

CHUCK SCHADEN'S

NOSTALGIA DIGEST

AND
**RADIO
GUIDE**

APRIL — MAY, 1989

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BOOK FIFTEEN CHAPTER THREE
APRIL-MAY, 1989

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NOSTALGIA DIGEST AND RADIO GUIDE

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Here are some things to listen for during the next two months:

Our Sunday night *Old Time Radio Nostalgia Nights* resume on WBBM, following the conclusion of the hockey season. On these Sunday evening shows we combine some of the great vintage programs from the past with interviews, trivia, and special guests.

Speaking of the hockey season, our regular WBBM schedule for April and May could be affected if the Chicago Blackhawks move into the semi-finals or the Playoffs. We've made a notation on the calendar on pages 16 and 17 as a reminder. And when the season is finally finished, we'll be on the air seven nights a week (barring pre-emptions for news events).

You'll notice we have scheduled four consecutive Great Gildersleeve programs on WBBM May 9-12. This is a sequence of shows dealing with Gildy's plans to be married! And the following week, we've scheduled a bonanza for mystery fans: seven all-time classic stories from the CBS Radio Mystery Theatre.

Our *Those Were The Days* schedule for April and May features some conversations with former radio stars we recorded in sunny California on our mid-summer trip last year. We think you'll enjoy hearing about those great radio days from announcer Del Sharbutt, producer-director Phil Cohan, and actresses Marylee Robb and Elvia Allman. They're wonderful people and have lots of fond memories of the days we honor every week.

Finally, we're coming up on our 19th anniversary on the air and we'll have our special anniversary broadcast on WNIB Saturday, April 29th. You're invited to see that show in person and visit us at our studio in the Museum of Broadcast Communications, 800 S. Wells, just a few blocks south of Congress Parkway in Chicago.

You have made it possible for us to stay on the air all these years and we sincerely appreciate your support.

Thanks for listening.





By BOB KOLOSOSKI

In the beginning there was the silent movie. At the time it was the most popular form of entertainment and was considered by many to be the consummate art form of the 20th century. It created movie stars who were the idols of millions and it generated vast fortunes for the men who commanded the studios. It all ended rather abruptly in 1927 when sound invaded the movie theatres and the masses paid to hear the movies talk. As time marched on the moviegoer began listening to another type of entertainment. It was free and came into their living rooms, dens, and bedrooms. It was the radio.

People heard the radio stars but couldn't see them — in direct contrast to the silent films — and their curiosity about radio performers grew. It didn't take movie moguls long to experiment with putting radio stars in movies to see if they could attract paying audiences to the theatres.

In 1930 RKO signed Amos 'n' Andy (Freeman Gosden and Charles Correll) to star in "Check and Double Check." The film featured Duke Ellington and his Cotton Club Orchestra and a paper-thin plot. The novelty of America's favorite radio stars in a movie brought fans to theatres and the film was an unprecedented success. The pattern of gross receipts, however, indicated that the movie had absolutely no "hold-over" value. This caused RKO's brass to quickly terminate the services of Amos 'n' Andy, setting a pattern for the other studios to follow: capitalize on the popularity of radio stars,

but beware of their fleeting attraction to the public.

Ironically, RKO would be the leader in using radio talent throughout the 1930s and 1940s. By the mid-1930s RKO executives (a new team of producers and decision-makers had taken over since the Amos 'n' Andy experience) were ready to try a radio star in a feature film.

Joe Penner had literally burst onto the radio scene with the catch phrases, "You nas-ss-sty man!" "Wanna buy a duck?" and "Don't you ever do that!" His talent was limited, but in 1937 he was the hottest performer on the airwaves. RKO planned a mega-film titled "New Faces of 1937" designed to show off some of the new talent they were nurturing. Joe Penner, Parkyakarkas and Milton Berle headlined a large cast that included Harriett Hillard and Ann Miller. The movie failed to capture an audience and sealed the fate for any future "New Faces" films.

Joe Penner stayed on at RKO and made seven films in four years. None were outstanding but a couple were mild financial successes. His last film "The Millionaire Playboy" was one of the Penner series' best but the studio bosses had finally given up on making Joe Penner a movie star.

As Penner left RKO for the last time, Lum and Abner (Chester Lauck and Norris Goff) were crossing the studio gates for the first time. Their 1940 feature "Dreaming Out Loud" was much more subdued than Penner's wacky films and it was much



LUM AND ABNER (Chester Lauck and Norris Goff) at the Jot-Em-Down Store in one of several movies they made at RKO.

more palatable to movie viewers. Somehow Phil Harris from the Jack Benny show found his way to the Jot-Em-Down Store, and that helped make the film good enough to launch a series. Lauck and Goff decided one film a year was enough for them and their fans and that's what they did until 1946 when "Partners in Time" ended the series. This final film was something of a milestone for the two partners as it explained how Lum and Abner met and decided to open their famous little store in Pine Ridge, Arkansas.

Not all radio stars were strictly comedians as was the case with band leader Kay Kyser. His "Kollege of Musical Knowledge" was a radio quiz show with music and corny one-liners. Nevertheless it was a very popular show and RKO

suggested doing a movie with Kay and his crazy colleagues playing themselves. "That's Right — You're Wrong" was a mess of a movie with a plot only the screenwriter could love. Somehow Kay and his friends stuck with the nonsense and so did the public who turned out *en masse* to see the film. The film earned a profit of \$219,000 and the chance for Kay to make another. The second film, however, was not entirely Kay's movie because producer David Butler wisely decided to hire Boris Karloff, Bela Lugosi and Peter Lorre as co-stars to menace Mr. Kyscer. The movie "You'll Find Out" was not a masterpiece but earned a profit and Kay and his band would do three more films before the magic wore out.

While Kay, Ish Kabibble and the band were running amuck on one side of the

FILM CLIPS

RKO lot, Edgar Bergen, Charlie McCarthy, Fibber McGee and Molly and Throckmorton P. Gildersleeve were on the other side making "Look Who's Laughing." The film featured Lucille Ball, Isabel Randolph, Neil Hamilton and Harlow Wilcox. It was produced and directed by legendary silent film director Allan Dwan. Once again the screen writers completed a so-so script but the very talented stars overcame the material and ran away with the box office.

"Look Who's Laughing" was the sleeper hit of 1941 and generated a sequel, "Here We Go Again." This time around Gale Gordon, Ginny Simms and Ray Noble and his band joined Edgar, Charlie, Fibber, Molly and Gildy in a multi-layered plot that went nowhere but to the top of the box office. The studio was amazed at

the two films' success figures and not being able to leave well enough alone spun off Harold Peary in his own Great Gildersleeve series (four films in two years) and put Edgar Bergen on reserve while they made plans for Jim and Marion Jordan. The idea was to take a Frank Capra concept and blend it with a war theme adding Fibber and Molly as the glue to hold the entire production together. "Heavenly Days" failed to present Fibber McGee as the brass and boisterous everyman he was on the radio. The film lost big at ticket sales and the McGees were unceremoniously sent packing back to the safety of 79 Wistful Vista.

RKO's boldest move regarding radio stars was to sign the 25-year-old "boy genius" of radio, Orson Welles. His Mercury Theatre on the Air produced the "War of the Worlds" broadcast that panicked America. Welles' first project at RKO was "Citizen Kane," arguably the



FIBBER MC GEE AND MOLLY (Jim and Marion Jordan) meet Charlie McCarthy and Edgar Bergen in a scene from "Look Who's Laughing."



BIG BROADCAST OF 1938 boasted an all-star cast, many from the world of radio: Ben Blue, Dorothy Lamour, W.C. Fields, Shirley Ross, Bob Hope, Martha Raye. Hope and Ross sang "Thanks for the Memory" in this film.

greatest American film ever made. As a producer-director and star Welles tore up the scenery at RKO for five years with films such as "The Magnificent Ambersons" (as writer-producer-director), "Journey Into Fear" (as producer) and "The Stranger" (as director-star). His stormy career at RKO was always news in Tinseltown and he stepped on more toes than a dancer with two left feet. However, Welles' RKO films hold up well today and are still worth viewing.

Meanwhile, down the street from RKO, Paramount was testing the waters with its own troupe of radio stars moonlighting as movie actors. In 1932 Paramount released "The Big Broadcast" with Bing Crosby making his Paramount debut. Six years later Bob Hope would make his Paramount debut in "The Big Broadcast of 1938."

Both men would stay at Paramount until the late 1950's and carry on successful radio and movie careers simultaneously. It is difficult to say if they were radio stars who made movies or movie stars who had radio shows. When Bing won the Oscar for "Going My Way" he definitely joined the realm of film greats but Bob Hope never hit the cinematic heights of Der Bingle although he came very close.

Burns and Allen, on the other hand, were radio stars who dabbled in the movies. At Paramount they were in eleven pictures in six years but in most of the films they were in support of huge casts. They were cast members in "College Humor," "International House," "The Big Broadcast of 1936" and "1937" etc. They managed to star in a couple films designed just for them but they never had a run-away hit. In 1939 Gracie made "The Gracie Allen

FILM CLIPS

Murder Case" without George, and went on to make a handful of films without her husband who finally blossomed into a full-fledged movie star in the 1975 film "The Sunshine Boys."

Perhaps Paramount's biggest disappointment was the failure of Jack Benny to capture movie star status. Benny made a string of mildly successful films at Paramount from 1936 to 1940 (including "Buck Benny Rides Again"), but he never drew the movie audiences expected and was never as funny on the screen as he was on the radio. His best film was undoubtedly "To Be Or Not To Be" directed by Ernst Lubitsch for United Artists. Jack Benny would eventually wind up at Warner Bros. and make a string of passable films with "The Horn Blows at Midnight" sounding the signal for him to generally retreat from movies.

The radio's happiest comedian was the movie's most popular clown. Red Skelton had had his own failed radio show in 1937 when he appeared as a guest on the Rudy Vallee radio show. The radio audience loved Red and RKO signed him for one film, "Having Wonderful Time." More stage and radio work followed and he signed a long term contract with MGM. After supporting roles in a couple of Dr. Kildare movies, Red made "Whistling in the Dark" and became a star of both radio and the movies. His great career is still in progress and hopefully will be for many years to come.

There were many other radio stars who made movies (the subject, perhaps, of another column) and the cross-over from radio to films was, in general, a successful step for many. The main consideration was that radio audiences were able to see their favorite radio personalities and, as a matter of fact, for any old time radio fan those films are priceless gems.



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I REMEMBER IT WELL¹⁰⁰⁰

Having a Field Day At Giles School

BY DAN MCGUIRE

Toward the end of each winter when I attended James Giles Elementary School, our principal, John V. Leigh kept a watchful eye on the landscape outside our classrooms. As Spring's first warm rays of sunshine began melting the last resistance of caked snow mounds, his thoughts turned to planning the annual Giles Field Day.

Field Day was one of many special occasions organized by Mr. Leigh for students to demonstrate various talents for parents and neighbors. In this case, the accent would be on physical and athletic skills.

Preparations began in the school's basement assembly hall, where indoor gym classes were held. Individual and combined groups began practicing coordinated calisthenics, tumbling and marching together. The school band started rehearsing some favorite march tunes and learning a few new ones.

As the weather improved, we went through our paces in the huge field, almost a block square, behind our school. We used regular gym periods and frequently stretched these to an hour as the practice progressed. Field Day was an all-day affair, a big event in our school calendar, and Mr. Leigh reminded us that we would all want to be at our best when we performed for family and friends.

Mr. Leigh scheduled Field Day for late May, when the weather usually could be counted on to be warm but not sweltering. During my eight years at Giles, he had a perfect record of never being rained out.

Our school did not have uniforms and white gym suits were not yet in universal use. To achieve an appearance of uniformity, boys and girls dressed in dark pants and skirts and white shirts or blouses. Boys were permitted to wear white undershirts in lieu of dress shirts.

At 9 a.m., the band led us, marching, out of the building. Stretched out several rows deep in a starting formation, we faced the rear of our school from the place where a gravel play area ended and the open field began. On either side, space was marked off for visitors, many of whom came early to reserve front row positions and establish themselves on blankets or folding chairs.

A vintage public address system was stretched from the basement via a long extension cord. Its two large speakers, each about two feet square and encased in wood housings, were mounted on stands at far left and right. A bulky microphone sat atop a shiny metal post with a heavy



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base. Over this somewhat squeaky device, Mr. Leigh welcomed everyone and called upon us to stand at attention to join in the Pledge of Allegiance and singing the National Anthem.

We turned slightly to face Old Glory waving atop our flagpole and place hands over our hearts for the Pledge. The audience included a few policemen, firemen and service-men, who gave the military salute. Then, still at attention, with the band leading us, we joined in a spirited rendering of the Anthem, typical of unreserved patriotism that was shared by all in the late 40s.

Mr. Leigh, his voice occasionally augmented by the P.A.'s trills and squeals, gave a few introductory remarks informing our audience of what we had in store for them. Then the band struck up a Sousa tune and we marched with precision to our individual class sites on the field. Rather than proceed directly, we demonstrated our marching skill with a little mass drill that wove us in and through each other's lines enroute.

Each class formed itself on several rows of white marker lines provided the day before by Parent-Teacher Association volunteers. Shorter pupils were positioned in front and taller ones in back so that families and friends could identify everyone. Half the school turned north and the other half south, facing the spectators.

With Mr. Leigh counting cadence for us over the P.A., we demonstrated about a dozen gymnastic exercises. To get our blood flowing in the morning coolness, we did "jumping jacks." Standing with hands at sides, on the count of *one*, we leaped up, slapped our hands over our heads and came down with feet wide apart. On the count of *two*, we swung our arms back down and brought our feet back together.

In the "trunk twister" we stood with feet apart and arms outstretched at shoulder level. Alternately, we twisted at the waist



as far as we could go, first left and then right. From above, we must have looked like a scene from a Busby Berkley movie.

There were deep knee bends, sit-ups, push-ups, etc. Wouldn't it be great today to be able to bend down and touch our toes twenty times — and not have to be carried to bed by our grandchildren.

After our calisthenic exhibition, we were allowed to sit in place and rest as the band played a couple of numbers. Then there was a sort of informal intermission as delegated upperclassmen brought out gym mats and spread them near the edge of the field. Teachers gave their classes leave to go in small groups to the washroom.

When the mats were ready, Mr. Leigh announced that we now would have an exhibition of tumbling. Each class would participate, beginning with the lower grades. Students would perform their own choice of stunts, including some that involved two or more tumblers at once.

Classes waiting their turns could relax and watch, talking quietly among themselves. We gave polite applause to all

Cartoon illustrations by Brian Johnson

the performers and a big hand to anyone who did anything the least bit difficult, like a series of cartwheels or walking on hands. Our little brothers and sisters received big "Hurrahs!" even for a simple somersault.

There were a few kids who showed real talent. Some of the upper class girls formed a large human pyramid. Some boys and some girls (no coed stunts allowed in those days) gave each other rides on shoulders.

The finale was two eighth grade boys, one standing (a bit shakily, it's true) on the other's shoulders. After walking the length of the mats, they fell forward and did synchronized somersaults. This earned them whistles and cheers with the applause, and some friendly jibes from male classmates.

Observers from the P.T.A. took notes and turned in a list to Mr. Leigh. At the end of the performance, he gave out prize ribbons to the best tumblers in each class. There were first, second and third place ribbons for boys and girls in each class. Naturally, this called for more applause and cheers from the audience and classmates.

The band struck up again and our classes marched to positions a little farther back on the field. This made room for the competitive events that would fill the remainder of the day. These started off with relatively unheated group contests. The first grade class divided into two lines and played a game of keep-it-up with a volleyball. There was a tug-of-war between second grade girls, then another among the boys. Each grade level had two runnings of the 100-yard dash, again one for girls and one for boys.

The races would bring us close to noon, when we broke for lunch. Students were free to join families and friends on the sidelines or mingle with classmates. Many relatives came from picnic baskets. For those who didn't, the P.T.A. ladies had set up tables alongside the school and were selling cold sandwiches, hamburgers, hot dogs, fries, chips, cookies, hot and cold

drinks. Items that had to be cooked or kept cold were passed up by co-workers through the window of the teachers' lunch room in the basement. The food sales added a festive touch to Field Day and brought the P.T.A. some modest revenue that eventually would benefit our school.

After lunch, the competitive events continued throughout the afternoon, with an occasional rousing tune from the band while equipment was moved about. The fourth and fifth grades had a soccer game. There were standing and running broad jumps by all grade levels. Then we started over with the first graders and had high jumps. By the time our champion eighth graders had their turn, the pole was set up at what, to me, seemed an amazing height.

In all the contents, there were ribbons galore being presented. With honorable mention and runner-up awards. Mr. Leigh's strategy seemed to be that *everyone* would earn a ribbon for something before the day was over.

The final event of the day was a volleyball game between the seventh and eighth grades. Although everyone may have been tiring by then, it was a spirited match. The seventh grade was determined to beat their upper classmates, while the



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WE GET

eighth grade was equally motivated to defend its honor by not letting these young upstarts defeat them.

Whatever the outcome, Mr. Leigh had warm praise for both sides. In his wrap-up of the day, he would observe that we again had been blessed with a sunny day and that his unadorned bald head no doubt would be sunburned tomorrow. He thanked all the parents, village officials, other relatives and friends whose presence had made this an extra special occasion for all of us.

Then he congratulated "all of you wonderful boys and girls for your long hours of practice and the good sportsmanship and school spirit you've demonstrated for us all here today." However pooped we may have been at day's end, we left the field with our chests puffed up by our principal's praise.

Long before any President's Council conducted in-depth studies of the matter, Mr. Leigh understood the importance of physical fitness to a child's development. He and his staff of dedicated teachers strived for a balanced curriculum that encouraged young people to adopt good physical health habits as well as educating and improving their minds.

I don't know if Giles School continues to hold a Field Day. With so many organized sports in schools today, perhaps it has given way to various individual events since Mr. Leigh retired.

The expression "having a field day" is not as commonly used as it once was. Young people hearing it probably think in terms of some outing such as a trip to the zoo, the Art Institute or the Field Museum.

For me and many other Giles School alumni, it will forever evoke warm memories of being surrounded by hundreds of schoolmates, parents and neighbors, and hearing Mr. Leigh declare that "This has probably been our best Field Day ever!" He said it every year. But, you know, he was never wrong.

SAN PEDRO, CALIFORNIA — Your cover story on Jimmy Durante in the December-January issue reminded me that I had a treasure hidden away in my Jimmy Durante album of 78's. In late January of 1977 one of the local columnists ran a squib saying that Jimmy's birthday was coming up, and that he was not feeling well. There was an address where he could be reached. I wrote a little note and sent it off with birthday greetings. The same notice must have been printed in newspapers across the country. Almost three months later I received an acknowledgment. It took that long to get to me. Jimmy must have gotten thousands of notes like mine, and tons of love through the mail.

The man was pure CLASS! The card said "Thanks a Million!! for your kind thoughts. Believe me, it's a pleasure to hear from you. My very best wishes to you and yours. God Bless! Love 'n kisses, Jimmy Durante." Although the card and signature were printed (it was, after all, Jimmy's 84th birthday) there is a First Class stamp on it — not metered mail — and the address to me is hand written! Further, the post mark is that of the Beverly Hills post office, which means that the card was really from Jimmy and not from a secretarial service in Burbank. I'm sending the card for you to keep. If it is not suitable for your museum then put it in your personal collection of memorabilia. Either way, I know it will be respected.

— LARRY LAVIERI

(ED. NOTE: — We appreciate hearing from you about Jimmy Durante and thank you for sending the card. It has been placed among other vintage radio and TV memorabilia on display at the Museum of Broadcast Communications in Chicago for all to see.)

CHICAGO — Hope your program lasts forever. I'm always disappointed when you are pre-empted by sports. Don't even want to leave the house on Saturdays unless I can have a radio with me. Your programs are great! Am watching TV less and less.

— SHARON SANTELLI

NORTH LITTLE ROCK, ARKANSAS — I have intended writing you now for more than a year. I moved to Little Rock, Arkansas in June, 1987. I began listening to your show when I discovered it by accident. I love all the old radio shows though I am only 39. I have about 1,000 on cassette tape. Your comments and personality make these all the more special and enjoyable. I really liked the War of the Worlds special in October. I have a small cabin perched on a cliffside (facing north) up on my weekend farm and you can imagine sitting there miles from anyone and tuning in Chicago to hear these marvelous old shows each weekend. During the week I try to have everything done by 8 pm here in Little Rock to hear your broadcast. Now, even when I don't get to

LETTERS

hear your show, I listen to WBBM. I know quite a bit about your city because of this. My two daughters and wife love the old shows, too. My seven year old Rachel loves Jack Benny. She is a walking depository of his lines and gags. Thanks for having such a fine program — it truly is super!
— LEE WIMBERLEY

BRAHAM, MINNESOTA — I have been listening to your old radio programs for about a year now. Only complaint I have is the station dies out so much where I live, but I keep right on trying. I just love those old shows. Sure bring back lots of memories
— RICHARD R. JOHNSON

WHEATON, IL — I've been meaning to write for over a year now since we discovered your program. I travel quite a bit and whenever I get home my son Joshua, 10 years, and I enjoy listening together whenever you are on. We both wish you were more frequent. We are devoted fans and thank you for your entertaining program. Hope you are on for years to come.
— DON ADERHOLDT

BATESVILLE, INDIANA — I really enjoy your magazine and your old time radio shows. Wish there wasn't so much hockey to interrupt the programs. Please renew my subscription for two years. The radio shows really bring back my younger years, as all we had was radio. I still prefer it to any TV shows
— FAITH WESTERFIELD

CUTCHOGUE, NEW YORK — As I read your monthly schedule for *Radio Classics*, my mouth waters. Living on the east end of Long Island, about 90 miles from New York City, I am not able to tune in on WBBM. Do you know of any stations that have comparable programs that I can tune in on?— STAN RUBENSTEIN

(ED. NOTE — Programs of old time radio shows come and go, so it's not easy to compile any kind of a list. But we suggest you contact your local newspaper's radio-TV editor, who should be able to tell you who's doing radio nostalgia locally.)

HARVARD UNIVERSITY, CAMBRIDGE, MA — I write as a young person who has become greatly interested in old time radio largely due to your broadcasts. I cannot say that I grew up listening to Burns and Allen, the Lone Ranger, Green Hornet, X Minus One, Jack Benny, or any other of the greats, but I did listen to the CBS Radio Mystery Theatre ever since I knew what radio was. When you began *Radio Classics* a few years ago, I became hooked, listening to your evening broadcasts on WBBM during the week, and later discovering *Those Were The Days* on WNIB on the weekend.

Recently I moved from Chicago to Boston for college. The transition has been smooth. I am glad to say, except that I have yet to find any radio stations that broadcast any of the "radio classics" or any store which sells tapes or records of these trips into the past. I remember finding some broadcasts on WBZ when I was here in Boston last summer. However, to my dismay, these broadcasts ended some time ago. I appreciate your efforts.
— HENRY S. KIM

MADISON, WISCONSIN — A long overdue note to express my appreciation for WBBM's programming of classic radio programs originally broadcast in another era. Recently listening to an edition of the CBS Radio Mystery Theatre was truly enjoyable. I hope the management of Radio Station WBBM in Chicago continues to broadcast these programs which titillate the imagination and activate the listening mind.
— CHUCK COLEMAN, *State Representative, 43rd Assembly District, State of Wisconsin.*

NILES, IL — The Mystery Theatre that you seem to be so hung up on is not entertainment. It's pure psychotic depressing garbage. You can hardly call these tapes "old time" radio since they date back to the 1970s. The old timers that you play less frequent now were real entertaining and fun. Screen Directors Playhouse is always a classic. This is Your FBI, Dragnet, Sherlock Holmes, and of course the Lone Ranger. And all of your comments are indispensable.
— THERESA MASCHING

(ED. NOTE — We've heard from lots of listeners about the inclusion of the CBS Radio Mystery Theatre into our programs on WBBM. These shows, which were originally broadcast from 1974 to 1983 represented a major effort to provide listeners with original radio drama at a time when there was precious little drama on the air. The Mystery Theatre gained a large and loyal audience when it was originally heard on WBBM and other stations across the country. After it went off the air in 1983, a whole new generation of radio listeners — who had never before been exposed to original radio drama — were disappointed.

When the series became available again, in September of 1988, we decided to incorporate episodes in our *Old Time Radio Classics* program. The response was terrific; we heard from hundreds of Mystery Theatre fans who were pleased that they would again be able to hear it on WBBM.

For your information, the Mystery Theatre is presently being syndicated across the country and the program is fed to stations from coast-to-coast by satellite. WBBM technicians record the satellite feed each day at noon and the tapes are saved for rebroadcast later on our program. We try to schedule about three Mystery Theatres each week, but when we get pre-empted by football or hockey, our weekly airtime shrinks. But do not fear. The hockey season is about over and we're just about ready to resume *Old Time Radio Classics* seven nights a week, Monday thru Friday from 8-9 pm, Saturday and Sunday from 8-10 pm.

That Was The Year

April and May, 1939

By Todd Nebel



Spring of 1939, April and May specifically, was filled with wonder and excitement. A World's Fair, a visit from the King and Queen of England, and growing anticipation in Europe, were just some of the memorable occurrences of the time.

The Boston Bruins took the Stanley Cup, the New York World's Fair triumphantly opened on April 30th and the Chicago Cubs and White Sox each began their new seasons during the Golden Days of Baseball. To everyone's dismay, Lou Gehrig of the New York Yankees decided to bench himself on May 2nd following his poor start, and in Europe, Adolph Hitler was threatening to increase Germany's "living space" by controlling the vast lands of Europe.

In America, we were still in an isolate mood following the end of World War I, so the threat of a war in Europe was just that — in Europe. We had to deal with our own problems at home: the Great Depression was now entering its tenth year. But, Spring brings new life, and so the country was a-buzz with anticipation of the arrival in the United States of the King and Queen of England in June.

President Roosevelt mulled over his own chances of running for an unprecedented third term in office. FDR's greatest democratic ally in Chicago was Mayor Kelly, who had just won re-election on April 4th following six successful years in office. Mayor Kelly's accomplishments to date were Chicago's new subway system, the outer drive link bridge, lakefront

developments like the Shedd Aquarium and Buckingham Fountain, and new housing for thousands of Chicagoans.

In Chicago and suburbs, new housing was booming and it was said that the cost of a new home was on its way down. Leading all suburban communities in new housing permits was Evergreen Park, with Evanston, second, and Gary, third. The average price of a new home was between, \$5,250 and \$6,500.

In our city as well as the rest of the nation, the Spring of 1939 was really the last Spring enjoyed as a family before



KAY KYSER

conscription and war would upset a lot of things. Prices were beginning to fall in line with the pocketbook. During Easter week, Andes Candies was offering a special sale on a two-pound box of chocolates for only 97 cents. At O'Connor and Goldberg, 205 State Street, women's patent leather shoes were \$3.95 a pair. The Fair Store was offering Easter hats for \$10 while a pair of dainty Easter gloves sold for a dollar.

At Hudson Ross, 159 W. Madison, the sensational new novelty hit "Three Little Fishes" by Kay Kyser could be purchased along with a free photo of Kay. And at the neighborhood National Food Store, the missus could find Chase and Sanborn Coffee in a one-pound can for a quarter. Two eight-ounce packages of Wheaties were 19 cents, bananas were a nickel a pound while two pounds of tomatoes sold for 25 cents.

If you had been thinking of purchasing a new automobile, new Dodge Sedans were priced at \$815 and up; a new Nash was \$770; Oldsmobiles were \$777 and up; and the "safest, sturdiest car in the low price field," the new Studebaker was priced at \$660.

Traveling far? Well, to fly from Chicago to New York you could have flown with United Airlines in three hours and fifty-nine minutes and paid \$44.95. From Chicago to Cleveland, the trip took only one hour and forty-nine minutes and cost \$18.25. By train, the new 20th Century Streamlined Super Luxury with private rooms offered a ride from Chicago to New York in sixteen hours time.

In Chicago, the big band era was underway, offering a cornucopia of bands at night clubs and restaurants throughout the area. Beginning on April 14, 1939, Ted Weems and his orchestra, along with Perry Como and Marilyn Maxwell were featured at the Gold Coast Room of the Drake Hotel for an extended stay. During the same period of time, Russ Morgan and his orchestra began their visit to the cozy quarters of the Chez Parcc at 610 Fairbanks Court. By the end of April,



PERRY COMO

Benny Goodman's former drummer, Gene Krupa and his orchestra could be found playing at the New Panther Room of the College Inn Hotel Sherman.

The following month, on May 18, Glen Gray and his Casa Loma Orchestra brought "Smoke Rings" to the Empire Room of the Palmer House in Chicago. And finally, on May 25th, Wayne King and his orchestra took over the bandstand at the Drake Hotel while Vincent Lopez did the same at the Chez Parcc. Finally, at the Bon-Air Country Club on Milwaukee Avenue, singer Tony Martin, dancers Georges and Jalna, and Freddy Martin and his orchestra all entertained on stage for the remainder of the month.

1939 was most likely the best year in the history of American movie-making. Among the pictures released were "Gone With The Wind," "The Wizard of Oz," "Mr. Smith Goes to Washington," "The Adventures of Robin Hood," "Goodbye Mr. Chips," "Stage-Coach," "Gunga Din," "The Hunchback of Notre Dame" and "Young Mr. Lincoln."

For moviegoers in Chicago, April and May was wonderful time. On April 1st, "The Story of Vernon and Irene Castle," starring Fred Astaire and Ginger Rogers

THAT WAS THE YEAR

premiered at the Chicago Theatre. On April 14th, the Chicago Theatre presented Samuel Goldwyn's "Wuthering Heights," starring Merle Oberon and Lawrence Olivier with an advertisement that read, "Their love was greater than time itself!"

One week later, the Chicago Theatre premiered another soon to be classic, "The Story of Alexander Graham Bell," starring Loretta Young and Don Ameche, along with an up-and-coming Henry Fonda. On that Friday at the Chicago Theater, you could have also seen a live stage show with the comedy and musical acts of Arthur Treacher and Cass Daley. And moving over from State Street to Randolph and Clark, the Apollo Theater premiered the new Sherlock Holmes classic, "The Hound of the Baskervilles," starring Basil Rathbone and Nigel Bruce.

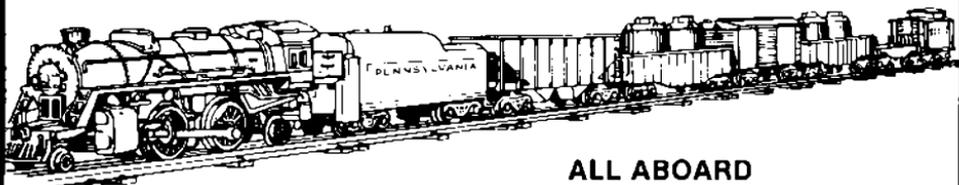
On April 28th, the Chicago Theater

featured Bette Davis starring in "Dark Victory" while Clyde McCoy and his orchestra entertained live on the stage. On May 12, the RKO Palace, at Randolph and LaSalle, premiered "East Side of Heaven" starring Bing Crosby and Joan Blondell. Doors at the RKO opened at 10:30 a.m. with tickets only 35 cents until 1 p.m. The Roxyettes were offered as the RKO's live stage act before the film and they presented their startling "Bicycle Dance" for the captivated audience.

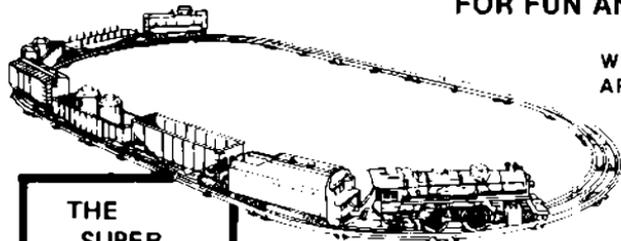
In April and May of 1939, radio was big business. Popular favorites like Bergen and McCarthy, Jack Benny, Burns and Allen, Al Jolson, Bing Crosby, Major Bowes, Fred Allen, Rudy Vallee, Eddie Cantor and the Lux Radio Theatre were among the top fifteen programs on the air. In April, Amos 'n' Andy had just moved from NBC (WMAQ) to CBS (WBBM) but maintained their usual fifteen minute broadcast heard at 10 p.m., Monday through Friday. In

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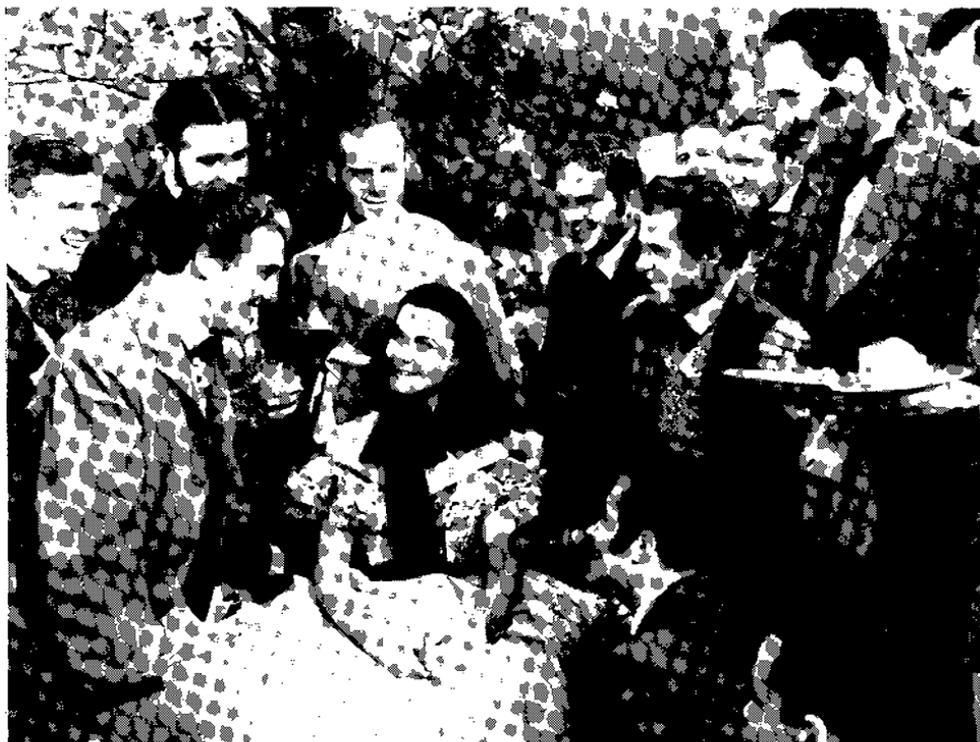
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SCARLETT O'HARA (Vivian Leigh) is surrounded by admirers in this scene from "Gone With The Wind," one of many great films released in the spring of 1939.

early April, Marion Jordan, following an extended illness, returned to her role as Molly on the Fibber McGee and Molly Show.

The Chicago Tribune of April 9, 1939, carried an article regarding the new European invention of "tape recording" and what it might mean to the future of the major radio networks if used here in the U.S. The article mentioned that two of the three major networks still prohibited the broadcasting of recorded entertainment for their audiences (NBC, CBS) and that the enthusiasm the American public holds for "live" shows over recorded shows must wane first before the major networks would approve of the tape system. It was predicted however that radio producers might eventually favor the tape system which would produce the ultimate in perfection, something currently unattainable through "live" shows.

On May 15, WGN listeners were treated to improved radio reception and audibility with the building of a new \$250,000 transmitter plant situated twenty five miles northwest of the loop. The site of the new plant replaced the one which had been continuously in service near Elgin since 1926, and now was built on a 101 acre tract off Rohlwing Road (Route 53) near Roselle. The site was chosen because of the favorable characteristics of the subsoil for radio transmission as well as the sparsity of the population in the area.

The new tower was said to have increased WGN's signal strength in the Chicago area by 40 percent.

It was a good time, the Spring of 1939. But despite the advances in technology, the economy and the booming world of entertainment, Americans would soon find themselves in a war most people felt was inevitable.

APRIL**Old Time Radio Classics — WBBM-AM 78
MONDAY thru FRIDAY 8:00-9:00 P.M.
SATURDAY and SUNDAY 8:00-10:00 P.M.**

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>PLEASE NOTE: — All of the programs we present on <i>Radio Classics</i> are syndicated rebroadcasts. We regret that we are not able to obtain advance information about the storylines of these shows so that we might include more details in our <i>Radio Guide</i>. However, each show we present is slightly less than 30 minutes in length and this easy-to-read schedule lists the programs in the order we will broadcast them on WBBM-AM. The first show listed will play at approximately 8 p.m. and the second will be presented at about 8:30 p.m. and so forth. Programs on <i>Radio Classics</i> are complete, but original commercials and network identification have been deleted. Thanks for listening.</p>						1 Blackhawk Hockey NO OLD TIME RADIO
2 Blackhawk Hockey NO OLD TIME RADIO	3 Jack Benny Black Museum	4 Election Coverage NO OLD TIME RADIO	5** Dragnet Duffy's Tavern	6** CBS Mystery Theatre: "Three Times Dead"	7 Burns & Allen The Falcon	8** CBS Mystery Theatre Double Feature: "Secret Doctrine" "Escape, Escape"
9** Old Time Radio Nostalgia Night	10 Gangbusters Fibber McGee	11** CBS Mystery Theatre: "Yesterday's Murder"	12 Lone Ranger Jack Benny	13** Great Gildersleeve Green Hornet	14 Duffy's Tavern This Is Your FBI	15** CBS Mystery Theatre Double Feature: "Secret Life of Bobby Deland" "Too Many Women Can Kill You"
16 Old Time Radio Nostalgia Night	17 Sealed Book Burns & Allen	18** Lights Out Great Gildersleeve	19 CBS Mystery Theatre: "And Death Makes Even Steven"	20** Jack Benny Dragnet	21 Fibber McGee Black Museum	22** CBS Mystery Theatre Double Feature: "Diary of a Madman" "Deadly Process"
23/30 Old Time Radio Nostalgia Night	24** The Falcon Duffy's Tavern	25 Lone Ranger Fibber McGee	26** Burns & Allen Gangbusters	27 CBS Mystery Theatre: "Devil God"	28** Hopalong Cassidy Jack Benny	29 CBS Mystery Theatre Double Feature: "Real Printer's Devil" "Dream Woman"

MAY**Old Time Radio Classics — WBBM-AM 78
MONDAY thru FRIDAY 8:00-9:00 P.M.
SATURDAY and SUNDAY 8:00-10:00 P.M.**

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1 Fibber McGee Stand By For Crime	2 CBS Mystery Theatre: "Adam's Astral Self"	3 Lone Ranger Charlie McCarthy	4 Screen Dir. Playhouse Life of Riley	5 Jack Benny Sealed Book	6 CBS Mystery Theatre Double Feature: "My Sister's Death" "Ghost at High Noon"
7 Old Time Radio Nostalgia Night	8 CBS Mystery Theatre: "The Only Blood"	9 Great Gildersleeve Hopalong Cassidy	10 Great Gildersleeve The Falcon	11 Great Gildersleeve Black Museum	12 Great Gildersleeve Green Hornet	13 CBS Mystery Theatre Double Feature: "The Hit Man" "I Thought You Were Dead"
14 Old Time Radio Nostalgia Night	15 CBS Mystery Theatre: "Dracula"	16 CBS Mystery Theatre: "Suicide Club"	17 CBS Mystery Theatre: "The Lodger"	18 CBS Mystery Theatre: "House of Seven Gables"	19 CBS Mystery Theatre: "Dr. Jekyll & Mr. Hyde"	20 CBS Mystery Theatre Double Feature: "Canterville Ghost" "Picture of Dorian Gray"
21 Old Time Radio Nostalgia Night	22 Dragnet Charlie McCarthy	23 This Is Your FBI Jack Benny	24 Fibber McGee Stand By For Crime	25 CBS Mystery Theatre: "Headstrong Corpse"	26 Jack Benny Screen Dir. Playhouse	27 CBS Mystery Theatre Double Feature: "You Only Die Once" "Beach of Falesa"
28 Old Time Radio Nostalgia Night	29 Fibber McGee Jack Benny	30 Green Hornet Life of Riley	31 CBS Mystery Theatre: "Frontiers of Fear"	** SPECIAL NOTE As we go to press it is possible that the Chicago Blackhawks hockey season will extend into April (possibly May) if the team moves into semi-finals or playoffs. In that event, the Old Time Radio programs scheduled will be pre-empted and rescheduled at a later date.		

THOSE WERE THE DAYS

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

APRIL

PLEASE NOTE: The numerals following each program listing for Those Were The Days represents timing information for each particular show. (9:45; 11:20; 8:50) means that we will broadcast the show in three segments: 9 minutes and 45 seconds; 11 minutes and 20 seconds; 8 minutes and 50 seconds. If you add the times of these segments together, you'll have the total length of the show (29:55 for our example). This is of help to those who are taping the broadcasts for their own collection.

SATURDAY, APRIL 1st A SALUTE TO DEL SHARBUTT

MEET CORLISS ARCHER (4-6-47) Janet Waldo stars as Corliss with Sam Edwards as Dexter in this comedy of teen-age trials and tribulations. Corliss wants to enter a department store beauty contest. Announcer is **Del Sharbutt**. Campbell Soups, CBS. (14:50; 14:20)

OUR SPECIAL GUEST will be **DEL SHARBUTT** who speaks about his long career in broadcasting as an announcer. Conversation recorded in his Palm Desert, California home on June 15, 1988. (16:20; 16:11)

CLUB FIFTEEN (12-1-49) Dick Haymes, Evelyn Knight, the Modernairs and Jerry Gray and the orchestra present the radio debut of tunes from Walt Disney's film "Cinderella." Announcer is **Del Sharbutt**. Campbell Soups, CBS. (14:30)

JACK CARSON SHOW (2-13-46) Guest Frank Sinatra joins Jack, Arthur Treacher, Dave Willock, Randi

Stewart, Norma Jean Nilssen, announcer **Del Sharbutt**, and Freddy Martin and his Orchestra. AFRS rebroadcast. (9:25; 19:07)

SPECIAL GUEST DEL SHARBUTT continues reminiscing about his radio career. (13:21; 15:45)

COMMAND PERFORMANCE #447 (1940s) **Del Sharbutt** hosts this post-war edition of the series for servicemen and women. Guests include Jo Stafford, Bob Hope, Lucille Ball, Red Norvo and his Trio. Hope appears in a western sketch in a dual role as "Rattlesnake Hope" the bank robber and as "Fearless Hope" the good guy. AFRS (13:45; 15:37)

SATURDAY, APRIL 8th

SUSPENSE (10-30-47) "Subway" starring June Havoc with Lurene Tuttle. The lights of a subway train on the gleaming rails fascinate and frighten a woman passenger. Roma Wines, CBS. (14:05; 15:57)

KRAFT MUSIC HALL (1-13-49) Al Jolson welcomes guest Groucho Marx, with Oscar Levant, Lou Bring and the orchestra. Groucho tries to sell Jolson mink coats. Kraft Foods, NBC. (10:35; 7:15; 11:20)

ESCAPE (2-1-48) "The Legend: Vanishing Lady" stars Joan Banks, Ben Wright, Antony Ross, John Hoyt. Set in pre-war Paris, this is the story of a young English girl who is the victim of a gigantic conspiracy of silence. Sustaining, CBS. (13:25; 14:50)

EDDIE CANTOR SHOW (2-21-45) Ol' Banjo Eyes welcomes guest Ella Logan who joins regulars Bert Gordon, Billy Gray, Nora Martin. Harry Von Zell announces. Sal Hepatica, Trushay, NBC. (9:45; 11:50; 7:45)

INNER SANCTUM (1940s) "Ghosts Always Get the Last Laugh." A judge is confronted by the ghost of a man he condemned to death. AFRS rebroadcast. (15:40; 9:03)

FRED ALLEN SHOW (5-9-48) Don McNeill of the Breakfast Club joins Fred and the gang. The Allen's Alley question is "Are you satisfied with the Pulitzer Prize awards?" Fred tries to get McNeill to give him tickets to the Breakfast Club program, then has an idea for a new quiz show. Ford Motor Co., NBC. (15:53; 13:55)



DEL SHARBUTT

**SATURDAY, APRIL 15th
REMEMBERING RONALD COLMAN**

HALLS OF IVY (1950) Ronald Colman and his wife Benita star as "William Todhunter Hall, president of Ivy College and his wife, the former Victoria Cromwell of the English theatre." It's graduation week at Ivy College and a much-loved professor is about to resign. Cast includes Peter Leeds, Arthur Q. Brian, Sheldon Leonard, Herb Butterfield. Schlitz Beer, NBC. (15:50; 12:57)

LUX RADIO THEATRE (9-15-41) "Lost Horizon" stars Ronald Colman who recreates his screen role in this radio adaptation of the 1937 motion picture directed by Frank Capra: James Hilton's story of escapism when five people are kidnapped and taken to Shangri-La, a strange Tibetan monastery where all are immortal. Cast includes Donald Crisp, Lynne Carver, Cy Kendall, Dennis Green, Peter Leeds. Melville Ruick announces, Cecil B. DeMille is host-producer. Lux Soap, CBS. (18:54; 20:57; 19:09)

JACK BENNY PROGRAM (1-16-49) Mr. and Mrs. Ronald Colman join Jack and the gang. Colman, fed up with Jack, falls asleep and dreams he's Benny. Then he dreams that Jack is him! Lucky Strike, CBS. (10:50; 17:50)

SUSPENSE (12-7-53) "Trent's Last Case" stars Ronald Colman as detective Phillip Trent in a dramatization of E. C. Bentley's classic novel of deduction. Cast features Joseph Kearns, Alan Morgan, Richard Beals, Harlow Wilcox, Larry Thor announces. Produced by Elliott Lewis. AutoLite, CBS. (16:45; 12:20)

OUR SPECIAL GUEST will be *Nostalgia Digest* columnist and film buff **BOB KOLOSOSKI** who will be on hand to talk about the film career of Ronald Colman.

**SATURDAY, APRIL 22nd
MARYLEE ROBB AND
THE GREAT GILDERSLEEVE**

GREAT GILDERSLEEVE (5-3-50) Hal Peary stars as Throckmorton P. Gildersleeve with **Marylee Robb** as Marjorie, Walter Tetley as LeRoy, Lillian Randolph as Birdie, Richard Crenna as Bronco Thompson. Gildy's niece Marjorie, who is going to be married to Bronco, gets a case of jealousy-jitters just before the wedding rehearsal. Kraft Foods, NBC. (13:30; 16:14)

OUR SPECIAL GUEST will be **MARYLEE ROBB** who recalls her role as Marjorie Forrester on the Gildersleeve program and her other radio experiences in a conversation recorded at her home in Palm Desert, California on June 15, 1988 (12:02; 15:34)

GREAT GILDERSLEEVE (5-10-50) It's Marjorie's wedding day and although Gildy tries to remain calm, things keep going wrong! Hal Peary as Gildy, **Marylee Robb** as Marjorie. Kraft Foods, NBC. (13:48; 15:52)

PENNY SINGLETON SHOW (1950) Penny Singleton stars as a young widow with two children trying to keep house and home together as a real estate salesperson.



MARYLEE ROBB

Cast features **Marylee Robb** and Shelia James as Penny's daughters, with Gale Gordon, Jim Backus, Bea Benadaret. Sustaining, NBC (12:47; 14:00)

GREAT GILDERSLEEVE (1-31-51) Willard Waterman stars as Throckmorton P. Gildersleeve, with **Marylee Robb**, Walter Tetley, Cathy Lewis, Lillian Randolph, Earle Ross, Gale Gordon and Barbara Whiting. Marjorie and Bronco are expecting a baby in about three weeks, and Gildy tries to set up a surprise baby shower. Kraft Foods, NBC. (15:10; 14:18)

GREAT GILDERSLEEVE (4-11-51) Willard Waterman as Gildy, **Marylee Robb** as Marjorie, Dick Crenna as Bronco. Gildersleeve thinks Marjorie, Bronco and the twins continue living with him to keep him from becoming lonely. Kraft Foods, NBC. (12:37; 16:47)

**SATURDAY, APRIL 29th
19th ANNIVERSARY SHOW
"THANKS FOR LISTENING"**

As we complete nineteen years of *Those Were The Days* broadcasts we'll express our appreciation with a special "Open House" program of sounds and memories from the glory days of radio.

Joining us in person for this anniversary show from the Pierre Andre Memorial Studio in the Museum of Broadcast Communications will be *Nostalgia Digest* columnists **Bob Kolososki**, **Dan McGuire**, and **Karl Pearson**. They'll be with us all afternoon and our conversation will cover vintage movies, the big band era, radio, and nostalgic recollections from not-so-long-ago. We'll also have a few other visitors and surprises.

Don't miss it if you can!

THOSE WERE THE DAYS

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

MAY

SATURDAY, MAY 6th
PRODUCED AND DIRECTED
BY PHIL COHAN

JIMMY DURANTE SHOW (5-12-48) The Schnozzola is on the campaign trail in a broadcast produced and directed by **Phil Cohan**. Guest is Victor Moore who advises Jimmy that a wife would help in his campaign. Regulars include singer Peggy Lee, the Crew Chiefs, Roy Bargy and the orchestra, announcer Howard Petrie and Florence Halop as Hotbreath Houlihan. Rexall, NBC. (9:30; 9:30; 9:30)

OUR SPECIAL GUEST will be **PHIL COHAN**, veteran producer and director who recalls his long radio career in a conversation recorded in his home at Pacific Palisades, California on June 18, 1988. (13:34; 13:14)

COMEDY CARAVAN (1940s) Jimmy Durante and Garry Moore team up for the comedy in a broadcast produced and directed by **Phil Cohan**. Garry's Cultural Corner reviews "Romance in the Good Old Days" and the boys present a saga of the circus, "Life Under the Big Top." Cast features singer Georgia Gibbs, announcer Howard Petrie, Roy Bargy and the orchestra. AFRS rebroadcast. (10:40; 9:25; 9:15)

COMMAND PERFORMANCE #202 (1940s) The

Andrews Sisters are hostesses for this show for servicemen which features the Delta Rhythm Boys, Celeste Holm, Jimmy Durante and Garry Moore. Durante and Moore show how they "warm up" the radio audience before a broadcast of their show (produced and directed by **Phil Cohan**). AFRS (7:20; 8:45; 13:00)

SPECIAL GUEST PHIL COHAN continues reminiscing about his radio career. (14:18; 11:20)

JIMMY DURANTE SHOW (5-19-48) Victor Moore turns up again as a guest in this broadcast produced and directed by **Phil Cohan**. Jimmy and Victor go on a tour to aid small businesses! Peggy Lee, the Crew Chiefs, Roy Bargy and the orchestra. Rexall, NBC. (8:15; 8:27; 11:15)

SATURDAY, MAY 13th
MOTHER'S DAY SPECIAL
FOR MOTHERS AND OTHERS

LIFE OF RILEY (5-10-47) William Bendix stars as Chester A. Riley, with Paula Winslowe, Gale Gordon, John Brown. Riley is a member of the Mother's Day Committee. Draft, NBC. (13:50; 14:05)

HALLMARK PLAYHOUSE (5-5-49) "Mother" starring Linda Darnell with Verna Felton. Novelist James Hilton introduces Kathleen Norris' warm-hearted story for Mother's Day. Hallmark Cards, CBS (15:07; 15:00)

ADVENTURES OF OZZIE AND HARRIET (2-27-49) Ozzie and Harriet Nelson, John Brown, Alan Reed, Janet Waldo. Ozzie decides to show Harriet that he can handle the family's finances better than she can. International Silver Co., NBC. (13:16; 17:08)

LUX RADIO THEATRE (5-1-39) "Lady For A Day" Starring Mae Robeson, Warren William, Jean Parker and Guy Kibbee in a radio version of Frank Capra's 1933 Columbia motion picture. It's the Damon Runyon "Apple Annie" story (later re-made by Capra in 1961 as "Pocketful of Miracles"). A seedy apple vendor is turned into a beautiful lady to impress the European aristocratic family into which her daughter is about to marry. Leslie Howard subs for Cecil B. DeMille. Lux Soap, CBS. (18:25; 17:10; 23:50)

SUSPENSE (1-4-59) "Don't Call Me Mother" stars Agnes Moorehead with Cathy Lewis and James McCallion. A young man's mother is not very pleased when he brings a young lady home for dinner. Multiple sponsors, CBS. (8:44; 19:55)

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**SATURDAY, MAY 20th
RADIO STARS ON PARADE**

NBC PARADE OF STARS (10-14-46) At the beginning of the 1946-47 season, the National Broadcasting Company presents an all-star program spotlighting its major performers and programs. In two and one-half hours, listeners are treated to a special radio event which features:

Part 1: Cities Service Orchestra; Phil Harris and Alice Faye; H.V. Kaltenborn. (13:50)

Part 2: Manhattan Merry-Go-Round; Thomas L. Thomas; Curtain Time; Carmen Cavallero. (13:10)

Part 3: People Are Funny; Dennis Day; News from Chicago. (15:50)

Part 4: Mr. District Attorney; American Album of Familiar Music; Bill Stern's Sports Newsreel; Bob Burns. (17:10)

Part 5: One Man's Family; Perry Como and Jo Stafford; Can You Top This? (14:00)

Part 6: Roy Rogers and Dale Evans; Pat Buttram; Bob Hope; Truth or Consequences. (19:30)

Part 7: Alan Young (8:00)

Part 9: Duffy's Tavern; Grand Ole Opry; Mollé Mystery Theatre. (14:25)

Part 10: Rudy Vallee; Judy Canova; NBC Symphony. (15:30)

JACK BENNY PROGRAM (10-6-46) Jack and the whole gang in the second program of their 15th year on the air. Jack tries in vain to listen to the world series on the radio. Mary Livingstone, Dennis Day, Eddie "Rochester" Anderson, Phil Harris, Don Wilson, The Sportsmen, Verna Felton, Frank Nelson, Sara Berner, Bea Benadaret. Lucky Strike, NBC. (19:07; 8:08)

**SATURDAY, MAY 27th
A VISIT WITH ELVIA ALLMAN**

BOB HOPE SHOW (4-9-46) In a broadcast from the Pasadena Community Playhouse, it's Bob with guests Brenda and Cobina, played by Blanche Stewart and Elvia Allman, plus regulars Jerry Colonna, Frances Langford, Skinnay Ennis and the orchestra. Brenda and Cobina audition for parts in Hope's sequel to "The Outlaw." AFRS rebroadcast. (8:45; 7:53; 12:45)

OUR SPECIAL GUEST will be **ELVIA ALLMAN**, one of radio's best-recognized comedy character actresses, who recalls her long career on the air. Conversation recorded at her home in Brentwood, California on June 16, 1988 (14:57; 10:40, 7:41)

BLONDIE (5-27-45) Penny Singleton and Arthur Lake star as Blondie and Dagwood Bumstead with Elvia Allman as Cora Dithers, Hanley Stafford as J.C. Dithers, and Verna Felton, Tommy Cook, Marlene Ames. Blondie has social aspirations and invites a socialite to tea, but Mrs. Dithers decides to crash the party! AFRS rebroadcast. (15:10; 11:55)



**ELVIA ALLMAN AND BLANCHE STEWART
AS BRENDA AND COBINA**

ABBOTT AND COSTELLO SHOW (2-1-45) Bud and Lou with Elvia Allman, Mel Blanc, Artie Auerbach, Connie Haines, announcer Ken Niles, Freddy Rich and the orchestra. Costello shoots at his next door neighbor, Mrs. Beanbag (played by Elvia Allman). AFRS rebroadcast. (15:42; 12:09)

ADVENTURES OF MAISIE (1949) Ann Sothern stars as Maisie Revere who gets involved in some super-salesmanship! Cast features Elvia Allman, Pat McGeehan, Howard McNear, Peter Leeds, Sheldon Leonard, Sidney Miller. John Heaston announces. Syndicated, MBS (10:45; 15:16)

GI JOURNAL #72 (1940s) Jack Haley is Editor-In-Chief for this edition of the Journal which features Arthur Treacher, Ann Rutherford, Elvia Allman, Mel Blanc, Connie Haines, and Ziggy Elman with the orchestra. Jack tries to get a date for Ann's sister Betty Mae (played by Elvia Allman). AFRS (6:50; 7:50, 14:20)

SLIP, of the TONGUE

The Wonderful Wordy World of Leo Gorcey

BY CLAIR SCHULZ

In 1775 Richard Sheridan introduced to the world in his play *The Rivals* a character named Mrs. Malaprop whose misuse of similar words created not only laughs but also employment for generations of writers and comedians. The easiest visual laugh is the pratfall; to get the same effect with words the comic merely falls over his tongue instead of his feet. In radio an abuser of the language seemed to be *de rigueur* on most comedy programs. Among the chief offenders were Phil Harris, Jane Ace, Fibber McGee, Jimmy Durante, Irma Peterson, Chester Riley, George "Kingfish" Stevens and Andrew H. Brown, Gracie Allen, Stretch Snodgrass, and Archie, the manager of Duffy's Tavern. Another Archie (surname Bunker) did the most damage to the King's English on television. But of all the people in show business who trampled words before our ears the one who did it the most exquisitely was Leo Gorcey.

It wasn't always so with the characters he played. In the seven *Dead End Kids* films released from 1937 to 1939 Leo played it straight. It was not until the fifth entry in the *East Side Kids* series, "Flying Wild" (1941), that he unleashed his first malapropism. Seventeen more movies followed before Muggs of the *East Side* gang became Terence Aloysius "Slip" Mahoney, the brains of the *Bowery Boys*.

From 1946 to 1956 Monogram (later Allied Artists) churned out forty-one films in the *Bowery Boys* series. It was as the *Boys* that the fellows became more like buffoons and less like the young toughs they were as "kids." Crime melodrama began to be replaced by horseplay,

slapstick, banter, and Gorceyisms. Criminals were still very much in evidence, but now the *Boys* were clearly the good guys. They outwitted crooks in every plot known to writers who had studied at Hope University and Abbott and Costello College and therefore they must try their hand at boxing, chasing ghosts, running from monsters, playing detectives, shooting outlaws, mixing up photographs, wrecking the armed services, returning a foundling, trailing spies, destroying a college, feuding with hillbillies, racing cars and horses, hobnobbing with the upper crust, and stumbling through jungles. The bottom half of double features rarely offered originality; the pleasure of watching them was to see how much could be done with so little.

Edward Bernds and William "One Shot" Beaudine, who directed most of the movies in the series, knew how to turn base metal into gold and they had to for two reasons: time and money. The budget for each film was \$100,000 or less and the shooting schedule was seven to ten days. It was no coincidence that Louie's Sweet Shop figured prominently in so many of the plots; that was one less set to find or build. No film in the series would have received a nomination for an Academy Award for costume design or musical score. Many of the villains and molls are so obscure that they look like they were hired from laundry lists. Yet every one of the films made money because fans didn't come to theaters to appraise production values; they wanted to see the *Boys* clown around for sixty minutes.

The *Boys* they really wanted to see were



SCENE FROM "FIGHTING FOOLS" shows the Bowery Boys: Huntz Hall, Leo Gorcey, David Gorcey, Bernard Gorcey, Bennie Bartlett, Billy Benedict.

Slip and Sach. Leo Gorcey and Huntz Hall were the whole show. Gabe had a little to do in the early films, but Butch, Chuck, and Whitey were there primarily so the principals would have someone to react to their routines. Hall milked laughs out of Sach by giving him a mincing walk, effeminate gestures, facile lips, and a liberal dose of lunacy. Gorcey also had a rubber face and he could do a double take with the best of them, but it was when he opened his mouth that the fun really began.

There was no doubt that Slip had an admirable vocabulary. He was never at a loss for words. But when we heard *what* words he used we were tempted to echo Goodman Ace's catch phrase: "Isn't that

awful?"

It didn't bother Slip at all to announce to a roomful of people that "somebody has captured a friend of mine and is keeping him as a hostess" or to give instructions regarding "what sign of the cardiac you were born under." The heat never bothered him; "it was the humility." In "Master Minds" he became so enraptured with Sach's powers of prediction that he proclaimed that "it's astounding, it's condescending, it's gregarian" and promised that Sach would "divine the movement of the stars and their stalagites."

Even in moments of stress his powers did not fail him. Holding his friends back

SLIP, OF THE TONGUE

in "Dig That Uranium" he said, "We're out on the edge of a terrific precipineapple." About to engage in a duel he shouted, "Toupee!" He scolded a friend in "Bowery Buckeroos:" "Don't you know I'm in disguise? I'm inmagneto."

Many of the malapropisms had more truth in them than Slip realized: "I don't know how to show my ineptitude" and "It's just a little idiotcyncracy of mine" ("Bowery Buckeroos"); "We'll not only return your money, but we'll also be highly mortified" ("Master Minds"); "We did some fancy defective work" ("Trouble Makers"); "Mr. Jones only executes one number a show" and "It's my intermedate pleasure to introduce . . ." ("Blues Busters"); "When you talk about our childhood, I get very neuralgic" ("Jalopy"); "Call Mr. Bowman and he'll vilify everything we've said" ("Jail Busters"); and "Maybe we should get into a business a little more ludicrous" ("Private Eyes").

In *any* business it would have been ludicrous. Mahoney always dreamed of them becoming financial cocoons, lizards of the bank business, or malted millionaires so that debutrants everywhere would put them up on a pedestrian. When dictating a letter he would begin with "We regret to deform you," stop at the end of a sentence to add, "Put catastrophes around that," and then order a carbonized copy of it.

When Slip defended himself, he truly had a fool for a client. He knew his rights: "What's the charge? Flagrancy? I'm not flagrant. I know my institutional rights. I'll take this to the Extreme Court of the United States." He could stop a potential arrest by charging that "You can't take him. You don't have expedition papers." Once in court he was an unimpeachable witness: "I'm fully prepared to detest that I saw the crime." The dead body was the

uncorpus delicious. After digesting the testimony of his deponents, he would cast off the evidence as a case of mistaken indemnity.

Mahoney felt at home in other disciplines as well. He knew his mathematics. Sort of. In "Spook Busters" he calmly asked, "If I'm not being too perpendicular, what do you plan to do?" He stated emphatically in "Hold That Line" that there would be no more fractions of the rule. In "Hold That Baby" he used an excuse that many high school sophomores could sympathize with: "We was the victim of circumferences."

What he knew about the human body will not be found in any edition of Gray's *Anatomy*. For people with very close veins or infinitesimal latitude he prescribed blood confusions. Loss of memory was a case of magnesia. He would cremate things over in his mind and come to a contusion. To him maladies like larengetis could be cured with the correct anecdote.

Most of the time we knew what word Slip was approximating, but sometimes he was so obscure that nobody, Mahoney included, knew what he meant. In "Paris Playboys" when he said, "If I'm not being too incandescent, what is this all about?" We are tempted to ask the same question. "If I may be indigenous, I'd like to pardon all three of you," he said in "No Holds Barred," malapropos of nothing. And in "Private Eyes" he told the Boys to "Sit down and we'll masticate the escape plans." Now that's *really* food for thought.

Mahoney was absolutely convinced that he was using impeccable English and he was impervious to criticism. In "Spy Chasers" he told a little girl that he was a numerologist. She corrected him by saying, "You mean a numismatist." He patiently explained to her that "You collect the kind of coins you want and I'll collect the ones I want." In "Live Wires" he made the accusation that "You're nothing but a pacifist." Told that the word he wanted was *pessimist*, he announced pleasantly that "I was using the past

tense." In his mind ignorance was an excuse.

Slip Mahoney may have had his problems, but so did the man who played him. It is surprising that there hasn't been a film about Gorcey because his life had all the ingredients necessary for a show biz biography: rebellious youth, the big break, domestic spats, divorces, the battle with the bottle, and then decline and fall.

He was born June 3, 1917 in New York City, the middle of three sons of Bernard Gorcey, who played Louie Dumbrowsky in thirty-six of the Bowery Boys films. Bernard, an actor in "Abie's Irish Rose" and other plays, encouraged his son to try out for a part in the Broadway production of "Dead End." Leo started out with a bit part, but he eventually replaced Charles Duncan as Spit and he was soon on his way to Hollywood.

Once out West the screen image of tough guy seemed to creep into his personal life. Leo became Spit when he got behind the wheel of a car. Although other members of the gang were also reckless on the road, only Gorcey garnished traffic tickets by the handful.

He also saw the inside of courtrooms in actions regarding his wives. His first marriage ended in divorce after five strained years in 1944. In 1948 he took a few shots at his estranged second wife who was snooping for evidence to use against him. Her illegal entry was judged the greater offense, but she still got her divorce. The third marriage was over in 1956 and number four lasted from that year until 1962. Gorcey's final marriage in early 1968 did not have much time to develop, for he died at fifty-one on June 2, 1969.

That his liver would eventually fail him would not come as a shock to anyone who had observed his drinking habits in the fifties. He sometimes appeared on the set more fit to work on "The Lost Weekend" than knockabout comedies like "Bowery to Bagdad." When Bernard died on September 11, 1955 from injuries incurred

in an automobile accident, Leo's drinking got worse and so did his performances. The reason Gorcey gave in 1956 for quitting the series was that he could not get over the death of his father, but the truth was that he was becoming too much of a risk and was told that the series would go on without him.

It didn't go very far and it didn't go very well. Huntz Hall became the headliner and Stanley Clements was brought in to be the second lead, but the last seven films were repetitive and humorless. The final Bowery Boys film, "In the Money," was released in 1958, but the series really ended with Leo's bleary-eyed effort in "Crashing Las Vegas." The name above the title was Leo Gorcey and The Bowery Boys; it could have been Leo Gorcey is The Bowery Boys.

Leo Gorcey can still be seen mugging shamelessly on the small screen, especially on Saturday mornings or late at night. But, more importantly, he can still be heard. As many as twenty times an hour we can be treated to some of the most delightful manglings of the language that "have ever been secreted by human mind." When he comes into view we should feel like the man in "Angels in Disguise" who said, "Glad to know you," to which Slip replied, "The feeling is parimutuel, I'm insured." So until we meet him again let us bid good-bye to Slip Mahoney. "Not good-bye," said Slip in "Spy Chasers." "Leave us just say, 'Hasta banana.'"

**HUNDREDS
of
GREAT BOOKS
about
SHOW BUSINESS
CELEBRITIES
can be found at
METRO-GOLDEN
MEMORIES
in Chicago**

NOTES FROM THE BANDSTAND

Artie Shaw

By KARL PEARSON



In his bandleading days Artie Shaw was billed as "The King of the Clarinet." Shaw, a master of the "licorice stick," was also a gifted bandleader and arranger who worked with and hired only the best musicians. Arrangers Jerry Gray and Ray Coniff began their rise to fame with Artie. Trumpeters Johnny Best, Bernie Privin, Billy Butterfield, Lee Castle, Oran "Hot Lips" Page and Roy Eldridge worked with various Shaw bands as did trombonists Les Jenkins and Jack Jenney, drummers Buddy Rich and Davey Tough, and vocalist Helen Forrest.

Born Arthur Arshawsky on May 23, 1910 in New York City, he adopted the name Art Shaw when he became a professional musician. Shaw began his career as a saxophonist and later became a skilled clarinetist and arranger, both talents which would serve him well later on during his bandleading career. After several years of touring with various dance orchestras he settled down in New York and became a successful studio musician. Shaw appeared on many recordings and network broadcasts, becoming a CBS staff musician.

Artie Shaw's bandleading career began almost entirely by accident. In early 1936 "swing" music was just beginning to catch the public's fancy. Joe Helbock, owner of the Onyx Club, one of New York's more successful swing clubs, decided to put on New York's first swing concert at the Imperial Theatre. Helbock asked Artie to put together a small group that would play a three-minute interlude between longer sets. Shaw came up with a novel approach

and a group that consisted of a string quartet, rhythm section and clarinet. The group played "Interlude In B Flat," and it was such a success that they had to repeat the number as Artie had not prepared an encore!

Shortly afterwards Shaw was approached by a booking agent who wanted him to put together a band based on the one he had formed for the concert. A trumpet, trombone and tenor sax were added to the lineup to provide even greater contrast between the strings and clarinet; it was an interesting but very unconventional group. But the time was just not right for such an outfit. Several bands, such as those led by Tommy Dorsey and Benny Goodman, were doing quite well with traditional big band instrumentation (five or six brass, four saxes and four rhythm). Artie struggled with the band for about a year and then decided to go along with more traditional lines.

There was one major difference between this band (billed as "Art Shaw and his New Music") and others. Artie developed a style that relied heavily on Broadway show tunes, instead of the big band standards like "King Porter Stomp."

It took a year for this band to develop to its full potential. When Shaw signed a recording contract with RCA Records, two things happened. First, "Art Shaw and his New Music" became "Artie Shaw and his Orchestra" (an RCA executive felt that "Art Shaw" sounded too much like somebody sneezing) and second, the band made its first recording for RCA Bluebird. RCA executives felt that Shaw's recording



of "Indian Love Call" was destined to become a big hit. They were only partially right as the reverse side, an obscure Cole Porter tune, "Begin the Beguine," actually became the big seller!

Artie and the band became an overnight success. More recordings followed, along with some great location jobs (the Hotel Lincoln in New York City and the Palomar in Los Angeles), lucrative theater tours, a successful radio series ("Melody and Madness" for Old Gold on CBS), and a motion picture (MGM's "Dancing Coed").

But the pressures began to take their toll on Shaw. The exhausting tours and great demand placed a great strain on him; at one point he had collapsed on the Palomar bandstand. His illness was diagnosed as a rare blood disease, and after several weeks he recovered. But the pressures had become so great by November of 1939, that at the height of popularity, Artie walked away from the band business and headed for Mexico.

After a few months of relaxation, Artie headed for California. His contract with

RCA records called for a few more sides so Artie organized an entirely different orchestra which featured a full-sized big band with a string section. One of the first tunes recorded in March, 1940 was "Frenesi," which became his next major hit. Shaw then organized a band again on a full-time basis. Another motion picture followed, along with a weekly appearance on the NBC "Burns and Allen" program.

In early 1941 Artie moved his base of operations back to New York City and expanded the size of the band to thirty-five. This group was, as were all of Artie's outfits, a very exceptional band that boasted an even larger string section. Shaw abruptly disbanded shortly after Pearl Harbor and enlisted in the United States Navy. Initially he did not intend to put his musical career to use, but enlisted as a minesweeper.

The Navy had other ideas. They felt that Shaw could be of greater use as a bandleader, entertaining naval troops near the fighting. "Artie Shaw and his Navy Rangers" travelled throughout the Pacific, bringing a much-needed touch of home to the servicemen stationed in the area. It was a grueling tour, one that placed a great deal of physical and emotional stress on the men, and Artie in particular. After two years in the Navy he was discharged and returned to California.

Artie continued leading various big bands and small groups (including a later edition of his famous Gramercy Five) through the mid-1950's, at which time he gave up the music business and concentrated on writing. His autobiography, "The Trouble with Cinderella" was published in 1952. Although Shaw no longer plays clarinet, the Artie Shaw Orchestra is in existence once again. Formed in 1983, the band is led by clarinetist Dick Johnson who plays in a style similar to Artie's. Under Johnson's leadership and Artie's watchful eye the band plays music from various editions of the Shaw bands and keeps Artie's music very much alive.

A WEEK FROM

TELEVISION

YESTERYEAR

On the following pages you'll find the listings for Chicago TV stations for Thursday, May 3 and Friday, May 4, 1951. This is a reprint from Chicago's original television listings publication, *TV Forecast*. We published the Saturday thru Wednesday schedule in our last issue. Have fun!

BOYS • GIRLS
PARENTS
WATCH

MR. WIZARD

FASCINATING NEW LIVE
NETWORK SHOW

SPEND AN
EXCITING HALF HOUR
SATURDAY AFTERNOONS

4:00

WNBQ CHANNEL 5

presented by NBC and the
CEREAL INSTITUTE

Thursday

MAY 3 WNBQ WNBQ WENR-TV WGN-TV
 4 5 7 9

- 9:00 4 **Fun And Features—G. Menard**
Enjoy a session with Museum of Science and Industry as they explain a complex problem
- 9:30 4 **Fun and Figure—Exercises**
9:50 4 **Fun and Features (continued)**
10:00 9 **Your Figure Ladies—Exercises**
10:30 9 **Chicago Cooks—Recipes**
10:45 4 **First Hundred Years—Serial**
11:00 4 **Tel-A-Shopper—Betty Whitney**
7 **Bob and Kay Show—Variety**
11:30 4 **Garry Moore Show—Variety**
5 **Norman Ross' Varieties**
9 **Hi Ladies—Interviews**
12:00 4 **Let's Have Fun—Hank Grant mc**
Musical variety with Elaine Neblett and Kyle Kimbrough vocalists, and Julian Stockdale combo
5 **"My Rival Is A Fiddle"—Feature**
Film with Hans Conreid and Maria Palmer; tempermental concert violinist and accompanist
9 **Foto Test—Frank Sweeney**
Sue Topping and Frank do it up right when they ask you the questions on this exciting quiz game
- 12:30 5 **Panorama Shop—Fern Persons**
9 **Plan-A-Room—Designs**
Sets by Paul MacAlister
12:45 9 **Acme News—Late Information**
12:55 9 **Batting Practice—Vince Lloyd**
1:00 4 **Bill Evans Show—Variety**
5 **Matinee Playhouse—Feature**
Tales of adventure, mystery & romance
7 **Beulah Karney Show—Foods**
1:10 9 **Lead-Off Man—Harry Creighton**
Interviews with players and *TV Forecast* awards presented
1:25 9 **Baseball—Sex vs Washington**
Jack Brickhouse describes game
1:30 4 **Multiscope News—Ticker Tape**
7 **Something New—Fashions**
1:45 7 **"Flying Fists"—Feature Film**
Starring Bruce Bennett
2:00 4 **Multiscope News—Ticker Tape**
5 **Miss Susan—Susan Peters**
Life of a small town lawyer
2:15 5 **Vacation Wonderlands—Travel**
2:30 5 **Remember This Date—Bill Stern**
Commentary, sports, news, and music with Jet MacDonald
3:00 4 **Homemakers' Exchange—Recipes**
5 **Kate Smith Hour—Musical**
Guests: Cabot and Dresden, Art Mooney's orchestra, and Jack Spoons
3:30 4 **Fun To Know—How To Draw**
Fundamentals of drawing and art appreciation with reproductions and graphic analysis of classic art works. S. B. Valentine moderator

THURSDAY—continued

- 9 Tenth Inning—Harry Creighton
Roundup of scores of games
- 3:45 4 Multiscope News—Ticker Tape
7 Adventure Stories—Film Serial
9 Telephone Game—Harold Isbell
- 4:00 4 Lucky Pup—Kids Puppet Show
5 Hawkins Falls, Pop. 6200—Serial
7 Mary Hartline Show—Games
- 4:15 4 Adventure Time—Film Serial
5 Panhandle Pete And Jennifer
"Rapid Jack Rabbit and the Octopus"
with Barbara Sims and Johnny Coons
- 7 Half-Pint Party—Al Gannaway
- 4:30 4 Assembly—Military Questions
Guests from the U.S. Navy Waves
5 Howdy Doodly Show—Variety
7 Sagebrush Theater—Western
"Way of the West" II Film serial
- 5:00 4 Kids Carnival Kwiz
5 Cactus Jim—Western Feature
7 Lois And Looie—Kids Show
9 Small Fry Club—Bob Emery
- 5:15 7 Judy Splinters—Kids' Show
- 5:30 4 Roy Roper—Western Feature
"Code of The Rangers" II
5 Crusader Rabbit—Cartoon
7 Stories In Sand—Fairy Tales
Story of John Hancock, first signer
of the Declaration of Independence
- 9 Trail Blazers' Theater—Western
- 5:35 5 Weatherman—Clint Youle
- 5:45 4 Window Shopping—Commercial
5 Public Life Of Cliff Norton
Subject: Historical Treasures for Sale
- 5:50 5 Clifton Utley—News
- 6:00 4 Danny O'Neil At Home Show
5 Kukla, Fran, And Ollie
7 Champagne Party—Musical
Andy and Della Russell emcee
- 9 Captain Video—Adventure Tale
- 6:05 7 Club Seven—Musical
- 6:15 4 Ulmer Turner And The News
- 6:30 4 CBS News—Douglas Edwards
5 John Conte's Little Show—Music
Three Beaus and a Peep vocal group,
with guest Jen Nelson, singer
- 7 Lone Ranger—Western Drama
"The Renegades" Lone Ranger and
Tonto help Chief Swift Eagle whose
tribe is being accused of stealing their
own food supply
- 9 Austin Kiplinger—News
- 6:40 9 Weather News—Frann Weigle
- 6:45 4 Stork Club—Interviews
Sherman Billingsley is host
- 5 News Caravan—John Swayze
9 Chicagoland Newsreel
- 7:00 4 Starlight Theater—Drama
"I Guess There Are Other Girls" a
love story about English usage in a
co-educational university
- 5 Groucho Marx—Quiz
Ad-lib session with comedian
- 7 Stop The Music—Musical Quiz
Bert Parks mc, Marion Morgan, Jim-
my Blaine, & Betty Ann Grove vocal-
ists and the "mystery melody"

★

*You've a
date...*

★

Thursday

★

The Best in
TELEVISION

★

GROUCHO MARX
7:00—7:30 P.M.

TREASURY MEN
IN ACTION
7:30—8:00 P.M.

JAMES MELTON
8:00—9:00 P.M.

MARTIN KANE
9:00—9:30 P.M.

WAYNE KING
9:30—10:00 P.M.

★

WNBQ
CHICAGO
CHANNEL 5

★

THURSDAY—continued

- 7:00 9 Guest Of The Week—Interview**
Irv Kupcinet asks the questions
- 7:15 9 Jimmy Dudley's Sport Page**
Up-to-the-minute sports news
- 7:30 4 Show Goes On—Variety**
Robert Q. Lewis mc introduces buyers
- 5 Treasury Men in Action**
Based on T-Men files, Walter Greaza stars as "the chief" in drama titled "The Case of the Diamond Necklace"
- 9 Royal Playhouse—Drama**
- 8:00 4 Alan Young Show—Variety**
Young tries to sell 27-foot cruiser he has built from blueprints in magazine. Ann Rutherford as Young's wife in sketch involving his attentions to another girl, Margaret Whiting in number with the Tom Mahoney dancers
- 5 Ford Festival—Musical Variety**
James Melton stars and introduces guests; a Havana theme
- 7 Holiday Hotel—Musical Variety**
Don Ameche mc, Betty Brewer vocalist, Georgie Hale dancers, Don Craig Chorus, Bernie Green's Orch., Florence Halp, & Joshua Shelley
- 9 Adventures Of Ellery Queen**
Lee Bowman as Ellery in mystery titled "The Locked Door" wherein Ellery matches wits with an old style detective
- 8:30 4 Big Town—Newspaper Drama**
Pat McVey as Steve Wilson stars in "The Sunburst" a crook pawns a stolen suit containing a valuable piece of jewelry, then tries to recover it
- 7 Blind Date—Arlene Francis mc**
Magazine executives and newspapermen compete for dates with Manhattan's most eye-filling models
- 9 Beauty Contest—Myron Wallace**
Send your questions, the beauty queens will answer your queries
- 9:00 4 Truth Or Consequences—Quiz**
Ralph Edwards presides over the antics
- 5 Martin Kane, Private Eye**
William Gargan stars as sleuth
- 7 Roller Derby—Joe Hasel**
Thrill-packed action on skates
- 9 Cartune-O—Musical Quiz**
Lee Bennett mc with Peggy Taylor and Bob Trendler's orchestra
- 9:30 4 Barbara Sims Show—Musical**
The old and the new tunes
- 5 Wayne King Show—Musical**
Vocalists Harry Hall, Jackie James, Gloria Van, and Don Large Chorus. Concert type show with tunes like "Why Was I Born," "Put Your Shoes On Lucy," "Intermezzo," "You'll Walk Alone" and "Don't Be Afraid of the Dark" presented in this setting
- 9:45 4 Sports Quiz**
- 10:00 4 Ernie Simon—Curbstone Cutup**
Interviews with the man-on-the-street
- 5 Weatherman—Clint Youle**
Latest atmospheric information
- 7 Cameraman at Large—Film Short**
- 9 Wrestling From Chicago**
- 10:10 5 Dorsey Connors—Helpful Ideas**
- 10:15 4 Ulmer Turner—News**
5 Cliffont Utley—News
7 Great Comedians—Film
"Expectant Father" with Ernest Truex
- 10:30 4 What's Wrong With This Picture**
Quiz with Joe Wilson mc
- 5 Let's Look At Sports—T. Duggan**
- 7 Dr. Fixum—Household Tips**
Ideas for repair and originality in every room of your home
- 10:45 4 Linger Awhile—Musical**
Marty Hogan & Doris Drew mc
- 5 Herbie Mintz Show—Musical**
The past era in musical setting
- 11:00 4 What's Your Trouble?—Clinic**
Problems solved by the Bellairs
- 5 Broadway Open House—Variety**
Jerry Lester mc, Dagmar, David Street, Mellowlarks, Ray Malone, Wayne Howell, and Milton DeLugg
- 7 Paul Harvey—News**
- 11:00 9 To be announced**
- 11:10 7 Top O'The Weather—Russ Reed**
- 11:15 4 Film**
- 11:20 7 Walter "Fats" Pichon—Musical**
- 11:30 4 Murder Before Midnight—Film**
7 Flana-Grams—Sports Comments
- 12:00 4 Nite Owl Movie—Feature Film**
- 12:15 9 Chicagoland Newsreel**
- 1:30 4 Midnight Edition—Ulmer Turner**
(Stations reserve the right to change above listings without notice)



**DON'T BE LATE
FOR YOUR DATE
TONIGHT with
ARLENE FRANCIS**

**ON 'BLIND
DATE'
THURSDAY 8:30 P. M.
WENR-TV
CHANNEL 7**

Friday

MAY 4 WBKB WNBQ WENR-TV WGN-TV
 4 5 7 9

- 9:00 4 **Fun And Features—G. Menard**
 Information on Red Cross Technique is explained along with the variety of fun, music & interviews
- 9:30 4 **Fun and Figure—Exercises**
 9:50 4 **Fun and Features (continued)**
 10:00 9 **Your Figure Ladies—P. Fogarty**
 10:30 9 **Chicago Cooks—Recipes**
 10:45 4 **First Hundred Years—Serial**
 11:00 4 **Tel-A-Shopper—Betty Whitney**
 7 **Bob And Kay Show—Variety**
 11:30 4 **Garry Moore Show—Variety**
 5 **Norman Ross' Varieties**
 9 **Hi Ladies—Interviews**
 12:00 4 **Let's Have Fun—Hank Grant**
 5 **Meet Mintz—Herbie Mintz**
 9 **Photo Test—Frank Sweeney**
 Exciting quiz game with prizes galore, Sue Topping co-emcee
- 12:15 5 **Newsroom—Late Information**
 12:30 5 **Panorama Shop—Fern Persons**
 9 **Interior Decoration—Designs**
 12:45 9 **Acme News—Late Information**
 12:55 9 **Test Pattern till 4:30**
 1:00 4 **Bill Evans Show—Variety**
 5 **Matinee Playhouse—Feature**
 7 **Housewives Holiday—Kirchner**
 1:30 4 **Cooking Is Fun—Tina Redmond**
 2:00 4 **Vanity Fair—Interviews**
 5 **Miss Susan—Susan Peters**
 2:15 5 **Vacation Wanderlands—Travel**
 2:30 4 **Multiscope News—Ticker Tape**
 5 **Bert Parks Show—Musical**
 3:00 4 **Homemakers' Exchange—Recipes**
 5 **Kate Smith Hour—Musical**
 John Butler, Ethel and Albert, domestic comedy skits and Evelyn Tyner, pianist
- 3:30 4 **Fashion Magic—Arlene Francis**
 7 **Adventure Stories—Film Serial**
 4:00 4 **Lucky Pup—Doris Brown mc**
 5 **Hawkins Falls, Pop. 6200—Serial**
 7 **Mary Hartline Show—Games**
 4:15 4 **Adventure Time—Film Serial**
 5 **Gabby Hayes Show—Drama**
 7 **Half-Pint Party—Al Gannaway**
 4:30 4 **Assembly—Military Questions**
 Guest from Woman's Medical Service
 5 **Howdy Doodo Show—Bob Smith**
 7 **Sagebrush Theater—Western**
 "Born to Battle" I Film serial
 9 **Telephone Game—Harold Isbell**
 5:00 4 **Kids Carnival Kwiz**
 5 **Cactus Jim—Western Feature**
 7 **Lois And Loole—Kids Show**
 9 **Small Fry Club—Bob Emery**
 5:15 7 **Judy Splinters—Kids' Show**
 5:30 4 **Roy Roper—Western Feature**
 5 **Crusader Rabbit—Cartoon**

- 7 **Tom Corbett Space Cadet**
 9 **Tony Fontaine Show—Musical**
 5:35 5 **Weatherman—Clint Youle**
 5:45 4 **Window Shopping—Commercial**
 5 **Public Life Of Cliff Narton**
 Subject: Treat Your Passengers Courteously, Mr. Conductor
- 7 **Uncle Mistletoe—Fantasies**
 Adventures and misadventures of the folks from Candy Cane Lane
- 5:50 5 **Clifton Utley—News**
 6:00 4 **Music Bowl—Danny O'Neil mc**
 5 **Kukla, Fran, And Offie**
 7 **Champagne Party—Musical**
 9 **Captain Video—Adventures**
 6:05 7 **Club Seven—Musical**
 6:15 4 **Ulmer Turner And The News**
 7 **Faye Emerson Show—Guests**
 Lorraine Dubonnet and Jacques Fath discuss fashions, American vs French models, and information on design
- 6:30 4 **CBS News—Douglas Edwards**
 5 **Showroom—Roberta Quinlan**
 7 **Life With Linkletter—Comedy**
 9 **Austin Kiplinger—News**
 6:40 9 **Weather News—Frann Weigle**
 6:45 4 **Perry Como Show—Musical**
 Texas Jim Robinson and Sally Sweetland of the Ray Charles Chorus join Perry in "Summertime"
- 5 **News Caravan—John Swayze**
 9 **Chicagoland Newsreel**
 7:00 4 **Mama—Domestic Comedy Skits**
 Tales of a Norwegian family in the U. S. at the turn of the century; Peggy Wood stars
- 5 **Quiz Kids—Questions & Answers**
 Distinguished professor from leading Midwestern university quizzes the moppets and subs for Joe Kelly
- 7 **Twenty Questions—Quiz**
 Animal, vegetable, or mineral quiz with Bill Slater emcee & guest Jack Bailey
- 9 **Intrigue—Film Dramas**
 "Checkmate" fantastic story of the inventor of the Chess machine; "Banker, Bandit, And Blonde"

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FRIDAY—continued

- 7:30 4 Maa Against Crime—Drama**
Ralph Bellamy stars as Mike Barnett in this mystery in which Mike settles some old scores in St. Louis
- 5 Walt's Workshop—Creative**
Mr. Durbahn will show the making of a modular flower box for Mother's Day
- 7 Penthouse Party—Variety**
Join Betty Furness, Don Cherry, Buddy Weed Trio and guest Basil Rathbone in his famous characterization of Sherlock Holmes
- 9 You Asked For It—Films**
Films of anything requested by viewers presented by Art Baker emcee
- 8:00 4 Ford Theater—Drama**
"Dead on the Vine" starring Margaret Phillips, William Prince, John Alexander and Faith Brook. Story of a girl who is possessed by a passion to inherit her ancestral home
- 5 Big Story—Newspaper Drama**
Ed Freeman, Baltimore, Md., News-Post, tells his story
- 7 Pulitzer Prize Playhouse—Drama**
"The Happy Journey" by Thornton Wilder with Wanda Hendrix, Jack Lemmon, Iris Mann and Clifford Sales. Ma, Pa and two children journey from Newark to Camden. Typical family scene where, as usual, Ma solves all the problems
- 9 Hands Of Mystery—Drama**
Lee Paul in "The Laughing Buddha"

- 8:30 5 Henry Morgan Show—Comedy**
Comedy-variety with Arnold Stang, Kay Ballard, Dorothy Claire, Dorothy Jarnac, and Art Carney
- 9 Front Page Detective—Drama**
Edmund Lowe and Paula Drew star in "The Devil's Bible." A column runs across one of the two existing copies of the black gospel, which is the devil's bible
- 9:00 4 Star Of The Family—Musical**
Morton Downey presents Paul Winchell & Jerry Mahoney, ventriloquist, June Gardner, songstress, and Jean Leon Destine & Haitian Dance Group
- 5 Boxing Bout**
Roland LaStarza vs Vern Mitchell
- 7 Bigelow Theater—Drama**
"Lady With Ideas" starring Gig Young and Pamela Britton. Story of actress, seeking publicity by pretending to be a Russian star suffering from amnesia
- 9 Cavalcade Of Stars—Variety**
Jackie Gleason me presents guest Igor Gorin
- 9:30 4 Hit Spot—Musical Variety**
Gene Fields singing emcee, Peggy Taylor, TuTones, 4 Notes, & salute to "Town of the Week," Oak Lawn
- 7 Studs' Place—Informal Variety**
Studs Terkel as proprietor with some homey philosophy, Chet Robie, Win Stracke and Beverly Younger
- 9:45 5 Greatest Fights Of The Century**
- 10:00 4 Ernie Simon—Curbstone Cutup**
- 5 Weatherman—Clint Youle**
Latest information on the atmosphere
- 7 Showbusiness Fights Cancer Show—Jim Moran Emcee**
3½ hours of guest interviews, variety, and general chatter, and we hope phone contributions from you (see page 7)
- 9 "And So They Were Married"**
Feature film starring Robert Mitchum and Simone Simone. Story takes place during last war with gentlemen vying for the fair lady's hand
- 10:10 5 Dorsey Connors—Helpful Ideas**
- 10:15 4 Hollywood On The Line**
George Raft is interviewed
- 5 Clifton Utley—News**
- 10:30 4 TV Club Surprise Package**
- 5 Let's Look At Sports—Duggan**
- 10:45 4 Linger Awhile—Musical**
- 5 Herbie Mintz Show—Musical**
Piano tunes of a past day
- 11:00 4 What's Your Trouble?—Clinic**
- 5 Broadway Open House—Variety**
- 11:15 4 Film**
- 11:30 4 Murder Before Midnight—Film**
- 9 "Six Gun Gospel"—Feature Film**
Western with Johnny Mack Brown and Inna Guest
- 12:00 4 Midnight Edition—Ulmer Turner**
- 12:15 4 "Shock"—Feature Film**
Ralph Fort stars
- 9 Chicagoland Newsreel**

(Stations reserve the right to change above listings without notice)

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