

CHUCK SCHADEN'S
NOSTALGIA DIGEST AND
RADIO GUIDE ©

APRIL - MAY, 1985



BERGEN AND MC CARTHY

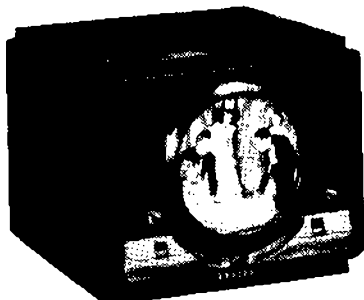
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BOOK ELEVEN CHAPTER THREE

APRIL – MAY, 1985

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In our studio hangs a motto, "*Happy is the man whose hobby is his work.*" Next to it should hang another motto: "*Lucky is the man whose listeners keep listening.*"

We are fortunate enough to be that happy, lucky man and we take this opportunity to express thanks and gratitude to you as we prepare to observe our 15th anniversary on the air. Little did we think, back in 1970, that we would be able to continue bringing you the sounds of good old radio for so many years.

It has been a very special pleasure to be associated with the vintage shows and we pledge to continue on the air for as long as there's an audience, sponsors and stations willing to keep alive these precious sounds and memories from what really was the Golden Age of Entertainment.

Your support of our broadcasts and various other projects give us the encouragement and wherewithal to keep it going. We can't begin to tell you what that means to us. All we can do is to bring you what we feel is the best of the past and as you look through the listings in this issue of our *Nostalgia Digest*, we hope you'll enjoy two more months of radio as it was.

Thanks for listening.

– Chuck Schaden
Nostalgia Digest - 1-

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Cover Story:

The Story of Charlie McCarthy

By EDGAR BERGEN

REPRINT courtesy the Wittenberg Archives, from FAN MAGAZINE, October, 1938

MACK looked at my sketches, counted for a few minutes on his fingers, and said he'd charge me thirty-five dollars.

I didn't have thirty-five dollars.

I had seventeen dollars—four dollars of which I had earned the Saturday night before, giving a very bad exhibition of ventriloquism at the Elks' Club on Ladies' Night, and thirteen dollars which I had saved from my allowance over a six months' period of painful prudence. My allowance was two dollars a week.

I counted on *my* fingers.

If I gave up movies, and my daily soda at the drug store, I could pay Mack a dollar and a half a week. Twelve weeks of paying off; but maybe I could do it sooner if I could land another club date. I swallowed hard and turned back to Mack.

"Go ahead," I said.

That was the beginning of Charlie McCarthy.

Mack was a wood carver, who had a little shop in the north end of Chicago. I'm afraid most of his work was prosaic cabinet making, but he had a way with a piece of wood and a knife, and I had stopped by his place many times on my way home from school to watch him work before I ever thought of Charlie.

I had been experimenting with ventriloquism for three years. That I possessed the ventriloquist's peculiar voice construction burst upon me when I was thirteen. I rose in history class one afternoon to tackle a particularly embarrassing question about the War of the Roses, cleared my throat to get my bearings, and when I started to talk my voice bounded shrilly from another corner of the room. I sat down and thought it over.

That night at dinner I frightened my mother nearly out of her wits by tossing ejaculations at her from the center of a fresh cherry pie. And the next day I spent twenty-five cents on a beautifully

illustrated booklet called "The Art of Ventriloquism." "The Art" was the only instruction I ever had in "the art."

I made my first dummy myself. He was a little colored boy named Rastus, whose personality was never enough to cope with his papier-maché rustle. Despite this handicap, Rastus delighted my pals in Lakeview High School. And my mother's friends used to feign admiration for my cleverness to the point of inviting Rastus and me to perform at Saturday night church suppers.

It was those first public appearances that fostered the urge for Charlie McCarthy. I wasn't much of an actor, and Rastus' Dixie dialect had more than a tinge of the Swedish accent. I began casting about for a model for a new dummy, determined that this time it should be the real thing. I'd be professional if it cost me my allowance for a year.

THE face which today puts the lie to Charlie McCarthy's top hat and tails grinned at me originally from a little newsboy who used to peddle papers at a street corner near our house. His name was Charlie -- I never learned the rest of it-- and the map of Ireland was on his face. He never stopped grinning. If he lost a tooth you were conscious of a definite change in the landscape at his particular



BERGEN AND MC CARTHY

corner. He was forever involved in fantastic financial calculations. "Gee," he would complain after a thorough check of five different pockets, "I'm three cents short." His namesake has the same trouble today.

I sat on the curbing one afternoon and made sketches of Charlie at his work. Tough sales were his meat.

"Smatter, mister? D' your old woman catch you out late last night?" He sized up a prospect with uncanny shrewdness. The sight of a bowler on an approaching customer prompted "Stock market goes up to—da—y—ee"; while a loud-checked coat evoked "Black Fox wins at Latonia!" When the sale was completed, he would turn to me and wink.

I often wonder what ever happened to that game little guy. I'm sure he was very poor. He never spent the pennies he collected from his sales, but tied the day's earnings in a dirty handkerchief, and started off home with them. I suppose he's still in Chicago, grown up now married, perhaps and grinding away at some uninspiring job. But I'll bet he still knows all the answers.

My sketches of Charlie didn't do him justice—despite the fact that my father, a draftsman himself, had considered me a bit of an artist. But with the Irish in my impressions of Charlie, the newsboy, and the Irish in Mack's heart, my Charlie McCarthy couldn't fail. He emerged with an impudent Irish profile, and the Irish spunk.

I think closing that thirty-five-dollar transaction with Mack was the smartest move I ever made in my life. On the face of it, the deal wasn't prudent. I'm sure the people who make the rules for young boy's organizations wouldn't have approved. (I often wonder where they get the wisdom to lay down one rule to meet a million problems.) My own mother was hesitant when I told her the step meant mortgaging my income—if you can call an allowance an income—for three long months. We weren't desperately poor, but mother was a widow and there was no "special occasions budget" for stretching my brother's allowance and mine to provide for extraordinary expenditures. Mother wisely decreed that the expenditure was a thing I should decide for myself, and I am grateful to her for it.

HAVING turned up my nose at the rule-makers in the preceding paragraph, I am scarcely in a position to lay down a rule of my own, but I do feel strongly on the subject of "thrif."

Thrift is a much abused word, and is guilty of much wrongdoing, in my opinion. Whenever I have a chance to counsel a young fellow just starting out, I tell him not to feel that the saving habit early in life is a sure sign of success. I think he should spend his money—all of it for books, or travel, or for anything else with which he can intelligently broaden his horizon. If he's electrically minded he should buy the short-wave set he wants,

or if he likes to tinker with cameras he should arrange to get the efficient equipment he needs to make good pictures. Pictures are a career, not a mundane job, to many a bright young man these days.

A fellow's first job is so important. If he approaches it with just a little imagination, if he equips himself for something he really wants—and likes to do—with just a little outlay of cash, life is going to have a much brighter pattern as it takes shape for him.

I SEE so many youngsters scared into false ideas of the importance of accumulating a "nest egg" early in life, taking the first job offered to them—drudgery or not. Pretty soon they are married, their obligations are increased, they've had the little promotions which come after a year or two of work. It's too late now to quit and look for a better job, to develop those hobbies which might have been careers.

"Find yourself first," my deep convictions cry out to them. "Do what you want to do or you're stuck. You're stuck!"

I've had my share of jobs I didn't like, too. I was a window trimmer one summer. I worked another summer in a film plant. I even ran a popcorn wagon. But all the time I had Charlie McCarthy, and was equipping myself—through him—for a life I never would have dared to tackle by myself, the most stimulating career, I'm convinced, of them all: show business.

I say I never could have done it without Charlie. That isn't an exaggeration. Many times I would have compromised—perhaps given up entirely—for I haven't the protective shell of self-confidence which gets a bred-in-the-blood trouper over the tough spots. That winter, not so long ago, when we watched vaudeville shrivel up and die; it would have been easy then to slip out of show business. I had been writing my own routines long enough to think I could write for radio. No one—least of all, I had dreamed that a dummy could be funny on the air. But people in radio were eating regularly. Again, three years

ago, when Charlie and I were kicked out of "The Ziegfeld Follies" after two weeks of the run, there would have been easier paths

than mine. My mother always thought I'd make a good electrician.

But Charlie can take it. Just before Christmas in 1934 we sat in a hotel room and waited three weeks for a vaudeville date in Montreal to roll around. I had never asked for work—not since our first vaudeville booking on the Western Vaudeville Circuit when I was twenty-one. We had never skipped more than a week-end between engagements. Now I not only was making the rounds of the booking offices, but was hearing nothing but "No."

I WAS occupied with serious thought when Charlie and I made the Christmas week trip to Montreal. When I counted up our expenses and discovered that railroad fare, hotel bills and incidentals had eaten up the profits, I knew the end was there.

I determined, when I returned to New York, to try an entirely new field—night clubs—and in preparation slicked up my comedy routines for the sophisticated New York night spot patrons. I ordered a white tie and tails for Charlie, who submitted to the indignity gamely. The very spirit of co-operation, he acquired an English accent for the new life.

We got off to a flying start. We landed a place in the show at Helen Morgan's club. Sophie Tucker was the headliner. The cream of New York dropped in at Helen's regularly, and soon we were making over-the-footlights friends of such habitués as Lynn Fontaine and Alfred Lunt, Noel Coward, Gertrude Lawrence.

Then came what looked like the chance of a lifetime—an offer to do a specialty in "The Ziegfeld Follies." We got friendly notices when the show opened out of town, but good, bad or indifferent, clicking or not, we got our pink slip at the end of two weeks.

It was the sort of peremptory rebuff, the sudden disgrace which licks you in New York. We weren't wanted in any night clubs then, not even the second-raters. If we weren't good enough for the Shuberts, we weren't good enough for New York. As I have said, I would have quit. I could still be a good electrician.

But Charlie just turned up his eloquent nose at the Brothers Shubert and waltzed me off to New Orleans for a good old-fashioned nervous breakdown, the first prerogative of an actor who has been snubbed. Once below the Mason-Dixon Line, I found I didn't want a nervous breakdown after all, and went directly to work in New Orleans' favorite night club.

THE first night was an ordeal. Failure does something to a fellow's insides. But Charlie was not in the least abashed. "Get in there and pitch, Bergen," he threatened, "or I'll mow you down."

So we pitched.

Charlie McCarthy—or my ventriloquist's trick of facing the world with a quality of impudent assurance which I don't possess in myself—has been getting me out of jams during all the seventeen years that I've had him.

At first, when we were in the experimental stages, it worked the other way. I was called on the carpet by the dean of men at Northwestern more than once for answering classroom roll calls in Charlie's voice for my absent fraternity brothers. Charlie made a shambles of many a sober-sided chapel program, and my Delta Upsilon brothers initiated him along with me, as a reward for the laughs he'd given them.

But with all the fun, Charlie helped me work my way through college. The fees I collected for performances at clubs and conventions, and occasionally at theaters—where I lied about my age in the face of minor-labor restrictions to pick up a six-dollar check for four performances—paid all the bills and helped keep the family budget in the black.

MY brother Clarence and I were the men in the family from our early teens. Father, who was an architect, fell ill when we were lads and retired to a farm in Michi-

gan, where he tried to combine the dairy business with recuperating. He never completely recovered, and died when I was fourteen. Mother never complained of hard times during the years which followed; but I am sure it required close figuring for her to keep the little family together.

During the summers, while I was in college, Charlie and I polished up our act touring the Chautauqua circuits in Northern Michigan, Wisconsin and Illinois. We got our first vaudeville engagement when I was twenty-one, for the old Western Circuit. In a year or two we were traveling the whole RKO Circuit, and having a whale of a time. Charlie made traveling fun: I'd take him into the observation cars on the train with me, and plague the passengers with small talk. One New Year's Eve, when we were on our way to an engagement in Atlanta, Charlie organized an impromptu minstrel show, and passengers, porters and conductors, with Charlie as interlocutor, staged one of the really great shows of the generation.

I was afflicted with a bad case of *wanderlust*, so would turn down lucrative offers in this country to jump on a ship any time a prospective engagement beckoned in South America and Europe. Charlie and I toured England and the Continent one summer, touched a corner of Soviet Russia and wound

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up a gala season with a performance in Sweden for the Crown Prince. In Sweden we amused ourselves, and startled our audiences, by talking to the people in their native tongue. My father hadn't taught me his language for nothing.

This life of touring the world with a wooden-headed rascal has not been all roses. Charlie has been a tyrant in his small way, foiling any ideas I had from time to time concerning romance and marriage.

"Watch out, Bergen," he'd warn me. "You can't ship a wife around the country in a suit case, even if it is velvet-lined. Don't complicate things, Bergen; you've got me to look after."

Other people's romances were another story. Charlie took such a violent interest in a fellow-passenger's romantic problems on the ship coming home from Sweden that he nearly involved me in a three-way battle. A lovely young girl was the instigation of the trouble—wooed both by an Englishman with a title, and a young Swedish architect with nothing but charm, she seemed to be leaning too much toward the title to suit Charlie's fancy. He chided her about her choice during a performance in the club salon one night—and both of us had to run for our lives.

The opportunity which gave us our most permanent claim to fame—radio—knocked one night during an engagement at the Rainbow Room, and a sponsor asked his agents next day to arrange for us to do a guest appearance on his radio show. I was leery of the move. I felt our night club routines—"The Doctor's Office"; "Cocktails at Five"—were too sophisticated for the radio audience, and I was afraid revisions might leave them colorless. If any one had suggested a radio series, with a new routine to be perfected every week, I should have fled to China.

We did the spot on Rudy Vallee's show, and the listeners liked it. We went back again—and again. You know the rest.

Charlie and I are motion picture actors now. My thirty-five dollar investment in a hobby is paying dividends. I still feel a little foolish when I stand off and look at myself as an actor, but Charlie is taking the whole thing in his stride.

"Sparkle, Bergen," he prompts me when the cameras start turning. "Don't give 'em that dead-fish look this time."

Charlie likes Hollywood. Charlie loves bright lights, interviews, photographers. They scare me to death.

I shall never forget the night I went down to the Biltmore Hotel in Los Angeles to accept the special award for "comedy creation" presented to me by the Academy of

Motion Picture Arts and Scientists. The Academy banquet is the white-tie-and-tails event of the year in filmland. Every big-wig of the industry is there, and to me—as I walked up to accept the little wooden statuette which was marked for me—it looked as if they were all sitting in the front row, daring me to be funny.

My heart stopped. I could think of nothing appropriate to say.

"I think," I said, and gulped "I think I'll go get Charlie."

Charlie was lying in his case in the cloak room. I had expected to go it alone on this occasion and had left him, as always when he is not "alive", out of sight.

We went back to the banquet together. I had failed at the speech-making expected of me, so I left the situation to Charlie. It was a wise decision. From the minute he faced that sea of white shirt fronts and diamonds, Charlie was in complete command of the situation.

It was a full moment before he spoke. He looked the crowd over. He cast a critical eye over the rows of gold statuettes lined up for presentation to the people who had made motion picture history in the year just past.

"Um-m-mm," he said at last. "Knick-knacks."

I love the little guy. I love his impudence, his effrontery. I love it because I haven't it—and never would have made the pull alone.

With all his Esquire front, the monocle and white tie, the clipped British accent—Charlie is still the little freckle-faced newsboy on the corner in Chicago. Mark his loyalty. Charlie hobnobs with the great now—with Andrea Leeds, Carole Lombard, and the rest. But he's never forgotten Skinny Dugan.

CHARLIE has given me a life which is stimulating, and inspiring, and full. So, to me at least, he lives. At home he has a room of his own. He has a wardrobe which would put Clark Gable's to shame. When people who know me talk about him, it is always "Charlie." I wince when strangers refer to him as "the dummy".

I suppose it's sentimental, but whenever it is necessary to operate on Charlie to change his arms, or legs, or wig—I find it an unpleasant task to be got through with as soon as possible. I don't feel I have him until the job is completed.

Charlie's head has never been changed. He has traveled far since he used to amuse the Delta Upsilon pledges and their girls on "date night" at the fraternity house. He's seen the world, and he's grabbed off a piece of it. But he's still Mack's Charlie—and Charlie, the newsboy's, and mine—and well worth the thirty-five dollars he cost me seventeen years ago.

Early Radio Ratings and Trends

BY TODD NEBEL

To continue, we pick up with the 1934 to 1937 seasons. This was the era of "big money" as radio matured, competition heated up and money expenditures grew enormously. Radio industry spending increased at a time when Franklin Roosevelt's New Deal was just beginning to pull the nation out of its depression.

Money was tight and unemployment was high, but radio was America's fondest form of entertainment. Once you had a set, radio was free. It was radio's golden age, before competition from television or World War II battle reports diverted listeners from the fine entertainers who were starting their broadcasting careers. Even though radio was still innovative and experimental, the medium was no longer unusual; it was not only accepted but it was welcomed. Radio became America's favorite pastime.

Before analyzing the trends in radio of that time, we should recap what ratings represent and how they were gathered. In 1934, two rating services were gathering data on the popularity of radio shows: the Cooperative Analysis of Broadcasting (CAB) and Clark-Hooper, Inc. A program's rating represents the percentage of households that had radios tuned to a specific show. If a program received a 20.0 rating, for example, it indicated that a total of 20 percent of all homes in the United States (or at least of all the homes in communities where the information was gathered) had their radios tuned into that show.

By 1934, CAB based their surveys on 33 cities using a "recall" telephone interviewing system. Listeners were called at random and were asked what they had

1 Rudy Vallee	38.5
2 Maxwell House Showboat	37.3
3 Jack Benny	36.4
4 Fred Allen	32.0
5 Joe Penner	30.3
6 Ed Wynn	25.8
6 Palmolive Beauty-Box Theater	25.8
7 Hooper Sentinels	23.5
7 Guy Lombardo	23.5
8 Ben Bernie	23.2
9 Lowell Thomas	23.1
10 Amos & Andy	22.6
11 Phil Baker	22.5
11 Mary Pickford Dramas	22.5
12 March of Time	20.9
13 Sinclair Wiener Minstrels	20.8
14 Will Rogers	20.5
14 First Nighter	20.5
15 Cities Service Orchestras	19.8
15 Let's Dance: Benny Goodman/ Xavier Cugat	19.8

been listening to during the last two or three hours. The ratings for the 1934-35 season listed here are based on CAB results. Clark-Hooper Inc., by the fall of 1934, began selling audience research on magazines and radio (later C. E. Hooper, the radio portion, split off in 1938). The company provided ratings based on the coincidental telephone method. This method, unlike CAB's, avoided the limitations of the listeners memory by asking what he or she was listening to *at that moment*. Hooper ratings were based on calls to 36 cities and their 1935 to 1937 survey results are listed here.

More money and a growing audience in radio by 1934, brought about an increase in the number of hour-long programs. The Fleischmann Hour with Rudy Vallee (a variety show), the Maxwell House Showboat (an elaborate variety show), the Palmolive Beauty Box Theatre (operettas) and the Fred Allen Show (or "Town Hall Tonight" a kind of

RATINGS AND TRENDS

trite vaudeville comedy program) were four of the top ten shows, each 60 minutes in length.

The increase in hour-long shows also proved that the radio listenership crisis on the early 1930's had ended. CAB reasoned that the higher-income listeners who had originally left radio in the early 1930's, were now returning to their sets demanding longer programs with "high brow" variety. Of the four hour-long programs mentioned, the Fleischmann Hour, Maxwell House Showboat and the Palmolive Beauty Box Theatre were more appealing to higher income listeners while Fred Allen's Town Hall Tonight was more appealing to lower income listeners.

Also in 1934, Fred Allen and Jack Benny were near the top in the ratings. Joe Penner's popularity grew by asking everyone, "Wanna Buy A Duck?" Dramas were growing in popularity with new programs like Mary Pickford Dramas and the Lux Radio Theatre while listeners were staying faithful to First Nighter and The March of Time.

By 1935, it was becoming apparent that the "personality" era (1932-1933) was transposing itself from an era of the solo performer to the era of the person-

ality performer *plus* something else. By the 1936 season, the personality performer as he was known in 1933, had almost vanished. This had happened in the middle 1930's when radio producers tried to stop the steady decline the personality shows were suffering because of the increased competition. Their solution to the problem was to vary program content and style. Therefore, programs now offered guest stars, regulars and semi-regulars and development of brief situation comedy with sound effects. With sound effects, settings could be added by way of the audiences' imagination, thereby enhancing the comedy of the personality's show.

Unfortunately some comedians were not so quick to keep up with new developments and by 1936, comedians like Ed Wynn, Jack Pearl and George Jessel, among others, were no longer as popular as they once were. On the other hand, Jack Benny, Fred Allen and later Edgar Bergen and Fibber McGee and Molly, would continue this trend to its highest level in later years with much success.

From 1935 through the 1937 season, money and competition would combine, creating two more formats of radio programming: the continuous musical variety program and the amateur hour. One example of the continuous musical variety program, which borrowed theatre forms and heavy production was the Ziegfeld Follies of the Air, starring Fanny Brice and James Melton. The sophistication and polish of the program, which radio audiences savored, could also be found in shows like Hollywood Hotel with Louella Parsons, the Maxwell House Showboat with Charles Winninger, the Magic Key and Manhattan Merry-Go-Round. Huge budgets and galaxies of stars which accompanied these programs gave listeners a firsthand opportunity to witness live entertainment extravaganza, all in the comfort of their living rooms.

In 1935, a new program, Major Bowes'

1935-36 RADIO RATINGS

1 Major Bowes & His Original Amateur Hour	45.2
2 Rudy Vallee	28.2
3 Jack Benny	26.8
4 March of Time	23.5
5 Burns & Allen	23.9
6 Amos & Andy	22.6
7 Fred Allen	22.2
8 First Nighter	22.2
9 Maxwell House Showboat	21.1
10 Al Jolson	20.9
11 Phil Baker	20.4
12 Believe It or Not	19.6
13 Walter Winchell	19.2
14 Boake Carter	17.5
15 Eddie Cantor	16.1
16 Pick & Pat	15.9

1936-37 RADIO RATINGS

1	Eddie Cantor	29.1
2	Jack Benny	28.6
3	Lux Radio Theatre	25.1
4	Burns & Allen	24.0
5	Major Bowes & His Original Amateur Hour	23.2
6	Bing Crosby	22.4
7	Fred Allen	20.6
8	Al Jolson	19.1
8	Hollywood Hotel	19.1
9	Phil Baker	18.6
10	Amos & Andy	18.3
11	First Nighter	15.8
12	Rudy Vallee	15.7
13	Bouke Carter	15.3
14	Gangbusters	15.0
15	One Man's Family	14.8

Original Amateur Hour, took the ratings by storm. Within a few months, it was the most popular program on the air. At one time, it reached an unbelievable rating of 45 when 20 was more typical. It presented amateurs who went on to fame (including Frank Sinatra) and others who went down to defeat and anonymity. The importance of this show was that it proved a program could cut the costs of burdensome production efforts (unlike the variety shows) while still using heavy production attractions. It did this by letting the audience *itself* broadcast to the audience while still giving the show an "aura" of many guest stars and variety numbers. It also set the trend toward novelty in 1936 and 1937.

This novelty trend, unlike earlier trends, was not a unified pattern. It was the new principle of building new programs atop old program ideas. A new wrinkle or a novel idea was added to older, established trends, creating a new trend in programming. In other words, when a program type became popular, there would be an inflow of similiar shows each with its own unique characteristics (continuing to this day in television programming). This tendency achieved a degree of stability as year by year, a strong audience was "built"

among the most successful programs, thereby, establishing "favorites."

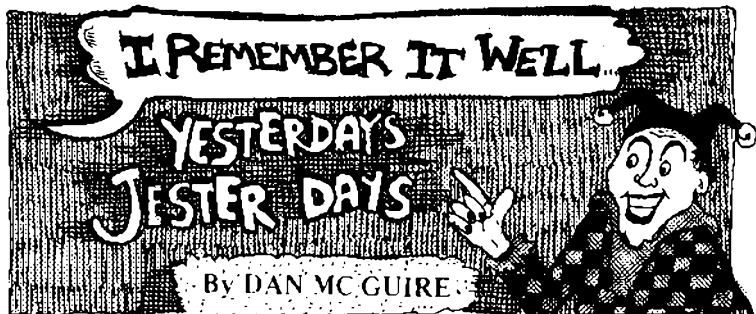
For example, the racket-smashing programs, G-Men and Warden Lawes soon were followed by the Gangbusters which later became the more popular of the three. Solo singers Rudy Vallee, then later, Al Jolson and Bing Crosby, would settle into variety show formats that featured conversation, jokes and music.

All the while, radio was becoming a more stable place where past trends had established more program variety and a more diverse form of radio entertainment without creating one trend which totally dominated all others as in the past. Radio had become first class entertainment with variety to suit all tastes.

By 1938, radio was a big business. Not since the invention of motion picture theatres had Americans become so fond of a form of entertainment. Radio had become a welcome friend, a handsome wooden box filled with tubes and coils, placed majestically in a strategic position in millions of American living rooms. By the late 1930's, however, its role began to change somewhat. News broadcasts and commentaries increased in importance as tensions in Europe and the Far East mounted. □

1937-38 RADIO RATINGS

1	Edgar Bergen and Charlie McCarthy	39.4
2	Jack Benny	34.0
3	Burns & Allen	27.5
4	Lux Radio Theatre	25.4
5	Al Jolson	23.5
6	Eddie Cantor	23.1
6	Bing Crosby	23.1
7	Major Bowes & His Original Amateur Hour	22.2
8	Rudy Vallee	22.0
9	Fred Allen	20.5
10	Amos & Andy	17.4
10	Hollywood Hotel	17.4
11	Al Pearce	16.7
12	Joe Penner	16.1
13	One Man's Family	15.6
14	Big Town	15.0
15	Phil Baker	14.8
15	Kibber McGee & Molly	14.8



"Stern's Drug Store. Hello?"

"Hi. Do you have Sir Walter Raleigh in a can?"

"Yes, we do."

"Well, let him out before he suffocates. April Fool!"

My boyhood cohorts and I harrassed various stores with this hilarious phone conversation for several years. We also called grocery stores to ask about Aunt Jemima in a box. While the callee hung up mumbling about "pesky kids," we roared with laughter.

In our short-pants days, April Fool gags were usually limited to close relatives and friends. I'd whisper to Dad that his buttons were unbuttoned. As he hastened to correct the oversight, I'd gleefully announce: "April Fool!" Mom was usually wise to what day it was, but she played along when told her slip was showing.

By age ten or eleven, such innocence had faded. We had moved up to such things as ringing doorbells. Old fashioned button doorbells were ideal for inserting pins. The bell would then ring until someone removed the pin.

Window knockers were also popular. After dark, we selected a house with a porch railing close to a front window. While others stood lookout, someone balanced on the railing and stuck tape near the top of a window. A short length of string, with a small nut attached, hung down from the tape. The longer end of the string ran to a nearby bush, where we hid. Gentle tugging on the string would

cause the nut to knock softly but insistently on the window.

Some folks would come out on the porch and look up and down the street five or six times before discovering the cause of the disturbance. At that point, the culprits all shouted, "April Fool!" and departed in a cloud of dust.

A mechanized version of this sport involved bicycles and bean blowers. In one pass, down the block, we could annoy half a dozen families with a rat-a-tat-tat pattern on their windows. This method was easier but less satisfying because we weren't present to see the startled parents burst through their front doors. Also, I paid for this sinfulness by swallowing many of the yukkie uncooked split peas we used for ammunition.

As we progressed (?) to the 7th and 8th grades, our tricks became more . . . well . . . adolescent. Bobby once put motor oil in all his pals' ink wells. David had a spy glass you looked into to see a scantily clad girl. It left a black ring around your eye.

I had a ring that squirted water from a small rubber bulb concealed in my palm. A lapel button was more effective, because it had a large bulb I could carry in my pocket, but I seldom was dressed for this gag item. When I used it in Sunday school once, the story got home before I did, and I spent the afternoon in my room.

Probably my most successful trick involved some hot pepper flavored gum. The package would not have fooled anyone, so I removed four sticks and care-

fully repackaged them in Doublemint wrappers. (Sorry about that, Gene.) A tiny mark on the fifth stick identified it as the real thing.

All day at school I bided my time. When we lined up to file out at day's end, I removed the good stick from the package with stagy sneakiness and slipped it into my mouth. Then, while we all watched to be sure Teacher wasn't looking, I passed the peppered sticks to four male classmates.

My timing was perfect. While we marched to the exit, they were able to chew their gum just enough to get a good taste of its peppered flavor. Not until we were safely out on the playground could they spit it out. Then they raced to the water fountain and fought each other for the chance to cool down their singed tongues.

When they recovered, I was still laughing too hard to run, and I became the bottom body in a game of pile-on. But afterward, we all laughed together as they each described how silly the others had looked when their mouths caught fire.

The most daring April Fool trick of our grammar school days was the work of a girl. While Mrs. Handly was out of the room, Patsy placed under her desk a plastic facsimile of that substance most abhorred by big city walkers. Unfortu-

nately, our eighth grade teacher was not noted for her sense of humor. When she returned, our snickers were quickly silenced by her stern command: "The person who belongs to this *thing*, will please come up here and claim it."

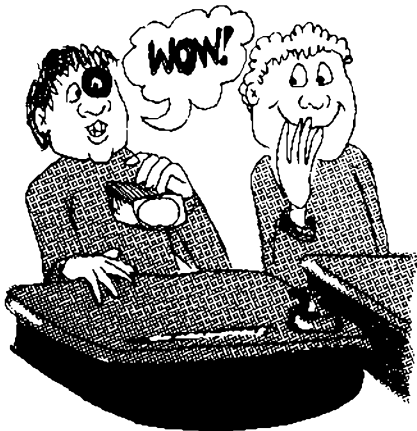
Patsy shuffled forward with head bowed. "And now, young lady," Mrs. Handly continued, "please take it down to the principal and explain how it came to be there." On her way out the door with the "thing," Patsy whispered to Mrs. Handly's stiff back, "April Fool!"

My country cousin, Tom, remembers the fun he and his pals had removing neighbors' gates and tipping over, or even carrying off, their outhouses. Once, when All Fools Day fell on a Monday, Tom and a buddy "borrowed" a local farmer's cow on Saturday night. With an "April Fool" sign hung around its neck, they left the animal in their four-room school house with a day's supply of hay. The confused, clumsy (and un milked) bovine roamed the school for 36 hours, knocking over chairs and desks. Pupils arriving on Monday morning were treated to a break from the monotony of the 3 Rs, and had to be careful where they stepped.

All of these antics, of course, were the sort we could indulge in most any time. But we enjoyed them more when they were legitimized by a special occasion like Halloween, graduation day or, best of all, April Fools Day.

Have our youngsters today lost the talent for such high jinks? Perhaps. But I have here a note from my son with the Shedd Aquarium's phone number. It says that a Mr. Sharkey wants me to call. □

Editor's Note: In recognition of his many youthful pranks, Dan McGuire has been invited to attend this year's annual Navy submarine race up the Potomac River.



GUESS WHO!

READERS SAY IT'S
VAN JOHNSON
BY A 4-TO-1 MARGIN!

And they're right, too! Our "Guess Who" from the February-March Issue of the *Nostalgia Digest* was, indeed, Van Johnson.

We were delighted at the very heavy response to our trivia game and you can be sure we'll serve up another one soon.

We stuffed all the correct entries into our Hall Closet, quickly opened the door and, as they were crashing to the floor, chose a winner:

RICHARD LANGE
Des Plaines, Illinois

Our winner gets a \$25 Gift Certificate from Metro Golden Memories in Chicago and a half-dozen old time radio cassette tapes from the Hall Closet.

And everyone who entered gets our thanks for joining in the fun and for all the nice comments.



YOUNG VAN JOHNSON

What fun! Hope you do this again. My guess is Karl Malden. — MARY SCHWEITZER, Addison.

My guess for the "Guess Who" is Van Johnson. I enjoy *Radio Theatre* very much. When I haven't time to listen, I tape it for a later time when I can sit down, relax and enjoy. I try never to miss *Those Were The Days* also. — FRAN CANTELE, Chicago.

It's the "man with the red socks," Van Johnson at age 12 . . . one of the most personable of the real classy group of actors, not one of the current Johnny-jump-ups who do not know their craft. — FRANK AND ROSE MICHELS, Westmont.

I think the photo is Orson Welles, 57 years and 300 pounds ago. — LARRIE ERVIN, Racine, Wisconsin.

If it isn't Van Johnson it must be his twin brother. — ART SCHEEL, Niles.

Van Johnson! That face could be no other with that impish smile. What a delight to listen to your interviews, enjoy the shows I listened to as a kid, and read the *Nostalgia Digest*. — JIM WOLF, Glenview.

I guess that the kid is Jackie Cooper. Keep those old shows coming. I get the biggest thrill out of the old horror shows. I listen every night and when I can on Saturday. Whatever happens, stay on the air because you have a lot of fans out in Radioland! — ERIK MARTIN, Burbank.

I guess Van Johnson. My husband and I just received our first copy of the *Digest*. We love it. I came upon WAIT one night while

My guess is that your mystery celebrity might be Richard Widmark. Thanks for the challenge. — ROGER G. MARSHALL, Fremont, Michigan.

The "Guess Who" 12-year old is Van Johnson! We had fun in our family trying to guess who he is. — MR. & MRS. WILLIAM R. BERG, Lake Bluff.

Orson Welles wearing gym shoes? Anyway, Orson Welles is my guess. — GENE KECK, Morton Grove.

My guess to the "Guess Who" mystery celebrity picture is Van Johnson, one of my favorite stars. I hope it is him because he looks like he had a happy childhood. — MRS. ARLENE BLUM, Buffalo Grove.



MATURE VAN JOHNSON

switching channels on the radio. I heard Vincent Price's voice. I stopped there, listened and have been listening ever since. We truly love the program, especially the old music and comedy routines and terrific stories. Our sons ages 20, 18 and 16 have also been listening and enjoying something they have never heard before. The 18-year old goes to bed every night with the program. — **MRS. CATHERINE C. PETROW, Des Plaines.**

My wife and I both read the *Digest* from cover to cover and listen to many of your programs. We wish you could make the *Digest* at least a monthly publication. Anyway, since both of us are readers, we are both sending our guesses under separate cover. My guess is Eddie Albert. — **C.R. ALEXANDER, Palatine.**

My guess on the "Guess Who" article in the *Nostalgia Digest* is Van Johnson. — **LUCILLE E. ALEXANDER, Palatine.**

The boy looks like Jackie Cooper. My TV quit working a year ago December and I haven't missed it a bit. I try never to miss any of your programs. — **MICHAEL BAKUNAS, Chicago.**

The young man in the photo is none other than "old blue eyes" . . . Frank Sinatra. Many happy memories still linger anytime and everytime we listen to him. — **PHYLLIS P. RUDIN, Chicago.**

I know! I know! It's Van Johnson! (I hope). — **KIMBERLY BRITT, Chicago.**

I think the 12-year old youngster now 69 years old is John Forsythe. — **SAM DOMINICK, Park Ridge.**

It's got to be Van Johnson! We saw him in a play in Chicago a few years back, and he still looks as young in the face as that photo, and a really pleasant and likeable fellow. — **RUTH AND VINCE BLOCK, Glenview.**

To me he looks like Arthur Godfrey. — **CHARLES BLAHA, Chicago.**

My guess for the mystery photo is Jackie Gleason. — **S. B. DAUBENHEYER, Bloomington, Indiana.**

"Guess Who" answer is Mickey Rooney. — **HENRY ROBERTS, Elgin.**

My guess is Van Johnson. I know there will be many right answers because there's no mistaking that grin! I hope I'm the lucky winner, but enjoyed playing the game. — **MRS. RAYMOND OSMUS, Clarendon Hills.**

My guess is Jack Paar. — **LORI SHARP, Oak Park.**

Van Johnson, one of my all-time favorites. The picture shows a boy with a cute turn-up nose and Van still has that same cute turn-up nose! To me he hasn't changed from his little boy picture. — **HELEN L. SMITH, Oak Lawn.**

It's almost too easy. My eyes tell me that it can be no other than Van Johnson. If I am wrong, I'll have to get a new pair of glasses. The best prize I could ever win, I won in late 1972 when I discovered your show. — **FRANK A. BONELLI, Chicago.**

I believe the picture is that of actor Robert Mitchum. — **RONALD G. KORDICK, Arlington Heights.**

My entry is Errol Flynn. — **ART MALEY, Chicago.**

The mystery man is Donald O'Connor. — **J. TERRIZZI, Evanston.**

I say Gregory Peck. — **MR. AND MRS. GEORGE KRAUSS, Buffalo Grove.**

My *Nostalgia Digest* came this afternoon and like most subscribers, I sat right down and leafed through it, sort of hitting the highlights before I hunker down and pore over the articles in earnest. The trivia photo is a very good idea. I have an interest in vintage clothing so I was drawn to those "tennies." At first I thought it was Arthur Godfrey, but when I read the blurb I decided it is another well-known red head . . . Van Johnson. Naturally, I'd like to win, but your subscribers are a pretty sharp bunch. — **DIANE LUKENS, Glen Ellyn.**

The cute young man is Van Johnson, my high school crush. He really was a cute kid. We have loved your programs since your WNMP days. — **INA IDELMAN, Evanston.**

Nostalgia Almanac

APRIL						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				



MARIAN JORDAN

1 FRANK SINATRA made his last appearance with the Tommy Dorsey orchestra at the Paramount Theatre in New York in 1942.

2 TWO SOAP OPERAS made their debut on CBS-TV in 1956: As The World Turns and The Edge of Night.

3 MR. DISTRICT ATTORNEY premiered on radio in 1939.

4 MOVIEGOERS in 1914 were treated to the first exciting chapter of the serial The Perils of Pauline.

5 BETTE DAVIS was born in Lowell, Mass., in 1908; MELVYN DOUGLAS was born in Macon, Georgia, in 1901; GREGORY PECK was born in LaJolla, California, in 1916; and SPENCER TRACY was born in Milwaukee, Wisconsin, in 1900.

6 LITTLE ORPHAN ANNIE made her radio debut in 1931.



FRANK SINATRA

7 SOUTH PACIFIC by Rodgers and Hammerstein opened at the Majestic Theatre in New York in 1949.

8 EARLE GRASER, the radio voice of The Lone Ranger was killed in an automobile crash in 1941 while driving home from a broadcast at the studios of WXYZ, Detroit.

9 MILTON BERLE hosted the first TV telethon for charity in 1949. It was on behalf of the Damon Runyon Memorial Cancer Fund.

10 HOUSE OF WAX, starring Vincent Price, was released in 1953. It was the first 3-D color movie from a major studio.

11 PRESIDENT HARRY TRUMAN relieved General Douglas MacArthur of his command in the Far East in 1951.

12 MAJOR YURI GAGARIN of USSR became the first human orbital traveler in 1961. He was launched into orbit from Siberia in a spacecraft called Vostuk 1 and returned to earth after one circle around the globe.

13 PAUL WINCHELL AND JERRY MAHONEY made their television debut in 1947.

14 THE TITANIC was wrecked on its maiden voyage from South Hampton to New York in 1912 when the White Star Liner hit an iceberg off Newfoundland. Over 1,500 were lost. There were more than 2,300 aboard. The ship was 882 feet long and was built at a cost of \$7.5 million.

15 MARIAN JORDAN was born in 1897. She starred on radio and in several motion pictures as Molly McGee of 79 Wistful Vista. She died at the age of 63 on April 7, 1961.

- 16** THE MUSIC BOX starring Stan Laurel and Oliver Hardy was released in 1932. It went on to win the Academy Award for the best live action comedy short subject.
- 17** LIGHTS OUT made its radio debut in 1935.
- 18** ACTRESS GRACY KELLY of Philadelphia married Prince Rainer III of Monaco in a civil ceremony in the Throne Room of the Grimalde Palace. She became the first American to wed a reigning monarch. The marriage was consecrated at a Nuptial Mass the following day.
- 19** PARAMOUNT ON PARADE, an all-star talking picture was released in 1930. The studio reported that Gary Cooper's blue eyes, seen in color for the first time, brought him a 40 per cent increase in fan mail.
- 20** YOUR HIT PARADE made its radio debut in 1935.
- 21** FRANCIS ALBERT SINATRA DOES HIS THING, a CBS-TV special was telecast in 1969. Sinatra's co-stars were Dihann Carroll and the Fifth Dimension. Satisfied with the dress rehearsal tape, Francis Albert elected not to do a final taping.
- 22** IF I KNEW YOU WERE COMING I'D BAKED A CAKE was the Number One song on Your Hit Parade in 1950.
- 23** SANDRA DEE was born in Bayonne, New Jersey in 1942. Her real name is Alexandra Zuck.
- 24** RICHARD DIAMOND, PRIVATE DETECTIVE starring Dick Powell premiered on radio in 1949.
- 25** HIT THE DECK opened on Broadway at the Belasco Theatre in 1927. The hit musical ran 352 performances.
- 26** CBS presented a television version of the musical, "Meet Me In St. Louis" in 1959. The stars were Jane Powell, Tab Hunter, Myrna Loy, Walter Pidgeon, Ed Wynn and Patty Duke.
- 27** BING CROSBY was dubbed "The Groaner" in a 1935 article in Collier's Magazine.
- 28** LIONEL BARRYMORE was born in Philadelphia, Pennsylvania in 1878. He died on November 15, 1954.
- 29** ONE MAN'S FAMILY made its West Coast network radio debut in 1932.
- 30** EVE ARDEN was born in Mill Valley, California in 1912. Her real name is Eunice Quedens.

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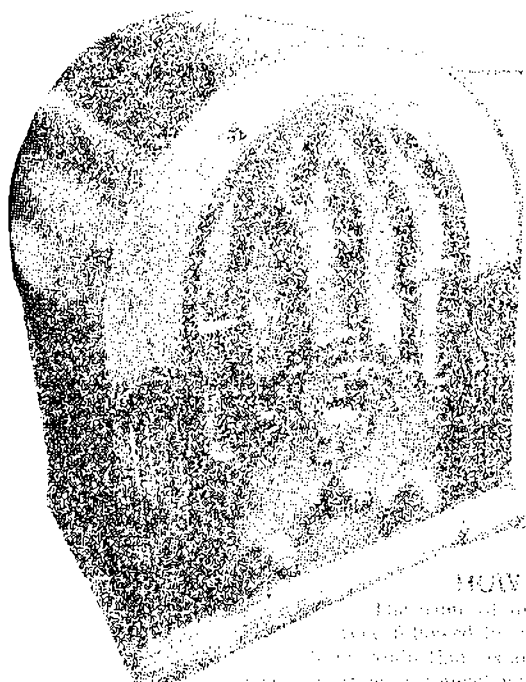
NOSTALGIA DIGEST

RADIO GUIDE

COMPLETE LISTINGS

IN

APRIL and MAY 1976



Saturday, May 1, 1976

THOSE WERE ONE DAYS

7 P.M. to 9 P.M.

WGN Chicago 670 AM

WMB Blue IS 5 PM

1970

Monday, May 3, 1976

RADIO THEATER

7 P.M. to 9 P.M.

WAI Chicago 820 AM

WRRJ Aurora 1280 AM

HOW TO READ THE RADIO GUIDE

The name of our program has been attached to this page to be placed in the program listings to be published in the months that are set up for the radio. The program listings are published in the months that are set up for the radio. The program listings are published in the months that are set up for the radio.

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Advertisement for the program.

PROGRAM LISTINGS BEGIN ON NEXT PAGE...



THOSE WERE THE DAYS

WNIB-WNIZ • PM 97 • SATURDAY 1 - 5 P.M.

APRIL

SATURDAY, APRIL 6th
EASTER GREETINGS

FIBBER MC GEE AND MOLLY (9:30-10:00 AM) and **Looney Tunes** (10:00-10:30 AM) with **Walt Disney's Wonderful World of Color** (10:30-11:00 AM) and **Bob Hope's Laugh-In** (11:00-11:30 AM) on NBC (11:40-12:00 PM).

CBS RADIO THEATRE (10:40 AM) begins the 10th anniversary of the **Playhouse 90** with the new play **My Name is Frank** by Richard T. Healey on NBC-Radio. **My Name is Frank** is the story of the New York Museum of Art, which is the new play of the **Playhouse 90**. CBS (11:40-12:00 PM).

JACK BENNY PROGRAM (11:40 AM) begins with **Jack Benny** (11:40-12:00 PM) and **Jack Benny** (12:00-12:30 PM) on NBC-Radio. **Jack Benny** (11:40-12:00 PM) and **Jack Benny** (12:00-12:30 PM) on NBC-Radio.

HALLMARK PLAYHOUSE (11:00 AM) begins the **War of 1812** with **War of 1812** (11:00-11:30 AM) and **War of 1812** (11:30-12:00 PM) on NBC-Radio. **War of 1812** (11:00-11:30 AM) and **War of 1812** (11:30-12:00 PM) on NBC-Radio.

HOLLYWOOD STAR TIME (10:00-11:00 PM) begins with **Hollywood Star Time** (10:00-11:00 PM) and **Hollywood Star Time** (11:00-12:00 AM) on NBC-Radio.

HOLLYWOOD STAR TIME (10:00-11:00 PM) begins with **Hollywood Star Time** (10:00-11:00 PM) and **Hollywood Star Time** (11:00-12:00 AM) on NBC-Radio.

SATURDAY, APRIL 13th
SUNDAY AFTERNOON, 1945

SEALED BOOK (12:14 PM) King of the World (12:14-12:30 PM) and **SEALED BOOK** (12:30-12:45 PM) on NBC-Radio.

HOUR OF CHARM (12:25-1:00 PM) **Pho** (12:25-1:00 PM) and **Hour of Charm** (1:00-1:15 PM) on NBC-Radio.

THE SHADOW (11:11-11:45 PM) **Spencer Tracy** (11:11-11:45 PM) and **THE SHADOW** (11:45-12:15 PM) on NBC-Radio.

NICK CARTER, MASTER DETECTIVE (10:00-10:30 AM) **George By** (10:00-10:30 AM) and **NICK CARTER, MASTER DETECTIVE** (10:30-11:00 AM) on NBC-Radio.

ADVENTURES OF KIZZIE AND HARRIE (9:30-10:00 AM) **Dora** (9:30-10:00 AM) and **ADVENTURES OF KIZZIE AND HARRIE** (10:00-10:30 AM) on NBC-Radio.

GREAT GILDELSLEEVE (12:25-1:00 PM) **Paul** (12:25-1:00 PM) and **GREAT GILDELSLEEVE** (1:00-1:15 PM) on NBC-Radio.

SATURDAY, APRIL 20th
THE LAST HURRAH

YOURS TRULY, JOHNNY DOLLAR (9:30-10:00 AM) **John** (9:30-10:00 AM) and **YOURS TRULY, JOHNNY DOLLAR** (10:00-10:30 AM) on NBC-Radio.

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February 18, 1949. Shows: Gasoline, CBS, (13:45, 13:55)

ACADEMY AWARD (2-15-46) "Lost Angels" starring Margaret O'Brien and a radio version of the 1932 movie. Last show of the series which began on March 30, 1946. House of Squibs, CBS, (14:30, 13:45)

JACK BENNY PROGRAM (5-22-55) Jerry Livingston, Glenn Day, Tom Wilson, Edie "Flochester" Anderson, The Sportsman, Milton Fiorino and the orchestra. Last show of the series which began May 2, 1952. Lucky Strike Cigarettes, CBS, (15-20, 12:30)

GENE ALTRY'S MELODY RANCH (1950) Pat Buttram stars as the last broadcast of the Melody Ranch. Gene's absent from the program, but Buttram has a letter from him. The series began on January 7, 1950. Wopkey's Guit, CBC, (17:15, 5:00)

SUSPENSE (2-20-63) "Devil's Den" featuring Christopher Cary and Vera Fitzgerald. There is something strange about the property a wealthy Dublin man has inherited. Last show of the series which began on June 17, 1942. Sustaining, CBS, (18:05, 8:00)

HALLS OF IVY (6-18-57) Bonita and Beena Colmer star. Ivy College is closed for summer vacation. Last show of the series which began on January 6, 1956. Voice of America rebroadcast, (11-44, 14:05)

GUNSMOKE (6-18-61) "Letter of the Law" is the final show in the radio series which began on April 20, 1952. Wilma Conrad stars as Marshal Matt Dillon. A man faces eviction from his land because he failed to pay a claim for it. Sustaining, CBS, (11:24, 9:15)

**SATURDAY, APRIL 27th
15th ANNIVERSARY SHOW
"THANKS FOR LISTENING"**

As we complete fifteen years of "Those Were The Days" broadcasts we'll present an afternoon of sound clips from past programs, mostly featuring guests and special events broadcast over the years on Saturday afternoons. We'll have a clip from our first show on May 2, 1970 ... a recreation of a "Ma Perkins" broadcast featuring a number of Chicago area personalities who visited our studio in 1971 ... some 1973 radio memorabilia with weatherman Harry Volkmar ... Review our nostalgia from 1974 ... our Menlo Park Tournament Finals in 1975 ... a 1977 Tribute to Bill Cosby ... a portion of a complete broadcast day from 1939 as rebroadcast on our show in 1979 ... Art Hedger reminiscing in 1983 ... some high school memories from 1984 ... and more. We hope you can join us as we say thank-you listening and thanks for your support over these past fifteen wonderful years. Don't miss it if you can!

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THOSE WERE THE DAYS

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MAY

May is National Radio Month

And we'll observe the occasion with a
Curious Look at Radio's Golden Age.
Featuring classic sounds from some of the
golden years—1930-1950.



SATURDAY, MAY 05
RADIO'S GOLDEN AGE I

1930 BLUE COAL MINEHOLS (1930)
A comedy musical on a radio show for
Bugs and the Blue Coal Miners, with lots of
Musical songs and comedy. Blue Coal (14:00)

1931 KING CROSSY SHOW (1931) The
King Crossy Show, featuring King Crossy and
his band, playing on a radio show and a band
with King Crossy, King Crossy's band, and the
King Crossy Show. King Crossy (14:00)

1932 PONTIAC SHOW (1932) The
Pontiac Show, featuring Pontiac and his
band, playing on a radio show and a band
with Pontiac, Pontiac's band, and the
Pontiac Show. Pontiac (14:00)

1933 LIVIT BATH CLUB REVUE (1933)
The Livit Bath Club Revue, featuring
Livit Bath Club and his band, playing on a
radio show and a band with Livit Bath Club,
Livit Bath Club's band, and the Livit Bath
Club Revue. Livit Bath Club (14:00)

1934 THE MARCH OF TIME (1934)
The March of Time, featuring The
March of Time and his band, playing on a
radio show and a band with The March of
Time, The March of Time's band, and the
March of Time. The March of Time (14:00)

1935 THE FIRE CHIEF (1935) The
Fire Chief, featuring The Fire Chief and
his band, playing on a radio show and a
band with The Fire Chief, The Fire Chief's
band, and the Fire Chief. The Fire Chief
(14:00)

1936 MAXWELL HOUSE SHOW BOAT
(1936) The Maxwell House Show Boat,
featuring Maxwell House and his band,
playing on a radio show and a band with
Maxwell House, Maxwell House's band,
and the Maxwell House Show Boat. Maxwell
House (14:00)

SATURDAY, MAY 11th
RADIO'S GOLDEN AGE II

1937 BELIEVE IT OR NOT (1937) The
Believe It Or Not Show, featuring
Robert Ripley and his band, playing on a
radio show and a band with Robert Ripley,
Robert Ripley's band, and the Believe It Or
Not Show. Believe It Or Not (14:00)

1938 BIG TOWN (1938) The
Big Town Show, featuring Big Town and
his band, playing on a radio show and a
band with Big Town, Big Town's band,
and the Big Town Show. Big Town (14:00)

1939 LUX RADIO THEATRE (1939)
The Lux Radio Theatre, featuring
The Lux Radio Theatre and his band,
playing on a radio show and a band with
The Lux Radio Theatre, The Lux Radio
Theatre's band, and the Lux Radio Theatre.
The Lux Radio Theatre (14:00)

1940 ALDRICH FAMILY (1940) The
Aldrich Family, featuring The Aldrich
Family and his band, playing on a radio
show and a band with The Aldrich Family,
The Aldrich Family's band, and the Aldrich
Family. The Aldrich Family (14:00)

1941 BURGER'S JOURNAL (1941) The
Burger's Journal, featuring Burger's
Journal and his band, playing on a radio
show and a band with Burger's Journal,
Burger's Journal's band, and the Burger's
Journal. Burger's Journal (14:00)

1942 VIC AND SADE (1942) The
Vic and Sade Show, featuring Vic and
Sade and his band, playing on a radio
show and a band with Vic and Sade,
Vic and Sade's band, and the Vic and Sade
Show. Vic and Sade (14:00)

1943 THE MARCH OF TIME (1943)
The March of Time, featuring The
March of Time and his band, playing on a
radio show and a band with The March of
Time, The March of Time's band, and the
March of Time. The March of Time (14:00)

1978 PUDGE JR. (25) who became a professional baseball player after being drafted by the Los Angeles Dodgers, has decided to give up the game to go to graduate school. He will be attending the University of California at Berkeley. (7:35 P.M. EST, 1987)

1977 A 1977 Ford Granada was involved in a head-on collision with a 1976 Ford Mustang on the highway near the intersection of the two roads. The Mustang was carrying two passengers.

1971 A 1971 Ford Mustang was involved in a head-on collision with a 1970 Ford Mustang on the highway near the intersection of the two roads. The Mustang was carrying two passengers. (7:35 P.M. EST, 1987)

1976 A 1976 Ford Mustang was involved in a head-on collision with a 1975 Ford Mustang on the highway near the intersection of the two roads. The Mustang was carrying two passengers. (7:35 P.M. EST, 1987)

1977 A 1977 Ford Mustang was involved in a head-on collision with a 1976 Ford Mustang on the highway near the intersection of the two roads. The Mustang was carrying two passengers. (7:35 P.M. EST, 1987)

1978 A 1978 Ford Mustang was involved in a head-on collision with a 1977 Ford Mustang on the highway near the intersection of the two roads. The Mustang was carrying two passengers. (7:35 P.M. EST, 1987)

1978 A 1978 Ford Mustang was involved in a head-on collision with a 1977 Ford Mustang on the highway near the intersection of the two roads. The Mustang was carrying two passengers. (7:35 P.M. EST, 1987)

1977 A 1977 Ford Mustang was involved in a head-on collision with a 1976 Ford Mustang on the highway near the intersection of the two roads. The Mustang was carrying two passengers. (7:35 P.M. EST, 1987)

1976 A 1976 Ford Mustang was involved in a head-on collision with a 1975 Ford Mustang on the highway near the intersection of the two roads. The Mustang was carrying two passengers. (7:35 P.M. EST, 1987)

1975 A 1975 Ford Mustang was involved in a head-on collision with a 1974 Ford Mustang on the highway near the intersection of the two roads. The Mustang was carrying two passengers. (7:35 P.M. EST, 1987)

1974 A 1974 Ford Mustang was involved in a head-on collision with a 1973 Ford Mustang on the highway near the intersection of the two roads. The Mustang was carrying two passengers. (7:35 P.M. EST, 1987)

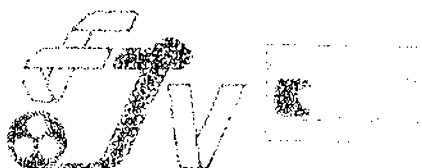
1973 A 1973 Ford Mustang was involved in a head-on collision with a 1972 Ford Mustang on the highway near the intersection of the two roads. The Mustang was carrying two passengers. (7:35 P.M. EST, 1987)

1972 A 1972 Ford Mustang was involved in a head-on collision with a 1971 Ford Mustang on the highway near the intersection of the two roads. The Mustang was carrying two passengers. (7:35 P.M. EST, 1987)

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APRIL

MONDAY, APRIL 1st

LIFE WITH LUIGI #41891 Pasquale plays an April Fool's joke to trick Linda into marrying Oscar J. Caroli. Ales as Luigi, Alia Reed as Rosalinda, Wayne's Son. CBS, 11:30; 13:00

HALLMARK PLAYHOUSE #41448 "One Foot In Heaven" starring George Brent in the pivotal "Storage" role in a Methodist preacher's tomb has just in Heaven and one foot on Earth) gives content. Hallmark Cards, CBS, 11:30; 14:00

MA PERKINS #4441 (1950) The continuing story of America's Mother of the Air. GSWF, CBS, 11:30

BACKSTAGE WIFE #3921 (1950) The daily life drama of Mary Keeble, an Iowa stenographer who married a "Hollywood matinee idol" of a million dollar winner. Swabing, NBC, 10:20

PEPPER YOUNG'S FAMILY #61180 The story of the family and the life of a Southern. NBC, 11:30

GUIDING LIGHT #799 (1950) One of the longest running daytime dramas continues. Day, CBS, 11:45

ARTHUR GODFREY TIME #4-172 The old fashioned origin, but first month of a radio broadcast. The last episode of a program features Ethel Soria, Katy March, Linda Bernard, Max Morath, Richard Hayes, The Godfrey Men and Jerry Allen. Participating sponsors, CBS, 11:40; 17:05

X MINUS ONE #1024561 "Parsons Don't Lie" featuring Joe DiSanto. A selection of intercepted TV programs coming from Sagittarius. Gussy Magazine, NBC, 11:45; 14:10

CHANDU THE MAGICIAN #82848 Chapter 1 in a series of 60 consecutive episodes. The story of Frank Chandler, an American-born mystic who learned the secrets of the East from a virgin in India. Using his occult powers and a far-reaching crystal ball, Chandler combats evil throughout the world. White King Soap, MBS, 11:4-10

TUESDAY, APRIL 2nd

PHIL HARRIS ALICE FAYE SHOW #41749 Alice has invited the arts school principal to dinner on Easter Sunday. Ethel Lewis as Frankie Remmy. Wayne's Son, J. J. Jones, Rexall, NBC, 11:45; 9:00

KRAFT MUSIC HALL #4148 At Jason's company meet Jerry DuMont, Oscar Levant, K. Carpenter, Lou Brigg and the orchestra, K. Foods, NBC, 11:40; 14:00

WIERD CIRCLE #3404 "The Tenth Hour" by Edgar Allan Poe. Syndicated, 11:51; 13:11

CHARLIE CHAN #19468 Charlie and a Number One Son discover a series of diamond. Syndicated, 11:57; 13:13

ARTHUR GODFREY TIME #4-272 Another "Easter Evelet" in the Easter Song program. Swabing, CBS, 11:50; 11:5

PHILCO RADIO TIME #4-247 Bing Crosby and guests at Jason and John Charles Thompson meet an old fashioned Musical Show. K. Carpenter, John Scott Trotter and the girl even Philco Radio, ABC, 11:20; 10:40; 8:15

CHANDU THE MAGICIAN #82848 Chapter 2 (11:4-10)

WEDNESDAY, APRIL 3rd

ESCAPE #12263 "Pressure" featuring Will Conrad, Larry Thur, Bud Sagomon, Hy A. Jack. Story of an USS Argonfish submarine out of Pearl Harbor in 1946 on its fourth mission. Swabing, CBS, 11:45; 12:58

WOODY HERMAN OLD GOLD SHOW #2144 Rehearsal of a studio broadcast featuring Woody Herman and his orchestra. Singer Al Jones and accompanist Bud Barber. Old Gold Cigarettes, CBS, 11:05; 9:50; 11:00

READER'S DIGEST, RADIO EDITION #448 "And God They Made an" starring Peter LaFont as a young clerk in an Amsterdam bank who gains a promotion via marriage. Hallmark Cards, CBS, 11:55; 10:10

MEL BLANC SHOW #4347 An Eastern broadcast featuring Mary Jane Croft, Hank Corfield, Joe Keane, Alan Reed, Jim Backus, et al. Sponsor: The Chamber of Commerce organization. An Easter Day hunt. Colgate-Palmolive, CBS, 11:10; 11:20

ARTHUR GODFREY TIME #4-379 Arthur starts a countdown to his last program of reviewing each of the 27 years his program was on the air. Gussy, NBC, first countdown program broadcast in the current year, 1972. Lipco-Tee, CBS, 11:25; 12:15

GI JOURNAL #427 (1940) Jack Benny and Edgar W. Chief with a slot that includes Me-

Chuck Schaden's RADIO THEATRE

APRIL

ARTHUR GODFREY TIME (4-11-72) Arthur Godfrey's year 1961. Lorton Tea, CBS, 11:00-11:30

VENTURES OF OZZIE AND HARRIET (4-11-72) Harriet is becoming convinced about dad and Ricky's obsession with sports. Tony Danza and Henry Fonda as the Blackbeards. "The Silver Dr." NBC, 11:30-11:55

CHANDU THE MAGICIAN (4-12-48) Chapter 11 (14:30)

TUESDAY, APRIL 16th
THE WHISTLER (5-7-45) "Acrobat speaks to 'Lion'." A jealous man plans a prank on a circus lion. CBS, 10:47-11:03, 10:30

ART MUSIC HALL (4-16-48) At 10:30 p.m. Tonight, Leo Sayer and the orchestra. Guest: Charles Taylor. Kaiti Radio, NBC, 10:30-11:30

X-RADIO THEATRE (10-21-46) "Lunar 544" starring Alce Faye, Victor Arata, and Arnold in a radio version of the 1946 play. Alce Faye and Edward Arnold narrate. In the roles of Officer Russell and Detective Ann Brady. Lux Show, CBS, 10:35-11:50

ARTHUR GODFREY TIME (4-12-72) A look back at the year 1967. Hershey's Chocolate, NBC, 10:30-10:50

ILSO RADIO TIME (4-16-47) Bing Crosby narrates Jimmy Durante. Radio Radio, NBC, 10:00-10:40, 4:00

CHANDU THE MAGICIAN (4-13-48) Chapter 11 (14:30)

WEDNESDAY, APRIL 17th
LEN GRAY AND THE CASA LOMA ORCHESTRA (5-3-44) One Night Stand. Lenore Coakley from St. Louis, Missouri. Vocal by Lenore Baird and Ben Anthony. AFSS, 12:40-1:30, 11:45

READER'S DIGEST, RADIO EDITION (4-15-71) "The American Model, Counterfeit" starring Frankford Lane as a Secret Service agent who goes undercover. Hitmark Cards, CBS, 12:24-11:52

THEATRE FIVE (1000) "The Avenger." syndicated, ABC, 10:59-11:31

PRESENTING CHARLES BOYER (7-4-50) "Adventure of the Side River Blonde" starring Charles Boyer with Mary Jane Croft. A woman uses a side rule to beat the odds at Roulette. Sustaining, NBC, 12:13-11:14

ARTHUR GODFREY TIME (4-13-72) The year 1962 is in the Godfrey spotlight. Hershey's Chocolate, CBS, 10:35-11:01

MR. DISTRICT ATTORNEY (10-5-44) "Case of the Dark Murder" starring David Brian as Paul Garrett. D.A. AFSS broadcast, 11:52-11:51

WACKY POSTERS and programs of the year. Playmate Revue. Saturday, 10:30-11:30

CHANDU THE MAGICIAN (4-12-48) Chapter 11 (14:30)

FRIDAY, APRIL 18th
JACK BENNY PROGRAM (4-18-48) Tonight, Jack Benny, a new, 30-minute, syndicated radio comedy. NBC, 10:30-11:00. Also on the radio, 10:30-11:00

LEAVE ME FORGET THESE GREAT AMERICAN SONGS (10-10-71) April 12, 1944. Radio version of the American songs dedicated to the youth of President Franklin Roosevelt. Major Douglas narrates. Sustaining, NBC, 10:30-11:00

HARRY JAMES AND HIS ORCHESTRA (10-4-41) "Faded Lyrics" from the Songs of Hollywood. Lorraine Woodley. NBC, 10:30-11:00

FAVORITE STORY (10-4-41) "The Story of the Three Kings." NBC, 10:30-11:00

ARTHUR GODFREY TIME (4-10-72) A look back at the year 1966. Sustaining, CBS, 10:30-11:00

BURNS AND ALLEN SHOW (10-15-47) "The Story of the Three Kings." The Burns and Allen Show. NBC, 10:30-11:00

CHANDU THE MAGICIAN (4-10-48) Chapter 10 (14:30)

MONDAY, APRIL 15th
LIFE WITH LARRY (4-15-71) "I was a boy." "The Story of the Three Kings." NBC, 10:30-11:00

ADVENTURES OF PHILIP MARLOW (4-11-50) "The Case of the Side River Blonde" starring Philip Marlow with Mary Jane Croft. A woman uses a side rule to beat the odds at Roulette. Sustaining, NBC, 11:00-11:30

MA PERKINS (4-18-48) 11:00-11:30

BACKSTAGE MICE (4-18-48) 11:30-11:55

PEPPER YOUNG'S FAMILY (11-11-48) 11:55

SLIDING LIGHT (4-11-48) 10:11-11:45

CHANDU THE MAGICIAN (4-14-48) Chapter 13, (14:40)

THURSDAY, APRIL 18th

SUSPENSE (11-20-57) "Second Class Passenger" starring Sterling Holloway as a millionaire man whose 15th yacht is being sabotaged. CBS, 10:30-11:30

FORT LARAMIE (4-20-56) The men of the Fort present a former soldier who was captured as a Sergeant. Raymond Burr stars. Sustaining, CBS, 11:15-11:45

GREAT GILDERSLEEVE (4-15-52) Willard Waterman is Giddy who wears Loretta Walker (Tenny) to suit his own needs instead of taking a part-time job. Kraft Foods, NBC, 11:00-11:30

BENNY GOODMAN MUSIC FESTIVAL (7-15-46) Benny Goodman and the orchestra with Art Land Peter Gonsky and Gene Lynda. Broadcasting AFSS broadcast, 10:25-11:00, 11:00

ARTHUR GODFREY TIME (4-14-72) Arthur Godfrey's 1961. Hershey's Chocolate, Schick, Lorton. CBS, 10:25-11:00

GARY CRAIG, CONFIDENTIAL INVESTIGATOR (12-10-51) William Gargan as Gary Craig. Fred by an insurance company to investigate a fraudulent claim. Sustaining, NBC, 11:33-11:25

CHANDU THE MAGICIAN (4-15-48) Chapter 14 (14:35)

FRIDAY, APRIL 19th

JACK BENNY PROGRAM (4-18-48) CBS at Palm Springs, California. Jack's guests are Lorraine Harris Goggin, Frank Sinatra and Sam Goldwyn. Lucky Strike Cigarettes. NBC, 11:50-11:00

JOE SANDERS AND HIS ORCHESTRA (3-16-48) Victory Parade of Spotlight Bands from Camp Crowder, Missouri. Coca Cola, NBC, 11:00-11:30

RED SKELTON SHOW (4-22-47) Red comments about the network and the managers cut him off for twice accidents. Raleigh Cigarettes. NBC, 11:38-12:00

FAVORITE STORY (10-4-41) "Pride and Prejudice" starring Vera Ellen, Helen Craig and William Croft. Host is Ronald Colman. Syndicated, 11:00-11:20

ARTHUR GODFREY TIME (4-15-72) In his march back through time, Arthur recalls the year 1960. Mountain Viewley Ware, CBS, 11:20-11:30

SHERLOCK HOLMES (12-14-47) "Case of the Suspect Victim" starring John Stanley as Holmes and Alfred Shirley as Dr. Watson. Chipper Craft Clothing, MBS, 11:48-11:42

CHANDU THE MAGICIAN (4-16-48) Chapter 15, (14:30)

Nostalgia Digest -25-

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Chuck Schaden's RADIO THEATRE

APRIL

MONDAY, APRIL 22nd

LIFE WITH LUIGI (12:00) Luigi has to go to go to the dance with her. Pasquale wants to go to take Ross, William's son. CBS, 12:00-12:30

BROADWAY IS MY BEAT (1950s) Frank Bristol Cash stars Larry Tracy in Detective Tracy Clow, investigation in historical procedure. AFPS broadcast, 11:17-11:45

MA PERKINS #144 (1950) (11:45)

BACKSTAGE WIFE #324 (1950) (9:45)

PEPPER YOUNG'S FAMILY #12 (1950) (11:30)

GUIDING LIGHT #302 (1950) (11:40)

ARTHUR GODFREY TIME (10:16-7:1) is a radio production from the Arthur Godfrey Show. Arthur presents his program at 14 annual editions of Broadcast Parents. A look at the year 1959. Sustaining, CBS, 11:45, 12:40

SCREEN DIRECTORS' PLAYHOUSE (8:55) "Mr. Blamont Buys His Dream House" starring Cary Grant and Betty Grise in the radio version of the 1948 screen comedy. RCA Victor, NBC, 12:40, 16:40

CHANDU THE MAGICIAN (7:19-40) (Chandu 16, 114:35)

TUESDAY, APRIL 23rd

ESCAPE (7:11-51) "The Stand" featuring Harry Belafonte, William Conrad, Edgar Barrier. Two soldiers near Okinawa behind Japanese lines in May of 1945 discover a beautiful mist-shrouded island. Sustaining, CBS, 11:25-11:58

KRAFT MUSIC HALL (4:22-43) Art Jansen and his girl Dorothy Kirsten. Kraft Foods, NBC, 18:03-11:10; 7:55.

MICHAEL SHAYNE (1940s) "Pursuit of Death" starring Jeff Chandler as Shayne who meets a woman who thinks she is being followed and is a target for murder. Syndicated, (11:26) 16:00

COMMAND PERFORMANCE #38 (10:10s) Fred Allen hosts a full cast variety show with Gypsy Snow, See-yee Goodman and his orchestra, Laura Melcher and Gypsy Rose Lee. AFPS, (10:05) 2:25; 10:10

ARTHUR GODFREY TIME (4:18-72) Arthur looks at the year 1957. Sustaining, CBS, (14:18, 14:25)

PHILCO RADIO TIME (4:28-47) Bing Crosby
26 *Nostalgia Digest*

(11) Peggy Lee, Art Ball and Burl Ives. The Radio, ABC, 11:25, 14:30

CHANDU THE MAGICIAN (7:21-40) (Chandu 17, 114:12)

WEDNESDAY, APRIL 24th

READER'S DIGEST, RADIO EDITION (12:47) "Double Murder" starring Ralph Bellamy. At the year's end, a further edition, the complete. Radio, CBS, (12:00-12:34)

LUCKY RADIO THEATRE (10:24-46) "The Last Morning After" starring James Cagney, Vivian Blumberg, and Lovejoy. A radio production of the 1945 film success William Keighly. CBS, AFPS broadcast, (12:30) 14:10-11:50

BOX THIRTEEN (1940s) "The Better Man" starring Alan Ladd as Don Roberts, master of a ransom note for \$100,000 in cash. Syndicated, (11:45, 11:50)

ARTHUR GODFREY TIME (4:18-72) Arthur looks at the year 1958. Maxine Valley, William Schick, Loran, CBS, (10:10) 11:50

ERSKINE HAWKINS AND HIS ORCHESTRA (8:40) Erskine is a pianist from the 50's ballroom, New York, the "Home of the First Lady" during the time of the "Town of George - Cabaret". Sustaining, (11:15) 14:30

CHANDU THE MAGICIAN (7:21-40) (Chandu 18, 114:56)

THURSDAY, APRIL 25th

THEATRE FIVE (1960s) "Bright House, Bright House" starring Jean Seuring. Syndicated, (11:22) 11:54

GREAT GILDERSLEEVE (4:23-52) Gildersleeve on a publicity stunt. Wildcat Warming in Gildersleeve. Earl Ross as Judge Hooper, K. Foods, NBC, (11:50) 15:40

THE WHISTLER (7:19-45) "Highway of Hope." Mover in an abandoned model made of Los Angeles. Signal Co., CBS, (11:50) 11:40

BENNY GOODMAN MUSIC FESTIVAL (11:46) Benny's guest is his original vocalist, M. Ward. AFPS broadcast, (10:05) 11:50, 2:10

ARTHUR GODFREY TIME (4:20-72) Arthur recalls the music and events of the year 1958. San Jose, California. Present, CBS, (17:14) 10:40

FORT LARAMIE (4:20-58) A Cheyenne Indian Chief wants Captain Quince's help.

renegade son who has gone on a rampage with other Indians. Raymond Burr stars as Quinn Sustrung. CBS (11:30) 13:54

CHANDU THE MAGICIAN (7-22-45) Chapter 19. (14:15)

FRIDAY, APRIL 26th

JACK BENNY PROGRAM (4:25-45) Benny as Donald Cabner (who is still trying to get his Oscar back from Jack) and Dorothy King. Lucky Strike Cigarettes. NBC (1:18:00) 13:25

DIMENSION (C 15 17:50) "Tears Were Dried Softer Than I and 'Smokey Brown.'" Two stories by Ray Bradbury dealing with the future. 1965. Sustrung. NBC (11:20) 17:27

FRANKIE CARLE AND HIS ORCHESTRA (7-20-50) Your Saturday Dinner Date. Remains broadcast from the Marine Ballroom at the Edgewater Beach Hotel (on the south shore of Lake Michigan). Announcer is Bob Grayson. Sustrung. NBC (10:16) 9:40 & 10

BEYOND MIDNIGHT (1960) "The Man Who Lost His Soul." Bette Prescot. Grandma's Headache Powders. NBC (14:36) 14:20

ARTHUR GODFREY TIME (4-21-73) A visit to the year 1954. Sara Lee, Tipton Tea, Schlitz. CBS. (12:25) 16:20

THE THIRD MAN (1950) Owen Welles stars as Harry Lime in "Earl on Troubled Waters." Lime is offered a bribe of \$30,000 if he can smuggle it out of the country. Syndicated. (11:22) 11:05

CHANDU THE MAGICIAN (7-22-45) Chapter 20. (14:10)

MONDAY, APRIL 29th

BOSTON BLACKIE (1940) Richard Kramar as Blackie. A man claims in court that he was forced and beaten by the police to testify in a murder case. AFHS rebroadcast. (10:45) 14:22

MR. PRESIDENT (10-9-47) Edward Arnold stars as a chief executive of the United States. Sustrung. ABC. (12:30) 16:04

MA PERKINS #4445 (1960) (13:50)

BACKSTAGE WIFE #3925 (1950) (9:30)

PEPPER YOUNG'S FAMILY #13 (1950). (11:36)

GUIDING LIGHT #803 (1950) (14:00)

ARTHUR GODFREY TIME (4-22-72) Arthur looks at the year 1953. Sustrung. CBS (19:20) 9:09

QUIZ KIDS (5 16 46) Quiz Quizer Joe Kelly quizzes Joe Krapperman, Lesley Lubbo, Naomi Cooks, Norman Matwick and Whit Humphries. Alka Seltzer. NBC (9:42) 11:09-9:12

CHANDU THE MAGICIAN (7-26-45) Chapter 21. (14:20)

TUESDAY, APRIL 30th

FIBBER MC GEE AND MOLLY (2-7-44) Jim and Marion Jordan as the Misfits of Wipeout Vista. Fibber plans to write a speech for the Red Cross, then read it over the radio. Cast includes Hanson Sherman, Madeline Stuart Johnson's Wux. NBC. (10:45) 8:05, 10:10

KRAFT MUSIC HALL (4-20-48). An invited celebrity guest, Victor Allen. Kraft Foods. NBC (7:28) 7:43, 13:00

A LIFE IN YOUR HANDS (R-152) Candice Kallal stars as Jonathan Kegg, friend of the court. A case hated by everyone - including his wife - is maintained. Sustrung. NBC. (11:46) 15:10

CURTAIN TIME (2-21-48) "Perfect Blank" starring Harry Stone and Wynette Sargent. A young man takes a radio after an auto accident so the girl he loves won't have him. Mary Gandy Co. NBC. (10:40) 8:00, 10:00

ARTHUR GODFREY TIME (4-23-71) A look at the year 1952. Sustrung. CBS. (13:25) 15:30

PHILCO RADIO TIME (4-30-47) Bing Crosby broadcasts from the Great Veterans Administration Hospital in Chicago. Guests are Groucho Marx and Dorothy Gray, the Park Avenue Clubbly. Announcer, Bob Murray, says for Ken Carpenter. Philco Radio. ABC. (15:50) 12:00

CHANDU THE MAGICIAN (7-27-45) Chapter 22. (14:05)

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Chuck Schaden's RADIO THEATRE

MAY

WEDNESDAY, MAY 1st

JOE CROSSY AND HIS ORCHESTRA 11:30-12:15
Joe Crossy and his orchestra bring you the latest in pop and jazz by new classics and hits. **WABC** 11:30-12:15 on 92.9

THE SHADY SIDE 12:30-1:00
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 12:30-1:00 on 92.9

READER'S DIGEST, RADIO EDITION 14:15-14:45
We speak the family tree. Making ABC Radio a fun and interesting program for you. **WABC** 14:15-14:45 on 92.9

X MINUS ONE 15:00-15:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 15:00-15:30 on 92.9

ARTHUR GODFREY TIME 16:30-17:00
Laugh and the best of the year. **WABC** 16:30-17:00 on 92.9

CAVALCADE OF AMERICA 18:00-18:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 18:00-18:30 on 92.9

CHANDU THE MAGICIAN 19:00-19:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 19:00-19:30 on 92.9

THURSDAY, MAY 2nd

GREAT GILDENSLERVE 14:00-14:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 14:00-14:30 on 92.9

FRONTIER GENTLEMAN 15:00-15:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 15:00-15:30 on 92.9

BENNY GOODMAN MUSIC FESTIVAL 17:30-18:00
Benny Goodman and his orchestra. **WABC** 17:30-18:00 on 92.9

SCREEN DIRECTOR'S PLAYHOUSE 19:00-19:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 19:00-19:30 on 92.9

ARTHUR GODFREY TIME 20:00-20:30
Laugh and the best of the year. **WABC** 20:00-20:30 on 92.9

MY FRIEND IRMA 21:00-21:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 21:00-21:30 on 92.9

19:00-19:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 19:00-19:30 on 92.9

CHANDU THE MAGICIAN 19:00-19:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 19:00-19:30 on 92.9

FRIDAY, MAY 3rd

JACK BENNY PROGRAM 12:30-1:00
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 12:30-1:00 on 92.9

THE WHISTLER 14:00-14:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 14:00-14:30 on 92.9

MAIL CALL 15:00-15:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 15:00-15:30 on 92.9

STARS OVER HOLLYWOOD 16:30-17:00
Laugh and the best of the year. **WABC** 16:30-17:00 on 92.9

ARTHUR GODFREY TIME 18:00-18:30
Laugh and the best of the year. **WABC** 18:00-18:30 on 92.9

CHARLIE BARNET AND HIS ORCHESTRA 19:00-19:30
Charlie Barnett and his orchestra. **WABC** 19:00-19:30 on 92.9

CHANDU THE MAGICIAN 19:00-19:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 19:00-19:30 on 92.9

MONDAY, MAY 6th

THE LAST FLIGHT OF THE HINDENBURG 19:00-19:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 19:00-19:30 on 92.9

THEATRE FIVE 19:00-19:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 19:00-19:30 on 92.9

MA PERRINS 19:00-19:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 19:00-19:30 on 92.9

BACKSTAGE WIFE 19:00-19:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 19:00-19:30 on 92.9

PEPPER YOUNG'S FAMILY 19:00-19:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 19:00-19:30 on 92.9

GUIDING LIGHT FROM 1960 19:00-19:30
A new play by Tompall Wright. The story of a young man who goes to the moon and back. **WABC** 19:00-19:30 on 92.9

ARTHUR GODFREY TIME 20:00-20:30
Laugh and the best of the year. **WABC** 20:00-20:30 on 92.9

COMMAND PERFORMANCE #144 (1940) Clark Gable & Best, Genevieve (Gwen) Simon, Peter Lord Hayes, the Winged Victory Chorus, and Dan Wilson. AFPS. (11:15; 9:25; 10:45)

CHANDU THE MAGICIAN (7-31-48) Chapter 26 (13:40)

TUESDAY, MAY 7th

NICK CARTER, MASTER DETECTIVE (10-1-44) "The Natchez Murder" with Lon Clark as Nick. Numbers game winners are being systematically spoiled. Lon X. Hume. Bridgetown, MBS. (12:55; 14:32)

KRAFT MUSIC HALL (5-6-45) Art Johnson welcomes band Guyana Marie. Kraft Foods. NBC (8:30; 7:21; 12:38)

SCREEN DIRECTOR'S PLAYHOUSE (10-24-49) "Love Letters" starring Joseph Cotton. Radio version of the 1945 film. Syndicated. NBC (11:50; 12:50)

FRONTIER GENTLEMAN (5-11-58) "The Cannon." Strangers on a highcoach are caught in a storm and spend the night in a stagecoach station. John Deinger stars as J. G. Kendall. Syndicated. CBS. (10:31; 12:35)

ARTHUR GODFREY TIME (4-26-72) Arthur recalls 1947, the year that Lipton became a sponsor. Schick, Mountain Valley Water, CBS. (10:30; 13:20)

PHILCO RADIO TIME (5-7-47) Bing Crosby (age 43) welcomes guest, Al Johnson (age 61) and Irving Berlin (age 59). Philco Radios, ABC. (6:05; 12:40; 9:30)

CHANDU THE MAGICIAN (8-1-48) Chapter 27. (13:40)

WEDNESDAY, MAY 8th

CLAUDE THORNHILL AND HIS ORCHESTRA (1940) One Night Stand remote broadcast from the Cafe Rouge at the Hotel Pennsylvania, New York City. Voce by Russ McIntyre. AFPS. (10:45; 2:55; 11:00)

GABRIEL HEATTER AND THE NEWS (5-8-45) On V-E Day, Heatter has news of the German surrender and what it means for America in the past, present and the future. Syndicated. MBS. (13:10)

TOM MIX RALSTON STRAIGHT SHOOTERS (5-8-45) Cindy Bradley stars as Tom Mix in this isolated episode of the adventure series. Tom has a message for V-E Day. Syndicated Ralston, MBS. (14:50)

MAIL CALL #111 (1940) Jimmy Durante, Genny Simon, Johnny Mercer, Jo Stafford, the Ford Powers, Harry James. AFPS. (12:20; 11:05; 5:15)

THEATRE FIVE (1960s) "Come Home Daughter. All Is Forgiven." Syndicated. ABC. (10:17; 10:13)

ARTHUR GODFREY TIME (4-26-72) A look at the year 1946. Sustaining. CBS. (13:20; 11:10)

READER'S DIGEST, RADIO EDITION (5-6-48) "Eunice Nichas, Fall" starring Raymond Massey. A couple on a ship bound for South America make friends with a pilot. Everyone on board. Marjorie Carr. CBS. (14:22; 15:10)

CHANDU THE MAGICIAN (8-2-48) Chapter 28. (13:42)

THURSDAY, MAY 9th

GREAT GILDERSLEEVE (5-7-52) Willard Waterman as Gildersleeve with Walter Tetley as Leroy, who wants to be a cowboy singing star. Kraft Foods, NBC. (12:37; 16:40)

THEATRE FIVE (1960s) "Go Away With Murder." Syndicated. ABC. (11:10; 9:20)

BENNY GOODMAN MUSIC FESTIVAL (5-5-46) The Benny Goodman Sextet, Art Tatum and artist Milton Gomez. AFPS. syndicated. (9:40; 10:30; 8:30)

GI JOURNAL #75 (1940) Kay Kyster, Georgia Connor, Ann Miller, Mel Blanc, Jerry Colonna, Connee Haney. AFPS. (6:05; 3:45; 14:20)

ARTHUR GODFREY TIME (4-30-72) The last program in the series is also Arthur's final radio program. He recalls the year 1946, talks about his retirement and plays a recording of his radio concert of the funeral of President Franklin D. Roosevelt. Lipton Tea. CBS. (13:45; 10:25)

LET GEORGE DO IT (5-2-49) Robert Bailey stars as George Valentine, private detective. Two sisters squabble over a man who is later poisoned. Standard Oil, MBS. (14:42; 14:14)

CHANDU THE MAGICIAN (8-3-48) Chapter 29. (13:45)

FRIDAY, MAY 10th

JACK BENNY PROGRAM (5-9-48) Final program in the "Stolen Ocean" sequence of shows. We finally hear the truth! Gunts are Ronald and Santa Colman, Lucky Strike Cigarettes, NBC. (10:10; 12:30)

SUSPENSE (4-11-46) "The Name of the Beast" starring Vincent Price. Roma Wines, CBS. (8:15; 20:40)

RADIO HALL OF FAME (2-6-44) Variety show starring Jay C. Flipper, Barry Wood, Brian Ahearn, Martha Raye, Deems Taylor, Paul Whiteman and his orchestra. Philco Radios, NBC. BLUE. (12:28; 19:50; 15:25; 11:40)

HAVE GUN, WILL TRAVEL (5-1-60) John Deinger as Paladin who attempts to rescue a woman who has been kidnapped. Participating Sponsors, CBS. (9:00; 13:35)

GLENN MILLER AND HIS ORCHESTRA (7-26-40) Remote broadcast from the Cafe Rouge

Chuck Schaden's RADIO THEATRE

MAY

of the Hotel Pennsylvania, New York. Vocals by Martin Hoffman and Ray Elford. Studio 54, NBC BLUE, 11:10-12:30, 5:25

CHANDU THE MAGICIAN (8-4-48) Chapter 30 (13:42)

MONDAY, MAY 13th

SUSPENSE (12-11-46) "Lucky Lady" starring Fay Bainter. A cat is blamed for tragic murders. Herb Wins, CBS, (11:30-12:30)

COMMAND PERFORMANCE (1946) Andrews Sisters, Jimmy Durante, Garry Moore, DeLo Rhythma Boys, AFRS, (7:50, 8:20, 14:05)

MA PERKINS #4453 (1950) (13:45)

BACKSTAGE WIFE #3827 (1950) (2:30)

PEPPER YOUNG'S FAMILY #15 (1950) (11:33)

GUIDING LIGHT #805 (1950) (14:50)

LOUIS PRIMA AND HIS ORCHESTRA (11-15-45) Victory Parade of Spotlight Bands. Remote broadcast from Mitchell Field, Long Island. Vocals by Lily Ann Carol and Louis Prima. Coca Cola, NBC 91 NE, (11:05, 12:30)

JOE PENNER SHOW (12-10-37) Joe asks his father for money! But they're going to Russia. Bill Goodwin announces. Coca Cola, CBS, (9:26, 7:38, 11:20)

CHANDU THE MAGICIAN (8-7-48) Chapter 31 (13:20)

TUESDAY, MAY 14th

X MINUS ONE (12-56) "51,000 A Place" featuring Bob Hastings, Karl Swenson, Manda Kramer. An astronomer makes his first space flight to Mars. Sustaining, NBC, (14:50, 14:50)

KRAFT MUSIC HALL (5-13-48) Al Johnson, Oscar Levant, Lou Brigg and the orchestra and guest Dorothy K. Weston. Kraft Foods, NBC, (8:20, 10:00, 8:45)

STARS OVER HOLLYWOOD (10-6-51) "I Knew This Woman" starring Joan Crawford with Lucretia Tuthill. Cavitation Evaporated Milk, CBS, (11:36, 17:14)

JUDY CANOVA SHOW (10-15-47) An actor has made a big impression on Judy and she wants to have her on her radio show. Mel Blanc, Joe Keane, Ruby Dandaga, The Sportsmen, Colgate, Palmolive, NBC, (12:00, 18:25)

SUSPENSE (3-23-58) "Affair at Loveland Pass" featuring Jim Aames and Vanessa Brown. A camper gets a stranded motorist. Sustaining, CBS, (8:50, 10:00)

PHILCO RADIO TIME (6-14-47) Bing Crosby broadcasting from Great Lakes, Illinois, welcomes guests Crockett Marv and home run 5000, Hank Greenberg of the Pittsburgh Pirates. Bing's team, Philco Radios, AFRS, (9:45, 12:00, 3:10)

CHANDU THE MAGICIAN (8-6-48) Chapter 32 (13:42)

WEDNESDAY, MAY 15th

ORRIN TUCKER AND THE ORCHESTRA (1943) One night stand remote broadcast from the Mars Hotel in San Francisco, California. AFRS, (11:34, 15:00)

OUR MISS BROOKS (5-15-49) Eve Arden as schoolteacher Cora Brooks who doesn't want to go to work on Friday the 13th. Gale Gordon, Dick Green, Jeff Chandler, Frederick Lister Crane, CBS, (12:35, 16:00)

FRONTIER GENTLEMAN (5-18-53) "Advice to the Lovelorn." A jealous man plans to kill the husband of a former girlfriend. John Danner stars. Sustaining, CBS, (11:24, 12:05)

RICHARD DIAMOND, PRIVATE DETECTIVE (3-5-50) Dick Powell stars. A snafu is delivered to an actress. Sustaining, NBC, (15:10, 13:10)

READER'S DIGEST, RADIO EDITION (5-12-48) "Hound Dog Man" starring Furgus Meredith. Holtmark Cards, CBS, (14:04, 15:20)

STRANGE WILLS (1949) "Ear of Hudson's Bay" featuring Walter White as lawyer John Francis O'Connell. Cast includes Lucretia Tuthill, Howard Culver, Myra Miller. Sustaining, (15:00, 12:05)

CHANDU THE MAGICIAN (8-9-48) Chapter 33 (14:00)

THURSDAY, MAY 16th

GREAT GILDERSLEEVE (5-14-52) White-d Waterman as Gilay who gets in the way when Marjorie's husband Bill Co. returns from a long sales trip. Marylee Robb, Bernard Crona, Kraft Foods, NBC, (13:34, 15:53)

THE WHISTLER (5-23-45) "Escape to Danger." A former Nazi officer, wanted as a war criminal, assumes a new identity in America. Signal Oil, CBS, (6:00, 12:12, 12:30)

BENNY GOODMAN MUSIC FESTIVAL (5-12-46) Benny's guest is Count Basie. AFRS remotecast, (9:50, 7:00, 10:10)

LET GEORGE DO IT (5-9-49) "Vultures on the Wing" with Robert Bailey as detective George Vabering, hired by a woman to pur-

chase (air, outside locations, Studio, CH
MBS, 11:17, 18:44)

HENRY MORGAN SHOW (6:41-47) Barke
with Arnold Stang and Bernie Green and his
orchestra. Morgan as in "Morgan, The Sinner"
Hit Parade, Ch. 12, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

STORY OF DR. KILDARE (10:50) 11th Avenue
as Dr. Kildare, Leonard Aschmann as Dr. Briscoe.
A top pilot has been killed by a doctor
admitted to Baltimore Hospital, Sympat. of
(11:20-13:40)

CHANDU THE MAGICIAN (8:15-9:00) Chapter
34, 11:4:00

FRIDAY, MAY 17th

JACK BENNY PROGRAM (8:15-9:00) Actor
Robert Leary sings for Jack who has already
week of "Jack Benny" on "Columbia", NBC
(10:00, 11:45-13:00)

THE SHADOW (11:40) Drama of death
starring Brad Pitt and a woman, 11:00, 11:30, 12:00
Grace Matthews and a lovely "Margo Lane", NBC
Coal, MBS, 11:00, 11:30, 12:00

THE AVENGER (11:45) "The Avenger" by
composer Jim Bracken and his lovely "Faye
Collins" sings a ballad of deep struggle,
Syndicated, 11:45, 12:00

HAL MC INTYRE AND HIS ORCHESTRA
(4:10-4:55) One Night Stand remote broadcast
Vocals by the lovely "Lena Lane", AFSS, 17:30,
9:15, 12:00

MY FAVORITE HUSBAND (10:15) Lucille
Ball and Barbara Darring star in 17 minutes a
neighborhood, to make "George" look like a
family man, AFSS re-broadcast, 10:45, 10:11

HAVE GUN, WILL TRAVEL (9:45-10:00) Jay
DeLoach, a "Falcon" A doctor is arrested for a
murder committed 16 years before. Fitting
opening sequence, CBS, 17:30, 15:10

CHANDU THE MAGICIAN (8:15-9:00) Chapter
35, 11:3:20

MONDAY, MAY 20th

FREDDY MARTIN AND HIS ORCHESTRA
(11:20-11:41) Spotlight Bands remote broadcast
from San Francisco. Vocals by Martha Tilton
and Freddy Martin, Jack Cole on the piano,
Coca Cole, MBS, 11:00, 11:05, 10:05, 8:30

BOB AND RAY (8:21-5:01) Bob Elliott and Ray
Goulding reveal an amphibious spoof "Repeating
Pictures" and coffee soap operas, Sustaining
WHDH, Boston, 11:40, 12:00

MA PERKINS #464 (1950) 11:3:27

BACKSTAGE WIFE #3928 (1950) 9:00

PEPPER YOUNG'S FAMILY #716 (1950)
(11:31)

GUIDING LIGHT #806 (1950) 11:40

MILTON BERLE SHOW (10:21-4:7) Milton
presents a "Salute to Heat" with Jack Arnold

and "The Kerkira" "Bob" "Gailan", Philip Morris
Cigarettes, NBC, 11:20, 11:45, 1:00

A LIFE IN YOUR HANDS (8:20-5:0) Carleton
Kaldell as Jonathan Kegg. A medical magazine,
Raleigh Cigarettes, NBC, 11:30, 12:05,
9:00

CHANDU THE MAGICIAN (8:15-9:00) Chapter
36, 11:3:27

TUESDAY, MAY 21st

SCREEN DIRECTOR'S PLAYHOUSE (10:00)
"The Wife" starring Rosalind Russell as a
secretary who marries her boss. Radio version of
1940 movie, Sustaining, NBC, 11:20,
11:00

KRABY MUSIC HALL (9:00-11:00) A night
with "The Kraby" "The Kraby" "The Kraby", NBC
11:00, 11:30, 11:30

TEXACO STAR THEATRE (9:30-11:00) Free
Admission with "The Kraby" "The Kraby", NBC
11:00, 11:30, 11:30

ORDER IN THE COURT (1940) A lawyer
and his wife in his husband's "Order in the Court",
Sustaining, NBC, 11:00, 11:30

PHILCO RADIO TIME (8:51-4:7) Bing Crosby
conducts "The Philco" "The Philco", NBC, 11:00,
11:30, 11:30

CHANDU THE MAGICIAN (8:15-9:00) Chapter
37, 11:3:27

WEDNESDAY, MAY 22nd

GREEN HORNET (11:20-11:30) The Green
Hornet smashes a villainous plot, NBC, 11:00,
11:30

BOB AND RAY (8:21-5:01) Bob Elliott and Ray
Goulding offer "The Life and Loves of Linda
Lovely" and discuss the origin of the hamburger,
"The Kraby" "The Kraby", NBC, 11:00,
11:30, 11:30

NIGHT SURGEON (11:00) A young woman
has amnesia, AFSS re-broadcast, 11:00, 11:00

WOODY HERMAN AND HIS ORCHESTRA
(12:40) One Night Stand remote broadcast
Vocals by Mary Ann McCall and Woody Her-
man, AFSS, 11:00, 9:30, 11:45

AVALON TIME (11:00-11:30) Rex Seltzer stars
with Dick Todd, Faye Steinfeld, Bob Strong and
the orchestra. Red gets an invitation to a
society party. Avalon Cigarettes, NBC, 11:00,
11:30, 11:30

FRONTIER GENTLEMAN (8:00-5:00) Kendall
discovers a cowboy shot to death by Indians,
John Denver stars as J. B. Kendall, Sustaining,
CBS, 11:25, 11:00

Chuck Schaden's RADIO THEATRE

MAY

CHANDU THE MAGICIAN (10:30-11:00) (1987)

THURSDAY, MAY 27th

SUSPENSE (10:30-11:00) "Is anyone listening?" A young woman is kidnapped and held in a room. AFBIS (repeated) (10:30-11:00)

BURNS AND ALLEN SHOW (10:30-11:00) A comedy hour with Bob Burns and Mel Allen and Memphis G. Wood and the Memphis Bluegrass Band. (10:30-11:00)

GREAT GILPERLEVEE (10:30-11:00) A comedy. Mable and Parker are the stars, joined by the "Red" show cast. (10:30-11:00) (repeated) (10:30-11:00)

BENNY GOODMAN MUSIC FESTIVAL (10:30-11:00) The "Supercat" during the Peter Dinklage, Art Lurie, Ben Caldwell. AFBIS (repeated) (10:30-11:00)

LEY GEORGE DO IT (10:30-11:00) A comedy woman show. George McIntire is proud that his wife has a job and that he is the "Pennywise" in a new host role. (10:30-11:00)

SONGS BY SINATRA (10:30-11:00) Frank Sinatra with guest Jack Carson, Art Lurie and the orchestra. The Red Pappas, Mable Allen. AFBIS (repeated) (10:30-11:00)

CHANDU THE MAGICIAN (10:30-11:00) (repeated) (10:30-11:00)

FRIDAY, MAY 28th

JACK BENNY PROGRAM (5:30-6:00) Jack and the cast do a recent performance of the version of the movie "The Egg and I" with Jack as the head MacMoray part, Mary Livingston as the Claudine Collier role, Frank Nelson as the real estate agent, and Mel Allen doing all the animal voices on the "Lucky Snake" (10:30-11:00)

THE BIG STORY (10:30-11:00) Arnold Weber is featured as William Miller of the Cleveland Press, whose "Big Story" is featured. (10:30-11:00)

DUKE ELLINGTON AND HIS ORCHESTRA (10:30-11:00) Remote broadcast from the Blue Note in Chicago, the "Mosaic for Moderns." (10:30-11:00)

HAVE GUN, WILL TRAVEL (10:30-11:00) A comedy over three episodes to insert a starup shipper of gold. John Dehner as Franklin Ben Wright as Hey Boy. (10:30-11:00)

A DAY IN THE LIFE OF DENNIS DAY

(10:30-11:00) A comedy with a starup shipper of gold. (10:30-11:00)

WHISPERING STRIPES (10:30-11:00) A comedy. (10:30-11:00)

CHANDU THE MAGICIAN (10:30-11:00) (repeated) (10:30-11:00)

MONDAY, MAY 29th

MAIL CALL (10:30-11:00) A comedy. (10:30-11:00)

THE WHISTLER (10:30-11:00) A comedy. (10:30-11:00)

MA PERKINS (10:30-11:00)

BACKSTAGE WITH FRANK (10:30-11:00)

PEPPER YOUNG'S FAMILY (10:30-11:00)

GUIDING LIGHT (10:30-11:00)

TOMMY CONROY AND HIS ORCHESTRA (10:30-11:00) Tommy Conroy and his orchestra. (10:30-11:00)

MATTHEW SLAVE, PRIVATE INVESTIGATOR (10:30-11:00) (10:30-11:00)

CHANDU THE MAGICIAN (10:30-11:00) (repeated) (10:30-11:00)

TUESDAY, MAY 28th

CHARLIE MC CARTHY SHOW (10:30-11:00) (10:30-11:00)

KRAFT MUSIC HALL (10:30-11:00) (10:30-11:00)

SUSPENSE (10:30-11:00) "The Yellow Wallpaper." (10:30-11:00)

BEAT THE BAND (10:30-11:00) (10:30-11:00)

Garry Moore. The audience is asked to "beat the band" musically. General Mills' Kix Cereal, NBC. (16:00; 13:50)

ROCKY FORTUNE (1953) Frank Sinatra stars in Fortune, offered \$100 to deliver a package to a bad part of town. AFRS rebroadcast. (16:00; 7:18)

PHILCO RADIO TIME (5-28-47) Child star Margaret O'Brien is Bing Crosby's guest. Philco Radios, ABC. (7:15; 18:20; 3:55)

CHANDU THE MAGICIAN (8-22-48) Chapter 42. (14:06)

WEDNESDAY, MAY 29th

X MINUS ONE (8-18-55) "Courtesy" starring Bret Morrison. A doctor on an alien planet makes a dangerous mistake. AFRS rebroadcast. (12:40; 11:30)

HALLS OF IVY (1950s) Ronald and Benita Colman as Professor and Mrs. Hall of Ivy College. A "mystery man" donates \$5,000 to the Ivy League Glee Club. VOA rebroadcast. (12:54; 12:48)

TOMMY DORSEY AND HIS ORCHESTRA (2-11-41) Remote broadcast from Frank Dailey's Meadowbrook, Cedar Grove, New Jersey. Vocals by Frank Sinatra, Connie Haines, Jo Stafford and the Pied Pipers. Sustaining, CBS. (7:55; 9:20; 12:10)

READER'S DIGEST, RADIO EDITION (5-27-48) "Debt of Honor" starring Roger Pryor. In the early 1900s, a Chicago bank is robbed and the bank's immigrant customers, thinking the bank will fail, start withdrawing all their money. Hallmark Cards, CBS. (15:00; 14:30)

WIRED CIRCLE (1940s). "Rappacine's Daughter." The townspeople in Padua, Italy are afraid of the mysterious Dr. Rappacine and his daughter. Syndicated. (12:50; 11:45)

STARS OVER HOLLYWOOD (12-1-51) "The Perfect Mate" starring Jack Paar. A magazine publisher hires a psychologist to help build circulation. Carnation Evaporated Milk, CBS. (15:30; 13:50)

CHANDU THE MAGICIAN (8-23-48) Chapter 43. (14:55)

THURSDAY, MAY 30th

AMOS 'N' ANDY (1940s) Rich Uncle Gregory is coming to visit Sapphire and the Kingfish. Freeman Gosden and Charles Correll, with Ernestine Wade as Sapphire. AFRS rebroadcast. (7:14; 11:15; 6:40)

THE FAT MAN (1940s) "Murder Rings A Bell." Brad Runyon is hired by a mysterious Chinese antique dealer to purchase a valuable antique box. Sustaining, CBC. (12:50; 12:24)

GREAT GILDERSLEEVE (5-28-52) After Marjorie moves out, Leroy tries to rent her room for \$20 to buy a motor for his bike.

Willard Waterman, Walter Tetley, Lillian Randolph. Kraft Foods, NBC. (15:22; 13:58)

THEATRE FIVE (1960s) "Three On a Death." Syndicated, ABC. (10:41; 8:25)

BENNY GOODMAN MUSIC FESTIVAL (8-26-46) Guest Peggy Lee joins Benny and the band, Art Lund, Peter Donald and Bud Collyer. AFRS rebroadcast. (8:25; 9:25; 11:10)

LET GEORGE DO IT (5-30-49) A woman fearing her fiance is to be murdered, hires George Valentine to investigate. Robert Bailey as Valentine, Frances Robinson as Brooksie. Standard Oil, MBS. (13:40; 15:18)

CHANDU THE MAGICIAN (8-24-48) Chapter 44. (14:55)

FRIDAY, MAY 31st

JACK BENNY PROGRAM (5-30-48) Jack touches that dial and tries to find something good on the radio. "I Was Framed" sketch. Lucky Strike Cigarettes, NBC. (10:50; 18:40)

HAVE GUN, WILL TRAVEL (5-29-60) A small boy offers Paladin \$1.61 to protect him from his cruel father. John Dehner as Paladin. Participating sponsors, CBS. (11:20; 11:00)

HARRY JAMES AND HIS ORCHESTRA (3-19-40) Remote broadcast from the Southland Hotel, Boston. Vocals by Dick Haymes. Sustaining, NBC. (13:00; 6:00; 10:30)

TRUE DETECTIVE MYSTERIES (6-19-37) "The Buddha Man Mystery." A philanthropist from Hartford is murdered. Sustaining, MBS. (11:45; 14:20)

GI JOURNAL #26 (1940s) Kay Kyser and his orchestra, Linda Darnell, Jerry Colonna, Ish Kabibble, Georgia Carroll, Mel Blanc. AFRS. (9:40; 8:10; 10:30)

THEATRE FIVE (1960s) "The Welcome Lady." Syndicated, ABC. (13:29; 7:01)

CHANDU THE MAGICIAN (8-25-48) Chapter 45. (15:05)

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SPEAKING OF RADIO



Chuck Schaden's Conversation with

HOWARD DUFF

Howard Duff starred on radio in The Adventures of Sam Spade from 1946 to 1949. Some time ago we visited with him in his beach house on Sea Level Drive, just north of the Malibu Colony, along the Pacific Ocean in Southern California.

We asked him where his career as an actor began.

Well, I started in drama school. We had a very fine playhouse in Seattle called the Seattle Repertory Playhouse. I worked in the daytime on a rather menial job at a department store and at night I was either rehearsing or playing a show. We did all kinds of things: Ibsen, Chekhov, Shakespeare, Noel Coward, Odets. We wanted to do good things; I don't say we always did them. Anyway, that's where I started.

You wanted to be an actor, then.

I decided that I wanted to, after I got involved in these things. Then I finally got into radio as a radio announcer in Seattle. I did news, I did everything. I finally gravitated down to San Francisco where I picked up a couple of jobs down there as a newscaster and kind of an extra announcer at one of the stations. Then I latched on to a kids' serial called "The Phantom Pilot" of all things – and this before World War II!

I did this kids show for about two years and then I did free-lance work until World War II came along. Then I went into the army for about five years. I started out in the Infantry, but eventually I got into the Armed Forces Radio Service.

Your voice crops up on literally hundreds of Armed Forces Radio rebroadcasts.

I did a lot of the announcing on some of them.

You would say, "This is the Armed Forces Radio Service," mainly that, but it was unmistakable that is your voice. What exactly were you doing with Special Services?

Well, actually, Elliott Lewis and myself started this department. We took all the best commercial shows off the air and then we had to take all the commercials out and certain editing references and then reassemble them.

You started this operation?

Elliott and I did. He was head of the department, actually.

How did that come about? Whose idea was it to rebroadcast?

A civilian was doing it before . . . a fellow named Don Sharp started it and then we took it over – Elliott and I – and then the department became enlarged. Then I went over to Saipan as a correspondent for Armed Forces Radio. I was there when the war ended and eventually got out of the service and into Sam Spade.

Just that easy?

It wasn't that easy, no!

How did you get into Sam Spade?



I was a free-lance actor and I'd worked with Bill Spier, who has done Suspense as you probably remember and they were auditioning for this new show. They wanted, they thought, kind of a Bogart type and I guess I was the one that they thought sounded more like they wanted.

Did you feel that you were a Bogart type?

No, I didn't. Eventually, I did . . . but I wanted to do my own set and I got into it. It was a very pleasant four or five years.

Did you get all the Wildroot Cream Oil you could

-- yeah, all that I could put on my head!

It seems as though there was a heck of a lot of ad libbing.

Yes, yeah. I did a little. We had a group of people that worked together often and we got kind of a stock company – Lurene Tuttle who played Effie, of course, and she doubled as the old landlady and a lot of other characters. She's marvelous. And we had all the top

people in the business: Johnny McIntyre, Jeanette Nolan, Ted Reed to name a few.

Did this come out of Hollywood?

Yes. Spade was set in San Francisco. Everybody used to think we were in San Francisco, but actually it was here.

You were introduced on the screen in the film "Brute Force" as "radio's Sam Spade." It said it right up on the credits.

That sort of annoyed me at the time because I just didn't feel that should be. I thought they should just let me come on as Howard Duff and let it go as that. But, as I look back on it, why knock it? What the heck. If it could bring a few more people into the box office . . . great!

That was a good motion picture debut. Was that the first time you appeared on the screen?

Well, I did a training film for the Army but you can't count that. I played a soldier for Frank Capra's unit which was right next to us in the Armed Forces Radio Service on the old Fox lot.

When you were with Armed Forces Radio, did you have anything to do with the big variety shows that were produced primarily for military audiences?

No, that was another department. Most of those were done by fellows who had been producing the big variety shows at the time and high-priced writers – Jack Benny's writers, Bill Morrow – and, oh, we had all the greatest talent to draw from in the whole world!

You know, by doing what you were doing, editing those shows and putting them on disc for play around the world, you actually contributed to saving thousands and thousands of radio shows.

I did?

Absolutely, because, you see, the networks never preserved the radio shows. They were all done live, nobody bothered to record them.

All that acetate was destroyed.

SPEAKING OF RADIO

Right. They went out on the air and you copied them, edited out the commercials and put them on discs and then the discs were shipped all over the world. Long after the war, long after radio had really kind of moved out of the picture, as it was, as we knew it in the 30s and 40s, some of those discs were found by GIs who grew up listening to those shows. They made tapes of them and sent them back home. And if it hadn't been for you — well, that's probably the best thing that ever came out of World War II . . . the fact that those old radio shows were saved.

I wasn't really aware of that. I was wondering where (they came from). You know, somebody said, "Gee, I heard one of your old shows on the air!" And I said, "Well, I don't know where anybody would get hold of a recording," because I asked CBS at one time if they had any, but no, they destroyed them all. I don't even have one lousy acetate (disc) from all those five years. Isn't it strange that after all those shows I made, I haven't one acetate to show for it.

Well, I'll send you a tape if you like.

Thank you, I'd appreciate it.

In "Brute Force" you worked with a fantastic group of pros and you held your own with them. You played a character by the name of "Soldier."

Well, I got by with it. Yeah, "Soldier." Anyway, it was a great way to start. Mark Hellinger was the producer and he was a marvelous guy and I was under contract to him. And the next picture I did was his, kind of an ode to New York — "Naked City" — which is a pretty good picture. And then Mark died and I went over to Universal where I made a series of rather undistinguished pictures. They only made, at that time, maybe two or

three which I would consider important pictures a year. The rest of them were more or less . . . well, let's put it this way: they just didn't want to spend too much money on them and they didn't.

But, all this time you had a good, steady paycheck coming in.

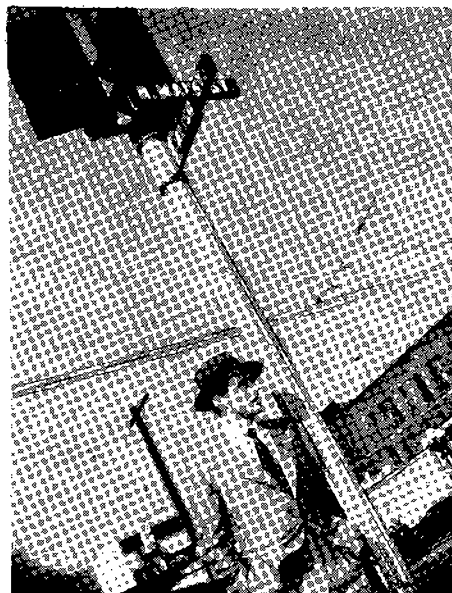
Yes. That was it. Many times I wondered whether I shouldn't have gone to MGM, where they really kind of built stars a little bigger, a little better than, I think, almost anybody else did.

Did you have a choice in that?

I had a choice. I wanted to go with Hellinger. I didn't know he was going to die, but he was a great guy, a very interesting man. He was a columnist, you know. He wrote the Hearst column for years, and then a producer-writer at Warners and then he got his own company and then he made a deal with Universal.

You eventually wrapped up Sam Spade near the end of the radio days.

Yes. Well, that kind of went off, but it could have gone on and probably become a television show. But unfortun-



ately Dashiell Hammett went to jail for contempt of Congress during that time. That was the big "Red" routine going on and actually he had nothing to do with our show, but he created the character of Sam Spade. And I made *Red Channels* because I was a little too liberal for those times, apparently, and then the combination killed the show. You know that was a time, of great insecurity in the networks and the sponsors, anybody who had kind of a vaguely liberal tinge was *verboten*.

Did being in Red Channels hurt you a lot?

Yeah, I'm sure. Oh yeah. We couldn't get on the air for about two years. And the only way that I got back on was I just did any show that they threw at me. My agent said that the only way I would get back on was getting a sponsored show and eventually, of course, since I was really not guilty of anything, why —

They finally had to go back to the talent!

I wasn't even a *good* liberal. I was just kind of a half-liberal!

When did you first get involved with television?

Well, by the time we got around to '57 or so things had cooled down, so I could work. But it was still nip and tuck that I was gonna get on the air for "Mr. Adams and Eve" which we did for two years.

That was a fine show.

I thought it was kind of a bright show and not too sophisticated. We only made about 62 shows or something like that. In those days we made about 36 a year. Today they're making about 13 if they can get through that before being cancelled.

That's one of the big differences between radio and television. In the radio days — I know the economics were different — but in the radio days they would



give you a chance to do it. On television, if you're not number three or four in the ratings by the fourth program, that's it!

That's it! Forget it! You know, I think our first years in *Sam Spade* weren't any big smash or anything, but they gave it a chance to develop, until we finally developed an audience and as far as I know, we were always doing well after that.

It was a good show. It was well written. Who wrote it?

All kinds of people. You know who E. Jack Neuman is? He's a producer now, but he was one of the early writers. A guy named Gil Dobb and Johnny Michael Hayes, a well-known writer — we had the best. They were unknown at that time, but they have certainly done well since. I thought the writing on it was superior, most of the time.

You probably didn't spend three or four days rehearsing one of those scripts?

No, no. Far from it. We'd go down there, as I remember, about 11:30 on a Sunday morning and read it around the table and then we'd spend about a half hour — Bill and I — rewriting, cutting,

SPEAKING OF RADIO

and then we'd put it on the mike and go to lunch, come back, dress it, and put it on the air. Then, at one time we had to do two shows, one for the East and one for the West Coast and then, of course, when they found out that recording wasn't a dirty name – Bing Crosby was responsible for that – we'd do just one show and they'd just do the recording for the West Coast. Poor West Coast, they always got the second best!

Was "Mr. Adams and Eve" the first thing that you did on television?

Well, not the first thing, but my first series, yes.

You moved easily from one series to the next.

I did a show called "Dante" that lasted a hot 26 weeks! We had the misfortune of being opposite Andy Griffith, the smash of the season!

Was "Dante" the show that was based on a couple of Dick Powell things?

Yes, Dick Powell did it on "Four Star Playhouse." Dante was kind of a gambler,

an ex-gambler who ran a nightclub called Dantes. I thought it was a pretty good show, but I guess we weren't getting the numbers, so that was it. So the next show I did was "Felony Squad" which – we got three years out of that one. I thought it should have gone a little further, but I guess people lost interest in it.

You bounced back to the radio scene for a brief while in the early 70s with the Hollywood Radio Theatre-Zero Hour.

Yeah, that was my old friend Elliott Lewis who directed and produced it and a lot of my old friends were on it – Lurene Tuttle and a lot of people . . . people I hadn't seen in years. I did two shows there and every show was old home week, and the stories would go back and forth.

From an actor's standpoint, of course, radio was beautiful because you didn't have to worry about lighting and make-up and costuming or anything like that. You just got up there and you created your own costumes and your own imagery and drew on the written word as much as you could, and that was the art of it. And we just didn't know how great we had it then, until all of a sudden, it left.

Well, it was great while it lasted. One last thing. From Sam Spade, what was your license number?

137596.

You win the trivia award!

You know, every once in a while somebody comes up to me and says, "What's your license number?" 137596! I said that so many times that it's indelibly imprinted someplace.

Thank you very much. It's been very nice coming out here.

Thank you, Chuck. It's fun reminiscing down old memory lane again. □

Hour of Suds Soap Opera Update

Here's what happened during February and March on the daytime dramas being presented every Monday evening on the Radio Theatre. The recap is by Todd and JoAnne Nebel who weren't around when these soaps were originally broadcast in the early 1950s, but they've gotten hooked this time and they want to keep you up to date on our Hour of Suds.



VIRGINIA
PAYNE
AS
MA
PERKINS

MA PERKINS

Cousin Sylvester proposes marriage to Fayc, Ma's daughter. However, Ma is reluctant about the marriage since the financial agreement between Evey, Ma's other daughter, and her husband Willic is secretive. Ma's partner, Shuffle, vows to try to determine what agreement was made. Ma wants to learn the truth about the cousins and hopes to do so before Fayc vows marriage to Sylvester.

BACKSTAGE WIFE

Claudia Vincent attempts to shoot Ruppert Barlow after arguing about her idea that he stole her family's fortune. Mary Noble pushes her, throwing her shots wild. Larry Noble arrives to find Claudia upset and with nowhere to go so he invites her to stay with him and Mary at their home. She becomes an unwelcome guest in Mary's eyes as she forces herself on Larry and pushes Mary out of Larry's attention. Ruppert promises Mary that Larry's insurance policy and their homeowner's deed will be returned to her, since their business deal fell through. Julia Dixon, Ruppert's estate manager, vacations in Bermuda where she meets Oliver Wilson.

PEPPER YOUNG'S FAMILY

Pepper's sister, Peggy, becomes engaged to wealthy socialite Carter Trent. Pepper gives a report on the engagement to the editor of the town paper and later tries to have it removed from the press because the Trent's do not like publicity. Sam Young's best friend, Curt Bradley, goes to Chicago to what Sam believes is a new job opportunity. After closing his own business, Sam decides to visit Curt even though Curt's son, Biff, tries to change his mind. Peggy goes to Chicago with Trent to meet his family.

GUIDING LIGHT

Meta has a dream that her son, Chuckie, is in trouble while her husband Ted, and he are away camping. Meta also discusses her marital problems with her love-interest, Dr. Ross Bowling after promising her brother, Bill, that she will think out her plans to leave Ted more carefully. Ray and Charlotte question Meta on why Ted does not want them to visit Chuckie any longer.

Chuck Schaden's

SPEAKING OF RADIO

Conversations with . . .

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| <input type="checkbox"/> Rudy Vallee | <input type="checkbox"/> Harold Peary |
| <input type="checkbox"/> Kate Smith | <input type="checkbox"/> Elliott Lewis |
| <input type="checkbox"/> Don Ameche | <input type="checkbox"/> Jack Benny |

. . . and many others may be obtained on custom cassette tape recordings. For a list of interviews available, send a self-addressed, stamped envelope to:

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FILM CLIPS

FROM BLACK AND WHITE TO LIVING COLOR!

By BOB KOLOSOSKI



A recent article in "American Film" magazine described an exciting new process that converts black and white films to color using a sophisticated computer. What makes this system so exciting is that it makes it economically feasible to convert a black and white film to color in a short amount of time.

In the late 1960's "Gone With the Wind" was "spruced up" at a cost of one million dollars and a year's time. With the new computer the cost would be about half the original and accomplished in about one quarter the amount of time. A technician focuses in on a single frame and programs the different colors for flesh tones, backgrounds, trees etc. The computer then stores the color selections in its memory and will proceed through a pre-determined number of frames superimposing the color over the original figure.

The possibilities are enormous for vintage television shows and even "classic" TV commercials being revitalized. To date the process has been used to convert several "Laurel and Hardy" short films to color, but plans have been devised to convert a select number of black and white feature films to color.

The question now becomes what films should be converted and, on the other side of the coin, what films should not. Any Hollywood studio head worth his mettle should know that a film such as "Citizen Kane" is and will always be a perfect black and white film. To color a single frame would be a tragedy. Many of

the "film noir" movies of the 40's are meant to forever be murky shades of black and white. In other words there are certain films that have to be eliminated simply because color would totally ruin them.

Another consideration is based on the economic factors involved in this type of project. Making movies is a business and an investment of this type has to be able to generate revenue. Therefore popular "classic" movies are the most likely candidates because they will probably make money in rentals to TV stations. Therefore based on the above considerations and hours of movie viewing, I humbly submit the following for consideration.

Most movie musicals are natural candidates for colorization simply because the costumes and sets would be even better in color. Two of the best-loved black and white musicals are "Holiday Inn" and "Yankee Doodle Dandy." The holiday scenes in "Holiday Inn" would be brilliant in color and Paramount studio's usual attention to detail would be greatly enhanced. "Yankee Doodle Dandy," of course, has red, white and blue flags throughout, but the period costumes in blazing colors would be a knock out.

It's impossible to mention movie musical without thinking of Fred Astaire and Ginger Rodgers. Any one of their films translated to color would be terrific but of the lot I believe "Swing Time"

would be the best. Made in the middle of their career together, this film has some of their greatest dance routines and to see them in color would be quite a thrill indeed.

If adventure is your cup of tea then "Mark of Zorro" is your kind of movie. Shot at 20th Century Fox (a studio well versed in Technicolor) and starring Tyrone Power it is richly laced with grand sets and wonderful costumes. It cries for color to show off its expensive production values and Tyrone Power was even more handsome when photographed in color.

Handsome leading men come and go in Hollywood but Cary Grant was an exception to the rule. A solid actor, any one of his films would be better in color simply because he was in it. I would and do recommend "His Girl Friday" a great comedy with Rosalind Russell. Also "Gunga Din" a grand adventure film and "The Philadelphia Story" because of the terrific MGM production values and the presence of Kate Hepburn.

War produces its own kind of color through the violence of gunfire and explosions. Of the many black and white war movies made during World War II "Air Force" comes to mind as a strong contender for color. Starring John Garfield, this film blends an intelligent script with good characteristics and fast paced action sequences. In fact the outdoor sequences and aerial photography would show well in color. There's no room to glorify war in this film and the contrast of blue skies to sudden death would be quite effective.

For every one war movie I view I watch two comedies. Two of the best black and white comedies are "Road to Morocco" and "The Lady Eve". Most of the Crosby and Hope "road" pictures needed very little beyond the two stars. However, "Road to Morocco" is filled with exotic locations, ladies and a fun-loving spirit compatible to color. "The Lady Eve" is a brilliant Preston

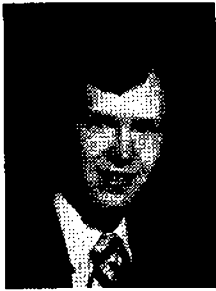


"YANKEE DOODLE DANDY"

Sturges comedy with Henry Fonda and Barbara Stanwyck. The humor is suggestive and non-stop in this farce that with a dash of color would be as contemporary as a personal computer.

One of the most colorful characters to grace the silver screen was Errol Flynn. Most of his Warner Bros. movies were shot in black and white and of that group "The Sea Hawk" is best suited for conversion to color. It was a very expensive film to produce and unfortunately the opulent sets and period costumes are diminished by the black and white photography.

These are just a few of the dozens of films that would be renewed by translation to color. The entire process is thought provoking and summoned up, in me, images of great films rejuvenated by bold colors. I mentioned this to a friend of mine who broke my spirit when he suggested they use the process on "Three Stooges" films. □



NOTES FROM THE BANDSTAND

EARL HINES AND HIS ORCHESTRA

By KARL PEARSON

It was on the night of December 28, 1928 that Earl "Fatha" Hines officially began his career as an orchestra leader, for on that night his newly formed band opened at the brand new Grand Terrace nightclub at 3955 South Parkway in Chicago. For the next twenty years he would lead one of the better big bands in the country.

The Hines band featured many fine musicians, many of whom became famous while with Earl. Trumpeters Ray Nance, Willie Cook, and Dizzy Gillespie played in various editions of the Hines band as did trombonist Trummy Young and saxists Budd Johnson, Franz Jackson and Charlie Parker. Herb Jeffries, Billy Eckstine and Sarah Vaughn were some of the better-known vocalists. With such talent as this, no wonder it was a very swinging band!

In addition to featuring such fine talent as this there was the piano of Mr. Hines, a unique style referred to often as "trumpet style", a sound that resembled the sound and phrasing of a trumpet. As a very musical and distinct style, it could be heard in Earl's frequent solos and could also be heard cutting through the sound of the whole band! Although best known as a soloist, Hines (who died in 1983) always considered himself a band pianist.

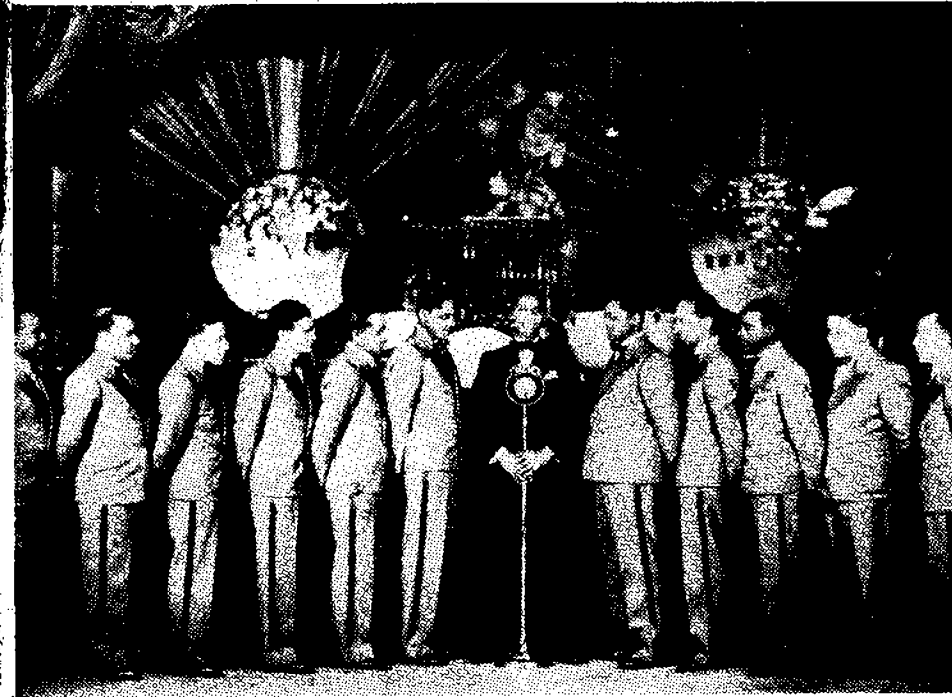
The Earl Hines band spent nearly ten years off and on at the Grand Terrace, with several road trips, usually during the summer when the "G. T." was closed. In 1931 the Chicago syndicate "moved in" to the Grand Terrace to pro-

vide the owners with "protection" and there were many nights when Al Capone was in attendance. During the same year the band began broadcasting from the Grand Terrace, first locally over station WSBC and later nationally over the NBC-Red and Blue Networks.

It was during one of those NBC broadcasts that Earl got his famous nickname "Fatha", even though he was only twenty-seven years old at the time! Before one of the band's nightly remotes the announcer-engineer, who was a wine fancier, passed out after consuming too much of his favorite product. Earl revived him a short time before the broadcast and gave him a stern lecture. When the broadcast began and the band started playing its theme song "Deep Forest" the announcer, who was still feeling no pain, introduced the program saying "Here comes Fatha Hines through the Deep Forest with his little children!"

"Fatha" had a number of record hits over the years for Brunswick and (later) Bluebird (RCA Victor) records. "Rosetta" was the first. Recorded in 1933, it was named after composer-arranger Henri Woode's girlfriend and featured a vocal by trumpeter Walter Fuller. It became one of Earl's biggest requests and became such a big hit that Fuller named his daughter Rosetta!

"Boogie Woogie on the St. Louis Blues" was another big hit that began half-jokingly during an engagement at Chicago's Oriental Theatre in September, 1939. With the boogie woogie craze at its height, Earl began playing a boogie



EARL "FATHA" HINES and his orchestra at Chicago's Grand Terrace, 3955 South Parkway, in 1932.

woogie version of "St. Louis Blues" during one of the band's stage shows, and sang some riffs to the brass section. A few band members added ideas of their own and the number became a "head" arrangement. It was another big seller featuring the Hines piano interspersed with trumpet/sax player George Dixon's shouts of "Put out the lights and call the law" and "Play it till 1951!"

"Jelly, Jelly" was another big seller that featured vocalist Billy Eckstine backed by the band on a slow blues. It was an item cooked up at the end of a recording session. The number did so well that it was followed by another, "Stormy Monday Blues" which did quite well also.

In 1942 the band started to take on a new direction as many of the members were becoming interested in the bop style. Soon the Hines band became the trendsetter for other bop-influenced

bands as it had such people as Dizzy Gillespie and Charlie Parker to play that style.

When Billy Eckstine left in late 1943 to form a band of his own (taking Gillespie and several others with him), Earl decided to try a different approach by hiring a string section, vocal group and a harpist; all of whom were women! This group did not last long due to the wartime problems of travel restrictions, shortages and housing. So in 1945 Earl reorganized again and settled in for another long stay in Chicago, this time at the El Grotto Club in the Pershing Hotel at 63rd and Cottage Grove.

With the decline in popularity of the big bands (and the drop in bookings) Earl decided to give up his band. After a period as a member of Louis Armstrong's All-Stars, he began a very successful career as a soloist and small-group pianist. □

WE GET LETTERS

DYER, INDIANA — I am 26 years old and was not fortunate enough to hear and know radio in its heyday, but thanks to your program I can somewhat comprehend what the world was like without television and to use your imagination.
— MIKE FEASTEY

ARLINGTON HEIGHTS — After reading your December-January issue, it was a good feeling to know that I am among your original 115 subscribers in 1974. Your Glenn Miller programs lead me to suggest that you and Karl Pearson get together and write a book about him — first copy to me! One thing I'm sorry to see come to a close is the One Man's Family programs. Our family was a faithful listener to these shows in the 1940s. The only TV program that preempts your radio program is Monday night's Bob Newhart show. I'm almost happy that a basketball game takes over your slot once in a while. It gives me a chance to pay bills, catch up on my reading and writing, etc. Otherwise, I'm afraid I would miss something!
— CHUCK ROEHL

WASHINGTON, OHIO — I just wanna tell ya that I get a lot of enjoyment out of the Radio Guide. I only wish I could get WAIT on my radio. The only 820 AM station I get is WBAP, Fort Worth-Dallas, Texas. I live about 40 miles south of Columbus, Ohio. Thanks for the *Digest* and thanks for the memories.
— MIKE REED

MOUNT PROSPECT — I'm a new subscriber and just received my second copy. I can't tell you how much I've enjoyed them. I really enjoyed and learned a lot about D-Xing. I'm planning on getting a new radio and now I know what to look for. Thank you for all the great hours of entertainment.
— PAT ERICKSON

CHICAGO — It's a pleasure to send this remittance for a two year subscription. I am listening to WAIT this very moment and would like to especially compliment you on the excellence of your New Year's Big Band show which I hope you repeat this year. I also enjoy your general programming. In regard to the Big Band format of WAIT, I cannot speak too highly of the superior format presented. My hat is off to the entire roster of announcers and my only complaint is that instead of being over at the corner quiffing a few beers with the boys on this Friday night, you have converted me into a social hermit and now I must bring my beer home. Comments from friends and co-workers reveal that the programming is widely enjoyed and appreciated.
— HAROLD STIRTON

PALATINE — Thank you for adding so much to my holiday season. My daughter and I sat and listened to the Cinnamon Bear just as I did 37 years ago. I also enjoyed the many Christmas shows you played. They brought back so many wonderful memories of my childhood holidays. I decorated, wrapped and baked to some of my favorite shows. I'm also a new subscriber. It is a very informative and enjoyable publication.
— KATHI SMITH

GARY, INDIANA — I would like to take this opportunity to let you know how much I enjoy listening to *Radio Theatre* and *Those Were The Days*. It's a delight to listen to quality programs during the evenings instead of television. I especially enjoy the mystery programs with a twist ending. Jack Benny and Phil Harris are my favorite comedy shows. Television producers could take lessons from old time radio and update the quality of most of the TV programs that are on today. As you can tell, I am a fan of old time radio even though I was born in 1959. Please keep broadcasting!
— PATTY TORCHIA

KANKAKEE — I purchased five video tapes (of the old TV shows) from Metro Golden Memories this week (by mail). I compliment you on the fast service and reasonable price of the tapes. They are a joy to watch and bring back many memories. Some of the shows I remember seeing when I was a boy in my early teens. One of the tapes I got is Milton Berle. I was surprised to see the sponsor was Buick, not Texaco. When did that change come about? Also can you tell me what competing shows might have been on other networks? I suspect I wasn't watching Uncle Milty by the time Buick sponsored him. Some other show must have caught my attention.

— VERY REV. ROBERT A. L'HOMME

(ED. NOTE — Milton Berle starred on the Texaco Star Theatre from September 21, 1948 thru June 9, 1953. The Berle-Buick Show ran from September 29, 1953 thru June 14, 1955. Perhaps by the time Uncle Milty was selling Buicks you were watching the CBS eye which scheduled Gene Autry and Red Skelton half-hour shows opposite him for the 1953-54 season and Red Skelton and Halls of Ivy during the 1945-55 season. ABC-TV had no network offerings during those two seasons, allowing local stations to fill time opposite Mr. Television.)

CHICAGO — I'm 15 years old and believe it or not, I listen to your show on WAIT and WNIB more than I listen to WBBM and WLS. I like the music on both, but the quality and interesting programming on your programs can't be compared with. I was just recently at Metro Golden Memories for the first time. I spent an hour and a half looking (or, as you say, browsing). I have a subscription to the *Nostalgia Digest*. Thanks to my visit to Metro Golden Memories, I have a Humphrey Bogart poster and an Abbott and Costello Who's On First mug. My dad tells me all about his childhood and I'd swear he knew Dan McGuire. He listens to WAIT at his place of business and enjoys the music. I also did my freshman term paper in English on the Old Radio Shows. I got an A minus.
— KEITH KOKURZ

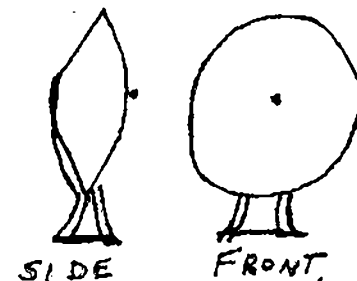
LINCOLNWOOD — Thank you for all the years of good listening — can't remember when we haven't listened to you. Our TV hasn't been on except for the Bears' games! Saturdays with you are made happier!
— RAMONA LIEBSCH

CHICAGO — My wife and I really enjoy your radio programs. Our TV was stolen last year when our apartment was robbed and now we listen to the radio every night and find that we enjoy the programs very much more than TV.
— TIM SCHULTE

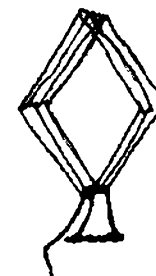
SCHEREVILLE, INDIANA — I am 17 years old and a senior at Andrean High School. I have been an avid listener to your program since I found out about it a little over a year ago. Besides purchasing a number of radio albums at your Metro Golden Memories store, I have recorded a couple hundred of your broadcast shows on tape. I have been a subscriber to the *Nostalgia Digest* for over a year. Please send me a list of back issues that I may purchase.
— MIKE JONAS

CHICAGO — As a devoted listener, I would like to thank you for the extended Christmas Eve show you presented. I am also glad you gave the Cinnamon Bear Saturdays off and still gave his fans a chance to hear him throughout the weeks in December. I became hooked on One Man's Family. Thank you for all the enjoyment.
— BARBARA WAGNER

WILLOW BROOK, ILLINOIS — All of the *Nostalgia Digests* are read cover to cover and reread. I'm Jim Melka's dad and his article on D-Xing sure was great. Jim's grandpa (my dad) built five and seven tube super-hets from kits bought at radio stores on the west side of Chicago and suburbs. They were all battery sets, of course. We had the first tube radio on our block in Berwyn about 1926. I remember the Jack Dempsey-Gene Tunney fight with the radio moved to the front porch and at least 25 people all listening. It had a rather large paper-like loud speaker made by Western Electric Co. shaped like this:



For the antenna the old set used a diamond shape moveable frame with covered wire around the frame like this:



Several years after that fight, Jim's grandpa spent a large sum of money to buy a "B" eliminator built by Brunswick Co. It was as large as a good size fishing tackle box. It plugged into the 110 AC outlet and no more "B" battery! Wow! It had wet cells inside and a rather large transformer. I think it weighed about 30 pounds. Jim's grandpa built many radio sets for all the neighbors on Clinton and Home avenues in Berwyn. They would buy the kit and the cabinet and he would put it all together for a small fee. When the early AC-DC sets came out in the early 1930s, that was the end of the old Super het with "B" eliminator.
— JIM MELKA'S DAD.
(P.S. You might alert Dan McGuire my next letter will be for him.)

Nostalgia Almanac

MAY

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	



KATE SMITH

1 KATE SMITH, the "Songbird of the South" was born on this day in 1909. The Kate Smith Show premiered on radio on this day in 1931.

2 WNMP, EVANSTON was the birthplace of "Chuck Schaden's Those Were The Days" program in 1970.

3 BING CROSBY'S Academy Award Oscar statue, which had been stolen and replaced with a Mickey Mouse statuette, was reinstated to its place of honor in the Gonzaga University Library in 1972.

4 DISC JOCKEY ALAN FREED hosted television's first prime-time network special devoted to rock 'n' roll music in 1957. Guest stars included Guy Mitchell, June Valli, Martha Carson, The Clovers, Screamin' Jay Hawkins, and the Del-Vikings.

5 BRET MORRISON, who portrayed the Shadow on radio from 1945 to 1954, was born in Chicago, Illinois on this day in 1912. He died September 25, 1978.

6 THE HINDENBERG exploded as it was landing at Lakehurst, New Jersey in 1937. Herb Morrison's recorded description of the tragic event has become a radio classic.

7 JACK BENNY AND PHIL SILVERS starred in "The Slowest Gun in the West," a comedy western on CBS-TV in 1960.

8 THE FINAL BROADCAST of "One Man's Family" - Chapter 30, Book 134 - was heard in 1959.

9 HOLLYWOOD FILM STARS met to strike for the recognition of their Union, the Screen Actor's Guild in 1937. They won without having to resort to a walkout.

10 FRED ASTAIRE was born in Omaha, Nebraska in 1899. His real name is Frederick Austerlitz.

11 WOODY WOODPECKER SONG was the Number One song on Your Hit Parade in 1940.

12 JOHN WAYNE's classic Republic film "The Quiet Man" was released in 1952.

13 JOHN WAYNE made his first screen appearance as a poor boy sentenced to hang in John Ford's "Hangman's House" in 1928.

14 THE FREE STATE OF ISRAEL was proclaimed in Tel Aviv as the British evacuated Palestine.

15 LUM AND ABNER'S final radio show was broadcast in 1953.

16 ANNIE GET YOUR GUN, Irving Berlin's hit musical starring Ethel Merman opened at the Imperial Theatre on Broadway in 1946. The show ran for 1,147 performances.

17 THE FILM VERSION of "Annie Get Your Gun" starring Betty Hutton premiered in 1950.

18 GRAUMAN'S CHINESE THEATRE opened in Hollywood in 1927 with the showing of Cecil B. DeMille's "King of Kings." Legend has it that actress Norma Talmadge began the footprint court of the theatre by accidentally stepping in wet cement.

19 THE MARX BROTHERS opened in "I'll Say She Is" on Broadway in 1924. The show was financed by a New Jersey pretzel manufacturer to get his girl friend in show business. (That's a new twist!)

20 CHARLES A. LINDBERGH began his non-stop flight to Paris in 1927. He made it - 3,610 miles - alone in the monoplane "Spirit of St. Louis" in 33 hours, 29 minutes and 30 seconds.

21 HUMPHREY BOGART married Lauren Bacall in Mansfield, Ohio in 1945.

22 JACK BENNY'S final radio broadcast was heard on CBS in 1955.

23 JOAN COLLINS was born in London, England in 1933.

24 AMAPOLA was the Number One song on Your Hit Parade in 1941.

25 FOX MOVIE TONE FOLLIES OF 1929, Hollywood's first wide-screen feature, was released in 1929. It was filmed in Fox's Grandeur process and starred Dixie Lee, Lola Lane and John Bredeen.

26 AL JOLSON was born in St. Petersburg, Russia in 1886. His real name was Asa Yoelson and he died on October 23, 1950.

27 THE CENTURY OF PROGRESS opened in Chicago in 1933, bringing the World's Fair to the midwest for a two-year exposition in the midst of the Depression.

28 QUINTLUPLETS - five daughters - were born to Mr. and Mrs. Olivia Dionne of Callender, Ontario, Canada.

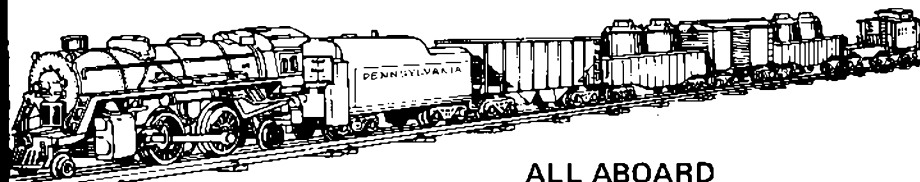
29 007 JAMES BOND made his first screen appearance when "Dr. No" opened in 1963.

30 DON'T SIT UNDER THE APPLE TREE was the Number One song on Your Hit Parade in 1942.

31 FRED ALLEN was born in Cambridge, Mass. in 1894. His real name was John Florence Sullivan and he died at the age of 61 on March 17, 1956.

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TEST YOUR DISNEY I.Q.

Our Trivia Quiz for this issue was prepared by Mary Bolton, proprietor of *My Best Friends*, the Walt Disney Character Merchandise store presently sharing premises with the Great American Baseball Card Company in Morton Grove.

1. Who did the voice for Baloo the Bear in "The Jungle Book" and Little John in "Robin Hood"?
2. Name Mickey Mouse's nephews.
3. Name Donald Duck's nephews.
4. Who did the voice of Orville the Albacross in "The Rescuers"?
5. What is Mickey Mouse's official birthday?
6. Who did the voice for Mickey Mouse?
7. Name Minnie Mouse's nieces.
8. Name Daisy Duck's nieces.
9. What was Donald Duck's real name?
10. In what year did Disneyland open?
11. Who was one of the commentators for the TV special of the opening of Disneyland?
12. Mickey has a rich uncle just like Donald does. Name both rich uncles.
13. Who was Pinocchio's official conscience?
14. What famous father and son actors appeared together in "The Absent Minded Professor"?
15. Mickey Mouse's screen debut was in "Steamboat Willie". In what film did Minnie Mouse debut?
16. Name the first of many films Fred MacMurray made for Disney.
17. Who hosted Disney's first TV show, titled "One Hour in Wonderland" on 12-25-50?

18. Radio veteran Verna Felton (Red Skelton's "Grandma") provided the voice for what Disney classic animated character?
19. What did Fred MacMurray invent in the "The Absent Minded Professor"?
20. What famous crooner narrates the tale of "The Legend of Sleepy Hollow"?

ANSWERUS NOSTALGIUS

1. Phil Harris
2. Morty and Ferdie
3. Huey, Dewey, Louie
4. Jim "Fibber McGee" Jordan
5. November 18, 1928
6. Walt Disney till the 50's, then Jim MacDonald
7. Fanny and Tammy
8. April, May and June
9. Milton Q. Mallard. For movies he took his Mother's Maiden name and became Donald Fauntleroy Duck.
10. 1955
11. Ronald Reagan
12. Uncle Mortimer was Mickey's relative;
13. Jimmy Cricket
14. Ed and Keenan Wynn
15. also "Steamboat Willie"
16. "The Shaggy Dog"
17. Edgar Bergen, Charlie McCarthy and Mortimer Snerd
18. Fairy godmother in "Cinderella"
19. Fibber
20. Bing Crosby



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NEW

ABBOTT & COSTELLO SHOW

With Marilyn Maxwell & Skinny Ennis

The boys go on a hunting trip. They meet the game warden who tells them of a mean mountain lion with a \$1,000 price on its head. They trap the lion in a cave, and then Lou Costello has to go in and bring out the lion's skin. Yeah! Camels, 12/12/46

ABBOTT & COSTELLO SHOW

With Lucille Ball and Mel Blanc

Bud & Lou go to a department store to get a pair of nylons (very hard to find during the war) for singer Connie Haines. The store has one pair on sale, and Lucille Ball gets them. The fun starts when they try to get the nylons from Lucille Ball.

ABBOTT & COSTELLO EXTRA

The boys do their famous "Moby Dick" routine. Camels, 11/11/43

ENCORE

BORIS KARLOFF INNER SANCTUM

Three Classic Stories

(1) **DEATH FOR SALE.** Raymond opens the creaking door for the "crime of your life." Mark and Cora expect to collect \$50,000, after waiting seven years, but another couple insists on sharing it with them. 7/13/52.

(2) **BIRDSONG FOR A MURDERER.** Carl Warner keeps a roomful of singing canaries for a good reason, known only to him. A visitor from Carl's past shows up, and now two people know about the canaries.

(3) **CORRIDOR OF DOOM.** After his operation, John Clay awakens in an unknown, frightening place ... next to the corridor of doom. Is this all a dreadful nightmare? Host Raymond says, "Pleasant dreams!"

5.50

Each
Plus Tax

MAY

NEW

JOE E. BROWN

ALIBI IKE

Lux Radio Theatre's delightful baseball story of a rookie with the Chicago Cubs. Frank Tarrell is a super-star pitcher and a great long-ball hitter who has one terrible habit ... he has an alibi for everything that goes wrong. A shy romance blossoms that is both refreshing and entertaining. Crooked gamblers complicate Frank's life by trying to get him to throw a couple of games.

Babe Ruth and his wife talk briefly during the show with Cecil B. DeMille. A thoroughly enjoyable show from the 1935 comedy hit, Alibi Ike. With William Frawley, Roscoe Karns and Helen Chandler. 4/19/37.

ENCORE

AFRICAN QUEEN HUMPHREY BOGART

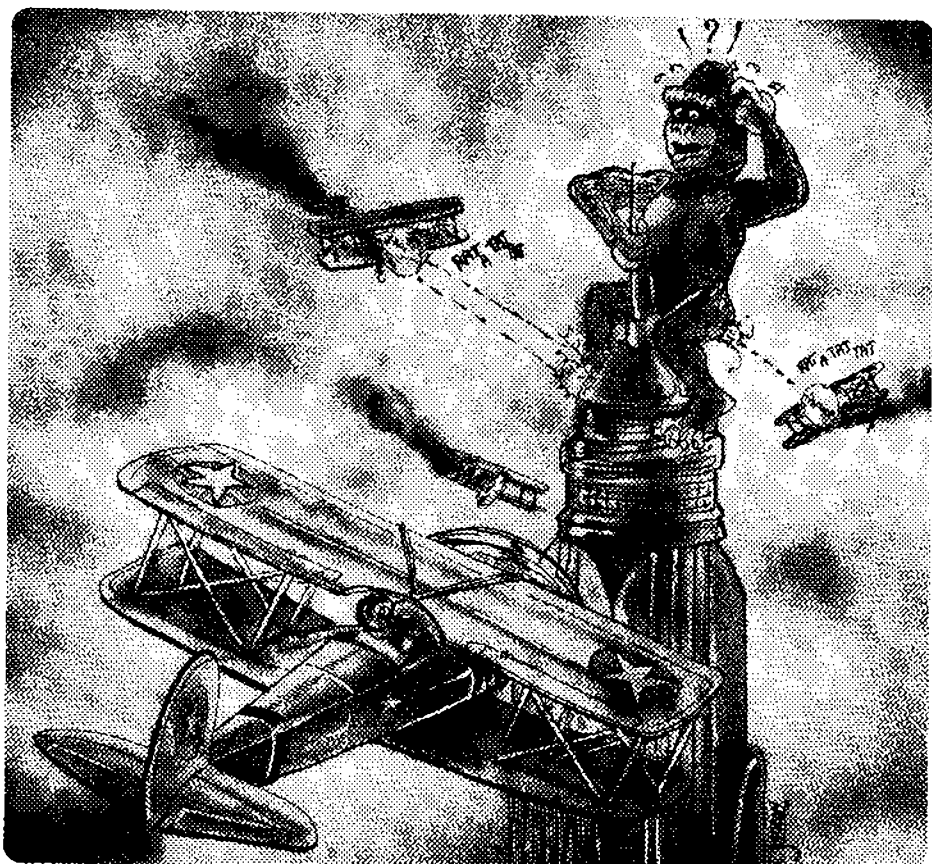
With Greer Garson and Hans Conreid in the Lux Radio Theatre radio version of the movie. A wonderful tale of a voyage down the wild and dangerous African rivers and the slowly growing romance between the prissy, refined, well-educated missionary (Greer Garson), and the crude, coarse and dirty captain of the African Queen (Humphrey Bogart). This dilapidated launch gasps up and down the river, and when war breaks out we find the "odd couple" together on the same boat fighting their way out of Africa. Broadcast 12/15/52.

GET YOUR TAPES at the Metro-Golden-Membries Shop in Chicago or the Great American Baseball Card Company in Morton Grove. BY MAIL, send \$6.50 (includes postage and handling) for EACH tape to HALL CLOSET, Box 421, Morton Grove, IL 60053.

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