

CHUCK SCHADEN'S
NOSTALGIA DIGEST AND
RADIO GUIDE

FEBRUARY - MARCH, 1985



AGNES MOOREHEAD

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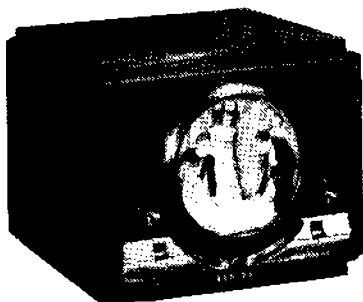
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BOOK ELEVEN CHAPTER TWO

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HELLO, OUT THERE IN RADIOLAND!!

Now that the new year is well under way, we're off to a good start with some great reading and information in this issue of our *Nostalgia Digest and Radio Guide*.

Of particular interest will be the article about Early Radio's Ratings and Trends (page 7). Listener Cora Tiedt provided the idea and our producer Todd Nebel did loads of research to begin his multi-part look at the numbers from the Golden Age of Radio.

Sam Melnick's look back at radio and railroads (page 36) and Richard Van Orman's fascination with 1946 as a great movie year (page 33) are both worth your attention. Sam and Richard each get a lifetime subscription to this publication for their efforts.

And check the Radio Guide (beginning on page 17) for all the details about our vintage programming. February is Jack Benny Month on *Those Were The Days* as once again we offer our annual salute to one of the greatest entertainers of all time. And you might look forward to a special series of Dick Tracy adventures we have lined up for you in March.

Four of radio's most popular continuing daytime dramas will be presented every Monday night on our new "Hour of Suds" on the *Radio Theatre* beginning in February. In March you'll find that "Movies are Better than Ever on Radio" as we bring you a radio version of a popular film every night during that month.

Vic and Sade fans won't want to miss a four-part Tribute To Vic and Sade which begins March 25th on the *Radio Theatre*.

It's been fun planning all this for you and we hope you have fun reading and listening.

— Chuck Schaden
Nostalgia Digest -1-

Cover Story:

SPEAKING OF RADIO



Chuck Schaden's Conversation with

AGNES MOOREHEAD

*Agnes Moorehead was called "the first lady of radio drama" and over a twenty year career on the air she appeared on a great many programs. She was Margo Lane on *The Shadow*, the *Dragon Lady* on *Terry and the Pirates*, *Lionel Barrymore's housekeeper* on *The Mayor of the Town*, and starred in the *Suspense* classic "Sorry Wrong Number."*

Agnes Moorehead died on April 31, 1974 at the age of 68. A few years before her death, in 1971, we had a rare opportunity to visit with her and chat about her career.

I was one of the founders of the Mercury group — Joe Cotten, Orson Welles and I founded the Mercury Theatre.

How long was the Mercury Theatre on Broadway?

Well, we started in 1934-35 and 'round about 1937-38, Orson left Broadway and came out to the coast and "Citizen Kane," of course, was done in 1938.

You were in the film "Citizen Kane" and so was Joseph Cotten for that matter. But just before you went to Hollywood, you were on the "Mercury Theatre On The Air." Were you — inevitably I must ask — were you involved in the "War of the Worlds" broadcast?

Yes, in the background. We were all screaming — the women. You see, he used all of the people that he had — a nucleus of Mercury Players — he always used them. We were sort of a stock company and we'd play leads or we'd play anything that he wanted us to play. You had to be rather versatile to be in

with the group that Orson used. And, you had to be rather versatile to be in a radio show that I did for eight years — "The March of Time."

You played Eleanor Roosevelt on that series.

I was the only one that was allowed to.

What is the story behind that? How did they select you?

Well, before I had permission, she negated all of the people who were impersonating her because they were lampooning her. She had a strange kind of voice quality and they would — you know — lampoon her voice. And she got rather tired of it and said no one was supposed to do this. But, she was in the news so much that the people who were at the head of "March of Time" wrote to her and asked her if it would be possible to use her on the "March of Time." She said, "Well, I'll have to interview the young lady who is going to do me and I also want a record of how she sounds."

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AGNES MOOREHEAD

And so I made a record and I was interviewed by Mrs. Roosevelt and she approved of me and she said, "This is the woman. She's the only woman that I will allow to impersonate me."

How many times did you impersonate her?

Oh, many times. Constantly. She was in the news a great deal at that time.

And this was broadcast from New York?

Yes, in the thirties.

You must have been really busy, because at the same time you were playing on "The Shadow" with Orson Welles.

I played probably — I averaged, I would say, five shows a day. And many times it was seven or eight.

Soap operas?

Everything.

Adventure programs?

Everything. From the beginning of the day to the end, because, at that time you must remember, there was a repeat of shows. You'd go on one time for the east coast and then another time for the west coast.

When you went to Hollywood with Orson Welles and Joseph Cotten for "Citizen Kane," you appeared in a number of Orson Welles productions.

I was with him for seventeen years.

It must have been an interesting partnership.

Terribly exciting, and a great privilege to be with him.

How did you manage to keep up a very active radio career in Hollywood, while at the same time getting involved in so many —

Well, I was the only one allowed to do this. I went under contract with Metro Goldwyn Mayer and they didn't want any of their people to go on radio. They wanted to have control of anything that one would do outside recordings or radio. But, I was on radio when I went under contract and I said, "Well, I don't —." They said that actors didn't have the knowledge or the taste or the judgment to be on the right kinds of shows. And I said, "Ohhh? Well —" and then I named all the shows that I was on and said, "I don't quite agree with you." I guess my argument was so strong that they said, "All right, we'll allow you to go to do radio right along with your contract." So that was the reason that I did so much radio.

How did you manage to fit it all in?

Well, it depended. It sometimes was Saturday, sometimes Sunday, sometimes late at night.

Your broadcasts, you mean.

My broadcasting, yes. And, of course, you must remember that after you finished a picture, you sometimes had lay-

SPEAKING OF RADIO

offs of weeks that you didn't do a picture, there wasn't a picture available. You were still under contract, you know, but you were free to do pretty much what you wanted to do.

Has there ever been a time in your career that you have been out of work, not of your own choosing?

Oh, yes, plenty, plenty. I starved when I was first in the theatre. That was very difficult, very difficult. And, I remember out in Hollywood, as far as that's concerned, I believe there was one time that I didn't work for eleven months.

Can you recall your first radio role?

Yes. It was over KMOX and KSD in St. Louis, Missouri and I was called "The Girl Baritone."

"The Girl Baritone"?

Yes! That was before you! But that was the first radio and that was at the time when they had those crystal sets.

Did you ever do any radio work in Chicago?

Yes, but not anything that I had to stay here to do, a particular series. I was just guesting. I played a great many radio shows that I can't remember. As a matter of fact, when I would do radio, you know, and do so many shows per day, I couldn't tell you what I played in the morning.

The role, of course, that you and so many of your fans all over the world remember is Margo Lane on "The Shadow."

Yes. Well, I was the first one. That was when Orson was in "The Shadow" and they wanted a girl to come in and play his girlfriend or his good girl Friday or something of that sort, and they asked him who he wanted and he said, "Agnes Moorehead."

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How long did you play on "The Shadow"?

Oh, I can't remember how long. It was quite a while. As long as Orson played it, yes. And I think it was longer, too, because (after he left) they brought someone else in.

What about "Sorry, Wrong Number"? How did they decide that Agnes Moorehead was the right person to play an invalid?

I don't think they decided at all. The script was written for me. By Lucille Fletcher. And it was presented to me and I started to read it. And it was so nerve-racking that I thought, "No one will listen to this." Because it just unnerves you as you go along with the story. Bill Spear was the director and he asked me what I thought of it and I said, "Well, it's a howling story. It'd be kind of fun to do because, you know, it's a *tour-de-force*." So, we went on the air with it. And the first time we went on the air, they got so excited at the very end that they didn't do the right ending. The men were so excited that it kind of frustrated the actors and the sound. There were a great many people who had been listening in and they called in and said, "What is the end of it? Tell us the end of it!" So, in about five weeks, I would say, I repeated it. Then, it was almost a command performance. I did it eighteen times on the air.

You made a recording . . .

Then I made a recording of it for Decca and then I did it on my one-woman show. I did about seventeen minutes of it on my one-woman show and I did that for quite a while.

I want to thank you for doing it. It was terrific and everyone who has ever heard it thinks it was magnificent and great.

They use it, you see, as a sort of study for craft. The craft in that type of



SORRY WRONG NUMBER was Agnes Moorehead's tour de force on radio's outstanding theatre of thrills, *Suspense*.

writing and the craft of the acting, which is kind of interesting, in colleges and universities.

And then they made a movie out of it, too.

Yes, but I didn't do that.

Barbara Stanwyck.

Yes. But it wasn't like the (radio) show. It wasn't, because it wasn't a *tour de force*. You see, the whole thing is all the woman and you should never break it for all those other things. 'Cause

when you break it, then you break the suspense and the whole thing is to keep it on the woman, and she hears all these voices coming in. But (the movie) wasn't made that way at all.

It was a great suspenseful story and, of course, it was on the radio series "Suspense."

I played on "Suspense" many, many times. There were some marvelous shows in there.

You were Homer Brown's mother on

SPEAKING OF RADIO

"The Aldrich Family" and —

— I was the aunt, Aunt Harriet, too, for a while.

You worked with Jackie Kelk a couple of times, didn't you?

One of the first things that I ever did, one of the first series that I ever did after "Mystery House" (which was the first series I ever did) was a thing called "The Gumps." I played Min Gump and the boy, Chester, was played by Jackie Kelk.

As radio was changing to television in the late 1940s, you were on just about every anthology series that was on in those early days, but you were a regular only in the "Bewitched" series.

("Bewitched" was) the only (television) series I have done. I've done guest shots in various series, but (other than "Bewitched") I've never done a series that I had a definite character to do all through.

Was it easy for you to make the transition from radio to TV?

I never thought anything about it. There's lots of times that you can't make the adjustment from the stage to pictures or from pictures to the stage. The only thing that I feel is the difference is the fact of the medium being either small or large. But as far as emotional values are concerned, there's no difference at all. Playing isn't any different and so I never even thought about it.

Would you say that "Sorry, Wrong Number" was your most exciting radio performance?

No, no. I've done loads of exciting radio performances. That just happens to be a memorable one. I have done many of them. Many of the ones on "Cavalcade of America," many of the ones on "March of Time." So many were exciting. Every night as far as "March of Time" was concerned, was exciting.

That was a good challenge for you?

A wonderful one. I had to do all kinds of characters and the fact that you were impersonating a great many people in the news and had to be accurate about them was kind of an exciting thing to do.

You've made many films. Can you recall which was the most challenging film for you?

They're all challenging. I don't know of a role that isn't challenging. I've never done anything — it doesn't make any difference what it is — on stage, screen, radio, television, anything it doesn't make any difference. I think they are all challenging, everyone of them. If it isn't a challenge, why do it?

You spent about twenty years working in what is now called the "Golden Age of Radio." We'll always be grateful to you for providing so many memorable performances on the air.

I'm glad they asked me to be on radio. I'm very grateful to radio.

Chuck Schaden's



SPEAKING OF RADIO

Conversations with . . .

- | | |
|--------------------------------------|--|
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Early Radio Ratings and Trends

BY TODD NEBEL

In 1930, radio ratings first appeared and since have acted as one way of measuring what was liked or disliked, popular or unpopular or simply what was just so-so on the air.

In the "golden age," ratings acted as a display of the trends in the business of radio as well as the trends in the greater arena of show business. Production trends can be found just by looking at the top fifteen programs in each season.

Beginning with 1930, radio production trends were music and minstrelsy (humor combined with music). Then came the era of mystery dramas in 1931 and finally the personality era of 1932 and 1933. As we analyze the ratings of the popular programs, it becomes clear that the changes in America's listening habits for new program types either gained or lost favor with American listeners.

To begin with, a brief explanation about the ratings from Harrison B. Sum-

1 Amos & Andy	53.4
2 Rudy Vallee	36.5
3 Atwater Kent Hour	31.0
4 Lucky Strike	27.8
5 Camel Pleasure Hour	27.5
6 Collier's Hour	27.0
7 General Motors Program	26.0
7 RKO Theatre - Phil Cook	26.0
8 Palmolive Hour	24.5
9 A & P Gypsies	23.0
9 Cities Service Orchestra	23.0
9 Armour Program	23.0
10 Billy Jones & Ernie Hare	22.0
11 Cliquot Club Eskimos	21.5
12 Chase & Sanborn Choral	21.0
13 Arco Birthday Party	19.5
13 Coca Cola Hour	19.5
13 Armstrong Quakers Orchestra	19.5
14 Pure Oil Orchestra	19.0
14 Real Folks	19.0
15 Rochester Civic Orchestra	18.0
15 Erna Jettick Melodies	18.0
15 Empire Builders	18.0

mers' *A History of Broadcasting - Radio to Television*, will help us come to some sort of understanding of what radio ratings represent.

First, a program's "rating" represents the percentage of households that had their radios tuned to that specific show. For example, if a program were to get a 20.0 rating, it would indicate that a total of 20 percent of all homes in the United States (or at least of all the homes in the communities where the information was received) had their radios tuned into that particular program.

Second, it should be recognized that the ratings were gathered and totaled by the Cooperative Analysis of Broadcasting (CAB). CAB was the first and only firm that provided figures on program popularity during the years 1930-1933. CAB obtained their data by telephoning listeners in 30 cities around the country, and then asking them what they had been listening to that day. The only programs that CAB surveyed were programs listed



1931 STROMBERG-CARLSON RADIO

RATINGS AND TRENDS

in network radio schedules during the month of January (the height of radio listening in a year). Of course, this naturally omitted "summer replacement" programs, unless they were continued into the following season.

In the 1930 season, music programs were numerically the greatest of all network and local station programming. The typical music program was centered around an orchestra or a popular singer who specialized in light classical music. Also, it was very common for a program to bear a sponsor's name or name for the product in the title of the show. Common examples in 1930 would be programs like the *Cliquot Club Eskimos*, the *Chase and Sanborn Choral* or the *Palmolive Hour*. And, as it had been in the 1920's, in the 1930 season, orchestras alone were still the most popular in music programming with the *Atwater Kent Hour* leading the list of the most successful.

The 1930 season also saw the rapid rise of the first dramatic show, *Real Folks*, and the first thriller drama with action, western, crime and suspense in *Empire Builders*. Finally, radio's first "professional" variety program, *The Fleischmann's Yeast Program* with Rudy Vallee remained very popular in its second season on the air.

1931-32 RADIO RATINGS

1 Amos & Andy	38.1
2 Eddie Cantor Show	28.9
3 The Goldbergs	25.7
4 Rudy Vallee	24.7
5 Seth Parker	23.4
6 Eno Crime Club	22.8
7 Voice of Firestone	21.9
8 Lucky Strike	19.6
9 Paul Whiteman	19.1
10 Lowell Thomas	18.9
11 Mary & Bob	18.6
12 Cities Service Orchestra	18.2
13 Sherlock Holmes	17.7
14 Cliquot Club Eskimos	15.9
15 A & P Gypsies	14.8

1932-33 RADIO RATINGS

1 Eddie Cantor	58.6
2 Jack Pearl	47.2
3 Ed Wynn	44.8
4 Maxwell House Showboat	34.6
5 Rudy Vallee	33.9
6 Ben Bernie	33.7
7 Burns & Allen	33.3
8 Amos & Andy	29.4
9 Myri & Marge	24.2
10 Cities Service Orchestra	23.3
11 Sinclair Wiener Minstrels	22.7
12 Marx Brothers	22.1
13 Al Jolson	22.0
14 First Nighter	21.5
15 Sherlock Holmes	21.4

When averaging total ratings, interestingly, radio listening was at a very high level. Seventy-four per cent of all set owners used their sets during an average weekday in the 1930 season. In comparing this to the late 1930's and 1940's, average listenership fell and leveled at 40 per cent for evening radio use. The explanation might be due to two factors. First, the popularity of *Amos n' Andy* at the time and second, the "craze" and novelty of owning a radio set in 1930.

In the 1931 season, program producers began noticing a declining interest in the old style of programming. The "new twist" for these producers was something that is now very common in today's electronic media, the mystery drama. As you notice by looking at the 1931-1932 season, even the top fifteen programs were achieving lower overall ratings in comparison to the prior 1930 season.

And so, mystery became the new trend in radio programming, competitively capitalizing on what was left of a dwindling radio audience. The two premier mystery programs in 1931 were *Eno Crime Club* and *Sherlock Holmes*, both ending high in the CAB surveys. So popular were these programs that by the next season such programs as *Fu Manchu*, *Paris Mysteries*, *The Shadow*, and *Charlie Chan* were on the scene. By the 1932 season, however, the mystery trend had faded as quickly as it had risen. A "burn

out" of the mystery trend was mostly due to the fact that the public became saturated with the similar programming.

Noteworthy in the 1931 season was the emergence of "homey" or "love interest" half hour shows, leading in a few years to the woman's serials. The first of these was the immensely popular *Goldbergs*, written by Gertrude Berg, based on the doings of an urban Jewish family. Finally, *Little Orphan Annie* came about as the first of many childrens adventure serial programs and also became a daytime ratings leader with a 5.5 rating.

For producers, it was beginning to become apparent in several ways that the era of music and minstrelsy was dying out in 1931. First, the mystery dramas came in to successfully fill in the gap made possible by declining interest in older programs. But even more importantly, there were signs that a personality era had made itself known when Eddie Cantor was given a fat contract by Chase and Sanborn in 1931.

Now that radio listeners were becoming a novelty just as the craze for radio and *Amos 'n' Andy* had once been, the beginning of the 1932-1933 season was looked at with skepticism by some radio producers. By early 1933, the number of listeners had decreased from 74 percent to 54 percent, or one-quarter of the total evening audience. Therefore, in an effort to increase or at least concentrate the number of listeners, producers, under extreme pressure, introduced "personalities." These personalities were usually vaudeville celebrities whose acts placed emphasis on their own solo performances. This meant that Eddie Cantor, Jack Benny or one of the many other new vaudeville radio celebrities of the early 1930's usually gave a strictly solo performance on their radio programs. In later years, as early as the middle 1930's, these same celebrities would have entirely different programs as background production and money played a larger part in

1933-34 RADIO RATINGS

1. Eddie Cantor	50.2
2. Maxwell House Showboat	45.9
3. Rudy Vallee	39.0
4. Joe Penner	35.2
5. Ed Wynn	31.6
6. Lowell Thomas	30.7
7. Amos & Andy	30.3
8. Burns & Allen	30.2
9. Paul Whiteman / Al Jolson	29.9
10. First Nighter	28.0
11. Phil Baker	27.1
12. Ben Bernie	26.5
13. Jack Benny	25.3
14. Bing Crosby	25.1
14. Sinclair Wiener Minstrels	25.1
15. Cities Service Orchestra	21.3

their programs.

Another new appeal created by the personalities in the eyes of the producer lay in the fact that considering the dwindling radio audience, vaudeville celebrities could carry over ready made audience. Some of the celebrities who proved to have the greatest drawing power on radio were Bing Crosby, Morton Downey, Russ Colombo, Kate Smith, Jack Pearl, Ed Wynn, Fred Allen, Al Baker, Joe Penner, George Jessel, Al Jolson, Burns and Allen, Walter Winchell, The Marx Brothers and The Boswell Sisters.

The overall effect of the "personalities" was that listening audiences were built and products were sold. As an end result, the personality also created his own uniqueness with theme songs or tag-lines and gags repeated over and over again until the nation absorbed them into its expression.

By the middle 1930's, the era of big money and background production for radio had emerged from a country rising in a tide of optimism from the worst depths of a depression. Hopefulness in an isolated America rose while the confident American radio industry looked forward to the future unaware of the larger part it would play when it heard sounds of distant thunder in Europe.



By DAN MC GUIRE

There was a time when I actually viewed snow as a welcome sight. Anticipation of good times outweighed even my dread of clearing sidewalks. The only snowthrowers then in use were young boys, teenagers and dads.

The first heavy snowfall was a source of especially great excitement if we woke to it on a Saturday morning. Shoveling could be deferred until the last flake fell. Breakfast was an occasion both of fueling up and self-debate over which activity to partake of first.

In my case, something involving sleds usually won out. A quick trip to the basement was required to retrieve my Flexible Flyer from a storage area and wax the runners. A new length of rope would have to be sized, cut and tied to the steering handles to replace the one that snapped last season.

As soon as two kids were bundled up to their mothers' satisfaction and got outside with their sleds, they could begin taking turns pushing or pulling each other. Pulling usually involved going over every curb and pothole, swinging the rider within inches of street signs, fire hydrants or parked cars, and eventually dumping him by going sideways over a steep incline or by making a high speed 380 degree turn.

Pushing was more tiring for the pusher, but proportionately more fun for the pushee. The rider clung to the sides of the sled and steered with his feet. You placed your hands on his stiffened shoulders and began pushing until you were running at top speed. Then you gave one

last shove before falling to your knees, panting.

The rider could simply steer a straight course and see how far your push would carry him. Or he could do some wild zig-zags, or even risk trying to hop curbs or small snowpiles. A favorite stunt was to attempt a sharp turn at a cross street. If the sled had any speed at all, this usually resulted in a spill.

Belly flopping was popular because it could be done solo. You held the sled about hip high beside you, got a good running start and fell on top of the sled. You steered with your hands and had to keep your head and feet up to see where you were going and to avoid dragging your toes. I once belly flopped eight blocks over to Harvey's house. The last block, I hit a patch of salted sidewalk. The sled stopped instantly, but I kept going. I arrived at Harvey's with a badly split lip.

There were plenty of group activities, of course, as more of the gang appeared on the street. Building a snowman or two was almost an obligatory act if the snow was good packing. Good packing snow also guaranteed that an impromptu snowball flight would eventually ensue.

If the snow was too powdery, our snowman project quickly would dissolve into throwing handfuls at our pals. Soon we'd be putting snow down each other's collars. Finally, everyone having been wrestled to the ground, it was only natural that we spread ourselves out and use our arms and legs to sculpt snow creatures.

Mothers were uniformly dutiful about insisting that we leave the house wearing hats with turned down flaps or earmuffs, gloves or mittens, and galoshes with our pant legs tucked inside. Yet we always returned with snow inside our shoes, pant legs out and soaked to the knees, gloves and seats snowcaked. Our fingers, ears and noses were frozen; the latter dripped, as well, and we wiped vainly with sopping wet hankies.

Sledding was often a group activity, too. I still recall with admiration Marvin the Marvelous. Marv, the biggest preteen in our gang, liked to tie sleds together and see how long a "snow train" he could pull. He once tugged eight medium to large peers half a block before pooping out.

Inspired by seeing *Cali of the Wild*, Wayne once tied his dog, Blackie, to his sled and sat two large boys on it. Standing about 25 feet ahead, Wayne called, "C'm'on, Blackie!" Blackie, who was no Yukon King, gave one tentative lunge forward, but the sled didn't budge. It was no better when one boy got off, or when the second boy was replaced by someone's 6-year-old brother. Blackie just wasn't into playing Huskie.

As a disappointed Wayne came back to untie his pet, a dog that Blackie disliked wandered past across the street. Blackie let out a growl and took off, dumping his small passenger in the snow. The other dog yelped and ran, with Blackie in hot pursuit, the sled bouncing and careening left and right behind him. Down streets and alleys the two animals raced, a dozen kids trailing behind and calling for Blackie to come back. Only when the sled overturned and became dead weight did Blackie give up the chase. We were about six blocks from home, and as we trooped back Wayne's dog was a new neighborhood hero.

The favorite group sled activity



probably was sliding down hills. There was always a building site somewhere around with a dirt hill now covered with snow. Very quickly it would have at least three paths worn into its sides. There was a slow slope for little kids, a fast track, and the daredevil cliff – almost straight down. I suspect the heavy layers of clothes we wore was all that saved us from suffering many broken bones.

In recent years I have rediscovered some measure of winter's enchantment as I played with small offspring. But I confess that I was more relieved than hurt when they declared that they no longer needed me to pull the sled or hold them up on the skating pond. My idea of a pleasurable winter afternoon now is to sip a cup of hot chocolate on the warm side of a picture window and enjoy the esthetic beauty of a winter landscape which includes my teenaged son demonstrating his skill with the snowblower.



FILM CLIPS

RAYMOND CHANDLER'S HOLLYWOOD CAPER

By **BOB KOLOSOSKI**



In 1944 Raymond Chandler wrote an essay titled "The Simple Art of Murder". In this essay he praised his contemporary Dashiell Hammett while criticizing authors Dorothy Sayres and Agatha Christie, but more importantly he presented his interpretation of the private detective. He defined him thusly: "... but down these mean streets a man must go who is not himself mean, who is neither tarnished or afraid. The detective in this kind of story must be such a man. He is the hero; he is everything. He must be a complete man and a common man and yet an unusual man. He must be, to use a well-weathered phrase, a man of honor — by instinct, by inevitability, without thought of it, and certainly without saying it. He must be the best man in the world and a good enough man for any world."

Chandler created Philip Marlowe to be such a man and in the 1944 film "Murder My Sweet" Marlowe, as played by Dick Powell, fits that definition to a "T". Powell had revolted at Warner Bros. over playing a cherub-faced crooner in dozens of musicals. He wanted to change his image and Philip Marlowe was his ticket to a new career.

Ironically, "Murder My Sweet," which is the best Philip Marlowe movie on film, had a screenplay written by John Paxton and not Raymond Chandler. Chandler had sold the rights to his novel "Farewell My Lovely" to RKO in 1942 and they promptly adapted it into a screenplay for "The Falcon Takes Over", one of the

many "Falcon" movies starring Tom Conway. That same year he sold his novel "The High Window" to 20th Century Fox, which turned it into a movie titled "Time to Kill" starring Lloyd Nolan. This was Chandler's introduction to Hollywood and in both cases he sold out cheap, hoping each deal would lead to better things.

Chandler began writing mystery stories in 1931 when the depression wiped out his career as an executive for an independent oil company in Los Angeles. Through the 1930s he wrote for *Black Mask* magazine and other such publications barely earning more than three thousand dollars a year. His first novel "The Big Sleep" was published in 1939 and his reputation as a "first class" author was born. The success of the film "The Maltese Falcon" in 1941 had the Hollywood studios eager to cash in on the "hard boiled" detective story. By 1942 Dashiell Hammett and Raymond Chandler had emerged as the preeminent authors of detective fiction. Chandler had said that Hammett put murder back in the alley where it belonged and Chandler was three or four shekels down the way.

In 1943 Chandler signed a contract with Paramount as a screenwriter at \$750.00 a week. His first assignment was to collaborate with director Billy Wilder on the script of "Double Indemnity." Working under the "studio" environment was new to Chandler and his relationship with Wilder deteriorated

quickly. Chandler was used to working alone and at his own pace and Wilder, on the other hand, had a deadline and pushed to meet it. When they were finished with the script they were also finished with each other, but the movie was a great success and reviewers were calling it a triumph for Chandler. Based on his success with "Double Indemnity" Chandler struck a new deal with Paramount to work on scripts already in progress. His first two assignments were "And Now Tomorrow" a romance starring Alan Ladd and "The Unseen" a superb thriller starring Joel McCrea.

In 1945 Raymond Chandler's career was on a roll with Warner Bros. buying the film rights to "The Big Sleep" and MGM bought "The Lady in the Lake." Chandler was to work on the screenplay for "The Lady in the Lake" but he disagreed with Robert Montgomery (the director and star) on the concept of the film. Montgomery wanted the camera to be the character - in this case Marlowe - but Chandler thought the technique to be cumbersome and refused to continue on the script. His relationship with Warner Bros. was a bit better mainly because they had hired William Faulkner and Leigh Brackett to write the screenplay and Howard Hawks to direct. Chandler liked Humphrey Bogart as Marlowe and of course, "The Big Sleep" is something of a classic.

Chandler's career in Hollywood was a strained one and his final assignment at Paramount was "The Blue Dahlia" starring Alan Ladd. The pressure was so great he wrote the screenplay while under the influence of alcohol for days at a time. The movie was a mild success but Chandler's spirit was broken and he left the glitter of tinseltown to settle down to serious novel writing.

He published "The Little Sister" in 1949 and was working on "The Long



ROBERT MONTGOMERY starred as Philip Marlowe in *Lady In The Lake* (1945).

Goodbye" when Warner Bros. approached him to adapt the novel "Strangers on a Train" to a screenplay to be directed by Alfred Hitchcock. Chandler agreed because of Hitchcock's reputation but again he found it hard to work under the pressure of script deadlines and Hitchcock's constant changes to the script. In the end Chandler had to share screen credit with Czenzi Ormonde and came to hate Hitchcock's interference with his approach to the script.

Raymond Chandler was through with Hollywood but they weren't through with him. When he died in 1959 interest in his work had cooled off but in 1969 James Garner dusted off the Philip Marlowe character in "Marlowe" and in 1972 Elliott Gould gave an "off the wall" interpretation of the detective in "The Long Goodbye". Robert Mitchum put on the trench coat in 1975 in "Farewell My Lovely" a period piece that enjoyed great success. Chandler is gone, but his alter ego, Philip Marlowe may live forever, roaming down those mean streets.

Nostalgia Almanac

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

- 1** MOON OVER MIAMI was the Number One song on Your Hit Parade on this day in 1936.
- 2** BORIS KARLOFF died at the age of 81 in Milhurst, England.
- 3** PRESIDENT ROOSEVELT, PRIME MINISTER CHURCHILL AND PREMIER STALIN met in 1945 at Yalta in the Crimea, USSR, to agree that Russia would enter the war against Japan.



SID CAESAR AND IMOGENE COCA

- 4** NIGEL BRUCE was born on this day in 1895. He became Dr. Watson to Basil Rathbone's Sherlock Holmes.
- 5** BENNY GOODMAN recorded the Glenn Miller Hit "String of Pearls" in New York.
- 6** RONALD REAGAN was born in Tampico, Illinois. He grew up to become a sports radio announcer, a motion picture actor, host of the General Electric Theatre and Death Valley Days on television, and other achievements too numerous to mention.
- 7** VOX POP (the Voice of the People) made its radio premiere in 1935 on the Columbia Network. Warren Hull was the emcee of the program that was known as "Sidewalk Interviews." The name was changed to Vox Pop in 1937.
- 8** COAST-TO-COAST RADIO made its debut in 1924. Fifty million people heard a broadcast from the Congress Hotel to a chain of connected stations: WMAQ, Chicago; WJAR, Providence R.I.; WEAJ, New York; WCAP, Washington, D.C.; KIX, Oakland, California; KTO, San Francisco.
- 9** FRONTIER GENTLEMAN made its radio premier in 1958.
- 10** GLENN MILLER was presented with the first gold record ever given for selling a million copies. It was in 1942 for his hit "Chatanooga Choo Choo."
- 11** SPIKE JONES and his City Slickers made their TV debut in 1951 on the Colgate Comedy Hour on NBC-TV.
- 12** CALVIN COOLIDGE delivered the first political speech on radio in 1924, speaking at the 38th Annual Lincoln Day Dinner of the National Republican Club in New York at the Hotel Waldorf Astoria.
- 13** BLONDIE AND DAGWOOD were married in the Chic Young comic strip in 1933.
- 14** JACK BENNY was born in Waukegan, Illinois in 1894. He died on December 26, 1974 at the age of 39.
- 15** ROY ROGERS first starring film in color, Apache Rose, was released in 1947.
- 16** SLOW POKE was the Number One song on Your Hit Parade in 1952.



SPIKE JONES, SPIKE JONES, SPIKE JONES, SPIKE JONES

17 CBS TELEVISION presented its only color program of the 1962-63 Season. It was "A Look At Monaco" and it was a guided tour of the famous municipality by Princess Grace.

18 MR. ROBERTS, starring Henry Fonda, opened at the Alvin Theatre on Broadway in 1948. The play ran for 1,157 performances and Fonda went on to star in the motion picture version of the stage success.

19 COMEDIAN MILTON BERLE went serious for a starring role in "Material Witness" on the Kraft Television Theatre in 1958.

20 LT. COL JOHN H. GLENN, JR. became the first American in orbit in 1962. He circled the earth three times in Mercury Capsule Friendship 7.

21 CECIL B. DE MILLE made his acting debut in 1900 in the New York Garden Theatre production of "Hearts and Trumps."

22 LUX RADIO THEATRE broadcast in 1943 a radio version of Irving Berlin's all-soldier show "This Is The Army."

23 LET IT SNOW! LET IT SNOW! LET IT SNOW! was the Number One song on Your Hit Parade in 1946.

24 MARJORIE MAIN was born in 1890. Her real name was Mary Tomlinson and she was born in Acton, Indiana.

25 SID CAESAR AND IMOGENE COCA made their TV debut in 1950 on The Saturday Night Revue: Your Show of Shows, from NBC in New York.

26 TONY RANDALL was born in 1920; BETTY HUTTON was born in 1921; and JACKIE GLEASON was born in 1916.

27 SEALED ENVELOPES were used for the first time in 1941 at Academy Award ceremonies.

28 ETHEL MERMAN and FRANK SINATRA co-starred in 1954 on the NBC-TV special "Anything Goes" on the Colgate Comedy Hour.

29 HATTIE MC DANIEL won an Oscar for her portrayal of Scarlet O'Hara's Mamma in "Gone With The Wind." She was the first black actress ever to win the Academy Award.

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for
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WNIB Chicago 87.1 FM

WNIZ Zion 96.9 FM

PLUS

Monday thru Friday

RADIO THEATER

7 P.M. to 11 P.M.

WAIT Chicago 820 AM

WMRO Aurora 1280 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), AFPS (Armed Forces Radio Service).

Finally, for your convenience we provide timing information on each vintage show. (9:45; 11:30; 8:58) means that we will present the show in three segments: 9 minutes and 45 seconds, 11 minutes and 30 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 anytime during our broadcast, at 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

February is Jack Benny Month!

SATURDAY, FEBRUARY 2nd
JACK BENNY MONTH - I

JACK BENNY PROGRAM (1-31-37) Jack and the regulars: Mary Livingstone, Kenny Baker, Don Wilson, Phil Harris and his orchestra. An early episode in the Jack Benny-Fred Allen feud. Jack announces that he will play "The Bee" on next week's show to prove Allen wrong. Jell-O, NBC-RED. (14:35; 15:40)

MALLMARK PLAYHOUSE (11-18-48) "My Financial Career" starring Jack Benny as Rodney Beamish, a man with a great fear of banks! Hallmark Cards, CBS. (13:42; 16:00)

JACK BENNY IN PERSON (11-16-71) A personal recording made during Jack Benny's concert at the Mill Run Theatre, Niles, Illinois. Jack talks about his career, Waukegan, Fred Allen, George Burns and Mary Livingstone. He plays "The Bee" on his violin. Co-star on the show is singer Tony Martin. (18:35; 8:30; 3:55; 17:10; 20:00)

PHIL HARRIS ALICE FAYE SHOW (4-16-50) Phil's daughters are invited to Mr. Scott's daughter's birthday party. Scott asks Phil to line-up some entertainment. Gale Gordon, Effiott Lewis, Walter Tetley, Rexall, NBC. (12:00; 5:50; 11:35)

JACK BENNY PROGRAM (2-7-37) Jack with all the regulars plus Andy Devins. The Benny-Allen feud continues as Jack announces he will play "The Bee" later in the program. Jell-O, NBC-RED. (8:50; 8:30; 12:20)

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SATURDAY, FEBRUARY 8th
JACK BENNY MONTH - II

JACK BENNY PROGRAM (2-14-37) Guest Ben Bernie, "the old maestro" joins Jack and the gang. On Jack's birthday, the audience sings "Happy Birthday." Sketch: "Highlights in the Life of Fred Allen." Jell-O, NBC-RED. (16:00; 13:50)

HALLS OF IVY (1950s) Ronald and Benita Colman star as Dr. and Mrs. Hall of Ivy College. Invited to Professor Warren's home for dinner. Voice of America rebroadcast, NBC. (10:56; 15:54)

DANNY KAYE SHOW (10-26-45) Jack Benny substitutes for Danny Kaye who is ill and not able to appear on this show. Mary Livingstone, Eddie "Rochester" Anderson, Phil Harris and Larry Stevens also help out. The gang goes to a movie to see Danny's latest picture, *Past Blue Ribbon*. Beer, AERS rebroadcast. (15:08; 14:40)

LUX RADIO THEATRE (2-15-37) "Brewster's Millions" starring Jack Benny and Mary Livingstone with Frank Nelson. Producer, Cecil B. DeMille. Jack in a limbo role as a spender, trying to unload a million dollars to qualify for a six million dollar inheritance! Lux Soap, CBS. (22:55; 17:25; 18:10)

JACK BENNY PROGRAM (2-21-37) Mary Livingstone, Kenny Baker, Don Wilson, Phil Harris and his orchestra. Comments about Jack and Mary's appearance on the "Lux Radio Theatre" production of "Brewster's Millions," and about Fred Allen. Sketch: "Buck Benny Rides Again." Jell-O, NBC-RED. (11:35; 15:00)

SATURDAY, FEBRUARY 16th
JACK BENNY MONTH - III

JACK BENNY PROGRAM (2-28-37) Mary's not on the show, she's gone to New York for a vacation and Kenny Baker brings his girlfriend Lena to fill in for her. Jack finally plays "The Bee" on his violin. Don Wilson, Andy Devins, Phil Harris. Jell-O, NBC-RED. (15:20; 14:50)

JACK BENNY PROGRAM (3-7-37) Broadcast from the Grand Ballroom of the Waldorf Astoria Hotel in New York City with Mary Livingstone, Kenny Baker, Don Wilson, Sam Hearn as Schleppeerman, and Abe Lyman and his orchestra. Guest is 10-year-old violinist Stuart Canin who started the Benny-Allen feud when he played "The Bee" on Allen's show! Jell-O, NBC-RED. (14:55; 15:00)

JACK BENNY AND HIS PAL FRED ALLEN

TOWN HALL TONIGHT (3-10-37) Fred Allen joins with Portland Hoffa, Peter Van Steeden's orchestra, Harry Von Zell and the Mighty Allen Art Players. A couple of lawyers try to convince Fred to sue Jack Benny. Fred comments on Jack's March 7th broadcast, vows to show up on Benny's next show. Sketch: One Long Pan in "Murder on the High Seas." Ipana, Hepatica, NBC-RED. (12:55; 14:10; 12:30; 17:30)

OUR SPECIAL GUESTS, scheduled to join us in our studio, will be **FRANK NELSON** and his wife **VEOLA VONN**. Mr. Nelson frequently appeared on the Jack Benny radio and TV shows as the floorwalker, ticket clerk and other characters, and Mrs. Vonn often appeared on the Benny show in various roles and on numerous other broadcasts during radio's happy days. They will talk about their radio careers and the special 20th Century Railroad Club trip scheduled to visit Jack Benny's hometown of Waukegan, Illinois on Sunday, February 17th.

SATURDAY, FEBRUARY 23rd JACK BENNY MONTH - IV

JACK BENNY PROGRAM (3-14-37) Broadcast from the Grand Ballroom on the Hotel Pierre in New York City, with Mary Livingston, Dan Milano, Schlegelmann, Abe Lyman, and his

orchestra, and guest Fred Allen. Mary and Jack sing "You Do The Darndest Things." Fred and Jack trade insults, go into the hall to fight it out! Jell-O, NBC-RED. (10:30; 18:30)

COMMAND PERFORMANCE (1940s) Lt. J.G. Dennis Day is master of ceremonies with an all-star guest list that includes Jack Benny, Rita Hayworth, the Moosier Hot Shots and Jane Christie. Jack wants Dennis to rejoin his show after his military service has ended. AFRS. (8:00; 10:00; 12:30)

TOWN HALL TONIGHT (3-17-37) Fred Allen with Portland Hoffa, Harry Von Zell and Peter Van Steeden and the orchestra. Comments about Fred's appearance on Jack's March 14th show; Fred receives a telegram from Jack. The Mighty Allen Art Players present a Hillbilly sketch. Ipana, Sel Hepatica, NBC-RED. (11:20; 18:05; 13:45; 19:40)

BURNS AND ALLEN SHOW (2-28-50) George and Gracie prepare their income tax return. Bill Goodwin, Bob Benaderet. Amusement Toothpaste, CBS. (14:20; 17:00)

JACK BENNY PROGRAM (3-21-37) Marshal Talcott, mayor of the city of Waukegan, Illinois joins Jack and cast in a broadcast from the Hotel Pierre in New York. Sketch: "A Day in Our Lives" about Jack's boyhood in Waukegan. Jack plays the part of his father with "Little Junior O'Day" as young Benny. Jell-O, NBC-RED. (15:35; 13:40)

THOSE WERE THE DAYS

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

MARCH

SATURDAY, MARCH 2nd ADVENTURE ON THE AIR!

DICK TRACY (2-9-38) "The Black Pearl of Osirus" Chapter 1 in a series of 14 consecutive episodes. Dryden Small, well-known Egyptologist, returning to the United States with treasures he discovered in the Ancient Tomb of Tutonamo, has reason to believe someone wants to kill him. He asks Dick Tracy to protect him on the voyage to America. Dick and sidekick Pat Patton investigate. Quaker Puffed Wheat and Rice, NBC. (14:30)

DICK TRACY (2-9-38) "The Black Pearl of Osirus" Chapter 2. Pat goes overboard. Quaker Cereals, NBC. (14:40)

THE SHADOW (11-28-39) "The Shadow Returns" starring Bill Johnson as Lamont Cranston and Agnes Moorehead as the lovely Margo Lane. A phony shipboard doctor is causing serious infection and even loss of life with his shady medical treatments. Blue Coal, MBS. (16:15; 10:00)

DICK TRACY (2-10-38) "The Black Pearl of Osirus" Chapter 3. Mystery in the Hotel." Quaker Cereals, NBC. (14:54)

DICK TRACY (2-11-38) "The Black Pearl of Osirus" Chapter 4. Quaker Cereals, NBC. (14:30)

THE AVENGER (1945) "The Ghost Murder." Jim Brandon, famous biochemist who has invented a secret "diffusion capsule" which "cloaks him in the black light of invisibility" is asked to judge a seance. Syndicated. (13:30; 13:04)

DICK TRACY (2-14-38) "The Black Pearl of Osirus" Chapter 5. Dick gets the Ring of Osirus. Quaker Cereals, NBC. (14:28)

DICK TRACY (2-15-38) "The Black Pearl of Osirus" Chapter 6. Quaker Cereals, NBC. (14:35)

GREEN HORNET (5-1-40) The Hornet and Kato go after a crooked union leader who has been embezzling payments by Union Waiters. Al Hodge stars as Britt Reid. Sustaining, NBC BLUE. (15:30; 12:23)

SATURDAY, MARCH 9th SALUTE TO HERB VIGRAN

SAD SACK (6-12-46) Herb Vigran stars as Sad Sack, the hero of "Yank" magazine during the World War II years, now back from the service and on radio. This is the first show of the series, a summer replacement for the Frank Sinatra Show. Cast includes Jim Backus and Patsy Moran. Old Gold Cigarettes, CBS. (14:15; 12:00)

OUR SPECIAL QUEST will be actor **HERB VIGRAN** who reminisces about his long career in radio and television. Conversation recorded in Beverly Hills, California, March 28, 1984. (23:25; 18:29)

LET GEORGE DO IT (3-7-48) "The Roundabout Murder" stars Bob Bailey as private detective George Valentine, Frances Robinson as Brooksie and Wally Maher as Lt. Riley. Herb Vigran appears as Charlie Drake. Standard Oil of California, MBS. (13:50; 12:50)

ADVENTURES OF OZZIE AND HARRIET (11-16-51) Ozzie, David, Ricky, Thorny — they're all fascinated by a construction job. Cast includes Herb Vigran as a construction worker. Heinz Foods, ABC. (13:40; 15:25)

EXTRA ADDED ATTRACTION

DICK TRACY (2-16-38) "The Black Pearl of Osirus" Chapter 7. Continuing the 14-part series which began last week. Tracy meets an imposter. Quaker Cereals, NBC. (14:45)

DICK TRACY (2-17-38) "The Black Pearl of Osirus" Chapter 8. Going after the ring. Quaker Cereals, NBC. (14:45)

DICK TRACY (2-18-38) "The Black Pearl of Osirus" Chapter 9. Junior receives a gift. Quaker Cereals, NBC. (14:50)

DICK TRACY (2-21-38) "The Black Pearl of Osirus" Chapter 10. Pat gets hypnotized.

SATURDAY, MARCH 16th A GOOD DAY FOR THE IRISH — AND ADVENTURE FANS

HALLMARK PLAYHOUSE (3-17-49) "Our Own Kind" starring Betsy Fitzgerald in a story for St. Patrick's Day. Hallmark Cards, CBS. (13:04; 15:05)

BLACK TRACY (2-22-38) "The Black Pearl of the Sea" Chapter 11. Quaker Cereals, NBC. (11:30)

WINDY AND SADE (1948) On a pleasant summer afternoon, the small house halfway up the next hill becomes a temporary police headquarters. Van Harvey as Vic, Bernadine Flynn as Sade. Sustaining, MBS. (11:05; 10:05)

BLACK TRACY (2-23-38) "The Black Pearl of the Sea" Chapter 12. Quaker Cereals, NBC. (11:36)

WINDY THEATRE (5-7-60) "The Courtship of John Denals" starring Pat O'Brien and Betty Driscoll. A policeman's son dreams of getting off his father so he can have a mother! Created by Father Patrick Peyton ("The Family that prays together stays together.") (18:06; 8:00)

BLACK TRACY (2-24-38) "The Black Pearl of the Sea" Chapter 13. Junior in trouble! Quaker Cereals, NBC. (11:35)

HALLMARK PLAYHOUSE (10-28-48) "O'Halloran's Luck" starring Edmund O'Brien. Tiny O'Halloran comes to Boston to marry Kitty Kane, but her parents have other ideas. Hallmark Cards, CBS. (14:05; 14:50)

BLACK TRACY (2-25-38) "The Black Pearl of the Sea" Chapter 14, the last episode in our series. Quaker Puffed Wheat and Rice, NBC. (11:30)

SATURDAY, MARCH 23rd TRIBUTE TO EDWARD ARNOLD

WALDGE OF AMERICA (10-20-41) "All the Money Can Buy" starring Edward Arnold, Peter Huston, James Craig, Jane Darwell and the Shirley. A radio version of the 1941 film based on Stephen Vincent Benet's "The Devil and Daniel Webster." DuPont, NBC. (11:05; 11:00)

WINDY RADIO THEATRE (10-2-39) "You Can't Take It With You" starring Edward Arnold, Betty Wray, Robert Cummings, and Walter

Connolly in the radio version of the 1938 movie about an eccentric family unable to conform to normal life when confronted by it. This is the fifth anniversary broadcast of the Lux Radio Theatre. Lux Soap, CBS. (20:05; 16:07; 18:10)

HALLMARK PLAYHOUSE (2-23-50) "Will Rogers" starring Edward Arnold and Will Rogers. It's a drama based on the life and exploits of one of America's true life heroes. Hallmark Cards, CBS. (13:22; 15:48)

MR. PRESIDENT (10-30-47) Edward Arnold stars as a president of the United States who is threatened by an assassination attempt. Sustaining, ABC. (14:16; 14:25)

OUR SPECIAL GUEST will be **BOB KOLOSOSKI**, *Nostalgia Digest* columnist, film historian and movie buff who will discuss the career of actor Edward Arnold.

SATURDAY, MARCH 30th "NEW TIME" RADIO

HOLLYWOOD RADIO THEATRE (10-28-73) ZERO HOUR presents "The Hair Hunters" starring Ken Barry, JoAnn Worley and Edgar Bergen in an Elliott Lewis production. Host Rod Serling introduces a "sound portrait of an unlikely hero." Supporting cast includes Elyja Altman, Davis Butler, June Foray, Peter Leeds, Sidney Miller, Greg Mullaway, Valerie Perrine, Barney Phillips, Peggy Weber. Participating sponsors, MBS. (10:15; 12:00; 12:30; 14:50; 12:10; 12:05; 14:20; 14:30)

NATIONAL RADIO THEATRE (1980) "The Curse of 689" starring William Shatner and Studs Terkel in a new script by Norman Corwin about a physicist who encounters a leprechaun. Directed by Yuri Rasovsky. John Doremus, announcer. (18:55; 24:19; 14:39)

OUR SPECIAL GUEST will be **YURI RASOVSKI**, producer of the National Radio Theatre who will discuss many of the efforts being made to produce original radio drama for the 1980s.

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FEBRUARY

MONDAY, FEBRUARY 4th

SUSPENSE (2-10-49) "De Mortuis" starring Charles Laughton. A doctor plans to kill his young wife. AFRS rebroadcast. (11:21; 11:45)

HARRY JAMES AND HIS ORCHESTRA (8-23-45) Remote broadcast from Casino Gardens, Ocean Park, California "overlooking the blue Pacific." Vocals by Kitty Kallen and Buddy DiVito. AFRS rebroadcast. (10:04; 9:37; 10:06)

THEATRE FIVE (1960s) "Ring of Evil." Syndicated, ABC. (10:30; 10:30)

MA PERKINS #4433 (1950) First in a series of consecutive and related broadcasts featuring "America's Mother of the Air." Oxydol, CBS. (14:10)

BACKSTAGE WIFE #3913 (1950) First in a series of consecutive and related broadcasts about Mary Noble, a stenographer who married a "handsome matinee idol of a million other women." Sustaining, NBC. (9:45)

PEPPER YOUNG'S FAMILY #1 (1950) First in a series of consecutive and related broadcasts about family life in middle America. Sustaining, NBC. (10:53)

GUIDING LIGHT #781 (1950) First in a series of consecutive and related broadcasts about doctors and lawyers. Duz, CBS. (14:00)

JIMMY DURANTE SHOW (2-4-48) Guest Victor Moore joins Schnozzola for a trip back to the "good old days." Rexall, NBC. (9:05; 8:40; 11:05)

CAPTAIN MIDNIGHT #241 (2-17-40) The adventure continues. Ed Prentiss stars as Captain Midnight. Don Gordon announces Skelly Oil, Transcribed. (14:15)

TUESDAY, FEBRUARY 5th

CHARLIE MC CARTHY SHOW (8-28-42) Edgar Bergen, Bud Abbott and Lou Costello, Ginny Simms and guest Walter Brennan in the last show of the 1941-42 season. Chase and Sarnoff, NBC. (9:25; 10:00; 10:45)

KRAFT MUSIC HALL (2-5-48) Al Tolson with Oscar Levant, Ken Carpenter, Lou Bring and the orchestra and guest Ed "Archie" Gardner from Duffy's Tavern. Kraft Foods, NBC. (7:20; 9:20; 12:15)

SUSPENSE (11-7-45) "The Dunwich Horror" starring Ronald Colman. AFRS rebroadcast. (14:25; 9:05)

MAGNIFICENT MONTAGUE (9-8-51) Monty Woolley stars with Anne Seymour and Pert Kelton. Announcer is Don Pardo. An old girlfriend of Montague's calls, asking for "Boo Boo"! Various sponsors, NBC. (12:30; 16:23)

THEATRE FIVE (1960s) "The Scream." Syndicated, ABC. (8:54; 12:09)

PHILCO RADIO TIME (2-5-47) Bing Crosby stars with Peggy Lee, Skitch Henderson, Ken Carpenter, John Scott Trotter and the orchestra. Guest is Beatrice Lillie. Philco, ABC. (8:00; 8:50; 12:20)

CAPTAIN MIDNIGHT #242 (2-20-40) (14:15)

WEDNESDAY, FEBRUARY 6th

CLYDE MC COY AND HIS BAND (1946) One Night Stand remote broadcast from the Boulevard Room of the Stevens Hotel in Chicago. Vocals by Jane Bennett. AFRS. (8:25; 9:15; 11:00)

THEATRE FIVE (1960s) "The Fix." Syndicated, ABC. (8:16; 12:07)

NBC THEATRE (11-8-56) "The Snake Pit" starring Agnes Moorehead. The view from inside a mental institution as told by a writer who suffered a nervous breakdown. Host is Vincent Price. Sustaining, NBC. (22:30; 10:50; 18:25)

READER'S DIGEST RADIO EDITION (2-5-48) "The Case of the Dormitory Thief" starring George Murphy with Vicki Vola. Hallmark Cards, CBS. (14:45; 15:05)

SUSPENSE (7-19-45) "Bank Holiday" starring Bonita Granville with Elliott Lewis. AFRS rebroadcast. (9:41; 13:87)

CAPTAIN MIDNIGHT #243 (2-22-40) (14:15)

THURSDAY, FEBRUARY 7th

**NORTHWESTERN BASKETBALL
NO RADIO THEATRE TONIGHT**

FRIDAY, FEBRUARY 8th

JACK BENNY PROGRAM (2-8-48) Joining Jack are Mary Livingstone, Eddie "Bochester" Anderson, Phil Harris, Dennis Day, Don Wilson. Cast does a radio version of the film, "Nightmare Alley" which turns out to be a parody of "Allen's Alley." Lucky Strike Cigarettes, NBC. (15:50; 14:00)

ESCAPE (12-27-49) "Seeds of Greed" featuring

Merrell, Ben Wright, Withers Corred. An
-Navy man is hired to help salvage a fortune
-hearts. Sustaining, CBS. (13:23; 16:20)

ONE NIGHT STAND (1950) William Corred. re-
-cast. Matt Dillon, who is claimed for not
-being a man. Marked as a comedy. Parody
-as Chester Proudfoot. Chesterfield Cigar-
-s. CBS. (7:06; 8:20; 8:00)

ELLINGTON AND HIS ORCHESTRA
(1949) Remote broadcast from the Hurri-
-Club in New York City. Vocals by Al
-ler and Ray Nance. Announcer is Sandy
-er. Sustaining, CBS. (7:50; 9:38; 8:40)

SCALDE OF AMERICA (5-31-43) "Mr.
-oin's Wife" starring Helen Hayes in the
-nal story of Mary Todd Lincoln. DuPont;
- (11:45; 15:10)

THEATRE FIVE (1960s) "The Trouble With
-s." Syndicated, ABC. (7:50; 12:45)

CAPTAIN MIDNIGHT #244 (2-24-40) (14:15)

MONDAY, FEBRUARY 11th

MERCURY THEATRE ON THE AIR (8-15-38)
-raham Lincoln" starring Orson Welles with
-Collins, Joseph Cotten, Agnes Moorehead.
-story of Lincoln in the presidency. Sustain-
-CBS. (22:20; 14:07; 21:08)

THEATRE FIVE (1960s) "Incident at Shadow
-ney." Syndicated, ABC. (8:47; 12:32)

PERKINS #1434 (1960) (14:10)

BACKSTAGE WIFE #3914

BACKSTAGE WIFE #3914 (1960) (10:15)

UPPER YOUNG'S FAMILY #2 (1960)
(1:27)

SHEDDING LIGHT #292 (1960) (14:10)

JIMMY GOODMAN AND HIS ORCHESTRA
(1946) One Night Stand remote broadcast.
-icals by Eve Young. AFPS. (9:45; 8:30;
-10)

CAPTAIN MIDNIGHT #245 (2-27-40) (14:00)

TUESDAY, FEBRUARY 12th

PRESIDENT (1940s) Edward Arnold stars
-the nation's chief executive. Sustaining, ABC.
- (5; 15:30)

RAFT MUSIC HALL (9-12-48) Al Jolson
-comes guest Charles Laughton, Kraft Foods.
-G. (8:05; 9:20; 11:25)

COLUMBIA PRESENTS CORVIN (8-21-44)
-The Lonesome Train" starring Raymond
-Hessey as Abraham Lincoln. The story of the
-hero's funeral train. Sustaining, CBS. (16:15;
-19:00)

SUSPENSE (10-4-45) "Death On Highway 69"
-starring George Murphy with Cathy Lewis and
-de Kearns. AFPS rebroadcast. (12:00; 12:18)

MISSING PARADE (1940s) John Nesbit
-tells the true story of "The Plot to Steal
-Lincoln's Body." Syndicated. (10:42)

MILCO RADIO TIME (2-12-47) Bing Crosby

and his guest Groucho Marx. Lawyer Groucho
-has a client who is suing Bing for \$40,000!
-Philco, ABC. (8:30; 10:00; 11:10)

CAPTAIN MIDNIGHT #246 (2-29-40) (14:00)

WEDNESDAY, FEBRUARY 13th

LUM N' ABNER (1948) Lum searches for a
-Valentine for his lady love. Chester Lauck as
-Lum, Norris Goff as Abner. Clarence Hartzell
-as Ben Withers. Frigidaire, CBS. (12:25; 12:30)

BOB CROSBY AND THE BOBACS (3-28-46)
-One Night Stand remote broadcast from
-Meadowbrook Gardens, California. Vocals by
-Phyllis Lynn and Gus Bivona. AFPS. (8:35;
-10:30; 9:10)

PHIL HARRIS ALICE FAYE SHOW (2-13-49)
-Valentine flowers for Alice get Phil in trouble.
-Elliott Lewis, Walter Tetley, Hal March, Rexall,
-NBC. (12:28; 8:55; 10:30)

READER'S DIGEST RADIO EDITION (2-12-
-48) "The Baron of Arizona" starring Joseph
-Cotten. The true story of a man who actually
-convinced the United States government that
-he owned the state of Arizona! Hallmark Cards,
-CBS. (12:55; 16:50)

DANNY KAYE SHOW (2-10-45) In a Valentine
-sketch, Danny plays Cupid. Eva Arden, Lionel
-Stander, Harry James and his orchestra, Kitty
-Kallen. Pebs. Blue Ribbon Beer, CBS. (12:04;
-14:48)

CAPTAIN MIDNIGHT #247 (3-1-40) (14:15)

THURSDAY, FEBRUARY 14th

NORTHWESTERN BASKETBALL

NO RADIO THEATRE TONIGHT

FRIDAY, FEBRUARY 15th

JACK BENNY PROGRAM (2-15-49) The Bev-
-erly Hills Beavers decide to hold a surprise
-birthday party for Jack, who is going to be 39!
-Lucky Strike Cigarettes, NBC. (13:50; 15:15)

SUSPENSE (10-15-45) "Supplier Storm" star-
-ring Henry Fonda. An argument over rent
-money leads to murder. AFPS rebroadcast.
- (15:05; 9:19)

JIMMY DORSEY AND HIS ORCHESTRA
(10-20-49) Remote broadcast from the Holly-
-wood Palladium with vocals by Bob Eberle
-and Maurane O'Connor. Sustaining, NBC.
- (8:05; 9:20; 8:45)

THEATRE FIVE (1960s) "Make My Name
-Clear" featuring Santos Ortega. Syndicated,
-ABC. (10:53; 9:12)

AMOS 'N' ANDY (1940s) Freeman Gosden
-and Charles Correll star as radio's all-time
-favorites. The Klondike had spent \$360 belong-
-ing to the Myrtle Knights of the Sea Lodge!
-AFPS rebroadcast. (8:20; 6:56; 8:55)

DR. SINGLIN (1954) "Montezuma's Descen-
-dant" starring Karl Weber as the doctor who is

Chuck Schaden's RADIO THEATRE

FEBRUARY

called upon to help an expectant mother.
Sustaining, NBC. (16:15; 12:10)

CAPTAIN MIDNIGHT #248 (3-4-40) (14:00)

MONDAY, FEBRUARY 18th

MR. PRESIDENT (7-10-47) Edward Arnold stars as a president of the United States whose presidential appointments may split his party!
Sustaining, ABC. (16:15; 12:10)

TIME TO SHINE (5-16-39) Hal Kemp and his orchestra featuring Nan Wynn and Saxie Dowell.
Griffin Shoe Polish, CBS. (10:18; 10:03; 9:50)

THEATRE FIVE (1960s) "The Noon Stars"
Syndicated, ABC. (10:44; 10:20)

MA PERKINS #4435 (1960) (14:05)

BACKSTAGE WIFE #3915 (1950) (9:43)

PEPPER YOUNG'S FAMILY #3 (1950) (11:20)

GUIDING LIGHT #793 (1960) (14:00)

JIMMY DURANTE SHOW (2-18-48) Victor Moore joins Jimmy and Peggy Lee, the Crew Chiefs, Alan Reed, Rexall, NBC. (10:00; 9:20; 9:45)

CAPTAIN MIDNIGHT #249 (3-6-40) (14:00)

TUESDAY, FEBRUARY 19th

THEATRE FIVE (1960s) "The Nameless Day"
Syndicated, ABC. (11:45; 9:12)

KRAFT MUSIC HALL (2-19-48) Actor Charles Boyer visits Al Jolson and Oscar Levant.
Kraft Foods, NBC. (9:05; 8:10; 11:30)

SUSPENSE (6-2-57) "Crossing Paris" featuring Hans Conried as a dealer in Black Market pork.
AFRS rebroadcast. (12:30; 13:10)

OUR MISS BROOKS (5-28-50) Eve Arden stars with Gale Gordon as Mr. Conklin, Richard Crenna as Walter Denton. Last show of the season.
Colgate-Palmolive, CBS. (9:35; 13:00; 6:30)

HAVE GUN, WILL TRAVEL (9-6-59) John Dehner stars as Paladin with Ben Wright as Hey Boy. Paladin is hired to guard a shipment of gold.
Participating sponsors, CBS. (10:22; 12:50)

PHILCO RADIO TIME (2-19-47) Bing Crosby with a great guest cast: Judy Garland, William Frawley and Leo McCarey.
Philco Radios, ABC. (9:15; 10:20; 11:00)

CAPTAIN MIDNIGHT #250 (3-8-40) (14:00)

WEDNESDAY, FEBRUARY 20th

READER'S DIGEST RADIO EDITION (2-19-48) "I Was A Male War Bride" starring Robert Young as a Belgium army officer who marries an American nurse.
Hallmark Cards, CBS. (15:25; 14:00)

CISCO KID (1947) "Secret Mission" featuring Jack Mather as Cisco and Harry Lang as Pancho.
Sustaining, MBS. (13:15; 12:40)

ARTIE SHAW AND HIS ORCHESTRA (11-18-39) Remote broadcast from the Blue Room from the Hotel Lincoln in New York City with Helen Forrest and Tony Pastor on vocals.
Sustaining, NBC. (16:44; 12:50)

THEATRE FIVE (1960s) "Dream of a Scheme"
Syndicated, ABC. (9:20; 11:10)

DANNY KAYE SHOW (2-17-45) Danny buys a dog, then gets kicked out of his apartment!
Eve Arden, Lionel Stander, Harry James and his Music Makers.
Pabst Blue Ribbon Beer, CBS. (12:04; 17:58)

SUSPENSE (4-15-62) "Brother John" starring William Redfield.
Participating sponsors, CBS. (17:40; 6:00)

CAPTAIN MIDNIGHT #251 (3-11-40) (14:15)

THURSDAY, FEBRUARY 21st
NORTHWESTERN BASKETBALL
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FRIDAY, FEBRUARY 22nd

BUCK BENNY PROGRAM (2-22-48) Broadcast from Palm Springs, California. Jack Benny and the gang that he's having a house built in that community. Frank Nelson is the builder! **Smoky Strike Cigarettes**, NBC. (11:45; 15:30)

PRESIDENT (1940s) Edward Arnold plays as a U.S. president who is so busy that he forgets to smile and laugh. **Sustaining**, ABC. (8:05; 9:40)

THEATRE FIVE (1960s) "The Imposters." **Syndicated**, ABC. (9:48; 10:43)

BOB CALLOWAY AND HIS ORCHESTRA (2-27-40) Remote broadcast from the Meadowbrook Ballroom, Cedar Grove, New Jersey. **Sustaining**, NBC. (10:30; 11:05; 8:25)

SUSPENSE (9-24-61) "The Man in the Fog" with Robert Dryden. Terror grips the fog-covered city and the police are helpless. **Sustaining**, CBS. (13:40; 9:00)

JUDY CANOVA SHOW (10-4-47) Judy has a screen test at Paragon Studios. Mel Blanc, Joe E. Brown, Ruby Dandridge, the Sportsmen. **Cigarette-Patrol**, NBC. (11:17; 14:50; 4:10)

CAPTAIN MIDNIGHT #252 (3-13-40) (14:00)

MONDAY, FEBRUARY 25th

SUSPENSE (3-25-62) "Memory of Murder" featuring Phillip Sterling and Lawson Zerbe. A man sees a murder in his mind. **Participating Sponsors**, CBS. (10:55; 12:23)

THEATRE FIVE (1960s) "The First Weekend." **Syndicated**, ABC. (10:04; 10:28)

GENE KRUPA AND HIS ORCHESTRA (11-9-39) One Night Stand remote broadcast from the Arcadia Ballroom, New York City, featuring the trumpet of Roy Eldridge. **AFRS**. (12:15; 18:25)

RA PERKINS #1438 (1950) (13:55)

BACKSTAGE WIFE #3516 (1950) (9:20)

PEPPER YOUNG'S FAMILY #4 (1950) (11:15)

GUIDING LIGHT #784 (1950) (13:50)

JIMMY DURANTE SHOW (2-26-48) Victor Moore turns up again and he and Jimmy take on the races. **Rexall**, NBC. (8:55; 9:15; 11:05)

CAPTAIN MIDNIGHT #253 (3-15-40) (14:00)

TUESDAY, FEBRUARY 26th

TALES OF THE TEXAS RANGERS (1951) "Blind Justice" starring Joel McCrea as Ranger Jesse Pearson, following the trail of a seeing-eye dog as it backtracks through the rocky terrain to locate its blind owner. **Sustaining**, NBC. (14:40; 15:30)

AIRCRAFT MUSIC HALL (2-26-48) Al Johnson welcomes actor David Niven in a broadcast from the American Legion Auditorium in

Palm Springs, California. **Kraft Foods**, NBC. (8:25; 8:40; 11:40)

ADVENTURES OF MAISIE (1940s) Ann Southern stars as Maisie Favers who suggests that her boss hire an efficiency expert. **Cast** includes Sheldon Leonard, Hans Conrad, Frank Nelson. **Syndicated**. (11:30; 14:55)

SUSPENSE (8-22-46) "The Great Horror" starring Joan Loring. The wife of a mind reader seeks a divorce from him. **Roma Wines**, CBS. (11:14; 19:32)

PHILCO RADIO TIME (2-26-47) Bing Crosby plays host to the Andrews Sisters, Les Paul and Joe Frisco. **Philco Radios**, ABC. (9:30; 9:55; 10:50)

CAPTAIN MIDNIGHT #254 (3-18-40) (14:15)

WEDNESDAY, FEBRUARY 27th

ESCAPE (7-10-54) "The Birds" featuring Ben Wright and Virginia Gregg in the same story about birds attacking humans upon which director Alfred Hitchcock later based his famous movie. **Sustaining**, CBS. (15:20; 12:51)

GLEN GRAY AND THE CASA LOMA ORCHESTRA (5-21-44) One Night Stand remote broadcast from New York City. Vocals by Eugenie Baird and Bob Anthony. **AFRS**. (11:55; 10:30; 8:15)

SUSPENSE (9-25-56) "A Case of Identity" starring Parley Baer and Michele Ann Barrett. **Sustaining**, CBS. (10:20; 13:24)

DANNY KAYE SHOW (2-24-45) "Inspector H. I. J. Kaye" stars in "The Case of the Murdered Meatball" as Danny plans to open a theatre. **Earl Arden**, **Lionel Stander**, **Harry James**. **Pabst Blue Ribbon Beer**, CBS. (17:00; 12:36)

READER'S DIGEST, RADIO EDITION (2-26-48) "The Woman Detective and the Stolen Jewels" starring Shirley Booth. **Hallmark Cards**, CBS. (13:20; 16:04)

CAPTAIN MIDNIGHT #256 (3-20-40) (14:00)

THURSDAY, FEBRUARY 28th

NORTHWESTERN BASKETBALL

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MARCH

FRIDAY, MARCH 1st

JACK BENNY PROGRAM (2-29-48) Jack makes Phil Harris analyze the lyrics to "That's What I Like About the South" and wants to know where "Doo Wah Ditty" is located! Lucky Strike Cigarettes, NBC (7-55; 15-20; 7-00)

COOTIE WILLIAMS AND HIS ORCHESTRA (2-12-45) One Night Stand remote broadcast from the Savoy Ballroom, the "home of Happy Feet" in New York. AFRS (11-25; 8-36; 8-36)

VIC AND SADE (11-23-45) Uncle Fletcher goes to sleep in the courthouse yard. Art Van Harvey, Bernadine Flynn, Clarence Hertzell, Oxydol, Camay, CBS (14-19)

GANGBUSTERS (1940) "The Park Avenue Pillagers" featuring Arnold Moss, Les Dornan. A couple registers in a New York hotel to obtain a wax impression of the pass key. Sustaining. (14-40; 8-37)

GANGBUSTERS (1940) "Case of the Tenacious Trigger Man" with Ted DeCorse, Susan Douglas. Two couples drive around the midwest committing a series of armed robberies. Sustaining. (13-25; 11-20)

HALLMARK PLAYHOUSE (1-5-50) "The Egg and I" starring Claudette Colbert recreating her screen role from the 1947 movie. Hallmark Cards, CBS (16-48; 12-28)

CAPTAIN MIDNIGHT #258 (3-22-40) (14-00)

MONDAY, MARCH 4th

ORRIN TUCKER AND HIS ORCHESTRA (4-18-48) Remote broadcast from the Marine Dining Room of the Edgewater Beach Hotel in Chicago. Vocals by Scottie Marsh, Orrin Tucker, the Bodyguards. Sustaining. NBC (8-50; 15-30)

THEATRE FIVE (1960) "Tomorrow 6-1212" Syndicated. ABC (10-11; 10-48)

SCREEN DIRECTOR'S PLAYHOUSE (3-24-50) "Chicago Deadline" starring Alan Ladd in a radio version of his 1949 movie about a Chicago reporter investigating the death of a girl. RCA Victor, NBC (12-30; 13-28)

MA PERKINS #1437 (1950) (14-00)

BACKSTAGE WIFE #3217 (1950) (9-30)

PEPPER YOUNG'S FAMILY #6 (1950) (1-16)

SPRING LIGHT #736 (1950) (13-41)

HENRY DURANTE SHOW (3-3-48) Candy Candido, Peggy Lee, Howard Priebe and Guest

Victor Moore, Rexall, NBC (8-55; 8-55; 11-00)

CAPTAIN MIDNIGHT #257 (3-25-40) (14-15)

TUESDAY, MARCH 5th

THE WHISTLER (4-30-45) "The Master's Tree." A woman whose husband has been missing for five years, plans to return to an abandoned mansion where they used to live. Her family warns her that the house is haunted. Signal Oil, CBS (7-38; 14-30; 8-28)

KRAFT MUSIC HALL (3-4-48) Al Jolson plays host to guest Cary Grant. Kraft Foods, NBC (10-20; 9-00; 11-35)

RICHARD DIAMOND, PRIVATE DETECTIVE (2-2-51) Dick Powell stars as Diamond who is asked to protect a woman from her husband. Camel Cigarettes, NBC (16-00; 12-39)

ACADEMY AWARD (10-16-46) "Blood on the Sun" starring John Garfield in a radio version of the 1945 film. House of Squibb, CBS (14-48; 12-48)

PHILCO RADIO TIME (3-3-47) Bing Crosby welcomes guest Al Jolson and they even do a commercial together. Philco Radios, ABC (10-30; 13-45; 5-30)

CAPTAIN MIDNIGHT #258 (3-27-40) This is the final episode in our collection of consecutive and related Captain Midnight shows from 1939-40. Skelly Oil Co. MBS (14-16)

WEDNESDAY, MARCH 6th

DANNY KAYE SHOW (3-3-45) It's opening night in Danny's new Playhouse. Skit: Danni-vich Keyoff, the Great Movie Mogul. Harry James and his Music Makers, Lionel Stander, Eve Arden. Pabst Blue Ribbon Beer, CBS (13-58; 15-48)

LUX RADIO THEATRE (5-14-44) "Action in the North Atlantic" starring George Haff, Raymond Massey and Jullie Bishop. Cecil B. DeMille hosts. This is a rehearsal recording of the program. Radio version of the 1943 movie, a rousing tribute to the WW II Merchant Marines. Lux Soap, CBS (12-36; 15-12; 23-45)

TEX BENNETT AND HIS ORCHESTRA (5-4-45) One Night Stand remote broadcast from Frank Drey's Meadowbrook in Cedar Grove, New Jersey. Vocals by Tex Bennett, Lillian Lane, Anita Malvin and the Crew Chiefs. AFRS (10-00; 9-20; 9-40)

READER'S DIGEST, RADIO EDITION (3-4-48) "Joseph Discovers America" starring Paul Lucas. Hallmark Cards, CBS (13-30; 15-29)

MONDAY, MARCH 11th

SCREEN GUILD THEATRE (11-2-41) "The Amazing Dr. Clitterhouse" starring Edward G. Robinson, Humphrey Bogart and Martha Hunt in a radio adaptation of the 1938 motion picture. Gulf Oil Co., CBS. (14:54; 12:30)

BUDDY RICH AND HIS ORCHESTRA (10-26-48) One Night Stand remote broadcast from the Avalon Ballroom, Broadway and 42nd Street, New York City. AFRS. (10:05; 9:05; 9:40)

THEATRE FIVE (1960s) "The Hostage." Syndicated, ABC. (9:42; 10:48)

MA PERKINS #4438 (1950) (14:05)

BACKSTAGE WIFE #3918 (1950) (8:52)

PEPPER YOUNG'S FAMILY #8 (1950) (11:05)

GUIDING LIGHT #798 (1950) (13:50)

JIMMY DURANTE SHOW (3-10-48) Van Johnson visits Jimmy and the gang. Rexall, NBC. (9:25; 10:35; 10:40)

FRANKENSTEIN (1931) Chapter 4. (12:50)

TUESDAY, MARCH 12th

TOM CORBETT, SPACE CADET (3-18-52) "Mission of Mercy" Part 1. Kellogg's Pop, ABC. Concludes Thursday at this same time. (7:45; 9:15; 5:37)

KRAFT MUSIC HALL (3-11-48) Edward Everett Horton visits Al Jolson, Kraft Foods, NBC. (9:50; 6:50; 12:10)

LUX RADIO THEATRE (10-7-40) "Wings of the Navy" starring George Brent, Olivia deHavilland and John Payne in the radio version of the 1939 film. Cecil B. DeMille, producer. Lux Soap, CBS. (22:40; 14:30; 23:50)

THEATRE FIVE (1960s) "I've Got Your Number." Syndicated, ABC. (9:13; 11:17)

PHILCO RADIO TIME (3-12-47) Bing Crosby presents John Scott Trotter and the orchestra, the Chariotport, Peggy Lee, Skitch Henderson, the Ernie Felice Quartet. Philco Radios, ABC. (8:50; 11:10; 19:00)

FRANKENSTEIN (1931) Chapter 5. (11:45)

WEDNESDAY, MARCH 13th

ADVENTURES OF SHERLOCK HOLMES (11-2-47) "Copper Beaches" starring John Stanley as Holmes with Alfred Shirley as Dr. Watson. Clipper Craft Clothes, MBS. (12:08; 17:42)

SCREEN DIRECTOR'S PLAYHOUSE (1-13-50) "Tomorrow is Forever" starring Claudette Colbert, Jeff Chandler and John McMurra. Radio version of the 1946 film about a soldier, listed as dead in the war, who returns home with a new face to find his wife remarried. RCA Victor, NBC. (12:48; 18:40)

INFORMATION PLEASE (10-31-41) Moder-

FRANKENSTEIN (1931) The first chapter of a 13-chapter series based upon the famous horror story. A ship returning from a North Pole expedition becomes trapped in the ice. Frankenstein comes to the ship seeking help. The ship's captain persuades him to tell his story. George Edwards stars. Syndicated. (11:55)

THURSDAY, MARCH 7th

TRUTH OR CONSEQUENCES (3-6-48) Ralph Edwards with the wrap-up of "The Walking Man" contest as a listener from Chicago, Illinois correctly identifies the celebrity who has been the subject of a nation-wide contest for the benefit of the Heart Association. Harlow Wilcox, announcer. Duz, NBC. (17:20; 13:25)

BODDY HERMAN AND HIS ORCHESTRA (7-40) Remote broadcast from the Famous Door on 52nd Street in New York City. "The Door that plays the blues." Sustaining, NBC. (8:00; 8:55; 7:45)

BEYOND MIDNIGHT (1980s) "The Man Who Lost His Soul." Grandpa Headache Powder, Texaco Soap. (14:52; 14:28)

SCREEN GUILD PLAYERS (6-10-46) "House on 92nd Street" starring Lloyd Nolan and William Lundigan in a radio version of the 1945 film about WW II spies in New York. Ladyfinger Products, CBS. (15:30; 12:55)

PHIL HARRIS-ALICE FAYE SHOW (10-16-41) Phil thinks he's getting old, decides to do some body building. Elliott Lewis appears as Abbott Lewis, with Alan Reed and Walter Catley. RCA Victor, NBC. (14:00; 9:15; 8:14)

FRANKENSTEIN (1931) Chapter 2. (13:15)

FRIDAY, MARCH 8th

BUCK BENNY PROGRAM (3-7-48) Phil is up about Jack's criticism of "That's What I Like About the South." Comments about the "Walking Man" contest from Truth or Consequences. Lucky Strike Cigarettes, NBC. (13:15; 7:00)

ACADEMY AWARD (10-9-46) "It Happened Tomorrow" starring Eddie Bracken and Ann Ruyhe in a story about a reporter receiving news 24 hours before it occurs. Based on 1944 film, House of Squibs, CBS. (13:10; 16:10)

RADIO CALL #112 (1940s) Skipper Kay Kyser offers a tribute to the state of North Carolina with Jack Haley, the King Sisters, Ish Kabibble, Don Wilson, Georgia Gibbs. AFRS. (13:00; 6:35)

BROADWAY IS MY BEAT (1950s) Larry Thor stars as Detective Danny Clover. A prizefighter is found shot to death in New York. AFRS remote broadcast. (14:14; 14:46)

LAB CALLOWAY AND HIS ORCHESTRA (3-11-45) Remote broadcast from the Cafe Zanzibar in New York City. Sustaining, NBC. (11:05; 8:25; 9:40)

FRANKENSTEIN (1931) Chapter 3. (12:55)

Chuck Schaden's RADIO THEATRE

MARCH

star Clinton Fadiman with panelists Franklin P. Adams, John Kieran, Deamy Taylor and guest Gyocho Mark. Announcer is Milton Cross. Lucky Strike Cigarettes, NBC. (11:17; 15:10)

READER'S DIGEST, RADIO EDITION (3-11-48) "Eavesdroppers in Eden" starring Susan Peters. The telephone party line is the only means of communication. Hallmark Cards, CBS. (16:13; 13:20)

COMMAND PERFORMANCE #179 (1940s) Mistress of Ceremonies Ann Rutherford welcomes the King Sisters, Bob Hope, Jerry Colonna, Glovia Dattner and Alan Ladd. AFPS. (9:30; 10:55; 9:45)

FRANKENSTEIN (1931) Chapter 6. (12:30)

THURSDAY, MARCH 14th

TOM CORBETT, SPACE CADET (3-20-52) "Mission of Mercy" Part 2. Kellogg's Pop, ABC. (6:17; 10:45; 6:50)

DANNY KATE SHOW (3-10-45) Danny's Playhouse produces a "modern" radio-style version of "Romeo and Juliet" and there's also a Quiz Kids spoof. Pabst Blue Ribbon Beer, CBS. (14:10; 15:32)

ACADEMY AWARD (9-7-46) "Watch on the Rhine" starring Paul Lukas in his Oscar-winning role from the 1943 motion picture based on Lillian Hellman's play. House of Squibs, CBS. (11:50; 15:48)

JAN GARDNER AND HIS ORCHESTRA (1950) Remote broadcast from "the beautiful air-conditioned Trianon Ballroom on Chicago's South Side." Sustaining, WBBM. (9:48; 9:30; 10:26)

THEATRE FIVE (1960s) "The Boy." Syndicated, ABC. (10:24; 9:41)

PHIL HARRIS-ALICE FAYE SHOW (10-23-53) Elliott and Phil try to fix the living room floor. Elliott Lewis, Walter Tatley, RCA Victor, NBC. (17:02; 13:50)

FRANKENSTEIN (1931) Chapter 7. (12:05)

FRIDAY, MARCH 15th

JACK BENNY PROGRAM (3-14-48) Jack and the gang are confused over California's Daylight Saving Time. Dennis sings "McNishera's Band" in honor of St. Patrick's Day. Guest is Ralph Edwards and the winner of the "Walking Man" contest from the Truth or Consequences radio show. Lucky Strike Cigarettes, NBC. (13:08; 17:10)

DRAGNET (11-25-51) Jack Webb is Sgt. Joe Friday, Barton Yarborough as Ben Romero. A high school senior is selling marijuana to other students. Friday and Romero try to find the

source of the drug. Fatima Cigarettes, NBC. (16:30; 11:58)

SHEP FIELDS AND HIS RIPPLING RHYTHM (1948) One Night Stand remote broadcast from the Glen Island Casino, New Rochelle, New York. Vocals by Toni Arden, Bob Johnstone, the Three Beaus and a Peep. AFPS. (16:36; 15:20)

SCREEN GUILD THEATRE (1-9-42) "Sergeant York." Starring Gary Cooper and Walter Brennan recreating their original screen roles from the 1941 film success. Co-starring Joan Leslie. Gulf Oil Co., CBS. (23:00; 6:05)

SUSPENSE (5-25-43) "Sorry, Wrong Number" starring Agnes Moorehead in the first radio presentation of a Suspense classic. It's a study in terror by Lucille Fletcher. Sustaining, CBS. (13:05; 14:40)

FRANKENSTEIN (1931) Chapter 8. (12:20)

MONDAY, MARCH 19th

ACADEMY AWARD (7-3-46) "The Maltese Falcon" starring Humphrey Bogart, Sidney Greenstreet and Mary Astor recreating their screen roles from the 1941 movie which was nominated for three Academy Awards. House of Squibs, CBS. (16:25; 13:45)

JERRY GRAY AND HIS BAND OF TODAY (8-6-50) Remote broadcast from the Hollywood Palladium. Tommy Traynor and Tony Gray on vocals. Sustaining, CBS. (13:40; 14:44)

THEATRE FIVE (1960s) "The Time, The Place and The Death." Syndicated, ABC. (9:52; 9:27)

MA PERKINS #438 (1950) (14:05)

BACKSTAGE WIFE #3819 (1950) (10:15)

PEPPER YOUNG'S FAMILY #7 (1950) (11:15)

GUIDING LIGHT #797 (1950) (12:50)

JIMMY DURANTE SHOW (3-24-48) Guest Victor Moore tells Jimmy about his vacation. Retail, NBC. (9:25; 7:50; 12:45)

FRANKENSTEIN (1931) Chapter 9. (12:20)

TUESDAY, MARCH 19th

ARTHUR GODFREY'S TALENT SCOUTS (10-3-45) Arthur talks about his visit to Chicago. Introduces Talent Scouts who present talented performers. Liggett Tea, CBS. (7:50; 11:22; 9:15)

KRAFT MUSIC HALL (3-18-48) Al Jolson welcomes tough guy Edward G. Robinson. Kraft Foods, NBC. (8:16; 9:59; 10:35)

THEATRE OF THE AIR (1951) "Joe
American" starring Ronald Reagan in a
version of the 1942 film drama of patriot-
ism and courage. Syndicated. (21:45; 17:30;
10)

THEATRE FIVE (1960s) "Lovely Boy." Syn-
dicated; ABC. (10:41; 10:16)

PHILCO RADIO TIME (3-19-47) Danny Kaye
as up as Bing Crosby's guest. Philco Radios,
C. (7:30; 15:20; 6:40)

FRANKENSTEIN (1931) Chapter 10. (11:35)

WEDNESDAY, MARCH 20th

BENNY GOODMAN AND HIS ORCHESTRA
(7-22-37) Remote broadcast from the Mad-
ison Room of the Hotel Pennsylvania in New
York City. Vocals by Martha Tilton. Announcer
Mel Allen. Sustaining. CBS. (17:50; 11:25)

LEADER'S DIGEST, RADIO EDITION (3-18-
41) "One Way to Broadway" starring James
Cagney with Mercedes McCambridge. A strug-
gling New York playwright plans to showcase
his own experiences. Hallmark Cards, CBS.
(14:45; 14:55)

BOB AND RAY (10-7-50) Bob Elliott and Ray
Burdick doing a "remote" from the Boston
Top Show. Topics include the 1950 World
Series and Fall, 1950 football predictions.
Participating Sponsors, WHDH, Boston. (13:35;
10:00)

ACADEMY AWARD (6-29-46) "A Star is Born"
starring Fredric March in his 1937 screen role
Norman Maine, the fading star who helps
nugget Esther Blodgett to success. House of
Pebbles, CBS. (10:09; 17:00)

PHIL HARRIS-ALICE FAYE SHOW (10-30-63)
Phil and Alice each have a different version of
how they met. RCA Victor, NBC. (12:05;
10:00; 8:08)

FRANKENSTEIN (1931) Chapter 11. (11:55)

THURSDAY, MARCH 21st

LUX RADIO THEATRE (6-15-36) "Burlesque"
starring Al Jolson and Ruby Keeler in a typical
day of backstage life! Cecil B. DeMille nar-
rates. Lux Soap, CBS. (17:30; 12:25; 16:35)

STORY OF DR. KILDARE (5-10-50) Starring
Richard Widmark as Dr. Kildare, Lionel Barrymore as
Dr. Gillespie. Dr. Kildare has a date with an
old girlfriend. Syndicated. (14:34; 10:00)

RED SKELTON SHOW (4-15-47) Red stars as
Redeye and a Junior, the mean little kid.
The Ellis, David Forrester and his orchestra,
and O'Connor. Raleigh Cigarettes, NBC.
(10:00; 14:20)

CHARLIE BARNET AND HIS ORCHESTRA
(12-46) Remote broadcast from the 400
Club restaurant in Mid-Town Manhattan, New York.
Sustaining. NBC. (10:30; 10:00; 8:25)

CHARLIE CHAN (1940s) "The Frightened
Prof." Charlie and his Number One son

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Designate a racket which preys on the grieving families of recently deceased. Syndicated. (13:07; 10:19)

FRANKENSTEIN (1931) Chapter 12. (12:00)

FRIDAY, MARCH 22nd

JACK BENNY PROGRAM (3-21-48) Rochester is sewing cleaning, Phil wants Jack to go fishing, and Jack accompanies the Sportsman. Lucky Strike Cigarettes, NBC. (13:00; 10:50)

SCREEN GUILD PLAYERS (4-20-43) "Casablanca" starring Humphrey Bogart, Ingrid Bergman and Paul Henreid in a radio version of their 1942 screen smash. As time goes by! Lady Esther Products, CBS. (14:30; 14:40)

CRIME CLASSICS (1950s) "John White Webster" starring Jay Novello with Paula Winslowe, Larry Thor. The true story of a surgeon who kills one of his fellow doctors. AFPS rebroadcast. (15:22; 14:27)

DATE WITH THE DUKE (5-26-45) Remote broadcast from the stage of the Regal Theatre in Chicago. Duke Ellington and his orchestra. Vocals by Ray Nance and Joya Sherrill. U.S. Treasury Department, ABC. (13:25; 13:30; 14:40; 14:40)

FRANKENSTEIN (1931) Chapter 13. The conclusion of this 13-part adventure. (12:50)

MONDAY, MARCH 25th

A TRIBUTE TO VIC AND SAEDE (1973) Part 1. Narrated by Bob Arbogast and Gary Owens. Jack Foster interviews Bernadine Flynn, Clarence Hartzell, Bill Idleson, Bob Brown, Johnny Coons, Franklyn McMahon. Included is a Vic and Saede episode, "Rush Plans a Party." Special. (17:10; 12:15)

THEATRE FIVE (1960s) "The Elevator." Syndicated, ABC. (10:11; 9:09)

SCREEN DIRECTOR'S PLAYHOUSE (10-17-49) "Pitfall" starring Dick Powell, Jane Wyatt and Raymond Burr in their original 1948 film roles. Sustaining, NBC. (13:00; 15:40)

MA PERKINS #4440 (1950) (13:50)

BACKSTAGE WIFE #3920 (1950) (9:05)

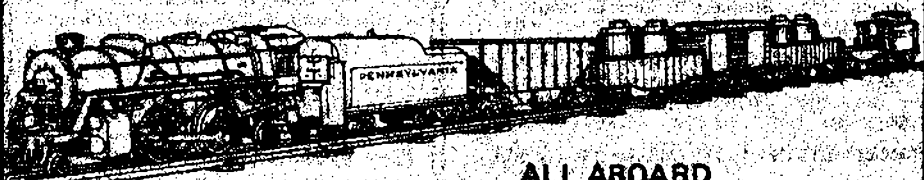
PEPPER YOUNG'S FAMILY # 8 (1950) (11:24)

GUIDING LIGHT #758 (1950) (13:50)

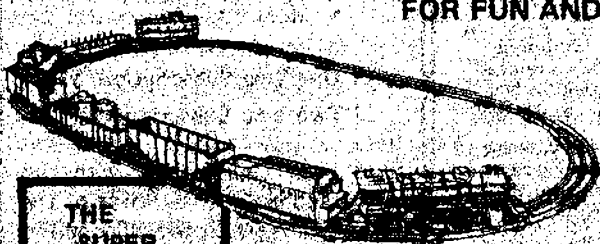
JIMMY DURANTE SHOW (3-31-48) The Schnozz welcomes guests Rose Marie and Victor Moore. Rose Marie does her Durante impersonation! Rexall, NBC. (9:35; 9:10; 11:30)

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TUESDAY, MARCH 26th

TRIBUTE TO VIC AND SADE (1973) Part 2. Moments by Bernadine Flynn, Clarence Hart, Bob Brown, Billy Idleson. Includes Vic and Sade broadcast from March 12, 1942: Vic plans to go on a lunch date. Special. (15:40; 12:25)

KRAFT MUSIC HALL (3-25-48) Al Jolson comes guest Clifton Webb and, on this premier broadcast, introduces the Kraft Choral Choir from Chicago. Kraft Foods, NBC. (7:10; 10:11:50)

THEATRE FIVE (1960s) "You Bet Your Life." Syndicated, ABC. (8:26; 12:04)

BOB AND RAY (10-9-50) Bob Elliott and Ray Bradbury offer a spoof of game shows, a large polka and a mystery story. Sustaining, WJLH. (14:35; 9:50)

WARNER ACADEMY THEATRE (6-26-38) "The House on 56th Street" starring Shelia Grant and Kay Winters. A young socialite is sent to prison, but is freed after her husband is killed in the war. Gruen Watches, CBS. (15:30; 15:40)

WILCO RADIO TIME (3-26-47) Jack Benny and Mary Livingstone pay a visit to Bing Crosby. RCA Radios, ABC. (10:50; 18:30)

WEDNESDAY, MARCH 27th

TRIBUTE TO VIC AND SADE (1973) Part 3. Cast members continue to reminisce about the series and talk about creator-writer Bob Rhymer. Includes 1942 episode: Sade plans to visit the Carberrys. Special. (14:32; 12:20)

GREEN DIRECTOR'S PLAYHOUSE (11-11-37) "Body and Soul" starring John Garfield. The radio version of his 1947 motion picture. Sustaining, NBC. (11:05; 19:00)

BUMBY DORSEY AND HIS ORCHESTRA (10-30-45) One Night Stand, remote broadcast from the 400 Restaurant in Mid-Town Manhattan, New York. Featuring Buddy Rich, Bert Foster, Charlie Shavers, the Santimartelli Trio. AFRS. (17:00; 12:56)

ROCKY FORTUNE (1953) Frank Sinatra plays as a drifter who takes a job as a handyman in an art store. The store owner is murdered and Rocky tries to find the killer. AFRS rebroadcast. (18:30; 7:23)

READER'S DIGEST, RADIO EDITION (3-25-48) "Deep Water Captain" starring Louis L'Amour in "the story of an old sea dog whose bark is loud and fierce but whose heart is as soft as a kitten." Hallmark Cards, CBS. (10:40; 14:30)

THEATRE FIVE (1960s) "French Quarter" starring Claudia Morgan. Syndicated, ABC. (8:07; 7:23)

THURSDAY, MARCH 28th

A TRIBUTE TO VIC AND SADE (1973) Part 4. The conclusion of this loving tribute to radio's homefolks. Cast members recall Paul Rhymer and the program they all love. Includes an episode from Jan. 4, 1943: Sade plans a gathering and ice cream also." Special. (15:55; 13:30)

THEATRE FIVE (1960s) "Annie Is Watching." Syndicated, ABC. (10:14; 9:13)

BOB CROSBY SWING CONCERT (5-18-37) Remote broadcast from the Congress Hotel in Chicago. Sustaining, NBC. (13:28; 11:36)

THE LINE UP (1950s) Bill Johnstone stars as Lt. Ben Guthrie with Wally Maher as Sgt. Matt Grabb, trying to locate the source of poison mushrooms which have killed several people. Sustaining, CBS. (12:32; 13:24)

SCREEN GUILD PLAYERS (10-21-46) "Michael and Mary" starring Herbert Marshall and Ann Todd. Michael meets his future wife Mary while waiting for his girlfriend at the British Museum. Lady Esther Products, CBS. (16:16; 12:05)

PHIL HARRIS-ALICE FAYE SHOW (11-6-53) Phil gets a gold record for his recording of "The Thing." Elliott Lewis, Walter Tetley, Frank Nelson. RCA Victor, NBC. (12:08; 10:40; 7:30)

FRIDAY, MARCH 29th

JACK BENNY PROGRAM (3-28-48) Ronald and Benita Colman appear in this historic broadcast. Jack visits the Colmans to borrow Ronnie's Academy Award Oscar. On the way home, Jack is held up. "Your money or your life." Lucky Strike Cigarettes, NBC. (8:20; 11:20; 10:20)

FORT LARAMIE (5-6-56) Raymond Burr stars as Captain Lee Quince of the U.S. Cavalry. A prejudiced trooper learns a valuable lesson. Sustaining, CBS. (13:15; 18:20)

LUX RADIO THEATRE (3-8-55) "The War of the Worlds" starring Dana Andrews and Pat Crowley. In a radio version of the 1953 motion picture based on the H. G. Wells classic story of the invasion from Mars. Cast includes William Conrad, Parley Baer, Les Tremayne, Herb Butterfield. Irving Cummings, producer. Lux Soap, CBS. (14:48; 14:30; 15:00)

VAUGHN MONROE AND HIS ORCHESTRA (10-17-44) "Music for Dancing America" remote broadcast from the Century Room, Hotel Commodore, New York.

INNER SANCTUM (1-24-49) "Deadly Dummy" starring Mason Adams and Elspeth Eric. A man kills a ventriloquist and takes over his act, AFRS rebroadcast. (9:25; 13:30)



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1946: Another Great Movie Year

BY RICHARD A. VAN ORMAN

It was the best of years, it was the worst of years. It was 1946. America was the most powerful nation in the world. The country could feel pride in its great accomplishments in World War II. But how would America handle peace?

In 1946 price and wage controls were lifted, yet Americans would find little comfort in that postwar world of 1946, a year filled with domestic discord and international tensions. Five million Americans were on strike. Living costs were skyrocketing, as were divorces. Housing shortages, along with an undersupply of durable goods, were causing returning servicemen headaches. In an unprecedented move, the federal government seized both the railroads and the coal

mines, and President Truman threatened to draft striking railroad workers into the army.

New words like *United Nations* and *atomic bomb* were entering our vocabulary. In that naive age it was felt that the former would ensure world peace and the latter would be a boon to mankind. Foreign affairs were moving in on the American people. Korea was divided at the 38th parallel. In China civil war had broken out between Nationalists and Communists. Europe was "a charnel house." Russia moved into northern Iran. And France was involved in a little war in a far-off land called Indochina.

Despite these problems, America in 1946 was still a moviegoing nation. Each week ninety million Americans attended 19,000 movie theaters. Four hundred



THE BEST YEARS OF OUR LIVES was one of a number of great films from 1946. Shown are Dana Andrews, Myrna Loy, Frederic March, Hoagy Carmichael and Harold Russell.

1946: Another Great Movie Year

and sixty-seven movies were produced in Hollywood and abroad. 1946 was Hollywood's record-breaking year; four billion tickets were sold at an average price of forty-two cents each. The movie industry raked in over \$1.5 billion in 1946, a figure that would not be topped until 1974.

Two of the most popular films of all time came out in 1946 — *The Best Years of Our Lives* and *It's A Wonderful Life*. If war had disrupted American life, these two films reinforced the basic goodness of America. Samuel Goldwyn was inspired to produce *The Best Years of Our Lives* after reading an article in *Time* magazine that discussed returning disabled veterans. He hired novelist Mackinley Kantor to write a story on this theme and then brought in playwright Robert E. Sherwood to do the screenplay. Director William Wyler, who had recently returned from the war, was selected to direct. The outstanding cast included Fredric March, Myrna Loy, and Dana Andrews. Casting the part of the disabled veteran was a problem until Wyler remembered a training film in which a young soldier was being fitted for artificial hands. And thus Harold Russell was chosen for the role of Homer Parrish. Photographed by the brilliant Gregg Toland, the film captures the sense of intimacy and anticipation that three returning veterans shared in re-entering civilian life. Excellent acting, a poignant story, and remarkable direction brought the movie seven Oscars, including Best Picture, Best Director, Best Actor (March), and Best Supporting Actor (Russell).

It's A Wonderful Life began as a Christmas card. Philip Van Doren Stern had mailed the story as a holiday card to his friends. The head of RKO read it and recommended it to director Frank Capra, who was looking for a story. The tale was everything that Capra had hoped for. It

was about a decent, small-town businessman named George Bailey, who had his dreams but somehow the world had passed him by. Fed up with life, he wishes he had never been born. His wish comes true, and with the aid of his guardian angel he finds out how different the world would have been if he had never been born. Capra got the well-known husband and wife team of Albert Hackett and Frances Goodrich to write the screenplay. And for George Bailey, Capra wisely selected James Stewart, who had just returned from the army and who signed the contract without ever reading the script. Others in the star-studded cast were Donna Reed, Lionel Barrymore, and Henry Travers, but the bulk of the cast came from the John Ford and Capra joint stock company — Thomas Mitchell, Ward Bond, H. B. Warner, and Beulah Bondi. Nominated for five Academy Awards, *It's A Wonderful Life* lovingly portrays the undeniable spirit of small-town America. Its joyful ending, based on the maxim "no man is a failure if he has friends," has made it an American classic.

But as successful as these films were in showing the positive side of American life, other films in 1946 depicted another side of America. Called *film noir* or dark cinema, these movies dealt with pessimism, loneliness, and crime. They were inhabited by tough detectives, cold-blooded killers, and dangerous women who prowled a grubby world of darkness and danger. One of the best films of this type, *The Big Sleep*, appeared in 1946. Directed by the versatile Howard Hawks and taken from a Raymond Chandler novel, it starred Humphrey Bogart as Philip Marlowe. The film is often confusing, with its many characters and eight murders, but never dull. One day Bogart asked Hawks, "Who pushed Taylor off the pier?" Hawks hadn't the foggiest idea who had killed the chauffeur and sent a telegram to Chandler, who didn't know either.

Other films of 1946 that depicted the dark side of life were *The Postman Always Rings Twice*, with Lana Turner and John Garfield, and *The Killers*, starring Burt Lancaster in his first film. Directed by Robert Siodmak, this work was loosely based on the Ernest Hemingway short story. William Conrad and Charles McGraw brilliantly portrayed the two killers, and who can forget the sultry looks that Ava Gardner gave Lancaster?

Three important westerns came out in 1946. *Duel in the Sun* was David O. Selznick's attempt to recapture the grandeur of *Gone With the Wind*. He failed, but it is a lavish, action-filled epic of the West of the 1880s and became one of the top moneymaking westerns of all time. Because of the torrid love scenes between Jennifer Jones and Gregory Peck, radio comedians called it *Lust in the Dust*.

John Ford's *My Darling Clementine*, which is considered by many to be his masterpiece, recaptures the myth of the American West. Shot in Monument Valley, the film tells the story of the Earp-Clinton feud that culminated in the famous gunfight at the O.K. Corral. Henry Fonda as Wyatt Earp headed an outstanding cast.

An overlooked classic western is *Canyon Passage*, based on Ernest Haycock's novel of frontier Oregon and starring Dana Andrews and Susan Hayward. Gorgeous scenery, ensemble acting, and a lyrical script make the movie one of the all-time great westerns. And the brutal saloon fight between Andrews and Ward Bond is probably the best ever filmed.

Other significant films of 1946 are the suspenseful *Spiral Staircase* with Dorothy McGuire and Ethel Barrymore, and Alfred Hitchcock's spy thriller *Notorious* with Cary Grant and Ingrid Bergman. Three films for children, *The Yearling*, *Smoky*, and Walt Disney's *Song of the South* also captivated adult audiences. In the Disney movie the cartoon sequences are taken from the Uncle Remus tale

by Joel Chandler Harris. The movie is filled with delightful songs such as "Everybody's Got a Laughing Place," and the Academy Award winner, "Zip-a-dee Doo-dah." And although James Baskett as Uncle Remus and Hattie McDaniel are wonderful, not everyone found the film charming. Liberal and black organizations attacked the submissive and happy-go-lucky black characterizations in the film. Still, this movie has some of the most charming scenes in any Disney film. It exudes a feeling of contentment and happiness, qualities not often in evidence in 1946.

Like America, Europe demonstrated that the war had not affected her ability to turn out excellent films. In 1946 Americans saw Laurence Olivier's *Henry V*. Two other British films that became classics are that splendid melodrama starring James Mason, *The Seventh Veil*, and David Lean's riveting and realistic *Brief Encounter*. Two Italian films, directed by Roberto Rossellini and Vittorio De Sica, respectively, *Open City* and *Shoeshine*, began postwar neorealism.

These films reflected the changing world of 1946. Some of them dealt with the old truths of home and family. But others revealed the emergence of things sinister and threatening in our lives — a terrible weapon of destruction, an ally that was becoming an enemy, and increasing discord, drift, and disillusionment. Like the characters in some of the films, many Americans sensed that the world had gone awry.

A critical turning point in American life had been reached. The past was forgotten, the present unsettling, and the future volatile. Nowhere else are these changes seen so clearly as in the films of 1946.

RICHARD A. VAN ORMAN teaches history at Purdue University, has a special interest in films and is a student of radio, television and motion picture westerns.

RADIO RIDES THE RAILS!

By SAM S. MELNICK

F. Scott Fitzgerald described the decade of the 1920's as "The Era of Wonderful Nonsense". If one single invention captured the attention and imagination of the American public during this period, it could hardly be brushed off as nonsensical: Commercial radio was here to stay. The acceptance of radio by the American public during the "Roaring Twenties" is reflected in no nonsense sales figures. Radio sales rose from less than two million dollars in 1920 to almost \$900 million by 1929.

The decade of the '20's was also a period of transition in travelling habits practiced by the American public. As the decade dawned, Henry Ford's venerable Model T was in production, not yet replaced with the Model A, and The Federal Highway Act of 1921 had not yet left its impact on the American landscape.

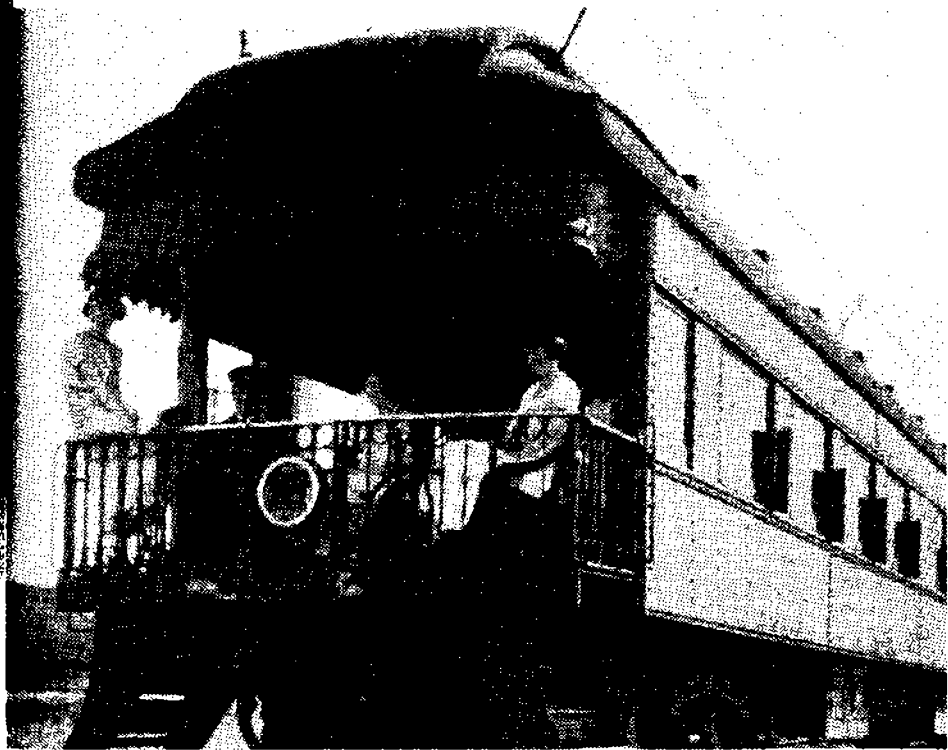
If America desired to travel, especially on long distances, it was by train.

It was only natural then, that in keeping with the spirit of progress so prevalent during this decade, the American railroads would attempt to adopt radio to their passenger trains. Competition was fierce for passengers on the corridor runs linking large cities such as Chicago and New York. Deluxe accommodations and service were offered, at extra cost to passengers riding trains such as New York Central's **TWENTIETH CENTURY LIMITED** and the Pennsylvania's **BROADWAY LIMITED**, linking the two cities on overnight runs. Both of these trains spared no amenities for their passengers, and each was ideal for the installation of radio, if the technology allowed.

Beginning as early as 1920 several railroads started to experiment with the



STATION WHBL SHOULD COME IN LOUD AND CLEAR FOR THE TWO GALs. The broadcast studio located in a 70 foot converted baggage car just ahead was a first in American radio and railroading. Note the loudspeaker AND individual headphones made available for the consideration of all passengers onboard. Credit: The Milwaukee Road



TAKING IN A BREATH OF FRESH AIR on the observation car platform, these young ladies could hear the sounds of *THE ROMANCE OF HELEN TRENT* or any one of a series of soap operas coming through the open door. By the late 1920's commercial radio was well accepted by passenger train travellers across the country. Note the radio antenna mounted to the roof of this 1920's Canadian National Railways observation car.

new medium on their passenger trains. The problems of adapting radio onboard moving trains were immense. Mounting an antenna on a passenger car roof reduced tunnel and bridge clearance. The curvature of track resulted in a directional effect on radio reception, with early reception fading in and out depending on the direction the train was travelling at any given time. Power lines and steel bridges along the right of way would cause interference and "picket fencing" of any radio signal received.

Despite the many seemingly insurmountable problems, several American railroads continued their scientific and analytical experimentation, until by the middle of the decade radio onboard the

more exclusive passenger trains came to be the norm instead of the exception. By 1927 railroads such as the Louisville and Nashville, New York Central, Pennsylvania, Seaboard Air Line, and Lackawanna were offering their passengers the benefits of commercial radio reception while travelling on their "crack varnish" passenger trains of the period.

It is interesting to note that one difficulty arising out of these experiments was not technical, but personal. Many of the early radio receiving sets were placed in lounge or observation cars, usually frequented by large numbers of passengers. These same sets included large horn-shaped external speakers which produced a high volume level, not always accept-

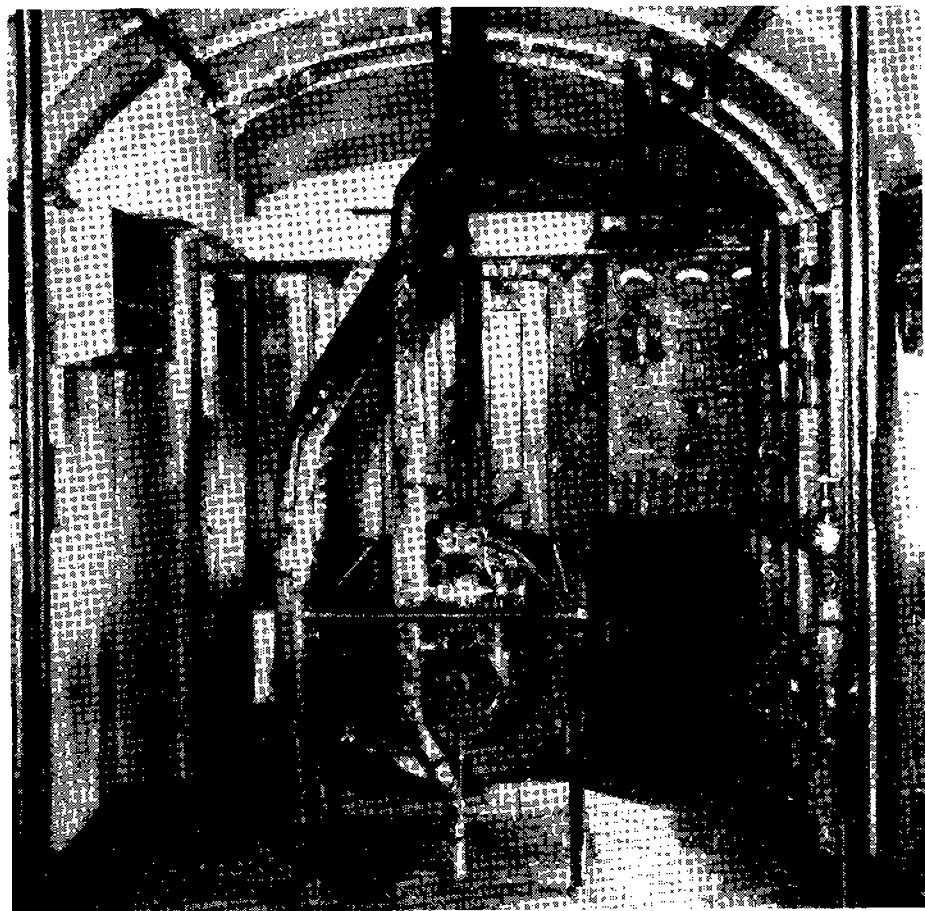
RADIO RIDES THE RAILS

able to ALL of the passengers riding in a particular car where the radio was located. After more experimentation, a compromise was offered. Individual headphones would be supplied passengers which could be plugged into receptacle jacks located near their seats, allowing the large speaker to be turned off. Imagine, personal-type radio fifty years before the term "Walk-man"™ was ever coined!

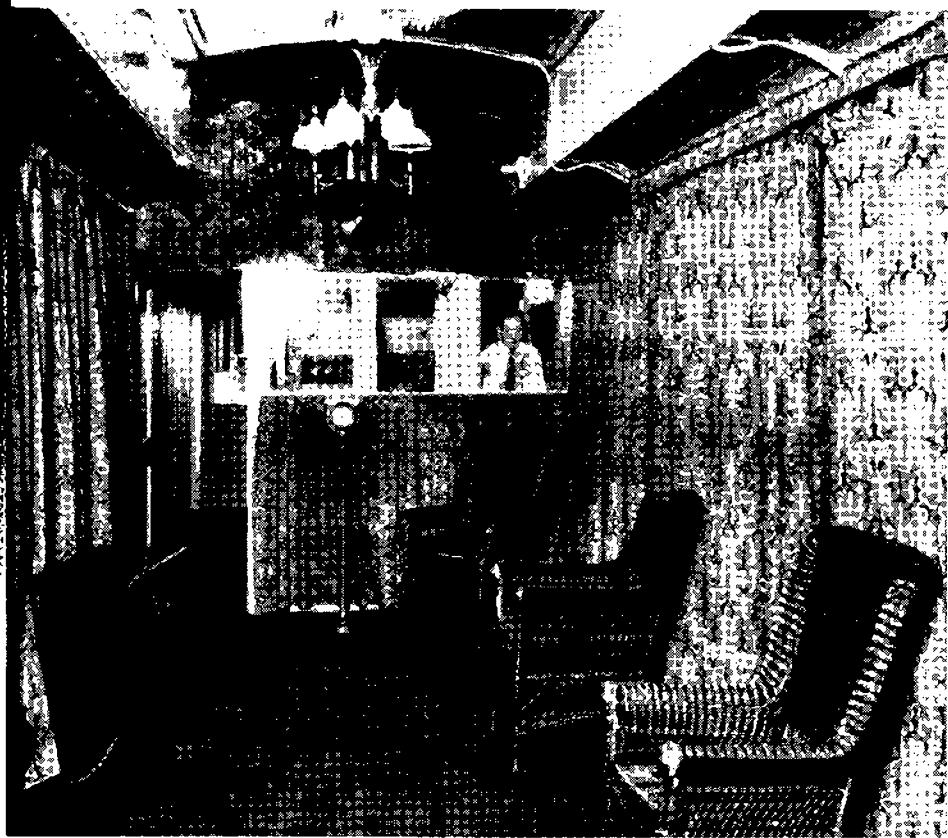
Once the problems of reception on-board moving trains were solved it was

only natural that the railroads would begin to extend their experiments to include *transmitting* radio signals from their trains. During the early months of 1927 the Chicago, Milwaukee, St. Paul, and Pacific (now called simply The Milwaukee Road) took the first steps in opening this new frontier.

A 70 foot baggage car was removed from revenue service and assigned to a group of technicians for development. If the task of receiving radio signals was difficult, then establishing a studio on wheels was almost insurmountable. A



THE MOBILE POWER PLANT onboard **THE PIONEER LIMITED** included this steam turbine which took steam directly from the locomotive ahead and converted it to electricity to power the transmitter of station WHBL, the sound of **THE PIONEER LIMITED**. This was the first radio broadcasting studio placed on a moving passenger train. Credit: The Milwaukee Road



THE BROADCASTING STUDIO occupying the third compartment of a converted 70 foot baggage car on the 1927 PIONEER LIMITED. The heavy draping on the walls, carpeting on the floor, and glass divider for the control room effectively isolated sounds generated from the moving train. Even the locomotive's whistle just ahead could not be heard during broadcasts! Photo credit: The Milwaukee Road

self-contained electrical system had to be devised because the baggage car, now a studio, would be in constant motion separated from stationary power supplies. Other special considerations for this conversion included protection of equipment from movement and shock and special transmitting antenna equipment. Like the reception antennae developed earlier, the transmitting antenna had to conform to height requirements of bridge and tunnel clearances found along The Milwaukee's main line.

After much deliberation it was decided to divide the baggage car into four sec-

tions. The first compartment, closest to the locomotive directly ahead would house the power plant. A prime mover in the form of a steam turbine was designed to receive steam directly from the locomotive. The turbine in turn drove a directly coupled 64 volt generator which charged a battery consisting of 33 individual cells. This large battery provided current for broadcasting when the locomotive was not coupled to the train. When in use the current was passed through a rotary converter which changed the current to regular 110 volt, 60 cycle current for use by the transmitting equipment.

RADIO RIDES THE RAILS

Contained in the second compartment was a 100 watt transmitter. By our modern standards, 100 watts may not seem like much, but the power proved more than adequate in 1927. Assigned the call letters WHBL, initial stationary transmissions from Portage, Wisconsin were successful. Reports of reception came in from as far away as Pennsylvania and New York State. While in motion on running trains the "studio on wheels" was reported to have a reliable transmitting radius of almost forty miles.

Development and design of the third compartment proved to be the most difficult, for it was here that the studio itself was located. Special attention had to be given to soundproofing to eliminate any train related sounds, especially those emanating from the powerful class F-3 Pacific type locomotive located just 50 feet ahead! On the forward end of the studio compartment was a double glassed-in partition where the studio engineer and program director administered over programs while on the air. Each of the studio walls was rebuilt to a double thickness to insulate outside sounds. The broadcasting studio looked much like a regular studio of the period with thickly carpeted floors and heavily draped walls. From the ceiling which was also treated for sound insulation hung elaborate silver electric lighting fixtures. So successful was the soundproofing that even the sound of the steam locomotive's whistle was inaudible from inside the studio!

The fourth compartment of the converted baggage car served a dual purpose. Recording and sound effects equipment was stored here next to an entranceway to the rest of the train.

For several months the specially converted baggage car was part of the regular consist of trains 1 and 4, **THE PIONEER LIMITED**, running overnight from Chicago to St. Paul-Minneapolis. Not content with their success, the engineers decided

to experiment further, this time with telephone. The car was removed from revenue service, in the interests of continuing experimentation. Modern communications were beginning to shrink the world.

That The Milwaukee was convinced of the adaptability of commercial radio to moving passenger trains was seen within a year's time. By the end of 1928 four popular Milwaukee passenger trains were equipped with radio sets. The **SOUTH-WEST LIMITED**, **ARROW**, **PIONEER LIMITED**, and **OLYMPIAN** each had radio receiving equipment installed in either their club car or observation car. And yes, each was equipped with an external speaker or individual headphones for the convenience of ALL passengers onboard!

Though experimentation with broadcasting live from a moving passenger train lasted for only a short while, this experimentation would lead to other avenues. Shortly thereafter reliable two way radio communications systems were developed, allowing two way conversations between the engine and caboose crew on long freight trains. Eventually technology arising out of these early tests gave rise to the installation of telephones onboard. Older means of communications began to give way to the new.

For just a moment though, its fun to recollect a time when radio communications had not yet shrunk the world to its present size. Racing across the Wisconsin countryside, a lone whistle in the distance is heard. Playing with the tuning dial on our super-heterodyne, we hear through the pops and static . . . "This is station WHBL, the sound of the **PIONEER LIMITED** . . ."

SAM S. MELNICK, is a Chicago attorney and Chicago historian. Combining his lifelong interest in railroading with old time radio resulted in the research and writing of this article.

They Followed Their Dream

BY KATHY WARNES

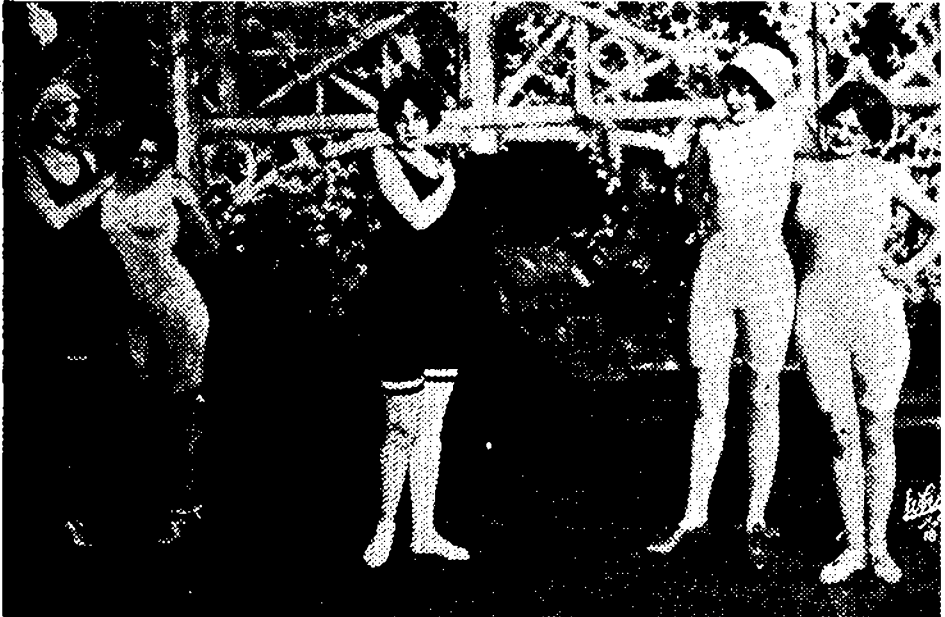
Lovely small town girls, and beautiful, sophisticated city girls from throughout the United States and Europe all had one dream in common in the 1920's. They wanted to be a Ziegfeld girl.

Girls with names like Susan Fleming and Ethelind Terry who appeared in the Ziegfeld production called Rio Rita dreamed. A girl with a name like Mildred Tunney, who ran away from a convent and used her dark hair, vivid coloring and large eyes to convince the Great Florenz Ziegfeld she was Follies material dreamed. And a girl like Noel Francis, the stage name for a Texas beauty who ran away from her socially prominent family to join the Follies, dreamed. Noel's parents often came to New York to see her, but they didn't approve of her stage career, so she didn't reveal her family name.

But stage names were the exception instead of the rule for Ziegfeld girls. Most of the names on the Follie's programs also had appeared on the girl's birth certificates. Even an ordinary name like Marjorie Janet Leet sounded musical when surrounded by the glamour of the Follies. When Marjorie was attending the University of Minnesota, she decided she would travel East to see Mr. Ziegfeld about a place in his show. One glimpse of her midwestern beauty convinced him she belonged in the Follies. Besides working for Ziegfeld, Marjorie wrote verse for about fifty magazines.

Why were the Follies the promised land for so many of our grandmothers?

According to Ziegfeld and his lieutenants (and history!), the Follies were the starting point of many successful stage and motion picture careers and many desirable marriages, too. The



FANNY BRICE AND SOME ZIEGFELD FOLLIES BEAUTIES

THEY FOLLOWED THEIR DREAM

costumes Ziegfeld planned for his girls were among the most gorgeous in the world. They were designed to highlight the beauty and charm of the wearers and they did.

The Master himself had a word or two on the subject.

"The public's taste in beauty is constantly changing," said Flo Ziegfeld. "Some years ago the Floradora Sextet — six rare beauties if I do say it — started the craze for tall and rather imperial looking show girls. Women still admire this type, but men lose their heads and hearts over the short, cute girls. Of course, men like tall ones, too. Marriage, in fact, takes most of my girls away. Strangely enough, though, men who, so to speak, meet their future brides across the footlights usually, after marriage, want their wives to leave the stage. Incidentally," said Ziegfeld, "an overwhelming majority of the girls stay married and to their original husbands."

Before a girl could make her dream of being in the Follies come true, she had to pass certain preliminary measurements that Ziegfeld calculated. Miss Future Follies had to be five feet five and one half inches tall, weigh 117 pounds. Ziegfeld himself weighed and measured her to be sure she met the specifications. Her foot had to be size five and her head must be four times the length of her nose. Her arms, hanging straight, must measure three-quarters the length of her body. At the end of the tryouts, the judges asked some of the girls to come back for rehearsal. The girls who weren't asked to return left with a shattered dream and occasionally a few tears.

If, on the other hand, Miss Future Follies wanted to display clothes and be a queenly Ziegfeld girl, she didn't dance. She walked — 150 different ways she walked. Just by walking, she showed whether or not she could carry herself well and display her clothes to their full advantage.

WE GET LETTERS

BEVERLY HILLS, CALIFORNIA — Thanks so much for all the cards I received from your listeners (for my 88th birthday). Am just beginning to read them — at least 500. If I run across any money, I'll split it with you! Thanks again.
— JIM JORDAN

CHICAGO — Just have to tell you how very much I enjoy your program. Dorothy McGuire in "The Spiral Staircase," Mr. President, and Margaret O'Brien were just great! Sure did enjoy Baby Snooks. I saw her years ago on the stage here in Chicago. I just enjoy immensely the mystery stories. I live in a retirement home and can't get out, so my radio is a big source of enjoyment to me. Have told many of the residents about your program.
— HELEN BUTTS

CHICAGO — Please send my copy of the Cinnamon Bear Coloring Book. My husband recently purchased the set of cassettes and I was just thrilled. The coloring book will complete my nostalgic trip. We love both your radio shows. They provide so many hours of pleasure and fond memories. As long as you are on the air, we'll be listening.
— ELEANOR DAMASKY

BURLINGTON, VERMONT — Thank you for publishing a terrific source of nostalgic information.
— RUSS BUTLER

ARLINGTON HEIGHTS — Thank you so very much for the delightful article about Fred Astaire and Ginger Rogers. I am an ardent fan of the dance team, but my true affection is for Mr. Astaire. Since I was 14, I've seen as many Fred Astaire films as I can. It has been difficult because Astaire films on television are so rare. I've found out that a lot of his films are available on video tape, but I don't have a video cassette player. Next year it will be even more difficult to see Astaire films because I will be going away to college.
— ANGIE JANNOTTA

HANOVER PARK — I'd like to thank those who make it possible for the Cinnamon Bear to be broadcast on WAIT. I'm an on-campus student at Elmhurst College and was afraid that I would miss the story that has become a Christmas tradition at my house. I've been listening to it for over 10 years now and find it more enjoyable every year. There's nothing like a break from television once in a while.
— JULIE REINERT

ALUMET CITY — We have been constant listeners for a long time. We really appreciate the fact that WNIB has more power, because we can pick up your Saturday program when we are at our summer cottage in Mokenca, Illinois. Enclosed is my check to renew Tony's subscription. He is 14 years old and really appreciates your show. He gets all his chores done early on Saturday so that he can work on his electric train panorama or works on his model airplanes and listen to you.
— MARYELLEN STEFFE

CHICAGO — This is my fifth or sixth year with the *Nostalgia Digest* and I enjoy it very much. I also want to thank you for the "War of the Worlds" tape you sent for being a winner on Calling All Detectives. I've been listening to you since you started on WNMP (in Evanston, in 1970) and have followed you all across the AM and FM bands.
— BILL CASTILLO

DILLON, SOUTH CAROLINA — Would you please print any news concerning new efforts to revive radio drama. CBS Radio ran the CBS Mystery Theatre for nine years in the 1970s. It was well done, but probably would have been better in a 30-minute format. An hour for one radio play is too long. I was hoping, since AM radio was in such bad shape because of FM Stereo, radio drama would be a good counter measure for them. Television today is mindless. Very few TV programs today stimulate the mind. Radio should step in here and fill the void.
— JOHN T. STEPHENS

(ED. NOTE — To our knowledge, there's nothing new being planned for original radio drama on AM radio. Many stations are presenting rebroadcasts of the old time shows (as you know) and that may be as much as we can hope for. On the other hand, you might want to check with local Public Radio stations, which seem to be the only place where original radio material is being broadcast these days. Sorry you are not within listening range of our *Those Were The Days* program. Our broadcast on March 30th will explore some of the things being done in the area of original radio drama.)

LINCOLNSHIRE — Just a note to let you know how much we enjoy your old time radio shows. I try not to miss a single evening of listening.
— JAMES G. EVERSOLE

DES PLAINES — I listen to your nightly and Saturday programming as much as possible. I do wish you would have less music on the nightly shows and more Suspense, Inner Sanctum, Lights Out, etc. The *Nostalgia Digest* does allow me to pick the programs and always will keep my autographed copy of "The Dick Van Dyke Show" book which I picked up at Metro Golden Memories when the authors were at your store.
— PHIL GASSER

CHICAGO — I found your radio program some time ago on another station and I never miss a program now on WAIT. Because of you, I've become a steady WAIT listener. I never got interested or watched TV because I worked nights for so many years. I don't miss it, because I never got used to it. My radio is on constantly. Thank you for so many enjoyable hours.
— BARBARA KANE

LOWELL, INDIANA — I listen regularly on Saturdays and really like dramatizations of classics. Also Fibber McGee and Molly and Ozzie and Harriet — anything wholesome and fun to listen to. I'm 49 and it brings back memories. Better than today's TV offerings.
— MRS. RONIETTA HOYLE

LOCKPORT — Alas! What am I to do? Another woman I could handle — but Old Time Radio is something else! Promptly at 6:55 every evening, my darling excuses himself, climbs the stairs, closes our bedroom door — and turns on your program! I was thinking of naming you in a divorce suit, but after 32½ years, nine kids, eight grandsons and a few (!) grey hairs, I figured I had too much invested, so — I'm getting even! I listen to your program, too, while I paint my ceramics! Thank you and God bless! P.S. We DO listen together, too!
— DEE KUBAN


LIBERTYVILLE — Since your 7 to 11 p.m. show, our TV has been silent. Our teenagers love all these old shows along with Mom and Pop. Keep up the "good oldies."
— M. STEVENS

SKOKIE — I really found your station by accident as I was twisting the dial for something good. I am not a sports fan. The talk shows are okay, but I like the way your show runs a bit of this and that. I was in show business as a dancer and have danced to many of the tunes you play. They bring back a ton of memories from club dates at the Chicago and State-Lake theatre and the Chez Patee. Thank you so much for your WAIT program.
— MARTHA DAWSON

NOTES FROM THE BANDSTAND

HAL KEMP and HIS ORCHESTRA

By KARL PEARSON



In the early days of the big bands (the early- to mid-1930's) before the advent of the swing bands, there were a number of popular sweet bands. One of the most musical of these sweet bands was led by Hal Kemp.

The Kemp band had a very intimate, distinctive style and was best known for its smooth ballads. The Kemp style featured a tightly clipped staccato phrasing by the trumpet section, which singer Johnny Mercer once called "the typewriter band." Hal's arranger John Scott Trotter called what they played "tuckas" and stated in an interview many years ago that this phrasing came about because some members of the trumpet section "didn't have really good legitimate tones, and they couldn't sustain notes too well."

The reed section also had a distinct style of its own. In addition to very tricky and difficult sax passages, they were also featured playing low register clarinet passages into oversize cheerleader's megaphones. Hal would join in on clarinet or sax when an arrangement called for an extra reed player.

This distinctive style was originated by Hal and his pianist John Scott Trotter, who penned many of the band's scores. Trotter left the Kemp band in 1936 and later became musical director for Bing Crosby's "Kraft Music Hall" program. When John Scott left the band, he was replaced as chief arranger by Hal Mooney.

One of the other assets of the Hal Kemp orchestra was the vocal department, and Hal featured a number of fine vocalists over the years. Bob Allen handled many of the ballads, sharing them at various times with Deane Janis, Maxine Gray and Judy Starr. Saxie Dowell (yes, he did play in the band's sax section) sang many of the novelty numbers, including his own composition, "Three Little Fishies." The vocal group, known as The Three Smoothies appeared with the band on recordings and radio broadcasts.

Perhaps the best-known of all the Kemp singers was Skinnay Ennis, the band's drummer, who half-talked and sang in a breathless manner on many of the band's big numbers including "You're The Top" and "Got A Date With An Angel." Skinnay later left to become bandleader for Bob Hope's Pepsodent radio series.



The Kemp band first became nationally popular during its stay at Chicago's Blackhawk Restaurant, where it broadcast almost nightly at 11 p.m. over WGN for two hours. WGN was then, as now, a clear channel station, which meant it could be heard across most of the country without interference from other stations. These broadcasts helped to make the band popular and helped sell its Brunswick (and later Victor) records.

The orchestra played many of the finer dancing spots in the country, including the Manhattan Room of New York's Hotel Pennsylvania, the Hotel Astor, and the Ambassador Hotel in Los Angeles. It was also featured on many commercial radio broadcasts, for sponsors such as Griffin Shoe Polish, Macy's Department Store, Chesterfield Cigarettes, Gulf Oil and (as a summer replacement) Lady Esther Beauty Products.

With the loss of Trotter, Ennis and lead trumpeter Earl Gieger, the Kemp band lost some of its style. Also, the swing band craze had begun. Benny

Goodman and Artie Shaw were the new favorites of the nation, yet, Hal and his band continued to play those posh spots and maintain most of their popularity.

1940 was a good year for Hal. Arrangements had been made for him to be guest conductor of the Chicago Symphony. The popularity of the band had begun to pick up when, on December 19, 1940, Hal had just finished a successful engagement at the Coconut Grove of the Ambassador Hotel in Los Angeles and was driving to San Francisco to begin a stay at the Hotel Mark Hopkins. While driving through the evening fog, Hal was fatally injured when his car was hit by an oncoming truck that swerved onto the wrong side of the road.

Today, some 45 years later, the music of Hal Kemp still remains. A handful of record releases have appeared in the past few years (after many years of neglect by record companies). Once again we are able to hear many of the old Hal Kemp tunes, including his haunting theme, "When Summer Is Gone."

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A custom cassette tape recording of any of the old time radio programs broadcast on **THOSE WERE THE DAYS** or the **RADIO THEATRE** — currently or anytime in the past — is available for a recording fee of \$6.50 per half hour.

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Nostalgia Almanac

MARCH						
S	M	T	W	T	F	S
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3	4	5	6	7	8	9
10	11	12	13	14	15	16
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24	25	26	27	28	29	30
31						

1 DUFFY'S TAVERN made its radio debut in 1941. Ed Gardner starred as Archie, the Manager of the place "where the elite meet to eat."

2 DESI ARNAZ was born in 1917. His real name is Desiderio Alberto Arnaz y de Acha III.

3 LOTHROP WASHINGTON, JR. swallowed a three-inch goldfish in 1939 at the Harvard Union to win a \$10 bet and a new college fad began!

4 RADIO BROADCASTS of Presidential Inaugurations began in 1925 with the inauguration of Calvin Coolidge.

5 THANKS FOR THE MEMORY was the Number One song on Your Hit Parade in 1938.

6 RUDOLPH VALENTINO'S first "leading man" movie, "The Four Horsemen of the Apocalypse" premiered in 1921. A dead nerve in one eyelid causes his sexy look!

7 VALIANT LADY made its radio premiere in 1938.



EDDIE CANTOR



RALPH EDWARDS

8 CYD CHARISSE was born in 1921. Her real name is Tula Ellice Finklea.

9 FIRST RADIO BROADCAST from the House of Representatives of the United States Congress was permitted in 1933.

10 BARRY FITZGERALD was born in Dublin, Ireland in 1888. The popular character actor, whose real name was William Joseph Shields, died on January 4, 1961.

11 MAIRZY DOATS was the Number One song on Your Hit Parade in 1944.

12 JOHNNY WEISSMULLER became the screen's first talking Tarzan in 1932 when "Tarzan, the Ape Man" was released.

13 THE GENERAL PUBLIC was admitted to Academy Award ceremonies for the first time in 1947.

14 DAVE GARROWAY made his television debut in 1949 as a substitute for Fran Allison on Kukla, Fran and Ollie.

15 EIGHT IS ENOUGH starring Dick Van Patten premiered on ABC-TV in 1977.

16 JERRY LEWIS was born in Newark, New Jersey in 1926. His real name is Joseph Levitch.

17 WORLD WAR II price controls finally came to an end in 1953.

18 ETHEL BARRYMORE accepted the Best Supporting Oscar in 1945 for her role in "None But The Lonely Heart." She and her

brother Lionel, who won the Academy Award for Best Actor in 1931 for "A Free Soul", became the first brother-sister Oscar winners.

9 FREEMAN GOSDEN and CHARLES CORRELL introduced Amos 'n' Andy to listeners of WMAQ, Chicago in 1928.

0 ARTURO TOSCANINI made his television debut in 1948 conducting the NBC Symphony Orchestra from Carnegie Hall in New York.

1 THE AFRICAN QUEEN was released on this day in 1952. It was Katharine Hepburn's first film in Technicolor and Humphrey Bogart's only Oscar-winning performance.

2 FIRST SIMULCAST — on radio and television — of a commercial program was presented in 1948: The Voice of Firestone.

3 TRUTH OR CONSEQUENCES starring Ralph Edwards made its radio debut in 1940.

4 FIRST FATHER-SON TEAM to win an Oscar were Best Supporting Actor Walter Huston and Best Director John Huston for "Treasure of the Sierra Madre" in 1948.

25 EDDIE CANTOR made his television debut in 1944 on a local New York show, "The Philco Relay Program."

26 PARAMOUNT PICTURES released "I Wanted Wings" in 1941, but the public wanted more of Veronica Lake's peek-a-boo hairdo, which made its debut in the film (along with Veronica!)

27 SECRET LOVE was the Number One song on Your Hit Parade in 1954.

28 DOUGLAS FAIRBANKS married MARY PICKFORD in 1920.

29 CLARK GABLE married CAROLE LOMBARD in 1939.

30 ALICE IN WONDERLAND or WHAT'S A NICE GIRL LIKE YOU DOING IN A PLACE LIKE THIS? was presented on ABC-TV in 1966. It was an animated cartoon special with the voices of Sammy Davis, Jr., Hedda Hopper, Zsa Zsa Gabor and Harvey Korman.

31 DIRECTOR JOHN FORD was given the first Life Achievement Award of the American Film Institute in 1973.

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GUESS WHO!

This 12-year-old youngster is now 69 years of age and his show business career is still quite active. He became a major movie star and has appeared often on radio and television and in the theatre. He's a likeable guy and if you can recognize his features to identify him, you might win a half-dozen cassette tapes from the Hall Closet and a \$25 gift certificate from Metro Golden Memories.

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 if you're correct 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, 1985 so we can print the name of the winner — and a current picture of our celebrity — in the next issue.

Have fun!



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Each
Plus Tax

FEBRUARY

NEW

SORRY, WRONG NUMBER

Agnes Moorehead

This tense thriller is probably the most famous of all SUSPENSE programs. Agnes Moorehead is a bedridden, neurotic invalid who, through a freak telephone connection overhears two men plotting a murder ... hers! A remarkable performance ... listen to aggravation turn to fear ... and then to deadly terror. The complete, original broadcast from 1943.

THE LOST WEEKEND

Ray Milland and Jane Wyman

A powerful radio presentation about a struggling writer who becomes an alcoholic. A desperate character, who dramatizes the personal pain and terror that an alcoholic is constantly faced with ... including the D.T.s. As the bartender says, "one drink is too many, 100 is not enough." But the love of a beautiful woman gives him hope. A fantastic performance!!! Lady Esther, 1/7/46.

ENCORE

THE GREAT GILDERSLEEVE

Starring Harold Peary

Water Commissioner, Throckmorton P. Gildersleeve, opposes incumbent Mayor Twilliger in the upcoming election for Mayor. Gildy also tries to get his future mother-in-law on the next train out of town. Featuring Marjorie, Judge Hooker, Floyd Munson the barber, Mr. Peavey the druggist, and Leroy (Walter Tetley). An Armed Force broadcast, June 18, 1944.

Lady Esther's Screen Guild Players presents the comedy, "Gildersleeve's Bad Day," supported by his well known cast of characters. Gildy is a juror in Judge Hooker's court hearing a bank robbery case. He unknowingly is given a \$1,000 bribe to free the bank robber. Gildersleeve finds himself in big trouble! Broadcast in the 1940's.

Each
Plus Tax

MARCH

NEW

SUSPENSE #2

Gregory Peck in

Murder through the Looking Glass

Jeffrey Bruno is on a train to New York, but can't remember why he is on the train. He has on the wrong topcoat, and in his wallet are business cards that say John Blake, insurance. He discovers that he is wanted for murder that he doesn't remember committing. A surprise ending that will keep you in SUSPENSE. Autolite, 3/17/49.

Edward G. Robinson in
You Can't Die Twice

Sam Brown, a milkman, ends up a "live-dead-man", when the police discover a man killed beyond recognition, but with Sam's wallet. Sam has \$20,000 of life insurance, and he and his wife decide to let the "dead-man-mistake" stand and collect the money. Greed, lust, avarice and all the other rotten traits of a "good story", are found in this story.

ENCORE

BURNS AND ALLEN SHOW

George Burns and Gracie Allen

Guest Star - Jack Benny

George is left \$5,000 by his late Uncle Marvin, and Gracie insists George must attend college. She calls Jack Benny and gets him to also enroll at "Beverly Hills Tech." Both men become student contestants in the "most popular man" contest, and George (sugar throat) sings, and Jack (virtuoso) plays the violin. Need more be said? Sponsored by Maxwell House Coffee on 11/29-45.

Guest Star - Bing Crosby

Gracie wants Bing to retire so George can take his place both as singer and in the movies. She gets Bing to consider it until he hears George sing, and "emote" a few lines. That does it! There are a few fluffs (live entertainment) that add enjoyment to this show. With Gale Gordon and Hans Conried. Sponsored by Maxwell House Coffee. In the 1940's.

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

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