Guild (a)
WCPO: Jim Backus Show (m)
WKRC: Star Theater (c)

10 P. M.

WLW: Take It Or Leave It (n)
WCPO: Voices Of Strings
WKRC: Escape (c)
WCKY: The Jamboree (r)

10:30 p. m.

WLW: Horace Heidt (n)
WSAI: Evening Concerts (r)
WCPO: Private Citizen 13
WKRC: Strike It Rich (c)

11 P. M.

WLW: Walter Winchell (a)
WCPO: News
WKRC: News and Analysis (c)
WCKY: News

11:15 p. m.

WLW: Louella Parsons (a)
WCPO: Gospel Singers (r)
WKRC: The Newsmakers (c)
WCKY: Jamboree (r)

11:30 p. m.

WLW: Clyde Trask Orch.
WCPO: George Paxton Orch. (m)
WKRC: Milton Katins (c)

12 P. M.

WLW: News and Moon River
WSAI: News; Sign Off
WCPO: News
WKRC: News (c)
WCKY: News

12:15 a. m.

WCPO: Tommy Carlyn Orc. (m)
WKRC: Eddy Howard Orch. (c)
WCKY: Music To Read By (r)

12:30 a. m.

WLW: Platter Time (r)
WCPO: Teddy Phillips Or. (m)
WKRC: Star Time (r)

1 A. M.

WLW: Platter Time (r)
WCPO: News; Sign Off
WKRC: Sign Off
WCKY: Sign Off

Old Time Radio Series Reviews

by Bill Kiddle

BABE RUTH

The "Sultan of Swat", George Herman Ruth, was probably the most famous baseball player in the first half of the 20th Century. His name and voice were connected to several different radio programs in the decade between 1934-1944. The ADVENTURES OF BABE RUTH, a quarter-hour drama series of 26 syndicated programs, was sponsored by the US Navy recruiting. The "Babe" was impersonated by an unnamed actor in some highly imaginative stories about life in major league baseball. During the summers and fall of 1943-1944, THE BABE RUTH SHOW, sponsored by Spaulding Sports Equipment, was aired over NBC on Saturdays at 10:30. The "Babe", and other guest ballplayers, fielded baseball questions from a live studio audience as Bob Stanton acted as the announcer.

THE BAKER'S BROADCAST

Joe Penner, an old vaudeville/burlesque performer, was seen on stage in a floppy hat, constantly smoking a cigar. Before a radio microphone he developed a comic style that constantly interrupted people with the zany phrase "wanna buy a duck?" Penner starred in Fleishmann's BAKER'S BROADCAST which began 10/08/33. During the next two years he filled the airwaves with one-liners in a comedy offering that also featured an up-and-coming couple-Ozzie Nelson and Harriet Hilliard. Penner left the program in 1935, but "the Nelsons" were heard until 6/26/38.

BARREL OF FUN

Charlie Ruggles, a great and prolific character actor and

comedian, stepped from the Hollywood movie lots to a Mutual radio studio to star in BARREL OF FUN, a syndicated music/variety program filled with top-notch performers. Mr Ruggles was ably supported by Verna Felton, Benny Rubin, Hanley Stafford, Sara Berrer and Jerry Hauser. Vocals were supplied by Linda Ware and the "Sportsmen"-- with instrumental music by David Rose and His Orchestra. In 1941-1942 the program was heard on Thursday evening at 8:30.

BEAU BRUMMEL

In real life, George Bryan Brummel (1778-1840) was a very "unusual" British dandy, noted for his wit and his authority on manners of dress and etiquette. In the 1930's Hanley Stafford was cast in the title role of BEAU BRUMMEL in a pilot offering titled "The Dutchess' Lost Letter." This audition episode, like the real life of Brummel, "dies in poverty"... leaving only a memory.

BERGEN AND MCCARTHY

On rare occasions, unusual externals combine to produce instant success. Edgar Bergen, a Swedish-American farm boy, born in Chicago, a product of vaudeville and nightclubs, became an overnight success on radio as a ventriloquist sporting a boy-sized dummy complete with tuxedo and monocle. The several programs in BERGEN-MCCARTHY series, heard over a span of 19 years, from 5/07/37 to 7/01/56, had many titles, including the CHARLIE MCCARTHY SHOW, broadcast over NBC and sponsored by Chase and Sandborn Coffee and Royal Desserts. Radio Memories has an outstanding collection of these shows spanning the 19 year run.

faithful friends battled the evil "Ivan Shark" and his nasty gang of henchmen. Ed Prentis was cast in the title role. During the first season of 1939-1940, the program was sponsored by Skelly Oil Co. and broadcast out of Chicago over WGN. For the next nine years, 9/30/40 to 12/15/49, Ovaltine sponsored the serialized adventures. *Radio Memories has an excellent collection of these old serial dramas.*

CAN YOU IMAGINE THAT?

Inquiring minds often seek some new nugget of knowledge to add to their treasure chest of trivia. A syndicated effort on the part of Broadcasters Program Syndicate and the Bruce Eells and Associates produced CAN YOU IMAGINE THAT?, a quarter-hour series of mini-"believe it or not" dramatizations of stories about persons, places, and things--that were animal vegetable or mineral. Lindsay McHarrie, producer/director of the CINNAMON BEAR children's fantasy series was the host who introduced three new mini-stories to the listening audience in 14:44+ minutes. *Radio Memories has 39 of these interesting programs.*

CAN YOU TOP THIS?

The giant smiling man's face on the Colgate Laff Meter was front and center before a live studio audience. The stage was set for CAN YOU TOP THIS?, a hilarious comedy game show in which the listening audience sent in jokes and a trio of funny-men-"Senator" Ed Ford, Harry Hershfield, and Joe Laurie Jr. tried to come up with a funnier joke (in the same category). The sponsor's Laff Meter determined the "winners." If a joke was read on the air, the listener automatically received a \$5.00 prize. They received an additional \$2.00 for "topping" each of the three comedians. During its long run CAN YOU TOP THIS?

was broadcast on several different networks, at many different times, between 12/09/40 and 7/09/54. Peter Donald was the smiling host and joke teller on this fun-filled comedy/game show. *Radio Memories has four of these zanny programs from the late 1940's*

CANADA DRY GINGER ALE PROGRAM

Great program favorites often had humble beginnings. At 9:30 on Monday night, May 2, 1932, the Blue Network broadcast THE CANADA DRY GINGER ALE PROGRAM, a new series starring a young comedian -- Jack Benny. At first Jack shared the spotlight with George Olsen's Orchestra and vocalists Bob Berger and Bob Rice. However; Jack's theme song of "Beyond the Blue Horizon" was established, and the pride and joy of Waukegan, Illinois went on to star in over 924 shows over a 23 year span, until May 22, 1955.

Radio Memories has Jack's first broadcast on cassette tape # 08383.

CAMPBELL PLAYHOUSE

A famous soup company recognized the popularity of Orson Welles' MERCURY THEATRE, changed the name to the CAMPBELL PLAYHOUSE, and moved the program to 8:00 on Friday night. These dramatic presentations, in one hour format, were broadcast over CBS for almost 16 months, between 12/09/38 and 3/31/40. To the opening theme of Tchaikovsky's Piano Concerto #1 in B-Flat Minor, Mr Welles and his famous Mercury Players presented an outstanding dramatic anthology to their listening audience.

Radio Memories has an outstanding collection of all 56 of the fine dramas.

CANDY MATSON

Female police officers and private detectives are rather common in the 21st century, but back in the late 1940's and early 1950's

CANDY MATSON was a call for "equal opportunity." The crime drama, which featured Natalie Masters in the title role, was heard over NBC for two seasons, between 6/29/49 and 5/20/51, "Candy" was depicted as a chic, beautiful woman, who operated out of her San Francisco apartment, where she could be reached by phone at YUkon 2-8209. She was a very feminine heroine with the ability to handle the toughest murder cases. Radio Memories has an interesting collection of these fine crime dramas.

CAPTAIN FLAGG & SGT. QUIRT

Maxwell Anderson's play WHAT PRICE GLORY helped to popularize two interesting characters CAPTAIN FLAGG & SGT. QUIRT, two US Marines with fast fists, quick comments, and an eye for the ladies. Victor McLaglen and Edmond Lowe, two of the Broadway originals, tried unsuccessfully to make this situation comedy work on radio. The program, broadcast over NBC, and sponsored by Minnow and later the Brown and Williamson Tobacco Co., lasted only a few months, between 9/28/41 and 4/03/42. The hi-jinks of peacetime era Marines and war-time situations did not sell!

CALIFORNIA CARAVAN

The history of a State or region may be depicted in many ways. For five years, between 1947 and 1952, the Mutual Don Lee Network, in conjunction with the California Medical Association, presented CALIFORNIA CARAVAN, a documentary drama series that focused upon many of the interesting highlights in the long and illustrious history of the Bear State. Lou Holzer was the producer-director of the interesting series that featured Virginia Gregg, Ken Christy, John Dehner, Harry Bartell, Herb Vigran and Paul Frees in many cast appearances.

CALL FOR MUSIC

During a four month span, between February 13 and June 29, 1948, Phillip Morris and Revelation Pipe Tobacco sponsored CALL FOR MUSIC, a program that featured the best in popular music. Songstress Dinah Shore was the "mistress of ceremonies" and Johnny Mercer was the featured male vocalist. Instrumental music was provided by Harry James and His Orchestra. For the first months the program was broadcast over CBS in a 30-minute format on Friday nights at 10:00. During the last two months, the show switched to NBC and was part of their Tuesday night lineup in a 8:00 time slot

CALLING ALL VETERANS

World War II produced the VFW, a powerful new veteran's organization in the US. During 1946, the Veterans of Foreign Wars syndicated CALLING ALL VETERANS, a quarter-hour series of interviews and discussions that focused upon the questions of interest to returning military personnel. In the 13-part series, well-qualified guests discussed such issues as: medical care; educational opportunities; National Service Term Insurance, Civil Service jobs; and housing programs available to ex-GI's.

CASES OF MR. ACE

George Raft was an Hollywood actor who vividly portrayed gangsters in crime melodramas in the 1930's-1940's. In 1947 Paragon Radio Productions cast Mr. Raft in CASES OF MR. ACE, a syndicated detective drama which had a limited run, mostly on station WNEW in New York City. "Eddie Ace" was a typical "private eye" who was hired to make deliveries, get into situations where he would win a Chinatown lottery, or get hired to help an attractive female psychoanalyst with a difficult case.

CATHOLIC HOUR

Religious programs were an important part of radio broadcasting from its earliest days. They supplied listeners with worship services, inspirational messages, choir music, and/or distinguished soloists. THE CATHOLIC HOUR, heard over NBC on Sundays, was produced in cooperation with the National Council of Catholic Men in a half-hour format. Over a span of 30 years, between 1930-1960, fine music was supplied by the Paulist Choir, soloist like John McCormick, and inspirational messages from leaders like Monsignor Fulton Sheen. In the early 1940's some of the programs also supplied stories about prominent Catholic men and women in American history. Radio Memories has an outstanding collection from this series dating from 1936-1948.

CAVALCADE OF AMERICA

The Dupont Corporation promised its customers "better things through chemistry." and delivered to listening audiences CAVALCADE OF AMERICA, one of the finest radio programs ever produced. They dramatized a wide variety of incidents from such subjects as American history, literature, and music. This series was one of radio's longest running prestige programs, from 10/09/35 to 3/31/53; a total of 781 weekly broadcasts in a 17 year span. During this long run the series was heard at different times, over three different networks. Radio Memories has an interesting collection of episodes originally broadcast in the decade between 1935 and 1945.

CBS RADIO MYSTERY THEATER

Renewing old traditions has been an integral part of the American cultural scene for many years. In 1974 Himan Brown created a radio renaissance of sorts when

he brought to CBS a new anthology of mystery dramas in a 52 minute, 7 days a week time frame. Over the next eight years, until 12/31/82, approximately 3000 dramas were aired with E.G. Marshall as the nightly host. The collection included recreations of some of the classics of fiction, as well as modern tales of terror. Radio Memories has an outstanding collection of shows from this well-crafted, long-running anthology.

CBS RADIO WORKSHOP

"Variety is the spice of life", and for almost two years, between 1/27/56 and 9/22/57, the CBS RADIO WORKSHOP provided listeners with an interesting anthology of dramas "dedicated to man's imagination, the theatre of the mind." This program was in reality was an experimental dramatic anthology, a revival and an improvement upon the old COLUMBIA WORKSHOP of the late 1930's. Under the masterful hand of Producer William Froug the new series was a "lightning rod" for new ideas". An excellent cast of West Coast character actors worked under several distinguished directors-including William N. Robson, Jack Johnstone Elliott Lewis and Anthony Ellis to make the program a success.

Radio Memories is proud to present all 85 programs in the series.



WOWO WLS KXOK WOC
7:00 P.M., CWT



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AMOS & ANDY

- 00793 10/08/50 Kingfish's Enlistment Problems
12/17/50 Kingfish Suspects Foul Play
- 01783 01/14/51 Sapphire Returns-- Stolen Car
01/21/51 Mama And Hubert Smithers Marriage Resurrected
- 01784 02/04/51 The New Parking Lot
02/18/51 Best In Town
- 01785 03/04/51 Sapphire Seen On TV With Another Man
03/18/51 Uncle Sylvester Getting Married
- 01786 04/08/51 Faith In Those We Love -- \$900 Investment
04/15/51 Kingfish More Consciences -- Jobs At Import-Export Garage
- 01787 04/22/51 Sapphire In Chicago, Mother-In-Law Stays With Kingfish
04/29/51 Mama, Brother-In-Law Moves Out, Cousin Sidney Moves In
- 01788 05/06/51 Annual Lodge Hall Picnic
05/13/51 Ramona Thompson Looking For Andy
- 01789 05/20/51 Kingfish Has Job As Nightclub Spotter
05/27/51 Photo Of Jewelry Store Robbery
- 01790 06/10/51 Kingfish's Old Flame, Florence Baxter - Last Show Season
09/30/51 \$3,000 Diamond Ring
- 01791 10/07/51 Aptitude Test
10/14/51 Trip To Brazil, South America

BING CROSBY

- 17106 09/28/49 Abe Burrows, Peggy Lee
10/05/49 Judy Garland
- 17107 10/12/49 Peggy Lee
10/19/49 Frank Fay, Peggy Lee
- 17108 10/26/49 Lum & Abner
11/02/49 Bob Hope
- 14442 04/19/50 Lindsey Crosby
04/26/50 Beatrice Lilly
- 10840 10/11/50 Bob Hope, Judy Garland
10/18/50 Bob Hope, Judy Garland
- 21041 01/03/51 #49 Fred Astaire
01/10/51 #50 Bob Crosby, Bob Hope
- 14183 12/26/51 Bob Hope, Dorothy Lamour
02/13/52 Humphrey Bogart, Lauren Bacall
- 15605 10/09/52 Jane Wyman, Joe Venuti
10/16/52 Helen O'Connell
- 15606 10/23/52 James Stewart
10/30/52 Judy Garland
- 15607 11/06/52 James Stewart
11/13/52 Dinah Shore
- 15608 11/20/52 Dinah Shore
11/27/52 Connie Boswell
- 06968 12/04/52 Rosemary Clooney
12/11/52 Rosemary Clooney
- 15788 12/18/52 Ella Fitzgerald, Joe Venuti
12/25/52 Gary Crosby
- 15965 01/01/53 Ella Fitzgerald, Joe Venuti
01/08/53 Rosemary Clooney
- 15964 01/15/53 Bob Hope, Rosemary Clooney
01/22/53 Rosemary Clooney, Joe Venuti
- 06959 01/22/53 Rosemary Clooney
03/26/53 Rosemary Clooney

CBS RADIO WORKSHOP

- 02152 01/27/56 # 1 Brave New World, Pt 1
02/03/56 # 2 Brave New World, Pt 2
- 02153 02/10/56 # 3 Storm
02/17/56 # 4 Season Of Disbelief / Hail And Farewell
- 02154 02/24/56 # 5 Colloquy #1 - An Interview With Shakespeare
03/02/56 # 6 Voice Of The City
- 02155 03/09/56 # 7 Report On E.S.P.
03/16/56 # 8 Cops And Robbers
- 02156 03/23/56 # 9 Legend Of Jimmy Blue Eyes
03/30/56 #10 The Ex-Urbanites
- 02157 04/06/56 #11 Speaking Of Cinderella
04/13/56 #12 Jacobs Hands
- 02158 04/20/56 #13 Living Portrait - William Zeckendorf, Tycoon
04/27/56 #14 The Recor Collectors
- 02159 05/04/56 #15 The Toledo War
05/11/56 #16 The Enormous Radio
- 02160 05/18/56 #17 Lover, Villains, & Fools
05/25/56 #18 The Little Prince

CANDY MATSON

- 10499 04/04/49 Donna Dunham Case - 07/07/49 # 2 The Cable Car Case
- 10500 11/10/49 #20 The Devil In The Deep Freeze
12/19/49 #24 Jack Frost
- 10501 12/27/49 #25 Valley Of The Moon
01/02/50 #26 NC9-8012
- 10502 01/13/50 #27 Eric Spaulding Concert
06/20/50 #49 Symphony Of Death
- 10503 09/11/50 #50 The Movie Company
10/09/50 #54 The Fort Ord Story
- 10504 10/23/50 #56 The Egyptian Amulet
12/18/50 #64 San Juan Batista
- 10505 05/21/51 #84 Candy's Last Case
09/21/52 The Fortune Teller - Audition For New Candy Matson Series

CAN YOU IMAGINE THAT

- 10890 # 1 Aunt Mary's New Tooth
2 Grog In 1740
3 Clam Chowder
4 Bits Of Bread
5 Tom Mollino
- 10891 # 6 Parliament Buildings
7 Tin Can Tied To Dog's Tail
8 First Car Of Funeral Train
9 More Married Men
#10 A Girl Changes Her Mind
- 10892 #11 44 Year Old Quarrel
#12 Two Million An Hour
#13 Building Rises From The Sea
#14 Two Days On A Streetcar
#15 Ostracize
- 10893 #16 Boy Battles Eagle
#17 Sneezing For Twenty-one Days
#18 Stone Giant
#19 Number Two Is Unlucky
#20 Frightened Out Of Speech
- 10894 #21 Chimp Language
#22 1788 War Prediction
#23 Animal's Field Day
#24 Two Billion Dollar Bet
#25 Funeral Fire

CAN YOU TOP THIS

- 10727 07/26/47 Service
11/07/47 The Bus
- 10728 05/14/48 Hats
04/03/49 Salesmen

CAMPBELL PLAYHOUSE

- 10918 12/09/38 # 1 Rebecca w/Margaret Sullivan
- 13766 12/23/38 # 3 A Christmas Carol w/Joseph Cotton & Brenda Forbes
- 10962 01/06/39 # 5 Counselor At Law Gertude Berg, Aline MacMahon
- 13767 01/13/39 # 6 Mutiny On the Bounty, Dorothy Hall, Burgess Meredith
- 13768 01/27/39 # 8 I Lost My Girlish Laughter, Agnes Moorehead & Everett Sloane

13769 02/03/39 # 9 Arrowsmith
Helen Hayes & Ray Collins

13770 02/10/39 #10 The Green Goddess
Madelaine Carroll & Edgar Barrier

10963 03/10/39 #14 The Glass Key
Orson Welles, Ray Collins

13771 03/17/39 #15 Beau Geste
Stefan Schnabel & Jackie Kelk

13772 03/24/39 #16 Twentieth Century
Sam Levene & Elissa Landi

13773 03/31/39 #17 Show Boat
Helen Morgan & Margaret Sullivan

13774 04/14/39 #19 The Patriot
Anna May Wong & Elliott Reid

10964 04/21/39 #20 Private Lives
Gertrude Lawrence

17987 05/05/39 #22 Ordeal At
Wickford Point

13776 05/12/39 #23 Our Town
Patricia Newton & John Craven

13777 05/19/39 #24 Bad Man
Ida Lupino & William Allen

CALLING ALL CARS (NEW)

22363 03/18/36 #121 The San Rafael
Gang

03/25/36 #122 Think Before
You Shoot

22364 04/03/36 #123 Crime vs. Time

04/10/36 #124 One Good Turn
Deserves Another

22365 04/17/36 #125 Hang Me Please

05/01/36 #127 And A Little Child
Shall Lead Them

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

FIBBER McGEE & MOLLY (NEW)

22384 10/11/37 #131 The Auto Show

01/24/38 #146 McGee Minds A
Baby (No Open/Close) (VG)

22385 02/07/38 #148 Builds A Fireplace
(No Open/Close) (VG)

11/29/38 #181 To The Masquerade

22386 01/24/39 #189 Lost Collar Button

11/12/40 #261 McGee's Black Eye

11/19/40 #262 Trip To See Uncle
Dennis

THE LONG RANGER (NEW)

22378 07/01/40 #1160 Hold-Up Stagecoach

07/03/40 #1161 Gunpowder Ballots

22379 07/05/40 #1162 Sheep In Wolf's
Clothing

07/08/40 #1163 Outlaw Valley

22380 07/10/40 #1164 Double Masquerade

07/12/40 #1165 Rendezvous
With Death

BELIEVE IT OR NOT

10023 01/17/42 # 1 South America

01/24/42 # 2 Mexico

10024 08/04/47 Witches

08/05/47 Painting

08/06/47 Washington And
Presidents

08/07/47 The Most Patient Man In
The World

10025 08/08/47 Aboard Ripley's Chinese
Junk - Contest Winners

12/08/47 The Marines

12/09/47 Blood Is Thicker Than Water

12/10/47 India

10026 12/11/47 The High Price Of Meat

12/12/47 The Panama Canal

05/10/48 Japanese War Hero

05/11/48 Emperor Koma

10027 05/12/48 Friendship

05/13/48 Bad Luck Will Change

05/14/48 Early Hawaiian Chiefs

12/20/49 The Prince Of Wales -
The Song Tipi Tin

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

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

20951 08/18/42 #27 Cary Grant

08/25/42 #28 Red Skelton

20953 08/30/42 #31 **Bing Crosby**

09/22/42 #32 Don Ameche

20952 09/04/42 #29 Tallulah Bankhead

09/11/42 #30 **Bing Crosby**

20954 09/29/42 #33 Bob Burns

10/07/42 #34 Cary Grant

20955 10/09/42 #35 Bob Hope

10/13/42 #36 **Bing Crosby**

20956 10/21/42 #37 Frances Langford

10/24/42 #38 Linda Darnell

20957 10/27/42 #39 Rita Hayworth

11/03/42 #40 Betty Grable

14543 12/24/42 Christmas Special

20954 09/29/42 #33 Bob Burns

10/07/42 #34 Cary Grant

20955 10/09/42 #35 Bob Hope

10/13/42 #36 **Bing Crosby**

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