

# MEMORIES

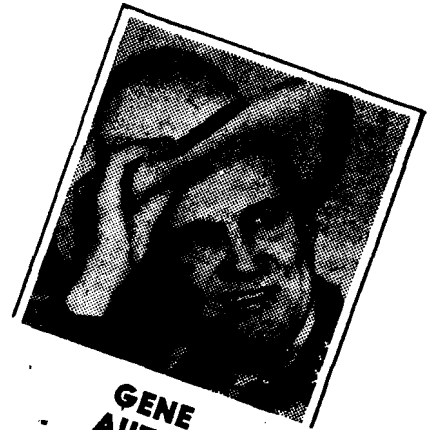
## Scrapbook—



MY FRIEND  
IRMA



THE  
EDDIE CANTOR  
SHOW



GENE  
AUTRY



EDWARD R.  
MURROW



TRUTH OR  
CONSEQUENCES



Life With Luigi

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**M E M O R I E S**

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Published by The Old Time Radio Club

O T R C  
100 Harvey Drive  
Lancaster, New York 14086

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The Old Time Radio Club meets the second Monday of the month (September through June) at 393 George Urban Boulevard, Cheektowaga, New York. Anyone interested in the "Golden Age of Radio" is welcome to attend and observe or participate.

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The majority of the clippings in this issue of MEMORIES are from 1942 thru 1944. While we were looking through several old newspapers we encountered all of the enclosed articles and many more. The papers were on the brink of self-destructing with age and we wanted to pass as many along as possible. You'll note they appear without any particular pattern, just what happened to impress us at the time we put the pages together. Hope you find them as entertaining and fascinating as we did.

**MEMORIES Staff**

Co-Editors: Norm Giesler, Ken Krug

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# NBC Programs Top RADIO DAILY Seventh Annual Editors' Poll

12/12/43

Bob Hope Chosen Champion of Champions;  
One Man's Family Best in Drama Series

NEW YORK—NBC programs and personalities again swept the annual poll of radio editors of the United States and Canada conducted by Motion Picture Daily.

In the 34 classifications, NBC took 18 first places. The remaining 16 were shared by the other networks and unaffiliated performers. NBC took 18 second places and 21 third places.

The Motion Picture Daily poll is now in its seventh year.

## Bob Hope is Champion

Named "Champion of Champions," highest honor in the poll, was NBC's Bob Hope. He was also the editors' choice for best comedian. NBC's Dinah Shore was selected as the year's outstanding new star, the best popular female vocalist and drew third place among the "Champions of Champions."

The editors chose Arturo Toscanini and Leopold Stokowski, conductors of the NBC Symphony orchestra, as their two favorite symphonic conductors.

## Army Hour is Best

NBC's "Army Hour" drew the editors' votes as the best government war program. Other NBC first places included Fanny Brice, best comedienne; Fibber McGee and Molly, best comedy team; Bing Crosby, best master of ceremonies and best popular male vocalist; Richard Crooks, best classical male vocalist; Ken Carpenter, best studio announcer; Bill Stern, best sports announcer.

"One Man's Family" took top honors among dramatic series while "Vic and Sade" was first among daytime serials. Bing Crosby's "Kraft Music Hall" was voted best variety show; Bob Hope's program, best comedy program, and "Information Please," best quiz program.

The results, as tabulated by Motion Picture Daily, follow: (Ties are indicated by asterisks.)

## Champion of Champions

NBC—Bob Hope.  
CBS—Fred Allen.  
NBC—Fibber McGee and Molly.

**Year's Outstanding New Star**  
NBC, (Blue)—Dinah Shore.  
Blue—Zero Mostel.  
NBC—Red Skelton.

## Most Promising Star of Tomorrow

CBS—Herb Shriner.  
NBC—Cass Daley.  
NBC—Garry Moore.

## Comedians

NBC—Bob Hope.  
NBC—Jack Benny.  
CBS—Fred Allen.

## Comediennes

NBC—Fanny Brice.  
NBC—Molly McGee.  
CBS—Gracie Allen.

## Comedy Teams

NBC—Fibber McGee and Molly.  
CBS—Burns and Allen.  
NBC—Jack Benny and Mary Livingstone.

## Dramatic Series

(Same Cast and characters)

NBC—One Man's Family.  
NBC—The Aldrich Family.  
NBC—Mr. District Attorney.

## Dramatic Programs

(Different Plays)

CBS—Lux Radio Theater  
NBC—Cavalcade of America.  
CBS—Screen Guild Players.

## Variety Programs

NBC—Kraft Music Hall.  
NBC—Bob Hope.  
NBC—Fibber McGee and Molly.

## Programs for Women

WOR, New York—Martha Deane.  
WOR, New York—\*Bessie Beatty.  
CBS—\*Kate Smith.  
WEAF, New York—\*Mary Margaret McBride.

Blue—\*Breakfast at Sardi's.

## Programs for Children

CBS—Let's Pretend.  
Blue—Quiz Kids.

Blue—Lone Ranger.

## Musical Shows

CBS—Pause That Refreshes on the Air  
NBC—Telephone Hour  
NBC—\*Fred Waring's Victory Tune Time  
NBC—Cities Service Concert  
NBC—Kraft Music Hall

## Comedy Shows

NBC—Bob Hope.  
NBC—Fibber McGee and Molly.  
NBC—Jack Benny.

## Quiz Shows

NBC—Information Please.  
Blue—Quiz Kids.  
NBC—Truth or Consequences.

## Educational Programs

CBS—School of the Air of the Americas.  
NBC—University of Chicago Round Table.  
Blue—Town Meeting of the Air.

## Commercial War Programs

CBS—Cheers from the Camps.  
CBS—Stage Door Canteen.  
CBS—Vox Pop.

## Government War Programs

NBC—The Army Hour.  
Blue—Treasury Star Parade.  
Blue—Men, Machines and Victory.

## Best News Job by Radio in 1942

CBS—Cecil Brown.  
CBS—All-Around Coverage.  
NBC—John Vandercook's "News of the World."

## Master of Ceremonies

NBC—Bing Crosby.  
NBC—Clifton Fadiman.  
NBC—Don Ameche.

## Film Players on Air

Madeleine Carroll.  
CBS—Lionel Barrymore.  
CBS—Orson Welles.

## Male Vocalist (Popular)

NBC—Bing Crosby.  
NBC—Dennis Day.  
CBS—Barry Wood.

## Male Vocalist (Classical)

NBC—Richard Crooks.  
CBS—Nelson Eddy.  
John Charles Thomas.

## Female Vocalist (Popular)

NBC (also Blue)—Dinah Shore.  
CBS—Kate Smith.  
NBC—Ginny Simms.

## Female Vocalist (Classical)

CBS—Gladys Swarthout.  
NBC, CBS—Lily Pons, Vivian della Chiesa.

## Studio Announcers

NBC—Ken Carpenter.  
NBC—Don Wilson.

## NBC Programs

NBC, CBS—Harry von Zell.

## Commentators

Blue—Raymond Gram Swing.  
NBC—H. V. Kaltenborn.  
MBS—Boake Carter.

## Sports Announcers

NBC—Bill Stern.  
CBS—Ted Husing.  
MBS—Red Barber.

## Women Commentators

Blue—Dorothy Thompson.  
CBS—Kate Smith.  
MBS—Sheelah Carter.

## Symphonic Conductors

NBC—Arturo Toscanini.  
NBC—Leopold Stokowski.  
MBS—Eugene Ormandy.

## Symphonic Orchestras

CBS—New York Philharmonic.  
NBC—NBC Symphony Orchestra  
MBS—Philadelphia Orchestra.

## Dance Bands (Swing)

CBS—Harry James.  
CBS—Benny Goodman.  
NBC—Tommy Dorsey.

## Dance Bands (Sweet)

Blue—Guy Lombardo.  
NBC, Blue—Sammy Kaye.  
NBC—Fred Waring.

## Morning Programs

Blue—Breakfast Club.  
NBC—Everything Goes.  
NBC, CBS—Vic and Sade.

## Daytime Serials

NBC, CBS—Vic and Sade.  
NBC—Against the Storm.  
NBC—David Harum.

## Jackie Kelk Learned to Act at 8—Now He's Homer

Known the country over as squeaky-voiced Homer, Henry's pal in "The Aldrich Family," Jackie Kelk doesn't really talk that way. In fact, he says his characterization of the part just rapped—and of course he's glad it did.

Three years ago, Jackie, along with more than a hundred other young actors, auditioned for the Homer part in Clifford Goldsmith's comedy. Given a script to read, young Kelk did as he thought best with it and Homer of the raspy larynx was born.

Jackie Kelk, the son of a Brooklyn real estate dealer, learned to act by performing in front of a mirror in his home. He made his Broadway debut at the age of eight with Madge Kennedy in "Bridal Wise" and entered radio the next year over NBC as Fannie Brice's son "Olving" in "The Cohens."

After becoming known as a child stooge with such stars as Bert Lahr, Burns and Allen, Eddie Cantor, Fred Allen, Walter O'Keefe and Ethel Merman, Jackie went to Hollywood in 1934 to be featured with Loretta Young and Cary Grant in "Born to be Bad." Since then he has devoted nearly all his time to radio with time out for summer stock engagements, short subject films and camp shows for soldiers.

Since the days when this talented juvenile attended New York's Professional Children's School, he has been in constant demand. He was the original Terry in "Terry and the Pirates," Ned in "The Chase Twins," Bob Putnam in "Wings over America," Perry Winkle in "Give Us the Funnies" and has created innumerable other air roles.

A regular performer in NBC's daytime serial, "The O'Neills," Jackie is now appearing in a new role in this everyday happenings in the current world. As Eddie Collins, he plays the part of a boy war worker in a man's job with a man's salary and responsibilities.

The young actor likes to ski, swim and sail.

In addition to the camp shows he does in his spare time, Jackie is making recruiting discs for the army and navy and acting as bus-boy at the American Theater Wing's Stage Door Canteen. There on several nights each week he can be seen running around like crazy to the soldiers' cries of "Homer, 'Hey, Homer!'"



Jackie Kelk, pictured here, will go to Hollywood this summer when "The Aldrich Family," on which he plays "Homer," vacations. He has several picture bids and will tour army camps.

## Radio "Gun-Moll" Adds Excitement to Hospital

For twenty-four hours, the staff of a New York hospital had a "gun-moll" on its hands and didn't know what to do about it!

Vicki Vola, who plays the secretary to "Mr. District Attorney," recently checked in to a hospital to have her appendix removed, and to insure complete privacy, adopted the name of the character she enacts on the air.

When Vicki, alias "Miss Miller," emerged from the anesthetic, she muttered in her delirium: "Keep 'em covered, Harrigan!—Looks like you've got the whole mob, this time." The puzzled nurses and doctors were convinced that she was doubtless a bandit in skirts. The appearance of Jay Jostyn, the "D. A.," solved the mystery, when he came to call on Vicki.

A nurse, recognizing his voice as he talked to his "secretary," relievedly reported to the doctor in charge, that the "public enemy" was really a law-abiding, tax-paying radio actress!

## Harlow Wilcox Gets Fifth Top Show Spot

Harlow Wilcox signed his name today to a contract that gives him a perfect poker hand—five top-ranking Monday through Friday shows.

The new assignment puts the announcer on the Amos 'n' Andy Friday show, which premieres over NBC Oct. 8. Now Wilcox can safely be said to have the highest collective Crossley on anyone's air.

Monday he spiels for "Blondie"; Tuesday, "Fibber McGee and Molly"; Wednesday, Lionel Barrymore; Thursday, "Maxwell House Coffee Time."

The Amos 'n' Andy assignment gives Wilcox a royal flush.

## Mystery Show Realistic

Eeriest studio in radio, according to Hollywood reports, is the one where "I Love a Mystery" airs over GBS Mondays through Fridays. Evidently the artists feel that grisly things around them will help sustain the mood of their acting. At any rate, among other gadgets in the room are grinning skull ash trays while the coat hanger has been fashioned from a real skeleton.

## Wallace Wimple Well Equipped to Handle Role

The oddities about Ransom Sherman would fill a book. He is the Wallace Wimple of the Fibber McGee and Molly show.

His parents wanted him to be a musician. He went so far as to learn to play the bass fiddle, but it was just an expediency to get into college plays without paying.

He took singing lessons, but was never able to convince himself he'd sound well outside of a shower stall.

He has a college degree, but he takes a paragraph when asked to name his school. He was a freshman at Northwestern, a sophomore at Michigan, a junior at Ripon and a senior at Lewis Institute.

Serious-appearing, bespectacled, he resembles an insurance broker with his clients' births and deaths upon his mind, but he is listed in the radio directory as a comedian.

However, Sherman has a sturdy radio background. He started broadcasting in 1923 in Chicago. He was listed as an "entertainer," which included wisecracking, stooging and tongue-in-cheek singing.

Sherman came to nation-wide attention in 1937 with "Club Matinee," a daily one-hour show from NBC Chicago which he originated and wrote. In 1941 he came to Hollywood to star as the "Fibber McGee and Molly" summer replacement. Thereafter he made Hollywood his home. He has been heard in many roles in "Crestfallen Manor" and "Grapevine Rancho."

## The Great Gildersleeve

great fun with America's favorite

Water Commissioner



# PERRY COMO



PERRY COMO

launches new  
Clicquot Club  
All-Star Shows  
TONIGHT—6:30

Clicquot Club, sponsored by Qualtop, presents a new all-star music series you won't want to miss every Thursday night. You'll hear Bing Crosby, Dinah Shore, Frank Sinatra, Dick Haymes, and a host of other star vocalists and orchestras. Be on hand tonight at 6:30 to hear Perry Como on the first great show!

Tune in at 6:30 tonight and every Thursday!

1180 ON YOUR DIAL  
ROCHESTER'S NO. 1 STATION

# WHAM

## DIAL WHEC TONIGHT!



And Every  
Monday thru Friday

### CLUB 15 7:30

DICK HAYMES  
Andrews Sisters  
Evelyn Knight

**DON'T MISS IT—And DON'T MISS ...**

The F. B. I.  
In Peace and War  
8 P. M.

TONIGHT AT 10:30  
JOE MARTIN, JR.  
Speaker of the House  
From Hotel Powers



# WHEC

ALWAYS  
OUT IN FRONT  
IN  
Rochester!

## DIAL WHEC TONIGHT!



LUCILLE BALL  
Stars In  
"MY  
FAVORITE  
HUSBAND"  
8:30  
LISTEN And  
LAUGH!

## DIAL WHEC TODAY!



MONDAY  
Is Always  
A Great Big  
GODFREY  
DAY!

Tune In The  
ARTHUR GODFREY  
MORNING SHOW  
10:15 A. M.

GODFREY'S  
TALENT SCOUTS  
At  
8:30 P. M.

## DIAL WHEC TONIGHT!

"LEAVE  
IT TO  
JOAN"  
9:00 P. M.  
Starring  
JOAN DAVIS  
The Funniest  
Salesgirl  
In America!



**HURRY! LISTENING FOR TODAY!**



**COLGATE vs. ARMY**  
1:45 P. M.

Atlantic Refining presents football today & every Sat.!

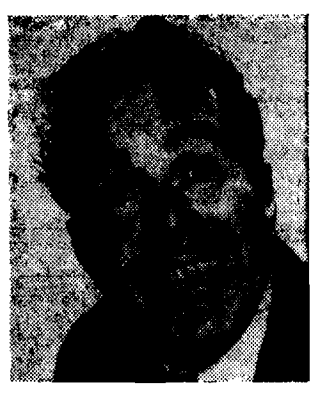


**HQPALONG CASSIDY**  
8:30 P. M.

William Boyd tells bank robbery in first CBS broadcast!



American Home Products Presents  
**"MR. KEEN, Tracer Of LOST PERSONS"**  
In The **"TELEPHONE BOOK MURDER CASE"**  
At **8:30**  
Starring **BENNETT KILPACK**



**"LIFE WITH LUIGI"**  
9 P. M.

"Nationality Night"  
In Milwaukee

**HURRY! LISTENING FOR TODAY!**



**MY FRIEND IRMA**  
10:00 P. M.

Follow Marie Wilson and Cathy Lewis—and laugh!



**BOB HAWK SHOW**  
10:30 P. M.

Quiz-quix Master Hawks provides questions and comedy.



*Tonight*  
**THEATRE GUILD ON THE AIR**  
Rosalind Russell co-stars with Wendell Corey in SKYLARK  
**8:30 TONIGHT**  
**WHAM** dial 1180

**TONIGHT AT 9...WHAM**



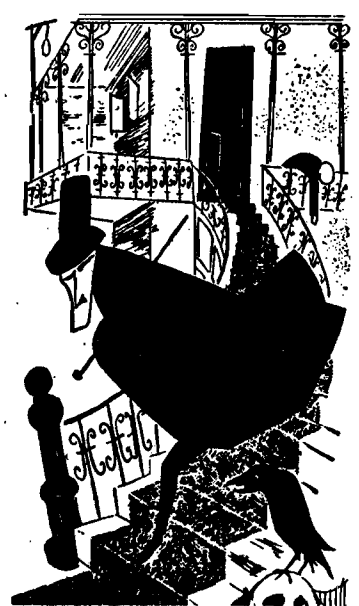
SCREEN DIRECTORS' PLAYHOUSE  
**PRESENTED EVERY FRIDAY BY RCA VICTOR**

**"ESCAPE"**  
9:30

Produced By **WILLIAM N. ROBSON**

*Fine Drama, Packed With Action! Excitement!*

**"This Is Bing Crosby"**  
Starts Monday  
4 p. m.





**SOUTHERN LORELEI**—Sweet Connee Haines is the little songbird with the voice that drives men—and Lou Costello—mad. She handles the vocal honors on NBC's Abbott and Costello show, and when she draws her "Hello, mah fat li'l sugar man", inspires Lou to great deeds. The southern accent is the McCov—from Georgia.

3/6/43

## Allen, Baker to Feud on CBS

That Fred Allen-Phil Baker feud over whose program is lapping over into whom's comes to an hilarious climax tomorrow when radio puts on its first double-feature comedy riot under the accommodating title of "Star Theater Or Leave It" (CBS, 9:30 to 10:30 p. m.).

It takes less than half an eye to see that the Texaco Star Theater is being hooked on to the Ever-sharp Take It or Leave It program like a couple of Pullman cars. But there the resemblance ceases.

There will be little opportunity for anyone to try to sleep with Phil Baker trying to get back eight minutes which Allen allegedly took by letting his show hang over into Baker's time.

And Allen wandering around in Baker's quiz program ought to provide a few complications worth anticipating. It all happens in Playhouse 3, New York.

Add to this Portland Hoffa, Hi, Lo, Jack and the Dame, the Allonyms of Allen's Alley, Jimmy Wallington, David Ross—and the spectacle of Al Goodman's Orchestra working three shows in one day (Family Hour with Gladys Swarthout 5:00 to 5:45 . . . Star Theater 9:30 to 10:00 Take It Or Leave It 10:00 to 10:30).

2/27/43

## Burns and Allen Sub for Benny

**NEW YORK**—(AP)—Any plans Jack Benny may have had for that long-projected broadcast tomorrow from St. Joseph, Mo., where he has contended "they love me," are definitely out. Jack is ill.

In place, the program on NBC at 7 o'clock is being transferred to New York along with Dennis Day, Rochester and Don Wilson, who were in Chicago, and Burns and Allen, now in the east, are to substitute for him. They will use Paul Whiteman's orchestra from their own program.

Benny, victim of a severe cold, was ordered to bed by his physician in Chicago.

After the St. Joseph call the troop had planned to return to Hollywood after nearly three months of touring service camps in the eastern half of the country.

Jack was reported resting comfortably.

3/6/43

## Crosby and Hope Team Up Tuesday

**HOLLYWOOD**—Those two zanies of all of Paramount's "Road to . . ." pictures are going to team up on the air! But it's for one time only.

Bing Crosby, crooner and gagster extraordinary, guests on Bob Hope's show next Tuesday. (NBC, 10 p.m.)

Having traveled the roads to Singapore, Zanzibar, and Morocco, the boys are thinking about calling the broadcast "Road to Berlin."

Everybody knows what a terrific team these two are at the boxoffice. On this broadcast, however, they're going to roll up a big take for Uncle Sam. The question is can they do it without those talking camels, a bevy of beautiful gals dressed in wisps of chiffon and that sarong. Uncle Sam is sure they can.

Crosby and Hope will use the

occasion to sell War Bonds. For the broadcast, the sponsor will waive all commercial announcements to permit the government to obtain the maximum benefit of the comedians' bond selling efforts. All the selling time on the show will be devoted to bonds alone.

The only reward Bing and Bob ask is one chance to practice their patty-cake routine on a certain character who makes with the moustache and the heil.



1/23/43

6/16/43

## Quirk of Fate Has Made Radio Careers Profitable for Many

How a quirk of fate can change one's pattern of life is easily shown by the number of famous personalities who started out with definite ambitions and wound up successes in entirely alien fields of endeavor.

John Charles Thomas originally planned to study medicine. It was the wish of his father, a Methodist minister, that he become a doctor, and it never occurred to him to do otherwise. He used his natural singing ability at informal gatherings until an official of the Peabody Conservatory in Baltimore heard young Thomas sing and offered him a scholarship.

Thomas was amazed that he should receive such recognition but after a few months of study, he gave up forever his ambition to be a doctor. He doubts very much if his present success and fame as an operatic and radio star would have

materialized, if it had not been for that chance offer of a scholarship.

Oddly enough Harold Peary, radio's "Gildersleeve" began his career as a singer. He is a fine, natural baritone, and was gaining nationwide radio recognition in the late '30's as "The Spanish Serenader." It was early in the days of radio, and talented actors were scarce. A producer friend of Peary's asked him to fill in the gap during a dramatic program. Peary agreed and his comedy characterizations became so popular that Peary gave up singing entirely. Only occasionally, such as on a recent Gildersleeve broadcast, does Peary sing—yet he has never neglected his voice, which has been recognized by such experts as John Charles Thomas as exceptionally fine.

Another potential opera singer, whose life was changed by fate is Judy Canova. Judy, who possesses a fine coloratura voice, always wanted to be an opera singer. Her family, substantially well off, encouraged this ambition, and Judy spent her childhood dreaming of imaginary debuts at the great opera houses of the world. Then destiny—in the form of her father's death—took a hand. The Canova children were left with the problem of immediate careers—not ones that would take years of training and schooling. Judy, the youngest of the clan, missed out on the extensive conservatory training that sister Anne and brothers Zeke and Pete had received. Judy became a hill-billy comedienne—but she still doesn't neglect her high C's. As a matter of fact, that ability of hers to trill to heights at ease, is what makes her song arrangements utterly unique.

## American Humor Is Revised by Radio

Even if radio hadn't worked educational miracles in music and literature during its past ten years, some credit for revising American humor would have to be set down in radio's favor.

Joe E. Miller had shaped America's taste in humor until the New Yorker magazine came along and educated us out of the two-line "he and she" gag. Then radio came along and took us further with situation comedy, bon mot, and wisecrack, until today, American humor is the smoothest in the world.

Humor, as we know it now, may take the form of Malapropisms like those of Jane Ace on the "Easy Aces" series, or Mrs. Cohen in "Abie's Irish Rose."

It can be banal, timed to the split second, as Bob Hope or Jack Benny or Judy Canova give it to us.

It can be situation comedy, painted in the broad farcical strokes of a "Great Gildersleeve" or a Henry Aldrich.

It can be the wisecrack—the ad libbed comeback of a Milton Berle or a Phil Baker and it can be the wry twist to a story that is Bill Stern's specialty on the "Sports Newsreel."

Whatever form current American humor takes, radio is really responsible for the spread of what Webster first identified as "that quality which appeals to a sense of the ludicrous or absurdly incongruous."

9/18/43

## STARLINES

Names in radio and how they got them . . .

### XAVIER CUGAT

Born in Barcelona, Spain, 42 years ago.

Came to U. S. in 1915 with Enrico Caruso, as violin accompanist.

Awarded Grand Cross of Carlos Manuel de Cespedes for popularizing Cuban music and for creating jobs for Cuban musicians and composers in North America—highest honor the Island Republic can bestow.

Cugat is one of world's finest caricaturists, working with crayons, colored pencils and pen and ink.

Drew pictures for Los Angeles papers using "DeBru" as nom de brosse.

Composed "My Shawl" and "Nightingale"—using former as theme for many years.

Spent 13 years "selling" rumbas, congas and tangos in U. S.

Nearly gave up when "swing" got in the groove three years ago.

Feels he is vindicated now for staying with "los bailes latinos."

Toured United States as concert violinist, appeared at Carnegie Hall in early days of his career.

Plans to present series of concerts with Philharmonic-Symphony Society of New York in 1942 featuring Spanish and Latin music.

First band he organized was Xavier Cugat and his six Gigolos, which played intermission music at Coconut Grove. Featured there was Gus Arnheim and a vocalist named Bing Crosby (1928).

Never uses baton to lead orchestra, preferring to play violin.

Owens more than \$1,000 worth of rare Brazilian instruments, which he bought for a movie . . . locale of which he changed to Argentina.

Nations represented in his present orchestra are Cuba, Puerto Rico, Brazil, Mexico, Spain and Ireland.

In 1929 did score for "Under A Texas Moon" in which Rita Hayworth and Margo (his niece) were dancers. Later scored "General Crack," John Barrymore's first musical; "Gay Madrid" starring Ramon Novarro, and "The Great Divide."

Met Mrs. Cugar for first time while she (Carmen Castillo) was acting a hair-pulling match with Dolores Del Rio in "Carmen" (1929).

Fell in love with her because she was "such a good fighter."

8/7/44

## CAN YOU TOP THIS?

"John, dear," said Mrs. Brown, "we nearly had a terrible accident today. The grandfather's clock in the hall fell over, and if it had fallen a second sooner it would have hit mother."

"Ah, well," sighed her husband, "I always did say that clock was slow."

Can you top that one? Listen to the "experts" try to top gags and jokes sent in by listeners. Enjoy a half hour of laughs! Tune in—

"CAN YOU TOP THIS?"

Every Saturday Night

9:30 WBEN

12/4/42



## Death Valley Days Writer Is Native of New England

### But Trips Into West Offset "Handicap"

The person who writes Columbia network's "Death Valley Days" is a woman, a native New Englander, a graduate of Vassar (where no steers were ever roped and branded) and has raised a family in Rye, New York.

Prior to "Death Valley Days," the most she knew of the wild West was the stories told her by her father, a mining engineer. But that doesn't mean that Writer Ruth Cornwall Woodman doesn't know, at first hand, of what she writes.

When, in 1930, "Death Valley Days" decided to use that new medium of entertainment—radio—to dramatize true stories of the West, Mrs. Woodman was an advertising copy writer and Death Valley was nothing more to her than an unusual geological formation noted in all atlases.

Given the job of writing the scripts, Mrs. Woodman attacked the problem the best way she knew—by going directly to Death Valley to gather story material. She understood the job would last but a year, which proved incorrect. The program is now in its twelfth year and ranks as the oldest half-hour network dramatic show.

Since 1930, Mrs. Woodman has kept up her practice of making regular yearly trips to the Death Valley regions gathering her story material and checking on the facts herself. When the program was young, she confined her stories only to Death Valley, but in recent years has spread into the surrounding country of Arizona, Utah, Texas and Nevada. This year she traveled thru Washington, Oregon and down into California—a trip which resulted in at least one story laid in Washington.

Mrs. Woodman's method of working is simple. She doesn't think her job a strange one for a woman, and takes a male guide with her not so much for protection as a means of entree into saloons and such places normally prohibited to women alone. On the more rugged treks into out-of-the-way camps, however, the male guide is a necessity.

Story tips are gathered, for the main part, orally. Her opening conversational wedge is almost always "Death Valley Days." Mrs. Woodman has yet to meet someone in the West not acquainted with the program, with the result that people always know what she wants and give her leads on the best people to see.

One "must" in every new town she hits is a thorough study of the old newspaper files. In addition, Mrs. Woodman is a regular subscriber to such western papers as the Tombstone Epitaph, the Inyo Register and the Arizona Highways Magazine. All have given her permission to use anything they print.

She never knows, of course, where a new story might turn up. She stopped in the little town of St. George in Southern Utah one evening, expecting only to stay overnight. A chat with the local service station operator started the wheels turning and Mrs. Woodman didn't leave until three days later.

Although it's quite a job, Mrs. Woodman keeps up a correspondence with everyone she has interviewed. Also, now that the program is so well known, people regularly write in giving suggestions for stories. Mrs. Woodman answers

7/11/42

## RADIO Here and There

The Pied Pipers, quartet with NBC's Tommy Dorsey series originally were an octet, but one member went to work in an airplane factory, a second became a Montana fire marshal, the third went to work for the city of Los Angeles and the fourth hooked up as arranger for the Bing Crosby radio program. That leaves Jo Stafford, John Huddleston, Chuck Lowry and Clark Yocum.

Edward G. Robinson, Thursday night "Big Town" star famous for his crime-busting crusades, has received an autographed photograph—from a former bank robber who has completed his sentence.

Actress Irene Rich, star of the Friday CBS "Dear John" series, owns a practical farm in the San Fernando Valley and can do any of the work her farm hands do. She has built stockades, walks and fences from old telephone poles and railroad ties which she has hewn herself.

Nila Mack, producer-director of the CBS Saturday children's program, "Let's Pretend," receives many and varied story requests from her juvenile fans, but she admits she was a bit amazed when one youngster wrote in asking for a dramatization of "The Lone Ranger."

4/26/42

## Ezra Stone Lost No Time in Climbing Theater Ladder

How Ezra Stone, "Henry Aldrich" of "The Aldrich Family" ever skipped the one-line walk-on's which usually precede more responsible roles in a Broadway career, is a mystery to the many, and to Ezra most of all.

Why he is a hero to thousands of starry-eyed kids who descend on New York each year for a theatrical career, is another puzzler for Ezra. As far as he can see, there has been nothing exemplary in his career.

He barely coaxed a diploma out of Oak Lane Prep in his native Philadelphia, disobeyed the will of his father who would have had him a chemist, and ran away to New York so often to go on the stage that the family finally wearied of dragging him back.

Ezra hadn't even completed his course at the American Academy of Dramatic Arts in New York when he broke loose for the first time on Broadway in an ill-fated play named "parade." When it folded, the opportunist in Ezra prompted him to get permission to haul away its sets. They were presently doing service again in a summer theater uptown. It made money, plenty.

Young Stone's next break came in "O Evening Star." You had to look fast to see him, since the play lasted only three days. The show may have flopped, but not Ezra. Its producer gave him a letter to George Abbott, then busy throwing together a little farce called "Three Men On A Horse." Young Stone found in it his first long-term Broadway run.

"Ez" didn't stop at just making a success on the stage for Abbott. Spare time was spent learning all the angles of the producer's business. When Stone showed his boss where he could save some substantial sums on the printing of theater bills, the producer was more impressed than ever. Stone became his casting director—name on the letterheads even.

Next big hit play of Ezra's was "Brother Rat" in which he had his plump posterior paddled through 527 performances as the recalcitrant underclassman at the military academy.

When Abbott started work on "What A Life," he couldn't see anything in the Clifford Goldsmith comedy for Ezra. Henry Aldrich wasn't his type. Ez vowed he would show him. He even dyed his hair red to conform to Henry as written. And when "What A Life" took to the boards, there was Ezra Stone in his first starring assignment.

After the play completed its run, and Henry Aldrich had been transplanted to radio, Stone went to Hollywood for a picture, "Those



ROUND 4—Ezra Stone, who has been Henry Aldrich in the current NBC series since July 2, 1939, and the famous radio family is all ready for another birthday. In Uncle Sam's army, incidentally, it's Sergeant Stone.

Were The Days." He is not going back unless it is to direct. The stage is his dish—that and radio. His work as director for Broadway's hit "See My Lawyer," and later for "Reunion In New York," found Ezra doing what he likes doing most. Some day he is going to be a director for keeps.

Ezra still calls the modest house in Brooklyn where his family lives his number one home. His den is dolled up like a ship's cabin. There is a rope ladder to his bunk. Chances are he finds it harder to climb than that other ladder we hear mentioned so often.

Everybody has heard about how hard it is to be an actor, but he's one in the business who says acting is easy—so easy that anybody can do it. As a matter of fact, Ezra says that everybody does act from time to time.

"When somebody steps on your pet corn," Ezra explains, "the thing that you want to do most is plant one on his whiskers. But, instead, you smile sweetly and say, 'That's all right.' That's acting—projecting an emotion that you don't really feel. Everybody acts, from time to time—the wife who puts her best foot forward to make a good impression on her husband's boss; the salesman who keeps up an optimistic, cheery exterior even when nobody's buying. We're all actors—and it's a good thing we are. Imagine what it would be like if everybody did and said exactly what he felt like doing and saying."

6/6/42

8/28/43

## Conservatively, It Looks Like Red Has Arrived

**HOLLYWOOD**—On a vacation trip through the middle west, Red Skelton found his "I dood it" radio expression had become a household word. Kids and grownups, soldiers in camps and on the road, virtually mobbed the redheaded NBC comedian for "I dood it" autographs.

Flying in to the famous old cavalry post at Fort Riley, Kans., for a soldier show, Skelton found himself in such demand that he had to do five separate performances, one for Negro troops and their "Champ," Joe Louis, who is stationed at Riley.

Louis walked in after Red had started the show. Skelton stopped in the middle of a gag and asked Joe for an autograph. The Negro troops nearly raised the roof with cheers.

### Entertained Troop Train

Once Red's train stopped at a desert station, alongside a troop train. It was in the wee hours. An NBC man awakened Skelton and told him the soldiers wanted to see him. Red didn't even bother to comb his hair. He entertained the soldiers and shook hands with them until the train pulled out.

At Wichita, Kans., where Red was guest of honor at a baseball game between Cesana Aircraft workers and cavalrymen from Fort Riley, all attendance records were broken for the ball park when word went around that Skelton would be there.

The Wichita Beacon issued a special Red Skelton edition and ran a full-page picture of the comedian on page one. The edition was a complete sell-out and soon copies were at a premium. News men said it was the first time since the sinking of the Vestris that they had ever seen a newspaper run a full-

page photo on its front page. Hundreds of Red's autographed pictures were sold at the ball game, for a quarter each, for a children's charity. Thousands more could have been sold had Skelton the strength to sign them.

### Wife Best Gag Writer

Accompanying Skelton on the trip was his wife and ace gag writer, Edna, who took Red back to her home town, Kansas City, for the first time since he gained national fame as a comic. Red and Edna met there when Red was appearing on the stage and Edna was working as an usherette in the theater.

Representatives of the city met them at the Kansas City airport with a giant banner reading "Welcome home, Red and Edna."

Returning to his hotel in Kansas City at 1:30 a. m., after a visit with Edna's folks in Independence, Mo., Red was mobbed by autograph hunters that blocked traffic for four blocks in the downtown district. Police had to unsnarl the jam. A group of soldiers on leave finally formed a cordon to the hotel door so Red could get through.

Red and Edna also were mobbed by youngsters in a dime store in Wichita and almost missed a big reception Metro-Goldwyn-Mayer gave in their honor.

10/2/43

## Eddie Cantor is Ending Ten Years On Radio Nets

**HOLLYWOOD**—Eddie Cantor, one of radio's first comedians, will celebrate his eleventh anniversary as a network headliner Wednesday, during his "Time to Smile" show (NBC, Wednesdays, 9 p.m.) Charles Laughton will be Eddie's guest that evening to help celebrate the occasion.

The pop-eyed pioneer of radio gags really broke into broadcasting in February, 1931, as a guest of Rudy Vallee but Cantor's own show did not start until later that year. In those days, when network radio was in its infancy, practically all bigtime shows were musicals. It's different today; comedians lead the Crossley ratings.

In the days of the deep depression, gag writers for radio wits were unknown. Cantor started by reading whole pages from "Caught Short", some autobiographical notes of the Great Crash of 1929. Later, he read from some other joke books.

Cantor clicked. He introduced the idea of a microphone stogie, a device copied simply from the straight man technique of his vaudeville days. After that, Cantor could afford script writers.

He started his professional career when he won a \$5 prize as an amateur in a Bowery theatre in New York. Cantor was a singing waiter at Coney Island when Gus Edwards, the man who started many an actor on his road to stardom, discovered him.

Eddie, in turn, discovered many another star when he reached the heights. Among those whom he "found" or gave them their big chance are Burns and Allen, George Givot, Block and Sully, Deanna Durbin, Rubinoft, Bobby Breen, Parkyakarkus, Bert ("Mad Russian") Gordon and Dinah Shore.

He is one of the few performers who reached top rank in every major entertainment media. Night clubs, vaudeville, the legitimate theater, motion pictures and radio paid richly for his talents.

There is hardly a person in the United States who does not know that the name of Eddie's wife is Ida. For the sake of the record the names of his five daughters are Marjorie, Natalie, Edna, Marilyn and Janet.

7/24/43

## When Bing Sings Maybe It's Bobo

Bob Crosby not only inherited a lot of his brother Bing's acting talent, but also a bit of the throat wart which makes Bing—and Bob—sing like that.

That's why, when you first hear Bob singing on the air, you think it's Bing. But when Bing is singing, you never think it's Bob. Confusing, isn't it?

It's true, though. Bing retains that crooning basso throughout all his songs. His wart is bigger and stronger. Bob's tuning wart can modulate some notes with the Bing technique, but not with the same sustaining quality.

Bob is the typical kid brother type who idolizes the more famous member of his family since Bing first hit the musical headlines with "Mississippi Mud."

Now Bob has his own program every Sunday night at 10:30 p.m. over NBC. "Who can tell?" he asks, "maybe some day my wart will grow and I'll sound exactly like my brother. But I won't wear his clothes."

## "District Attorney" Is Guest Detective

In slightly less than four years, "Mr. District Attorney" has faced a crime each week end and, to the delight of his audience, never once failed to nail the criminal or criminals involved.

Now, "Mr. D.A." (played by Jay Jostyn), is going to try his crime-solving powers on another prominent detective program, "The Adventures of Ellery Queen."

As guest armchair detective, he will listen to the "Adventure of the Four Murderers" on "Ellery Queen" this evening (NBC, 7:30 p.m., EWT), and attempt to solve the mystery.

If the "D.A." is stumped, Ellery will step in with the solution. Incidentally, in this particular "case," everyone involved is a potential killer.

It'll be up to the "D.A." and he'll have to think fast.

12/1/43

**November 4**

A political address by President Hoover takes precedence over programs tonight from 7:30 to 9 o'clock, when he talks over the CBS network from the Coliseum in St. Louis. This is his second speech today over KMOX—he was heard at 2:30 p. m., talking from Springfield. Those who prefer their pet programs to political addresses must wait until after Tuesday, when the smoke from the air as a political battleground is cleared away.

6:30 P. M. . . . Excerpts from "The Life of Johnny Appleseed" are dramatized commemorating National Apple Week. The play was written especially for this program by Marjorie Klages. Apple melodies as musical interludes are provided by Jimmy Huffman, at the organ.



**SINGIN' SAM**

7:15 P. M. . . . As a prelude to the political harangue, Singin' Sam brightens the world in general with "That Old Irish Mother of Mine" and "Down Where the South Begins."

9 P. M. . . . The Street Singer gives us all the old favorites, including "On the Road to Mandalay" and "Till We Meet Again." Nat Shilkret's orchestra provides a lullaby background with Friml's "Mignonette."

9:45 P. M. . . . Myrt and Marge!

10 P. M. . . . Harlan Eugene Read discusses the situation happenings of the day and comments tersely and helpfully upon the election outlook.

10:30 P. M. . . . Entraining for Sedalia, the Citizen of the Southwest makes a mythical tour taking his listeners on an armchair trip with him.

11 P. M. . . . Mike Child's Orchestra.

11:15 P. M. . . . Clyde "Pat" Kelly is heard with Al Lyons' Orchestra from the Beaux Arts room of the Hotel Coronado.

**Comedy-Drama  
 To Be Broadcast**



**Jimmy Durante**

NEW YORK, Oct. 25.—Originating under the "big top" of the old New York Hippodrome, a radio series "better than a circus, bigger than a show" will be inaugurated over an NBC-WEAF network on Tuesday, October 29, at 9:30 p. m., E.S.T. It will be a new serialized adaptation of the great spectacle "Jumbo" soon to open at the Hippodrome.

The new series will not be a circus, or a musical comedy or melodrama, but an admixture of each to produce a comedy-drama with music against a circus background. Ben Hecht and Charlie MacArthur, authors of the Hippodrome presentation, will write the script.

**Billy Rose Producer**

The new program will be an adaptation of Jumbo, the stage spectacle which Billy Rose, Broadway producer is bringing into the historic Hippodrome on October 26th.

The new series will mark the first time in the history of Broadway that a New York theater has capitulated to radio by closing its doors to permit its cast to take part in a broadcast production. There will be no stage performance during the evening of the broadcast, nor will there be a matinee during the afternoon.

An audience of 4,500 persons will be admitted to the broadcast each Tuesday evening, and a cast of almost 100 persons, including a chorus of 30 male voices and a 32 piece orchestra will occupy the ring and stages in the arena.

**Stage Enlarged**

To make all this possible the old Hippodrome is undergoing another rejuvenation, one of the many which have marked its history since 1906, when it was built. Seats in the entire orchestra have been removed and in their stead the main stage for the production has been built. On it will perform Jimmy Durante, Donald Novis, Gloria Grafton, Arthur Sincilar, dean of the Irish theatre; A. P. Kays, one of the favorites among the New York Theater Guild actors; Blanche Ring, and W. J. McCarthy.

Louis A. Witten will guide the new show on the air.

**NOVEMBER 9**

6:15 p. m. . . . Carl Hohenz. ten, KMOX Orchestra leader and a product of St. Louis musical circles, is interviewed by Nancy Fraser for the fourth of the "Do You Know KMOX Artist?" programs.

6:30 p. m. . . . Gorgeous Russian music is heard when a Schubert Chorus is heard in a special fifteen-minute program.

7 p. m. . . . Jack Smith, the "confidential" baritone, sings "A Wild Irish Rose" in that intimate, soothing way for which he is noted. With The Hummingbirds, they present "Isn't It Romantic?"

7:30 p. m. . . . Kate Smith leaves for Hollywood tonight, where she will make her first feature picture. She is heard just before she entrains and her programs for the next six weeks come from the film city.

**GONE A-HOLLYWOODING**



**KATE SMITH**

8 p. m. . . . "I said to my brother George," says Gracie Allen when she is heard wisecracking with her husband, Georgie Burns. With a background of the great Guy Lombardo's music, what a program it is!

8:30 p. m. . . . "Hope to Spare" is the noncommittal title of tonight's Nine Crime Club drama—it's nicely gruesome and it will please you.

9 p. m. . . . Glorious Ruth Etting sings "Honest and Truly" from her favorite song album. It's the Music That Satisfies quarter-hour.

Listen to The Funniest every night except Sunday and Monday at 9:30 p. m. . . . The King's Men provide rollicking song and the Comedy Aces have some really new jokes. It's all that the title indicates—fun, fun and fun.

10:05 p. m. . . . Myrt and Marge you know!

10 p. m. . . . Harlan Eugene Read in "Today's Highlights" gives a post-election review . . . too bad to use the word election again!

7/10/43

## Guest Column: Jack Benny's Musical Debut

Hello, Folks! This is Jack Benny writing. It seems a little peculiar to face the grinning keys of a typewriter instead of a cold, impersonal microphone, and, besides, I'm tired as I've been up all day. Well, anyway . . .

I'd like to tell you about something that happened to me in New York—something few people believe even if I insist on telling about it at every opportunity. (Often making my own openings.)

I played the violin in Carnegie Hall!

A certain alleged comedian, and others of his ilk, have made a good many disparaging remarks about my ability to bring anything but discontent to a violin. I want you to know I studied this belabored instrument for many years and during my first nine years in vaudeville made a good coffee-and-doughnut living with no other medium than this same bit of glued wood and hank of horse hair. But so much for my early Baliban & Katz background.

While in New York during my recent tour of the army camps in the East I was invited to appear at Carnegie Hall along with several other artists to play at the President's Birthday concert for the benefit of the Infantile Paralysis Fund. The date was January 17, 1943, and there was one evening that had the New York music critics hanging on the ropes.

Deems Taylor was master of ceremonies for the evening and did a very decent job of introducing Isaac Stern, Jan Peerce, Jarmilo Novotna, Oscar Levant, Gladys Swarthout and did an awfully good job of announcing the intermission.

Needless to say, by this time I had tuned my fiddle to within an inch of its life and had read the program a dozen times to reassure myself that it really did say (and here I am quoting so help me!): "Concert debut of Jack Benny, accompanied by Oscar Levant." Intermission was over, and Isaac Stern came back for a couple of numbers and a fellow named Ezio Pinza sang three songs and then he and Gladys Swarthout did a duet and then there was a great hush in this tremendous hall. Even

with all those thousands of people you could hear a pin drop—in fact I heard two drop—and Deems stepped out and said, "Here it is."

Never have I been more graceful as I glided across the well-worn boards of that hallowed edifice and nodded before the tremendous ovation accorded me. About that time Oscar Levant came skulking out from the wings and seated himself at the grand piano, forget something and went back and brought out a cymbal which he placed beside the piano. Cool, poised and perspiring slightly, I awaited the first crashing chord which was to make history at Waukeegan, Illinois.

Suddenly like a tiger Levant leaped at the piano (a bit of a show-off, Oscar) and started the introduction to my solo. After some ten minutes of this sort of thing I look inquiringly over my shoulder in time to see him smack the cymbal a nasty blow and decided to await my turn. In a moment it was there, my cue, and I was in the groove. With only the slightest rasp as my bow touched the strings, I went firmly and serenely into that old familiar classic—"Love in Bloom."

11/2/43

## Comedian-Musician Borge Almost Gestapo "Guest"

NEW YORK—Victor Borge, whose comic and musical talents lend gaiety to the Nelson Eddy show over Columbia network Wednesday nights (CBS, 8 to 8:30) reached this country safely after a series of seeming miracles which prevented him from heading the "guest list" in a Nazi concentration camp.

In 1939 Borge was the highest-paid film star in Denmark, one of the country's most popular vaudeville comedians, a radio entertainer and a newspaper columnist of national audience.

That same year he was invited to appear at the Royal Theater in Stockholm, Sweden. After a few successful weeks there, Borge was called home to Denmark by the serious illness of his mother. Hurdled he made plane reservations and cancelled his show—only to be informed by airline authorities that the ship could not take off due to bad weather conditions. That was the day of the German invasion of Denmark.

Had Borge returned home on that plane, he undoubtedly would have been met at the airport by Gestapo leaders, for the sharply satirical tone of his anti-Nazi newspaper writings had earned him a high place on the German list of "objectionables."

While the actor remained in Sweden, his wife, an American citizen, received permission to leave Denmark and to board an American transport which was taking some of the last American Nationals out of the European war zone. A stop-over in Stockholm gave Mrs. Borge time to confer with her husband

and to urge him to expend every effort to obtain passage on the ship before it was too late.

His first problem was a passport. This precious document, which usually took weeks to obtain, was amazingly delivered within thirty minutes. With all business arrangements finally made, Borge boarded a plane which took him to Helsingfors. Just as he was about to draw his first free breath in hours, the plane was forced down—bad weather again. This was on Thursday morning. The ship sailed on Friday from Petsamo. No private planes were available. This looked like the insurmountable trick of fate.

Then—the final incident—a mail plane, not on scheduled flight, took off that afternoon from Helsingfors and arrived in Petsamo just in time for Borge to get aboard the American-bound boat.

Counting the three Borges (they took their little dog along), there were 1150 passengers on the ship, which had a normal capacity of 250. Of those passengers, only two had complete faith that the ship would make the hazardous journey with safety. They were the Victor Borge, who had seen so many near-miracles come to pass that they were certain of safe arrival in New York harbor.

Already internationally known in the theater world, Borge had little difficulty in finding his niche in American entertainment centers. In Hollywood he was a popular radio guest star on top-flight shows before being signed for the appearances with Nelson Eddy.

## Durante Gets Music Box Back, Via San Quentin

Jimmy Durante, who is heard Thursdays over NBC with Garry Moore, now has his music box back, thanks to a tip from San Quentin. Several months ago, after Durante had left Hollywood for New York, his California home was robbed and the loot included a music box Jimmy's father had, which had cheered The Beak in his childhood hours. Jimmy told reporters he missed most the musical keepsake. On his return to California he received a letter from a man in San Quentin prison, who wrote "Gee, Jim, we didn't know it was your music box. Go to Blank's pawn shop on Blank street and get it back." Jimmy did, and now both radio and movie celebs are listening to its hundred-year-old melodies.



7:30

Amos 'n' Andy



8:00

Edgar Bergen



9:00

Red Skelton



**JACK CARSON**  
at 9:30 p.m.

A new comic star in the sky is Jack Carson, as you will discover by tuning in his merry madhouse every Wednesday evening. Jack gets into (and out of) his difficulties with no harm to anybody, unless a good long laugh does harm!



9:30

Bing Crosby

# Benny Opens Season From Hollywood

The creaking of Jack Benny's rusty Maxwell will mark the big network show's return to the air this evening at 7 o'clock over NBC and WBEN, after a long summer vacation.

Jack's ancient car, more debilitated than ever under gas and tire rationing, will supply the sound effects theme as the comedian rounds up his stooges: Mary Livingstone, Don Wilson, Dennis Day, Phil Harris and Eddie (Rochester) Anderson. All hands apparently are grateful to the master for his thoughtfulness until he tries to make them share the expense of the ride.

Second part of the opener will represent rehearsal for the first performance, wherein a new engineer, a new production director and new sound-effects man are introduced, the latter with burning desires to show off new doors, windows and other gadgets.

Tenor Dennis Day will sing Be Careful, It's My Heart, while Phil Harris's orchestra will offer a new number which sounds like all of Phil's musical contributions.

The scheduled New York broadcast, which was to open the season, had to be postponed until October 18th, on account of Jack being held for retakes on his forthcoming motion picture, The Meanest Man in the World.

After the New York broadcast, the gang will begin working its way back to the West Coast via Army posts.



**LET'S PRETEND**  
at 11:05 a.m.

Nila Mack brilliantly directs her group of talented young artists in the beloved fairy tales of all literature, in a program that has won the unqualified endorsement of parents and educators. Children love it...and, so do their parents!



9/25/43

### Network Notes

Joe K. Howard, emcee on "Gay Nineties Revue," observes that every Stalingradite deserves a diploma of courage!

Victor Borge tells of the digest magazine writer who cut down so much on a farm story—the cows in gave condensed milk!

Jack Carson knows an old maid who bought a Pullman ticket for an upper—she wanted to have a man under her bed.

Laff of the week—Garry Moore recently announced that he had been out with Siamese twins. "Have a good time?" inquired Jimmy Durane. "Well," said Garry, "Yes and no."

The Office of War Information Black Market survey is being used as source material by the writers of "Chick Carter, Boy Detective," heard over Mutual, Monday through Friday, 5:30 p. m., KWT.

Wally Butterworth, quizmaster on "Take-A-Card" over CBS Wednesday nights, says he expects that sugar rationing will be lifted. With so many men at the front there's many a sugar with nothing to do!

Fisherman who got away—Phil Harris is currently telling a fish story with a new twist. Seems the maestro went fishing in the Gulf of California and got himself arrested by Mexican authorities for being out of bounds. It took some tall talking to get back to Hollywood.

Bartlett Robinson, leading man of "Portia Faces Life," couldn't get to the country, so he did the next best thing. In his Greenwich Village apartment, Bartlett has built a roof garden with picket fence, wading pool and sand pile.

Since the recent death of "33 Keyes," a character in the Dick Tracy comic strip, Keyes Ferrin, who is very much in character as the producer-announcer of "The etter Hall" marital quiz show heard over Mutual, has received black-edged condolence cards from all over the country.

Realizing that day to day observations of a leading military and naval analyst will be of invaluable use to historians in future years,

8/21/43

### "First Nighter" Program Returns for 14th Year

One of the longest run and most popular dramatic shows of the air, "First Nighter," will launch its fourteenth consecutive year of broadcasting when it returns to the Mutual network, Sunday, November 7.

"First Nighter" began its career Thanksgiving Night, 1930. Its dramatic format pioneered a trend in radio performance of plays written for the microphone. Since then more than 600 original plays have been performed in the "Little Theater Off Times Square."

The program has been the springboard for many performers including Don Ameche, Gale Page, Tyrone Power and Henry Hunter. The late Madame Schumann-Heink made her dramatic debut on the program, and former film star Pola Negri chose this vehicle to make her comeback in theater.

Eric Sagerquist and his "First Nighter" orchestra, which hasn't missed a performance in the show's thirteen years of broadcasting, will be in the pit as usual to conduct the between-the-act music.

9/11/43

### Gags Come Easy for Comic on Kate Smith Show

Tall, cigar-smoking Henry Youngman, heard regularly on the Kate Smith Hour, thinks as he talks—fast and flip.

Henry recently saw a beautifully tailored lad on Broadway. "There's a 1-A suit and a 4-F body," he quipped on his next Friday broadcast with Kate. At a restaurant, he saw a man wearing a brilliant red tie. The broadcast line turned out to be, "I bought a bloodshot tie to match my eyes."

Broadway, subways, butcher shops, rationing, newspaper items, all are grist for the keen Youngman wit. "Very successful butcher," he says. "His thumb weighs fifteen pounds." Or perhaps, "Sorry, I'm late. Just got a call from the bank and had to run down right away. Butter in my vault was melting."

Even the home isn't safe from the humorous biting of Youngman's staccato delivery. "My wife is very patriotic," he says. "She's wearing a new victory hat. It's not exactly a hat—it's a price tag over one ear."

Henry entered radio about six years ago. He did a benefit performance on a small radio station and before the evening was over he had won a guest spot on the Kate Smith Hour.

the Cleveland Public Library has asked Paul Schubert to send them copies of his nightly scripts.

Bill Christy, 17-year-old actor who plays Dexter on the CBS "Corliss Archer" series is putting his hobby of magic and card tricks to good use. He has been touring Army camps and servicemen's centers, entertaining between broadcasts.

Meyer Davis recently revisited the law school he attended in Washington, D. C. and overheard a professor bawling out his students. "This class is so dumb," the prof ranted, "that if you stood around in a circle, the FBI would raid you for being a dope ring!"

Bob Hope, currently racing around England wowing Allied troops wherever they are, is turning out a first-rate grade of stuff, judging by those of his shows that have been short-waved back to the U. S. for a closed audience. "England," Bob told the Brits, "is the place Churchill visits when he leaves America."

Frank Crumit, who conducts that Saturday night CBS quiz with Julia Sanderson, is going to be extra careful about what he says on the air from now on. On one recent broadcast, he mentioned that he'd like a horse, so that he could take Julia buggy-riding. A listener from Denver wrote that he was sending one. It turned out to be a paper

weight, but Frank put in many an anxious moment before it arrived.

Ray Block, the Philip Morris maestro, has this to say about Mussolini: "He's turned out to be like all hard-boiled eggs—yellow inside!"

Penny Singleton, who plays the title role in the CBS comedy series "Blondie," is a member of the "Sew-What-Club." Well, it's a pun in a good cause, for the organization is a volunteer one to repair shirts of service men.

A U. S. Army sergeant taking part in Bob Hawk's CBS quiz, "Thanks to the Yanks," told quizmaster Hawk that he was an equestrian. "Did you ever ride alone?" asked Bob. "No," replied the quizsee, "always with a horse!" (Aw, it's the heat).

Somebody asked Lionel Barrymore, radio's "Mayor of the Town," by way of a rib, just what he knew about babies, when one of the show's incidents centered around an infant. "Well," drawled the Mayor, with a twinkle, "I've been in politics for 30 years!"

End results sometimes have strange beginnings. Don Bryan determined to become a trumpet player at the age of eight after being taken to a concert of the local Firemen's Band—not because he was suddenly struck with a love of music—but because he was fascinated with the way the trumpeter could make his fingers move so fast.

## THIS IS RADIO

# Do You Cash In on Your Vacation?

By JACK BENNY

NBC-Red Network Comedian

Sitting here in the shade of a beautiful big umbrella on the front lawn of my Beverly Hills home, I find this a good opportunity to write a guest column—to while away those moments between sales.

I'm on my vacation from radio, you know—but trust little Jackie Benny to put idle moments to good use. Yes sir, this lemonade stand of mine is doing a boom business.

Let's see, three dozen lemons plus eighteen gallons of water and two cubes of ice . . . that's a cost of twenty-five and two cents (I get the water free from the spigot at Ronald Colman's house next door) . . . so it's a net cost of twenty-seven cents a glass . . . hmmm . . . There you are! A net profit of \$8.75. Not bad. Not bad at all. I can afford to devote my spare moments to this column with a profit like that.

Let's see now, I was going to talk about something that's been on my mind for some time. Oh, yes. You know, I never get a chance to say what I want on my own program—the writers see to that.

I'd like to give you the low-down on my cast. One by one. And this is going to give me as much satisfaction as three twenty-cent sales. And believe me, brother, that's real satisfaction.

Take Mary, for instance. Always complaining about her salary. I

don't know why I have so much trouble with salaries. Mary says she'd gladly trade her full year's salary for the money that's in my mattress and I'm just tempted to take her up on it. Boy, will she be surprised. It's not three anymore.

And Don Wilson. That big fat-genius of an announcer wouldn't sign his new contract this year until I cancelled the clause that required him to attend all the parties at my house to announce the guests as they arrived. Don claimed it made a butler out of him. You know that's impossible. To be a butler you have to fit in a butler's pantry, don't you? That takes care of that.

Then there's Dennis Day, my tenor. A fine ungrateful fellow if ever there was one. Before he began singing on my program he was a frail youngster, underweight and weak. Today he's as strong as an ox, sun-tanned and the picture of good health. But all I get is complaints. He actually objects to mowing the lawn more than once a week.

And Phil Harris . . . what Alice ever saw in that big . . . words fail me.

Well, I'll have to put an end to this thing sometime and I guess this is about it. Here's another car-load of tourists on one of those "see the homes of the movie stars" tours pulling up in front.

Back to the lemonade—Business looks good! !

8/30/41

## Lone Ranger Beginning His Tenth Year on Air

DETROIT—When "Hi-Yo Silver" echoed through the homes of America last Wednesday over the BLUE network, "The Lone Ranger" began his tenth consecutive year of galloping down the air-lanes.

It was back in 1933 that the masked hero on horseback first took shape in the mind of George W. Trendle, radio executive. Trendle decided that a melodrama, western in locale and appealing mainly to children, would be most likely to hit the jackpot.

Trendle called in Fran Striker, a young script writer from Buffalo, to bring the character to life. Striker beat out twelve scripts, which included Tonto, the "Lone Ranger's" Indian comrade, and the now-famous "Hi-Yo Silver, Awa-a-ay!"

On January 30, 1933, "The Lone Ranger" began as a regular program on Detroit's WXYZ. Today it is conceded to be the outstanding children's adventure program on the air, and has gone into movies, comic strips and magazines. To his creators "The Lone Ranger" has brought wealth, to his listeners countless hours of pleasure.

2/6/43

## Elmer Blurt Now Heard on NBC

HOLLYWOOD.—Sound effects cue—knock on the door—rat rat a tat, rat tat.

Elmer—"There's nobody home, I hope, I hope, I hope."

Which introduces Elmer Blurt, radio's super-lo-powered salesman, and Al Pearce, Elmer's creator, who came knocking on the doors of NBC-Red network listeners Thursday, January 8, at 7:30 p.m.

Pearce and his variety show were switched to the NBC-Red network with their half hour of sense and nonsense, including Elmer and his inferiority complex, and Pearce's oddly assorted friends, from CBS.

An old friend of NBC listeners, Pearce has starred in his own comedy shows since he first introduced Elmer Blurt to the radio audience in San Francisco back in the 1930's.

Pearce and his brother, Cal, started a radio team, and Al, building up the two famous characters of Eb and Zeb and Elmer Blurt, the salesman, soon became one of the coast's biggest drawing cards. He was signed for an NBC series in 1935 and has been a headliner every year since that coast-to-coast debut.

1/10/42

## CBS to Present New "Shadow"

The old snarly, nasty, criminal-like "Shadow" is no more.

"The Shadow" who returns to thrill millions of listeners to Mutual stations every Sunday at 5:30 p. m., has become a dull personality—a cross between a Lucius Beebe and the Thin Man.

Early dialers with the who-dun-itch may remember the gory crimes of "The Shadow" scripts. Today "The Shadow" will go about his anti-crime crusade with a reasonable respect for his own heroic state. He will never kill his victims directly. He will just aggravate them into suicide or unequivocal surrender.

Bill Johnstone portrays "The Shadow," who in private life is LaMont Cranston, the 32-year-old well-read, extensively traveled cafe society man.

And "Margot," the one person in all the world who knows that the crime-crusading "Shadow" is also LaMont Cranston, is portrayed by Marjorie Anderson.

Johnstone, who succeeded Orson Welles in the title role, began as a newspaper man but soon heeded the urge of the footlights. After a few years of trouping, he made his radio debut in 1925. Since then he has been one of the airlines busiest actors.

Marjorie Anderson, a product of Finch's Finishing School, spent all her pre-radio years doing social work. Someone casually remarked back in 1932 that she had a lovely voice for radio so she auditioned for the part. Since that fateful audition, she has devoted all her time to radio.

10/3/42

YOU'LL CHUCKLE at the world's two most famous taxi-cab operators . . .



## AMOS 'N' ANDY

(Courtesy of Pepsodent)

6/13/42



**GORGEOUS**—Kay Kyser, the ole professor of NBC's "College of Musical Knowledge", must be tearing his hair out by the handfuls these days when he thinks of the possibilities of television now that he has signed gorgeous Georgia Carroll, screen actress and former Number One Model, as college soloist.

### Georgia Carroll Now With Kyser

NEW YORK—Georgia Carroll had had her share of miracles—just to have been born looking that way. But she had another stroke of luck recently which launched her on a brand-new career, singing with Kay Kyser's "College of Musical Knowledge" (NBC, Wednesdays, 10 p. m.)

As one of the famous Powers girls, Georgia became the nation's Number One Model. Eventually she made the westward trek to Hollywood where she ornamented a number of color films in roles which never gave her a chance to show whether she could act or not.

She accompanied Kyser and his band on tour where her act consisted mainly of being locked at, to the delight of audiences and the boredom of Georgia. One day she complained of having nothing to do and Kyser asked what she could do. Half-jokingly, she said she could sing.

Kyser gave her an audition and agreed. He put her in one of the tour shows and the audience loved her. After that Georgia practiced four hours daily with members of Kyser's band, took vocal lessons and had another audition. Kyser booked her, and now she's the new controlito on his air show.

### Sherlock Holmes Resumes on MBS

The Sherlock Holmes as master writer A. Conan Doyle conceived him—cold, calculating, genius of detection—untouched by twentieth century streamlining—will be heard over the coast-to-coast Mutual network every Friday night starting next week, 8.30 to 9 p.m.

With film star Basil Rathbone portraying the most celebrated sleuth of all time, and another veteran cinema performer, Nigel Bruce, once again playing Holmes' ever-present friend, Dr. Watson, the radio series will present in weekly episodes authentic stories directly transcribed from the detective classics.

"We believe the radio audience wants to hear 'Sherlock Holmes' exactly as Doyle created him," explained producer Glenn Hensch, "and we have turned down suggestions to change the character up-to-date or devise new plots and angles."

Although both Rathbone and Bruce play these characters on the screen for Universal Pictures in adventures filmed in more modern settings like the forthcoming picture, "Sherlock Holmes in Washington," the Mutual network series will hold fast to the original lines.

4/24/43

### Levant, Piano to Team Up on NBC

NEW YORK—Oscar Levant will make his first appearance on the "Telephone Hour" Great Artists Series Monday evening as piano soloist in an all-Gershwin concert with Donald Voorhees and the Bell Symphonic orchestra and chorus (NBC 9 p.m.)

5/17/42



Oscar Levant

The pianist, close friend of the late, great American composer, will offer the Preludes No. 2 and 3, the second movement of Concerto in F, assisted by the orchestra, and a medley comprising "Lady Be Good," "Do It Again," "Liza" and "Wintergreen for President," with chorus and orchestra.

The orchestra also will feature "Someone to Watch Over Me" and "Fascinating Rhythm," while chorus and orchestra will join in a medley comprising "Swanee," "Somebody Loves Me," "Embracing You" and "Strike Up the Band."

Levant's levity and practically inexhaustible knowledge of music do yeoman service on NBC's "Information Please." Yet nothing rolls him so much as the fact that a large part of the public wants everything from him but the accomplishment he cares about most.

"Yeah," he once roared at his editor, "movies, radio, Broadway, popular songs—and now books! You guys want me to do everything but my own racket."

"Do you know what I am?" he wailed. "I'm a concert pianist."

### War Brings Romantic Songs to Front

During war time the public turns to slower tempo types of song. Men and women are under a great mental strain in such times and the anxiety for the future tends to step up the pace of living so that each day is wearing on the nerves. For that reason, in their relaxation, they choose music that will soothe them.

So says Marion Claire, lovely star of Mutual's "Chicago Theatre of the Air" series, heard Saturdays at 9 p.m., and Miss Claire should know, for her vast radio audience has indicated its preference in heaps of fan mail, the best known barometer.

"America loves a melody," she maintains, "but radio audiences have a fondness for the lighter operetta type of song. Our public is sentimental, on the whole, and prefers the romantic type of music. Ballads, light operettas, are like a war-time tonic for us."

Requests received by Miss Claire seem to bear her out. Most demands were for such songs as—"Always In My Heart," "Miss You," "Skylark," etc. Most popular light operettas included "The Vagabond King," "The Desert Song," "Rio Rita," "Blossom Time," "Irene," and "Naughty Marietta."

3/27/43



# Amos 'n' Andy Team Started By Chance Meeting Of Two Amateur Producers

(EDITOR'S NOTE: After 13 years on the radio networks, during which they established themselves as an American institution, Amos 'n' Andy soon may terminate their nightly programs. This is the first of two articles dealing with the birth and the development of the Charles Correll-Freeman Gosden team.)

Amos 'n' Andy. Radio listeners have always been extremely curious about these two and the manner in which they began their career.

One boy hails from Peoria, Ill. His name is Charles Correll and he had been a newsboy, clerk, bricklayer and technician in an arsenal. But at last he found his real love—show business. Starting as a piano player in a picture house, he went on to producing amateur shows.

The other boy, Freeman Gosden, whose father fought under John Moseby's command during the Civil War, came from Richmond, Va. He'd tried selling tobacco and automobiles and had been a wartime radio operator in the navy. But he, too, acquired an itch for the theater and, after the war, his success one amateur night in Richmond won him a job in the same company that employed Correll.

On August 17, 1919, young Gosden was ordered to Durham, N. C., where Charles Correll was rehearsing a production to the tune of How Ya Gonna Keep 'Em Down on the Farm? Correll was fagged.

"Sorry to interrupt you, Mr. Correll," said Gosden. "I just started with the company and they sent me down to pick up some scripts and start a show over in Elizabeth City."

"Oh, sure," Correll said, "I had a wire about you. Say, you don't happen to know the dance routine I'm trying to show these people, do you?"

"Sure," Gosden said, "I know that one."

"Oh, boy!" Correll said. "You wouldn't want to give me a hand, would you?"

"You bet," Gosden answered, "Where'll I put my coat?"

Thus was the partnership of Correll and Gosden formed—a partner-

ship that has continued unbroken for 23 years. The two boys traveled all over the south producing amateur show—learning, working together. It was six months after their first meeting that they found themselves rehearsing a show in New Orleans, where someone suggested that they try a performance on a somewhat mysterious device known as radio. . . .

"All right, gentlemen, if you're ready," came a warning from the announcer, as they stood in a studio. "We go on the air in just a few minutes."



**TIRES ARE VALUABLE**—Amos 'n' Andy, well aware of the scarcity of rubber these days, feel sure that moth balls will go a long way toward helping them to save their tires.

"Say," Gosden remarked, "this is kind of different from navy radio."

"Yes," agreed the announcer, "radio has made tremendous strides since the war."

"What," Gosden said, "is the megaphone for—a cheerleader?"

"That's what you talk into," the announcer told him.

"And people can really hear it, eh?"

"They sure can. Why, this morning we had a call from a woman who lives a mile away from the station."

"No fooling?"

"Stand by," the announcer said. "You're on the air."

"Let's go," said Correll. . . . And the boys sang "Whispering."

Nothing came of their first broadcast, but a few months later they were brought into the home office of their company in Chicago and made department heads. Two years of this and one evening the boys sat in their rooms and talked things over.

"Charlie," said Gosden, "I've been thinking—will we ever get anywhere producing these amateur shows."

"That," said Correll, "has been on my mind, too, Freeman."

"You remember," Gosden continued, "a few years ago down in New Orleans—"

"Yes, I know," Correll cut in. "I know exactly what you're going to say. Radio."

"Yep, that's right. You know, radio is getting better and better

all the time. It's going places. Why, they've got sets now that you can get New York on. You know this fellow Bob Boniel, up at the Edgewater Beach hotel—Station WEBH?"

"Yeah. Wonder what he'd charge us to let us broadcast?"

"I don't know what their rates are."

"Well, it might be a good investment."

They saw Boniel and sang "Yes, Sir, That's My Baby" with what was then a hot ukelele accompaniment.

"Well," said Boniel when they had finished, "you boys aren't bad, but we've a lot of singers on this station. Tell you what you do. Drop around tonight about 11:30 and I'll put you on the air for one song. You understand, we don't pay for talent."

"Oh, sure," Gosden said. "That's all right."

"We understand," Correll put in.

"But after we sign the station off at midnight," Mr. Boniel said, "the hotel gives all the artists a plate luncheon. You don't want to miss that."

"Gosh, no!" Gosden said. "Okay, then. See you tonight. And—thanks."

Outside the office Gosden said, "That's great, Charlie. We don't have to pay and we get a free lunch besides. Now let's go home and practice."

"No," Correll said. "No! Let's call up all our friends and get 'em to send telegrams to the station after we've finished tonight!"

## CAN YOU TOP THIS?

"Please, teacher, which is right—Bill or William?"

"William, of course, Johnny!"

"Well," said Johnny doubtfully, "it seems kind of funny to say, 'Look at that sparrow with a worm in its William.'"

Can you top that one? Listen to the "experts" try to top gags and jokes sent in by listeners. Enjoy a half hour of laughs! Tune in—

"CAN YOU TOP THIS?"

Every Saturday Night

9:30 WBEN

3/3/42

## Sound Man a Magician, but Still Has to Slam Doors

Back in the early days a radio play was often described cynically as "a line of dialogue between door slams."

Of course, that was long before the business of sound effects became a science—nay a separate industry in itself. Yes, today some people make careers of being sound effects men. NBC has a separate sound effects department.

Today the sound effects business has progressed from the door slam era to where you'd have to do some tall thinking to conceive of an effect that hadn't been or couldn't be put on the air. Anything from a volcano's eruption to a new-born babe's first wail, and everything in between, can be reproduced by the magicians of sound.

Perhaps you've wondered how it's done. Well, here are a few trade secrets.

First, remember that a microphone can do strange things to sound. Therefore many sounds must be faked because the real thing doesn't sound at all like it should.

The second major problem confronting sound men is that some sounds can't be reproduced in a studio; artillery fire or a plane crash, for instance.

Those two problems explain the two types of sound effects; recordings and physical reproductions.

Nothing sounds less like a crackling fire than a crackling fire itself. It took good imagination and months of experimentation for NBC sound men to discover that wrinkling cellophane before a mi-

crophone sounded like a fire. Try it yourself sometime, with your eyes closed.

Commonly-used effects include wind, rain and storm. Wind usually is reproduced by a device that rubs a wooden wheel against a piece of canvas. For rain a pan of buckshot or birdseed is shaken gently near a microphone. For a violent thunder storm a large rubber beach ball, with a handful of pebbles inside, is bounced on the floor. The same device, bounced vigorously, is used to simulate artillery fire. A flat stick slapped against a piece of cardboard is an inexpensive gun shot.

Other common sound effects include scratching a nail on glass for a door squeak, tapping rubber cups together for the pounding of horses' hoofs and rolling an ordinary roller skate on a metal sheet to suggest the closing of an elevator door.

When other equipment is not available, a dollar bill can be snapped rapidly to represent an out-board motor.

Such sounds as the screeching of brakes and the purr of a gasoline motor, the roar of a train, the wail of a boat whistle and many others usually are reproduced from recordings. These recordings are made of the real thing, sound effect companies going to great lengths to get realistic recordings for the innumerable effects, NBC programs require.

Despite all this, there is still only one way to get the sound of a door slam. That is by slamming a door.

## John Steinbeck Praises Hope's Work for Wounded

"Bob Hope is coming!"

That cry now echoes through countless army camps and hospitals in Great Britain where the NBC comedian is lifting the blanket of gloom and despair from wounded and homesick men.

John Steinbeck, the noted author and playwright, in a copyrighted article on Hope for the New York Tribune, Inc., from London, which was also syndicated to other newspapers, says of the radio comedian: "There's a man for you—there is really a man."

Steinbeck writes: "Hope does four, sometimes five, shows a day. In some camps the men must come in shifts because they cannot all hear

him at the same time. Then he jumps into a car, rushes to the next post, and because he broadcasts and everyone listens to his broadcasts, he cannot use the same show more than a few times. He must, in the midst of rushing and playing, build new shows constantly. If he did this for awhile and then stopped and took a rest it would be remarkable, but he never rests. And he has been doing this ever since the war started. His energy is boundless. Hope takes his shows all over. It isn't only in the big camps. In the little groups on special duty you hear the same thing. They know weeks in advance that he is coming. It would be rather a terrible

thing if he did not show up. Perhaps that is some of his drive. He has made some kind of contract with himself and with the men that nobody, least of all Hope, could break. It is hard to overestimate the importance of this thing and the responsibility involved."

Steinbeck tells of Hope pounding himself into exhaustion, smiling and laughing when his heart is as heavy and his body as limp as the still forms in the hospital beds whose lives he makes a bit brighter in a world of semi-darkness.

"This story is told in one of those nameless hospitals which must be kept safe from bombs," Steinbeck writes. "Hope and company had worked and gradually they got the leaden eyes to sparkling, had planted and nurtured and coaxed laughter to life. A gunner, who had a stomach wound, was gasping softly with laughter. A railroad casualty slapped the cast on his left leg by way of applause. And once the laughter was alive, the men laughed before the punch line and it had to be repeated so they could laugh again.

"Then Hope walked into the aisle between the beds and he said seriously: 'Fellows, the folks at home are having a terrible time about eggs. They can't get any powdered eggs at all. They've got to use the old fashioned kind that you break open.'"

## Marx Brothers Have Reasons for Names

Few people know how the famed Marx Brothers got those goofy names ending in "o." Groucho explained it this week during a lull in rehearsals at his "Blue Ribbon Town" air show. "Chico" was thus dubbed because the slang expression of his early youth was "chicken chaser." "Gummo" got the tag because he was so partial to a pair of rubbers he would only wear them when the weather was good. "Zeppo" was nicknamed during the early days of the Zeppelin dirigible. "Harpo" was named for his harp-playing abilities, and "Groucho" because he wore such a serious, worried look in his earlier days.

8/10/44

10/2/43

## Amos 'n' Andy Get New Honor, "Essential to Morale"

They've always been synonymous with entertainment and now they're "essential to morale."

That's the distinction conferred by official Washington on Columbia network's "Amos 'n' Andy"—one of ten radio programs to be accorded that honor.

Realizing that radio is a potent factor for public education and morale, Freeman (Amos) Gosden and Charles (Andy) Correll, have aligned themselves and their amazing set of characters—virtually all played by themselves—behind the government.

It's learning with a laugh for the listeners, of course. Their famous "income tax" broadcast, for instance, helped to unravel some of the knotty problems of the March 15 headache for listeners-in. They've similarly treated other issues as they arose.

Virtually synonymous with all that stands for radio and its progress from the days of the cat-whisker-and-crystal to the watchmaker's precision construction of modern receiving sets—Amos 'n' Andy passed the 4,000-broadcast mark Friday, October 23, 1942, in their fifteenth year of continuous broadcasting.

It was on March 19, 1928, that Gosden and Correll stepped before a microphone at WMAQ, Chicago, and read a script marked: Amos 'n' Andy, Episode No. 1.

The microphone looked a little like an alarm clock trapped in a spider web—but to listeners' minds there came a picture of a somewhat frail but sagacious little fellow named Andy who talked of millions of dollars while borrowing dimes from his partner.

Between Episode Number 1 and Episode No. 4,000 the world has speeded up to 400-mile-an-hour airplanes; markets have crashed; nations have been erased.

But Amos has remained Amos—and Andy still "promotes" big money.

In 14 years, Gosden and Correll have been voices of approximately 550 different characters in their "mythical Harlem."

Still active members of the little group of original voice creations, these two men have given America through their vocal gymnastics such

characters as The Kingfish, Lightning, Henry Van Porter, and Brother Crawford.

Grandfathers, fathers and sons listen to Amos 'n' Andy today—and if Andy's love interest has passed from Madam Queen of yesterday-year to Mrs. Armbuster of today—it is of small significance. Because, in Andy's heart, hope springs eternal and matrimonial bliss eludes him from one generation of listeners to the other.

Gosden and Correll first met in August of 1919 while they were coaching amateur shows in Durham, North Carolina.

Their radio debut came the following year in New Orleans when they sang into a "ham" outfit in a test broadcast. An excited listener dashed six blocks to report he had picked up the program.

As Sam 'n' Henry, the boys were the joy of the DX fans who wrote in from all parts of the country and requested songs via WGN, Chicago. That was in 1926. Since 1928, it has been Amos 'n' Andy—with only a few male voices not their own.

11/21/42

9/18/43



**OLDTIMERS**—An example of two fellows who aren't "regusted" is Charles J. Correll, better known as Andy, and Freeman F. Gosden, better known as Amos. The reason for Gosden's smile and Correll's typewriter "intentness" is that "Amos 'n' Andy" is coming back to NBC in a new half-hour program every Friday, come Oct. 8.

## Irving Berlin's Hit, "White Christmas," Tops Your Hit Parade

Meet the winners of 1942—the songs that have been leading CBS' Your Hit Parade!

It'll come as no surprise to anyone who has been within earshot of a radio, an orchestra or a juke box that Irving Berlin's "White Christmas" leads the list. Although it has been on the Hit Parade only 11 weeks, it has held down the No. 1 spot for nine of them.

Since it seems likely to carry on in 1943 until Berlin's "Easter Parade" takes over, it probably will top the all-time high of ten weeks held by "I Hear a Rhapsody."

Other firsts are: six weeks—"There'll Be Bluebirds Over the White Cliffs of Dover," five weeks—"Don't Sit Under the Apple Tree," "Jingle Jangle Jingle" and "Deep in the Heart of Texas."

Four weeks—"My Devotion" and "He Wears a Pair of Silver Wings."

Those that remained longest on "Your Hit Parade," regardless of standing, are:

Sixteen weeks—"Sleepy Lagoon," "My Devotion" and "Johnny Doughboy Found a Rose in Ireland."

Fifteen weeks—"He Wears a Pair of Silver Wings" and "Be Careful, It's My Heart."

Fourteen weeks—"One Dozen Roses."

Thirteen weeks—"Jersey Bounce," "Moonlight Cocktail," "Tangerine" and "Who Wouldn't Love You?"

Twelve weeks—"Don't Sit Under the Apple Tree," "I Left My Heart at the Stage Door Canteen," "Deep in the Heart of Texas," "I Don't Want to Walk Without You, Baby" and "Skylark."

Eleven weeks—"White Christmas," "Kalamazoo" and "Blues in the Night."

Ten weeks—"Praise the Lord and Pass the Ammunition" and "The Shrine of St. Cecilia."

The all-time high was "Marla Elena," which remained 22 weeks.

Berlin, incidentally, was represented last year by 38 weeks.

1/9/43