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Thanks for listening.

Chuck Schaden
Nostalgia Digest -1-
M ACK looked at my sketches, counted for a few minutes on his fingers, and said he'd charge me thirty-five dollars.

I didn't have thirty-five dollars.

I had seventeen dollars—four dollars of which I had earned the Saturday night before, giving a very bad exhibition of ventriloquism at the Elks' Club on Ladies' Night, and thirteen dollars which I had saved from my allowance over a six months' period of painful prudence. My allowance was two dollars a week.

I counted on my fingers.

If I gave up movies, and my daily soda at the drug store, I could pay Mack a dollar and a half a week. Twelve weeks of paying off, but maybe I could do it sooner if I could land another club date. I swallowed hard and turned back to Mack.

"Go ahead," I said.

That was the beginning of Charlie McCarthy.

Mack was a wood carver, who had a little shop in the north end of Chicago. I'm afraid most of his work was prosaic cabinet making, but he had a way with a piece of wood and a knife, and I had stopped by his place many times on my way home from school to watch him work before I ever thought of Charlie.

I had been experimenting with ventriloquism for three years. That I possessed the ventriloquist's peculiar voice construction burst upon me when I was thirteen. I rose in history class one afternoon to tackle a particularly embarrassing question about the War of the Roses, cleared my throat to get my bearings, and when I started to talk my voice bounded shrilly from another corner of the room. I sat down and thought it over.

That night at dinner I frightened my mother nearly out of her wits by tossing ejaculations at her from the center of a fresh cherry pie. And the next day I spent twenty-five cents on a beautifully illustrated booklet called "The Art of Ventriloquism." "The Art" was the only instruction I ever had in "the art."

I made my first dummy myself. He was a little colored boy named Rastus, whose personality was never enough to cope with his papier-mâché rustle. Despite this handicap, Rastus delighted my pals in Lakeview High School. And my mother's friends used to feign admiration for my cleverness to the point of inviting Rastus and me to perform at Saturday night church suppers.

It was those first public appearances that fostered the urge for Charlie McCarthy. I wasn't much of an actor, and Rastus' Dixie dialect had more than a tinge of the Swedish accent. I began casting about for a model for a new dummy, determined that this time it should be the real thing. I'd be professional if it cost me my allowance for a year.

T HE face which today puts the lie to Charlie McCarthy's top hat and tails grinned at me originally from a little newsboy who used to peddle papers at a street corner near our house. His name was Charlie — I never learned the rest of it—and the map of Ireland was on his face. He never stopped grinning. If he lost a tooth you were conscious of a definite change in the landscape at his particular
corner. He was forever involved in fantastic financial calculations. "Gee," he would complain after a thorough check of five different pockets, "I'm three cents short." His namesake has the same trouble today.

I sat on the curbing one afternoon and made sketches of Charlie at his work. Tough sales were his meat.

"'Smatter, mister? Did your old woman catch you out late last night?"
He sized up a prospect with uncanny shrewdness. The sight of a bowler on an approaching customer prompted "Stock market goes up to—da—y—ee!"; while a loud-checked coat evoked "Black Fox wins at Latonia!" When the sale was completed, he would turn to me and wink.

I often wonder what ever happened to that game little guy. I'm sure he was very poor. He never spent the pennies he collected from his sales, but tied the day's earnings in a dirty handkerchief, and started off home with them. I suppose he's still in Chicago, grown up now, married, perhaps and grinding away at some uninspiring job. But I'll bet he still knows all the answers.

My sketches of Charlie didn't do him justice—despite the fact that my father, a draftsman himself, had considered me a bit of an artist. But with the Irish in my impressions of Charlie, the newsboy, and the Irish in Mack's heart, my Charlie McCarthy couldn't fail. He emerged with an impudent Irish profile, and the Irish spunk.

I think closing that thirty-five-dollar transaction with Mack was the smartest move I ever made in my life. On the face of it, the deal wasn't prudent. I'm sure the people who make the rules for young boy's organizations wouldn't have approved. (I often wonder where they get the wisdom to lay down one rule to meet a million problems.) My own mother was hesitant when I told her the step meant mortgaging my income—if you can call an allowance an income—for three long months. We weren't desperately poor, but mother was a widow and there was no "special occasions budget" for stretching my brother's allowance and mine to provide for extraordinary expenditures. Mother wisely decreed that the expenditure was a thing I should decide for myself, and I am grateful to her for it.

HAVING turned up my nose at the rule-makers in the preceding paragraph, I am scarcely in a position to lay down a rule of my own, but I do feel strongly on the subject of "thrift."

Thrift is a much abused word, and is guilty of much wrongdoing, in my opinion. Whenever I have a chance to counsel a young fellow just starting out, I tell him not to feel that the saving habit early in life is a sure sign of success. I think he should spend his money—all of it for books, or travel, or for anything else with which he can intelligently broaden his horizon. If he's electrically minded he should buy the short-wave set he wants,
or if he likes to tinker with cameras he should arrange to get the efficient equipment he needs to make good pictures. Pictures are a career, not a mundane job, to many a bright young man these days.

A fellow's first job is so important. If he approaches it with just a little imagination, if he equips himself for something he really wants—and likes to do—with just a little outlay of cash, life is going to have a much brighter pattern as it takes shape for him.

I SEE so many youngsters scared into false ideas of the importance of accumulating a "nest egg" early in life, taking the first job offered to them—drudgery or not. Pretty soon they are married, their obligations are increased, they've had the little promotions which come after a year or two of work. It's too late now to quit and look for a better job, to develop those hobbies which might have been careers.

"Find yourself first," my deep convictions cry out to them. "Do what you want to do or you're stuck. You're stuck!"

I've had my share of jobs I didn't like, too. I was a window trimmer one summer. I worked another summer in a film plant. I even ran a popcorn wagon. But all the time I had Charlie McCarthy, and was equipping myself—through him—for a life I never would have dared to tackle by myself, the most stimulating career, I'm convinced, of them all: show business.

I say I never could have done it without Charlie. That isn't an exaggeration. Many times I would have compromised—perhaps given up entirely—for I haven't the protective shell of self-confidence which gets a bred-in-the-blood trooper over the tough spots. That winter, not so long ago, when we watched vaudeville shrivel up and die; it would have been easy then to slip out of show business. I had been writing my own routines long enough to think I could write for radio. No one—least of all, I had dreamed that a dummy could be funny on the air. But people in radio were eating regularly. Again, three years ago, when Charlie and I were kicked out of "The Ziegfeld Follies" after two weeks of the run, there would have been easier paths than mine. My mother always thought I'd make a good electrician.

But Charlie can take it. Just before Christmas in 1934 we sat in a hotel room and waited three weeks for a vaudeville date in Montreal to roll around. I had never asked for work—not since our first vaudeville booking on the Western Vaudeville Circuit when I was twenty-one. We had never skipped more than a week-end between engagements. Now I not only was making the rounds of the booking offices, but was hearing nothing but "No."

I WAS occupied with serious thought when Charlie and I made the Christmas week trip to Montreal. When I counted up our expenses and discovered that railroad fare, hotel bills and incidentals had eaten up the profits, I knew the end was there.

I determined, when I returned to New York, to try an entirely new field—night clubs—and in preparation slicked up my comedy routines for the sophisticated New York night spot patrons. I ordered a white tie and tails for Charlie, who submitted to the indignity gamely. The very spirit of co-operation, he acquired an English accent for the new life.

We got off to a flying start. We landed a place in the show at Helen Morgan's club. Sophie Tucker was the headliner. The cream of New York dropped in at Helen's regularly, and soon we were making over-the-foothlights friends of such habitués as Lynn Fontaine and Alfred Lunt, Noel Coward, Gertrude Lawrence.

Then came what looked like the chance of a lifetime—an offer to do a specialty in "The Ziegfeld Follies." We got friendly notices when the show opened out of town, but good, bad or indifferent, clicking or not, we got our pink slip at the end of two weeks.

It was the sort of peremptory rebuff, the sudden disgrace which licks you in New York. We weren't wanted in any night clubs then, not even the second-raters. If we weren't good enough for the Shuberts, we weren't good enough for New York. As I have said, I would have quit. I could still be a good electrician.

But Charlie just turned up his eloquent nose at the Brothers Shubert and waltzed me off to New Orleans for a good old-fashioned nervous breakdown, the first prerogative of an actor who has been snubbed. Once below the Mason-Dixon Line, I found I didn't want a nervous breakdown after all, and went directly to work in New Orleans' favorite night club.

THE first night was an ordeal. Failure does something to a fellow's insides. But Charlie was not in the least abashed. "Get in there and pitch, Borgin," he threatened, "or I'll mow you down."

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So we pitched.

Charlie McCarthy—or my ventriloquist's trick of facing the world with a quality of impudent assurance which I don't possess in myself—has been getting me out of jams during all the seventeen years that I've had him.

At first, when we were in the experimental stages, it worked the other way. I was called on the carpet by the dean of men at Northwestern more than once for answering classroom roll calls in Charlie's voice for my absent fraternity brothers. Charlie made a shambles of many a sober-sided chapel program, and my Delta Upsilon brothers initiated him along with me, as a reward for the laughs he'd given them.

But with all the fun, Charlie helped me work my way through college. The fees I collected for performances at clubs and conventions, and occasionally at theaters—where I lied about my age in the face of minor-labor restrictions to pick up a six-dollar check for four performances—paid all the bills and helped keep the family budget in the black.

My brother Clarence and I were the men in the family from our early teens. Father, who was an architect, fell ill when we were lads and retired to a farm in Michigan, where he tried to combine the dairy business with recuperating. He never completely recovered, and died when I was fourteen. Mother never complained of hard times during the years which followed; but I am sure it required close figuring for her to keep the little family together.

During the summers, while I was in college, Charlie and I polished up our act touring the Chautauqua circuits in Northern Michigan, Wisconsin and Illinois. We got our first vaudeville engagement when I was twenty-one, for the old Western Circuit. In a year or two we were traveling the whole RKO Circuit, and having a whale of a time. Charlie made traveling fun. I'd take him into the observation cars on the train with me, and plague the passengers with small talk. One New Year's Eve, when we were on our way to an engagement in Atlanta, Charlie organized an impromptu minstrel show, and passengers, porters and conductors, with Charlie as interlocutor, staged one of the really great shows of the generation.

I was afflicted with a bad case of wanderlust, so would turn down lucrative offers in this country to jump on a ship any time a prospective engagement beckoned in South America and Europe. Charlie and I toured England and the Continent one summer, touched a corner of Soviet Russia and wound...
up a gala season with a performance in Sweden for the Crown Prince. In Sweden we amused ourselves, and startled our audiences, by talking to the people in their native tongue. My father hadn't taught me his language for nothing.

This life of touring the world with a wooden-headed rascal has not been all roses. Charlie has been a tyrant in his small way, foisting any ideas I had from time to time concerning romance and marriage.

"Watch out, Bergen," he'd warn me, "You can't ship a wife around the country in a suit case, even if it is velvet-lined. Don't complicate things, Bergen; you've got me to look after."

OTHER people's romances were another story. Charlie took such a violent interest in a fellow-passenger's romantic problems on the ship coming home from Sweden that he nearly involved me in a three-way battle. A lovely young girl was the instigation of the trouble—wooed both by an Englishman with a title, and a young Swedish architect with nothing but charm, she seemed to be leaning too much toward the title to suit Charlie's fancy. He chided her about her choice during a performance in the club salon one night—and both of us had to run for our lives.

The opportunity which gave us our most permanent claim to fame—radio—knocked one night during an engagement at the Rainbow Room, and a sponsor asked his agents next day to arrange for us to do a guest appearance on his radio show. I was keen of the move. I felt our night club routines—"The Doctor's Office"; "Cocktails at Five"—were too sophisticated for the radio audience, and I was afraid revisions might leave them colorless. If any one had suggested a radio series, with a new routine to be perfected every week, I should have fled to China.

We did the spot on Rudy Vallee's show, and the listeners liked it. We went back again—and again. You know the rest.

Charlie and I are motion picture actors now. My thirty-five dollar investment in a hobby is paying dividends. I still feel a little foolish when I stand off and look at myself as an actor, but Charlie is taking the whole thing in his stride.

"Sparkle, Bergen," he prompts me when the cameras start turning. "Don't give 'em that dead-fish look this time."

Charlie likes Hollywood. Charlie loves bright lights, interviews, photographers. They scare me to death.

I shall never forget the night I went down to the Biltmore Hotel in Los Angeles to accept the special award for "comedy creation" presented to me by the Academy of Motion Picture Arts and Scientists. The Academy banquet is the white-tie-and-tails event of the year in filmland. Every biz-wiz of the industry is there, and to me—as I walked up to accept the little wooden statuette which was marked for me—it looked as if they were all sitting in the front row, daring me to be funny.

My heart stopped. I could think of nothing appropriate to say.

"I think," I said, and gulped "I think I'll go get Charlie."

Charlie was lying in his case in the cloak room. I had expected to go it alone on this occasion and had left him, as always when he is not "alive", out of sight.

We went back to the banquet together. I had failed at the speech-making expected of me, so I left the situation to Charlie. It was a wise decision. From the minute he faced that sea of white shirt fronts and diamonds, Charlie was in complete command of the situation.

It was a full moment before he spoke. He looked the crowd over. He cast a critical eye over the rows of gold statuettes lined up for presentation to the people who had made motion picture history in the year just past.

"Um-m-mm," he said at last. "Knick-knacks."

I love the little guy. I love his impudence, his effrontery. I love it because I haven't it—and never would have made the pull alone.

With all his Esquire front, the monocle and white tie, the clipped British accent—Charlie is still the little freckle-faced newsboy on the corner in Chicago. Mark his loyalty. Charlie hobnobs with the great now—with Andrea Leeds, Carole Lombard, and the rest. But he's never forgotten Skinny Dugan.

CHARLIE has given me a life which is stimulating, and inspiring, and full So, to me at least, he lives. At home he has a room of his own. He has a wardrobe which would put Clark Gable's to shame. When people who know me talk about him, it is always "Charlie" I wince when strangers refer to him as "the dummy."

I suppose it's sentimental, but whenever it is necessary to operate on Charlie to change his arms, or legs, or wig—I find it an unpleasant task to be got through with as soon as possible. I don't feel I have him until the job is completed.

Charlie's head has never been changed. He has traveled far since he used to amuse the Delta Upsilon pledges and their girls on "date night" at the fraternity house. He's seen the world, and he's grabbed off a piece of it. But he's still Mark's Charlie—and Charlie, the newsboy's, and mine—and well worth the thirty-five dollars he cost me seventeen years ago.

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Early Radio Ratings and Trends

BY TODD NEBEL

To continue, we pick up with the 1934 to 1937 seasons. This was the era of "big money" as radio matured, competition heated up and money expenditures grew enormously. Radio industry spending increased at a time when Franklin Roosevelt's New Deal was just beginning to pull the nation out of its depression.

Money was tight and unemployment was high, but radio was America's fondest form of entertainment. Once you had a set, radio was free. It was radio's golden age, before competition from television or World War II battle reports diverted listeners from the fine entertainers who were starting their broadcasting careers. Even though radio was still innovative and experimental, the medium was no longer unusual; it was not only accepted but it was welcomed. Radio became America's favorite pastime.

Before analyzing the trends in radio of that time, we should recap what ratings represent and how they were gathered. In 1934, two rating services were gathering data on the popularity of radio shows: the Cooperative Analysis of Broadcasting (CAB) and Clark-Hooper, Inc. A program's rating represents the percentage of households that had radios tuned to a specific show. If a program received a 20.0 rating, for example, it indicated that a total of 20 percent of all homes in the United States (or at least of all the homes in communities where the information was gathered) had their radios tuned into that show.

By 1934, CAB based their surveys on 33 cities using a "recall" telephone interviewing system. Listeners were called at random and were asked what they had been listening to during the last two or three hours. The ratings for the 1934-35 season listed here are based on CAB results. Clark-Hooper Inc., by the fall of 1934, began selling audience research on magazines and radio (later C. E. Hooper, the radio portion, split off in 1938). The company provided ratings based on the coincidental telephone method. This method, unlike CAB's, avoided the limitations of the listeners memory by asking what he or she was listening to at that moment. Hooper ratings were based on calls to 36 cities and their 1935 to 1937 survey results are listed here.

More money and a growing audience in radio by 1934, brought about an increase in the number of hour-long programs. The Fleischmann Hour with Rudy Vallee (a variety show), the Maxwell House Showboat (an elaborate variety show), the Palmolive Beauty Box Theatre (operettas) and the Fred Allen Show (or "Town Hall Tonight") a kind of
RATINGS AND TRENDS

trite vaudeville comedy program) were four of the top ten shows, each 60 minutes in length.

The increase in hour-long shows also proved that the radio listenership crisis on the early 1930's had ended. CAB reasoned that the higher-income listeners who had originally left radio in the early 1930's, were now returning to their sets demanding longer programs with "high brow" variety. Of the four hour-long programs mentioned, the Fleischmann Hour, Maxwell House Showboat and the Palmolive Beauty Box Theatre were more appealing to higher income listeners while Fred Allen's Town Hall Tonight was more appealing to lower income listeners.

Also in 1934, Fred Allen and Jack Benny were near the top in the ratings. Joe Penner's popularity grew by asking everyone, "Wanna Buy A Duck?" Dramas were growing in popularity with new programs like Mary Pickford Dramas and the Lux Radio Theatre while listeners were staying faithful to First Nighter and The March of Time.

By 1935, it was becoming apparent that the "personality" era (1932-1933) was transposing itself from an era of the solo performer to the era of the personality performer plus something else. By the 1936 season, the personality performer as he was known in 1933, had almost vanished. This had happened in the middle 1930's when radio producers tried to stop the steady decline the personality shows were suffering because of the increased competition. Their solution to the problem was to vary program content and style. Therefore, programs now offered guest stars, regulars and semi-regulars and development of brief situation comedy with sound effects. With sound effects, settings could be added by way of the audiences' imagination, thereby enhancing the comedy of the personality's show.

Unfortunately some comedians were not so quick to keep up with new developments and by 1936, comedians like Ed Wynn, Jack Pearl and George Jessel, among others, were no longer as popular as they once were. On the other hand, Jack Benny. Fred Allen and later Edgar Bergen and Fibber McGee and Molly, would continue this trend to its highest level in later years with much success.

From 1935 through the 1937 season, money and competition would combine, creating two more formats of radio programming: the continuous musical variety program and the amateur hour. One example of the continuous musical variety program, which borrowed theatre forms and heavy production was the Ziegfeld Follies of the Air, starring Fanny Brice and James Melton. The sophistication and polish of the program, which radio audiences savored, could also be found in shows like Hollywood Hotel with Louella Parsons, the Maxwell House Showboat with Charles Winninger, the Magic Key and Manhattren Merry-Go-Round. Huge budgets and galaxies of stars which accompanied these programs gave listeners a firsthand opportunity to witness live entertainment extravaganza, all in the comfort of their living rooms.

In 1935, a new program, Major Bowes'
Original Amateur Hour, took the ratings by storm. Within a few months, it was the most popular program on the air. At one time, it reached an unbelievable rating of 45 when 20 was more typical. It presented amateurs who went on to fame (including Frank Sinatra) and others who went down to defeat and anonymity. The importance of this show was that it proved a program could cut the costs of burdensome production efforts (unlike the variety shows) while still using heavy production attractions. It did this by letting the audience itself broadcast to the audience while still giving the show an “aura” of many guest stars and variety numbers. It also set the trend toward novelty in 1936 and 1937.

This novelty trend, unlike earlier trends, was not a unified pattern. It was the new principle of building new programs atop old program ideas. A new wrinkle or a novel idea was added to older, established trends, creating a new trend in programming. In other words, when a program type became popular, there would be an inflow of similar shows each with its own unique characteristics (continuing to this day in television programming). This tendency achieved a degree of stability as year by year, a strong audience was “built” among the most successful programs, thereby, establishing “favorites.”

For example, the racket-smashing programs, G-Men and Warden Lawes soon were followed by the Gangbusters which later became the more popular of the three. Solo singers Rudy Vallee, then later, Al Jolson and Bing Crosby, would settle into variety show formats that featured conversation, jokes and music.

All the while, radio was becoming a more stable place where past trends had established more program variety and a more diverse form of radio entertainment without creating one trend which totally dominated all others as in the past. Radio had become first class entertainment with variety to suit all tastes.

By 1938, radio was a big business. Not since the invention of motion picture theatres had Americans become so fond of a form of entertainment. Radio had become a welcome friend, a handsome wooden box filled with tubes and coils, placed majestically in a strategic position in millions of American living rooms. By the late 1930’s, however, its role began to change somewhat. News broadcasts and commentaries increased in importance as tensions in Europe and the Far East mounted.
“Stern’s Drug Store. Hello?”
“Hi. Do you have Sir Walter Raleigh in a can?”
“Yes, we do.”
“Well, let him out before he suffocates. April Fool!”

My boyhood cohorts and I harrassed various stores with this hilarious phone conversation for several years. We also called grocery stores to ask about Aunt Jemima in a box. While the callee hung up mumbling about “pesky kids,” we roared with laughter.

In our short-pants days, April Fool gags were usually limited to close relatives and friends. I’d whisper to Dad that his buttons were unbuttoned. As he hastened to correct the oversight, I’d gleefully announce: “April Fool!” Mom was usually wise to what day it was, but she played along when told her slip was showing.

By age ten or eleven, such innocence had faded. We had moved up to such things as ringing doorbells. Old fashioned button doorbells were ideal for inserting pins. The bell would then ring until someone removed the pin.

Window knockers were also popular. After dark, we selected a house with a porch railing close to a front window. While others stood lookout, someone balanced on the railing and stuck tape near the top of a window. A short length of string, with a small nut attached, hung down from the tape. The longer end of the string ran to a nearby bush, where we hid. Gentle tugging on the string would cause the nut to knock softly but insistently on the window.

Some folks would come out on the porch and look up and down the street five or six times before discovering the cause of the disturbance. At that point, the culprits all shouted, “April Fool!” and departed in a cloud of dust.

A mechanized version of this sport involved bicycles and bean blowers. In one pass, down the block, we could annoy half a dozen families with a rat-a-tat-tat pattern on their windows. This method was easier but less satisfying because we weren’t present to see the startled parents burst through their front doors. Also, I paid for this sinfulness by swallowing many of the yukkie uncooked split peas we used for ammunition.

As we progressed (?) to the 7th and 8th grades, our tricks became more well . . . adolescent. Bobby once put motor oil in all his pals’ ink wells. David had a spy glass you looked into to see a scantily clad girl. It left a black ring around your eye.

I had a ring that squirted water from a small rubber bulb concealed in my palm. A lapel button was more effective, because it had a large bulb I could carry in my pocket, but I seldom was dressed for this gag item. When I used it in Sunday school once, the story got home before I did, and I spent the afternoon in my room.

Probably my most successful trick involved some hot pepper flavored gum. The package would not have fooled anyone, so I removed four sticks and care-
fully repackaged them in Doublemint wrappers. (Sorry about that, Gene.) A tiny mark on the fifth stick identified it as the real thing.

All day at school I bided my time. When we lined up to file out at day’s end, I removed the good stick from the package with stagy sneakiness and slipped it into my mouth. Then, while we all watched, to be sure Teacher wasn’t looking, I passed the peppered sticks to four male classmates.

My timing was perfect. While we marched to the exit, they were able to chew their gum just enough to get a good taste of its peppered flavor. Not until we were safely out on the playground could they spit it out. Then they raced to the water fountain and fought each other for the chance to cool down their singed tongues.

When they recovered, I was still laughing too hard to run, and I became the bottom body in a game of pile-on. But afterward, we all laughed together as they each described how silly the others had looked when their mouths caught fire.

The most daring April Fool trick of our grammar school days was the work of a girl. While Mrs. Handly was out of the room, Patsy placed under her desk a plastic facsimile of that substance most abhorred by big city walkers. Unfortunately, our eighth grade teacher was not noted for her sense of humor. When she returned, our snickers were quickly silenced by her stern command: “The person who belongs to this thing, will please come up here and claim it.”

Patsy shuffled forward with head bowed. “And now, young lady,” Mrs. Handly continued, “please take it down to the principal and explain how it came to be there.” On her way out the door with the “thing,” Patsy whispered to Mrs. Handly’s stiff back, “April Fool!”

My country cousin, Tom, remembers the fun he and his pals had removing neighbors’ gates and tipping over, or even carrying off, their outhouses. Once, when All Fools Day fell on a Monday, Tom and a buddy “borrowed” a local farmer’s cow on Saturday night. With an “April Fool” sign hung around its neck, they left the animal in their four-room school house with a day’s supply of hay. The confused, clumsy (and unmilked) bovine roamed the school for 36 hours, knocking over chairs and desks. Pupils arriving on Monday morning were treated to a break from the monotony of the 3 Rs, and had to be careful where they stepped.

All of these antics, of course, were the sort we could indulge in most any time. But we enjoyed them more when they were legitimized by a special occasion like Halloween, graduation day or, best of all, April Fools Day.

Have our youngsters today lost the talent for such high jinks? Perhaps. But I have here a note from my son with the Shedd Aquarium’s phone number. It says that a Mr. Sharkey wants me to call.

Editor’s Note: In recognition of his many youthful pranks, Dan McGuire has been invited to attend this year’s annual Navy submarine race up the Potomac River.
GUESS WHO!

READERS SAY IT'S VAN JOHNSON BY A 4-TO-1 MARGIN!

And they're right, too! Our "Guess Who" from the February-March Issue of the Nostalgia Digest was, indeed, Van Johnson.

We were delighted at the very heavy response to our trivia game and you can be sure we'll serve up another one soon.

We stuffed all the correct entries into our Hall Closet, quickly opened the door and, as they were crashing to the floor, chose a winner:

RICHARD LANGE
Des Plaines, Illinois

Our winner gets a $25 Gift Certificate from Metro Golden Memories in Chicago and a half-dozen old-time radio cassette tapes from the Hall Closet.

And everyone who entered gets our thanks for joining in the fun and for all the nice comments.

My guess is that your mystery celebrity might be Richard Widmark. Thanks for the challenge. — ROGER G. MARSHALL, Fremont, Michigan.

The "Guess Who" 12-year old is Van Johnson! We had fun in our family trying to guess who he is. — MR. & MRS. WILLIAM R. BERG, Lake Bluff.

Orson Welles wearing gym shoes? Anyway, Orson Welles is my guess. — GENE KECK, Morton Grove.

My guess to the "Guess Who" mystery celebrity picture is Van Johnson, one of my favorite stars. I hope it is him because he looks like he had a happy childhood. — MRS. ARLENE BLUM, Buffalo Grove.

-12- Nostalgia Digest

YOUNG VAN JOHNSON

What fun! Hope you do this again. My guess is Karl Malden. — MARY SCHWEITZER, Addison.

My guess for the "Guess Who" is Van Johnson. I enjoy Radio Theatre very much. When I haven't time to listen, I tape it for a later time when I can sit down, relax and enjoy. I try never to miss Those Were The Days also. — FRAN CANTELE, Chicago.

It's the "man with the red socks," Van Johnson at age 12... one of the most personable of the real class group of actors, not one of the current Johnny-jump-ups who do not know their craft. — FRANK AND ROSE MICHELS, Westmont.

I think the photo is Orson Welles, 57 years and 300 pounds ago. — LARRIE ERVIN, Racine, Wisconsin.

If it isn't Van Johnson it must be his twin brother. — ART SCHEEL, Niles.

Van Johnson! That face could be no other with that impish smile. What a delight to listen to your interviews, enjoy the shows I listened to as a kid, and read the Nostalgia Digest. — JIM WOLF, Glenview.

I guess that the kid is Jackie Cooper. Keep those old shows coming. I get the biggest thrill out of the old horror shows. I listen every night and when I can on Saturday. Whatever happens, stay on the air because you have a lot of fans out in RadioLand! — ERIK MARTIN, Burbank.

I guess Van Johnson. My husband and I just received our first copy of the Digest. We love it. I came upon WAIT one night while
MATURE VAN JOHNSON

switching channels on the radio. I heard Vincent Price's voice. I stopped there, listened and have been listening ever since. We truly love the program, especially the old music and comedy routines and terrific stories. Our sons ages 20, 18 and 16 have also been listening and enjoying something they have never heard before. The 18-year old goes to bed every night with the program. — MRS. CATHERINE C. PETROW, Des Plaines.

My wife and I both read the Digest from cover to cover and listen to many of your programs. We wish you could make the Digest at least a monthly publication. Anyway, since both of us are readers, we are both sending our guesses under separate cover. My guess is Eddie Albert. — C.R. ALEXANDER, Palatine.

My guess on the "Guess Who" article in the Nostalgia Digest is Van Johnson. — LUCILLE E. ALEXANDER, Palatine.

The boy looks like Jackie Cooper. My TV quit working a year ago December and I haven't missed it a bit. I try never to miss any of your programs. — MICHAEL BAKUNAS, Chicago.

The young man in the photo is none other than "old blue eyes" ... Frank Sinatra. Many happy memories still linger anytime and everytime we listen to him. — PHYLLIS P. RUDIN, Chicago.

I know! I know! It's Van Johnson! (I hope). — KIMBERLY BRITT, Chicago.

I think the 12-year old youngster now 69 years old is John Forsythe. — SAM DOMINICK, Park Ridge.

It's got to be Van Johnson! We saw him in a play in Chicago a few years back, and he still looks as young in the face as that photo, and a really pleasant and likeable fellow. — RUTH AND VINCE BLOCK, Glenview.

To me he looks like Arthur Godfrey. — CHARLES BLAHA, Chicago.

My guess for the mystery photo is Jackie Gleason. — S. B. DAUBENHEYER, Bloomington, Indiana.

"Guess Who" answer is Mickey Rooney. — HENRY ROBARTS, Elgin.

My guess is Van Johnson. I know there will be many right answers because there's no mistaking that grin! I hope I'm the lucky winner, but enjoyed playing the game. — MRS. RAYMOND OSMUS, Clarendon Hills.

My guess is Jack Paar. — LORI SHARP, Oak Park.

Van Johnson, one of my all-time favorites. The picture shows a boy with a cute turn-up nose and Van still has that same cute turn-up nose! To me he hasn't changed from his little boy picture. — HELEN L. SMITH, Oak Lawn.

It's almost too easy. My eyes tell me that it can be no other than Van Johnson. If I am wrong, I'll have to get a new pair of glasses. The best prize I could ever win, I won in late 1972 when I discovered your show. — FRANK A. BONELLI, Chicago.

I believe the picture is that of actor Robert Mitchum. — RONALD G. KORDICK, Arlington Heights.

My entry is Errol Flynn. — ART MALEY, Chicago.

The mystery man is Donald O'Conner. — J. TERRIZZI, Evanston.

I say Gregory Peck. — MR. AND MRS. GEORGE KRAUSS, Buffalo Grove.

My Nostalgia Digest came this afternoon and like most subscribers, I sat right down and leafed through it, sort of hitting the highlights before I hunker down and pore over the articles in earnest. The trivia photo is a very good idea. I have an interest in vintage clothing so I was drawn to those "tennies." At first I thought it was Arthur Godfrey, but when I read the blurb I decided it is another well-known red head Van Johnson. Naturally, I'd like to win, but your subscribers are a pretty sharp bunch. — DIANE LUKENS, Glen Ellyn.

The cute young man is Van Johnson, my high school crush. He really was a cute kid. We  have loved your programs since your WNMP days. — INA IDELMAN, Evanston.

Nostalgia Digest · 13
1. FRANK SINATRA made his last appearance with the Tommy Dorsey orchestra at the Paramount Theatre in New York in 1942.

2. TWO SOAP OPERAS made their debut on CBS-TV in 1956: As The World Turns and The Edge of Night.

3. MR. DISTRICT ATTORNEY premiered on radio in 1939.

4. MOVIEGOERS in 1914 were treated to the first exciting chapter of the serial The Perils of Pauline.

5. BETTE DAVIS was born in Lowell, Mass., in 1908; MELVYN DOUGLAS was born in Macon, Georgia, in 1901; GREGORY PECK was born in LaJolla, California, in 1916; and SPENCER TRACY was born in Milwaukee, Wisconsin, in 1900.

6. LITTLE ORPHAN ANNIE made her radio debut in 1931.

7. SOUTH PACIFIC by Rodgers and Hammerstein opened at the Majestic Theatre in New York in 1949.

8. EARLE GRASER, the radio voice of The Lone Ranger was killed in an automobile crash in 1941 while driving home from a broadcast at the studios of WXYZ, Detroit.

9. MILTON BERLE hosted the first TV telethon for charity in 1949. It was on behalf of the Damon Runyon Memorial Cancer Fund.

10. HOUSE OF WAX, starring Vincent Price, was released in 1953. It was the first 3-D color movie from a major studio.


12. MAJOR YURI GAGARIN of USSR became the first human orbital traveler in 1961. He was launched into orbit from Siberia in a spacecraft called Vostok 1 and returned to earth after one circle around the globe.

13. PAUL WINCHELL AND JERRY MAHONEY made their television debut in 1947.

14. THE TITANIC was wrecked on its maiden voyage from South Hampton to New York in 1912 when the White Star Liner hit an iceberg off Newfoundland. Over 1,500 were lost. There were more than 2,300 aboard. The ship was 882 feet long and was built at a cost of $7.5 million.

15. MARIAN JORDAN was born in 1897. She starred on radio and in several motion pictures as Molly McGee of 79 Wistful Vista. She died at the age of 63 on April 7, 1961.
THE MUSIC BOX starring Stan Laurel and Oliver Hardy was released in 1932. It went on to win the Academy Award for the best live action comedy short subject.

LIGHTS OUT made its radio debut in 1935.

ACTRESS GRACY KELLY of Philadelphia married Prince Rainer III of Monaco in a civil ceremony in the Throne Room of the Grimaldi Palace. She became the first American to wed a reigning monarch. The marriage was consecrated at a Nuptial Mass the following day.

PARAMOUNT ON PARADE, an all-star talking picture was released in 1930. The studio reported that Gary Cooper’s blue eyes, seen in color for the first time, brought him a 40 per cent increase in fan mail!

YOUR HIT PARADE made its radio debut in 1935.

FRANCIS ALBERT SINATRA DOES HIS THING, a CBS-TV special was telecast in 1969. Sinatra’s co-stars were Diahann Carroll and the Fifth Dimension. Satisfied with the dress rehearsal tape, Francis Albert elected not to do a final taping.

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IF I KNEW YOU WERE COMING I'D BAKED A CAKE was the Number One song on Your Hit Parade in 1950.

SANDRA DEE was born in Bayonne, New Jersey in 1942. Her real name is Alexandra Zuck.

RICHARD DIAMOND, PRIVATE DETECTIVE starring Dick Powell premiered on radio in 1949.

HIT THE DECK opened on Broadway at the Belasco Theatre in 1927. The hit musical ran 362 performances.

CBS presented a television version of the musical, ”Meet Me In St. Louis” in 1959. The stars were Jane Powell, Tab Hunter, Myrna Loy, Walter Pidgeon, Ed Wynn and Patty Duke.

BING CROSBY was dubbed ”The Groaner” in a 1935 article in Collier’s Magazine.

LIONEL BARRYMORE was born in Philadelphia, Pennsylvania in 1878. He died on November 15, 1954.

ONE MAN’S FAMILY made it’s West Coast network radio debut in 1932.

EVE ARDEN was born in Mill Valley, California in 1912. Her real name is Eunice Quedens.
□ THE MOVIES GREATEST MUSICALS by Hugh Fordin. An absolute must for movie buffs. The story of the Arthur Freed unit at M-G-M. A nostalgic and fascinating look back at what happened and what might have happened in the movies greatest musicals. 556 pages, over 300 photos. Softcover .................................................. $11.95

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Radio Guide

COMPLETE ISSUE

by

April and May '89

FAVORITE TWENTIES

THOSE WERE THE DAYS

1 PM to 4 PM

WRBQ Chicago 630 AM

WHFV St Louis 1340 AM

WOR New York City

Mondays at 8:00

RADIO THEATER

7 PM to 9 PM

WABC Chicago 820 AM

WMAS Aurora 1280 AM

HOW TO READ THE RADIO GUIDE

It is our hope that you will enjoy the listings of these programs. We have included the scheduled times, stations, and the names of the shows. It is our intention to provide this guide in a clear, concise manner. We want you to be able to easily locate the shows that you enjoy.

Please note that all times are approximate and subject to change. If you have any questions or comments, please feel free to contact us. We are always looking for ways to improve our listings.

Program Listings Begin on Next Page...
ACADEMY AWARD.  "Lost Angel" starring Margaret O'Brien in the movie version of the 1943 novel. Last show of the series which began on March 30, 1946 House of Square CBS (14, 30, 13:15).


GENE AUTRY'S MELODY RANCH (9/23) Pat Buttram stars in the last leg of the Melody Ranch Show on the program, but will return in future. Live Tuesdays. Shows began on January 11, 1941.

HALLS OF IVY (9/21) Robert and Brother Colburn star. Ivy College is closed for summer vacation. Last show of the series which began on January 11, 1942. Suspended, CBS (11-15, 9:30).

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May is National Radio Month

SUNDAY, MAY 3rd
RADIO'S GOLDEN AGE

1930: Blue Coal Minstrels (10:00 AM)
- A colorful musical show featuring the Blue Coal Minstrels, known for their unique style of performing coal mining songs.

1931: Bing Crosby Show (9:30 AM)
- A show hosted by Bing Crosby, featuring popular hits of the time. Crosby is a well-known singer and actor, known for his smooth singing voice.

1932: Pontiac Show (9:00 AM)
- A show hosted by Pontiac, featuring a parade and musical performances. Pontiac is a well-known car manufacturer.

1933: Limit Bath Club Revue (10:00 AM)
- A show featuring the Limit Bath Club Revue, a popular dance troupe. The show is known for its lively and energetic performances.

1934: The March of Time (9:30 AM)
- A news program that presents news stories from the perspective of the week. The program is known for its in-depth and informative coverage of current events.

1935: The Fire Chief (9:00 AM)
- A show featuring Wayne Scott as the Fire Chief, with stories of heroism and bravery. Wayne Scott is a well-known actor.

1936: Maxwell House Show Boat (9:30 AM)
- A show featuring a boat filled with performers and musicians. The show is known for its lively and entertaining performances.

SATURDAY, MAY 11th
RADIO'S GOLDEN AGE II

1937: Believe It or Not (9:00 AM)
- A show hosted by Robert Ripley, featuring unusual and extraordinary events and stories. Robert Ripley is a well-known author and creator of the Believe It or Not! series.

1938: Big Town (10:00 AM)
- A show hosted by Art Hockin, featuring a radio drama. Art Hockin is a well-known actor and radio performer.

1939: Lux Radio Theatre (10:00 AM)
- A show featuring Lux radios, with stories and performances by well-known actors and actresses. Lux radios are a well-known brand.

1940: Aldrich Family (10:00 AM)
- A show featuring the Aldrich Family, a popular radio series. The Aldrich Family is a well-known radio series.

1941: Jurgens's Journal (10:00 AM)
- A show featuring Jurgens's Journal, a radio drama. Jurgens is a well-known actor and radio performer.

1942: Vic and Sade (11:42 AM)
- A show hosted by Vic and Sade, featuring a radio drama. Vic and Sade are well-known radio personalities.
RADIO SONGBOOK AID

1945

IT'S A DATE

Artist: The Hi Hatters
Song: It's A Date
Recorded: 1945
Label: Decca

1946

SUNSHINE

Artist: The Hi Hatters
Song: Sunshine
Recorded: 1946
Label: Decca

1947

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MONDAY, APRIL 1st

LIFE WITH LUIGI (1-13) New episode every April

HALLMARK PLAYHOUSE (4-49) "One Good Lie Never Gets a Girl".

MA PERKINS (5-44) "The haunting story of America's Mother of the A. O. U."

BACKSTAGE WIFE (9-21) "After the raving drama of Merv, I'm on tour..."

PEPPER YOUNG'S FAMILY (1-10) "The story of the stars and the "S" in sustaining"

GUIDING LIGHT (7-59) "One of the longest running shows..."

ARTHUR GODFREY TIME (6-17) "The old redwood region has four months of radio broadcast..."

X MINUS ONE (6-24-61) "Parade's End's Million Lee" starring John Dehner.

CHANDU THE MAGICIAN (6-24-61) "Chap. 1 in a series of G.K. Chesterton episodes."

TUESDAY, APRIL 2nd

PHIL HARRIS ALICE FAYE SHOW (4-17) "Alice has invited the arts school principal to dinner on Easter Sunday. Elissa: lsaid a Frisco Rarity Waverly Wede; in Joans. Bessett. NBC: 11:46, 5:06.

-W22- nostalgia Digest

KRAFT MUSIC HALL (4-19) "At least two great comedy shows this week."

WIRED CIRCLE (5-4) "The Triumphant Return of Edgar Allan Poe."

CHARLIE CHAN (5-6) "Caper and cure Number One Son detective series of long ago."

ARTHUR GODFREY TIME (4-27) "Arthur Godfrey on the Easter Songfest."

PHILCO RADIO TIME (4-27) "Mom and guests at Josie and John's place."

CHANDU THE MAGICIAN (5-29-61) "Chap. 2: It's a far...

WEDNESDAY, APRIL 3rd

ESCAPE (12-2) "Person" featuring Bill Conlon, Larry Thor, Pat Scandling and "Horror of the USS Ambassador" starring Jack Hanley in 1946 on his fourth and final, Saturday, CBS: 1:50, 12:53.

WOODY HERMAN OLD GOLD SHOW (5-44) "Reverie of a radio broadcast veteran."

READER'S DIGEST, RADIO EDITION (4-46) "And So They Married" starring Peter Lawford as a young clerk in Amsterdam Bank, then given a commission via marriage. CBS: 8:00, 9:30.

MEL BLANCH SHOW (4-3-47) "An Eastern broadcast featuring Mary Jane Croft, Hans Conried, Joe Keenan, Art Goddard, Les Becker and Gus."

ARTHUR GODFREY TIME (4-3-47) "Anthropology: in his last program of the season: two hours, 27 each, on the air."

GI JOURNAL (4-27) "9999" Jack Benny: "Editor in Chief with a status that includes..."
THURSDAY, APRIL 18

FORT LARAMIE (1 1/2) Pageant Program was cancelled as Captain Fox confirmed his the 11th Century, a knight's role in St. George's Day Pageant. The Fort was open to the public. Fort Laramie. 12:30.

GREAT GILDERSLIEVE (1/2) Word Web was introduced with music and light pantomime. Story of the life of Man around the World. Fort Collins. 8:30.

BENNY GOODMAN MUSIC FESTIVAL (1 1/2) Benny Goodman's orchestra played an encore played by Benny Goodman and the Marching Band. Fort Collins. 12:30.

CITY HOSPITAL (1) A journey we can't wait to travel, the journey to Cheyenne Masonic Temple. Ft. Collins. 9:00.

SMOKE SIGNALS (1) Benny Goodman's orchestra played in the bandstand. Fort Collins. 12:30.

FRIDAY, APRIL 19

JACK BENNY PROGRAM (1 1/2) Joe and Mary are on a trip to Canada. A trip to Canada is a part of the Joe and Mary program. Joe and Mary are on a trip to Canada.

AMOS 'N ANDY (1 1/2) Freeman Gosden and Charles Correll are in the show. Freeman Gosden and Charles Correll are in the show.


SHEAFFER PARADE (1 1/2) Sheaffer Company and the employes in a parade connection. Sheaffer Parades. Ft. Collins. 9:30.

TUESDAY, APRIL 23

ROGUE'S GALLERY (1 1/2) Jack,erton star. On screen is Richard Rodgers, Frank Loesser, and a variety of musical numbers. Ft. Collins. 12:30.

KRAFT MUSIC HALL (1 1/2) Jack Rosen is the host. Jack Rosen is the host.

THEATER FIVE (1 1/2) Arts is the host. Arts is the host.

INNER SANCTUM (1 1/2) Things are on. Things are on.

ARTURO GODFREY TIME (1 1/2) Arturo Godfrey is on. Arturo Godfrey is on.

PHIL HARRIS AND ALICE FAYE SHOW (1 1/2) Phil Harris and Alice Faye are on. Phil Harris and Alice Faye are on.


**CHANDU THE MAGICIAN (7/14-18) Chapter 13/14**

**THURSDAY, APRIL 15th**

**SUSPENSE (11-20-57)** "Second Class Passengers" starring Howard McNear, as a railroad conductor, who loses his heart at the wheels of Fast Trading, CBS, 15-20/7-20.

**COHT LARAMIE (14-2-48)** Join the party of 1948 with a famous western drama series -- a Suspense Western, CBS, 14-20/7-20.

**GREAT GILDERLEEVE (15-2-51)** "Talbot" features a famous western drama series -- The Strangers, CBS, 15-20/7-20.


**ARTHUR GODFREY TIME (11-14-52)** Arthur Godfrey's show with Art Tatum and his band, The Strangers, CBS, 15-20/7-20.


**ARRAND THE MAGICIAN (17-14-48) Chapter 15/14**

**FRIDAY, APRIL 16th**

**JACK PENNY PROGRAM (10-16-53)** "Pete" from the Virgin Islands, CBS, 10-16/7-20.

**JOE SANDERS AND HIS ORCHESTRA (12-16-51)** "Papa" Sanders' Parade of Spotlight Bands, CBS, 12-16/7-20.

**RED SKELTON SHOW (5-27-53)** "Red" comments about the network, "The engineers will never quit," and "Burnham's Farm," CBS, 12-27/7-20.


**SHERLOCK HOLMES (11-15-47)** "Case of the Secret Variations" starring John Stanley as Holmes and Alfred Shirley as Dr. Watson, CBS, 11-15/7-20.

**CHANDU THE MAGICIAN (7/16-48) Chapter 16/14**

**SATURDAY, APRIL 17th**

**GREAT GILDERLEEVE (15-2-48)** "Try Me" features a famous western drama series -- The Strangers, CBS, 15-20/7-20.


**CHANDU THE MAGICIAN (17-16-53) Chapter 17/16**

**Nostalgia Digest 25**
**MONDAY, APRIL 22nd**

**LIFE WITH LUIGI** (11:30) Luigi and his new do-it-yourself rock band, the Falls, invite him to join them. Sustaining, CBR. 11:30-1:15 PM.

**BROADWAY IS MY BEAT** (11:30) Frank Lockwood in a new musical about the early days of Broadway. Featuring original songs by the cast. APBS broadcast at 1:15 PM.

**MAD非MAKI** (12:30-1:15 PM)

**BACKSTAGE WIFE** #3924 (12:45-1:45 PM)

**PEPPER YOUNG'S FAMILY** (12:45 PM)

**GUIDING LIGHT** B102 (12:45 PM)

**ARTHUR GODFREY TIME** (12:45-12:55 PM) In a special broadcast from the historic Hotel in Chicago, Arthur presents his program of annual legends from Broadway, London, and America, at the year 1950. Sustaining, CBR. 1:15-1:30 PM.

**SCREEN DIRECTORS' PLAYHOUSE** (12:45 PM) "Mr. Hammer and His Days of Drama," starring Gary Grady and Betty White in the radio version of the 1948 screen comedy. NBC. 1:15-1:30 PM.

**CHANDU THE MAGICIAN** (12:45-1:45 PM) "Chandu on the Nile." CBR. 1:15-1:30 PM.

**TUESDAY, APRIL 23rd**


**KRAFT MUSIC HALL** (4:22-4:32 PM) Al Jolson and his guest Dorothy Kirsten. Kraft Foods. NBC. 4:22-4:32 PM.

**MICHAEL SHAYNE** (10:40) "Fugitive at Dusk," starring Jeff Chandler as Shayne who meets a woman who thinks he is being held and is a fugitive for murder. Syndicated. 11:20-11:50 PM.

**COMMAND PERFORMANCE** (8:10) Fred Allen hosts an all-star variety show with Gypsy Rose Lee, Benny Goodman and his orchestra, Lewis Melvin and Guy Sheppard. APBS. 10:35-11:10 PM.

**ARTHUR GODFREY TIME** (12:45-12:55 PM) Arthur appears on the year 1957. Sustaining, CBR. 1:15-1:30 PM.

**PHILCO RADIO TIME** (12:35-1:25 PM) Berta Goodby

**with Peggy Lee, Don and Bob Davis...**

**CHANDU THE MAGICIAN** (11:15-11:30 PM)

**WEDNESDAY, APRIL 24th**

**READER'S DIGEST, RADIO EDITION** (12:45 PM)


**BOX THIRTEEN** (12:15) "The Perfect Man," starring John Garfield, based on a novel by the late John Garfield, written in 1946. NBC. 1:15-1:15 PM.

**ARTHUR GODFREY TIME** (4:15-4:25 PM) Arthur appears on the year 1930. NBC. 4:15-4:25 PM.

**ERISKINE HAWKINS AND HIS ORCHESTRA** (9:45-9:50 PM) Haywood's version from the Biddlemore, New York, the home of the Fools, featuring the music of "The Fool's Court - Gabriel." Associated. 10:15-10:45 PM.

**CHANDU THE MAGICIAN** (7:21-8:45 PM) CBR. 10:15-10:45 PM.

**THURSDAY, APRIL 25th**

**THEATRE FIVE** (11:46) "Bright House," starring John deh, Sustaining, CBR. 4:27-11:45 PM.

**GREAT GILDERSLEEVE** (4:25-4:30 PM) Carried on a public bulletin. NBC. 4:25-4:30 PM.

**THE WHISTLER** (10:45-11:10 PM) "Highway to the Past," starring and directed by Melville Cooper. NBC. 10:45-11:10 PM.

**BENNY GOODMAN MUSIC FESTIVAL** (11:46) Benny's group. NBC. 11:46-12:00 PM.

**ARTHUR GODFREY TIME** (4:15-4:25 PM) Arthur appears on the music and events of the year 1929. NBC. 4:15-4:25 PM.

**FORT LARAMIE** (11:35-11:50 PM) "A Cowboy Chant with Cyndi Quaid"
renegade son who has gone on a rampage with other Indians. Raymond Burr stars as Queequeg. 
Sustaining, CBS (11:30, 12:30).

CHANDU THE MAGICIAN 7/23-4/21 Chapter 19, (14:15)

FRIDAY, APRIL 26th

JACK BENNY PROGRAM (10:05-10:30) Cocoa and Donald Cusman also try to get their Oscar back from Jack and Millie Kubel. 
Lucky Strike Cigarettes, NBC (10:05, 12:30).

DIMENSION 3/15-1/50 thrilling "Sailor Savvy" and "Sailor Hour." Fred Allen by Ray Cuniberti during that January, 1935, 
Sustaining, NBC (11:20, 17:30).

FRANKIE CARLE AND HIS ORCHESTRA (7/29-1/50) your Saturday Dinner Date. Recent broadcasts from the German Radio at the Industries Beach Hotel on the South shore of the Mediterranean. 
Sustaining, NBC (10:15, 10:40, 1:00).

NBC (14:36, 14:39).

CBS (11:25, 16:25).

THE THIRD MAN (1/60) Orson Welles stars as Harry Lime in "East of Trouble Water." Lime is offered a chance to win $30,000 if he can smuggle his way out of his country. British. 
(11:22, 11:25).

CHANDU THE MAGICIAN 7/23-4/21 Chapter 20 (14:10).

MONDAY, APRIL 29th

BOSTON BLACKIE (1/86) Richard Kollmar as Blackie. A man claims it dead that he was forced and beaten by the police to testify in a murder case. AFRTB (14:45, 13:20).

MR. PRESIDENT (1/9-17) Edward Arnold stars as a chief executive of the United States. 
Sustaining, ABC (12:30, 16:04).

MAIL PERKINS #4445 (1/56) (13:50).

BACKSTAGE WIFE #3925 (1/86) (19:29).

PEPPER YOUNG'S FAMILY #13 (1/85) (11:36).

GUIDING LIGHT #803 (1/90) (14:00).


QUIZ KIDS 13/16/61 Chief Dochter Joe Kelly 
quizzed Joan Cooperman, Jerry Lemon, Nancy 
Cores, Howard Wack, and Evelyn Humphries. 
Alka-Seltzer, NBC (12:42, 11:00, 9:12).


TUESDAY, APRIL 30th

FIBBER McG GEE AND MOLLY (2/4-44) Jim and Marian Jordan as the Mccoys at Wist- 
ARL VISTA. Fibber plans to make a speech for the 
Red Cross, then read it over the radio. Cast 
includes Raymond Scott, Martha Hunt, John-
son's Wax, NBC (8:30, 11:30).

KRAFT MUSIC HALL (4/29-4/45) Allisten 
welcomes guest Vivian Blaine. Kraft Foods, 
NBC (10:30, 10:30).

A LIFE IN YOUR HANDS (4/5-52) Carole 
Kobat stars as Jonathan King founder of the 
Court. A man killed by everyone - including his wife - a newsletter. Sustaining, NBC (11:26, 15:30).

CURTAIN TIME (2/3-47) "Perfect Blank" starring Tallulah Bankhead and Mystery Sogard. 
A young man takes his own life in an attempt 
die for the get to be with his doctor. Miss 
Mandy Co., NBC (10:40, 2:45, 10:40).

ARTHUR GODFREY TIME 4/20-7/2 A visit 
the year 1956. Sustaining, CBS (13:29, 
14:30).

PHILCO RADIO TIME (4/38-4/1) Ring Crazy 
people from the Three Village Administrative Hospital in Chicago. Guests are George 
and Dorothy Show, the Rock Avenue Hr. 
Fashions and Marx and Mary Sue, the Mid- 
setters. Philco Radio, ABC (115, 86, 12:30).

CHANDU THE MAGICIAN 7/27-4/21 Chapter 
12 (14:05).

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WEDNESDAY, MAY 18
JOE GROSSY AND HIS ORCHESTRA - 12:30 - 1:15 PM. Joe Grossy and his Orchestra make their first appearance on the Philco Television Theatre! For reservations, call WBBZ, 1000.

THE SHADOW (12:30 PM). "Try to be our guest." The Shadow creates his mysterious presence on the Philco Television Theatre, 12:30 PM. For reservations, call WBBZ, 1000.

READERS DIGEST, RADIO EDITION (12:30 PM). "The Simple Life. From Hesitation to Happiness: Why We Do What We Do..."

X MINUS ONE - 12:30 PM. "Seduction of the Mind." A return to the surreal stories of X Minus One. For reservations, call WBBZ, 1000.

THURSDAY, MAY 19
GREAT GILDESSLIEVE - 12:30 PM. "Living Government" from 6:00 PM. The News Bureau will show a 60-minute film on the presidency, at New England Partners, 129 W. 34th St., New York City. For reservations, call WBBZ, 1000.

FRONTIER GENTLEMAN - 12:30 PM. "Are You a Frontiersman?"

BENNY GOODMAN MUSIC FESTIVAL (12:30 PM). Benny Goodman and his Orchestra will perform in a special broadcast from the Philco Television Theatre, 12:30 PM. For reservations, call WBBZ, 1000.

SCREEN DIRECTOR'S PLAYHOUSE - 12:30 PM. "Life as a Citizen" during the coming election. For reservations, call WBBZ, 1000.

ARTHUR GODFREY TIME - 12:30 PM. Arthur Godfrey and his Orchestra make their second appearance on the Philco Television Theatre, 12:30 PM. For reservations, call WBBZ, 1000.

ARTHUR GODFREY TIME - 12:30 PM. Arthur Godfrey and his Orchestra make their third appearance on the Philco Television Theatre, 12:30 PM. For reservations, call WBBZ, 1000.

MAY 20

FRIDAY, MAY 20
JACK BENNY PROGRAM - 12:30 PM. Jack Benny and his Orchestra make their second appearance on the Philco Television Theatre, 12:30 PM. For reservations, call WBBZ, 1000.

THE WHEELEYS - 12:30 PM. "The Wheelers" are on the Philco Television Theatre, 12:30 PM. For reservations, call WBBZ, 1000.

MAY 21
ARTHUR GODFREY TIME - 12:30 PM. Arthur Godfrey and his Orchestra make their fourth appearance on the Philco Television Theatre, 12:30 PM. For reservations, call WBBZ, 1000.

STARS OVER HOLLYWOOD - 12:30 PM. "Stars over Hollywood" on the Philco Television Theatre, 12:30 PM. For reservations, call WBBZ, 1000.

ARTHUR GODFREY TIME - 12:30 PM. Arthur Godfrey and his Orchestra make their fifth appearance on the Philco Television Theatre, 12:30 PM. For reservations, call WBBZ, 1000.

CHARLES BARNET AND HIS ORCHESTRA - 12:30 PM. Charles Barnet and his Orchestra make their second appearance on the Philco Television Theatre, 12:30 PM. For reservations, call WBBZ, 1000.

MAY 22

MONDAY, MAY 22
THE LAST FLIGHT OF THE HINDENBURG - 12:30 PM. "The Last Flight of the Hindenburg" will be presented on the Philco Television Theatre, 12:30 PM. For reservations, call WBBZ, 1000.

THEATRE FIVE - 12:30 PM. "An Eye in the Sky" will be presented on the Philco Television Theatre, 12:30 PM. For reservations, call WBBZ, 1000.

MA PERKINS - 12:30 PM. "An Eye in the Sky" will be presented on the Philco Television Theatre, 12:30 PM. For reservations, call WBBZ, 1000.

BACKSTAGE WIRE - 12:30 PM. "An Eye in the Sky" will be presented on the Philco Television Theatre, 12:30 PM. For reservations, call WBBZ, 1000.

GLUIDING LIGHT - 12:30 PM. "An Eye in the Sky" will be presented on the Philco Television Theatre, 12:30 PM. For reservations, call WBBZ, 1000.

ARTHUR GODFREY TIME - 12:30 PM. "An Eye in the Sky" will be presented on the Philco Television Theatre, 12:30 PM. For reservations, call WBBZ, 1000.
TUESDAY, MAY 7th

NICK CARTER, MASTER DETECTIVE (10:14) "The Murder Mystery" with Nick Carter as Nick. Number one series winners are being systematically safeguarded. Lady X. Home Broadcasting, NBC, 11:15; 12:15.

KRAFT MUSIC HALL (5:49) At home welcomes guest, Granada Marx. NBC, 6:30; 7:21; 12:30.


PHILCO RADIO TIME (5:7-47)Ring Crosby (age 42, welcome guest: Atkinson Lane 61) and Irving Berlin's age 61, Philco Radios, ABC, 16:05; 12:49; 9:50.

WEDNESDAY, MAY 8th

CLAUDE THORNHILL AND HIS ORCHESTRA (1946) "One Night Stand" radio broadcast from the Cafe Society at the Hotel Pennsylvania, New York City; Vocal by Carl Melvin. NBC, 7:00-12:00.

GABRIEL HEATTER AND THE NEWS (5-8-45) On V-E Day, Heatter has this of the German surrender and what it means for America in the past, present and the future. Summering, MBS. 11:10.

TOM MIX RALSTON STRAIGHT SHOOTERS (5-6-45) "Clyde Bradley" stars as Tom Mix in this revised episode of the adventure series. Tom has a message for V-E Day. Shredded Ralston, MBS. 11:50.


FRIDAY, MAY 10th

JACK BENNY PROGRAM (9:48-49) Final program in the "Stolen Queen" series of shows. We finally hear the truth! Guests are Ronald and Santa Colman. Lucky Strike Cigarettes. NBC, 11:10; 12:00.


HAVE GUN, WILL TRAVEL (5-1-46) John Dehner as Paladin who attempts to recite a woman who has been kidnapped. Participating sponsors. CBS, 8:00-10:00.

GLENN MILLER AND HIS ORCHESTRA (17-26) 4:00. Remote broadcast from the Cafe Rouge.
MONDAY, MAY 13th

SUSPENSE (12:11:46) "Lucy's Baby" starring Ed Barrow and a blend of the prominent Home Wives, CBS (15:30: 14:50)

COMMAND PERFORMANCE (15:00) Andrew Sisters, Jimmy Durante, Gail Merwin, Delta Rhythm Boys, AFRTS (17:30; 8:20; 14:05)

MA PERKINS #8453 (13:50: 11:35)

BACKSTAGE WIFE #3827 (15:50; 9:50)

PEPPER YOUNG'S FAMILY #15 (11:00)

GUIDING LIGHT #905 (1950; 11:45)


JOE PENNER SHOW (12:13:47) Joe pens his fortune for money! But they're going to Florida Bill Goodwin announces Coca Cola, CBS (8:30; 7:30; 11:20)

CHANDU THE MAGICIAN (8:48) Chapter 31 (11:20)

TUESDAY, MAY 14th

X MINUS ONE (12:56) "$1,000 a Shot" featuring Ben Heary, Kurt Srodum, Mandie Kramer. An astronomer makes his first space flight to Mars, Saturday, NBC (14:50; 14:50)

KRAFT MUSIC HALL (5:13:48) At Johnson, Oscar Levant, Lou Bong and the orchestra and guest Dorothy K rhym, Kraft Foods, NBC (8:20; 10:00; 8:45)

STARS OVER HOLLYWOOD (10:55: 11) Know This Woman starring Joan Crawford with Lawrence Turkol, Carson Eversodont, Milton, CBS (11:30; 12:14)

JUDY CANOVA SHOW (12:15: 47) An actress has made a big impression on Judy and she wants to have her on her radio show, Mel Blanc, Jack Keane, Ruby De Guerre, The Sportsmen Calypso, Paramount, NBC (12:30; 18:25)

SUSPENSE (9:29: 53) "After a Lovelast Race" starring Sid Melton and Vanessa Brown. A cameraman is a wanted criminal, sustaining, CBS (8:50; 10:00)

THURSDAY, MAY 16th


THE WHISTLER (6:29: 45) "Escape to Danger," A former Nazi officer, wanted as a war criminal, assumes a new identity in America Signa Oil, CBS (6:00; 12:12; 12:30)

BENNY GOODMAN MUSIC FESTIVAL (6:12: 46) Benny's guest is Count Basie. AFRTS rebroadcast (6:00; 7:00; 10:16)

LET GEORGE DO IT (9:49) "Vultures on the Wing" with Robert Bailey as detective George Valentine, hired by a woman to pur-
CHANDU THE MAGICIAN (4:10) Chestnut 34, 11:45

FRIDAY, MAY 12th

JACK BENNY PROGRAM (5:00) Arturo
Robert Louis Martini for Jack Benny Special show. with TV, Lucy Special. NBC (11:00; 11:45)


THE AVENGER (11:45) "The Eves, The Bachman and the Cold." Collier's presents a cast of pop singers. Syndicated: 11:45; 12:15

HAL MCINTYRE AND HIS ORCHESTRA (4:15; 4:45) The York Club downtown presents. Vocals by the lovely Lenfield ARPS of 90. 9:15, 12:15

MY FAVORITE HUSBAND (9:15) Lucille Ball and Richard Denning are the nucleus of a neighborhood that makes George Jean and a family man. ARPS: 9:15; 10:15

HAVE GUN, WILL TRAVEL (9:30) Jere Dehner. A drifter is available for a murder committed 15 years before. Participating sponsors. CBS: 9:30; 10:00

CHANDU THE MAGICIAN (6:14; 42) Chestnut 35, 11:30

MONDAY, MAY 29th

FREDDY MARTIN AND HIS ORCHESTRA (11:30; 45) Spotlight. Band: budgeted from local talent. NBC: 11:30; 10:45; 6:30

BOB AND RAY (12:45) Bob Elliott and Ray Goulding make an audience laugh. Band: budgeted. They are on the radio. NBC: 12:45; 12:00

MA PERKINS #464 (15:00; 11:30)

BACKSTAGE WIFE #3928 (15:00; 9:00)

PEPPER YOUNG'S FAMILY #16 (15:00)

GUIDING LIGHT #506 (15:00; 11:30)

MILTON BERLE SHOW (10:14) Milton presents a "Salute to Health" with Jack Arnold


CHANDU THE MAGICIAN (6:14; 42) Chestnut 35, 11:15

TUESDAY, MAY 13th

SHEREE DUCKER'S PLAYHOUSE (2:45) "Fredo" starring Robert Hopper as a young man and his aunt for 1965. Part of "The Life and Times of 1940 men. NBC: 2:45; 3:30

KRAFT MUSIC HALL "MOM" A show with Bert Lahr. NBC: 7:00; 11:00

TEXACO STAR THEATRE (5:34) Program: Art Linkletter. NBC: 10:00; 7:30; 6:00

PHILCO RADIO TIME (5:71; 44) Bing Crosby. NBC: 11:30; 9:30; 8:30

CHANDU THE MAGICIAN (8:14; 42) Chestnut 37, 11:30

WEDNESDAY, MAY 22nd

GREEN HORNET (11:10; 29) The mastermind makes a cat-and-mouse affair with Hooded stars. NBC: 11:00; 11:00

BOB AND RAY (12:15) Bob Elliott and Ray Goulding offer "The Life and Times of 1940 men. CBS: 12:15; 12:00

NIGHT SURGEON (11:30) A young woman isainless. ARPS: 11:30; 11:00

WOODY HERMAN AND HIS ORCHESTRA (12:45) One Night Stand. NBC: 12:45; 12:00

AVALON TIME (12:59) Ray Stangel, stars. NBC: 12:59; 12:00

FRONTIER GENTLEMAN (9:25; 59) Kendall discovers a valuable shot in death by poison. NBC: 9:25; 9:00

Nostalgia Digest 37
Barry Moore. The audience is asked to "beat the band" musically. General Mills' Kix Cereal, NBC. (16:00; 13:50)

ROCKY FORTUNE (1953) Frank Sinatra stars in Fortune, offered $100 to deliver a package to a bad part of town. AFRS rebroadcast. (16:00; 7:18)

PHILCO RADIO TIME (5-28-47) Child star Margaret O'Brien is Bing Crosby's guest. Philco Radios, ABC. (7:15; 18:20; 3:55)

CHANDU THE MAGICIAN (8-22-48) Chapter 42. (14:06)

WEDNESDAY, MAY 28th

X MINUS ONE (8-18-55) "Courtes" starring Bret Morrison. A doctor on an alien planet makes a dangerous mistake. AFRS rebroadcast. (12:40; 11:30)

HALLS OF IVY (1950s) Ronald and Benita Colman as Professor and Mrs. Hall of Ivy College. A "mystery man" donates $5,000 to the Ivy League Glee Club. VOA rebroadcast. (12:54; 12:48)


READER'S DIGEST, RADIO EDITION (5-27-48) "Debt of Honor" starring Roger Pryor. In the early 1900s, a Chicago bank is robbed and the bank's immigrant customers, thinking the bank will fail, start withdrawing all their money. Hallmark Cards, CBS. (15:00; 14:30)

WIERD CIRCLE (1940s). "Rappacine's Daughter." The townspeople in Padua, Italy are afraid of the mysterious Dr. Rappacine and his daughter. Syndicated. (12:50; 11:45)

STARS OVER HOLLYWOOD (12-1-51) "The Perfect Mate" starring Jack Paar. A magazine publisher hires a psychologist to help build circulation. Carnation Evaporated Milk, CBS. (15:30; 13:50)

CHANDU THE MAGICIAN (8-23-48) Chapter 43. (14:55)

THURSDAY, MAY 30th

AMOS 'N' ANDY (1940s) Rich Uncle Gregory is coming to visit Sapphire and the Kingfish. Freeman Gosden and Charles Correll, with Ernestine Wade as Sapphire. AFRS rebroadcast. (7:14; 11:15; 6:40)

THE FAT MAN (1940s) "Murder Rings A Bell." Brad Runyon is hired by a mysterious Chinese antique dealer to purchase a valuable antique box. Sustaining, CBC. (12:50; 12:24)

GREAT GILDERSEELVE (5-28-52) After Marjorie moves out, Leroy tries to rent her room for $20 to buy a motor for his bike.


THEATRE FIVE (1960s) "Three On a Death." Syndicated, ABC. (10:41; 8:25)

BENNY GOODMAN MUSIC FESTIVAL (8-26-46) Guest Peggy Lee joins Benny and the band, Art Lund, Peter Donald and Bud Collyer. AFRS rebroadcast. (8:25; 9:25; 11:10)

LET GEORGE DO IT (5-30-49) A woman, fearing her fiancé is to be murdered, hires George Valentine to investigate. Robert Bailey as Valentine, Frances Robinson as Brooksie. Standard Oil, MBS. (13:40; 15:18)

CHANDU THE MAGICIAN (8-24-48) Chapter 44. (14:55)

FRIDAY, MAY 31st

JACK BENNY PROGRAM (5-30-48) Jack touches that dial and tries to find something good on the radio. "I Was Framed" sketch. Lucky Strike Cigarettes, NBC. (10:50; 18:40)

HAVE GUN, WILL TRAVEL (5-29-60) A small boy offers Paladin $1.61 to protect him from his cruel father. John Dehner as Paladin. Participating sponsors, CBS. (11:20; 11:00)

HARRY JAMES AND HIS ORCHESTRA (3-19-40) Remote broadcast from the Southland Hotel, Boston. Vocals by Dick Haymes. Sustaining, NBC. (13:00; 6:00; 10:30)

TRUE DETECTIVE MYSTERIES (6-19-37) "The Buddha Man Mystery." A philanthropist from Hartford is murdered. Sustaining, MBS. (11:45; 14:20)

GI JOURNAL #26 (1940s) Kay Kyser and his orchestra, Linda Darnell, Jerry Colonna, Ish Kabibble, Georgia Carroll, Mel Blanc, AFRS. (9:40; 8:10; 10:30)

THEATRE FIVE (1960s) "The Welcome Lady." Syndicated, ABC. (13:29; 7:01)

CHANDU THE MAGICIAN (8-25-48) Chapter 45. (15:05)
Howard Duff starred on radio in *The Adventures of Sam Spade* from 1946 to 1949. Some time ago we visited with him in his beach house on Sea Level Drive, just north of the Malibu Colony, along the Pacific Ocean in Southern California. We asked him where his career as an actor began.

Well, I started in drama school. We had a very fine playhouse in Seattle called the Seattle Repertory Playhouse. I worked in the daytime on a rather menial job at a department store and at night I was either rehearsing or playing a show. We did all kinds of things: Ibsen, Chekhov, Shakespeare, Noel Coward, Oedets. We wanted to do good things; I don't say we always did them. Anyway, that's where I started.

You wanted to be an actor, then.

I decided that I wanted to, after I got involved in these things. Then I finally got into radio as a radio announcer in Seattle. I did news. I did everything. I finally gravitated down to San Francisco where I picked up a couple of jobs down there as a newscaster and kind of an extra announcer at one of the stations. Then I latched onto a kids' serial called "The Phantom Pilot" of all things - and this before World War II!

I did this kids show for about two years and then I did free-lance work until World War II came along. Then I went into the army for about five years. I started out in the Infantry, but eventually I got into the Armed Forces Radio Service.

Your voice crops up on literally hundreds of Armed Forces Radio rebroadcasts.

I did a lot of the announcing on some of them.

You would say, "This is the Armed Forces Radio Service," mainly that, but it was unmistakable that is your voice. What exactly were you doing with Special Services?

Well, actually, Elliott Lewis and myself started this department. We took all the best commercial shows off the air and then we had to take all the commercials out and certain editing references and then reassemble them.

You started this operation?

Elliott and I did. He was head of the department, actually.

How did that come about? Whose idea was it to rebroadcast?

A civilian was doing it before . . . a fellow named Don Sharp started it and then we took it over - Elliott and I - and then the department became enlarged. Then I went over to Saipan as a correspondent for Armed Forces Radio. I was there when the war ended and eventually got out of the service and into Sam Spade.

Just that easy?

It wasn't that easy, no!

How did you get into Sam Spade?

I was a free-lance actor and I'd worked with Bill Spier, who has done Suspense as you probably remember and they were auditioning for this new show. They wanted, they thought, kind of a Bogart type and I guess I was the one that they thought sounded more like they wanted.

Did you feel that you were a Bogart type?

No, I didn't. Eventually, I did . . . but I wanted to do my own set and I got into it. It was a very pleasant four or five years.

Did you get all the Wildroot Cream Oil you could

- yeah, all that I could put on my head!

It seems as though there was a heck of a lot of ad libbing.

Yes, yeah. I did a little. We had a group of people that worked together often and we got kind of a stock company - Lurene Tuttle who played Effie, of course, and she doubled as the old landlady and a lot of other characters. She's marvelous. And we had all the top people in the business: Johnny McIntyre, Jeanette Nolan, Ted Reed to name a few.

Did this come out of Hollywood?

Yes. Spade was set in San Francisco. Everybody used to think we were in San Francisco, but actually it was here.

You were introduced on the screen in the film "Brute Force" as "radio's Sam Spade." It said it right up on the credits.

That sort of annoyed me at the time because I just didn't feel that should be. I thought they should just let me come on as Howard Duff and let it go as that. But, as I look back on it, why knock it? What the heck. If it could bring a few more people into the box office . . . great!

That was a good motion picture debut. Was that the first time you appeared on the screen?

Well, I did a training film for the Army but you can't count that. I played a soldier for Frank Capra's unit which was right next to us in the Armed Forces Radio Service on the old Fox lot.

When you were with Armed Forces Radio, did you have anything to do with the big variety shows that were produced primarily for military audiences?

No, that was another department. Most of those were done by fellows who had been producing the big variety shows at the time and high-priced writers - Jack Benny's writers, Bill Morrow - and, oh, we had all the greatest talent to draw from in the whole world!

You know, by doing what you were doing, editing those shows and putting them on disc for play around the world, you actually contributed to saving thousands and thousands of radio shows.

I did?

Absolutely, because, you see, the networks never preserved the radio shows. They were all done live, nobody bothered to record them.

All that acetate was destroyed.
SPEAKING OF RADIO

Right. They went out on the air and you copied them, edited out the commercials and put them on disc and then the discs were shipped all over the world. Long after the war, long after radio had really kind of moved out of the picture, as it was, as we knew it in the 30s and 40s, some of those discs were found by GIs who grew up listening to those shows. They made tapes of them and sent them back home. And if it hadn't been for you — well, that's probably the best thing that ever came out of World War II . . . the fact that those old radio shows were saved.

I wasn't really aware of that. I was wondering where (they came from). You know, somebody said, "Gee, I heard one of your old shows on the air!" And I said, "Well, I don't know where anybody would get hold of a recording., because I asked CBS at one time if they had any, but no, they destroyed them all. I don't even have one lousy acetate (disc) from all those five years. Isn't it strange that after all those shows I made, I haven't one acetate to show for it.

Well, I'll send you a tape if you like.

Thank you, I'd appreciate it.

In "Brute Force" you worked with a fantastic group of pros and you held your own with them. You played a character by the name of "Soldier."

Well, I got by with it. Yeah, "Soldier." Anyway, it was a great way to start. Mark Hellinger was the producer and he was a marvelous guy and I was under contract to him. And the next picture I did was his, kind of an ode to New York — "Naked City" — which is a pretty good picture. And then Mark died and I went over to Universal where I made a series of rather undistinguished pictures. They only made, at that time, maybe two or three which I would consider important pictures a year. The rest of them were more or less . . . well, let's put it this way: they just didn't want to spend too much money on them and they didn't.

But, all this time you had a good, steady paycheck coming in.

Yes. That was it. Many times I wondered whether I shouldn't have gone to MGM, where they really kind of built stars a little bigger, a little better than, I think, almost anybody else did.

Did you have a choice in that?

I had a choice. I wanted to go with Hellinger. I didn't know he was going to die, but he was a great guy, a very interesting man. He was a columnist, you know. He wrote the Hearst column for years, and then a producer-writer at Warners and then he got his own company and then he made a deal with Universal.

You eventually wrapped up Sam Spade near the end of the radio days.

Yes. Well, that kind of went off, but it could have gone on and probably become a television show. But unfortunately Dashiell Hammett went to jail for contempt of Congress during that time. That was the big "Red" routine going on and actually he had nothing to do with our show, but he created the character of Sam Spade. And I made Red Channels because I was a little too liberal for those times, apparently, and then the combination killed the show. You know that was a time of great insecurity in the networks and the sponsors, anybody who had kind of a vaguely liberal tinge was verboten.

Did being in Red Channels hurt you a lot?

Yeah, I'm sure. Oh yeah. We couldn't get on the air for about two years. And the only way that I got back on was I just did any show that they threw at me. My agent said that the only way I would get back on was getting a sponsored show and eventually, of course, since I was really not guilty of anything, why —

They finally had to go back to the talent!

I wasn't even a good liberal. I was just kind of a half-liberal!

When did you first get involved with television?

Well, by the time we got around to '57 or so things had cooled down, so I could work. But it was still nip and tuck that I was gonna get on the air for "Mr. Adams and Eve" which we did for two years.

That was a fine show.

I thought it was kind of a bright show and not too sophisticated. We only made about 62 shows or something like that. In those days we made about 36 a year. Today they're making about 13 if they can get through that before being cancelled.

That's one of the big differences between radio and television. In the radio days — I know the economics were different — but in the radio days they would give you a chance to do it. On television, if you're not number three or four in the ratings by the fourth program, that's it!

That's it! Forget it! You know, I think our first years in Sam Spade weren't any big smash or anything, but they gave it a chance to develop, until we finally developed an audience and as far as I know, we were always doing well after that.

It was a good show. It was well written. Who wrote it?

All kinds of people. You know who E. Jack Neuman is? He's a producer now, but he was one of the early writers. A guy named Gil Dobb and Johnny Michael Hayes, a well-known writer — we had the best. They were unknown at that time, but they have certainly done well since. I thought the writing on it was superior, most of the time.

You probably didn't spend three or four days rehearsing one of those scripts?

No, no. Far from it. We'd go down there, as I remember, about 11:30 on a Sunday morning and read it around the table and then we'd spend about a half hour — Bill and I — rewriting, cutting,
and then we'd put it on the mike and go to lunch, come back, dress it, and put it on the air. Then, at one time we had to do two shows, one for the East and one for the West Coast and then, of course, when they found out that recording wasn't a dirty name - Bing Crosby was responsible for that - we'd do just one show and they'd just do the recording for the West Coast. Poor West Coast, they always got the second best!

Was "Mr. Adams and Eve" the first thing that you did on television?

Well, not the first thing, but my first series, yes.

You moved easily from one series to the next.

I did a show called "Dante" that lasted a hot 26 weeks! We had the misfortune of being opposite Andy Griffith, the smash of the season!

Was "Dante" the show that was based on a couple of Dick Powell things?

Yes, Dick Powell did it on "Four Star Playhouse." Dante was kind of a gambler, an ex-gambler who ran a nightclub called Dantes. I thought it was a pretty good show, but I guess we weren't getting the numbers, so that was it. So the next show I did was "Felony Squad" which - we got three years out of that one. I thought it should have gone a little further, but I guess people lost interest in it.

You bounced back to the radio scene for a brief while in the early 70s with the Hollywood Radio Theatre-Zero Hour.

Yeah, that was my old friend Elliott Lewis who directed and produced it and a lot of my old friends were on it - Lurene Tuttle and a lot of people... people I hadn't seen in years. I did two shows there and every show was old home week, and the stories would go back and forth.

From an actor's standpoint, of course, radio was beautiful because you didn't have to worry about lighting and makeup and costuming or anything like that. You just got up there and you created your own costumes and your own imagery and drew on the written word as much as you could, and that was the art of it. And we just didn't know how great we had it then, until all of a sudden, it left.

Well, it was great while it lasted. One last thing. From Sam Spade, what was your license number?

137596.

You win the trivia award!

You know, every once in a while somebody comes up to me and says, "What's your license number?" 137596! I said that so many times that it's indelibly imprinted someplace.

Thank you very much. It's been very nice coming out here.

Thank you, Chuck. It's fun reminiscing down old memory lane again.
A recent article in "American Film" magazine described an exciting new process that converts black and white films to color using a sophisticated computer. What makes this system so exciting is that it makes economically feasible to convert a black and white film to color in a short amount of time.

In the late 1960's "Gone With the Wind" was "spruced up" at a cost of one million dollars and a year's time. With the new computer the cost would be about half the original and accomplished in about one quarter of the amount of time. A technician focuses on a single frame and programs the different colors for flesh tones, backgrounds, trees etc. The computer then stores the color selections in its memory and will proceed through a pre-determined number of frames superimposing the color over the original figure.

The possibilities are enormous for vintage television shows and even "classic" TV commercials being revitalized. To date the process has been used to convert several "Laurel and Hardy" short films to color, but plans have been devised to convert a select number of black and white feature films to color.

Hollywood has a great many of the "film noir" movies of the 40's are meant to forever be murky shades of black and white. In other words there are certain films that have to be eliminated simply because color would totally ruin them.

Another consideration is based on the economic factors involved in this type of project. Making movies is a business and an investment of this type has to be able to generate revenue. Therefore popular "classic" movies are the most likely candidates because they will probably make money in rentals to TV stations. Therefore based on the above considerations and hours of movie viewing, I humbly submit the following for consideration.

Most movie musicals are natural candidates for colorization simply because the costumes and sets would be even better in color. Two of the best-loved black and white musicals are "Holiday Inn" and "Yankee Doodle Dandy." The holiday scenes in "Holiday Inn" would be brilliant in color and Paramount studio's usual attention to detail would be greatly enhanced. "Yankee Doodle Dandy," of course, has red, white and blue flags throughout, but the period costumes in blazing colors would be a knock out.

It's impossible to mention movie musical without thinking of Fred Astaire and Ginger Rodgers. Any one of their films translated to color would be terrific but of the lot I believe "Swing Time" would be the best. Made in the middle of their career together, this film has some of their greatest dance routines and to see them in color would be quite a thrill indeed.

If adventure is your cup of tea then "Mark of Zorro" is your kind of movie. Shot at 20th Century Fox (a studio well versed in Technicolor) and starring Tyrone Power it is richly laced with grand sets and wonderful costumes. It cries for color to show off its expensive production values and Tyrone Power was even more handsome when photographed in color.

Handsome leading men come and go in Hollywood but Cary Grant was an exception to the rule. A solid actor, any one of his films would be better in color simply because he was in it. I would and do recommend "His Girl Friday" a great comedy with Rosalind Russell. Also "Gunga Din" a grand adventure film and "The Philadelphia Story" because of the terrific MGM production values and the presence of Katharine Hepburn.

War produces its own kind of color through the violence of gunfire and explosions. Of the many black and white war movies made during World War II "Air Force" comes to mind as a strong contender for color. Starring John Garfield, this film blends an intelligent script with good characteristics and fast paced action sequences. In fact the outdoor sequences and aerial photography would show well in color. There's no room to glorify war in this film and the contrast of blue skies to sudden death would be quite effective.

For every one war movie I watch two comedies. Two of the best black and white comedies are "Road to Morocco" and "The Lady Eve." Most of the Crosby and Hope "road" pictures needed very little beyond the two stars. However, "Road to Morocco" is filled with exotic locations, ladies and a fun-loving spirit compatible to color. "The Lady Eve" is a brilliant Preston Sturges comedy with Henry Fonda and Barbara Stanwyck. The humor is suggestive and non-stop in this farce that with a dash of color would be as contemporary as a personal computer.

One of the most colorful characters to grace the silver screen was Errol Flynn. Most of his Warner Bros. movies were shot in black and white and of that group "The Sea Hawk" is best suited for conversion to color. It was a very expensive film to produce and unfortunately the opulent sets and period costumes are diminished by the black and white photography.

These are just a few of the dozens of films that would be renewed by translation to color. The entire process is thought provoking and summoned up, in me, images of great films rejuvenated by bold colors. I mentioned this to a friend of mine who broke my spirit when he suggested they use the process on "Three Stooges" films.
NOTES FROM THE BANDSTAND

EARL HINES AND HIS ORCHESTRA

By KARL PEARSON

It was on the night of December 28, 1928 that Earl "Fatha" Hines officially began his career as an orchestra leader, for on that night his newly formed band opened at the brand new Grand Terrace nightclub at 3955 South Parkway in Chicago. For the next twenty years he would lead one of the better big bands in the country.

The Hines band featured many fine musicians, many of whom became famous while with Earl. Trumpeters Ray Nance, Willie Cook, and Dizzy Gillespie played in various editions of the Hines band as did trombonist Trummy Young and saxists Budd Johnson, Franz Jackson and Charlie Parker. Herb Jeffries, Billy Eckstine and Sarah Vaughan were some of the better-known vocalists. With such talent as this, no wonder it was a very swinging band!

In addition to featuring such fine talent as this there was the piano of Mr. Hines, a unique style referred to often as "trumpet style", a sound that resembled the sound and phrasing of a trumpet. As a very musical and distinct style, it could be heard in Earl's frequent solos and could also be heard cutting through the sound of the whole band! Although best known as a soloist, Hines (who died in 1983) always considered himself a band pianist.

The Earl Hines band spent nearly ten years off and on at the Grand Terrace, with several road trips, usually during the summer when the "G. T." was closed. In 1931 the Chicago syndicate "moved in" to the Grand Terrace to provide the owners with "protection" and there were many nights when Al Capone was in attendance. During the same year the band began broadcasting from the Grand Terrace, first locally over station WSBC and later nationally over the NBC Red and Blue Networks.

It was during one of those NBC broadcasts that Earl got his famous nickname "Fatha", even though he was only twenty-seven years old at the time! Before one of the band's nightly remotes the announcer-engineer, who was a wine fancier, passed out after consuming too much of his favorite product. Earl revived him a short time before the broadcast and gave him a stern lecture. When the broadcast began and the band started playing its theme song "Deep Forest" the announcer, who was still feeling no pain, introduced the program saying "Here comes Fatha Hines through the Deep Forest with his little children!"

"Fatha" had a number of record hits over the years for Brunswick and (later) Bluebird (RCA Victor) records. "Rosetta" was the first. Recorded in 1933, it was named after composer-arranger Horri Wood's girlfriend and featured a vocal by trumpeter Walter Fuller. It became one of Earl's biggest requests and became such a big hit that Fuller named his daughter Rosetta!

"Boogie Woogie on the St. Louis Blues" was another big hit that began half-jokingly during an engagement at Chicago's Oriental Theatre in September, 1939. With the boogie woogie craze at its height, Earl began playing a boogie woogie version of "St. Louis Blues" during one of the band's stage shows, and sang some riffs to the brass section. A few band members added ideas of their own and the number became a "head" arrangement. It was another big seller featuring the Hines piano interspersed with trumpet/sax player George Dixon's shouts of "Put out the lights and call the law" and "Play it till 1951!"

"Jelly, Jelly" was another big seller that featured vocalist Billy Eckstine backed by the band on a slow blues. It was an item cooked up at the end of a recording session. The number did so well that it was followed by another, "Stormy Monday Blues" which did quite well also.

In 1942 the band started to take on a new direction as many of the members were becoming interested in the bop style. Soon the Hines band became the trendsetter for other bop-influenced bands as it had such people as Dizzy Gillespie and Charlie Parker to play that style.

When Billy Eckstine left in late 1943 to form a band of his own (taking Gillespie and several others with him), Earl decided to try a different approach by hiring a string section, vocal group and a harpist: all of whom were women! This group did not last long due to the wartime problems of travel restrictions, shortages and housing. So in 1945 Earl reorganized again and settled in for another long stay in Chicago, this time at the El Grotto Club in the Porshing Hotel at 63rd and Cottage Grove.

With the decline in popularity of the big bands (and the drop in bookings) Earl decided to give up his band. After a period as a member of Louis Armstrong's All-Stars, he began a very successful career as a soloist and small-group pianist.
DYER, INDIANA — I am 26 years old and was not fortunate enough to hear and know radio in its heyday, but thanks to your program I can somewhat comprehend what the world was like without television and to use your imagination.

— MIKE FEASTY

ARLINGTON HEIGHTS — After reading your December-January issue, it was a good feeling to know that I am among your original 115 subscribers in 1974. Your Glenn Miller program lead me to subscribe to you and Karl Pearson got together and write a book about him — first copy to me! One thing I'm sorry to see come to a close is the One Man's Family programs. Our family was a faithful listener to these shows in the 1940s. The only TV program that preempts your radio program is Monday night's Bob Newhart show. I'm almost positive that a basketball game takes over your slot once a week. It gives me a chance to pay bills, catch up on my reading and writing, etc. Otherwise, I'm afraid I would miss something!

— CHUCK ROEHL

WASHINGTON, OHIO — I just wanna tell ya that I get a lot of enjoyment out of the Radio Guide. I only wish I could get WAIT on my radio. The only 820 AM station I get is Wapas. Fort Worth-Dallas, Texas, I live about 40 miles south of Columbus, Ohio. Thanks for the Digest and thanks for the memories.

— MIKE REED

MOUNT PROSPECT — I'm a new subscriber and just received my second copy. I can't tell you how much I've enjoyed them. I really enjoyed and learned a lot about D-Xing. I'm planning on getting a new radio and now I know what to look for. Thank you for all the great hours of entertainment.

— PAT ERIKSON

CHICAGO — It's a pleasure to send this remittance for a two year subscription. I am listening to WAIT this very moment and would like to especially compliment you on the excellence of your January issue. Hope you will repeat this year. I also enjoy your general programming. In regard to the Big Band format of WAIT, I cannot speak too highly of the superior format presented. In regard to the Big Band format of WAIT, I cannot speak too highly of the superior format presented. My hat is off to the entire roster of announcers and my only complaint is quaffing a few beers with the boys on this Friday night, you have converted me into a social hermit and now I must bring my beer home. Comments from friends and co-workers reveal that the programming is widely enjoyed and appreciated.

— HAROLD STIRTON

PALATINE — Thank you for adding so much to my holiday season. My daughter and I sat and listened to the Cinnamon Bear just as I did 37 years ago. I also enjoyed the many Christmas shows you played. They brought back so many wonderful memories of my childhood holidays. I decorated, wrapped and bade to some of my favorite shows. I'm also a new subscriber. It is a very informative and enjoyable publication.

— KATHI SMITH

CHICAGO — I'm 15 years old and believe it or not, I listen to your show on WAIT and WBBM more than I listen to WBEM and WLS. I like the music on both, but the quality and interesting programming on your programs can't be compared with. I was just recently at Metro Golden Memories for the first time. I spent an hour and a half looking (as you say, browsing). I have a subscription to the Nostalgia Digest. Thanks to my visit to Metro Golden Memories, I have a Humphrey Bogart poster and an Abbott and Costello Who's On First mug. My dad tells me all about his childhood and I'd swear he knew Dan McGuire. He listens to WAIT at his place of business and enjoys the music. I also did my freshen term paper in English on the Old Radio Shows. I got an A minus.

— KEITH KOKURZ

LINCOLNWOOD — Thank you for all the years of good listening — can't remember when we haven't listened to you. Our TV hasn't been on except for the Bears' games! Saturdays with you are made happier!

— RAMONA LIBEBSCH

KANKAKEE — I purchased five video tapes (of the old TV shows) from Metro Golden Memories this week (by mail). I compliment you on the fast service and reasonable price of the tapes. They are a joy to watch and bring back many memories. Some of the shows I remember seeing when I was a boy in my early teens. One of the tapes I got is Milton Berle. I was surprised to see the sponsor was Buick, not Texaco. When did that change come about? Also can you tell me what competing shows might have been on other networks? I suspect I wasn't watching Uncle Milty by the time Buick sponsored him. Some other show must have caught my attention.

— VERY REV. ROBERT A. L'HOMME

ED. NOTE — Milton Berle starred on the Texaco Star Theatre from September 21, 1948 thru June 9, 1953. The Berle-Buick Show ran from September 29, 1953 thru June 14, 1955. Perhaps by the time Uncle Milt was selling Buicks you were watching the CBS eye which scheduled Gene Autry and Red Skelton half-hour shows opposite him for the 1953-54 season and Red Skelton and Halls of Ivy during the 1945-56 season. ABC-TV had no network offerings during those two seasons, allowing local stations to fill time opposite Mr. Television.

— MIKE JONAS

CHICAGO — As a devoted listener, I would like to thank you for the extended Christmas Eve show you presented. I am also glad you gave the Cinnamon Bear Saturdays off and still gave his fans a chance to hear him throughout the weeks in December. I became hooked on One Man's Family. Thank you for all the enjoyment.

— BARBARA WAGNER

CHICAGO — My wife and I really enjoy your radio programs. Our TV was stolen last year when our apartment was robbed and now we listen to the radio every night and find that we enjoy the programs very much more than TV.

— TIM SCHULTE

SCHERERVILLE, INDIANA — I am 17 years old and a senior at Andrean High School. I have been an avid listener to your program since I found out about it a little over a year ago. Besides purchasing a number of radio albums at your Metro Golden Memories store, I have recorded a couple hundred of your broadcast shows on tape. I have been a subscriber to the Nostalgia Digest for over a year. Please send me a list of back issues that I may purchase.

— MIKE JONAS

WILLLOW BROOK, ILLINOIS — All of the Nostalgia Digests are read cover to cover and reread. I'm Jim Melka's dad and his article on D-Xing sure was great. Jim's grandpa (my dad) built five and seven tube super-hets from kits bought at radio stores on the west side of Chicago and suburbs. They were all battery sets, of course. We had the first tube radio on our block in Berwyn about 1926. I remember the Jack Dempsey-Gene Tunney fight with the radio moved to the front porch and at least 25 people all listening. It had a rather large, paper-like loud speaker made by Western Electric Co. shaped like this:

[Image of a diamond shape moveable frame with covered wire around the frame]

Several years after that fight, Jim's grandpa spent a large sum of money to buy a "B" eliminator built by Brunswick Co. It was as large as a good size fishing tackle box. It plugged into the 110 AC outlet and no more "B" battery! Wow! It had wet cells inside and a rather large transformer. I think it weighed about 30 pounds. Jim's grandpa built many radio sets for all the neighbors on Clinton and Home avenues in Berwyn. They would buy the kit and the cabinet and he would put it all together for a small fee. When the early AC-DC sets came out in the early 1930s, that was the end of the old Super het with "B" eliminator.

— JIM MELKA'S DAD.

(P.S. You might alert Dan McGuire my next letter will be for him.)
1 KATE SMITH, the “Songbird of the South” was born on this day in 1909. The Kate Smith Show premiered on radio on this day in 1931.

2 WNMP, EVANSTON was the birthplace of “Chuck Schaden’s Those Were The Days” program in 1970.

3 BING CROSBY’S Academy Award Oscar statue, which had been stolen and replaced with a Mickey Mouse statuette, was reinstated to its place of honor in the Gonzaga University Library in 1972.


5 BRETT MORRISON, who portrayed the Shadow on radio from 1945 to 1954, was born in Chicago, Illinois on this day in 1912. He died September 25, 1978.

6 THE HINDENBERG exploded as it was landing at Lakehurst, New Jersey in 1937. Herb Morrison’s recorded description of the tragic event has become a radio classic.


8 THE FINAL BROADCAST of “One Man’s Family” — Chapter 30, Book 134 — was heard in 1959.

9 HOLLYWOOD FILM STARS met to strike for the recognition of their Union, the Screen Actor’s Guild in 1937. They won without having to resort to a walkout.

10 FRED ASTAIRE was born in Omaha, Nebraska in 1899. His real name is Frederick Austerlitz.

11 WOODY WOODPECKER SONG was the Number One song on Your Hit Parade in 1940.

12 JOHN WAYNE’s classic Republic film “The Quiet Man” was released in 1952.

13 JOHN WAYNE made his first screen appearance as a poor boy sentenced to hang in John Ford’s “Hangman’s House” in 1928.

14 THE FREE STATE OF ISRAEL was proclaimed in Tel Aviv as the British evacuated Palestine.

15 LUM AND ABNER’S final radio show was broadcast in 1953.

16 ANNIE GET YOUR GUN, Irving Berlin’s hit musical starring Ethel Merman opened at the Imperial Theatre on Broadway in 1946. The show ran for 1,147 performances.


18 GRAUMAN’S CHINESE THEATRE opened in Hollywood in 1927 with the showing of Cecil B. DeMille’s “King of Kings.” Legend has it that actress Norma Talmadge began the footprint court of the theatre by accidentally stepping in wet cement.

19 THE MARX BROTHERS opened in “I’ll Say She Is” on Broadway in 1924. The show was financed by a New York pretzel manufacturer to get his girl friend in show business. (That’s a new twist!)

20 CHARLES A. LINDBERG began his non-stop flight to Paris in 1927. He made it — 3,610 miles — alone in the monoplane “Spirit of St. Louis” in 33 hours, 29 minutes and 30 seconds.

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

22 JACK BENNY’S final radio broadcast was heard on CBS in 1955.

23 JOAN COLLINS was born in London, England in 1933.

24 AMAPOLA was the Number One song on Your Hit Parade in 1941.

25 FOX MOVIE TONE FOLLIES OF 1929, Hollywood’s first wide-screen feature, was released in 1929. It was filmed in Fox’s Grandeur process and starred Dixie Lee, Lola Lane and John Bredeen.

26 AL JOLSON was born in St. Petersburg, Russia in 1886. His real name was Asa Yoelson and he died on October 23, 1950.

27 THE CENTURY OF PROGRESS opened in Chicago in 1933, bringing the World’s Fair to the midwest for a two-year exposition in the midst of the Depression.

28 QUINTUPLETS — five daughters — were born to Mr. and Mrs. Olivia Dionne of Callender, Ontario, Canada.

29 007 JAMES BOND made his first screen appearance when “Dr. No” opened in 1963.

30 DON’T SIT UNDER THE APPLE TREE was the Number One song on Your Hit Parade in 1942.

31 FRED ALLEN was born in Cambridge, Mass., in 1894. His real name was John Florence Sullivan and he died at the age of 61 on March 17, 1956.

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Nostalgia Digest
TEST YOUR DISNEY I.Q.

Our Trivia Quiz for this issue was prepared by Mary Bolton, proprietor of My Best Friends, the Walt Disney Character Merchandise store presently sharing premises with the Great American Baseball Card Company in Morton Grove.

1. Who did the voice for Baloo the Bear in “The Jungle Book” and Little John in “Robin Hood”?  
2. Name Mickey Mouse’s nephews.  
3. Name Donald Duck’s nephews.  
4. Who did the voice of Orville the Albatross in “The Rescuers”?  
5. What is Mickey Mouse’s official birthday?  
6. Who did the voice for Mickey Mouse?  
7. Name Minnie Mouse’s nieces.  
8. Name Daisy Duck’s nieces.  
9. What was Donald Duck’s real name?  
10. Who did the voice for Mickey Mouse?  
11. Name Minnie Mouse’s nieces.  
12. Name Daisy Duck’s nieces.  
13. Who was Pinocchio’s official science?  
14. What famous father and son actors appeared together in “The Absent Minded Professor”?  
15. Mickey Mouse’s screen debut was in “Steamboat Willie”. In what film did Minnie Mouse debut?  
16. Name the first of many films Fred MacMurray made for Disney.  
17. Who hosted Disney’s first TV show, titled “One Hour in Wonderland” on 12-25-50?  
18. Radio veteran Verna Felton (Red Skelton’s “Grandma”) provided the voice for what Disney classic animated character?  
19. What did Fred MacMurray invent in the “The Absent Minded Professor”?  
20. What famous crooner narrates the tale of “The Legend of Sleepy Hollow”?  

ANSWERUS NOSTALGIUS

1955

10.1955

Radio veteran Verna Felton (Red Skelton’s “Grandma”) provided the voice for what Disney classic animated character?  
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20. What famous crooner narrates the tale of “The Legend of Sleepy Hollow”?  

TRIVIUS • NOSTALGIUS • TRIVIUS

Guess Who Winner on Page 12
CASSETTE TAPE SPECIALS $5.50
SAVE 20% — REGULARLY $6.95 EACH PLUS TAX

NEW

ABBOTT & COSTELLO SHOW
With Marilyn Maxwell & Skinny Ennis
The boys go on a hunting trip. They meet the game warden who tells them of a mean mountain lion with a $1,000 price on its head. They trap the lion in a cave, and then Lou Costello has to go in and bring out the lion's skin. Yeah! Camels, 12/12/46

ABBOTT & COSTELLO SHOW
With Lucille Ball and Mel Blanc
Bud & Lou go to a department store to get a pair of nylons (very hard to find during the war) for singer Connie Haines. The store has one pair on sale, and Lucille Ball gets them. The fun starts when they try to get the nylons from Lucille Ball.

ABBOTT & COSTELLO EXTRA
The boys do their famous "Moby Dick" routine. Camels, 11/11/43

NEW

JOE E. BROWN
ALIBI IRE
Lux Radio Theatre's delightful baseball story of a rookie with the Chicago Cubs. Frank Tarrell is a super-star pitcher and a great long-ball hitter who has one terrible habit...he has an alibi for everything that goes wrong. A shy romance blossoms that is both refreshing and entertaining. Crooked gamblers complicate Frank's life by trying to get him to throw a couple of games.

Babe Ruth and his wife talk briefly during the show with Cecil B. DeMille. A thoroughly enjoyable show from the 1935 comedy hit, Alibi Ike. With William Frawley, Roscoe Karns and Helen Chandler. 4/19/37

ENCORE

BORIS KARLOFF
INNER SANCTUM
Three Classic Stories
(1) DEATH FOR SALE. Raymond opens the creaking door for the "crime of your life." Mark and Cora expect to collect $50,000, after waiting seven years, but another couple insists on sharing it with them. 7/13/52.
(2) BIRDSONG FOR A MURDERER. Carl Warner keeps a roomful of singing canaries for a good reason, known only to him. A visitor from Carl's past shows up, and now two people know about the canaries.
(3) CORRIDOR OF DOOM. After his operation, John Clay awakens in an unknown, frightening place...next to the corridor of doom. Is this all a dreadful nightmare? Host Raymond says, "Pleasant dreams!"

ENCORE

AFRICAN QUEEN
HUMPHREY BOGART
With Greer Garson and Hans Conreid in the Lux Radio Theatre radio version of the movie. A wonderful tale of a voyage down the wild and dangerous African rivers and the slowly growing romance between the prissy, refined, well-educated missionary (Greer Garson), and the crude, coarse and dirty captain of the African Queen (Humphrey Bogart). This dilapidated launch gasps up and down the river, and when war breaks out we find the "odd couple" together on the same boat fighting their way out of Africa. Broadcast 12/15/52.

GET YOUR TAPES at the Metro-Golden-Memories Shop in Chicago or the Great American Baseball Card Company in Morton Grove. BY MAIL, send $6.50 (includes postage and handling) for EACH tape to HALL CLOSET, Box 421, Morton Grove, IL 60053.
"Why all the fuss? I just came up here to adjust my antenna!"