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AND
RADIO
GUIDE



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HELLO, OUT THERE IN Radioland!!

BOOK TWELVE CHAPTER TWO
FEBRUARY—MARCH, 1986

INSIDE THIS ISSUE

NETWORK RADIO SCHEDULE	4
1946-47 Prime Time	
WHAT'S AHEAD FOR HEPBURN?	12
Reprint from 1934	
FILM CLIPS	15
Saturday Afternoon Cartoons	
NOTES FROM THE BANDSTAND	18
Victory Parade of Spotlight Bands	
I REMEMBER IT WELL	21
My Stars! How They Shined	
RADIO GUIDE	25
February and March Schedule	
Those Were the Days	26
Radio Classics	30
COVER STORY	36
Speaking of Radio Conversation with Ralph Edwards	
WE GET LETTERS	44
Our Readers Write	
TRIVIOUS NOSTALGIUS TRIVIOUS	48
Guess Who!	

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Here we go again!

In the good old days of radio, once a show got on the air and was well-received by the audience, chances are that it would have a good, long and healthy life on a single network, probably with a single sponsor.

But those days are gone and radio today is a string of uncertainties held together by chance.

And so, if we want to keep alive the sounds from those good old days, we have to relate to the present as we bring you shows from the past.

That's why we decided it was time to seek another outlet after being asked to terminate our *Radio Theatre* on WAIT last summer (even though tremendous audience response was responsible for a brief reprieve).

We entered into negotiations with WBBM-AM, the CBS owned and operated station in Chicago. They expressed interest in the old radio comedies and dramas and in our association with them. WBBM-AM is of special interest to us as an outlet for classic radio shows because it broadcasts a 50,000 watt clear channel signal that allows perfect reception throughout the Great Midwest and, at night, reaches some 42 states and several provinces of Canada.

Decisions are not made overnight, so a few months passed before we finally were offered the opportunity to get together with WBBM-AM.

And so, on December 16, 1985 we began a new series of *Radio Classics* which are heard week nights at 8 p.m. on WBBM-AM 78. (The final program in the *Radio Theatre* series was broadcast December 13.)

• We really hate to keep moving around,

(continued on next page)

Nostalgia Digest -1-

HELLO, OUT THERE IN RADIOLAND!

but if we are to fulfill our mission to keep the good old shows coming your way, that's what we have to do. We look at all opportunities, assess them and then make what we hope is the right decision.

We believe that our move to WBBM-AM was the right decision. With 50,000 watts of power, we're able to reach all those metropolitan Chicago listeners who were dismayed that they could not receive WAIT's nighttime signal. (WAIT is required by the FCC to reduce power at sunset and transmit its signal in a northeasterly direction, thereby eliminating listeners who live south and west. This is an old regulation that was designed to protect other stations broadcasting on the same frequency in order to provide rural areas with a broadcast service. Though conditions have changed, the regulations haven't.)

Initially our *Radio Classics* program on WBBM-AM is on the air for one hour between 8 and 9 p.m., but the station has indicated that if response is favorable (response means ratings) they might consider a longer program. So, listen faithfully and tell a friend that we're now on NewsRadio 78, the Chicago station that used to broadcast the CBS Radio Mystery Theatre.

We'll also be able to reach, again, those who joined us in 1983 and 1984 when we were on WCFL, with a strong signal that sent our radio sounds out to the east coast and into Canada.

Most decisions are reached with some amount of compromise and it was necessary to do just that in order to start *Radio Classics*.

WBBM-AM carries a full schedule of Blackhawk Hockey games and that means we are pre-empted from time to time, usually once a week, but sometimes twice. But once the season is over, we'll

be on every night. The only way to have avoided this would have been to wait until the hockey schedule was completed (in April) and begin then. Neither we nor WBBM-AM wanted to wait.

Another thing you'll notice about our *Radio Classics* series is that you're not hearing quite the variety in programming that we used to have on the *Radio Theatre*. There are a number of technical and administrative reasons for this and at this point we are obliged to follow the present format. We hope to broaden the program material in the future.

A few paragraphs ago we mentioned the word "opportunity." We feel that our association with WBBM-AM is a real opportunity for us and for old time radio. The station is giving us a good, healthy opportunity to keep the vintage shows coming your way and if you would care to let them know how you feel about it, we'll be most grateful. (WBBM-AM, 630 N. McClurg Court, Chicago, Illinois 60611.)

One final thing. Through all of this, through all the various changes we've made in our efforts to keep the radio days alive, our Saturday afternoon *Those Were The Days* program continues. We've only moved that program once since it began in 1970, and that was ten years ago to WNIB where it has been ever since.

Those Were The Days is a program that we hope will never, ever end. We have always kept the WNIB broadcasts in mind when arranging for programs on other stations. It is a fact that a condition of our being on the air elsewhere has been that we be able to continue the WNIB show.

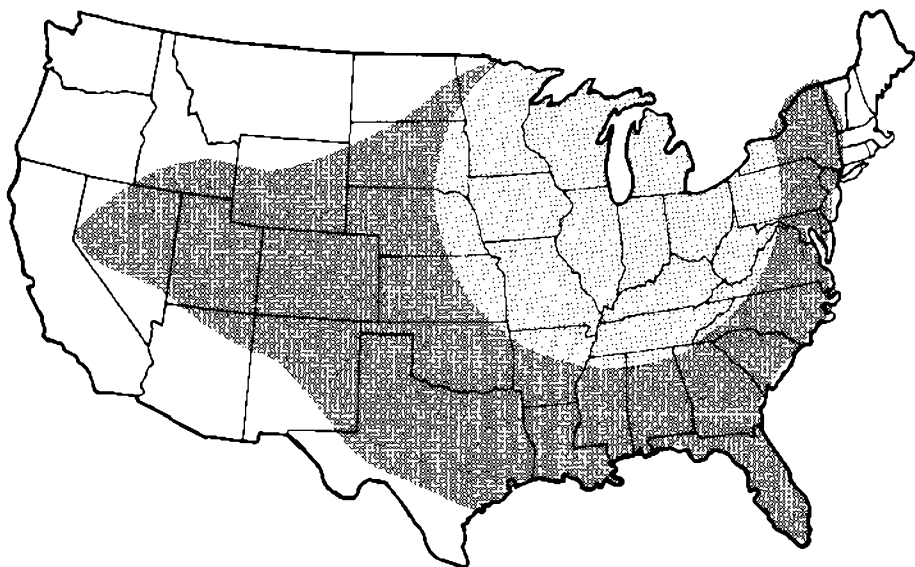
We are grateful to WNIB for their willingness to carry *Those Were The Days* and for the support they have given to us and to old time radio over these past ten years.

WBBM NEWSRADIO 78

78

630 N. McClurg Ct./Chicago, Illinois 60611/312/944-6000 CBS Owned/Represented by CBS Radio Spot Sales

NIGHTTIME COVERAGE



50,000 WATTS/CLEAR CHANNEL NIGHTTIME 0.5 MILLIVOLT CONTOUR



AREA REPORTING NIGHTTIME WBBM NEWSRADIO 78 RECEPTION,
DOCUMENTED BY LISTENER CORRESPONDENCE

WBBM NEWSRADIO 78's clear channel signal allows reception
in approximately 41 states and several provinces of Canada.

So you see, we do our part, the stations do their thing, and you . . . well, you're the greatest. Many people have told us that they've followed us from station to station and they're still tuning in. We can't tell you what that means to us. We appreciate your loyalty and support.

Stay with us and together we'll keep those thrilling days of yesteryear alive for a long, long time.

Thanks for listening.

Chuck Schaden

1946-1947

May of the following year. The series introduced in the fall of each year would last for at least three or four months and more often lasting for a full year, even when unsuccessful.

The information provided in the schedules was pieced together from four sources: John Dunning's *Tune in Yesterday*, Harrison B. Summer's *A History of Broadcasting 1926-1956*, and more importantly, *The New York Times* and *Chicago Tribune* daily radio schedules. In comparing the newspaper's radio listings, we are able to notice whether a single program was heard locally (Chicago) or nationally (Chicago and New York).

In the schedules, "Prime Time" is shown as 6:30 pm to 10:00 pm and Sundays 6:00 pm to 10:00 pm Central

BY TODD NEBEL

On these pages you will find the complete prime time schedules for the 1946-1947 radio season. Radio programming changed constantly in those golden days, and schedules such as these offer a reflection of the choices and offerings during a given week of radio listening.

The schedules shown are from the third week in January, 1947, the peak of radio listenership during the months of a network season. The radio industry long had the custom of introducing new series in October and usually wrapping up in

SUNDAY

	6:00	6:15	6:30	6:45	7:00	7:15	7:30
A							
B	Drew Pearson's Comment (6.6)	Don Gardner News (6.9)		The Clock (S)		Sunday Evening Hour (Detroit Symphony Orchestra) (2.3)	
C							
C							
B	Gene Autry Show (7.3)			Blondie (17.3)		Adventures of San Spade (10.3)	Crime Doctor (11.0)
S							
M							
B	Your Right To Say It (#)			Stars Of Tomorrow (#)		Alexanders Mediation Board (S)	Special Investigator (2.9)
S							
N							
B	Jack Benny Show (27.0)		Phil Harris - Alice Faye Show (21.0)		Charlie McCarthy Show (27.4)		Fred Allen Program (24.9)
C							

NETWORK RADIO SCHEDULE

Standard time. The letters to the far left of each schedule stand for the network: ABC, CBS, MBS (Mutual), NBC. If you had been listening in Chicago in January, 1947, your dial for the ABC network would have been WENR or WLS. The network affiliate for CBS was WBBM. WGN was the affiliate for Mutual and WMAQ was NBC's affiliate.

Program ratings in the schedules appear when a program was heard nationally and was sponsored. We have included the ratings so you may be able to notice how the program fared against others in its own time slot. Sustaining (S) programs represent nationally heard unsponsored programs, without ratings (the

Hooper rating service did not provide ratings for sustaining programs). An asterisk (*) represents local programming (Chicago and its broadcast boundaries) with no ratings available for local shows. The letters (NA) mean that the radio program was heard nationally and was sponsored but for some unknown reason, a rating is unavailable for that particular program.

By the way, if you are curious about which network was the overall leader in available ratings among the four networks during the given week, NBC was the victor, taking first place every night except Monday and Friday when CBS took first place.

1946-1947 Season (Sample January 1947) Ratings provided by Hooper Rating Service for network sponsored programs.

(*) - Local programming (Chicago and its broadcast boundaries) No Ratings

(S) - Sustaining program (no sponsor) No Ratings Available

(NA) - No Ratings Available (Sponsored program)

SUNDAY

7:45	8:00	8:15	8:30	8:45	9:00	9:30	10:00
	Walter Winchell (22.0)	Louella Parsons (10.9)	Jinny Fidler (9.9)	Police- Woman (9.5)		Theater Guild On The Air (9.3)	
		Hildegard Program (5.3)		Eddie Bracken Show (8.2)		Take It Or Leave It (17.2)	We The People (12.3)
Official Detective (S)	Exploring The Unknown (4.8)			Double or Nothing (7.4)		Gabriel Heatter (6.1)	Wayne King Show (8)
	Manhattan Herry-Go-round (14.0)			Album of Familiar Music (13.0)		Don Aneche Show (Drene Time) (9.4)	Meet Me At Parkys (7.8)

MONDAY

	6:30	6:45	7:00	7:15	7:30	7:45	8:00	8:15
A					Songs			I Deal
B		The Lone		Lum &	America	Sherlock		In Crime
C		Ranger (9.2)		Abner (5.1)	Sings (*)	Holmes (8.5)		(Repeat) (10.2)
C								
B		Melody		Inner		Joan Davis		Lux Radio
S		Lane (*)		Sanctun (16.6)		Show (14.9)		Theatre (23.8)
M		Henry	Bill			Gregory		Story
B		Taylor:	Brandts	McGarry And		Hoods -	Gabriel	From
S		Comment (2.1)	Sports (2.8)	His House (5.0)		Case Book (6.4)	Heatter (6.1)	Real Life (3.6)
N			H.V.					
B		Skip	Kalten	Cavalcade of		Voice of		Telephone
C		Farrell (*)	Born (10.0)	America (10.7)		Firestone (9.4)		Hour (7.8)

TUESDAY

	6:30	6:45	7:00	7:15	7:30	7:45	8:00	8:15
A					Edwin		Boston	
B		Gypsy Nights		Lux &	Canaan:		Symphony	
C		(*)		Abner	News (2.2)		Orchestra (3.6)	
C								
B		American		Big		Mei Blanc		Vox
S		Melody		Town (15.4)		Show (NA)		Pop (7.7)
M		Spencer	Bill					Story
B		Allens	Brandts	Scotland		The Falcon	Gabriel	From
S		News (*)	Sports (2.8)	Yard (5)		(8.4)	Heatter (6.1)	Real Life (3.6)
N			H.U.					
B		Skip	Kalten-	Rudy Vallee		A Date		Amos and
C		Farrell (*)	Born (10.0)	Show (11.6)		With Judy (16.0)		Andy (22.5)

MONDAY

8:30	8:45	9:00	9:15	9:30	9:45	10:00
	Murder And Mr. Malone (Repeat) (6.9)	Doctors Talk It Over (1.0)	Joe Mooney Quartet (#)		Dark Venture (#)	
			Screen Guild Players (23.8)		Bob Hawk Show (17.6)	
	Guy Lombardo's Orchestra (7.7)		Fishing And Hunting Club (3.0)		Boston Blackie (#)	
	Victor Borge Show (7.2)		Contented Program: Percy Faith (8.4)		Dr. I.Q. (10.8)	

TUESDAY

8:30	8:45	9:00	9:15	9:30	9:45	10:00
	Rex Maxpin's Orchestra (5)		Hank D'Anico Orchestra (5)		Famous Jury Trials (#)	
	Arthur Godfrey's Talent Scout's (5)			One World Flight: Norman Corwin (5)		
	Chicago Philharmonic (#)		Upton Close: Comment (2.6)		Crimes Of Carelessness (#)	
	Fibber McGee And Molly (30.2)		Bob Hope Show (30.2)		Red Skelton Show (25.4)	

WEDNESDAY

	6:30	6:45	7:00	7:15	7:30	7:45	8:00	8:15	
A									
B		The Lone Ranger (9.2)		Lun & Abner (5.1)	Monitor News (2.3)		Talk (#)	Affairs of Ann Scotland (5)	
C									
C									
B		Adventures of Ellery Queen (9.5)		Jack Carson Show (12.0)		Dr. Christian (13.5)		Frank Sinatra Show (10.2)	
S									
M		Spencer Allen: News (#)	Bill Brandt: Sports (2.8)		Crime Club (5)		It's Up To Youth (2.9)	Gabriel Heatter (6.1)	Story From Real Life (3.6)
B									
S									
N									
B		Skip Farrell (#)	H.V. Kalten Born (10.0)		Dennis Day Show (13.6)		The Great Gildersleeve (16.9)	Duffy's Tavern (19.6)	
C									

THURSDAY

	6:30	6:45	7:00	7:15	7:30	7:45	8:00	8:15	
A									
B		Gangbusters (Repeat) (12.4)		Lun & Abner (5.1)	Monitor News (2.3)			Americas Town Meeting Of the Air (5)	
C									
C									
B		Mr. Keen: Tracer Of Lost Persons (14.0)		Suspense (10.2)		FBI In Peace And War (15.7)		Dick Haynes Show (13.1)	
S									
M		Spencer Allen: News (#)	Bill Brandt: Sports (2.8)	Sound Off: Army Recruiting Program (5)		Philo Vance (#)		Gabriel Heatter (6.1)	Story From Real Life (3.6)
B									
S									
N									
B		Skip Farrell (#)	H.V. Kalten Born (10.0)		Aldrich Family (16.8)		Burns and Allen (17.9)	Erft Music Hall: Eddie Foy (14.5)	
C									

WEDNESDAY

8:30	8:45	9:00	9:15	9:30	9:45	10:00
	Pot O'Gold (5.6)		Bing Crosby Show (16.1)		Henry Morgan Show (8.2)	
	Dinah Shore Show (9.4)		Hollywood Players (6.9)		Information Please (7.7)	
	What's The Name of That Song (5)		Dick Jurgens Orchestra (8)		The Northerners (*)	
	Mr. District Attorney (22.4)		Frank Morgan Program (8.6)		Ray Kyser's College (10.9)	

THURSDAY

8:30	8:45	9:00	9:15	9:30	9:45	10:00
That Was The Year: Duin Ryan (#)		World Security Workshop (5)		Curt Massey Show (5)		
Crime Photographer (15.1)		Radio Readers Digest (13.2)		That's Finnegan (5.7)		
Treasure Hour Of Song (3.6)		Voices of Strings: Robert Trendler (*)		Crime Files of Flannond (*)		
Village Store: Jack Haley Program (14.4)		Abbott and Costello (15.7)		Eddie Cantor Show (17.1)		

FRIDAY

	6:30	6:45	7:00	7:15	7:30	7:45	8:00	8:15
A								
B		The Lone Ranger (9.2)		The Fat Man (5)		This Is Your FBI (12.1)		Break The Bank (11.8)
C								
C		Heredith Wilson Show (8.3)		Baby Snooks Show (15.9)		The Thin Man (16.3)		Ginny Simms Show (11.0)
B								
S								
M		Henry Taylor Comment (2.1)	Bill Brandt Sports (2.8)	Burl Ives Folk Songs (2.9)	Holly House (4)	Love Story Theatre (5)	Gabriel Heatter (6.1)	Story From Real Life (3.8)
B								
S								
N		Skip Farrell (4)	H.V. Kalten- Born (10.0)	Highways In Melody Paul LaVelle Orchestra (8.2)		Alan Young Show (11.1)		People Are Funny (12.9)

SATURDAY

	6:30	6:45	7:00	7:15	7:30	7:45	8:00	8:15
A								
B		News Reports (4)	Air Edition (4)	Prarie Ranblers (4)	Voice Of The Army (4)		I Deal In Crime (10.2)	
C								Gangbusters (12.4)
C								
B		Vaughn Monroes Orchestra (9.1)		Hollywood Star Time (7.4)		Mayor Of The Town (10.7)		Your Hit Parade (14.6)
S								
M		Spencer Allent Reports (4)	JSDA Farm Reports (4)		Twenty Questions (NA)		Scanby Andy (5)	
B								Mystery Playhouse (4)
S								
N								
B		Curtain Time (10.1)		Life Of Riley (15.3)		Truth Or Consequences (16.5)		Roy Rogers Show (8.5)
C								

FRIDAY

8:30	8:45	9:00	9:15	9:30	9:45	10:00
	The Sheriff (10.1)		Friday Night Fight (6.3)		Your American Sports Joe Hassel (S)	
	Durante And Moore Show (14.6)		It Pays To Be Ignorant (12.9)		Maisie: With Ann Southern (12.2)	
	Bulldog Drummond (S)		Hollywood Theatre (#)		Meet The Press (S)	
	Waltz Time (11.3)		Holle Mystery Theater (13.5)		Bill Sterns: Sports (NA)	Wash- ington Forum (S)

SATURDAY

8:30	8:45	9:00	9:15	9:30	9:45	10:00
	Murder And Mr. Malone (6.9)		Strange Wills (#)		News Gay Minuties (#)	Hayloft Hoedown (#)
		Saturday Night Serenade (8.2)		This Is Hollywood: Hedda Hooper (9.9)		Wayne King Show (#)
	Leave It To The Girls (S)		Chicago Theatre Of The Air (S)			
	Can You Pop This? (12.6)		Judy Canova Show (17.8)		Grand Ole Opry (11.3)	

What's Ahead

REPRINT from MOVIE Magazine, JULY, 1934

The director of her film hits says it is up to Kate to overcome the anguish of Broadway's snub

By *Kenneth Baker*

AFTER the most amazingly contradictory first season career any screen actress ever experienced, Katharine Hepburn is facing the second episode of her melodramatic climb to movie greatness.

The first chapter has ended, leaving a bitter-sweet taste in her mouth. She has, in the short space of a few months, sampled the nectar of a world-acclaimed triumph and the wormwood of a dismal frustration of a personal ambition. And she has broken with her first husband.

Her freckled, artistic face is turned toward a future blurred and confused by what would seem to be a chaos of conflicting desires. Her career and her prestige waver in the balance, buoyed on one side by the unparalleled excellence of her record in "Morning Glory" and "Little Women"; and weighed down on the other by her disappointment in "Spitfire" and the failure of her meant-to-be Broadway stage triumph in "The Lake."

She is in the strange position of holding the highest honor screen-

dom can give—the Academy award for the best acting of last year—and the worst affront Broadway can offer—the closing of her play after only a few weeks' run.

It's an uncomfortable, torturing spot for any actress to stew on. Doubly uncomfortable and twice as torturing for an actress of Katharine Hepburn's extreme sensitivity, ambition and pride.

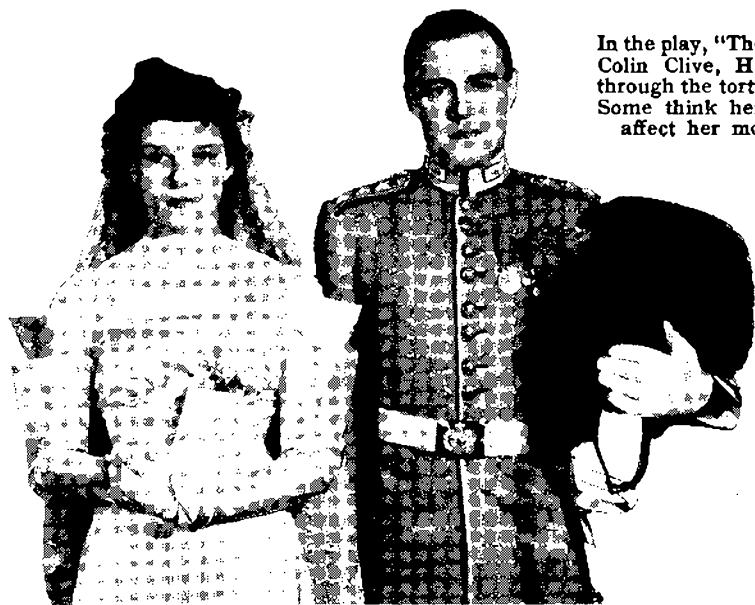
That her position is one which brought her anguish seems to be proved by the fact that immediately following the closing of the ill-fated "The Lake," she fled from herself, her friends and her public on a vague, purposeless trip abroad, and nervously returned in a few days. Even her bosom friend, Laura Harding, did not accompany her.

Then she hopped down to Yucatan and started proceedings for a Mexican divorce from Ogden Ludlow Smith, financial advisor to a New York company. Laura Harding did go with her on this jaunt. And when Katharine returned she appeared in more gleeful spirits, even making herself accessible to the press. But when she was asked if she intended to marry Leland Hayward, her manager, she said she had no intention of wedding anyone. Hayward's wife, incidentally, also sued for a Mexican divorce. Poor Katie Hepburn!

A public idol—not fallen yet by any means. But super-sensitive and self-willed, creating ob-

for Hepburn?

In the play, "The Lake," with Colin Clive, Hepburn went through the torture of defeat. Some think her failure will affect her movie career



stacles for herself, torturing her soul, putting herself in for a rap at the very door of the Promised Land—stooping for a kick while the welcome kiss was being bestowed.

WHY did she invite it? No other star of her rocketing importance ever took it on the chin so early.

Garbo didn't, nor Dietrich.

George Cukor is the man whom Hollywood generally credits with the screen development of Katharine Hepburn.

He directed her in her first picture, "A Bill of Divorcement," and in her most popular triumph, "Little Women." Katharine, herself, has given him credit for the success of the latter picture.

So his comments on Hepburn and Jed Harris, who produced and directed "The Lake," are significant.

"She went to Mr. Jed Harris with the greatest confidence and respect. He completely sold himself to her before she ever left Hollywood for New York. He was an old friend,

but, strangely enough, before Katharine had made a great success of motion pictures, he had paid her little attention.

"Katharine Hepburn could recite the alphabet on Broadway and draw them in. To take someone like Hepburn and flop with her is unbelievable—a joke.

"I know her attitude toward the play was perfect. She was terribly conscientious about it and worked extremely hard. She was eager to do a splendid job."

Katharine Hepburn *was* eager to do a "splendid job."

The stage has always been attractive to her. She was first discovered for the screen by David Selznick, while playing in "The Warrior's Husband."

Will it still be attractive to her now? Or has the experience of defeat and disillusion, twice as bitter because it followed tremendous Hollywood success, eaten into her sensitive nature enough to destroy that ambition and turn her exclusively to the screen?

• And if she does forget the footlights and devote her talent to pictures, will it be as great

as it was, or has she passed her peak? Has the stage knock taken anything out of her which even the boost of the highest screen recognition cannot offset? Can she regain her spark and go on to even greater triumphs in Hollywood?

What lies ahead for Katharine Hepburn?

The answer rests within Hepburn herself.

At RKO her associates tell us that Hepburn has always eagerly desired to make a stage success.

Possibly as a "home town" boy, who sought success elsewhere, always has the ambition to go back home and "show 'em."

KNOWING Hepburn's determined and proud nature, they expect her to be all the more resolved to "show 'em" now that she has "lopped." In fact, but for her contract with RKO, which called for her definite return to the studio by the middle of June, the opinion is that she would have made every effort to live down her failure with a Broadway success before showing her face in Hollywood. But contracts are contracts—and thousands upon thousands of dollars were involved.

However, Katharine Hepburn does primarily want to be a screen star.

There have been hundreds of stories about her indifference to Hollywood and her career on the screen.

George Cukor insists that most of these are "bunk." For instance, the one about Hepburn, after finishing "A Bill of Divorcement," having to be hunted for and notified by wire that she had been a sensation.

"She was nervous and did not attend the Hollywood preview," says Cukor. "But I called her up myself and told her what a hit she had made. She was delighted, enthusiastic and appreciative."

After the studio showing of "Little Women," Hepburn dashed out of the projection room, the picture of almost childlike, exuberant joy. She ran around slapping all her fellow workers on the back and shouting, "This one's going to write your pay-checks for a long time!"

She, herself, has made the statement, "I like pictures. There's nothing more thrilling than to see myself in a good performance—and there's nothing more heart-breaking than to see myself in a bad one."

A THOUGHT similarly expressed to Cukor, when she told him once, "It hurts me when I see myself in a poor scene and hear people saying, 'But she *must* be good.'"

Sensitive, but certainly conscientious.

Actually her "indifference" can be traced to her personality, which is very aptly described by this director as "humptious."

She doesn't like publicity, she wants to be alone. She may be capricious, even eccentric—but Hepburn wants to be a great screen star every bit as much as RKO and her public want her to be.

Then what are her chances—from now on?

Again quoting Cukor:

"Katharine Hepburn is a very, very talented girl and her future is unlimited. She has extraordinary equipment for the screen, she's highly intelligent, and she possesses a kind of *integrity* which is very unusual.

"She has the right attitude toward her roles, and the capacity to understand them. Naturally, when she does not sympathize with her assignments she doesn't do her best. In 'Christopher Strong' she didn't like the part in which she was called upon to exploit glamour, and she didn't succeed in giving her best to it.

CONTRARY to popular belief, Katharine Hepburn is extremely well disciplined and an earnest worker on the set.

"She has always been amazingly relaxed and natural when she works. When she first came to Hollywood, she didn't know a thing about screen technique, but now she has improved tremendously in virtuosity. The use of her voice has also been marvelously mastered. I think it's obvious that she is unusually equipped for as great a success as she desires to make.

"And I don't believe there's such a thing as an actress who doesn't want to keep on doing better acting."

So—it's up to Hepburn.

From a story standpoint, three excellent parts lie ahead for her.

The first, "Break of Hearts," is a very powerful story of a young girl whose musical genius is unrecognized, until a composer loves her and watches her rise to fame as he slips back; the second is "Joan of Arc," an opportunity for a really classic performance; the third is "The Tudor Wench," a chance for her to recreate on the screen one of the most interesting and important of all royal figures—Queen Elizabeth.

And if Katharine Hepburn will take her unfortunate fiasco in stride, shake off the jittery hangover in which it has apparently left her, and sink her teeth into these parts as only Hepburn can, then there's only one thing ahead for her—eventually.

A crown of her own.



The years 1952 to 1962 were very special to me because most Saturday afternoons in that decade were spent at a local movie theatre. Most of those theatres are gone (The Crown, the Biltmore, etc.) but my memories live on in full force. For a mere twenty five cents (one quarter of a dollar) my friends and I were treated to two feature films, a newsreel, a solid 10 minutes of coming attractions and our favorite part of the afternoon—one or two cartoons. The cartoons, or animated shorts, as they are now labeled, were an integral part of our movie selection process. We all had our preferences from Popeye to Woody Woodpecker. However, we all seemed to agree that the Merrie Melodies or Looney Tunes cartoons produced at Warner Bros. were some of the best cartoons flickering anywhere.

The characters Bugs Bunny, Daffy Duck, Porky Pig, Tweety, Sylvester and the Road Runner were always popular with my peer group and are watched and enjoyed by children today. I loved the characters but I was always fascinated by the high level of animation in the Warner's cartoons. It became apparent to me that certain animators and, in particular, certain directors would invariably produce the best delineated features. As the years rolled on I became familiar with the names Bob Clampett and Chuck Jones as two of the directors who were able to combine great animation with

maximum use of the characters. The success of their cartoons is logical because in many instances these two men were the *creators* of the cartoon characters and they treated their creations with the tender loving care given a son or a daughter.

Each man had his own approach to direction but their mutual success was largely due to their able use of comic timing. Both men grew up in Los Angeles and were fascinated by film-making. They were fortunate enough to be able to see professional comics creating movies first hand. Both watched and learned from Charlie Chaplin, Harold Lloyd and the great comedy team of Laurel and Hardy. Their appreciation and respect for the "masters" served them well when directing their cartoon characters.

The most famous character to come out of "Termite Terrace" (the nickname for Warner's animation studio) is, of course, Bugs Bunny. Bugs was created by an animation director named Ben "Bugs" Hardaway. He had an idea for a rabbit and had an animator do a few sketches of a bunny. After the fellow had finished the sketches he put the label "Bugs' Bunny" on the sketch sheet. The name hung on and the first cartoon with Bugs was "Presto-Changeo" in 1939. Bugs had no definite character and the cartoon is merely a series of magic tricks strung together. The feature was poorly received and nearly the end of B. Bunny.

FILM CLIPS

Fortunately for Bugs, Bob Clampett began to direct the Bugs Bunny cartoons and a definite character emerged. Clampett decided that Bugs was to have varying moods just like a real person. Bugs could be serious, mischievous or at peace with the world.

When Chuck Jones began to direct the series in 1940 he set a few ground rules for the "waskally wabbit" that were adhered to for nearly two decades. First, Bugs was not to be mischievous unless provoked by someone. This instilled a counter-revolutionary nature in Bugs that was anticipated by the audience. Second, Bugs should be in a natural rabbit setting to create an atmosphere of calm before the storm. When Bugs was disturbed to the point of stating "You know, of course, this means war" the audience knew his counter attack was a full scale "blitzkrieg". Jones also set Bugs up as the ultimate straight man knowing that this approach would create a smooth comedy meshing throughout the cartoon. Chuck Jones supervised fifty Bugs Bunny



cartoons (more than any other director) and is the man most responsible for the success of the series.

If Bugs was a reaction to an action then Daffy Duck was an action with a capital A. Daffy's cartoons were almost frantic in their pace and at times were surrealistic in their presentation. Daffy made his first screen appearance in 1937 in a Porky Pig cartoon "Porky's Duck Hunt". Two years later Chuck Jones was assigned Daffy's first starring feature "Daffy and the Dinosaur". The cartoon is rich with goofy gags and features a caveman modeled after Jack Benny. Jones' approach to the Daffy series is best described as zany. The humor is often slapstick and violent with Daffy usually hopping around like a mad duck. Bob Clampett wrote many of the early Daffy cartoons and is credited with giving Daffy his slurred style of speech. Rumor has it that Leon Schlesinger, the producer of all Warner's cartoons, spoke with a lisp and Daffy's voice was patterned after him.

Bob Clampett had always been considered an idea man and taking a concept Schlesinger had about a series based on the Hal Roach "Our Gang" films created two characters named Porky and Beans. Porky, of course, developed into Porky Pig who became the first great character for the team at Termite Terrace. Clampett wrote and directed all the Porky

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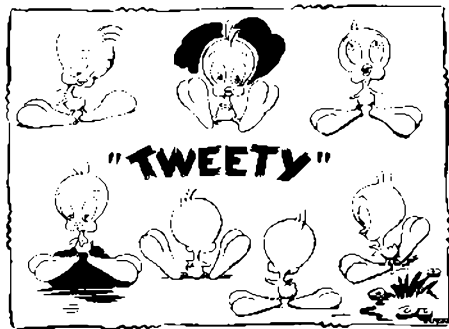
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cartoons in 1938 and 1939—the golden years of the Porky series.

About this time, Clampett wrote a letter to a friend and in the corner sketched a little bird saying “I tink I taw a titty-tat!” That little bird blossomed into Tweety Pie, the cute little yellow canary constantly pursued by Sylvester the cat. His catch phrase was changed to “I taut I taw a putty-tat” to comply with censoring standards. Tweety made his debut in the 1942 cartoon “A Tale of Two Kitties” written and directed by Clampett. For that cartoon he created two cats based on Abbott and Costello called Babbit and Catstello. Tweety became an instant success and eventually was permanently teamed up with Sylvester.

Bob Clampett left the Warner Bros studio in 1947 but before he left he created “Mac’n’Tosh” two very polite little gophers. He went on to create many other characters—the most famous being “Cecil the Sea Sick Serpent” of “Beany and Cecil” fame. Today Mr. Clampett continues to work in animation and is constantly experimenting with new ideas and characters.

Chuck Jones’ production schedule kept him continuously busy, but he found time to create one of Warner’s most successful characters—the Road Runner. The first Road Runner Coyote cartoon was “Fast and Furry-ous” in 1949. The Coyote’s obsession with make-



shift contraptions and the Runner’s ease in escaping all caught on quick. The famous “beep-beep” was conceived during a story session between Jones and writer Michael Maltese. They were plotting some lunacy for the Coyote when someone in the hall was in a hurry to pass through and was going “beep, beep, beep” Jones and Maltese narrowed it down to two beeps and made cartoon history. Recently Chuck Jones directed “The Bugs Bunny/Road Runner Movie” and several new Bugs Bunny cartoons. He also was a comedy specialist for the Steven Spielberg film “1941”.

Both Chuck Jones and Bob Clampett have been honored by their peers and young animators for their achievements. Jones has won three Academy Awards. I’m sure there are millions of kids and adults who would like to thank them both for providing concentrated fun into dozens of eight minute masterpieces called cartoons.

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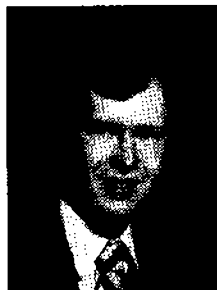
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NOTES FROM THE BANDSTAND

VICTORY PARADE OF SPOTLIGHT BANDS

By KARL PEARSON

Trumpet: "Assembly"

Announcer: *There's Assembly! For the fighting sons of freedom the Coca-Cola Company presents the Victory Parade of Spotlight Bands!*

Theme: "Coca-Cola Signature" — Establish, then fade for:

Announcer: *Tonight, tomorrow night and every night Monday through Saturday the Coca-Cola Company sends the greatest bands in the land to entertain the soldiers, the sailors, the marines and war workers. Tonight we're at Trenton, New Jersey playing for the officers and men of Fort Dix. Presenting in person and in the Spotlight, Duke Ellington!*

Theme: *Up to finish*

The year is 1942. Imagine being able to hear your favorite bands six nights a week as they play for enthusiastic audiences of servicemen and war workers from military bases and industrial plants across the country. The radio program is "The Coca-Cola Victory Parade of Spotlight Bands."

The Spotlight Bands series was one of the best radio programs of the big band era, for it presented hundreds of orchestras, sweet, swing and in-between, in a no-nonsense style as they played to enthusiastic servicemen. Although it never received a big share of ratings in its time slot, it did well enough to remain on the air for five years.

The Spotlight Bands program made its debut over the Mutual Broadcasting System (MBS) on November 3, 1941, with Kay Kyser and his orchestra. The format was different, however, from the later "Victory Parade" approach. Various bands were heard Monday through Friday and on Saturday night the band with the top-selling record of the week was featured. In this early version, all programs were studio broadcasts.

It was a good concept, but it didn't work out that well. The show didn't take into consideration that the top-selling record might remain on top for several weeks, meaning that the band with the top-seller would appear on the Saturday night show several weeks in a row. In this manner Freddy Martin appeared several times (playing "Tchaikovsky's Piano Concerto") along with Glenn



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BLUE NETWORK **W·E·N·R** 8:30 P.M.

Miller ("Chattanooga Choo Choo") and Tommy Dorsey ("This Love of Mine"). Glenn's sponsor, Chesterfield Cigarettes, objected to Miller's multiple appearances for Coca-Cola. Several record companies objected to the set-up as the majority of the band-of-the-week appearances were by RCA Victor recording artists. The whole issue was settled when on May 2, 1942 (a Harry James appearance), the program left the air—for a while, at least.

On September 21, 1942 the program reappeared on the Blue Network in the new "Victory Parade" format, featuring (again) Harry James. The Saturday night programs again featured the band-of-the-week approach, but it was chosen by public vote this time. The first band-of-the-week show (September 26) featured Glenn Miller in his final radio appearance before entering the Army.

The new format proved to be very

successful. Here is just a very small list of the many bands heard on the "Victory Parade" series: Louis Armstrong, Charlie Barnet, Les Brown, Frankie Carle, Bob Chester, Xavier Cugat, Jimmy Dorsey, Tommy Dorsey, Jan Garber, Benny Goodman, Dick Jurgens, Jimmie Lunceford, Russ Morgan, Ozzie Nelson, Louis Prima, Jan Savitt, Joe Sanders and Jack Teagarden. And there were hundreds more!

In March of 1943 the program was heard by many million more servicemen—servicemen stationed around the world, when the Armed Forces Radio Service (AFRS) began recording the shows for rebroadcast. Several shows also became exclusive V-Disc recording sessions, to produce V-Disc records for servicemen.

The shows usually opened with the Coca-Cola theme, followed by the theme of the band. The leader made a few

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NOTES FROM THE BANDSTAND

introductory remarks and kicked off the first tune, usually an instrumental, which always got a good response from the audience. The commercial followed, and the band played one of its big hits. Six or seven tunes later, the band once again played its theme song, and the announcer closed with something like this:

"As Benny Goodman signs his signature in the Coca-Cola guest register, it's been night number three hundred and seven for the Victory Parade of Spotlight Bands. And we've marched forty-three thousand, six hundred and five Spotlight miles."

After announcing tomorrow night's band, the program faded on the strains of the Coca-Cola theme.

The program switched from the Blue Network (by 1945 renamed ABC, the American Broadcasting Company) back to Mutual, where it would remain until the end. In September of that year it was heard only three times a week. Finally, in the fall of 1946, with over 1,000 programs broadcast and over 2,000,000 miles travelled to bases and camps, the series left the air forever. Ironically, the final program in this series was played by Harry James.

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I REMEMBER IT WELL...

My Stars!

How They Shined!

BY DAN MCGUIRE

*How often at night when the heavens are bright
With the light from the glittering stars,
Have I stood there amazed and asked as I gazed
If their glory exceeds that of ours.*

—verse from *Home On The Range*

This reverie was inspired by a shooting star.

Late on a fall evening, the moon was a mere sliver of white in a cloudless sky. I stood admiring an unusually plentiful array of stars.

The shooting star burst into view near the Big Dipper's handle. It sped south over our backyard, its bright tail streaming far behind, and burned out high above the trees on the next block. A short trip from my perspective; but in reality probably a hundred miles or more—in perhaps two seconds.

The other stars, momentarily dimmed by its brilliance, resumed winking at me. Their performance was a fact undeniably worthy of recognition. But now I was distracted, remembering a time when shooting stars were not so rare.

When I was a young tree climber in an almost rural suburb of Chicago, summer nights often provided a shower of stars. Year-round, the sky glittered with a multitude of stars that now are enjoyed only by our country cousins. On summer nights that were too hot for sleeping, I was allowed to sit late on the porch. My parents would try to help me identify the various constellations. I never really "saw" much more than the two dippers and the three stars which formed a belt

for Orion (the Hunter). I saw neither hide nor hair of his dog, maybe because I could not imagine anyone naming a pet Sirius. (Is he kidding?)

Meanwhile, though, I was on the lookout for shooting stars. On any night there was a chance that one or two would flash across the sky. "Wow!" I'd cry to my folks. "Did you see that?"

Usually these were random sightings, but it was not uncommon for them to appear in clusters, minutes apart. One year the papers forecast that an especially spectacular meteor shower would pass overhead for at least three nights. Wayne's family joined mine on the front lawn. We spread blankets on the grass and lay on our backs gazing skyward.

The heavenly fireworks streaked by faster than we could point a finger and exclaim: "There goes one!" Every few minutes a chorus of "Oooh!" or "Aaaah!" gave approval to an especially bright streamer of light or one with an unusually long tail. Between nine people, we counted 169 shooting stars. But memory fades like the last star at dawn. I no longer recall if that was our highest total for one night or a grand total for all three.

These stargazing evenings aroused my curiosity and enabled my parents to steer me to our newly accumulated set

I REMEMBER IT WELL

of *Encyclopedia Britannica Junior*. There I learned that what we call shooting (or falling) stars really aren't stars at all.

They begin as meteoroids, metallic masses ranging from pebble size to asteroids weighing tons. Unlike stars, which have stationary orbits, the meteoroids zoom wildly through space. When one chance to enter Earth's atmosphere, friction heats it white hot. The luminous streak we observe is called a meteor (from the Greek word *meteoron*, meaning "thing in the air"). Usually, they are burned to dust. The rare chunks that survive and strike Earth are called meteorites.

I confess, dear reader, that reviewing this educational data for you obliged me to revisit *E.B., Jr.* The trip actually was prompted by the current interest in Halley's Comet. That famed comet is making its first appearance to Earthlings since 1910. In some areas it has been visible to folks with strong eyes or telescopes since late November.

The comet is named in honor of astronomer Edmund Halley, who deduced that supposedly separate sightings in 1531, 1607 and 1682 actually were the same celestial body. He correctly predicted that it would return in 1758 on its elongated orbit around the sun.

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A limited number of back issues of the *Nostalgia Digest* and *Radio Guide* are available for \$2 each. For a complete list, send a stamped, self-addressed envelope to:

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Last summer my father was keenly anticipating his second look at Halley's Comet. He was concerned by reports that it would be less brilliant because it won't come as close to Earth as in 1910. Knowing that he was only one year old then, I asked how he could have much recollection of the event.

"I'm like the auto maker whose entire production run turned out to be lemons," he explained. "I have total recall."

Actually, his memory of the 1910 sighting probably was reinforced by many parental retellings. But he is certain he remembers his father holding him aloft on several evenings and saying, "Take a good look, sonny. You won't see this again until you're twice as old as Papa."

In mid-February, after passing behind the sun, Halley's Comet will reappear. We will get our best view in March and April as it starts back into space and

makes its closest approach to Earth (39 million miles!) on April 11. Then it will be a memory until 2062.

For city dwellers, the sighting of Halley's Comet is hampered by a modern problem: light pollution. Progress has enabled us to make streets safer by keeping them well lighted at night. Regrettably, it also has made possible the proliferation of all sorts of commercial lighting.

As urban areas grow, skies nearby are filled with the overflow of light from shopping centers, all-night gas stations and convenience stores, lighted roadside advertising, etc. Observatories (including Palomar, with its 200-inch telescope) built in originally dark countrysides, are experiencing difficulty with background glow.

It is primarily light pollution that has deprived me of seeing any recent meteor showers—or even a really bright star-filled sky. Back on Ottawa Avenue, we did without the luxury of streetlights until

my late teens. Even the main drag had only three per block. You would travel a long way to find an all-night business or a lighted billboard. Very little artificial light interfered with the observation of what folks take for granted deep in the heart of Texas.

Now when I observe the lonely Big Dipper, I empathize with a friend's nostalgia for vanished old time radio. My attention wandered for a few years, and when I looked again the view was greatly diminished. On occasions when I'm able to stargaze from some remote lake or woodland, it's clear how much I'm missing.

My father retired to a small town down south, where his second look at Halley's Comet will be better than my first. I'm pleased for him, but I'd sure like to witness another nightlong show of shooting stars. Maybe the next time a meteor shower passes over we could get lucky and have a New York style blackout.

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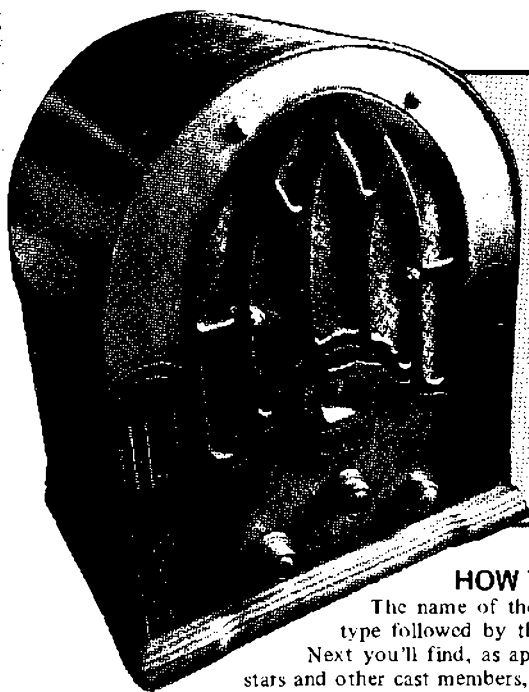
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WNIZ Zion 96.9 FM

PLUS

Monday thru Friday
RADIO CLASSICS

8 P.M. to 9 P.M.

WBBM Chicago 780 AM

HOW TO READ THE RADIO GUIDE

The name of the vintage radio show appears in bold face type followed by the original broadcast date (in parenthesis).

Next you'll find, as appropriate, the title of the story, names of stars and other cast members, and a line about the content of the show.

If the show was sponsored, the name of the original sponsor appears next. If the show was unsponsored, it was known as a Sustaining program; if the show was presented on a station-by-station basis across the country, it was known as a Syndicated program.

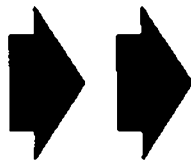
This information is followed by the network source of the broadcast: NBC (National Broadcasting Company), CBS (Columbia Broadcasting System), ABC (American Broadcasting Company), MBS (Mutual Broadcasting System), AFRS (Armed Forces Radio Service).

Finally, for your convenience we provide timing information on each vintage show. (9:45; 11:20; 8:50) means that we will present the show in three segments: 9 minutes and 45 seconds; 11 minutes and 20 seconds; 8 minutes and 50 seconds. If you add the times of these segments together, you'll have the total length of the show (29:55) for our example.

NOTE: The vintage radio shows listed appear in the order we expect to present them on our programs. Occasionally, we may delay or pre-empt a show to provide time to present other material of special interest. In such an event, the pre-empted program will be rescheduled to a later broadcast.

If you have any questions about our programming or if you simply want to share some information or a memory, please call our studio number, (312) 965-7763.

And, thanks for listening.



PROGRAM LISTINGS BEGIN ON NEXT PAGE . . .

THOSE WERE THE DAYS

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

FEBRUARY

Jack Benny and the Movies!

SATURDAY, FEBRUARY 1st

JACK BENNY PROGRAM (2-1-53) Guest Stanley Kramer joins Jack and the gang for a Benny & Co. radio version of the 1952 Academy Award winning film, "High Noon." Mary Livingstone, Bob Crosby, Don Wilson, Dennis Day, Mel Blanc. Lucky Strike Cigarettes, CBS. (8:05; 10:00; 8:40)

LUX RADIO THEATRE (6-24-46) "State Fair" starring Dick Haymes, Jeanne Crain, Vivian Blain and Elliott Lewis in a radio adaptation of the 1945 screen success. William Keighley produces. AFRS rebroadcast. (23:20; 14:00; 11:55)

JACK BENNY PROGRAM (1-13-46) *Excerpt* presenting the first part of a two-part version of the film "State Fair." NBC. (15:15)

JACK BENNY PROGRAM (1-20-46) *Excerpt* offering the second part of the Benny version of "State Fair." NBC. (13:30)

SCREEN GUILD PLAYERS (4-26-43) "Casa-

blanca" starring Humphrey Bogart, Ingrid Bergman and Paul Henreid recreating their screen roles in a radio dramatization of the 1942 film classic. Lady Esther Cosmetics, CBS. (14:30; 14:40)

JACK BENNY PROGRAM (10-17-43) *Excerpt* from the Grape Nuts show as Jack tells of his adventures in Casablanca. Jack portrays Ricky Bogart; Rochester, as Sam, sings "As Time Goes By." NBC. (7:10)

JACK BENNY PROGRAM (2-6-38) Jack oversleeps and misses the opening of the program. Mary Livingstone, Phil Harris, Don Wilson, Kenny Baker, Eddie "Rochester" Anderson, Frank Nelson. First of four consecutive broadcasts from the 1937-38 season. Jell-O, NBC. (9:10; 8:40; 11:05)

SATURDAY, FEBRUARY 8th

JACK BENNY PROGRAM (2-26-39) *Excerpt* from the Jell-O program featuring Jack's version of the 1939 20th Century Fox western adventure "Jesse James" with Jack in the role played on the screen by Tyrone Power. Mary Livingstone is Zorelda, James' sweetheart; Phil Harris is Barshee the villain; Kenny Baker is a railroad executive; Verna Felton is James' mother; Andy Devine is Juicy James, Jesse's brother and Don Wilson is the crowd that Jesse holds up! Part one of a two part sketch. NBC. (13:30)

JACK BENNY PROGRAM (3-5-39) *Excerpt* offering part two of the "Jesse James" sketch. NBC. (15:20)

LUX RADIO THEATRE (4-18-49) "Treasure of the Sierra Madre" starring Humphrey Bogart, Walter Huston and Frank Lovejoy in a radio adaptation of the 1948 film. Lux Soap, CBS. (16:10; 20:00; 11:45)

JACK BENNY PROGRAM (5-1-49) *Excerpt* from the Lucky Strike Program with Jack's version of Warner Brothers' "Treasure of the Sierra Madre" with Jack in the Bogart role, Don as his partner Sam and Dennis as the prospector. Mel Blanc is a Mexican bandit leader. CBS. (12:45)

JACK BENNY PROGRAM (10-24-43) *Excerpt* from the Grape Nuts Program as Jack tells of his visit to "Algiers" in a radio spoof of the 1938 movie. Jack is Pepe LeMoko, the role

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played on the screen by Charles Boyer. NBC. (7:55)

JACK BENNY PROGRAM (3-23-41) *Excerpt* of the Jell-O program for a Benny & Company version of the 1941 film "Tobacco Road." Jack is Jeeter Lester; Mary is Maw Lester; Dennis is Dude Lester; Phil is Twitch Harris; and Don Wilson is Banker Wilson. NBC. (13:20)

JACK BENNY PROGRAM (2-13-38) Guest Robert Taylor visits and Jack helps him go over lines for his new movie. Second of four consecutive broadcasts from the 1937-38 season. Jell-O, NBC. (9:20; 11:20; 8:00)

OUR SPECIAL GUEST will be **BOB KOLOSOSKI**, movie fan, historian and columnist for the *Nostalgia Digest*. Bob will talk about Jack Benny's movie career and the various films that are presented or parodied on these Benny shows.

SATURDAY, FEBRUARY 15th

JACK BENNY PROGRAM (11-21-37) *Excerpt* of the Jell-O show presenting Mary Livingstone, Kenny Baker, Don Wilson, Andy Devine, Elliott Lewis, Sam Hearn and Jack in a spoof of the 1937 film, "Lost Horizon." NBC. (16:00)

HALLMARK PLAYHOUSE (1-5-50) "The Egg and I" starring Claudette Colbert with Frank Nelson in a radio version of the 1947 screen hit. Cast includes Verna Felton as Ma Kettle. Hallmark Cards, CBS. (16:48; 12:28)

JACK BENNY PROGRAM (4-20-47) *Excerpt* of the Lucky Strike Program with Jack and Mary starring in a sketch based on the film, "The Egg and I." NBC. (15:00)

FORD THEATRE (3-4-49) "The Horn Blows at Midnight" starring Jack Benny with Claude Raines, Hans Conried, Mercedes McCambridge, Ann Whitfield, Jeanette Nolan, Jane Morgan, Joseph Kerns. Host Fletcher Markel presents a good radio version of Jack's infamous 1945 film. Ford Automobiles, CBS. (15:55; 17:10; 21:15)

JACK BENNY PROGRAM (2-20-38) Jack presents his version of the Warner Brothers' film "Submarine D-1" with himself in the role played on the screen in 1937 by Pat O'Brien. Third of four consecutive broadcasts from the 1937-38 season. Jell-O, NBC. (12:00; 5:50; 10:30)

OUR SPECIAL GUEST will be **BOB KOLOSOSKI** who returns to talk about Jack Benny's movie career, the films that are spoofed on these Benny shows and about "The Horn Blows at Midnight."

SATURDAY, FEBRUARY 22nd

JACK BENNY PROGRAM (9-11-49) First show of the 1949-50 season as a Sightseeing Tour Bus takes listeners (and passengers) on a tour of Beverly Hills, stopping for a moment at the home of each member of the Benny Show cast. Mary Livingstone, Eddie "Rochester"



Anderson, Dennis Day, Phil Harris, Don Wilson, the Sportsmen, Verna Felton, Joe Kearns, Mel Blanc and Frank Nelson as the tour guide. This is one of the most famous of all the Jack Benny programs because Jack himself doesn't appear on the air until 21 minutes into the broadcast! Lucky Strike Cigarettes, CBS. (10:10; 10:00; 6:40)

MERCURY THEATRE (2-12-43) "Snow White and the Seven Dwarfs" starring Jane Powell, narrated by Orson Welles in an adaptation of the classic story. Lady Esther Cosmetics, CBS. (14:45; 12:00)

JACK BENNY PROGRAM (4-24-38) Jack and the gang present a musical version of "Snow White" called "Snow White and the Seven Gangsters." Jack is Doc, Don is Happy, Andy Devine is Bashful, Phil is Sleepy, Kenny Baker is Dopey, Mary is Snow White and Schiepperman is Prince Charming. Jell-O, NBC. (11:35; 17:50)

LUX RADIO THEATRE (9-17-51) "Sunset Boulevard" starring William Holden and Gloria Swanson recreating their original screen roles from the 1950 film about a silent movie actress trying to make a comeback. Cast includes Nancy Gates and William Conrad. William Keighley is producer. Lux Soap, CBS. (18:10; 18:50; 13:45)

JACK BENNY PROGRAM (3-25-51) *Excerpt* from the Lucky Strike Program presenting a spoof of the film "Sunset Boulevard" with Jack in the William Holden role and, in the absence of Mary Livingstone, her sister Babe in the Gloria Swanson part. CBS. (13:00)

JACK BENNY PROGRAM (2-27-38) Jack and the cast continue their version of "Submarine D-1" which began on last week's program. Last of four consecutive broadcasts from the 1937-38 season. Jell-O, NBC. (12:00; 5:45; 11:20)

THOSE WERE THE DAYS

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

MARCH

We Remember Them Well . . .

SATURDAY, MARCH 1st

GREAT GILDERSLEEVE (4-12-50) Harold Peary stars as Throckmorton P. Gildersleeve, a very proud uncle when nephew Leroy makes his first business deal. Cast includes Walter Tetley as Leroy, Lillian Randolph as Birdie, Dick LeGrand as Mr. Peavy. Kraft Foods, NBC. (14:10; 16:00) *With this broadcast, we remember Harold Peary who died March 30, 1985 at the age of 76.*

SONGS BY MORTON DOWNEY (12-14-48) The famed Irish tenor presents a quarter hour of music and song. Coca Cola, NBC. (14:10) *With this broadcast, we remember Morton Downey who died October 25, 1985 at the age of 83.*

SUSPENSE (7-3-60) "Bon Voyage" starring Robert Readick. A man embezzles \$200,000 so he can begin "A new, wonderful life." Participating sponsors, CBS. (12:05; 11:30) *With this broadcast, we remember Robert Readick who died May 27, 1985 at the age of 59.*

KRAFT MUSIC HALL (9-30-43) Bing Crosby welcomes guest Phil Silvers. Trudy Irwin, the Music Maids and Hal, John Scott Trotter and the orchestra, Ken Carpenter. Kraft Foods, NBC. (9:25; 7:00; 13:45) *With this broadcast, we remember Phil Silvers who died November 1, 1985 at the age of 73.*

CURTAIN TIME (9-4-48) "Contract For An Angel" featuring Charles Flynn, Muriel Bremner and Maurice Copeland. A talented and temperamental actress and writer lock horns. Mars Candy, NBC. (10:30; 9:26; 9:40) *With this broadcast, we remember Maurice Copeland who died October 3, 1985 at the age of 74.*

THE WHISTLER (4-7-48) "What Makes a Murderer?" featuring Frank Lovejoy and Joan Banks with Marvin Miller. A quiet investment clerk wins big money on the horses. Signal Oil Co., CBS. (11:31; 18:55) *With this broadcast, we remember Marvin Miller who died February 8, 1985 at the age of 71.*

SATURDAY, MARCH 8th

LUX RADIO THEATRE (1-11-54) "Has Anybody Seen My Gal?" starring Rock Hudson and Piper Laurie with Gene Lockhart in a radio version of the 1952 film. A romantic comedy

about a family which inherits a large sum of money. Lux Soap, CBS. (19:35; 19:00; 10:30) *With this broadcast, we remember Rock Hudson who died October 2, 1985 at the age of 59.*

DICK TRACY (9-13-46) An isolated episode of "The Case of the Broken Window." Sustaining, ABC. (14:20) *With this broadcast, we remember the creator of the Dick Tracy comic strip Chester Gould who died May 11, 1985 at the age of 84.*

KOLLEGE OF MUSICAL KNOWLEDGE (1-19-44) The old professor, Kay Kyser with Ish Kabibble and the gang in a musical quiz from Los Alamedas, California. AFRS rebroadcast. (14:05; 15:30) *With this broadcast, we remember Kay Kyser who died July 23, 1985 at the age of 79.*

LASSIE (1-28-48) "Miss Flash Pointer" stars the famous movie dog as a handsome young Pointer. Lassie's owner and trainer Rudd Weatherwax introduces the story. Charles Lyons announces. Red Heart Dog Food, NBC. (14:30) *With this broadcast we remember Rudd Weatherwax who died February 25, 1985 at the age of 77 and Charles Lyon who died May 11, 1985 at the age of 82.*

GLAMOR MANOR (10-3-46) Kenny Baker stars in a daytime radio situation comedy. He's the proprietor of the Galmor Manor Hotel who needs some cash in this episode. Cast includes Barbara Eiler, Sam Hearn, Don Wilson. Guest is Jack Benny, Kenny's former boss on the Jell-O program. Crisco, Ivory Snow, ABC. (11:14; 7:03; 10:38) *With this broadcast, we remember Kenny Baker who died August 10, 1985 at the age of 72.*

X MINUS ONE (2-1-56) "The Cave of Night" starring Alexander Scourby with Joe DiSantis. A radio newsman covers the flight of the first astronaut in space, lost without fuel to return to Earth. Sustaining, NBC. (12:56; 13:00) *With this broadcast, we remember Alexander Scourby who died February 23, 1985 at the age of 71.*

SATURDAY, MARCH 15th

JACK ARMSTRONG, THE ALL-AMERICAN BOY (11-20-40) An isolated episode of the long-running adventure series featuring Charles Flynn as Jack, John Gannon as Billy, Sarajane

Wells as Betty and Jim Goss as Uncle Jim. Wheaties, MBS. (14:10) *With this broadcast, we remember John Gannon who died June 21, 1985 at the age of 68.*

CHARLIE MC CARTHY SHOW (9-21-47) Edgar Bergen and his friends welcome guest Walt Disney for a preview of their new picture, "Fun and Fancy Free." Clarence Nash portrays Donald Duck. Royal Pudding, Chase and Sanborn Coffee, NBC. (9:00; 11:53; 9:02) *With this broadcast, we remember Clarence Nash who died on February 20, 1985 at the age of 80.*

MR. DISTRICT ATTORNEY (5-19-48) Jay Jostyn stars as Mr. D.A. with Len Doyle as Harrington and Vicki Vola as Miss Miller. The D.A. and his pals go after the murderer of a gas station attendant. Ipana, Sal Hepatica, NBC. (15:00; 13:55) *With this broadcast, we remember Vicki Vola who died on July 21, 1985.*

SUSPENSE (5-18-44) "Donovan's Brain" starring Orson Welles. Part One of a two-part drama about a scientist who keeps alive the brain of a dead man. Roma Wines, CBS. (13:30; 14:54)

SUSPENSE (5-25-44) "Donovan's Brain" starring Orson Welles. Part two of the drama. Roma Wines, CBS. (11:53; 16:08) *With these broadcasts, we remember Orson Welles who died October 10, 1985 at the age of 70.*

LARRY CLINTON AND HIS ORCHESTRA (7-7-39) Remote broadcast from the Hotel Park Central in New York City. Vocals by Ford Leary and Mary Dugan. Sustaining, NBC. (9:05; 9:55; 9:30) *With this broadcast, we remember Larry Clinton who died May 2, 1985 at the age of 75.*

SATURDAY, MARCH 22nd

WAYNE KING AND HIS ORCHESTRA (2-8-64) Remote broadcast on the closing weekend of Chicago's far-famed Aragon Ballroom with host Franklyn MacCormack and announcer Cliff Mercer. Sustaining, WGN. (13:40; 14:00; 18:00) *With this broadcast, we remember Wayne King who died July 16, 1985 at the age of 84.*

TOM MIX RALSTON STRAIGHT-SHOOTERS (8-10-45) An isolated episode of "Vanishing Village" starring Curley Bradley as Tom. Shredded Ralston, MBS. (14:47) *With this broadcast, we remember Curley Bradley who died June 3, 1985 at the age of 74.*

LADIES BE SEATED (7-14-47) Audience participation show from Chicago starring Johnny Olson. Ed Prentice announces. Aunt Jemima Pancake Mix, Toni Home Permanents, ABC. (15:05; 14:55) *With this broadcast, we remember Johnny Olson who died October 12, 1985 at the age of 75.*

SCREEN GUILD PLAYERS (6-10-46) "House on 92nd Street" starring Lloyd Nolan and Bill Lundigan. Radio adaptation of the 1945 film about the FBI's attempt to track down security leaks in the government's secret atom

bomb project. Lady Esther Products, CBS. (15:30; 12:55) *With this broadcast, we remember Lloyd Nolan who died September 27, 1985 at the age of 83.*

JOHNNY DESMOND FOLLIES (1-29-46) Singer Johnny Desmond with humorist Herb Schriner and vocalist Margaret Whiting and Jerry Gray and his orchestra in a musical variety program. AFRS rebroadcast. (9:15; 9:15; 11:15) *With this program, we remember Johnny Desmond who died September 6, 1985 at the age of 65.*

YOURS TRULY, JOHNNY DOLLAR (6-29-50) "The Barbara James Matter" starring Edmund O'Brien, Wrigley's Gum, CBS. (14:20; 14:40) *With this broadcast, we remember Edmund O'Brien who died May 8, 1985 at the age of 69.*

SATURDAY, MARCH 29th

THE SHADOW (2-4-40) "The Return of Carnation Charlie" starring Bill Johnstone as the Shadow, a character created by Walter Gibson. Marjorie Anderson appears as the lovely Margo Lane. Sustaining, MBS. (13:15; 8:00) *With this broadcast, we remember Walter Gibson who died December 6, 1985 at the age of 88.*

BREAKFAST CLUB (1943) Jack Baker subs until host Don McNeill arrives late from vacation. Vocals by Marion Mann, the Romeos. Harry Kogan and the orchestra. AFRS rebroadcast. (14:10; 15:15) *With this broadcast, we remember Harry Kogan who died December 14, 1985 at the age of 90.*

HAP HAZARD (8-19-41) Ransom Sherman stars as the harried proprietor of Crestfallen Manor, a run-down hotel in this summer replacement for Fibber McGee and Molly. Johnson's Wax, NBC. *With this broadcast, we remember Ransom Sherman who died November 26, 1985 at the age of 87.*

LUX RADIO THEATRE (10-1-51) "All About Eve" starring Bette Davis, Anne Baxter, Gary Merrill and Reginald Gardner in a radio version of the 1950 motion picture. Lux Soap, CBS. *With this broadcast, we remember Anne Baxter who died December 12, 1985 at the age of 62.*

KUKLA, FRAN AND OLLIE (10-13-52) Burr Tillstrom introduces his Kuklapolitan Players to radio in this first show of the series. Fran Allison co-stars. Sustaining, NBC. (9:26) *With this broadcast, we remember Burr Tillstrom who died December 6, 1985 at the age of 68.*

ADVENTURES OF OZZIE AND HARRIET (3-6-49) The Nelsons become a complete radio family as sons David and Ricky portray themselves on the air for the first time in this broadcast. The family goes to an auction. International Silver Co., NBC. (16:28; 14:06) *With this broadcast, we remember Rick Nelson who died on December 31, 1985 at the age of 45.*

≡ Chuck Schaden's RADIO CLASSICS ≡

Monday thru Friday - 8 to 9 P.M. • WBBM A.M. 780, Chicago •

FEBRUARY

MONDAY, FEBRUARY 3rd

LONE RANGER (1940s) Ambushed by outlaws in the western badlands, the Lone Ranger and Tonto face unexpected odds in a gun battle against the notorious Burton gang. Brace Beemer stars as the Masked Rider of the Plains. Syndicated rebroadcast. (10:09; 9:30)

DRAGNET (1950s) Jack Webb stars as Detective Sergeant Joe Friday with Barton Yarborough as Ben Romero. Acting as undercover agents, Friday and Smith arrange a big heroin purchase. Syndicated rebroadcast. (18:36; 5:25)

TUESDAY, FEBRUARY 4th

BURNS AND ALLEN SHOW (6-2-49) Guest Chester Morris teaches Gracie how to become a magician. Syndicated rebroadcast. (11:58; 10:46)

THIRD MAN (1950) Orson Welles stars as Harry Lime who is asked to join some friends in a money-making scheme in Paris. Syndicated rebroadcast. (8:50; 9:24)

WEDNESDAY, FEBRUARY 4th BLACKHAWK HOCKEY - NO PROGRAM

THURSDAY, FEBRUARY 6th

GUNSMOKE (9-2-56) William Conrad stars as Marshall Matt Dillon. Jim Rankin hoped to marry Miss Lilly, but she was only using him. Syndicated rebroadcast. (9:40; 8:25)

ADVENTURES OF SHERLOCK HOLMES (1954) "The Speckled Band" starring Sir John Gielgud as Holmes with Sir Ralph Richardson as Dr. Watson. A woman dies a horrible death. Syndicated rebroadcast. (9:48; 13:40)

FRIDAY, FEBRUARY 7th

THIRD MAN (1950) Orson Welles stars as Harry Lime who, in Paris, meets two wealthy women from Brazil on a shopping spree. Syndicated rebroadcast. (9:55; 7:38)

TUESDAY, FEBRUARY 11th BLACKHAWK HOCKEY - NO PROGRAM

WEDNESDAY, FEBRUARY 12th

ADVENTURES OF SHERLOCK HOLMES (1954) "Mystery of the Second Stain" stars Sir John Gielgud and Sir Ralph Richardson as Holmes and Watson. Syndicated rebroadcast. (11:04; 12:31)

LONE RANGER (1940s) Racing to help the son of their friend, the governor, the Lone

Ranger and Tonto ride into a trap. Syndicated rebroadcast. (8:33; 11:02)

THURSDAY, FEBRUARY 13th BLACKHAWK HOCKEY - NO PROGRAM

FRIDAY, FEBRUARY 14th

JACK BENNY PROGRAM (2-27-49) Guest Claude Raines appears in advance of his appearance with Jack on the Ford Theatre's production of "The Horn Blows at Midnight." Dennis Day, Eddie "Rochester" Anderson, Phil Harris, Don Wilson, Frank Nelson, Mel Blanc. Syndicated rebroadcast. (9:53; 14:19)

GUNSMOKE (10-7-56) Clint Bascombe comes to Dodge to settle an account with Jameson Kass. William Conrad stars as Marshall Matt Dillon. Syndicated rebroadcast. (11:34; 6:36)

MONDAY, FEBRUARY 17th

THIRD MAN (1950) Orson Welles stars as Harry Lime. A beautiful acquaintance tells Lime she is the houseguest of a wealthy old doctor who may be planning to adopt her. Syndicated rebroadcast. (9:02; 8:38)

ADVENTURES OF SHERLOCK HOLMES (1954) Holmes searches for a murderer and a missing racehorse named "Silver Blaze." Syndicated rebroadcast. (12:00; 11:15)

TUESDAY, FEBRUARY 18th

BURNS AND ALLEN SHOW (6-16-49) George and Gracie welcome guest Rudy Vallee when Gracie believes that a neighborhood teen-ager is in love with him. Syndicated rebroadcast. (13:09; 10:12)

GANGBUSTERS (1940s) "Case of the Golden Touch." A whiskey hijacker finds women, booze and Federal Agents can make for an unforgettable hangover. Syndicated rebroadcast. (10:17; 13:45)

WEDNESDAY, FEBRUARY 19th BLACKHAWK HOCKEY - NO PROGRAM

THURSDAY, FEBRUARY 20th

GUNSMOKE (8-12-56) When Walt Gorman and his partner John Hakes shoot Pony Thompson's dog, Matt Dillon takes their guns away. William Conrad stars as U.S. Marshall Matt Dillon. Syndicated rebroadcast. (13:34; 4:40)

CHALLENGE OF THE YUKON (1940s) "Old Moby's Cairn" featuring Paul Sutton as Sgt. Preston. Syndicated rebroadcast. (10:42; 12:26)

FRIDAY, FEBRUARY 21st
BLACKHAWK HOCKEY – NO PROGRAM

"LONE RANGER RIDES AGAIN WEEK"
MONDAY, FEBRUARY 24th

LONE RANGER (1940s) A young pony rider for the army becomes involved with a gambler and faces a court martial. Syndicated rebroadcast. (10:05; 9:54)

DRAGNET (1950s) Friday and Smith investigate a robbery which never happened. Jack Webb stars. Syndicated rebroadcast. (10:06; 12:42)

"LONE RANGER RIDES AGAIN WEEK"
TUESDAY, FEBRUARY 25th

CHALLENGE OF THE YUKON (1950s) "Mutiny on the Penguin." Syndicated rebroadcast. (10:55; 12:06)

LONE RANGER (1940s) Brace Beemer stars as the Masked Man with John Todd as Tonto. Syndicated rebroadcast. (10:00; 10:00)

"LONE RANGER RIDES AGAIN WEEK"
WEDNESDAY, FEBRUARY 26th

LONE RANGER (1940s) An outlaw gang led by a madman spreads a reign of terror in an isolated western town. Syndicated rebroadcast. (9:57; 9:07)

GANGBUSTERS (1940s) "Case of Snyder Kennedy," set in a mysterious rooming house where robbery and death walk by night. Syndicated rebroadcast. (10:17; 20:18)



BRACE BEEMER portrays the masked man during "Lone Ranger Rides Again Week" on *Radio Classics*, February 24-28.



GEORGE BURNS AND GRACIE ALLEN
star on *Radio Classics* February 4th and 18th.

"LONE RANGER RIDES AGAIN WEEK"
THURSDAY, FEBRUARY 27th

GREEN HORNET (1940s) "Disaster Rides the Rails." A gambling ring operates aboard a railroad train. Syndicated rebroadcast. (13:07; 12:50)

LONE RANGER (1940s) Tonto's life is at stake as outlaws plan an ambush to kill the Lone Ranger. Syndicated rebroadcast. (9:48; 9:40)

"LONE RANGER RIDES AGAIN WEEK"
FRIDAY, FEBRUARY 28th

LONE RANGER (1940s) The Lone Ranger and Tonto race against time to prevent death and destruction as a flood races through the Rio Grande Valley. Syndicated rebroadcast. (9:46; 9:59)

LONE RANGER (1940s) In a flashback episode, we hear the origin of the Lone Ranger. The Masked Rider of the Plains finally comes face to face with the only surviving member of the notorious Butch Cavendish gang, the feared band of outlaws who had ambushed a small band of Texas Rangers, killing five of the six lawmen. Only one Texas Ranger survived . . . the lone Ranger. In this story, the Masked Man avenges the death of his fellow Texas Rangers. Syndicated rebroadcast. (9:30; 11:00)

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MARCH

MONDAY, MARCH 3rd

THIRD MAN (1950) Orson Welles stars as Harry Lime who plans to steal an emerald bracelet worn by an American woman. Syndicated rebroadcast. (11:13; 12:02)

GANGBUSTERS (1940s) "Case of the Jersey Butcher Bandits." Former Heavyweight Champion of the World Jim Braddock narrates this unusual case. Syndicated rebroadcast. (9:35; 15:03)

TUESDAY, MARCH 4th

DRAGNET (1950s) Friday and Smith pursue a crook who breaks out of jail, shoots two people and steals a car. Jack Webb stars. Syndicated rebroadcast. (15:53; 7:20)

BURNS AND ALLEN SHOW (1940s) George and Gracie in another comedy outing. Syndicated rebroadcast. (12:00; 11:00)

WEDNESDAY, MARCH 5th BLACKHAWK HOCKEY - NO PROGRAM

THURSDAY, MARCH 6th

GUNSMOKE (1950s) William Conrad stars as Marshall Matt Dillon with Parley Baer as his deputy. Chester Proudfoot. Syndicated rebroadcast. (9:30; 9:00)

ADVENTURES OF SHERLOCK HOLMES (1954) "Bruce Partington Plans." Holmes' remarkable brother Mycroft enlists the sleuth's aid in the matter of some missing government documents. Syndicated rebroadcast. (12:20; 10:55)

FRIDAY, MARCH 7th

GREEN HORNET (1940s) "Trouble Hits the Trolleys." A racketeer causes fatal accidents on trolley cars so the city will award him a bus franchise. Syndicated rebroadcast. (12:48; 11:07)

THIRD MAN (1950) Orson Welles stars as Harry Lime, recreating the role he created in the 1950 motion picture. Syndicated rebroadcast. (11:00; 12:00)

MONDAY, MARCH 10th

CHALLENGE OF THE YUKON (1940s) Paul Sutton stars as Sgt. Preston in a story of the "Malamute Pup." Syndicated rebroadcast. (12:15; 15:11)

LONE RANGER (1940s) Another adventure from those thrilling days of yesteryear with

Brace Beemer as the Lone Ranger and John Todd as his faithful Indian companion, Tonto. Syndicated rebroadcast. (10:00; 9:30)

TUESDAY, MARCH 11th

THIRD MAN (1950) Orson Welles stars in this series subtitled, "The Lives of Harry Lime." Syndicated rebroadcast. (12:00; 11:00)

DRAGNET (1950s) Jack Webb stars with Barton Yarborough. A felon takes the name of a police officer. Syndicated rebroadcast. (16:17; 7:01)

WEDNESDAY, MARCH 11th BLACKHAWK HOCKEY - NO PROGRAM

THURSDAY, MARCH 13th

GANGBUSTERS (1940s) "Case of the Hue and the Cry." Detectives are challenged by the killer of a cafe owner. Syndicated rebroadcast. (9:15; 13:01)

GUNSMOKE (1950s) Marshall Matt Dillon keeps an eye on Dodge City. William Conrad stars with Howard McNear as Doc Adams. Syndicated rebroadcast. (10:30; 7:30)

FRIDAY, MARCH 14th

ADVENTURES OF SHERLOCK HOLMES (1954) Holmes plays possum to trap a conniving doctor into a confession. Sir John Gielgud stars as Holmes with Sir Ralph Richardson as Dr. Watson. Syndicated rebroadcast. (8:50; 13:44)

THIRD MAN (1950) Foreign intrigue with Harry Lime, starring Orson Welles as the international adventurer. Syndicated rebroadcast. (8:50; 9:30)

MONDAY, MARCH 17th

GUNSMOKE (1950s) William Conrad stars as U.S. Marshall Matt Dillon, with Georgia Ellis as Miss Kitty Russell. Syndicated rebroadcast. (9:30; 8:45)

JACK BENNY PROGRAM (3-6-49) The Beverly Hills Beavers talk about the recent Academy Awards ceremonies. Ozzie and Harriet Nelson drop in to plug their new CBS program. Eddie Rochester Anderson, Mary Livingstone, Dennis Day, Phil Harris. Syndicated rebroadcast. (9:23; 14:22)



WILLIAM CONRAD appears as U. S. Marshall Matt Dillon on *Gunsmoke*, heard regularly on *Radio Classics*.

TUESDAY, MARCH 18th

BURNS AND ALLEN SHOW (1940s) George plays the straight man and Gracie gets all the laughs. Syndicated rebroadcast. (11:30; 11:15)

GREEN HORNET (1940s) A protection racket for gas station operators boomerangs when the Hornet intercedes. Al Hodge stars as the G.H. with Raymond Toyo as Kato. Syndicated rebroadcast. (13:15; 13:00)

WEDNESDAY, MARCH 19th

CHALLENGE OF THE YUKON (1950s) "The Man in the Fur Cap" stars Paul Sutton as Sgt. Preston. Syndicated rebroadcast. (10:55; 16:34)

GUNSMOKE (1950s) William Conrad stars as U.S. Marshall Matt Dillon, handling the "killers and the spouters" of the west. Syndicated rebroadcast. (9:30; 9:00)

THURSDAY, MARCH 20th

JACK BENNY PROGRAM (1940s) Jack and all the gang: Mary Livingstone, Eddie Rochester Anderson, Dennis Day, Phil Harris. Syndicated rebroadcast. (9:30; 14:00)

GANGBUSTERS (1940s) "Case of the Kidnapped Paymaster" whose life was held in balance by a large cigar and six crisp one dollar bills. Syndicated rebroadcast. (8:27; 16:30)

FRIDAY, MARCH 21st

DRAGNET (1950s) A big Cadillac automobile supplies Friday and Smith with the clues needed to solve a narcotics case. Syndicated rebroadcast. (16:42; 6:58)

THIRD MAN (1950) Harry Lime, as portrayed by Orson Welles, in another international adventure. Syndicated rebroadcast. (8:30; 10:00)

MONDAY, MARCH 24th

GREEN HORNET (1930s) "Charity Takes it on the Chin." A clever charity swindle leads to a man's reputation being dishonored until the Green Hornet uncovers the deception. Syndicated rebroadcast. (12:30; 11:30)

LONE RANGER (1940s) The "thundering hoofbeats of the great horse, Silver" help the Masked Man bring justice to the range. Syndicated rebroadcast. (9:45; 9:45)

TUESDAY, MARCH 25th

THIRD MAN (1950) In Marseilles, Harry Lime does, a good turn for a dying gangster. Orson Welles stars. Syndicated rebroadcast. (10:53; 7:55)

ADVENTURES OF SHERLOCK HOLMES (1954) "The Blackmailer." Holmes resorts to a little law-breaking of his own in order to get evidence on a powerful blackmailer. Syndicated rebroadcast. (12:56; 14:05)

WEDNESDAY, MARCH 26th
BLACKHAWK HOCKEY - NO PROGRAM

THURSDAY, MARCH 27th

DRAGNET (1950s) A hot prowling artist who operates during the daytime needlessly assaults his victims. Friday and Smith investigate. Syndicated rebroadcast. (12:23; 10:37)

THIRD MAN (1950) Orson Welles stars as the adventurous Robin Hood-like con man. Syndicated rebroadcast. (10:00; 8:20)

FRIDAY, MARCH 28th

GANGBUSTERS (1940s) "The Case of Ray Earnest," the Cumberland safe cracker who refused to give even his confederates and the girl who loved him a square deal. Syndicated rebroadcast. (11:17; 12:40)

GUNSMOKE (1950s) William Conrad portrays Marshall Matt Dillon of Dodge City with Parley Baer as Chester, Georgia Ellis as Miss Kitty and Howard McNear as Doc. Syndicated rebroadcast. (11:30; 7:00)

MONDAY, MARCH 31st

THIRD MAN (1950) A collection of "royal" pearls is the object of Harry Lime's con game as he pulls the old "switcheroo." Syndicated rebroadcast. (8:47; 8:50)

GREEN HORNET (1940s) "Hornet Drops a Hint." When foreign intrigue and a thirst for revenge entangle him in a web of circumstance, the Green Hornet is blamed for two murders. Syndicated rebroadcast. (12:36; 12:18)

MUSEUM OF BROADCAST COMMUNICATIONS



THE MUSEUM OF BROADCAST COMMUNICATIONS, a not-for-profit organization, has been established to collect, preserve, interpret and exhibit historic documentation from the fields of radio, television and broadcast advertising and other media for use by broadcasters, students, scholars and the general public.

In an age of information, when broadcasting is synonymous with live coverage and instantaneous global communication by satellite, the present soon becomes history. Thus, there is a need for a museum to house tapes, films, kinescopes, books and broadcasting and advertising artifacts.

The Museum will be a repository of programs and commercials created and/or produced in Illinois. It will also take special note of material produced elsewhere in the Midwest and throughout the nation, material which played an important role in the development of broadcasting in America.

I want to help create and plan the Museum of Broadcast Communications.

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An important resource of the museum will be its oral history section, which will be coordinated by the state's academic community under Museum direction. The section will include audio- or video-taped interviews with broadcasting and advertising pioneers, as well as examples of their work. Permanent and temporary exhibits and programs dealing with the development of broadcasting in the Midwest and related print advertising as a major form of communication will also be featured. "Decade rooms" -- furnished, comfortable, nostalgia spaces -- will allow viewers total involvement with the news and programs of each significant era of broadcast and advertising history.

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SPEAKING OF RADIO



Chuck Schaden's Conversation with

RALPH EDWARDS

Ralph Edwards gained fame in radio as the host of Truth or Consequences and, later, This is Your Life. Some time ago we had the opportunity to speak with him about his career on the air. We commented that he was a Colorado farm boy who studied to be an English teacher.

That's right. I was born on a farm, thirteen miles east of Sterling, Colorado, the county seat of Logan County, and nearer to a town called Merino, named after the Merino Sheep that used to be there. It used to be called Fort Buffalo because of the buffalo that were there. And, we had a little farm near the South Platt River, on which I was born. And then we got a homestead, another two-and-a-half miles out into the dry lands of northeastern Colorado, and we lived on that for five years. You had to live on it for five years, until you proved it up. And then it became yours, you know. I think we sold it for about \$500 when we all left to go to California.

Once in California, you got started script writing at quite an early age. didn't you?

That's very true. I had always been interested in writing, even on the farm. I used to make up plays. We'd go around to the neighboring farms, little pals of mine, and we'd put on shows. Then, when I got into the first grade there, Miss Effie, who was my teacher in Merino, would put me in charge of making up the plays for the mothers when they'd come to visit the first grade. And this whetted my enthusiasm.

When I got to California, when I was

twelve years of age, I continued this and even wrote the school play for the grammar school for (many) successive years, (even) after I had gone on to high school and then into the University of California. I worked my way through the University of California writing various series for local radio there.

Did you write a dramatic show called "Alvin and Betty"?

Yes. I was still in Oakland High School when I wrote that. It was a fifteen minute show a day. The premise of it was married life. It was a treatise on married life. Now, what's a 15-year-old guy gonna know about married life? But at any rate, I wrote it. Carl Botino was Alvin and he gave me my first paycheck of one dollar a script. I was announcer and wrote it and did all the sound effects. We even had a contest to name a goat! I had a goat (on the show) you know, baa-baaa! I even did the sound effects! So I'd ask the listeners if they would write in and tell us what the goat—it was a black goat—should be named. Colleen Moore, who was playing in "The Church Mouse" at the Fulton Theatre, was the judge and she choose the name, "Anthracite." So, that's where you might say the genesis of the "Hush" contest, the "Walking Man" contest, "Miss Hush"



RALPH EDWARDS

and all those great contests that raised so much money for charity came from.

After you earned all you could in California, especially at one dollar a script, you tried to get a job on the stage in New York, didn't you?

Yes. When I graduated from the University of California, I went from the station in which I'd worked all during my days at the University in Berkley, KROW and KTAB, which later became the call letters KSFO. I went from there over to KFRC in San Francisco, which was a CBS outlet at that time, and, gee, I heard those guys say, "This is the Columbia Broadcasting System" and then I'd have to open the microphone and give the call letters. I thought, "Well, I can do what they're doing back there and maybe I'll get up enough nerve and go back there sometime."

About that time, I got a card from Sam Taylor who was the editor of our humor magazine at Cal. I was knee-deep in little theatre work on the stage there at Cal, and he'd seen me. When he went back to New York, he wrote saying, "If you can get back here, I'll get you a walk-on in a Broadway play." Well, I got a ride back to that big city of New York. But when I got there, of course, the show didn't even run! It died aborning. But I was in New York. Then I lined up with the boys and girls at the stage entrance (looking for work) and I thought, "Well, this is going a little slow." So I thought I'd go to what I know, which is radio. And I went over and auditioned all around and I finally got on as an announcer at CBS.

I understand that within two years from that time, you were one of the highest paid radio announcers in the country.

Well, here's the way it worked. It took two years. I had more shows than any commercial announcer in radio. I don't know if anybody's come up to that number yet. It was 45 shows a week, but I was getting \$45 a week as just my sustaining salary at the CBS station. So, the radio announcers and producers formed a union called AGRAP—the American Guild of Radio Announcers and Producers, and they cited me as a case.

"Look." they said, "this kid has all these shows and look what he's getting paid." And I said, "Now, look, leave me alone. I starved in this city and I know what it is, and I'm happy as I am. I don't want to get mixed up in any union thing." And they said, "No, go ahead and do it." Well, AGRAP went on for a while and I actually lost money. Sure, they would pay me for the number of hours I worked on a show, but they would take that out of my sustaining salaries. So, I'd end up with about \$43 or \$42 at the end of a week. But then, when AFRA (the American Federation of Radio

SPEAKING OF RADIO

Artists) came in, then they had this big thing that you got X-amount of dollars a show, I forget what it was, and with my 45 shows, why—wow! Bonanza, you know!

I'll say.

I announced Life Can Be Beautiful, Against the Storm, Road of Life, The O'Neils, Vic and Sade, The Emily Post Show, The Tony Wons Show. Then (later) I gave them all up and an announcer by the name of Art Stark inherited them all. They made the announcers listen to all these things that I said (on the air) and they copied my way of doing it. I had a kind of throw-away thing: "Now look, girls, you don't have to listen if you don't want to. If you don't want to have the smoothest, most beautiful hands in town, well the heck with it. Turn me off, will you!" In other words, I just chatted with them and developed kind of a style. This is when Godfrey was just starting to come out of Washington. And so, the style hit and I got a lot of shows off it, but they made these poor guys try to imitate me when I went off. Art Stark came the closest to it and so he took over.

But I did Life Can Be Beautiful for a great many years. And Vic and Sade. It came out of Chicago, but I announced them in New York. But I've never to this day—and I never will now, of course, I've never seen Vic and Sade. I met Rush, the boy, you know, Billy Idleson. I met him at a restaurant out here one time during the war. I walked up to him and said, "I'm Ralph Edwards" and he said "I'm Billy Idleson." And I said, "Can you imagine? We were on the show together two years and never saw each other, because you were in Chicago." I announced from New York, because I was doing most of the Proctor and Gamble shows.

Did you have anything to do with the Major Bowes Amateur Hour?

Yes. I was the announcer of that for four years. A lot of funny things happened to me on that show. I had the hic-cups one time, the very first show that I was on, and I was living in one-room overlooking Grant's Tomb on 125th Street and Riverside Drive in New York. I had a towel in the broken window. You know, I had just come off poverty row there. And so, by the time I got down to the show, I was excited and hic-cupping and you know, I said, "Does anybody (hic) know (hic) how to stop (hic) hic-cups?" And a guy said, "Well, go around to the soda fountain, just around the corner, and get yourself a glass of water." I said, "(hic) Okay, now, I'll be right back. I promise you." So I went on and I said, "Listen, can you give me a glass of water?" So the fellow, instead of pouring water, put the fizz water. He turned it the other way, you know, like he was making an ice cream soda. So, I drank this thing. Now, I've really got a tornado going in me. "Now (hic) you're (hic) killing (hic) me!" I go back and say to the producer, Paul LaPorte, "(hic) Okay, I'm all (hic) set!" He says, "You can't go on with the hic-cups!" and I said, "I'll (hic) just go ahead." I walked up on the stage. All the people who were connected with the show—the producer, the director, and so on—used to sit in the front row, and I sat there, too. And the Major sat up at his table with the gong and the hammer that he hit it with. The producer gives the signal from the control booth and I'm thinking (hic) now, How am I (hic) gonna get over these hic-cups? The Major hits the gong and I say, "Four great care . . . Plymouth, Dodge, DeSoto and Chrysler, bring you Major Bowes and His Original Amateur Hour . . ." I went right on, Chuck, and I never had a hic-cup the rest of the show.



Beautiful!

Well, you know, nerves will sometimes get you. But, I don't know. I've been in the business so long I go to sleep on pianos. During Life Can Be Beautiful, can you believe? I had so many shows, 'cause at night I would do The Ben Bernie Show, The Hit Parade, The Phil Baker Show, Ninety-Nine Men and a Girl, just a whole mess of them, with repeats if you please! You know, we would do two shows then, because there was no such thing as tape or recording. And I was pooped out, so, during my daytime shows, I would go to sleep and I'd tell Bill Meter, the organist, "If I'm not awake before Chi Chi and Papa David have stopped hitting each other, you wake me up." And I would go to sleep on that piano and I still can control myself, pretty much that way. You have to, in this business. No more hic-cups.

Did you do a local New York show for the Automat?

Yes. The Horn and Hardart Cafeterias, where you put in a nickle, at that time, and you get the pie or sandwich and

everything else. They had The Horn and Hardart Children's Hour. Paul Douglas, the actor, then an announcer, had done the show for six years. I took over for him and when I gave it up for Truth or Consequences, Ed Herlihy took it over. Ed had the show for twenty years, I think.

You mentioned Truth or Consequences and, of course, we'd like to talk about that program, that great brain-child of yours. It was a new concept in radio quiz programs. How did you get the idea for it?

The idea sprang from some of the games we used to play on the farm in Colorado, called "Heavy, Heavy Hangs Over Thy Head" or "Fine or Super Fine." You take an object from one of the people playing and you'd hold it over the person's head, the person who was "it." You'd be behind them and they couldn't see what it was. If they guessed it was "superfine" it was a girl's object, then okay, they wouldn't have to pay the consequences. But if it were in reality, in fact, a male object like a jack-knife or a sling-shot, or whatever you'd have on the farm, and they hadn't said "fine"—then they had not told the truth, so they'd have to pay the consequence, which was usually to kiss the girl, or do some crazy little thing.

But when I got to having so many shows that I started seeing boxtops in front of my eyes, I thought about having a show where I only had to work once a week, instead of all that time. So, I got to thinking that quiz shows were the trend at the time, but I thought, well, one quiz show is enough. Can you imagine that? There must be fifty thousand now! But, I thought, let's get a different slant. Let's do the old penalty angle and the consequence. So, I just jazzed it up more and made it more adaptable to pranks and stunts and that sort of thing. Of course, as time went on, we put in nostalgia, or the heart into it, and This Is Your Life sprang from that.

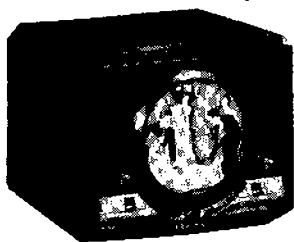
SPEAKING OF RADIO

It's amazing how you had so many visual stunts in the days of radio.

Yes. I remember the first review from *Variety*. It said, "When television comes, Truth or Consequences has to be the number one show because it is so visual." Well, there's a thing about that—two things.

One is, if you honestly do the things . . . if you say, "Alright, we're going to blindfold you, Mr. Jones. We're going to take you all around New York, and you're gonna have to guess where you end up. We'll tune you in, wherever you end up." And then you do just that, and you put a lot of sound effects to it, and he's on his way, and you hear river boats and all that kind of stuff, and then he ends up on the stage of the Winter Garden Theatre where, say, Olson and Johnson were playing in "Helzapoppin," and he's still blindfolded. He guesses that he was on one of the big ocean liners, because of the sound effects, and we took off the blindfold and there he is on the stage in front of fifteen hundred people. And, of course, they blast out and laugh!

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Or, you're at the Amphitheatre in Chicago playing a food show down there at the Stockyards, and you send the guy out with a baby buggy and his friend dressed as a little baby. And the guy starts to talk and the passer-by says, "How cute is the baby?" and the baby takes a cigar out and says, "Yeah? Do you want a whiff of my cigar?" Now, actually doing that is the license to do it, although it is visual. Radio really came alive with that.

The second thing is that your imagination built it even beyond what it might have been. We might have said, "Alright, it's George Washington's birthday. Now, Mr. Jones, we want you to climb this tree and we want you to sing 'Old MacDonald Had A Farm' in four choruses. If you can finish those four choruses before Mr. Smith, over here chops down the cherry tree, you'll win \$100. If you don't, you'll fall right into this tub of water." Okay, now the listening audience has a picture of a tree, a tub of water, a guy chopping, and you hear the chop-chop. Even though the tree weren't the biggest tree in the world, or the tub of water the deepest tub, or the man the greatest singer, or the ax the biggest ax . . . your imagination whatever you wanted to make of the act—was okay. It was successful, I think, because you could take it beyond the realm of reality and put it into your creative thoughts and make of it whatever you wanted to.

Once again, the imagination of the listener helped to build the magic of radio.

You know it, Chuck. This is what, in a way, is lacking in television. Unless you have a supernatural or some kind of a foggy scrim to your project on television, whatever play you are doing, there is no great imagination. It's spelled out. It's like the movies. It's a different type of story-telling. You are right. Radio made you think.



Absolutely. And let's think a little more about radio and some of those great memorable Truth or Consequences events. You changed the name of a town on your tenth anniversary, didn't you?

Yes. "Truth or Consequences, New Mexico" now exists . . . the former Hot Springs, New Mexico, a county seat of Sierra County, halfway between Albuquerque and El Paso on Highway 85, a nice big four-lane freeway all the way. And Elephant Butte Lake is there, the second largest body of impounded water in the United States of America. How's that for selling that city?

Wow!

Really, I don't get a cent out of it, so don't think poorly of me.

Why did Hot Springs, New Mexico agree to change its name to Truth or Consequences, New Mexico?

For our tenth anniversary of Truth or Consequences, we were trying to think of something that would shake the people up in America . . . something that would make them aware of the fact that Truth or Consequences was still going strong. And so I had the writers and I bring in thoughts on what we might do. Al Simon was an idea man for me then and he came up with the idea of changing the name of some town or city to "Truth or Consequences." So we sent out feelers to Chambers of Commerce and we heard from three different cities who agreed to do it. And one, the most promising, was this county seat of Sierra County, Hot Springs, New Mexico. So I sent Ed Bailey, my producer, down to talk to them and the result was that we did just that. The city voted to change the name. They've voted three times since then, to maintain it, to retain it, and now it is permanently "Truth or Consequences, New Mexico."

So Truth or Consequences will always be on the map of the United States.

Yes, it has been for twenty years. Rand McNally put it on, the post office, letterheads, the newspapers—the Truth or Consequences *Herald*, and so on down the line.

What about some of the great contests from the show? The Walking Man and so forth.

Well, it may be interesting to you, Chuck, to know that the reason these contests started was my building a backfire to something that I had started and was sorry I started it.

Way back in '41, I brought a young lady out of the audience. I chose her in the warm-up, as we do to select our contestants, and she was a struggling secretary and we said, "You're going to be Cinderella and go to the ball!" And we gave her a gown and a mink coat and shoes and hairdo. And then I said, "This

SPEAKING OF RADIO

is from I. J. Fox, the mink coat; this is a Saks Fifth Avenue dress; these are I. Miller Shoes; this is a Charles of the Ritz hairdo." And I didn't get them free for doing that, I just wanted the audience to know these were quality goods. We brought her back at the end of the show and she looked beautiful. I said, "Here's your Prince Charming." It was before the war, but the Armory was aboard up there and a National Guardsman, a lieutenant, took her to the ball. And as she went out, I said, "Oh, by the way, all the dress and the mink coat and everything else, the handbag and the money, are yours to keep." Well, the listeners thought that was real great.

And then other packagers of shows and producers thought it was great, too. But you see, they didn't take the heart, they just stole the bones or something. But they got to the point, finally, around 1945 or 1946 and they said, "Right, Grant is buried in Grant's Tomb. You have won a Cadillac sedan!" So it was just terrible. The giveaway craze got to

be nonsense. So, I thought, well, yes, inadvertently we started this, so how do we stop it? So, one night on Truth or Consequences in 1945 I said, "Well, I'm sorry you haven't told the truth, but if you can tell me who 'Mr. Hush' is, you will win"—and it was a big satire and I thought I was satirizing this whole giveaway thing—"You will win a Cadillac sedan, a house and lot and a mink coat." And man, that shook them up. Next week I added three more fantastic things: a yacht, a year's supply of nylon hose, which in post-war was very difficult to get, and things like that.

Well, they started flying in from Boston, New Orleans and they'd raise their greedy little hands and I thought, "Now what've I done? I've got all these people here, getting this loot for nothing. When they guess off 'Mr. Hush', I'll make it work for some good." Which has been the theme of Truth or Consequences all through the 32 years of existence, Chuck, to turn the big things into something good.

At any rate, they guessed "Mr. Hush" as Jack Dempsey. Then we started "Mrs. Hush" and that was Clara Bow. And I didn't tell them who it was, but I said, "Now you folks who didn't get a chance, you listeners, with 'Mr. Hush,' you have a chance with 'Mrs. Hush.' Just send in, in 25 words or less, why we should all support the March of Dimes and try to end the polio epidemic. Include, if you please, a donation." Well, in those contests we raised over three million dollars for the March of Dimes. In the "Miss Hush" contest, who was Martha Graham, the dancer, we raised \$1,639,000 and put the American Heart Association in business coast-to-coast, as a volunteer agency.

It was the most powerful thing in rating-getting, attention-getting, next to the FDR Fireside speeches and the Joe Louis heavyweight fights. The "Hush" contests, the "Walking Man" and "Miss Hush" and all those, commanded, next to those two broadcasts, the highest ratings ever run up in radio in those days, Chuck.

Chuck Schaden's

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How many of the Truth or Consequences shows incorporated the "This is Your Life" type feature?

Well, the original "This is Your Life" was done on Truth or Consequences in 1946. And there was one before that in 1945 that had the flavor, and really was the seed that sprung into "This is Your Life." Instead of having the subject on stage, we tuned him in by remote control in Hawaii and took him to his home town, in North Dakota or somewhere like that, and went into the drug store and talked to the druggist, went into the church and talked to the minister, then to the school and talked to the teacher, and they talked two-way communication from his sick-bed in the naval hospital somewhere. I would guess, maybe, we have done, oh, a hundred acts that are on the "This is Your Life" theme on Truth or Consequences.

This is Your Life made it as a program on its own, in 1948, on radio.

That's right. I had Harry Von Zell in it first, trying to sell the show with him in it. But Truth or Consequences was so hot and strong a show, then, they wanted me in it and finally I said, "Okay, I'll do it." Then we sold it. But, it became increasingly difficult to be a devil on Saturday night and an angel on Wednesday. So I turned Truth or Consequences, the master of ceremonies chores, over to Jack Bailey first and then, of course, to Bob Barker. He is just fantastic.

You did about two years on radio before you translated This is Your Life to television.

Yes, I did. We did some marvelous radio shows. People still talk about them.

Then on television, it was really a live television program and the element of surprise was quite an exciting thing.

In those days there was no tomorrow! I mean, this was it. "This is Your Life" and we're live! You know, Lowell Thomas said "This is a sinister conspiracy." We were on tape then. I didn't know if we'd ever continue, though I would have. But he made a shambles of the show . . . and our ratings went way up, by just kidding around.

Did you have much trouble keeping the subjects from knowing that they were going to be honored?

No. That's the easiest angle of the whole show. The selection is the most difficult. There are so many to choose from and you only have one a week. Who's it going to be?

Your life has been one of making people happy and for over 30 years your efforts in bringing fun and sentiment to millions and millions of radio and TV listeners has been a great reward for all of us. Thank you for sharing your memories.

Thank you, Chuck.

CHICAGO — I would just like to say thank you for spending your time each week with us and for sharing your collection of old time radio shows. Being only 17 and a high school senior, I never heard these shows originally, but to tell you the truth, I enjoy listening to you more than watching television. My favorite shows are Fibber McGee and Molly, Charlie McCarthy, Jack Benny, Burns and Allen and Fanny Brice as Baby Snooks.

— **JOE GAUDRY**

LINCOLNWOOD, ILLINOIS — Don't get to listen as often as I would like, but enjoy every minute that I do. Brings back many nice memories.

— **ALICE OBERMAIER**

NILES, ILLINOIS — I received my renewal notice today and I am enclosing a check right away. I do not want to miss a single issue. You are doing a great job. Keep up the good work and we will be listening.

— **MRS. DOLORES VUKAS**

LIGHTHOUSE POINT, FLORIDA — I am often in the Chicago area in the course of business and have begun to be an avid listener to both the classical music and the old radio

WE GET

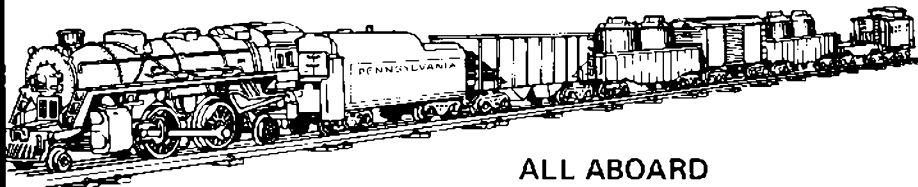
programs broadcast on WNIB. Please send me your catalog of old time radio programs as advertised on your show. I will probably use some of your recordings as birthday gifts. What better gift than to hear what was happening on the date of your birth! Thank you again for some fine programs. Wish you were down here in Florida, too.

— **BARNEY DAVIS**

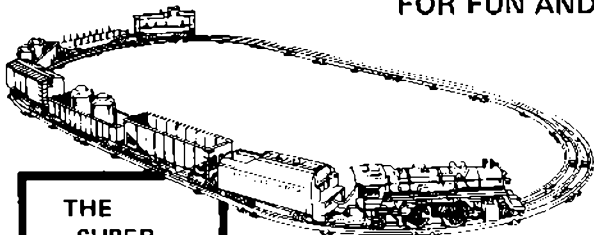
ELGIN, ILLINOIS — We remember the silent nights when each Monday evening the local Chicago stations signed off at 9 p.m. so us radio buffs could tune in distant stations. I lived near Lincoln and Belmont and the landlord wouldn't let me put up a long aerial. A fellow worker invited me to his home, on the far northwest side, where he had a long aerial in the attic. In the middle of the 1926 winter I carried my Atwater Kent on two streetcars to his house. I remember getting Denver and KDKA, Pittsburgh. We lived on a streetcar line and every

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time a streetcar went by my brother would lose the station he had tuned in on his crystal set. There were two large radio stores on State Street near Congress. Every Saturday noon I would browse around and look at the radios and thousands of parts one could buy to build a set. One store was "Radio Doctors." I can't remember the name of the other one.

— GEORGE PETROF

LONG GROVE, IL — Your November article, "Searching For a Silver Star or The Cinnamon Bear, Christmas and Me" reminded me so much of my own childhood Christmases in Chicago. Could be what we have in common is what makes you come across on the radio, like one of the family! Take care and stay well so we can hear your familiar voice and style for a long, long time. — THE GEFFERT FAMILY

NEW HAVEN, CT — I am enclosing my payment so that I will receive *Nostalgia Digest* for the next two years. I enjoy your magazine and I'm sorry that I can't receive your radio broadcasts in my area. I do miss them. However, I was in Chicago last summer and couldn't wait to visit Metro Golden Memories. It was great fun for me. It was also a thrill to be able to pick up your broadcast as I was heading toward Chicago by way of Indiana. Thanks for your fine efforts in keeping old time radio alive. — RAY MAC DONALD

(ED. NOTE— With our new Radio Classics program on WBBM-AM, a 50,000 watt powerhouse, you might very well be able to tune us in again—as you did when we were on WCFL a few years ago. Dial us up at AM 780 and see what happens).

OAK PARK, IL — What happened to the Lucky Strike commercials on the Jack Benny Program on December 16th? Did you have to cut them due to time or does it have to do with station policy on WBBM? — BRIAN WALES

(ED. NOTE — We're presenting syndicated rebroadcasts of network shows on our WBBM-AM *Radio Classics* and we are not able to present the original commercials. Sorry about that.)

MC HENRY, IL — Congratulations on your 12th year of *Nostalgia Digest*. It's a great maga-

zine! I tape almost all of the old programs you broadcast and I agree wholeheartedly with Paul J. Merlo of Akron when he says that you don't override or overvoice any programs. Thank you from all we tapers. Jim Melka's article in the October-November issue taught me a lesson. I'll never, never buy "bargain" tapes again. My recorder has "eaten" many cheap tapes, but no more, thanks to the article. Please thank WBBM for giving me at least one hour of memories. — GERALD J. LARKIN

CROWN POINT, INDIANA — Even though we are not very far from Chicago, we were unable to bring WAIT in in the evenings. We are so happy that you are now on WBBM and coming in loud and clear every evening. — LARRY PAVOL

CARTERET, NEW JERSEY — Great to be hearing your radio programs again. Looking forward to Sherlock Holmes and all the rest. — ED F. LAWLOR

OAK LAWN, IL — Thank God you are on WBBM. I couldn't get you on WAIT. But why only one hour? Be sure to show this to the manager of the station. I almost did a somersault when I heard you would be on WBBM. I save up all my "sit-down" work for your *Radio Classics* so I can work and listen. Keep it up. — NELL KRIST

WAUWATOSA, WISCONSIN — You make my Saturdays fun! I'm glad you've got a new program on WBBM. I should be able to hear you lots better than on WAIT and that means more old time radio for me! I'm 27 years old, so most of the shows are "new" to me. — JULIE GUTNECHT

KILDEER, IL — These programs sure take us back to our childhood. We tuned in for the first time tonight and plan to listen every night you are on the air. Thanks for bringing back wonderful programs. — MR. AND MRS. ALFRED GRAFER, JR.

SCHERERVILLE, INDIANA — I'm glad to hear of your association with WBBM. My two sons and I were in Metro Golden Memories the Sunday before you announced your new program. I had asked you about continuing efforts to reach those of us who were cut off of reception because of WAIT's weak evening

WE GET LETTERS

signal. I guess you meant it when you said that efforts are always made to get another station with full power to pick up your program. Now, let's hope that they give you two hours instead of one. Enclosed is a copy of the letter I sent to WBBM in thanks for this new association.

— RICH JONAS

(ED. NOTE — Thanks very much for writing to WBBM, saying "I would like to thank you and congratulate you. Thanks for giving Chuck Schaden an opportunity to reach many of the listeners that he could not reach on station WAIT. When WCFL was sold and Chuck moved to WAIT, he lost many listeners because of the poor reception that WAIT has during the evening hours. I hope that you will see fit, in the future, to lengthen his air time. Chuck's variety in programming is an education in itself and deserves air time. I always turn to WBBM for news when I'm in my car. Now I will be listening even more both in my car as well as at home."

CHICAGO — I like your theme melody. It is very pretty. Would like to know the title of it. It is very fitting for the nostalgic, old time radio shows. I also enjoy reading the *Nostalgia Digest*. It has a lot of good information in it. I paid a visit to your store on my birthday in October, enjoyed browsing and purchased an old record of Dick Haymes. I play it quite often.

— MS. PAULINE CORNISH

(ED. NOTE — The theme music for our *Those Were The Days* program is, of course, "Those Were The Days" and the music we used to use to begin our *Radio Theatre* was "On the Radio," a theme song used many years ago by Vincent Lopez and his orchestra. The theme we now use to conclude *Radio Classics* is "Thanks for the Memories" which will always be associated with Bob Hope.)

HIGHLAND, INDIANA — I wish I could adequately express how much I enjoy your show, *Those Were The Days*. My teenage son is now also an avid listener. He and his buddies from the swim team eagerly tune you in on Saturday afternoons. You bring us so much enjoyment. I wish you good luck and hope you continue your fine work for many, many more years.

— IRENE CALVIN

NAPERVILLE, ILLINOIS — Your show is a real treasure. Wally and I are 50 and remember so many of the programs—we listened from the Calumet Region in those young years. We visited the Metro Golden Memories Shop this

summer and thoroughly enjoyed ourselves. Hope to make another visit soon. I especially liked the piece done by Orson Welles at the end of WW II and the Mr. President done for the Thanksgiving broadcast. It is a pleasure to be able to recommend an entertainment with no reservations.

— GRACE AND WALLY ANSBURG

BURBANK, ILLINOIS — I don't exactly know why I wrote this letter, but I somehow feel that I owe a little piece of my thoughts to you and your staff on my gratitude for the hours of enjoyment I have received from your program. There definitely is nothing quite like old time radio and, as the owner of over 400 recorded shows, I can say with confidence that there never will be. It must be a lot of fun to run such an enthralling variety show; as much fun as being the listener. You have inspired me to pursue a dream of mine to become involved in radio, whether it be as an engineer, jockey, or whatever. Right now it looks like a promising field to learn in college (which is still a while off, I am still in high school). Anyway, once again thanks for the hours and hours of reminiscing, and here goes . . .

It's evening, and I am walking through the door of our third-floor apartment located on the North side of Chicago. I've had an exhausting day on the basketball court, and by this time, it's too late to keep the arrangement I've made with my pal, Steve, to go swimming at the local YMCA. After finishing the scarce remains of an earlier dinner, I languidly retire to my room to brood on making use of the remainder of this warm July evening.

Well, the TV guide has nothing to offer, so in exchange I start to flip through a time-torn magazine and look at the same old pictures. Eventually I lose interest and ponder on other entertaining alternatives. Unyielding to suggestions, I finally decide to simply flick on the radio and get into bed. The hit rock stations are continuing their ancient trend of repeating the top 10 songs (a lot of which are already embedded in my mind), so I am forced to keep the dial turning in an effort to fulfill my listening desire. FM has nothing tantalizing, so as a last resort, I switch to the much-shunned AM. What can AM possibly have to offer me? I asked myself earnestly. As if in answer, I stumble upon the soothing voice of a man I had heard sometime before, but could not identify. Perplexed by his identity, I persist in listening, and after five minutes I am already captivated by the program. The host announces that he will play a show called INNER SANCTUM with Boris Karloff in the starring role. The title of the drama is "The Wailing Wall," and after

adding a few descriptive comments about the horrific content of INNER SANCTUM, the show plays his story.

I sit infatuated, and eventually discover that my hand is still on the dial for some inane reason. As if scolding myself, I quickly remove the hand, increase the volume, and lay back to drink in this tremendous tale.

INNER SANCTUM so enthralled me that I was hooked on old time radio the moment it began. I wanted more of this magic stuff, I thought, as Raymond shut the door and that mysterious announcer returned to continue his program.

By the time the show ended, I had learned all the nitty gritty info on how the program was run. It was a weeknight event that presented radio shows from the past; blending a hodgepodge of music, comedy, mystery, adventure and variety. I even found out the name of that esoteric emcee after he exclaimed his classic "Until next time, this is Chuck Schaden, saying thanks for listening."

Chuck Schaden!

Somehow I recalled a Saturday afternoon I spent some years ago listening to an entertaining program that featured similar material. This Mr. Schaden must have been the master of ceremonies for that Saturday show as well.

It wasn't long before I became involved in the whole affair. I subscribed to the digest, and planned out a listening schedule from it. I wrote in letters of commendation and pushed lots of tape recorder buttons. I cancelled important engagements so that I could get my nightly dose of nostalgia. I bought dozens of cassette tapes in order to transcribe my favorite yarns. I even purchased high-quality recording equipment to insure better copying. In short, I was (and still am) a serious addict of old time radio.

As my television gets dustier, my radio on the contrary, perks with consistent activity. It is happy to be the new focal point of a young man's enjoyment, and to be able to transmit the welcome voices of yesteryear to its audience. And I am happy, too.

To any one who has not yet discovered the joy of old time radio yet, watch out, because it can really get you if you're not careful!

— ERIK J. MARTIN

(ED. NOTE — Thanks, Erik, for listening and for sharing your thoughts with us. There are a million stories in Radioland and yours certainly was an interesting—and flattering—one.)

UNION GROVE, WISCONSIN — I am grateful that you are getting some air time on WBBM. Now it will be easier for us to tune you in here in Wisconsin. It is interesting to see what the days of my parents' youth were like.

— ROBERT A. ULASZEK

KENOSHA, WISCONSIN — I recently received my first issue of *Nostalgia Digest*. I was impressed by the quality of the magazine content and can honestly say that it is surpassed only by the exceptional broadcasts you orchestrate. The news that you will now have a regular program on WBBM radio is both good and bad. On the one hand, it's great to know that your faithful listeners in the WAIT fringe areas will now have the opportunity to listen to the program on a 50,000 clear channel station. Finally, no more fighting with static and skip from other areas of the country. The bad news is that the show will be only one hour long. Any chance the management at WBBM might, in their infinite wisdom, determine that you deserve a two-hour show and expand your slot to 10 p.m. Better yet, why not make it a two-hour show which runs between 9 and 11 p.m.!

— HANK AUSSE

RIVER FOREST, IL — Surely now that Pinky is doing slave labor for Father Barbour, you are not now abandoning him for eternity in your switch to WBBM.

— AUDREY E. SCHMITT

(ED. NOTE — Well, we have no room for One Man's Family programming for a while, but we can tell you this: After Pinky put in his first eight hour day for his Grandfather, he proposes marriage to Eunice. He tells his parents and is surprised at their indifferent reaction. Then, Mr. Higby, Eunice's father, pays Pinky a visit and pulls apart the wedding plans, with a very calm and honest statement. He offers Pinky a menial job at the family lumber camp in Oregon where, he says, Pinky will learn some responsibilities and better prepare him for marriage and for life in general. If he does well, he might take Pinky into the family business. Pinky, in "hopeless desolation," talks it over with his Uncle Paul and then decides to accept Mr. Higby's offer and sets off for Oregon. On the train, Pinky writes a warm letter to his Grandfather Barbour, thanking him for his patience and promising to be the grandson he wanted him to be. Eventually, Pinky does not marry Eunice, but rather joins the Navy and sees the world.)

CHICAGO — I'm absolutely tickled by your move to my favorite radio station, WBBM. Wish the program was longer, but the signal is so much clearer!

— DOCK BEILFUSS



GUESS WHO!



This little guy, sad to say, is no longer with us, but he traveled many roads to become an internationally known superstar during his fifty year career.

He was a fixture on radio and television for 45 years, he earned plaudits and won awards as a comedian, singer and dramatic actor in a movie career that spanned over 30 years. His records sold millions.

His interest in sports developed at an early age (as you can see from this photo) and he had a lifelong association with baseball, golf and horseracing.

If you can identify him, you might win a half-dozen cassette tapes from the Hall Closet and a \$25 gift certificate from Metro Golden Memories.

48- *Nostalgia Digest*

Any reader of the *Nostalgia Digest* is eligible to make a guess.

Just send a note to GUESS WHO, NOSTALGIA DIGEST, Box 421, Morton Grove, Illinois 60053.

Tell us who he is and you get the prizes. In case of tie, a drawing will be held to determine the winner. One guess per reader, please.

Guesses must be received by the *Nostalgia Digest* no later than February 15, 1986 so we can print the name of the winner—and a more recent picture of our celebrity—in the next issue.

Have fun!

5.50

NEW

ERROL FLYNN

GENTLEMAN JIM

An exciting biography, starting in 1890, of a clever and suave boxer. James J. Corbett (Gentleman Jim) fights John L. Sullivan (Ward Bond) for 21 rounds before knocking him out for the Championship. With Alexis Smith. Lady Esther Screen Guild Players, 2/14/44

CLARK GABLE

CHINA SEAS

A stirring, romantic tale of adventure in the far East. A freighter running between Singapore and Hongkong with a few women passengers, is attacked by pirates. With Ann Lee and Lucille Ball. Lady Esther Screen Guild Players, 1940's.

ENCORE

OUR MISS BROOKS

EVE ARDEN

Miss Brooks is in charge of the students' money fund. She runs into trouble paying back \$25.00, which Mrs. Davis took by mistake and spent. With Gale Gordon, Richard Crenna and Jeff Chandler as Mr. Boynton. Palmolive, 1/30/49.

At a faculty meeting, Mr. Conklin demands more discipline. Miss Brooks leaves the stockroom door open, and Mr. Conklin is going to personally teach Miss Brooks a lesson in discipline. Palmolive, 2/6/49.

5.50

Each
Five Tax

MARCH

NEW

A TALE OF TWO CITIES

Ronald Colman

Charles Dickens' famous novel takes place in Paris in 1873. The French Revolution is over ... the cause is won ... but the bloodshed has only started. The Reign of Terror sweeps through the land in all its fury, and each day "La Madame Guillotine" is fed her share of human life. The dripping blade rises and falls and the proud noble heads fall to the ground.

Who can forget Ronald Colman's familiar words, "It's a far, far better thing I do than I have ever done ... it's a far far better rest that I go to than I have ever known."

With Heather Angel. Lux Radio 3/18/46.

ENCORE

THE WHISTLER

"Broken Chain"

"I am the Whistler, and I know many things, for I walk by night ..." Elliott Lewis, as Arnold Stanton, hates his prattling, nonsensical wife. It would be too cruel to leave her as she is so dependent upon him, so he plans a "simple" murder. A strange and interesting ending to this very nerve-gripping story. 8/21/46.

"In the Dark"

"I know many strange tales, many secrets hidden in the hearts of men and ..." Tom, a wealthy ship-builder is going blind. He is suspicious of his wife and arranges for a sea-going venture to "take care of things." Once again, it doesn't always work out as planned. 2/7/43.

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Personality Profile

In 1935 **KENNY BAKER** replaced Frank Parker as the singer on the Jack Benny Program.

Parker, who went onto a show of his own, was extremely popular with the radio audience and critics predicted that his loss would be disastrous for Jack.

Benny began to search for another tenor who might mesh well with the comedy style of the program, but he was having some difficulty finding the right person.

At the same time, young Kenny Baker, who was making a living by selling furniture at a store in Los Angeles, entered a contest to find the "best new young singer." Kenny was a tall, handsome 22-year old who was built like a college halfback and he had a beautiful singing voice. He won the contest and his prize was an appearance at the Coconut Grove where he came to the attention of Jack Benny and

his writer Harry Conn.

They liked what they saw and heard and signed him as a replacement for Parker. Within a few months Kenny found a receptive audience and a permanent slot on the Jack Benny Program.

Permanent, that is, until 1939 when his contract with Jack expired and, before it could be renegotiated, the singer signed with Fred Allen. He was replaced on the Benny show by another young tenor, Dennis Day.

Kenny Baker appeared on the Allen Show for a while, then, in 1943, turned up on Blue Ribbon Town with Groucho Marx. He had his own show, Glamor Manor, from 1944 to 1947. He appeared in a number of movie musicals in the 1930s and 40s and on the Broadway stage.

He died in 1985 at the age of 72 after many years of retirement.

