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AND
RADIO
GUIDE



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BOOK TWELVE CHAPTER FOUR

JUNE — JULY, 1986

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Lots of things happening this summer!

★ It looks like the new Museum of Broadcast Communications will be getting a home. Members of the Board have been working diligently towards this goal and it looks like it will be a reality very soon. We'll keep you posted. Meanwhile, the Museum is sponsoring an appearance by Clayton Moore, the TV Lone Ranger, at Chicago's Civic Center on Friday, June 20th at noontime. If you can, plan a visit to the Loop for this special event. The Lone Ranger Rides Again! We'll see you there.

And we'll have "Who Was That Masked Man" week on Radio Classics, June 16-20.

★ Old Time Radio didn't neglect the Statue of Liberty as you'll discover if you tune in Those Were The Days on July 5th for an afternoon saluting Miss Liberty. It's going to be a patriotic, flag-waving special.

★ Watch your cable TV channel for a new venture of ours, "Chuck Schaden's Nostalgia," a monthly telecast taking a look at the good old days. The series is set to premiere in June on Cablenet with a one-hour special, then it will appear regularly beginning in September. Again, we'll keep you posted.

It sure is fun to be involved with so many things from the past. They enhance the present and give us hope for the future.

Thanks for your help and support.
Thanks for listening.



THE INCREDIBLE MAJOR

MAJOR BOWES HAS HARNESSSED OUR NATIONAL APPETITE FOR ACTING

REPRINT from *TUNE IN*, March, 1943

It's a bit puzzling, on first meeting Major Edward Bowes, to decide whether you are looking at a churchman or the head of a prosperous money-lending agency. His manner is faintly pious; his eyes are as cold as a polar bear's paws.

Still, it's his nose that really gets you. It is a great, engulfing over-riding thing which makes Durante's look like a wem-ple. The man behind it is about 66. He has hair which is thin and vaguely orange in color, he is faultlessly dressed, gracious, suave. Perhaps the prime quality in the success of Major Bowes is the fact that he approached radio with stability of big business — he was already a big and successful business man in the theatrical world when radio came along — at a time when many of the large figures in radio had no such stability.

Amateur hours were not new when the Major blossomed into a front-page radio man with his amateur hour. It was an old theatrical stunt, but the Major had the foresight — or hindsight — to realize that here was a program potentiality already tried in the theater. It remained for Bowes to adapt it to the microphone in such a big way that it immediately captivated the imagination of every theatrically ambitious youngster or oldster in the country — and made it one of the most widely heard programs in radio.

For years back Major Bowes was an American habit, something like the Sunday afternoon nap. Millions of people listened to him. His titles were many and diverse. He was honorary mayor of sixty-seven cities, honorary fire chief of fifty-seven cities, honorary police chief of fifty-one cities, honorary editor of thirty newspapers. In New Jersey he was honorary president of the Homing

Pigeons' Club. Ohio elected him a member of the Monday Afternoon Archery Society. The Ancient Order of Beekeepers, of Maryland, took him in and made him one of their own. In New York State he was honorary second-baseman of the Albany Baseball Club. He owned a stable of racing horses. He had three yachts, eight automobiles, four chefs. His salary was around \$430,000 a year, or roughly about a quarter of a million dollars greater than that of his radio sponsor, Walter P. Chrysler, the automobile manufacturer.

In Yoga philosophy the life-giving element is called prana. It is no exaggeration to say that amateurs have been Major Bowes' prana. Tens of thousands of amateurs have appeared on his program, most of them for just about four minutes. And without any noticeable theatrical talent of his own he has made them pay off. His voice just escapes being commonplace. He has a pleasant, smooth personality. Hundreds of small clergymen have the same. All things considered, Bowes' success is a curious and remarkable phenomenon which can be explained in part at least by something in the American people, the desire, perhaps equally curious, to see and hear aspiring youngsters make their first taut effort for recognition.

Major Edward Bowes is a San Francisco boy. He was born around the year 1876 into a relatively poor family. His father, a weigher on the docks, died when Bowes was a youngster, and the boy had to leave school and find a job. As a school-boy it happened that he was an uncommonly good penman and he turned this skill into money, writing fancily-trimmed greeting cards in the window of a San Francisco store. Later on he became a real-estate

JUNE-JULY 1986



MAJOR BOWES

agent and made good at it. Still later he became one of a group which put up the Capitol Theatre, in New York. From its stage, in 1922, was broadcast the first radio program offered in a theatre.

The late Samuel F. Rothafel (Roxy) presided over these broadcasts from the Capitol Theatre until 1925, and when he left Bowes took over. He began his amateur hour in 1934 as a sideline. It became so popular that at one time about 300 amateurs a week were broke and stranded in New York City. In the early days, according to the Bowes office, 2,000 applications to appear were received every day.

According to several radio polls, the Major these days shows signs of being winded. Hooper ratings, compiled by C. E. Hooper, Inc., show that in the past two years Bowes' percentage of total listeners has dropped from 40.1 to 31.0. In the same period his average national rating dropped from 17.5 to 13.9.

Once there were fourteen of the highly-publicized Major Bowes units which travelled through the country winning scrolls and keys to cities, playing vaudeville and moving picture theatres. Now there are three. The amateurs themselves are the Major's sharpest critics. It is clear that not all of them could become stars, and nothing so embitters the ambitious as failure. Professionals have also been used in these units and the amateurs do not always stand up well by comparison. This is another source of resentment.

It is undoubtedly true that of the thousands of youngsters who have appeared on Bowes' programs, less than half a dozen have won any real success in show business.

Watching Bowes as he works with the amateurs Thursday nights, you are aware of no excessive warmth between him and the talent, no cameraderie, certainly no careless rapture. You are aware of an impersonal business man being impersonal at his business. He just misses being aloof. On the other hand there is probably no place for anything more than that. He is at least impartially impersonal. There is his medium smile for the amateur as he approaches the microphone, his well-done smile when the youngster has done his bit. The rare smile, according to radio legend, is for the photograph of Bowes and the amateur that goes out to the hometown newspaper.

In New York, in radio's inner circles, it is pretty generally thought that amateur hours — not necessarily Bowes' but all amateur hours — are on the way out. The war naturally makes all such speculation just that — speculation. The fickleness of public taste, in Bowes' case anyway, is discounted because of his reputation and following, and the fact that he has been a radio personality for close to twenty years, a record performance.



"Hello Mudder, hullo Fadder. Here I am at Camp Granada"

—Submitted by Mrs. Barbara Zimmer, Chicago, IL

"Herb, ever since the phone company broke up I've had nothin' but trouble. You should see my new phone."

—Submitted by Jerry Janusz, Pittsburgh, PA

"Write this down: One bedroom studio apartment, newly decorated, security bars, room service available. \$800 per month."

—Submitted by Elmer Van Denburgh, LaGrange, IL

"Attention K-Mart Shoppers . . ."

—Submitted by Jack Bondelli, Elmwood Park, IL

"No, dear, the house is just fine. No, it's been nice and quiet. No, not a drop, not a drop!"

—Submitted by G. P. Lucchetti, Oak Park, IL

These are the five best entries in the Add-A-Caption contest from our last issue. Each of the five caption writers above will receive a \$5 gift certificate from Metro Golden Memories and a cassette tape from the Hall Closet.

We had many funny entries and our judges went into double time making the final choice. We thank all who entered. This issue, try your luck at some big band trivia on page 32 and wait for another "Guess Who" in the August-September issue.

WW II: The Home Front

CIVIL SERVICE AND THE OCD

By Todd Nebel

Following the attack on Pearl Harbor, American confidence in the security of our own shores came crashing down. One lesson Pearl Harbor taught us was that a distance of miles was no longer a factor in modern times. Aircraft carriers could now strike their targets thousands of miles from their home bases. We couldn't be sure we were free from danger even though oceans separated us from the enemy. Americans were now feeling compelled by these fears of enemy attack to volunteer their services to local community civil service and defense efforts.

For most Americans, the first year of the war was very scary. No one knew what was going to happen (our Navy had just been destroyed) and there was always the fear of another attack. By the early months of 1942, the enemy would win almost all of the battles. Pearl Harbor soon would be just one of the places remembered for sudden death and defeat. American and allied defenses would fall at Shangai, Hong Kong, Wake Island, Guam, Singapore, Bataan, Corrigedor and the Philippines. Besides the bleakness caused by these Japanese victories in the Pacific, Fascism scored almost unchecked triumphs in Europe and North Africa.

But the same fear that Americans felt while the war went badly also got them going. Men rushed to draft boards by the thousands. An astounding *forty percent* were turned back! The rejected men were told by doctors they were "unfit for duty" due to bad teeth, poor eye sight, diseases of the heart, deformities of the limbs and mental and nervous disorders. The men were the products of the Great Depression and poor health and living standards.

For many of those who could not wear a uniform or hold a defense job in the factories, a haven could be found in the varied programs offered by the Office of Civilian Defense (OCD). For example, a patriotic citizen could volunteer as an OCD air raid warden. The air raid warden was a familiar sight in his white helmet, armband and bulky gas mask. He was known to knock on your door late at night to tell you a sliver of light was showing through your blackout curtains. He also manned the sand piles, first aid stations and public air raid shelters during air raid drills. Finally, he sat lonely night watches on rooftops ready to sound the alarm with the first sight of enemy planes.

Thomas A. Scott, an air raid warden in Philadelphia, said, "I was classified 4-F because of a circulatory condition in my legs. I figured, what else can I do? Anybody who was rejected for the service was conscious of the fact that he wasn't doing what other guys his age were doing. And since I felt I had a duty and responsibility towards the war effort, I went into civilian defense as an air raid warden.

"One of our responsibilities as an air raid warden was to make sure everybody had their lights turned out at night and that people weren't wandering around without any place to go. After dark, to make certain there were no lights burning anywhere, we used to climb on the roofs to see if there were any skylights illuminated. A lot of people would leave the light on in the bathroom instead of anywhere else in the house. That was the worst thing you could let happen, because often there was a skylight in the bathroom," he said.

WW II: THE HOME FRONT

The Office of Civilian Defense was quickly organized in the Spring of 1941, in responding to American anxieties over the current bombings in Western Europe and England. As we listened on our radios to the grim stories of Londoners taking refuge from raining bombs, our admiration and fears at home grew. Fiorello H. LaGuardia, New York's Mayor, was then chosen by President Franklin D. Roosevelt to serve as Chief of the OCD. Many OCD volunteers viewed the "Little Flower" as the guardian of the home front.

Following Pearl Harbor and our entry into the war, the need for the OCD was vastly increased. The Washington office of the OCD swung into immediate action and the seventeen hour workday became the rule. The OCD's first mission was to prepare a pamphlet called *What To Do In An Air Raid*. Fifty seven million of these booklets were printed in December, 1941, and newspapers all over the nation reprinted it. "The safest place in an air raid is at home," instructed the pamphlet. In the event of an attack, people were to go to their previously designated "refuge room" in the center of their house and lie down under "a good stout table." If a person's house was hit, one should "answer tapping from rescue crews," though "you most likely won't be

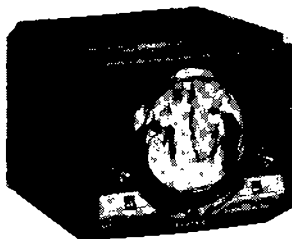
hit or trapped, but if you are, you can depend on rescue crews to go after you." Americans were comforted in the absence of air raid shelters by the thought that "you can do all these things without any special equipment, other than what you now have in our own home." In Chicago, the pamphlet included a page declaring that "Chicago can be bombed" and contained a map showing that Chicago was closer (via the polar route) to Nazi occupied Norway than was New York City. The pamphlet closed with, "You can lick the Japs with your bare hands, if you will just do these simple things. Don't be a wise guy and get hurt."

The OCD model of authority was carried out through most state and municipal ordinances. The OCD and its eight to ten million volunteers, worked feverishly at the outset preparing mass evacuation and feeding plans, enrolling OCD child care center volunteers to tend to children of working mothers, enlisting volunteer drivers to help in OCD motor pools, mounting OCD guards (armed only with flashlights and police whistles) at reservoirs and power stations, conducting the enforcements of blackouts and dimouts, particularly in vulnerable coastal cities, and establishing air raid shelters in downtown buildings, schools and subways. Firefighters, police officers, nurses and doctors also were trained by OCD volunteers on how to react in the event of another Day of Infamy.

All of these reactions satisfied the needs of the civilian left at home longing to be part of the wartime excitement, action and patriotism. But, another Day of Infamy never occurred and the activities, some of which Eleanor Roosevelt took great interest in, eventually dwindled. By 1944, Mrs. Roosevelt, LaGuardia, and the general public lost interest in the Office of Civilian Defense and its programs.

It was, however, a comfort for many to know that civil defense and the OCD existed when the initial panic began.

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By BOB KOLOSOSKI

Movie teams date back to the silent cinema, but the *legendary* movie teams were created during the 1930's and 1940's. Most everyone is familiar with the names Astaire and Rogers, Hepburn and Tracy, and of course Laurel and Hardy. These are only a few of the great teams instantly recognized by critics and movie viewers, but there is one movie team vastly overlooked by all: James Cagney and Pat O'Brien. They have never been acknowledged as a great movie team, but they certainly qualify.

During a seven-year span from 1934 to 1941 Cagney and O'Brien co-starred in eight features and entertained millions of fans with their rough-house antics. They were both in their prime and during the course of those eight films they threw more punches at each other than could be seen in a championship boxing match.

The plots were usually pure pap with Cagney and O'Brien vying for the affections of the same blonde beauty. Three of their films were "service" movies with Cagney the ever-cocky punk "joining up" to impress some "babe". When Cagney and O'Brien were trading on-screen insults it was pure verbal mayhem. Dialogue never had been and probably never will be delivered as rapidly as the dynamic duo could dish it out. O'Brien's characters were usually of the level headed "steady" variety named Bill, Jack, Steve or Father Jerry. Meanwhile Cagney had a reputation to maintain and his characters were brash, bantam egomaniacs named Chesty, Dizzy or Rocky Sullivan.



ANGELS WITH DIRTY FACES (1938)

Most of their films were designed to be pure escapism and thanks to everyone involved they succeeded gloriously.

It all started innocently enough in the 1934 film "Here Comes the Navy." It took exactly three minutes of screen time for Cagney and O'Brien to become bitter rivals — ninety minutes later they were best of friends. In this one Cagney joins the Navy to "get" O'Brien, not realizing that O'Brien is an officer and would have ordinary seaman Cagney under his thumb. Most of the film was actually shot on the U.S.S. Arizona (later sunk at Pearl Harbor) and had a nice authentic feeling to it. The performances of the two stars so outdid the script that the film was a huge hit and nominated as "best picture of the year".

FILM CLIPS

The box office receipts convinced the Brothers Warner that the Messrs. O'Brien and Cagney should be in another film together — quickly. Director Lloyd Bacon was again called upon to referee the co-stars and this time around the Marine flying corps was saluted by the studio. Margaret Lindsey was the girl that caused problems between Jimmy and Pat — the two best pilots in the corps — naturally. The film was fast paced, received good reviews and made money. Another script was pasted together and "The Irish in Us" was released in 1935. This time Pat and Jimmy were brothers and the girl they both loved was Olivia DeHavilland. Pat was a dedicated police officer and brother James a scheming fight promoter who winds up in the ring fighting for his life.

Just to make sure the boys weren't bored with life, Warners rushed "Ceiling Zero" into production and released it late in 1935. In this film the boys were pilots and old pals who are trying to save an airline. The big difference in this film was that Howard

Hawks was the director and his touches made this an above average effort.

Cagney and Warner Bros. developed contract problems and the actor sued the studio in 1936. After bitter negotiations and a short hiatus for Cagney at Grand National studios, he returned to Warners in 1938. In his first film back his co-star again was Pat O'Brien. "Boy Meets Girl" was based on the roaring Broadway hit and for our two heroes it was a frantic change of pace. As screen writers Robert Law and J.S. Benton the boys introduced a lunacy to the proceedings not seen on Broadway. Lloyd Bacon directed at the speed of sound and Jimmy and Pat kept up beautifully. The film satirized Hollywood from top to bottom and was a fitting reunion for Cagney and O'Brien.

Jimmy had not been in a "gangster" film since 1934 and the studio felt the time was right for another stab at the world of crime for Mr. Cagney. They came up with a real winner in "Angels with Dirty Faces" in 1938. As directed by Michael Curtiz, the film displayed Cagney as mobster Rocky Sullivan and O'Brien as Father Connelly. The hood and the priest were boyhood



HERE COMES THE NAVY (1934)



BOY MEETS GIRL (1938) with Marie Wilson

friends who grew up to go different ways in life. And yes, there was a girl to divide the two friends — the beautiful Ann Sheridan. However, this time there was a twist in that Father Connelly wanted to save her soul while Rocky had less noble aspirations.

As the 1930's gave way to the 1940's and Europe erupted with the start of World War II, "war films" began to appear. "The Fighting 69th", released in 1940, presented Cagney as a brash young soldier who proved to be a coward in the face of battle. Pat O'Brien was again a priest — Father Duffy — the legendary chaplain of the famed 69th regiment made up of Irish-Americans. The performances of Cagney and O'Brien were superb and they were clearly a favorite with audiences; the film was the biggest money maker for Warners in 1940.

On the heels of "The Fighting 69th" the boys were put into "Torrid Zone" directed by William Keighley. This reworking of "Front Page" was great stuff for C and O fans. Beside great comic dialogue and a big

budget, the film featured Ann Sheridan who gave the boys a run for their money in delivering rapid fire wise-cracks. Not to be taken seriously, this "banana republic" opus was fun for all and proved to be the final Warner Bros. film for the cinema team of Cagney and O'Brien.

Cagney was setting up a production company of his own and would leave Warners in two short years. Meanwhile O'Brien and Warners could not agree on his contract and he left for greener pastures. An era had come and gone and eight films had been made creating a bona-fide movie team. The two were friends in private life, had enjoyed doing their movies together and probably felt that it was "great fun while it lasted" and it was for them and for us.

ED. NOTE: *The two friends were reunited one final time in 1981 when they appeared in "Ragtime." We lost Pat O'Brien on October 15, 1983 at the age of 83 and James Cagney died on March 30, 1986 at the age of 86.*



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REMEMBER IT WELL 000 BY DAN MCGUIRE

"Remember the drive-in movies?" a fellow diner asked recently.

Did we remember! Sixteen forks halted in mid air. The eyes of sixteen diners glazed over as adolescent memories rushed back and decorated each face with a smile, a smirk or a blush.

Drive-in Movie. To anyone over 20 the words have an almost historical significance. Owners liked to call them Outdoor Theatres. The teenagers of my era simply referred to "the drive-in." Away from parental ears we used nicknames such as "passion pit" and others less refined.

In the cramped front seat of his jalopy, many a teen couple made their first clumsy attempts at heavy necking. Frequent interruptions were a part of the ritual, as refreshment vendors passed by or knees banged on the glove compartments or the steering column.

Girl friends and buddies frequently compared notes on their drive-in dates. Among the boys, this usually involved exhilarating tales of conquest. The girls' versions were considerably less steamy. "Right in the middle of this *groovy* kiss, I had to stop and tell him, 'Hey, I don't to *that!*'" No doubt the truth lay somewhere in between, with the male stories leaning heavily on fantasy.

Less romantic couples often double-dated. Doubling imposed a measure of decorum, but it could still be cozy and fun. (It also afforded the guys a built-in cop-out when they reported to the gang. "Geez, we couldn't do *nothin'* with Marty and LuAnn watching in the back!")

Some cars arrived with 8, 10 or a dozen

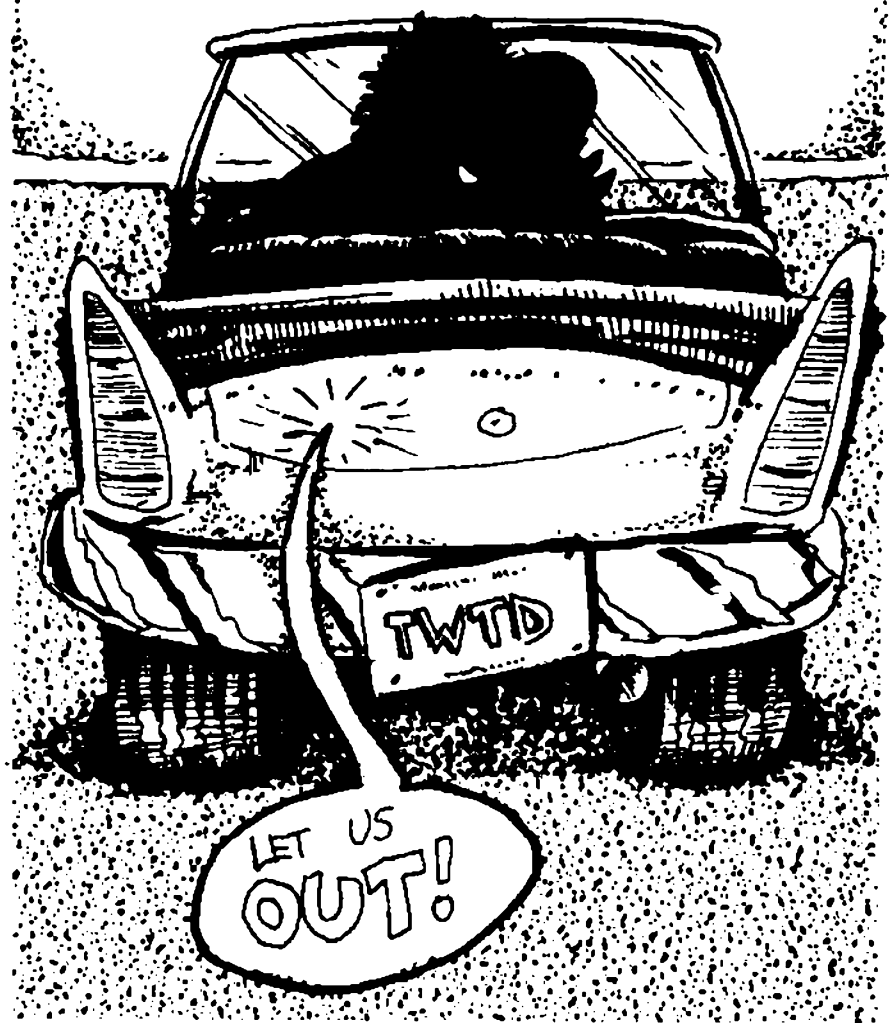
kids packed inside. Convertibles were favored for these outings, since most of the group would have to sit somewhere *on* the car to watch the movie. No matter; the real object was to party.

Ticket attendants had to be alert for hot rods with the rear end dragging. Often these contained a couple up front and several friends in the trunk. Before back-up lights were standard equipment, some kids were adept at backing in without lights, via the exit.

Teenagers may have been in the majority, but they certainly had no monopoly on the drive-in. Married couples often saved the cost of a baby sitter by bringing kids along. After the cartoons, preschoolers would curl up with a blanket and a pillow on the back seat. Many an infant was changed there and then given a prewarmed bottle.

Parents didn't hesitate to bring school-age children when so-called family films were the norm. Some theatres provided playgrounds for kids who became restless. For families and adult couples of all ages, the drive-in was a convenient way to see a movie without dressing up or being disturbed by talkative patrons nearby.

A fellow named Richard Hollingshead is credited with starting it all. The story goes, he tested the idea by projecting a film on his garage door while sitting in his car with the wipers flicking away simulated rain from a lawn sprinkler. That same summer he opened the Hollingshead Outdoor Theatre in Camden, New Jersey. The year was . . . (drum roll) . . . 1933. As Bob Ripley would say: "Believe it or not!"



The concept spread slowly at first. Automobiles were a luxury during the war years and the late '40s. In the '50s, burgeoning suburbs spawned multi-car families and to "have wheels" became a part of the rites of manhood. Drive-ins

multiplied rapidly, often built by theatre chains that operated conventional movie houses. In 1958, their numbers peaked at over 4,000 nationwide.

In my northwest suburb, the Harlem Outdoor Theatre typified most single-screen drive-ins. Its pie-shaped acreage was bordered by Harlem Avenue running north/south and the diagonal Forest

Cartoon Illustrations by Brian Johnson

I REMEMBER IT WELL

Preserve Drive. A block south was east/west Irving Park Road. These main arteries formed three busy intersections that ran close by the theatre entrance. Local police were assured plenty of overtime directing traffic during drive-in season.

During my sixteenth summer, I worked as an usher at H.O.T. Long before show time, we lined up early arrivals bumper-to-bumper in the entrance driveway. When the "doors" opened, half the ushers formed a human barricade on the other side. Cars came through like horses out of a starting gate. They had to be funneled into a single file, then shagged in a sharp U-turn around the end of the inner fence.

The remaining ushers were stationed along the inner aisle and the entrances to the parking rows. Arms waving continuously, we shouted an endless litany: "Straight ahead, sir. This way, folks. Take it *all* the way up, please." The object was to fill the parking slots in an orderly fashion, starting with the front rows and working back.

I never understood the logic of this. It meant that folks who arrived early to get a good spot were steered to a position directly beneath the screen. Their reward would be eye strain from trying to focus and sore necks from twisting to take in the whole picture. Most customers turned down the aisle where we directed them — then con-

tinued out the far end and went looking for a spot of their choice.

On weekends, the "house" would be better than half-filled by dusk. The cartoons flashed on the screen. Vendors hurried on their rounds hawking refreshments. By the time the previews ended, the ushers were using flashlights to direct latecomers. It was dark enough then to begin the feature film, even if it was black and white. Lovers started to snuggle. Others adjusted their speakers and settled back to enjoy.

Higher operating costs and tough competition from other media have taken a toll on the nation's open air theatres. Only about 3,000 were operating in 1983. Rising land values have made it too tempting for some owners not to sell. Where once I directed motorized moviegoers there now stands another unromantic shopping center.

After a nervous period when many switched to skin flicks, most of the survivors have resumed offering family fare. Attendance is respectable again. Revenues continue to slip, but the more solvent theatres attract new and residual patrons with second and third screens and innovations such as sound tracks transmitted via AM car radios.

One fellow at our dinner gathering proposed to his wife during an outdoor screening of "Ocean's Eleven". They've returned to the drive-in on that same date for the past 27 years.

"It's like having two anniversaries," he explained. "Helps keep the romance alive." (Wink, wink.)

His better half agreed with the significance of the anniversary, but demurred on the romance aspect. "Since he became a grandpa," she confided, "he mostly watches the movie and hogs the popcorn."

Editor's Note: *As a drive-in usher, Dan McGuire had no time to watch the movie, but he heard frequent repetitions of the soundtrack. Today, thanks to his keen memory, he is able to entertain friends with the complete dialogue and sound effects of 38 Looney Toon cartoons.*

NOSTALGIA DIGEST

BACK ISSUES AVAILABLE

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

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GENE KRUPA

DEAN OF DRUMDOM USES RHYTHM TO KEEP THAT WAISTLINE TRIM

REPRINT from TUNE IN, April 1945

GENE KRUPA never has to worry about middle-aged spread. Every time the inky-haired master drummer starts giving out with the heat-beat, he knows that before the day is over he'll probably ruin another suit, certainly drop a couple of pounds.

In fact, one time Gene got so much interested in the amount of energy expended on the hides that he hired a health and exercise authority to watch a performance and take some scientific measurements. Results show that beating out a hot swing chorus takes as much oomph as a five-minute handball game at top speed, a 14-foot pole vault, or a 24-foot broad jump. And two swing numbers in a row—as Krupa plays them—are more exhausting than a mile run or four line plunges on the football field. So now the brown-eyed 145-pounder can consider himself the 4-star athlete of the pop band competition.

Of course, Krupa isn't old enough yet to join the middle-aged team anyway. He was born in the Windy City, just 36 years ago last January 15th. But he's managed to pack a lot of action into three and a half decades.

Publicity agents like to boast that he started handling drumsticks almost as early as he learned to wield a knife and fork—but they must have been the turkey kind. Actually, the sinewy five-foot-eighter first sat in on the drums when he was 13. It wasn't a very impressive debut, either. Name of the band was the Frivolians, a dime-dance grind group in Wisconsin Beach, and the lad played for only a few minutes. But later that same summer, the youngster heard Ben Pollack's orchestra with Benny Good-

man on the clarinet. The boy was goggle-eyed with hero-worship—and it was then that the idea of becoming a professional, and especially playing with Goodman, really began to jell.

Before the dream came true, though, Gene had enrolled at St. Joseph's College in Rennselaer, Indiana, to study for the priesthood. No matter how hard he tried, the future doctor of tympani could never lose the drumming itch. He finally decided he never would, dropped the course, and signed up with Joe Kayser's band in Chicago (no relation to Kay). Skin-beating with Joe got the lad attention he had never rated with school and college outfits, and for a while he gathered experience touring the circuit as free-lance drummer with vagabond Mid-western outfits.

Big breaks began in '29, when Krupa hit New York to cymbal jive and jam for Red Nichols, including a stint in the pit for the revue, "Strike Up the Band." After three years with Red, the torrid hide-beater moved over to Irving Aaronson and his Commanders, then walked again, after a few thousand choruses, to join Mal Hallett.

It wasn't till '34 that he landed permanently with Benny Goodman, but once there he stayed put until the time was right to step out and organize his own group—a group that has hit big-time success with no trouble at all.

That on-the-beam aggregation's not going to be any flash in the pan, either—not if Krupa has anything to say about it. The maestro takes his job seriously, studies musical trends, the public's moods, hand-tailors selections to suit.



Though originally his fame was built on frenzied drumbeats to make Africans sit up and cheer, on rhythms to send Puritans reeling, the baton-wielder is the first to say that the era of blatant swing is past.

Result is a string section in the orchestra, a melodious combination of novelty and smooth tempo numbers. "Not that the good jazz tune has gone," says Gene. "It's still a big thing—but at least sixty percent of the music bands play today should be fashioned for dancers. I believe that the best thing brought out by swing and its great popularity was the stress put upon a good solid rhythm tune or beat. Drummers and rhythm men shouldn't bury the tune—they should play it melodiously. On many tunes which my band plays, we stress ballad work and pretty harmonies to the exclusion of extensive solo work by instrumentalists, the rhythm section blending into the melody as much as the reeds and brass."

The Krupa theories work all right—as proved by the record—network broadcasts, hotel and club appearances, best-selling discs, and Paramount's "Some Like It Hot" with Bob Hope and Shirley Ross. Musicianship and sound judgment aren't all, either, for the king of the bandstand tom toms has a natural limelight personality. Critics rave over

the gifted showmanship in theatres, over his flair for the unexpected (both musically and otherwise), over his glib and friendly stage manner.

Offstage, Gene is equally glib, never at a loss for a wisecrack or dialect story. In spite of the fact that his violent exertions mean ruining clothes almost as fast as he buys them, the master drummer's one of the best-dressed bandleaders in the business, fussy to a fault about his attire. Everything from shoes (8AAA) to underwear is made to order; ties are snappy one-of-a-kind originals; 25 pairs of suspenders dangle in his closet.

Though high-strung and temperamental, with a firm control over the band, Krupa relaxes easily and quickly, can fall asleep anywhere, any time. At home, in his 9-room Yonkers house, however, the batoneer likes his comfort, sleeps in an oversize double bed so that he can toss about at his ease.

Not a picky eater, he prefers Italian food, has a passion for gefuelte fish. Though he chews gum ferociously while on the drums, at home he prefers one of a large collection of pipes, likes to spend spare time listening to symphony music, reading novels and history. Gene has no time for active sports, but enjoys watching wrestling, basketball, baseball; loves to drive in the wide open spaces whenever he gets a chance.

Drumming's his major interest, even during free time, and Krupa manages to practice several hours a day—on a rubber mat so as not to annoy the neighbors. (What with wear and tear, mats have to be replaced once a week.) Intensely earnest about his career, the rhythmic artist once incorporated his ideas in a book—"Instruction on Swing Drumming." Officials of the New York Museum of Natural History were so impressed that they invited him to lecture on primitive drums. He did—and they say the museum's never been the same since.

JUNE		RADIO CLASSICS – WBBM-AM 78 MONDAY thru FRIDAY 8:00-9:00 P.M.		
Monday	Tuesday	Wednesday	Thursday	Friday
2 Jack Benny Third Man	3 This Is Your FBI Challenge of the Yukon	4 Have Gun, Will Travel Sherlock Holmes	5 Burns and Allen Gunsmoke	6 Black Museum Gangbusters
9 Gunsmoke Challenge of the Yukon	10 Dragnet Have Gun, Will Travel	11 Green Hornet Burns and Allen	12 Sherlock Holmes This Is Your FBI	13 Jack Benny Third Man
16 Lone Ranger Challenge of the Yukon	17 Green Hornet Lone Ranger	18 Lone Ranger Jack Benny	19 Burns and Allen Lone Ranger	20 Lone Ranger Lone Ranger
23 Dragnet Black Museum	24 Gangbusters Gunsmoke	25 Jack Benny Sherlock Holmes	26 Challenge of the Yukon Third Man	27 Burns and Allen Green Hornet
30 This is Your FBI Jack Benny	<p>PLEASE NOTE — All of the programs we present on <i>Radio Classics</i> are syndicated rebroadcasts. We regret that we are not able to obtain advance information about the storylines of these shows so that we might include more details in our <i>Radio Guide</i>. However, each show we present is slightly less than 30 minutes in length and this new easy-to-read schedule lists the programs in the order we will broadcast them on WBBM-AM. The first show listed will play at approximately 8 p.m. and the second will be presented at about 8:30 p.m. Programs on <i>Radio Classics</i> are complete, but original commercials and network identification have been deleted. Thanks for listening.</p>			

JULY		RADIO CLASSICS – WBBM-AM 78 MONDAY thru FRIDAY 8:00-9:00 P.M.		
Monday	Tuesday	Wednesday	Thursday	Friday
	1 Lone Ranger Gangbusters	2 Green Hornet Third Man	3 Have Gun, Will Travel Challenge of the Yukon	4 Gunsmoke Dragnet
7 Gangbusters This is Your FBI	8 Challenge of the Yukon Burns and Allen	9 Dragnet Green Hornet	10 Jack Benny Black Museum	11 Third Man This is Your FBI
14 Gunsmoke Dragnet	15 ALL-STAR GAME No Radio Classics	16 Burns and Allen Have Gun, Will Travel	17 Challenge of the Yukon Lone Ranger	18 Third Man Gangbusters
21 Lone Ranger Black Museum	22 Dragnet Challenge of the Yukon	23 Gangbusters Jack Benny	24 Sherlock Holmes Burns and Allen	25 Gunsmoke Green Hornet
28 Dragnet Have Gun, Will Travel	29 Black Museum Third Man	30 Green Hornet Gunsmoke	31 Challenge of the Yukon Burns and Allen	

THOSE WERE THE DAYS

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

JUNE

PLEASE NOTE: The numerals following each program listing for Those Were The Days represents timing information for each particular show. (9:45; 11:20; 8:50) means that we will broadcast 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). This is of help to those who are taping the broadcasts for their own collection.

SATURDAY, JUNE 7th

PHIL HARRIS-ALICE FAYE SHOW (1-2-49) Phil gets a draft notice from Uncle Sam and has to go to the Draft Board to straighten it out. Walter Tetley, Elliott Lewis, Robert North. Rexall, NBC. (12:05; 8:55; 12:40)

ADVENTURES OF SAM SPADE (12-1-50) "Dog Bed Caper" or "He Who Lies Down with Dogs Gets Up with Murder" starring Steven Dunn as Sam, Lurene Tuttle as Effie. Sustaining, NBC. (14:30; 14:10)

HALLS OF IVY (1952) Ronald and Benita Colman star as William Todhunter Hall, president of Ivy College, and his wife Vicky. "the former Victoria Cromwell of the English theatre." Ivy's oldest living alumnus visits for Founder's Day. Voice of America rebroadcast. (13:12; 12:14)

THE CLOCK (3-8-48) "The Execution of Nicky Kane" starring Cathy and Elliott Lewis with Alan Reed and Hans Conried. An execution and a funeral parlor are the scene of a scheme to free a man from the gallows. Sustaining, ABC. (14:38; 13:35)

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FRED ALLEN SHOW (11-7-48) Guest Arthur Treacher joins regulars Portland Hoffa, Minerva Pious, Peter Donald, Parker Fennelly, Kenny Delmar, the DeMarco Sisters and Al Goodman and the orchestra. Fred and Treacher present "Sam Shovel, Private Eye" sketch. Ford Dealers, NBC. (13:05; 15:15)

INNER SANCTUM (3-26-46) "Death is a Double Crosser" features Lawson Zerbe. A fascination with a giant diamond leads to murder. AFRS rebroadcast. (11:10; 12:35)

SATURDAY, JUNE 14th STARS ON SUSPENSE

ADVENTURES OF MAISIE (1940s) Ann Sothern stars as Masie Revere with Hans Conried, Sheldon Leonard, Ted DeCorcia, Peter Leeds. Maisie is hired to write poems for a newspaper love/rom column. Syndicated. (14:45; 11:42)

SUSPENSE (8-12-48) "Beware the Quiet Man" starring Ann Sothern as a woman who strikes up a conversation with a stranger and learns from him that her husband plans to kill her. AutoLite, CBS. (9:16; 19:30)

MY FAVORITE HUSBAND (1940s) Lucille Ball and Richard Denning as Liz and George Cooper, with Hans Conried. While studying Numerology, Liz assigns a numeric value to everything. AFRS rebroadcast. (11:38; 11:42)

SUSPENSE (10-25-45) "Shroud for Sarah" starring Lucille Ball with Joe Kearns and Elliott Lewis. After serving a long term in prison, a man's wife comes back to him. Roma Wines, CBS. (7:51; 21:15)

DANNY KAYE SHOW (1940s) Guest Billie Burks throws a birthday party for herself! Georgia Gibbs, Harry James and his Music Makers. AFRS rebroadcast. (14:15; 16:45)

SUSPENSE (1-5-50) "I Never Met The Dead Man" starring Danny Kaye. It doesn't look good for an ex-con who witnessed a killing. AutoLite, CBS. (17:45; 10:55)

SATURDAY, JUNE 21st DOCTORS ON THE AIR

STORY OF DR. KILDARE (7-6-50) Lew Ayers stars as Dr. James Kildare and Lionel Barrymore stars as Dr. Leonard Gillespie. The two physicians plan a hunting trip. Syndicated. (16:05; 9:00)

HALLMARK PLAYHOUSE (7-22-48) "The Citadel", based on the A. J. Cronin novel about a struggling young doctor in the coal mining town of South Wales. Hallmark Cards, CBS. (16:55; 11:55)

LUX RADIO THEATRE (1-25-54) "People Will Talk" starring Cary Grant and Jeanne Crain recreating their original screen roles from the 1951 movie. Comedy drama about a philosophic doctor who falls in love with his patient. Producer is Irving Cummings. AFRS rebroadcast. (21:55; 11:50; 15:00)

FIRST NIGHTER (3-10-49) "No Greater Need" starring Barbara Luddy and Olan Soule. An American doctor travels to Italy with a wonder drug to cure the sick. Cast includes Alan Reed Sr. and Alan Reed Jr. Campana Products, CBS. (9:44; 8:19; 9:55)

HALLMARK PLAYHOUSE (10-14-48) "Arrowsmith" starring John Lund in the Sinclair Lewis story about an eager young recruit to the medical profession. Hallmark Cards, CBS. (17:50; 11:50)

SATURDAY, JUNE 28th

SUSPENSE (1-3-48) "The Black Curtain" starring Robert Montgomery with an outstanding radio cast that includes William Conrad, Lurene Tuttle, Cathy Lewis, Jack Krushen, Jeanette Nolan, Sidney Miller, Conrad Binyon, Paul Frees, Joe Kearns. Premiere broadcast in the hour-long Suspense series. A man recovers from amnesia, wondering where he was for the last three years of



PAUL BARNES stars as Detective Jerry Browning and all the other characters in "Calling All Detectives" on June 28th.



EDGAR BERGEN AND CHARLIE MC CARTHY have lots of fun on June 28th.

his life. He finds himself in the year 1944, dealing with strange people and mysterious happenings. Sustaining, CBS. (22:16; 11:06; 19:10)

CALLING ALL DETECTIVES (11-22-48) Paul Barnes stars as Detective Jerry Browning and all the other characters in this adventure. Spilled salt sends a murderer to the chair. (8:00)

DUFFY'S TAVERN (11-23-42) Ed Gardner is Archie the Manager of the Tavern who welcomes guest Charles Coburn. Florence Halop appears as Miss Duffy, who would rather meet Tyrone Power than Coburn. Ipana, Vitalis, NBC. (10:15; 10:50; 9:40)

ALL STAR WESTERN THEATRE (10-13-46) Guest star Tex Ritter joins Foy Willing and the Riders of the Purple Sage for a program of music and drama. Tex stars as "a tough guy in a tough town, back in the days when a quick draw was law. Weber's Bread, KNX. (16:14; 12:10)

CALLING ALL DETECTIVES (11-24-48) Paul Barnes stars as Detective Jerry Browning whose services are sought after by two rival stamp collectors. (7:49)

EDGAR BERGEN AND CHARLIE MC CARTHY SHOW (11-8-53) Guests June Allyson and Dick Powell join Ray Noble and his orchestra, Gloria Gordon, Jack Kirkwood and announcer Bill Baldwin. Charlie is busy selling subscriptions, and Edgar sets out to teach him a lesson. Lanolin Plus, CBS. (12:56; 15:21)

THOSE WERE THE DAYS

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

JULY

SATURDAY, JULY 5th IN HONOR OF MISS LIBERTY

YOU ARE THERE (1948) "The Rescue of the Statue of Liberty — May 1, 1878." Anchorman Walter Cronkite reports from the 14th International Paris Exposition for the first glimpse of Frederic Bartholde's "highly controversial" statue of Liberty. Correspondents include Harry Marvel and Ned Calmer. Sustaining, CBS. (14:45; 9:10)

SCREEN GUILD THEATRE (12-7-41) "Between Americans" starring Orson Welles, speaking on Pearl Harbor Day, the actual "day of infamy." This special program, written by Norman Corwin, was originally broadcast on the "Thirteen By Corwin" series. Gulf Oil Co., CBS. (16:50; 12:10)

TREASURY STAR PARADE (2-25-42) First program in the wartime series. Lt. Robert Montgomery presents "The Statue of Liberty," a drama about a lonely new immigrant who sleeps in the Statue of Liberty and learns about his newly adopted land. Igor Gorin sings "The Pledge of Allegiance." Syndicated, U.S. Treasury Department. (14:50)

COLUMBIA PRESENTS CORWIN (5-18-41) "The People, Yes" features Everette Sloan and Burl Ives in Earl Robinson and Norman Corwin's American opera suggested by Carl Sandberg's novel of the same name. This is one of the "Thirteen By Corwin" series. Sustaining, CBS. (14:00; 15:00)

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TREASURY STAR PARADE (1942) "Miss Liberty Goes to Town" starring Alfred Lunt and Lynn Fontanne. The Statue of Liberty comes to life and visits the American people to learn of the new American dream. Henry Hull is host. Syndicated, U.S. Treasury Department. (14:15)

CAVALCADE OF AMERICA (3-28-45) "Grandpa and the Statue" starring Charles Laughton. In a Veteran's Administration hospital, a war vet recalls his grandfather's dislike for the Statue of Liberty, insisting it will fall into the ocean at any moment. DuPont, NBC. (15:05; 14:40)

SATURDAY, JULY 12th THE BIG BANDS

JAN SAVITT AND HIS TOP HATTERS (12-2-38) Remote broadcast from the Arcadia Restaurant, Philadelphia with vocals by Carlotta Dale, Bon Bon, the Three Toppers. Sustaining, NBC. (10:15; 11:35; 7:50)

ARTIE SHAW AND HIS ORCHESTRA (Dec., 1940) Remote broadcast from the Hollywood Palladium on the closing night of Shaw's engagement there. Vocals by Anita Boyer. Sustaining, NBC. (14:25; 12:00)

GLENN MILLER AND HIS ORCHESTRA (11-3-41) Remote broadcast from the Cafe Rouge of the Hotel Pennsylvania, New York City. Vocals by Marion Hutton, Tex Beneke, Ray Eberle, and the Modernaires. Sustaining, NBC Shortwave. (10:45; 9:20; 10:20)

JUBILEE (9-27-45) Host Ernie "Bubbles" Whitman presents Count Basie and his orchestra, Mel Torme and the Mel-Tones, Sam Donahue and his Navy band, and Bob Crosby. AFRS. (10:10; 8:50; 10:25)

SHEAFFER PARADE (7-25-48) Eddy Howard and his orchestra in a studio broadcast from Chicago. Music includes Ricketty Rickshaw Man, What is This Thing Called Love?, Caravan. A Tree in the Meadow, Cherokee, Little Brown Jug. Sheaffer Pens. NBC. (11:00; 7:50; 10:45)

OUR SPECIAL GUEST will be big band historian, *Nostalgia Digest* columnist **KARL PEARSON** who will be on hand to discuss the big band era and the music it produced.



MILTON BERLE helps us celebrate Christmas in July on July 19th.

SATURDAY, JULY 19th CHRISTMAS IN JULY

SCREEN GUILD PLAYERS (1-11-43) "Holiday Inn" starring Bing Crosby and Dinah Shore in a radio version of Irving Berlin's 1942 film success. Lady Esther Products, CBS. (14:45; 14:30)

THE LONE WOLF (1949) "The Golden Santa" features Walter Coy as Michael Lanyard, the Lone Wolf. A pretty young thing has lost her gold statue of Santa Claus and she asks Lanyard to help recover it. Sustaining, MBS. (15:35; 10:30)

MILTON BERLE SHOW (12-23-47) Milton offers a "Salute to Christmas" with Jack Albertson, Pert Kelton, Dick Varney, Al Kelly, Billy Sands, Frank Gallop and Ray Bloch and the orchestra. Phillip Morris Cigarettes, NBC. (10:30; 9:00; 9:25)

MEL BLANC SHOW (12-24-46) Mel's trying to decide what to get his girlfriend for Christmas. Cast includes Mary Jane Croft, Hans Conried, Joe Kearns, and the Sportsmen Quartet. Colgate, Halo, CBS. (10:55; 15:15)

DANGER WITH GRANGER (1940s) The son of a New York cab driver asks Granger to help get his dad out of jail for Christmas. Syndicated. (10:58; 13:45)

FIBBER MC GEE AND MOLLY (12-19-44) Jim and Marion Jordan star with Shirley Mitchell as Alice Darling, Arthur Q. Brian as Doc Gamble, Marlin Hurt as Beulah, Harlow Wilcox, the King's Men, and Billy Mills and the orchestra. Fibber snoops in the hall closet for Christmas gifts. Teeney and the gang sing the traditional "Night Before Christmas." Johnson's Wax, NBC. (16:30; 14:05)

SATURDAY, JULY 26th

OUR MISS BROOKS (1950s) Eve Arden stars as English teacher Connie Brooks with Gale Gordon as principal Osgood Conklin and Dick Crenna as student Walter Denton. Conklin's new spring wake-up plan is morning calisthenics at Madison High. AFRS rebroadcast. (9:40; 15:45)

JIMMY DURANTE SHOW (4-7-48) Schnozzola is joined by guest Dorothy Lamour. Regulars include Peggy Lee, Roy Bargie and the orchestra, the Crew Chiefs, Alan Reed, Howard Petri and Florence Halop as Hotbreath Houlihan. Rexall, NBC. (9:25; 9:40; 9:25)

MAJOR BOWES AMATEUR HOUR (9-17-36) Broadcasting from the "honor city" of Detroit, Michigan, the Major presents his first broadcast on CBS for a new sponsor, Chrysler Corporation. Amateurs include a singing and dancing cab driver, a singing automobile trimmer, a 17 year old lyric soprano, and a laborer baritone. Chrysler Corporation, CBS. (21:35; 6:30)

SUSPENSE (1-10-48) "The Kandy Tooth" starring Howard Duff as Sam Spade in a re-opening of the case of the Maltese Falcon. Joe Kearns, as Casper Gutman, does a great job in the role created on the screen by Sidney Greenstreet. Cast includes Bill Johnstone, Cathy Lewis, Lurene Tuttle, Jay Novello, Hans Conried. Gutman asks Spade to look for the "kandy tooth" inside a man's bridgework. Sustaining, CBS. (19:56; 13:58; 23:58)

RAILROAD HOUR (4-16-51) "One Touch of Venus" starring Gordon MacRae with guest Ginny Simms and the Norman Luboff Choir, Carmen Dragon and the orchestra, announcer Marvin Miller. Association of American Railroads, NBC. (16:05; 12:10)



HOWARD DUFF stars as detective Sam Spade on an hour-long Suspense drama on July 26th.

SPEAKING OF RADIO



Chuck Schaden's Conversation with

FLORENCE HALOP



Florence Halop appeared on radio as Miss Duffy on Duffy's Tavern and in dozens of other shows. Some time ago, before her television performances as Mrs. Huffnagle on St. Elsewhere and as bailiff Florence Kleiner on Night Court, we had an opportunity to talk with her about her broadcast career. We asked how she obtained her first radio job.

Well, my brother Billy Halop was the leader of the Dead End Kids, if you remember. He was a child prodigy and had a great singing voice. He was about seven when he started and I was four and a half. One day Billy was going to rehearsal — I think it was Let's Pretend — and a little girl failed to show up. So my brother piped up and he said, "Well, my sister can read," and that's how I started. I learned to read at a very early age and some little girl didn't come to the studio and I just took over!

So, your first radio job was Let's Pretend. What was it like to be a child actress on radio?

I loved it! I had fun! I hear all these stories about all these stage mothers . . . I used to love to go to the studio. I had a very normal childhood. I went sledding in the wintertime, I roller skated, I did everything. I went to a private school — professional children's school in New York — but I loved my work, I loved the people I worked with and I was always treated wonderfully.

How long did you work on Let's Pretend? Were you a regular?

Oh, sure. I did it for a long time. And then I went into a kids' show on CBS, one of the most popular western shows, Bobby Benson and the H Bar O Ranch. Well, that was Billy, my brother, and I was Polly, his little girl friend. And then I did soap

operas. One of the first I ever did was Big Sister. I did Clarabelle, the brat, on that.

And then the two most wonderful radio shows, I think, where I got my training, were the old March of Time and Cavalcade of America. I worked with people like Orson Welles, Joe Cotten, Paul Stewart, Agnes Moorehead, Johnny McIntyre, Jeanette Nolan . . . all the top people and I learned from them. I never had the occasion to go to a dramatic school because I started working when I was four and a half. But I had my training by working along side these people.

You were still a youngster while working with them?

Oh, sure. I was nine, nine and a half, ten, whatever.

In the studio, did they treat you like a youngster or as a fellow actor?

I think a combination of both. For instance, if Mom had some shopping to do, she always took Orson Welles to babysit for me. She'd say, "Now you watch Florence and make sure that she doesn't go out and buy candy from the candy machine or do this or do that . . ." I was treated both ways.

Was he a good baby sitter?

Oh, he was marvelous. He always carried a great big tome under his arm. This man

was a voracious reader and he was the quietest, nicest, humblest man I ever met in my life.

Did he ever do any magic for you?

No, he didn't do magic in those days. He was pretty much a kid himself.

Did you, as a child actor, have many restrictions on what you could do on radio as did the child stars in the movies?

No. In fact, before we ever had a union — I'm one of the charter members of — at first it was AFRA and now it's AFTRA — they could work you pretty hard. I mean, I can remember as a kid, doing a recording job until one or two in the morning. Until the union came in and cracked down, we had pretty long hours and the pay wasn't too good. I mean, I can remember working for three dollars a show, two-fifty, seven fifty.

Were you working regularly during all this time?

Yes. I think that Billy and I, along with a couple of others — five or six other kids — we were kind of like the leading kid actors in the business.

So, because of your experience and professionalism, I assume you would get most of the calls.

Oh, yes, we did pretty well.

Tell us about Let's Pretend.

Nila Mack was the creator, producer, director. She had almost like a stock company of kids.

I remember some of them. Albert Aley . . .

Sure. He always played the leading man, the Prince. Miriam Wolfe always played the witch. We had Kingsley Cotten, we had Arthur Anderson. I used to play an awful lot of princesses. That was because I always had a rather low voice for a kid. I didn't have one of those high, shrill voices. I was called a baritone miss. I think I learned so much from that show because Nila Mack was a stickler for realism and pronunciation. For instance, I would say a line like, "Prince, I cannot *except* you." I didn't



FLORENCE HALOP, who was "Miss Duffy" on radio's Duffy's Tavern co-stars with Richard Moll on TV's "Night Court" series.

know, I was a kid. And she would say, "ACcept." And you couldn't say things like, "Oh, what a pretty *jooel*." It had to be "jew-el" and she taught me proper diction.

It wasn't called Let's Pretend in the beginning. It was called Helen and Mary. Helen was a little gal called Pat Ryan and Mary was a little gal called Estelle Levy (later known as Gwen Davies). And then they changed the format and then it became Let's Pretend, but it was always fairy tales.

And it was always with young actors and actresses?

Oh, yes. That was it. Kids. It was a kids show, done by kids, for kids.

And that's probably why it lasted so long, because the kids listening in could really fantasize and identify with the kids on the air.

You appeared on a program called The Childrens' Hour, didn't you?

That was every Sunday. Then it became The Lady Next Door. That was Madge

SPEAKING OF RADIO

Tucker. And we alternated. We did Nila's show and we also did *The Lady Next Door*. Everybody did something. Either I sang or Billy sang. We did kind of like a little act.

Was that the same as Coast to Coast on a Bus?

Sure, the same thing. It was first *The Lady Next Door*, then it became *Coast to Coast on a Bus*. Then we branched out into different things. I went into comedy when I was about 17. But up until that time I did all the dramatic shows. I used to do *Gangbusters* and I did — well, you name it, I did it!

You made an easy transition, then, from child star to adult star.

It was through comedy, I think. You remember *Stoopnagle and Budd*?

Yes, certainly.

Well, I'll tell you a funny story about how I got to be Miss Duffy. When Ed Gardner's ex-wife Shirley Booth left the show, it was a publicity thing, but every NBC affiliate held auditions for Miss Duffy, all around the country. Now at that time I was doing the *Stoopnagle and Budd Show* and I played a character called Veronica Puddle! Now I didn't realize it, but I sounded exactly like Shirley Booth. So one night out here (in California) Ed and his present wife were listening to the radio and they heard me. And she said, "I think that's rotten of Shirley to go on doing a Miss Duffy part on somebody else's show" — and it was me! And that's how I got to be Miss Duffy. They said, "Who's Veronica Puddle?" and it was Florence Halop. And so I took over after Shirley.

Right after Shirley Booth?

John Crosby, the great critic, called me the Grover Cleveland of Miss Duffy's. I had a split term — I took over right after Shirley. I was a young, punk kid about 18. I was too young and Ed Gardner was kind of difficult to work with and I couldn't take it.

I wasn't used to that kind of cracking the whip and I left the show. And then I came out here later and I started up with Jack Paar when he was the replacement for the Jack Benny Show, when he made his first initial success in radio. And Ed knew that I was out here and asked me if I'd come back to be Miss Duffy, and so I did.

How long a period were you Miss Duffy in each case?

Oh, I think a year one time, two years the next. The only reason I quit is that I was pregnant with my first child and they were going to move the show down to Puerto Rico, and I just didn't want to have my baby in Puerto Rico. I wanted to be right here, so I quit.

But the best time I ever had in radio in my entire life — I'm not a leading lady, I'm a character woman — and the most fun I ever had, for a two year period, was that on Tuesday night I was Miss Duffy and on Wednesday night I was the sexiest broad in the world: Hotbreath Houlihan with Jimmy Durante! And to me, my cup runneth over! I could be a nutty little Brooklyn gal and then I could be a sexpot the next night. That was the most fun I ever had in my life!

How did you wind up as Hotbreath Houlihan?

Well, all through the years I've always had a trick voice and I've always been able to — for instance, going back to the *March of Time*. One year, maybe I was nine or ten, they had a segment of *Academy Awards* and, I think, Mae West got it for *She Done Him Wrong* and, I think, Shirley Temple got a special award. Well, I did the Shirley Temple. I sang "Good Ship Lollypop." But they were trying madly to get someone to do Mae West. So, Homer Fickett, God rest his soul, was directing *March of Time* and I said, "Mr. Fickett, I'd like to try Mae West" cause I had this trick voice. And so I got up real close to the mike and whispered — and it was the Hotbreath Houlihan character — and I did, in one show, Shirley Temple and Mae West!



FLORENCE HALOP is third from left in this photo of the "Let's Pretend" radio cast. Shown are, from left, Pat Ryan, Gwen Davies, Florence Halop, Nila Mack (creator of the series), Billy Halop, Donald Hughes, and Lester Jay.

That's about as far apart as you can get!

That's the fun of the business . . . this is the fun I have working.

And so you worked the part into the Durante show.

They were looking around for characters, the writers. "What kind of character can we get to play against Jimmy?" And, to intimidate Jimmy would be a real forceful, sexy broad, you see, and so they called me and said, "What do you think would be fun?" So we came up with this character and, actually, the writer — no! I'll tell you where it came from. Gosh, I forgot! On the Jack Paar Show we had a writer, his name was Jack Douglas. Jack Douglas wrote a character called Passion DiMaggio. And I was doing Passion DiMaggio on the Paar Show. Well, Jimmy Durante thought it was a pretty funny thing, so we switched the character's name to Hotbreath Houlihan. Actually, it was really Hotbreath Harrihan, but the sponsor's name was Harrihan, so we changed it to Houlihan!

And Hotbreath Houlihan was practically a household word in the late 40s when the Durante Show was on.

We played the Dallas State Fair for three weeks and I had to go back and forth (to Hollywood) to do Duffy's. And then I'd fly back to Dallas again. And I had special costumes made. 'Cause, you know, we worked with a huge audience. It was strapless with a bustle in the back. So, when I turned on the motor, it kind of moved a little bit. And I couldn't read without glasses and I didn't wear contacts, so we had special glasses, all rhinestones. And as soon as I'd walk on, the audience would go Uhhh! and whistle! And so it was really quite a well-known character.

You certainly had some great names! Veronica Puddle, Passion DiMaggio, Hotbreath Houlihan! And you worked with Henry Morgan, too, didn't you?

Yes! Where'd you find all this stuff? You've done a lot of research! Yes, I worked with him! I worked with Alan Young when he did his shows, Victor Borge, so many. I did Kay Kyser when Mike Douglas was singing with him.

What were you doing on the Kay Kyser Show?

*The comedy! Ish Kabbible was drafted and they were going on a tour to do the Kay

SPEAKING OF RADIO

Kyser Show from all the camps. And they were looking madly . . . they couldn't find a male Ish Kabibble. Then they thought, let's go to the opposite extreme and have a gal. So, they knew about — Jack Douglas recommended me. He said, "She's a good looking gal and she plays a character called Passion DiMaggio and this will be great to play opposite Kay and the servicemen." And we went all around the country.

How long was it from the time you came out here to California before you started doing some things in the movies?

Well, let's see. Billy came out here to do the movie version of *Dead End*. And, I think, at that time Universal — I was brought to Universal and tested for them. Then I went to Warner Brothers. You remember the *Nancy Drew* series with Bonita Granville? Well, I did those! I played one of her girlfriends or something like that. But, there was a period where, towards the last of my high school, my Dad, my late Dad was an attorney and, when I was a kid, I always said that I was either going to be a lady judge or an actress. And all of a sudden I got all wound up. I

wanted to go to UCLA, which I did. And I did study law. I didn't finish law, but I kinda left the business for a while and I went to college.

And then, of course, Billy was inducted in the Army and then he was transferred to Fort Monmouth, New Jersey and we always kept a house on the island, which we rented. We always had two homes, one out here and one there. And so I left school because we knew Billy was going to be there and we wanted to be with him. So we all moved back east again.

Then, did you do more radio out there?

Oh, sure. *Gangbusters*, *This is Your FBI* . . .

You did some Suspense . . .

Oh, sure. I did all those.

You really were involved in radio. Did you have a difficult time making the transition to television?

No. Because there's an advertising agency called Benton and Boles in New York and I did experimental television for them way in the 40s, I think, where we worked in a cubicle, maybe the size of this table. That was the time where they wore purple makeup and green lipstick! I went through all that. I started television really in the experimental times.

And today you are still very active in the business . . .

Oh, yes.

. . . though the business has change a lot.

Completely. Completely changed. 'Course I had a long-running series on CBS, *Meet Millie* for many years (1952-56) which was live every week with Elena Verdugo and Marvin Kaplan. And I've done all the top shows.

You've made some very nice contributions to show business.

I hope so.

We fondly remember your activities in radio and we thank you for that and for all the things you've done.

Thank you so much, Chuck.

Chuck Schaden'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"/> Elliott Lewis |
| <input type="checkbox"/> Don Ameche | <input type="checkbox"/> Jack Benny |

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

SPEAKING OF RADIO
Box 421, Morton Grove, IL 60053



FLORENCE HALOP — BEFORE AND AFTER! These two pictures illustrate the transformation actress Halop underwent when she played the role of Mama Bronson in the Meet Millie television show in 1955. At left is the then 30-year old Florence as her natural self. At right, padding and make-up have changed her into the 50-year-old Mama Bronson.

MONMOUTH, IL — I listened to your show on WBBM tonight on a 1928 Radiola 60, just as I did back in the "good old days." I have it atop a vintage "radio table" which has a speaker grille in the front as well as a couple of battery compartments for the old battery types when needed. On top of the radio is a well executed plaster sphinx that I picked up at a flea market in southern California last week, all of it right out of the twenties!

— **BOB FORMAN**

EAST CHICAGO, INDIANA — Still love you and your shows . . . daily and on Saturday. I ordered a gift subscription for my boss and he is enjoying it especially on Saturdays when he can work in his garage and listen. My husband is currently in the hospital and glad you are on WBBM as it comes in loud and clear. We have started several people listening to you.

— **MRS. LUCILLE HESS**

WOODSTOCK, IL — My son in St. Louis is the one who got me interested in listening to your programs. Since you are now on WBBM-AM, we both can listen to your shows during the week. Before, we could not receive weeknight signals at our former address in Bolingbrook. The move to WBBM is a very positive one for all of us who want to hear you during the week. Though in different

WE GET

locations. Ryan and I listen every night. Hats off to WBBM-AM for having the "guts" to give your outstanding programming the vehicle to be heard by such a large listening audience.

— **JOHN D. HILLIARD**

CHICAGO — Is Elvia Allman the actress who was part of the team of Brenda and Cobina on the Bob Hope radio shows? She has played mostly high society "snooty" women on TV. She has been on old Andy Griffith TV shows. Her voice sure sounds familiar.

— **BERNIE NYQUIST**

(ED. NOTE. — Elvia Allman was Selma Plout on the Petticoat Junction TV series and turned up on dozens of sitcoms over the years. She also appeared on radio with Durante and Moore, Burns and Allen, Kenny Baker, Abbott and Costello (as Mrs. Ken Niles). With Bob Hope she was, indeed, "socialite" Cobina (Blanche Stewart was Brenda). And, oh yes, Elvia Allman was Penelope the Pelican on the Cinnamon Bear series.)

LETTERS

WHEELING, IL — Just received the first copy of the *Digest*. Why did I wait so long to subscribe? It is fantastic! And so are *Radio Classics* and *Those Were The Days*. I grew up at the time when radio was giving way to TV and your shows are a great way to get reacquainted with some old friends. We're glad you're on WBBM-AM. It was a good station before but you've made it great. You can be sure that we will let WBBM-AM know that they've become a part of our family since you've become a part of their family.

— **MRS. ROBERT HEMMER**

CHICAGO — I really enjoyed the Radio Schedule from 1946-47 (in the February-March issue). It really brings back memories. I have been asking for this for a long time. And I will not touch that dial!

— **GEORGE MELCHIORRE**

PALATINE, IL — I am and have been a big fan of your old time radio shows for some time now. I am 15 years old, but I can relate to old time radio and the big band era. I am interested in model railroading and trains in general. I model the 1940s and when I listen to the big bands and old time radio it makes me feel as if it is the 1940s again and gives me an added influence for working on my train.

— **DAVID DIAMOND**

RACINE, WISCONSIN — I really love your program on Saturday afternoons. It is the only radio program I make an effort to listen to each week. I have told many friends about your show.

— **CRAIG ROBERT**

MILWAUKEE, WISCONSIN — Just found the program on WBBM while turning the dial in my car. What memories! You could listen and imagine and still do something else. Oh, for the good old days!

— **ROBERT R. ADLAM, MD**

CHICAGO — My wife and I listen to WBBM all the time for the old time radio programs like the Lone Ranger and Sherlock Holmes. Please tell us who played Tonto?

— **HERBERT MILLER**

(ED NOTE — Tonto was played by John Todd who began the role on radio when the series began in 1933 and continued until it went off the air in 1955. That's a long time to be a faithful companion!)

PULASKI, WISCONSIN — I am hopelessly addicted to old time radio. Please enroll me as a subscriber to the *Nostalgia Digest*. I do get annoyed when the sports programs replace your WBBM show.

— **BRO. JOSEPH KRYMKOWSKI, O.F.M.**

DOWAGIAC, MICHIGAN — Accidentally found you on WCFL one evening and from that discovered *Those Were The Days* on Saturdays. When you moved to WAIT, your program became almost impossible to get, so I am very glad to hear you on WBBM. Very much enjoy *Radio Classics*, but miss the original commercials. Hope you will be increasing your air time in the near future.

— **RICHARD W. ALDRICH**

CORTLAND, OHIO — Welcome back to Ohio via station WBBM. Reception of *Radio Classics* is good. Enjoy Notes from the Bandstand by Karl Pearson in the *Digest*. We remember the nights listening to the remotes from different hotels. Thanks again for you and your staff's efforts in bringing the radio broadcasts and the *Nostalgia Digest*.

— **CHARLES WALKER**

SCHERERVILLE, INDIANA — Please renew my subscription. Many thanks for all the great radio shows and interesting articles. I've listened to your Saturday show for a long time now and now it's even more fun to be able to hear you on weeknights. Continued good luck on two terrific shows.

— **JIM BIESEN**

WINNETKA, IL — Your program is a true education for me. I listen regularly on Saturdays; however weeknights have not quite become a habit yet. I am working on it, though! It pleases me to report that Erin Wendorf, my bride to be, is one of your newest fans. I "caught" her flipping through the Feb.-Mar. *Nostalgia Digest*. I asked if she would give a listen on Saturday. The first show she heard was the tribute to James Cagney. You "hooked" her. We'll be listening and we are looking forward to our first visit to the new store location!

— **WARD DONOHO**

OAK LAWN, IL — Just wanted to let you know how much I've enjoyed your show for about the last 13 years. I've been making pizzas and listening on Saturday afternoon all these years. I've told my family if you ever go off the air that will be the end of Saturday night pizzas! My children have always enjoyed the show, too. Now they're in college but still enjoy it when they get a chance to listen. Thanks so much for all the wonderful memories of my childhood and especially times I spent listening to the radio with my dad.

— **CAROLYN FRIEL**

PERU, IN — I am an old time radio fan from those times in 1926. My earliest radio memories date back to about 1932. We just came across your show this past week. I listen on an old time console made by Montgomery Ward. I also have an old Howard console in my attic.

— **MAYNARD RAMER**

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WE GET LETTERS

HAMPTON, IL — These words cannot convey strongly enough the feelings of enjoyment that we derive from listening to your nightly broadcasts of old time radio. I suppose that there are those that might consider us eccentric, but we do look forward to the programs each night because they seem to offer us a moment of sanctuary from a perhaps too-fast paced world. You will not find the television turned on at the Franklin house early week day evenings!
— **DAVID FRANKLIN**

NORTHBROOK, IL — You are a friend I've never met but enjoy dearly. I've listened to your programs for all the years you've been on the air. Now, I enjoy you on WBBM, but you're not on long enough to suit me.
— **M. L. MILLER**

SPRINGER, OKLAHOMA — Just a line to let you know how much my husband, daughter and I enjoy listening to *Radio Classics* every evening. It sure brings back some pleasant memories. We hope you will continue playing them for a long time to come.
— **MRS. E. WESLEY**

CHICAGO — Although I spent the first 25 years of my life in Scotland and didn't hear these programs the first time around. I love them now, especially the good old comedy shows.
— **FIONA LINDENBUSCH**

SCHERERVILLE, IN — As always, your broadcasts are very much appreciated. You should get much joy from your endeavors because so many people really appreciate what you do.
— **TERRY FARRELL**

CHICAGO — Followed you for a long time on three stations. Please, WBBM, give this guy a lot more time! Listening to radio since 1927 and this is one of my all-time favorite programs.
— **JOHN P. KORIENEK**

CHICAGO — It's so refreshing to hear clean entertaining programs of yesteryear. I hope you stay on a very long time. Love the mystery shows!
— **THE HICKS FAMILY**

MATTESON, IL — Your *Nostalgia Digest* is great! I like your tributes to those that passed on. Been listening to you 10 years. I'm a retiree.
— **GENE OBERG**

HIGHLAND PARK, IL — The great old programs you broadcast are just about the best material on U.S. radio today.
— **ROBERT BERGER**

ADA, MICHIGAN — Great to find you on the dial again, and so clear! I've expressed my pleasure in a letter to WBBM-AM. A wonderful, silver-haired
-30- *Nostalgia Digest*

old man used to have an auto repair business in the garage behind his house on the street where I grew up. On warm summer evenings, he sometimes worked late. Seeing the light on in the garage, I — just a boy — would join him and together we'd listen to Amos 'n' Andy, The Lone Ranger, Jack Benny — all of them. I had a great childhood, and part of the richness was spending time with this man in that greasy garage. Your show brings it all back. I hear George and Gracie, or Jack Webb, or Rochester, and it's almost like I'm in that garage again. However brief the feeling, it's great. That's what your show does for me, and I appreciate it very much.
— **MIKE GRANT**

PLYMOUTH, WI — Really enjoy your program. It's a bright spot of listening up here in Wisconsin. WBBM comes in loud and clear.
— **E.G. SZELA**

CHICAGO — Thank you very much for your show dedicated to Abbott and Costello. I sincerely hope that you enjoyed doing that show as much as I and, hopefully, all of your listeners enjoyed listening to it.
— **SHARRON LYNNE HARMENING**

LAKE STATION, INDIANA — I enjoy your program, but I have one complaint. Your *Nostalgia Digest* said "Salute to Abbott and Costello." How the heck can you salute someone by not delivering your promises? If you would shut your yap and play the shows, you would reel in a bigger crowd. While you and Bob Kolososki are talking, you could be playing more shows! If you're so afraid that you'll play too many shows on Bud and Lou, why not mix in some others? The next time you say you'll devote a whole day to a particular group, do it! You spent too much time talking your heads off, you ran out of time to play G.I. Journal and could only play excerpts! I wanted to catch Bob Hope and Bing Crosby on tape, but all I got were some overviews of how great the movies were! SHAPE UP!
— **DAVID F. BART**

(ED. NOTE — Sorry you were unhappy with the material we presented on our Salute to Bud and Lou. We did, with the exception of the G.I. Journal, play all of the material mentioned in our *Digest*, including the Who's On First routine from that show. In fact, we did have a few extra minutes to play a couple of other A&C routines so, actually, Abbott and Costello fans got more than we advertised.)

NAPERVILLE, IL — I listen every Saturday I am in town, and your Abbott and Costello program was excellent. You were correct in your assessment and format. A&C did not come over in the home as well as in the theatre, and "a little bit of Abbott and Costello goes a long way." Therefore, having Bob Kolososki give background gave the program what was needed and made all the tapes more enjoyable. Please have Kolososki again in similar circumstance to give background and trivia
— **JIM CHRISTEN**

CHICAGO — In your Tribute to Abbott and Costello on Saturday, April 12th, you identified the first program, the one on which A&C made their ABC radio debut, as being from October 1st, 1947. It's more likely the program was from October 1st, 1946. The reason I say that is because, early in the program, Costello said that he thought St. Louis would win tomorrow and Abbott said something about the World Series. St. Louis played and defeated the Boston Red Sox in the 1946 Series. In 1947, the Yankees defeated the Brooklyn Dodgers. Since, as I'm sure you remember, World Series games at that time and until recently always started on October 1st, it had to be 1946. You may want to listen to the tape again to confirm that.
— **JIM MC CARTHY**

(ED. NOTE — The date that we gave for that first A&C show for ABC is correct, October 1, 1947. In their opening routine, Costello said, "I'll give you 50 to 1 that St. Louis won't win the World Series tomorrow." Abbott said, "St. Louis isn't even in the World Series" and Costello snapped back, "Then I'll give you 100 to 1!")

ARLINGTON HTS., IL — I have been meaning to write you a letter for a long time and I am finally getting down to it. My whole family has listened to your show for quite a while and I am sure you are aware that there are a lot of people who will tune you in no matter what station you broadcast from. I have cable TV, but there are many nights I prefer your broadcasts. Please keep up the good work and I hope WBBM extends your airtime to at least two hours very soon. We also listen on Saturday.
— **STEVE SIMON**

CHICAGO — I really enjoy your show, but it's too bad you had to shorten your hours. I'm glad your location has changed. It comes in much better. I try to listen in as much as possible. I am 13 and enjoy *Nostalgia Digest* very much. The *Trivius Nostalgus Trivius* is great. I try hard to get my friends to tune in.
— **JENNIE HACKETT**

THORNTON, IL — I am 16 years old and have been listening for five years. I first heard it while turning the dial to see what was on. I have been listening faithfully ever since. I save all my written homework for the WBBM show at night. I love all the old time radio shows and my favorites are Jack Benny, Fibber McGee and Molly, and Suspense. They are all better than most of the shows on TV today. They are also a key to the past and a sort of audio history of the last 50 years of what was going on in America. I recently wrote a story for a creative writing workshop and included a few old shows in it.
— **SCOTT LOITZ**

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BIG BAND BRAIN TEASERS

by Karl Pearson

In the heyday of the Big Band Era there were a number of leaders and bands that had "tag lines" that helped identify the leader or his band, such as Tommy Dorsey, known as "The Sentimental Gentleman of Swing," which was a tie-in with his theme song "I'm Gettin' Sentimental Over You."

In the quiz below try to match up the bandleader with his tag line. But be forewarned: some of them aren't easy!

- | | |
|---------------------|----------------------------------|
| 1. Charlie Barnet | A. Ace Drummer Boy |
| 2. Cab Calloway | B. The Moonlight Serenader |
| 3. Carmen Cavallaro | C. The 20th Century Gabriel |
| 4. Larry Clinton | D. King of Swing |
| 5. Eddy Duchin | E. King of Jazz |
| 6. Jan Garber | F. The Poet of the Piano |
| 7. Benny Goodman | G. Swing and Sway |
| 8. Erskine Hawkins | H. King of the Saxophone |
| 9. Sammy Kaye | I. The Old Dipsy Doodler |
| 10. Wayne King | J. King of the Blues Trombone |
| 11. Gene Krupa | K. King of the Clarinet |
| 12. Glenn Miller | L. The 10 Magic Fingers of Radio |
| 13. Artie Shaw | M. The Waltz King |
| 14. Jack Teagarden | N. Idol of the Airlines |
| 15. Paul Whiteman | O. Kind of Hi-De-Ho |

Next, try to match the name of the band with that of the leader:

- | | |
|-------------------|--------------------------------|
| 16. Ben Bernie | P. and his Champagne Music |
| 17. Les Brown | Q. and his Music Makers |
| 18. Jerry Cray | R. and his 12 Clouds of Joy |
| 19. Horace Heidt | S. and his 5 Pennies |
| 20. Harry James | T. and his Band of Today |
| 21. Andy Kirk | U. and his Musical Knights |
| 22. Guy Lombardo | V. and all the Lads |
| 23. Red Nichols | W. and his Connecticut Yankees |
| 24. Rudy Vallee | X. and his Band of Renown |
| 25. Lawrence Welk | Y. and his Royal Canadians |

TRIVIUS ANSWERUS TRIVIUS

- | | | | | |
|-------|-------|-------|-------|------|
| 25. P | 20. Q | 15. E | 10. M | 5. L |
| 24. W | 19. U | 14. J | 9. G | 4. I |
| 23. S | 18. T | 13. K | 8. C | 3. F |
| 22. Y | 17. X | 12. B | 7. D | 2. O |
| 21. R | 16. V | 11. A | 6. N | 1. H |

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NEW

THE HALLS OF IVY

RONALD COLMAN

Welcome to the world premier of a new Mr. & Mrs. Ronald Colman Show, sponsored by Schlitz, the beer that made Milwaukee famous. Dr. William Todd Hunter anxiously awaits to see if he has been re-appointed President of Ivy. Mr. Wellman (Willard Waterman) is unhappy with the fact that Dr. Hall's wife, Victoria, is an ex-actress. Broadcast January 9, 1950.

JANE EYRE

Host - Ronald Coleman

Jane Eyre (Peggy Weber) meets her new and mysterious employer Mr. Rochester (William Conrad), master of Thornfield Hall. This strange and tortured novel allows one to cope with fear in the daylight, but to be shaken with terror at night.

ENCORE

THE FRED ALLEN SHOW

Guests - Jack Benny and Henry Morgan

The Last Fred Allen Broadcast

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

Guest Star - George Jessel

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

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JULY

NEW

Academy Award Theatre

FRONT PAGE

Pat O'Brien and Adolph Menjou

Editor Menjou wants crack newspaper man O'Brien to cover a hanging at the State prison. However, O'Brien is about to get married and is not about to cover the story ... but Menjou is not about to be denied, even if he has to stop the marriage. A dramatic and absorbing story of newspaper life and the tricks of the trade that are used. Squibbs 6/22/46.

SHADOW OF A DOUBT

Joseph Cotton and Jeff Chandler

The House of Squibbs presents the radio version of the 1943 nominated Academy Award Movie. A gripping suspense play in the typical Alfred Hitchcock style. A niece suspects her favorite Uncle Charlie of being the Merry Widow Murderer. 9/11/46.

ENCORE

PHIL HARRIS ALICE FAYE

"Phil's Tonsils Must Come Out!"

Phil is scared when he learns he must have an operation. And of course, Frank Remley and Julius really help! Phil gets in the wrong hospital waiting room, and it is a riot of misunderstanding with another waiting patient. Rexall 6/5/49.

"Phil Becomes City Fire Chief"

Phil agrees to become the City Volunteer Fire Chief. Frank Remley is right there with his useful suggestions, and once again Julius is part of the show. What a trio! They darn near burn down Phil's house! Rexall, 1/30/49.

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