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NOSTALGIA DIGEST AND
RADIO GUIDE ©

APRIL - MAY, 1984



ORSON WELLES

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BOOK TEN CHAPTER THREE
APRIL-MAY, 1984

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HELLO, OUT THERE IN RadiOLAND!!

Well, it's a crazy business!

In our last issue we told you that the Mutual Broadcasting System had sold radio station WCFL, that the new owners, Statewide Broadcasting, Inc., planned to convert the 50,000 watt AM station to one featuring "contemporary Christian religious" programming, and that our WCFL Radio Theatre series was expected to come to an end around the end of January, 1984.

Since that time, petitions have been filed with the FCC to block the sale and halt the transfer of ownership.

According to the *Chicago Tribune*, "The complaints are fairly straight-forward: Amway Corp., the parent company of Mutual, pleaded guilty Nov. 10, 1982, in Ontario Supreme Court on charges of defrauding the Canadian government of more than \$20 million by undervaluing international shipments and avoiding custom duties. These corporate monkeyshins, though they had no direct effect on the operation of Mutual or the broadcast activity of WCFL, are said by the petitioners to be sufficient evidence of corporate irresponsibility to halt the sale."

Knowledgeable observers within the broadcast industry feel that the petitions will merely delay the sale and that ultimately Statewide will take over the station from Mutual and make the programming changes expected. Others agree, but feel the delay could be many months or even years.

In any event, as we go to press, we're still on the air with our Radio Theatre, Monday thru Friday evenings from 8 to 11 p.m.

Because of the tentative situation, however, we're only programming our shows on a week-to-week basis and that's why we are unable to carry listings for the WCFL Radio Theatre in the *Nostalgia Digest*.

We do announce the evening's line-up at the beginning of each program and frequently throughout the broadcast tell listeners what's coming up the next night and later in the week. We hope this is helpful and that you will continue to tune in as long as we're on the air with the Radio Theatre.

Frankly, it's difficult to work on a week-to-week basis, but we want to do everything we can to keep the good old radio shows coming your way.

So stay tuned. We'll keep you posted.

Thanks for listening.

— Chuck Schaden

Cover Story:

ORSON WELLES

Shoppers in a Chicago department store at Easter, 1925, did not know that the child playing Peter Rabbit was ten year old Orson Welles from Kenosha, Wisconsin, earning his first professional fee as an actor.

Orson received \$25 a day for his "performance."

At the age of 12 he staged a school production of *Julius Caesar* and, naturally, he played three major roles in the show.

By the time he was 22, Orson Welles had gained much theatrical experience and was preparing to open his own theatre, The Mercury, in New York.

Along the way, he became involved in radio.

He had appeared frequently on the March of Time (as early as 1931) and on the Cavalcade of America and the Columbia Workshop. In the summer of 1937 Welles and a group of actors who would soon join him in the Mercury Theatre, presented a seven-part dramatization of Victor Hugo's *Les Miserables* over the Mutual Broadcasting System.

Earlier that year he had become the unbilled, but mysterious voice of The Shadow, radio's crimefighter who had the ability "to cloud men's minds so that they cannot see him." He was earning a considerable salary from his radio efforts.

When the Mercury Theatre opened and continued with successful theatrical productions, the Columbia Broadcasting System asked Welles to produce, in the summer of 1938, a series of Mercury

APRIL - MAY, 1984



ORSON WELLES

Theatre radio productions and was offered a full hour on the network every Monday evening. It was an offer he couldn't refuse.

He drew talent from his stage company and also gathered many of radio's best talents to produce a nine-week series of dramas, beginning on July 11 with a chilling version of Bram Stoker's *Dracula*.

When the fall season began, the Mercury Theatre on the Air became a regular part of Columbia's schedule and Welles settled into a series of excellent radio dramas in which he starred, narrated, produced, directed and wrote.

The milestone broadcast, of course, for the series came on October 30, 1938 when the Mercury Theatre production of H. G. Wells' *The War of The Worlds* was broadcast.

Orson Welles' version was the story of the invasion of Martians as a *happening event*, with newsmen covering the action as it unfolded. The rest is history. Listen-

ers believed that men from Mars had indeed landed in Grover's Mill, New Jersey and that the world was doomed to die at the hands of the invaders.

There was panic during the program and public uproar after the broadcast when America learned that it was only a radio drama but, when the dust settled, the name Orson Welles was a household word and the sustaining series had a sponsor, Campbell Soups. The series continued until 1940 as the Campbell Playhouse.

A 30-minute version of the Mercury Theatre surfaced on CBS in 1941 for Lady Esther products as the Orson Welles Theatre and this continued until 1943. In 1947, the Mercury Players were on the air for Pabst Blue Ribbon beer in a summer series.

Over the years, Orson Welles contributed much to radio.

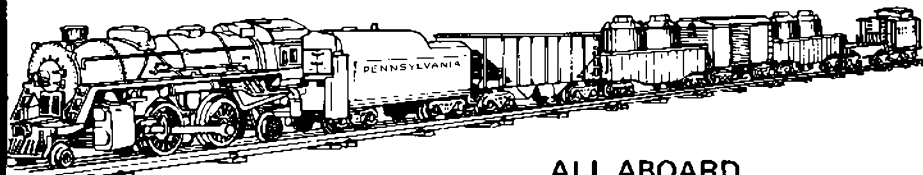
He was a frequent guest on many dramatic and comedy programs, often on radio's outstanding theatre of thrills, Suspense. During Columbia's This Is My Best series (1944-1946), Welles occasionally appeared as star and, for a brief period, as producer, director and narrator. In 1950 he starred as Harry Lime in The Third Man, a syndicated series; and in 1952 was heard over the Mutual Broadcasting System in the BBC production of The Black Museum.

In 1955, Orson Welles was heard on NBC as Professor Moriarty in the BBC production of Sherlock Holmes which starred Sir John Gielgud and Sir Ralph Richardson as Holmes and Watson.

A Salute to Orson Welles will be presented on Those Were The Days on Saturday, May 5th.

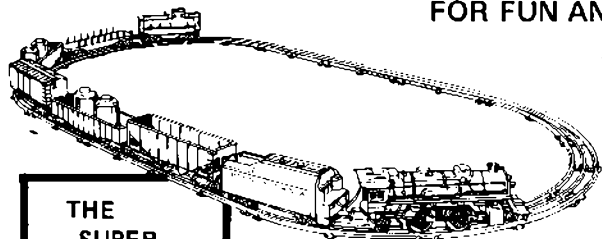
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I REMEMBER & IT WELL

'WE'RE LOYAL TO YOU, STEINMETZ HIGH...'

BY DAN MC GUIRE

Steinmetz High School marks its golden anniversary this year. I hope my alma mater won't ban me from the celebration. My scholastic efforts won no prizes, but provided me with five memorable years.

Designed to accommodate 2,500 students, Steinmetz opened on September 17, 1934 with an enrollment of 3,373. By 1938, the number peaked at 4,225. A 3-shift schedule was initiated. The opening of Sayre Branch and three nearby parochial schools brought a gradual decline. By the early 50's, when I attended, enrollment was a manageable 2,854.

Arriving at Steinmetz fresh from my 8-grades/8-rooms elementary school was an awesome experience. The reddish brick edifice, with its twin towers and tall smokestack, stretched the length of North Mobile Avenue's 3000 block and dominated a square block of campus. I wandered the hallways in the pre-class pandemonium, and one thought dominated: Run!

Fortunately, upper classmen were friendly and helpful. One sold me a map that highlighted boys' johns, the lunch-room and smoking areas. From another, I rented a locker on the less trafficked fifth floor, with an elevator pass thrown in gratis.

An orientation assembly and directions from division room teachers cleared up lots of confusion. After a few days, only a handful of freshies were still going up the down stairs or looking for room 241 at the even end of the building. We stopped carrying our printed class schedules,

and remembered which books we needed each period. I found I really could leave 359, stop at my locker, and get to 148 in the five minutes between class bells.

We had our good and bad subjects. I did well in Math and English. (Mrs. Boughton's encouragement of my writing is gratefully remembered.) Latin and History were stumbling blocks. A non-athletic type, I passed four years of mandatory P.E. largely on the basis of superior Health tests and reports.

In the gym, I risked bodily injury each time I vaulted the horse, and seldom got more than five feet up the rope. When we went outdoors in shorts and tee shirts, my goosebumps had goosebumps. The indoor pool was neat-o, in spite of icy, over-chlorinated water. But why did boys swim nude? Girls wore those drab gray tank suits that fit so loose they were required to tie the straps together in back with key chains "to avoid embarrassment." (a favorite pastime in girls' P.E. was peeking through the crack of the locked shower room door at the boys' swim class.)

Steinmetz was a paradise for joiners. Just-for-fun groups included the ethnic clubs: French, Spanish, Polish, the "Cholly Chermans" - even the "Latin Lovers." Also, Future Teachers, Chess & Checkers, Library, Saddle Bouncers (who mounted up at Happy Day Stables - now long gone) and the Key club.

Fun and service merged for Green Curtain Players, stage crew, Star staff, cheerleaders and majorettes. There were



STEINMETZ HIGH SCHOOL IN CHICAGO – THE “BEST IN THE WEST”

committees for everything: prom, year-book, Christmas decoration, social dances, civic tickets. Student council, N.H.S. and Dardanelles required some scholastic achievement, and hall guards had to be certified as either sadists or masochists.

Musical types could join concert, R.O.T.C. or dance bands; orchestra; girls' or mixed choir. Male jocks went out for football, baseball, basketball, swim and track teams. Precursors of women's lib included girls' bowling and rifle teams.

Those who preferred to join gangs congregated in little stores behind the school known as hang-outs. Gang fights were said to be an almost daily occurrence, and the girls were reputed to be more combative than the guys. (Bert's place was an exception. Bert attracted all types with his great homemade fudge, but he tolerated no rowdiness.) I suspect

the stories were mostly concocted to keep non-members away. I ventured in a few times to buy supplies. It was noisy enough, but the greatest danger seemed to be asphyxiation from smoke inhalation.

Steinmetz was a place for growing up, as we endured the pain of skin blemishes, crotchless Levis, dateless weekends and turning blue while we waited for the CTA buses. For most of us, good times dominated. Our worlds expanded as we formed many new friendships – even future wives and husbands – and learned that (some) teachers are people too.

Charles Proteus Steinmetz (1865-1923) emigrated to America from Germany in 1889. He secured his reputation at the age of 27 by defining the law of hysteresis. (Look it up, class.) It revolutionized the development of AC motors and generators while Thomas Edison was still concentrating on DC. But Steinmetz

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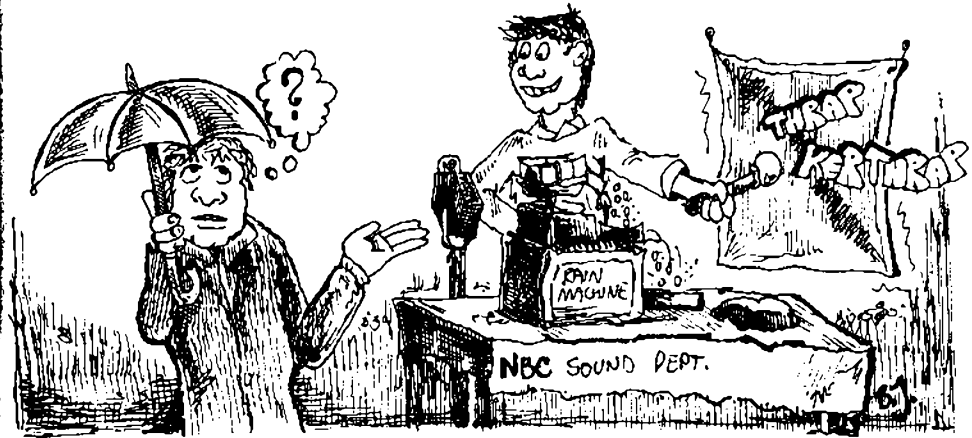
DETAIL of mural that once adorned the stage firewall in the Steinmetz High School auditorium.

then had to lecture, teach and write texts until the average engineer could comprehend. This gentle hunchback genius, with the rimless glasses, goatee and ever-present cigar, would surely have been pleased to know that our school was named in his honor.

That wonderful mural depiction of Steinmetz and his achievements no longer adorns the stage firewall. Fluorescent lighting has been installed throughout, and a modern public address system has replaced the old squawk boxes. But the fortress-like facade is unchanged and, inside, today's students are even now forming tomorrow's fond memories.

There have been 30,000 stories in the annals of Steinmetz grads. I'm glad that mine was one of them.

Editor's Note: On Saturday, May 19, Steinmetz High School will hold an open house from 6 - 10 p.m. commemorating its 50th year. Several past principals will be present, and memorabilia will be on display. The public in general, and alumni in particular, are invited to attend.



Radio Rain and Other Sound Makers

By KATHY WARNES

Thunder booms and torrents of rain pour from the sky. The man riding horseback through the dense forest bends low over his horse's head, murmuring encouragement. Radio listeners can hear the sound of the horse's hooves squishing in and out of the mud, above the noise of the storm.

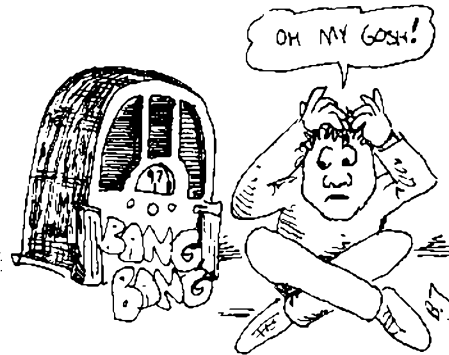
How did radio soundmen produce these realistic storm effects? What kind of equipment did they use to simulate such

catastrophic events as earthquakes and car smashups?

The radio rainmaker had his choice of at least half-a-dozen props to make it rain. Each studio had its favorite precipitation procedure. One way was to run a machine that dropped sand on a sheet of metal. Another was pouring fine shot onto a piece of cellophane. Still another was splattering birdseed on parchment. Over the airwaves, these all made rain.

If the radio rainmaker was an NBC man, he used a rain-making machine invented by sound expert and engineer Ray Kelly of the National Broadcasting Company. Legend has it that Kelly got the inspiration for his machine one day when he sprinkled salt on his luncheon lettuce. He studied the wavy surface of the lettuce and how the salt grains traveled varying distances on it before they stopped. Why not amplify this noise with a microphone, he thought, and it would probably sound more like rain than any of the methods currently being used.

Kelly devised a machine with a five operation cycle that produced five tones. First, an electric motor distributed grape seeds on a revolving disc. Second, a windshield wiper scraped them off, one at a time. Third, each seed hit a marble which



Illustrations by Brian Johnson

rested on a felt covered arm about a foot below the disc. Fourth, half the seeds bounced off the marble, hit a suspended ping-pong ball, and then tumbled down a slide of cellophane to bombard an inflated peanut bag. Fifth, the other seeds bounced from the marble directly to a stretched sheet of onion-skin paper, then to the peanut bag. The resulting sound was a heavy rainstorm for radio listeners.

Radio soundmen used other machines just as complicated as Kelly's rainmaker. One was a wind machine that produced the sigh of a spring breeze, the howling of a hurricane and the variations in-between. Another machine was a honey-comb arrangement of wooden blocks or clothes pins which, when scraped on either a sandpaper or plywood base, sounded like thousands of men on the march.

Then there was the ordinary phonograph. Sound engineers simply turned to the station's record library for many sound effects. If the station had a good library, the sound engineer could find recordings of crowds at a world series, the subway, or the circus. He could unearth the sounds of trains in transit, animals roaring, and other standard noises.

Each radio broadcast required a certain number of standard sounds. One children's-hour program scheduled a fairy tale where, in the course of the story, a horse climbed a glass mountain. How did the studio sound expert solve this? He



poured a thin layer of sand in a cigar box, and then pressed a drinking glass into the sand and twisted it a little. The children heard the glassy clatter of hoofs on the slippery glass mountain.

The soundman resembled a magician pulling endless audiotricks out of his hat. Making thunder posed no problem at all for him. He just beat upon a tightly-stretched drum or a sheet of plywood and boom! Hoof-beats in the mud were achieved with the aid of a tub of real mud and a paddle or pair of plungers. In fact, almost every soundman had a plunger in his kit, along with a tom-tom, a piece of canvas, a tin box, a drum, a rubber balloon, a basketball bladder, a banjo, a pillow, a piece of silk cloth, some fine shot, a handful of cellophane, an ordinary strawberry basket and a hot water bottle.

With this odd assortment of props, the soundman could make listeners hear bacon sizzle, a locomotive puff, a flock of birds whirr by, airplanes flying in formation and a waterfall roar. By manipulating the piece of silk, the soundman produced the put-put-put of an outboard motor, the hot water bottle became a person swimming and the canvas created the effect of a football being kicked down the field.

Besides these basic sounds, the equipment in the soundman's kit spawned several others. The drum made thunder,

RADIO RAIN

but also became waves pounding on a reef. With half of an English walnut revolving on a suspended drum head, the soundman created airplane engines. By putting a few buckshot into an inflated basketball bladder and shaking them violently, the soundman had the roar of cannon or rifle fire. When this was amplified, the resulting noise was enough to frighten Attila the Hun!

What about more complicated sounds like the noise of a bridge collapsing or a house falling? What about the crunch of a freighter crashing into a coast-guard cutter in foggy seas? For these effects, the soundman tore an ordinary strawberry basket in pieces in front of the microphone. For the crackling flames and crash of trees falling in a forest fire, he crumpled cellophane in front of the microphone. To create the illusion of a man walking on packed snow, the soundman kneaded cornstarch between his hands and for the rustle of dry grass, he manipulated a stalk of wheat in front of the microphone.

Some of the sounds in the soundman's repertoire were the real thing. A telegraph key and an automobile door were played by a telegraph key and an automobile door. The telegraph message was clicked off with a genuine telegraph key and the sound of the car door originated from a real car door, detached from the car it once belonged to. The sound of wagon wheels was genuine, complete with earthen floor to heighten the effect. Telephones, cash registers, horns and whistles played themselves and were kept in the studio stock rooms. But the most original of the soundmakers was the radio soundman!

(Editor's Note: Reader Kathy Warnes of West Allis, Wisconsin earns a lifetime subscription to the Nostalgia Digest and Radio Guide for her contribution to this issue.)

NOSTALGIA DIGEST

BACK ISSUES
AVAILABLE

A limited number of back issues of the Nostalgia Digest and Radio Guide are available for \$2 each. Order from NOSTALGIA DIGEST ARCHIVES, Box 421, Morton Grove, Illinois 60053.

FEB-MAR, 1984 - SOLD OUT - None available.

DEC-JAN, 1983-84 - Nelson Family on cover; Don Ameche interview; Jack Brickhouse, Amos 'n' Andy, Eddy Howard, 1939 movies, Christmas shopping.

OCT-NOV, 1983 - Eddie Cantor on cover; Arch Oboler interview; Halloween, Claude Kirschner, Baseball, Mr. Peepers, Homes of the stars, Bill Stern, Ray McKinley.

AUG-SEP, 1983 - Frank Sinatra on cover; Kate Smith interview; penny candy; comedy teams, Chicago Cubs, great old ads, Glen Gray.

JUN-JUL, 1983 - Al Jolson on cover; Hal Peary interview; Dinah Shore, Gene Krupa, Fibber McGee and Molly, Harry Warren, Life Can Be Beautiful, old time grocery stores, All-Star Game.

APR-MAY, 1983 - Bob Hope on cover; Durante and Moore, Norman Corwin, Andy Pafko, mystery movies, model trains, band remote broadcasts.

FEB-MAR, 1983 - Jack Benny & Mary Livingstone on cover; Kate Smith, Shep Fields, Gene Autry, Valentine's Day, Coach Dan Devine, Smilin' Ed McConnell, Metro Goldwyn Mayer.

DEC-JAN, 1982-83 - Burns and Allen on cover; Mr. District Attorney, Irna Phillips, Ed McCasky, big band records available, Howdy Doody, Christmas movies, WMAQ stars, helping mom in the good old days.

OTHER BACK ISSUES

Selected back issues prior to December, 1982 are available in limited quantity. For a complete list, send a self-addressed, stamped envelope to:

NOSTALGIA DIGEST ARCHIVES
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This Was Your Hit Parade

By JOHN R. WILLIAMS

"Your Hit Parade" had its start on July 20, 1935. The format at that time consisted of the fifteen top songs of the week as determined by a nationwide survey. They were played in an entirely random order. Several years were to pass before the well-remembered format building up to the top three tunes of the week was established.

The original show was an hour in length and featured a variety of guest stars such as, for example, W. C. Fields whose contribution was quite remote from the musical context of the show. Starting on November 28, 1936, the format was reduced to the top seven songs. From that time on, the format varied between the top ten, top nine, and top seven.

Towards the end of the program in February 1958, the format was reduced to the top five. Although commonly remembered as presenting the top ten tunes, the most common presentation over the years was seven. The length of

the show varied from the original one hour to a half hour show. Both 45-minute and 30-minute shows were quite common at various times in the 1940's with the 30-minute show predominating.

On July 10, 1950, "Your Hit Parade" made its first television appearance. Altogether it made four appearances that summer and in October, 1950, it was on television on a regular basis until its demise in April of 1959. For several years the program operated as a "simulcast" with the television soundtrack going out simultaneously as the radio program.

The program was almost exclusively a Saturday night program except for its last season (1958-1959) when it was presented on Friday nights.

The survey was run predominately by an advertising agency — Battan, Barton, Durstine, and Osburn. They obtained their results by consulting various music shops about the country regarding their sales of records and sheet music. They also queried band leaders as to their most often requested songs. This information was combined to produce the song ratings.

During the earlier years of the show when radio and other communications media were still developing, "Your Hit Parade" was THE authority on what music was popular. The later emergence of the disc jockeys and their independent listings of the top 20, 40, 100 or what have you, was instrumental in the eventual demise of "Your Hit Parade." The survey itself ended in June 1958. The program was revived and continued until April 1959 but during this period played popular songs as determined by Billboard Magazine.

Here are all the top tunes from that wonderful year 1944 as presented on radio's Your Hit Parade broadcasts from January thru December of that year.

Broadcast of January 1, 1944

1. My Heart Tells Me
2. White Christmas
3. I'll Be Home For Christmas
4. Paper Doll
5. Shoo Shoo Baby
6. Oh What A Beautiful Morning
7. People Will Say We're In Love
8. For The First Time
9. Pistol Packin' Mama

Broadcast of January 8, 1944

1. My Heart Tells Me
2. Paper Doll
3. People Will Say We're In Love
4. Shoo Shoo Baby
5. White Christmas
6. Oh What A Beautiful Morning
7. I'll Be Home For Christmas
8. They're Either Too Young Or Too Old
9. No Love No Nothin'

Broadcast of January 15, 1944

1. My Heart Tells Me
2. Shoo Shoo Baby
3. Paper Doll
4. People Will Say We're In Love
5. Oh What A Beautiful Morning
6. For The First Time
7. Speak Low
8. They're Either Too Young Or Too Old
9. Star Eyes

Broadcast of January 22, 1944

1. My Heart Tells Me
2. Shoo Shoo Baby
3. My Ideal
4. Paper Doll
5. Oh What A Beautiful Morning
6. No Love No Nothin'
7. For The First Time
8. My Shining Hour
9. People Will Say We're In Love

Broadcast of January 29, 1944

1. My Heart Tells Me
2. Shoo Shoo Baby
3. People Will Say We're In Love
4. No Love No Nothin'
5. Oh What A Beautiful Morning
6. Paper Doll
7. I Couldn't Sleep A Wink Last Night
8. My Ideal
9. For The First Time

Broadcast of February 5, 1944

1. My Heart Tells Me
2. Shoo Shoo Baby
3. No Love No Nothin'
4. Besame Mucho
5. My Ideal
6. Paper Doll
7. Mairzy Doats
8. Oh What A Beautiful Morning
9. When They Ask About You

Broadcast of February 12, 1944

1. Shoo Shoo Baby
2. My Heart Tells Me
3. Mairzy Doats
4. Besame Mucho
5. No Love No Nothin'
6. My Ideal
7. Star Eyes
8. Speak Low
9. Paper Doll

Broadcast of February 19, 1944

1. Shoo Shoo Baby
2. My Heart Tells Me
3. Besame Mucho
4. Mairzy Doats
5. No Love No Nothin'
6. For The First Time
7. I Couldn't Sleep A Wink Last Night
8. A Lovely Way To Spend An Evening
9. Oh What a Beautiful Morning

Broadcast of February 26, 1944

1. Besame Mucho
2. My Heart Tells Me
3. Shoo Shoo Baby
4. Mairzy Doats
5. No Love No Nothin'
6. A Lovely Way To Spend An Evening
7. I Couldn't Sleep A Wink Last Night
8. My Ideal
9. My Shining Hour

Broadcast of March 4, 1944

1. Besame Mucho
2. Mairzy Doats
3. I Couldn't Sleep A Wink Last Night
4. Shoo Shoo Baby
5. My Heart Tells Me
6. No Love No Nothin'
7. When They Ask About You
8. Poinciana
9. I Love You

Broadcast of March 11, 1944

1. Mairzy Doats
2. Besame Mucho
3. No Love No Nothin'
4. My Heart Tells Me
5. I Couldn't Sleep A Wink Last Night
6. Shoo Shoo Baby
7. I Love You
8. When They Ask About You
9. It's Love, Love, Love

Broadcast of March 18, 1944

1. I Couldn't Sleep A Wink Last Night
2. Mairzy Doats
3. Besame Mucho
4. When They Ask About You
5. I Love You
6. A Lovely Way To Spend An Evening
7. Shoo Shoo Baby
8. No Love No Nothin'
9. My Heart Tells Me

JOHN R. WILLIAMS

is the author and publisher of *This Was Your Hit Parade*, a fantastic book on the history of America's most famous popular music show of the 1930s, 40s and 50s. The material on these pages is from his book.

This Was Your Hit Parade has been out of print for some time now, but a second printing has been scheduled for May, 1984.

The price of the new hardcover edition will be \$12.95, but if you order now, in advance of publication, you can reserve your copy for just \$9.95 plus shipping and handling, from Metro-Golden-Memories in Chicago.

For details, see BOOKS BY MAIL on page 18 of this issue of the *Nostalgia Digest*.

THIS WAS YOUR HIT PARADE

Broadcast of March 25, 1944

1. Besame Mucho
2. Poinciana
3. Mairzy Doats
4. When They Ask About You
5. I Couldn't Sleep A Wink Last Night
6. I Love You
7. A Lovely Way To Spend An Evening
8. Don't Sweetheart Me
9. Shoo Shoo Baby

Broadcast of April 1, 1944

1. It's Love, Love, Love
2. I Couldn't Sleep A Wink Last Night
3. Besame Mucho
4. Poinciana
5. I Love You
6. Mairzy Doats
7. A Lovely Way To Spend An Evening
8. When They Ask About You
9. Shoo Shoo Baby

Broadcast of April 8, 1944

1. It's Love, Love, Love
2. I Love You
3. Besame Mucho
4. Poinciana
5. When They Ask About You
6. Mairzy Doats
7. I'll Get By
8. I Couldn't Sleep A Wink Last Night
9. Long Ago And Far Away

Broadcast of April 15, 1944

1. I Love You
2. It's Love, Love, Love
3. Besame Mucho
4. Mairzy Doats
5. Poinciana
6. Do Nothing Till You Hear From Me
7. Long Ago And Far Away
8. I Couldn't Sleep A Wink Last Night
9. San Fernando Valley

Broadcast of April 22, 1944

1. It's Love, Love, Love
2. I Love You
3. Poinciana
4. When They Ask About You
5. Besame Mucho
6. Easter Parade
7. I'll Get By
8. Long Ago And Far Away
9. San Fernando Valley

Broadcast of April 29, 1944

1. I Love You
2. It's Love, Love, Love
3. Long Ago And Far Away
4. Poinciana
5. I'll Get By
6. When They Ask About You
7. San Fernando Valley
8. Goodnight Wherever You Are
9. Besame Mucho

Broadcast of May 6, 1944

1. I Love You
2. I'll Get By
3. Long Ago And Far Away
4. It's Love, Love, Love
5. I'll Be Seeing You
6. When They Ask About You
7. Don't Sweetheart Me
8. San Fernando Valley
9. Poinciana

Broadcast of May 13, 1944

1. Long Ago And Far Away
2. I Love You
3. It's Love, Love, Love
4. San Fernando Valley
5. I'll Get By
6. Poinciana
7. I'll Be Seeing You
8. Besame Mucho
9. Goodnight Wherever You Are

Broadcast of May 20, 1944

1. Long Ago And Far Away
2. San Fernando Valley
3. I'll Get By
4. It's Love, Love, Love
5. I Love You
6. Poinciana
7. I'll Be Seeing You
8. Goodnight Wherever You Are
9. Amor

Broadcast of May 27, 1944

1. Long Ago And Far Away
2. I'll Get By
3. It's Love, Love, Love
4. San Fernando Valley
5. I'll Be Seeing You
6. Goodnight Wherever You Are
7. I Love You
8. Amor
9. Poinciana

Broadcast of June 3, 1944

1. Long Ago And Far Away
2. I'll Get By
3. I'll Be Seeing You
4. San Fernando Valley
5. It's Love, Love, Love
6. I Love You
7. Amor
8. Goodnight Wherever You Are
9. How Blue The Night

Broadcast of June 10, 1944

1. Long Ago And Far Away
2. I'll Be Seeing You
3. I'll Get By
4. San Fernando Valley
5. Goodnight Wherever You Are
6. I Love You
7. Amor
8. It's Love, Love, Love
9. Swinging On A Star

Broadcast of June 17, 1944

1. Long Ago And Far Away
2. I'll Be Seeing You
3. I'll Get By
4. San Fernando Valley
5. Amor
6. I Love You
7. It's Love, Love, Love
8. Goodnight Wherever You Are
9. Someday I'll Meet You Again

Broadcast of June 24, 1944

1. I'll Be Seeing You
2. I'll Get By
3. Long Ago And Far Away
4. Goodnight Wherever You Are
5. San Fernando Valley
6. Amor
7. Swinging On A Star
8. Time Waits For No One
9. I Love You

Broadcast of July 1, 1944

1. I'll Be Seeing You
2. Long Ago And Far Away
3. Amor
4. San Fernando Valley
5. Goodnight Wherever You Are
6. Swinging On A Star
7. I'll Get By
8. Time Waits For No One
9. I Love You

Broadcast of July 8, 1944

1. I'll Be Seeing You
2. Amor
3. Long Ago And Far Away
4. I'll Get By
5. Milkman Keep Those Bottles Quiet
6. San Fernando Valley
7. Goodnight Wherever You Are
8. Time Waits For No One
9. Swinging On A Star

Broadcast of July 15, 1944

1. I'll Be Seeing You
2. Long Ago And Far Away
3. Amor
4. I'll Get By
5. Swinging On A Star
6. Milkman Keep Those Bottles Quiet
7. Time Waits For No One
8. San Fernando Valley
9. Goodnight Wherever You Are

Broadcast of July 22, 1944

1. I'll Be Seeing You
2. Swinging On A Star
3. Long Ago And Far Away
4. Amor
5. I'll Get By
6. Goodnight Wherever You Are
7. Sweet Lorraine
8. And Then You Kissed Me
9. Milkman Keep Those Bottles Quiet

Broadcast of July 29, 1944

1. Amor
2. I'll Be Seeing You
3. Long Ago And Far Away
4. Swinging On A Star
5. I'll Get By
6. Time Waits For No One
7. Goodnight Wherever You Are
8. Milkman Keep Those Bottles Quiet
9. It Could Happen To You

Broadcast of August 5, 1944

1. I'll Be Seeing You
2. Amor
3. Swinging On A Star
4. Time Waits For No One
5. Long Ago And Far Away
6. I'll Get By
7. Milkman Keep Those Bottles Quiet
8. It Could Happen To You
9. Goodnight Wherever You Are

Broadcast of August 12, 1944

1. I'll Be Seeing You
2. Amor
3. Swinging On A Star
4. I'll Get By
5. Long Ago And Far Away
6. I'll Walk Alone
7. Milkman Keep Those Bottles Quiet
8. Time Waits For No One
9. Is You Is Or Is You Ain't My Baby

Broadcast of August 19, 1944

1. Amor
2. Swinging On A Star
3. I'll Be Seeing You
4. Time Waits For No One
5. I'll Get By
6. Long Ago And Far Away
7. I'll Walk Alone
8. It Could Happen To You
9. Is You Or Is You Ain't My Baby

Broadcast of August 26, 1944

1. I'll Be Seeing You
2. Time Waits For No One
3. Swinging On A Star
4. Amor
5. It Could Happen To You
6. It Had To Be You
7. I'll Walk Alone
8. I'll Get By
9. Pretty Kitty Blue Eyes

Broadcast of September 2, 1944

1. I'll Be Seeing You
2. Swinging On A Star
3. Amor
4. Time Waits For No One
5. Is You Is Or Is You Ain't My Baby
6. I'll Walk Alone
7. I'll Get By
8. It Could Happen To You
9. It Had To Be You

THIS WAS YOUR HIT PARADE

Broadcast of September 9, 1944

1. I'll Be Seeing You
2. Swinging On A Star
3. Time Waits For No One
4. Is You Is Or Is You Ain't My Baby
5. Amor
6. I'll Walk Alone
7. It Could Happen To You
8. Fellow On A Furlough
9. It Had To Be You

Broadcast of September 16, 1944

1. I'll Walk Alone
2. Swinging On A Star
3. Time Waits For No One
4. Is You Is Or Is You Ain't My Baby
5. Amor
6. I'll Be Seeing You
7. It Could Happen to You
8. I'll Get By
9. It Had To Be You

Broadcast of September 23, 1944

1. I'll Walk Alone
2. Is You Is Or Is You Ain't My Baby
3. I'll Be Seeing You
4. Time Waits For No One
5. It Could Happen To You
6. Swinging On A Star
7. How Many Hearts Have You Broken
8. It Had To Be You
9. Amor

Broadcast of September 30, 1944

1. I'll Walk Alone
2. Is You Is Or Is You Ain't My Baby
3. It Had To Be You
4. Time Waits For No One
5. Swinging On A Star
6. It Could Happen To You
7. How Many Hearts Have You Broken
8. I'll Be Seeing You
9. Together

Broadcast of October 7, 1944

1. I'll Walk Alone
2. Is You Is Or Is You Ain't My Baby
3. Together
4. How Many Hearts Have You Broken
5. Time Waits For No One
6. Swinging On A Star
7. It Had To Be You
8. I'll Be Seeing You
9. Let Me Love You Tonight

Broadcast of October 14, 1944

1. I'll Walk Alone
2. Is You Is Or Is You Ain't My Baby
3. It Had To Be You
4. Dance With A Dolly
5. Time Waits For No One
6. It Could Happen To You
7. How Many Hearts Have You Broken
8. Swinging On A Star
9. I'll Be Seeing You

Broadcast of October 21, 1944

1. I'll Walk Alone
2. Dance With A Dolly
3. How Many Hearts Have You Broken
4. Is You Is Or Is You Ain't My Baby
5. It Had To Be You
6. It Could Happen To You
7. Swinging On A Star
8. Always
9. I'm Making Believe

Broadcast of October 28, 1944

1. I'll Walk Alone
2. Dance With A Dolly
3. The Trolley Song
4. Is You Is Or Is You Ain't My Baby
5. Together
6. How Many Hearts Have You Broken
7. It Had To Be You
8. Always
9. Let Me Love You Tonight

Broadcast of November 4, 1944

1. I'll Walk Alone
2. Dance With A Dolly
3. Is You Is Or Is You Ain't My Baby
4. Together
5. How Many Hearts Have You Broken
6. The Trolley Song
7. It Had To Be You
8. Sweet And Lovely
9. Whispering

Broadcast of November 11, 1944

1. Dance With A Dolly
2. I'll Walk Alone
3. The Trolley Song
4. Always
5. Together
6. How Many Hearts Have You Broken
7. It Had To Be You
8. Strange Music
9. I'm Making Believe

Broadcast of November 18, 1944

1. The Trolley Song
2. I'll Walk Alone
3. Together
4. Dance With A Dolly
5. Always
6. Let Me Love You Tonight
7. I'm Making Believe
8. How Many Hearts Have You Broken
9. What A Difference A Day Made

Broadcast of November 25, 1944

1. The Trolley Song
2. Dance With A Dolly
3. I'll Walk Alone
4. Together
5. Always
6. I'm Making Believe
7. The Very Thought Of You
8. How Many Hearts Have You Broken
9. I Don't Want To Love You

Broadcast of December 2, 1944

1. The Trolley Song
2. Dance With A Dolly
3. I'm Making Believe
4. Together
5. Don't Fence Me In
6. I'll Walk Alone
7. Always
8. I'm Confessin'
9. There Goes That Song Again

Broadcast of December 9, 1944

1. The Trolley Song
2. I'm Making Believe
3. Don't Fence Me In
4. I'll Walk Alone
5. Dance With A Dolly
6. Always
7. Together
8. I Dream Of You
9. Let Me Love You Tonight

Broadcast of December 16, 1944

1. The Trolley Song
2. Don't Fence Me In
3. White Christmas
4. I'm Making Believe

5. Together
6. I Dream Of You
7. There Goes That Song Again
8. Dance With A Dolly
9. I'll Walk Alone

Broadcast of December 23, 1944

1. Don't Fence Me In
2. The Trolley Song
3. I'm Making Believe
4. There Goes That Song Again
5. Dance With A Dolly
6. White Christmas
7. I Dream Of You
8. Together
9. I'll Walk Alone

Broadcast of December 30, 1944

1. Don't Fence Me In
2. The Trolley Song
3. There Goes That Song Again
4. White Christmas
5. I'm Making Believe
6. I Dream Of You
7. Dance With A Dolly
8. Always
9. Santa Claus Is Coming To Town

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Nostalgia Almanac

APRIL

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

IN APRIL OF 1933 little Johnny Roventini called for Phillip Morris for the very first time on radio. He was to become a well-known and popular symbol for the cigarette manufacturer.

FRANKLIN DELANO ROOSEVELT became the first United States president to appear on television. He spoke on April 30, 1939 at the Federal Building on the Exposition grounds overlooking the Court of Peace at the opening session of the New York World's Fair, Flushing, Long Island. The ceremonies were carried over NBC station WNBT in New York.

FRANK SINATRA made his last appearance with Tommy Dorsey and his orchestra on April 1, 1942. He struck out on his own in a sensational appearance at New York's Paramount Theatre.

BING CROSBY was the subject of a Collier's Magazine article on April 27, 1935 in which he was dubbed "The Groaner," a tag which stayed with him for many years. (Sinatra became "The Voice"!)

EARLE GRASER, the voice of The Lone Ranger on radio, was killed in an automobile accident on April 8, 1941. After a series of script rewrites that had the Lone Ranger seriously ill, too ill, in fact, to hardly speak, the Ranger returned to health and it was Brace Beemer who took over the role and carried it to its conclusion in 1955.

GRACE KELLY became Princess Grace on April 19, 1956 when she married Prince Rainier of Monaco. She became the first American — and certainly the first movie star — to wed a reigning monarch.

INCOME TAX was declared unconstitutional on April 8, 1895 by the Supreme Court of the United States. (Where are they now that we need them?)

THE "UNSINKABLE" TITANIC, a fabulous White Star luxury ocean liner, was wrecked on April 14, 1912 on its maiden voyage from South Hampton to New York when it hit an iceberg off Newfoundland. Over 1,500 lives were lost in the tragedy. There were over 2,300 passengers and crew aboard the 882 foot long ship which was built at a cost of \$7.5 million.

APRIL TV DEBUTS include Juvenile Jury, Paul Winchell and Jerry Mahoney and Fred Waring and his Pennsylvanians (1947); Garroway At Large and Mr. I. Magination (1949); Coke Time with Eddie Fisher (1953); Tony Martin Show (1954); The Untouchables, as a two-part drama on the Desilu Playhouse (1958).

APRIL RADIO PREMIERS include Little Orphan Annie and Lum and Abner (1931); One Man's Family and Ed Wynn, the Fire Chief (1932); Fibber McGee and Molly, Lights Out, and Your Hit Parade (1935); Lorenzo Jones (1937); Mr. District Attorney (1939); Telephone Hour and Take It or Leave It (1940); People Are Funny (1942); Queen For A Day and This Is Your FBI (1945); The Big Story (1947); Richard Diamond, Private Detective (1949); Dimension X (1950); Gunsmoke (1952); X Minus One (1955);



CHARLIE CHAPLIN became the movies' highest paid star on April 5, 1916 when he signed a one-year contract with Mutual Films Corporation for \$675,000. He made a dozen films during that year, including The Floorwalker, The Fireman, The Vagabond, The Pawnshop, The Rink, The Immigrant, and Easy Street.

APRIL BIRTHDATES

APR 1: Wallace Beery* (1881); Lon Chaney Sr.* (1883); Eddy Duchin* (1909); Art Lund (1920); Ali McGraw (1938); Jane Powell (1929).

APR 2: Buddy Ebsen (1908); Alec Guinness (1914); Jack Webb* (1920).

APR 3: Marlon Brando (1924); Doris Day (1924); George Jessel* (1898); Wayne Newton (1942).

APR 4: Bea Benadoret* (1906); Frances Langford (1913).

APR 5: Bette Davis (1908); Melvyn Douglas* (1901); Robert Q. Lewis (1924); Gregory Peck (1916); Gale Storm (1921); Spencer Tracy* (1900).

APR 6: Walter Houston* (1884); Andre Previn (1929); Lowell Thomas* (1892).

APR 8: John Gavin (1928); Sonja Henie* (1910); Mary Pickford* (1893).

APR 9: Ward Bond* (1903); Michael Learned (1939).

APR 10: George Arliss* (1868); Chuck Connors (1921); Tim McCoy* (1891); Harry Morgan (1915); Omar Sharif (1932).

APR 11: Paul Douglas* (1907); Joel Grey (1932); Dorothy Shay* (1921); Johnny Sheffield (1931).

APR 12: Ann Miller (1919); Lily Pons* (1895); Sally Rand* (1903); Jane Withers (1926).

APR 13: Howard Keel (1917).

APR 14: Anthony Perkins (1932); Rod Steiger (1925); Lee Tracy* (1898).

APR 15: Hans Conried* (1917); Marion Jordan* (1897); Elizabeth Montgomery (1933).

APR 16: Edie Adams (1927); Charlie Chaplin* (1889); John Hodiak* (1914); Henry Mancini (1924); Les Tremayne (1913); Peter Ustinov (1921); Bobby Vinton (1935).

APR 17: William Holden* (1918); Arthur Lake (1905); Lon McCallister (1923).

APR 18: Barbara Hale (1922); Haley Mills (1946); Virginia O'Brien (1921).

APR 19: Elinor Donahue (1937); Frank Fontaine* (1920); Jayne Mansfield* (1932); Dudley Moore (1935); Hugh O'Brien (1925); Constance Talmadge* (1899).

APR 20: Harold Lloyd* (1889); Ryan O'Neal (1941); Gregory Ratoff* (1893).

APR 21: Don Cornell (1919); Elaine May (1932); Anthony Quinn (1915).

APR 22: Eddie Albert (1908); Glen Campbell (1936); Hal March* (1920); Jack Nicholson (1937); Charlotte Rae (1926).

APR 23: Janet Blair (1921); Sandra Dee (1942); Lee Majors (1939); Duncan Renaldo* (1904); Shirley Temple (1928).

APR 24: Leslie Howard* (1890); Shirley MacLaine (1934); Barbra Streisand (1942).

APR 25: Ella Fitzgerald (1918); Edward R. Murrow* (1908); Al Pacino (1939).

APR 26: Carol Burnett (1933); Edgar Kennedy* (1890).

APR 27: Jack Klugman (1922).

APR 28: Ann-Margaret (1941); Lionel Barrymore* (1878); Carolyn Jones* (1929); Sidney Toler* (1874).

APR 29: Richard Carlson* (1912); Duke Ellington* (1899); Celeste Holm (1919).

APR 30: Eve Arden (1912); Cloris Leachman (1926).

* NOTE: * denotes deceased

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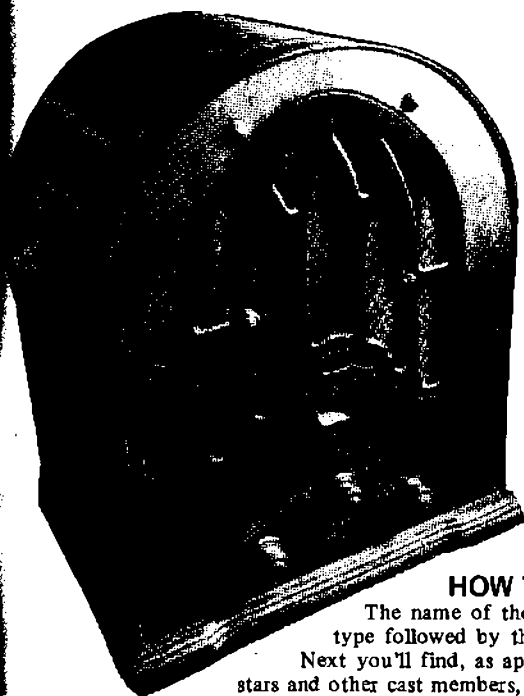
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THOSE WERE THE DAYS

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— PLUS —

Highlights of Other
Programs of Interest

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.

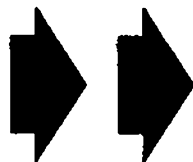
This information is followed by the network source of the broadcast: NBC (National Broadcasting Company), CBS (Columbia Broadcasting System), ABC (American Broadcasting Company), MBS (Mutual Broadcasting System), AFRS (Armed Forces Radio Service).

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.



GUIDE BEGINS ON NEXT PAGE . . .

THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

APRIL

SATURDAY, APRIL 7th

THE WHISTLER (1940s) "A Question of Murder" features Jean Bates, Joseph Kerns and John Hoyt in a story about a newlywed wife who begins to have suspicions about her new husband's first wife. Household Finance Corp., CBS. (12:34; 15:23)

MY FRIEND IRMA (1940s) Marie Wilson stars as Irma Peterson with Cathy Lewis as Jane Stacy with Alan Reed as Irma's boss Mr. Clyde who buys a racehorse. Jane and Irma decide to bet on the horse. AFRS Rebroadcast. (17:10; 7:03)

ROGUE'S GALLERY (5-9-46) Dick Powell stars as Richard Rogue, private investigator, who runs into trouble at a winter lodge in the mountains. Fitch Shampoo, MBS. (13:05; 7:20; 7:00)

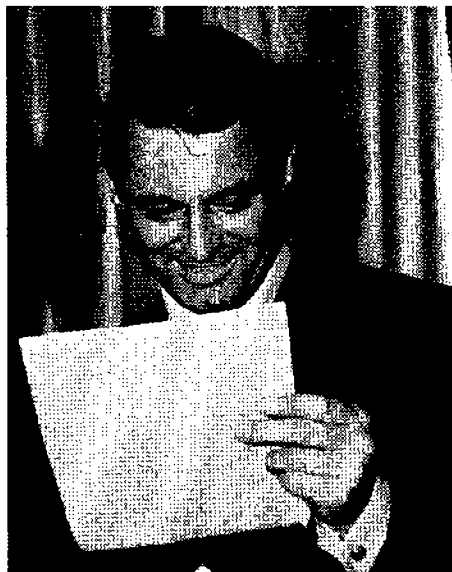
YOU ARE THERE (11-7-48) Newsman John Daly, Don Hollenbeck, Ken Roberts, Quincy Howe and Ned Calmer cover "Lee's Surrender to Grant" on Palm Sunday, April 9, 1865. Sustaining, CBS. (17:07; 10:36)

LIFE WITH LUIGI (3-11-52) J. Carroll Naish stars as Luigi Bosco who receives a registered letter from the Internal Revenue Service stating that they would like to meet with him pertaining to his 1951 income taxes. Alan Reed is Pasquale, Hans Conried as Schultz, Jody Gilbert as Rosa and Mary Shipp as Miss Spaulding. Wrigley's Chewing Gum, CBS. (7:20; 7:20; 15:15)

MURDER AT MIDNIGHT (1940s) "The Man Who Died Yesterday" with Stewart Grady and Mandel Kramer. A man, born on a ship while it passed the International Time barrier, gained one day to his life and can see 24 hours into the future! Syndicated. (12:20; 13:40)

SATURDAY, APRIL 14th
CARY GRANT ON RADIO

SCREEN DIRECTOR'S PLAYHOUSE (1-20-50) "Mr. Lucky" starring Cary Grant in a radio version of the 1943 movie. Grant recreates his role as the draft-dodging owner of a gambling ship. RCA Victor, NBC. (13:28; 15:48)



CARY GRANT

LUX RADIO THEATRE (4-5-45) "Welcome Stranger" starring Cary Grant, Barry Fitzgerald and Pat Crowley in a radio version of the 1947 film. Grant assumes the role Bing Crosby played in the film, that of a young doctor who fills in for a vacationing older doctor in a small town and gets involved in the community. Barry Fitzgerald repeats his screen role. AFRS Rebroadcast. (15:45; 13:55; 16:30)

SUSPENSE (11-16-50) "On A Country Road" is one of the all-time classic Suspense dramas. Cary Grant and Cathy Lewis appear as a husband and wife who fear an escaped lunatic armed with a meat cleaver. AFRS Rebroadcast. (13:15; 11:20)

MR. AND MRS. BLANDINGS (1949) Cary Grant and Betsy Drake star in a radio series based on the 1948 movie, "Mr. Blandings Builds His Dream House." Grant repeats his screen characterization. Jim Blandings gets talked into taking part in a local production of a Broadway-bound play. AFRS Rebroadcast. (9:50; 13:45)

ACADEMY AWARD (10-30-46) "Suspicion" starring Cary Grant and Ann Todd in the radio version of Alfred Hitchcock's 1941 motion picture success. A woman suspects her husband is trying to kill her for the insurance money. House of Squibb, CBS. (14:58; 14:01)

SATURDAY, APRIL 21st
EASTER GREETINGS

AMOS 'N' ANDY (3-30-45) Freeman Gosden and Charles Correll as radio's all-time favorites. The Kingfish thinks he can save some money by designing Sapphire's new bonnet for Easter. Rinso, NBC. (8:42; 8:55; 12:32)

NEW YORK CITY EASTER PARADE (4-12-36) George Hicks, speaking from Fifth Avenue in front of Radio City describes the famed Easter Parade. Sustaining, NBC-RED. (7:25; 5:50)

LUX RADIO THEATRE (6-24-46) "State Fair" starring Dick Haymes, Jeanne Crain, Vivian Blaine and Elliott Lewis in the radio version of the hit 1945 movie musical. A family's adventures at the Iowa State Fair provide the backdrop for sentimental fun. William Keighley, producer. AFRS Rebroadcast. (23:20; 14:00; 11:55)

FIBBER MC GEE AND MOLLY (3-23-48) Jim and Marion Jordan with Gale Gordon, Bill Thompson, Arthur Q. Brian, Harlow Wilcox, the King's Men and Billy Mills and his orchestra. Molly wins a contest sponsored by the local merchants and the prize is a special dress for Easter. Johnson's Wax, NBC. (11:40; 11:45; 6:18)

PHIL HARRIS-ALICE FAYE SHOW (4-17-49) Alice has invited the girls' school principal to dinner on Easter Sunday. Elliott Lewis is Frankie Remley, Walter Tetley is Julius and the Harris girls are Jeanine Roos and Anne Whitfield. Rexall, NBC. (18:45; 9:05)

SATURDAY, APRIL 28th
14th ANNIVERSARY SHOW
"THANKS FOR LISTENING"

NOTE: We complete 14 years of "Those Were The Days" broadcasts with a program of "RADIO ON RADIO" — featuring vintage shows which deal with radio itself.

FIBBER MC GEE AND MOLLY (12-12-44) starring Jim and Marion Jordan. McGee decides to get some hard-to-get cigarettes and finds himself on a radio quiz show, "Smokes For Folks." Cast includes Arthur Q. Brian, Marlin Hurt, Shirley Mitchell, Harlow Wilcox, the King's Men, Billy Mills and his orchestra. Johnson's Wax, NBC. (11:15; 10:55; 6:30)

CBS RADIO WORKSHOP (5-11-56) "The Enormous Radio" narrated by William Conrad with a cast that features Virginia Gregg, Stacy Harris, Eve McVey, Hans Conried, Charlotte Lawrence, Joseph Kerns, Paula Winslowe, Herb Butterfield, Irene Tedro. An unusual radio picks up conversations from other apartments in the building. Sustaining, CBS. (12:00; 14:45)

LUX RADIO THEATRE (2-21-44) "Wake Up and Live" starring Frank Sinatra with Bob Crosby, Jimmy Gleason, Marilyn Maxwell and James Dunn. A fast-moving spoof of radio with a young singer who has mike fright becoming a mysterious hit on the air! Cecil B. DeMille hosts. AFRS Rebroadcast. (18:35; 12:04; 18:00)

JUDITH WALLER INTERVIEW (3-6-48) The woman who was the first manager and program director of radio station WMAQ looks back at the start of that station. Interviewed by "Mr. Philbrick" of Cedar Rapids, Iowa. (12:35)

JUDY CANOVA SHOW (10-19-46) Judy auditions for a part on a radio program. Cast includes Mel Blanc, Joe Kerns, Ruby Dandridge. Palmolive-Halo, NBC. (12:55; 15:20)

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THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

MAY

SATURDAY, MAY 5th SALUTE TO ORSON WELLES

MERCURY THEATRE ON THE AIR (7-18-38) "Treasure Island" starring Orson Welles as Long John Silver and as Jim Hawkins, who tells the story. Excellent radio version of the exciting pirate story by Robert Louis Stevenson. Cast includes Arthur Anderson, Ray Collins and Agnes Moorehead. Sustaining, CBS. (14:00; 15:05; 14:50; 19:35)

JACK BENNY PROGRAM (3-14-43) Jack is ill and unable to appear on the broadcast. Orson Welles subs with the regular cast: Phil Harris, Mel Blanc, Andy Devine, Dennis Day, Eddie "Rochester" Anderson, Frank Nelson, Verna Felton, Don Wilson. Grape Nuts Flakes, NBC. (11:35; 8:30; 8:45)

THE THIRD MAN (1950) "Fool's Gold" starring Orson Welles as Harry Lime, adventurous rogue. A gold dealer offers Lime a chance to make a fortune. Syndicated. (13:00; 14:00)

TEXACO STAR THEATRE (10-18-42) Fred Allen stars with guests Orson Welles and Benay Venuta with Portland Hoffa, Alan Reed, Minerva Pious, John Brown, announcer Arthur Godfrey, and Al Goodman and the orchestra. Orson and Fred appear in a special version of "Les Miserables." AFRS Rebroadcast. (9:25; 19:20)

CAVALCADE OF AMERICA (10-12-42) "Admiral of the Ocean Sea" starring Orson Welles in a dramatization of Columbus' discovery of America. DuPont, NBC. (13:56; 14:00)

SATURDAY, MAY 12th YESTERDAY'S TEEN SCENE

A DATE WITH JUDY (5-18-48) Louise Erickson stars as Judy, with Dick Crenna as Oogie Pringle and John Brown as Judy's father. Judy gets the long-awaited invitation to the dance from Oogie, but laments that she has nothing to wear. Tums, NBC. (14:55; 13:35)

ARCHIE ANDREWS (6-12-48) Charles Mullen as Archie, Harlan Stone as Jughead. Archie has a cold, but it's Mr. Andrews' headache that

is aggravated. Swift Premium Franks, NBC. (12:05; 15:55)

OUR MISS BROOKS (1940s) Eve Arden stars as Miss Connie Brooks, English teacher at Madison High School, with Gale Gordon as Mr. Conklin, Dick Crenna as Walter Denton and Jane Morgan as Mrs. Davis. Miss Brooks hopes she is not the recipient of the Home Economics class clothing award. AFRS Rebroadcast. (12:30; 12:55)

JUNIOR MISS (1953) Barbara Whiting as Judy Graves and Gale Gordon as Mr. Graves. Judy arranges for a blind date for Lois. AFRS Rebroadcast. (13:22)

ALDRICH FAMILY (1940s) Henry Aldrich is prop man for his school play. Norman Tokar as Henry, Jackie Kelk as Homer Brown with House Jamison and Kathryn Raht as Mr. and Mrs. Aldrich. AFRS Rebroadcast. (16:40; 7:45)

NOTE: Former (and eternal) teen-agers **Chuck Schaden and Dan McGuire** will reminisce about their teen years at **Steinmetz High School** during this program. Don't say you weren't warned!

SATURDAY, MAY 19th

BOB HOPE SHOW (9-14-44) Broadcasting from Camp Bordon, Canada, Bob and the gang: Jerry Colonna, Vera Vague, Skinnay Ennis and his orchestra, Frances Langford. AFRS Rebroadcast. (8:47; 7:03; 11:30)

LUM 'N ABNER (4-12-50) Chester Lauck and Norris Goff as the proprietors of the Jot-Em-Down Store in Pine Ridge, Arkansas. Needing a new location for their store, the boys try to outwit a real estate agent. Cast includes Zazu Pitts, Andy Devine, Cliff Arquette and Jim Backus. Ford, CBS. (14:42; 14:52)

VIC AND SADA (1940s) Radio's homefolks from the small house halfway up in the next block. Vic plans to have his noontime meal with friends at the Tiny Petite Pheasant Feather Tea Shoppe. Vic: Art Van Harvey; Sada: Bernadine Flynn; Rush: Billy Idleson. Crisco, NBC. (11:10)

SCREEN GUILD PLAYERS (3-22-43) "For Me and My Gal" starring Judy Garland and Gene

ally in the roles they created on the screen in 1942. Dick Powell co-stars in the story about a rubeville couple determined to play the Palace. Lady Esther Products, CBS. (14:20; 15:44)

VIC AND SADE (9-18-42) Ted and Ruthie Embottom are due to visit the Gooks. Art Van Harvey and Bernadine Flynn as Vic and Sade, Clarence Hartzell as Uncle Fletcher. Visco, NBC. (10:15)

DAY IN THE LIFE OF DENNIS DAY (21-48) Dennis is misquoted in the newspapers as saying that women are lazy and not equal to men! Colgate, NBC. (17:52; 11:28)

MINUS ONE (5-22-56) "The Defenders." During a fierce war between two super powers of the future, a man and woman of opposite backgrounds fall in love. Sustaining, NBC. (16:15; 12:00)

SATURDAY, MAY 26th HAPPY BIRTHDAY, BENNY GOODMAN

NOTE: Benny Goodman will celebrate his 75th birthday on May 30 and we'll celebrate his special day with an afternoon of great music and entertainment. **OUR SPECIAL GUEST** will be *Nostalgia Digest* columnist and big band buff **KARL PEARSON** who has prepared an assortment of interesting sound clips from the career of Benny Goodman and some complete programs:

BENNY GOODMAN AND HIS ORCHESTRA (4-27-37) Remote broadcast from the Manhattan Room of the Hotel Pennsylvania, New York City. Bert Parks announces. Selections include "Johnny One Note," "Blue Hawaii," "Ida," and "I Want to Be Happy." Sustaining, CBS. (9:45; 14:25)

CAMEL CARAVAN (1-3-39) Benny Goodman and his orchestra with vocalist Martha Tilton and guests Johnny Mercer, Albert Ammons and boogie woogie pianist Meade Lux Lewis. Music



BENNY GOODMAN

includes "I Can't Give You Anything But Love," "Hurry Home," "You Must Have Been a Beautiful Baby," and "Cuckoo In the Clock." Camel Cigarettes, CBS. (8:10; 9:35; 10:40)

SONGS BY SINATRA (1-30-46) Frankie welcomes Benny Goodman and his Sextet which plays "Runnin' Wild." The Pied Pipers, Axel Stordahl and his orchestra, announcer Marvin Miller. Frank sings "One More Dream and She's Mine," "It Might As Well Be Spring," and "Home On the Range." Old Gold Cigarettes, CBS. (9:00; 11:20; 6:10)

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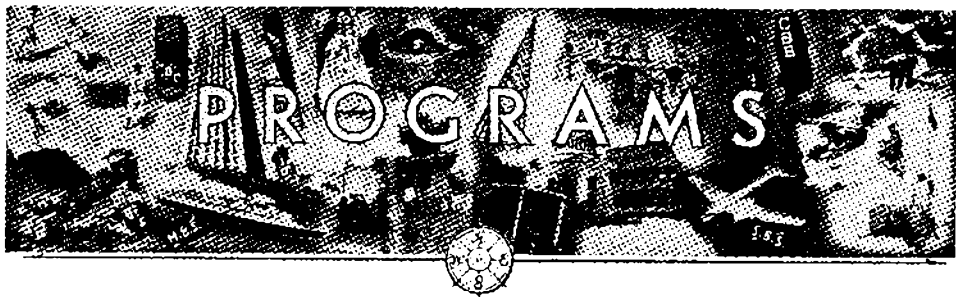
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Here's an informal look at some other radio programs in the Chicago area. This is by no means a complete list of the nostalgic or creative goodies that may be found up and down the AM and FM radio dial. In fact, we'll appreciate hearing from readers who have discovered other gems of broadcasting and we'll try to share those "finds" in forthcoming issues. Radio stations always reserve the right to change programming without notice.

ALL DAY – EVERY DAY

GREAT HITS (WAIT, 820 AM, 24 hours-a-day.) Personality and big band recordings from the 30s, 40s and 50s. Chicago's favorite disc jockey Eddie Hubbard leads the weekday parade with the morning drive-time show (5:30 to 10 a.m.)

MUSIC OF YOUR LIFE (WJJD, 1160 AM, 24-hours-a-day.) Big bands, big band vocalists and singing stars with Bernie Allen beginning the day (5:30 to 10 a.m.)

SUNDAY

SWING THING (WAIT, 820 AM, Sunday, 9 a.m. to Noon) Fred Hall hosts a program of popular swing music and interviews with those who made the music popular.

TUNE OF THE CENTURY (WBEZ, 91.5 FM, Sunday, 11:30 a.m. - Noon) Rich Markow offers rare recordings on early discs and Edison cylinders from 1890 to 1930.

GREAT SOUNDS (WAIT, 820 AM, Sunday, Noon to 4 p.m.) Dick Shepard presents music and interviews with personalities of the "great sound" era.

MUSIC MAKERS (WAIT, 820 AM, Sunday 4 to 5 p.m.) Host Skitch Henderson interviews a guest music maker from the big band era and plays his music during this hour.

FLOYD BROWN SHOW (WGN, 720 AM, Sunday, 8:30 p.m.) A mystery, comedy or drama from radio's golden years is offered each week at this time.

WHEN RADIO WAS (WJKL, Elgin, 94.3 FM, Sunday, 9 to 11 p.m.) Host Carl Amari presents some Radio Spirits of vintage broadcasts from the old time radio era.

MONDAY THRU FRIDAY

GOLDEN DAYS OF RADIO (WEMP, Milwaukee, 1250 AM, Monday thru Friday, 6:30 to 7:30 p.m.) An old-time radio compliment to the station's "Hit Parade" format of music 24-hours a day.

WHEN RADIO WAS (WJKL, Elgin, 94.3 FM, Monday thru Friday, 10 to 11 p.m.) Weekly edition of Carl Amari's program of old time radio shows.

FRIDAY

DICK LAWRENCE REVUE (WNIB, 97.1 FM, Friday, 9 to 10 p.m.) Wonderful nostalgic stories and memories woven into a tapestry of musical sounds and rare recordings from the early years.

THE FIRST 60 YEARS (WFMT, 98.7 FM, Friday, 1 to 2 p.m.; Saturday, 7 to 8 p.m.) Marty Robinson presents an amazing hour of vintage recordings by selected classical artists.

SATURDAY

WHEN MUSIC WAS MUSIC (WGN, 720 AM, Saturday, 8 to 9:30 p.m.) Mike Rapchek hosts a great program of music from the big band, swing and jazz era, interspersed with knowledgeable and interesting comments about the performers and the times, plus listener requests.

YOUR HIT PARADE (WJJD, 1160 AM, Saturday, 7 to 8 p.m.) Andre Baruch and Bea Wayne present the top tunes of a week from the past.

TALMAN HOME

COMING ATTRACTIONS

If you have a fondness for the "good old days," then you're invited to enjoy some nostalgic programs at the Talman Home Irving Park Community Center Auditorium, 4901 W. Irving Park Road, Chicago. There's plenty of free parking available in the large lot on Dakin Street at the rear of the Talman Home office or CTA transportation will take you to the door.

ADVANCE TICKETS are available for certain, but not all, attractions. Check the listing below. Where advance tickets are available, they may be obtained by mail by writing Public Relations, Talman Home, 4901 W. Irving Park Road, Chicago, 60641. Advance tickets are also available at the Community Center before and after each program.

SATURDAY, APRIL 7 - 8 PM

THE BARKLEYS OF BROADWAY (1949) Fred Astaire, Ginger Rogers, Billie Burke. The film that reunited Astaire and Rogers for the first time in ten years. This clever story about a show business couple features such songs as "You'd be Hard to Replace" and "They Can't Take that Away from Me." (\$1.25)

SATURDAY, APRIL 14 - 8 PM

AN EVENING WITH STAN LAUREL & OLIVER HARDY Spend the evening with the funniest comedy team of all time. We will be showing two shorts, **THE CHIMP (1931)** and **LAUGHING GRAVY (1931)**. Also a feature length film **SWISS MISS (1938)**. The boys play two mousetrap salesmen in Switzerland who run into trouble with a cook, a gorilla and two opera singers. This will be a fun night for the whole family. (\$2.00) ADVANCE TICKETS AVAILABLE.

SATURDAY, APRIL 21 - 8 PM

THE MYSTERIOUS ISLAND (1929) Lionel Barrymore, Jane Daly, Lloyd Hughes. This version of Jules Verne's story features wonderful special effects and was one of the first films to be photographed using the technicolor process. Barrymore plays Dakkar, the scientist who invents a submarine capable of staying underwater for indefinite lengths of time. This film is silent with music and talking sequences added. (\$1.25)

SATURDAY, APRIL 28 - 8 PM

THE FIREFLY (1937) Jeanette MacDonald, Allen Jones, Warren William. MacDonald plays Nina Maria, a Spanish dancer who doubles as a spy during the Napoleonic Wars. Some of

the original Friml-Harbach songs included in the score are "Giannina Mia," and "Donkey Serenade." (\$1.25)

SATURDAY, MAY 5 - 8 PM

COLLEGE SWING (1938) Burns & Allen, Bob Hope, Martha Raye. Gracie Allen has a hard time graduating from college, even though her family virtually owns the school. College life is depicted as full of romances, crazy professors and music. (\$1.25)

SATURDAY, MAY 12 - 8 PM

DINNER AT EIGHT (1933) Jean Harlow, John Barrymore, Marie Dressler, Billie Burke, Wallace Beery. Film version of the great comedy stage hit. Socially ambitious Burke throws a dinner party and the all-star cast is invited, including Marie Dressler as the dowager, and Wallace Beery and Jean Harlow as the crude millionaire and his lascivious wife. (\$1.25)

SATURDAY, MAY 19
NO MOVIE THIS WEEK

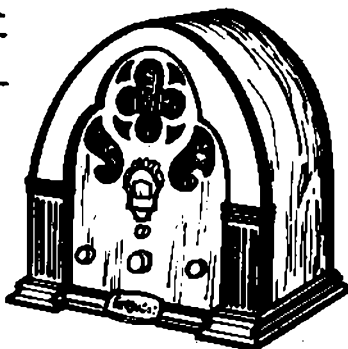
SATURDAY, MAY 26 - 8 PM

THE CREATURE FROM THE BLACK LAGOON IN 3-D (1954) Richard Carlson, Julia Adams, Richard Denning. The Creature, an amphibious, prehistoric man-monster inhabits the primordial depths of a mysterious tropical lagoon, undisturbed until a team of scientists intrude upon his domain. Special 3-D glasses will be provided so that the Creature can jump into your lap. (\$2.00) ADVANCE TICKETS AVAILABLE.

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- TREASURE OF SIERRA MADRE** - Humphrey Bogart, Walter Huston & Frank Lovejoy, Lux Radio Theatre, 4/18/49. **ORDER #105**
- WIZARD OF OZ** - Judy Garland, Lux Radio Theatre, 12/25/50. **ORDER #125**

SPEAKING OF RADIO



Chuck Schaden's Conversation with

DENNIS DAY

Dennis Day was associated with Jack Benny on radio and television for nearly 35 years, beginning in 1940. Some time ago we had an opportunity to visit with the singer-comedian at his Mandeville Canyon home in Southern California. We asked what he had been doing before he started working with Jack Benny.

I graduated from Manhattan College and I had always loved singing. I was president of the Manhattan College Glee Club and I had done several appearances on a local radio show with Larry Clinton and his orchestra. I was one of those picked from about six or seven metropolitan colleges and universities to represent Manhattan College. I was on this program for about three times. After I graduated from college I intended to go into law school because I thought I'd make law a vocation and singing an avocation. I never expected I'd be able to make a living at it.

But, I was prevented from going to law school because I had an operation and, while I was recuperating, I started singing around local radio shows in New York City. Kenny Baker left the Jack Benny Show and someone suggested I send over an acetate of a couple of songs I had done on some of the local radio stations . . . on WHN and CBS. So I did and, by good fortune, Mary Livingstone happened to hear the record and she liked the record. She saw my picture and all and brought it to Chicago to Jack. He came in and auditioned me and that was the start of the whole thing. They gave me a round-trip ticket to come out to California and audition out here, which I did.

And then, about two weeks before the program went back on the air after the summer hiatus, Jack signed me to a contract. It was a five-year contract with a two-week option. If I didn't make good in two weeks, he had the option to drop me. Then in the first year, it was for every thirteen weeks. So they would pick me up after the first two weeks, for the next eleven, then it was every thirteen weeks. And I stayed with him for a full five years and then I went into the Navy in World War II. I spent two years in the Navy and then when I got out I went back with Jack. And I had my own radio show at the same time, for Colgate, "A Day in the Life of Dennis Day." That went on for five years and then I crossed over into television and I had my own TV show for about three years.

Weren't you working with Cliff Arquette on that show?

Yes, Cliff Arquette — Charlie Weaver: "Yessss, that's my boy, Dennis . . . yeahhhhh!" We used to have a lot of fun and I'm sorry to see Cliff pass away. I guess it has to happen to all of us sooner or later. Jack Benny was a great loss when he passed away, because you never thought of him as an older man. He always looked so good, he thought so young. He was always full of ideas of

SPEAKING OF RADIO

what he was going to do, where he was going.

Six months before he passed away, my daughter Eilcen was married and we sent him an invitation to the wedding. He wasn't able to make the wedding, the church wedding, but he did come out to the reception here at my home. He said, "I'll be there" and sure enough he was out here and spent about two hours visiting and then he had to go to another wedding reception.

He was leaving that night to go up to Portland to do a concert and then on to Seattle to do another concert and then over to Spokane. But this man was very thoughtful, very kind and very generous, contrary to the character that he was portrayed as. It was a great loss because nobody thought of him as getting ill. You know, there was some talk of him not feeling well and everyone thought - well, because Jack always took excellent care of himself, he had a physical twice a year. And then he was doing a concert in Dallas and, just before going out on the stage, he got a seizure, cramps in the stomach, and his arm went dead. So they thought it might be a slight stroke. They examined him and there was no such thing. As a few months went on, they finally found out what it was and, of course, it was very insidious. He had cancer of the pancreas. And, fortunately, he didn't suffer much. He went very fast, but I think the whole nation and the world was shocked when it happened, because nobody expected him, you know -

Yes. You think a man like that is immortal and goes on forever.

Yes. Well, he was a national institution. I never heard anyone have a bad word to say about Jack Benny. Everyone always loved him. He was a very kind and very gentle man. This is what's on his tomb: "Here lies a gentle man" which epitomizes, really, what Jack Benny was. A very kind and gentle man.

Did you find him that way on the first Jack Benny Show that you did?

Oh, yes. Because, you know, I was scared stiff. After all, I had no great experience as far as singing is concerned with orchestras or appearing on -- Here's the top radio show in the whole country and everyone was listening, so I was just very nervous and very scared. And I think that's why they brought in Verna Felton, who played the part of my mother. It was a buffer between myself and Jack until I got more confidence in myself on the show. So they used her in the first year, I would say, probably about sixteen shows, and then finally I started to get a little more confidence in myself.

She was on that quite a bit over the years in the part as your mother.

Yes. Well, they referred to her. Many times she wasn't even on the show, but Jack would refer to her. "Oh, your mother," you know, and I might say something about "She wants me to get a raise," or she was, always, you know, either a plumber's helper or a carpenter. She was a woman who could do anything. And he would refer to her many times, or I would, and it felt like a living presence on the show.

Jack Benny was partial to tenors even before you came along.

Oh, yes, yes. Kenny Baker, and before that he had, well actually, between Kenny Baker and myself, he tried Michael Bartlett for a few shows.

Wasn't Frank Parker with him at one point?

For about five years when Jack first started in radio, back when Canada Dry Ginger Ale was his sponsor at the time.

Why the tenor? Why not a baritone?

DENNIS DAY

starred

with

JACK BENNY

and on

his own

programs

on

radio

and TV



Well, I guess he liked tenors and it was good for him, I think, for the characters, too, that he created. See, Kenny Baker took over Mary Livingstone's character: that kind of silly, naive type of thing, and then I had to perpetuate that same thing after Kenny Baker left the show. So I'd talk, "Yes, Mr. Benny. Who me?" "Oh, yes, please." You know, the silly, naive kid.

It's like when I was in Chicago, I went swimming in Lake Michigan and when I came out, everybody on the beach was laughing. And he said, "Well, what were they laughing at? Your trunks?" And I'd say, "Ohhhh, trunks!" And we used to have these running things. You know, "Ohhhh - - -" and whatever it would be, all through the years, and that was the fun part of it. And, of course, it was the

character that I played. And, I guess I was (naive), even though I was born and raised in New York City, I had never been west of the Hudson. I had been to Ireland with my aunt, who took me over when I got out of high school, but I had never been out west, so I was pretty green and wet behind the ears. I didn't know very much. I think I was, more or less, part of the character I portrayed on the Jack Benny Show.

Well, it was a great character.

After a while, when I got more confidence, I used to do dialects. During World War II, I used to do Rommel, popping out of a tank, and "ah - - so," you know, Japanese. We'd do all kinds of dialects and impressions. I did Parker Fennelly from the Fred Allen Show -

SPEAKING OF RADIO

"Howdy, Bub" — you know. All of these various characters.

You had a field day with the show, actually, because you did a lot and, what was interesting to me, you could be as silly as possible on the show and then, all of a sudden, Jack would say, "Sing, Dennis," and you'd sing "Granada" or do a straight thing . . .

And the public would accept it! Yeah, that was a phenomenon that is hard to explain. But they did separate the two: the fact that you couldn't have a good singing voice and then play a native, silly kid. You know, kind of stupid in a sense, but the public always separated that fact. When he'd say, "Sing, kid," and then, after the song, he'd go back into the same thing!

But actually all of us, like Rochester, Phil Harris, Don Wilson, we only had about a page and a half of dialog on the show. But you better believe that it was the best dialog that possibly could be written, 'cause Jack knew it was good for himself and for all of the characters on the show. No matter how many laughs, he was very happy with all the laughs you might get. And, when the show was over, many people would say, "Hey, did you hear Dennis" or "Did you hear Phil Harris on the Jack Benny Show last night," it was still the "Jack Benny Show," because he was the catalyst who manipulated the whole thing. The jokes bounced off him. He was the butt of most of the jokes and we got the laughs. He was a genius in that sense.

In many cases, a show would be well underway before he would even make an appearance.

That's true, that's very true. And then he had a great facility of mentioning something. "I wonder where I put that book" or something like that, or "where Dennis would be" or whatever's going to happen. And, all of a sudden, when we're

practically to the end of the show, that (line) would come in, in another round-about way, that made an hilarious ending to the whole thing. He had that great facility.

In the early days, when I was with Jack, he used to work with the writers on all the ideas and the dialog and everything else. And then, when we'd come in to read — usually on a Wednesday or Thursday — we'd have our first reading and after the reading was over, we'd leave and go home. Then they would edit it and tighten it up and, my gosh, everytime every script would be 200 per cent better once they worked it over.

Jack would work — "I don't like this, I don't like this. We've got to replace this or bring in new dialog. Let's keep this. This worked fine." — he was a great editor of scripts. This is the great sense of comedy that the man had. Not only was he an editor, but what a timer, a master timer. He knew how long to milk a laugh and when to stop. This was a great thing about him.

It was an era — through the 30's all the way up into the 50's — when radio was in its' heyday, 'cause everyone could imagine what a person looked like, what a situation looked like, in their own minds, by sound effects and by the person's voice.

People used to think I was a — oh, I get two different kinds of comments on what I look like, people who haven't seen me. One would say I was tall, six feet, with blond hair and a hayseed coming out of my ears. Or, the other would say, well, he's short and fat. These were the two opposites, but each person who listened to radio formed his own image of what he wanted you to look like, or what he thought you looked like.

That's because the listener participated. He had to supply the picture.

And the sound effects were all-important. I know Jack had a great sense of that. Many a time there was a slap in the face. I remember, once he was trying to get the sound effects man to make the



proper sound. It just didn't come. And he kept, "No, no, that's not it." And, by George, when the sound effects man finally hit it, the right sound effect of the slap in the face, and Jack says, "That's it!" you knew instinctively yourself, in listening, that he was absolutely right.

He was very meticulous about his sound effects. Take the vault that he had, all those tremendous sound effects, with the chains and the alligators and — created in your own mind what the vault in his cellar was. It was just amazing. I don't think you can really translate that. They tried, it came off very well, but I don't think it had the same impact as it did on radio when they put it into TV.

Did you offer anything to the Benny radio show that wasn't in the script?

You mean to ad lib? Well, sometime

you might. But you better be sure that you knew what you were doing. Phil would ad lib quite a bit. And Jack was a great audience. If something was really funny, he'd fall right down on the floor. He was just amazing.

You mean literally, he would fall on the floor?

Well, he'd just break up. I'm saying, you know, just break up and almost throw the script away and just put his head down and laugh, and just absolutely say, "Oh, that is funny! Oh my gosh!" He was a great audience.

But we didn't do very much ad libbing because you had a time structure in there. The show had to be off, and lots of times the audience may laugh a lot longer than we expected they would, so — and you had to get those commercials in — that was the important thing. And of course Jack was the first one to do the integrated commercials way back in the 30's, by Jell-O again, and then we went from there to Grape-Nuts, and we went into L.S.M.F.T. — the Lucky Strike Green Has Gone To War and all of that. He always integrated the commercials as part of the program.

It really was fun for the audience. We could listen and feel that everybody on your side of the microphone was having a good time with it, too.

Yeah, when you went there you enjoyed it. We didn't rehearse a great deal, because comedy loses its spontaneity if you do. Then it becomes too rote and planned, and Jack didn't want to do that. Never rehearsed a great deal. You may have one or two readings at most and it had that sense — I always got a great charge out of going to the Jack Benny rehearsals and the shows itself, because you knew you were gonna have fun. And everybody did enjoy themselves. There was no animosity among any of us, you

SPEAKING OF RADIO

know. We weren't jealous of one another. We all got along just absolutely great.

You all got your star spot on the show.

That's right. Everyone got his feature spot and, you know, the material was the greatest.

Did you have to rehearse on a Sunday? When did rehearsals start for you as an actor and singer on the show?

Well, I'd start at least on Wednesday. I'd have to get with the arranger, pick out the song, talk to Jack and Mary. I'd make my suggestions and then we'd have to get with the arranger as far as key and the routine, and then he'd have to make the arrangement.

Then, the next time I came in for rehearsal with the orchestra was on a Sunday morning. Usually around 10 o'clock I got there and the cast would probably arrive around 11:30 or 12:00. But, I would rehearse with the orchestra in my period of time. After I'd rehearse once or twice, that was all. He'd send the orchestra out. Jack would never let the orchestra sit there to hear the rehearsal of the comedy, because he wanted them to hear it for the first time, as well as the audience sitting in the studio and the people at home listening to the radio. That's why he loved Frank Remley. They always put a microphone under Frank Remley, because Frank was a great audience and he had an infectious laugh and he'd break up at anything that Jack or any of us would say. So you see, they kept the spontaneity there by dismissing the orchestra. They'd rehearse their cues for the bridges and things like that, but they didn't hear any of the comedy at all.

And it was evident. We could hear that everybody was really with it. It seems to me that you could almost always hear Don Wilson's laugh on the air.

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Yes, yes. He had a big, hearty laugh.

But he was part of the action in much of it and he must have been going through the rehearsal of it. Yet his laugh sounded like he had heard this for the first time.

That's right. As I said, we didn't rehearse that much, so it was almost like new to you. And I think all of us got involved in it and got carried away with it and enjoyed it.

Did you have to do a second show?

We did in the beginning. We did a second show until after the war. The first five years I was with him, we did one for the West Coast and then one for the East Coast. That was at four o'clock in the afternoon, which would be six o'clock Chicago, and then seven o'clock in New York. Then we'd come back and do one for the entire West Coast at 8:30 at night.

At 8:30?

Yes, 8:30 on Sunday night. And we'd do that show at that time. It wasn't until after the war that Bing Crosby, I think, was the first one who started with tape, and that's when we did. Well, it wasn't tape then, it was acetate.

But they started recording the show.

They permitted the recording of it and the replaying of it so we didn't have to do a live show twice.

When you were doing two live shows, did you lose the surprise element with the orchestra, then, on the second show?

Jack would change the script slightly. He would change some of the gags that didn't go or, if something needed punching up, they would change it. So it was slightly different.

So the West Coast might have heard a better show?

Yeah, and then also, Fred Allen would come on between the first and the second show, so Jack would have a comment about Allen, what he said, on the second show. So that made a little difference, too.

It was after the war and into the late 40's when you got your own show.

Yes. I started in 1946 and that went through the season of 1951. So I had five years. And then Jack continued in radio until 1954 and then they reran a lot of them during the season of 1955. Then he went on to television, he switched over to TV, so I stayed with him until 1964 on TV when he had his regular show. After that, then he did specials.

Now while you were doing the Benny Show, you did "A Day in the Life of Dennis Day" and Phil Harris was doing the Fitch Bandwagon or his Rexall Show. And Jack had no problems with that?

No, no. It was understood at the time. That's one of the things about Jack. He would come on my show to help plug it, or anything like that. And he'd refer to it many times on the Jack Benny Show: "Oh, you got your own show" and all of this sort of thing. Then when he moved from NBC to CBS, Phil didn't go with him and that's when Phil was terminated as far as the Jack Benny radio shows were concerned and they brought in Bob Crosby, and he stayed with it until the show was terminated in 1954.

Now once you got on television, in front of the cameras, did the people who thought that you were tall and lean, or short and fat . . . how did they react?

I never got any adverse reaction. They still accepted it, that I could be silly and everything else with Jack. It worked out fine.

You had your own television show, too.

My sponsor was RCA Victor. And I was live for the first year, year-and-a-half. And then the last year we were on film, but of course that was the kiss of death. They put me on opposite "I Love Lucy," the number one show in the entire country and I just couldn't get a rating at all and so that was the end of that.

During all this time, you occasionally popped up on the big screen, the motion picture screen.

I did a couple of pictures at 20th Century Fox and RKO. The first picture I was in was "Buck Benny Rides Again." So, I've had a very varied and wonderful career.

And you've had a lot of fun through all the years, haven't you?

Oh, yes.

Thank you very much for all of your radio days and the TV things that you've done. We enjoyed them and we have enjoyed chatting with you.

Thank you very much, Chuck. It's been great.

Chuck Schuden's



SPEAKING OF RADIO

Conversations with . . .

- | | |
|--------------------------------------|--|
| <input type="checkbox"/> Dennis Day | <input type="checkbox"/> Edgar Bergen |
| <input type="checkbox"/> Rudy Vallee | <input type="checkbox"/> Harold Peary |
| <input type="checkbox"/> Kate Smith | <input type="checkbox"/> Agnes Moorehead |
| <input type="checkbox"/> Don Ameche | <input type="checkbox"/> Jack Benny |

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

SPEAKING OF RADIO

▲ Box 421, Morton Grove, IL 60053



NOTES FROM THE BANDSTAND

THE V-DISCS OF WORLD WAR II

By KARL PEARSON

"Hi, fellas! This is Lionel Hampton. The label on this V-Disc says "Flyin' Home," and we all hope you'll be Flyin' Home soon."

V-Discs - a magic word for record collectors! Originally intended to supply World War II servicemen with their favorite kinds of music, these 40-year old records now provide us with wonderful performances. They have appealed to record collectors for many years for a number of reasons.

First of all, V-Discs cover a period (1943-1944) when the musician's union banned all musicians from making commercial recordings (except for a few minor labels). But because V-Discs were intended exclusively for use by our troops, the union and the artists waived all rights to payment and royalties. A number of bands who made no records commercially in this period were caught at their peak on V-Discs.

Second, the recording time on V-Discs were longer. They were 12-inch diameter vinyl platters with a maximum playing time of 6 minutes and 30 seconds, as opposed to commercial recordings which were 10-inch shellac pressings with a maximum playing time of 3 minutes and 25 seconds.

Lastly, the V-Disc staff recorded a number of groups which may have recorded commercially only once or twice or never recorded at all. Service bands like Captain Glenn Miller's Army Air Forces Orchestra and Musician 1st



Class Sam Donahue's Navy band also fall under that category.

The V-Disc program began in July, 1943 and in October of that year the first release of 30 records were sent to servicemen all over the world. From the start the program was successful and each month a new series of releases were shipped. Forms were also included in the shipping cartons asking what the men would like to hear on V-Discs. The V-Disc staff met these requests with a variety of music: Symphonic, Swing, Hillbilly, Sweet, Hot Jazz, Vocal, Jump and, in the last few years of the program, Bop.

Of course, the V-Discs which I find the most interesting are those by the big band and jazz artists. A number of memorable sessions in these categories were made for V-Discs. Captain Glenn Miller's Army Air Force Band made many fine records. Lionel Hampton made two out-

standing sessions for V-Discs, including a 9-minute, two-sided waxing of "Flyin' Home." Harry James recorded for the V-Disc staff. The 1944 Esquire All-American Jazz Concert, an outstanding event, was recorded for V-Disc live at the Metropolitan Opera House featuring Louis Armstrong, Roy Eldridge, Jack Teagarden, Coleman Hawkins and others. Guy Lombardo, The King Cole Trio, Count Basie, Sammy Kaye and hundreds of others appeared on V-Discs.

Perhaps one of the most unusual sessions for V-Discs took place in New York's Liederkrantz Hall, famed for its excellent acoustics. The combined bands of Tommy and Jimmy Dorsey cut some sides for the V-Disc group. Metronome Magazine critic George Simon remembered the session well as he supervised it. It featured Buddy Rich (from Tommy's band) and Buddy Schutz (from Jimmy's) on drums, whom Simon called "the two loudest drummers in the world!"

The V-Disc staff used a number of sources to obtain material for release. Commercial recordings were one method, but during the period of the recording ban new material was not available. With that in mind, the V-Disc staff set up a number of special recording sessions exclusively for V-Disc use. If an artist was unavailable to make a special session,



there were still other sources: recordings from radio broadcasts, commercial radio transcriptions, material on file with the Armed Forces Radio Service (AFRS) and even film soundtracks!

Starting in July, 1944, there was another source of material: a special V-Disc broadcast. Aired over NBC, it was called appropriately "For The Record." Different artists were featured each week in different combinations and these broadcasts were recorded by NBC for the V-Disc staff. Later, some material from these broadcasts would be selected for issue on V-Disc. The first broadcast on July 30 featured Benny Goodman and his Orchestra, Mildred Bailey, Perry Como and Carmen Miranda.

After World War II ended, the V-Disc program continued because we still had troops overseas. The monthly releases were eventually cut from 30 to 15, but in the end most of the troops came home from "Over There" and in July, 1949, after some 900 issues and millions of pressings, the V-Disc program was terminated. But what a program it was! We still have a great number of fine performances with us which might have never been saved if the V-Disc staff had not seen fit to issue them.

Was It Really a Golden Age?

By TERRY BAKER

I happen to be part of the television generation.

I was born in 1962, so television has always been my major form of entertainment. Yet, ever since I can remember, the critics and the public at large have criticized television for putting on so many terrible programs. Now I realize that constructive criticism can be quite useful in improving program content and I do agree that the vast majority of shows the networks broadcast today are, to say the least, quite poor. However this is not a situation that is totally new.

The early days of television, and radio for that matter, were loaded with shows that wouldn't exactly be called classics. Those of us who were not around during television and radio's golden age tend to look back through "rose colored glasses" and remember only the great programs, forgetting about the large number of shows that would probably best be forgotten.

I, of course, cannot speak from experience but from talking with my parents and other friends who grew up during these eras I get the impression that both radio and television was not quite as good as we may want to believe. My father said that when he and my mother bought their first TV set back in 1950 it was hardly ever on because there was not that much worth watching. And wasn't it Fred Allen who was quoted as saying during television's early years that "the reason television is called a medium is because none of it is well done"?

Radio also had its fair share of poor programs. However radio had a distinct advantage over television in that people couldn't see how bad a few of the shows

actually were. By using one's imagination a radio show could seem far better than it really was. My father looks back more fondly on radio than television's early days because radio left something to the imagination. During W.W. II, while serving in Europe, my father saw a USO show featuring Jack Benny. He was astounded at the fact that Benny was an accomplished violinist, a far cry from the image Jack presented on his show. Through Benny's radio performances, my father, along with thousands of others, believed that Jack really was unable to play the violin. This was a deception that would be very difficult to pull off in this modern electronic age. Even with such shows as Jack Benny and Amos 'n' Andy there were countless other shows just cluttering up the airwaves that have long since been forgotten.

Now I hope I haven't sounded too cynical about the past. I have been an ardent follower of the old-time radio shows for close to five years now and like almost everyone I enjoy watching old reruns of "The Honeymooners" on television. I also realize that with so many hours of network programming to fill, not all shows can be gems. I just feel that one should not just sit back and idolize the past.

As Chuck Schaden stated in a *Chicago Tribune Magazine* interview in March, 1979, "I'm living with the past, not in it. The past is a nice place to visit but I wouldn't want to live there."

My sentiments exactly.

(Editor's Note: Reader Terry Baker of Norridge, Illinois earns a lifetime subscription to the Nostalgia Digest and Radio Guide for his contribution to this issue.)

BILL STERN'S SPORTS NEWSREEL

Reprint from Sports Magazine, November 1949

THIS is the story of one of the most famous songs in America. It's a tune you've heard many times, especially during the football season. The immortal John Philip Sousa called it one of the finest songs he had ever heard.

It's the story of two men, William Purdy and Carl Beck, who just wouldn't take "no" for an answer. Purdy, a corporation clerk, worked for 10 dollars a week. Beck had a job during the day that gave him the same weekly wage and he went to the Chicago Art Institute at night.

One Sunday morning back in September, 1909, Purdy and Beck sat in the parlor of their Chicago boarding house, racking their brains in an effort to write a song. It meant a lot to them to compose this particular tune because a St. Paul music publishing house had offered \$100 to anyone who could write the best college song for the University of Minnesota. The \$100 prize loomed large to two men who earned only \$20 a week between them.

It wasn't easy for these men to write a song for the University of Minnesota, because neither man had ever been to school there. Purdy was a graduate of Hamilton College where he played the college organ and led the glee club. Beck, who knew nothing about music, had graduated from the University of Wisconsin.

Hour after hour went by and still Purdy and Beck hadn't a piece of music to suit them.

But finally, after many weary hours, they had a tune which they felt couldn't miss—a song written for Minnesota by two men who had never set foot on the campus and one of whom had no knowledge of music.



Despite the fact that Purdy and Beck were sure their composition would win the \$100 prize and go on to become a popular fight song at Minnesota, their song didn't win. It was rejected.

Their hopes had been given a bad blow but they weren't willing to give up. They borrowed some money, had copies of their song printed and William Purdy, still determined to sell his song, headed for the Minnesota-Wisconsin football game at Madison, Wisconsin.

The night before the traditional battle, Madison was alive with students. Purdy tried to interest some of the roaring Minnesota followers in the song. Finally, Purdy got a few collegians to sing the words with the verve and bounce which he and Carl Beck had written into it. Far into the night the street corners of Madison echoed to the enthusiastic students shouting, "Fight, fellows, fight, fight, fight, we'll win this game."

Remember, I told you the immortal John Philip Sousa called this song one of the finest songs he had ever heard. The amazing part of this story is that the song which William Purdy and Carl Beck had written for the University of Minnesota, later became famous as one of the nation's greatest marching songs—not at Minnesota, but at the University of Wisconsin. You know it as "On Wisconsin."

FILM CLIPS

THE ADVENTURES OF ERROL FLYNN

By BOB KOLOSOSKI



If I mentioned the name Errol Flynn to you, I'm sure your mind would summon up images of pirates, swordplay, and grand adventure. In his 25 year movie career Flynn became the unchallenged king of swashbucklers starring in movies such as "Captain Blood" and "The Sea Hawk". He was a natural athlete and on many occasions did his own stunts. But that was Errol Flynn, the actor. What was Errol Flynn, the person like?

He starred in several war films during World War II including "Edge of Darkness" and "Objective Burma". In real life he saw war first hand but each time it was on a lark. His journeys led him and a friend named Koets to Hong Kong in 1932. They had hit upon bad times



and were completely broke. The Japanese were laying siege to Shanghai and the British were seeking volunteers to defend the Chinese city. Of course Errol Flynn volunteered, as did his friend.

When they arrived in Shanghai they were positioned on the outskirts of the city and entrenched in for three weeks. They were shelled, shot at and just plain miserable because it wasn't the grand adventure they had expected. They decided to "un-volunteer" and left via a slow boat to Indochina.

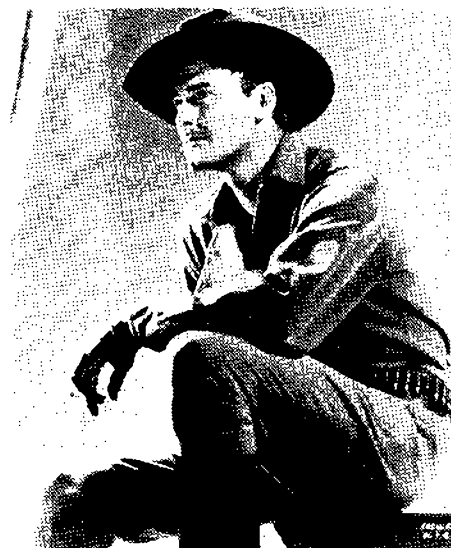
Five years later he was an established movie star but bored with the routine. He summoned his friend Koets and together they went to Spain to observe the Spanish Civil War. Germany was backing General Franco and poured in men and equipment to assure his victory. During his first day in Madrid, Flynn was in his hotel room unpacking when a German shell hit the hotel. Part of his room blew away. He ran down to the lobby as his room took a direct hit and vanished before his eyes. The manager calmly gave him the key to a room on the other side of the hotel. Flynn and Koets stayed in Spain for six weeks and saw cruelty and death. Errol Flynn was reported killed when the balcony he was on was hit by a shell inflicting him with a serious head wound but Koets, who had a medical background, managed to save Flynn's life.

A movie seldom seen and grossly under-rated is "Uncertain Glory". In it Flynn plays a suave con man and thief.

Once again it was a role he was a natural to play because, before he arrived in Hollywood, he literally lived by his wits. For a period of time in Sydney, Australia he was broke and had only a few pennies in his pocket. He would put on his best outfit and boldly walk into a fine hotel. He sauntered back to the bar and would purchase a pack of cigarettes for four pennies and then help himself to the buffet lunch the bar offered to anyone who made a purchase. His hunger abated, he would leave the hotel for the nearest street corner where he would sell the cigarettes for four pennies. Unfortunately, he was forced to leave Sydney abruptly after acquiring the jewels of a lady friend who took him in for a few weeks. He had considered the jewels a loan and she did not.

If he needed further motivation for his con man role in "Uncertain Glory", Flynn might easily have drawn on the memories of a 1933 scheme he and Koets had devised to win big at the Philippine cock fights. Koets, in his travels, had acquired a deadly snake venom. They came up with a way to apply the poison to their rooster's beak so that his first strike would kill his opponent almost instantly. This worked quite well until their scheme was discovered and they had to leave the island with only the clothes on their backs.

Flynn was often cast as a daring adventurer - rugged man against rugged nature. Between 1927 and 1930 Flynn had a real taste of this life. He lived in New Guinea and tried his hand at being a government official, a coconut plantation overseer, a gold miner and a tobacco plantation owner. In those years he was nearly eaten by a crocodile during an illegal hunt of exotic birds. On a gold mining expedition his gun bearer was speared to death by natives. Flynn managed to retrieve his rifle and shot one of the attackers through the head. When he arrived at the nearest settle-



ment he was arrested and tried for the murder of the native, but was eventually acquitted.

Flynn always seemed at home on the deck of an ancient war ship in movies such as "The Adventures of Captain Fabian" and indeed he was. In 1930 he had become a partner in a sailing vessel named Sirocco. He and his three partners sailed from Sydney to New Guinea - a seven month voyage along the great barrier reef. They sailed into a violent storm lasting three days and eventually ran out of food. This apparently didn't dim his passion for the sea - he spent the last seven years of his life sailing the world aboard the Sirocco II.

In 1941, Errol Flynn starred as boxer Jim Corbett in "Gentleman Jim", another stroke of casting genius. Flynn was known around Hollywood as a fighter and once pulled a tough stuntman off his horse and flattened him with one punch. Another time, director John Huston, once a professional boxer, made the mistake of asking Flynn to "Step outside" to settle a matter. Huston woke up a few hours later a wiser man.

Obviously, the adventures of the irrepressible Flynn continued long after the director called "cut and print."

WE GET LETTERS

NILES, ILLINOIS — We really enjoyed our first copy of the Nostalgia Digest. So much, that I am enclosing a check for a two-year subscription. I won't tell you what my score was on the quiz, but my sons asked me if I ever listened to the shows on radio years ago!

— **MRS. DOLORES VUKAS**

CHICAGO, ILLINOIS — This goes way back, but do you remember the original "Street Singer" and his famous theme song, "Marta, Rambling Rose of the Wildwood"? I'm humming it right now! When I was a little girl, I recall hearing this program but remember only the man's voice and theme. Could you supply the Street Singer's name? Did he write his own theme?

— **FLORENCE M. SALLWASSER**

(ED. NOTE — Arthur Tracy was the famed Street Singer of the early, golden days of broadcasting. His theme song, Marta, was written by Simons and Gilbert. When Tracy first appeared on the air, his identity was kept a secret, but the listening audience's clamour for the real name of the famous Street Singer caused CBS to reveal their popular new singing star. After the mystery was "solved," Mr. Tracy's following diminished.)

KENOSHA, WISCONSIN — Although we originally signed up for a one-year subscription, enclosed is our check for two years. We just feel badly because we missed ten years or so (since you've been on the air) of these wonderful broadcasts. Where have we been? My husband is a Humphrey Bogart fan. Thank goodness we found you in time to listen to the programs in March!

— **ROSE TRUSKOWSKI**

CEDAR LAKE, INDIANA — My Daddy used to tell me as I was growing up about the different programs he listened to when he was a boy. And now I listen to them!

— **MRS. DOUGLAS CAMERON**

CHICAGO, ILLINOIS — Your programs are the best. They bring back many fond memories. During these times of very poor quality programs on TV and worse in the movie theatre, we need programs like yours so our grandchildren can discover the entertaining world of radio: real comedy, good drama, and clean jokes.

— **ESPERANZA L. MOLINA**

EVANSTON, ILLINOIS — I'm thirteen and I'm impressed with everything dealing with the 30s, 40s and 50s . . . the music, the way they dressed, the way they acted, the movies and, of course, the radio shows. I'm simply entranced by Escape and I die laughing when

I hear Fibber McGee and Molly and The Great Gildersleeve. They're great! I love the era of radio and I love your shows. Soon, I hope all teens will turn away from rock and roll and turn on your show. Thanks for making memories.

— **DANIELA TBOCIZZI**

BELOIT, WISCONSIN — I just received my first issue and I'm thoroughly impressed. I'd like to commend you on such a fine job on the magazine and the show! I'm a very loyal fan and have been listening for three months now. My favorite shows are comedies. Although I'm only 14, I really enjoy these old programs. My father got me hooked on it and now my whole family is hooked on old radio and your show as well. We have some 250 cassettes and I'm adding to that now every day (with the help of your show!)

— **HUGH SCALLON**

EVANSTON, ILLINOIS — I am 13 years old and not really a listener. My dad is the one who listens to your program as much as he can. The reason I wrote was because recently I had to read the book "1984" by George Orwell for school. When I was flipping through your December-January guide, I saw you were broadcasting the tape version of "1984." So I asked my dad to tape it and I really enjoyed it! Thank you!

— **JOHN SIGNATUR**

DARIEN, ILLINOIS — Isn't it interesting to note how many letters you get from youngsters? I knew TV was bad, but I didn't realize people under 40 did too. Please don't get tired and quit because your shows are a tonic — like Serutan.

— **NORMA SMITH**

(ED. NOTE — And the letters we get from listeners and readers are like a tonic to us.)

ELGIN, ILLINOIS — Back in the 1930s there was a radio program called "Peter Quill." Have you any info on this?

— **MR. & MRS. JAMES E. MERLAK**

(ED. NOTE — Peter Quill was a Mutual network show broadcast from Chicago in 1940 and 1941. Marvin Miller starred as Quill, a mysterious scientist-detective-adventurer. We have been searching for a copy of at least one Peter Quill show since we started collecting, but to no avail. But old radio shows never die. They're hovering somewhere out there in the ether. We'll keep on searching.)

YONKERS, NEW YORK — I think the real appeal of the old time radio broadcasts is that it reminds you of when people and life in general were a lot nicer.

— **CATHERINE MC CARTHY**

WESTVILLE, INDIANA — I fail to find words to express my appreciation of the memories and enjoyment that your program presents.

— **RUSSELL W. BREWER**

KANKAKEE, ILLINOIS — My wife and I greatly enjoyed meeting you at Metro Golden Memories. Listening to your program gave us a most pleasant introduction to you. Unlike most, you sound the same in person as on the air. In fact, considerably better, as our conversation wasn't interrupted by commercials, the news or, most objectionable of all, cut short by sports. We are among your most faithful listeners and feel like missionaries, in spreading the word about your program. Your extensive knowledge of the programs and warm personality in presenting them adds immeasurably in their unique entertainment value.

— **JAMES AND KAREN BERELOS**

CHAMPAIGN, ILLINOIS — Your shows have swept me back to my boyhood in the 1940s in LaPorte, Indiana. The episode of Jack Armstrong from November 26, 1940 was especially poignant to me since that was the day I was born. But even without the nostalgia, the shows hold up remarkably well as pure entertainment.

— **KEN MYERS**

BERKELEY, ILLINOIS — I recently visited Metro Golden Memories and really enjoyed myself. I went especially to pick up the set of Cinnamon Bear tapes and besides that I purchased a book of Errol Flynn films (a present for a friend who has everything, but I bet not this!) and the cassette tape of "Meet Me In St. Louis." Hope to visit your store again.

— **MARIE GOODYEAR**

CHICAGO, ILLINOIS — Just a note to say how much I appreciate your old time radio programs. The quality of junk on TV and radio is unbelievably bad. Your programs aid one in forgetting some of the every day aggravations that modern life tends to bring out.

— **ALBERT LACHMAN**

ELMHURST, ILLINOIS — What do you know about National Public Radio? I've read and heard so much about it and some of the programs sound interesting, but nowhere do they tell you about NPR stations in the area . . . or maybe I'm just too dumb to figure it out. After all, I AM getting slightly antique-ish. I was born the same year as you! Saturday afternoons are still the best time of the week.

— **PAT FISCHER**

(ED. NOTE — The NPR station in the Chicago area is WBEZ, 91.5 FM. It's the Chicago Board of Education station and they do sell a guide to their programming. So we're the same age, eh? Well, happy 39th birthday — again!)

CHICAGO — If we only could recreate entirely those years — especially hiding under the dining room table and frightening at every shadow or light change in the room as we listened to Suspense or Inner Sanctum.

— **JOHN ARANZA**

MC HENRY, ILLINOIS — I am an old Radioman and maybe I can help in finding old radio tubes and parts. I have over 2,000 tubes in stock. I do repair old radios and have information on radios from 1926 to date.

— **FRANK W. ESTIS**, Estis Television Service, 2217 W. Fernview Lane, McHenry, IL 60050. Phone (815) 385-3646.

HINSDALE, ILLINOIS — One of my fond memories concerning old time radio was when I was in grammar school in the early 30s. I sang in a boys quartet formed by our music teacher, Mrs. Bo Della Myron, who was a friend of Irma Glen, the radio organist. Irma Glen and Everette Mitchell conducted a children's program in the afternoon on old WENR. Somehow, our teacher inveigled Irma and Everette to let us sing on their program. So downtown we went after school one day and up to 20 North Wacker Drive. Anyhow, it had a huge Wurlitzer organ in it on which all the theme songs for the various radio programs were played. The part of the afternoon that I remember most fondly, in addition to meeting Irma and Everette, was that immediately following the program we had to remain quiet while a man came into the studio and he sang and Irma played the theme for Little Orphan Annie. Boy, oh, boy! This was NETWORK RADIO! The speaking parts came from some other studio located in some other place, so we didn't get to meet any of the actors. But the whole affair was quite a thrill for a group of 13-year-old boys.

— **BOB BALLANTINE**

(ED. NOTE — Thanks for the memories. Those were the days!)

Nostalgia Almanac

MAY

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

IN MAY OF 1931, Jack Benny made his radio debut on the Ed Sullivan Show. One year later, on May 2, 1932, the Jack Benny Show premiered and continued for an unprecedented radio run that continued through Jack's last live show, broadcast on May 22, 1955.

HERBERT MORRISON of WLS, Chicago was at Lakehurst, New Jersey on May 6, 1937 to record the arrival of the German dirigible Hindenberg. When the motor-driven "balloon" attempted to dock, it exploded. Morrison, with his recording apparatus still running, described the tragedy for listeners. His recording was flown to New York and was subsequently broadcast on both the Red and Blue networks of the National Broadcasting Company, the first time ever a recording was transmitted across network lines.

AL CAPONE, Public Enemy Number One, was sent to jail for tax evasion on May 4, 1932.

FOUR HUNDRED PEOPLE were invited to the Brooklyn Institute in New York to see a special exhibition of motion pictures via optical lantern projection on May 9, 1893. The equipment failed to operate.

GRAUMAN'S CHINESE THEATRE opened in Hollywood on May 18, 1927 with the showing of Cecil B. DeMille's "King of Kings." Still partially under

construction, all of the theatre's facilities were not yet complete. It was reported that actress Norma Talmadge accidentally stepped into some wet cement, thereby beginning Grauman's tradition of celebrity footprints imprinted in the theatre's front court.

JOHN D. ROCKEFELLER, one of the world's wealthiest men, died on May 23, 1937 at the age of 98. His fortune was estimated at one billion dollars.

LUCKY LINDY — Captain Charles A. Lindberg, a U.S. Air Mail pilot, left Roosevelt Field, New York, at 7:52 a.m. on May 20, 1927. He was alone in his monoplane, The Spirit of St. Louis, and his destination was Paris, France. He was competing for a \$25,000 prize for being the first New York to Paris non-stop flight. He reached LeBourget Airfield, Paris (3,610 miles) in 33 hours, 29 minutes and 30 seconds.

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

DOUGLAS FAIRBANKS became the first president of the Motion Picture Academy of Arts and Sciences, founded on May 5, 1927.

BOB HOPE played his first military camp show on May 6, 1941 at March Field, California.

PRODUCER David O. Selznick offered a deal to MGM on May 27, 1938. MGM was to pay \$1,250,000 and provide the services of Clark Gable in exchange for 50 per cent of the profits and distribution rights for Gone With The Wind. Thirty six years later, on May 17, 1974, NBC-TV paid \$5 million for a one-time showing of Gone With The Wind.

MR. & MRS. OLIVIA DIONNE became the parents of quintuplets on May 8, 1934. A year later, NBC radio broadcast the quints' first birthday celebration from their home at Callendar, Ontario, Canada.

THE LAST MODEL T FORD was built on May 31, 1927 after a production run of 15,007,003.

ACTOR GLENN FORD was elected Man of the Year by the Bobby Soxers of America on May 4, 1946.

MAY TV DEBUTS include Broadway Open House (1950); Kraft Television Theatre (1947); and Strike It Rich (1951).

MAY RADIO PREMIERS include the Kate Smith Show (1931); Today's Children (1933); Charlie McCarthy (1937); Information Please and Joyce Jordan (1938); When A Girl Marries (1939); Stars Over Hollywood (1941); Counter-Toppy (1942); Archie Andrews (1943); Tennessee Jed (1945); Juvenile Jury (1946).

MAY BIRTHDATES

MAY 1: Glenn Ford (1916); Jack Paar (1918); Kate Smith (1909).

MAY 2: Brian Aherne* (1902); Bing Crosby* (1901).

MAY 3: Mary Astor* (1906); Beulah Bondi* (1892); Norman Corwin (1910).

MAY 4: Audrey Hepburn (1929).

MAY 5: Ann B. Davis (1926); Alice Faye (1912); Freeman Gosden* (1896); Tyrone Power* (1913).

MAY 6: Carmen Cavallaro (1913); Stewart Granger (1913); Rudolph Valentino* (1895); Orson Welles (1915).

MAY 7: Anne Baxter (1923); Teresa Brewer (1931); Gary Cooper* (1901); George "Gabby" Hayes* (1885).

MAY 8: Rick Nelson (1940); Don Rickles (1926).

MAY 10: Fred Astaire (1899).

MAY 11: Irving Berlin (1888); Doug McClure (1935); Doodles Weaver* (1914).

MAY 13: Beatrice Arthur (1924); Joe Louis* (1914).



LIBERACE celebrates his 65th birthday on May 16th.

MAY 14: Bobby Darin* (1936); Richard Deacon (1922); Patrice Munsel (1925).

MAY 15: Anna Maria Alberghetti (1936); Eddy Arnold (1918); Joseph Cotten (1905).

MAY 16: Henry Fonda* (1905); Woody Herman (1913); Liberace (1919).

MAY 18: Frank Capra (1897); Perry Como (1912); Dwayne Hickman (1934); Ezio Pinza* (1892); Meredith Willson (1902).

MAY 20: George Gobel (1919).

MAY 21: Raymond Burr (1917); Peggy Cass (1925); Dennis Day (1917); Horace Heidt* (1901); Robert Montgomery* (1904); Fats Waller* (1904).

MAY 23: Rosemary Clooney (1928); Joan Collins (1933); Scatman Crothers (1910); Douglas Fairbanks* (1883); Herbert Marshall* (1890); Helen O'Connell (1920); John Payne (1912); Artie Shaw (1910).

MAY 24: Gary Burghoff (1943); Elsa Maxwell* (1883).

MAY 25: Kitty Kallen (1926); Bill "Bojangles" Robinson* (1878); Ginny Sims (1916).

MAY 26: Ben Alexander* (1911); James Arness (1923); Al Jolson* (1886); Peggy Lee (1920); John Wayne* (1907).

MAY 27: Vincent Price (1911).

MAY 29: Iris Adrian (1913); Bob Hope (1903).

MAY 30: Mel Blanc (1908); Benny Goodman (1909); Clint Walker (1927).

MAY 31: Fred Allen* (1894); Don Ameche (1908); Clint Eastwood (1930).

NOTE: * denotes deceased



TRIVIUS ◦ NOSTALGIUS ◦ TRIVIUS



Many television couples were the perfect match for each other. Try your luck by matching these couples:

- | | |
|------------------------|-------------|
| 1. Fred Mertz | A. Laura |
| 2. B.J. Honnecutt | B. Ida |
| 3. Jim Anderson | C. Vinnie |
| 4. Ward Cleaver | D. Ethel |
| 5. Bob Hartley | E. Margaret |
| 6. Lou Grant | F. Eydie |
| 7. Lars Hansen | G. Sally |
| 8. Walter Findlay | H. Millie |
| 9. Stewart McMillan | I. Sapphire |
| 10. Rob Petrie | J. Julie |
| 11. Max Horvath | K. June |
| 12. Lars Lindstrom | L. Marta |
| 13. Luke McCoy | M. Peg |
| 14. John Walton | N. Emily |
| 15. Zeb Walton | O. Ruth |
| 16. Darrin Stevens | P. Bernice |
| 17. Mike Stivik | Q. Caroline |
| 18. George Stevens | R. Olivia |
| 19. Mike Brady | S. Samantha |
| 20. Matt Henshaw | T. Carol |
| 21. Jerry Helper | U. Phyllis |
| 22. Phillip Fish | V. Kate |
| 23. Martin Morgenstern | W. Esther |
| 24. Clarence Day, Jr. | X. Gloria |
| 25. Charles Ingals | Y. Maude |
| 26. Buddy Sorrell | Z. Pickles |



ANSWERUS NOSTALGIUS

- | | | | |
|------|-----------------------------|------|-----------------------|
| 14-R | The Waltons | 1-D | I Love Lucy |
| 15-W | The Waltons | 2-M | M*A*S*H |
| 16-S | Betwitted | 3-E | Father Knows Best |
| 17-X | All In The Family | 4-K | Leave It To Beaver |
| 18-I | Amos 'N' Andy | 5-N | Bob Newhart Show |
| 19-T | The Brady Bunch | 6-F | Mary Tyler Moore Show |
| 20-O | December Bride | 7-L | Mama |
| 21-H | Dick Van Dyke Show | 8-Y | Maude |
| 22-P | Barney Miller | 9-G | McMillan and Wife |
| 23-B | Rhoda | 10-A | Dick Van Dyke Show |
| 24-C | Life With Father | 11-J | One Day At A Time |
| 25-O | Little House on the Prairie | 12-U | Mary Tyler Moore Show |
| 26-Z | Dick Van Dyke Show | 13-V | The Real McCoys |

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NEW

THE HARDY FAMILY MICKEY ROONEY

Andy Hardy - Junior Executive

Andy telephones a large company for a job. This company, which hires him, gives him a title instead of a large salary. Thinking he is an executive, he makes office changes that get him in trouble. With Lewis Stone and Fay Holden.

Andy Hardy - The Night Watchman

Andy bounces into the house to announce that he has just got a job as a private eye, which is actually a job as a night watchman. He is great at getting into trouble, especially when he falls asleep on the job.

EXTRA RADIO SHOW

Abbott & Costello in (1) The Boarding House Routine and (2) Hurts U-Drive Routine.

ENCORE

SAM SPADE

THE KANDY TOOTH Starring Howard Duff

This intriguing detective story is just like re-opening the case of the Maltese Falcon. Casper Gutman, the fat man, returns to the scene after seven years absence, but this time he is looking for a tooth . . . a very special tooth . . . that is in the bridge-work of a man's mouth. Actor Robert Montgomery is host for this first hour-long Suspense broadcast on January 10, 1948. Cast includes Lurene Tuttle as Effie, Joseph Kearns, Hans Conried and Cathy Lewis.

5.50

Each
Plus Tax

MAY

NEW

ERROL FLYNN OLIVIA DE HAVILLAND

CAPTAIN BLOOD

This typical Errol Flynn swashbuckling sea adventure takes place in England in 1865. A young physician named Peter Blood is sold as a slave in the West Indies. He is purchased by a beautiful young lady, and a strange and changeable relationship takes place. Naturally, romance enters the picture, but not until some exciting pirating by Captain Blood. His kind of pirating is acceptable when a new King of England reigns, and Captain Blood goes from slave to hero. With Basil Rathbone, Donald Crisp, and Herbert Marshall as narrator. Lux Radio Theatre, 2/22/37.

ENCORE

CHARLIE MC CARTHY SHOW

With Edgar Bergen Guests - Abbott & Costello and Edward Everett Horton

Abbott and Costello in a very funny skit about Uncle Guessit . . . a sequel to their "Who's On First" routine. The Horton skit is also very funny . . . regarding Charlie's kangaroo getting loose in his garden. It turned his sweet peas sour and defeated his victory garden. Sponsor Chase and Sanborn on May 3, 1942.

With Edgar Bergen and Mortimer Snerd Guests - Walt Disney and Donald Duck

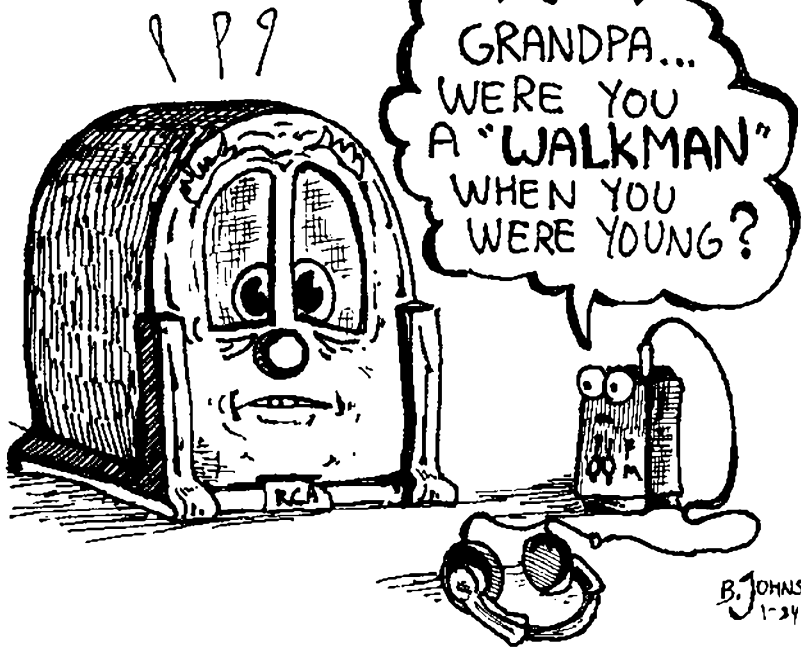
Walt Disney gets into a discussion with Charlie about his new movie, "Fun and Fancy Free". And Donald Duck has a few remarks to add. Then Ursil Twing wants a preview of the picture, as he needs to know if it is a 2,000 popcorn bag picture. Broadcast September 21, 1947.

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

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