

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE

FROM THE HALL CLOSET • BOX 421 • MORTON GROVE, IL 60053

BOOK TWO • CHAPTER ELEVEN • OCTOBER 1976



RADIO'S ALL-TIME FAVORITES — Freeman Gosden and Charles Correll were first heard as Sam 'n' Henry on WGN, Chicago, in January of 1926. In March, 1928, over WMAQ, they became Amos 'n' Andy and they were among the most popular and longest running performers on the air, heard regularly until their final broadcast on CBS in November, 1960.

NOSTALGIA NEWSLETTER[©]

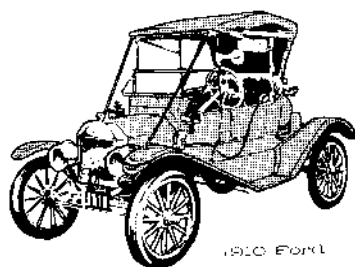
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OLD TIME

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LICATON OF THE HALL CLOSET, BOX
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KALTENBORN

Edits the News

Columbia's Dean of Commentators literally moves into News Room as CBS presents spectacular coverage of recent European crisis.

REPRINT from RURAL RADIO, NOV. 1938.

IN A control room on the 17th floor of the Columbia Broadcasting System building in New York City, several men are gathered about a tall, white-haired man who is busily taking notes on a speech that is coming in, *in German*, over the radio.

The occasion, a huge mass-meeting at the Sportpalast in Berlin. The speaker, Adolf Hitler. And the man taking notes—none other than H. V. Kaltenborn, Columbia's dean of commentators, whose keen insight and quiet, emphatic comments did much to make the American radio public the best informed in the world during the recent European crisis.

"Think you've got enough to go on the air, Mr. Kaltenborn?" asks CBS Director of Public Affairs Paul White.

"I think so," answers H. V. Kaltenborn.

And in a moment he is broadcasting a translation of Hitler's speech, made as he listened—Mr. Kaltenborn speaks German, French and Spanish fluently—and giving listeners a brief background interpretation of its contents.

This was only one of the brilliant bits of news coverage provided by the Columbia Broadcasting System during the recent turmoil in which all Europe seemed on the verge of war. Consistently, day after day and hour after hour, CBS brought its listeners what was perhaps the most elaborate news service ever attempted. In all, a total of 98 foreign pick-ups was completed, and the actual broadcasting time for news bulletins, comments, and speeches amounted to 2,847 minutes, or over 47 solid hours!

Continued . . .



Mr. Kaltenborn works . . .

Director of Public Affairs Paul White hands special bulletin to Mr. Kaltenborn as announcers and production men clear wires for broadcasts.



cats . . .



yawns . . .

In the center of all this activity stood H. V. Kaltenborn. Around him, like a web, was drawn the news from Europe. Interviews with Ed Murrow from London . . . Bill Shirer from Paris and Prague . . . speeches . . . translations . . . special bulletins . . . and through it all one man, weaving it into a whole, filling in the gaps, keeping America up-to-date regarding the most serious world crisis since 1914.

How is it possible for one man to have at his finger tips enough information to enable him to go on the air without a moment's notice and report on the news with such authoritative, well-balanced and concise a commentary?

The answer is that Mr. Kaltenborn has been a student of world affairs for nearly forty years. He has talked to such world figures as Hitler, Mussolini, Chiang Kai-Shek. He has traveled extensively both at home and abroad. And he has trained himself during nearly twenty years of broadcasting experience to speak freely without any script at all—just a few notes jotted down on a piece of paper.

When Mr. Kaltenborn was only 19, he ran away from his Milwaukee home to join the Fourth Wisconsin Volunteer Infantry for service in the

Spanish-American War. It was the beginning of his adventurous life. Immediately after the war, he left for Europe on a cattle boat.

His next step was to start on the training for his long experience in the newspaper field. When he returned to America, he got himself a job on the *Brooklyn Eagle* by writing a poem about the Brooklyn Bridge.

Working on the paper, he realized that he must have a college education. So he set out to get one. He enrolled at Harvard as a special student. Before he was graduated, he had won the Boylston Prize for Public Speaking, the Coolidge Prize for debating, and was elected to Phi Beta Kappa.

For a while after his graduation from Harvard, Kaltenborn traveled as tutor to young Vincent Astor, grandson of a poor immigrant boy who had made a fortune in the fur business. But this kind of thing was much too quiet for him. Soon he was back in the city room of the *Brooklyn Eagle* once more. He was City Hall reporter,

Washington correspondent, dramatic critic—finally associate editor.

But Mr. Kaltenborn was already venturing into a new field of activity—radio. Under the auspices of the *Eagle*, he organized what he called "Current Events Bees," which were a forum of discussions of current

events. Many of these were broadcast. By 1928, Kaltenborn had joined station WABC, which became, in 1929, the key station of the Columbia Broadcasting System.

Since then, he has devoted most of his time to broadcasting and lecturing. For three months of every year, he leaves his big, old-fashioned house in Brooklyn, N. Y., and goes traveling, accompanied by his wife, the former Baroness Olga von Nordenflycht, and—until recent years when his daughter Anais married and his son Rolf joined the production staff of CBS—his son and daughter.

These travels frequently bring him adventurous and hazardous experiences. Once, while traveling in war-torn China, he was captured by bandits. He was only saved by remembering an old school trick—he balanced a piece of straw on his nose and so delighted the bandits that they released him.

Two years ago, while broadcasting from Spain for Columbia, he found himself in the midst of a battle. He continued to describe the scene, unruffled, though bullets were plainly heard hissing overhead.

During the recent European crisis, Mr. Kaltenborn practically lived in the Columbia Broadcasting System Building. He held himself in readiness to catch any sudden developments, no matter what time of day,

present them to radio listeners, and interpret them in the light of his long and varied experience. A special cot was moved into CBS' Special Events department for him, and Mrs. Kaltenborn frequently brought him hot, home-cooked meals, particularly his favorite onion soup.

Many a younger man might have cracked under such a strain. But Mr. Kaltenborn, after it was all over, celebrated by holding a party at his home for all the people who had worked with him during those crowded three weeks. Far from being overcome by fatigue, he led a performance of the Lambeth Walk!

But then, many a younger man finds Mr. Kaltenborn as formidable on the tennis court as he is at the microphone. He is a fine tennis player and often plays in tournaments with his wife and children.

He is thoroughly at home at the microphone and enjoys every minute of his broadcasting time.

"I guess there's only one thing that would ever keep me off the air," he says. "It would be the loss of my 'lucky piece' which I got in China in 1927. I always have it in my hands when I'm broadcasting. And if I lost it I guess I'd just have to stay off the air till I could get back to China and pick up another one!"



sleeps . . .

in the CBS studios as he becomes the focal point around which Columbia's far-flung sources brought graphic news of European developments.

REMEMBRANCES OF A RADIO

A
LUCKY
EIGHTH GRADER
WHO LIVED
IN CALIFORNIA
DURING THE
1940s
REMEMBERS
RADIO!

BY ROBERT G. KEMPER

In the late 1940's I lived in southern California. My best friend in eighth grade was Roy Scherer. One day Roy called and invited me to go into Hollywood with his family. Roy's dad worked for an advertising agency, and he thought it would be a good evening out for his family to attend a radio broadcast. That night we went to the NBC studios to see a broadcast of the **Railroad Hour** starring **Gordon MacRae** and guest star **Dorothy Kirsten**. Later we had dinner at Mike Lyman's Restaurant on Vine St.

I did not care much for **The Railroad Hour**, but that night at NBC added a new dimension to my life. For the next several years whenever I could wheedle my parents to go with me, or--failing that--whenever I could sneak into Hollywood on the bus, I became a studio tramp. I went to hundreds of radio broadcasts from those fabled studios.

All my life I had been a big radio fan, but on that visit to Hollywood a new experience in radio fandom opened to me. Observant fellow that I am, on that night I realized the multiple possibilities of being a studio tramp.

First among these observations was the geography. **NBC** was at the corner of Sunset and Vine. It contained six studios, known by Letters Studio A,B,C, etc. Two blocks west on Sunset was **CBS**. It was a tall building

because it contained corporate offices as well as three large studios. Unlike **NBC**, the **CBS** studios had marquees over the entrances with the names and stars of the shows broadcasting from those studios. Two blocks south of **NBC** on Vine Street were the corporate offices and studios of the **Don Lee (Mutual)** broadcasting system. Further, in this immediate area were the Vine Street Theatre where some shows originated, the Hollywood Paladium, The Earl Carroll Theatre, Capitol Records building (which was circular like a stack of records) and the Brown Derby. The geographical proximity of these studios and buildings meant at least two things: this was celebrity row--you could always count on seeing or even talking to "Someone", and second, if there was not something happening at one studio you could go to the others.

Thus, this area was heaven to a radio fan, but what made it even better was that it was all free. This was the second observation I made that first night: no one paid for all this free entertainment. The fact that there was no charge for radio show tickets notwithstanding, a specialized skill was required to maximize attendance at these free shows.

Let me explain how this special skill worked. Despite the fact that the shows were free, you had to have a ticket for admission. So the first hurdle was to have an initial ticket. Actually, as I shall explain, you needed more than one ticket. So, if you knew when you were going to be in Hollywood you could write the network and by enclosing a separate, self-addressed, stamped envelope you would receive four tickets to the show of your choice. Armed with these I would set out for Hollywood early. Keeping my one ticket for admission I would then wander among the crowds offering to trade my extra tickets for any other extra tickets others might have. The object, of course, was: 1) to trade upward, e.g., two "**Our Miss Brooks**" tickets for one "**Red Skeleton**" ticket would be a good upward conversion; and 2) to arrange your schedule so that you could attend one show in one place, then have time to get to another show in another place, allowing time for standing in line or making more trades.

That process was by far the most productive and secure, but sometimes the trips to Hollywood could not be planned in advance, and once in awhile I would find myself at Sunset and Vine with no tickets to begin trading. What then? There were two alternatives. One was to go to the ticket window in the main offices of the studio to see if they had any tickets to hand out for that day's shows.

STUDIO TRAMP



These were invariably the "dogs" like NBC's "Double or Nothing" with Walter O'Keefe, or "The Alka-Seltzer Show" at CBS starring Liltin' Martha Tilton and Curt Massey. These were harder to trade upward, but the challenge was stimulating.

On some days there were no tickets to be handed out at the ticket window, but still it was not a total loss. Every show had what was called "the no ticket line". These were the hopeful destitutes who had nothing but time and the desire to see a show. The networks issued a fixed number of tickets for each show. I do not know how many, but over the years they must have become pretty good at calculating the "no-show" crowd. I do not know how many seats each studio accommodated, but it seemed to me as if each had 250 seats. At the proper time the pages would count the house to see if there were empty seats. They found out how many and then came out to the street to the "no ticket" line and said "The first 10 of you come with me" and they would be ushered in. The chances of your being admitted depended upon the popularity of the show and your position in the "no ticket" line. It was risky. For instance, I spent hours in the "no ticket" line for Jack Benny and never did get in to see the show!

NBC was a long low green stucco building. The ticket office was in the lobby with its

gallery of stars' pictures. There was a wide sidewalk that surrounded the building, and leading up from the sidewalk were occasional flights of red concrete stairs; these stairs led to a long outdoor corridor that surrounded the whole building. From the red concrete corridor there were six entrances to the various studios.

The pages were in charge of this outside area. About an hour and a half before showtime they would set up rope guidelines out on the sidewalk. Attendees would go up to a page, resplendent in their gold braid and blue uniforms, and ask, "Where is the Red Skelton Show?" For the hundredth time he would smile politely and point toward a roped off area on the broad sidewalk.

To me, the worst part about attending shows was the line wait. Attendees were told on their tickets to arrive an hour before broadcast time. Veterans like me arrived earlier than that. The reason was simple: you were seated on a first come, first served basis. I like to sit in the front row. So, I stood for hours in those lines. It wasn't too bad, really. Most of the attenders were tourists and they were radio fans, so we usually found no trouble talking to each other about where they were from or our mutual love of radio. When conversation lagged, we would look around for celebrities to identify. I took on some special status in this pursuit. The folks from Iowa or where-

Continued . . .

ever would recognize **Red Skelton** if he walked passed, but I could identify **Verna Felton** or **Laurene Tuttle**. The Iowa folks knew the voice but not the faces of these supporting players. A murmur would go up and down the line, "He says that's Junior's grandmother". For a 13-year old it was a heady experience to be such an authority to all these tourists.

About 45 minutes before air time the pages would usher us up the red steps and into Studio C or whatever. Although I made those entrances hundreds of times, it was always a thrill to go into the studio. The entrance to the studio was always through heavy double doors; when one passed that second soundproof door one entered a new world of make-believe. There was really only one overwhelming sensual experience in a broadcast studio. It was the sound of no sound. These radio studios were built as acoustically perfect as they could be for that period. Upon entering you always thought your ears were plugged. They were not, it was just the muffled sound of extraneous noise. The attenders who had been laughing and jabbering in line, started whispering or stopped talking altogether. They were hushed as if they were in a temple.

All the studios varied in size, but other than that they were uniform in their appearance. NBC's dominate color scheme was red, CBS was blue and grey, Mutual was brown. But all were similar to a legitimate theatre without the curtain. We sat in comfortable, folding theatre plush seats. (They never squeaked). There were two aisles so there were three seating sections. I always tried to get down in front row center or as close as I could. Although there was not much action I wanted to be where I could see the whole magic kingdom of radio broadcasting.

The stage before me was basically bare. It was carpeted, of course, but there was no scenery, curtains or drapes. Everywhere there were those white tiles with the little sound absorbing holes punched in them. Suspended over the seating section were three hanging microphones — those were for us — the laughs and the applauders. At center stage there were two or three upright microphones. Behind these was a row of chairs and behind the row of chairs was the orchestra — usually eight pieces. To my left was the control room. The glass was tilted so that I could not see clearly into the room from the audience, but I knew the director stood up in there and would make signals to the performers with his hands. The engineer sat at the control panels mixing the sound from the various sources. To my right was a table and several cabinets and a micro-



RED SKELTON FINDS DRUNK ROUTINE

phone on a boom. That would be the sound effects corner.

About 20 minutes before air time the audience "warmup" would begin. This was usually done by the announcer for the show: **Truman Bradley, Ken Carpenter, Hy Averbach** or whoever. (Sometimes, a person not associated with the show's cast would do the warmup.) I saw so many of these I once thought I could do it myself. After the welcome he would ask where everybody was from, tell a joke or two about Hollywood or the stars or the weather. Then he would proceed to say that the show was free and we were all here to have fun. He did have one favor to ask of us in return for our free admission. When he held up his hand and vigorously waved his hand would we applaud wildly and madly until he put his palm slowly down and flat and we should fade down our applause. We practiced our applause for several minutes.

About five minutes before air time the announcer introduced all the cast in the show. They would come out and take their place on one of those chairs. Each time they came out the announcer waved his hand and we applauded. We saved our big burst for the star who came out about two minutes to air time. Sometimes he would tell a joke just before we went on the air. All this was done with fleeting glances at a large clock with halting second hand just in front of the control room. We knew that when that second hand jumped at the appointed time we would be on the air and had to be off at the exact second



SURE-FIRE FOR LIMBERING 'EM UP, BUT



SOMETIMES HE WRECKS THE STAGE

it jumped 30 minutes later. Some shows, like **Truth or Consequences**, wanted to come on the air with a great gale of laughter so three seconds before air time **Ralph Edwards** would tell everybody to turn around and shake hands with the person behind him. The sight of a row of people behind us turning their backs to us sent us into gales of laughter and we were on.

The director's hand would come down dramatically. The announcer at the microphone, cupping his hand to his ear, would give the billboard and the orchestra would play (deafeningly in that soundproof room), the engineer blended it all together and at home the folks heard it all together on time. The announcer waved his hand wildly and we applauded on cue, doing our part for the show.

Then we sat back and laughed at the lines as the actors got up off their chairs and moved to the microphones to speak their lines. Sound effects, band numbers, commercials were added. Thirty minutes later the announcer waved his hand madly to show the folks out in radioland that the audience had enjoyed the show, and we were off the air.

Usually, the cast left instantly and we filed out back into the traffic of Sunset and Vine or, in my case, to the next line for the next show. Sometimes however, the star would stay and talk with us for a few minutes. The best of these was **Red Skelton** who would do a 15 minute comedy routine (the drunken announcer, the woman driver) just for the studio audience. We were highly flattered,

When tape was routinely used, I could attend a show and then hear the show on a Los Angeles station hours or even days later. I always wanted to tell my fellow listeners what was going to happen next, but they did not take kindly to my precognition.

When I knew I could hear the show later I sometimes wanted to prove I had been there. So, during a pause I would cough. Once I had such a coughing fit that the page brought me a cough drop, but when I heard the show on the air, I knew who it was coughing.

Attendance at actual broadcasts did not destroy my love for radio; it added a special dimension to it. To be sure, there were always surprises. **Fibber McGee** did not have a real closet, but he had an energetic sound effects man who worked very hard for about 30 seconds. **Ozzie and Harriet's** children (before they used their own children) were about as old as **Oz** and **Harriet**. **Bing Crosby** was bald under the hat he wore. But that was "insiders" information and not harmful to the imagination.

There is a large office building now at Sunset and Vine. CBS is the now KNX, the "all news station" in Los Angeles. There are no crowds, no celebrities, no excitement in that special area that there was in the Forties. But that time and place lives on in me. I loved it and the magic it was. So powerful was what happened there that I can and will remember what it was like there even though all the externals are long gone and forgotten.

They live on in me, and I am glad for that.

"I am Dracula! I bid you welcome!"

It is the season of the year when, in theatrical and television revivals all over the country, these words will again be spoken by the undying King of the Vampires... the legendary Count Dracula. And the actor who spoke the lines on that Universal sound stage 35 years ago became a part of cinema folklore, gaining not only fame but immortality: **Bela Lugosi**.

With the recent publication of two books: Arthur Lennig's **THE COUNT**, a career biography of Bela Lugosi, and Robert Cremer's **THE MAN BEHIND THE CAPE**, delving into the details of Lugosi's life, film fans have been startled into a sudden realization: Bela Lugosi was a real human being.

Born in 1882 as Bela Blasko in the town of Lugos, Hungary, the son of a local baker, Lugosi began his professional career as an apprentice locksmith. By 1901, he abandoned the apprenticeship and began to pursue a career as an actor. For the rest of the decade, adopting the name "Lugossy" in honor of his home town, Bela appeared with provincial theatrical troupes, eventually working his way to Szeged and finally to Budapest and the National Theatre of Hungary. In repertory, Lugosi's roles were many and varied, including the lead in Shakespeare's **ROMEO AND JULIET**, Count Vronsky in **ANNA KARENINA** and the singing lead in **MADAME BUTTERFLY**.

Lugosi's career in the Hungarian Theatre was cut short by the first World War. Hungary entered into battle in June of 1914, and Bela Lugosi enlisted, becoming a lieutenant in the

43rd Royal Hungarian Infantry. He served in Serbia and Russia for 18 months, and was wounded twice; once quite badly, which accounted for an awkward movement of his arm in later years.

By 1917, Lugosi was out of the service and into the Hungarian motion picture industry. He appeared in films under the name of Arisztid Olt, and was at one time directed by a fellow Hungarian who would later gain great fame in America: **Michael Curtiz**. Lugosi split his time between the National Theatre in Budapest and motion pictures until revolution broke out in Hungary in November of 1918. Because of his labor-union background, dating back to his locksmithing years, Lugosi fell in with the new liberal cause. Before long, his unpopular political beliefs forced him to flee to Vienna, along with **Alexander Korda**, **Bela Lukas**, and other Hungarian nationals who didn't see eye-to-eye with the new regime.

Lugosi continued to Germany, where he appeared in a handful of German films: **THE CURSE OF MANKIND** (1920), **LEATHERSTOCKING** (1920) and **THE DANCE ON THE VOLCANO** (1921). To continue in his profession, he was forced to become a permanent exile from his homeland, and in 1921 he worked his way to New Orleans aboard an Italian cargo vessel. The fall of that year found Lugosi broke, without prospects, and without a knowledge of English in New York City. A plan to organize Hungarian immigrants into a small theatre troupe proved unsuccessful, for the spectators were often as poor as the actors themselves.

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Relaxing at home: Lillian Lugosi, bouncing Bela Jr., and Lugosi himself. The young lad in the center is now a criminal lawyer in Los Angeles.

Things began to look up for Bela Lugosi in 1922. He was approached by a New York theatrical manager and asked to appear in a new Broadway play called **THE RED POPPY**. Lugosi confessed, in German, that he didn't know English, but requested a tutor to be paid out of his future earnings. With only a cursory knowledge of the language, he opened in the play in December, 1922 to fine reviews. The role in **THE RED POPPY** led to several film roles and other Broadway shows, including **ARABESQUE** (1925) and **THE DEVIL IN THE CHEESE** (1926).

For Bela Lugosi, it was just another audition he was reading for in July of 1927, but his continental appearance and rich Hungarian accent pleased the producer. After several months' rehearsal, **DRACULA** opened at the Fulton Theatre in New York on September 19, 1927.

History was made: the vampire was introduced to the entertainment media of America, and the public ate it up. After the initial Broadway run, Lugosi toured with the play, appearing at the Biltmore Theatre in Los Angeles, where he was no doubt seen by the various studio heads. He would continue to play the

role throughout the thirties, and in major revivals in 1942, 1943, and 1947 and in England in 1951.

Firmly identified as the Vampire King in the minds of the theatre-going public, Lugosi was not a shoo-in for the new film version being planned at Universal. Character actor Ian Keith was heavily favored by the studio brass. **The Hollywood Filmograph**, determined that Lugosi should have the role, began a one-magazine campaign for the actor, constantly running photographs and editorials in his behalf.

Meanwhile, Lugosi had settled in Hollywood and had already brought his unique accent and stylized portrayals to the talking screen. He appeared in several features for Fox and Warner Brothers, with a meaty role as an Arab chieftan in **RENEGADES** (1930). Soon Universal saw the light, and filming of **DRACULA** began on September 29, 1930, with director Tod Browning at the helm.

Billed as the Strangest Love Story Ever Told, **DRACULA** was unleashed on an unsuspecting public on Valentine's Day, 1931. The picture was a tremendous success, and

Continued . . .



ATTENTION PROGRAM CHAIRMEN

Your organization may be interested in scheduling a nostalgic program for one of your regular meetings or special events during the year ahead. Now's the time to plan ahead and provide your civic, business or social group with a program that'll be designed to take your friends for a pleasant trip thru time to those good old days of not so long ago. Our Nostalgia Speakers Bureau can provide, on a limited basis, a variety of programs dealing with the "Golden Age" of Radio, Television, Motion Pictures, Riverview, Al Jolson, etc.

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Lugosi reigned supreme as the country's number one horror actor, a logical successor to **Lon Chaney**. But the reign lasted only 10 months, as the first of what would be a number of bad judgements on Lugosi's part caused him to turn down the role of the Monster in Universal's follow-up chiller, **FRANKENSTEIN**.

Boris Karloff, who lumbered into the nation's nightmares as the creature given artificial life in that Christmas, 1931 release, became Lugosi's biggest rival, a fact that Lugosi bitterly resented. They appeared in a number of films together: **THE BLACK CAT** (1934), **THE RAVEN** (1935), **THE INVISIBLE RAY** (1936) and **SON OF FRANKENSTEIN** (1939) were among the best, but Lugosi was always relegated to a lesser role. Rarely given a chance to play a straight role (evidence of his talent in this area is clearly seen in **INTERNATIONAL HOUSE** (1933), a W. C. Fields comedy with Lugosi as the comic heavy), Lugosi's career foundered at the end of the 1930s, was revived with a second cycle of Universal horror films in the early 40s, and finally sank irretrievably into the realm of the B picture in a series of low-budget horror entries made for producer **Sam Katzman** at Monogram in the mid-40s. By the end of the decade, Lugosi was scrambling for work anywhere he could get it; his agent had to beg the producers at Universal to let him play the role of Count Dracula in **ABBOTT AND COSTELLO MEET FRANKENSTEIN** (1948). It was only the second time Lugosi had portrayed the Count on the screen, and ironically enough, character actor **Ian Keith** had once again been originally signed for the role!

The 1950s were sad years for the Hungarian actor as he struggled to make a living and hang on to some thread of his former fame. A back operation, complicated by a self-imposed hospitalization to shake off a medically-induced drug addiction, made it all the more difficult. After a few minor and humiliating film roles, Bela Lugosi passed away on August 16, 1956, in the middle of production on a grade-Z sci-fi effort, **PLAN 9 FROM OUTER SPACE**. At his request, he was buried in the cloak he had worn so often as Count Dracula, and he carried one of his favorite cigars in the pocket of his suit. He never knew that, in a scant two years, television would bring his performances back into the public eye and make his name a household word once again. It would have made him very happy to see whole new generations acclaiming him as one of the cinema's most famous "children of the night."

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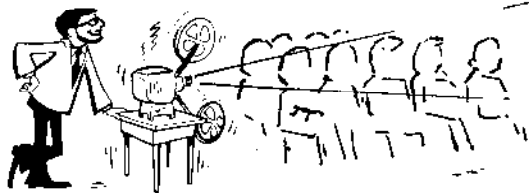
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SATURDAY, OCTOBER 2nd

SHINE ON HARVEST MOON (1944) Ann Sheridan, Dennis Morgan, Jack Carson, Irene Manning, S. Z. Sakall, Marie Wilson, the Step Brothers. Ann is Nora Bayes and Dennis is Jack Norworth in this fictionalized biography of the two great entertainers from the 1920s. Lots of wonderful music in the Warner Bros. tradition.

SATURDAY, OCTOBER 9th

FOLLOW THE BOYS (1944) Marlene Dietrich, George Raft, Orson Welles, Vera Zorina, Dinah Shore, W. C. Fields, Jeanette MacDonald, Maria Montez, Andrews Sisters, Sophie Tucker, Nigel Bruce, Gale Sondergaard. It's Universal Pictures' entry in the all-star WW II series with Welles sawing Dietrich in half, MacDonald singing "Beyond the Blue Horizon," Fields with his classic pool-table routine, and lots more.

SATURDAY, OCTOBER 16th

DEVIL DOGS OF THE AIR (1935) James Cagney, Pat O'Brien, Margaret Lindsay, Frank McHugh, Ward Bond. A loud and roughneck screen comedy about flying leathernecks. Great aerial photography and lots of remarkable stunt flying as the Marines take to the air!

SATURDAY, OCTOBER 23rd

SPECIAL: SATURDAY NIGHT MATINEE! - We'll attempt to recreate a good old Saturday **AFTERNOON** at the movies during this Saturday **NIGHT** Memory Club. Our main feature will be "**SUNSET OVER WYOMING**" starring **GENE AUTRY** . . . and we'll have a fun-filled program of selected short subjects, cartoons and surprises. Don't miss it if you can!

SATURDAY, OCTOBER 30th

MANPOWER (1941) Edward G. Robinson, Marlene Dietrich, George Raft, Alan Hale, Walter Catlett, Frank McHugh, Eve Arden. Raft and Robinson want Dietrich and the sparks really fly in this rip-roaring adventure about the hazards faced by the men who risk their lives daily repairing high tension lines.



GENE AUTRY

SATURDAY, NOVEMBER 6th

PIN UP GIRL (1944) Betty Grable, Martha Raye, Joe E. Brown, Eugene Pallette, Mantan Moreland, Charlie Spivak and the Orchestra. A big hit for 20th Century Fox, this is the age-old story of the romance of a sailor and a girl. Lots of specialty numbers and comedy.

SATURDAY, NOVEMBER 13th

THE TENDERFOOT (1932) Joe E. Brown, Ginger Rogers, Lew Cody, Vivien Oakland, Spencer Charters. Good vehicle for Joe E. Brown, this comedy is based on the play, "The Butter and Egg Man." Brown is a rich Texan who feels certain that Ginger can take over for leading lady Vivien Oakland in "Her Golden Sin," the play within the movie. Lots of laughs from this film which was shown three times a week on television in the late 1940s . . . but probably hasn't been seen since!

SATURDAY, NOVEMBER 20th

MIGHTY JOE YOUNG (1949) Terry Moore, Robert Armstrong, Ben Johnson, Frank McHugh.

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, OCTOBER 2nd

DOUBLE FEATURE:

1. A TRIBUTE TO VIC AND SADE (1972)

Produced by Jack Foster, this two-hour salute features four Vic and Sade episodes from the late 1930s and early 1940s starring Art Van Harvey as Vic, Bernadine Flynn as Sade, Billy Idleson as Rush and Clarence Hartzell as Uncle Fletcher.

We'll present the first hour of the Tribute, then tune in to the second part of our Double Feature, after which we'll resume the Vic and Sade presentation.)

2. LUX RADIO THEATRE (6-2-47) "The Jazz Singer" starring Al Jolson, Gail Patrick, Ludwig Donath, Tamara Shane in the radio version of the first talking picture. This is our annual Yom Kipper presentation of the beloved story of the Cantor's son who wants a career in show business. (60 min)

SATURDAY, OCTOBER 9th

SILENT SCREEN STARS SPEAK ON RADIO!

SUSPENSE (7-10-47) "Murder By the Book" starring Gloria Swanson (30 min)

LAUREL AND HARDY (1930s) A humorous sketch dealing with Stan's wedding and featuring Stan Laurel and Oliver Hardy (9 min)

SUSPENSE (5-4-43) "Death Flies Blind" starring Richard Dix and Montague Love with Gail Paige. (30 min)

ADVENTURES OF NERO WOLFE (Dec, 1946) "Shakespeare Folio" starring Francis X. Bushman as Nero Wolfe with Elliott Lewis as Archie. (30 min)

SUSPENSE (8-28-43) "King's Birthday" starring Dolores Costello. (30 min)

HOLLYWOOD STAR PLAYHOUSE (1940s) "The Highlander" starring Douglas Fairbanks, Jr. (25 min)

SUSPENSE (9-9-43) "Marry For Murder" starring Lillian Gish. (30 min)

SATURDAY, OCTOBER 16th

HUSBANDS AND WIVES!

MOLLE MYSTERY THEATRE (4-30-48)

"Make No Mistake" with Allen Baxter. A lunchroom owner has trouble holding on to his wife who is apparently running away because she's terrified of some stranger. (30 min)

BURNS AND ALLEN (9-1-44) George and Gracie's guest is Hollywood columnist Louella Parsons. Gracie has a "scoop." (30 min)

SCREEN GUILD THEATRE (3-5-39) "Bridge of Mercy" starring Paul Muni, Josephine Hutchinson and Lionel Atwill. George Murphy is emcee. A "highly controversial" program (in 1939). Aman is on trial for the mercy killing of his wife. (30 min)

LIFE OF RILEY (3-22-47) William Bendix stars as Chester A. Riley with Paula Winslowe as his wife Peg.

MURDER BY EXPERTS (4-17-50) "Two Can Die As Cheaply As One" featuring Lawson Zerbe and Marilyn Erskine as Johnny and Susan Duke in the comedy-mystery. The detective and his wife follow a diamond bracelet to death. (30 min)

AMOS 'N' ANDY (10-24-48) Freeman Gosden and Charles Correll star as radio's all-time favorites. The Kingfish (Freeman Gosden) and his wife Sapphire (Ernestine Wade) prepare to celebrate their 20th Wedding Anniversary. (30 min)

SATURDAY, OCTOBER 23rd

THE ROOT OF ALL EVIL!

FRED ALLEN SHOW (10-24-48) Dale Carnegie is guest, with Portland Hoffa and the DeMarco Sisters. Fred's question is "How do you feel about stopping radio giveaway shows?"

THE CLOCK (1950s) "All the Money in the World." A young man who believes that money makes the world go 'round meets a gentleman who offers him "all the money in the world." (22 min)

BREAK THE BANK (10-5-49) Bud Collier and Bert Parks star in this granddaddy of the radio money give-away shows. (30 min)

LUX RADIO THEATRE (4-18-49) "Treasure of Sierra Madre" stars Humphrey Bogart, Frank Lovejoy in the radio version of the 1947 movie. (52 min)

MOLLE MYSTERY THEATRE (5-14-48) "Close Shave" starring K. T. Stevens.

CHARLIE MC CARTHY SHOW (9-23-46) Anne Baxter and Keenan Wynn are guests

SATURDAY, OCTOBER 30th

HALLOWE'EN WITH ARCH OBOLER

ARCH OBOLER'S PLAYS (7-29-39) "The Voice Within Me" by Arch Oboler.

THE DEVIL AND MR. O (1940s) "The House Is Haunted" by Arch Oboler.

ARCH OBOLER'S PLAYS (5-10-45) "Holiday 194X" by Arch Oboler.

LIGHTS OUT (1940s) "Money, Money, OUR SPECIAL GUEST will be ARCH OBOLER, the foremost writer for radio who discusses his career and reminisces about radio's golden age. **EXTRA!** Throughout the afternoon, we'll present sounds from Arch Oboler's Capitol recording, "Drop Dead" — an exercise in horror, presenting the fabulous story "The Dark" (the one where bodies are turned inside out!) and "The Chicken Heart."



THE HALL CLOSET • WXXFM - FM 106

MONDAY THROUGH FRIDAY • 7:00 TO 9:00 AM



Burns and Allen

FRIDAY, OCTOBER 1st

AMOS 'N' ANDY (10-31-48) Kingfish hits Andy for \$100

JACK BENNY PROGRAM (3-7-43) This is the first in a series of five related programs from 1943 during which Jack Benny did not appear because of an extended illness. On this broadcast we hear regulars Don Wilson, Dennis Day, Rochester and, subbing for Jack, George Burns and Gracie Allen with Bill Goodwin and Paul Whiteman and the orchestra.

MONDAY, OCTOBER 4th

MAIL CALL (1940s) Lionel Barrymore, Harlow Wilcox, Skinnay Ennis, Georgia Gibbs, Dennis Day, Baby Snooks (Fanny Brice) and Daddy (Hanley Stafford)

LIGHT UP TIME (9-12-49) Frank Sinatra and Dorothy Kirsten (15 min)

PHIL HARRIS/ALICE FAYE SHOW (10-9-49) Phil's grey hair.

TUESDAY, OCTOBER 5th

BING CROSBY SHOW (3-21-51) Judy Garland, Les Paul and Mary Ford

CAN YOU TOP THIS? (7-26-47) Joke-telling panelists Ward Wilson, Joe Laurie, Jr., Harry Hershfield, Senator Ed. Ford.

CAPTAIN MIDNIGHT (12-15-39) An aerial dogfight! (15 min)

WEDNESDAY, OCTOBER 6th

FRED ALLEN SHOW (3-20-40) This is the famous "Eagle Show" in which "Mr. Ramshaw" a trained eagle gets away from his trainer and flies above the heads of the studio audience and into the rafters above the stage. Harry Von Zell, Peter Van Steeden and Orchestra, Portland Hoffa, Wynn Murray, Merry Macs. The Mighty Allen Art Players spoof the "Pot Of Gold" show with "The Tub of Silver" (60 min)

VIC AND SADE (3-7-44) Uncle Fletcher's new job. (12 min)

THURSDAY, OCTOBER 7th

HARRY JAMES (6-30-45) Remote broadcast from Convention Hall in Asbury Park, New Jersey.

BOB HOPE SHOW (1940s) Ginger Rogers, Frances Langford, Jerry Colonna, Vera Vague.

RAILROAD HOUR (11-17-52) "On Your Toes" co-starring Gordon MacRae and Marian Bell. Radio version of the Rodgers and Hart musical.

FRIDAY, OCTOBER 8th

LIFE OF RILEY (9-27-47) Riley buys a statue of Venus with a clock in her stomach.

JACK BENNY PROGRAM (3-14-43) Orson Welles subs for Jack who is still ill. Phil Harris, Dennis Day, Rochester.

MONDAY, OCTOBER 11th

JUDY CANOVA SHOW (5-1-48) Judy dreams she's won an Oscar. Mel Blanc, Verna Felton, Joe Kerns, The Sportsmen.

TREASURY STAR PARADE — "A Letter from a Red Army Man" featuring Ilka Chase and John Garfield. (15 min)

ARTIE SHAW (1-18-39) Remote broadcast from the Blue Room of the Hotel Lincoln with vocals by Tony Pastor and Helen Forrest.

TUESDAY, OCTOBER 12th

SPIKE JONES SHOW (1-16-49) Guests are Alec Templeton and Peggy Mann. With Doodles Weaver as Professor Freedlebaum.

OUR MISS BROOKS — Eve Arden stars with Jane Morgan as Miss Brooks' landlady Mrs. Davis who intends to marry her butcher.

CAPT MIDNIGHT (12-18-39) Chuck bails out! (15 min)



Peter Van Steeden

WEDNESDAY, OCTOBER 13th

FRED ALLEN SHOW (3-27-40) A week after the famous "Eagle Show" with Walt Disney Director Mr. T. Hee, the regulars and the Mighty Allen Art Players in "Who Killed Mac Borden?" (60 min)

VIC AND SADE (12-15-43) Speculation as to the color of Mr. Gumpox' eyes. (12 min)



THE HALL CLOSET • WXXFM - FM 106

MONDAY THROUGH FRIDAY • 7:00 TO 9:00 AM



Ed Wynn

THURSDAY, OCTOBER 14th

G.I. JOURNAL (1940s) Kay Kyser, Georgia Carroll, Ann Miller, Mel Blanc, Jerry Colonna.
MILTON BERLE SHOW (10-14-47) Salute to Theatre with regulars Jack Albertson, Pert Kelton, Frank Gallup.

FRIDAY, OCTOBER 15th

JIMMY DURANTE SHOW (5-26-48) Guest Victor Moore
JACK BENNY PROGRAM (3-21-43) Jack is still ill and unable to appear on the show. Orson Welles subs again.

MONDAY, OCTOBER 18th

AMOS 'N' ANDY MUSIC HALL (1-5-55) Kingfish is Master of Ceremonies
LEO IS ON THE AIR (1936) MGM's Musical Review of 1936 (15 min)
THOSE WEBSTERS (8-5-47) Willard Waterman stars as George Webster in situation comedy.

TUESDAY, OCTOBER 19th

RADIO'S BIGGEST SHOW (1946) The 45th Anniversary of Walgreen Drugs is the occasion for this all-star program featuring Bob Hope, Frank Morgan, Ginny Simms, the Andrews Sisters, Dennis Day, Rochester, Vera Vague, Ray Noble and his Orchestra and Harry Von Zell. (60 min)
CAPTAIN MIDNIGHT (12-19-39) Shark vs. Midnight in the Aztec Temple. (15 min)

WEDNESDAY, OCTOBER 20th

TOMMY AND JIMMY DORSEY (10-18-56) vocals by Bob Eberly and Maureen O'Connor
PHIL HARRIS/ALICE FAYE SHOW (10-30-49) Julius in love.
VIC AND SADE (10-1-43) A letter from Aunt Bess. (12 min)

THURSDAY, OCTOBER 21st

MILTON BERLE SHOW (10-21-47) A Salute to Health
FRANK SINATRA SHOW (9-19-45) Marvin Miller, Peggy Lee, Pied Pipers

FRIDAY, OCTOBER 22nd

G. I. JIVE (1940s) Jill spins the tunes for servicemen (15 min)
TEXACO STAR THEATRE (4-21-46) James Melton, Ed Wynn with guests Patty Clayton and Irving Berlin.
JACK BENNY PROGRAM (3-28-43) Jack is still recovering from his illness and Orson Welles subs again.

MONDAY, OCTOBER 25th

PHILCO RADIO HALL OF FAME (12-12-43) Red Skelton, Ginny Simms, Frank Fay, Harriet Hilliard, Deems Taylor, Paul Whiteman and the orchestra. Scenes from "Carmen Jones" (60 min)
SPOTLIGHT BANDS (1940s) Jan Garber and the Orchestra (23 min)

TUESDAY, OCTOBER 26th

HENRY MORGAN SHOW (2-5-47) with Arnold Stang. How jokes came to be.
AMOS 'N' ANDY (10-10-48) Kingfish, the marriage broker.
CAPTAIN MIDNIGHT (12-20-39) Footprints in the Aztec Temple. (15 min)

WEDNESDAY, OCTOBER 27th

MAIL CALL (1940s) Harry Von Zell, Kenny Baker, Janet Blair, Robert Maxwell
JIMMY DURANTE SHOW (6-16-48) Jimmy and guest Victor Moore plan a trip to Pismo Beach.
VIC AND SADE (3-5-43) Dottie plans to visit the Gooks. (12 min)

THURSDAY, OCTOBER 28th

YOUR HIT PARADE (11-13-43) Frank Sinatra sings the number one song.
PHILCO RADIO TIME (10-29-47) Bing Crosby hosts a Halloween show featuring Victor Moore and Boris Karloff.

FRIDAY, OCTOBER 29th

OZZIE AND HARRIET (10-31-48) "The Haunted House" is the setting for this Halloween show with the Nelsons.
JACK BENNY PROGRAM (4-11-43) Jack returns! Orson Welles is guest.



WHEN RADIO WAS RADIO • WBEZ-FM 91.5 EVERY THURSDAY NIGHT • 8:00 TO 9:00 PM

Vintage radio broadcasts from the **HALL CLOSET** collection may be heard every Thursday evening at 8 p.m. on Chicago Board of Education radio station **WBEZ (91.5 FM)**. The weekly hour of old-time programs for National Public Radio is repeated the following **Saturday** evening at 7 p.m.

THURSDAY, SEPTEMBER 30th

SATURDAY, OCTOBER 2nd

THIS IS YOUR LIFE, CHARLIE MCCARTHY (1950) Ralph Edwards opens the book on Edgar Bergen's partner, with W.C. Fields, Cary Grant, Ken Murray, Dorothy Lamour and a host of others

THURSDAY, OCTOBER 7th

SATURDAY, OCTOBER 9th

ABBOTT AND COSTELLO SHOW (3-8-45)

With Connie Haines and Turhan Bey

THE WHISTLER (1940s) "Generous Host"



THURSDAY, OCTOBER 14th

SATURDAY, OCTOBER 16th

ADVENTURES OF SUPERMAN (2-5-45)

The Man of Steel

HOP HARRIGAN (10-1-47) America's Ace of the Airwaves!

JACK ARMSTRONG (1-29-41) The Zambo-Ango Adventure

BUCK ROGERS (4-13-32) Into the 25th Century!

THURSDAY, OCTOBER 21st


SATURDAY, OCTOBER 23rd

LUX RADIO THEATRE (6-15-36) "Burlesque" starring Al Jolson and Ruby Keeler

THURSDAY, OCTOBER 28th

SATURDAY, OCTOBER 30th

JIMINY CRICKET: 1960 (9-8-47) ABC Documentaries takes a look at the America of the Future. Jiminy Cricket himself hosts, with Donald Duck, Sen. Claghorn and Titus Moody



CBS RADIO
myStory theater

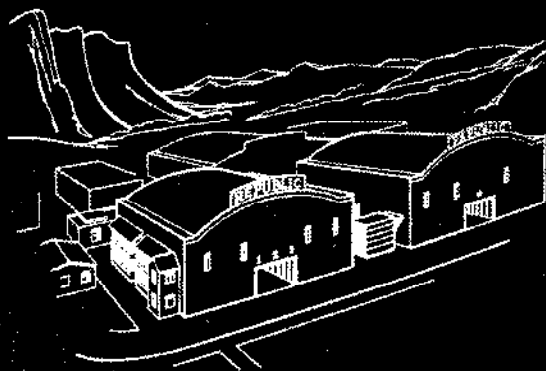
Tune in *CBS Radio Mystery Theatre* nightly on WBBM radio, 780 on the AM dial, from 10:30 p.m. to 11:30 p.m. These dramatic productions are sponsored in part by North West Federal.

CLIPS FROM THE CLOSET WAIT-AM 820 MONDAY THROUGH SATURDAY 9AM AND 2 PM

We open our **HALL CLOSET** six times a week on radio station **WAIT (820-AM)**. This mini-series is heard twice daily, Monday thru Saturday at 9 a.m. and again at 2 p.m. immediately following WAIT news headlines. On each show you can hear a short excerpt from a vintage broadcast from those good old days **When Radio Was Radio!**

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INVISIBLE MONSTER . . .
and all the rest!

Amos 'n' Andy



CHECK and Double Check, the motion picture built around the affairs of Amos 'n' Andy, was, according to film standards, a complete anomaly. It had none of the outstanding merits by which film values are weighed—it added nothing to the prestige of the performers or the producers—yet it brought in an almost record gross for the maker.

In brief, it was a successful flop.

Motion pictures which warrant Academy awards and similar honors in the world of celluloid, manage to roll up a tradition about themselves through the medium of professional critics and the word-of-mouth advertising of the public at large. Both the critics and the spectators damned Check and Double Check with the faintest of praise.

But the sheer magnetic power of Gosden and Correll themselves drew audiences into the theaters where the production was shown. And despite the indifferent quality of the picture the boys suffered not a whit in the prestige won by their work on the air.

Those radio listeners so firmly addicted to Amos 'n' Andy that nothing could shake them loose from their devotion, paid little, if any, attention to the quality of the film. The more discriminating remained unaffected



Charles Correll, Andy (left) and Freeman Gosden, Amos, as they appeared at the microphone on the West Coast last month

Here They Are

because they were able to discern that Gosden and Correll had been more imposed upon than featured.

In typical fashion the picture magnates merely had traded on the Amos 'n' Andy popularity and, instead of actually featuring the comedians, used them incidentally as mere justification for the sale of the picture on the strength of their names.

So the real histrionic skill of these super artists was in no way tested. And although the picture itself was an artis-

tic failure despite its financial earnings, the boys met increased radio popularity, and NBC executives managed to escape the wrath of Mr. Sarnoff. It was a narrow squeak for the ones he threatened to place under his wrath. The day only was saved by the throttling grip which Gosden and Correll held on public fancy.

There are many who hint that their current sojourn in Palm Springs, California, was arranged in order that certain

future motion picture plans might be discussed at leisure, but no amount of interrogation would elicit verification from either of the principals. Their plans for the future are of necessity uncertain because, after all, there still is the sponsor to be considered.

All of the original options have been taken up excepting that of 1936, but it is not signified that the tooth-paste firm which sponsors them will not prevail upon their stars to accept a renewal of their contract.

"After the present arrangement runs out," Gosden declares, "we'll be sitting out on the curbstone again," but it would be difficult for the rankest sentimentalist to conjure tears over that forlorn prediction. Even if their present sponsors were to feel that Amos 'n' Andy had run out their string with them, Gosden and Correll hardly would find themselves in the plight of many artists who have become so identified with a product that other advertisers are afraid to employ them lest the public be unable to disassociate them from wares. So thoroughly individualistic are Gosden and Correll; so completely have their characters dominated their record-making "run" on the air, that the product has been subjugated by the broadcasts.

PROBABLY both Gosden and Correll would welcome a few weeks away from the air and a corresponding stretch of time during which there were no scripts to write and no personal appearances to make. But to picture them permanently out of the amusement field would be parallel to contemplating a world without radio. And in addition to the public clamor there would be their own reaction to a universe suddenly shorn of acclaim and homage. Financially there would be no problem.

Any mention of their opulence prompts the usual query about the sums earned by the boys. Naturally this is a matter which they do not discuss, so speculation on their wealth is reduced to the field of "estimate." Estimation, in matters of this sort, is tantamount to mere gossip, hence there is no firm ground on which to base a conclusion.

The general opinion is that from their radio contract the boys earn \$150,000 each, annually. Added to

REPRINT from
RADIO GUIDE
April 27, 1935.

Continued . . .

Amos 'n' Andy

this are sums from various sources, particularly personal appearances for which they are solicited continuously. It is safe to say they do not play theatrical engagements for less than \$2,500 weekly, each.

PERHAPS a hint to their earnings from the stage can be gleaned from a chance comment made by Correll to a group of intimates. Following the bank moratorium in 1932 he revealed that their day of reckoning with a theater manager had occurred on the second day of the financial holiday. The boys were paid in bills.

"I certainly was uncomfortable," he is reported to have complained. "I had all of my pockets stuffed with bills, and the rest filled a small suitcase which I always carry for odds and ends of clothing. I was nervous lugging that bag around

but just had to take my chances. I threw an old shirt over the top of the money and closed the grip, and I guess nobody was suspicious because nothing happened."

But all of these tales of their incomes are born in the realm of conjecture, and are not offered as concrete information. It is easy to assume that, whatever their earnings, they are among the largest in radio, as is befitting their status as outstanding performers in that field. Their sponsors are enthusiastic about the huge sum which they have turned over to these greatest of stars, and have no feeling of having been "heisted" into an excessive contract by virtue of the program's popularity.

They point to the prosperity which Gosden and Correll have brought them, and were they reticent in this acknowledgement the enduring contract which they have had with the boys would attest their gratification over the selection they once felt was a venture.

In summarizing the careers (to date) of Gosden and Correll, the contemplation of the basis for their enduring popularity automatically intrudes itself. A little inquiry among fellow-artists of the air reveals not so much the reasons for the boys' standing with the public as the reasons why contemporaries cannot even approach their greatness.

Indifferently, many ascribe it to "the breaks," "getting into radio when it was in its infancy"; a few of the more generously minded admit the boys have something on the ball. But it remained for a country-bred artist of the air, a mere singer of fireside ballads, to get at the root of Gosden and Correll's unflagging favor

He is the Arkansas Woodchopper of WLS, and his piercing observation seems to epitomize the entire issue.

"When those boys close the studio doors behind them," he declares, "they cease to be Gosden and Correll and literally become Amos 'n' Andy. Those doors sepa-

Here They Are

rate them entirely from their everyday life, and they seem to be transported into a world where they are really the two Harlem boys struggling with their momentous adventures. So completely do they shuffle off their personal characteristics that some sort of transmigration seems to have taken place.

"And that is only half of it. With the same consummate skill they flit from the Amos 'n' Andy characters into all of the others which they portray, so smoothly and with such fine fidelity to the characteristics of each different personality, that they are practically magicians. And these wizards, as with any wizards, hold the public in their spell."

All of which, reduced to its briefest equation, forces into the open the conclusion that Freeman Gosden and Charles Correll are sheer artists. They are consummate actors who, by the process of trial and error, discovered their true medium. Had radio not offered itself, the very theory that a cork will float eventually would have supplied an outlet for their histrionic ability.

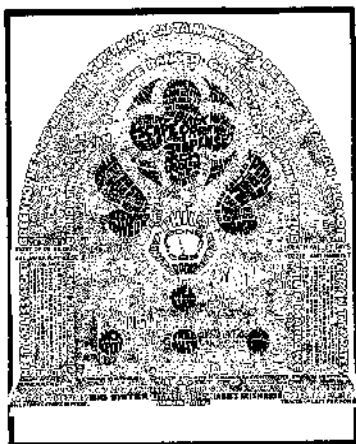
The Booths, the Barretts, the Keens and the Irvings were ever just the Booths, the Barretts, et al, aggrandized by the glittering robes of mummery. Even greater than these are Gosden and Correll. Robbed of the grand gesture, the arena in which to strut, and all of the other false props to Thespian achievement, they must strive in an atmosphere of invisibility, winning their plaudits on unadulterated art and skill alone.

If radio had not another accomplishment to its credit, it has earned its niche in the Hall of Fame for bringing the creators of Amos 'n' Andy to the world of listeners. Gosden and Correll owe far less to radio than radio does to them, and their names should be enshrined permanently for the enduring glorification of a medium which was raised in large measure by them from a status of admitted puerility to adult stage.

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NOTES FROM THE BANDSTAND

by **KARL PEARSON**

What happened when a trombonist named Tommy teamed up with his clarinet-playing brother Jimmy? The two formed a band known as the **Dorsey Brothers Orchestra**.

If you haven't guessed who we're talking about yet, we mean Tommy and Jimmy Dorsey, both famous for the bands each led as a single during the late thirties, forties and early fifties, but not so well known for their joint-leadership band.

During the late twenties and early thirties, Tommy and Jimmy were respected sidemen with such famous outfits as **Jean Goldkette**, **Paul Whiteman**, **Red Nichols**, and many other bands. Also during this period, the two co-led different orchestras, ranging from temporary recording orchestras (the Dorseys accompanied such artists as **Bing Crosby**, **Smith Ballew**, **Mildred Bailey** and the **Boswell Sisters**), radio groups (one such group was for **Bing Crosby's** first radio show) to small dance bands primarily for college tours.

It was during the early part of 1934 that Tommy and Jimmy decided to form an orchestra on a permanent basis. This orchestra was stocked with many of their favorite musicians such as **Bunny Berigan** (who stayed a short time), **Mannie Klein**, **Glenn Miller** (who also did a lot of the arrangements), **Ray McKinley** and more. **Bing's** younger brother **Bob Crosby** was in the vocal department, along with **Kay Weber**.

The **Dorsey Brothers Orchestra** waxed



TOMMY DORSEY

several records in early 1934 for Brunswick-Vocalion (one number was a **Glenn Miller** original, "Annie's Cousin Fanny," which featured the entire band singing humorous lyrics), and then switched to a new 35-cent label, **Decca** (what ever happened to the 35-cent record?), where the band recorded many wonderful sides such as "St. Louis Blues," "Honeysuckle Rose," "Solitude" and many more.

The band kept recording and making appearances and broadcasts through September, 1935, when Tommy left the band over a disagreement with Jimmy,

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also leaving Jimmy with a band. Tommy then formed his own band.

Between 1938 and 1952 there were a few instances where the two Dorseys combined their bands for special reasons. One instance was in 1938 on Tommy's **Raleigh-Kool Show**, which also featured a short sketch about the brothers' early years. Another instance was in the mid-forties for a V-Disc session where the combined bands (sixteen brass, ten reeds and eight rhythm!) recorded a tune fittingly titled "Brotherly Jump." A final instance was in September, 1946, when both bands appeared at California's Casino Gardens (owned by Tommy) and did several radio broadcasts.

In 1953, with big bands on the decline, the brothers teamed up once again for the last time. The tours by this band played three different libraries of music — Tommy's big hits ("Marie," etc.), Jimmy's big hits ("Amapola," etc.) and new tunes (such as "Stereophonic," "Flagler Drive," "Non-Drastic" and "Do It Yourself"). This band, too, played many of the remaining top dance establishments such as **Frank Dailey's Meadowbrook** and **The Cafe Rough of the Hotel Statler** (formerly the Hotel Pennsylvania).

This Dorsey Brothers Orchestra, as the 1935 version, featured top musicians, including **Charlie Shavers**, **Lee Castle**, **Jimmy Henderson** and **Buddy Rich**. The band received a great deal of publicity when it was chosen to fill in for **Jackie Gleason** during the summer of 1955. The program



featured guest stars and unknown talent. One "unknown talent" was soon to become better known—**Elvis Presley**.

The Dorsey partnership lasted until November, 1956, when Tommy died suddenly. It was a blow for Jimmy and his health started to deteriorate. As Jimmy's health became worse, **Lee Castle** became leader, with Jimmy making occasional appearances.

Within eight months of Tommy's death, Jimmy Dorsey died in June, 1957 ending the career of another great musician.



(Above) The combined charms of maestro Jimmy Dorsey, and his magic saxophone are good entertainment for nineteen of the Navy's WAVES. Jimmy gave a special show for the girls at Hunter College in NYC where they're stationed.

BELLWOOD— It was a year ago that I happened upon your program one morning and, needless to say, think it's the greatest. Due to my starting work at 8:15 a.m., I was only able to hear 15 minutes of the daily program so I am more than pleased that it will start at 7 a.m. This morning I could hear quite a bit of it before I left the house and some more on the way to work. It's like eating the whole meal instead of just the appetizer. The **NEWSLETTER** is so interesting and this is one time I don't mind dating myself by saying it brings back many wonderful hours spent listening to the radio (while doing my homework) or just lying on the dining room floor close to the table radio. — **EVALYN SEVIK**.

CHICAGO — I'm desolated that I won't be able to hear your morning show any longer. I've only been able to listen from 9-10 and now I won't be able to listen at all. However, the **NEWSLETTER** will tell me what I'm missing and any wailing and gnashing of teeth you hear will undoubtedly be coming from this direction. Thank goodness I can sometimes catch your Saturday show. — **MRS. R. B. HOEHEN**.

ELMWOOD PARK — I've been listening and recording your programs for about one year. I am presently 12 years of age and would like to contribute some nostalgic info. Several months ago, I called in and asked about the origin of the Green Hornet. You told me that they really didn't go into an origin (program), and that's true — for radio. While cleaning out the attic with my parents, I stumbled upon a "like new" book about the Green Hornet. It was published in 1966 and written by Brandon Keith. The following is an excerpt from that book explaining the origin of the Green Hornet. To set the scene, Britt Reid is talking with District Attorney F.P. Scanlon.

"You've got to stop all this Green Hornet business."

"Why?"

"Britt, the entire country believes the Green Hornet to be a master criminal. The police are aroused, the Mayor's aroused, the Governor's—"

"So they're aroused. So what?"

"Britt, this fantastic business is bound to crash down all over you. And me."

"It hasn't crashed yet, has it?"

"Which is why I'm pleading with you, while there's still time, to give it up, to abandon the whole thing. Look, I know you mean well; you're fighting crime in your own way. But I say it's a wrong way. It wasn't your father's way, was it? Henry Reid, bless his memory, found the Sentinel on that very principal —

WE GET LETTERS



to fight for justice — and he fought valiantly, but he did it cleanly and openly."

"And where did it get him?" Britt stood up, pacing soberly. "Framed by the syndicate for a murder he didn't commit, and he died in a jail cell; died of a broken heart; died while the whole country turned against him, thinking him a murderer; died in despair before he could be cleared of the crime. Sure, in the end he was cleared of the crime — and you did yeoman service to clear him, sir — but to what avail? By then he was dead. To what avail Mr. Scanlon? Answer me that."

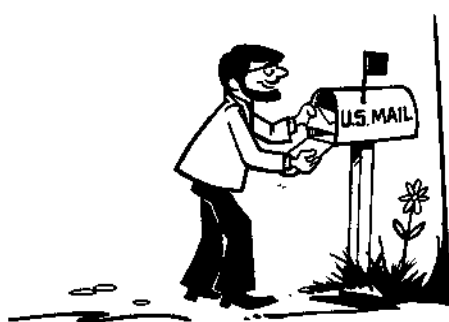
The District Attorney was silent.

"That's when the Green Hornet was born, Mr. Scanlon. When my father died, I promised myself I would fight fire with fire. I would fight them with their own weapons. And we've had a successful operation, haven't we, sir? I've turned them over to you, time and again, with the evidence — and you've come out on top, time and time again, because the Green Hornet laid them in your lap. You're the fighting D.A. You're the most famous and most successful criminal prosecutor in the entire country, thanks to the Green Hornet. So what's your beef, Mr. District Attorney?"

— **KIRK LARSEN**.

(ED. Note — Thanks for this version. Apparently Britt has amnesia for this story, Kirk, because according to the legend — the one that we choose to honor — Britt Reid was the grand-nephew of the Lone Ranger. The Ranger, whose real name was John Reid, had a nephew, Dan Reid. Dan later had a son, Britt, who became editor of the Sentinel. The Green Hornet and the Lone Ranger stories were created at radio station WXYZ in Detroit by Fran Striker and George W. Trendle.)

CHICAGO — Oh, no. . . you wouldn't take the program off from 9 to 10 a.m. I work downtown and tune in your program as soon as I hit the office at 9. I work in a one-girl office for a man who is gone a good deal of the time. . . and so I listen to the radio. And I just LOVE the old radio programs. And now you've done it, taken them off because I am on the



way to work before 9. I do listen in on Saturdays and in fact was "turned on" to your old time programs originally by my brother who is a teacher and who uses your programs in his classes occasionally and has probably taped most of them by now! My husband also listens to the program at his auto parts warehouse. Give us 9 to 10 listeners a chance, too. I'm gonna really miss you otherwise.—
MRS. JOAN ALLRED.

CHICAGO — Just want to add my thank you for coming back on the 7 a.m. slot! I can only listen for 45 minutes but it was SO good to hear that good comedy again and YOU! Enjoyed Fred Allen and crew. Hope you can get my favorites in on the time I'm at home. . . otherwise it's Saturday afternoons and, of course, the films. You made my get-ups (out of bed) worthwhile and something to look forward to. It's so nice to get away from NEWS and problems. — **ELEANOR ECKSTEIN.**

ROLLING MEADOWS reading my father's **NEWSLETTER** I saw Mark Nelson's Film Clips in the August issue in which he stated that "Larry Fine and Moe Howard of Three Stooges fame died in 1974." In order to get a short summary of the highlights of their career, I looked in the Funk & Wagnall 1974 yearbook. I was surprised to find such notable people missing in the obituary section. I did find them listed in the 1975 obituary section. Larry Fine died on Jan. 24, 1975 in Woodland Hills, California. Moe Howard died on May 4, 1975 in Los Angeles. The other Howard brothers, Jerry "Curley" died in 1952 and Shemp Howard in 1955. Their first manager, Ted Healy, died in 1937. — **ERIC HILL, age 13.**

CHICAGO — A Lake Zurich reader wrote **Beeline** asking where to find an antique radio museum. **Beeline** is wondering if you would know of an antique radio museum and if so, how we could get information about it also. We figure that if you don't know of it, it doesn't exist. Thanks for any possible help with this. — **SHIRLEY BEYLEN, CHICAGO DAILY NEWS, BEELINE COLUMN.**

(Ed. note — The **Pequod Pizza Restaurant** qualifies, we think, to be a major museum for antique radios. The restaurant, at 8520 Fernald in Morton Grove, boasts owner Burt Katz' collection of over 200 vintage radios from the 20s, 30s and 40s. He's proud of his collection and is pleased to show it off to visitors. And the pizza is pretty good, too! We're always glad to provide a little honey for our favorite Bees at the **Daily News**.)



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DUE TO INCREASING costs of postage and production, subscription rates for the NEWSLETTER will be increased to \$7 per year, beginning with the November issue. Present subscribers who wish to e-x-t-e-n-d their current subscription before the rate goes up, should do so before Oct. 15, 1976. You can tell when your present subscription ends by checking the date on the last line under your name and address on the mailing label. That's the date of the last issue of your present subscription.

SPECIAL THANKS to ROBERT G. KEMPER of Western Springs for his "Remembrances of a Studio Tramp" article in this issue. He gets a lifetime subscription to the NEWSLETTER for his contribution (so HE doesn't even CARE about the rate increase!).

WINNER of our "Those Were The Days" MONOPOLY TOURNAMENT, held in mid-August, is STEVEN VAN of Chicago. Steve won a Bigston AM & FM cassette radio-recorder and scores of Parker Brothers games, as well as the right to compete in any further 1976 Monopoly Championships on the National scale. We wish him the best of luck and thank everyone who joined in the fun.

THE UNIVERSITY OF CHICAGO will sponsor a "Festival of Chicago Comedy" early this month and Chicago radio will be included -- we'll keep you posted.

Chuck Schader



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