

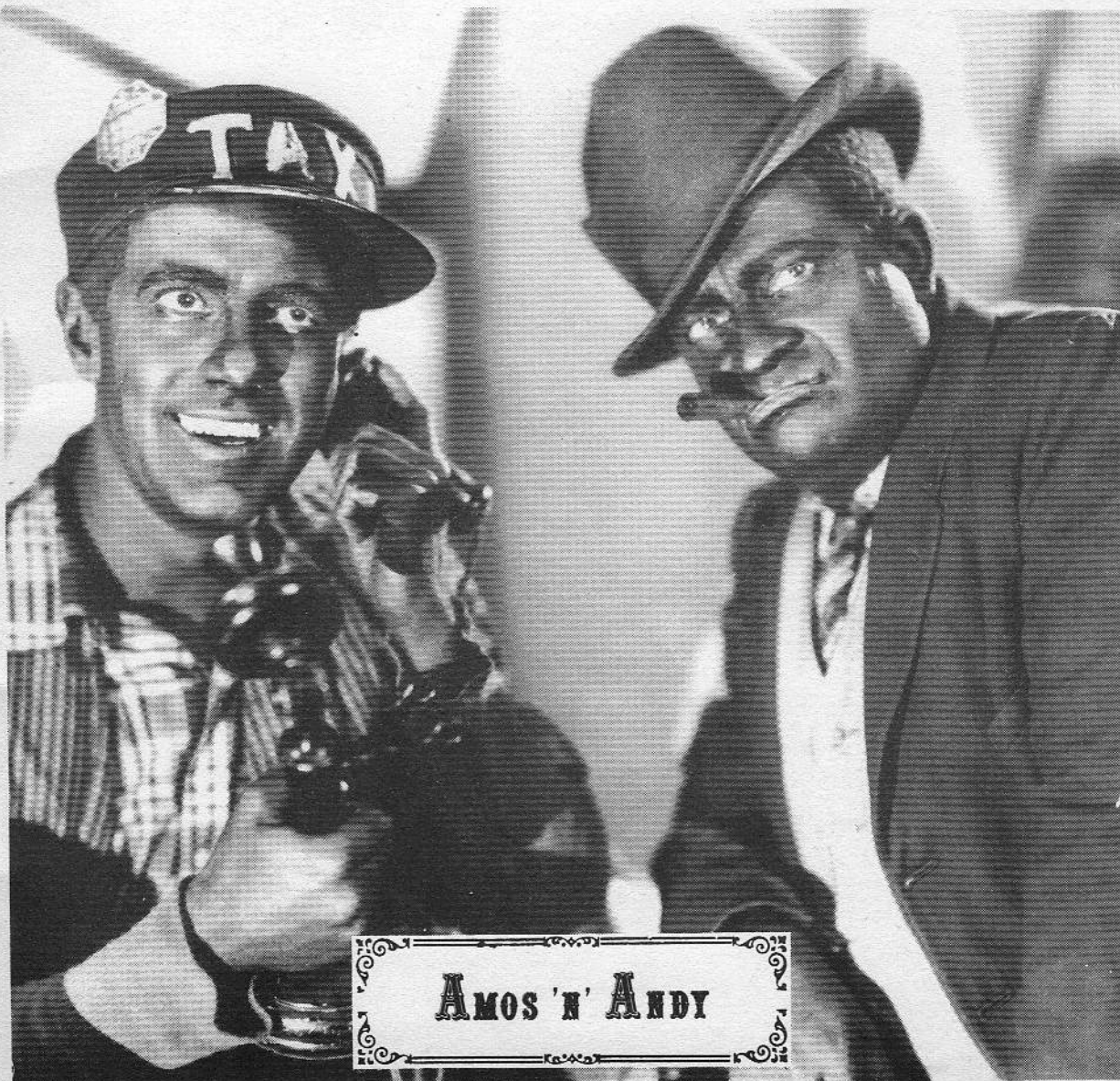


PRESENTING

THE GREAT RADIO SHOWS

VOL.1 NO.1 COLLECTOR'S ISSUE

SPRING - 1976



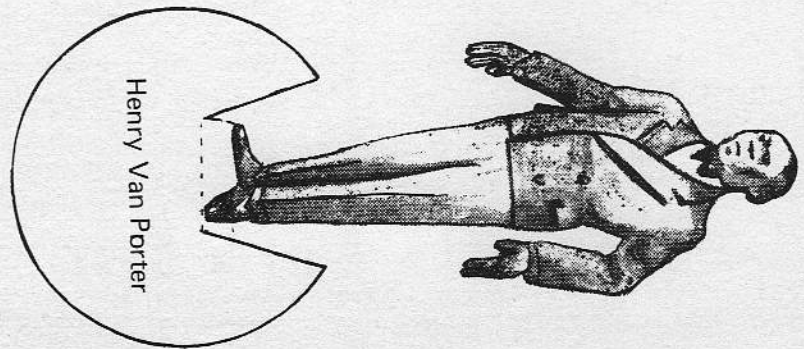
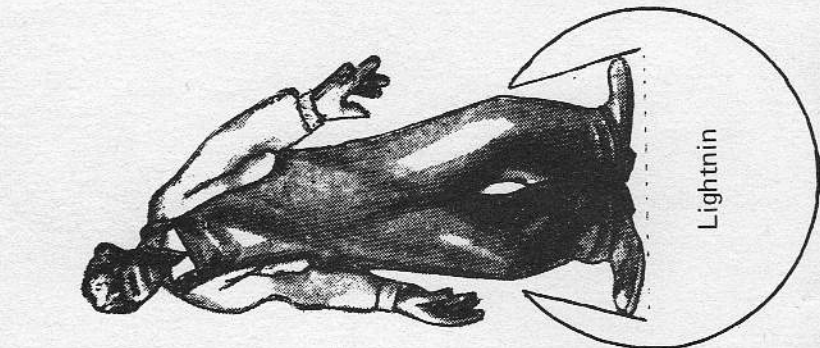
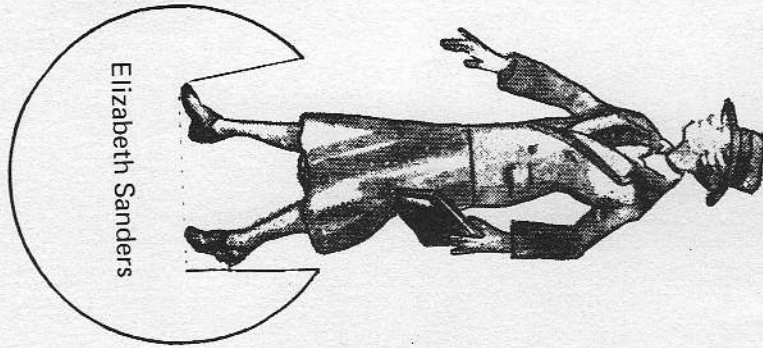
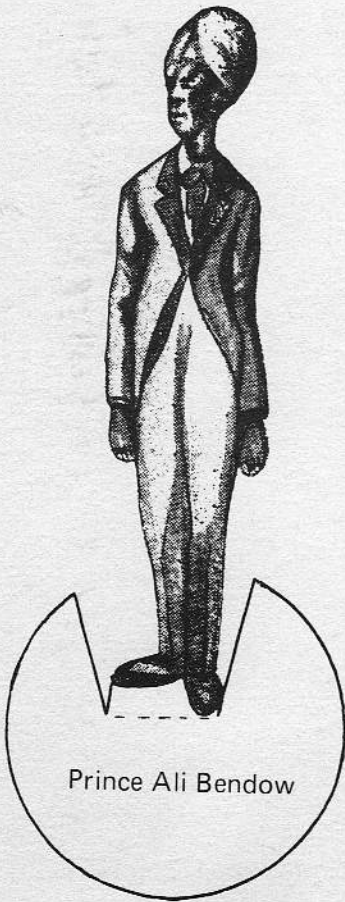
AMOS 'N' ANDY

To make Amos & Andy characters cut carefully all around each character and around each circle near feet (make sure you don't cut off feet) Then fold each one on the dotted line near feet and stand up. Do the same with the Amos & Andy Taxicab.

2

THE GREAT
RADIO SHOWS

BOX 23 - VAUXHALL, N. J. 07088



AD RATES

FULL PAGE \$40.00
HALF PAGE 25.00
Quarter Page 15.00

3

If you move, please let us know

Just as soon as you know you are going to move, please tell us so you will not miss a single issue. Give us your old address as well as your new one.

Your ads will be reaching apox 1,900 members. Black ink on white paper will produce your best results. Add \$4.00 if you want me to reduce your ad. copy.

NEW ADDRESS

Name _____
Address _____
City _____ State _____ Zip _____

GIVE YOUR CAPTAIN MIDNIGHT IDENTIFICATION NUMBER #

OLD ADDRESS

Name _____
Address _____
City _____ State _____ Zip _____



Our Next Issue



WRITERS WANTED

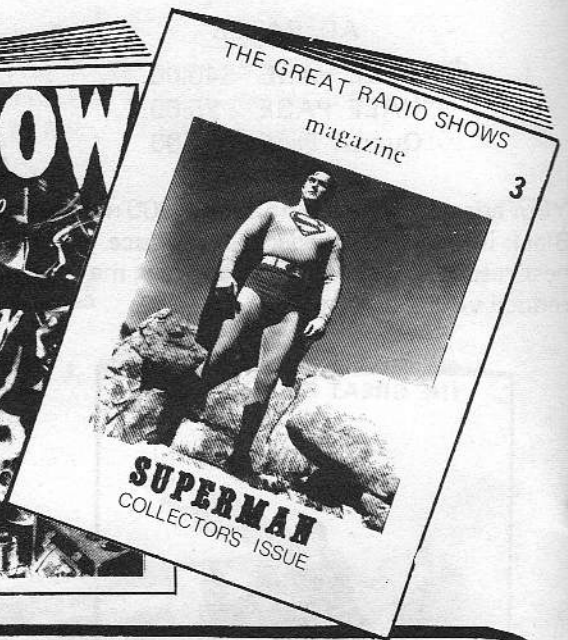
to write about old time radio
Amateur-Professional-or- Fanzine
editors.
The Great Radio Shows, Box 23,
Vauxhall, N. J. 07088

A message from Captain Midnight (use your decoder) Master Code T-21.

17 - 3 5 15 18 11 6 17 24 -
26 16 5 7 - 12 3 - 12 24 - 21 10 18 -
8 14 14 18 11 12 24 4 - 6 8 11 18 -
12 24 14 8 - 24 18 19 21 - 12 3 3 5 18

Notice - This magazine is not to be sold. It is to be distributed Free to Radio Buffs.

The Great Radio Shows Magazine will not be reprinted.
Back issues not available.



FREE TO ALL MEMBERS OF THE GREAT RADIO SHOWS.

1. A SHADOW RADIO SCRIPT
 2. A SHADOW SUPPLEMENT EDITION
 3. A CAPTAIN MIDNIGHT FLIGHT PATROL MEMBERSHIP
 4. A FLIGHT COMMANDERS CERTIFICATE FROM THE SECRET SQUADRON WITH YOUR NAME ON IT.
 5. A CAPTAIN MIDNIGHT DECODER THAT REALLY WORKS (REPRODUCTION)
 6. A COMPLETE SET OF SGT. PRESTON CARDS (REPRODUCTION)
 7. AN 8 X 10 PHOTO OF THE LONE RANGER & TONTO. (SUITABLE FOR FRAMING)
 8. A 1 YEAR FREE SUBSCRIPTION TO THE GREAT RADIO SHOWS.
- THE GREAT RADIO SHOWS IS A QUARTERLY MAGAZINE PUBLISHED BY THOMAS RIGGS.

FREE



THE MISSING ELEMENT IN old time radio

Please send check or money order payable to:
THOMAS RIGGS
BOX 23 - VAUXHALL, N. J. 07088

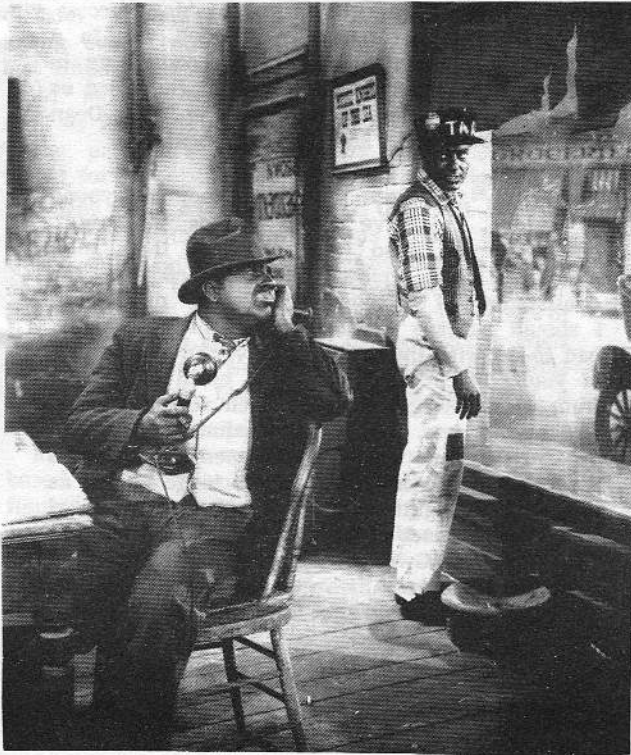
ENCLOSED FIND \$8.00 DONATION TO THE GREAT RADIO SHOWS. PLEASE ENROLL ME AS A MEMBER & SEND ALL THE FREE ITEMS, ALSO SIGN ME UP FOR A 1 YEAR FREE SUBSCRIPTION.

Name _____
 Address _____
 City _____ State _____ Zip _____

Amos 'n' Andy

THE GREAT
RADIO SHOWS

when I read of the death—in Chicago, at the age of 82—of Charles Correll, I found myself struck by an obscure and unexpected sense of loss. I can't honestly say that my feeling was one of grief, or even of sorrow; it was instead that vaguely unsettling emotion that one experiences upon learning of the death of a passing acquaintance whom one hasn't seen or heard from in years. Or particularly thought about, either. Correll, of course, was Andy of "Amos 'n' Andy," which was the most popular radio program of all time. And I'm one of that generation of Americans who are today in their late 30's and 40's and who grew up listening to the radio in the same way that children now come of age with their eyeballs stuck to TV sets. In the white clapboard house where I spent most of my childhood, on a maple-lined street in a far northern suburb of New York, the floor-model Philco radio in the living room was always tuned in each weekday evening at 7 o'clock to station WEAF for



"Amos 'n' Andy." The strains on an organ of "The Perfect Song," the soft, Southern-accented voice of the program's announcer, Bill Hay, saying, "Here they ah, Amos 'n' Andy," and then a 15-minute episode in the financially embarrassed lives of Amos, Andy and a score of other characters, particularly including my favorite, George (Kingfish) Stevens, a hopelessly inept confidence man whose credit rating, I recall, was "Triple Z: Be careful when he pays cash."

By 7 o'clock, we'd have finished dinner in the kitchen, and all of us—my father, my mother, my sister, my two brothers, and me—would sit together in the living room listening to "Amos 'n' Andy." This was a nightly ritual in our house from Monday to Friday that went on for years, all through the nineteen-thirties and up to February, 1943, when the five-times-a-week, 15-minute version of "Amos 'n' Andy" went forever off the air. Later, in October, 1943, "Amos 'n' Andy" came back on again, as a once-a-week, half-hour program that was heard over WEAF on Friday evening at 10. But the new program didn't seem to be as funny as the old one, at least to us, and I remember that after a time we rarely listened to it. So, until I chanced to read of Correll's death, I hadn't especially thought about "Amos 'n' Andy"—or its creators, Correll and his partner, Freeman Gosden, who played Amos—for nearly 30 years. Thirty years! To use Amos's once-famous expression of pain and dismay, "Ow wah, ow wah, ow wah."

At the height of its popularity, in the early years of the Depression, "Amos 'n' Andy" had a larger audience than any other program in the history of broadcasting, a record that was standing up to and including such TV successes as "I Love Lucy" or "All in the Family." Indeed, from 1929 to about 1935 listening to "Amos 'n' Andy" each evening amounted literally to a national craze. In the fall of 1931, it was reliably estimated by the Hooper rating system that the program had a nightly audience of 40 million listeners, or close to a third of the population of the country, which was then around 123 million. And everybody was addicted to it, from apple-vending down-and-outers who listened in sidewalk groups in front of radio stores to President Hoover, who was said to drop

THE GREAT RADIO SHOWS

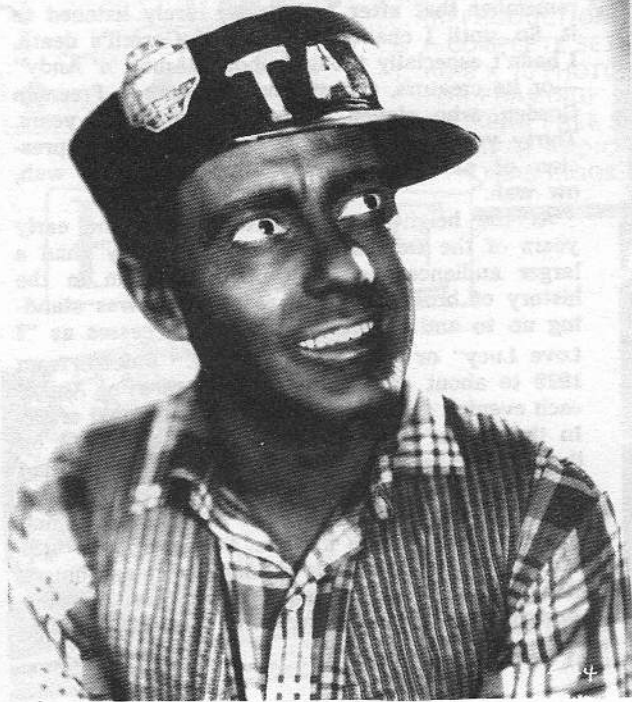
everything in the White House each evening at 7 in order to listen to "Amos 'n' Andy" (and thus presumably at least for 15 minutes to forget about the Dow-Jones average).

By 1932, the craze for listening to "Amos 'n' Andy" had grown so epidemic that department stores, restaurants and bars had put in radios so that their customers could listen to the program between 7 and 7:15. Or else they weren't going to have any customers between 7 and 7:15. And some movie theaters, incredibly enough, stopped their films in mid-reel at 7 o'clock, wheeled a radio out onto the stage, and tuned in "Amos 'n' Andy" for those moviegoers who would otherwise have stayed home by their Atwater Kent or Stromberg-Carlson radios. Meanwhile, as the craze raged on, the Bell Telephone Company reported a dramatic drop in the number of phone calls made each weekday evening between 7 and 7:15, and water companies all around the country noted that nobody seemed to be flushing his toilet during the time that "Amos 'n' Andy" was on the air.

Besides Gosden and Correll, those who chiefly benefited from the "Amos 'n' Andy" craze, which has been called "the greatest sensation in the

history of American show business," were the makers of Pepsodent toothpaste, who sponsored the program. Indeed, in the depths of the Depression, when everybody else was going broke, Pepsodent saw its sales triple in a matter of weeks from the night—Aug. 19, 1929—that "Amos 'n' Andy" was first heard over a nationwide hook-up. Until Pepsodent took a chance with "Amos 'n' Andy," most of the sponsors of network radio programs had been the manufacturers of radio sets, for advertisers had felt that radios were just about the only thing you could sell over radio. So, for better or for worse (probably worse), "Amos 'n' Andy" was the first program to prove that sponsoring a popular network radio show could lead to the sale of vast quantities of such packaged goods as toothpaste, soap, cigarettes, coffee and laxatives.

"Amos 'n' Andy" also provided a considerable shot in the arm to the National Broadcasting Company, which carried the program over its Red network. Until "Amos 'n' Andy" came along, N.B.C., which had been founded by David Sarnoff and others in late 1926, had been having something of a financial struggle, and Gosden and Correll gave the fledgling network its first smashing success. Thus, the start of "Amos 'n' Andy" was in a sense also the start of network broadcasting in this country. And we all know what that's led us to today in TV—"The Partridge Family," "The Dean Martin Show" and "Let's Make a Deal."



FOR those who are either too young to have heard "Amos 'n' Andy" on radio or who are so old that their memories, like mine, have turned to the consistency of a bowl of Cream of Wheat, I should perhaps explain that "Amos 'n' Andy" had to do with the comic misadventures of a pair of young black men who come north to Harlem from rural Georgia to make their fortune in the taxicab business. And who immediately get mixed up in New York with the aforementioned George Stevens, who is the Kingfish of a lodge known as the Mystic Knights of the Sea, other members of which include such characters as Lightnin', Brother Crawford, Fred Gwindell, Algonquin J. Calhoun and Henry van Porter. Amos (Amos Jones) and Andy (Andrew Hog Brown) start up a taxicab company,

which has only a single cab, however, a rattletrap that they're conned into buying from the Kingfish at the exorbitant 1929 price of \$360, a figure which, as the Kingfish had earlier found out, happened exactly to equal their life savings. The cab is such a wreck, in fact, that it has no top, and so Amos and Andy set themselves up as "The Fresh-Air Taxicab Company of America, Incorporated." Amos, who is steady, simple and hard-working, drives the cab for the company, while Andy, who is essentially a lazy though thoroughly likable bum, hangs about the office either "workin' on the books" or "restin' his brain" by "layin' down to think."

Most of the episodes of "Amos 'n' Andy" were complete in 15 minutes, although they sometimes went on for a week and even several weeks. And all of them had either to do with Andy's romantic involvement with a predatory, marriage-minded widow known as Madame Queen; or with attempts by the Kingfish to bamboozle Andy out of \$5 or \$10; or, finally, with lame-brained, get-rich-quick schemes that the Kingfish would dream up and get Andy to enter into behind Amos's back. The Kingfish's schemes inevitably involved embezzling a couple of hundred dollars of the taxicab company's money in order to get capital for the nitwit venture, and the schemes always ended in utter disaster, of course, with the Kingfish and Andy losing every cent they'd invested and Amos at last finding out about it. "Ow wah, ow wah, ow wah," moaned Amos at the end of a typical episode as Andy sighingly mumbled, "I'ze regusted."

The program's most famous episode—which lasted for weeks in 1932 and had the entire country agog each evening to hear the next turn of plot—was one in which Andy was sued by Madame Queen for breach of promise. And then, a couple of years later, there was an almost equally famous one in which Amos was unjustly convicted of murder and was about to go to the electric chair when he suddenly woke up and America learned to its relief that the entire episode had been a dream.

Much of the humor of "Amos 'n' Andy" was based on malapropisms, like "Recordin' to my figures," "Is you mulsifyin' or revidin'?" and "Dat's a disgrace to de lodge," or the mention of people like "J. Pingpong Morgan" and "Charles Limburger." A number of phrases used regularly on the program caught on with the public in the same way that such lines from "Rowan and Martin's Laugh-In" as "Sock it to me" and



"Here come de judge" were being repeated by everybody four or five years ago. Among them were Andy's "Buzz me, Miss Blue," "I'ze regusted" and "Check and double check," the Kingfish's "Holy Mackerel, Andy" and Amos's "Now ain't dat sumpin'?" Quoted out of context, however, most of the famous lines from "Amos 'n' Andy" are meaningless today, and indeed it's difficult on the written page to communicate the warmth and richness of the humor of the program. But maybe, in any event, you have to have listened to "Amos 'n' Andy" for a long time on radio, and years ago, in order fully to understand how wonderfully funny and profoundly human the program was. Above all, the comedy in "Amos 'n' Andy" was the comedy of character, especially of such fallible characters as Andy, who was the quintessential embodiment of everybody's dumb, shiftless, gullible and yet favorite brother-in-law, and the Kingfish, who was one of the great comic rascals of popular American fiction, in the class, I'd say, of the King and the Duke in "Huckleberry Finn."

For the first six or seven years that "Amos 'n' Andy" was on the air, Gosden and Correll wrote the show entirely by themselves, turning out a 1,500- to 2,000-word script each afternoon and then going hurriedly into the studio to broadcast without rehearsal. And, in those same early years, the

two men played all of the characters on the program. In addition to being Amos, for instance, Gosden was also the Kingfish, Lightnin' and scores of other minor characters, while in addition to being Andy, Correll was also Henry van Porter, Brother Crawford and a further gallery of minor characters. Toward the end of their career in radio, in the middle of the nineteen-fifties, Gosden and Correll estimated that they'd together done the voices of 550 different characters. And virtually all of the characters that they created were blacks, while Gosden and Correll were themselves white, a circumstance that might lead those who were born after World War II and who grew up with the civil-rights movement to assume that "Amos 'n' Andy" was generally hated by America's blacks. Indeed, some objections were raised as early as 1931, when there were charges that the show—in effect, if not intent—was blatantly racist, and black residents of Newport News, Va., circulated petitions to remove it from the air. But it wasn't until the nineteen-fif-

ties, when "Amos 'n' Andy" became a TV show—with black performers rather than Gosden and Correll playing the roles of Amos, Andy, the Kingfish and the rest—that the program was attacked as "an insult to the Negro race" by the N.A.A.C.P. and other civil-rights organizations, who ultimately drove the TV "Amos 'n' Andy" off the air, never to be seen again even in re-runs.

The N.A.A.C.P. felt that the TV version of "Amos 'n' Andy" was "a gross libel on the Negro and a distortion of the truth." Curiously, however, there was never any widespread protest against the radio program. Why? One possible reason might be that the radio version of "Amos 'n' Andy" was done by whites while the TV version had a cast of black performers who were placed in the position of portraying blacks or uneducated fools. And who could be seen doing it, too, rather than merely be heard.

Whatever the explanation, the undisputed popularity of the radio program must be considered in the context of the time that it first went on the

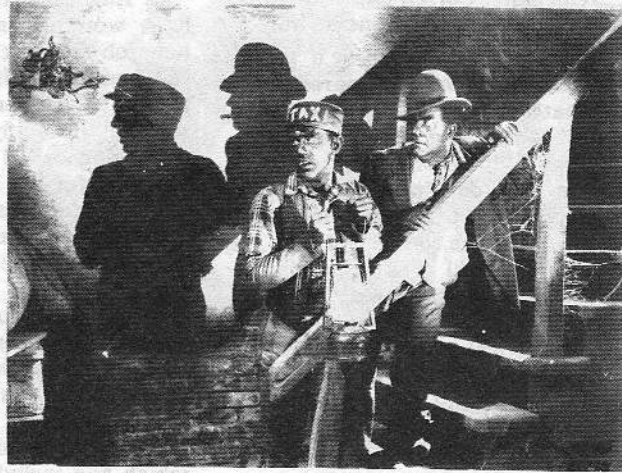
air. In those days, much of American comedy was ethnic, and many of the most successful comedians—Smith and Dale, Lou Holtz, Jack Pearl—did practically nothing but ethnic jokes in exaggerated German and Jewish accents. Nobody, including even the B'nai B'rith, seemed in the least to mind. So, when Gosden and Correll came on doing Negro-dialect comedy, the blacks were no more offended than the Jews were by Smith and Dale—for better or for worse, making fun of ethnic groups for their idiosyncrasies of speech and behavior was then an ingrained tradition of American humor that went back beyond Mark Twain to the days of the first great waves of foreign immigration into the United States. For nearly a hundred years, moreover, one of the most popular forms of entertainment in America had been the minstrel show, in which whites in black-face sang, danced, played the banjo and exchanged so-called darky jokes in Negro dialect. "Amos 'n' Andy" was certainly derivative of the minstrel show—in fact, it was a kind of minstrel show without music, and its characters were universal types. Struggling to stay out of the clutches of marriage-minded women and to make a buck in the world, Amos, Andy and the Kingfish could as easily have been whites as blacks. And if much of the humor in "Amos 'n' Andy" resulted from the Gosden and Correll knack for broadly approximating the rhythms of Southern Negro dialect, the laughs nonetheless didn't come from putting down blacks any more than the Jewish dialect jokes of some such contemporary comedian as Myron



AMOS AND ANDY

Cohen puts down Jews. All of the characters in "Amos 'n' Andy" were presented as sympathetic, and they lived in a society centered around jobs, money, and an Elkslike lodge that was envisioned by Gosden and Correll as parallel to middle-class white society rather than beneath it—a separate but at least equal society, in which whites barely seemed to exist, just as gentiles didn't seem to exist in the society of "The Goldbergs." And so, although they were to a degree made fun of by Gosden and Correll, most blacks at the time were no more upset by "Amos 'n' Andy" than Jews were by "The Goldbergs," which, by the way, also first went on radio in 1929.

One can also argue that the comedy in "Amos 'n' Andy" wasn't really so much ethnic as it was rooted in the two subjects that Jane Austen said were the only two things worth writing about—love and money. Particularly money. Almost every episode of "Amos 'n' Andy" began with either Andy or the Kingfish in desperate need of some small sum of money, often as little as a dollar, and ended 15 minutes later, after a series of comic foul-ups, with his having failed to get it. And in the years of the Depression, when millions were out of work and broke, wondering where they themselves were going to find their next dollar, just about everyone in the United States could identify with Andy or the Kingfish in his quest to get his hands on a couple of bucks. And to get a cathartic laugh from "Amos 'n' Andy," too, that perhaps at least for a few minutes eased the anxiety of being jobless and without money in.



say, 1931. The enormous popularity of "Amos 'n' Andy" during the Depression years, in short, wasn't because the program had to do with blacks but because it had to do with money. And because, too, whether about blacks or whites, it happened to be a very, very funny program.

Or so I think, anyway. Comedy is subjective, of course, and what's funny to one person isn't in the least funny to another. Obviously. In any event, when I've listened lately to tapes of "Amos 'n' Andy" that have been made from transcriptions of old broadcasts, the program has continued to strike me as funny. Which is a lot more than I can say for a number of other radio comedy shows that I've lately also listened to on tape. Even Fred Allen's program, for instance, doesn't hold up particularly well, and it certainly isn't as funny as "Amos 'n' Andy."

Though Correll has died, Gosden is today alive and well and, at the age of 73, living cheerfully in retirement in Beverly Hills. For obscure reasons of his own, however, Gosden has for years refused to talk to the press about his

career in radio and "Amos 'n' Andy." And he was unwilling recently to make any public statement about Correll's death. So, most of what we know about the two men has to be culled from interviews that they gave as long ago as 1937.

Charles Correll was born on Feb. 2, 1890, in Peoria, Ill., a city to which his father, who was distantly related to Jefferson Davis, had moved from the South in the years shortly after the Civil War. Correll went to Peoria High School, where he majored in shorthand, of all things, and after having been graduated worked for a time as a stenographer. Next, he put in several years as a bricklayer, working for his father, who had a small construction company, and later, during World War I, when he was already in his late 20's, Correll had an assembly-line job in an arsenal at Rock Island, Ill. Earlier, while still in high school, Correll had taught himself to play the piano, and he picked up extra money in the evenings by playing background piano music to silent films in Peoria movie theaters. For as far back as he could

remember, Correll had wanted to be in show business, and for years, whenever he'd got the chance, he'd appeared in amateur theatricals around Peoria—hamming it up in plays, singing in barbershop quartets, and dancing and telling Negro-dialect jokes in minstrel shows. In the summer of 1918, when Correll was appearing in an amateur variety show in Peoria, he was spotted by a theatrical producer who offered him a job with the Joe Bren Company, a Chicago outfit that was in the business of assisting local organizations—like Lions or Rotary Clubs—in putting on amateur shows. That is, the local organization provided the performers and the Joe Bren Company provided everything else—scripts, costumes, music, scenery, lights and a professional to stage the show. And Correll was hired to be one of these traveling, bush-league equivalents of, say, Jerome Robbins. At least, he later recalled, the job got him out of the bricklaying game and into the periphery of show business.

In August, 1919, when he'd been working happily at his new job for over a year, Correll found himself in Durham, N. C., where he'd been instructed not only to put on something called "The Jollies of 1919" for the Durham Elks but also to break in a new man for the Joe Bren Company. And the new man, a 20-year-old singer and ukulele player, turned out to be none other than Freeman Gosden. Gosden, to backtrack a bit, had been born on May 5, 1899, in Richmond, Va., where his socially prominent family, which had included a number of high-ranking Confederate Army officers, had lived for four generations. After having attended a private military school in Atlanta, Gosden had gone on the road as a tobacco salesman, and he'd then served in the Navy during World War I. Like Correll, Gosden had been stage-struck at an early age, and he'd become known around Richmond during his teen-age years for his appearances in amateur theatricals—as a clog dancer, a singer and a player of the ukulele. So, not long after he'd

got out of the Navy, Gosden had applied for a job with the Joe Bren Company, and he'd got it, of course.

Traveling together on the road for the Joe Bren Company, Gosden and Correll became inseparable friends, and in 1924, when each was made a division manager in the company's home office, they began sharing a bachelor apartment in Chicago. And soon, while hanging about the apartment in the evening, they worked up "a song-and-chat routine," in which, with Gosden on the ukelele and Correll at the piano, they sang songs like "Whispering" and "Yes, We Have No Bananas" and told cornball jokes. In March, 1925, they got a chance through a friend to do their routine on a small Chicago radio station, WEBH, which was in the Edgewater Beach Hotel. Coming on with "Yes, Sir, That's My Baby," they were heard on a Friday evening, from 11:30 to midnight, and were deemed to be so good that the station manager asked them to come back and perform every night at that hour. For no pay, however, other than a free meal in the Edgewater Beach dining room. Pay or no pay, Gosden and Correll eagerly accepted the offer, and were heard nightly over WEBH for the next eight months, a stint that led station WGN to offer them paying jobs at \$100 a week apiece as staff announcers and entertainers. So, since \$100 a week was a good deal more than either of them was making with the Joe Bren Company, and also because WGN, which was owned by The Chi-



THE GREAT
RADIO SHOWS

ago Tribune, was the city's leading radio station, Gosden and Correll quit their jobs and, in November, 1925, went full-time into radio.

Early in 1926, the chief of The Chicago Tribune's radio division, Ben McCanna, suggested to Gosden and Correll that they work up a comedy serial for radio based on "The Gumps," which was then one of the most popular comic strips in The Tribune. Gosden and Correll didn't think much of McCanna's idea, but it led them to come up with a program idea of their own—a serial about the adventures of a pair of young Negroes named Sam and Henry. For years, at parties and wherever else they could find audiences, Gosden and Correll had been improvising comic dialogues in Southern Negro dialect, a speech that Gosden was especially talented at mimicking from having grown up in Richmond with black servants in his home. Gosden, in fact, later told interviewers that his best friend as a child had been a black boy called "Snowball," on whom, Gosden said, he'd based the character of Amos. On Jan. 12, 1926, Gosden and Correll went on WGN as "Sam 'n' Henry," and the show was an immediate success that quickly became a Chicago radio favorite. "Sam 'n' Henry" was heard over WGN for two years, five times a week, and then, in early 1928, Gosden and Correll moved to WMAQ, the radio station of The Chicago Daily News, which, simply enough, had offered them more money than they'd been getting at WGN—\$150 a week apiece. The Tribune claimed to own the title "Sam 'n' Henry," however, and so when Gosden and Correll made their debut on WMAQ,

THE GREAT
RADIO SHOWS



on March 19, 1928, they came on as a new pair of black characters—"Amos 'n'

Andy." In the version of the program that was heard on WMAQ, Amos and Andy lived on the South Side of Chicago rather than in Harlem, but the show was otherwise from the beginning pretty much the same one that the entire country was soon to go crazy over.

On a warm evening in May of 1929, a 29-year-old advertising man named William Benton left his Chicago office in the Palmolive Building (now the Playboy Building) and decided to walk home to his North Side apartment. Benton—who was later to be not only a co-founder of one of the country's most successful advertising agencies, Benton & Bowles, but also a United States Senator from Connecticut—was then the assistant general manager of Chicago's leading advertising agency, Lord & Thomas. And among Lord & Thomas's clients was Pepsodent toothpaste, which, even though the stock-market crash had yet to take place, had seen its sales plummet in the first months of 1929 to 50 per cent of their

1928 level. Moreover, nothing that Lord & Thomas had done in the way of advertising seemed to be helping Pepsodent. As Benton strolled in the mild spring evening along a residential North Side street, he became gradually aware that the voices of a pair of Negro men were coming from the open windows of just about every house on the street. Coming, he soon realized, from radios. And retracing his steps, he counted up that 17 of the 19 radios that he could hear from the sidewalk were tuned in to what he soon learned to be "Amos 'n' Andy," a program he'd never heard. On the basis of what he later described as probably the first ratings survey in the history of broadcasting, Benton was at once struck with the wild idea that Pepsodent should sponsor "Amos 'n' Andy" on a nationwide hook-up. The next morning, Benton burst into the offices of Albert Lasker, who was the president of Lord & Thomas, and put forth his perhaps crazy idea. Lasker, however, who'd from time to time heard "Amos 'n' Andy" over WMAQ, didn't think that Ben-

ton's idea was in the least crazy, and he at once got in touch with N.B.C. in New York and told them that, if they could get Gosden and Correll under contract, Pepsodent would sponsor "Amos 'n' Andy" over the network. At N.B.C., which, as I mentioned earlier, was having financial troubles of its own, everyone was more than eager to land Pepsodent as a sponsor, and so the network immediately offered a contract to Gosden and Correll for their exclusive services at a salary of \$50,000 a year apiece. At that time, Gosden and Correll were still making \$150 a week apiece at WMAQ, and so I need scarcely say that they hastily accepted N.B.C.'s offer. Thus, on Aug. 19, 1929, "Amos 'n' Andy" was heard for the first time over N.B.C. for Pepsodent.

At first, "Amos 'n' Andy" was on six times a week, for 15 minutes each night but Sunday at 11 o'clock over the N.B.C. Blue Network (WJZ in New York). But listeners in the East soon began complaining that the program was on too late in the evening, and so within a couple of months "Amos 'n' Andy" was shifted

12 to 7 o'clock, Eastern Standard Time, an hour at which it was then heard in the East for the next 14 years. Now, however, listeners in the West began complaining that "Amos 'n' Andy" was on too early, at 4 o'clock, Pacific Coast time, when most of them were still at work. As a result, Gosden and Correll — who, confusingly enough, were heard in Chicago at 6 o'clock, Central Standard Time — began doing a repeat broadcast three hours later each evening so that listeners in the West could also hear "Amos 'n' Andy" at 7 P.M. And they did both broadcasts live. (Until 1945, when Bing Crosby broke precedent by taping his broadcasts ahead of time, all network radio programs were done live. And while Gosden and Correll were the first radio performers to do repeat broadcasts for the West Coast, they were scarcely the last — within a few years, in fact, every major radio performer was doing them.)

Along with changing its time, "Amos 'n' Andy" also soon went to five times a week rather than six and shifted over to the N.B.C. Red network (WEAF in New York,

which is now WNBC), which had a larger number of outlets than the N.B.C. Blue network. As time passed, Gosden and Correll inevitably made both off-the-air and on-the-air changes in "Amos 'n' Andy." In 1937, for instance, when they moved their base of operations from Chicago to Los Angeles, they hired a staff of writers to help them with their scripts, and they also brought other performers on the show, mainly to play the roles of such female characters as Miss Blue, Madame Queen, Ruby (Amos's sweetness-and-light wife) and Sapphire (the Kingfish's battle-axe wife), all of whom had previously been talked about but not heard because neither Gosden nor Correll was any good at doing the voices of women. (One could almost have sworn that Madame Queen was an on-microphone character from the beginning, but that's only because Correll was so brilliant at doing Andy's cooing talks with her on the telephone). In 1937, as the popularity of "Amos 'n' Andy" had at last begun somewhat to wane and Pepsodent's sales had started to drop again, Lasker ended Pepsodent's sponsorship of the program and shifted his client over to sponsoring a variety show starring a brash and then relatively unknown young comedian — Bob Hope. Campbell's Soup, however, quickly picked up "Amos 'n' Andy," and sponsored the nightly program until it went off the air in February, 1943. Earlier too, in March, 1939, "Amos 'n' Andy" had moved from N.B.C. to C.B.S., and so was heard in New York over station WABC (which is now WCBS, while what was once WJZ has become WABC).

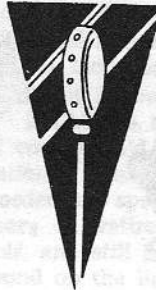


THE GREAT
RADIO SHOWS.

On Oct. 8, 1943, when Gosden and Correll came on the air with the weekly Friday-night half-hour version of "Amos 'n' Andy" that we didn't like in our house, they were once again back on N.B.C. and sponsored now by Rinso. And later, after shifting in 1947 to Tuesday evenings at 9 o'clock, they were sponsored by the Rexall Drug Company. Even though we didn't listen to it, the once-a-week half-hour show was another success for Gosden and Correll—for several years, it was regularly among the top-10 rated shows in radio, usually coming in somewhere around fifth behind Jack Benny, Edgar Bergen and Charlie McCarthy, Bob Hope and Burns and Allen. In the early nineteen-fifties, however, when everybody stopped listening to radio and started looking at TV, the bottom dropped out of radio for "Amos 'n' Andy," as it did, of course, for every other major network radio program. In 1949, the Hooper rating of



THE GREAT RADIO SHOWS



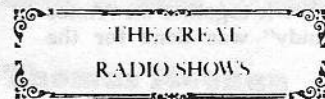
"Amos 'n' Andy" had been around 20 while by 1953 it had faded away to about 3, and so Rexall canceled the program.

Even before their radio program had been dropped, Gosden and Correll had begun producing and writing the TV version of "Amos 'n' Andy." And they were dismayed and upset when the N.A.A.C.P. attacked the program as being anti-Negro. Indeed, accustomed to having been looked upon for over 20 years as all but America's most beloved entertainers, Gosden and Correll became exceedingly bitter upon being accused so late in the game of being racists. To their way of thinking, in any event, they weren't racists and never had been. But instead, claimed Gosden and Correll, they had the greatest admiration and respect for members of the black race, or else they couldn't have treated them with such affection for so many years on "Amos 'n' Andy." By the nineteen-fifties,

AMOS 'N' ANDY

CAST

Amos Jones.....	Freeman Gosden
Andy (Andrew H. Brown).....	Charles Correll
Kingfish (George Stevens).....	Freeman Gosden
Lightnin'.....	Freeman Gosden
Henry Van Porter.....	Charles Correll
Ruby Taylor.....	Elinor Harriot
Madame Queen.....	Harriette Widmer
The Little Girl (Arbadella).....	Terry Howard
Shorty, the barber.....	Lou Lubin
Sapphire Stevens.....	Ernestine Wade
Stonewall, the lawyer.....	Eddie Green
Miss Genevieve Blue.....	Madaline Lee
The Jubalaires singing group.....	George MacFadden
	Theodore Brooks
	John Jennings
	Caleb Ginyard



however, most Americans had come to look upon ethnic humor as being in bad taste, and it had all but disappeared from radio and TV to be replaced by the blander, ethnicity-less humor of such situation comedies as "I Love Lucy" or "Father Knows Best" and the stand-up routines of comedians like Hope, Red Skelton, George Gobel or Bob Newhart. And at a time when the black civil-rights movement was just getting under way, a program like "Amos 'n' Andy," which unquestionably made fun of blacks, seemed especially offensive not only to blacks themselves but also to white liberals. "Amos 'n' Andy," in short, had become an idea whose time had quite definitely passed. And in the light of the country's new thinking about blacks, Gosden and Correll were indeed racists — times had changed, but they hadn't.

Even after they had been dropped by Rexall, Gosden and Correll continued throughout the nineteen-fifties to do a weekly half-hour radio show, but the program known as "The Amos 'n' Andy Music Hall" was in the daytime and the two men served on it as little more than disk jockeys. Finally, in 1960, they left radio for good and went into retirement. During all of the years that they worked together, from 1919, when they first met in Durham, until 1960, Gosden and Correll remained close personal friends, and indeed were said never even to have had an argument—a phenomenon that is surely unique in the annals of show-business partnerships. Oddly enough, though, once their work together on "Amos 'n' Andy" was done for the



THE GREAT
RADIO SHOWS

DIRECTORS:

Glenn Middleton Andrew Love

WRITERS:

Freeman Gosden Charles Correll Octavus Roy Cohen
Bob Fischer Robert J. Ross Bob Moss
Arthur Slander Paul Franklin Harvey Helm

THEMES:

"The Perfect Song" "Angel's Serenade"

Gosden and Correll debuted in radio on January 12, 1926, with the blackface characters SAM 'N' HENRY. On March 19, 1928, they introduced AMOS 'N' ANDY which went on to become one of the most popular programs in radio. Some of the best remembered expressions are: "I'se regusted!", "Ow wah! Ow wah!", "Buzz me, Miss Blue." and "Check and double check." Amos 'n' Andy ran the Fresh-Air Taxi and belonged to the Mystic Knights of the Sea of which George Stevens was "The Kingfish."



day they almost never saw each other socially in the evening or on weekends. Still, they settled only a couple of blocks away from each other upon retiring—each in a Beverly Hills mansion. Gosden and Correll had made their money in the years when income taxes were relatively low, and they'd hung on to it, too—each of them retired as a multimillionaire.

Since Gosden and Correll almost never discussed their private lives with interviewers, little is known about their off-microphone careers other than that each was married twice. Correll was married for the first time in 1927, to Marie James, and then after a divorce was married for a second time in 1937, to Alyce Mercedes McLaughlin, a former dancer who now survives him, as do his four children — Dorothy, Barbara, Charles, Jr., and Richard. Gosden was also married for the first time in 1927, to Leta Marie Schreiber, and after a divorce was married for a second time in 1944, to Jane Stoneham, the daughter of Charles Stoneham, onetime owner of the New York Giants baseball team.

Correll spent most of his years in retirement either puttering about his Beverly Hills home or traveling with his wife, and it was while traveling, in fact, that he chanced to die of a heart attack

in Chicago, the city where, of course, he'd first achieved national fame. Meanwhile, Gosden has spent most of his years in retirement playing golf, and still gets in a daily round on the links. As is apparently obligatory for major show-business figures who are either of advanced age or

in retirement (or both), Gosden mainly plays golf only with high-ranking Republicans, and for a long time, in fact, he was one of the favorite golfing partners of President Eisenhower.

So, Correll is gone, Gosden goes on, and while it undeniably holds an important place in the history of American popular culture and mass communications, "Amos 'n' Andy" is pretty much forgotten by everyone these days—it is a program out of another age, when we were all a lot younger than we are now. (What, I sometimes wonder, ever became of that Philco radio we had in the living room?) Finally, though, there probably isn't much point in trying to read some deep sociological significance into "Amos 'n' Andy" or into the radio careers of Gosden and Correll. Though touched with genius, Gosden and Correll were perhaps simply, as they long ago told an interviewer, "just a couple of boys trying to get along."



By Thomas Meehan

INNER SANCTUM MYSTERY

- 152-2 The Wailing Wall 10/23/45 VG/E
 153-1 The Black Art 5/15/45 E
 153-2 Dead To Rights 5/22/45 E
 153-3 Death By Scripture 10/19/45 E
 154-1 The Juda's Clock 4/17/45 E
 154-2 Song Of The Slasher 4/24/45 E
 154-3 The Girl In The Gallows 5/1/45 E
 155-1 Fearful Voyage 1940 E
 155-2 Murder Comes To My Life 1940 E
 155-3 Devils Fortune 1/31/49 E
 156-1 Mark My Grade 1/17/49 E
 156-2 The Deadly Dummy 1949 E
 156-3 Death Demon 1940 E
 157-1 Between Two Worlds 1949 E
 157-2 Death Rides The Riptide 1949 E
 157-3 Cause of Death 1940 E
 166-4 Murder Face's East 1949 E
 187-3 Body In The Taxi VG
 191-2 Married Bliss E
 192-1 Deadly Fare E
 192-2 Almost Dead Ancestor E
 193-1 Murder Off The Record E
 193-2 Death On The Highway E
 194-1 Dead Mans Deal E
 194-2 Pattern For Fear E
 195-1 Appointment With Death E
 195-2 Lonely Smile E
 185-1 Death Is A Joker VG
 185-2 Murder Mansion VG
 185-3 Girl In The Road VG
 185-4 Bird For A Murderer VG
 207-1 Death Across The Board VG/E
 207-2 Florida Keys VG
 207-3 Murder Takes A Honeymoon VG/E
 207-4 Auntie Ellen Richard's VG
 210-1 Death Is A Double Crosser VG
 210-2 Murder Comes At Midnight VG
 210-3 Ghosts Always Get The Last Laugh VG
 210-4 Only The Dead Die Twice VG

AMOS'N' ANDY TONIGHT



\$3.00 FOR EACH PROGRAM



tape cassettes

Box 1292, Union, New Jersey 07083

AMOS AND ANDY

All in Very Good to Excellent Sound

- 196-4 Kingfish Opens a Rest Home
 203-1 Love for Andy and Nancy Simpson
 203-2 Lodge Outing to Hudson Island
 203-3 Kingfish's Great Uncle Gregory
 203-4 Day After Kingfish and Sapphires 25th
 Wedding Anniversary
 202-1 Brother Leonard is Retiring from the Army
 202-2 Kingfish Brings Home \$75.00 Pay
 202-3 Kingfish and Sapphire Are Watching Love Birds
 on TV
 202-4 Sapphires Taking a Merchandising Course
 228-3 Sapphires Old Flame
 228-4 Andy Gets Engaged to a Waitress 3/13/49
 245-1 The Marriage Broker 10/10/48
 245-2 Real Estate Salesman 10/17/48
 245-3 Sapphires 20th Anniversary Gift 10/24/48
 245-4 The Radio Quiz Show 10/31/48



--- AND NOW FOLKS, BRACE YOURSELVES FOR THE NEXT EPISODE OF --- **INNER SANCTUM MYSTERY!!**

Warning!! Do Not Fail
 TO LISTEN TO
THE INNER SANCTUM

THRILLERS THAT HAVE ALL AMERICA
ON THE EDGE OF ITS CHAIR !!!

Lipton Tea

THE GREAT
 RADIO SHOWS

Now you can have your own Amos & Andy Stationery.

50 sheets of Amos & Andy Stationery — Large 8 x 11

50 Amos & Andy Envelopes — Large 4 x 9
only 3.98

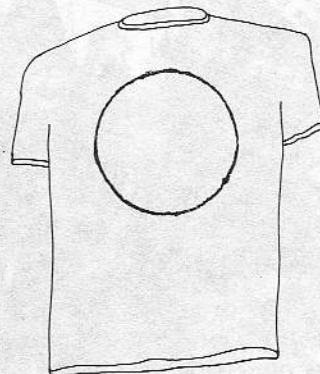
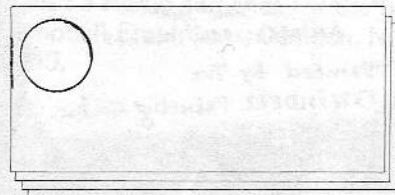
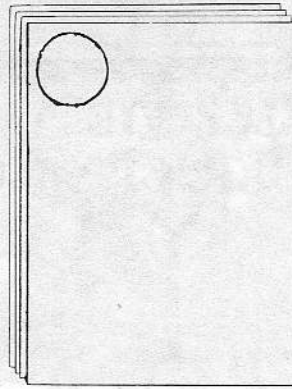
Now you can have your own Amos & Andy T-Shirt.

Each being boldly printed black-on-white. They come in 3 sizes — small-med-large. These shirts are not available in stores.

only 5.98



ACT NOW!!!
OFFER LIMITED TO
SUPPLY AVAILABLE



THOMAS RIGGS BOX 23 - VAUXHALL, N. J. 07088

I enclose 3.98 for Amos & Andy Stationery

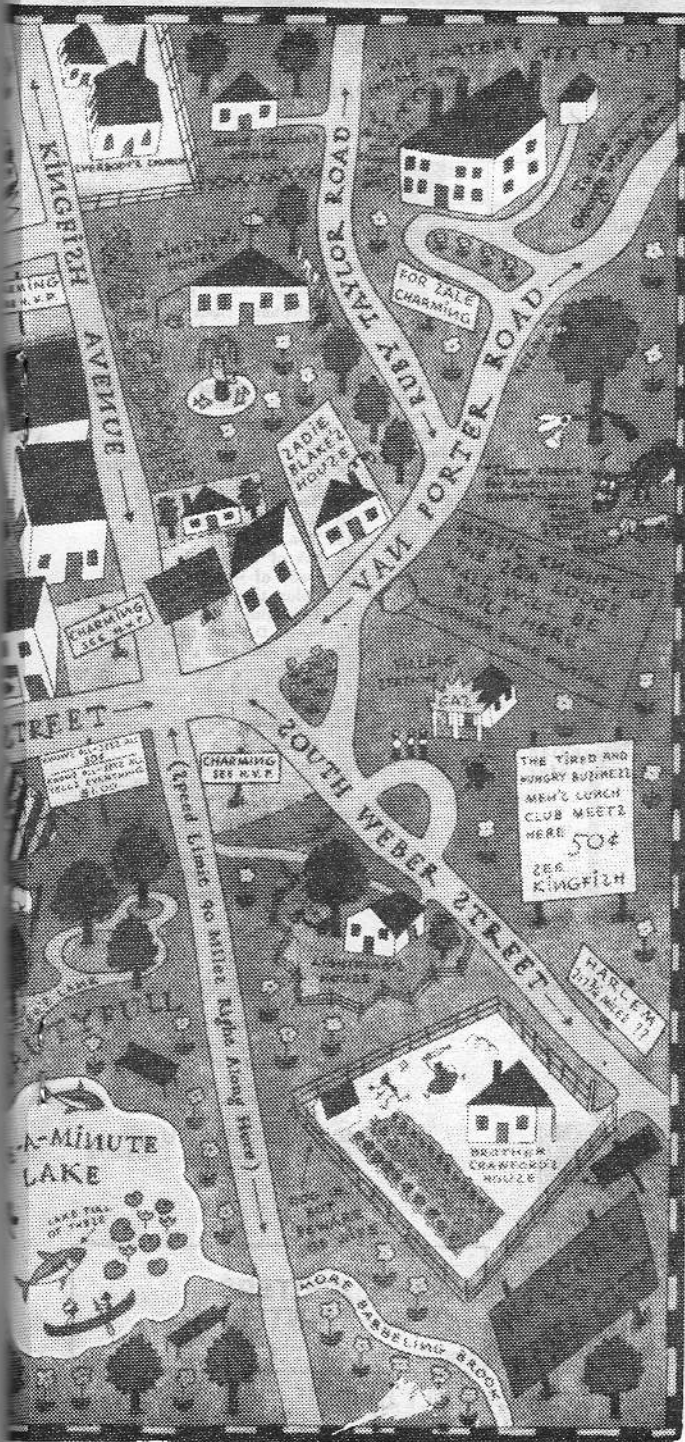
I enclose 5.98 for Amos & Andy T-Shirt

Amos & Andy T-Shirt

Small Med. Large

Name _____
Address _____
City _____ State _____ Zip _____

THE GREAT
RADIO SHOWS



Above is a picture of Charles (Andy) Correll, left, and Freeman (Amos) Gosden, right, when the two faced a studio audience for the first time (Campbell Employees, Camden, N.J.) May 8, 1940.

THE GREAT
RADIO SHOWS



Large 11 x 17 Poster of Amos and Andy.
Send \$1.00 to John Cassetti
Box 1292, Union, New Jersey 07083



Portia Blake is a beautiful young widow—a woman lawyer struggling in a man's world. Must she throw away her chance for romance, marriage, happiness . . . for the sake of her little boy? Tune in to this powerful radio drama . . .

**"PORTIA
FACES LIFE"**
WJR • 4:00 P.M. EST
MON. THRU FRI.

**Big BARN
DANCE
Tonight**

Tune in Sat. Night for Big Alka-Seltzer National Barn Dance. Join Uncle Ezra, Joe Kelly and the rest of the happy Hayloft Gang in a full hour of old-time singing and dancing. Barrel of fun for Old and Young.

WJZ WBZ WBZA WEAN
WSYR
9:00 to 10:00 P.M., EST
SPONSORED BY ALKA-SELTZER

LUM AND ABNER
NOW ON NBC
WJZ WLW WBZ WBZA WSB
WSYR WENR WSM WMC
"Comic Old Philosophers"

HORIZONTAL

2. 6. Star in the portrait, singing star, "Chicago Theater of the Air"
11. — Taylor, radio actor, "The Road of Life"
12. Feminine name
14. Joe —, bandleader
15. Uttered a falsehood
16. Melted
17. Sensitive mental perception
18. Fred —, M. C., "Fame and Fortune"
20. Kate —, singer
22. Polish
24. Pace of a horse
25. Envious
27. "Easy —," comedy team
28. First
29. Having given up business
34. Malcolm —, bandleader
38. Little Jack —, bandleader
42. Cook upon a gridiron
43. Closely woven glossy silk
44. Shoe held together by straps
46. Fred —, comedian (poss.), "Texaco Star Theater"
47. Black buck
49. Incorrect
50. Pronoun
51. Notoriety
53. Attempt
55. Acts
57. Mountains in South America
59. Belonging to them
50. — Mayo, orchestra-leader, "Major Bowes' Family"
61. Craft
63. Sooner than
64. Trading centers
65. Coloring liquid

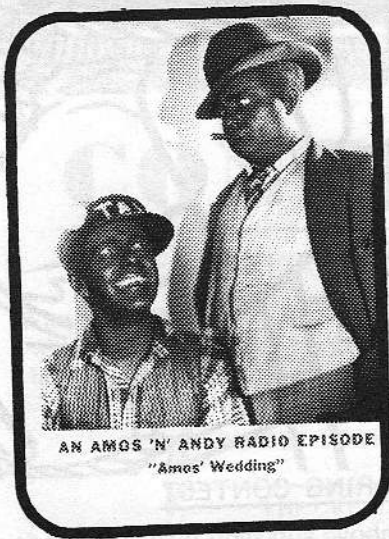
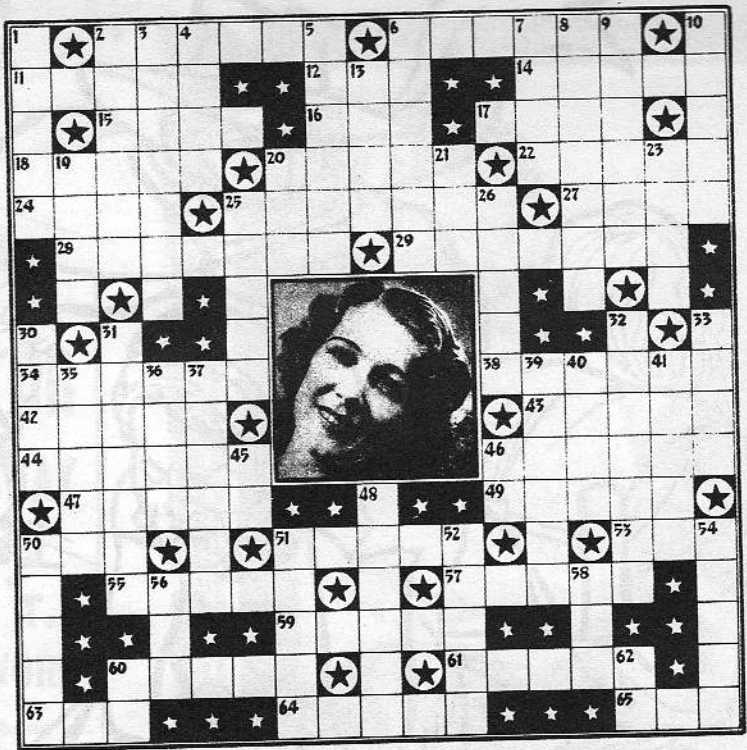
VERTICAL

1. Bob —, announcer, "Prof. Quiz"
2. James —, tenor, "The Telephone Hour"
3. Pertaining to Asia
4. To be giddy
5. According to rule
6. Pop-eyed comedian, "Time to Smile"
7. Belonging to Ira
8. — Himber, orchestra-leader
9. Tempt
10. Remains of coal
13. Iron fence
19. Set of three
20. Body of water
21. Color tint
23. Belonging to Ned
25. — Dorsey, bandleader
26. Seat without a back
30. Vic —, bandleader
31. — Leigh, bandleader
32. Manifests
33. Marshes
35. Obliterate
36. Movable covers
37. Joan —, radio actress, "Valiant Lady"
39. Land surrounded by water
40. High
41. Ocean-going vessel
45. Initials of Leighton Noble
46. Initials of Alice Frost, "Big Sister"
48. Harry —, radio actor, "The Woman in White"
50. Ray —, radio actor, "Myrt and Marge"
51. To bar
52. Small pies
54. Ruth —, radio actress, "Amanda of Honeyman Hill"
56. Feminine name
58. Finale
50. Pronoun (pl. of I)
62. — Prentiss, "Guiding Light"



**WRITERS
WANTED!!**

THE GREAT
RADIO SHOWS



Amos & Andy Souvenir Radio Script (which also includes a history
of Amos & Andy)
Amos Wedding Dec. 25, 1935.
Send 1.00 to John Cassetti
Box 1292, Union, N.J. 07083



THE SHADOW COLORING CONTEST

Just color the picture above and send it to The Shadow Contest - Box 23, Vauxhall, N.J. 07088. The person who sends in the best coloring will win 10 FREE Shadow Radio Shows on tape. If you don't wish to cut or color your copy of The Great Radio Shows, just trace the picture on tracing paper and send in the colored tracing. Winner will be listed in the next issue. Be sure to give your I.D. Number.



DON'T MISS

EDDIE CANTOR

EVERY WEDNESDAY

WTAM WWJ

9 P. M., E. S. T.

N. B. C. RED NETWORK

Ipana and Sal Hepatica bring you "Time to Smile" with Dinah Shore, Bobby Sherwood's Orchestra, Rea and Davis, Tommy Mack, and Eddie, himself.

Ipana—Sal Hepatica



CONTEST

FREE RADIO PROGRAMS

Who is in the picture above? The earliest correct answer wins 25 FREE Radio Programs. Winner and Answer to be listed in the next issue.

THE EARLIEST POSTMARK WINS



WRITERS WANTED

TO WRITE ABOUT OLD TIME RADIO

"TIME TO SHINE"



HAL KEMP

and His Orchestra

TONIGHT

10 P.M., EDT—9 P.M., EST

CBS

on the air again for

GRIFFIN SHOE POLISH

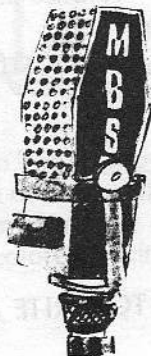
THE GREAT RADIO SHOWS

26

QUIZ

Do you remember radio from the 30s and 40s? Give yourself one point for each part of a question answered correctly. A perfect score for the 20 questions is 44 points. Over 40 means you probably neglected your school homework for radio. 25-40 is above average. Below 25? You may have been too young . . . or too old.

- 1: What were the first names of the real wives of (a) Jack Benny? (b) Fred Allen? (c) Eddie Cantor?
- 2: Who knows what evil lurks in the hearts of men?
- 3: Who lived at (a) 1847 Rogers Road? (b) 79 Wistful Vista?
- 4: Complete the name of these soap operas: (a) The Romance of Helen ____; (b) Vic and ____; (c) Road of ____; (d) ____ Sister; (e) Pepper ____'s Family; (f) Our ____ Sunday; (g) ____ Faces Life; (h) ____ the Storm.
- 5: "Round and round she goes, where she stops, nobody knows." (a) Who said it? (b) Who or what was "she"?
- 6: What program featured Cousin Minnie Pearl and the Duke of Paducah?
- 7: America's most famous "Kate" was Smith. Who was the most famous "Kate" on Canadian radio?
- 8: It was an erudite panel quiz show, featuring Oscar Levant, John Kieran and Franklin P. Adams. Name (a) the program; (b) the moderator.
- 9: Who said (a) Wanna buy a duck? (b) I'll clip ya, so help me, I'll mow ya down! (c) Vas you dere, Sharlie? (d) Goodnight, Mrs. Calabash?



- 10: What did these men have in common: H. R. Baukhage, Boake Carter, Elmer Davis?
- 11: What were the real names of (a) Amos? (b) 'n' Andy? (c) Rawhide? (d) Just Mary? (e) "The Voice of Doom"?
- 12: Finish the first line of this popular Sunday program's theme: "Jump on the Manhattan _____"
- 13: It ran from April 29, 1932, to May 8, 1959, and was the longest-running serial drama on US radio. Name it.
- 14: He often said, "The program's going to be different tonight, Graham." (a) Who was he? (b) Who was Graham?
- 15: "Keep happy . . . keep healthy . . . t'heck with being wealthy" was from whose theme song?
- 16: Where did Senator Claghorn, Mrs. Nussbaum, Titus Moody and Ajax Cassidy live?
- 17: Name the theme songs of: (a) Myrt and Marge; (b) Your Hit Parade; (c) The Green Hornet; (d) The Eddie Cantor Show.
- 18: Margaret Speaks and Richard Crooks sang on The Voice of ____?
- 19: Whose theme song included the words, "No brush, no lather, no rub-in, wet your razor, then begin"?
- 20: Who were (a) Connie, Vet and Martha? (b) Patty, Maxine and Laverne?

WANTED

Radio Premiums - Radio Scripts - and Photos of Radio Stars Top Cash Paid
John Cassetti, Box 1292, Union, N.J.
07083

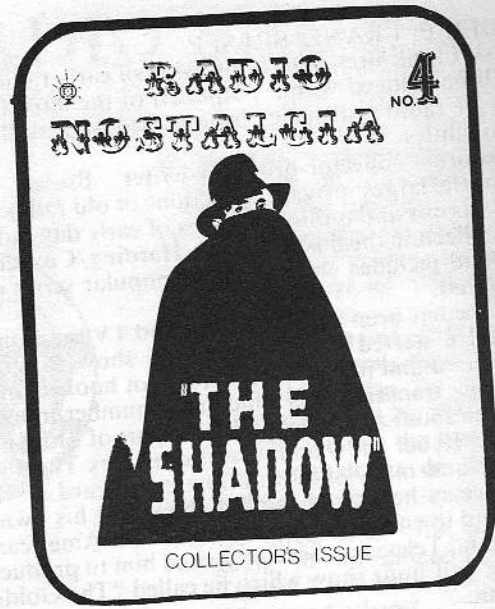
- 1: (a) Mary (b) Portland (c) Ida.
 2: The Shadow knows.
 3: (a) Ozzie and Harriet Nelson (b) Fibber McGee and Molly.
 4: (a) Trent (b) Sade (c) Life (d) Big (e) Young's (f) Gal (g) Portia (h) Against.
 5: (a) Major Edward Bowes (b) The wheel of fortune.
 6: The Grand Ole Opry.
 7: Kate Aitken.
 8: (a) Information, Please! (b) Clifton Fadiman,
 9: (a) Joe Penner (b) Charlie McCarthy (c) Jack Pearl, as Baron Munchhausen (d) Jimmy Durante.
 10: All news commentators.
 11: (a) Freeman Gosden (b) Charles Correll (c) Max Ferguson (d) Mary Grannon (e) Lorne Greene.
 12: Merry-go-Round.
 13: One Man's Family.
 14: (a) Ed Wynn (b) Graham McNamee.
 15: The Happy Gang.
 16: Allen's Alley.
 17: (a) Poor Butterfly (b) Lucky Day (c) Flight of the Bumblebee (d) One Hour With You.
 18: Firestone.
 19: Singin' Sam the Barbasol Man.
 20: (a) The Boswell Sisters (b) The Andrew Sisters.



THE GREAT
 RADIO SHOWS

ANSWERS

FILE: FRANK BREESE
 Frank Breesee's impression of early radio days and the deluged with a potpourri of the most fascinating radio's struggles for survival and its flamboyant
 Breesee possesses the largest private collections of old radio transcripts and motion pictures of early day radio shows. Collection begins with the Harding/Cox election in and includes virtually every popular series or special
 Breesee has been active in radio and TV for more than 50 years. He started as a kid actor on shows originating in Hollywood and it was then that he got hooked and started doing transcripts which now number more than 5,000. For about a year he played the part of Little Beaver on the Red Ryder show and was also on Lux Theater, Major and many shows no one ever heard of.
 In years he played the old shows for his own amusement and to entertain friends. In 1967 the American Forces and Television Service invited him to produce-host a half-hour show which he called "The Golden Days of Radio". The show was an instant hit and has been aired every day for the past 9 years in more than 30 countries. A listening audience of over 300-million.
 Local listeners got a chance to hear the best of radio's "Golden Days of Radio" segment in November of 1971 when Breesee began airing the Roger Carroll show, on KMPC. The nightly spot is regularly credited with triggering the current widespread craze in radio nostalgia in Los Angeles.
 KFI hired Breesee to produce and write "KFI, Is Your Life", a 12-hour program which commemorated the station's 50th anniversary.
 Breesee radio is just a hobby. Breesee earns his living as a writer in Breesee, Smith & Associates, one of the nation's agencies supplying gifts for TV game shows.
 Breesee's golden era can never be duplicated, never be recaptured but, thanks to Breesee, those beautiful, exciting and sometimes frightening days will never be lost.



For Sale — Radio Nostalgia Magazine Collector's Issue's
 Issue #1 - \$1.00 Issue #2 - \$2.00 Issue #3 - \$3.00
 Issue #5 - \$2.00

Issue #4, The Shadow - \$10.00

Send to John Cassetti
 Box 1292, Union, N.J. 07083



AND IN THIS CORNER...JACK BENNY!
by Boyd Blackwood

On the evening of Sunday, March 14th, 1937, one of the most hotly contested fights of the decade was to take place. The unlikely arena was to be the grand ballroom of New York's Hotel Pierre. The even more unlikely combatants were the Waukegan Wildcat, better known as Jack Benny, and "Free-For-All" Fred Allen. These two weren't pugilists, or even talented amateurs, they were a pair of middle-aged, out of shape radio comedians.

Perhaps 'out of shape' doesn't even adequately describe the situation. Allen's own words about their physical shape as the contest neared were: "Jack's legs looked like two swans necks with feathers plucked. I was in such bad shape that I would have gotten winded if I ran a fever."

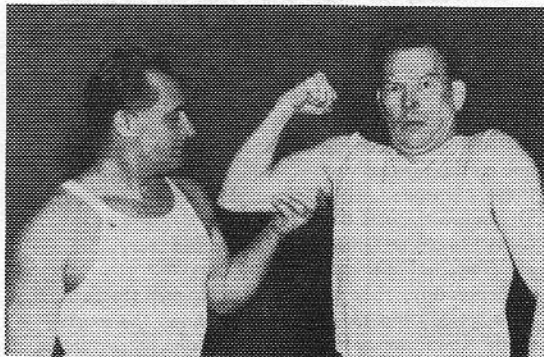
The anxious spectators didn't seem to care if the two battlers were in less than perfect fitness. This was to be the grudge match of the century, the consummation of a year long running war of wisecracks and insults. The hall of the Hotel Pierre was literally packed with people who had somehow managed to get tickets. No one wanted to miss this.

So how did it come to this? Why were these two specimens of virility gone wrong threatening to rip each other to bits in front of hundreds of spectators and countless thousands of home listeners?

The whole thing began with Fred Allen, whose sardonic jibes had already won him a prominent niche in the hearts of radio listeners. Allen wasn't an ordinary radio comic, he was a satirist. His caustic, off-the-cuff quips, and his hilarious lampoons of daily life and news events had earned him the title of "The Comedian's Comedian." F.D.R. and William Faulkner even took to praising him publicly. But the thing that the public really loved him for, was his parodies of radio shows themselves.

Late in 1936, on his "Town Hall Tonight" program, Allen was presented one of these merciless spoofs, a take-off on that old and venerable radio staple, The Amateur Hour. Fred and his Mighty Allen Art Players had already presented a motley string of totally untalented pseudo-amateur acts, and was concluding with a ten year old violin prodigy. The lad came out and gave a nice rendition of "The Flight of The Bumblebee," a very difficult piece. Afterwards, Allen complimented the boy on his talent, and told him a little story about a Mr. Benny, whom he said was an ancient and rancid violinist out in Hollywood. After hearing a mere child play so well, he declared, Benny should hang his head in shame and give up.

The whole thing might have ended there. Jack Benny's questionable ability on the violin was certainly no



Charles Atlas (the world's best-developed man) tests Fred Allen's muscle.

THE GREAT
RADIO SHOWS

touchy subject. Benny himself had used this as one of the running jokes in his act as far back as vaudeville. So, little did Allen suspect that when he made this offhand crack, he was throwing down the opening gauntlet to a feud that would last for years. Allen would have probably been surprised to know that Benny even listened to his show at all.

He did though. The following Sunday on Benny's top rated program, sponsored by Jello, he answered Allen's challenge by producing four people who had supposedly known Jack as a boy in Waukegan, Illinois. These people testified that Jack could play "The Flight of The Bumblebee" at the tender age of six.

Allen responded the next week with some pointed retorts about Waukegan in general, and the questionable nature of anyone from there.

Then the battle was on.

Radio at this time was a pretty smooth and uninspiring medium. Poetry readings, soft dance music, and bedtime stories made up a large portion of the average radio listener's diet. The programs themselves were not much more than vehicles to promote a sponsor's product. It seemed as if no one wanted to threaten the tranquility of the medium. Doing so, the sponsors reasoned, might scare away potential customers.

And then Benny and Allen blazed a wisecracking trail into the homes of the nation, and everything changed. This feud offered the listener a stimulating change of pace, something quite different from their former, mostly bland, radio diet. The followers of the feud multiplied rapidly.

Of course, the Allen-Benny feud was all a joke. Off the airwaves, the two men were the best of friends. But the listeners didn't have to know this, or even really want to, for they had a love affair going with the two comedian's weekly backstabblings.

So, the battle pitched and raged. Neither comedian passed up the chance to needle the other one on their own program. Benny called Allen a flabby, wrinkled, baggy eyed old sourpuss. Allen hit back with lines like: "The only girl who ever looked twice at Benny was Ripley's secretary...and she didn't believe it."

Separately, they were great, but when the two were brought together on the same show, the sparks really flew. Benny had two writers who helped shape much of his material. Allen wrote most of his own. This fact proved dangerous to Benny's side in these confrontations.

Once when Jack was appearing on Fred's show, he accidentally laughed out loud during a sketch. Allen



Fred actually worked out in a gym. He is shown here with a sparring partner.



THE GREAT RADIO SHOWS

Trainers Andy Devine (left) and Don Wilson (right) demonstrate to Jack where to sock his opponent.

stopped the show, and Benny, by snapping: "Thinking about next Sunday's show eh? You just can't wait to get back at me, can you?" Benny stared at the mike for a few seconds, a stunned and helpless expression on his face, and finally relied: "You know...I'd give a thousand dollars if I had an answer to that one!"

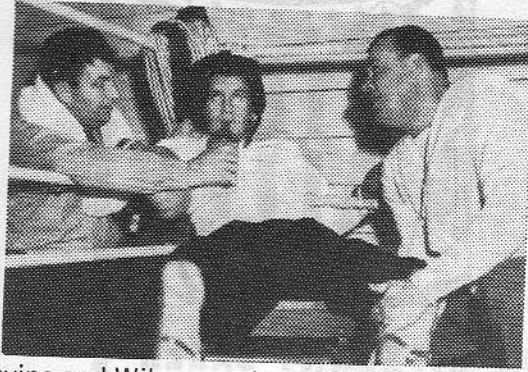
And there is the famous episode, still etched in the minds of thousands of radio fans, and Jack Benny, when Benny, after an especially devastating verbal pommeling by Allen, could only lash back: "Oh yeah? You'd never get away with that if my writers were here!"

The feud had reached its peak by 1937. The audience was asking for blood, real blood. Benny publicly challenged Allen to a fight, the next week Allen accepted with pleasure. They both went into intensive training, Allen getting some tips from Joe Lewis, the heavyweight champ, and Benny spreading the rumor that he was getting a daily transfusion, and was taking a regular work-out with two wildcats in a phone booth.

Here is a segment from one of Fred Allen's shows, broadcast right before the melee. On his own show, Benny had made the comment that Allen would have to have his legs starched to keep them from wobbling. This crack prompted Portland Hoffa, Allen's wife and radio sidekick, and Allen's announcer, Harry Von Zell, to question Fred about his preparation for the long awaited event.

ALLEN I'll have to go on a pastry diet. I'll have to do some soft living to get into the same shape; I don't want to take unfair advantage. Benny's as soft as a herd of goo.

HARRY ALLEN What about Benny's muscles? His arms look like buggy whips with fingers. I've got veins in my nose bigger than Benny's arms. And as for those legs. I've seen better looking legs on a bridge table.



Devine and Wilson apply massage and smelling-salts to revive Jack after a round of shadow boxing.

- PORTLAND Jack said he saved your life in vaudeville.
- ALLEN Nobody saved my life in vaudeville. I died everywhere. The first time I met Benny was in Elyria, Ohio. He was doing a monologue with a pig on stage.
- PORTLAND A pig?
- ALLEN Yes. The pig was there to eat up the stuff the audience threw at Benny. It was in his contract that he had to leave the stage the way he found it. Some weeks he used to use two pigs.
- HARRY How do you fight Fred? Do you come out punching?
- ALLEN Benny'll think he's a time clock, Harry.
- HARRY I hear Benny can take a lot of body punishment.
- ALLEN He's a pan dowdy with skin on. Benny's

stomach hangs down like a Jello knapsack. I'll frappe him. Mr. Benny, I am at your service.

Finally the long awaited night arrived. Spectators turned out in droves, hundreds without tickets, hoping to find some way of getting into the already packed ballroom. It was an amazing turnout.

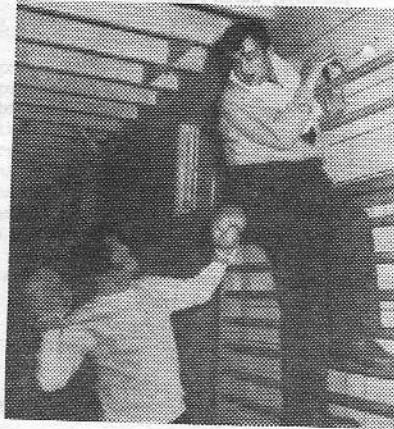
The first half of the show ran true to Benny's usual form; a few jokes, a few more cracks about Allen, and a musical interlude. The studio audience was anxious, much too keyed up about the main event to pay much attention to these preliminaries.

Jack had launched headlong into a musical solo praising his sponsor, Jello, when there was an angry knock at the door.

- ALLEN Whoever's blowing that foghorn has got to cut it out.
- BENNY Fred Allen!
- BENNY (Wild applause from audience)
Well as I live and regret that there are no locks on Studio doors...if it isn't Allen!...what's the idea of breaking in here in the middle of my singing?
- ALLEN Singing? When you set that croup to music and call it singing, you've gone too far!
- BENNY Now look here Allen, I don't care what you say about my singing on your own program, but after all, I've got listeners!
- ALLEN Keep your family out of this.
- BENNY Well my family likes my singing...and my violin playing too.
- ALLEN Your violin playing! Why I just heard that a horse committed suicide when he found out your violin bow was made from his tail.
- BENNY Another crack like that and Town Hall will be looking for a new janitor.
- ALLEN You lay a hand on me and you'll be hollering Strawberry, Raspberry, Cherry, Orange, Lemon, and Help.
- BENNY I'm a hard-ridin', two fisted he-man... and if you'll step out in the hallway I'm ready to settle this little affair man to man!

Allen accepted the offer, and both men stormed out of the studio.

Mary Livingston, Jack's wife, and Don Wilson, his announcer, then gave a stirring blow by blow account of the action taking place in the corridor. From their description it was a horrible affair, the boys ripping each other to shreds, and pretty small shreds at that. In fact, they hinted, it might be the



Andy pretended to be scared as Jack demonstrated how he'd chase Allen into the rafters.



Jack even trained for his exit pose, the stance of victory. Allen of course said that it should be pronounced "stench" not stance.

last time either one of them would be heard from again. This was to be a fight to the finish, winner take all.

Then footsteps were heard coming from the hall. The audience was scrambling madly to get into a position to see who the victor was. The people at home cursed the fact that they weren't in the front row, to see the winner as he emerged.

The door opened slowly, and both Benny and Allen strolled in, with arms around each other. Both men were smiling warmly. As they approached the microphone, their jovial conversation was heard:

JACK Ha ha ha! Gosh Freddie, those were the days, weren't they?
 FRED You're a card Jackie! Remember that time in Toledo when you walked into the magician's room and stole his pigeons?
 JACK Do I? They tasted pretty good, didn't they Fred?

The audience seemed quite satisfied with this bloodless happy ending. The show had gone so well that it got the second highest radio audience to that day, topped only by one of Roosevelt's Fire Side Chats.

But the feud was by no means over yet. The wisecracks and insults continued over the years, through their radio careers, through *Love Thy Neighbor*, a film that they made together in 1940, and even followed them onto Benny's television program.

And the great Benny-Allen feud will continue to remain with us as long as people still want to laugh, which ought to be a long, long time.

#####

TEXACO STAR THEATRE



FRED ALLEN
tonight
 WITH
KENNY BAKER

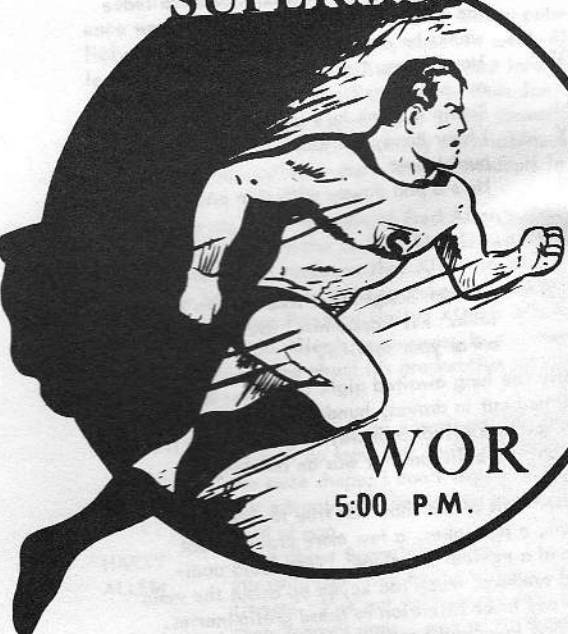
PORTLAND HOFFA,
 AL GOODMAN'S
 ORCHESTRA,
 THE MIGHTY ALLEN
 ART PLAYERS
 JIMMY WALLINGTON



PRESENTED BY
TEXACO DEALERS

WJR
 9 to 10
 AND OTHER
 COLUMBIA
 NETWORK
 STATIONS

SUPERMAN



WOR
 5:00 P.M.

Look! Up in the sky! It's a bird! It's a plane! It's *Superman!*

REEL 323 6 HRS. JACK BENNY (W/Commerc.)

- 1/2/44 Annual New Years Show
- 4/27/47 Ride In The Maxwell
- 11/9/47 Fake Invitation
- 3/28/48 Stolen Oscar
- 4/4/48 Borrowed Oscar
- 4/25/48 Jack As Charlie's Aunt
- 2/6/49 Vincent Price's Role Stolen
- 3/6/49 A Trip To The Races
- 3/20/49 Van Johnson, Jack Double Date
- 11/14/49 Visit To The Movie Set
- 12/ ? / 47 Violent Lesson

REEL 324 6 HRS. JACK BENNY (W/Commerc.)

- 9/26/54 First Show Of New Season
- 10/3/54 The Garden Of Evil
- 10/10/54 Jack Takes Polly To The Vet
- 10/17/54 The Purple Pirate
- 10/24/54 Jack Goes To A Drive In
- 10/31/54 Jack Tries Firing The Sportsmen
- 11/7/54 Jack Sees A Doctor
- 11/14/54 Dinner At Don's
- 11/21/54 Jack Has A Cold
- 11/28/54 Dennis Goes To A Psychiatrist
- 12/5/54 Jack Goes Christmas Shopping
- 12/12/54 Jack Goes To Palm Springs

THE JACK BENNY PROGRAM

REEL 325 6 HRS. JACK BENNY (W/Commerc.)

- 12/19/54 Christmas In Palm Springs
- 12/26/54 Day After Christmas
- 1/2/55 New Years Show
- 1/9/55 Elephant's Graveyard
- 1/16/55 Jack Has No Script
- 1/30/55 Beverly Wilshire Health Club
- 2/13/55 Surprise Birthday Party
- 2/20/55 Beavers Do Benny Show
- 2/27/55 Jack Watches TV Wrestling
- 3/6/55 The Life Of Jack Benny
- 3/13/55 Jack Sells His House
- 3/20/55 Jack Does Jury Duty

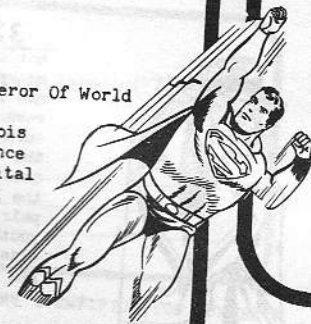
REEL 326 6 HRS. JACK BENNY (AFRS)

- 338 6/22/53 Skit: Snows Of Killimanjaro
- 339 6/29/53 Golf game/Discovery of Palm Springs
- 340 7/6/53 Goes for walk after the flu
- 341 7/13/53 Skit: Mississippi Gambler
- 342 7/20/53 Jack showers with peeled potatoes
- 343 7/27/53 Cast prepares for SF trip
- 344 8/3/53 W/Fred Allen (Vaudeville Days)
- 345 8/10/53 Guest: Giselle Mac Kenzie
- 346 8/17/53 Guest: Lt. Gov. Goodwin Knight
- 347 8/24/53 Skit: Space Patrol
- 348 8/30/53 To Dr. for Ins. Examination
- 350 9/13/53 Skit: Happy Time (French Accents)

REEL 327 6 HRS. SUPERMAN (Original 1938 Broadcasts)

- Ep. 1. Premier Show
- Ep. 2. First Feat
- Ep. 3. Limited Saved
- Ep. 4. An Engine Dissappears
- Ep. 5. Looks For Engine
- Ep. 6. Wolf Captured
- Ep. 7. (Lois Introduced) Emperor Of World
- Ep. 8. The Yellow Mask
- Ep. 9. Search For Mask and Lois
- Ep. 10. First Public Appearance
- Ep. 11. Girl Stabbed In Hospital
- Ep. 12. North Star Mining Co.
- Ep. 13. The Tramp Steamer
- Ep. 14. The House Search
- Ep. 15. The Mine
- Ep. 16. Keno and the Wolf
- Ep. 17. Keno and the Wolf
- Ep. 18. The Jinx Town

Episodes: 19, 20, 21, 22, 23, 24, 25.



REEL 328 6 HRS. SUPERMAN (1938) (Plus Other Material)

- Episodes: 26, 27, 28, 29, 30, - 43, 44
- Episodes: 45, 46, 47, 48, 49, 50, 51
- Episodes: 52, 53, 54, 55, 56
- Flash Gordon 1937 - Escapes Ming, Recaptured
- Orphan Annie 1940 - Oyster Bay Episode
- Charlie Chan 1945 - Statue is murdered one
- Chandu The Magician 1940's- Episode
- Dan Dunn 1930's - First Episode Of Series
- Fu Manchu 1930's - Sir Craighton's last words: "Red Hand"
- Jungle Jim 4/24/42 W/ Mrs. Smith

REEL 315 6 HRS. CAPTAIN MIDNIGHT 1.
(w/ Commercials and premium offers)
Broadcast dates: 10/17/39 - 11/23/39.
24 episodes, mostly consecutive.

REEL 316 6 HRS. CAPTAIN MIDNIGHT 2.
(w/ Commercials and premium offers)
Broadcast dates: 11/24/39 - 12/27/39.
24 episodes, all consecutive.



REEL 317 6 HRS. CAPTAIN MIDNIGHT 3.
(w/ Commercials and premium offers)
Broadcast dates: 12/28/39 - 2/19/40.
24 episodes, all consecutive.

REEL 318 6 HRS. CAPTAIN MIDNIGHT 4.
(w/ Commercials and premium offers)
Broadcast dates: 2/21/40 - 3/27/40
With 8 additional remote episodes to fill
tape. 24 episodes, all consecutive
except last 8.

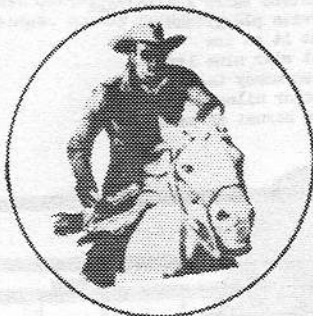
THE GREEN HORNET

319 6 hrs green hornet
unexpected meeting
stuffed panda
bullets and bluffs
protection, inc.
figure in the photograph
last of oliver perry
woman in the case
george havens secret
escape for revenge
boathouse mystery
accidents will happen
polarized glasses



320 6 hrs green hornet
hot money and death
money talks too loud
man of many words
revenge for malikin
turban of jaipur
the voice
question of time
the letter
pair of nylons
youth takes the headlines
classified ad
gas pen

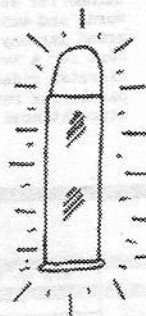
The Lone Ranger



1

**SPECIAL
OFFER**

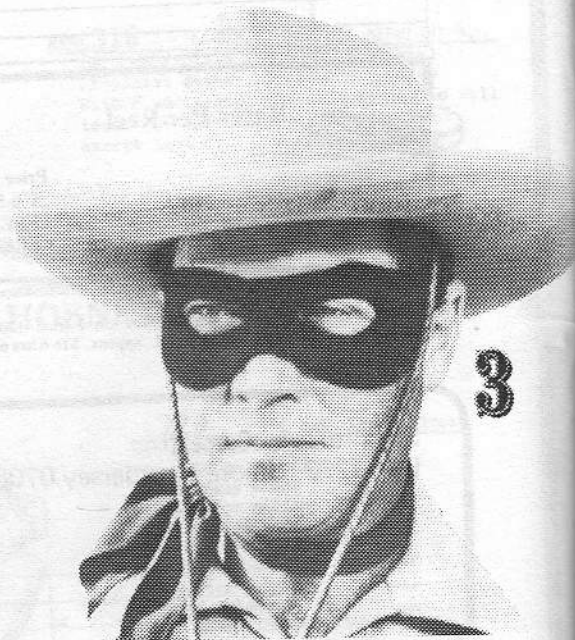
2



FROM OUT OF THE PAST COMES
The Lone Ranger and Silver
 ON THIS GREAT FULL COLOR BUTTON
 A COLLECTABLE ITEM

An (Orig.) Lone Ranger on Silver Button in Full Color, only 7.98. If you mention The Great Radio Shows & give your Capt Midnight I.D. Number, you will be sent a FREE Silver Bullet with secret compartment (reproduction). You will also be sent a FREE Orig. Type Lone Ranger Mask. Made of quality velvet, like the one made from the Lone Rangers Brothers Vest, and like the one worn by the T.V. Lone Ranger.

Remember if you want the FREE Mask & FREE Silver Bullet be sure to give your I.D. No.



3

Send to John Cassetti
 Box 1292, Union, New Jersey 07083

WANTED-OLD RADIO MAGAZINES

Radio Life - Radio Guide - Radio Star -
 Radio Mirror - Radio Play - Radio Land -
 etc. Top Prices Paid. Send list of what
 you have, and the price you want.
 John Cassetti, Box 1292, Union, N.J.
 07083.



Golden Age Radio

Box 25215, Portland, Ore. 97225

Your best source for radio tapes, reels
 or cassettes. Send to Department RS
 for free catalog.

Radio Premiums

Send 50¢ for Color Photo of
 Premiums I have for Trade
 or MAIL bids.

WANTED, Superman, The Shadow
 Straight Arrow, Sargent Preston
 Rings, MANUALS what have you
 Describe + Price

CARL TERISON

RX1

Cumberland, MAINE 04021

DOROTHY KILGALLEN

popular newspaper columnist,
says:

THE ABBOTTS ARE A
REAL AMERICAN
FAMILY—THE KIND
YOU LIKE TO KNOW

Don't
Forget—
Today!



"WE, THE ABBOTTS"

thrilling new
serial of American home life
presented by NUCOA, the
wholesome "thrift spread"
for bread.

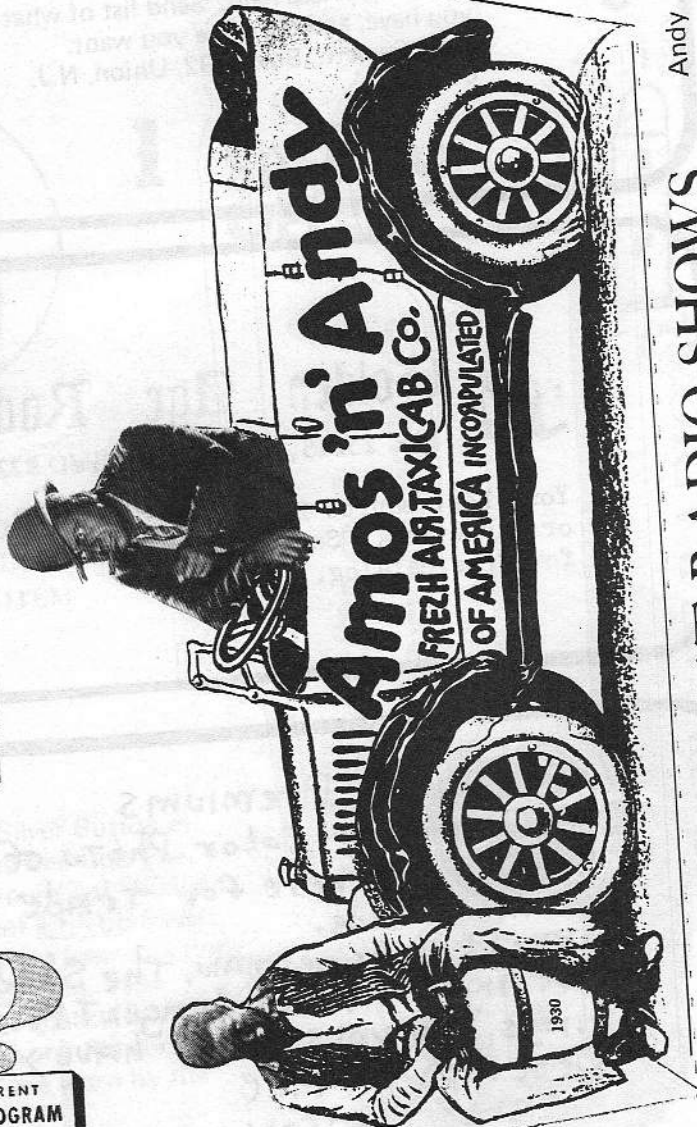
WJR
MON. THRU FRI.

4:15 P. M.
EST



A DIFFERENT
RADIO PROGRAM
Sponsored by
**ALKA-
SELTZER**

WHL KDKA WXYZ
8:00 P.M., EST — 7:00 P.M., CST
WOWO—9:00 P.M., EST—8:00 P.M., CST



Andy

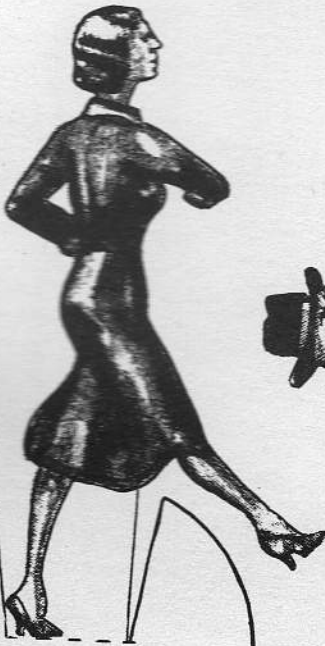
Amos

THE GREAT RADIO SHOWS

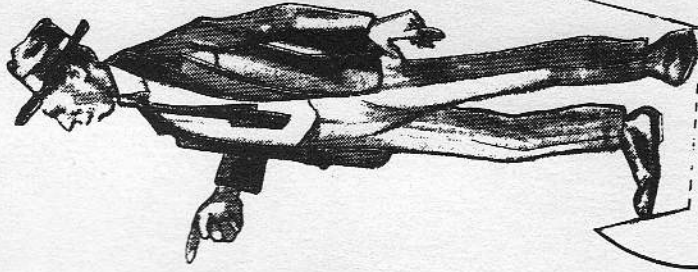
BOX 23 - VAUXHALL, N. J. 07088

THE GREAT
RADIO SHOWS

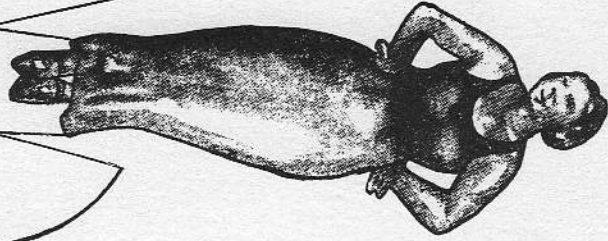
BOX 23 - VAUXHALL, N. J. 07088



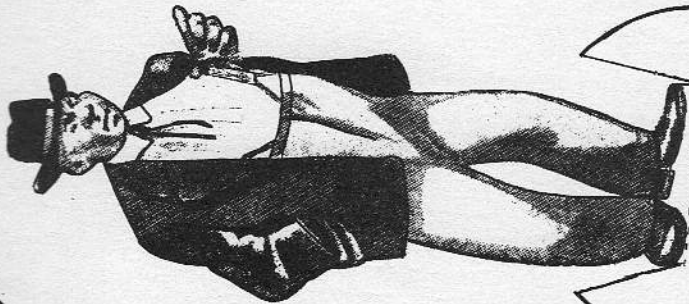
Ruby Taylor



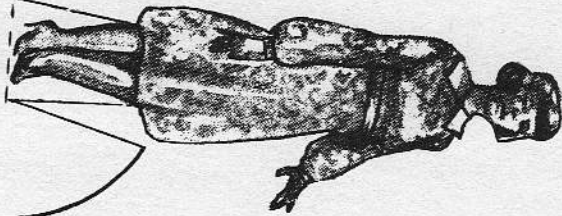
Brother Crawford



Madame Queen



The Kingfish



Millie Drinkwater

THE GREAT
RADIO SHOWS



Freeman Gosden

"Amos 'n' Andy"

Charles Correll