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BOOK ELEVEN CHAPTER FOUR

JUNE - JULY, 1985

INSIDE THIS ISSUE

COVER STORY	2
Amos 'n' Andy	
RADIO RATINGS AND TRENDS	6
Third in a Series	
SATURDAY MORNINGS	11
Dental Appointments?	
NOSTALGIA ALMANAC	12
June Memories	
RADIO GUIDE	15
June and July Schedules	
Those Were The Days	16
Radio Theatre	20
SPEAKING OF RADIO	33
Conversation with Mercedes McCambridge	
FILM CLIPS	38
Made In Chicago	
I REMEMBER IT WELL	40
A Tale of Two Fathers	
NOTES FROM THE BANDSTAND	43
Small Group Swing	
WE GET LETTERS	44
Our Readers Write	
NOSTALGIA ALMANAC	46
July Memories	
TRIVIUS NOSTALGIUS TRIVIUS	48
Add-A-Caption Contest	

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Summertime and the listenin' is easy!

As you glance thru the program listings for June and July you'll find what we think is another great array of fine radio entertainment for the warm-weather months.

Our *Those Were The Days* program on Saturday will have a complete "I Love A Mystery" adventure (June 1st), a salute to Errol Flynn (June 22nd) and a mid-year radio cooler with Christmas In July (July 20th).

Our Monday-thru-Friday *Radio Theatre* will present a comprehensive look at NBC's first thirty years with "Recollections At 30" (beginning June 3rd). We'll showcase a series of rare Fibber McGee and Company programs (beginning June 5th), a 10-part Carlton E. Morse adventure, "The Cobra King Strikes Back" (July 3rd) and present a run of fun with Red Skelton on Friday evenings (starting July 5th).

We'll also serve up a generous helping of "Suspense" and "Yours Truly, Johnny Dollar" dramas for some extra radio exposure during the summer months.

Finally, in answer to many requests to bring back "One Man's Family," we'll have a long run of consecutive 15-minute programs Monday thru Friday evenings (beginning July 8th).

Add to this an assortment of big band remotes, some great comedy and variety programs, more mystery, adventure and drama . . . and we hope you'll find that old time radio doesn't take a holiday this summer.

Thanks for listening.

— Chuck Schaden
Nostalgia Digest -1-

Cover Story:

AMOS 'N' ANDY RADIO'S ALL-TIME FAVORITES

BY TERRY BAKER

"Amos 'n' Andy" began on radio in 1926 on station WGN in Chicago under the title "Sam 'n' Henry". The show was the idea of Freeman Gosden and Charles Correll who were hired by WGN after hearing them perform on another station in town, WEBH. WGN wanted them to dramatize a comic strip that was appearing in the Chicago Tribune at the time. Gosden and Correll thought a better idea would be to create a whole new show and they offered to do so. "Sam 'n' Henry" was the result.

After two successful seasons, Gosden and Correll moved to station WMAQ in Chicago but were informed that they couldn't take "Sam 'n' Henry" with them since WGN owned the rights to the name of the show. So the boys changed the characters' names and the show's setting and "Amos 'n' Andy" was born.

The show was about two black men who lived in Harlem and how they got through their daily lives. Gosden and Correll (who were white) had taken several years to perfect their black dialects and had done so well that many people listening didn't realize until later that the two actors portraying these roles were white.

While the characters being portrayed were black, "Amos 'n' Andy" was more than just a "minstrel show". The humor of the show came from the way "Amos 'n' Andy" dealt with life's experiences. People listening could relate to what "Amos 'n' Andy" were going through because they may have had similar experiences themselves. This type of humor

would have been funny regardless of the characters' race or color.

When Gosden and Correll moved to WMAQ they reached two important business agreements. Number one, they would own the rights to the show. In case the boys received another offer for their services they wanted to be sure that they could take "Amos 'n' Andy" with them.

The second part of the agreement allowed them to record the shows and sell them to other stations around the country. This primitive syndication process allowed some 30 stations to listen to their show instead of only one which not only increased the show's popularity but the boy's pocketbooks as well.

After a season on WMAQ and their small network of stations, the show was well known enough for NBC to offer Gosden and Correll a spot on the network schedule at \$100,000 a year. They quickly accepted the offer and began their network career on August 19, 1929 broadcasting "Amos 'n' Andy" for fifteen minutes a night, five times a week.

Early reviews of the show were not very encouraging. One New York critic called it "radio's biggest flop" and went as far as to say that "the show has no place on network radio." Other critics were just as unfavorable.

But these critics were mostly from large cities and didn't express the feelings of small town America. While critics may have thought "Amos 'n' Andy" a flop, middle America thought otherwise. There was something about the show that made people want to listen. Certainly it was different from any other program on the air. It combined the best elements of comedy and drama, leaving listeners on the edge of their seats and wanting to tune in the next day.

JUNE - JULY 1985



AMOS 'N' ANDY

"Amos 'n' Andy" was radio's first bonafide success story. A few other radio programs had achieved mild success up to that point but nothing that would compare with the fanatical following that "Amos 'n' Andy" inspired.

For those who weren't able to experience it firsthand, it is difficult to comprehend how large a following "Amos 'n' Andy" had.

Although ratings weren't very accurate at the time, it's estimated that roughly 40 million people listened in every night. Both Presidents Hoover and Roosevelt listened to the show regularly.

A large part of "Amos 'n' Andy's" success was that people listening *cared* what happened to the characters. Previous radio shows didn't depend on the audience taking an expressed interest in the performer. But "Amos 'n' Andy" was a show about life. Chances are if you didn't care about the characters then you didn't care about the show.

When developing the characters, Gosden and Correll made sure that "Amos 'n' Andy" expressed the values that most Americans still held dear. Amos Jones was the man with few faults. He was a hard-working, church-going man who was devoted to his wife and children. Andrew H. Brown on the other hand was rather on the lazy side but still deep-down an honest person. By extolling traditional American values "Amos 'n' Andy" had been able to attract that middle class audience which up to now had not been interested in what radio had to offer.

Another reason for the great success of the program was the stock market crash that came just two months after "Amos 'n' Andy" went on the air. With America deeply entrenched in a depression, people were trying to forget their problems and what better way to do so than to listen to the problems of others. "Amos 'n' Andy" was the only show at the time that dealt with life's troubles and thus became a focal point for all those Americans who were coping with problems of their own.

With so many people following the "Amos 'n' Andy" story it was up to Gosden and Correll to keep the quality of the show at a high level. They did not disappoint.

In the beginning the two performers did all of the voice characterizations. Gosden was Amos, Lightnin' (the janitor at the Mystic Knights of the Sea Lodge Hall where both Amos and Andy were members) and, later, the Kingfish. Correll provided the voice of Andy and fellow lodge hall member Henry Van Porter. Gosden and Correll also did all of their own writing but in later years as more characters were introduced additional actors and writers were added to help with production.

The majority of story lines would take place over three to four week periods. This gave Gosden and Correll

COVER STORY

a chance to enhance the dramatic tension a little bit each day until the story's conclusion.

They would thoroughly research topics the show would cover in order to give the program as realistic a feel as possible. A case in point is when Andy was about to get married. Gosden and Correll wanted to know how far a marriage ceremony could go without being legal.

After consulting with various lawyers and members of the clergy, they were assured that for a ceremony to be legal the couple had to be pronounced "man and wife." With that information the boys wrote a scene in which Andy's wedding went to the point where the preacher said "I now pronounce you" . . . , before the wedding was stopped. The next day millions of Americans wondered if Andy was married or not. Prominent lawyers and clergymen argued the point from both sides but the bottom line was that Andy remained single.

"Amos 'n' Andy" remained popular for several years but as America entered the mid 1930's the show's popularity, in fact radio's popularity as a whole, began to fall. America was slowly raising itself out of the depression and people started looking for other means of entertainment. Those same people that followed their show so closely for years were now deserting them for movies, plays and even other radio shows.

Radio had changed greatly from when "Amos 'n' Andy" first went on the air. When the depression hit, stars from vaudeville, movies and the stage came to radio to find work. It became increasingly difficult for "Amos 'n' Andy" to attract an audience against this kind of competition. All these stars would have announcers, orchestras and live audiences to give their programs a fast-paced style which fit the new mood of the country.

"Amos 'n' Andy" continued its decline throughout the late 30's and



AMOS 'N' ANDY

early 40's. Gosden and Correll knew that the show wouldn't last much longer unless they made some drastic changes. So in February of 1943 the last fifteen minute episode of "Amos 'n' Andy" was heard. In October of that year "Amos 'n' Andy" reappeared as a thirty minute once-a-week situation comedy.

The show now had an announcer, Harlow Wilcox (of Fibber McGee and Molly), an orchestra and chorus, and a live studio audience. In order to increase the comedy level of the show, Amos slowly became a background character. In his place came George "Kingfish" Stevens. The "Kingfish" was just about the most scheming character ever to hit radio. If there was any way to make an easy buck, he would find it. The show would usually revolve around Kingfish's life at home with his wife Sapphire and his weekly schemes to swindle money from Andy.

These changes did the trick as "Amos 'n' Andy" moved back to the top and remained there throughout the 40's.

As the 1950's approached, television loomed on the horizon. In 1948 CBS president William Paley was raiding the other networks of their performers in

anticipation of having these stars appear on his television network in the coming years. This way his network would have the early advantage when television surpassed radio in popularity.

"Amos 'n' Andy" was one of the shows to make the switch to CBS. Gosden and Correll got 2.5 million dollars for the move and in exchange they sold the rights to "Amos 'n' Andy" to CBS for 25 years. In addition, the boys promised to adapt "Amos 'n' Andy" to television. This proved to be an interesting dilemma.

Gosden and Correll could work behind the scenes of the show as producers, but they couldn't star in it for the obvious reason that they were white and the characters on the show were black. The search for just the right performers to play these roles had begun while they were still with NBC. It took four years but the roles were finally cast and "Amos 'n' Andy" made its television premiere on June 28, 1951.

The premise remained the same as it had been on radio. It usually dealt with the Kingfish and the various schemes he would pull on Andy while trying to cope with his problems at home. The Kingfish would frequently battle it out with his wife Sapphire (who was played by Ernestine Wade, the only performer to appear in both the radio and television series) and her interfering mama. Amos narrated most of the episodes and the rest of the time remained in the background as a secondary character.

It was a moderate success for two years but increasing pressures from black organizations who thought the show was insulting to blacks forced CBS to take it off the air in 1953.

Even while "Amos 'n' Andy" was on television, Gosden and Correll continued playing the roles on radio. The show continued as a situation comedy until 1954 when it became the "Amos 'n' Andy Music Hall". The boys would play hit records and perform short "Amos 'n'



AMOS 'N' ANDY

Andy" sketches between the songs. Eventually radio's dwindling audience caused "Amos 'n' Andy" to disappear from network radio on November 25, 1960.

In a sense "Amos 'n' Andy" had been in the right place at the right time. Just as Milton Berle did for television, "Amos 'n' Andy" did for radio. It made the medium more popular than most people thought possible. The show provided much needed laughter to the nation when all we had were problems and continued to bring us joy for some 31 years.

It's interesting to wonder if "Amos 'n' Andy" would have been as popular if the country hadn't fallen into a depression like it did. Probably not, although my view is that it still would have developed a strong following simply because it was different from all other shows at the time and also because it appealed to the average American family. Because of that, and the impact the show had on the nation as a whole, "Amos 'n' Andy" will always be considered radio's all-time favorite. □

Early Radio Ratings and Trends

BY TODD NEBEL

Picking up our series again, we look at the 1938-1940 seasons. By this time, the radio industry was so large and significant in the United States that it set trends throughout all facets of the entertainment industry. More than 91% of urban homes and nearly 70% of rural homes owned a radio. From these percentages, a general conclusion about the listeners' tastes, preferences and listening habits between 1938 and September of 1941 can be drawn. We can also form some conclusions on how the radio industry tried to respond to the listeners' likes and dislikes by creating new programs and building program ideas based upon proven methods. However, before we take our look back at radio in America immediately prior to World War II, let's look at how the ratings were gathered and what they represented.

For the 1938 through the 1940 radio season, the ratings shown here were gathered by C. E. Hooper Incorporated. Hooper ratings were based upon coincidental telephone calls made to 36 cities around the United States. This method of gathering data avoided the limitations of the listeners memory by asking what he/she was listening to at that *exact* moment. The telephone calls were made in 15 minute intervals, then were totaled and prepared into reports for broadcast time buyers (advertisers) and sellers (networks and independent radio stations). Acquiring these reports was an expensive undertaking, but they were heavily relied upon by buyers and sellers. Also, C. E. Hooper achieved a reputation for its detail and accuracy within these reports.

1938-39 RADIO RATINGS

1	Bergen and McCarthy	38.1
2	Jack Benny	31.4
3	Lux Radio Theatre	27.0
4	Bing Crosby	24.5
5	Fanny Brice	20.2
6	Major Bowes Amateur Hour	19.0
7	Big Town	18.9
8	Burns & Allen	18.6
9	Fred Allen	18.1
10	Kay Kyser's Kollege	18.0
11	Eddie Cantor	17.1
12	Al Jolson	16.8
13	Fibber McGee & Molly	16.7
13	Kate Smith/Glenn Miller	16.7
14	Rudy Vallee	16.4
15	We, The People	16.2
15	Bob Hope	16.2

In 1938, Germany overran Austria and Czechoslovakia and the world tensed with anticipation. On October 30, 1938, any doubt about radio's impact was dispelled when Orson Welles' Mercury Theatre brought his famous Halloween prank, "The War of the Worlds" to the airwaves. Also in 1938, many of the radio ratings leaders of the 1937 season continued as leaders in the 1938 season. "Big Town", the thriller-drama starring Edward G. Robinson, jumped to number seven in the 1938 season ranks. The Edgar Bergen-Charlie McCarthy Show and the Jack Benny Show both maintained their one and two ratings respectively.

Popular favorites like Burns and Allen, Al Jolson, Bing Crosby, Major Bowes, Fred Allen, Rudy Vallee, Eddie Cantor and The Lux Radio Theatre remained among the top fifteen programs on the air as they had the previous year. This season also showed a much higher degree of stability among the program leaders than had been evident before the 1938 season. These programs were now established "favorites," having earned their

popular status by building a strong audience among an ocean of similiar programs. "Survival of the fittest" had now established itself among the top programs, thereby, creating a formidable challenge to any new "upstart" programs.

A trend in 1938 and continuing through the 1940 season was the growth of quiz and human interest programs during prime time evening listening. This type of programming rose from five to ten hours a week. Audience participation, professional panels or experts were the key cast members of these programs. Listeners increasingly enjoyed these programs because they offered human interest, drama and the opportunity to test themselves and occasionally out-guess the participants.

1938 saw the arrival of "Kay Kysers Kollege of Musical Knowledge," a combination of musical variety and quiz show format; the urbane, "Information Please," whose professional panel tried to answer questions sent in by the audience; and "Battle of the Sexes", a quiz show consisting of two four member teams (men versus women). In 1939, "Dr. I. Q., The Mental Banker", whose host, broadcasting from theatres around the country, offered "ten silver dollars for that lady if she can tell me . . ."; and "Pot O' Gold", with Horace Heidt and his orchestra, where listeners received the opportunity to win cash by correctly

1939-40 RADIO RATINGS	
1	Bergen and McCarthy 34.6
2	Jack Benny 34.1
3	Fibber McGee & Molly 30.8
4	One Man's Family 28.7
5	Lux Radio Theatre 26.9
6	Bob Hope 25.0
7	Bing Crosby 23.3
8	Fitch Bandwagon 22.4
9	Major Bowes Amateur Hour 21.5
10	Kay Kysers's Kollege 21.2
11	Pot O' Gold 21.1
12	Walter Winchell 20.0
13	Kate Smith/Abbott & Costello 19.6
14	Fanny Brice 17.7
15	Battle of the Sexes 17.5
15	Big Town 17.5
15	Gangbusters 17.5

answering questions when telephoned by host Ben Grauer. Finally, 1940 brought "Truth or Consequences", which presented willing contestants from the audience who answered silly questions incorrectly and had to perform silly stunts as a consequence.

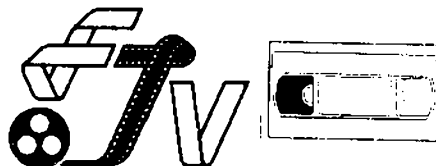
In 1939, the world was plunged into a war that would last six years and cause the deaths of fifty million people. Suddenly, America was faced with a new challenge, the rise of a totalitarian power in Europe and its own isolationist stand in world events. As diplomatic tensions abroad increased, America became increasingly aware, as news reporting scaled up to cover the events as they

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RATINGS AND TRENDS

happened. To cover the domestic and increasing amounts of foreign news adequately, the networks and local radio stations began to hire news commentators to report and analyze the rapid, bewildering events taking place around the world. Some of these broadcast journalists would quickly develop a following among listeners.

Walter Winchell, had tremendous success in ratings through the 1940's and was able to combine showmanship and gossip with news. Lowell Thomas achieved great popularity on NBC-Blue and broadcast from 1930 until June of 1976. Drew Pearson gained fame as a newspaper columnist. Dorothy Thompson was the first important woman commentator. Raymond Graham Swing, Fulton Lewis, Jr., Norman Brokenshire and Elmer Davis all achieved success and popularity as broadcast journalists at this time.

The increase in the number of commentators and newsmen is even more dramatic when total broadcast hours in a week is studied. In 1937, 850 hours of news and news specials were aired. In 1939, the total hours jumped to 1,250 hours and in 1941, the figures almost tripled to 3,450 hours. CBS consistently provided the most news programming with NBC-Red and NBC-Blue tied for second place and the Mutual Network occupying a distant third.

In the 1939 ratings race, the rivalry for top show remained a dead heat as Edgar Bergen and Charlie McCarthy held first place and Jack Benny narrowed the gap in second place. Fibber McGee and Molly, Bob Hope and One Man's Family all made a spectacular jump in their ratings. One Man's Family's rise was due to a time slot change from Wednesday night to Sunday nights, immediately following Edgar Bergen and Charlie McCarthy. Bob Hope and especially Fibber McGee and Molly, both under-

1940-41 RADIO RATINGS

1 Jack Benny	36.2
2 Bergen and McCarthy	32.2
3 Bob Hope	28.2
4 Fibber McGee & Molly	27.4
5 Lux Radio Theatre	26.8
6 Aldrich Family	26.3
7 Walter Winchell	24.8
8 Fanny Brice	23.4
9 Major Bowes Amateur Hour	19.8
10 Kay Kyser's Kollege	18.9
11 Bing Crosby	18.6
12 Truth or Consequences	18.4
13 Big Town	18.3
14 Kate Smith	18.1
15 Fitch Bandwagon	17.8

went changes in their shows to polish them up in 1939, paying off especially well.

"Prestige" dramas also increased in number in the 1938 through 1940 seasons. "Prestige" dramas were usually anthologies offering different stories with new casts each week. Sometimes adaptations from other media were used, but often, original radio plays were used. In the 1937 season, The Hollywood Playhouse and The Lux Radio Theatre were the only prestige dramas. However, with the continued success and high ratings that The Lux Radio Theatre was achieving after four seasons, other programs began to spring up. In the 1938-1939 season alone, four new programs of this type emerged: Orson Welles Mercury Theatre, Screen Guild Players, The Silver Theatre and Great Plays. However, none of these or others in the years to come could even match the success of The Lux Radio Theatre.

One country after another was swallowed up by the dictators in 1940 Finland by Stalin's Russia; Norway, Denmark, Belgium, Luxembourg, the Netherlands and France by Hitler's Germany. In the United States, President Franklin Roosevelt used the European War as an argument for running for an unprece-

dented third term. By this time, however, radio had grown to become so big and important in the United States that often it set the pattern for all other fields of the entertainment industry. Radio stars were better known than most stage and screen stars and often, Hollywood would pay large amounts of money for a radio personality to appear on the silver screen. Stars like Bing Crosby, Eddie Cantor, Burns and Allen, Kay Kyser, the Andrew Sisters, Jack Benny and Joe Penner, were usually identified within the radio industry and were also recruited to make movies in Hollywood.

In the radio ratings sweepstakes in 1940, the battle for first place was won by Jack Benny with Bergen and McCarthy dropping to second after the show was trimmed down to thirty minutes. Many of the programs that were popular in

1939, remained at the top in the 1940 season with the exception of three programs. "The Fitch Bandwagon," a musical variety show; "Truth or Consequences" and the situation comedy, "The Aldrich Family," all joined the top radio program ranks. "The Aldrich Family" marked the beginning of a succession of situation comedies which would follow in great numbers throughout the 1940's. Actually, situation comedies had come to a premature death following the decline of Amos and Andy in the middle 1930's. But, "The Aldrich Family," which ranked sixth in 1940, was significant in the resurgence of situation comedies following the outstanding success of Fibber McGee and Molly.

In our next installment, we will look at the years 1941-1945 and see how the war affected radio in its ability to entertain America. □

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SATURDAY MORNING

. . . Or How I Fooled the Nuns and

BY MICHAEL CAMPO

Starting about Wednesday of each week, the nun would say, "All right, children. Now let's not forget to make the six First Saturdays. This week-end is First Saturday and attendance *will* be taken." This meant that each of us fifth graders would be expected to jump out of bed on Saturday mornings and schlep out to early Mass at our local church. The nuns would be there to check off the names of all of the little holy demons who came.

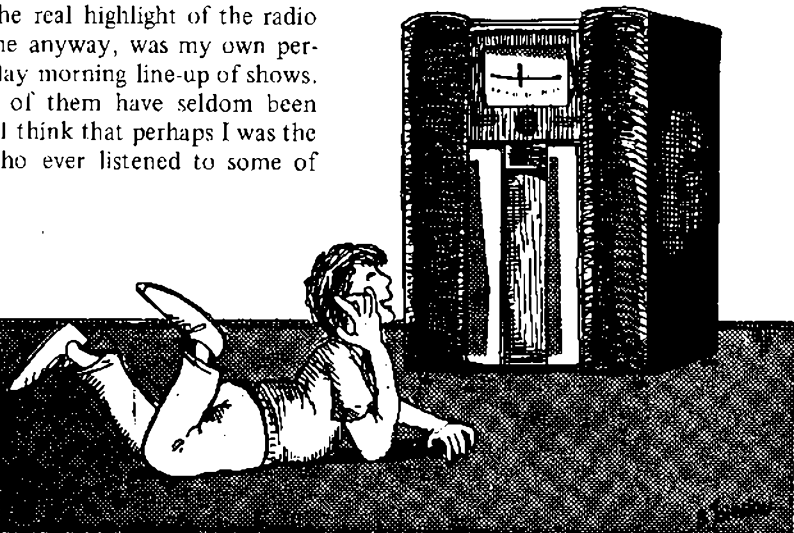
Unfortunately, every Saturday, I had a "dental appointment!" My teeth, while looking healthy enough, were in such bad shape that every Saturday my fixed appointment stood.

But, in reality, it was the *radio* that kept me out of church on Saturdays. Oh, the after school shows of Superman, Captain Midnight, and Tom Mix were great, but the real highlight of the radio week, for me anyway, was my own personal Saturday morning line-up of shows. Since some of them have seldom been mentioned, I think that perhaps I was the only one who ever listened to some of them.

One such show started off my Saturday listening. It was called **THE HOBBY HORSE**. It was sponsored by the book department of Carson Pirie Scott & Company and featured a little ten-minute excerpt/playlet from some new book for children. I remember that the show ran from 8:45 to 9 am and some of the books featured were the *Freddy The Pig* series and *The Lone Ranger* book series.

At 9 am it was the **MARY LEE TAYLOR SHOW**. After a while it got to be just some sort of cooking tips show. But when it first started it featured stories about young people just starting out their lives together after World War Two. It dealt with the housing problems and college on the G.I. Bill.

Now I can't recall the exact times of the rest of the shows, but, boy, do I remember the shows themselves. There was **LET'S PRETEND**. What can I say about this show? Everybody remembers it and loves it . . . me too. I even tried



DENTAL APPOINTMENTS

Stayed Home to Listen to the Radio!

Cream Of Wheat which I found only slightly more palatable than Ovaltine.

And SMILING ED McCONNELL'S BUSTER BROWN GANG. This show had to be my all-time favorite. I still have a little green Froggie The Gremlin doll on display in my office. I recall that once the show actually came to Chicago and was presented from the FAIR STORE. I, and hundreds of other kids, showed up to see it. How unhappy we all were to find out that Froggie was just a man dressed up in a Gremlin suit. We fully expected a real live six inch gremlin. (Just goes to show . . . never, but NEVER see a radio show.)

Then we all thrilled to the opening lines of one of the most famous of the old radio shows: GRAND CENTRAL STATION. Even to this day I know people who can recite word for word the famous openings from GRAND CENTRAL STATION, MR. DISTRICT ATTORNEY, and THE LONE RANGER. But back to GRAND CENTRAL STATION sponsored by Pillsbury's SNO-SHEEN CAKE FLOUR. Every week a new story and every week the same exciting opening lines. What a great show!

Then there was a show to which I must have been the only listener for it has never been mentioned, let alone rerun. It was called COUNTY FAIR and was sort of a quiz/prize show. I remember that one of the weekly games was when a contestant was told to stop the announcer's spiel of prizes. Wherever the announcer was stopped, the contestant would win the next prize on the list. A sample list was something like: An old feather, a Matag washer, a bucket of real dirt, three cigar tips, a G. E. toaster, an FDR button, an Admiral radio, a used typewriter ribbon, one false tooth, a

broken pencil, a Nash sedan, three quarts of spoiled milk . . . and so on.

Yes, even after all these years, I still remember those Saturday morning "dental appointments" with ARCHIE ANDREWS and MEET THE MEEKS and THE ARMSTRONG THEATER OF TODAY and, if I am not mistaken, I think even GUNSMOKE was on Saturdays in the early afternoons.

What I would give to wake up some Saturday morning now to my beloved old shows. Perhaps I could even invite the nuns over to hear them. After all, even nuns have teeth that occasionally need work. □

Michael Campo is the owner of Gala Travel Service in Chicago and has one of the largest collections of radio premiums in the country.

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Nostalgia Almanac

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



MARILYN MONROE - June 1st

1 MARILYN MONROE was born in Los Angeles, California on this day in 1926. Her real name was Norma Jean Mortenson and she died on August 5, 1962 at the age of 36.

2 ACTOR LESLIE HOWARD was killed in a civilian transport plane bound for London in 1943. He was 53 years old.

3 LOU GEHRIG became the first baseball player to hit four consecutive runs in one game in 1932 in Philadelphia.

4 MIRACLE ON 34th STREET premiered in 1947. Edmund Gwenn went on to win an Academy Award for his performance of the department store Santa on trial.

5 SEPTEMBER IN THE RAIN was the Number One song on Your Hit Parade in 1937.

6 MARIA MONTEZ was born in 1920 in Barahona, Dominican Republic. The sultry actress, whose real name was Maria Africa Vidal de Santo Silas was 31 years old when she died on September 7, 1951.

7 MARY PICKFORD made her screen debut at the age of 19 in "The Violin Maker of Cremona" released in 1909.

8 WILLIAM POWELL and MYRNA LOY co-starred in the radio version of "The Thin Man" on the Lux Radio Theatre in 1936.

9 THE DODDLES WEAVER SHOW made its debut on NBC-TV in 1951.

10 FIRST RADIO BROADCAST of a political convention began in 1924 when 15 NBC stations carried the Republican convention from Cleveland, Ohio. The GOP nominated Calvin Coolidge for president and Charles Gates Dawes for vice president. Graham McNamee was the announcer.

11 DOWN YOU GO, panel show hosted by Dr. Bergen Evans of Northwestern University made its TV premiere in 1955.

12 THE NATIONAL BASEBALL HALL OF FAME was dedicated in Cooperstown, New York in 1939.

13 BECKY SHARP, the first feature film in 3-strip Technicolor opened in 1935. In a bit part as a ballroom dancer was Patricia Ryan, who later became Mrs. Richard Nixon.

14 GEORGE WHITE'S SCANDALS of 1926 opened on Broadway at the Apollo Theatre. The show introduced the new dance craze, "The Black Bottom."

15 FORD MOTOR COMPANY celebrated its 50th anniversary with a two-network television special in 1953. Seen over CBS-TV and NBC-TV, the special was highlighted by an unforgettable duet by Mary Martin and Ethel Merman. Also on the special were Marian Anderson, Oscar Hammerstein II, Eddie Fisher, Frank Sinatra, Lowell Thomas and Rudy Vallee.

16 GALE STORM starred in MY LITTLE MARGIE when the long-running series made its TV debut in 1952.

17 SUSPENSE, Radio's Outstanding Theatre of Thrills made its debut in 1942. The initial program in the series was "The Burning Court" starring Charlie Ruggles.

18 EDDIE CANTOR co-starred with W.C. Fields, Marilyn Miller, Ann Pennington, and Will Rogers as the 12th edition of the ZIEGFELD FOLLIES opened at the New Amsterdam Theatre in New York in 1918.

19 COMIN' IN ON A WING AND A PRAYER was the Number One song on Your Hit Parade in 1943.

20 WHO'S ON FIRST was seen by movie audiences for the first time as the Abbott and Costello baseball sketch appeared in the film "Naughty Nineties" which opened in 1945.

21 JANE RUSSELL was born in Bemidji, Minnesota in 1921. Her full name is Ernestine Jane Geraldine Russell.

22 JOE LOUIS, the "Brown Bomber" knocked out heavyweight boxing champion James J. Braddock in eight rounds in Chicago in 1937. The next year Joe kayoed Max Schmeling in one round and went on to hold the heavyweight title until his retirement in 1949.

23 DON MC NEILL became the emcee of radio's "Pepper Pot" program in 1933. He changed the name to "Breakfast Club" and the show continued on the air until December 27, 1968, a spectacular 35-year run!

24 THE ROMANCE OF HELEN TRENT came to an end when the 27-year radio drama series closed in 1960 after 7,227 episodes.

25 SIXTEEN SPONSORS participated in the first commercially sponsored color telecast in 1951. Featured on the CBS program from New York were Arthur Godfrey, Faye Emer-

son, Sam Levenson, Robert Alda, Ed Sullivan and Garry Moore.

26 PAUL WHITEMAN opened the Kraft Music Hall on radio in 1933. The first program in the long-running series featured tenor Jack Fulton, Roy Barge, Ramona, and Deems Taylor as master of ceremonies. (Al Jolson became the star of the show later in 1933.)

27 BOEING AIRCRAFT in California introduced in 1939 a new production line that completed bombers at the rate of one every four days. This day in 1939 is also the date of the first flight of the B-17B Flying Fortress.

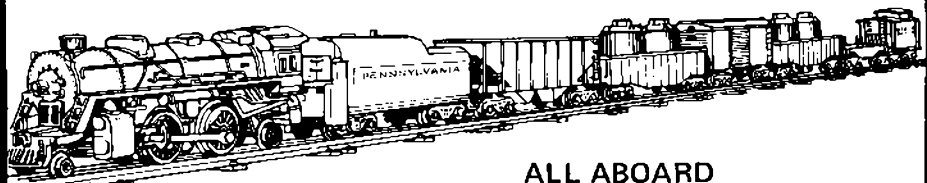
28 QUIZ KIDS made their radio debut in 1940 as a summer replacement for pianist Alec Templeton. The show, with Chief Quizzer Joe Kelly, became a regular feature and continued until 1953.

29 JOAN DAVIS was born in 1907; Nelson Eddy was born in 1901; Slim Pickens was born in 1919; Chuck Schaden was born in 1934; Ruth Warrick was born in 1915. Chuck is 39 years old.

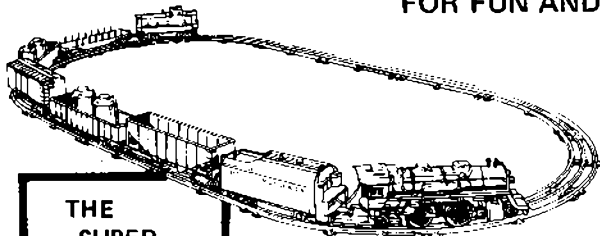
30 GONE WITH THE WIND by Margaret Mitchell was published by Mac Millan and Company in 1936.

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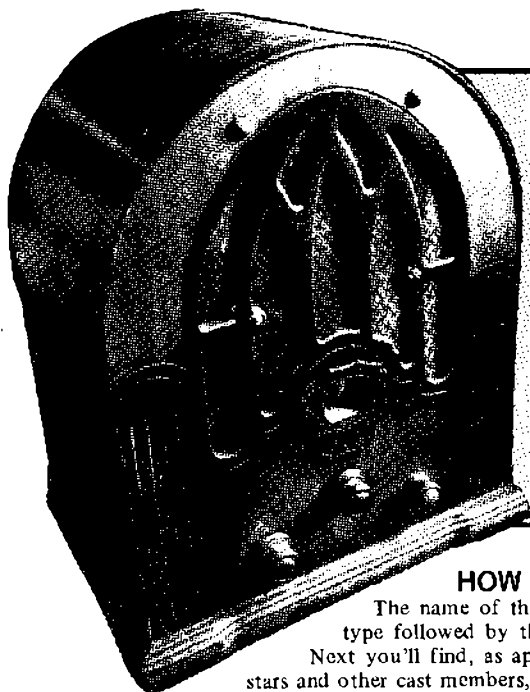
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RADIO GUIDE

COMPLETE LISTINGS

for

JUNE and JULY, 1985



Saturday Afternoon **THOSE WERE THE DAYS**

1 P.M. to 5 P.M.

WNIB Chicago 97.1 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.

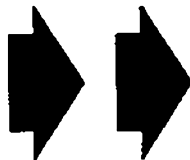
This information is followed by the network source of the broadcast: NBC (National Broadcasting Company), CBS (Columbia Broadcasting System), ABC (American Broadcasting Company), MBS (Mutual Broadcasting System), AFRS (Armed Forces Radio Service).

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

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

If you have any questions about our programming or if you simply want to share some information or a memory, please call 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.

JUNE

SATURDAY, JUNE 1st RADIO FOR MYSTERY LOVERS

I LOVE A MYSTERY (1950) "The Battle of the Century" by Carlton E. Morse, starring Russell Thorson as Jack Packard, Jim Boles as Doc Long and Tony Randall as Reggie York of the A-1 Detective Agency. Cast features Louis Van Rooten as Jasper and Mercedes McCambridge as Jacqueline Dempsey Ross. An eccentric millionaire ranch owner who is a devotee of the art of pugilism involves our adventurers in a series of prizefights between Jack, Doc and Reggie and his boxing champions. A complete adventure in 14 chapters. Sustaining, MBS. (Chapter 1-14:46; Chapter 2-14:49; Chapter 3-14:41; Chapter 4-14:45; Chapter 5-11:38; Chapter 6-13:27; Chapter 7-12:30; Chapter 8-12:24; Chapter 9-12:19; Chapter 10-12:28; Chapter 11-13:13; Chapter 12-12:24; Chapter 13-12:39; Chapter 14-12:56. Total time: 185 minutes)

SATURDAY, JUNE 8th SALUTE TO SHIRLEY MITCHELL

FIBBER MC GEE AND MOLLY (5-9-44) Jim and Marion Jordan star as Fibber and Molly with Shirley Mitchell as Alice Darling with Marlin Hurt as Beulah, Arthur Q. Brian as Doc

Gamble. Billy Mills and the orchestra, The King's Men, Harlow Wilcox, Ransom Sherman. Alice's boyfriend comes to visit at the McGee home. Johnson's Wax, NBC. (9:44; 11:53; 7:10)

LIFE OF RILEY (1950) William Bendix stars as Chester A. Riley with Paula Winslowe as Peg, Barbara Eiler as Babs and Shirley Mitchell as Louella, the beautiful socialite. Louella's house burns, so Riley invites her to stay in their spare room. Sustaining, NBC. (12:30; 11:54)

OUR SPECIAL GUEST will be **SHIRLEY MITCHELL** who reminisces about her long career on radio and television. Conversation recorded in her Beverly Hills home October 21, 1984. (10:31; 18:20)

GREAT GILDERSLEEVE (5-26-46) Harold Peary stars as Throckmorton P. Gildersleeve with Shirley Mitchell as Leila Ransom, Walter Tetley as Leroy, Lillian Randolph as Birdie and Louise Erickson as Marjorie. Gildy recalls how he first met the beautiful southern belle Leila. Kraft Foods, NBC. (14:50; 16:16)

BURNS AND ALLEN SHOW (10-3-44) George and Gracie star with Bill Goodwin and Shirley Mitchell. Bill is in love with Shirley, but the Burns' think she is a golddigger. AFRS rebroadcast. (14:30; 12:05)

SCREEN DIRECTORS PLAYHOUSE (4-3-49) "The Ghost Breakers" starring Bob Hope with Shirley Mitchell and Sheldon Leonard. Radio version of Hope's 1940 film comedy-mystery. A radio reporter travels to Black Island, inhabited by zombies, crones and ghosts. Sustaining, NBC. (14:00; 16:00)

SATURDAY, JUNE 15th SUNDAY AFTERNOON, 1945 (Rescheduled from a Previous Date)

SEALED BOOK (3-25-45) "King of the World." A crook stumbles across a scientist who has developed a serum which prevents death by violence. Sustaining, MBS. (10:20; 14:46)

HOUR OF CHARM (2-25-45) Phil Spitalny and his All-Girl Orchestra featuring Evelyn and her Magic Violin in a program answering requests from listeners. AFRS rebroadcast. (12:18; 16:54)

THE SHADOW (11-11-45) "Spider Boy" starring Bret Morrison as Lamont Cranston and Lesley Woods as the lovely Margo Lane. A lonely man who spins cloth for a living spins a web strong enough to capture a friend. Sustaining, MBS. (12:45; 11:15)



SHIRLEY MITCHELL

Saturday, June 8th on Those Were The Days

NICK CARTER, MASTER DETECTIVE (1-21-45) "Death By Ricochet" with Lon Clark as Nick, Helen Choat as Patsy. Nick investigates a shooting. Acme Corp., MBS. (14:45; 13:00)

ADVENTURES OF OZZIE AND HARRIET (9-30-45) Ozzie plans to cure Harriet of her exaggeration problems. Ozzie and Harriet Nelson, Bea Benadaret, John Brown, the King Sisters, Verne Smith. International Silver Co., CBS. (14:09; 14:50)

GREAT GILDERSLEEVE (2-25-45) Harold Peary is Throckmorton P. Gildersleeve. Gildy's Aunt Hattie is a house guest. NOTE: At the beginning of the program, we hear a news report from Guam, followed by a six minute audience "warm-up" by Hal Peary and Walter Tetley (Leroy) who do not know the mikes are "live" and the "warm-up" is being recorded. A rare treat! Kraft Foods, NBC. (17:40; 10:40)

**SATURDAY, JUNE 22nd
WE REMEMBER ERROL FLYNN**

THREE MUSKETEERS (1940s) Errol Flynn stars as D'Artagnan in a dramatization of Alexander Dumas' classic adventure story. (16:05; 14:05)

LUX RADIO THEATRE (4-10-39) "Lives of a Bengal Lancer" starring Errol Flynn, Brian Ahearne, Jackie Cooper, C. Aubrey Smith and Douglas Dumbrille in a radio version of the 1935 action film set in 19th Century India. Lux Soap, CBS. (20:05; 15:05; 25:25)

SCREEN GUILD PLAYERS (2-14-44) "Gentleman Jim" starring Errol Flynn, Alexis Smith, Ward Bond and Grant Withers in a radio version of Flynn's 1942 Warner Brothers film. The story of prize fighter Gentleman Jim Corbett and how he challenges the great John L. Sullivan. Lady Esther products, CBS. (16:30; 28:20)

OUR SPECIAL GUEST will be **BOB KOLOSOSKI**, *Nostalgia Digest* columnist, movie buff, film historian and Errol Flynn fan who will talk about the star's on and off screen antics. And we'll have sound clips from some famous Flynn films.

**SATURDAY, JUNE 29th
A RADIO BIRTHDAY PARTY**

MY FAVORITE HUSBAND (1950) Lucille Ball and Richard Denning star as Liz and George Cooper, "two people who live together and like it!" It's Liz' birthday - she's 33 - and she doesn't want anyone to remind her of it. Cast includes Gale Gordon and Bea Benadaret. AFRS rebroadcast. (12:00; 12:25)

STAND BY FOR ADVENTURE (1940s) "The Man Who Hated Birthdays." When four friends get together, one tells the story of a Frenchman who grew to hate birthdays. Syndicated. (10:45)



I LOVE A MYSTERY starring Russell Thorson, Jim Boles and Tony Randall. Saturday, June 1st, Those Were The Days.

JACK BENNY PROGRAM (2-15-42) It's Jack's birthday and he's trying to find someone to go to the movies with him. Mary Livingstone, Phil Harris, Dennis Day, Eddie "Rochester" Anderson, Don Wilson. Jello, NBC. (18:40; 10:13)

THEATRE FIVE (1960s) "The Birthday Present." A man receives an unusual birthday present from his brother. George Petrie, Cliff Carpenter, Ann Hilton. Syndicated, ABC. (11:45; 9:20)

PHIL HARRIS-ALICE FAYE SHOW (11-20-53) Elliott suggests a diving helmet as a gift for Phil's daughter on her birthday. Elliott Lewis, Walter Tetley, Frank Nelson. RCA Victor, NBC. (12:09; 13:43; 5:14)

HITLER'S MOCK BIRTHDAY PARTY (4-20-43) Remote broadcast from Times Square in New York to promote the sale of war bonds. Walter O'Keefe is emcee, with Dick Stabile and his orchestra, John Garfield, Jerry Lester, Martha O'Driscoll. WOR-MUTUAL. (14:45)

SUSPENSE (8-28-43) "The King's Birthday" starring Dolores Costello and George Zucco. In occupied Denmark, a Danish count plans to commit suicide on the night of the King's birthday to embarrass the Gestapo. Sustaining, CBS. (16:58; 12:38)

FIBBER MC GEE AND MOLLY (1-22-54) Jim and Marion Jordan with Bill Thompson, Arthur Q. Brian, Mary Jane Croft. It's Fibber's birthday, but no one remembers but Molly. Sustaining, NBC. (14:40)

THOSE WERE THE DAYS

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

JULY

SATURDAY, JULY 6th
BROADWAY'S 1930s MUSICALS

RAILROAD HOUR (11-17-52) "On Your Toes" by Richard Rodgers and Lorenz Hart starring Gordon MacRae, Marian Bell, Carmen Dragon and the orchestra, Norman Luboff chorus. Radio version of the popular musical that opened on Broadway in 1936. Association of American Railroads, NBC. (12:15; 14:00)

NATIONAL RADIO THEATRE (1984) "Of Thee I Sing" by George and Ira Gershwin starring John Cuillum, Jan Curtis, Edgar Meyer, Mary Ernster and featuring the Grant Park Symphony Orchestra and Chorus. Narrated by Bob Wallace. Elaborate, locally produced radio version of the 1931 musical, adapted, produced and directed by Yuri Rasovsky. Sustaining, NPR. (33:00; 25:50; 26:50; 31:15)

RAILROAD HOUR (10-9-50) "Roberta" by Jerome Kern starring Gordon MacRae, Ginny Simms and Edna Best with Carmen Dragon and the orchestra and the Norman Luboff chorus. Radio version of the 1933 Broadway hit musical. Association of American Railroads, NBC. (15:50; 13:40)

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SATURDAY, JULY 13th
BIG BAND BROADCAST OF 1942

SAMMY KAYE AND HIS ORCHESTRA (1-31-42) Spotlight Bands program broadcast remote from the Earle Theatre in Washington D. C. Announcer is Gil Newsome. Selections include "Elmer's Tune," "Chattanooga Choo Choo," "Let's Have Another Cup of Coffee," and "Remember Pearl Harbor." Coca Cola, MBS. (8:30; 9:00; 11:40)

GLENN MILLER AND HIS ORCHESTRA (5-5-42) Moonlight Serenade broadcast from Hollywood featuring Ray Eberle, Marion Hutton and the Modernaires. Don Wilson announces. Tunes include "A String of Pearls," and "V For Victory Hop." Chesterfield Cigarettes, CBS. (12:35)

KAY KYSER AND HIS ORCHESTRA (1942) Treasury Star Parade broadcast with Kay and his "famous makes-you-want-to-dance" band. Announcer is Larry Elliott. Music includes "Johnny Doughboy Found a Rose in Ireland" and "Zoot Suit." U.S. Treasury Department. (14:45)

TOMMY DORSEY SHOW (8-18-42) Remote broadcast from the stage of the Capitol Theatre in Washington, D. C. with Frank Sinatra, Jo Stafford, the Pied Pipers, Ziggy Elman and Buddy Rich. Heavy wartime flavor. Musical numbers include "Just As Though You Were Here," "Always in My Heart," and "Not So Quiet, Please." Cleve Conway announces. Raleigh Cigarettes, NBC. (7:50; 11:40; 9:10)

HARRY JAMES AND HIS MUSIC MAKERS (9-2-42) Remote broadcast from the Astor Roof of the Hotel Astor in New York City. Vocals by Helen Forrest and Johnny McAfee. Tunes include "Mr. Five by Five," "Avalon," "Memphis Blues," and "But Not For Me." Sustaining, CBS.

OUR SPECIAL GUEST will be *Nostalgia Digest* columnist **KARL PEARSON** who will bring along some 1942 radio sound clips and recordings to give us a picture of the Big Band scene as it was in that first full year of World War II.



KAY KYSER

Saturday, July 13th on *Those Were the Days*

**SATURDAY, JULY 20th
CHRISTMAS IN JULY**

JACK BENNY PROGRAM (1956) A special Armed Forces edition of the Benny show with Mary Livingstone, Dennis Day, Bob Crosby, Don Wilson, Mel Blanc, Joe Kearns, Eddie "Rochester" Anderson, Elliott Lewis, Artie Auerbach, Benny Rubin, and guests June Allyson and Frances (Mrs. Edgar) Bergen. Jack and Mary are doing their Christmas shopping. This is an original broadcast using a composite script composed of material from previous Benny Christmas shopping shows. AFRS. (14:05; 15:45; 16:30)

CHRISTMAS LANE (1940s) Special Christmas broadcast starring Pat O'Brien as the cop on the beat on "Christmas Lane." He collars a youngster who has just thrown a brick through the window of a local factory. Syndicated. (12:48; 14:57)

GUEST STAR (1950s) "Stand-In For Santa" starring MacDonald Carey with Frank Nelson and Anne Whitfield. U. S. Treasury Department. (14:45)

GREAT GILDERSLEEVE (12-23-45) Harold Peary, Walter Tetley, Lillian Randolph. Gildy hides his Christmas gifts in the wood closet. Kraft Foods, NBC. (12:00; 18:40)

HIS WONDERS TO PERFORM (1940s) Special Christmas broadcast starring Dorothy Lamour as a singer who discovers she has unknowingly signed a contract for a booking on Christmas. Her daughter is disappointed. Syndicated. (14:35; 12:05)

FIBBER MC GEE AND MOLLY (12-23-41) Jim and Marion Jordan as the McGee's of Wistful Vista who receive a door chime for Christmas but have no idea who sent the gift. King's Men, Billy Mills and the orchestra. Johnson's Wax, NBC. (9:38; 11:10; 7:43)

**SATURDAY, JULY 27th
WE REMEMBER WILLIAM BENDIX**

LIFE OF RILEY (4-19-47) William Bendix stars as Chester A. Riley who tries to teach Junior how to defend himself after he runs from a fight. Dreft, NBC. (12:00; 16:54)

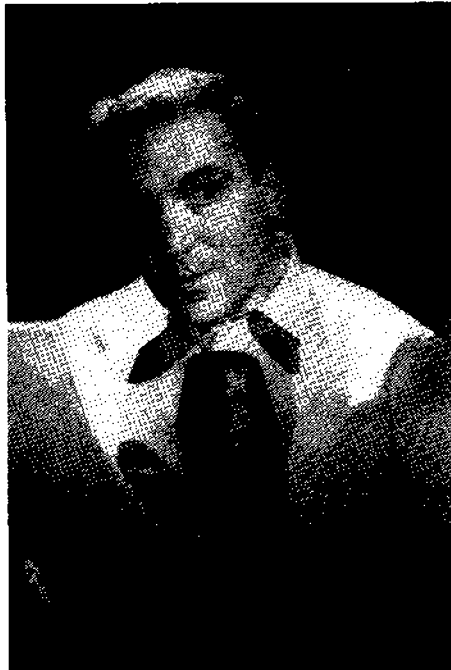
TRUTH OR CONSEQUENCES (1-17-48) Ralph Edwards puts the contestants through their paces with some help from guest William Bendix. Edwards also makes the first call in the new Walking Man contest. Duz, NBC. (8:50; 9:50; 11:30)

AFRS RADIO PLAYHOUSE (3-5-46) "Here Birdie" starring William Bendix in a comedy about birds and cops. Bendix plays a policeman with a problem. AFRS. (11:25; 13:16)

THE MARINE STORY (1940s) William Bendix narrates the first program in the series which features stories from the annals of the history of the United States Marine Corps. (14:23)

MARTIN AND LEWIS SHOW (12-28-48) Dean and Jerry welcome guest William Bendix. Marvin Miller announces; Dick Stabile and his orchestra. Sustaining, NBC. (10:50; 17:44)

SUSPENSE (4-19-45) "Pearls Are a Nuisance" starring William Bendix and Allan Joslyn with Hans Conried. A woman's string of pearls are stolen and her former chauffeur is suspected of being the thief. Roma Wines, CBS. (8:45; 20:50)



WILLIAM BENDIX

Saturday, July 27th on *Those Were the Days*

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JUNE

MONDAY, JUNE 3rd

FIBBER MC GEE AND MOLLY (10-23-51) Jim and Marian Jordan star with Bill Thompson, Gale Gordon, Arthur Q. Brian, Dick LeGrand, Harlow Wilcox, the King's Men, Billy Mills and the orchestra. For a change, Fibber remembers Molly's birthday and decides to cook a dinner in her honor. Pet Milk, NBC. (8:50; 9:10; 11:40)

SUSPENSE (3-24-49) "Dead Ernest" starring Pat O'Brien with Alan Reed. A man involved in an accident is apparently dead. Auto Lite, CBS. (12:00; 18:40)

MA PERKINS #4456 (1950) America's mother of the air. Oxydol, CBS. (13:50)

BACKSTAGE WIFE # 3930 (1950) The continuing story of Mary Noble. (9:25)

PEPPER YOUNG'S FAMILY # 17 (1950) The drama continues. (11:24)

GUIDING LIGHT # 809 (1950) The long-running daytime serial continues. Duz, CBS. (13:45)

COMMAND PERFORMANCE # 124 (8-25-44) Bette Davis is hostess with Marilyn Maxwell, Jimmy Durante, Artie Shaw, Jose Iturbi, Ken Carpenter. AFRS. (11:45; 9:25; 9:00)

RECOLLECTIONS AT 30 (6-11-56) We begin a 33-program series commemorating NBC's 30th anniversary of broadcasting in 1956. Originally heard on NBC's Monitor, these weekly half-hours feature announcer Ed Herlihy as host, culling the archives for sounds from the network's first 30 years. Program 1 features Graham McNamee describing the arrival of Charles Lindbergh at the Washington Navy Yard following his historic New York to Paris flight; the Cliquot Club Eskimos; Joe White, the Silver-Masked Tenor; George Olson's Orchestra. Sustaining, NBC. (13:00; 8:20)

CHANDU THE MAGICIAN (8-26-46) Chapter 4 in a series of 68 consecutive episodes. The story concerns Frank Chandler, an American-born mystic who learned the secrets of the East from a yogi in India. Using his occult powers and a far-reaching crystal ball, Chandler combats evil throughout the world. Tom Collins stars as Chandu with Irene Tedrow as Dorothy Regent, Lee Miller as Bob and Joy Terry as Betty. Veola Vonn is Princess Nadji and Luis Van Rooten is Roxor. White King Soap, MBS. (15:16)

TUESDAY, JUNE 4th

THE SHADOW (3-23-41) "Death Prowls at Night" with Bill Johnstone as Lamont Cranston and Marjorie Anderson as the lovely Margo Lane. Werewolves appear to be the cause of mysterious killings. Blue Coal, MBS. (12:16; 12:26)

KRAFT MUSIC HALL (6-3-48) Al Jolson welcomes guest Ezio Pinza. Oscar Levant, Lou Bring and the orchestra. Kraft Foods, NBC. (7:42; 7:00; 13:57)

HALLMARK PLAYHOUSE (12-15-48) "Wedding Morning" starring Robert Walker. A humorous look at the events on the day of a wedding. James Hilton is host. Hallmark Cards, CBS. (15:16; 14:32)

GLENN MILLER STORY (1958) Chapter 1 begins an 18-part series of programs looking at the career of bandleader Glenn Miller. Host is Andy Mansfield. AFRS. (15:00; 15:00)

FRONTIER GENTLEMAN (6-1-58) Two towns vie for the only school teacher available. Cast features John Dehner as Paladin, with Jack Krushen, Virginia Gregg, Vic Perrin. Sustaining, CBS. (11:20; 11:30)

PHILCO RADIO TIME (6-4-47) Bing Crosby with guests Fred Allen and Connee Boswell. Skitch Henderson, John Scott Trotter and the orchestra. Philco Radios, ABC. (14:50; 13:45)

CHANDU THE MAGICIAN (8-27-48) Chapter 47. (14:50)

WEDNESDAY, JUNE 5th

CHARLIE MC CARTHY SHOW (1940s) Edgar Bergen and his friend welcome guest Hedy Lamarr. With Mortimer Snerd, Anita Gordon, Ray Noble and the orchestra. AFRS rebroadcast. (7:30; 7:15; 12:55)

THEATRE FIVE (1960s) "Panic." Syndicated. ABC. (11:28; 9:02)

BABY SNOOKS (1940s) Fanny Brice stars as Snooks with Hanley Stafford as Daddy, and Frank Nelson, Alan Reed, Harlow Wilcox. Daddy tries to find the used car he sold to a dealer yesterday. AFRS rebroadcast. (12:45; 15:45)

BEYOND MIDNIGHT (1950s) A divinity student discovers an abandoned house which turns into a ghostly experience. Biotex Soap, Grandpa's Headache Powders. (14:39; 14:44)

WILL OSBORNE AND HIS ORCHESTRA (9-13-48) Remote broadcast from the Edgewater Beach Hotel, Chicago. Vocals by Will Osborne and Warren Gale. Announcer is Greg Donovan. Remote is followed by five minutes of news. Sustaining, NBC. (9:50; 8:10; 11:44)

RECOLLECTIONS AT 30 (6-20-56) Program 2: Maxwell House Showboat; Clara Lu and Em; Fred Allen and Don McNeill; the Baer-Canera Fight; Information Please. Sustaining, NBC. (11:50; 13:50)

CHANDU THE MAGICIAN (8-30-48) Chapter 48. (14:54)

THURSDAY, JUNE 6th

FIBBER MC GEE AND COMPANY (1-31-39) Jim Jordan stars in a sequence of "Fibber McGee and Molly" programs without Marian Jordan who was absent due to an extended illness. This seldom-heard series of 10 programs will be presented weekly at this time. Cast includes Bill Thompson, Hal Peary, Isabel Randolph, Donald Novis, the Four Notes, Billy Mills and the orchestra. The army is having winter maneuvers in Wistful Vista, Johnson's Wax, NBC. (11:00; 11:20; 7:10)

TOMMY DORSEY AND HIS ORCHESTRA (2-24-40) Remote broadcast from Frank Dailey's Meadowbrook "on Route 23, the Newark-Pompton Turnpike in Cedar Grove, New Jersey." First program in an hour-long series of big band shows featuring salutes to colleges, sororities and fraternities. Vocals by Frank Sinatra, Jo Stafford and the Pied Pipers. Sustaining, NBC. (13:20; 15:30; 13:35; 16:30)

ADVENTURES OF SAM SPADE (10-24-48) "The Insomnia Caper" starring Howard Duff as Spade who can't get any sleep because of a lovers' quarrel outside his room. AFRS rebroadcast. (11:15; 11:29)

ACADEMY AWARD (8-21-46) "Keys of the Kingdom" starring Gregory Peck in a radio version of his 1944 motion picture. House of Squibb, CBS. (12:30; 16:10)

DUFFY'S TAVERN (1-12-45) Ed Gardner stars as Archie the Manager. Guest is Boris Karloff. AFRS rebroadcast. (8:40; 6:40; 10:50)

CHANDU THE MAGICIAN (8-31-48) Chapter 49. (14:25)

FRIDAY, JUNE 7th

JACK BENNY PROGRAM (6-6-48) Jack packs for a trip to Detroit, then goes to the train station. Cast includes Don, Mary, Phil, Rochester, Joe Kearns, Frank Nelson, Mel Blanc, Elliott Lewis. Lucky Strike Cigarettes, NBC. (15:00; 14:10)

DAMON RUNYON THEATRE (1949) "Tight Shoes" featuring John Brown as "Broadway" who tells a story about a shoe clerk who loses his job. Syndicated. (12:23; 13:20)



CHANDU THE MAGICIAN features Tom Collins as Chandu with Veola Vonn as Princess Nadji. Monday thru Friday on the Radio Theatre.

SECRETS OF SCOTLAND YARD (1950s) "Just a Matchstick and a Duster." Scotland Yard investigates the murder of a woman found in a trunk at a London railway station. Sustaining. (13:55; 14:10)

GREAT GILDERSLEEVE (6-3-45) Hal Peary stars as Gildy who wants Leila Ransom (Shirley Mitchell) to be his secretary. AFRS rebroadcast. (10:45; 15:55)

RAY NOBLE AND HIS ORCHESTRA (3-13-35) Studio broadcast from New York. Vocals by Al Bowlly. Announcer is Nelson Case. Coty Cosmetics, WEAF, New York. (8:35; 9:55; 7:40)

RECOLLECTIONS AT 30 (6-7-56) Program 3: The NBC Minstrels; Easy Aces; Al Jolson and Slapsy Maxie Rosenbloom on the Shell Chateau; Major Bowes and the Original Amateur Hour; Leslie Howard; Rosa Ponselle. Sustaining, NBC. (11:40; 12:35)

CHANDU THE MAGICIAN (9-1-48) Chapter 50. (14:45)

MONDAY, JUNE 10th

EDDIE HOWARD AND HIS ORCHESTRA (6-7-44) One Night Stand remote broadcast from Frank Dailey's Terrace Room, Newark, New Jersey. AFRS. (8:35; 10:40; 10:10)

CASEY, CRIME PHOTOGRAPHER (3-7-47) "The Mysterious Lodger" starring Staats

Chuck Schaden's RADIO THEATRE

JUNE

Cotsworth as Casey, John Gibson as Ethelbert. Tony Marvin announces. Anchor Hocking Glass, CBS. (16:00; 12:55)

MA PERKINS #4457 (1950) (13:40)

BACKSTAGE WIFE # 3931 (1950) (10:00)

PEPPER YOUNG'S FAMILY # 18 (1950) (11:23)

GUIDING LIGHT #810 (1950) (13:50)

OUR MISS BROOKS (9-10-50) Eve Arden as English teacher Connie Brooks with Gale Gordon as principal Mr. Conklin. The fall semester begins. Colgate, CBS. (12:20; 17:40)

RECOLLECTIONS AT 30 (7-4-56) Program 4: Rudy Vallee; Clark and McCullough; Lum and Abner; Fred Allen; Al Jolson. Sustaining, NBC. (9:30; 15:45)

CHANDU THE MAGICIAN (9-2-48) Chapter 51. (14:30)

TUESDAY, JUNE 11th

SUSPENSE (8-14-47) "Smiley" starring Donald O'Connor with Sidney Miller and Lurene Tuttle. A greasy spoon dishwasher is unjustly convicted of molesting a woman. Roma Wines, CBS. (14:50; 15:15)

KRAFT MUSIC HALL (6-10-48) On the last show of the 1947-48 season, host Al Jolson welcomes guest Dorothy Kirsten. Oscar Levant, Lou Bring and the orchestra. Kraft Foods, NBC. (8:51; 10:52; 8:27)

THIRD MAN (1950s) Orson Welles stars as Harry Lime, the adventurer, going to a Mediterranean island republic to set up a soft drink franchise. Syndicated. (10:57; 12:00)

GLENN MILLER STORY (1958) Chapter 2. (13:42; 13:24)

CISCO KID (1946) "Fire in the Night" starring Jack Mather as Cisco and Harry Lang as Poncho who try to stop a pyromaniac. Sustaining, MBS. (13:00; 12:40)

PHILCO RADIO TIME (6-11-47) Bing Crosby broadcasts from New York before a military audience with his guests Ethel Merman and Alec Templeton. Philco Radios, ABC. (8:40; 11:45; 9:35)

CHANDU THE MAGICIAN (9-3-48) Chapter 52. (14:30)

WEDNESDAY, JUNE 12th

STOP THE MUSIC (8-17-54) Bill Cullen hosts one of radio's biggest audience participation-giveaway shows. Contestants around the country were called on the phone, asked to identify a given tune. Jack Haskell and Jill Corey on

vocals, Ray Bloch and the orchestra. Sustaining, CBS. (11:05; 17:30; 15:15; 13:45)

CURTAIN TIME (2-28-48) "Readin', Writin' and Romance" starring Harry Elders and Nanette Sergeant. Romantic comedy about the writers of a Civil War story.

DIARY OF FATE (4-27-48) "Albert Ricker Entry" featuring Herbert Litton, Gloria Blondell, Frank Albertson, Howard McNear. A construction foreman loses \$9,000 of his company's money. Syndicated. (13:40; 13:00)

BURNS AND ALLEN SHOW (1940s) George and Gracie with Paul Whiteman and the orchestra, singer Jimmy Cash and Bill Goodwin. George is jealous of Gracie's old sweetheart. Swan Soap, CBS. (10:05; 12:45; 5:00)

RECOLLECTIONS AT 30 (7-11-56) Program 5: Truth or Consequences; Bing Crosby and Bob Burns; Jesse Owens; DeMarco Sisters; Tom Howard and George Shelton. Sustaining, NBC. (16:45; 8:45)

CHANDU THE MAGICIAN (9-4-48) Chapter 53. (14:20)

THURSDAY, JUNE 13th

FIBBER MC GEE AND COMPANY (2-7-39) Guest Zazu Pitts visits with Jim Jordan as Fibber, who has a broken shade. Cast includes Hal Peary as a wrestler and Walter Tetley as Zazu's son, Wilbur. Johnson's Wax, NBC. (11:00; 10:00; 8:45)

GEORGE OLSON AND HIS MUSIC (2-20-50) Remote broadcast from the Marine Dining Room of the Edgewater Beach Hotel in Chicago. Vocals by Betty Norman and Marshall Gill. Sustaining, NBC. (9:10; 8:30; 7:00)

MR. KEEN, TRACER OF LOST PERSONS (4-10-52) "The Mother's Plea Murder Case" starring Phillip Clark as Mr. Keen, the kindly old investigator. Written by Frank and Anne Hummert. Participating sponsors, NBC. (13:10; 12:00)

LIFE WITH LUIGI (1940s) Luigi has his first date with an American girl. J. Carroll Naish stars with Alan Reed as Pasquale. Sustaining, CBS. (13:50; 15:25)

SCREEN DIRECTORS' PLAYHOUSE (3-8-51) "Bachelor Mother" starring Robert Cummings and Lucille Ball with Frank Nelson, Herb Vigran and Jim Backus. Radio version of the 1939 film comedy directed by Garson Kanin. A department store clerk unwittingly becomes guardian for an abandoned baby. Anacin, RCA Victor, Chesterfield, NBC. (14:45; 14:20; 17:20; 10:05)



FIBBER MC GEE AND ZAZU PITTS
Thursdays on the Radio Theatre

CHANDU THE MAGICIAN (9-8-48) Chapter 55. (14:15)

MONDAY, JUNE 17th

GUNSMOKE (9-26-53) William Conrad stars as Marshall Matt Dillon with Parley Baer as Chester. A story of prejudice in Dodge City. Sustaining, CBS. (12:45; 15:20)

THAT'S RICH (1953) Stan Freberg stars in a situation comedy. Rich must entertain a client's child so he decides to take the kid along on a date to a drive-in theatre. Sustaining, CBS. (13:20; 15:15)

MA PERKINS #4458 (1950) (13:42)

BACKSTAGE WIFE #3932 (1950) (9:35)

PEPPER YOUNG'S FAMILY # 19 (1950) (11:05)

GUIDING LIGHT #811 (1950) (13:45)

GI JOURNAL # 89 (1944) Bob Hope is editor-in-chief of this edition of the Journal with Jerry Colonna, Betty Grable, Mel Blanc, Ransom Sherman, Arthur Q. Brian and Glenn Miller and his orchestra with the Crew Chiefs. AFRS. (8:25; 8:30; 11:45)

RECOLLECTIONS AT 30 (7-25-56) Program 7: Jack Benny and Kate Smith; John J. Anthony on the Goodwill Hour; Fibber McGee and Molly; Ben Bernie. Sustaining, CBS. (10:15; 13:10)

CHANDU THE MAGICIAN (9-9-48) Chapter 56. (14:20)

CHANDU THE MAGICIAN (9-7-48) Chapter 54. (14:20)

FRIDAY, JUNE 14th

JACK BENNY PROGRAM (6-13-48) Jack and the gang in a remote broadcast from Detroit, Michigan, where they are appearing on stage. Lucky Strike, NBC. (11:00; 10:50; 7:10)

HALL OF FANTASY (5-11-53) "Spectre of Denston Castle." David Denston is the sole heir to a castle with a curse. AFRS rebroadcast. (15:50; 7:54)

A DAY IN THE LIFE OF DENNIS DAY (3-26-47) Dennis' boarding house is for sale and he tries to help. Paula Winslowe, Dink Trout, John Brown. Colgate Dental Creme, NBC. (15:40; 13:24)

BROADWAY IS MY BEAT (1950s) Larry Thor stars as Detective Danny Clover. A bread-truck driver is robbed and beaten to death by a gang of punks. AFRS rebroadcast. (14:50; 14:20)

MR. PRESIDENT (1940s) Edward Arnold stars as a chief executive of the United States. Sustaining, ABC. (15:50; 9:20)

RECOLLECTIONS AT 30 (7-18-56) Program 6: Bergen and McCarthy; Little Jack Little; Vox Pop; Al Pierce and his gang; Ben Bernie and Bobby Breen; Shell Chateau with Dixie Lee Crosby. Sustaining, NBC. (11:00; 13:15)

TUESDAY, JUNE 18th

CHASE AND SANBORN HOUR (8-14-38) Host Edward Arnold presents Edgar Bergen and Charlie McCarthy, Ella Logan, Kathleen Lockhart, Nelson Eddy, the Stroud Twins, Robert Armbruster and the orchestra. Chase and Sanborn Coffee, NBC. (14:39; 15:09; 18:50; 8:00)

ESCAPE (3-29-53) "The Invader" with Howard McNear, Fay Baker, Edgar Barrier, Paul Frees. A high school science teacher makes contact with aliens from space. Sustaining, CBS. (14:08; 12:58)

GLENN MILLER STORY (1958) Chapter 3. (19:00; 8:50)

THEATRE FIVE (1960s) "He Was a Good Boy." Syndicated, ABC. (8:59; 11:31)

PHILCO RADIO TIME (6-18-47) Bing Crosby's last show of his first "transcribed" season. Guests are Bob Hope and golfer Jimmy Demaret. John Scott Trotter and the orchestra, announcer Glenn Riggs. Philco Radios, ABC. (10:40; 10:35; 9:15)

CHANDU THE MAGICIAN (9-10-48) Chapter 57. (14:45)

Chuck Schaden's RADIO THEATRE

JUNE

WEDNESDAY, JUNE 19th

BENNY GOODMAN AND HIS ORCHESTRA (12-22-37) Remote broadcast from the Manhattan Room of the Hotel Pennsylvania, New York City. Vocals by Martha Tilton. Mel Allen announces. Sustaining, CBS. (10:12; 7:37; 11:15)

YOURS TRULY, JOHNNY DOLLAR (4-4-50) "The Big Red Schoolhouse Matter" starring Edmund O'Brien as "the man with the action-packed expense account." Cast features William Conrad, Vic Perrin, Hy Averback, Willard Waterman, Virginia Gregg. Sustaining, CBS. (12:05; 17:50)

HENRY MORGAN SHOW (6-18-47) Comedy with the master of satire. Morgan stays up late listening to an all-night disc jockey. Bernie Green and the orchestra. Eversharp Razors, ABC. (11:16; 18:00)

YOU ARE THERE (1-9-49) "January 27, 1649". The sentencing of Charles I of England. Sustaining, CBS. (17:50; 11:15)

LUM AND ABNER (11-7-48) Chester Lauck and Norris Goff star with a cast that features Clarence Hartzell and Cliff Arquette. Lum brags about his experience as a cowhand. Frigidare, CBS. (9:45; 8:50; 10:55)

RECOLLECTIONS AT 30 (8-1-56) Program 8: The Happiness Boys; Herb Morrison; Frank Crummit and Julia Sanderson; Phil Baker; Snow Village Sketches; Tommy Dorsey. Sustaining, NBC. (14:30; 9:30)

CHANDU THE MAGICIAN (9-13-48) Chapter 58. (14:45)

THURSDAY, JUNE 20th

FIBBER MC GEE AND COMPANY (2-14-39) Jim Jordan stars as Fibber. Hal Peary as the Water Commissioner of Wistful Vista. Fibber's water pipes are frozen. Johnson's Wax, NBC. (10:35; 11:30; 6:30)

SUSPENSE (8-21-43) "Sorry, Wrong Number" starring Agnes Moorehead in the first repeat broadcast of the drama following its' initial success on May 25, 1943. The story of a bed-ridden woman who accidentally hears a conversation of death on her telephone. There's no flub at the end of this one! Sustaining, CBS. (14:10; 14:20)

WEIRD CIRCLE (1940s) "Fatal Love Potion." The legal guardian of a wealthy young blind girl is framed for murder. Sustaining. (11:29; 11:15)

JAN SAVITT AND HIS ORCHESTRA (9-15-38) Studio show featuring The Top Hatters

and vocalist Carlotta. Sustaining, KYW, Philadelphia. (10:36; 9:55; 11:40)

DANGEROUS ASSIGNMENT (8-9-50) "Africa" starring Brian Donlevy as Steve Mitchell, sent to that continent to break up a Hate Campaign. Wheaties, NBC. (14:06; 9:53)

MY FRIEND IRMA (1950s) Marie Wilson stars as Irma Peterson with Cathy Lewis as roommate Jane Stacy. Irma tries to complete her night school homework while on a picnic with friends. AFRS rebroadcast. (12:10; 12:40)

CHANDU THE MAGICIAN (9-14-48) Chapter 59. (14:36)

FRIDAY, JUNE 21st

JACK BENNY PROGRAM (6-28-48) Remote broadcast from Cleveland, Ohio where Jack and the gang are appearing at the Palace Theatre. Guests are Marilyn Maxwell, Bob Feller and Bob Hope. Lucky Strike Cigarettes, NBC. (12:15; 16:20)

BOSTON BLACKIE (1940s) Dick Kollmar as Blackie involved in a jewelry store death. AFRS rebroadcast. (9:35; 16:24)

MY FAVORITE HUSBAND (1940s) Lucille Ball and Richard Denning star as Liz and George Cooper who accidentally lock themselves in the attic. AFRS rebroadcast. (14:29; 9:10)

DR. SIXGUN (1950s) The town of Frenchman's Ford hires a male schoolteacher to replace several schoolmarms who have left to get married. Karl Weber as Dr. Sixgun. AFRS rebroadcast. (12:33; 15:42)

COMMAND PERFORMANCE # 126 (7-26-44) An all-western show with Bob Hope, Frank Sinatra, Carole Landis, Roy Rogers, the Andrews Sisters, the Sons of the Pioneers. AFRS. (9:15; 9:05; 11:05)

RECOLLECTIONS AT 30 (8-8-56) Program 9: Amos 'n' Andy; Cities Service Concert; Ben Gage; Waltz Time; Jimmy Fidler chats with Greta Garbo; Blue Barron's orchestra. Sustaining, NBC. (9:25; 13:30)

CHANDU THE MAGICIAN (9-15-48) Chapter 60. (14:30)

MONDAY, JUNE 24th

EDDIE CANTOR SHOW (1-30-47) It's Eddie's 55th birthday and joining in to celebrate are guests Peter Lind Hayes and Ralph Edwards. With Margaret Whiting, Harry Von Zell, Cookie Fairchild and the orchestra. Pabst Blue Ribbon Beer, NBC. (16:50; 12:35)

X MINUS ONE (2-8-56) "C-Chute." Humans are made prisoners of war by chlorine-breathing adversaries. Sustaining, NBC. (14:16; 13:24)

MA PERKINS #4458 (1950) (13:55)

BACKSTAGE WIFE #3933 (1950) (9:45)

PEPPER YOUNG'S FAMILY # 20 (1950) (11:30)

GUIDING LIGHT #812 (1950) (13:45)

QUIZ KIDS (5-23-48) Chief Quizzer Joe Kelly tries to stump Joel Kupperman (in his 200th appearance on the show), Lonny Lunde, Noreen Nolwick, Rochelle Abling and Jimmy Wolf. Announcer is Bob Murphy. Alka Seltzer, NBC. (9:00; 9:40; 10:26)

RECOLLECTIONS AT 30 (8-15-56) Program 10: A&P Gypsies and Frank Parker; Pick and Pat; Eddie Cantor; Father Charles Coughlin; Rudy Vallee; Bebe Daniels and Ben Lyon; Deanna Durbin. Sustaining, NBC. (9:15; 13:55)

CHANDU THE MAGICIAN (9-16-48) Chapter 61. (14:35)

TUESDAY, JUNE 25th

INNER SANCTUM (1946) "Murder Comes at Midnight" starring Mercedes McCambridge. A couple rent a house in the country. AFRS rebroadcast. (10:55; 13:50)

LUX RADIO THEATRE (1-2-39) "The Perfect Speciman" starring Errol Flynn, Joan Blondell and Mae Robson in their original screen roles in the radio version of their 1937 movie. A wealthy, sheltered young man is introduced to the "outside world" by a female newspaper reporter. Cast includes Frank Nelson. Lux Soap, CBS. (19:40; 16:10; 24:30)

GLENN MILLER STORY (1958) Chapter 4. (11:40; 16:30)

THEATRE FIVE (1960s) "Incident in Ceylon" featuring Mary Kay Wells. Syndicated, ABC. (8:13; 12:16)

KRAFT MUSIC HALL (4-20-44) Bing Crosby stars with Marilyn Maxwell, John Scott Trotter and the orchestra, Yuki, Ken Carpenter and guest Dave Shelly. "Time Marches Back" to the year 1932. Kraft Foods, NBC. (9:00; 15:35; 4:35)

CHANDU THE MAGICIAN (9-17-48) Chapter 61. (14:20)

WEDNESDAY, JUNE 26th

PHIL HARRIS-ALICE FAYE SHOW (3-20-49) Phil is determined to be a thoughtful husband and buy Alice a birthday gift. Elliott Lewis as Remley. Rexall, NBC. (8:55; 9:20; 10:26)

THE WHISTLER (7-2-45) "The Deadly Incident." A disgruntled employee plots to kill his boss, Signal Oil Co., CBS. (6:33; 11:44; 12:28)

SAMMY KAYE'S SUNDAY SERENADE (4-15-45) Sammy Kaye and his orchestra in a broadcast "dedicated to men and women in the service—everywhere" a few days following the death of President Franklin D. Roosevelt. Studio broadcast. Sustaining, NBC. (9:45; 7:15; 7:00)

BEHIND THE MIKE (3-23-41) Graham McNamee stars in a weekly series taking a look at the behind-the-scenes happenings in radio. Guests are Walter Compton, Frank Butler, Dr. Lee DeForest. Sustaining, NBC. (11:45; 19:08)

THE DOCTOR FIGHTS (8-28-45) "Medicine for the Enemy" starring Gregory Peck in the true story of a WW II medical officer obliged to treat survivors after a Nazi sub is sunk. Shenley Labs, CBS. (15:30; 10:15)

RECOLLECTIONS AT 30 (8-29-56) Program 11: Al Jolson and Bing Crosby at the 1935 dedication of NBC's Hollywood studios; Ed Wynn; Nelson Eddy; FDR on Labor Day, 1936; Dr. Walter Damosch; Sisters of the Skillet; Chamber Music Society of Lower Basin Street. Sustaining, NBC. (9:25; 14:25)

CHANDU THE MAGICIAN (9-20-48) Chapter 63. (14:45)

THURSDAY, JUNE 27th

FIBBER MC GEE AND COMPANY (2-21-39) Fibber can't get in as a guest at the Rotowanis Club dinner. Zazu Pitts, Hal Peary, Bill Thompson. Johnson's Wax, NBC. (9:25; 12:45; 7:25)

TRUE DETECTIVE MYSTERIES (6-26-37) "Girl in the Iron Mask." An over-protective mother won't allow any men to see her daughter. Sustaining, MBS. (11:25; 13:40)

MY FRIEND IRMA (1940s) Marie Wilson stars as Irma Peterson who has a birthday and a date with an older man. AFRS rebroadcast. (13:05; 11:30)

THE LINE-UP (2-8-51) Lt. Guthrie and Sgt. Grebb try to apprehend the men who have been mugging and killing citizens. Bill Johnstone and Wally Maher star. Sustaining, CBS. (15:10; 12:50)

JAN GARBER AND HIS ORCHESTRA (1950) Remote broadcast from the Cafe Rouge of the Hotel Statler in New York City. Vocals by Kitty Thomas and Roy Cordell. Sustaining, CBS. (9:35; 10:20; 9:45)

SCREEN GUILD PLAYERS (6-2-47) "Saturday's Children" starring John Garfield, Jane Wyman and Michael Raffetto in a radio version of the 1940 movie. Romantic comedy about hard-working young lovers. Lady Esther Products, CBS. (13:40; 15:35)

CHANDU THE MAGICIAN (9-21-48) Chapter 64. (14:15)

Chuck Schaden's RADIO THEATRE

JUNE

FRIDAY, JUNE 28th

JACK BENNY PROGRAM (6-27-48) It's Jack's last show of the season and he broadcasts from New York with his guest Fred Allen. Lucky Strike Cigarettes, NBC. (10:30; 7:30; 10:30)

ADVENTURES OF PHILLIP MARLOWE (10-8-49) "The Open Window" with Gerald Mohr as Marlowe, who meets a woman who says she is being followed. Sustaining, CBS. (16:15; 14:37)

HARRY JAMES AND HIS MUSIC MAKERS (12-1-47) Remote broadcast from Frank Polumbo's Clique Restaurant in Philadelphia. Vocals by Tiny Timbrell and Buddy DeVito. Sustaining, CBS. (9:35; 14:30)

SUSPENSE (1-4-54) "On A Country Road"

starring Frank Lovejoy with Joe Kearns, Joan Banks and Jeanette Nolan. A couple returning from a picnic run out of gas after hearing about an escaped lunatic armed with a meat cleaver. AutoLite, CBS. (16:15; 13:15)

ADVENTURES OF MAISIE (1940s) Ann Sothern stars as Maisie Revere who meets a real Sultan who asks her to check out a girl his son has been dating. Syndicated. (11:52; 14:42)

RECOLLECTIONS AT 30 (9-5-56) Program 12: Ray Noble and his orchestra; Vivian Leigh and Basil Rathbone; Greer Garson and Leslie Howard; Gertrude Lawrence; Brian Aherne; Dennis King; George M. Cohan. Sustaining, NBC. (10:35; 12:20)

CHANDU THE MAGICIAN (9-22-48) Chapter 65. (13:45)

JULY

MONDAY, JULY 1st

SUSPENSE (5-12-49) "Light Switch" starring Claire Trevor as a woman who hires a private detective to check up on her husband. Auto Lite, CBS. (14:37; 14:05)

WOODY HERMAN AND HIS ORCHESTRA (10-31-44) One Night Stand remote broadcast from the Hollywood Palladium. Vocals by Frances Wayne and Woody Herman. AFRS re-broadcast. (12:30; 8:15; 9:15)

MA PERKINS #4460 (1950) (14:00)

BACKSTAGE WIFE #3934 (1950) (10:10)

PEPPER YOUNG'S FAMILY #21 (11:20)

GUIDING LIGHT #813 (1950) (13:40)

HALLMARK PLAYHOUSE (12-9-48) "Woman With A Sword" starring Ida Lupino as a woman who offers a plan to end the Civil War and reunite the states. Hallmark Cards, CBS. (14:30; 15:40)

RECOLLECTIONS AT 30 (9-19-56) Program 13: Ruth Etting; King Edward VIII abdicates the throne; The Revelers; Frank Crumit and Julia Sanderson; Eddie Cantor; Cheerio. Sustaining, NBC. (10:50; 12:30)

CHANDU THE MAGICIAN (9-23-48) Chapter 66. (13:45)

TUESDAY, JULY 2nd

BURNS AND ALLEN SHOW (1940s) George and Gracie with Paul Whiteman and the orchestra, Jimmy Cash, Bea Benadaret, Bill Goodwin.

Mr. and Mrs. Burns go to the post office, Swan Soap, CBS. (11:40; 10:40; 6:25)

WILSON-NESBITT SHOW (6-30-42) Meredith Willson and John Nesbitt in a summer replacement program for Fibber McGee and Molly. First show of the summer season. Music by Connie Haines and Bob Carroll. Nesbitt tells a story about "The Giant Who Lived South of the Rio Grande". Johnson's Wax, NBC. (11:30; 17:25)

WIRED CIRCLE (1940s) "The Burial of Roger Malvin." A man breaks his promise to his fiancée. Syndicated. (13:06; 10:26)

GLENN MILLER STORY (1958) Chapter 5. (17:40; 9:50)

LUKE SLAUGHTER OF TOMBSTONE (5-18-58) Sam Buffington stars as Luke who can make a healthy profit if he can move cattle across dangerous territory. Sustaining, CBS. (14:35; 10:20)

KRAFT MUSIC HALL (4-27-44) Bing Crosby welcomes guest Sonny Tufts. Kraft Foods, NBC. (10:35; 10:15; 8:35)

CHANDU THE MAGICIAN (9-24-48) Chapter 67. (14:30)

WEDNESDAY, JULY 3rd

ADVENTURES BY MORSE (1944) Chapter 1 of "The Cobra King Strikes Back" — beginning a 10-part adventure series by Carlton E. Morse, creator of I Love A Mystery, One Man's Family and other radio classics. Dr. Carter, Celia Carter, Professor LaBrun and Perry Mills are on the

first leg of an expedition to Cambodia. En route they meet Captain Bart Friday (played by Elliott Lewis) who is taking a prisoner to Saigon. Syndicated. (11:40; 14:22)

PHIL HARRIS-ALICE FAYE SHOW (11-13-53) Phil signs up to be on the first trip to the moon! Cast includes Elliott Lewis, Walter Tetley and Commander Buzz Corey and Cadet Happv. RCA Victor, NBC. (13:50; 17:52)

YOURS TRULY, JOHNNY DOLLAR (4-11-50) "The Dead First-Helpers Matter" starring Edmund O'Brien with Raymond Burr and Jack Krushin. Sustaining, CBS. (13:20; 16:30)

MEET ME AT PARKY'S (3-17-46) Sheldon Leonard gives cooking lessons to Parky who expects a visit from a restaurant critic. AFRS rebroadcast. (9:55; 9:30; 6:40)

CLAUDE THORNHILL AND HIS ORCHESTRA (8-23-56) NBC Bandstand broadcast hosted by Bert Parks with vocals by Gene Williams and Dick Haymes. Sustaining, NBC. (9:17; 12:45; 10:42)

RECOLLECTIONS AT 30 (9-26-56) Program 14: Vincent Lopez; Lights Out; Buddy Clark with Freddy Rich Orchestra; Col. Stoopnagle; Graham McNamara describes the burning of Normandie; Contented Hour. Sustaining, NBC. (11:20; 11:50)

CHANDU THE MAGICIAN (9-27-48) Chapter 68. The final chapter in our adventure. White King Soap, MBS. (14:20)

THURSDAY, JULY 4th INDEPENDENCE DAY

FIBBER MC GEE AND COMPANY (2-28-39) Jim Jordan is the Squire of Wistful Vista with a mouse in the house. Johnson's Wax, NBC. (10:55; 10:50; 7:10)

COMMAND PERFORMANCE (2-15-45) "Dick Tracy in B Flat," a fun-filled original musical comedy starring Bing Crosby as Dick Tracy; Dinah Shore as Tess Trueheart; Harry Von Zell as Old Judge Hooper; Jerry Colonna as the Police Chief; Bob Hope as Flattop; Frank Morgan as Vitamin Flintheart; Jimmy Durante as The Mole; Judy Garland as Snowflake; the Andrews Sisters as the Summer Sisters; Frank Sinatra as Shakey; Cass Daley as Gravel Gertie. AFRS. (11:05; 9:10; 7:35; 8:50; 9:10; 7:35. Total: 55.05)

COMMAND PERFORMANCE (1946) It's the fourth anniversary for the big Armed Forces Radio Service variety series and memorable performances from past AFRS broadcasts are featured. Bob Hope introduces Foy Willing and the Riders of the Purple Sage; Janet Blair; Edgar Bergen and Charlie McCarthy; G. I. Jill; Slim Gaylord Trio; Bob Mitchell Boys Choir; Kay Kyser; Jerry Colonna; Linda Darnell; Mel Blanc; Fred Mac Murray, King Sisters; Frances Langford, others. AFRS. (14:15; 14:00; 11:17; 18:35; 20:10; 8:15. Total: 86:30)

FRIDAY, JULY 5th

RED SKELTON SHOW (12-18-45) The Skelton Scrapbook of satire deals with the post war housing shortage. Cast includes Verna Felton, GeGe Pearson, Pat McGeehan, Anita Ellis, David Forrester and the orchestra. Rod O'Connor announces. Raleigh Cigarettes, NBC. (7:50; 12:20; 9:10)

STORY OF DR. KILDARE (5-17-50) Lew Ayers as Dr. James Kildare, Lionel Barrymore as Dr. Leonard Gillespie and Virginia Gregg as Nurse Parker who turns in her resignation. Syndicated. (12:24; 12:14)

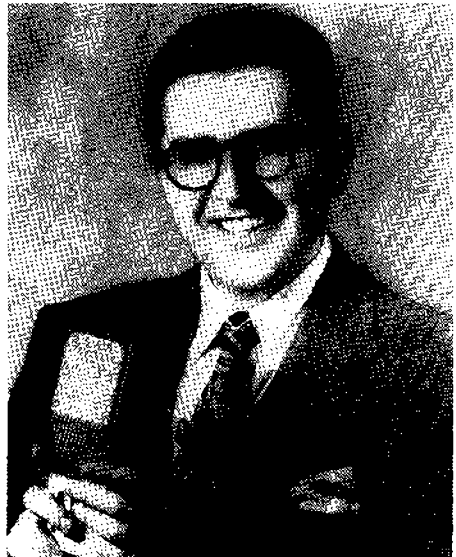
STAN KENTON AND HIS ORCHESTRA (9-17-43) One Night Stand remote broadcast from Jantzen Beach. Vocals by Dolly Mitchell and Red Daws. AFRS. (7:55; 7:45; 12:30)

HASHKNIFE HARTLEY (1950s) Two happy-go-lucky cowboys track down the killer of the bride's father at a wedding. Frank Martin as Hartley, Barton Yarborough as Sleepy Stevens. AFRS rebroadcast. (9:50; 10:38)

MILTON BERLE SHOW (11-18-47) Uncle Milt salutes Music with Frank Albertson, Pert Kelton, Dick Varney, Frank Gallup, Ray Block and the orchestra. Phillip Morris Cigarettes, NBC. (10:20; 9:45; 8:50)

RECOLLECTIONS AT 30 (10-17-56) Program 15: Fanny Brice; Joe Penner; Ginger Rogers; Mickey Rooney; Bob Hope with Brenda and Cobina; Judy Garland's first radio appearance. Sustaining, NBC. (10:05; 13:15)

THEATRE FIVE (1960s) "You Gotta Cry Sometime" with Maggie McNamara. Syndicated, ABC. (11:24; 9:06)



MEREDITH WILLSON
Tuesdays on the Radio Theatre

Chuck Schaden's RADIO THEATRE

JULY

deranged killer is set free. Widmark repeats the role that sent him on his way to screen stardom. Lux Soap, CBS. (18:45; 17:35; 21:15)

STAN FREBERG SHOW (7-28-57) Third show in the series. Interview with Miss Jupiter; the acrobatic Zazaloph Family; the story behind Custer's massacre. Sustaining, CBS. (7:00; 10:25; 11:15)

RECOLLECTIONS (1-30-57) Program 24: Irene Dunne; Joan Davis with Ben Blue; Wrong Way Corrigan; Vaughn deLeath; the Ipana Troubadors; Tony Wons Scrapbook; Russ Columbo. Sustaining, NBC. (11:45; 11:30)

ONE MAN'S FAMILY (9-15-50) Book 78, Chapter 10. (13:47)

MONDAY, JULY 29th

ADVENTURES OF FRANK MERRIWELL (11-6-48) "The Doubtful Alibi" featuring Lawson Zerbe as Frank, Hal Studer as Bart Hodges and Elaine Rost as Inza. Sustaining, NBC. (14:30; 14:00)

X MINUS ONE (2-22-56) "Junk Yard" with John Larkin and Bob Hastings. Travelers to an alien planet begin losing their memories and reverting to childhood. Sustaining, NBC. (13:32; 14:56)

MA PERKINS #4464 (1950) (13:45)

BACKSTAGE WIFE #3938 (1950) (9:40)

PEPPER YOUNG'S FAMILY # 25 (1950) (11:05)

GUIDING LIGHT #817 (1950) (13:50)

OUR MISS BROOKS (10-1-50) Eve Arden stars. Miss Brooks and Walter Denton are late for school and each tries to sneak past Mr. Conklin's office. Richard Crenna, Gale Gordon, Colgate, Lustre Creme, CBS. (12:55; 17:05)

RECOLLECTIONS (2-6-57) Program 25: American Album of Familiar Music; Ethel Barrymore; Your Hit Parade; Bing Crosby; Fred Waring's Pennsylvanians; the Duncan Sisters. Sustaining, NBC. (10:15; 12:45)

ONE MAN'S FAMILY (9-18-50) Book 78, Chapter 11. (14:00)

TUESDAY, JULY 30th

PHIL HARRIS-ALICE FAYE SHOW (11-27-53) Since daughter Phyllis is having a difficult time crossing the street to get to school, Phil and Elliott decide to dig a tunnel. Elliott, Lewis, Walter Tetley. RCA Victor, NBC. (15:48; 14:20)

NIGHT SURGEON (1940s) A Scuba diver

comes up out of a tank holding his breath and partially paralyzed. AFRS rebroadcast. (10:10; 13:20)

WILSON-NESBITT SHOW (7-28-42) Meredith Willson and the orchestra presents "The Liberty Bell" and John Nesbitt's story is "The Dead Custer of Mangarava." Johnson's Wax, NBC. (7:36; 20:54)

GLENN MILLER STORY (1958) Chapter 9. (13:35; 14:05)

SCREEN GUILD PLAYERS (9-2-46) "Week-end for Three" starring Dennis O'Keefe, Lynn Bari and Harry Von Zell. Lady Esther products, CBS. (15:30; 13:00)

KRAFT MUSIC HALL (6-8-44) Bing Crosby welcomes guest Cecil B. DeMille. Heavy war time flavor, with news about D-Day invasion. Kraft Foods, NBC. (13:50; 7:40; 7:17)

ONE MAN'S FAMILY (9-19-50) Book 78, Chapter 12. (14:00)

WEDNESDAY, JULY 31st

ADVENTURES BY MORSE (1944) "The Cobra King Strikes Back" - Chapter 5: "The Living Image of Cambodia." Syndicated. (12:30; 13:28)

MURDER AT MIDNIGHT (1946) "Wherever I Go" with Barry Kroeger as Gordon Ormsby who plans to murder his wife. Syndicated. (12:26; 12:53)

COUNT BASIE AND HIS ORCHESTRA (7-9-38) America Dances! Studio broadcast featuring vocalists Helen Humes and James Rushing. Program originally beamed to listeners in the U.S. "over a coast-to-coast hookup and to listeners in Great Britain" thru the BBC. Sustaining, CBS-BBC. (12:30; 17:25)

YOURS TRULY, JOHNNY DOLLAR (7-6-50) "The Bello-Horizonte Railroad Matter" with Edmund O'Brien as the man with the action-packed expense account. Cast includes Francis X. Bushman, Jack Krushin. Wrigley's Gum, CBS. (16:00; 13:02)

HAVE GUN, WILL TRAVEL (8-23-59) "Silver Mine Ghosts" starring John Dehner as Paladin, Ben Wright as Heyboy and Virginia Gregg as Miss Wong. Paladin is given 50 shares of stock in a silver mine. Participating sponsors, CBS. (10:40; 12:34)

RECOLLECTIONS (2-13-57) Program 26: Raymond Massey; The Town Crier; Frank Black and the NBC Orchestra. Sustaining, NBC. (23:45)

ONE MAN'S FAMILY (9-20-50) Book 78, Chapter 13. (14:00)



SPEAKING OF RADIO



Chuck Schaden's Conversation with

MERCEDES MC CAMBRIDGE

Mercedes McCambridge starred in hundreds of radio dramas in a career that spanned broadcasting's golden age. A few years ago, while she was appearing at the Drury Lane Theatre in Evergreen Park, we had an opportunity to visit with her backstage.

We commented that she was a local product, a Chicago gal.

I was born in Joliet, but I grew up here and all of my schooling was here through college and it was the first place I earned an honest dollar . . . and it's home.

You went to Mundelein College.

Yes, indeed. I was on scholarship for drama and when I was a sophomore I was in a play and some people from NBC saw it and came backstage. As a result of that I signed a five year contract with NBC and that was the beginning.

Were you a staff actress?

I was an NBC actress. They had contract actresses and actors in those days. Chicago was the hub of all of radio drama and soap opera. And the great comedies all came out of here, too. Amos 'n' Andy, Fibber McGee and Molly and a great many others. Vic and Sade was my favorite. But all of the soap operas and Lights Out, First Nighter . . . so many were here.

Can you recall your first radio job? Your first role on a show?

I can't really. Some people say it was a poetry reading on The Chicago Symphonic Hour with the Mundelein First Speaking Choir which was signed to a year's contract with NBC. And other people tell me it was on a show called Pretty Kitty Kelly. I think it was on Guiding Light,

but I don't know. Those were the dim, dark ages, you know.

You were on Abie's Irish Rose.

Oh yes, but that was out of New York, that was later. I played Rosemary on that. That was in New York, after my contract here had expired. So that was when I was an old-timer, five years later. I signed a contract when I was seventeen, a sophomore in school, so I had to continue school until I graduated, and then that left about two years on the contract and then I went in to conquer New York.

And I think you did, too.

Well, everybody thinks that New York is conquerable, but it proves to be a very formidable foe or friend, depending.

You terrorized a great many radio listeners over the years in your career as a lady who would scream at the drop of a hat or whimper or frighten the listener. Why did it seem that you always got involved in those kind of radio roles?

I didn't. That's a gross misrepresentation. I was Big Sister, too.

Ruth Wayne?

You're darn right! I played all of the good girls, too. But people don't remem-

SPEAKING OF RADIO

ber the good things. It's interesting for me now when, in almost every city, somebody will come up to me and say, "Oh, I remember I Love A Mystery." And the show that they remember most on I Love A Mystery was the sequence we did about bats in South America in a gigantic cave. And these people in places like Atlanta, St. Louis and Denver will stand on a street corner and they will depict the bats. Their arms will go up and they'll get a wild look in their eyes and they will tell me all about those giant bats in the cave. I don't have the heart to say, "Listen, it was four actors standing around a microphone on Sunset Boulevard . . . !" That's all it was, but these are the things people remember.

Those were important days . . . those I Love A Mystery days. That was "Temple of Vampires" and that was . . .

You see, you remember it too! Carlton Morse was one of my mentors. I've really been extremely fortunate with Orson Welles and Carlton Morse and Arch Oboler and Hy Brown who did Inner Sanctum and did indeed do Big Sister. Radio is still the best of all. Of all branches (of show business) radio is the best. It's the most imaginative and the most participatory. It's the most involving and I prefer it to all the others.

As an actress who has worked on the stage and on the screen and in radio, you have to act visibly before the camera or before the audience in the theatre, but when you're on radio, for the most part you've probably worked without an audience in the studio.

Yes, yes.

And there you stood with your script. Was it easier for you to do that, to emote on radio?

No, I don't think so. On stage there are a great many things to consider. In films and in television there are a great

many things to consider. But radio has its own particular discipline, its own particular set of rules and principles. And I think they are as rigorous as any of the others. There is only one sense that you can use in order to communicate and you have to call up all kinds of things in your own bag of tricks or experience in order to make it felt.

You used your radio background to provide the voice - or sound - of the Demon in the film "The Exorcist."

For me the film is a 100 per cent radio performance because you never see me. All you do is hear me and yet, through the vocal apparatus, I made people throw up and pass out and faint and all that silly stuff. It was interesting to pull it off in a film because it was really radio, but I wondered how I could convey through sound an impression of the Demon breathing. In the book, Bill Blatty describes very colorfully the horror of the sound that the two Exorcists feel when they are outside the closed door of the room. They are still aware of the breathing going on inside, of the Demon inside the little girl.

Well, how are you going to make that sound? I finally came up with something that worked and it's what's on the soundtrack. When I was little I had bronchitis - I've had it all my life and I wheezed and do wheeze when I get an attack of it - so really what you hear with the Demon, when the Demon breathes, is bronchitis! Well, that wouldn't mean anything in front of a camera or out there on that stage, but in radio you can do so many things, so many, many things, if you risk the amount of imagination you have and trust the amount of imagination of the listener.

Were you able to create the pictures that you were requested to create on radio with a minimum of direction from



MERCEDES MC CAMBRIDGE

a man behind the glass? Could you develop much of this yourself?

Well, there were great directors in radio and there were a lot of mediocre ones and some absolutely useless ones. That's true in any branch of our profession. I worked with the greatest ones and sometimes with the worst ones, but a director who has a keen ear is a very rare bird and any actor who doesn't adhere to his director is a little silly. He's the boss, after all, and you're there to do his bidding. Go along with what the man is hearing in the control room. He is hearing it; you are only projecting it. And maybe what you think is effective loses all of its effectiveness in the distance between the microphone and the control room. So you listen to the boss and you do what he wants you to do.

Were you a part of the Mercury Theatre on the Air?

At the very end. I worked with Orson on a lot of radio programs and I'm devoted to him. His child is my God-child and I think Orson is probably one

of the three or four great influences in my life.

You said you worked with Arch Oboler on the Lights Out series. That was almost a regular job for you, wasn't it?

Oh yes, yes. Many of these things were. Inner Sanctum was. Hy Brown laughs at the story that I used to depend on Inner Sanctum in New York to pay my rent. One day I called my Exchange for my call on Inner Sanctum and the lady of the Exchange said, "You didn't get a call." I was ready to fire the Exchange for their inadequacies, but she said, "The calls are out but there's no call for you." So I called Hy Brown and I said, "What is this about no call this week?" and he said, "No, I'm sorry, there aren't any women." And I said, "That's no excuse. I've got to pay my rent! Where's the call?" And he said, "Can you play an elevator man?" "Sure, you bet!" And I did and paid my rent. Yes, you would depend on these things and sometimes you'd get so confused with the shows on your schedule that it would run terribly close. You'd get elevators waiting for you. Buzz Meredith used to hire an ambulance to get from NBC to CBS in New York. It was two blocks, but if you got stuck on Fifth Avenue, you'd be dead!

You'd have shows back-to-back!

Oh yes, many, many times. But there was something about the radio group. Well, the times were different, of course, but I think the people involved in radio - the performers . . . See, nobody had to get his nose fixed and nobody had to worry about weight and there wasn't the terrible competition about who was more attractive. A man who was not what you'd call "Clark Gable," Everett Sloane, was the most romantic actor on radio. In a truly classic sense, he was absolutely the most appealing, masculine,

SPEAKING OF RADIO

macho, handsome, beguiling person. Well, that couldn't happen in any of the visual branches of the media.

That was the magic of radio.

You bet! It's the best. It truly is the best.

You mentioned Hy Brown. You worked with him on the CBS Radio Mystery Theatre.

Hy is a genius and we're all very indebted to him and we're terribly loyal to him and he is to us. But we go in to do the Mystery Theatre, for example, at nine o'clock in the morning. For the first twenty minutes or so we sit around the table and congratulate each other on how we don't look a day older and isn't it marvelous! "How come all the rest of the world is so rotten when we're so wonderful?" At about 9:20, Hy says "That's it now with the visiting, let's go to work" and he starts the stopwatch. We read the script cold, never having seen it. The sound man is at the end of the table making his notes. We get up on our feet after that when Hy's made whatever cuts are necessary. We do the whole thing. We're out at 11:15, having done an hour show in no more than two hours. That's fantastic!

That's almost the way it was in the hey-day of radio, when you were doing live shows.

It seems to me that Big Sister, for example, was on at one o'clock — 1:00 to 1:15 — and I think we were called at 11:30. That was a fifteen minute show. Inner Sanctum, I think, was on at 7:30 or 8:00 and we were called at 2:30. So you had a few hours then, but now since everything is accelerated, we do an hour show in two hours. That's wild and I must say in defense of all the people connected with it, it goes without saying that the people are very good at what they do or they couldn't pull it off.

I've read a quote by Hy Brown saying that he uses the pros on the Mystery Theatre because he doesn't have to fiddle around with amateurs. He knows that he can get the job done in an economical amount of time and that, of course, is part of the whole thing. But you people do a great job with it.

Well, I think most of us would do anything for him. I would. He's a great, great guy. See, that's what I mean: the royalties that exist in radio. I've spoken about Orson and Hy. I feel that way about Carlton Morse. I'd do anything for Carlton Morse, anything in the world.

You worked an awful lot for Carlton E. Morse. You were on both One Man's Family and I Love A Mystery.

I would do I Love A Mystery for a while in California and then I'd get this itch about conquering New York again, so I'd go back and try that conquering bit for a little while. And then I wouldn't conquer it, and then I'd call Carlton and say, "Well, here I come again," and he'd put me back on the Mystery. They were very good to me. They indulged me in all of my whims.

I think they recognized your good talent, too. And we could listen to you

and not be aware that you were an actress in front of a microphone. You were swinging on a rope in the Temple of the Vampires!

Well, we were swinging back and forth in the studio! A great deal of physical activity was going on! But terrible things would happen on the Mystery. Honestly, Bart Yarborough, who played Doc, was a delightful imp, but maddening sometimes. And sometimes, right in the middle of a very dramatic speech, he would come up and set fire to my script! He would just light the bottom of the page and walk away and leave me there! I'm trying to emote and I'm trying to get the flame to go out in my bare hand and he's over in the corner laughing! A lot of terrible things happened to us in the studios, but they were funny.

Did Carlton Morse buy that? Did he go along with the joke or wasn't he around then?

Oh, sure. Carlton was in the control room laughing! He loved it, just loved it! We had fun, that was the point! And I remember a marvelous thing on the Rudy Vallee Sealtest Hour. In 1941 on Christmas Eve, we did the "Christmas Carol" and John Barrymore and Lionel Barrymore in his wheelchair were on it and I played Tiny Tim — because it was a radio show and it didn't matter. I played the little boy. The only thing is that I was very, very pregnant. We finished the show at about 8:30 and everybody said goodnight and Merry Christmas and everybody went home for their Christmas Eve celebration.

I went home and immediately went to the hospital and my son was born four hours after I was off the air! The next morning I called everybody connected with the show and said, "My son and I would like to wish you a Merry Christmas!" They all reacted in the way I wanted them to and said, "What do you mean? You just left us . . . we were just on the air with you eight hours ago"

and I said, "Just the same, my son and I want to wish you a Merry Christmas!" When I called John Barrymore's house he was asleep and his Japanese houseboy took the message. That afternoon a wire came to the Cedars of Lebanon Hospital to me and it said, "Congratulations to you and the other wise man. Imagine his surprise when he found that the star he came to see was you. —John Barrymore."

And somehow, that's a very typical radio story . . . that a woman, very large with child, imminent with child, indeed, could be playing Tiny Tim with John and Lionel Barrymore and the next morning deliver her son and then have such a lovely thing happen to her that afternoon from one of the members of the cast. I don't mean that there aren't marvelous people in films and in the theatre, but —and I guess I am prejudicial because radio was my beginning—but I have great regard, great love and enormous gratitude to radio.

Radio—and the radio audience—have great regard, great love and enormous gratitude to you, too.

It's fun. God bless radio. □

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FILM CLIPS

MADE IN CHICAGO

By **BOB KOLOSOSKI**



The movie "Breakfast Club" released in January of this year caused quite a commotion both in Hollywood and here in Chicagoland. In Hollywood, because it was a teenage movie that broke all the rules and made money and here, because it was made in a Chicago suburb. In fact it was made in the gymnasium of now closed Main North high school. More and more movies are being shot on location and far from the heart of Hollywood. The reasons vary from sheer economics to the producer's wish for authenticity.

An exciting fact is that this trend is bringing production companies to our area more frequently. A startling fact is that Chicago was a center for movie making about seventy years ago and now it seems to be making a comeback. The Essanay studios located on Chicago's North side flourished until 1920 churning out everything from dramas to westerns. Stars born in Chicago cinema include Gloria Swanson and Francis X. Bushman. Then someone discovered Hollywood (Cecil B. DeMille often claimed that honor) and movies became Southern California's biggest export.

Of course every once and a while a movie would have a Chicago setting, but it was filmed entirely in Hollywood. The studios built elaborate outdoor sets to emulate Chicago, New York, or just about anywhere else in America (or Europe if needed). So when Edward G. Robinson was terrorizing Chicago as "Little Caesar" he never had to leave the

Warner Bros. studio in Burbank California. The movie did so well that Warner's decided to use Chicago as the backdrop for "Public Enemy" starring James Cagney. The movie was near perfect in its presentation of a street punk turned mobster but a few outdoor scenes shot in Los Angeles couldn't fool Chicagoans. The streets and buildings were too new looking to be anywhere in the windy city.

The most successful movie of the early 30's to have Chicago as the locale was "The Front Page". This great comedy starring Pat O'Brien was co-authored by Ben Hecht who was a Chicago reporter. The movie kidded the corruption in Chicago politics but the message was clear to the audiences.

Chicago has always taken a second place to New York in the movies, but in 1939 20th Century Fox released "In Old Chicago" as its prestige picture of the year. The movie starred Tyrone Power, Alice Faye, and Don Ameche. It fictionalized the events that led to the great Chicago fire. This was a high point for Chicago in the cinema until 1947 when 20th Century Fox actually sent a crew to Chicago for location shooting of the film "Call Northside 777." The movie starred James Stewart as a Chicago reporter who proves the innocence of a man convicted of murder. But the real star of the film was the city itself with gritty locations providing stark realism to a tragic story.



ALICE BRADY AND TYRONE POWER IN "IN OLD CHICAGO."

The movie was a mild success but film makers weren't ready to leave sunny L.A. for Chicago on a regular basis. The next big film to have actual Chicago locations was Alfred Hitchcock's "North By Northwest" in 1959. Authentic Chicago locations occupied about 10 seconds of that 136 minute movie.

The 1960's saw the collapse of the "studio system" mainly because financially Hollywood was falling apart. More and more movies were being made in Europe and the Orient because of rising production costs in Hollywood. The chaos of the sixties settled down in the seventies a bit but movie producers still sought alternate locations to make their movies at a reasonable cost.

The first movie of the 70's to have authentic Chicago locations was "The Sting" in 1973. Starring Paul Newman and Robert Redford, the movie was a huge hit and had critics remarking on how good Chicago looked on film. This

encouraged Robert Altman to shoot his film "The Wedding" in Lake Forest. The North shore looked so good that it attracted Robert Redford's production company to shoot "Ordinary People" in the Northern suburbs. In quick succession "Risky Business" and "Sixteen Candles" were also filmed in Chicago's suburbs. The city itself has not been ignored and added a richness of detail to "My Bodyguard" directed and produced by Tony Bill. Recently Roger Moore starred in "The Naked Fact," a murder mystery of sorts, shot entirely in Chicago.

Chicago is a city with a rich cultural heritage and architecturally it is world renown for its skyscrapers and dynamic diversity of styles. Its people are an interesting group and there are millions of stories in our kind of town. If the city keeps its doors open to film makers, perhaps some unused high schools will become permanent movie studios and then dozens of films will list "MADE IN CHICAGO" in their credits. □



I REMEMBER IT WELL

A TALE OF TWO FATHERS

By DAN MCGUIRE

Each June we have an opportunity to honor the male parent we may have neglected or failed to appreciate most of the year. I shall gratefully pay tribute to my father, still healthy and independent at 76. In this column, though, I would do homage to two other fathers, now gone, who were key figures in my "formative years."

Their names were Toby and Lafe. I knew that only from hearing their wives address them thus. To me they were Mr. S. and Mr. C. All grown-ups were Mr. or Mrs. to kids in that era.

Mr. S. was a banker (in the Wrigley Building, no less) and wore suits and ties. He and Mrs. S. attended the mysterious Catholic church. Mr. C. did interior work on house trailers (the kind owners towed with their own cars) and wore overalls to his job. He occasionally donned a suit and accompanied Mrs. C. to our Presbyterian church. At Christmas, Pastor Thurston would smile and say, "Happy holidays, Lafe. I'll look forward to seeing you again come Easter."

From my youthful perspective, they appeared as different as Mutt and Jeff. Yet they shared one important trait. They were the fathers of my two best friends.

We all lived on the same block of Ottawa avenue. (Our favorite bus driver announced it as: "Otto-wawa, best street in town!") I spent almost as much time in their homes as in my own, and was looked upon, I suspect, as a pseudo-stepson.

It was Mr. C. who introduced me to the joy of fishing. One summer afternoon, he handed cane poles to his son, Wayne, and me and drove us to the Des Plaines River. We spent several hours pulling in bullheads, which he freed from the hooks. As he tossed each one back, he'd observe, "Nice fish, but not a keeper." By day's end, two 10-year-olds were hooked on fishing.

When I was 12, I drained my savings for a bicycle speedometer. I was trying it out on a back road when Mr. C. drove up and inquired what I was up to. I pointed out my new possession with pride. He grinned and said, "Grab onto the door handle and let's see how accurate it is."



The speedometer was fairly accurate up to 30 MPH. When it hit top speed of 50, Mr. C. said we were only going about 42. Without being told, I sensed that this test run was something not to be widely discussed. Had my mother or Mrs. C. heard of it, Mr. C. would probably have caught an earful.

Wayne's home had a front porch that was seven or eight steps high and extended the width of the house. It was completely closed in below, but Chuck and I had discovered a loose board that allowed us to squeeze into the area beneath the porch. The dank, gloomy space there was littered with rusty nails, broken glass and other debris left by the builders, but it was a wonderful "hideout."

Mrs. C. worried that we'd get hurt there, but her scoldings deterred us only for short periods. One day Mr. C. spotted us sneaking in. Feigning ignorance, he came and wiggled the loose board. In a stage shout, he called, "Hon, bring me my hammer and some nails. I'm gonna fix this dang slat."

There followed a terrible pounding. Chuck and I stood in frozen silence. To reveal our presence was to invite the wrath of two sets of parents. For the moment, entombment seemed the lesser evil.

We waited several minutes to be sure the coast was clear after Mr. C. finished his "repairs." Surprisingly, he had not done a very professional job. A little pushing from inside loosened the board again. Like thieves in the night, we crept out. Next day, we began searching for a new hideout.

One of my earliest recollections of Mr. S. is the World War II period when he and my father (both classified 4F) were volunteer air raid wardens. Slightly paunchy and wearing metal rimmed glasses, he looked somehow miscast in a tin pot helmet, lugging a large fire extinguisher



to training sessions.

He was a civic minded man. He served as Water Commissioner for several years and was active in promoting the growth and improvement of our unincorporated village. Though more reserved than Mr. C., he had a mischievous sense of humor.

Chuck was absent one day when I came calling, "Yo-oh, Chuck!" His father stood atop a ladder, painting gutters, so I lingered, watching, occasionally dis-

Illustrations by Brian Johnson

I REMEMBER IT WELL

tracting him with questions. (Perhaps he also worried about dripping paint on this young rubberneck.)

Pausing in his work, he said, "You know, I could paint faster if I used both hands. Does your dad have a left handed brush I could borrow?"

"I'll go see," I replied, and dashed home to inquire. Unfortunately, my father had worn out his only such tool.

Mr. S. wasn't unduly disappointed. After awhile he paused again and mused, "I'll bet this trim would look great with a two-tone paint job, like a barber pole. Think your dad has any striped paint?"

"I'll bet he does." I ran to check, but reported back, "No striped paint, but he's got a can of black and white checkered."

Mr. S. considered this possibility, but shook his head. "Nope. Won't go with this color."

More painting. More gawking. Then: "This brush is going to need a steam cleaning when I'm done. S'pose your dad could loan me a bucket of steam?"

I ran home and back again, a little less swiftly this time. "Sorry. My dad's bucket has a hole in it."

He nodded understandingly and was about to say something else when Chuck

appeared and called, "C'm'on, Danny, we're gonna play Peggie Move Up."

I waved goodbye to Mr. S. He sighed—regretful at losing his messenger, no doubt—and waved his brush. A giant glob of paint splattered on the sidewalk below. I'm not certain, but I think I overheard an uncharacteristic expletive.

Coming home from the store one day with an armload of groceries, I spotted Mr. S.'s car at the curb, slightly tilted. He got out to check. I stopped to help him gaze at a deflated rear tire.

"Pretty flat, huh?" he asked.

I nodded. "Want me to help you change it?"

His eyebrows did a Groucho imitation, but he replied matter-of-factly, "Sure, stick around. I may need some help."

I stood just out of the way, watching as he jacked up the car's rear and removed the hub cap. Our street was unpaved then, just dirt and gravel. When he had the first lug nut off, Mr. S. stopped, looking concerned.

"Now we have a problem," he said. "If I put these nuts down in the stones, we're likely to lose them."

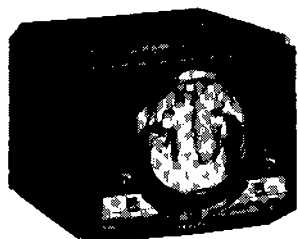
I was about to offer to hold them when I noticed the dish-shaped hub cap lying between us. "How about puttin' 'em in there?" I suggested.

His expression brightened. "Good idea," he agreed. "By golly, I'm glad you hung around!"

When the spare tire was in place, he rewarded me with a ride the remaining three blocks to home. He even tuned the car radio to one of my favorite adventure series. That night, at dinner, I regaled my family with the report of how I had assisted Mr. S. with his flat tire.

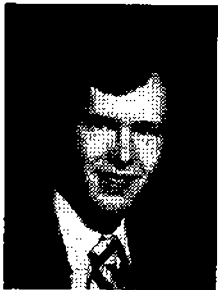
Years from now, will any of my son's pals remember me as fondly as I recall Mr. C. and Mr. S.? I hope so. On Father's Day this year, let's remember all the fathers, our own and other people's, who enriched those glorious years of our childhood. □

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NOTES FROM THE BANDSTAND

SMALL GROUP SWING

By KARL PEARSON

During the boom years of the big band era many of the swing bands had anywhere from 13 to 17 men. Within these large groups there was often a smaller sub-unit that was often featured as a special attraction, generally during intermission at a dance (which gave most of the guys in the band a breather) or during a stage show. Many of these small groups consisted of the rhythm section (piano, bass, guitar and drums), the leader and one or two other instrumentalists thrown in for good measure.

Benny Goodman led the best-known small group - or groups, for Benny led many different combinations over the years, the most-renowned of these being the original BG Trio and Quartet. Although Benny had first recorded in a trio setting in 1928, it was in July, 1935 that the Benny Goodman Trio made its first records for RCA Victor featuring the now-famous lineup of BG, drummer Gene Krupa and pianist Teddy Wilson. Vibraphone player Lionel Hampton joined the group a year later to make the group a quartet on many numbers. It was this group that made many of the finest "chamber music jazz" records of the period. Benny would continue leading small groups right into the 80's, often using such talented artists as Charlie Christian, Georgie Auld, Red Norvo, Lou McGarity and Slam Stewart.

The small group which Tommy Dorsey led used a more conventional approach. Tommy's group, known as the Clambake Seven, had a hit record early in 1935 with "The Music Goes Round And Round".

The majority of the Clambake Seven's numbers were usually tunes featuring vocalist Edythe Wright. Numbers such as "At The Codfish Ball" and "A-Tisket, A-Tasket" sold very well and many ended with Edythe's exclamation, "My, My!"

Where Tommy Dorsey favored the conventional approach, Artie Shaw favored the unconventional. Shaw's group featured trumpet, clarinet, electric guitar, drums and - in place of piano, harpsichord. Known as The Gramercy Five, the group derived its name from a New York telephone exchange (similar Shaw small groups were similarly named the Chelsea Three and the Trafalgar Seven).

One of the earliest big bands to feature a small group was the 1928 band led by Paul Whiteman. Paul loved jazz and often employed the best jazz men around in his large dance orchestra. Men such as Tommy and Jimmy Dorsey and cornetist Bix Beiderbecke were featured players with Whiteman. Quite often during an appearance by the band the members of the "hot" contingent would step out front and play a few numbers.

A group that used a style similar to dixieland was Bob Crosby's Bobcats. Musicians such as Eddie Miller, Yank Lawson, Bob Haggart, Matty Matlock and Jess Stacy made many of the Bobcat records into happy and spirited numbers. Lawson and Haggart would revive the Bobcat spirit many years later when they led their World's Greatest Jazz Band. □

CHICAGO — I have been wanting to write for a long time to tell you how much I enjoy your Radio Theatre programs. I especially like the comedy skits. My father enjoyed Lum and Abner and we never missed any of their programs. — **BILL BUY**

WEST BEND, WISCONSIN — I am a collector of old radios and old radio shows. I have six old radios and I listen to your program on a 1948 radio, but I have older radios dating back to 1938. I especially like Bing Crosby.

— **GREG VAN BEEK**

CHICAGO — I happened to turn on your Radio Theatre by chance last November. I've been listening ever since. I sure like Jack Benny, Phil Harris, Fibber McGee and the big bands. What made me stay with your show was the Cinnamon Bear. It sure was a laugh one night on your show when you were taking calls and you got your daughter. As you said afterward, "now I know where my daughter is!"

— **LARRY WALTERS**

LOMBARD — You faithfully honor Jack Benny. His programs are among my all-time favorites. I am one of your many listeners who, year after year, impatiently wait for February and Jack Benny month . . . a tradition I trust you will continue for as long as Jack remains 39!

— **RICHARD MIKULECKY**

WILMETTE — I'm a thirteen year old and I'm really glad you're on WAIT and WNIB. I listen almost every night and I try to listen to WNIB but it's not that often. I'm going to New Trier High School next year and I'm going to take radio workshop and speech communications. If I pass the radio class I can go on the air with a restricted license and get a radio show of my own.

— **BERNARD ZAJAC**

DEERFIELD — Hope you will consider more Gunsmoke shows. They teach a lot of basic human values. Keep up the good work. I feel you are one of the key reasons why I don't consider accepting job interviews outside the Chicago area!

— **ROLAND DIETER**

EVANSTON — I've been listening to your show for quite a few years. Like many of your listeners, I tune in more when driving than when at home, although I was glad I was home — near a phone — the other night, to answer your trivia question. Thanks for the dinner for two at the Pequod Restaurant and Museum in Morton Grove. A week or so ago, when you were playing the Jack Benny Show on which he revealed he was the "Walking Man," you mentioned that a woman in Chicago had

WE GET

guessed correctly and won the big prize. It so happens I was at her apartment that night, after hearing Ralph Edwards announce her name. We lived in the Austin neighborhood at the time (I believe she lived on Menard between Madison and Washington) and since I was doing some writing and photography for the community newspaper (while I was in high school) I hurried over there, arriving before most of the downtown reporters and photographers. Also, do you broadcast from the WAIT or WNIB studios, or from your home?

— **STAN HOLDEN**

(ED. NOTE — Glad to hear from you about Mrs. Florence Hubbard who won the "Walking Man" contest. You were a reporter with a nose for news . . . and a fast-thinking teen-ager, as well! We do our *Radio Theatre* and *Those Were The Days* broadcasts from our own Hall Closet studio which is located in a business district of Morton Grove, not from our home and is my wife glad!)

DANVILLE, CALIFORNIA — Moving to California last June was great for our family, but we sure miss your Saturday program! I was so hooked on your show that I spent most Saturdays by the radio or, if I couldn't be home, I set up the timers, reels, cassettes or whatever it took to catch the whole four hours. My friends questioned my sanity, but I know you would understand how one can be a bit crazy over Old Time Radio! At any rate, I do have a large collection of shows from here, there and whereabouts, but, as you know, never large enough. Consequently, I wondered if you might know of anyone in Illinois who would be interested in any kind of trade, exchange or whatever? Though I miss your commentary, there are some shows here that may be of interest to someone there. Personally, I do have an excellent sound system, plus several sets of reels, dual cassettes (all fairly new), and so forth for recording and editing, so I do have good copies. Thanks for your attention. Keep up the good work. We miss you.

— **JANET SMITH**

(ED. NOTE — We miss you, too. And if there are any readers who would like to do some tape-swapping with you, they may send you a note care of the *Nostalgia Digest*, Box 421, Morton Grove, Illinois 60053, and we'll forward their message to you in sunny California.)

LETTERS

CHICAGO — The article "Radio Rides The Rails" by Sam Melnick in the February-March issue was very interesting and portrays a fascinating period in rail travel. I did not know that broadcasts were made from moving trains. On a lesser note, I do recall that as late as the 1940s the availability of radio reception aboard trains was considered to be an attraction worthy of inclusion in the equipment consists that were published in railroad timetables. They listed the accommodations available on individual trains for potential passengers. The radio was usually located in the lounge car or diner.

A review of the March, 1947 "Official Guide of the Railways" records many railroads that listed radio as one of the amenities available to the patron. Carriers that listed the presence of radio on selected runs included the Wabash, Nickel Plate, C&NW, Milwaukee Road, B&O, and others.

To further illustrate, the Union Pacific, while describing the advantages of riding their "City of San Francisco," listed, along with air conditioning, dining facilities, etc., Club-Lounge Car ("Barber, Valet, Bath, Radio").

Not to be outdone by their powerful and affluent competitor, the Santa Fe advised potential passengers that riders of their all-Pullman "Chief" would be afforded "Valet, Maid, Manicure Service, Barber Service, Shower Bath and Radio."

Mr. Melnick's article dealt largely with the Milwaukee Road and it is interesting to note that in the same March, 1947 issue (mentioned above) the Milwaukee Road described one of the benefits of visiting their "Tip-Top-Tap" cars, aboard their famous "Hiawatha" was "Radio."

— **HAROLD STIRTON**

CHICAGO — Congratulations on your excellent programs last week. I surely did enjoy all the programs. Especially good was the singing of "Were You There When They Crucified My Lord" on the Gildersleeve Easter program. Birdie's rendition was very touching. I'm sure you spend a great deal of time making up your program for your listeners and they appreciate it.

— **HELEN BUTTS**

RANSOMVILLE, NEW YORK — Enjoy your *Nostalgia Digest* very much and am renewing my subscription. Can't receive your broadcasts anymore, but hope you're continuing efforts to find a more powerful station. I have been listening and recording the old shows for the past six years and have never tired of it.

— **KARL ZIEMENDORF**

NORTHBROOK — I have been an avid fan of yours for quite a few years. I was brought up with knickers, old time radio and musical movies with such stars as Jack Oakie, Shirley Temple and Deanna Durbin. When I was eleven or twelve (1942-43), I came home for lunch and listened to an exciting Ma Perkins soap. It was on at 12:15 to 12:30 Monday thru Friday. If possible, I would like to relate the facts of one story and see if you can find the old recordings for possible future broadcasts on your evening shows. Here are the facts as I remember them:

1. Ma Perkins had a son-in-law John who was killed in the second world war.

2. Before he died in battle, John's best friend was Gary Curtis. John told Gary about Ma Perkins and the rest of the family.

3. He also told Gary he was married to Fay Perkins and they had a daughter about four named Paulette.

4. After John was killed, Gary got a medical discharge and went to visit the Perkins family.

5. He met the family and soon Gary Curtis and Fay Perkins fell in love.

6. At about the same time, Gladys Pendleton, the daughter of a wealthy banker, was also in love with Gary.

7. Through an accident, Gary was blamed for the attempted murder of Mr. Pendleton, who later revealed himself as Gary's father.

8. Paulette became very ill and was near death, but Gary had the same blood type and volunteered his blood for a transfusion which saved Paulette's life.

9. Gary opened up a gas station and proposed to Fay.

10. Gary and Fay set their wedding date.

11. While the pastor started the ceremony, Gladys Pendleton screamed for the wedding to stop because she was in love with Gary herself.

12. The wedding was called off. Fay offered Gary a chance for another wedding, but nothing ever came of it.

Please forgive me for loading this letter with so many facts, but I felt that if you have this old story, all possible recollections are important.

— **LARRY BROWN**

(ED. NOTE — The storyline you described is, as you stated, from the early to mid 1940s — and probably took a few years to play at soap opera pace! It's not in our collection and the Ma Perkins programs we present on Monday evenings during the Hour of Suds on our *Radio Theatre* are from around 1950. We'll keep an eye out for those earlier broadcasts, but they may be hard to uncover. In the meantime, if you can remember anything more, please write. You have us hooked . . . just like in the old days!)

Nostalgia Almanac

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



ORSON WELLES - July 11th

1 FIRST DRAMATIC RADIO BROADCAST from a ship at sea was heard over the Columbia Network in 1933 when a radio version of the Frank Capra film, "Lady for a Day" was presented from the Main Salon of the Furness-Bermuda liner "Queen of Bermuda" on a weekend cruise to the mid-Atlantic.

2 LAWRENCE WELK AND HIS ORCHESTRA made their TV debut in 1955 on the ABC-TV "Dodge Dancing Party."

3 BLONDIE starring Arthur Lake as Dagwood and Penny Singleton as Blondie premiered on CBS radio in 1939. The show had an 11-year run on radio before being shifted to TV in 1957.

4 DECLARATION OF INDEPENDENCE was signed in Philadelphia in 1776.

5 FRANK SINATRA appeared in the Peacock Room of Tokyo's Imperial Hotel in 1974. Tickets for the dinner show sold for 100,000 yen each. That's \$357 in U.S. dollars.



ROBERT TAYLOR - July 31st

6 CHICAGO was the site of the first All-Star Baseball game in 1933. Babe Ruth was the first ballplayer to hit a home run in an All-Star game as the American League defeated the National League 4-2.

7 DRAGNET starring Jack Webb made its radio debut in 1949.

8 I'LL BE SEEING YOU was the Number One song on Your Hit Parade in 1944.

9 CHARLIE CHAPLIN starred in the hit silent comedy "Laughing Gas" released in 1914, a Keystone Comedy.

10 HERBERT MARSHALL starred in the radio premiere of "The Man Called X" on this day in 1944.

11 ORSON WELLES' Mercury Theatre on the Air premiered in 1938. A radio version of Bram Stoker's "Dracula" was the first drama in the series that, a few weeks later on October 30, scared listeners with "The War of the Worlds."

12 FAMILY FEUD starring Richard Dawson made its TV debut on ABC in 1976.

13 A VAUDEVILLE JUGGLER by the name of W. C. Fields substituted for an ailing Will Rogers in the Ziegfeld Follies on this night in 1925. Fields went on to become a Follies star in his own right.

14 THE STAN FREBERG SHOW made its radio debut in 1957, bringing some original comedy-variety to the relatively few listeners at this end of the golden age of radio. The series was unsponsored and continued for only 15 weeks.

15 STAIRWAY TO THE STARS was the Number One song on Your Hit Parade in 1939.

16 NORMA JEAN BAKER visited 20th Century Fox studios in 1946 and was promised a screen test after her interview. Later, her name was changed to Marilyn Monroe.

17 DISNEYLAND opened in Anaheim, California in 1955. It was a dream come true for creator Walt Disney.

18 RED SKELTON was born in Vincennes, Indiana in 1913.

19 OUR MISS BROOKS starring Eve Arden premiered on CBS radio in 1948.

20 ASTRONAUTS Neil Armstrong and Edwin Aldrin became the first men to walk on the Moon in 1969. "That's one small step for man, one giant leap for mankind," said Armstrong when he stepped from the Apollo 11 spacecraft.

21 THE WAYWARD WIND was the Number One song on Your Hit Parade in 1956.

22 JOHN DILLINGER was killed in front of the Biograph Theatre in Chicago in 1934.

23 JEAN HARLOW'S last motion picture was released in 1937. It was "Saratoga" and she died June 7, 1937 at the age of 26.

24 THE ROMANCE OF HELEN TRENT began on this day in 1933. For 27 years Helen sought to prove that "because a woman is 35, and more, romance in life need not be over."

25 PREMIER BENITO MUSSOLINI of Italy resigned in 1943.

26 GRACIE ALLEN was born in San Francisco, California in 1902. She died on August 28, 1964 at the age of 62.

27 GRETA GARBO'S last silent film, "The Single Standard" opened in 1929.

28 IRVING BERLIN'S film version of "This Is The Army," his World War II soldier show, premiered in 1943. Cast included Lt. Ronald Reagan and Sgt. Joe Louis. Proceeds went to Army Emergency Relief.

29 MONA LISA was the Number One song on Your Hit Parade in 1950.

30 TOMMY AND JIMMY DORSEY were the stars of NBC Bandstand when the show premiered on television in 1956.

31 CATTLE KING, the last picture on Robert Taylor's MGM contract opened in 1963. He was the longest running contract player in the history of the movies: 24 years.

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Here's a scene from an old movie ("Little Caesar" 1931) that just seems to be crying for a caption. If you have a good one, you might win a prize.

Any reader of the *Nostalgia Digest* is eligible to submit an entry.

Just add your caption to the photo below and send this page or a reasonable facsimile to Add-A-Caption, *Nostalgia Digest*, Box 421, Morton Grove, Illinois 60053.

A "distinguished panel" of judges will select the five best entries and each will receive a \$5 gift certificate from Metro Golden Memories in Chicago and a cassette tape from the Hall Closet. Winners will be selected on the basis of originality, creativity, neatness and aptness of thought. Decision of the judges is final and in case of a tie, duplicate prizes will be awarded.

Entries must be received by *Nostalgia Digest* no later than June 15, 1985 so we can print the winning captions in the next issue.

Have fun!



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JUNE

NEW

CARY GRANT

Suspicion

A thrilling mystery (picture nominated in 1941 for three Oscars). An English girl (Ann Todd) marries a charming man and soon begins to suspect him of plotting a murder. Squibbs 10/30/46.

RITA HAYWORTH

Three Times Murder

Suspense presents a complicated murder, or murders, that start when Rita's husband is electrocuted while using an electric shaver when taking a bath. She is suspected of murder by the District Attorney who later becomes her brother-in-law! 10/3/46.

ENCORE

THE FRED ALLEN SHOW

Guests - Jack Benny and Henry Morgan

The Last Fred Allen Broadcast

Fred and Portland take their final walk down Allen's alley and visit with Senator Claghorn, Titus Moody, Mrs. Nussbaum and Ajax Cassidy. Then they meet Henry Morgan standing in front of a pawnshop with a moosehead under his arm. Morgan needs money, which naturally leads to Jack Benny who is Mr. "X", head of Mohawk Loan Company! Yipe! Sponsored by Ford Motor Co. June 26, 1949

Guest Star - George Jessel

Fred and Portland take their walk down Allen's alley and talk with the regulars, Titus Moody and Mrs. Nussbaum, and also Sir Gay, a Russian dance critic and Humphrey Titter, a greeting card writer. They run into George Jessel, the "nation's toastmaster." He takes Fred to see the latest picture he has produced, but they have trouble getting seats to see the show. Sponsor Ford. 11/28/48

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JULY

NEW

SCIENCE FICTION II

The Vital Factor

Dimension XXXxxx. A wealthy and ruthless executive desires to build a space ship so that he can rule the world. He puts on a personal crash program to make his dream come true. The twist ending will surprise you. Broadcast 11/30/55.

X MINUS ONE

No Contact

Adventures in time and space. The time is June 2, 1987 and the rocket "Star Cloud" is being sent into space to break the barrier to the planet Volta. Already 5 spaceships have been lost trying, but this time the new Captain feels certain he will break the barrier. Exciting story! April 24, 1955.

ENCORE

AMOS 'N ANDY SHOW

The Lovelorn Column

Andy is writing a lovelorn column under an assumed name. In his column he advises one girl, who signed her name BROKEN HEARTED, to sue the man who jilted her for breach of promise. The man turns out to be Andy. And you think you got problems? Sponsored by Rinso White, February 2, 1945.

The Kingfish Gets an Insulting Valentine

The Kingfish receives an unsigned valentine that ends up calling him a no-good, lazy, worthless bum. He doesn't know his wife, Sapphire, sent it. He is so upset that he is determined to find out who sent it to him, with Andy's help, "ala Sherlock Holmes methods." Sponsor Rinso White, February 16, 1945.

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