

Old Time Radio Club Of Buffalo

MEMORIES

TUNE IN TOMORROW!



THRILL AT
THOSE THRILLING
THRIVO DRAMAS!

'DOG HEROES'
AND NBC BLUE NETWORK
WJZ EVERY
TUESDAY 4.30 P.M.
ONLY FEED YOUR DOG OR CAT

1936

Thrivo

The wonderful health-giving Food for Dogs
—the Dog Food that has LESS STARCH!

**TONIGHT—direct from its own
theatre in Hollywood**

LUX RADIO THEATRE

MYRNA LOY **WILLIAM POWELL**

in *"The Thin Man"*



THE DASHIELL HAMMETT MYSTERY—with the two famous stars who thrilled you on the screen. This great detective play with Myrna Loy and William Powell was a smash hit throughout the country. It will give you an evening of rare and exciting entertainment!

And don't forget—every Monday night brings a Lux Radio Theatre production direct from Hollywood to you. Be sure to tune in!

6/8/36

9 P. M.

E. S. T. D.

WIBX

"AN HOUR'S ENTERTAINMENT
IN 30 MINUTES"

TONIGHT
AND EVERY WEDNESDAY

EDDIE CANTOR



**THE MAYOR OF
TEXACO TOWN**

with **PINKY TOMLIN**

HELEN TROY (Saymore Saymore)

JACQUES RENARD and his orchestra

JIMMY WALLINGTON

and **DEANNA DURBIN**



WIBX · 8:30

1937



CHANDU

out of the mysterious Orient

**LOVE
ADVENTURE
THRILLS · MAGIC**

Radio's most fascinating —
most enthralling program

TONIGHT
and every night
except Sat. and Sun.

WOR

8:00 — 8:15

1932



A wholly NEW TYPE of
Radio Entertainment

DILL'S BEST TOBACCO

1933

HALF HOUR for MEN

Starring **J. C. NUGENT**

Saturdays - 6:45 p. m. WGY



1936

\$1.00

Vol. 3 No. 1

WHAT'S AN OTRCOB? FUNNY YOU SHOULD ASK.

Because the OTRCOB is a lot of fun.

The Old Time Radio Club of Buffalo is not just a local group. We have over 100 members from all over the United States and Canada. And we want you to join!

Membership is \$10 per year. Here's what members receive:

- 1) A membership card.
- 2) Access to the club tape library, consisting of nearly 100 reels and cassettes. And the library is growing so rapidly that that figure will probably be out-dated by the time you read this.
- 3) Access to the club reference library. We have a large collection of articles, books, scripts, magazines, and other material pertaining to OTR.
- 4) The club publications. The Illustrated Press is our monthly newsletter. The IP is 12 pages of columns, reviews, news, puzzles, articles, contests, and more. Memories is our quarterly magazine, consisting of longer articles and features. Also, at various times during the year, we publish "extras" in the form of specialty OTR items, such as scripts and program logs.

OTRCOB
POST OFFICE BOX 119
KENMORE, N.Y 14217

All of the above will come to you for only \$10 per year. But why not sample our stuff before you decide? Just send us four 13-cent stamps (please do not send an SASE) along with your name and address. We'll send you a detailed information brochure and the latest issues of Memories and The Illustrated Press. We think you'll be glad you did!

+++++

___ Enclosed is \$10. Enroll me as a member of the OTRCOB.
___ Enclosed are four 13-cent stamps. Send me the material described above.

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP CODE _____

MEMORIES

Volume Three, Number One

Spring 1978

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This issue of Memories is dedicated to all the fine people of the North American Radio Archives who have labored to make it the premier club devoted to Old Time Radio.

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The Old Time Radio Club of Buffalo meets on the second Monday of the month (September through June) at St. Matthew's Church, 1182 Seneca Street, Buffalo, New York. Anyone interested in the radio programs of the past is welcome to attend and observe or participate. Meetings begin at 7:30 PM.

Membership in the OTRCOB is \$10.00 per year. Members receive a membership card, Memories, and the club's monthly newsletter, The Illustrated Press. Comments, memberships, contributions, and requests for further information may be sent to this address:

OTRCOB
P.O. BOX 119
KENMORE, NEW YORK 14217

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Memories staff: Editors: Chuck Seeley & Peter M. Bellanca
 Production Manager: Mill Dunworth

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MEMORIES

Big Time In Big Town



When Steve Wilson and his star reporter Lorelei decide to crack down on some racket or underworld scheme, there's a fast-moving story plus some real thrills. Listen to BIG TOWN

Every Tues. Night at 10 on WHAM

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This issue of Memories is late for a variety of reasons, prime of which was the lack of suitable material. In order to improve this magazine and keep it interesting, we need contributions from the readers.

The most common reaction to a call for contributions is "But I'm no good at writing articles." However, it is this editor's experience, from club meetings, long distance phone calls, etc., that OTR collectors can talk the proverbial blue streak about their hobby. It's a simple matter to transfer conversation to ink on paper. Memories is, after all, a fanzine, written by OTR fans for OTR fans. Nobody expects professional writing here, only interesting writing, and we're sure you can supply that.

Ideas for articles include simple reminiscences about programs or stars you may recall, a survey of one particular actor's career, a look at one specific episode of a series, an overview of an entire series, or even a speculative piece extrapolating, perhaps, Lamont Cranston's life before he became The Shadow. The possibilities are endless. We ask only that your facts are correct and that the copy you submit is readable (typewritten is best, but handwriting is okay as long as it's legible; no pencil, please, it's extremely difficult to read). The editors await your submissions with great expectation.

Special thanks to Jack French and Al Inkster of the North American Radio Archives for allowing us to reprint Mr. French's excellent article on OTR and copyrights. There's a great deal of interest in this subject among collectors, and this is the best piece on the topic that we've seen.

Response to the Bing Crosby has been very complimentary. We were a bit hesitant because of the amount of reprint material, mainly the newspaper material, but as it happened that seems to be exactly what the readers want. Since we do have a large amount of similar, rarely seen material on hand (thanks to good friend Bob Bindig), we'll be increasing, gradually, the newspaper reprints. We've also added a letters page this issue, as well as this editorial section.

Next issue will be a tribute to Fran Stryker, with excellent articles on THE LONE RANGER and THE GREEN HORNET, both by Alf Walle, who did original research in the Stryker archives, a speculative piece by Corb Besco examining the years between the Lone Ranger's last ride and the Green Hornet's first, and a few surprises. That issue will probably be ready to go to press as you read this and we expect to be back on schedule with Volume Three, Number Three.

---Chuck Seeley

COPYRIGHT CONFUSION

by Jack French

The serious collector of Old Time Radio shows is likely to be very confused about the legal aspects of his hobby. Which of his shows are copyrighted? May he legally sell or trade them? Is it against the law to allow radio stations to air his tapes? Most collectors tape anything they happen to enjoy on the radio, but then they have gnawing doubts about the warnings sounded by the sponsors. Is it legal to tape copyrighted shows?

Historical Background

An understanding of the letter and spirit of copyright law is perhaps best acquired by putting it into historical perspective. The framers of the United States Constitution regarded copyright matters so important that they incorporated the subject into that document that initially delineated the powers of our federal government. Article I, Section 8 provides, "Congress shall have power....to promote the Progress of Science and useful Arts, by securing for limited times to Authors.... the exclusive Right to their respective Writings."

The Constitution came into force in 1788 with the ratification by New Hampshire, the ninth state to do so. The new government set its machinery in motion the following spring, and then one year later, on May 31, 1790, our fledgling Congress enacted the first copyright law. It protected only books, maps, and charts; the period of privilege was 14 years with a renewal period of an additional 14 years.

Interestingly enough, U.S. copyright law, following the thrust of British copyright law, was first written as a source of protection for publishers, not authors. Despite the phraseology in the Constitution, the publisher of a work, not the creator, was the primary recipient of copyright protection. But in 1834 the Supreme Court completely reversed this concept in a landmark decision (Wheaton vs. Peters) which placed the author permanently over the publisher in rights to his work.

Over the years both the number of categories and the length of the protection period were greatly expanded. At the present time fourteen classes of works, including musical compositions, dramatic and non-dramatic works, and sound recordings can be registered for copyright.

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WHEC
BASIC CBS

**THE STATION
LISTENERS BUILT!**

TONIGHT



**JOHNNY
DOLLAR**

9:30 P. M.

Insurance investigator Johnny Dollar, played by Edmond O'Brien, again uncovers crime as he investigates another suspicious claim on this action-packed half hour thriller!

**WOMAN'S DIGEST
4:30 P. M.**

With a background of recorded music by Bing Crosby, Pauline Gaffney daily presents a charming program by, for and about women. Men can listen too! Tune in today!

COMPLETE NEWS—8:00 A. M.

outlines, synopses, slogans, and work consisting of material that is common property. If the show was originally aired prior to 1952 and consisted entirely of readings of a novel, poetry, or short stories, it's very unlikely the show was copyrighted. It was not until 1952 that Congress extended copyright protection to those types of non-dramatic works for radio transcription. Before the law was changed, many radio stations took advantage of this loophole and aired material which had copyright protection only in written form.

The initial protection period, which in 1977 was 28 years plus a renewal term of 47 additional years, was changed as of January 1, 1978 to consist of the life of the author plus a renewal period of 50 years after his death.

Penalty Provisions

The majority of federal criminal provisions regarding copyright infringement is found in Title 17, U.S. Code, Sections 1, 101, 104, and 105 as amended. Without exception, these copyright violations require that they be "willful and for profit." In other words, a collector can tape and duplicate copyrighted material for his own pleasure and loan or trade the same material without violating the law. However, if he sells that material, rents it, or in some way makes a profit, he must have the copyright owner's permission or he is technically breaking the law.

Realistically, an occasional violation by the private collector is very unlikely to result in federal prosecution. Spokesmen at the Department of Justice headquarters in Washington, D.C. acknowledge that in attempting to make the most effective impact on copyright crime, the resources of the Justice Department and the FBI are concentrated in those areas of greatest abuse. Currently, the two areas receiving the most attention are motion picture pirates and large-scale stereo tape counterfeiters.

Obviously the crux of the issue for the OTR collector is how does one determine if the material is protected by copyright? To begin to answer that, we eliminate all that material which by law cannot be copyrighted. That encompasses ideas and titles of any radio program,



**JOSEPH COTTEN
AND
SIGNE HASSO**

IN
THE 3rd Man

**THEATRE GUILD ON THE AIR
8:30 P.M. WHAM**

U. S. STEEL HOUR

Next we can rule out all the shows produced by the Armed Forces Radio Service (AFRS). Since they were produced by an agency of the U.S. government, they could not be copyrighted and they were automatically in public domain. That would include every element of the AFRS programs, except possibly the music. The subject of music will be dealt with later in this article.

Difficulty of Obtaining Copyrights

Actually, the vast majority of radio programs in OTR were never copyrighted for a number of valid reasons. For some the sheer bulk of material precluded registering them for copyright. The kids' programs like CAPTAIN MIDNIGHT and the soap operas like MA PERKINS that were on five days a week had script writers who were frequently only days, and sometimes hours, ahead of the actual air time. Getting a daily show copyrighted by registering a completed script ahead of time was out of the question. Economy was a factor too. By law it was impossible to copyright an entire series; each and every episode had to be registered separately and that meant paying a copyright fee for each and every show.

NOW
THE THINKING

ENO

CRIME CLUB

TUNE IN TONIGHT

KWK 7 P.M.

Listen in every Tuesday and Wednesday, at the same time. Sponsored by the makers of

ENO EFFERVESCENT SALT

RADIO LEADS in COMEDY!

W H E C

LEADS in ROCHESTER RADIO!

SUNDAY IS B-DAY!

Brooks!	Benny!	Bergen!
		
Eve Arden	Jack Benny	Edgar Bergen
6:30 P. M.	7:00 P. M.	8:00 P. M.
Eve Arden in her famous role of "Our Miss Brooks" has become America's most famous and funny school marm! Listen in!	Jack Benny and his happy gang make up the most hilarious group in all radio! Listen and laugh with them every Sunday night!	Edgar Bergen and the inimitable Charlie McCarthy offer one of the brightest half-hours on the air! Tune in tonight!

Jr. Town Meeting — 5:00 P. M.

Tonight students of Spencerport High will discuss: "Shall We Build The St. Lawrence Waterway?" Bill Adams directs; Howard Seymour moderates; Kenneth Fulerson co-ordinates.

The Station LISTENERS Built

Possibly the most compelling reason why so few OTR shows were copyrighted was the fact that the early radio leadership, both network and local, secretly disliked the whole concept of copyrights. To keep their costs down, they always avoided material and music that was under copyright protection. In the early 1900's, copyright law did not mention specifically the rights of broadcasting, although it protected "public performance for profit."

This radio resistance indirectly resulted in the creation of ASCAP (American Society of Composers, Authors, and Publishers) and directly caused the birth of BMI (Broadcast Music Inc.). ASCAP was organized by Victor Herbert and other artists in 1914 to license the non-dramatic performing rights of the works of its members and collect royalties for them. After battling ASCAP for 25 years, the radio industry in 1940 formed its own rival organization: BMI.

ON WARC

TONIGHT

6:30 P.M.

JACK ARMSTRONG
The all-American boy

Don't Miss

Counterspy 7:30 p.m.
Carnegie Hall 8 p.m.
American Town Meeting 9 p.m.

WATCH WARC 950

24 HOURS DAILY

In a showdown which began on January 1, 1941, radio leaders instituted a boycott of ASCAP music and declared that henceforth they would play on the air only BMI music or music that was in public domain. The results of the boycott were not as catastrophic to radio as ASCAP had predicted (and hoped). By the end of the year the boycott was nearly forgotten. ASCAP had been forced to make some concessions to radio, and BMI had emerged into a genuine competitor to ASCAP. It continues to be such to this day, although in a much friendlier vein.

In any case the OTR collector can rest assured that nearly every piece of music now is copyrighted, with the exception of that which is in the public domain. That latter category would contain music written but never copyrighted (probably because it was written prior to applicable copyright laws) or music whose copyright has expired. The period of copyright protection and its renewal period has been gradually increasing over the years, but from 1909 to 1976 the term was 28 years with a renewal

period of 28 additional years. Therefore even if a radio show was copyrighted, the copyright has expired if it was registered before 1949. Of course, it could have been renewed, but for a radio show that would have been extremely unlikely, whereas with a piece of music it would have been very likely.

Researching Copyrights

The Copyright Office of the United States has been part of the Library of Congress since 1870. It handles all copyright registration and searching. To determine whether or not a work is copyrighted, one can make a search of the Copyright Office catalogs. Libraries in some major cities have copies of these catalogs and entries are issued regularly in book form. This catalog is not all inclusive, however, since it does not include entries for assignments and each issue of the catalog has a lag factor of nearly a year.

Individual searches of actual records of the Copyright Office can be done at its headquarters, Building 2, Capitol Mall, 1921 Jefferson Davis Highway, Arlington, Virginia, which is just outside the District of Columbia. The office maintains regular hours and anyone can examine their records without charge. If copyright personnel make the search for you, a service fee of \$10 per hour is charged. The search can be requested by mail; inquiries should be addressed to Copyright Office, Library of Congress, Washington, D.C. 20559.

But, in the final analysis, the private collector should have no qualms about taping copyrighted material that is solely for his own use. There will be no criminal violation in this. If there is no profit motive, there is no violation. However, this does not apply to radio stations.

OTR Use by Radio Stations

Neither commercial nor non-profit radio stations can broadcast copyrighted material without proper authority and the payment of royalties, fees established for broadcast rights to such material. In the matter of royalties, we branch into a second area of copyright law: civil law as opposed to criminal law. The distinction is this: violations of copyright laws are subject to criminal penalties (arrest, trial, and fines and/or imprisonment upon conviction) while royalty transgressions are ordinarily not criminal violations. Failure to pay royalties to the copyright owner is a matter of civil redress, and therefore the wronged party must detect the transgression and sue the wrong-doer in civil court to receive compensation.

So can the collector lend his OTR tapes for re-broadcast by radio stations? Yes, he can, and without knowing whether the material is copyrighted or not. It is the obligation of the broadcaster to determine whether the material is still under copyright protection. If it is not, it may be broadcast without further inquiry. Even if it contains commercials, there is no difficulty since the Federal Communications Commission (FCC) has ruled that commercials on OTR shows are "nostalgia pieces" outside FCC regulation and that therefore the station need not log and report such commercial messages to the FCC as they normally do.

If the material is still under copyright protection, the broadcaster must determine the current holder, obtain permission, and pay any royalties due the holder. His failure to do so may be a criminal violation and may also subject his station to civil suit for damages by the current copyright holder. This would apply to the dramatic material as well as the music. Ordinarily the station would have a contractual arrangement with either ASCAP or BMI (or both), and they would collect the necessary royalties on the music portion.

Few serious OTR collectors, who enjoy all facets of radio, will knowingly violate the copyright laws of the United States, for they know that copyright protection ultimately produces better broadcasts and an overall improved product for the listener by providing financial remuneration for creative artists.

TONIGHT Hear the fabulous star
of "SOUTH PACIFIC"
EZIO PINZA



**MADELEINE
CARROLL**



**LINDA
DARNELL**

in the comedy hit
"Goodbye Again"
THEATRE GUILD on the AIR

8:30 P.M.
WHAM

U.S. STEEL HOUR

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DIAL WHEC TONIGHT!



DESOTO-PLYMOUTH
Dealers Of America
Present
**GROUCHO
MARX**
9 P. M.

DON'T MISS IT - And DON'T MISS...

**BURNS
and
ALLEN**
10 P. M.
Presented by
BLOCK DRUG CO.



DIAL WHEC TODAY!

The Romance Of
**HELEN
TRENT**
12:30
MON. thru FRI.

The true-to-life story of an
older woman's search for love
and happiness.



DIAL WHEC TONIGHT!

**MR. & MRS.
NORTH**
8:30

In tonight's mystery story, a
boy who finds it difficult to
tell the truth leads the Norths
into great adventure. Alice
Frost and Joseph Curtin star.



WHAT'S IN A NAME

T H E S H A D O W C B C C A P T A I N A H A G
 B E R T L A H R O N E I K O J A E L E G E L R
 S U S P E N S E R E E E L N E R O T S R W R L E
 B R O N A L K A G R E B L G O S Y N O E B E E
 S I C O L C D C A K O Z Z I E O O S O L E N N
 P M N A U N M R E E L I Z D R A K E N V R L H
 A W A H X R D I D G D U C K B O W E L S A E O
 C T C R E E K M A D T H E M E L M Y R E T K R
 E A C B O C I R P H I L H A R R I S J O M D N
 P L B J A K D E J I M M Y D U R A N T E A R E
 A I G J O E P E N N E R C A N D U N E W E R T
 F O U G E N E A U T R Y M I C H A E L G R E E
 A N N E F E F R E D A L L E N B R I N G H T S
 J E S O L E D G A R D N E R T A R A D U N N J
 A L M R A C H A R L I E M C C A R T H Y G I E
 C B O G S A M A G R O U C H O E T W E N T Y M
 K A K E H M P E R B I L L E N D R A G N E T G
 B R E B G O B A L O T L H O W A R D D U F F R
 E R C U O S S E Y L L E B L U E B E G T L E
 N Y I R R N A B C R U D Y V A L L E E C O M E
 N M S N D A T A R Z A N P N I G E L B R U C E
 Y O C S O N D I C K P O W E L L R I L E Y M I
 R O A O N D I G T O W N E M R E D R I D E R N
 O E N B C Y A L J O L S O N N R A O S T E T W
 A B B O T T L E S H U M P H R E Y B O G A R T

by Stuart Mann

HOW TO PLAY: The answers to all the questions below are to be found in the puzzle above. The answers are in all directions vertically, horizontally, and diagonally. Circle each answer found. The letters are often used more than once so don't cross them out. Have fun!

1. He was a partner to Garry Moore.
2. Edgar Bergen and _____.
3. Jack Benny's sparring partner.
4. T'ain't funny, _____.
5. Pat Butram rode with him.
6. _____ and Gracie Allen.
7. Frank Remley's band leader boss.
8. He was behind the bar at Duffy's.
9. He said, "Wanna buy a duck?"
10. Dan Reid's uncle.
11. Dr. Gillespie.
12. The forerunner of DRAGNET.
13. David and Rickie's father.
14. The Great Gildersleeve.
15. Star of BOLD VENTURE.
16. Sam Spade was _____.
17. Homer from THE ALDRICH FAMILY.
18. M.C. on THE FLEISCHMANN HOUR.
19. Richard Diamond.
20. Basil Rathbone's sidekick.
21. The one, the only _____.

**LIFE WITH
LUIGI
9:00 P. M.**

Always good listening is this heart-warming story of an immigrant whose love for his adopted country, America, exceeds his familiarity with American customs. J. Carroll Nash stars.

THE STATION LISTENERS BUILT

MEMORIES ::

Send your comments, questions, and complaints to MEMORIES MAIL, OTRCOB, P.O. Box 119, Kenmore, New York 14217.

A
I
L

CORB BESCO
ATLANTA, GA

The first Memories I checked out was the special SHADOW edition (Vol. 1, #3). Chuck Seeley's SHADOW article was a real treat. I

truly enjoyed his comments on the Columbia chapterplay. A film collecting friend of mine is considering buying the feature version and perhaps Chuck's capsule critique will be of interest to him. Chuck states that he has not seen "The Shadow Strikes." I have. And I can say in all candor that he has not missed out on a whole helluva lot. The movie was recently featured on a local PBS affiliate as a "Film Classique." And a classic it was. A

classic example of poor acting, uninspired directing, low budget, and what can happen when screenwriters totally disregard the mythos behind their central character. Lamont Cranston was portrayed as a suspiciously mature criminologist who was obsessed with finding the evidence which would incriminate the killer of his father. This he accomplished in the first few minutes of the film. His initial appearance as The Shadow was rather unspectacular in that he confronted a couple of sneak-thieves with face fully exposed and cloak rakishly draped over his shoulders. His twin .45 automatics were replaced by a single revolver of small caliber. After collaring the crooks, he phoned the police and retired to an inner office where he shed his turned-down-snap-brim hat and cloak to re-emerge when the cops arrived to introduce himself as the lawyer who occupied the office in which this whole tableau took place. This masquerade was maintained by Cranston throughout the film and the plot went downhill from there. "The Shadow" appeared on screen twice after the aforementioned incident making for a total screen time of roughly ten minutes (the film was 60 minutes in length). Furthermore, "The Shadow Strikes" was a rather misleading title in that I can't recall his striking a solitary soul. Cranston's English (?) valet served as The Shadow's sole agent. And an inept one at that. The basic plot was that of a murder in a mansion, and Cranston's guise as the victim's attorney placed him among the suspects (all mansions, of course, come fully equipped with at least a half-dozen). Shall I go on? I think not. I wouldn't dream of giving away the ending of a film to one who has yet to see it. Allow me to wrap all this up by saying that you could have substituted Charlie Chan or (Bellamy's) Ellery Queen for Cranston and no one would have known the difference.

I enjoyed Pete Bellanca's I LOVE ADVENTURE article (Vol. 2, #2). Jack, Doc, and Reggie in the employ of the Man of Bronze? An interesting hypothesis. Equally enjoyable was Ted Bronson's JACK ARMSTRONG premium piece.

As a confirmed acronym and wordplay fancier, I was particularly interested by Len Anzalone and Ed Frost's radio call letter listing. If ever they should undertake to expand the work, I'd be glad to submit 30 plus additions from this area. We have some heavies. WSB - "Welcome South Brother"....WPCH - "PeaCH"....WKLS - "KLaSs"....etc.

Amos and Andy Rehearse Daily Broadcast Programs High Up in Chicago Skyscraper



Amos does the heavy work in the operations of that famous radio team, Amos 'n' Andy, as photo at left shows. But the tables are turned in real life, as shown at right. For Wg Andy, or Charles J. Correll, who types the scripts of their acts while Amos, or Freeman F. Gosden, dictates.

CHICAGO, Jan. 15—In a tall skyscraper office in this city, Freeman F. Gosden and Charles J. Correll, creators of Amos 'n' Andy, meet daily to prepare and rehearse a 15-minute act in the drama that has brought smiles and tears to the largest continued audience that ever listened to any one pair of performers.

Unlike many other radio features, the two characters in this popular series, heard three times each night over a network of stations associated with the National Broadcasting company, write every line they speak themselves.

This is usually done two or three days before the program goes on the air. Correll and Gosden, who live in the same Chicago apartment building, arrive at their office together between 11 and noon every week-day morning. During the next three or four hours the work of writing the script to be broadcast two or three days later is accomplished.

These meetings have been going on continuously for exactly six years. After ties are loosened, coats and vests removed, cigars lighted, the meeting begins.

But it is not poor, overworked Amos who sits down at the typewriter to transcribe the dictated script. It is lordly, overbearing Andy! And as Amos in the person of Freeman Gos-

den, paces back and forth through the room, trying lines, dictating, Charles J. Correll, Andy himself, sits at the typewriter and writes the lines down as they are spoken.

Both Share Work Equally

This does not mean that Amos writes the entire script. In fact the work is evenly divided between the two, and both Amos 'n' Andy are largely responsible for the lines they speak on the air.

A few minutes conversation, a little gossip, a few minutes of oral outlining of the situation and the plot, and the work begins.

Sometimes it takes only a half hour to complete the four single-spaced typewritten pages necessary for their 10 or 12 minutes on the air.

Sometimes, when an especially important episode is to be written, it takes them until almost time to go on the air. And sometimes several hours of thought and discussion precede the writing of a single line.

Both Amos 'n' Andy, however, are confident they can write their episodes much more rapidly than when they first began their radio work as "Sam 'n' Henry" with station WGN, Chicago.

How Idea Begun

"It all started," Correll recalls, "when some one on the WGN staff asked us to organize a cast of actors for the presentation each night of a comic strip of the air. The original idea was to have four or five actors.

"But Gos and I talked it over and decided such a cast would be unwieldy for a nightly feature. There would be too little time for rehearsal, and we did not think things would move smoothly enough. So we suggested a two-character cast, capable of 'doubling' and presented the original 'Sam 'n' Henry' idea which later became 'Amos 'n' Andy' when we left WGN."

"Yes, and do you remember how they received our first suggestion?" Gosden interposed. Correll chuckled.

"I guess our outline didn't sound so good," he continued. "The management of the station said it wouldn't do, so we almost forgot about it. About two months later we were hurriedly sent for and told that the series would go on the air the next night."

Gosden took up the story.

"Boy, what a night that was! It was Jan. 11, 1925. It was an all night session. Then, on the night of Jan. 12, we broadcast 'Sam 'n' Henry' for the first time."

Fear'd Act Would Flop

"Boy, were we scared! For four months only a very few people knew that Correll and Gosden were the creators of 'Sam 'n' Henry.' We were afraid it would flop and we didn't want our names associated with anything that wasn't a success, because we had already built up some reputation as a hardy duo.

"And our first bit of mail didn't reassure us any."

How Andy's Lawsuit

Was Broadcast

"It came after we had been on the air three nights," Correll chuckled, "and it was written on a postcard in penall. It ran something like this:

"I've been listening to you three nights and I don't like you."

It's all changed, however, for of the thousands of letters received by Amos 'n' Andy every month, an almost negligible percentage are of a critical nature.

That night of Jan. 11, 1925, was important not only because it was the birthday of this series, but because on that night Correll and Gosden decided the gravest question which has ever faced them. That was:

"Shall we give the public legitimate, genuine Negro dialect and situation, or

shall we stick to the stage-minstrel type of story and dialogue?"

Decide on Real Stuff

And before the sun rose on the morning of Jan. 12, Amos 'n' Andy had decided that, regardless of what the public wanted or had been used to, their efforts would always be to-

ward genuineness and realism in the portrayal of human nature and actions.

They have never wavered in that decision. Even today, after writing the dialogues has become almost second nature to them, every script is subjected to the most searching self-criticism before it is permitted to go on the air.

In working on their scripts, Amos 'n' Andy take every precaution to assure absolute privacy. No person, not even their wives, ever watches them work. The office telephone number is a jealously guarded secret known only to their families and a few privileged persons.

This is not because Correll and Gosden are conceited, for they are two of the most democratic persons in the world. It is because they have a serious job, and they insist that they do it the time and the opportunity to do it right.

Occasionally, however, interviewers manage to get into the sanctum sanctorum without appointment.

CHICAGO, April 1.—Most everyone knows that Charles Correll and Freeman Gosden write all the dialogue and portray all the characters in their Amos 'n' Andy episodes. But until now no one but themselves know just how they worked to produce the desired voice for each character.

The recent breach of promise suit of Madame Queen against Andrew H. Brown, president of the Fresh Air Taxicab Co., Incorporated, is a case in point.

For weeks both Correll and Gosden worked on each new voice, bringing out just the quality they sought to delineate the character they were to introduce. Then when the time came they were ready.

Those characters that "appeared" at the famous trial, that ended so ingloriously for Madame Queen, were divided as follows:

Amos, Lawyer Smith, the Judge, Brother Crawford, Lighnin' and Madam Queen were all played by Gosden, while Correll took the parts of Andy, Lawyer Collins and the Bailiff.

"Order in the Court!"

A trial scene opens with the bailiff calling for order in the court.

In the studio Correll stood between six and eight feet from the back of the microphone. His hand was cupped to his mouth and he called into the air. Thus to the radio listener it sounded as though the bailiff had shouted into a large courtroom.

The judge enters and asks the attorneys if they are ready to proceed with the trial.

Gosden in portraying the character of the judge worked about six feet from the side of the microphone, talking in a low, soft, easy tone. In order to make his voice more impressive he was very deliberate and stood with his head slightly thrown back and his stomach pushed out.

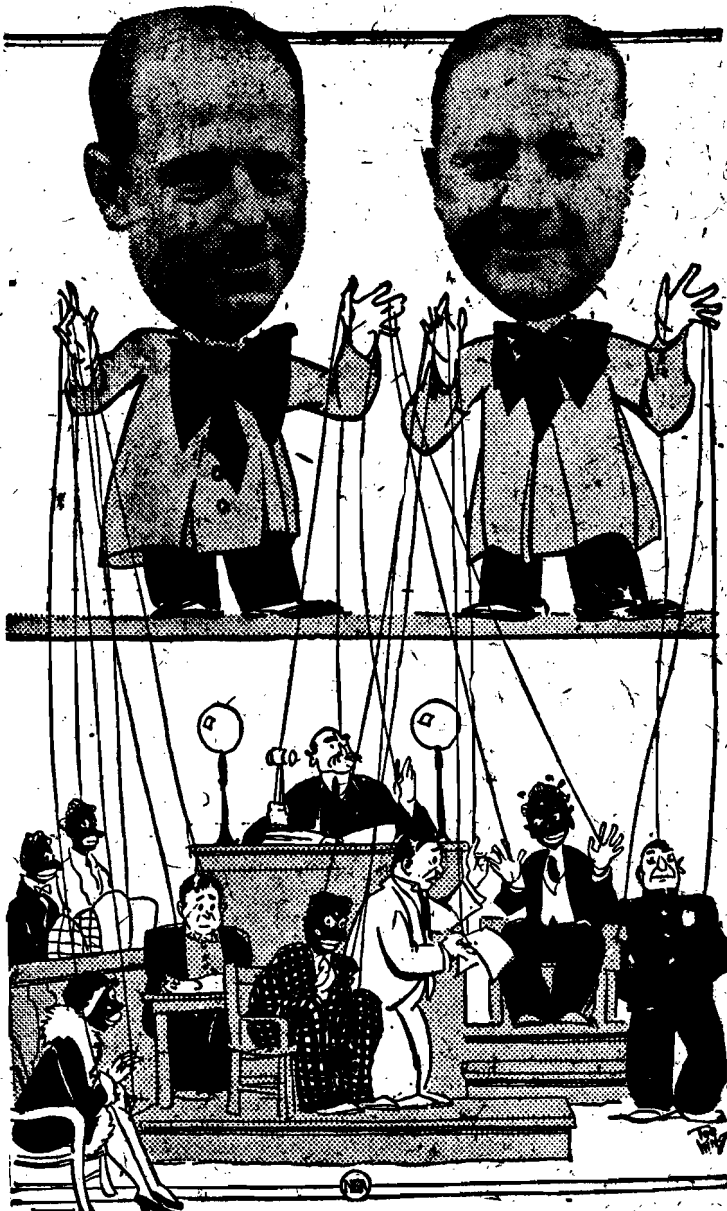
Lawyer Smith calls his witness to the stand.

In portraying Smith, Gosden worked about three feet directly in front of the microphone until during the final argument when his plea became dramatic and he stepped back to five feet.

Bouncing Brother Crawford

Brother Crawford takes the stand. He is a slight, nervous man, very precise in his speech.

Gosden had to play the difficult role of portraying two characters, the prosecuting attorney and the witness for the prosecution, at the same time. In order to characterize Brother Crawford he sat in an arm chair, pushing himself up and down with his arms as he talked—in other words, bouncing.



The famous team of Freeman Gosden, left, and Charles Correll, right, working like puppets the characters they portrayed in Andy's recent trial.

When Smith asked the witness a question Gosden, as Smith, leaned away from the mike three feet. Before Crawford answered Gosden swerved toward the folks and began his bouncing in the chair. To the radio listener they were two distinct characters.

The defense lawyer, Collins, calls Andy to the stand.

Now Correll had to impersonate two characters. As Collins he worked about three feet from the microphone, but as Andy he went to within a few inches of the sensitive instrument.

Consequently, in the dialogue that followed Correll constantly swerved to and from the mike, switching the tone and tempo of his voice within the fraction of a second to give the correct characterization.

Amos is on the stand. Gosden portrayed both Amos and Smith. As Amos he worked back and to one side of the microphone and, as Smith, directly into the mike. He swayed back and forth as he talked, changing his voice as he swung.

Lightnin' also was worked by talking a foot away from the microphone in a soft, deliberate voice.

Madam Queep on Stand

When Madam Queen took the stand there came one of the most dramatic points in the trial. For that matter, it was one of the most dramatic moments in the entire history of Amos 'n' Andy. Only once before did Correll and Gosden introduce a woman's voice in Amos 'n' Andy episodes. They fought shy of it as long as they could, but their situations worked them into the position of having to put her on the witness stand.

A lot of deep thought, hard work and worry went behind these few minutes of dialogue. Gosden tested his voice against those of a number of women. He took his position about one foot from the microphone and talked. He took it easy, putting no apparent effort into the words.

At the close of each episode two disheveled, perspiring men came back to the witness stand. They donned their coats to go home for dinner.

Aided by "Legal Talent"

The legal perfection of the trial amazed even attorneys. Correll and Gosden obtained the actual routine procedure from A. L. Ashby, vice president and general counsel of the National Broadcasting Company and the Chicago firm of Clarence Darrow, Smith, Cronson & Smith.

However, the remainder of the legal background they picked up themselves from reading law books and from their general observation in courts and trial accounts from the newspapers.

Now that the trial is over, the boys feel that they have had exercise enough to last them until the golf season opens—for, besides jumping back and forth to obtain the right positions at the microphones for the various characters, they did a lot of walking around the studio to give the impression of witnesses leaving and walking up to the witness stand.

Quite a complete show-troup, this Correll and Gosden.

You Should Live So Long!

Take a Look at America When 20th Century Ends

New York—(AP)—Have a look at your life in America in the year 2000!

You live far longer than ever before. Cancer is controled, the common cold licked, and other dread diseases like polio are on the run. You wear a wrist watch radio and carry a television set in your pocket. You eat new foods, maybe artificially grown in factories. You have harnessed the atom for power, and you also use the sun's rays for energy. As a matter of course, you see the latest feature movies daily in your home through television. Your children attend a radically different kind of school.

These forecasts for the coming 50 years are made by nine U. S. leaders in fields ranging from science to entertainment. Taking part in an Associated Press survey of prospects for the new half-century, they predict revolutionary changes more sweeping than in any similar period in history.

Mail by Radio

Here's what the experts see ahead: By the year 2000, says Dr. Edward U. Condon, director of the National Bureau of Standards, we are likely to learn much more about nuclear energy and cosmic rays and "the impact of science will be even more revolutionary" than in the past 50 years. He foresees "automatic control of industrial processes through semi-'thinking' electronic devices, automatic control of aircraft throughout the entire process of flight, an extension of the use of gas turbines to as far as, perhaps, the automobiles, and the production of fresh water from sea water for arid regions." Dr. Condon says "our understanding of the universe may be extended by developments in the field of radio astronomy."

The day is coming, says Brig. Gen. David Sarnoff, chairman of the board of the Radio Corporation of America, "when by radio man will speak man to man and television will place them face-to-face in New York, London or Shanghai." He says mail will be whizzed around the world by radio, making present delivery systems seem as slow as the pony express. He also foresees miniature radio and television sets power by a "mere speck of radioactive material."

Phone from Anywhere

"Before the century is over," says Leroy A. Wilson, president of the American Telephone & Telegraph Company, "anyone will be able to dial his own call anywhere in the United States and service will be more accurate and more complete."

Dr. Morris Fishbein, former editor of The Journal of the American Medical Association, believes cancer may be "largely controlable" in 2000. The hopeful approach against it, he says, rests in "chemical, physical and perhaps particularly glandular studies which control the cancer cell by interfering with its nutrition or delaying the rapidity of growth." He predicts the most difficult problem of medicine 50 years from now will be "maintenance of old people in increasing numbers free from chronic diseases and from pain and suffering. No doubt special types of institutions will be developed for their care." He reports increased studies to control infantile paralysis and other virus diseases of the nervous system, and to solve the common cold.

Dr. Edwin G. Nourse, former chairman of the President's Council of Economic Advisers, says "economic progress" to "outpace anything in the past" is likely if war or paralyzing battles between "capitalism, laborism and agrarianism" do not ensue.

Food from Water

By 2000, predicts Charles F. Branman, secretary of agriculture, our present methods of growing food may be obsolete. He foresees this if man can unlock the "secrets of nature" by which plants make food from water and carbon dioxide.

In education, "the collegiate trend toward liberal education . . . will compel reorganization all the way from the elementary school to the university," says Dr. Robert M. Hutchins, chancellor of the University of Chicago.

Entertainment likewise faces a revolution, in the opinion of veteran motion picture producers Cecil B. de Mille and Samuel Goldwyn. "I doubt that by grandson's children will have a sightless radio in their home," says de Mille. Goldwyn predicts a union of movies with television so that 100 million Americans will be looking at films every day.

Rochester
Democrat &
Chronicle 1/3/50


CBS: THE EARLY DAYS

by Robert Trout

((Editor's Note: This feature was supplied by CBS. It is a letter written by former CBS newsmen Robert Trout in response to a request by CBS publicist Stuart Fischer. Trout, who anchored the first broadcast of CBS WORLD NEWS ROUNDUP on March 13, 1938, now lives in Spain and is affiliated with ABC News. The letter is reprinted here exactly as received from CBS News.))

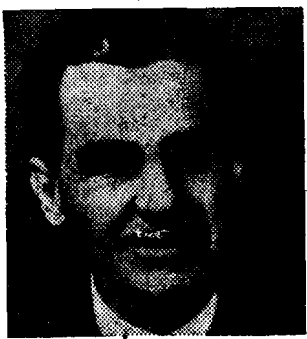
I believe that I do have some sort of "file" on the early WORLD NEWS ROUNDUP, if "file" is the right word for the mass of old envelopes, etc., on the backs of which can be found pen and pencil scratches which, closely inspected, seem to be some kind of notes more or less on the subject. Unfortunately, these files, several packing cases full, are on Spain's southeast coast, a day's drive from here. I must see what I can do from memory.

More or less incidentally, CBS News did a lot of publicity and promotional work on the twentieth anniversary of WNR, 20 years ago, which you doubtless have in front of you on your desk now. I have stumbled across a CBS News release of 6 April, 1954, from which I quote now, on the chance that you may not have seen this one: "Broadcasting from New York when the Germans were becoming a threat in 1938, Trout and Paul White, then Director of the network's News and Special Events Department, launched the system of switching from the New York news studio to the network's European News Director, Edward R. Murrow, for direct reports from abroad. One night in 1938 Trout and White conceived the idea of lining up all of CBS Radio News' reporters and switching from one to another on the same program for a full world news report. Thus was originated what has become CBS Radio's now daily WORLD NEWS ROUNDUP."

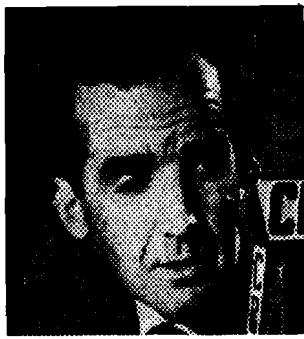


WHEC
BASIC CBS

**THE STATION
LISTENERS
BUILT!**



**LOWELL
THOMAS**
6:45 P. M.



**EDWARD R.
MURROW**
7:45 P. M.

TWO GREAT NIGHTLY REPORTERS

THIS IS BING CROSBY—4 P. M.
Bing's European Diary continues as he arrives in London after his colorful sojourn in Paris. Don't miss it!

5:45—Curt Massey Time
6:00—Goodrich—Bond News
6:15—MacMillan—Sports
6:30—Journal of the Air

8:00—Hollywood Playhouse
8:30—Godfrey Talent Scouts
10:00—My Friend Irma
10:00—Bob Hawk Show

That line above about "all of CBS Radio News' reporters" contains a good deal of imagination. The CBS News reporters in Europe consisted of Edward R. Murrow, who was not a reporter but an executive, the CBS European Director, filling in as a reporter in the emergency, and William L. Shirer, whom Ed had just hired.

The Austrian crisis, which had been boiling for weeks, boiled over on the weekend that began on Friday, the 11th of March. That was when the Austrian Chancellor resigned and the German troops crossed

WHEC tonight!

(1460 on Your Dial)

and **EVERY Wednesday Night**



6:30

Journal Of Air

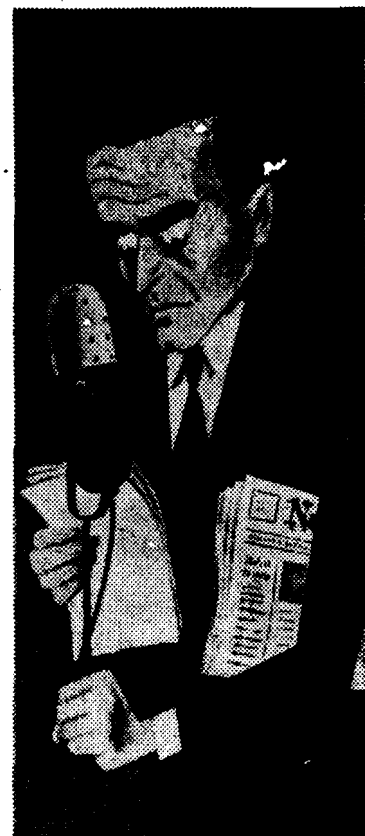
Ralph Knox & Warren Doremus share the news "mike" nightly!



6:45

Lowell Thomas

This news ace recently completed his 20th year in radio!



7:45

Edward R. Murrow

A nightly "must" for those who wish to keep up with the news!

the border. As CBS proudly proclaimed at the time, we broadcast four times in one day from London, four times in one day from Vienna, three times from Berlin, three times from Washington, twice from Paris, once from Rome, once from Warsaw, and once from Kaunas, the capital of Lithuania. All in one weekend! At least, I think that this then unprecedented air activity came in the first big weekend; certainly that first WNR did, on Sunday evening, 13 March, at 8 o'clock. (If you are wondering, as I suspect you are, what Lithuania was doing in that line-up, you have company; I can't recall.)

My opening spoke of "a special broadcast which will include pick-ups direct from London, from Paris, and such other European capitals as have communications channels available." As you doubtless know, that was the era in which recordings, any kind of recordings, were strictly forbidden on the networks. Everything from a wail of the violin from Emery Deutsch's gypsy fiddlers to the blast of the siren of the new liner Queen Mary, arriving in the harbour for the first time, was live, 100 percent live. For one thing, really the least of the complications produced by the "live" policy, it was either one or two o'clock in the morning in the European cities from which our "reporters" spoke. (I don't recall whether daylight saving time in one place or another modified the usual five hours of difference between New York and London, etc.)

Although you doubtless know the line-up of that first WNR, I'll run through it, anyway, on the chance that I may mention a detail that will be fresh to you. The first speaker was William L. Shirer, now the distinguished and I assume and hope wealthy author, at the microphone in London. He had gone there partly to escape the censorship in Berlin, his regular post, and mostly to hold the London fort until Ed Murrow, who happened to be visiting Poland at the time, returned. Shirer reported a rumour that perhaps Great Britain and France would come to Austria's rescue, after all; then Shirer introduced the second speaker, Ellen Wilkinson, a Member of Parliament who often was willing to comment on British and international affairs. She said the English are deeply moved by the event but the feeling is mainly one of interested curiosity. (By any chance, if I may indulge in an aside, does that send a little shiver through you as you contemplate the American, and

DIAL WHEC TODAY!



CHEVROLET

Presents

**"MID-CENTURY
ROUNDTABLE"**

5 P. M.

With

EDWARD R. MURROW

Howard K. Smith, Eric Sevareid,
Bill Costello, Winston Burdett,
Bill Downs, David Schoenbrun
and Larry Leasure! Listen in!

FOOTBALL TOMORROW! — We will carry BOTH the Orange Bowl and the Rose Bowl games! Orange Bowl, 1:45 p. m.; Rose Bowl, 4:45 p. m.! Don't miss this full afternoon of great football!

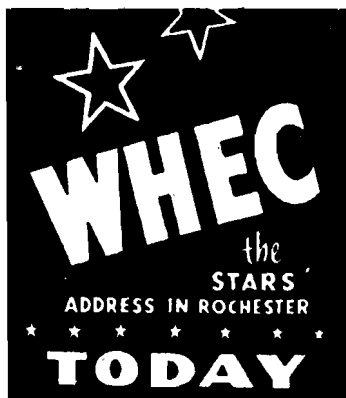
DON'T MISS IT — And DON'T MISS...



THE
**BERGEN-McCARTHY
SHOW**
8 P. M.

WHEC

**ALWAYS
OUT IN FRONT
IN
Rochester!**



LOWELL THOMAS

6:45 P. M.

World traveler, author and ace newscaster, Lowell Thomas is one of the most-listened-to voices on the air today!



EDW. R. MURROW

7:45 P. M.

Radio's most-honored news reporter, Edward R. Murrow brings broad experience and clear thinking to his nightly newscasts!

all the other western, people looking on at or listening in to, with interested (?) curiosity what is going on in the world?)

The third speaker was in Paris, Edgar Mowrer, a Chicago Daily News correspondent in Europe since the end of the first World War, also known as the Great War, before it had occurred to many that it would be followed by a greater one. He told us that Nazi Germany had thrown off the mask; its aim was revealed, the mastery of Europe by brutal, naked force.

Next to Berlin for a piece by Pierre J. Huss, a correspondent of International News Service before INS became only the I in UPI. He reported that the invasion of Austria was very popular with the German people, who felt that it was exclusively a German affair and did not concern anyone else. (The statement has since been updated and now goes something like this: "This is purely an internal matter and we shall not tolerate any outside interference in our internal affairs.")

Ed Murrow came on from Vienna in fifth place. He had come from Warsaw by way of Berlin, and in that dawn of the air age found it natural to say that he had "arrived by air only a few hours ago." Also, he remarked that nearly every principal building in Vienna now had its armed guard, including the one from which he was speaking. Military guards were still a rarity. In closing, Murrow said that we were planning to bring the listeners "an eyewitness account of Herr Hitler's entry into Vienna sometime tomorrow."

The final spot on our first roundup was taken by (U.S.) Senator Schwollenbach (first name missing from my memory at the moment), of the state of Washington, who hadn't much to offer in the way of remedy, as the world skidded toward catastrophe, but who, obviously moved, rather desperately said: "The permanent advance of civilization depends upon the successful maintenance of democratic institutions somewhere." A colleague had his remarks inserted into the Congressional Record, which generated a good deal of pride at CBS.

Having just written "CBS," I am reminded that even as late as 1938 the company (or should I say corporation?) referred to itself as "Columbia" as well as "CBS." Indeed, if it had not been for the fact that the word "Columbia" on a microphone sign did not stand out well in newspaper photographs it most likely would still be the customarily used name. The first mike signs with the

letters "CBS" that I ever saw were on the dynamic microphones we used for the first Fireside Chat at the White House a week after Franklin D. Roosevelt's inauguration (which was the last March inauguration; after that the ceremony was moved to January) in 1933. They were the first that President Roosevelt had seen, too, and before we went on the air he asked me what the "CBS" meant.

The only other item that occurs to me at the moment concerns the studio for the first WNR. Perhaps you have heard of the "famous studio 9" on the 17th floor of the original CBS home at 485 Madison Avenue. The reason it was on the 17th floor was that the (by present standards miniature) news department was on that floor, and with the coming of war we could no longer afford the time to take a script up to the studio floors on 21 and 22, or to the little announcers'-and-news-readers' booth next to Master Control on the 23rd floor.

However, in 1938 there was no studio 9. For the crisis, we rigged up a temporary studio, hanging draperies on the walls of what had been an ordinary office and putting a table with a microphone in the centre of the room. The engineering department treated the broadcasts from that room as "remotes." An engineer sat at the controls of the bulky equipment they used to have to carry about then, to dance band remotes and scenes of disaster, a mixer, amplifier, etc., using a little table in a corner of the room to "set up" on, and wearing ear-phones, the big, old-fashioned kind. It was the Austrian crisis that earned us the construction of studio 9, which was ready in time for the beginning of the war in 1939. Until then, I did my daily, dinner-hour news programme from the improvised studio.

To answer your question about subsequent "anchormen" (a term not introduced until the television era): it was a fairly long time after that first WNR before it became a regular feature, and I don't remember offhand how the anchor assignments went. As I was the only on-the-air member of the news department, it was common practise to assign members of the announcing staff to do more or less routine studio news broadcasts that I did not have time to do. And as Mel Allen was a member of the announcing staff, living in the hope of being allowed to concentrate on sports, it is not only possible but even likely that at some time or other he was on the WNR. I do happen to recall one afternoon, in the critical days just before the war began, during which Mel and Arch McDonald were doing a sort of reconstructed baseball game from incoming wire copy, in a tiny studio separated by a pane of glass from studio 9. They were being heard locally, only in New York. On that tense afternoon, a new British Ambassador arrived in Washington and was welcomed by President Roosevelt. The story, with the President's little speech of welcome and the Ambassador's response, came in on the wires, and I interrupted the network program to put the item on the air, ad-libbing round the copy. Then, by pre-arrangement, I handed the wire copy to a copy boy (or "desk assistant"; I don't remember when that title arrived) to take next door to Mel Allen. Instead of my interrupting the baseball game broadcast in New York, it was obviously more graceful to have Mel work the news items into his broadcast at appropriate moments. But the desk assistant somehow lost the first take, the lead, and to everyone's amazement, when Mel put the story on the air, beginning with take two, he launched into President Roosevelt's speech of welcome, "Mr. Ambassador, it gives me pleasure to

welcome you," etc., etc. As far as I know, we didn't receive any complaints from listeners, but someone in the audience must have thought it strange that Mel Allen would take a moment between innings to welcome the new British Ambassador just before the calamity descended on the world.

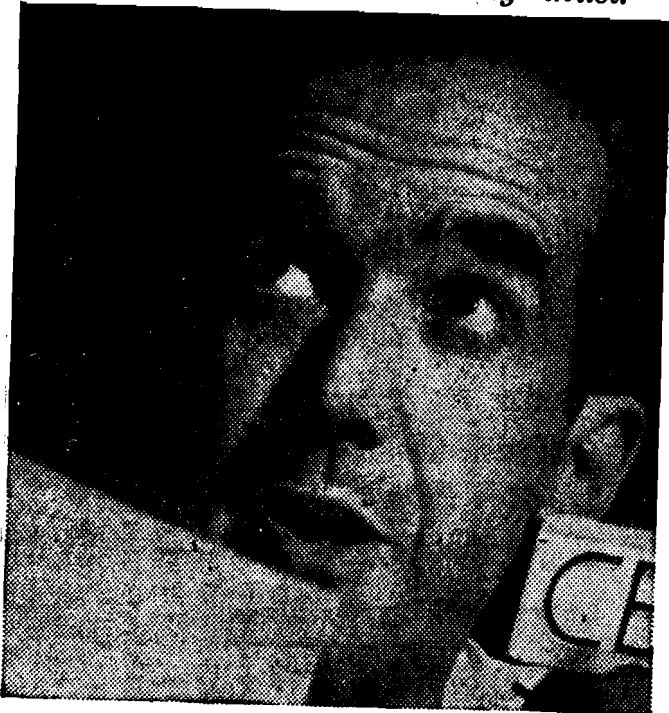
Best wishes,

Robert Trout

The CBS WORLD NEWS ROUNDUP celebrated its 40th anniversary on March 13th, 1978. Dallas Townsend is the current anchor of WNR, and Hal Terkel is the producer. It is broadcast Monday-through-Saturday over the CBS Radio Network at 8:00 to 8:14 AM, ET.

TONIGHT

Millions make Edward R. Murrow's perceptive commentaries a listening "must."



ON RADIO

TONIGHT

You get a lot of news in 5 minutes when you tune in Allan Jackson for headlines.



ON RADIO

BACK ISSUE DEPARTMENT

Order from Back Issues, OTRCOB, P.O. Box 119, Kenmore, New York 14217.
All prices are postpaid.

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- Vol. 1, #2: \$1.00, in short supply. 40 page issue has articles on Jack Benny, Bing Crosby, THE LONE RANGER (with log), Tarzan, LUX RADIO THEATER, Humphrey Bogart, LIGHTS OUT, and FIBBER MCGEE & MOLLY.
- Vol. 1, #3: \$1.00. Long, in-depth SHADOW article, digging for transcription gold in Pennsylvania, and a GOON SHOW log.
- Vol. 1, #4: \$1.00. Interview with Groucho Marx, articles on MR. DISTRICT ATTORNEY and HOLLYWOOD RADIO THEATER.
- Vol. 1, #5: \$1.00. Articles on Fred Allen and BEC science fiction, and a collection of photos from the early days of station WEAJ.
- Vol. 2, #1: \$1.00. Articles on AMOS 'N' ANDY and BIG JON & SPARKIE, and index to Volume One.
- Vol. 2, #3: \$1.00, in short supply. Articles on Mae West's problems on radio, Radio Free Europe, radio bloopers, and LONE RANGER premiums.
- Vol. 2, #4: \$1.00, in short supply. Entire issue devoted to Bing Crosby with article and many photos, newspaper ads, etc. Also, index to Volume Two.

+++++

Solution and answers to "What's in a Name"

1. Jimmy Durante
2. Charlie McCarthy
3. Fred Allen
4. Fibber McGee
5. Gene Autry
6. George Burns
7. Phil Harris
8. Ed Gardner
9. Joe Penner
10. The Lone Ranger
11. Lionel Barrymore
12. PAT NOVAK FOR HIRE
13. Ozzie
14. Harold Peary
15. Humphrey Bogart
16. Howard Duff
17. Jackie Kelk
18. Rudy Vallee
19. Dick Powell
20. Nigel Bruce
21. Groucho

T H E S H A D O W C B C C A P T A I N A H A G
 B E R T L A H R O N E I K O J A E L E G E L R
 S U S P E N S E R E E L N E R O T S R W R L E
 B R O N A L K A G R E B L G O S Y N O E B E E
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 A L M R A C H A R L I E M C C A R T H Y G I E
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 O E N B C Y A E J O L S O N N P A O S T E T W
 A B B O T T L E S H U M P H R E Y B O G A R T

Great guns!
it's

THE

GREAT

GILDERSLEEVE

radio's laughable, lovable clown
now big as life and TWICE as funny

First time
**ON
TV!**

EVERY THURSDAY

7:30-8:00 P.M.

WMAZ-TV

Smile, chuckle, roar with laughs
at the crazy cut-ups, the
cock-eyed conversations of Gildy,
Leroy, Peavey, Marjorie . . . ALL
the friendly fun-makers of
Summerfield. Join 'em!

Tune in this top family comedy
brought to you each week by

COLONIAL  STORES

