

THE OLD-TIME RADIO GAZETTE



January, 1994

Volume 2, Number 6

Lum ‘n’ Abner!

By Ralph Doty

In addition to collecting old-time radio programs, I have a modest collection of radio memorabilia. Included in my collection are such things as premiums found in cereal boxes (remember the Tom Mix magic decoder ring?), pins with photos of radio heroes like Hopalong Cassidy, and Red Ryder medallions.

But the collectible about which I'm most proud is a commemorative plate to mark the 42nd Anniversary of the team of Lum and Abner (1931-1973). Twenty-three of those years were on radio.

Lum and Abner was a leisurely stroll through the sticks.

The old Jot-em-Down Store first opened for business in 1931 on KTHS Radio in Hot Springs, Arkansas. Lum Edwards and Abner Peabody - in real life Chester Lauck and Norris Goff - used dialect humor in the Amos and Andy tradition. It was an effective mix of comedy and soap opera.

The shows didn't feature belly-laughs and roaring humor, just great lines and rural humor. There never was a live audience as in most comedy shows.

By July, 1931, Lum and Abner had moved to Chicago as a replacement for the NBC variety show Gene and Glenn. In a very short time Lum and Abner was a regular network show and by 1935 the 15-minute program was on the air five nights a week on the NBC Blue Network (NBC also had a Red Network until the government forced its sale because of monopoly fears. The new network became ABC.)

As the show developed, the characters took shape and came alive. Abner was the whining gambler who loved checkers and horse trading. Lum was more careful about money and legal wheeling-dealing. Both were vulnerable to con men.

Most of the action took place in the store, and there were many visitors including Squire Skimp, local loan shark, Dick Huddleston, postmaster and owner of a rival store down the road, Cedric Weehunt, the village idiot, and Grandpappy Spears. All these characters were played by Lauck and Goff.

There were very few sound effects in the programs; the most prevalent was the store's squeaking door.

The show switched to CBS for Postum in 1938, running until 1940 when the stars dropped out of radio for a year to do movies. They returned to radio in 1941 on ABC. In 1948 it was back to CBS for a 30 minute program, a format which didn't last very long. For whatever reason, the 15-minute format was better for the show.

A final run of 15 minute shows began on ABC in the early 1950's and the last network radio program was on May 15, 1953.

As with so many radio programs in those days the artists were often the script writers. Lum and Abner was no different. And when they were stumped for something to say on the air, they would ad-lib.

The Lum and Abner Show, as one might expect, was more popular in the South than elsewhere in the country. Nonetheless, it did well enough in the ratings to last for 23 great years.

Source: Tune in Yesterday by John Dunning. Prentice Hall, Inc. 1977.

“Amos ‘n’ Andy”

By Ryan Mihalak

...The first in our look at *The Early Days of Radio Broadcasting*, by George H. Douglas...

Editor's Note: This is the beginning of our review of the book *The Early Days of Radio Broadcasting*, by George H. Douglas, McFarland & Company, Inc., Publishers, 1987. This book is very unique because it centers around radio in the 1920s--the beginning of radio's Golden Age. We will be reviewing a couple of the chapters in the book, this being the first, with the reviewing done by Ryan Mihalak. Next month, we will take a look at another chapter. . .

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What old radio show do you think made the largest impact on radio entertainment? The “Phil Harris, Alice Faye” show? Or how about “The Shadow”, or “Inner Sanctum”? If you guessed “Amos and Andy”, you got it right.

“Amos and Andy” was started by two men who had worked with radio for about 5 years before the show started-Freeman F. Gosden and Charles J. Correll. All the scripting work was done by Gosden and Correll, and the show was based on Negroes that lived on the south side of Chicago. WMAQ aired them from 1930-1932.

Richmond, Virginia was Freeman Gosden's birthplace in 1899. He loved doing imitations of anybody he saw, and he was good at it. He was raised by a black nurse, and he also had a close Negro friend named Snowball, who lived in his house. Later in life, Gosden went to war, he sold tobacco and automobiles. He couldn't get rid of his love for radio, so he joined the Joseph Bren Producing Company in 1919. While working there, he found Charles Correll, his future partner.

Charles Correll was born in 1890 in Peoria, IL. He wasted no time learning how to work in the business world, because, as a child, he had plays and other shows. He also worked at the circus whenever it came to town.

1918 arrived, and Charles Correll loved every bit of it. He got a job with the Bren Producing Company as stage director. He discovered Freeman Gosden in 1919, and that would start a very good friendship. 6 years later, the pair were assigned to the producing home office in Chicago. Correll was the manager of the show department, and Gosden in charge of the circus. Their radio exploits started that year when radio station WQGA allowed the two to do a performance on the radio. They mostly did what they did every night: sing and play the instruments. Station WEBH offered them a job at their station was located in a hotel. They took the job, but they didn't get paid for it. Instead, they got a meal at the hotel at which they worked. Another station, WGN offered them a contract, which would pay the two \$250 per week. They left Bren Producing Company, and gave all their time to radio. The station manager Henry Selinger asked if they wanted to do their performances based on comic strip which was a seller in the *Chicago Tribune*, which was called “The Gumps”. That set the stage for the pair's thinking, and in that process a new show called “Sam ‘n’ Henry” debuted on January 12, 1926. The show was literally the same as “Amos and Andy”, which was about two black men who moved from the South to Chicago to find work. “Sam ‘n’ Henry” was not very popular with listeners, but Selinger requested that the show stay on the air a little longer, and sure enough, people started to listen to the show. It became so popular that it was requested by other stations across the nation that the show be copied and sent to other stations. WGN would not allow it, so Correll and Gosden waited for their contract to expire, and they went to another station, WMAQ. They accepted the idea of selling the show, but the name “Sam ‘n’ Henry” couldn't be used because WGN wouldn't give it up, so Amos and Andy was chosen. NBC enjoyed the show, and they asked to broadcast it over all of the affiliate stations. On August 19, 1929, “Amos and Andy” went over the airwaves for the first time.

"Amos & Andy, continued from page 3.

When they performed the shows, Gosden and Correll sat away from each other. Correll played Andy, and Gosden did Amos. For other actors in the show, Gosden did Kingfish and Lightning, while Correll played Henry van Porter, Brother Crawford, and most of the white characters. It was said that when the two performed their shows, when they came to a sad part of the story, they would actually start to cry. Some of the pronunciations and "new" words that were used on the show are now being used in the American language today. For example: "Holy Mackerel" (Kingfish often used this term) or "Ain't that sumpin". They performed the parts so well with the mis-pronunciations that many a listener thought it to be Negroes performing on the show.

"Amos and Andy" caused the radio to become popular; that is people who ordinarily would not have radios, bought one so that they could listen to the show. The sponsors who advertised on the show saw a pick-up in sales. Radios became smaller and cheaper, with the 1933 RCA Cathedral model going as low as \$19.95. GE had an AC-DC model for \$17.95, and the International Radio Corporation of Ann Arbor, Michigan, had pocket-size radios as low as \$12.95. Said George Bernard Shaw, the British master of comic drama: "There are three things I will never forget about America--the Rocky Mountains, Niagra Falls, and 'Amos and Andy.'"

Lum & Abner: On Audio Cassette!!

And now, you have received the Lum & Abner issue of the OTRG. But, now you may wish to listen to some of the great comedians' broadcasts...well, here you go! Usually, **Carl Froelich** reduces his rates to \$7.95 for a 3 hour tape set on two 90 minute cassette tapes. However, if you are a subscriber to the OTRG, you may order **A-199, Lum & Abner, Volume 9: "Husband's Last Stand"** for only **\$6.95!** This offer applies to OTRG subscribers only; although, non-subscribers can receive the tape set for the regular price of \$7.95. **Be sure to state that you are an OTRG subscriber** to receive these shows...

When Lum sees that all the Pine Ridge men are having trouble with their wives, he suggests that they should all stand together. So the men folk organize the Men's Protective Association and come up with a list of rules for the wives to sign. Things get out of hand in these hilarious episodes when the wives go on strike, lock their husbands out of their homes, and run against Lum in the election for mayor of Pine Ridge. (15 episodes) --**Courtesy Carl Froelich's catalog. Carl Froelich, Jr., 2 Heritage Farm Drive, New Freedom, PA 17349**

Deaths in Radio

Don Ameche, star of "The Bickersons" and movies like "Corrina, Corrina" and "Alexander's Ragtime Band" died on December 3 at age 85. Let's "tune in" to a "Bickersons" broadcast:

Blanche Bickerson: (Inquiring about her husband's snoring) "Don't take it too lightly, John Bickerson. It's habits like that that reck more homes than drinking."

John Bickerson: "It doesn't reck my drinking."

Blanche Bickerson: "Nothing would reck your drinking. Is it any wonder why we can't afford even the bear necessites of life when you squander every penny on that stuff."

John Bickerson: "I never squander anything."

Blanche Bickerson: "I was cleaning up yesterday when I found an empty Bourbon bottle in the laundry hamper."

John Bickerson: "What about it?"

Blanche Bickerson: "I found another empty bottle under the icebox (raising her voice) and two more empty bottles in the chandelier. That's where your money goes, isn't it."



HOW WE COME TO WRITE ABOUT

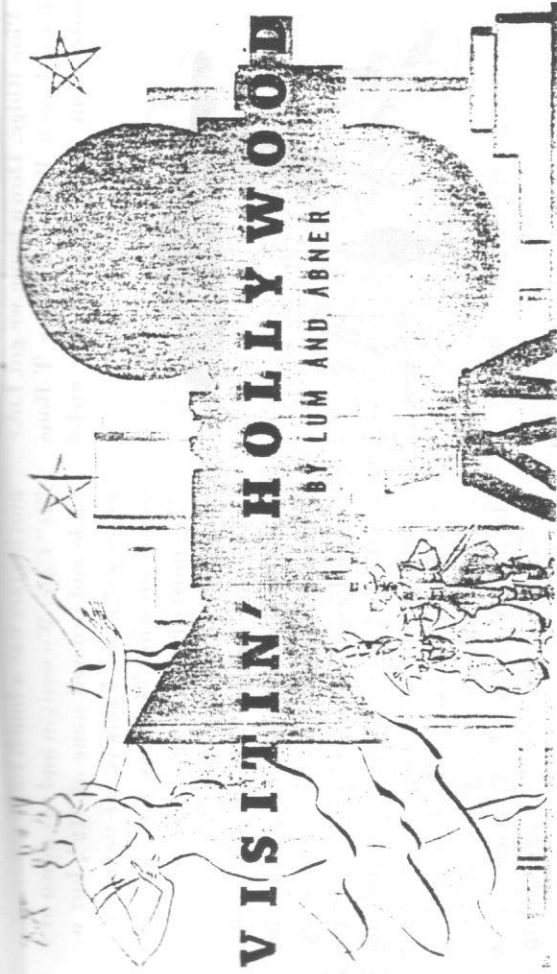
Hollywood

Fokes seem to like our Almanac real good last year, judgin' by the nice letters we got about it, so we've writ another'n. This year it's a little different 'cause we're visitin' Hollywood and we knowed you'd like to read about what we been doin' here. Also we wanted to show you some pictures of things we been doin' and descriptions of places in Hollywood. A added feature is birthday predictions and observations for every day of the year. Look up you own and youe friends birthdays and you can pretty near tell

what kind of future you'll probably have. Also we got a collection of interestin' news and sidelights about things we saw and heard about in Hollywood, as well as a Hollywood Dickshunary. If you like this Almanac as well as the one we put out last year, we hope you will tell all youe friends on the party line about it, so's they will send for one, too.

Sincerely yours,

Lum and Abner



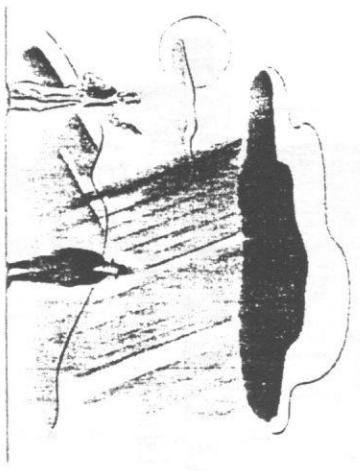
WE NEVER reckoned that Hollywood was a sure enough real place, and we never thought we'd ever git to see it, but I-grannies, here we are. And it is the most mixeduppest place we ever seen in all our life. Special the way they name things—jist backwards you might say. For eggsamples, they's a place here called Beverly Hills. We went out there to look 'em over, but all we seen was lots of houses and palm trees. There warn't nary a hill around there. The hills is all off in the mountains. Awful purty though. Then we took a ride through a place called Cold Water Canyon, but we couldn't see no water at all. And we was awful surprised to hear that many of the movin' pitcher studios ain't in Hollywood, like we allus thought. Some is in Culver City, and one is in Burbank, and one is in Universal City, and all them places is miles away from Hollywood.

Bein' interested in agricultures, we couldn't figger out how fokes could raise crops in such hilly country. Seems to us, if a man tried to do any farmin' on the side of a mountain, he'd be takin' a awful

chance of fallin' right out of his farm. But we found out that all the crops is raised in San Fernando's Valley. Right purty place. The principal produce is citrus, and lemons and oranges. Seems awful funny to see oranges growin' on trees thataway, just like apples. Even though they do a right smart job of growin' things out here, they ain't got no farms. Leastways, fokes here don't call 'em farms. They call 'em Ranches. Now, down home, if a feller has fruit trees on his place, he's got a orchard, but out here it's a grove. And another thing we can't figger is how they grow anything, because it never rains. . . . Course, sometimes it gits a little foggy, and damp and the streets gits a little flooded, and people say it's jist mist. But we ain't never seen mist pour the way it did last night.

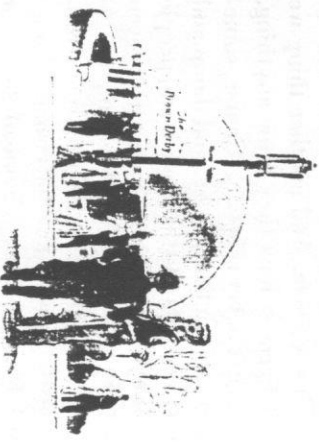
The streets is mostly called Boole-yards. Now, take Hollywood Boole-yard, for incidence. . . . Some of the nicest lookin' stores, and some of the purtiest clothes in the windows, but most of the people we seen around town was wearin' pajamas and shorts. Everything in Hollywood is a heap different from things

In Pine Ridge, Down Home we got down
Spears Lunch Room, and the T-Bone
Tooter, but in Hollywood it's awful



SO THIS IS THE CALIFORNIA "MIST"

hard to find a place to eat. We figgered the best place to git vittles was the Hollywood Bowl, so we went there, but there warn't no food. Jist a big place out in the open, with a lady singin' in it and a lot of other fokes sittin' round on the grass listenin' to her. Some of 'em looked like they was goin' to spend the nite there, because they had blankets . . . For maybe they was jist Indians . . . We didn't stay to find out. We was awful hungry, so ast somebody where we could git some nice home cookin' and they tried to send us to a hat store. A place called the Brown Derby . . . I-grammies,

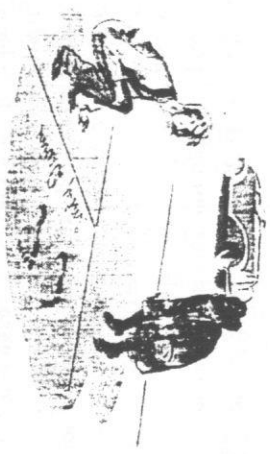


KIN YOU BEAT THEM—A LUNCH ROOM IN A HAT

we've wore 'em, but we got better sense than to try to eat out of one. Then we heerd that Clara Bow and Rex Bell the

"T" Cafe. We went in and sat down at a table and ordered some of "T", but we never got none. Facts is, we never even found out what "T" was, but we specks "T" must of been the good food. I-grammies, it shore is a fancy place.

One day we was walkin' down Holly-wood Boo-fo-yard, and we come to a the-ayter that looked like a Chinese Pagody. Would have been awful purty, but the front of it was spiled by somebody walkin' around in the cement fore it got dry. The foot prints is still there, and it's a shame, too, 'cause they tell us that's the place they hold the Pre-views . . . A Pre-view is somethin' we can't quite figger out. A new movin' pitcher is run



TSKI TSKI FOOTPRINTS IN THE CEMENT

off so's the producer kin git the public's reaction, but the public can't git in to see it. They all stand outside while the actors go in to see themselves on the screen, and there's more smart hand-clappin' goes on. All the men fokes is dressed in long black coats, like undertakers, but the women looks like fairy-tale princesses right outen a story book. Purtest we ever seen. Not very strong lookin' though. Not one of 'em that looked like she might be much of a hand at milkin' er churnin' er choppin' wood. . . . The fokes that can't git in the the-ayter all waits outside 'till the show is over. And when the actors and the movie stars comes out everybody rushes up to 'em with papers and pencils and note

Autygrafs they calls it. Some fokes is so anxious to git autygrafs they let 'em write on their shirt fronts, or their cuffs.



IMAGINE GETTIN' A AUTYGRAPH ON YORE SHIRT

. . . They say that's quite a fad out here, puttin' things on the cuff. . . . Must be awful hard on the laundry, though.

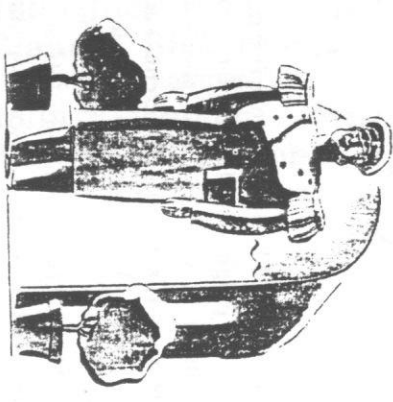
We kin allus tell when there's a Pre-view, by lookin' out of our hotel window. They's big lights flashin' in the sky. Everybody starts rushin fer 'em jist like moths. We warn't no different from the rest. We started out one evening . . . walked fer four miles and when we finally got to the place where the lights was at, all we saw was a flock of airyplanes.

The man told us we was in the wrong place, so we started back and come to a place where there was more spot lights, but there warn't no movie stars, jist a lot of fruits and vegetables. It was a new market bein' Previewed. Fokes must have had eyesights hereabouts, they use spot-lights for night nigh everything. We'd like to take one home fer Cedric to shine Possums with.

Natchel . . . bein' strangers out here, we wanted to look up some old friends, and we tried fer days to call up one of the Arkansas movie stars on the telephone. He's from down home, and he's got hisself a good job movie actin in Hollywood. First off we looked up his name in the telephone book, but it

to get it fer us, but she said she couldn't . . . Seems like everybody keeps their phone numbers a secret. We finally met him on the street one day and he said he'd been tryin' to call us. He wanted our phone number but we didn't know what it was, offhand, on account of we never called ourselves up. So we asked the operator, and she wouldn't give it to us neither. Seems like fokes here gets chased by salesmen a lot, and that's why they ain't given to lettin' fokes have their phone numbers. Which ain't a bad idy at that. We're goin' to change our ring at the Jol-Ern-Down Store and hide it, too. Then we can play checkers in peace, and not have Sister Simpson callin' up botherin' us fer groceries.

The Coconut Grove is sure different than anything we got in Pine Ridge. Now take down home, when we build a house, we clear all the trees away first, but at the Coconut Grove there's trees growing right inside . . . they build the house over them. We were told we could eat there, but we didn't care much for coconuts. But to our surprise we got the



I-GRAMMIES, THE DOORMEN LOOK LIKE ADMIRALS

best meal of our life. We went to the most famous night club in Hollywood. There is a man standing out in front

(Continued on Page 31)

VISITIN' HOLLYWOOD

(Continued from Page 5)

with a awful fancy lodge uniform on, but you don't have to give no pass word to git in. Inside, a man in a Prince Albert coat asked us if we had reserved a table. We couldn't figger out what he meant at first, but we explained to him that we wasn't reglar members of the club . . . we was jist visitin', so he set us down at a front row table. Most of the fokes was havin' trouble gettin' fed cause as soon as the food was served to them the band would start playin' and . . . everybody had to git up and dance. They had what they call a floor show . . . girls singin' and dancin' and elocutin' . . . the whole thing put us in the mind of a box social and literary.

One of the most peculiar things about Hollywood is that we ain't met nobody that was actual born here. Seems that most fokes livin' here comes from Iowa or New York and after talkin' to the New Yorkers for awhile they turn out to be from Iowa too. There was a old settlers reunion the other day, but we couldn't go cause you got to be a residence fer six months to be a old settler. We did meet one old man who says he's been here fer nigh on to three years, but we only got his word fer it.

We wanted to see a movin' pitcher studio, but we couldn't see nothin from the outside on account of the walls is too high. So Andy Devine fixed it fer us to git in. It was a awful big place—a city in itself—bigger than Mena even. Lots of houses only no backs to 'em and the queerest lookin' people we ever seen. There was one man with a long black beard, dressed in blue and silver with a towel around his head. He looked like a Hindu Prince, visitin' the studio, and Abner kept bowing to him, till we found out he was jist a "extry" actin' in one of the movies. All the actors looked awful

sunburned till we got close to 'em and then we could see it was only paint. Seems purty funny that grown men have to paint their faces thataway jist to make a livin'.



BY GOLLY! A REAL HINDU PRINCE

Back home we ain't got no oceans, but it's real handy here, so one afternoon we went down to a place called Santa Montica, where they got a Beach Club. We didn't have no idys what this was, but it turned out to be a place where people changed into their bathing suits. We figgered we'd see a lot of fokes swimmin' but there warn't nary a one in the water . . . they was all on the beach, lying under big colored umbrellers. . . . And it warn't rainin' none neither. Seems like they don't come to the ocean to git washed—they jist want to git burned by the sun. Another one of them Hollywood ways of bein' differunt. And that's jist the trouble with our whole trip out here. . . . We know blamed well, there ain't ary a soul in Pine Ridge that's ever goin' to believe us when we tell 'em what we seen here. Facts is, there's such strange goins on round here, when we get back home, we doubt if we'll be able ter believe all the things we seen ourselves.

'Wonderful Life' child actors are reunited

Associated Press

MINNEAPOLIS — The Bailey kids are graying and have never received a penny in residuals, but they agree it has indeed been a wonderful life.

The former child actors hadn't been together since working for 12 days on Frank Capra's "It's a Wonderful Life." The four now are on a reunion tour sponsored by Target department stores.

"The tour's been like a miracle," said Karolyn Wilkerson, 53, an antique-store owner who played Zuzu in the 1946 movie. (Zuzu had the famous line: "Teacher says every time a bell rings, an angel gets its wings.")

Initially a box-office failure, the film has become part of the sentiment of American Christmas. After 1973, Republic Pictures failed to renew its copyright on the movie, so George Bailey's suicidal despair and ascent into hope was broadcast in TV markets everywhere. Republic reclaimed control of the movie this year.

Carol Mueller played Janey, the little girl who was practicing "Hark the Herald Angels Sing" on the piano on the night George snapped. The retired schoolteacher jokes that she still can't play the piano any better.

Jimmy Hawkins, 52, now a film and television producer, was the only Bailey kid to remain in the entertainment industry.

The man who played Peter, the oldest Bailey boy, made electronics and telecommunications his adult vocation and passion. Larry Simms, 59, has nev-



Above, the actors who portrayed the Bailey children in the film "It's a Wonderful Life," Larry Simms (from left), Karolyn (Grimes) Wilkerson, Carol (Coombs) Mueller and Jimmy Hawkins gather in Minneapolis. They haven't been together since the film was made in 1946. Below, they appear in the film with Donna Reed and Jimmy Stewart.



er seen the movie in its entirety and is baffled by the excitement over a 47-year-old film. But others say he was clearly touched when in Tampa, a man approached him and said the movie stopped him from com-

mitting suicide.

"I guess people see the movie and think that's how life ought to be, even if it isn't," Simms said.

Frank Munn

A Biodiscography of The Golden Voice of Radio

RODNEY STEINER and THOMAS A. DELONG

In this compact paperback, two superb researchers pool their talents and successfully fulfill their mission: to rescue Frank Munn from the obscurity that has eclipsed him since 1945. The first half of the book is Munn's fascinating biography, written by Tom DeLong, one of the premier OTR researchers in the country. The entire second half is a detailed discography compiled by Rodney Steiner, a West Coast expert on vintage phonograph records.

Frank Munn, one of the most acclaimed singers on network radio from 1928 to WW II, was an unlikely prospect for all this prestige. He had no musical training, never considered singing as a career until a hand injury at age 25, and didn't get a good job on radio until he was almost 30. Moreover, he was so self-conscious about his roly-poly physique that he avoided all public appearances throughout his career.

Munn's voice, one of superb intonation and perfect enunciation, plus his flawless technique and true pitch, catapulted him to airwave mastery. His voice was the sought-after ideal for the early recording studio and emerging radio microphone. Munn had moderate success recording for the Brunswick label in the early 20s, but the Palmolive Hour on NBC (beginning December 1927) was his threshold to greatness. But to get that job, he had to change his name.

An amiable fellow, he had no objection to adopting the pseudonym of "Paul Oliver" so the soap advertiser could benefit from the brand name repetition. Since he would eventually do about 200 broadcasts under that name on radio, he was competing with himself--the Brunswick records under his name.

DeLong does a masterful job of taking us through Munn's subsequent career, including the mid-30s when (under his real name) he was starring on three separate, prime-time network radio shows. These were The American Album of Familiar Music (later called American Music Review) on NBC, Lavender and Old Lace on CBS, and Waltz Time on NBC. The first two programs were the product of Frank and Anne Hummert, better known for their soap operas, but equally proficient in promoting musical shows.

Munn got along better with the Hummerts than did some other performers. This husband and wife team routinely fired people for any infraction deemed "disloyal", which included asking for a raise. Munn apparently never made that mistake and he worked on the Hummert shows for over 13 years with no contract, except a hand-shake.

Despite his weight problems and occasional illness, Munn never missed a broadcast in his busy schedule for over ten years, compiling a record that Lou Geherig could admire. His lavish earnings were not reflected in his very modest life-style. Although he enjoyed all of his musical career, he willingly gave it up in 1945 and never looked back. Munn was content with a quiet retirement which he enjoyed until his death in October 1953.

The next forty years erased, in the public mind, any trace of this marvelous singer. This shy, sensitive super-star of OTR is now virtually unknown, even to musicians. In this book, DeLong and Steiner have restored Frank Munn to his proper place in our American musical popular culture.

This book contains 132 pages of text, discography, and excellent illustrations. It retails for \$12.50 and should your local bookstore not have it in stock, you may contact the publishers, Sasco Associates, P.O. Box 335, Southport, CT 06490.

(review by Jack French)

**“Old-Time Radio Drama” is aired each Sunday evening
from 8:30-11:00 p.m. on the Ideas Network of
Wisconsin Public Radio!**

01/02/94 Results, Inc., “Mummy’s Walk,” 12/30/44
01/02/93 Mark Trail, “Killer Strikes from the Sky,” 08/0850
01/02/94 Nick Carter, “Murder in a Decanter,” 12/31/44
01/02/94 Inner Sanctum, “Murder by Prophecy,” 09/27/48
01/02/94 Mysterious Traveler, “New Year’s Nightmare,” 12/00/46
01/02/94 Mindwebs 064, “An Infinity of Loving,” 07/09/76

01/09/94 Johnny Dollar, “The Double Identity Matter,” 10/25/59
01/09/94 Firesign Theatre, “Back from the Shadows Again 1,” 01/09/94
01/09/94 Firesign Theatre, “Back from the Shadows Again 2,” 01/09/94
01/09/94 Mindwebs 063, “24 Letters from Underneath,” 06/25/76

01/16/94 Gene Autry, “Little Joe”
01/16/94 Shadow of Fu Manchu
01/16/94 Strange Doctor Weird, “Murder: One Million B.C.”
01/16/94 Tom Corbett, “Crystals of Titan,” 01/03/52
01/16/94 Firesign Theatre, “Back from the Shadows Again 3,” 01/09/94
01/16/94 Mindwebs 062, “Apple” by John Baxter, 06/18/76

01/23/94 Jack Benny, “Horatio Hornblower,” 10/31/51
01/23/94 Phil Harris, “The Birthday Present,” 01/22/50
01/23/94 Columbia Workshop, “A Letter from Above,” 11/16/39
01/23/94 Pat Novak for Hire, “The Lee Underwood Case,” 11/24/46
01/23/94 Suspense, “A Friend to Alexander”
01/23/94 Mindwebs 061, “The Machine in Shaft Ten,” 06/18/76

01/30/94 Bing Crosby, “Burns & Allen are guests,” 01/21/48
01/30/94 Ellery Queen, “The Three Frogs,” 1946
01/30/94 Bulldog Drummund, “Nazi Sub”
01/30/94 Escape, “Seven Hours to Freedom”
01/30/94 Witch’s Tale, “The Violin,” 1939
01/30/94 Mindwebs 060, “The Last Ghost,” 0611/76

91.5 FM WGBW Green Bay
91.1 FM WLFM Appleton
90.7 FM WHAD Milwaukee
970 AM WHA Madison
91.3 FM WHHI Highland

90.3 FM WHLA La Crosse
930 AM WLBL Auburndale
88.3 FM WHWC Eau Claire
90.3 FM WHBM Park Falls
91.3 FM KUWS Superior
90.3 FM WRST Oshkosh

Deaths in Radio, continued from page 4.

John Bickerson: "It is not. I never bought an empty bottle in my life!"

Yes, the Bickersons. Radio lost one of the greatest, Don Ameche, when he passed away...

Garry Moore, prominent radio character of shows like "The Jimmy Durante-Garry Moore Show" died of emphysema at age 78. Moore was born on January 31, 1915, left high school and became a sports announcer, before going into the comedic field of radio. He had several television shows, including "I've Got a Secret" (CBS, 1952-1966) and "To Tell the Truth" (syndicated, 1969-1976).

Radio 'Tid-bits'

On Tuesday, December 7, "Riders in the Sky" appeared as guests on the **Jim Bohanon Show** (Mutual Radio Network) for one hour. "Country-western" stars Ranger Doug ("the idol of American youth") and the rest of the "Riders" took phone calls, sang songs like "Back in the Saddle, Again," and even yodeled. They also promoted their 14th CD release: "Riders in the Sky Merry Christmas from Melody Ranch." The phone number to call for "Riders in the Sky" merchandise is 615/259-5999.

Carroll Russell, 5 Wellbrock Heights, San Rafael, CA 94903-3787, is very interested in any OTR books, tapes, and other merchandise. She also inquired about SPERDVAC, Carrolyn Rawski, 7430 Gaviota Avenue, Van Nuys, CA 91406-3041 and The Friends of Old-time Radio: you can reach Jay Hickerson at Box 4321, Hamden, CT 06514.

Bob Brunet appeared on WNYE-FM in New York three different times. He talked about "Radio's Big Daddies," an article written by him for his newsletter, and was guest on two five minute broadcasts.

The **Old-Time Radio Company** is expanding! Supplement #70 is on the way...write for information at Box 9032, Grand Rapids, MI 49509.

Ralph Doty's "Radio Memories Special," aired for Duluth, Superior fans, will be broadcast on AM 610 KDAL on Tuesday, December 28, from 6:30-9:00 p.m. (Gene Autry's Melody Ranch, The Life of Riley, Phil Harris/Alice Faye Show, The Shadow)

"It's a Wonderful Life" may have, noticeably, not been seen as many times this Christmas season. Why not? Well, in 1974 people started airing the film without paying for it (because of a copyright lapse), and, soon, it seemed like you saw the movie on almost every station. Although, the copyright was re-established in 1991, and, the 1993 Christmas season was deprived of the common "It's a Wonderful Life" mayhem on television. The only authorized airings were on TBS and TNT.

EDITOR'S COMMENTS

I want tell you that the month on your address label indicates your renewal time. Please allow enough time, so you do not miss an issue!

A THANK YOU! goes out to Carroll Russell for contributing some information on "The Thirteenth Juror" radio program! Her information and more will be published in the February issue. If anyone else would like to info contribute on this radio program, it would be greatly appreciated. God bless and great listening, Tom C. Miller...

Old-Time Radio Gazette
Tom C. Miller
2004 East 6th Street
Superior, WI 54880-3632

First Class Mail

Inside!

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Editor's Comments

Enjoy reading the Lum & Abner re-prints at the end of this issue!

New Subscribers: Gerry Monaghan (Tupelo, MS), George D. Paddock (Superior, WI), and Thomas H. Monroe (Lakewood, OH)

Renewal Subscribers: Carl Ellison (Superior, WI)

We're Sorry: Although promised last month, the **Friends of Old-time Radio Convention** will not be reviewed until next month. Sorry!
