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NOSTALGIA DIGEST

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FEBRUARY—MARCH, 1984

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Although your response to our Radio Theatre has been excellent, and although we have received nothing but encouragement from the present management of station WCFL, we're sorry to report that our series of Monday thru Friday broadcasts on AM 1000 will soon draw to a close.

Late last year the Mutual Broadcasting System, owner of WCFL, entered into an agreement to sell the 50,000 watt station to Statewide Broadcasting, Inc. of Florida.

Statewide owns several stations, mostly featuring "contemporary Christian religious" programming, offering blocks of time to various religious denominations.

The present management of WCFL has indicated to us that virtually all of the station's current programming will be affected. A conversation we had with the president of Statewide confirmed that fact and it was clear to us that we would not be able to continue our Radio Theatre on WCFL after the sale has been approved by the Federal Communications Commission.

As we go to press, it seems likely that the station will change hands sometime around the end of January, 1984.

Because of this, we have not included a listing of WCFL Radio Theatre programs in this issue of the *Nostalgia Digest*. However, until we are formally asked to end our series, we will stay on the air weeknights on AM 1000.

We recognize the right of a new owner to program a station any way he chooses. After all, if you buy a radio station, you should be able to do whatever you want with it.

But we're sorry to see the curtain fall on the WCFL Radio Theatre. It's been a big job for us, but it has been very satisfying to be able to share many more
(CONTINUED ON PAGE 39)



I REMEMBER & IT WELL

YESTERDAY'S PAPERBOYS — WE DELIVERED!

BY DAN MC GUIRE

For five dollars, Ken "sold" me his paper route. On the day he resigned, he introduced me to the news agency manager. There were always more applicants than routes, and kids recommended by faithful carriers generally were given preference.

The agency manager was busy with other boys turning in their collections and being brusquely informed of customers' complaints. My interview, in asides spoken through teeth clenched on a dead cigar, was conducted in spurts.

"Got a bike, kid?"

"Think ya can get up at six?"

"Can ya deliver on Sundays?"

My palms were wet and my knees were knocking, but in my best Gary Cooper style, I gave a stoic "Yep!" to all questions. Finally, with a gruff "Hmph!" as preface, he asked, "Okay, when can ya start?"

I started the day after Thanksgiving, a holiday. That gave me three days to get acquainted with the route with no worry about getting to school on time. The previous Saturday I had ridden with Ken and learned to roll the papers.

My route covered twelve blocks on each of three north-south streets. It involved a lot of doubling back to avoid being twelve blocks from home after delivering the last newspaper. I had about 120 customers. That was too many papers to carry in even an oversize bike basket. At the far end of the route, about half of the papers were left in a grocery store doorway. I stopped there to

roll and stuff them into the basket before starting homeward.

Each customer's name and address were printed on a 3-by-6-inch card, strategically sequenced on a large snap ring. The ring slipped over your bike's handlebar. As you tossed a paper onto the Wilson's porch, you flipped the card to see who was next. The cards indicated who were the 6-day, 7-day and Sunday only subscribers. There was also room to note such little reminders as: "Deliver to back porch" and "Put paper inside door."

I conscientiously tried to accommodate such requests, and in all cases I strived to get the paper up onto the porch. If I didn't at least hit the steps, I would return and toss it up. In rain and snow, I made a special effort to find dry spots. Protective wrappers weren't yet in use.

On the other hand, after memorizing the route, I grew lax about using the flip cards, and sometimes missed a stop as a result. (I had a good memory, but it was short.) Arriving home with one paper left, I had no way of telling where it belonged until I got a terse report from the boss. Fortunately, most customers didn't make a big fuss over one missed paper, and I was extra careful thereafter.

Two weeks before Christmas, each carrier was given a supply of calendars for the people on his route. We were told to deliver them personally, and separately from our paper deliveries. I naively accepted the explanation that the calendars were an expression of our gratitude to subscribers.

It soon dawned on me that this was actually a ploy to solicit seasonal gratuities. Almost every customer returned my wishes of happy holidays and responded with a tip. The amounts mostly ranged from fifty cents to a dollar, and with 120 customers I made a handsome haul. One lady had anticipated my call and presented me with a boxful of homemade cookies.

Actually, all my customers were kind to their paperboy. Some tipped me frequently for little extra services, or just for dependable service. I broke perhaps eight or ten windows during my career. All the victims accepted my embarrassed apologies with no demand for reparations. And one dear grandmotherly type made me cookies regularly and served me hot chocolate at Christmas.

I survived almost two years of fair and foul weather as a paperboy. Generally, I could get up at 6 A.M. and be done

about 8:30 — time enough to rest awhile before school started at 9 o'clock. Slow going in winter made it necessary to arise at 5 A. M. There were some tension-filled mornings when bad weather made the boss late dropping off my papers. Plenty of spills on icy sidewalks took a toll on my bike, and occasionally dumped me into a snowbank.

Commencing high school forced my retirement. We started at 8:15 and had a long bus ride to get there. The week before Labor Day, I sold my route to a younger pal for ten dollars.

In our suburban area, I still see kids delivering papers. But they toss them from the back of their father's station wagon. Maybe that's the only way to cover the spread-out routes. It probably doesn't build much character, but I suppose it avoids a lot of colds and saddle sores.

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SPEAKING OF RADIO



Chuck Schaden's Conversation with

RUDY VALLEE

Rudy Vallee was a pioneer of radio broadcasting, headlining one of the top variety shows from the early days of radio. Not long ago we had the chance to visit with the Vagabond Lover who remembered his broadcasting career for us.

The Fleischmann Hour started in October, 1929 and finished in October, 1939. Ten years. It ran 52 weeks a year.

No vacation? No rest at all?

No. We didn't need any. It was only once a week. It was very easy.

Was your announcer Graham McNamee?

He was the first announcer. He was with us four or five years and then he died and then we had several other announcers. I did the announcing for the show, that is, the program of the songs and the guests when we first started, and then McNamee gave the commercials. He did not do the announcing of the show

from the standpoint of telling about the songs or the artists who were going to be on the show. That was my job.

You were instrumental in giving radio breaks to a great many people.

I did not only great things for the program, but we did a great deal to introduce a lot of personalities for their first coast-to-coast radio broadcasts - Eddie Cantor and all the rest - but also I think I probably saved radio itself from going downhill almost into oblivion, because it was becoming so damn monotonous with the boring type of programs which they were offering (and) which were pretty bad.

The president of NBC said to me,



"Mr. Vallee you have demonstrated how powerful radio can be. We are deeply indebted to you. We feel that, in a way, you have saved the National Broadcasting Company."

That's quite a tribute! You said you were on the air once a week with radio. What were you doing the other days of the week? In the 1930s.

I was at the Brooklyn Paramount, doing four, five, six shows a day, five or six on weekends, and four shows on the normal days of the week. That's including Sunday for a year and a half steadily for the New York or the Brooklyn Paramount Theatres. And also playing what is now the Copacabana which became the Villa Vallee, from twelve o'clock to 3 in the morning.

You started doing some things on film, then, didn't you?

Yes. I made a very bad picture in 1929 at RKO called Vagabond Lover, a picture that was so bad that it almost finished my career.

Why do you say that?

It was just a badly written story, a very bad story, and the director was Marshall Neilan, who had directed some very fine pictures before that, but had never directed anything with a band in it, anything in the nature of a musical. His mother died about halfway through the picture and he went off on a binge and didn't show up for two or three weeks and an assistant took over and the assistant didn't know his rear end from his elbow and it was just a very bad picture.

How did you get the tag, The Vagabond Lover?

I ran across this song when I heard it played in Indianapolis in the summer of 1927 when the Yale Collegians played the Circle Theatre. On a Saturday night we went to a room at the top of a hotel



there and listened to Charlie Davis and his Indiana Band . . . his Hoosier band. It was a marvelous orchestra, all young college boys and they played beautifully. And one of their boys sang this song and I found out later that it was more or less considered a song from one of the universities in Indiana. It turned out later it was written by a lawyer from Chicago. It became quite famous through our radio and our recordings.

You did, I know, appear on recordings. I want to know how many recordings Rudy Vallee sold.

My records never sold well. My singing never meant very much. It wasn't my singing that was the main portion of our success in 1929. It was the way the band played as I asked them to play, what we played, the way I talked about the songs, the odd name and the picturization of

SPEAKING OF RADIO

what I must look like physically, although I did sing fairly simply and pleasantly, with a very thin voice, somewhat nasal. It was not really comparable to the recording quality that Crosby had. When I heard Crosby's first recordings, I knew that he was going to kick me so far out of the picture that it wasn't even funny. Which, of course, he did, because his records sold in the millions whereas mine very rarely sold.

After you more or less closed the Fleischmann Hour, you moved right into the Sealtest Hour on radio.

Not much later, 1940.

And didn't you do that program with John Barrymore?

It didn't start with Barrymore. It started with a format that was written by Paul Henning, who (later) created the Beverly Hillbillies, Green Acres and Petticoat Junction. Henning, at that time, conceived the idea of taking historical figures such as Christopher Columbus, Captain John Smith, etc., and, in 27 minutes, doing a little operetta with two or three songs to be sung by me or the King's Men, a group of four male singers, and using Mary Boland as Queen Isabella and for me to portray Christopher Columbus.

The show started off with a rating of 17, which is a fairly good rating, in March of 1940 and went down to a summer rating of 4. We went east in summer so that I could go to my lodge in Maine. They threw Slapsi Maxie Rosebloom (who was a regular on the show) out the window, threw Vic Knight, who was directing, out the window, they kept Paul Henning and then said to me, "Will you pick from a list of six or seven directors a man you think can pull this show out of this abyss."



I picked Ed Gardner, who later on became Archie of Duffy's Tavern, because I had worked with Gardner on my Fleischmann Hour when he substituted for several weeks in 1935-36. And I knew that although he was a very difficult person, he was a very gifted and a very talented person in writing and in direction. He took the show from a low of 4 — and it was his idea, not mine, to use Barrymore to a rating of 25. He was really a blessing. He was a tremendous shot in the arm and made this show truly great.

We had writers for \$250 a week that you couldn't buy today for \$5,000 or \$10,000 a script. We had not only Ed Gardner supervising all the writers, because he was essentially a writer more than he was a director. Under him he got Abe Burrows for \$350 a week and he was still only getting \$250 a week (himself). We had (Norman) Panama and (Melvin) Frank — \$250 each; we had Jess Oppenheimer — who created I Love Lucy — at \$250 a week; Charles Isaacs — who used to do the Skelton show — for \$250 a week; Keith Fowler and ... we had some of the greatest writers that ever wrote for radio.

That's amazing. That must have been one of the key reasons why that show was so great. Do you have any of those scripts yet?

Every one of those scripts and I have all the acetate discs of them!

You were in the Coast Guard during World War II.

I was in the Navy, in World War I, at the age of 15. They discovered I had lied about my age and they sent me back to school, for which I am very grateful. And then in 1942, I enlisted in the Coast Guard as a Chief Petty Officer Bandmaster with an orchestra of 18 men that I had built to 47. One of the finest musical orchestras out on the Coast, and I came out of the war as a Lieutenant Senior Grade. All my experience in the Coast Guard was as a bandmaster.

What did you do on radio after the War?

I was on the Drene program for Proctor and Gamble. Two years with them, the most money I ever made in radio. We were on at a rather bad time, at 10 o'clock in the east and we got a rating of no more than 11. They were paying me \$13,500 and \$14,500, out of which I paid the other guests and the band. We were supposed to get \$1,000 per (rating) point and an 11 rating didn't justify their expense. They offered me the third year if I would let Carlton Alsop direct it (and if I would) stay on for \$5,000. And I said, "Gentlemen, you can have it," because I had no respect for Carlton Alsop who took the show over with Don Ameche who replaced me. The show never got above where it was with me. I think it stayed about 11 (in the ratings) and they dropped it at the end of the third year.

I really appreciate the time you have taken to talk with us. Thank you for reminiscing with us.

You're very welcome.

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Living Nostalgia

BY SHARON LINDY

The Theatre Historical Society of America is the only known organization which records for posterity the popular cultural history of the world of the theatre and entertainment through the design and function of its architectural heritage.

The Society seeks to bring together all individuals and groups interested in the history of theatres in the United States. Through our publications, we make available information relating to American theatres, and encourage further serious study in this often overlooked segment of American cultural history.



CONGRESS THEATRE, 2135 N. Milwaukee, Chicago, (now known as the Mexico Theatre) opened on September 5, 1926, as a vaudeville house on the Orpheum Circuit.

On a broader scale we seek to bring about a wider recognition of the many interesting, and often surpassingly beautiful, buildings that have housed theatrical performances; to preserve all available documents related to them and, when possible, to raise a strong voice for the preservation of important theatre buildings themselves.

Theatre Historical Society (THS), a non-profit organization, was founded in 1968 by Ben M. Hall, author of the first major book on the movie palace, *THE BEST REMAINING SEATS*, and presently has a membership, both domestic and international, of over 900. Members receive five issues a year of the *MARQUEE*, the quarterly journal of the Society, plus an annual which is a special format issue devoted to one theatre or topic. Special publications and reprints are issued periodically. The *MARQUEE* is a very handsome publication printed on heavy glossy paper, and full of wonderful old photos of past and present movie palaces. Each one is a collector's item. In addition to the journals, the Society encourages members to contribute their literary talents and nostalgic memories to them.

THS also sponsors local theatre tours for members in their cities, and there is an annual Convention held in a different city each year. Members from all walks of life with a common interest in movie palaces come together to marvel at the beautiful architecture left behind by long gone designers of these old theatres. Guided tours are provided, and members are allowed to roam free all over the buildings from the projection rooms, down into the catacombs of the base-

ELABORATE
LOBBY
of the
CONGRESS
THEATRE.
The
Congress
(now the
Mexico
Theatre)
seats
2,094.



ments. They all come away with loads of exposed film, and many new friends. In 1982 they went to Cleveland; in 1983 they went to Boston; in 1984 it will be St. Louis.

Many of the members of THS are theatre owners themselves, and many have taken over long shuttered theatres that were considered prey for the wrecking balls, and renovated them back into their former beauty, and reopened them to the public.

In addition to these "living" activities, THS maintains a huge archive devoted to the movie palace and subjects related to it. The archives are housed in Chicago,

and students and researchers are welcome to use them. All types of theatres are found in the THS archives: Colonial, Victorian Opera Houses, Vaudeville, legitimate, motion pictures, and newsreel.

All aspects of theatres are found in the archives including: architecture, stage design, interior design and decoration, engineering, pipe organs, programming, economics, projection and sound, ownership and management, advertising and publicity, etc. The archives include historical photographs, scrapbooks, newspaper and magazine articles, drawings and sketches, negatives, blueprints, books, past issues of *Marquee* magazine, sheet

LIVING NOSTALGIA

music, post cards, exit signs, poster cases, and other physical remnants of theatres.

THS members have been known to band together to speak out at court hearings gathering support to save a beloved theatre from the wrecking ball just in the nick of time, such is their devotion. The main goal is to preserve as many architecturally beautiful theatres as possible, and to see them restored to the beauties they once were when they first opened. For theatres lost forever through demolition, THS tries to amass as much information about them as possible for posterity. Two THS members recently restored Chicago's Music Box theatre, and are now running wonderful vintage movies in it. This is the whole premise of Theatre Historical Society.

The Chicago branch of THS is extremely active, having many dedicated volunteers to keep things going strong. They have regular meetings at St. Paul's Church, located in historic Wicker Park. They maintain the archives, attend to mail orders, answer inquiries, and the Marquee is mailed out from here, although it is edited and printed elsewhere.

The Midwest coordinator is interior designer and theatre historian Joe Ducibella. He can answer any question about any theatre in the U.S. He is a walking theatre encyclopedia.

George Quirk has put in so many dedicated volunteer hours to THS, that he was voted Member of the Year for 1982 by the membership.

Bill Benedict handles the renewals, and also operates a travelling movie palace slide show which he narrates and shows all over the country to generate interest and promote THS.



AMBASSADOR THEATRE, now the Rockne, 5825 W. Division, Chicago, with 2,500 seats opened Oct. 20, 1925.



HARDING THEATRE, 2712 N. Milwaukee, Chicago, once the flagship of the Balaban and Katz chain with 2,993 seats, opened Oct. 12, 1925 and was razed in 1960. (All photographs accompanying this article are from the collection of the Theatre Historical Society and are reprinted with permission.)

Miles Solle is building a model theatre in his home, and has been working on it for years, such is his attention to every detail.

Sharon Lindy acts as Secretary, writes the Midwest column for Marquee (as well as this article), and served as hostess for the various functions THS is involved in periodically.

In recent months, Chicago THS members have been rallying to the defense of the Chicago Theatre which has been threatened with demolition by its owners, the Plitt Corp. They are determined to save this many-splendored jewel for posterity, and will do anything they can to help the cause. All of these endeavors are being done by the Chicago branch of THS, but note that there are similar branches all over the United States who

do likewise in their areas. This keeps the organization strong, and the Marquee is always full of their latest efforts.

If you are interested in preserving the past and keeping it alive, if you love movie palaces, appreciate beautiful architecture that will never be built again, and if you long for the days when such buildings were a common sight on every main street, you are invited to inquire further on the Theatre Historical Society. It may be for you.

If you feel sad and depressed over the loss of our wonderful movie palaces, joining THS can take you back to the way it was.

For further information on the Theatre Historical Society, write Fred Beall, P.O. Box 767, San Francisco, California 94101.

Paging

PERRY MASON

*Physically, Raymond Burr fits
Erle Stanley Gardner's description
to a T. Emotionally, he has
lived the lives of ten exciting men*

REPRINT from TELEVISION Magazine, October, 1957

WHEN mystery fans all over the country turn their television sets to CBS channels for the debut of the network's long-heralded *Perry Mason* series, they will see in the title role a man whose life has been as colorful, as adventure-packed as that of Erle Stanley Gardner's famed fictional attorney-sleuth himself.

His name is Raymond Burr. He is forty-one, his 185 pounds tightly stretched along a massive six-foot-two frame. Piercing blue eyes challenge you from beneath expressive, dark eyebrows. He controls his voice in conversation (otherwise, it would boom at you). About his long and varied life, he talks easily and confidently.

"I never doubted that I would succeed," he says, after recounting a series of moments in his life when he

had come close to the depths of failure.

About the dramatic highlights of his personal life, he is more reticent. New to the rarefied atmosphere of TV stardom, where every breath a man draws is legitimate news, he opens with reluctance the chapters of his life—some of them tragic, all of them dramatic—preceding the present triumphant one, which finds him a gentleman-rancher ensconced in a magnificent adobe-block house on a bluff over the Pacific above Malibu.

There's a year's pressing, highly paid work for the weekly *Perry Mason* hour ahead of him, and the incoming mail basket is crowded with offers of work in films, the theater, television, radio—most of which he must, for the moment, turn down. "The Mason job," he says, "will

mean twelve hours of work a day, seven days in the week. As the star, I have a tremendous stake in the success of the show; it has to have number one priority."

He may be able to squeeze in the *Fort Laramie* radio series for CBS, in which he has starred so successfully in the past. Despite the fact that, to many of his viewers, Raymond Burr will be a "new" face on their screens, he has had a long and impressive career as an actor. And has sandwiched jobs in between incidents of a crisis-studded personal life which only a man of his physical energy—and enthusiasm—could have survived.

Raymond was born in New Westminster, British Columbia, the first child of William Johnston Burr, a thriving import-export merchant, and Minerva Smith Burr,



a concert pianist of repute, but he was to spend less than a year in the peace and security of a stable home before life began to get complicated.

When Raymond was just a year old, his parents moved to the Orient. The family were never in any one place for long. They hopped from Chefoo to Shanghai, from Peiping to Hong Kong, and back again. Since no consistent schooling was available, Raymond—and his two brothers and young sister—were educated by tutors. When Ray was eleven, they returned to Canada.

That was the black year of 1929. Suddenly, after affluence, there was no money. The strain of events produced a more personal tragedy. William and Minerva Burr were divorced, Ray's mother departing, with her four young children, for northern California.

There was ultimately, however, a happy ending: The elder Burrs were re-married last year—after twenty-six years of separation. "They both realized they had been very foolish," Raymond says. "They live very modestly now—my father works for a very low salary in a hardware store. But they're happy."

Paging Perry Mason

These later years have provided another happy conclusion to a tragic experience for Raymond's mother. "She was blind for a number of years," he says, "and suffered an agonizing series of operations. Now she can see, enough to teach. And she is a magnificent teacher, both of the piano and the pipe organ."

Upon settling in California, Mrs. Burr enrolled her son in the exclusive San Rafael Military Academy. Annapolis, she hoped, would be the next stop for Ray. But soon "no money" became less than no money. Ray had to go to work.

He was never to go regularly to school again, not even to finish high school. But, many years later, after successfully passing college entrance examinations at Long Beach Junior College, he proceeded to plow through what amounts to about six years of college education. "I have a degree in psychology from the University of California," he says, "and a degree in English Literature from McGill." And he has taught, in the theatrical field, "at Amherst, Columbia, the Pasadena Playhouse." He himself has never had one hour of formal dramatic training.

That necessary first job, at twelve, was a poser for young Raymond Burr. He had no saleable skills, no "pull" anywhere. But he was big for his age, and brawny. He lit out for Roswell, New Mexico, and hired out as a ranch hand. When he returned, in two years, with a hunger for a more cerebral kind of life, he was bigger. And brawnier. Still with no definite goal in mind, he began drifting from job to job. Mostly sales jobs.

Raymond Burr apparently could have been a very rich salesman. But, along about here, he stumbled onto radio—and knew definitely, and at once, what he wanted to do with the rest of his life. He wanted to be an actor.

Since his dramatic force was immediately apparent, he moved quickly from radio to the legitimate theater—first, summer stock, then a go at Broadway. In the late '30's, he went to England to star in "Night Must Fall," and subsequently toured Australia and then New Zealand with the company.

By this time, Hollywood had pricked up its ears, and he was summoned for a screen test. But he became seriously ill. "I guess I'd been living it up too much," he says. He turned his back on Hollywood, and joined the U. S. Forestry Service—for whom, for two years, he conducted a weather bureau and snow survey in Ore-

gon. They were lonely years, with plenty of time for contemplation. He recovered his health. He took up writing and, much to his surprise, sold several of his articles and stories to magazines. But the lure of the theater was still dominant, and he returned to the stage, appeared in a New York musical-comedy hit, "Crazy With the Heat"—and "twelve million radio dramas."

Once, briefly, he was an explorer: "I went to Yucatan with some archaeologically minded friends of mine. One day, I fell in a hole and accidentally discovered some ancient Mayan ruins."

Archaeology is fascinating, but Raymond—with responsibilities for many people other than himself (once there were eleven relatives living in his house)—had to get back to work.

Once again: Hollywood calling. R.K.O. tested him, signed him, agreed to pay him \$450 a week, and then—the old story again—forgot him. Raymond Burr had never been so rich, nor so unhappy.

Out of frustration, he ate—and drank—until his heft rose to a dangerous 325 pounds. (Burr is a great cook and an avid gourmet, and gaining weight is easy when he lets himself go.) Disgusted with Hollywood, and himself, he asked for and received his release from the studio and started over the old path—radio, to stage, back to movies.

The official record takes up after the war. ("I did a stint in the Navy in the Pacific.") On January 14, 1947, he married an actress, Isabella Ward. "It was my second marriage," he says, expressionless. "My first wife went down in the same plane with Leslie Howard. Our son, just a year old when she died, died three and a half years later of leukemia."

About his more recent marriage, he is equally taciturn. "We were separated after a year, divorced in Maryland in 1952. We had no children."

Since the war years, Raymond Burr has worked steadily and profitably—and with the character actor's usual anonymity—in films, some of them very big: "A Place in the Sun," "Rear Window," "Cry in the Night."

And he has given more time and energy than any other performer to entertaining the Armed Forces overseas. At one time, he spent a solid six months with a troupe in Korea—giving up about \$75,000 in available jobs in order to do it.



With the discipline and satisfaction of work, the pounds that used to haunt him melted away, until Burr—today—has a leading man's physiognomy and a character actor's skill and finesse.

Erle Stanley Gardner has described Perry Mason like this: "Tall, long-legged. Broad powerful shoulders. Rugged faced, clean-cut, virile features; patient eyes. Heavy, level eyebrows. Well-shaped hands, strong fingers. Hand could have a grip of crushing force should occasion require. Wavy hair. . . . Fighter, happy-go-lucky, carefree, two-fisted—a free-lance paid gladiator. Creed—results."

This could be a description of Raymond Burr himself.

At the top of the heap, at last, Raymond Burr is living the rich, full life of the man "who has got it made," in his rambling ranch house over the sea. He loves it there, seldom ventures into the city except to work—that means frequently now, of course, and sometimes he has to arise at 2:30 A.M. to make the hour's drive into the studio in time for early rehearsals of *Perry Mason*. (Barbara Hale plays Della Street to Raymond Burr's Perry; Bill Hopper is Paul Drake, Mason's detective ally.)

Raymond's house is dream stuff. From the front terrace, stone stairs—built, stone by stone, by Raymond himself—lead to a

luxuriant grassy slope to the edge of the bluff over the sea. Old trees give welcome shade. New flowers bloom in profusion everywhere. To the rear of the house is the "working area"—kennels for Ray's pure-blooded Australian Silky dogs, pens for chickens, ducks, geese. "We don't eat the birds, we're too fond of them," he says. "Just the eggs."

The house has an informal but beautiful living room, a den, several sea-facing bedrooms. But the center of life is the big cheerful kitchen. "Come on into the kitchen" is the usual greeting. There, with chairs drawn up to an enormous rough-hewn table, you can share one of Ray's chilled, expertly mixed gimlets and then choose between hot and cold canapes.

To Raymond Burr—who has been all over the globe, more than once—this spot above Malibu is the loveliest place in the world, and truly his "home" base from now on.

"I don't want to live like a rich man. Come to think of it, I'm not a rich man. I've made a lot of money in my life, but managed to give it all away. Big money, for me," he adds wryly, "will mean only that I won't leave owing anybody."

If *Perry Mason* catches on—as there is every reason to believe that it will—Raymond Burr will keep on living it up on his beautiful seaside bluff, the country squire at home, for a long, long time.

Nostalgia Almanac

FEBRUARY

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			

IN FEBRUARY OF 1944 President Calvin Coolidge delivered the first political speech on radio. It was on February 12 at the 38th Annual Lincoln Day Dinner of the National Republican Club, broadcasting from the Waldorf Astoria Hotel in New York City. Later that month, on February 22, Coolidge delivered the first radio broadcast from the White House, speaking on George Washington's birthday.

GLENN MILLER was presented with the first gold record ever presented for selling one million copies of a recording. Miller won it for "Chatanooga Choo Choo."

SEALED ENVELOPES were used for the first time at Academy Award ceremonies on February 27, 1941. Prior to that time, the Press used to jump the gun and expose the winners beforehand. Winners that night were Gary Cooper for Sgt. York, Joan Fontaine for Suspicion, Donald Crisp for How Green Was My Valley and Mary Astor for The Great Lie. John Ford won for Best Director of the Best Picture, How Green Was My Valley.

TWO MONTHS AFTER PEARL HARBOR, the Motion Picture Industry was declared an "essential activity" by Selective Service. On February 9, 1942, irreplaceable actors, directors, writers and technicians were given draft deferments.

THE BLACK MARIA was the nickname given to the first motion picture studio. It was completed on February 1, 1893 by the Edison Company in West Orange, New Jersey for a cost of \$637.67.

BIRTH OF A NATION, the now-classic film by D. W. Griffith premiered on February 8, 1915. It also has the distinction of being the first movie ever screened at the White House. Woodrow Wilson was the occupant at the time.

ETHEL MERMAN AND FRANK SINATRA starred in "Anything Goes" on the Colgate Comedy Hour on NBC, February 28, 1954.

FEBRUARY RADIO PREMIERES include The Chamber Music Society of Lower Basin Street (1940), Twenty Questions (1946) and Yours Truly, Johnny Dollar (1949).

FEBRUARY TV DEBUTS include What's My Line (1950); Dennis Day Show (1952); Life Is Worth Living with Bishop Fulton J. Sheen (1952); Don McNeil's Breakfast Club (1954); Captain Gallant of the Foreign Legion with Buster Crabbe and his son Cuffy (1955).

YOUR HIT PARADE -- Big tunes over the years in February: Moon Over Miami (1936); Jeepers Creepers (1939); Don't Fence Me In (1945); Ballerina (1948); A Little Bird Told Me (1949); Tennessee Waltz (1951); Cry (1952); Memories Are Made of This (1956); At The Hop (1958).

FEBRUARY BIRTHDATES

FEB 1: Clark Gable (1901); Hildegard (1906)

FEB 2: Gale Gordon (1906); Bonita Granville (1923); S. Z. "Cuddles" Sakall (1890); Tom Smothers (1937)

FEB 3: Shelley Berman (1924); Joey Bishop (1918); Peggy Ann Garner (1932)



CLARK GABLE was 40 years old and **LANA TURNER** was 21 when they co-starred in *Honky Tonk* in 1941. Both superstars were born in February.

- FEB 4:** Eddie Foy Jr. (1905); Ida Lupino (1918)
- FEB 5:** Red Buttons (1918); John Carradine (1906)
- FEB 6:** Fabian (1940); Mike Farrell (1939); Zsa Zsa Gabor (1919); John Lund (1913); Patrick MacNee (1922); Ramon Navarro (1899); Ronald Reagan (1911); Babe Ruth (1895); Rip Torn (1931); Mamie Van Doren (1933)
- FEB 7:** Eubie Blake (1883); Eddie Bracken (1920); Keefe Brasselle (1923); Buster Crabbe (1907); Jock Mahoney (1919)
- FEB 8:** Betty Field (1918); Jack Lemmon (1925); Myron McCormick (1907); Ray Middleton (1907); Charlie Ruggles (1886); Lana Turner (1920)
- FEB 9:** Ronald Colman (1891); Brian Donlevy (1899); Mia Farrow (1945); Kathryn Grayson (1923); Carmen Miranda (1914); Peggy Wood (1892)
- FEB 10:** Larry Adler (1914); Lon Chancy, Jr. (1906); Jimmy Durante (1893); Alan Hale Sr. (1892); Robert Wagner (1930)
- FEB 11:** Eva Gabor (1921); Leslie Nielsen (1925); Burt Reynolds (1936)
- FEB 12:** Tex Beneke (1914); Lorne Greene (1915); Ted Mack (1904); Forrest Tucker (1919)
- FEB 13:** Eileen Farrell (1920); Tennessee Ernie Ford (1919); Kim Novak (1933); Oliver Reed (1938); George Segal (1934)
- FEB 14:** Mel Allen (1913); Jack Benny (1894); Hugh Downs (1921); Stu Erwin (1903); Florence Henderson (1934); Vic Morrow (1932); Helma Ritter (1905)
- FEB 15:** John Barrymore (1882); Claire Bloom (1931); Rusty Hamer (1947); Kevin McCarthy (1914); Cesar Romero (1907)
- FEB 16:** Patty Andrews (1920); Edgar Bergen (1903); Sonny Bono (1935); Katherine Cornell (1893); Chester Morris (1901); Vera-Ellen (1926); Jimmy Wakely (1914)
- FEB 17:** Red Barber (1908); Staats Cotsworth (1908); Hal Holbrook (1925); Arthur Kennedy (1914); Wayne Morris (1914)
- FEB 18:** Edward Arnold (1890); Phyllis Calvert (1915); Dane Clark (1913); Bill Cullen (1920); Billy deWolfe (1907); George Kennedy (1925); Adolphe Menjou (1890); Jack Palance (1919); John Travolta (1954)
- FEB 19:** Louis Calhern (1895); Sir Cedric Hardwicke (1893); Stan Kenton (1912); Lee Marvin (1924); Merle Oberon (1911)
- FEB 20:** Amanda Blake (1922); John Daly (1914); Sandy Duncan (1946); Sidney Poitier (1924); Nancy Wilson (1937)
- FEB 21:** Lucille Bremer (1922); Zachary Scott (1914); Ann Sheridan (1915)
- FEB 22:** Sheldon Leonard (1907); Robert Young (1907)
- FEB 23:** Peter Fonda (1939); Jon Hall (1913)
- FEB 24:** Linda Crystal (1936); James Farentino (1938); Marjorie Main (1890); Victor Moore (1876); Abe Vigoda (1921)
- FEB 25:** Jim Backus (1913); Zeppo Marx (1901)
- FEB 26:** Robert Alda (1914); Godfrey Cambridge (1933); Madeleine Carroll (1906); Johnny Cash (1932); Fats Domino (1928); William Frawley (1887); Jackie Gleason (1916); Betty Hutton (1921); Tony Randall (1920)
- FEB 27:** Joan Bennett (1910); William Demarest (1892); Reginald Gardner (1903); Elizabeth Taylor (1932); Franchot Tone (1905); Joanne Woodward (1930)
- FEB 28:** Charles Durning (1933); Gavin MacLeod (1931); Zero Mostel (1915)
- FEB 29:** Jimmy Dorsey (1904); Arthur Franz (1920)

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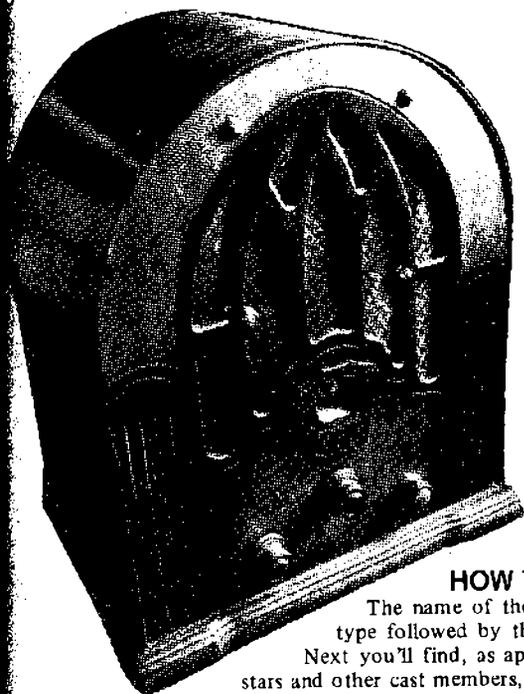
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RADIO GUIDE



COMPLETE LISTINGS
for
FEBRUARY & MARCH

THOSE WERE THE DAYS

WNIB — CHICAGO

WNIZ — ZION

— 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).

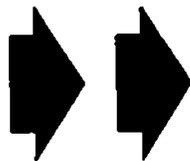
Finally, for your convenience we provide timing information on each vintage show. (9:45; 11:20; 8:50) means that we will present the show in three segments: 9 minutes and 45 seconds; 11 minutes and 20 seconds; 8 minutes and 50 seconds. If you add the times of these segments together, you'll have the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

FEBRUARY

JACK BENNY was born 90 years ago on February 14, 1894. If he were still living (he died on December 26, 1974), he would be celebrating his 39th birthday this year. We'll observe the occasion for him during February - Jack Benny Month - on Those Were The Days.

SATURDAY, FEBRUARY 4th

JACK BENNY PROGRAM (11:30-41) First of two consecutive and related shows as Jack and the gang - Mary Livingstone, Dennis Day, Phil Harris, Andy Devine, Don Wilson, Elliott Lewis - present a "Dr. Jekyll and Mr. Hyde" sketch. Jell-O, NBC. (10:50; 12:10; 6:00)

A DAY IN THE LIFE OF DENNIS DAY (8-27-47) Dennis gets jealous when he finds girlfriend Mildred practicing for a romantic part in a play. Cast includes John Brown and Elliott Lewis. Lustre Creme Shampoo, NBC. (15:52; 13:32)

JACK BENNY PROGRAM (1-10-37) Kenny Baker, Mary Livingstone, Andy Devine. The cast presents a "Buck Benny" skit. This Benny show follows a Fred Allen program on which Fred introduced a 12-year-old violinist and made remarks about Jack's violin playing. Jell-O, NBC-Red. (6:47; 7:20; 13:45)

NBC 15th ANNIVERSARY PROGRAM (1942) Excerpt from a three-hour broadcast featuring Glenn Miller and his orchestra, Connie Boswell, Red Skelton, Jack Benny and Don Wilson, Fibber McGee and Molly. Sustaining, NBC. (12:05; 5:58; 10:27)

SCREEN GUILD (3-29-42) "Parent By Proxy" starring Jack Benny and Paulette Goddard. At a society affair, a businessman wins the privilege of adopting a French orphan. Gulf Oil, CBS. (17:40; 11:20)

JACK BENNY PROGRAM (2-8-53) Guest Producer Stanley Kramer appears for a sketch based on his famed movie, "High Noon." Mary Livingstone, Bob Crosby, Don Wilson, Dennis Day. AFRS Rebroadcast. (8:10; 15:45)

SATURDAY, FEBRUARY 11th

JACK BENNY PROGRAM (12-7-41) Second of two consecutive, related shows as Don Wilson criticizes Jack's performance last week in the



"Jekyll and Hyde" sketch and comes up with a sequel of his own. On this broadcast, from the day of the Japanese attack on Pearl Harbor, the program is interrupted twice, once for a Civil Defense bulletin and once for a War bulletin. Mary, Dennis, Phil, Eddie "Rochester" Anderson. Jell-O, NBC. (13:00; 17:11)

FORD THEATRE (3-4-49) "The Horn Blows at Midnight" starring Jack Benny in a radio adaptation of Jack's infamous 1945 movie. A great cast includes Claude Rains, Hans Conried, Mercedes McCambridge, Anne Whitfield, Jeanette Nolan, Jane Morgan and Joseph Kearns. Jack is the Angel Athaniel, sent to destroy earth. Host is Fletcher Markle. Ford, CBS. (15:55; 17:10; 21:15)

JACK BENNY PROGRAM (2-13-55) Jack is upset because he thinks his friends have forgotten his birthday. Mary, Rochester, Bob Crosby, Dennis, Don. Lucky Strike Cigarettes, CBS. (11:30; 14:45)

JACK BENNY INTERVIEW (9-3-70) Chuck Schaden reminisces with Mr. Benny who was in Chicago for an appearance at the Mill Run Playhouse in Niles. (16:00)

JACK BENNY PROGRAM (10-4-36) In this first show of his third season on the air, Jack introduces his new bandleader, Phil Harris. Kenny Baker brings his girlfriend to meet Jack. Mary Livingstone, Don Wilson. Jell-O, NBC. (18:20; 12:20)

SATURDAY, FEBRUARY 18th

JACK BENNY PROGRAM (2-16-47) Guests Ronald and Benita Colman and Issac Stern join Jack and the gang. A flashback recalls Jack's recent birthday party. Lucky Strike Cigarettes, NBC. (8:35; 12:50; 5:50)

HALLS OF IVY (1950s) Ronald and Benita Colman star as Dr. and Mrs. William Todhunter Hall of Ivy College. Prof. Hall hires a new head professor for the math department. VOA Rebroadcast. (11:35; 13:03)

LUX RADIO THEATRE (12-16-46) "Killer Kates" starring Jack Benny, Gail Patrick, Alan Reed, Gale Gordon. A would-be comedian bombs out in night clubs, but becomes the toast of Broadway in a serious role as a gangster. AFRS Rebroadcast. (14:22; 16:00; 17:48)

PHILCO RADIO TIME (3-26-47) Bing Crosby welcomes guests Jack Benny and Mary Livingstone. Peggy Lee, Skitch Henderson, Ken Carpenter, John Scott Trotter and the orchestra. Philco, ABC. (11:00; 18:50)

JACK BENNY PROGRAM (4-20-52) Remote broadcast from the San Diego Naval Air Station with Jack and all the gang, including Artie

Auerbach as Mr. Kitzel. Cast does a Navy skit, "All Hands on Deck." AFRS Rebroadcast. (8:41; 14:30)

SATURDAY, FEBRUARY 25th

BEST OF BENNY (6-16-57) Jack takes a nap and dreams that he's "Jack" in "Jack and the Beanstalk!" Mary, Don, Dennis, Rochester, Mel Blanc, Bob Crosby. Look Magazine, CBS. (11:35; 5:15)

BOB CROSBY SHOW (3-5-44) Bob Crosby and the Bobcats, the Pied Pipers, guest Gail Robbins. Announcer is Les Tremayne (who sings "Who Threw The Overalls in Mistress Murphy's Chowder!") AFRS Rebroadcast. (9:05; 10:40; 6:55)

HERE'S TO VETERANS (11-1-47) Jack Benny guests with Eddie "Rochester" Anderson and Mary Livingstone. Jack tries to fix his phonograph. U. S. Veterans Administration. (13:25)

FRED ALLEN SHOW (6-26-49) Fred's last broadcast in a show of his own features regulars Kenny Delmar (Senator Claghorn), Parker Fennelly (Titus Moody), Mrs. Nussbaum (Minerva Pious) Peter Donald (Ajax Cassidy), the DeMarco Sisters, and guests Henry Morgan and Jack Benny. Ford Motors, NBC. (15:30; 14:17)

SCREEN GUILD THEATRE (10-20-40) Guest stars are Jack Benny, Edward Arnold, Basil Rathbone, Claudette Colbert, Ernest Lubitsch. Jack gets a cold shoulder from the stars when he offers to appear on the Screen Guild program. Gulf Oil, CBS. (13:54; 14:52)

JACK BENNY PROGRAM (12-13-42) Broadcasting from New York City, Jack's guest conductor is Benny Goodman and his guest star is Gary Cooper. Falstaff Openshaw (Alan Reed) appears with a message from Fred Allen. Gary and Jack go out to paint the town red. Mary, Dennis, Rochester. Grape Nuts Flakes. NBC. (10:30; 10:10; 7:45)

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THOSE WERE THE DAYS

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

MARCH

HUMPHREY BOGART will be honored throughout the month of March on our *Those Were The Days* program as we present an outstanding collection of Bogart appearances on radio. And, we'll have a drawing for an authentic replica of the Maltese Falcon plus many other appropriate gifts. Be sure to tune in. Don't miss it if you can!

SATURDAY, MARCH 3rd

TRIBUTE TO HUMPHREY BOGART (1-16-57) Two days after his death, NBC presents a tribute to Humphrey Bogart who died on January 14, 1957. Program features recorded interviews, sound clips from Bogart films and radio appearances. Director John Huston talks about the life of the actor who was born on January 23, 1899. Sustaining, NBC. (17:25; 8:40)

SCREEN GUILD THEATER (11-2-41) "The Amazing Dr. Clitterhouse" starring Humphrey Bogart and Edward G. Robinson recreating the roles they played in the 1938 film. Cast includes Marsha Hunt. Gulf Oil, CBS. (14:54; 12:50)

BING CROSBY SHOW (2-13-52) Bing welcomes guests Humphrey Bogart and Lauren Bacall. And Bogie sings! Chesterfield Cigarettes, CBS. (10:05; 8:05; 10:25)

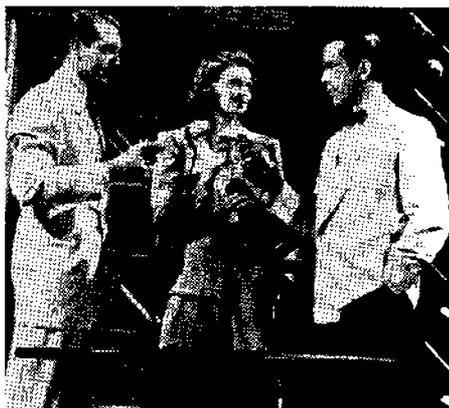
LUX RADIO THEATRE (4-18-49) "The Treasure of the Sierra Madre" starring Humphrey Bogart, Walter Huston and Frank Lovejoy in the radio version of the 1948 movie. Bogart and Huston recreate their screen roles. Lux Soap, CBS. (16:10; 20:00; 11:45)

OUR SPECIAL GUEST will be *Nostalgia Digest* columnist and film buff **BOB KOLOSOSKI** who will discuss the many film appearances of Humphrey Bogart.

SATURDAY, MARCH 10th

SCREEN GUILD PLAYERS (4-26-43) "Casablanca" starring Humphrey Bogart, Ingrid Bergman and Paul Henreid in a radio version of their 1942 film which has become a classic. Lady Esther Products, CBS. (14:30; 14:40)

GUEST STAR (11-7-48) Host Jeff Barker welcomes Humphrey Bogart who stars in "Incident



and Freedom," a story of a fierce gun battle in Mexico. David Rose and his orchestra. U. S. Treasury Department. (14:35)

LUX RADIO THEATRE (4-16-39) "Bullets or Ballots" starring Humphrey Bogart and Edward G. Robinson with Mary Astor and Otto Krueger in a radio version of the 1936 motion picture which originally featured Bogart and Robinson. This is a dress rehearsal of the program. Cecil B. DeMille, producer. Cast includes Frank Nelson. Lux Soap, CBS. (20:37; 18:35; 17:36)

MAIL CALL (1940s) Bob Hope, Humphrey Bogart, Betty Grable, Don Wilson in a sketch based on Hope's film, "The Princess and the Pirate." This is an out-take from the broadcast. AFRS. (9:00)

COMMAND PERFORMANCE (1940s) Host Herbert Marshall welcomes Janet Blair, Jimmy Durante, Lauren Bacall, Humphrey Bogart, Edward Arnold, and the Sons of the Pioneers. AFRS. (11:05; 17:30)

BOLD VENTURE (1951) Humphrey Bogart and Lauren Bacall star as Slate Shannon and Sailor Duval in "Voodoo Murder." A woman hires Shannon and Duval to bury her husband at sea. Syndicated. (12:01; 12:13)

SATURDAY, MARCH 17th

HUMPHREY BOGART ADVENTURE (8-17-49) "Dead Man" presented by actor-producer

Humphrey Bogart. A young man is haunted by the ghost of the man he killed. This is the addition show for the series. (12:32; 16:25)

KRAFT MUSIC HALL (11-6-47) Al Jolson welcomes guest Humphrey Bogart. Oscar Levant, Lou Bring and the orchestra. Bogey King! Kraft Foods, NBC. (7:25; 13:15; 5:55)

BOLD VENTURE (11-19-51) "Spanish Gold" features Humphrey Bogart and Lauren Bacall as they sail the "Bold Venture" in search of a treasure. Syndicated. (15:05; 11:40)

COMMAND PERFORMANCE (1943) Bing Crosby and Bob Hope are co-hosts for this program featuring the Andrew Sisters, Stan Anton, Anita O'Day, and Lauren Bacall. AFRS. (8:00; 8:30; 11:15)

LUX RADIO THEATRE (10-14-46) "To Have and Have Not" starring Humphrey Bogart and Lauren Bacall, recreating their screen roles in this radio version of the 1944 film. This is a dress rehearsal recording of the Lux 12th anniversary show. William Keighley, producer. Lux Soap, CBS. (19:27; 13:05; 19:30)

SATURDAY, MARCH 24th

SCREEN GUILD PLAYERS (4-17-44) "High Sierra" starring Humphrey Bogart and Ida Lupino repeating their 1941 movie roles in this radio dramatization of the film which features Frank Nelson in a supporting role. Truman Bradley announces. Lady Esther products, CBS. (13:30; 14:00)

COMMAND PERFORMANCE (1940s) Frank Sinatra plays host to Victor Borge, the Pied Pipers and Humphrey Bogart who asks Sinatra's help as Lauren Bacall's bodyguard! AFRS. (13:15; 6:35; 8:35)

BOLD VENTURE (1951) Humphrey Bogart and Lauren Bacall star in "Twelve Year Pact." An old pal of Slate Shannon offers him half of his oil strike. Syndicated. (11:40; 12:45)

KRAFT MUSIC HALL (5-19-38) Bing Crosby stars in an hour-long variety show featuring Bob "Bazooka" Burns, the Paul Taylor Singers, Ken Carpenter, John Scott Trotter and the orchestra, and guests Humphrey Bogart, Rose Bampton and Adrain Ames. Tough guy Bogie throws his weight around, then settles down to sing some melodies with Bing. Kraft Foods, (14:00; 12:10; 17:30; 11:50)

SUSPENSE (3-8-45) "Love's Lovely Counterfeit" starring Humphrey Bogart with Lurene Tuttle and Joe Kearns as The Man In Black. Two hoodlums get mixed up with local politics. Roma Wines, CBS. (7:15; 22:10)



SATURDAY, MARCH 31st

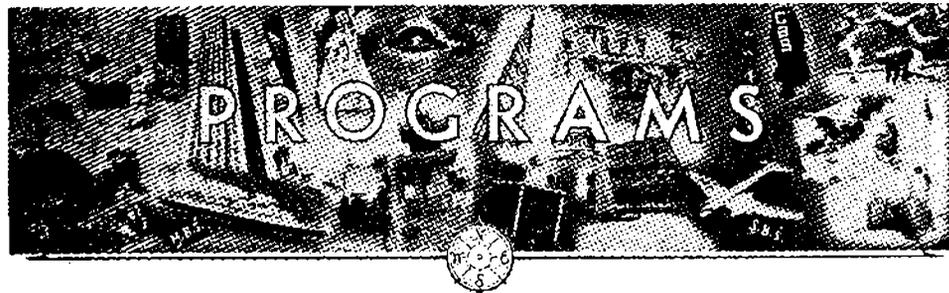
LUX RADIO THEATRE (12-15-52) "African Queen" starring Humphrey Bogart and Greer Garson in the radio version of the 1951 motion picture. Bogart won an Academy Award for his performance in the film. A soue and a spinster travel up the congo during World War I. Irving Cummings, producer. Ken Carpenter announces. Lux Soap, CBS. (16:30; 14:45; 21:05)

BING CROSBY SHOW (3-12-52) Bing welcomes guests Humphrey Bogart and Lauren Bacall who do a skit based on "The African Queen." John Scott Trotter and the orchestra, Ken Carpenter. Chesterfield Cigarettes, CBS. (10:30; 17:40)

FRED ALLEN SHOW (5-12-46) Guest Sidney Greenstreet joins regulars Portland Hoffa, Kenney Delmar, Minerva Pious, Parker Fennelly, Alan Reed, the DeMarco Sisters and Al Goodman and the orchestra. In a sketch containing many of the elements of the "Maltese Falcon," Fred tells Portland of his adventure at the Trapeze Towers Hotel, where he meets Greenstreet who recounts adventure in Cairo. Alan Reed is "Humphrey, the Shirt Tycoon." AFRS rebroadcast. (11:45; 14:00)

ACADEMY AWARD (7-3-46) "The Maltese Falcon" starring Humphrey Bogart, Sidney Greenstreet and Mary Astor, recreating their screen roles from the now-classic 1941 motion picture. House of Squibb, CBS. (15:25; 13:45)

OUR SPECIAL GUEST will be *Nostalgia Digest* columnist **BOB KOLOSOSKI** who continues his discussion of the film career of Humphrey Bogart.



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.

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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.

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 50 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, 6 to 9:30 p.m.) Mike Rapchak 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.

COMEDY SHOW (WCFL, 1000 AM, Saturday, 9 to 11 p.m.) A couple of hours of the best recorded comedy from past and present comedians as presented by host Jack Carney. WCFL also features comedy cuts throughout the day.



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. 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, FEBRUARY 11 - 8 PM

THE HORN BLOWS AT MIDNIGHT (1945) Jack Benny, Alexis Smith, Guy Kibbee. A wonderful fantasy-comedy directed by acclaimed director Raoul Walsh. Jack Benny plays a two-bit trumpet player who falls asleep during a set and dreams he is an angel sent to destroy earth with Gabriel's horn. Don't forget Jack Benny's birthday on February 14th. (\$1.25)

SATURDAY, FEBRUARY 18 - 8 PM

ANIMAL CRACKERS (1930) The Marx Brothers, Margaret Dumont, Lillian Roth. The Marx Brothers live up to their legend in this classic film. "One morning I shot an elephant in my pajamas, how he got into my pajamas I'll never know," said Groucho who created Jeffrey T. Spaulding, the great African hunter. Wacky screenplay by Morrie Ryskind based on the hit Broadway musical he wrote with George S. Kaufman. (\$1.25)

SATURDAY, FEBRUARY 25 - 8 PM

PARAMOUNT ON PARADE (1930) Jack Oakie, Leon Errol, Skeets Gallagher. The best of the all-star revues of the early 30's with three hosts introducing the various skits and numbers. The talent includes Clara Bow, Fredric March, William Powell and Lillian Roth; and no fewer than twelve directors were employed in the extravaganza. (\$1.25)

SATURDAY, MARCH 3 - 8 PM

SUNDAY, MARCH 4 - 2 PM

GIRL OF THE GOLDEN WEST (1938) Jeanette MacDonald, Nelson Eddy, Walter Pidgeon. Ramirez (Eddy) and Mary Robbins (MacDonald) fall in love only to find out that they have known each other since their childhood. Fine rendition of the Sigmund Romberg-Gus Kahn operetta (\$1.25)

SATURDAY, MARCH 10 - 8 PM

WORDS & MUSIC (1948) Mickey Rooney, Vera Ellen, Tom Drake. The story of song writers Rogers and Hart from their first meeting, through their many Broadway shows, and up to Lorenz Hart's tragic death. Includes many great songs like "Slaughter on 10th Avenue." (\$1.25)

SATURDAY, MARCH 17 - 8 PM

LITTLE NELLIE KELLY (1940) Judy Garland, George Murphy, Douglas McPhail. Garland plays a daughter of a New York Irish policeman who makes the big-time on the musical stage. Includes some standard Irish tunes and a St. Pat's Day parade scene. A great way to spend the St. Patrick's Day evening. (\$1.25)

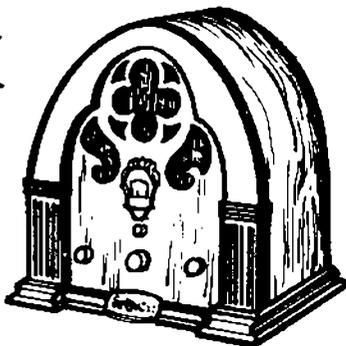
SATURDAY, MARCH 24 - 8 PM

THE WEST END JAZZ BAND - live on our stage. This six-piece band specializes in traditional jazz, dating from the turn of the century to the early 1930's. On our screen, **THE BIRTH OF THE BLUES (1941)** Bing Crosby, Mary Martin, Brian Donlevy. Bing organizes the first Dixieland jazz band in New Orleans. The music includes "St. Louis Blues," "Melancholy Baby" and "Tiger Rag." (\$2.50) ADVANCE TICKETS AVAILABLE.

SATURDAY, MARCH 31 - 8 PM

IT HAPPENS EVERY SPRING (1949) Ray Milland, Jean Peters, Paul Douglas. Funny film about a chemistry professor who discovers a compound which makes baseballs react strangely to wood. His discovery takes him from the lab to the baseball diamond where he quickly becomes a great strike-out pitcher. (\$1.25)

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BICKERSONS # 2 - Double Feature - Don Ameche, Frances Langford with Danny Thomas. Drene Show. 2/23/47 and 3/30/47.

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MR. DEEDS GOES TO TOWN - Gary Cooper and Jean Arthur star in the Lux Radio Theatre edition of the Frank Capra screen classic. 2/1/37

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MR. PRESIDENT - Two fine programs starring Edward Arnold . . . as George Washington - The Pennsylvania Rebellion . . . as Abraham Lincoln - His Last Day. 1948.

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SCIENCE FICTION II - DIMENSION X - "The Vital Factor" a ruthless executive builds a space ship so he can rule the world. 11/30/55. X MINUS ONE - "No Contact" - A rocket is sent to break the barrier to the planet Volta. 4/24/55.

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SCIENCE FICTION III - DIMENSION X - "Marionettes, Inc." is a Ray Bradbury story set in 1990. 8/3/51. X MINUS ONE - "The Lifeboat Mutiny" is comedy-science fiction about two men who buy a lifeboat from an interstellar junkman. 9/11/56

ORDER # 97

SHERLOCK HOLMES - Orson Welles stars as the immortal Holmes in this Mercury Theatre broadcast from 1938.

ORDER # 53

TO ORDER any of the cassettes described on this page, send \$6.95 plus 42 cents tax and 63 cents postage (total \$8.00) for each tape you want.

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SPORTS ANNOUNCER

REPRINT from RADIO VARIETIES, September, 1939



HAL TOTTEN

Many of the more popular voices of radio look back upon a career on the air of more than five years and proudly admit they are veterans, but Hal Totten, NBC sports announcer admits that he is almost a radio greybeard, for he has been on the air since 1924. He was the first announcer in the country to do a daily play-by-play broadcast from the ball parks.

Born in Newark, N. J., on July 28, 1901, Hal moved to Ithaca, N. Y., when still a small boy. He started his school life in Ithaca, completed it in the public schools of Chicago and at Northwestern University. Upon graduation he began his career as a newspaper reporter. But the combination of sports and radio so fascinated him that a short time later he found himself devoting as much time to broadcasting sports events as reporting news events for the Chicago Daily News, then owner of Station WMAQ. By 1930 Hal was devoting all his time to radio and in 1931, when the National Broadcasting Company purchased Station WMAQ, he became a member of the NBC Chicago staff.

KONG: STILL KING AFTER ALL THESE YEARS

By BOB KOLOSOSKI



Last November, radio station WBEZ was giving away two free tickets to a showing of the 1933 classic film **King Kong** to anyone who pledged a donation to the public station. The tickets went very, very quickly. The announcer seemed amused that folks were interested in this 50-year-old movie. Well, of course they had a right to be excited because **King Kong** is the granddaddy of all special effects films. For fifty-years films have imitated Kong's style and technical wizardry right up to last year's smash hit "Return of the Jedi." It created a standard of excellence very few films have been able to match.

There have been volumes written about **King Kong** and how a small model ape was made to move convincingly enough to scare the heck out of millions of movie-goers. Kong was the brain child of producer Merion C. Cooper who co-directed and co-produced the film. Willis O'Brien perfected the stop-action anima-

tion technique that made Kong live and move about his clay and cardboard world of Skull Island. The combination of expert editing, hazy photography, surreal sets and a dynamic musical score by Max Steiner blended perfectly to create the nightmare world of **King Kong** - the eighth wonder of the world.

All this boiled down to unforgettable scenes - scenes so beautifully composed that they impress with a smoothness of motion and sound. John Ford once said that a good motion picture is a few good scenes with a movie built around them. Well, given that definition, **King Kong** is a masterpiece of motion picture making. The beauty and beast story is cleverly adapted, the characters all fall into place nicely but in the end what you remember are the more than a few "good scenes," including Kong breaking through the huge wooded gate or snapping the chromium steel chains that hold him prisoner.

Amazingly, one of the best scenes doesn't have Kong in it but merely suggests his existence. Robert Armstrong as Carl Denham is rehearsing his "Beauty" (Fay Wray) for what they may discover on Skull Island. As he creates his invisible monster Miss Wray is engrossed in the scene and begins to scream. Ironically, a few days later she is captured by fanatic natives and tied to a pair of stone pillars to be the bride of Kong. As she tries to loosen her bonds, thunder is heard in the distance. It becomes louder as the thunder of Kong's roar melds into Wray's screams and Kong crashes through a grove of giant



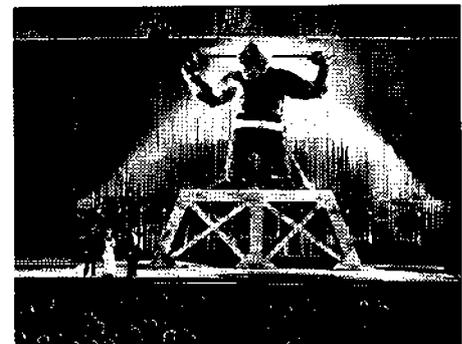
THE MIGHTY KONG BATTLES TYRANASAUROS REX

trees to claim his bride. His entrance is perhaps the most awesome in motion picture history.

Later, after he has collected Wray and decided that she's the girl for him, he treks deeper into the forbidden jungle of Skull Island. This is Kong's kingdom but there are challengers about and he must battle a fierce **Tyranasaurus Rex** for the safety of his beauty. Kong's fight with the prehistoric beast is a symphony of action. With human-like precision Kong uses boxing, wrestling, and even judo techniques on his opponent. The Rex is strong but brainless and, in the end, no match for Kong who gains the advantage. With a loud snap, he breaks the Rex's jaw apart. Then he stands erect and, with the pride of victory, beats his chest as he roars to warn those who would challenge him. Finally Kong has been captured and taken to New York where he escapes his

captors. He once again finds Fay Wray and with her climbs to the top of the Empire State Building. A squadron of planes is dispatched and soon King is fighting a foe he doesn't understand - technology. The planes buzz by again and again hammering Kong with machine gun fire. He stands heroically trying to grab or hit the planes as they go by. One plane strays too close and Kong downs it with one mighty punch. The remaining planes dive with a vengeance and the bullets mortally wound Kong. His face shows surprise at his defeat and dying love for his beauty. He pushes her out of the way as a plane comes in for one final volley. Kong roars in agony and loosens his grip to fall 60 stories to his death.

To see **King Kong** on TV is O.K. but to see it - scene by scene - on a large motion picture theatre screen - uninterrupted - is an experience.



KONG IN CAPTIVITY

LUX
 PRESENTS
 HOLLYWOOD
 —
 RADIO'S
 MONDAY NIGHT
 AT THE
 MOVIES

BY CLYDE EDWARDS

(Editor's Note: Reader Clyde Edwards earns a lifetime subscription to the Nostalgia Digest and Radio Guide for his contribution to this issue.)

You turn on your TV set and flip the channel to the "Late Show" and view a good old movie. Well, long before TV when we just had radio (TV without the picture) we had the same thing.

Yes, movies on radio with shows like Lux Radio Theater, Screen Guild, Hollywood Star Time, Screen Directors' Playhouse, etc. Probably the biggest of these was the Lux show. "Lux presents Hollywood . . ."

Oh how I remember those words coming over the air waves on Monday night at 8 p.m. The announcer would say "And here is your producer, Mr. Cecil B. DeMille." The familiar voice of that great director would then advocate the near-miracle wonders of Lux soap and then introduce the play for the night.

The Lux Radio Theater started before DeMille arrived on its stage. It started in 1934 on NBC from New York. The format at first was radio versions of famous Broadway plays with big name stage stars under the direction of Anthony Stanford.



CECIL B. DE MILLE

On June 1, 1936, Cecil B. DeMille was hired as host and director. Other changes took place: the show moved to CBS in Hollywood, broadcasting versions of movies. The program night even changed from Sunday to Monday.

With DeMille at the helm, the show attracted about 40 million listeners and by 1945 it netted DeMille a salary of \$100,000 per year. Mr. DeMille's tenure came to an end in January, 1945 when out of principle he refused to pay one dollar to his union AFRA (American Federation of Radio Artists). The assessment by the union was to be used to fight Proposition 12 in California which would put an end to the "Closed Shop" in California. DeMille was a strong supporter of Proposition 12, so he refused to pay his dollar which would be used to fight it. He also refused to allow anyone to pay it for him. It was a matter of principle, but it meant he could no longer appear on radio since his refusal to pay meant that he would be dropped from the union.

DeMille was a part of the Lux Radio Theatre from June 1, 1936 until January 22, 1945. Nearly a year was spent deciding on an adequate replacement, as guest hosts appeared week after week. Eventually William Keighley was given the job, and he was followed in later years by Irving Cummings.

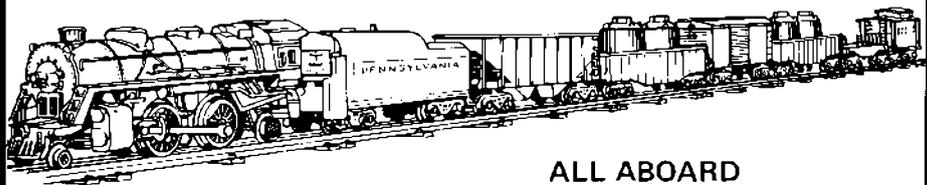
The movies that were dramatized were usually in current release although some were "oldies" and a few were even future releases. In many cases the original casts were used but there were also many times different stars appeared, which provided for some out-of-the-ordinary casting (i.e. Alan Ladd, Hedy Lamar, and John Loder in *Casablanca*). Mr. DeMille's personal preferences for certain performers is to be noted as well as his casting of certain stars in roles they would otherwise never have had a chance to interpret.

Under DeMille the stars who appeared most often were Don Ameche, 18 times; Fred MacMurray, 17 times; Barbara Stanwyck, 15 times; and Claudette Colbert and Loretta Young tied with 14 appearances each.

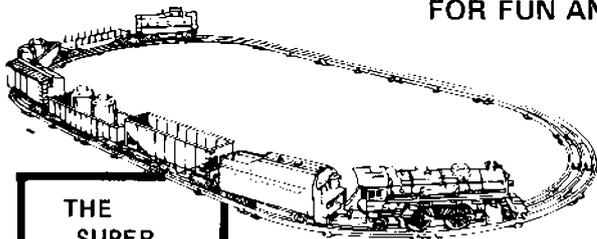
Today I'm known as a movie buff, but then I was a fan. In fact, during my high school days I worked for Warner Brothers - as an usher in one of their finest theaters, the Avalon on the south side of Chicago. Being a fan or buff I was delighted to find these shows on tape being traded. I love the old radio shows especially the adaptations of movies. With much thanks to a collector named Roger Hill who got me started collecting radio shows about 16 years ago, I now have over 250 Lux Radio Theaters in my collection and I'm still looking for more. This show remains one of my favorites.

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ERNIE the INDEFATIGABLE

REPRINT from RADIO-TV MAGAZINE, October, 1950

In Chicago, anyone with an idea for a zany stunt is likely to feel he has a passport to WBKB's sidewalk interview show, Curbstone Cut-Up, conducted by Ernie Simon. And Ernie finds a way to handle them all. As Chicago's own curbstone clown, he is blessed by some, damned by others, but watched by all.

Ernie, like another irrepressible star of radio and TV, got his start by keeping the folks in Baltimore, Maryland in stitches. While they were still hilarious over his daily antics, he slipped away and thumbed a ride to WJJD in Chicago, where his irrepressible sense of humor made him an immediate success.

A natural for television, Ernie was soon snapped up by station WBKB. He started Curbstone Cut-Up almost two years ago and has increased his audience until he has one of the top local ratings for a five-day-a-week program.

With sponsors, he's been a veritable Peck's bad boy, hitting his peak when he demonstrated how to break "non-breakable" discs manufactured by a well-known recording firm. They didn't appreciate the demonstration but had to admit it sold records. His present sponsor proved to have a sense of humor and showed it by picking up Ernie's option through 1950.

While his primary interest is in making people laugh the Baltimore buffoon has a serious side. During a twenty-four telethon on WBKB for the local Cerebral Palsy fund, Ernie shared the cameras with Irving Kupcinet, *Sun-Times* columnist, to raise money for this worthy cause.

While Irv worked from the studios with fourteen telephones at his command, Ernie stood on the street for most of the proceedings and accepted donations, large and small, from the passers-by. It was he who was directly responsible for a collection of over \$5,000 on the street—a remarkable bit of salesmanship and a tribute to his popularity.

Because the program does emanate from the street corner, the rowdiness which arises can irk



Unpredictable Ernie Simon can be counted on for two things: his WBKB TV show Mon.-Fri. at 10 P.M.; his radio program *Simon Speaks Too*, on WJLD Mon.-Fri. at 8 A.M. and 1:30 P.M.

even a calm fellow like Ernie. However, he can never become so irritable that the sight of a small child won't change his frown to a beaming smile. He loves children and the feeling is mutual. "If only the whole world were made up of people who had a child's affection, trust and friendliness, we wouldn't have to worry about cold or real wars," he asserts.

Another asset that has endeared him to thousands is his eagerness to help the next man. His show offers a standing invitation to all amateur inventors who would like an opportunity to display new gadgets to the public. As a result of their demonstrations on Ernie's program, a good many inventors have found backers for their products.

The girl who views all his capers with affectionate pride is Ernie's bride Patti. In their near-Northside hotel apartment, she watches or listens to all his shows. Says Ernie, "Knowing she's there gives me confidence. Whatever happens I know I can count on an audience of one who thinks I'm terrific."



NOTES FROM THE BANDSTAND

FROM THE BEATLES TO GLENN MILLER

By KARL PEARSON

Many times I have been asked how someone like me, who was born many years after the end of the big band era, could have such an intense interest in big band music. Actually, it seems as though I just stumbled onto it at the right place and the right time.

Growing up in the sixties generally meant you listened only to "rock and roll" (before it became known as just "rock") and I was no exception. A lot of hours were spent listening to the likes of the Beatles, Herman's Hermits and others. Rock and Roll was enjoyable to me, but it wasn't the only music that I heard in our house.

Our family is of Swedish ancestry and, like any good Swede, my father has (and still has) a number of Swedish records. Every Christmas the Swedish *Julmusik* (Christmas music) would be pulled out and played on dad's giant Webcor console stereo (this was back in the days before Stereo components, when a stereo looked more like furniture than gadgetry out of a science fiction movie). Mom enjoyed the Swedish music, but she also liked easy listening music. Then there were all the records (mostly 78's) from their childhood and teen years: Sinatra, Crosby, and the big bands.

When I was nine years old I received my own portable phonograph. Like all models in those days, it had four speeds - 16, 33, 45 and 78 rpm. One day I pulled out some of those old 78's my parents had and played them. I still remember some of those first records: Glenn Miller's "Yes, My Darling Daugh-



GLENN MILLER

ter," Benny Goodman's "Why Don't You Do Right" and Harry James' "King Porter Stomp." I was fascinated with them. There was something so different in those old records. But it would still take a few more years for me to get the band bug.

It was in 1970 that I became interested in the old radio programs. There was something different and fresh in old radio, too (One guess only as to which old radio program I listened to -- the hosts' initials are C. S.!). Then one summer one of dad's friends sent some records home to me. Dad had told him about my interest in Nostalgia. He sent two Glenn Miller five-record sets of songs from radio broadcasts - quite a lot of music.

That finally did it -- I was bitten by the band bug. Slowly I started buying records; at first only Miller records. Then, one day, I heard a Benny Goodman tune that I liked and that started my interest in Goodman. Shortly thereafter I discovered Artie Shaw, Tommy Dorsey, and Stan Savitt. I still remember my dislike for Duke Ellington's music -- it was too "weird." But that phase didn't last long. Then new interests followed: Basie, Beiderbecke, Lunceford, McKinley, McIntyre, Glen Gray, Fletcher Henderson, McKinney's Cotton Picker's. At first I concentrated only on late 1930's music, but that didn't last for long, and the range was expanded from the late 20's to the late 40's.

In the early days of my collecting, I had concentrated only on LP's, but one of my collecting friends gave me an introduction to the collecting of 78's. A little later on came the tapes of big band remotes and with that another new musical addition (or should that read addiction?) to my collection. Finally, I purchased a turntable that played 16-inch transcriptions (the old portable phono-

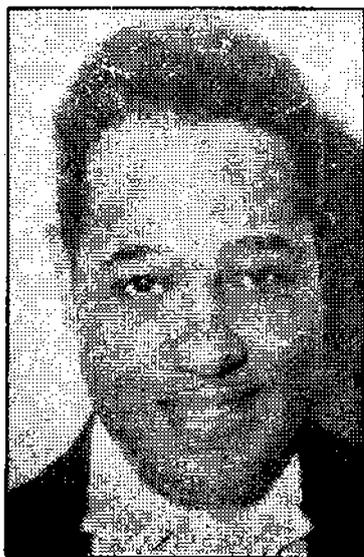


BENNY GOODMAN

graph had long since been replaced) and, of course, I started taping those too.

Fortunately my family has been very patient and supportive of my interest in big band music, although there probably has been a bit of strain on that patience and support when they hear "In The Mood" for the thousandth time or when they stumble over a stack of tapes! Seriously, though, I have always appreciated that support.

It seems as though my musical tastes are still expanding and changing. There's always something new and exciting popping up here and there. Glenn Miller, of course, still is the favorite. I still get nostalgic when I play some of those original 78's I started with, although I imagine that I have a different sort of nostalgia for them than someone who grew up with that music!



DUKE ELLINGTON

Editor's Note: Twenty-six year old Karl Pearson has been a collector and fan of the big band era for more than half his life and he has become a recognized authority on the subject.

THE NIGHT EDDIE ALMOST LOST DEBBIE

REPRINT from MOVIE STARS PARADE, December, 1957

**Yes, there was trouble between Debbie and Eddie.
But the Fishers wouldn't give up;
now, secure again in their love,
they can talk about the bad time.**

■ Last fall, just a few days after his second wedding anniversary, Eddie Fisher debuted his new hour-long television show. At his side, lending support, was Debbie. Debbie to assure him that he never looked—or sang—better; Debbie to do all the little wifely things that are so important to a fella on his big night; Debbie to give that extra spark to the proceedings.

Then, after the show was over, after the post-premiere hullabaloo, Mr. and Mrs. Fisher slipped quietly away from their hundreds of well-wishers and friends and went home.

They took a look into the nursery to see if little Carrie Frances was sleeping peacefully, planned again where they'd put the crib for the new baby due in May, then returned to the living room with the tray of sandwiches and milk that the maid had prepared for them.

It was awfully late but Debbie and Eddie were still too excited to even think of sleeping.

"Happy, darling?" Eddie asked.

"The HAPPIEST," Debbie replied, her eyes filled with love and excitement.

"You see," said Eddie, "everything works out if you just give it a little time."

"I know," murmured Debbie, "I know. But let's not even think about THAT tonight. Let's not think about it ever, if we can help it."

What Debbie and Eddie have put behind them—for what may be forever—are three nightmarish months early this year in which their world of love and happiness seemed to be crumbling around them.

Rumors spread like wild-fire then, rumors that started when in February Debbie suddenly canceled her proposed plans to accompany Eddie to Philadelphia for his Latin Casino engagement there. She explained that "Carrie is too young to fly," but somehow that explanation seemed weak and unconvincing from a girl who just a few months before proclaimed that wherever

Eddie went, she, too, would go.

Following the rumors came denials from both Debbie and Eddie. "Everything is fine," they said. But friends noticed that the sparkle that was synonymous with Debbie was gone, that there were tight lines around Eddie's mouth. And there were times when Debbie couldn't contain her emotions no matter how hard she tried.

One afternoon a friend came over for tea. Debbie seemed happy enough until the telephone rang. Debbie answered:

"Hello. No, this is Mrs. Fisher. No, Mr. Fisher isn't in. A benefit? Next Thursday? No, I don't know whether he can make it. I suggest you call his manager. You're welcome!"

That was the extent of the conversation, but Debbie put the receiver back with a violent thud. "Another benefit," she said. "It's for some obscure organization no one ever heard of. But Eddie will go. He always goes. I can understand when it's for an im-

portant cause—but he'll say 'yes' to almost anything. Every time we plan an evening alone, something like this happens!"

Debbie was literally in tears.

The dam had broken. One of the roots of the trouble had been exposed. Debbie, always gregarious, loves nothing better than having people in for dinner, entertaining in her own home. Eddie loves it too. But almost every time Debbie planned such an evening, or when she looked forward to dinner for "just us two," Eddie was called off somewhere, and no matter how unimportant the cause was, he didn't have the heart to refuse.

That was just one of the problems. There were others. There was the slump in Eddie's career. It's no secret that some of Eddie's friends had predicted that marriage—even to a girl loved by the public as much as Debbie—would be disastrous to his career.

During the first year of Eddie's marriage, he laughed at these fears. His contract with NBC was secure; he was scheduled to do a



debbie reynolds

picture with his bride. His career, if anything, seemed to be speeding along in high gear.

Then, suddenly, Eddie had cause to wonder.

His TV ratings dropped, and his sponsors in turn decided to drop the show.

His records gathered dust on shelves throughout the country.

Bundle of Joy turned out to be a box-office disappointment.

The only place Eddie still was wanted was at benefits or for night-club engagements, and the latter meant long and tedious trips to various parts of the country.

The people who advised Eddie against marriage wore smug "I told you so" looks.

You've got to understand men to understand how Eddie reacted. He loved his wife as much as ever. But psychologically, and perhaps even sub-consciously, he had to harbor a hidden resentment against her for this decline. The seed that was planted in his mind years before grew with a vengeance.

And where Eddie HAD to be resentful, Debbie, in turn, could not help feeling guilty about the possibility that she might have been "bad" for him.

Added to this, of course, were Debbie's own career problems. She hadn't been given a role since Carrie Frances was born. She had too much time on her hands to think and to brood. Minor differences of opinion became major arguments. Small annoyances grated on her nerves.

When they returned from Mexico, after attending the Liz Taylor marriage, they were almost strangers to one another. There were only two things that prevented them from making an announcement there and then. The first, of course, was Carrie Frances.

The other was Debbie's spirit as a "fighter." Despite everything, her marriage meant a great deal to her. "Debbie won't admit defeat easily—where this marriage is concerned," a friend confided. "She wants it to last and she will do everything in her power to make it last. But she has quite a fight ahead of her."

So, though both denied it, the separation last February, the night Eddie went to Philadelphia without Debbie, was the start of a "cooling off" period. A time to think and to evaluate their marriage and themselves. A time to figure out what compromises were necessary and how these compromises could be made without injury to the dignity and identity of their individual selves.

It was the wisest move Eddie and Debbie ever made. And, as it turned out, it was the move that saved their marriage.

A lot of thinking was done on both sides during those few lonely, miserable weeks. And when Eddie returned the first week in April to open at the Tropicana in Las Vegas, no two people were ever so happy to see one another as were the Fishers.

One of the very first things that Eddie did—just for the sake of pleasing his wife, was to sever relationships with those hangers-on whom he knew made her unhappy.

The next thing he did was make plans not only for a "second honeymoon," but for a "third honeymoon" as well.

The "second honeymoon" took place the week of April 1st—Debbie's 25th birthday. Eddie was booked to open in Las Vegas at the plush new Tropicana Hotel. Debbie—together with little Carrie Fisher—joined him there.

There was a certain amount of time allotted for the necessary socializing, the interviews that had to be given. But for the most part—when he wasn't "doing" a show—Eddie spent his time with his family.

They had breakfast and lunch together in their suite, swam together in the early afternoon, talked together about so many of the things they found it difficult to talk about during the previous few months. And, when later in the evening Eddie had to perform, he sang every song—just to Debbie.

They laughed and played and even gambled a little—and good luck was with them all the way. Even the tide of Eddie's career began to turn for the better.

NBC notified him that they planned to give him an hour show—all of his own—once every two weeks, alternating with George Gobel. They were sparing no expense to make it one of the best shows on the air this season.

With that cloud eliminated, Debbie and Eddie were able to plan for that "third honeymoon" with hearts as light as gossamer wings.

Although the third honeymoon, a six-week tour of Europe, had to be combined with business (Eddie had singing engagements abroad), neither Debbie nor Eddie would let that stand in the way of their having the most heavenly time ever. Instead of flying over, they decided to go by boat—and have five wonderful days all by themselves. And this time they were completely alone "together." It was as if the other passengers seemed to sense that they *wanted* to be only with one another, and so they didn't intrude on their privacy.

HELLO, OUT THERE

(CONTINUED FROM PAGE 1)

There were so many wonderful moments on the boat, so many memories. Memories that Eddie and Debbie would talk about to no one—since they were meant only for each other.

There were, according to passengers who saw them—and then quickly hurried by—the moments that can come only when you are standing on the deck of a huge ocean liner, holding the hand of someone you love above all others, the cool ocean breeze gently caressing your cheek.

Europe itself was a ball, a kaleidoscope of excitement. There was the reunion with the Mike Todds at their heavenly villa on the Riviera, the fun of losing their heads completely in the fabulous shops along the Rue de la Paix, the honor of Eddie's being sent to Tel Aviv to sing—by special request of the Israeli government. There was the privilege of his conducting the RAF band, the excitement of attending their first Embassy Party: there was the gala for the Red Cross in Monte Carlo. There was all that—and there was so much more.

But when it was finally time for the Fishers to return home, they weren't sorry. Everything had been wonderful, but even more wonderful was the thought of seeing little Carrie again, the anticipation of Eddie's new show and—finally—a new picture for Debbie, *For Love or Money*.

And yet, the best was still to come. Before Debbie could even begin preparations for the film, her career went into high gear via a song she sang in a picture made before Carrie was even born: *Tammy!* It merely sold over a million and made her the "hottest" girl vocalist in America. It also gave her a great excuse (as though she needed one) to join Eddie on his first new show of the season.

Back home, too, she got the news that was even more important than gold records or new pictures or TV shows—or anything: by the time summer came, there would be another baby in the family.

For the Fishers, life now is some kind of fantastic dream. But the nightmare of earlier this year—though not thought of often—is not forgotten.

Neither Debbie nor Eddie wants to forget it. It taught them quite a lesson. Their love, their marriage, was not above problems. What happened before could possibly happen again.

By their knowing this, by not taking what they have for granted, by understanding that "togetherness" is the basic ingredient for a permanent marriage, they are confident that it won't.

hours of classic radio entertainment with you. We've always had a good time with the Radio Theatre, even though some of our programming had to give way to an ambitious sports schedule on WCFL.

And, since we've been broadcasting on the powerful signal of AM 1000, we've found many fans of old time radio who were not able to tune us in on our Saturday afternoon program on WNIB-FM (which, of course, will continue -- forever, we hope!).

The calls and letters we've received about the weeknight program have been warm and wonderful. It's difficult to tell our listeners -- near and far -- that this series is quickly coming to an end.

But, let's be positive!

In the five months that we've been on the air with the Radio Theatre, we have begun to make an impression on the broadcast community, showing that there is an audience available for a generous helping of vintage drama, mystery, comedy and adventure -- more than just once a week.

We'll do our best to find another outlet for our shows. But, as you can imagine, it's not easy and it takes time. It's a difficult job to convince program managers to break away from a "format" to broadcast our kind of radio. We'll keep you posted.

Meanwhile, we hope you will continue to find our *Nostalgia Digest* interesting and informative and that you will be with us for our *Those Were The Days* program every Saturday on 97 FM in Chicago.

Thanks for listening.



WE GET

PALATINE, ILLINOIS — Nearly all of my five children have come to be fans of old time radio. They're hearing the programs for the first time, and seem to like them as much as we did. One of my sons can imitate the voices on most of the programs. We particularly like dramas like *Suspense*, *Escape*, the *Lux Radio Theatre*, *Screen Guild* . . . not the adventure serials.

— JIM HARRING

COLUMBIA CITY, INDIANA — I have only had my first copy of the *Nostalgia Digest* for two and a half hours, but already I am ready to sell my television.

— DANIEL L. DANIEL

AKRON, OHIO — I am a scanner. I comb the airwaves for old radio. Have a fine collection of records and tapes and a small library of radio data. Grew up with it and refuse to let go of the most exciting and entertaining era ever. Bless my hopeful old soul, I stumbled on WCFL. Thank you for existing.

— JERRY TUCKER

CHICAGO, ILLINOIS — Thanks for all the happy memories. Your recent issue with Eddie Cantor on the cover reminded me that I have a 1927 or 1928 recording of his "Makin' Whoopie" and "Josephine, Please Don't Lean on the Bell."

— PHYLLIS RUDIN

ELLWOOD CITY, PENNSYLVANIA — The *Nostalgia Digest* is better than I had hoped for. It sure brought back a lot of pleasant memories of things long forgotten.

— DON BROWN

CHICAGO, ILLINOIS — We have listened to your Saturday program for at least ten years. So, you can imagine our happiness to learn of your weeknight show. We are members of the first generation to have grown up with television, but it's quite enjoyable to turn off the TV at 8 p.m. and turn on your radio program.

— OTTO AND DOROTHY SIKORA

SARNIA, ONTARIO, CANADA — We first heard your programs late this summer up at our cottage on Lake Muskoka, about 120 miles north of Toronto. We heard you a few times up there and can frequently get you here in Sarnia. We have told others about your program and look forward to continued enjoyment!

— MRS. D. D. LIVINGSTONE

OAK LAWN, ILLINOIS — Love it! Thanks for the old radio programs. I never heard them first time around and I'm hooked now.

— NELL KRIST

GLEN ELLYN, ILLINOIS — My Dad used to tell me about the radio programs he used to listen to when he was a kid, and now I have a chance to enjoy them too. I especially enjoyed the *Quiz Kids* shows you ran a while ago. Please try to run more *Life of Riley* and *Fibber McGee and Molly*.

— MICHAEL WEBER

SALISBURY, MARYLAND — I enjoy listening to the old radio shows, not only because they go back to the fringes of my memory, but also because television is so lousy.

— JAMES R. CUMMINS

CICERO, ILLINOIS — I never get tired of the old time comics. I can hear them over and over and laugh at them again and again. There's nothing like our old timers. I don't like the humor much today. The subjects are trashy and not homey, as I like.

— LORETTA OSTERMAN

WHEATON, ILLINOIS — I can't thank you enough for giving me the dustiest TV in my neighborhood.

— MRS. WILLIAM F. GILBERT

ORIENT, OHIO — I listen to your old radio show regularly. I'm only 32 years old, so this is not nostalgia for me. I use a 1938 Zenith that I rescued from the garbage man.

— JOE WEIDNER

CINCINNATI, OHIO — Although my reception is sometimes very poor, I listen almost every night. I am only 25 years old. I would like to have a huge collection like yours, but I am focusing my collecting on at least one show of as many programs as I can find. I have over 250 different titles so far and approximately 12 different old radios and a Victrola. I love old radio.

— BRUCE MORRIS

BONDSVILLE, MASS — Within the past week I have discovered your unique radio show on my dial. Your selection of programs is outstanding and your style of presenting them is very relaxed. You have a very enjoyable program.

— MARK MIDURA

CHICAGO, ILLINOIS — When I was younger, my mom used to tell me about all the shows she used to listen to via radio. Now I have a chance to listen to the same shows she did and she also enjoys reliving those good old days.

— JUDY MOLOTSKY

LETTERS

ALGIN, ILLINOIS — Today I received my copy of the December-January *Nostalgia Digest*. In looking through the magazine, I came across a picture on page 10 of an uncle of mine who is now deceased. Carl Meyers (chief engineer of WGN radio) is my uncle. His wife who is also deceased is a sister of my dad's. He had a great interest in radio and TV and really enjoyed his work. He was a long time employee of WGN. What a small world this is and a nice surprise this was today to see his picture.

— JOHN A. LAGERSTROM

LINDENHURST, ILLINOIS — My young years were nurtured by radio programs. We had a large wooden, beautifully carved radio cabinet by a staircase on which my brother and I sat and listened to programs after chores and homework were done. My dad had an easy chair next to the radio and of course he chose the programs we listened to. Thanks for the memories and all the enjoyment.

— GLORIA MOHAR

DILLON, SOUTH CAROLINA — The other night while coming from a high school football game, I picked up on my radio the WCFL Radio Theatre. As a fan of radio drama, I was delighted to hear your program. I will be a regular listener depending on reception on my radio. For the benefit of your advertisers, I am 33 years old.

— JOHN T. STEPHENS

BATAVIA, ILLINOIS — Thank you for adding to the quality of my life. I'm a collector of old radios, in particular those from the late 1920s thru the late 1950s. I was born in 1942 and remember some radio shows being heard on radios much like those I now own.

Before your fantastic WCFL show came on, all of my radios were tuned to WGN. I don't bother with FM, so I never listened to your show on Saturday. Sorry, Chuck. It might please you to know that all of my radios are now tuned to AM 1000.

One night my wife told me the best news ever. An AM station that she has on at work (WCFL) is going to have old time radio shows. I waited for your show to come on and when it did words can't describe it. I wonder if anyone realizes that, if you are lucky enough to own a working Philco, Zenith or RCA radio, that you CAN go back to an earlier time.

The kids today talk about "tripping out." Well, I "trip out" and it's done with vacuum tubes, not drugs!

I haven't felt about an evening like this since the 50s. I can remember very well listening to and watching Gunsmoke in black and white. I would count the minutes until it came on and for one fantastic half hour it was nice.

Now, at 7:58 or so I turn on one of my radios. They take about a minute to warm up, you see. Tonight I'm listening to a Philco that sat in a corner for years and is in perfect condition. It now sits in my bedroom and soon Mr. and Mrs. North will come thru it. I love to turn out the lights and concentrate on the dial all lit up and the pictures that run through my mind.

— JERRY BAKER

(ED. NOTE— Thank you for drawing a perfect word picture of your feelings towards old time radio. We're glad you found us and we are absolutely delighted that our efforts have such a special meaning for you.)

HOMEWOOD, ILLINOIS — I cannot tell you how much we enjoy your shows during the week and on Saturday. I listen with my wife and sometimes the kids or a kid. We do turn off the TV and it's like being released from something. The more you do it, the more you want to do it.

Please tell us if anything is going to happen now that station WCFL has been sold. I really hope not. I grab everyone I can and tell them about WNIB and WCFL. Some are grateful and some look at me like I'm crazy, especially after I grab them for the 17th time!

I mean, what more could anyone ask? When you're kind of tired and chilly, you go into the bedroom, turn on AM 1000, curl up under the covers and listen to Suspense or something else. When I go, that's how I want to go. I hope you're on forever.

— MARTIN TULLY

(ED. NOTE — That sounds like a great way to go, but please don't go yet! And we hope we're on forever, too. But it's not going to be for quite that long on WCFL. The station has been sold, all the programming is changing and our Radio Theatre series will conclude around the end of January. See our "Hello Out There In Radioland" message that begins on page one of this issue. Thanks to you and the hundreds of readers who have responded so positively to our programs. Your sincere comments have deeply touched us and we pledge to do our best to live up to all your expectations.

— CHUCK SCHADEN

Nostalgia Almanac

MARCH						
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 MARCH OF 1928 Freeman Gosden and Charles Correll moved their radio program from WGN to WMAQ, Chicago, and Amos 'n' Andy made their first radio appearance. It was March 19, 1928 and they quickly became radio's all-time favorites, broadcasting continuously and regularly until their final show, on CBS, November 25, 1960.

JOHNNY WEISSMUELLER, the screen's first talking Tarzan, opened in Tarzan, The Ape Man, on March 12, 1932. "Me Tarzan, You Jane."



ACTOR RONALD REAGAN announced, on March 15, 1972, that he has no plans to return to his movie career.

MARATHON DANCER June Havoc (sister of Gypsy Rose Lee) completed 3,600 hours of dancing on March 31, 1934 in West Palm Beach, Florida.

CALVIN COOLIDGE and Charles Gates Dawes were sworn in as President and Vice President of the United States on March 4, 1925. It was the first time this event was broadcast on radio.

CLARK GABLE married **CAROLE LOMBARD** on March 29, 1939.

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

OTHER MARCH TV DEBUTS include Suspense (1949); Tales of Wells Fargo with Dale Robertson (1957); Beat The Clock with Bud Collyer (1950).

MARCH RADIO PREMIERS include The March of Time (1931); Major Bowes and his Original Amateur Hour (1935); Our Gal Sunday (1937); Duffy's Tavern (1941); Junior Miss (1942); Academy Award (1946).

YOUR HIT PARADE Big tunes over the years in March: Deep Purple (1939); Careless (1940); Mairzy Doats (1944); Accentuate The Positive (1945); Let It Snow! (1946); Far Away Places (1949); Melody of Love (1955); Rock and Roll Waltz (1956); Young Love (1957); Catch A Falling Star (1958).

MARCH BIRTHDATES

MAR 1: Harry Belafonte (1927); Robert Conrad (1935); Joan Hackett (1927); Ron Howard (1954); John Loder (1898); David Niven (1910); Dinah Shore (1917)

MAR 2: Desi Arnaz Sr. (1917); Jennifer Jones (1919)

MAR 3: Jean Harlow (1911)



JOAN CRAWFORD was born on March 23, 1904.

- MAR 4:** John Garfield (1913); Barbara McNair (1939); Martha O'Driscoll (1922); Paula Prentiss (1938)
- MAR 5:** Jack Cassidy (1927); Samantha Eggar (1939); Rex Harrison (1908); Eddie Hodges (1947); Dean Stockwell (1936)
- MAR 6:** Lou Costello (1906); Jay C. Flippen (1898); Guy Kibbee (1882); Ella Logan (1913); Ed McMahon (1923); Rob Reiner (1945)
- MAR 7:** Anna Magnani (1908)
- MAR 8:** Louise Beavers (1898); Cyd Charisse (1921); Alan Hale, Jr. (1918); Sam Jaffe (1893); Claire Trevor (1908)
- MAR 9:** Carl Betz (1920); Fred Clark (1914); Eddie Foy, Sr. (1854); Will Geer (1902); Keely Smith (1931)
- MAR 10:** Barry Fitzgerald (1888); Pamela Mason (1918)
- MAR 11:** Duke Ellington (1919); Dorothy Gish (1898); Lawrence Welk (1903)
- MAR 12:** Gordon MacRae (1921); Liza Minelli (1946)
- MAR 13:** Sammy Kaye (1913)
- MAR 14:** Les Brown (1912); Michael Caine (1933)
- MAR 15:** George Brent (1904); Macdonald Carey (1913); Judd Hirsch (1935); Harry James (1916); Sabu (1924); Lawrence Tierney (1919)

- MAR 16:** Jerry Lewis (1926); Conrad Nagel (1896); Olga San Juan (1927)
- MAR 17:** Nat King Cole (1919); Mercedes McCambridge (1918)
- MAR 18:** Smiley Burnette (1911); Robert Donat (1905); Peter Graves (1926); Edward Everett Horton (1886)
- MAR 19:** Ursula Andress (1936); Louis Hayward (1909); Nancy Malone (1935); Patrick McGoohan (1928); Kent Smith (1907)
- MAR 20:** Jack Barry (1918); Wendell Corey (1914); Ray Goulding (1922); Jack Kruschen (1922); Hal Linden (1931); Lauritz Melchior (1890); Ozzie Nelson (1906); Carl Reiner (1922)
- MAR 21:** Broncho Billy Anderson (1882); Edgar Buchanan (1902); James Coco (1929); Virginia Weidler (1927); Florenz Ziegfeld, Jr. (1869)
- MAR 22:** May Britt (1933); Virginia Grey (1917); Werner Klemperer (1920); Karl Malden (1913); Chico Marx (1887); Joseph Schildkraut (1895); William Shatner (1931)
- MAR 23:** Joan Crawford (1904)
- MAR 24:** Fatty Arbuckle (1887); Vanessa Brown (1928); Norman Fell (1925); Steve McQueen (1930); Gene Nelson (1920)
- MAR 25:** Binnie Barnes (1905); Ed Begley (1901); Anita Bryant (1940); Frankie Carle (1903); Howard Cosell (1920); Nancy Kelly (1921)
- MAR 26:** James Caan (1939); Bob Elliott (1923); Sterling Hayden (1916); Strother Martin (1919); Leonard Nimoy (1931); Diana Ross (1944)
- MAR 27:** Richard Denning (1914); David Jansen (1930); Snooky Lanson (1914); Gloria Swanson (1897); Sarah Vaughn (1924); Michael York (1942)
- MAR 28:** Freddie Bartholomew (1924); Dirk Bogarde (1920); Ken Howard (1944); Frank Lovejoy (1912); Charles Starrett (1903); Paul Whiteman (1890)
- MAR 29:** Philip Abn (1911); Pearl Bailey (1918); Warner Baxter (1889); Phil Foster (1914); Fileen Heckart (1919); Arthur O'Connell (1908); Dennis O'Keefe (1908)
- MAR 30:** John Astin (1930); Warren Beatty (1937); Frankie Laine (1913)
- MAR 31:** Herb Alpert (1935); Richard Chamberlain (1935); William Daniels (1927); Shirely Jones (1933); Gabe Kaplan (1945); Richard Kiley (1922); Henry Morgan (1915)



J. Scott Smart as the Fat Man.

1. How much did the Fat Man weigh?
2. Who supplied the voices for Fred Flinstone and Barney Rubble in the animated TV series, The Flinstones?
3. Who portrayed war correspondent Ernie Pyle in the 1945 movie, The Story of G. I. Joe?
4. Who starred as Flash Gordon on the early radio series?
5. Who are a) Benjamin Kubelsky b) Joe Yule Jr. c) Phyllis Lee Isley d) Leonard Sive
6. Pinhead and Foudini were puppets on what early-days-of-TV-show?
7. What was the name of the famous chimp who appeared regularly on the Today Show with Dave Garroway?
8. In the 1954 film, There's No Business Like Show Business, Johnnie Ray gave up show business for what profession?
9. Name the occupations of a) David Harding b) Johnny Dollar c) Steve Wilson
10. What was the name of the first all-talking motion picture produced by Warner Brothers?

11. On the Mary Tyler Moore Show, Ted Baxter delivered the WJM news on what TV channel?
12. On TV's Kukla, Fran and Ollie, who was Mme. Ooglepuss extremely fond of?
13. Name the Dionne Quintuplets born on May 28, 1934.
14. Name the comic strips drawn by a) Chic Young b) Ham Fisher c) Hank Ketcham d) Al Capp e) Lee Falk
15. Name the actors who played the children on Father Knows Best on TV.
16. Who were Hans and Fritz Schnable?
17. What do these radio characters have in common: Digby O'Dell, the Friendly Undertaker; Thorny, Ozzie Nelson's neighbor; Al, My Friend Irma's boyfriend; Melvin Foster, A Date With Judy's father; and Broadway, narrator of the Damon Runyon Theatre.
18. Who was Inspector Faraday?

ANSWERUS NOSTALGIUS

1. 237 pounds
2. Alan Reed was Fred; Mel Blanc was Barney
3. Burgess Meredith
4. Gale Gordon
5. a) Jack Benny b) Mickey Rooney c) Jennifer Jones d) Roy Rogers
6. Lucky Pup
7. J. Fred Muggs
8. He became a priest
9. a) Counterspy b) Insurance investor c) newspaper editor
10. Lights of New York, 1928, not The Jazz Singer which was really only a partial-talkie.
11. Channel 12
12. Colonel Crackie
13. Annette, Cecile, Emilie, Marie and Yvonne
14. a) Blondie b) Joe Patoka c) Dennis the Menace d) Li'l Abner e) The Phantom
15. Elinor Donohue was Betty; Billy Gray was Bud; Lauren Chapin was Kathy
16. Wrestling brothers on early TV
17. All radio characters played by actor John Brown
18. The policeman on Boston Blackie

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FEBRUARY

NEW

AMOS 'N ANDY #2

THEIR LIFE STORY

Rexall's 25th Anniversary Salute. An entertaining must for every lover of Amos 'N Andy. From the time they first meet at an Elks Lodge, to their original Sam & Henry show, to the present. Bing Crosby and Jack Benny (Cameo appearances) encourage them when they need it most. Very sentimental. 2/14/53.

THE MARRIAGE BROKER

Saffire informs the Kingfish that she wants him to find a husband for her widowed 225 pound girlfriend. When Kingfish learns she has a \$20,000 estate, he becomes a marriage broker, and Andy the future groom to be. Rinso, 10/10/48.

ENCORE

SHERLOCK HOLMES

Basil Rathbone and Nigel Bruce "The Great Gondolfo"

Sherlock Holmes' older brother, Microft Holmes, challenges Sherlock to solve a case. This story involves the Great Gondolfo, king of magicians, his twin assistants and murder. Dr. Watson is, of course, present to help Sherlock Holmes solve the mystery. Sponsored by Petri Wines on October 22, 1945.

Basil Rathbone and Nigel Bruce "A Scandal in Bohemia"

A king is about to be married, but he is being blackmailed by an adventuress he met years ago. He wrote some compromising letters and had his photograph taken with her. All his efforts to get them back have failed and Holmes has been hired. Sherlock Holmes is finally tripped-up by a woman, a woman he shall never forget. Sponsored by Petri Wines on 12/10/45.

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MARCH

NEW

GANG BUSTERS

The Death Mask Killer

This is an authentic police case history of a killer. Bowers and a friend hold up five taverns in 48 hours, kill a State Trooper, and are arrested by police. Bowers is sent to prison where he makes a death mask to fool the guards. Waterman's Pens, 3/16/46.

The Athletic Bandit

Another authentic case of crime. This story is about a college athlete turned killer. He plays golf so well he is accepted by high society and invited to wealthy parties, where he robs the guests. Sloan's Linament, 11/1/40

ENCORE

THE SHADOW

STARRING ORSON WELLES

"The Silent Avenger"

Orson Welles as The Shadow, and Agnes Moorehead as Margo Lane. A condemned criminal has his shell-shocked, sharp-shooting, sniper brother carry out a vendetta against those that sentenced him to death. Even the Shadow has problems with this case, but he comes through in the end! Sponsored by Blue Coal March 20, 1938.

"The Bones of the Dragon"

"Who knows what evil lurks in the hearts of men? The Shadow knows . . . heh, heh, heh!" Chinatown is beginning its New Year celebration and the Dragon parades through the streets. Gifts of money are offered and Lamont Cranston, as The Shadow, and lovely Margo Lane, accompany their friend Johnnie Lee to collect these gifts. By evening the money box holds a fortune . . . and murder. Sponsor Blue Coal 1/11/48.

GET YOUR TAPES at the Metro-Goldwyn-Memories Shop in Chicago or the Great American Bass Ball 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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BING CROSBY

It was the late 1920s. Paul Whiteman and his orchestra were playing the New York Paramount Theatre. A featured part of the Whiteman entourage was the Rhythm Boys: Al Rinker, Harry Barris and Bing Crosby. At one point in the show, Crosby stepped up to the mike to do a solo. When Whiteman left the bandstand after the performance, the manager of the Paramount complained to him, "Don't ever let that fellow Crosby sing alone again. He stinks!"

In less than two years, Bing Crosby returned to the Paramount stage as a headliner and was paid \$6,500 a week!

It was Bing's "bub-bub-bub-boo" style of crooning that brought special attention to him during his CBS radio series in 1931. According to Carroll Carroll, longtime writer for Crosby, and author of *I Looked and I Listened*, Bing actually stumbled on his early trademark. "During a broadcast a sheet of music fell off the stand and Bing could not retrieve it. So he substituted "bub-bub-bub-boo" for the missing words. Those in the studio liked it so well that he deliberately inserted these meaningless sounds during his next evening's broadcast and continued to do so thereafter."

Bing's relaxed speaking style on radio also helped his popularity. And he credits Carroll Carroll for being a writer who took a personal interest in developing the Crosby style. In his book *Call Me Lucky*, Bing wrote, "He seemed to have an ear for the way I talked, and he encouraged me to incorporate as many of my own words as possible into the scripts. He'd send a script around to my home and I'd try to rewrite the speeches he'd written for me so as to make them sound even more like me. The way we worked together resulted in the next thing to ad libbing."