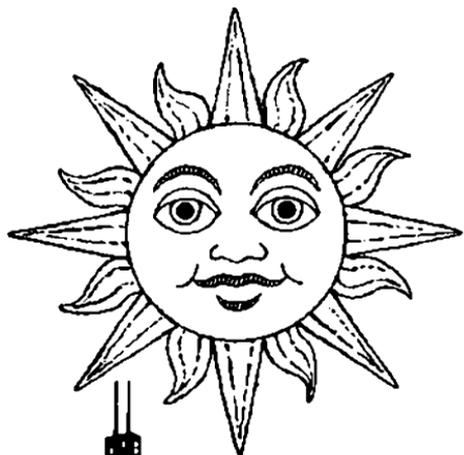


# NOSTALGIA DIGEST <sup>AND</sup> RADIO GUIDE



MEREDITH WILLSON

# ALL NEWS ALL DAY ALL NIGHT



News when *you* want it—any time, day or night.

**WBBM Newsradio 78**

# NOSTALGIA DIGEST<sup>©</sup>

BOOK TWENTY

CHAPTER FIVE

AUGUST-SEPTEMBER, 1994

## *Hello, Out There in Radioland!*

"What is *your* favorite radio program?" is a question that we are often asked.

Well, by now you should know that we are crazy about *The Jack Benny Program* and *Fibber McGee and Molly*. And we surely do enjoy listening to *Suspense*.

But if we could listen to only one radio program... if we had only one station on our radio... well, that program would have to be the *Lux Radio Theatre*.

That show had everything: drama, comedy, mystery, adventure, music.

Hour-long broadcasts of wonderful stories with popular performers. Who could ask for anything more?

*Lux presents... Hollywood!*

The *Lux Radio Theatre* was first heard on CBS on October 14, 1934. It was a Sunday afternoon series broadcast from New York offering radio dramatizations of Broadway plays.

At the end of the first season, the show moved from the East Coast to Hollywood and from Sunday afternoon to Monday evening, where famed producer Cecil B. DeMille became the host of the show. From that point on the emphasis was on radio versions of popular movies starring Hollywood's most celebrated stars.

The first show from Tinsel Town, July 29, 1935, starred Clark Gable and Marlene Dietrich in "The Legionnaire and the Lady," a radio version of the film, "Morocco."

The second week from Hollywood, listeners tuned in to hear William Powell and Myrna Loy in "The Thin Man" and in the third offering from the CBS studio in the Music Box Theatre on Hollywood Boulevard, *Lux* listeners cheered Al Jolson and Ruby Keeler in "Burlesque."

By now the *Lux Radio Theatre* was a gigantic radio success and for the next twenty years it was consistently among the top ten shows on the air, bringing excitement to listeners from coast to coast (and around the world during World War II and after).

This year marks the 60th anniversary of the *Lux Radio Theatre* and this year on *Those Were The Days* on WNIB we're going to begin a year-long celebration of the celebrated radio series.

We'll start with a number of programs reflecting the nation at war by presenting *Lux* versions of "Wake Island," "Mrs. Miniver," "So Proudly We Hail," and "Guadacanal Diary." (See the *TWTD* schedule on pages 22-25 for details.)

And over the next twelve months we'll tune in to a wide variety of radio movies as originally heard on the *Lux Radio Theatre*: drama, comedy, mystery, adventure and music.

Joining us for this year-long look at an outstanding radio series will be *Nostalgia Digest* columnist and film buff Bob Kolososki who will add his insightful comments to the celebration.

Don't miss it if you can!

Thanks for listening.



## America's Music Man

# MEREDITH WILLSON

BY BILL OATES

A small boy waits on a curb. Someone has given him an American flag on a stick and with natural instinct he notices that it is far more exciting when waved. His attention is divided a few minutes later when up from the distance comes the cadence of the local band. The high pitched snares quietly repeat the rum-pa-pum, until the drums signal by roll-off the march du jour, "The Stars and Stripes Forever" and the gathered crowd proudly cranes to see, hear, and beat with foot the six-eight tune that means it's Fourth of July in America. The approaching sound of the spit and polish brass section, the rifle bearers, drum majors, and that big bass drum mesmerize the listeners. Our young man's attention is taken away for a second by an older viewer wearing a G.A.R. cap and medals hard won in the War Between the States and who serves a shaky but most sincere salute to the colors passing by. One such boy, Meredith Willson, was so inspired that he too would salute in the musician's language, eventually with a hyperbolic collection of slide trombones blasting an invocation to the gods of march, just like when "W.C. Handy, the Great Creator, and John Philip Sousa all came marching into town on that very same day."

Idyllic turn of the century America was no better exemplified by the image that was Midwestern United States in 1912.

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*Bill Oates, a high school English teacher from Indiana is a regular contributor to these pages and will be a guest on Those Were The Days September 3 to talk about the career of Meredith Willson.*

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Bands in the gazebo, picnics on the lawn, and a nation at peace in a new century that saw automobiles, telephones, and electronic messengers made up the picture that represented a country that was entering a century of rapid change. A part of this composition was individuals seeking their parts in an America that would evolve for the next ten decades and would create the portrait that was the twentieth century. Meredith Willson, born on May 18, 1902 in Mason City, Iowa, became absorbed in early twentieth century music, so much so that he would help shape the symphonic direction of its new medium, radio.

Small towns in the United States were blessed with opera houses and theaters in increasing numbers as the new century unfolded. If a city were on one of the numerous passenger train routes that were extent in the early years of the 1900's, the odds were that the best entertainment of the day would stop for an evening and play its boards. One of the most popular visitors from the East was the band conducted by the March King himself, John Philip Sousa.

The musical beginnings were not entirely easy for Meredith Willson. His natural instincts drove him to play circus and not the piano. However, because his mother gave him, his older brother and sister lessons, he relented. The real excitement came when a flute arrived mail order from Chicago. The younger Willson boy was disappointed after assembling it and seeing that it worked sideways. He believed that there had never been such an instrument in town and had to be



taught by a cornet player who kept one lesson ahead of his pupil. Yet from these humble beginnings would come a future player in Sousa's renowned band.

By age fifteen, Meredith Willson was adept enough to play in a summer orchestra at Lake Okoboji. Before he left for the hundred mile trip and eight weeks from home, he found out that he had to double on piccolo. His new instrument was hastily ordered from a catalogue, at exactly the amount he would receive for his summer's work. Undaunted, and with free room and board, he set off. Fortune shone on the teenager, for the orchestra leader was called away to the First World War and the young flautist from Mason City was drafted to take over the directing chores. When the band simultaneously finished the first song that Meredith Willson directed, he was so happy that he collapsed on his chair and subsequently, sat on and broke his piccolo.

A return to Mason City found Willson with a real flute teacher, one who suggested doubling on banjo. As the knowledge of different instruments broadened,

so did the opportunities to play in a variety of groups. Ultimately, after graduation from high school, the New York Institute of Art (now called Julliard School of Music) beckoned, so with "Papa's fried chicken, Mama's prayers, a mail-order flute...and a bent piccolo." Meredith Willson ended a chapter of his musical memories in Mason City, ones which would be lovingly recalled on stage several decades later.

It was in New York that Willson attempted to get his piccolo straightened and to be allowed to better his flute skills under the tutelage of famed teacher George Barrere. To bring in some cash, Willson appeared at the musicians' union hall where heavy foreign accents made communication difficult to a green Iowan. When told he would be a substitute flute player at the Winter Garden theater, Willson was overjoyed. But instead of the famed theater where Al Jolson often starred, the young Iowan arrived far away from Broadway in the Bowery at a combination picture house and burlesque theater of the same name. More rent paying experiences followed, but the best of these early gigs was a stint with John Philip Sousa.

When Meredith Willson wrote of his activities in the Sousa band, he did so with reverence. For three seasons the young man from Iowa was part of a six member flute section that toured across the forty-eight states and from Ottawa to Havana. Not all of the performances were re-enacted musical religious experiences, for one stop in Montgomery, Alabama saw scenery pieces fall during a performance. The great sousaphones held up the canvas while the beat continued; the musicians regrouped and Sousa displayed no emotions as a result of the calamity. Other performances included official concerts for notables such as the President of the United States.

So devoted were the bandmen, that, at the end of the season super bash at Madison Square Gardens, over 400 ex-members filled

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the stage. The reunion heralded the best of the day's musicians dressed in band uniforms from their active days, and when they rallied around "The Stars and Stripes Forever" few dry eyes were extant. This memory of unusually large numbers in the various band sections was recalled when the thirty trombones playing the countermelody grew to seventy-six in *The Music Man*.

In the off-season Willson had to find work, so he played in the Rialto Theatre orchestra. Once there he played under the direction of Victor Herbert. It was during this time period that Meredith Willson became a composer. His "Parade Fantastique" was severely criticized by his then (1923) mentor Dr. Riesefeld, and instead of condemning the young composer to another occupation, he sent the writer to an experiment. Willson was assigned to play the scales on his flute while recording equipment was adjusted. Eventually, several other orchestra members joined in to accompany a girl dancing before a moving picture camera. This little combo was partaking in what *Saturday Evening Post* dubbed a "Magnificent Failure," but a few years later was identified as Dr. Lee DeForest's early tests of a talking picture.

The 1920's saw Meredith Willson move up the musical chain of prominence. His most active role of the decade was with the New York Philharmonic, then under the direction of Arturo Toscanini. By 1928 he met a man who was trying to create a radio network that could broadcast as easily from West to East as NBC was doing from East to West. The plan was a figure eight shaped scheme and it failed. What was not a wash was Willson's baptism into radio music, for after his arrival at KJR in Seattle as a flute player, he was named musical director, a position he would assume at numerous locations for the next two and a half decades. However, finances doomed the network and Willson returned to New



York. Soon thereafter, because the Seattle network founder had not paid some New York musicians that Willson suggested to go West, the young music man found it expedient to flee to California.

Friends from New York who had already gone to the West coast helped Meredith Willson find work. As early as 1929 he was scoring films like *Peacock Alley* and *The Lost Zeppelin* for poverty row studio Tiffany. They weren't memorable for the flickering image, nor the music, but these early talkies kept the composer fed until he found a more permanent job as musical director at KFRC in San Francisco. At this key West coast station in those days, performers such as Nelson Eddy, Kay Kyser, Al Pearce, Bill Goodwin, and Phil Harris made appearances before the microphone. The force behind the station was Don Lee, but before long he found out that Los Angeles held more potential as a radio headquarters and shifted southward to KHJ.

Willson stayed in San Francisco for a while, working on *The Carefree Carnival*

(with, among others, Vera Vague, Pinky Lee, and Jerry Lester), *America Sings*, *Chiffon Jazz*, *Waltz Time*, and *House of Melody*. It was an active time for radio in northern California, as well as a time for the building of one of the world's greatest bridges, The Golden Gate. Looking down from the twenty-second floor of the NBC building, an inspired Meredith Willson wrote his first important composition, *The San Francisco Symphony*. He fell in love with The City by the Bay, but in 1937 he was drawn to the City of Angels to direct the music on the popular Maxwell House radio show.

The *Maxwell House Showboat* first came on the air from New York in 1932 and was a reflection of entertainment one might find on a paddlewheel steamer of long ago. Its hour long format was hosted by Charles Winninger as Captain Henry for the first two years and Lanny Ross, off and on, until the format changed. With a permanent shift to Hollywood in 1937, a film capital emphasis ultimately was in the brewing. By 1938 Metro-Goldwyn-Mayer hoped shore up the show's sagging ratings by showcasing its talent on the newly renamed *Good News* program. Fanny Brice and Frank Morgan became regulars. Robert Young hosted and Meredith Willson took over the musical chores. One early contribution to the show was the writing of its theme song, one which had lyrics added in 1940 and climbed the *Hit Parade* entitled "You and I." (Willson had already written the theme "Smile with Me" for the *Carefree Carnival*.) Even though Maxwell House dropped the sponsorship of the show during the 1941-42 season, the band leader stayed on to what would be called the *Frank Morgan-Fanny Brice Show*.

Another triumph paralleled Meredith Willson's tenure with Maxwell House when he scored two very notable motion pictures. Charles Chaplin was reluctant to yield to talking pictures, preferring instead to score his own music and sound effects to late, essentially silent films,

such as *Modern Times*. However, by 1940 the handwriting was on the wall and his next film, *The Great Dictator*, became the first talking Chaplin film. After hearing Willson's *The San Francisco Symphony*, the Little Tramp contacted its composer and invited him to score his current film's music and then recorded it. The result was a collaborative effort, one which was remembered fondly and respectfully by Willson years later. Though he appreciated the creative genius of the star in *The Great Dictator*, the composer made sure that Willson distanced himself politically from Chaplin in the 1949 autobiographical work *And There I Stood with My Piccolo*.

The major politics in his next picture was Willson's attempt to keep much of his music off the cutting room floor. He was asked to score the music for the Academy Award winning *The Little Foxes*, a Samuel Goldwyn production directed by William Wyler. The Willson written spiritual "Never Feel Too Weary To Pray" was all but cut from the film, but the end result was an Oscar nomination for the best dramatic film score of 1941 and the release of the song as a successful single.

As World War II was warming up in Europe, Meredith Willson was active trying to raise money or goods for a variety of relief agencies. Not long after the United States entered the fray, the boy from Iowa volunteered to do his part. The result was Major Willson guiding the music for about seven or eight Armed Forces Radio Services shows a day, starting with *Melody Round-Up* at 8:00 A.M. and continuing with *At Ease*, *Intermezzo*, *Jubilee*, two *Personal Albums*, and by late night *Command Performance* and *Mail Call*. In his autobiography, Meredith Willson felt that the greatest *Command Performance* was the February 15, 1945 show "Dick Tracy in B Flat." The star-studded cast included Bing Crosby, Frank Sinatra and many more, but Willson was eager to correct those who believed that was the

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first time that these two singers duelled on air, for a *Command Performance* of a few months earlier held that distinction.

Shows numbered 122 and 123 were to be recorded on the same day (the schedule was one behind), and Crosby and Sinatra were scheduled with Bob Hope to play for a first audience, the return to "disrupt" an all-female show that was to follow. Willson related how these three bad boys got carried away and nearly destroyed serious singer Lotte Lehmann with their off-mike high jinx. It was up to Meredith to glare at the GI audience, so that they would not think that her version of "Brahms Lullaby" was a joke. He saved the potential disaster, and Madame Lehmann's solo appeared unscathed to the radio listeners.

Although full of mixed feelings about V-J Day, happy about victory but unsure of a job, Meredith Willson headed for a good meal at the Brown Derby restaurant. After talking to Chester Lauck of *Lum and Abner* and fellow musician Ray Nobel, two offers to be musical director came forward, one at MGM and the other at the Hollywood branch of NBC. Willson felt that after his experiences in radio during the War that there were many creative possibilities for musical programs that were untapped, so he refused both offers. He wanted to see musical variety compete in the Hooper ratings, and so he decided to try his own show. And nobody bought the idea because of its cost.

Fortunately for Meredith Willson, Maxwell House had just bought the *Burns and Allen Show* returning them to NBC. George wanted Willson as his musical director, and Willson was happy to be back with Maxwell House. He quickly fit into the cast and routine of the show, so much so that after the first year on the program, George and Gracie asked their orchestra leader to be their summer replacement. The ratings were weak, but Canada Dry bought the show, now named *Sparkle Time*, for the fall on CBS.

Meredith Willson's new show remained on the air for two years with Canada Dry and continued as the *Music Room* through 1953. (He even hosted a fifteen minute day time show entitled *Everyday* during the 1952-53 season.) It was on the early shows that his "Talking People" began delivering the commercials. With only a few singers, it was devised that they would speak the commercials in unison, Greek chorus style. The result was a polished delivery that won the New York City College award for the best in radio advertising.

Not only was his musical show (under several names, times, and networks) continuing through the 1940's, but also was Meredith Willson's association with George Burns and Gracie Allen as a cast member. Several of radio's musical directors, such as Ray Nobel and Phil Harris, were talented enough to assume recurring roles in the scripts. Meredith Willson's home town naivete was a good character to listen to Gracie's illogic or to represent an innocent different to skirt chasing Bill Goodwin. And frequently, when Goodwin and Willson got together, the integrated commercial percolated into some of the best over the airwaves.

The "good to the last drop" of Maxwell House was the result of a perfect blending of a variety of beans (monczales, metalins, and bucaromangas), and to underline this harmony of flavors Goodwin would often work with the conductor to parallel wonderful songs (such as "Oh, What a Beautiful Morning" or even a Willson hit like "Iowa") part by part until the tune became a merger as masterful as General Food's best coffee. The result was a commercial that rivalled the show for entertainment value.

During the 1949 season changes were in the offing. Meredith Willson left Burns and Allen, while the rest of the cast looked toward television. The band leader hosted a summer television show in 1949 with the help of future Lawrence Welk Champagne Lady Norma Zimmer. Willson's



next important venture into the one-eyed medium came when Bill Goodman and Mark Todman created a game show counterpart to their successful *What's My Line?* entitled *The Name's the Same* on ABC. The Robert Q. Lewis hosted program ran for four years starting late in 1951, and Meredith Willson was a regular panelist until 1953.

Although television was the entertainment buzz word for the 1950's, NBC made one last gallant attempt to keep an audience. On November 5, 1950 *The Big Show* premiered as radio's greatest variety show offering to date. Tallulah Bankhead introduced her first guests (Fred Allen, Jimmy Durante, Jose Ferrer, Ethel Merman, Paul Lukas, Danny Thomas, Russell Nype, and Frankie Lane) with the proven assistance of musical director Meredith Willson. Not only did Willson lend his down home presence and musical skills to the proceedings, but he also wrote the theme song "May the Good Lord Bless and Keep You." It is curious to hear all of the cast members sing a line from this church-like song (inspired by what Will-

son's mother told her exciting Sunday school pupils) as they closed the ninety minute program. Even broadcasting from Europe did not help radio's last extravaganza and it expired in 1952.

Most of the 1950's found Meredith Willson directing his energies into his greatest project, *The Music Man*. The sapling of an idea that grew into the immensely popular musical found root somewhere near the Winnebago River and Willow Creek in north central Iowa. The fictitious River City was a reflection of the real Mason City, where Meredith Willson's musical life came full circle. Suggested by songwriter Frank Loesser as the subject for Willson's oft told stories of Iowa, the musical begins when a con man invades "the territory" to bilk the locals out of their hard earned wages with the promise that their potentially wayward sons would find themselves out of harm's way as members in a band. From 1949 to its opening on Broadway on December 19, 1957, what became one of the top ten attended shows on the Great White Way, as well as an ever popular offering for aspiring thespians, found a number of curves and bumps before its success. During the musical's revision period Willson wrote the novel *Who Did What to Fedalia* (1950) and his first two autobiographical works: *And There I Stood with My Piccolo* (1949) and *Eggs I Have Laid* (1955), before being able to tell the challenges of making *The Music Man* in the third part of his life story in *But He Doesn't Know the Territory* (1959).

In order to have a successful play on Broadway, the author needs to have a script, a cast, audiences, and probably critical acclaim. Strangely enough, what writers fear most in New York, the critics, was the least of Meredith Willson's problems. The script evolved after years of work and the inspiration for the plot might have come from an unpublished short story written by sister Dixie Willson (a prolific writer of the 1920's and 30's and

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contributor to his Ford commercials in the 1940's). Once a script doctor fixed the libretto and financing was established, a key performer had to be found. By the early 1950's Meredith Willson had endeared himself to many leading candidates, but Danny Kaye did not feel that the part was right for him, Dan Dailey did not respond to an interview, Phil Harris did not send an answer, Gene Kelly was not interested, and the idea of Robert Preston as Professor Harold Hill did not impress Willson. The play had everything but the Music Man himself.

Of course, not only did Preston convince Willson, but he was also one of the few stage members to carry their parts into what would be nominated for the Best Picture of 1962. This musical is unusual because the lead does not really sing, but rather talks the songs. Prior to taking the title role in *The Music Man*, Bob Preston had been known more as a supporting actor primarily in action films. Once the cast was established, funding was procured after some arduous salesmanship. Rehearsals began and instead of panning this folksy tale from the Midwest, *The Music Man* won the New York Drama Critic's annual award for Best Musical, Best Music, and Best Lyrics. It was also named "Best Musical" by *Variety* and *Sign* magazine, while winning five Tonys. Famed critic Brooks Atkinson called *The Music Man* a bit of Americana that "translated the thump and razzle-dazzle of brass-band lore into a warm and genial cartoon of American life."

After numerous accolades were given to Meredith Willson, he set to work on his next musical, the raucous toe-tapper *The Unsinkable Molly Brown*. He turned down the chance to put Eugene O'Neill's *Ah, Wilderness* to music, opting instead to write the music for a true story of an Irish

woman immigrant who rose from poverty to wealth in the West and survived the Titanic disaster. This musical was not treated as kindly by the critics as was its predecessor, who in some instances unjustly compared it to the composer's more sedate first production. After a respectable run and a good movie adaptation for *The Unsinkable Molly Brown*, Willson wrote two more musicals. First *The Miracle on 34th Street* was turned into a Broadway offering entitled *Here's Love*. Although it opened strong, it is generally remembered for the song "It's Beginning To Look a Lot Like Christmas," which places it as somewhat more prestigious than Willson's next musical *1492*.

Tributes were presented to Meredith Willson throughout his final years. Schools honored him with degrees, charity organizations thanked him for his work with groups such as The Big Brothers, colleagues from radio and music honored him, and three presidents called upon him for his expertise (President Kennedy had Willson write a march for his fitness campaign, President Johnson appointed him to the Council on the Arts and Humanities, and President Ford asked for an anti-inflation song.) One final tribute came when a summer band camp organized seventy-six trombones in tribute to the man who wrote the rallying song for anyone who ever played in a marching band.

After he died in 1984 Meredith Willson was brought home to his beloved Mason City, Iowa. To this day, his home town hosts a high school band festival where hundreds of teenagers gather under posters with the image of a trombonist whose bespectacled face closely resembles that of Meredith Willson, assuring that there will be no "trouble...for the kids in the knickerbockers, shirt tailed young ones" if they just join a band, as did Iowa's Music Man decades earlier. ■

*Ken Alexander  
Remembers ...*

## *Children's Games*



I can still recall a delightful time I had one summer afternoon when I was about four years old. There was no one for me to play with as I sought to amuse myself in the alley behind the apartment building on the West Side where we lived.

A breeze swept up a candy bar wrapper and wafted it through the air. I chased it, and after it had floated down to the pavement, I picked it up. One end had been torn open, and the closed end must have formed a kind of envelope which caught the breeze.

I threw the paper into the air, and it flew high above my head for several feet before it lazily drifted down. I repeatedly picked it up and tossed it to the gentle wind and watched it soar. What fun it was to see that scrap of paper fly like a bird! This went on for several minutes. It was like a beautiful dream.

It was the time of the Great Depression, and we kids didn't have many toys to play with. When I reached the age when most kids today have bicycles, for example, very few of my playmates had them. I never owned a bike. Yet, there were always fun things to do. Some required minimal equipment, some none at all.

Marbles, or mibs, was a game we played in the back yard, which was an expanse of bare soil – no lawn, no flowers, no hedge. With a stick, one of us would describe a circle in the dirt and the game would begin.

There are dozens of marbles games; ours was a simple one. We would place a few marbles in the center of the circle. Then, with a larger marble, a taw – we called it a shooter – we would try to knock the smaller marbles out of the circle. In shooting, your knuckles had to touch the ground, with the marble held in the crook of your index finger. You would shoot the marble by flicking it with your thumb.

I took more pleasure in looking at and handling the marbles than I did in the game itself. Glassies, agates, pucees, pee-wees – those were the names of some of the varieties. Some were of translucent glass in a solid color; some were opaque, perhaps white with swirls of a couple of shades of blue; others, taffy tan with bands of brown; still others were partly opaque and partly translucent. I thought that those little orbs were objects of great beauty. I kept my marbles in a small cloth bag with a drawstring.

In that same back yard, two or three of us boys would run foot races. At the fence at one end of the yard, as we waited to begin, one of us would call, "On your mark... Get set... Go!"

And we were off. We'd run to the opposite end of the yard, touch the fence there, spin around and dash back to the starting line. There was no prize involved: whoever won, won. That was it.

Hide-and-go-seck was a game best

## CHILDREN'S GAMES

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played at twilight, when it was easier to elude detection. The designated seeker would face a wall and cover his eyes and begin counting while the rest of us scurried to find a place to hide. The bottom of a stairwell leading to a basement was a good place. One of us might climb to the third-floor porch of the apartment building. Another might hide behind a telephone pole or a tree, or scrooch down behind a garbage can.

When the seeker reached the count of 100, he would call, "Here I come, ready or not!" and the hunt was on. The first player to be discovered in his hiding place would have to be the seeker in the next round.

Occasionally in this game, as in some other outdoor games, a familiar call would resound through the neighborhood:

"Oly oly ocean free!"

I never knew what that cryptic phrase meant, really. I think it was used sometimes merely to get the attention of the other players. Often it was called out prior to an announcement:

"Oly oly ocean free! New player!"

At times when it was not followed by an announcement, I believe it was a signal for us to assemble.

When eight or ten of us got together, we would sometimes play a game called Red Rover. I don't recall what the point of that game was. I do remember that half of us would line up side by side, and the other half would line up side by side about fifteen feet away, facing us. Then, one of the kids would call, "Red Rover, Red Rover, let Billy (or Johnny or Roger or whoever it might be) come over."

Thereupon, the kid whose name had been called would bolt across to join the kids on the other side. I can't remember any more about Red Rover. It was not one of my favorite games, anyhow.

Sometimes a couple of us would sit on the front doorstep of the building and try to identify the autos that passed in the street.

"That's a Packard."

"Here comes a Ford."

"Yeah, that's a Model T."

"Look at the little Austin."

"There's a Plymouth."

"What's that one?"

"That's a Terraplane."

"I saw a Nash coming."

"This one's a Chevrolet coupe." (In those days we pronounced it koo-PAY.)

And so on.

Whatever we were doing, all activity would come to a halt when we heard the sound of an airplane engine. That didn't happen very often, but when it did, one of us would point to the sky and shout, "Look! An aeroplane!"

All of us would stand watching, awe-struck, until the craft disappeared.

A game of cops and robbers would often keep us occupied, as would a game of cowboys and Indians.

Girls rarely joined us at play. A girl might be a member of a group playing hide-and-go-seek or some other such game, but as a rule, the boys and the girls played separately.

A game that girls played in spring was hopscotch. Another was called sky blue. Perhaps they were the same game with two names; at any rate, they seemed to be quite similar.

With chalk, the girls would draw an arrangement of about ten squares on the sidewalk, each one about a foot square. The squares would be numbered. At the end of the arrangement of squares was a semicircle with the words "sky blue" chalked in.

A girl would toss a small stone to the sidewalk, and it would land in one of the squares. Then the girl would hop from one square to another. I never did understand the object of the game if there was one. Was there a winner? A loser? Who knew? Anyway, the little girls appeared to know what they were doing, and they enjoyed themselves.

Another game which was played almost exclusively by girls, and which I also didn't understand, was the game of jacks. The equipment necessary for this

game was a collection of several jacks, which were little six-pointed metal gadgets, and a small rubber ball. The game could be played at a table or, outdoors, sitting on the sidewalk. Just how it was played I was never able to figure out, but jacks was a popular game with the girls.

Often you would see a girl jumping rope. Sometimes three girls would play – two standing six feet apart, each holding one end of the rope, and the third doing the jumping.

At other times, the girls handling the rope would use two ropes – one in each hand – one going clockwise and the other counterclockwise. This was an exercise which required considerable coordination on the part of all three players.

Sometimes you would see a girl bouncing a rubber ball while counting:

“One, two, three,  
O’Leary,  
Four, five, six,  
O’Leary,  
Seven, eight, nine,  
O’Leary,  
Ten, O’Leary,  
Postman.”

She would bounce the ball on the sidewalk on each count, at each “O’Leary” swinging one leg up over the ball before it bounced up from the sidewalk.

There were a couple of kids’ card games we would play; one was called war, another old maid. If an unsuspecting newcomer should come along, one of the older boys might ask him if he knew how to play 52-pickup. If the newcomer said no, the older boy would say, “Okay, I’ll be the dealer.”

Thereupon he would take the deck between thumb and forefinger and fling it into the air, the cards flying in all directions. “All right,” he would tell the new kid, “Pick ’em up.”

Speaking of cards, we collected baseball cards which came packed with chewing gum. In those days, some of the players pictured were Billy Herman, Stan

Hack, Phil Cavaretta, and Luke Appling.

We would sometimes pitch the cards on the sidewalk, standing just behind the crack between two squares of concrete and aiming for the second crack ahead of us.

Some of the older boys, those around 18 would pitch pennies, but our parents told us we mustn’t do that; that was gambling.

My parents had a set of dominoes, which I played with when I was very young. I would stand them on end, about an inch apart, in a line – sometimes a gently curving line – on a table, then nudge the one on the end and watch the dominoes fall, each one knocked over by the one behind.

It was some time before I realized that the white dots on the dominoes were there for a purpose, and that the real game of dominoes did not involve standing the blocks up and knocking them over.

Some of my most engrossing hours, spent indoors on a rainy day, involved one of three toys: an Erector set, Lincoln Logs, or Tinker Toys. With those wonderful miniature construction materials, you could build just about anything – a log cabin, a Ferris wheel, a skyscraper, a bridge, a windmill, a crane, even Fort Dearborn.

A bubble pipe could keep a small child happily occupied on a summer day. Nowadays it’s recommended that a little glycerin be added to the soapy water to make the bubbles stronger. In our day, we didn’t know that secret, but we made some quite respectable bubbles, nevertheless.

It was always a thrill to see a large bubble, shining with highlights of pink and pale blue and perfectly round, leave the pipe and float on the air. And I always felt a twinge of sadness to see a beautiful bubble burst.

I haven’t seen a top in decades, but I had one as a kid. A top was a squat cone made of wood with a steel point at the tip. It was about two inches high overall, and about an inch and a half in diameter at its widest point.

## CHILDREN'S GAMES

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You'd wind a string tightly and neatly round and round the circumference, starting at the small end. With the string fully wound, you would lightly toss the top forward, keeping hold of the loose end of the string. Then before the top hit the concrete, you would, with a sudden sweep of your arm, jerk the string back. As the carefully wound coil of string quickly unwound, the top would spin.

If you had been deft in your movements, and if the top landed on its tip, the top would spin for quite a few seconds before wobbling to a stop and falling on its side.

A cousin of the top was the yo-yo, which enjoyed great popularity in the late '30s.

With an orange crate from the grocer's, a pair of old roller skates, a couple of scraps of lumber, and a few nails, you could make a scooter. These orange-crate scooters weren't flashy, like the bright red metal ones sold in the stores, but they were just as much fun.

Another thing we made out of scrap lumber was the rubber gun. This was a gun which fired large rubber bands, half-inch-wide sections of a discarded inner tube. All that was needed to make a rubber gun were a three-by-ten-inch piece of 3/4-inch wood, a nail, half of a wooden clothespin, and a few rubber bands, the same kind that we used for ammunition.

From time to time we would have a rubber-gun war. When fired at close range, one of those heavy rubber bands could pack quite a sting.

A sword was another weapon easily fashioned from scraps of wood. For a few weeks following the release of a movie starring a swashbuckler such as Errol Flynn or Douglas Fairbanks, Jr., the neighborhood boys could be seen dueling with these wooden swords.

Garbage cans in those days were made

not of plastic but of galvanized iron; when new, their surface had a burnished, silvery appearance. The lid of one of these garbage cans made a splendid shield for a young swordsman.

In winter, we might build a fort out of snow. The fort would be a wall about two feet high and three feet across the front, curving around on both ends to provide protection on three sides.

Not that we needed protection, for there usually was no enemy. Nevertheless, once the fort was completed, we would set to work making snowballs. These we would stockpile in case of an attack – the more snowballs the better. Snow was plentiful and it was free.

Children's games – what pleasure they gave us! Seldom were we bored.

Nowadays, in winter, I sometimes see a snowman or the remains of a snow fort in a front yard, and I am reminded that children still have fun playing in the snow.

I might see the familiar squares drawn in pastel shades of chalk on the sidewalk, and I know that girls have been playing hopscotch there.

Or a flitting kite high in the sky will tell me that at the other end of the string is a happy child.

It's gratifying to know that children are still playing some of the same games my playmates and I played when we were kids.

Of course, the children of today also have sophisticated, expensive toys undreamed of in my day: autos, boats and airplanes that are radio-controlled; computer games, "interactive" games, "virtual reality" games; ten-speed bikes; water pistols costing fifty dollars.

When I was a child in the 1930s, my playmates and I would have been thrilled to have those toys, but since such high-tech playthings hadn't been invented, we got along very well without them.

In fact, I think we could have gotten along without any toys at all, because childhood itself was so much fun. In those days, you could have all the fun you wanted just by being a kid. ■



# NOTES FROM THE BANDSTAND

## *Big Bands Live!*

BY KARL PEARSON

Reader's Digest Music of Pleasantville, New York has recently released a four CD/cassette set that promises to be this year's big band blockbuster. The set, titled "The Big Bands Live!," contains four hours' worth of broadcast material featuring the orchestras of Glenn Miller, Tommy Dorsey, Jimmy Dorsey, Harry James, Les Brown, Woody Herman, Benny Goodman, Artie Shaw, Russ Morgan, Bob Crosby, Freddy Martin, Sammy Kaye, Xavier Cugat, Larry Clinton, and Guy Lombardo.

Over the past 30 years Reader's Digest has produced several excellent big band compilations and anthologies. The first in the series, "The Great Band Era," was a landmark twelve-record set that consisted of previously issued big band recordings culled from the vaults of RCA Records. "The Great Band Era" went on to become one of Reader's Digest biggest sellers; over 11 million copies were sold. "The Big Bands Live!" continues the tradition of high quality.

"The Big Bands Live!" is an exciting collection that takes the listener back to a period of popular music that will never again be duplicated. All of the selections on this set were selected from various NBC broadcasts; in a few cases commercially-sponsored programs (such as "The Fitch Bandwagon" and "The Camel Caravan") were used as source material. The bulk of the selections, however, were gathered from various NBC remote broadcasts from such magical places as the Cafe Rouge of the Hotel Pennsylvania (Glenn

Miller), The Blue Room of the Hotel Lincoln (Woody Herman), the Southland Restaurant in Boston (Russ Morgan), and the Dancing Campus of the 1940 New York World's Fair (Harry James).

As a long-time collector and fan of the big bands this writer has always preferred live performances by the big bands over the readily available studio recordings, which tend to sound more stiff and dull than their radio counterparts. Many of the great jazz and dance bands of the 1930's and 1940's played their best in front of a live audience, and these audiences always responded enthusiastically. A high degree of electricity and spontaneity exists in these broadcast performances.

That high degree of electricity and spontaneity is a big part of "The Big Bands Live!" A number of the better-known big band hits are heard on this set, along with many new, never commercially recorded performances. Even the old familiar hits, or "war horses," as many collectors call them, are a delight to hear again. Several of these standards are heard in extended four- and five-minute performances: one should remember that commercial recordings of the period were limited to a playing time of three and one-half minutes. The listener is able to hear enhanced live versions of Glenn Miller's "In The Mood" and "Tuxedo Junction," Artie Shaw's "Begin The Beguine" and "Star Dust," and "Woody Herman's "Woodchopper's Ball" and "Blues In The Night," among others.

## NOTES FROM THE BANDSTAND

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This compilation also features a number of tunes which were never commercially recorded. Dick Haymes is heard signing "Blueberry Hill" with Harry James and his Orchestra. Guy Lombardo plays "Praise The Lord And Pass The Ammunition." The Pied Pipers sing "I've Found A New Baby" with Tommy Dorsey and his Orchestra.

The story behind this set is a fascinating one which began over a half century ago. NBC, like the other major radio networks, made off-the-air recordings of its various programs. These performances were transcribed off the NBC broadcast lines onto large 16-inch diameter acetate-coated aluminum-base discs which had a playing speed of 33-1/3 RPM. During World War II glass-based discs were substituted for aluminum as the metal was in short supply. These discs were intended for reference purposes only and were not to be rebroadcast. Many of these recordings possessed a higher level of fidelity than the majority of commercial recordings during the same period. The discs were then placed in boxes of 20 and sent to NBC's archives where they remained for many years. Several boxes worth of big band broadcasts were transferred to RCA Records in the 1950's (NBC and RCA Records were then subsidiaries of the RCA Corporation; RCA Records is

now a part of the Bertelsmann Music Group, or BMG). Over a period of time some four hundred boxes of this material (approximately 2000 hours of programming) was transferred to the possession of RCA Records.

Over the next two decades a small amount of this material was used by RCA in various record compilations. Several Glenn Miller reissues contained airchecks from various NBC broadcasts, along with selections from Glenn's personal set of "Chesterfield Show" reference recordings. Two-LP sets by Tommy Dorsey and Artie Shaw were also produced and issued by RCA. But the bulk of the NBC collection remained untouched.

Reader's Digest producer Gary Theroux learned of the existence of NBC material over ten years ago and decided to produce selections from these discs for Reader's Digest. Clearances had to be arranged with the bandleaders or their heirs, along with clearances from various recording companies. Countless hours were spent auditioning and evaluating the material (a job I'd love to have!). Boxes of discs were requisitioned from RCA's files. The material was graded on both performance and sound quality. In a few cases some of the glass-based discs had been shattered and lost forever. Some broken discs were recoverable and were pieced together. The bulk of the collection had survived in fairly good condition for over fifty years.

After Theroux had auditioned and selected the material RCA/BMG engineer Jim Crotty and Reader's Digest producer Anthony Casuccio began the long process of restoring the half-century old selections to new brilliance. Various sized record styli (needles) were employed to get the best possible sound from those transcription grooves. Selections were then transferred to tape and the CEDAR sound restoration process was employed. CEDAR is a form of computer-based software used

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**BIG BANDS LIVE! PRODUCTION TEAM** – BMG engineer Jim Crotty, left, and Reader's Digest producer Gary Theroux with transcription disc from which some of the great sounds were taken.

in sound restoration to remove unwanted ticks, pops and noise. The selections, originally recorded under a variety of conditions and audio standards, were then re-equalized and rebalanced. Over 250 hours of studio time was required to properly restore and edit the material!

Crotty and Casuccio are to be complimented for the fine restoration work (as well as the original NBC engineers who did wonders with two or three microphones). When you listen closely to these recordings you can hear rarely-heard frequencies and subtleties previously missed on commercial recordings of the period. A case in point: the big band drummer. Drummers were notoriously under-miked in the studio and were usually the farthest from the microphone. On these recordings one can actually hear Buddy Rich's high-pitched ringing cymbal on Artie Shaw's "Back Bay Shuffle." Frankie Carlson's high-hat cymbals are heard clearly on the Woody Herman tracks, and even Guy Lombardo's drummer can be heard using his brushes on several selections. Other instruments and sounds come though loud

and clear: Walt Yoder's bass line is heard prominently on Woody Herman's five-minute version of "Woodchopper's Ball," and Glenn Miller's foot can be heard stomping off the tempo on the Cafe Rouge bandstand during the introduction to "Pennsylvania 6-5000"!

The selections are grouped by artist and are edited together in the form of a composite broadcast, with opening and closing themes and original announcements intact.

Initial sales of "The Big Bands Live!" have been good. I've been told on good authority that if sales continue at this pace we might just see a second volume in the works.

Producer Gary Theroux refers to "The Big Bands Live!" as his "labor of love." The project took him ten years to see from start to finish!

It was worth it! ■

*(ED NOTE – Reader's Digest Big Bands Live is available on four one-hour CDs for \$54.96 and four one-hour cassettes for \$49.96. For more information call 1-800-234-9000.)*

## Rationing in World War II

# *Red Stamps – Blue Stamps*

BY FR. KEVIN SHANLEY, O.CARM.

Most people over 60 can quite vividly remember where they were on Dec. 7, 1941 – “The Day of Infamy.” Not everyone exactly knew where Pearl Harbor was, but they knew that the Japanese attack there was the start of World War II for the U.S.

Our family had just finished Sunday dinner when a neighbor across the alley from our flat building shouted something about “war.” We turned on the radio in the kitchen and heard the startling announcement: “The Japanese had attacked our naval base at Pearl Harbor. Losses were great, but there was no need to panic. America is at war!”

In the days and weeks that followed, thousands rushed to volunteer in the Armed Forces to revenge Pearl Harbor and end the tyranny of the Axis Powers.

On the Home Front, the mighty industries of America began pouring out arms, planes, tanks, ships and other materials in an incredible volume.

We were all in this war together, and working on the Home Front was just as important as being on the Fighting Front. Daily radio broadcasts brought information on the war to civilians, and the telegrams from the War Department (“We regret to inform you...”) brought death and casualties of the war more poignantly

home to others who had changed the blue star to gold in the Service flags hung in the windows of families who had sons and daughters away at war.

But what brought the war more personally close to most civilians was the system of rationing introduced by the U.S. Government’s OPA (Office of Price Administration).

Aware of the increasing shortages of food and related items, and the need to supply not only our Armed Forces but those of our Allies, government officials decided on a system of rationing to extend the existing supplies as far as possible.

In early 1942, civilians lined up to fill out forms for each member of the family, attest to the truthfulness of their statements, and were then issued the beige-colored ration books containing red stamps for meat, blue for canned vegetables, soups and similar foods, plus others for coffee, sugar, and shoes.

Just prior to this government action, there was a rush on stores so that people could stock up on available foodstuffs. But when they were designated as unpatriotic “hoarders,” this practice ended.

Each member of the family received a book that was renewed about each six months. Families with a larger number of children fared well since the rationing stamps could be pooled to buy larger amounts of meat such as a roast or leg of lamb or turkey.

Similar pooling helped adults whose children didn’t drink coffee or use much butter or sugar. Our family shared red

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*Rev. Kevin Shanley is a Carmelite Priest who works at the Carmelite Spiritual Center in Darien, Illinois. He is also an active member of the Those Were The Days Radio Players.*

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points with a neighborhood couple to insure that they would have at least some meat with their meals. This writer, though, remembers miscalculating our supply of red points and leaving our family short after giving too many of them to our neighbors.

Each family member had a book, and woe to anyone who lost or misplaced a ration book. Usually one had to wait until the next ones were issued. On a trip home from the A & P, this writer remembers losing several books just before the family was to leave on a trip. The ensuing dilemma was resolved when a family called to say that their son had found the books and wanted to return them. My feet were swift to recover the lost ration books!

On May 28, 1942, sugar became the first item to require ration points, and on Nov. 28, 1942 coffee required the same. Soon most meat and other food products were added to the list.

Other items, such as soap powder, were in short supply even though not rationed. Daily shopping trips to locate such items, and pass the information on to friends, were a necessity.

As the war progressed and supplies became scarcer, canned goods, along with butter, cheese, and canned milk, joined the rationing list on Mar. 29, 1943.

Chicken, which was not only ration-free but plentiful and inexpensive, joined the menus of many households in addition to restaurants. Wartime banquets almost inevitably featured chicken in many forms.

This writer's daily routine, after changing from school clothes, was to visit the neighborhood stores, butcher shops and supermarkets. The most important item was to obtain meat for the family supper. It helped, for example, if the local butcher knew you by name or family. Beef was high in red points, liver was low. Chops, whether pork or lamb, were high, ribs

were low. Fish was plentiful and without points. Each day, then, offered options.

"Do your best and bring home something enjoyable for the family," were often mother's words as I headed out the door on the daily shopping trips. We usually had an adequate supply of food for each meal.

Margarine was plentiful and low but we could not convince either parent that it tasted "just like butter."

Since prices were controlled by the OPA, shopping was a matter of availability, not price. The long hours spent in shopping lines were rewarded by food brought home, not price-saving.

Sample prices for a pound of meat included chuck roasts at 17 cents, hot dogs at 17 cents, and pork chops at 19 cents. With price little object, the amount of ration points needed often determined the selection.

There was generally a good acceptance and adherence to the rationing system because "it helped our Armed Forces get the job done so they could return home."

And if anyone had the temerity to complain about the system, the oft-heard reply was brief: "Don't you know there's a war on." Shoes, most of which sold from the range of \$1.50 or so, went on the ration list on Feb. 7, 1943. From then on, each person was limited to three pairs of shoes a year. This seemed to be, along with nylons and silk stockings, more a burden for my mother and her friends. Shoes were now selected more for sturdiness than style, long-lasting than fashion. Shoe repair shops did a wondrous business during World War II.

Reflecting back on those long-ago days, memories return of people working together for a great cause, a crusade, to bring democracy to the war-torn world, establish peace, and bring our fighting men and women back home. It was a time of national resolve and great patriotic spirit. And rationing was part of that spirit. ■





ALICE FAYE



VICTOR BORGE

tary personnel and key businessmen will be given priority. Other travelers will have to take pot-luck and risk being "bumped" during plane changes.

**School Air Raid Drills** - Schools across the land are conducting air raid drills. Children are taught to crawl under their desks for protection.

**Victor Borge A Hit** - Danish comedian Victor Borge made such a hit during his first appearance on the *Kraft Music Hall* that he was signed immediately as a regular. He is now heard with Bing Crosby Thursday nights on NBC.

**Ration Books Issued** - More than three million Chicagoans lined up at public schools to fill out forms to receive ration books. Each book contains 28 stamps, and each stamp permits the purchase of one pound of sugar every two weeks.

**Phil Harris And Alice Faye New Parents** - A daughter, Phyllis, has been born to actress Alice Faye and orchestra leader Phil Harris in Hollywood.

**Gasoline Rationed** - The rationing of gasoline is now in force in seventeen Eastern and two Western states.

**Dorothy Lamour Author** - Dorothy Lamour is writing her experiences as Hol-

lywood's ace War Bond salesman. She plans to call it "I See America."

**New Wartime Nickel** - Due to a critical shortage of nickel, the composition of the 5-cent coin is being changed from 75 per cent copper and 25 per cent nickel to 56 per cent copper, 35 per cent silver, and 9 per cent manganese.

**Diaper Dilemma** - Diaper-service men in the Washington area, currently laundering 300,000 items a week, are facing a new three-cornered problem: priorities, rationing, and a 30 per cent increase in babies.

★ ★ ★

Well, that's all the word pictures... for now. (We sure hope all those babies in the Washington area got clean diapers.) We also hope you enjoyed these vignettes and learned something new about life in the United States during the Second World War.

It's important to point out that we've given you only a brief look at those years... so far. They were intensely busy times, and there is much more to tell.

So, if you're still curious about that fascinating era, we invite you to "tune-in" again for the next episode of "Yesterday In America." ■

# AUGUST

## Old Time Radio Classics -- WBBM-AM 78 SEVEN NIGHTS A WEEK MIDNIGHT to 1:00 A.M.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	<b>1</b> Dimension X Adventures In Research	<b>2</b> Suspense This Is Nora Drake	<b>3</b> This Is Your FBI Mr. District Attorney	<b>4</b> Lone Ranger Backstage Wife	<b>5</b> Crime Photographer Walter Winchell	<b>6</b> Mysterious Traveler Superman
<b>7</b> Mysterious Traveler Burns & Allen	<b>8</b> Life of Riley Horatio Hornblower	<b>9</b> Space Cadet Third Man	<b>10</b> Mercury Theatre Lum and Abner	<b>11</b> Lights Out Charlie McCarthy	<b>12</b> Let George Do It Your Family and Mine	<b>13</b> Red Skelton Theatre Royale
<b>14</b> Nightbeat Charlia McCarthy	<b>15</b> Directors Assignment Johnny Dollar - Part 1	<b>16</b> Frank Merriwell Johnny Dollar - Part 2	<b>17</b> Top Secret Johnny Dollar - Part 3	<b>18</b> The Saint Johnny Dollar - Part 4	<b>19</b> Files of Rex Saunders Johnny Dollar - Part 5 (Conclusion)	<b>20</b> Can You Top This? Horatio Hornblower
<b>21</b> Pat Novak For Hire Theatre Royale	<b>22</b> Duffy's Tavern Bob and Ray	<b>23</b> This Is Your FBI Burns and Allen	<b>24</b> Adventures of Topper Bob Elson	<b>25</b> The Saint Charlie McCarthy	<b>26</b> Our Miss Brooks Theatre Royale	<b>27</b> Richard Diamond Third Man
<b>28</b> Life of Riley Horatio Hornblower	<b>29</b> Suspense Magic Detective	<b>30</b> Red Ryder Third Man	<b>31</b> Murder At Midnight Charlie McCarthy			

# SEPTEMBER

## Old Time Radio Classics -- WBBM-AM 78 SEVEN NIGHTS A WEEK MIDNIGHT to 1:00 A.M.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
PLEASE NOTE: Due to WBBM's commitment to news, Old Time Radio Classics may be preempted occasionally for late-breaking news of local or national importance. In this event, vintage shows scheduled for Old Time Radio Classics will be rescheduled to a later date. All of the programs we present on Old Time Radio Classics are syndicated rebroadcasts. We are not able to obtain advance information about storylines of these shows so that we might include more details in our Radio Guide. However, this easy-to-read calendar lists the programs in the order we will broadcast them. Programs on Old Time Radio Classics are complete, but original commercials and network identification have been deleted. This schedule is subject to change without notice.				<b>1</b> Halls of Ivy Horatio Hornblower	<b>2</b> Fibber McGee & Molly Mr. District Attorney	<b>3</b> Nero Wolfe Lum and Abner
<b>4</b> The Saint Jack Benny	<b>5</b> Suspense Magic Detective	<b>6</b> Haunting Hour Charlie McCarthy	<b>7</b> The Shadow Lum and Abner	<b>8</b> Lone Ranger Sgt. Preston	<b>9</b> Damon Runyon Theatre Fibber McGee	<b>10</b> Crime Photographer Ma Perkins
<b>11</b> Damon Runyon Theatre Gasoline Alley	<b>12</b> Big Town Night Editor	<b>13</b> Great Gildersleeve The Bickersons	<b>14</b> Michael Shayne Lum and Abner	<b>15</b> Under Arrest Easy Aces	<b>16</b> Burns and Allen Third Man	<b>17</b> Johnny Dollar Horatio Hornblower
<b>18</b> Boston Blackie This Is Nora Drake	<b>19</b> Great Gildersleeve Mr. District Attorney	<b>20</b> Duffy's Tavern Bob Elson	<b>21</b> Ozzie and Harriet Bob and Ray	<b>22</b> This Is Your FBI Adventures In Research	<b>23</b> Rocky Jordan Charlie McCarthy	<b>24</b> The Shadow Walter Winchell
<b>25</b> Fibber McGee & Molly Lum and Abner	<b>26</b> Richard Diamond Big Sister	<b>27</b> Dark Fantasy Bob and Ray	<b>28</b> Adventure Ahead Magic Detective	<b>29</b> Great Gildersleeve Easy Aces	<b>30</b> Aldrich Family This Is Nora Drake	<b>Oct. 1</b> Big Story Charlie McCarthy

# THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

## AUGUST

**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 broadcast for their own collection. **ALSO NOTE:** A ★ before a listing indicates the vintage broadcast is of special interest during the 50th anniversary of World War II.

### SATURDAY, AUGUST 6th

**ALDRICH FAMILY** (12-16-48) Ezra Stone stars as Henry Aldrich with Jackie Kelk as Homer Brown, with House Jamison and Katherine Raht as Mr. and Mrs. Aldrich. Henry's last minute party preparations shatter his father's peaceful evening. Jell-O, NBC. (28:50)

★ **WORLD NEWS TODAY** (8-6-44) Douglas Edwards and correspondents around the globe. "American tanks and men are swarming across the Brittany peninsula today and a clean-up campaign has begun at Brest. Other American columns are turning eastward toward Paris. More than a thousand of our planes have bombed Berlin and the Hamburg and Kiel areas of Germany." Admiral Radios, CBS. (24:30)

**OUR SPECIAL GUEST**, joining us "live" in our studio in the Museum of Broadcast Communications, will be popular singing star **KYLE KIMBROUGH**, who will reminisce about his career on radio and in television.

★ **WORDS AT WAR** (8-1-44) "Headquarters Budapest" is Robert Parker's provocative story of the Balkans. Clifton Fadiman is host. Johnson's Wax, NBC. (28:29)

**ONE MAN'S FAMILY** (1-12-51) Book 82, Chapter 10 in Carlton E. Morse's continuing story, dedicated "to the mothers and fathers of the younger generation and to their bewildering offspring." Miles Labs, NBC. (14:40)

**ONE MAN'S FAMILY** (1-15-51) Book 82, Chapter 11. Miles Labs, NBC. (14:50)

### SATURDAY, AUGUST 13th

★ **YOUR ARMY SERVICE FORCES** (7-14-44) Stateside program about the military for civilian audiences. Guest Cliff "Ukelele Ike" Edwards sings "When You Wish Upon a Star." Sustaining, MBS. (28:50)

★ **WORDS AT WAR** (7-8-44) "Nazi's Underground" tells the story of how trusted Nazis are installed in key spots which the Allies are not likely to disturb. Clifton Fadiman hosts. Johnson's Wax, NBC. (28:21)

★ **LUX RADIO THEATRE** (10-26-42) "Wake Island" starring Brian Donlevy, Robert Preston and Broderick Crawford in a radio version of the 1942 film. A stirring account of the heroic defense of the island in the Pacific. Donlevy and Preston repeat their screen roles. Cecil B. DeMille hosts. Lux Soap, CBS. (21:32; 21:11; 17:38)

**OUR SPECIAL GUEST** will be *Nostalgia Digest* columnist and movie historian **BOB KOLOSOSKI** who will be on hand to help us begin our year-long observance of the 60th Anniversary of the Lux Radio Theatre.

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★ **WORLD NEWS TODAY** (8-13-44) Doug Edwards, Richard C. Hotalet and CBS news-report from around the world. "Supreme Allied Headquarters report that the Americans have begun a general advance on a 30 mile front in France today with terrific support from the Air Command. There was also another heavy bombing of the Southern France coast." Admiral Radios, CBS. (24:35)

**ONE MAN'S FAMILY** (1-16-51) Book 82, Chapter 12. Miles Labs, NBC. (14:45)

**ONE MAN'S FAMILY** (1-17-51) Book 82, Chapter 13. Miles Labs, NBC. (15:01)

#### SATURDAY, AUGUST 20th

★ **WORLD NEWS TODAY** (8-20-44) Doug Edwards and CBS correspondents report. "Allied Headquarters announced today that elements of 14 German divisions and parts of four others have been caught in the Normandy pockets and are being blasted to pieces by artillery fire. The Germans say American forces have crossed the Seine northwest of Paris." (Paris was liberated on August 23, 1944.) Admiral Radios, CBS. (24:32)

★ **BETWEEN YOU AND JANE COWL** (8-22-44) The stage actress in a quarter-hour program of comments and memories... "everyday happenings, a little about everything." In this segment, she talks of war marriages. Sustaining, MBS. (13:45)

★ **BETWEEN YOU AND JANE COWL** (8-23-44) Jane sets aside her scheduled show and talks about the Liberation of Paris, looking back on the history of the City of Light with a dramatic, inspiring story. Sustaining, MBS. (13:50)

★ **LIBERATION OF PARIS** (8-23-44) A special broadcast observing the Liberation of Paris, "the first capital city among our Allies to free herself from German domination." A musical tribute with Lily Pons, Marshall Singer, Dr. Frank Black and the NBC Orchestra. "After four years of Nazi slavery, Paris has torn herself free from her oppressors and the beloved capital of France is once again the City of Light." NBC. (29:35)

**RAILROAD HOUR** (7-16-51) "Springtime in Paris" starring Gordon MacRae and Dorothy Warrenskjold offering "the great music of the City of Paris in a brand new musical play by Lawrence and Lee. Featured are the Norman Luboff Choir and the orchestra conducted by Carmen Dragon. A romantic boy

meets girl story set in Paris. Marvin Miller announces. Association of American Railroads, NBC. (29:35)

**ONE MAN'S FAMILY** (1-18-51) Book 82, Chapter 14. Miles Labs, NBC. (15:15)

**ONE MAN'S FAMILY** (1-19-51) Book 82, Chapter 15. Miles Labs, NBC. (15:12)

**ONE MAN'S FAMILY** (1-22-51) Book 82, Chapter 16. Miles Labs, NBC. (14:56)

#### SATURDAY, AUGUST 27th

**FLYWHEEL, SHYSTER AND FLYWHEEL** (1992) Program number ten in the series of re-enactments of the 1932 Marx Brothers radio show. Cast features Michael Roberts as Groucho Marx as Waldorf T. Flywheel and Frank Lazarus as Chico Marx as Emmanuel Ravelli, with Lorelei King as Miss Dimple. David Firman and the orchestra. BBC. (26:53)

★ **WORLD NEWS TODAY** (8-27-44) Doug Edwards and CBS world-wide correspondents. "The Allies are giving the Germans a steady drubbing as the enemy retreats toward the Reich. General Patton's armoured columns have made new advances between the Marne and Seine Rivers. In Southern France, Toulon is now completely ours and the Allied bag of German prisoners has passed the 23,000 mark. Paris is swinging back to normalcy despite some enemy sniping and a bombing attack by the Luftwaffe." Admiral Radios, CBS. (24:30)

★ **LUX RADIO THEATRE** (12-6-43) "Mrs. Miniver" starring Greer Garson and Walter Pidgeon in their original roles from the 1942 screen success. A moving story about a middle class English family learning to cope with war. Featured are Susan Peters and Henry Wilcoxon. Miss Garson won an Academy Award for her motion picture performance. Cecil B. DeMille hosts. Lux Soap, CBS. (24:27; 11:18; 21:52)

★ **WORDS AT WAR** (8-29-44) "Simone" is a 15 year old accused of a crime against the people of France. The story takes place in June, 1940. Clifton Fadiman hosts. Johnson's Wax, NBC. (27:50)

**ONE MAN'S FAMILY** (1-23-51) Book 82, Chapter 17. Miles Labs, NBC. (14:59)

**ONE MAN'S FAMILY** (1-24-51) Book 82, Chapter 18. Miles Labs, NBC. (14:44) **NOTE:** Chapter 19 is missing from our series.

**ONE MAN'S FAMILY** (1-26-51) Book 82, Chapter 20. Miles Labs, NBC. (15:00)

# THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

## SEPTEMBER

### SATURDAY, SEPTEMBER 3rd REMEMBERING MEREDITH WILLSON

**MAXWELL HOUSE COFFEE TIME** (10-18-45) George Burns and Gracie Allen star with **Meredith Willson** and the orchestra, announcer Bill Goodwin, the Les Paul Trio, and Mel Blanc. When Mr. Postman (Blanc) tells Gracie that Meredith plans to get married, Gracie counsels Willson on how to handle women. *Maxwell House Coffee*, NBC. (28:35)

**HALLMARK PLAYHOUSE** (3-10-49) "And There I Stood with My Piccolo" starring **Meredith Willson** in a radio version of his autobiography, dealing with his musical career from his days in high school until he arrived in Hollywood. Cast includes Jeff Chandler. James Hilton hosts. *Hallmark Cards*, CBS. (29:20)

**AND THEN I WROTE THE MUSIC** (1958) **Meredith Willson** and his wife Rini tell the story of "The Music Man" in the manner of a songwriter trying to sell his idea for a Broadway show to a prospective producer. From

out of print Capitol Album T1320. (18:00; 14:00)

**MUSIC MAN PREMIERE** (6-20-62) Arthur Godfrey hosts a press premiere of **Meredith Willson's** movie "The Music Man" at the Palace Theatre in Mason City, Iowa. Godfrey introduces Robert Preston, Shirley Jones, Ronnie Howard, the Buffalo Bills, Meredith and Rini Willson, director Morton DaCosta, and Hollywood columnist Hedda Hopper. *KGLO*, Mason City, Iowa. (19:45)

**BURNS AND ALLEN SHOW** (9-27-45) George and Gracie star with the Les Paul Trio, Mel Blanc, Frank Nelson, Bea Benadaret, and **Meredith Willson** and the orchestra. While George is planning a surprise housewarming party for Gracie, she pretends that Meredith Willson is her boyfriend! *Maxwell House Coffee*, NBC. (28:10)

**OUR SPECIAL GUEST** will be *Nostalgia Digest* columnist **BILL OATES** who will talk about the many talented careers of **Meredith Willson**.

### SATURDAY, SEPTEMBER 10th

**★ WORLD NEWS TODAY** (9-3-44) Douglas Edwards and CBS newsmen report. "An Associated Press dispatch from Supreme Allied Headquarters reports today that American troops have reached Namur, 35 miles inside the Belgium border... The Germans say they have evacuated Laon, France's third largest city." *Admiral Radios*, CBS. (25:08)

**★ LUX RADIO THEATRE** (11-1-43) "So Proudly We Hail" starring Claudette Colbert, Paulette Goddard, Veronica Lake, and Sonny Tufts appearing in the roles they played on the screen in the 1943 motion picture. Les Tremayne co-stars in the radio version of the action melodrama, a salute to the courage of American nurses in wartime combat. Cecil B. DeMille hosts. *Lux Soap*, CBS. (25:30; 15:16; 17:37)

**THE WHISTLER** (1940s) "The Huntress" starring J. Anthony Smythe (Henry Barbour on "One Man's Family") in a dual role. A woman embezzler hunts for a wealthy man to help her replace the money she stole. *AFRS* rebroadcast. (22:35)

**★ WORDS AT WAR** (9-5-44) "A Veteran Comes Back," a dramatization of Willard Waller's book anticipating the end of the war and the return of GI Joe. Clifton Fadiman hosts. *Johnson's Wax*, NBC. (27:33)

**ONE MAN'S FAMILY** (1-29-51) Book 82, Chapter 21. Miles Labs, NBC. (14:46) **NOTE:** *Chapter 22 is missing from our series.*

**ONE MAN'S FAMILY** (1-31-51) Book 82, Chapter 23. Miles Labs, NBC. (14:56)

**ONE MAN'S FAMILY** (2-1-51) Book 82, Chapter 24. Miles Labs, NBC. (14:52)

## SATURDAY, SEPTEMBER 17th

**GREAT GILDERSLEEVE** (5-16-43) Harold Peary stars as Throckmorton P. Gildersleeve with Lillian Randolph, Lurene Tuttle, Walter Tetley, Earle Ross, Dick LeGrande, Shirley Mitchell. Ken Carpenter announces. Gildy suggests moving to another house, but the family resists. Kraft Foods, NBC. (29:55)

★ **WORLD NEWS TODAY** (9-10-44) Douglas Edwards, Charles Colingwood, Ned Calmer and other CBS correspondents around the world. "The Americans have driven into Luxembourg at two points today and Allied gains are reported from other sectors of the western battlefield. More than a thousand American war planes were out this morning smashing a German transport behind the Siegfried line." Also: "50,000 radio and radar workers will be honored at Wrigley Field in Chicago." Admiral Radios, CBS. (25:08)

★ **LUX RADIO THEATRE** (2-28-44) "Guadalcanal Diary" starring Preston Foster, Lloyd Nolan, Richard Jaekel and William Bendix repeating their screen roles in this radio version of the 1943 film which follows the Marines through two months of fighting in the South Sea jungles. Cast includes John McIntyre and Howard McNear. Host is Cecil B. DeMille. Lux Soap, CBS. (20:45; 14:35; 26:40)

★ **WORDS AT WAR** (9-12-44) "One Man Air Force" is the story of one of America's top fighting aces. Host is Clifton Fadiman. Johnson's Wax, NBC. (28:15)

**ONE MAN'S FAMILY** (2-2-51) Book 82, Chapter 25. Miles Labs, NBC. (13:21)

**ONE MAN'S FAMILY** (2-5-51) Book 82, Chapter 26. Miles Labs, NBC. (14:48)

**ONE MAN'S FAMILY** (2-6-51) Book 82, Chapter 27. Miles Labs, NBC. (14:55) **NOTE:** *This is the last episode in Book 82 and the logical end of this One Man's Family story. Next week, we'll offer four surviving chapters from Book 83, giving a fragmented look at the storyline of the next Book.*

## SATURDAY, SEPTEMBER 24th

★ **TRANSATLANTIC CALL** (9-21-44) "Getting to Know Britain" is an international exchange feature which originates alternately in England and the United States. This program comes from Britain and is also being

heard in the British Isles. It's the story of Joe Kramer, an American GI and his experiences with Englishmen. Sustaining, CBS/BBC. (29:20)

★ **PRESIDENT FRANKLIN D. ROOSEVELT** (9-23-44) This is the President's famous "Fala" speech to the Teamster's Union during his campaign for a fourth term. NBC. (13:28)

**SPEAKING OF RADIO** (9-24-94) **The Jack Benny Program.** Part 7 in the 12-part audio documentary culled from Chuck Schaden's conversations with performers, writers and others associated with Jack Benny's radio shows and laced with clips from Jack's radio broadcasts. In this segment: How Jack met Mary; Mary's Letters from Momma; Jack's memory loss; Jack the spendthrift. Comments by writers George Balzer and Milt Josefsberg, and Jack's daughter Joan. (32:37)

★ **WORLD NEWS TODAY** (9-24-44) Douglas Edwards and CBS correspondents at home and abroad. "There are no additional details on the Supreme Headquarters announcements that British General Dempsey's force with reinforcements of men and material by air have made limited contact with the British Airborne division in Holland... The RAF has bombed the Rhineland in great strength in a continuation of the Allied air offensive... And Tokyo says American planes have again raided the Phillipines." Admiral Radios, CBS. (25:08)

**ONE MAN'S FAMILY** (2-23-51) Book 83, Chapter 10. Miles Labs, NBC. (15:00) **NOTE:** *The first nine chapters of Book 83 are missing.*

**ONE MAN'S FAMILY** (2-28-51) Book 83, Chapter 13. Miles Labs, NBC. **NOTE:** *Chapters 11 and 12 of Book 83 are missing.*

**ONE MAN'S FAMILY** (3-1-51) Book 83, Chapter 14. Miles Labs, NBC. (15:00)

**ONE MAN'S FAMILY** (3-6-51) Book 83, Chapter 17. Miles Labs, NBC. (14:00) **NOTE:** *Chapters 15 and 16 of Book 83 are missing and so are the remaining chapters of Book 83. This concludes our series of One Man's Family programs for this summer. We'll have more next year as Pinky joins the Navy and Margaret prepares a scrapbook. Don't touch that dial!*



Hollywood is a hard town to survive in and an even harder town to earn a little respect. Only the strong exit the "land of dreams" with their heads held high and a little money in the bank. This place is tough terrain for any man, but for a woman the chances for a long and prosperous career are pretty slim.

There have been, however, women who clawed their way to stardom and transcended from movie star to legend. Bette Davis, Barbara Stanwyck, and Barbra Streisand all could be called "Hollywood Legends." There are dozens of others who came close to being superstars, but for a



IDA LUPINO

variety of reasons just missed the boat. Ida Lupino, Ann Sheridan, and Ann Sothern all were competent actresses and all three made enough good films to earn a page in the history of Hollywood, but they didn't make the voyage and are nearly forgotten today.

**Ida Lupino** was born into a family of British vaudevillians of Italian origin. When she was fourteen she won the role of a young tart her mother had tried to get. The director, Alan Dwan, saw a fire in the young girl and decided to take a chance with the untrained Ida. His gamble paid off and she was off to Hollywood. Upon her arrival in California (1933) she dyed her hair blonde and put on her boxing gloves. She had to compete with dozens of other Jean Harlow look-alikes, and she was always fighting for better parts.

She spent most of the 1930s under contract to Paramount, and after five years of indifferent parts she asked for her release. She free-lanced for two years and then signed with Warner Brothers. Her first picture there, *THEY DRIVE BY NIGHT*, gave her a chance to cut loose and show the world that behind her Bambi-like eyes was a Godzilla temperament. Her portrayal of a woman driven by greed and lust to murder won her top-billing in her next film, *HIGH SIERRA* with Humphrey Bogart.

She was the only woman in the cast of *THE SEA WOLF* and managed to be as tough as her male counterparts during the rough voyage. No other actress at Warners could have played that part better, not

even the Lady Macbeth of the lot – Bette Davis. In fact, Lupino was breathing down Davis' neck for all the good female roles kicking around the studio. In the end Davis won and in 1948 Lupino decided not to renew her contract with Warners.

Lupino had fought the "system" for fifteen years and at the age of thirty was ready for a change. She made a few movies at various studios and wound up as a director and producer at RKO. This was the early 1950s and women directors were rare, but a woman producer was hard to imagine. She managed to produce and direct several low-budget films, marry Howard Duff and star in a TV series, *MR. ADAMS AND EVE*. She was Eve and was one of the sexiest women in TV. After the series she went back to directing movies and television and eventually faded from the scene.

**Ann Sheridan** had "oomph," and although she hated that studio campaign it stuck with the public (the males anyway), and helped her land some good parts. She arrived in Hollywood as the winner of a beauty contest and was signed at Paramount. In fact, she and Lupino were used as window dressing in *SEARCH FOR BEAUTY* (1934).

For five years she graced the grade B and lower productions as she learned the art of film acting. She had signed with Warners in 1937 and was becoming the studio's queen of "B's" when in 1939 she walked alongside James Cagney in *ANGELS WITH DIRTY FACES*. She didn't steal the show (no one did that with Cagney), but she displayed more than a pretty face and her confidence level rose. She got in line behind Lupino asking for the better parts that Davis was unable to grab. Her task was formidable, because at Warners women were expected to look good and do what they were told.

Sheridan wasn't as good an actress as Davis, as sophisticated as Olivia De Havilland, or as earthy as Joan Blondell; how-



ANN SHERIDAN

ever, she had an edge to her. Warners slowly built up the Sheridan image as a cool as ice, hard-shelled woman who lived by her wits and God-given assets.

She hit her stride in 1940 making Cagney's blood boil in *TORRID ZONE*; keeping George Raft at bay in *THEY DRIVE BY NIGHT*, and sparring with Cagney again in *CITY FOR CONQUEST*. She continued to battle Warner Bros. over salary and parts and won. *KINGS ROW* (1941) was the film of her career and she was finally considered an actress and not just a pretty piece of scenery.

She did more good films through the war years, and her posters (the great GI moral boosters) were second only to Betty Grable's. She left Warners in 1948 and scored well with *GOOD SAM* with Gary Cooper, and *I WAS A MALE WAR BRIDE* with Cary Grant. Her offers became farther apart and the quality of material slipped with each film. In the 1960s she gravitated into television and was working in the series *PISTOLS AND PETTICOATS* when she died in 1967.

## FILM CLIPS

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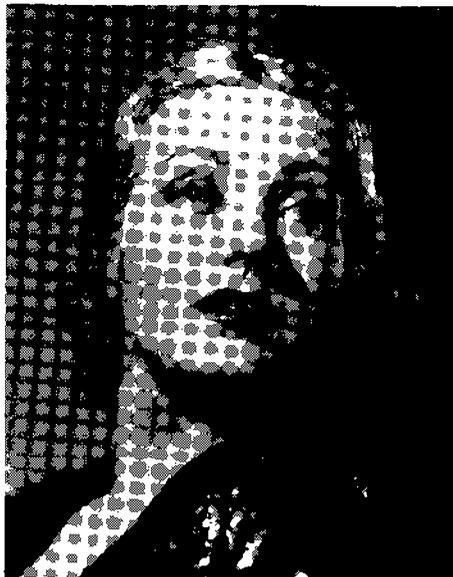
Anyone over age 45 will remember **Ann Sothorn** either as TV's **PRIVATE SECRETARY** or as the wise-cracking, street-wise **MAISIE** from the MGM series in the 1940s. She was blond, beautiful, and was usually cast as the tart with a heart of gold. She could have been Joan Blondell's sister.

Her mother was a singing coach, so it was natural for the young Harriet Lake (her real name) to head for Hollywood after her graduation from the University of Washington. She made one film in 1930 (**DOUGHBOYS**) and went to Broadway to "learn the ropes." She came back to Los Angeles in 1933 as Ann Sothorn, and spent the next twenty years starring in B films or supporting major stars in the "A's."

She and Lucille Ball were the two great "second bananas" at RKO in the late 1930s. Her "big break" came in 1938 when Walter Wanger cast her as the second lead to Joan Bennett in the boring film **TRADE WINDS**. The movie was hokey, but Sothorn was top-notch as the slightly scatterbrained secretary to Fredric March.

Someone at MGM saw the film and recommended Sothorn for the part of Maisie (originally written for Jean Harlow). She was signed and in seven years did nine Maisie films. In between she managed to wrestle a few good parts out of the brass at MGM. She was loaned out to Warners for **BROTHER ORCHID** (1941) and, back at MGM, she co-starred with Eleanor Powell in **LADY BE GOOD**, Red Skelton in **PANAMA HATTIE**, and the excellent **CRY HAVOC** with Joan Blondell and Margaret Sullivan. She left MGM in 1947 and began to freelance. At Warners she co-starred with Jack Carson in **APRIL SHOWERS**, and at 20th Century Fox she stole the show from Linda Darnell and Jeanne Crain in **A LETTER TO THREE WIVES**.

There were many good actresses free-



**ANN SOTHERN**

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lancing in the late forties and into the fifties, and good parts were an endangered species. Sothorn saw the writing on the wall and defected to television where she did very well in the ratings. She came back to films in the sixties stealing scenes from the young stars of the day. She officially retired in the seventies.

The charm, talent, and professionalism of all three ladies show in every film they made. They all missed super-stardom because of a studio system that chewed up talent in a constant re-cycling program. Lupino's nervous energy, Sheridan's cool facade, and Sothorn's gum-chewing wise-cracks all made the movies a little better.

There probably will never be a film festival dedicated to any of them, but the question is – why not? ■

***NOTE** – Many of the films of Ida Lupino, Ann Sheridan, and Ann Sothorn have been released on video tape and there's a good selection for sale or rent at Metro Golden Memories in Chicago. Call (312) 736-4133 for information on the availability of your favorite Lupino, Sheridan or Sothorn movie.*

# Chicago Television 40 Years Ago!



MARCH 1954 • Vol. 1, No. 11  
PROGRAM LISTINGS

Here's the PRIME TIME listing of television shows offered on Chicago stations during the month of March, 1954 as reported in the now defunct TV TAB Magazine.

## Saturdays of Mar.

WBWB-TV WN8Q WBKB WGN-TV  
— 2 — 5 — 7 — 9 —  
opening to closing

- |      |   |   |       |   |   |
|------|---|---|-------|---|---|
| 5:30 | 5 | <b>JET PILOT</b> —Bob Horder  | 9:00  | 2   | <b>MEDALLION THEATER</b> —Drama         |
|      | 7 | <b>SMILIN' ED'S GANG</b> —Films                                       | 9:05  | 7   | <b>NEWS</b> —Ulmer Turner               |
|      |   | Mar. 6 Black Pony   | 9:20  | 7   | <b>FILM SHORTS</b>                      |
|      |   | Mar. 13 The Little One  | 9:30  | 2   | <b>THE HITCHING POST</b> —Fahey Flynn   |
|      |   | Mar. 20 Tiger Hunter  | 5     | <b>YOUR HIT PARADE</b> —Popular Music   |   |
|      |   | Mar. 27 Little Boy Who Couldn't Talk                                  |       | Snooky Lanson, Dorothy Collins, Russell Arms, Gisele MacKenzie, Raymond Scott |   |
| 6:00 | 2 | <b>TOWN AND COUNTRY SONG PARADE</b>                                   | 7     | <b>WHAT'S YOUR QUESTION?</b>  |   |
|      | 5 | <b>HOLLYWOOD SHOWCASE</b> —Film                                       | 10:00 | 2   | <b>HOLLYWOOD PREMIER THEATER</b>        |
|      |   | Mar. 6 Life of the Party—Sally Forrest                                |       | Mar. 6 Winterset—Burgess Meredith   |   |
|      |   | Mar. 13 The Son-in-Law  |       | Mar. 13 The Gladiator   |   |
|      |   | Peter Lawford and Bonita Granville                                    |       | Mar. 20 Million Dollar Weekend  |   |
|      |   | Mar. 20 The Lady and the Champ  |       | Mar. 27 Road To The Bighouse  |   |
|      |   | Preston Foster and Virginia Grey                                      | 5     | <b>INNER SANCTUM</b> —Mystery Series  |   |
|      |   | Mar. 27 Look for Tomorrow—Jane Greer                                  |       | Mar. 6 Second Life—Margaret Draper  |   |
|      | 7 | <b>ON YOUR WAY</b> —Kathy Godfrey                                     |       | Mar. 13 Lost in the Dark  |   |
|      | 9 | <b>SIX-SHOOTER THEATER</b> —Tex Ritter                                |       | Mar. 20 The Sound of the Birds  |   |
|      |   | Mar. 6 Pals of the Silver Sage  |       | Mar. 27 Guilty Secrets—Ralph Santley  |   |
|      |   | Mar. 13 The Pioneers  | 7     | <b>STABS ON PARADE</b> —Film  |   |
|      |   | Mar. 20 Rainbow Over the Range  | 5     | <b>MAN AGAINST CRIME</b> —Mystery   |   |
|      |   | Mar. 27 Rhythm of the Rio Grande                                      |       | Ralph Bellamy stars as Mike Barnett   |   |
| 6:30 | 2 | <b>BEAT THE CLOCK</b> —Games  | 5     | <b>GRAND MARQUEE</b> —Feature Film  |   |
|      | 5 | <b>ETHEL AND ALBERT</b> —Comedy                                       | 9     | <b>SATURDAY NIGHT MOVIE DATE</b>  |   |
|      |   | Mar. 6 Life of the Party  |       | Mar. 6 Half-Past Midnight—Kent Taylor   |   |
|      |   | Mar. 13 Son-in-Law  |       | Mar. 13 Backlash—Jean Rogers  |   |
|      |   | Mar. 20 Lady and the Champ  |       | Terror stalks hunt for murderer   |   |
|      |   | Mar. 27 Look for Tomorrow   |       | Mar. 20 Night Wind—Charles Russell  |   |
|      | 7 | <b>LEAVE IT TO THE GIRLS</b> —Panel                                   |       | Mar. 27 Crimson Key—Doris Dowling   |   |
|      |   | Maggi McNellis, Eloise McElhone, John Henry Faulk and guest panelists | 11:30 | 2   | <b>ADVENTURES OF CHINA SMITH</b>        |
| 7:00 | 2 | <b>JACKIE GLEASON</b> —Variety  |       | Mar. 6 High Sea   |   |
|      | 5 | <b>THE SPIKE JONES SHOW</b>   |       | Smith investigates ship-board murder  |   |
|      | 7 | <b>MOVIE THEATER</b> —Film  |       | Mar. 13 The Devil in the Godown   |   |
|      | 9 | <b>FEATURE FILM</b>   |       | Two gals battle for China's affections  |   |
| 7:30 | 5 | <b>ORIGINAL AMATEUR HOUR</b>  |       | Mar. 20 Moon Flower   |   |
|      |   |   |       | Kwong gives Smith his pretty daughter   |   |
| 8:00 | 2 | <b>TWO FOR THE MONEY</b> —Herb Shriner                                |       | Mar. 27 Zorana the Destroyer  |   |
|      | 5 | <b>YOUR SHOW OF SHOWS</b> —Variety                                    |       | Concussion chamber threatens Smith's life                                     |   |
|      |   | Sid Caesar, Imogene Coca, Carl Reiner                                 | 7     | <b>TRI-STATE THEATER</b> —Film  |   |
|      | 5 | (Mar. 27) <b>MARTHA RAYE SHOW</b>                                     | 12:00 | 2   | <b>THE LATE SHOW</b> —Film              |
|      | 7 | <b>SATURDAY NIGHT FIGHTS</b> —J. Gregson                              | 12:15 | 7   | <b>NIGHT OWL MOVIE</b> —Film            |
|      | 9 | <b>THEATER DATE</b> —Film   |       | Mar. 6 Lady From Chungking  |   |
| 8:30 | 2 | <b>MY FAVORITE HUSBAND</b> —Comedy                                    |       | Mar. 13 Men on Her Mind   |   |
|      |   | Starring Joan Caulfield and Barry Nelson                              |       | Mar. 20 Dead Men Walk   |   |
|      | 9 | <b>WRESTLING FROM MARIGOLD</b>  | 12:30 | 5   | <b>FACES IN THE WINDOW</b> —Ken Nordine |
| 8:45 | 7 | <b>SPORTS</b> —Tom Duggan   |       | (Stations reserve the right to change listings without notice.)               |   |

# Sundays of Mar.

WBWM-TV WNBQ W8KB WGN-TV  
2 5 7 9  
continued

- 5:30 **2 YOU ARE THERE**—Walter Cronkite  
Mar. 7 Trial Of John Peter Zenger  
Mar. 14 Rescue Of The Statue Of Liberty  
Mar. 21 Surrender Of Burgoyne at Saratoga  
Mar. 28 Conspiracy Of Catherine The Great  
**5 ROY ROGERS SHOW**—Western  
**7 GEORGE JESSEL SHOW**—Variety  
Mar. 7 Teresa Brewer, Richard Tucker  
**9 WHAT'S THE ANSWER**—Mal Bellairs  
6:00 **2 LIFE WITH FATHER**—Comedy Series  
Starring Leon Ames and Lurene Tuttle;  
based on stories written by Clarence Day



FRAN ALLISON ROSCOE KARNS

- 5 PAUL WINCHELL SHOW**—Variety  
Co-stars Paul's pal, Jerry Mahoney  
**7 YOU ASKED FOR IT**—Art Baker  
Art answers viewers' unusual requests  
**9 WHITE CROSS THEATER**—Film  
Mar. 7 Mask Of The Dragon  
Mar. 14 Buffalo Stampede  
Mar. 21 Danger Zone  
6:30 **2 PRIVATE SECRETARY**—Ann Sothern  
**2 (Mar. 21) JACK BENNY SHOW**  
**5 MR. PEEPERS**—Wally Cox  
See Story about Mr. Peepers on Page 7  
**7 PAUL WHITEMAN'S TV TEEN CLUB**  
Talent showcase for young performers  
7:00 **2 TOAST OF THE TOWN**—Ed Sullivan  
Columnist introduces variety acts  
**5 COMEDY HOUR**—Variety Show  
Mar. 7 Eddie Cantor presents awards  
Mar. 14 Jimmy Durante  
Mar. 21 Abbot and Costello  
Mar. 28 Martin and Lewis  
**7 THE MASK**—Mystery  
Stars Gary Merrill and William Prince  
in hour-long suspense melodrama  
**9 DISCUSSION**—Aid. Robert Merriam  
7:30 **5 FAITH OF OUR FATHERS**—Religious  
8:00 **2 (Mar. 7, 28) FRED WARING SHOW**  
**2 (Mar. 14, 21) ELECTRIC THEATER**  
**5 TELEVISION PLAYHOUSE**—Drama  
**7 WALTER WINCHELL**—News and Views  
**9 ROCKY KING DETECTIVE**  
Roscoe Karns stars in detective drama  
8:15 **7 JANE PICKENS SHOW**—Musical  
8:30 **2 MAN BEHIND THE BADGE**—Mystery  
**7 THE PETER POTTER SHOW**  
**9 THE PLAINCLOTHESMAN**—Mystery

- 9:00 **2 THE WEB**—Mystery  
Mar. 7 Sheep's Clothing  
Mar. 14 A Piece Of Gray Cloth  
Mar. 21 Night Flight  
**5 LETTER TO LORETTA**—Drama  
Featuring Hollywood star Loretta Young  
**7 BREAK THE BANK**—Bert Parks  
**9 DOLLAR A SECOND**—Jan Murray  
Contestants face questions, outside factor  
9:30 **2 WHAT'S MY LINE?**—Panel  
Moderator John Daly and panelists Steve  
Allen, Dorothy Kilgallen, Bennett Cerf  
and Arlene Francis guess occupations  
**5 VICTORY AT SEA**—Navy Drama  
Mar. 7 Suicide For Glory  
Japanese films show operation of suicide  
planes during Allied conquest of Okinawa  
Mar. 14 Design For Peace  
Final episode concerns dropping of first  
atomic bomb and the surrender of Japan  
**5 (Beg. Mar. 21) TO BE ANNOUNCED**  
**7 HOUR OF DECISION**—Billy Graham  
**9 MAN AGAINST CRIME**—Ralph Bellamy  
Mar. 7 Will-O-The-Wisp  
Mar. 14 Rigged For Murder  
Mar. 21 Hit And Run  
Mar. 28 Canary Yellow  
9:45 **7 FOCAL POINT**  
10:00 **2 MOVIE PLAYHOUSE**—Film  
**5 THE WEATHERMAN**—Clint Youle  
**7 BIFF BAKER U.S.A.**  
Mar. 7 Alpine Assignment  
Mar. 21 The Death Ship  
**7 (Mar. 14, 28) DEATH VALLEY DAYS**  
**9 COURTESY TV THEATER**—TV Lists  
Mar. 7 Millionaire For Christy  
Starring Fred MacMurray, Eleanor Parker  
Story of girl who gets what she wants  
Mar. 14 Kid Monk Baroni—Bruce Cabot  
Roughnecks clash with 2-fisted priest  
Mar. 21 My Ideal Husband  
Paulette Goddard and Michael Wilding  
Husband-hunt scandalizes 3 continents  
10:10 **5 DORSEY CONNORS SHOW**  
10:15 **5 NEWS**—Alex Dreier  
10:30 **5 SPORTS STAR TIME**—Norm Barry  
Franklyn MacCormack and Kay Westfall  
**7 BEST MOVIE OF THE WEEK**  
Mar. 7 Last Of The Mohicans  
Mar. 14 Gentleman After Dark  
Mar. 21 Brewster's Millions  
Mar. 28 The Creeper  
11:00 **5 ELEVENTH HOUR THEATER**—Film  
11:15 **2 NEWS ROUNDUP**—John Coughlin  
11:30 **2 THE LATE SHOW**—Film  
**9 NEWS**—Leslie Nichols  
11:45 **9 WEATHER NEWS**—Carl Greyson  
12:00 **7 NIGHT OWL MOVIE**—Film  
Mar. 7 Lady In The Death House  
Mar. 14 Intrigue In Paris  
12:55 **2 MEDITATION**

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

# Monday Nights

WBWM-TV WNBQ W8KB WGN-TV  
2 5 7 9  
6 p. m. to closing

- (For daytime listings see page 4)  
6:00 **2 SPORTS AND COMMENTS**—Bob Elson  
**5 WEATHER**—Clint Youle  
**7 NEWS**—Austin Kiplinger  
**9 CAPTAIN VIDEO**—Adventure  
6:05 **5 NEWS**—Jack Angell  
**7 SPORTS HIGHLIGHTS**—Jack Drees  
6:10 **5 SPORTS**—Joe Wilson  
**7 YOUR WEATHER**—Wayne Griffin  
6:15 **2 NEWS**—Julian Bentley  
**5 DORSEY CONNORS**—Travel, Fashions  
**7 NEWS**—John Daly  
**9 NUMBER PLEASE**—Jack Brickhouse  
6:20 **5 NEWS**—Alex Dreier  
6:25 **5 TOWN CRIER**—Tony Weitzel  
6:30 **2 CBS NEWS**—Douglas Edwards  
**5 ARTHUR MURRAY DANCE PARTY**  
**7 JAMIE**—Brandon DeWilde  
**9 NEWS**—Spencer Allen  
6:45 **2 PERRY COMO SHOW**—Songs  
Patti Page substitutes for two weeks  
10:00 **2 NEWS**—Fahey Flynn  
**5 THE WEATHERMAN**—Clint Youle  
**7 CITY ASSIGNMENT**—Patrick McVey  
Mar. 1 The Big Wash  
Mar. 8 Nightclub Shakedown  
Mar. 15 Crime and Punishment  
Mar. 22 Lynch Law  
Mar. 29 Pot of Gold  
**9 MOVIE PLAYHOUSE**—Feature Film  
Mar. 1 Guilty of Treason—Paul Kelly  
Charles Bickford and Bonita Granville  
Story of Cardinal Mindzenty's trial  
Mar. 8 The Devil and Daniel Webster  
Ed Arnold, Walter Huston, Gene Lockhart  
Mar. 15 Young Widow—Jane Russell  
With Marie Wilson and Louis Hayward  
Mar. 22 Shipyard Sally—TV 1st  
Gracie Fields plays ambitious showgirl  
Mar. 29 Impact—Brian Donlevy  
Two-faced wife plots her husband's death  
10:10 **5 DORSEY CONNORS SHOW**  
10:15 **2 MEET MISS LEE**—Lee Phillip  
**5 NEWS**—Jack Angell  
10:25 **2 ART MERCIER SHOW**—Sports  
10:30 **2 NEWS**—John Harrington  
**5 LET'S LOOK AT SPORTS**—Norm Barry  
**7 TO BE ANNOUNCED**  
10:45 **2 KOP'S TV COLUMN**—Gossip  
**5 HERBIE MINTZ SHOW**—Musical  
11:00 **2 PLAYHOUSE AT ELEVEN**—Film  
**5 ELEVENTH HOUR THEATER**—Film  
**7 NEWS**—Ulmer Turner  
11:05 **7 WEATHER**—Chuck Bill  
11:30 **9 NEWS**—Leslie Nichols  
11:45 **9 WEATHER NEWS**—Carl Greyson  
12:00 **2 THE LATE SHOW**—Film  
**7 NIGHT OWL MOVIE**—Film  
Mar. 1 Delinquent Daughters  
Mar. 8 The Underdog  
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# Tuesday Nights

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2 5 7 9

6 p. m. to closing

(For daytime listings see page 4)

- 6:00 2 **SPORTS**—Bob Elson  
 5 **WEATHER**—Clint Youle  
 7 **NEWS**—Austin Kiplinger  
 9 **CAPTAIN VIDEO**—Adventure
- 6:05 5 **AT HOME**—Musical  
 7 **SPORTS HIGHLIGHTS**—Jack Drees
- 6:10 5 **SPORTS**—Joe Wilson  
 7 **YOUR WEATHER**—Wayne Griffin
- 6:15 2 **NEWS**—Julian Bentley  
 5 **DORSEY CONNORS SHOW**  
 7 **NEWS**—John Daly  
 9 **NUMBER PLEASE**—Jack Brickhouse
- 6:20 5 **NEWS**—Alex Dreier
- 6:25 5 **TOWN CRIER**—Tony Weitzel
- 6:30 2 **CBS NEWS**—Douglas Edwards  
 5 **DINAH SHORE SHOW**—Music  
 7 **CAVALCADE OF AMERICA**—Dramas  
 Mar. 2 The Absent Host  
 Mar. 9 Duel At The OK Corral  
 Mar. 16 The Splendid Dream  
 Mar. 23 Young Andy Jackson  
 Mar. 30 Escape  
 9 **NEWS**—Spencer Allen
- 6:45 2 **JO STAFFORD SHOW**—Musical  
 5 **NEWS CARAVAN**—J. Cameron Swayze  
 9 **CHICAGOLAND NEWSREEL**
- 7:00 2 **GENE AUBRY SHOW**—Western  
 5 **MILTON BERLE SHOW**—Comedy  
 5 (Mar. 16) **BOB HOPE SHOW**  
 7 **THE STU ERWIN SHOW**  
 9 **BISHOP FULTON J. SHEEN**—Talk
- 7:30 2 **RED SKELTON**—Comedy  
 7 **OF MANY THINGS**—Dr. Bergen Evans  
 Mar. 2 Al Capp—History Of Comics  
 Mar. 9 Charles Morton—Old Autos  
 Mar. 16 Prof. Fred Imbau—Lie Detection  
 Mar. 23 Navy Expert—Atomic Submarine  
 Mar. 30 Eddie Bracken—Comedy  
 9 **PANTOMIME QUIZ**—Mike Stokey  
 Robert Alda, Elaine Stritch, Jerry Lester,  
 Dorothy Hart and John Barrymore Jr.
- 8:00 2 **THIS IS SHOW BUSINESS**—Variety  
 5 **FIRESIDE THEATER**—Drama  
 Mar. 2 Desert Answer—Fran Robinson  
 Mar. 9 The Farnsworth Case—J. Agar  
 Mar. 16 Ringo's Last Assignment  
 Mar. 23 Retribution—Ken Tobey  
 Mar. 30 Relenless Weavers—Alan Wells  
 7 **THE DANNY THOMAS SHOW**  
 9 **BADGE 714**—Jack Webb  
 Mar. 2 Police suspect an inside leak  
 Mar. 9 Friday traces wily check forger  
 Mar. 16 Woman dies of chloroform  
 Mar. 23 Abandoned baby poses problem  
 Mar. 30 Safe burglaries baffle Friday
- 8:30 2 **SUSPENSE**—Mystery Drama  
 5 **CIRCLE THEATER**—Drama  
 7 (Mar. 2, 16, 30) **U.S. STEEL THEATER**  
 Mar. 2 Morning Star—Gerrit Berg  
 Mar. 16 Welcome Home—Helen Hayes  
 7 (Mar. 9, 23) **MOTOROLA TV HOUR**  
 Mar. 9 Family Man—By Wm. McCleery

- 9 **THE CASES OF EDDY DRAKE**  
 Mar. 2 Sleep Well, Angel  
 Mar. 9 Suggestion, Drop Dead  
 Mar. 16 Orpheus and His Loot  
 Mar. 23 Murder Ad Lib  
 Mar. 30 Man Who Is Nobody
- 9:00 2 **DANGER**—Mystery Drama  
 5 **JUDGE FOR YOURSELF**—Fred Allen  
 9 **48th STREET THEATER**—Film  
 Mar. 2 The Hitchhiker Was A Lady  
 Mar. 9 The Perfectionist  
 Mar. 16 Leopards In Lightening  
 Mar. 23 False Colors  
 Mar. 30 House Of Shadows
- 9:30 2 **SEE IT NOW**—Edward R. Murrow  
 5 **MR. AND MRS. NORTH**—Mystery  
 7 **THE NAME'S THE SAME**—Panel  
 9 **I LED THREE LIVES**—Richard Carlson  
 Mar. 2 Philbrick refuses to aid anti-Red  
 Mar. 9 Party plans secret printing plant  
 Mar. 16 Ask Mrs. Philbrick to join party  
 Mar. 23 Reds seek Civil Defense plans  
 Mar. 30 Herb and comrade escape arrest
- 9:45 5 **THE WORLD PICTURE**—Films
- 10:00 2 **NEWS**—Fahey Flynn  
 5 **THE WEATHERMAN**—Clint Youle  
 7 **CROWN THEATER**—Film Drama  
 Mar. 2 Con Game  
 Mar. 9 The Best Years  
 7 (Beg. Mar. 16) **THE LIFE OF RILEY**  
 9 **FOUR LEAF CLOVER THEATER**—Film  
 Mar. 2 Pitfall—Elizabeth Scott  
 Mar. 9 Kipps—Michael Redgrave  
 Mar. 16 Four In A Jeep—Viveca Lindfors  
 Mar. 23 Meet Me At Dawn—Wm. Eythe  
 Mar. 30 My Outlaw Brother  
 Mickey Rooney and Wanda Hendrix
- 10:10 5 **DORSEY CONNORS SHOW**
- 10:15 2 **MEET MISS LEE**—Weather and Hints  
 5 **NEWS**—Jack Angell
- 10:25 2 **ART MERCIER SHOW**—Sports
- 10:30 2 **NEWS**—John Harrington  
 5 **LET'S LOOK AT SPORTS**—Norm Barry  
 7 **I AM THE LAW**—George Raft  
 Mar. 2 The Blind Man  
 Mar. 9 Fight Fix  
 7 (Beg. Mar. 16) **TO BE ANNOUNCED**
- 10:45 2 **KUP'S TV COLUMN**—Gossip  
 5 **HERBIE MINTZ SHOW**—Music
- 11:00 2 **MOVIE PLAYHOUSE**—Film  
 5 **CHAMPIONSHIP BOWLING**—Joe Wilson  
 7 **NEWS**—Ulmer Turner
- 11:05 7 **WEATHER**—Chuck Bill
- 11:15 7 **TOM DUGGAN**—Comment
- 11:30 9 **NEWS**—Les Nichols
- 11:45 9 **WEATHER NEWS**—Carl Greyson
- 12:00 2 **THE LATE SHOW**—Film  
 7 **NIGHT OWL MOVIE**—Film  
 Mar. 2 Man Of Courage  
 Mar. 9 Mile-A-Minute Love  
 Mar. 16 Secrets Of Chinatown

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

# Wednesday Nights

WBBM-TV WNBQ WBKB WGN-TV  
 — 2 — 5 — 7 — 9 —  
 6 p. m. to closing

(For daytime listings see page 4)

- 6:00 **2 SPORTS AND COMMENTS**—Bob Elson
- 5 **WEATHER**—Clint Youle
- 7 **NEWS**—Austin Kiplinger
- 9 **CAPTAIN VIDEO**—Adventure
- 6:05 5 **AT HOME**—Musical
- 7 **SPORTS HIGHLIGHTS**—Jack Drees
- 6:10 5 **SPORTS**—Joe Wilson
- 7 **YOUR WEATHER**—Wayne Griffin
- 6:15 2 **NEWS**—Julian Bentley
- 5 **DORSEY CONNORS SNOW**
- 7 **NEWS**—John Daly
- 9 **NUMBER PLEASE**—Jack Brickhouse
- 6:20 5 **NEWS**—Alex Dreier
- 6:25 5 **TOWN CRIER**—Tony Weitzel
- 6:30 2 **CBS NEWS**—Douglas Edwards
- 5 **COKE TIME**—Eddie Fisher
- 7 **MARK SABER**—Mystery Adventure
- 9 **NEWS**—Spencer Allen
- 6:45 2 **PERRY COMO SHOW**—Patti Page Subs
- 5 **NEWS CARAVAN**—J. Cameron Swayze
- 9 **CHICAGOLAND NEWSREEL**
- 7:00 2 **ARTHUR GODFREY & FRIENDS**
- 5 **I MARRIED JOAN**—Situation Comedy  
 Mar. 3 Dented fender disrupts home  
 Mar. 10 Brad faces public criticism  
 Mar. 17 Fund for Future vanishes fast
- 7 **PARLIAMENT THEATER**—Film
- 9 **COLONEL FLACK**
- 7:30 5 **MY LITTLE MARGIE**—Gale Storm
- 9 **CHICAGO SYMPHONY ORCHESTRA**  
 See story about Symphony on Page 11  
 Mar. 3 Conductor: Desire Detauw  
 Classical Symphony, D Major, Prokofieff;  
 Overture, Entr'acte—"Carmen," Bizet;  
 Ballet Music from "Faust," by Gounod  
 Mar. 10 Conductor: Fritz Reiner  
 Symphony No. 7, A Major, Beethoven;  
 Selections—"Damnation of Faust," Berlioz  
 Mar. 17 Conductor: George Schick  
 Tragic Overture, Opus 81, Brahms;  
 Symphony, B Flat Major, Mozart  
 Mar. 24 Conductor: George Schick  
 Mar. 31 Conductor: Fritz Reiner  
 Overture, "Ruy Blas," Op. 95, Mendelssohn-  
 Barholdy; Symphony, C Minor, Haydn
- 8:00 2 **STRIKE IT RICH**—Quiz for Cash
- 5 **KRAFT TELEVISION THEATER**
- 7 **KENT THEATER**—Film  
 Mar. 3 A Grand Cop  
 Mar. 10 A Man of Peace  
 Mar. 17 Topkick  
 Mar. 24 His Name Is Jason  
 Mar. 31 Phantom of the Bridge
- 8:30 2 **I'VE GOT A SECRET**—Garry Moore
- 7 **CITY DETECTIVE**—Rod Cameron
- 9 **CAPTURED**—Chestor Morris  
 Mar. 3 Willie the Actor Sutton—Part 2  
 Escape of man "no prison could hold"  
 Mar. 10 Willie the Actor Sutton—Part 3  
 Mar. 17 The Wild Gang  
 Mar. 24 The Hogan-Yates Gang—Part 1  
 Mar. 31 The Hogan-Yates Gang—Part 2

- 9:00 **2 INTERNATIONAL BOXING BOUTS**  
 Mar. 24 Charlie Norkus vs. Danny Nardico
- 5 **THIS IS YOUR LIFE**—Ralph Edwards
- 7 **WRESTLING**—Wayne Griffin
- 9 **THE MUSIC SHOW**—Jackie Van
- 9:30 5 **FAVORITE STORY**—Adolph Menjou  
 Mar. 3 Sword of the Vagabond  
 Mar. 10 The City Hunter—Lewis Martin  
 Mar. 17 Reporter Who Made Himself King  
 Mar. 24 Colonel Esteban's Duel  
 Mar. 31 Transferred Ghost—Tom Brown
- 9 **LIBERACE SHOW**—Musical
- 2 **SPORTS SPOT**—Review
- 9:45 2 **NEWS**—Fahey Flynn
- 10:00 5 **THE WEATHERMAN**—Clint Youle
- 7 **DOUBLE DATE**—Two Films  
 Mar. 3 The Thief—David Wolfe  
 Jealous man finds a precious item  
 Looking Through—Irene Vernon  
 Mail clerk clicks on the stage  
 Mar. 10 The Wedding—Richard Rober  
 Practical joke traps a murderer  
 Close Shave—James Anderson  
 Comedy concerns mountain leuds  
 Mar. 17 A Matter of Honor—Jeff York  
 Promise leads to humorous complications  
 Neutral Corner—Anthony Caruso  
 Boxer breaks away from racketeers  
 Mar. 24 The Losers—Dorothy Comingore  
 Mousy bridegroom becomes master thief  
 Substance of His House—Jim Hickman  
 Struggle between two hardened hearts  
 Mar. 31 The Witness—Lee Marvin  
 Guilty conscience leads to sudden death  
 Gentleman From LaPorte—Eve Miller  
 Comedy of judge and a lady gambler
- 9 **REQUEST PLAYHOUSE**—Film  
 Mar. 3 Abie's Irish Rose  
 Mar. 10 Buffalo Bill Rides Again  
 Mar. 17 Copacabana  
 Mar. 31 We're Going to Be Rich
- 10:10 5 **DORSEY CONNORS SHOW**
- 10:15 2 **MEET MISS LEE**—Weather
- 5 **NEWS**—Jack Angell
- 10:25 2 **ART MERCIER SHOW**—For Men
- 10:30 2 **NEWS**—John Harrington
- 5 **LET'S LOOK AT SPORTS**—Norm Barry
- 10:45 2 **KUP'S TV COLUMN**—Irv Kupcinet
- 5 **HERBIE MINTZ SHOW**—Musical
- 11:00 2 **PLAYHOUSE AT ELEVEN**—Film
- 5 **ELEVENTH HOUR THEATER**—Film
- 7 **NEWS**—Ulmer Turner
- 11:05 7 **WEATREH**—Chuck Bill
- 11:15 7 **TOM DUGGAN**—Comment
- 11:30 9 **LATE NEWS**—Les Nichols
- 11:45 9 **WEATHER NEWS**—Carl Greyson
- 12:00 2 **THE LATE SHOW**—Film
- 7 **NIGHT OWL MOVIE**—Film  
 Mar. 3 I Cover Chinatown  
 Mar. 10 Nabonga  
 Mar. 17 Buried Alive

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6 p. m. to closing

(For daytime listings see page 4)

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 6:10 5 **SPORTS**—Joe Wilson  
 7 **YOUR WEATHER**—Wayne Griffin  
 6:15 2 **NEWS**—Julian Bentley  
 5 **DORSEY CONNORS SHOW**  
 7 **NEWS**—John Daly  
 9 **NUMBER PLEASE**—Jack Brickhouse  
 6:20 5 **NEWS**—Alex Dreier  
 6:25 5 **TOWN CRIER**—Tony Weitzel



RAY BOLGER

DORSEY CONNORS

- 6:30 2 **CBS NEWS**—Douglas Edwards  
 5 **DINAH SHORE SHOW**—Musical  
 7 **THE LONE RANGER**—Western  
 Mar. 4 Sinner By Proxy  
 Mar. 11 A Stage for Mademoiselle  
 Mar. 18 A Son By Adoption  
 Mar. 25 Mrs. Banker  
 9 **NEWS**—Spencer Allen  
 6:45 2 **JANE FROMAN SHOW**—Musical  
 5 **NEWS CARAVAN**—J. Cameron Swayze  
 9 **CHICAGOLAND NEWSREEL**  
 7:00 2 **MEET MR. MCNUTLEY**—Ray Milland  
 Phyllis Avery co-stars in situation comedy  
 5 **YOU BET YOUR LIFE**—Quiz  
 Groucho Marx spars with contestants  
 7 **TO BE ANNOUNCED**  
 9 **HOUSE MOVIE THEATER**—Film  
 7:30 2 **FOUR-STAR THEATER**—Drama  
 Charles Boyer, Dick Powell and David Niven alternate in leading roles  
 5 **TREASURY MEN IN ACTION**  
 7 **RAY BOLGER SHOW**—Musical Comedy  
 8:00 2 **VIDEO THEATER**—Drama  
 5 **DRAGNET**—Starring Jack Webb  
 7 **JULIUS KLEIN**—Political Talk  
 8:15 7 **FILM SHORTS**  
 9 **YOUR SENATORS REPORT**—Discussion  
 8:30 2 **BIG TOWN**—Newspaper Drama  
 5 **FORD THEATER**—Drama  
 Mar. 4 Good Of His Soul  
 Mar. 11 Come On, Red  
 Mar. 18 The Last Thirty Minutes  
 Mar. 25 Keep It In The Family

- 7 **KRAFT TELEVISION THEATER**  
 Mar. 4 Delicate Story  
 Mar. 11 Dark Victory  
 9 **TALENT SHOWCASE**—Musical  
 9:00 2 **DRAMA PLAYHOUSE**  
 5 **MARTIN KANE**—Mystery  
 9 **SPORTS SCRAPBOOK**—Jack Brickhouse  
 Mar. 4 Red Grange will be featured  
 9:30 2 **PLACE THE FACE**—Panel  
 2 (Mar. 25) **ACADEMY AWARDS**  
 5 **FOREIGN INTRIGUE**—Drama  
 Starring James Daly and Anne Preville  
 7 **COLONEL MARCH**—Boris Karloff  
 Mar. 4 The Silver Curtain  
 Mar. 11 Error at Daybreak  
 9 **BOSTON BLACKIE**—Mystery  
 10:00 2 **NEWS**—Fahay Flynn  
 5 **THE WEATHERMAN**—Clint Youle  
 7 **WATERFRONT**—Preston Foster  
 9 **MOTION PICTURE ACADEMY**—Film  
 10:10 5 **DORSEY CONNORS**—Tips  
 10:15 2 **MEET MISS LEE**—Weather  
 5 **NEWS**—Jack Angell  
 10:25 2 **ART MERCIER SHOW**—For Men  
 10:30 2 **NEWS**—John Harrington  
 5 **LET'S LOOK AT SPORTS**—Norm Barry  
 7 **MOVIE THEATER**—Film  
 10:45 2 **KUP'S TV COLUMN**—Irv Kupcinet  
 5 **HERBIE MINTZ SHOW**—Musical  
 11:00 2 **WRESTLING**—Los Angeles Bouts  
 Mar. 4 Ted Christy vs. Roy Asselin  
 Angelo Cistoldi vs. Carolas Guzman  
 Baron Leoni vs. Great Scott  
 Mar. 11 Champ vs. Honest John Cretoria  
 Andre Drappe vs. Angelo Cistoldi  
 Gorgeous George vs. Jesse James  
 Mar. 18 Bud Curtis vs. John Cretoria  
 Angelo Cistoldi vs. Andre Drappe  
 Leo and Gino Garibaldi vs.  
 Great Scott and Anton Leoni  
 Mar. 25 Pat Frawley vs. Bombar Kulkovich  
 Dave Levin vs. The Bushman  
 Leo and Gino Garibaldi vs.  
 Anton Leoni and Tony Morelli  
 5 **ELEVENTH HOUR THEATER**—Film  
 7 **NEWS**—Ulmer Turner  
 9 **MOVIE PLAYHOUSE**—Feature Film  
 Mar. 4 Intrigue—Mystery  
 Blackmarket and danger in Shanghai  
 With George Raft and June Havoc  
 Mar. 11 King of the Turf  
 Stars Adolph Menjou, Dorothy Costello  
 Mar. 18 Counterfeiter—Lon Chaney Jr.  
 Mar. 25 The Jewels of Brandenburg  
 11:05 7 **WEATHER**—Chuck Bill  
 11:15 7 **TOM DUGGAN**—Interviews  
 12:00 2 **THE LATE SHOW**—Film  
 7 **NIGHT OWL MOVIE**—Film  
 Mar. 4 Minstrel Man  
 Mar. 11 Tomorrow We Live  
 Mar. 18 Case of the Sinister Swami  
 (Stations reserve the right to change listings without notice.)

# Friday Nights

WBBM-TV WNBQ WBBK WGN-TV

2 5 7 9

6 p. m. to closing

(For daytime listings see page 4)

- 6:00** 2 **SPORTS AND COMMENTS**—Bob Elson  
5 **WEATHER**—Clint Youle  
7 **NEWS**—Austin Kiplinger  
9 **CAPTAIN VIDEO**—Adventure
- 6:05** 5 **AT HOME**—Musical  
Starring Les Paul and Mary Ford
- 6:10** 7 **SPORTS HIGHLIGHTS**—Jack Drees  
5 **SPORTS**—Joe Wilson  
7 **YOUR WEATHER**—Wayne Griffin
- 6:15** 2 **NEWS**—Julian Bentley  
5 **DORSEY CONNORS SHOW**  
7 **NEWS**—John Daly  
9 **NUMBER PLEASE**—Jack Brickhouse
- 6:20** 5 **NEWS**—Alex Dreier
- 6:25** 5 **TOWN CRIER**—Tony Weitzel
- 6:30** 2 **CBS NEWS**—Douglas Edwards  
5 **COKE TIME**—Songs by Eddie Fisher  
Fred Robbins acts as host of musical show  
7 **STU ERWIN SHOW**—Family Comedy  
Mar. 5 Stu Pains The Roof  
Stu makes an effort to save money  
Mar. 12 The Runaway  
Little Jackie Erwin leaves home  
Mar. 19 On The Trail  
The Erwin Family turns detective  
9 **NEWS**—Spencer Allen
- 6:45** 2 **PERRY COMO SHOW**—Musical  
5 **NEWS CARAVAN**—J. Cameron Swayze  
9 **CHICAGOLAND NEWSREEL**
- 7:00** 2 **MAMA**—Domestic Comedy  
Peggy Wood, Judson Laire, Alice Frost  
5 **THE GARROWAY SNOW**—Variety  
Jill Corey, Cliff Norton, Jack Haskell,  
Diane Sinclair and Ken Spaulding  
7 **ADVENTURES OF OZZIE & HARRIET**  
Nelson Family stars in situation comedy  
Mar. 5 The Initiation  
Mar. 12 Rickey's Lost Letter  
Mar. 19 Father And Son Tournament  
9 **STORY THEATER**—Film
- 7:30** 2 **TOPPER**—Comedy Series  
Anne Jeffreys, Bob Sterling, Leo Carroll  
Based on novels by author Thorne Smith  
5 **WALT'S WORKSHOP**—Household Ideas  
7 **DRAMA PLAYHOUSE**—Arlene Dahl  
Mar. 5 The Lost Lullaby  
Mar. 12 Soldiers Of Fortune  
Mar. 19 Such A Nice Little Girl  
9 **CRAIG KENNEDY CRIMINOLOGIST**  
Donald Woods, Syd Mason, Lewis Wilson  
9 (Beg. Mar. 12) **FILM**
- 8:00** 2 **PLAYHOUSE OF STARS**—Drama  
Mar. 5 The Great Lady—Ann Harding  
Mar. 12 Ground Loop  
Mar. 19 Her Kind Of Honor  
Mar. 26 Pearl Street Incident  
5 **BIG STORY**—Non-fiction Drama  
Based on adventures of working reporters  
7 **THE PAUL HARTMAN SHOW**—Comedy  
Fay Wray, Bobby Hyatt, and Natalie Wood  
9 **LIFE BEGINS AT 80**—Jack Barry  
Fred Stern, William Johns and Fred Cox
- 8:30** 2 **OUR MISS BROOKS**—Situation Comedy  
Starring Eve Arden and Robert Rockwell  
5 **TV SOUNDSTAGE**—Drama  
7 **TO BE ANNOUNCED**  
9 **THE WORLD IS YOURS**—Travelogue
- 9:00** 2 **MY FRIEND IRMA**—Situation Comedy  
5 **CAVALCADE OF SPORTS**—Boxing  
Mar. 5 Jimmy Carter vs. Paddy DeMarco  
Mar. 12 Nino Valdes vs. James J. Parker  
7 **DANGEROUS ASSIGNMENT**—Mystery  
Mar. 5 Bloodstained Feather  
Mar. 12 The Bodyguard Story  
Mar. 19 Black Stockings  
Mar. 26 One Blue Chick  
9 **CHANCE OF A LIFETIME**—Den. James  
2 **PERSON TO PERSON**—Interviews  
Edward R. Murrow visits with celebrities  
7 **PLANNING YOUR HOME**  
Paul MacAllister—home construction hints  
7 (Beg. Mar. 19) **TO BE ANNOUNCED**  
9 **DOWN YOU GO**—Panel Quiz  
Bergen Evans, Carmelita Pope, Toni  
Gilman, Fran Coughlin, Robert Breen
- 9:45** 5 **GREATEST FIGHTS OF THE CENTURY**  
Mar. 5 Ray Robinson vs. Jake LaMotta  
Middleweight championship—Feb. 14, 1951  
Mar. 12 Rocky Graziano vs. Ray Robinson  
Chicago Stadium—April 16, 1952  
Mar. 19 Joe Louis vs. Tony Galento  
Heavyweight championship—June 28, 1939  
Mar. 26 Kid Gavilan vs. Walter Cartier  
New York City—Dec. 14, 1951
- 10:00** 2 **NEWS**—Fahey Flynn  
5 **THE WEATHERMAN**—Clint Youle  
7 **COURTESY HOUR**—Variety Show  
Mar. 12, 26 Barn dance programs  
9 **COMMUNITY THEATER**—Feature Films  
9 (Mar. 26) **HANDBALL TOURNEY**  
5 **DORSEY CONNORS SHOW**
- 10:10** 2 **MEET MISS LEE**—Weekend Weather
- 10:15** 5 **NEWS**—Jack Angell
- 10:25** 2 **ART MERCIER SHOW**—Sports
- 10:30** 2 **NEWS**—John Harrington  
5 **LET'S LOOK AT SPORTS**—Norm Barry
- 10:45** 2 **KUP'S TV COLUMN**—Gossip  
5 **HERBIE MINTZ PROGRAM**—Musical  
2 **PLAYHOUSE AT ELEVEN**—Film  
5 **HOWARD MILLER SHOW**—Disk Jockey  
Records, interviews and commentary  
7 **NEWS**—Ulmer Turner
- 11:00** 7 **WEATHER**—Chuck Bill  
7 **TOM DUGGAN**—Comment  
11:30 9 **NEWS**—Les Nichols  
11:45 9 **WEATHER NEWS**—Carl Greyson  
11:50 9 **TELEVISION THEATER**—Film  
12:00 2 **STAR THEATER**—Film  
7 **NIGHT OWL MOVIE**  
Mar. 5 T-Men  
Mar. 12 Son Of Monte Cristo  
Mar. 19 Kit Carson  
Mar. 26 My Son, My Son

▲ (Stations reserve the right to change listings without notice.)

# LETTERS...WE GET LETTERS

**ROLLING MEADOWS, IL-** I am 31 years old and have been listening for 20 years.

Because of you I, too, grew up listening to Jack Benny, Fibber, Gildersleeve, the Lone Ranger, the Cinnamon Bear, Bob Hope, Bing Crosby, Dragnet, etc. etc. etc. My dad had an old Zenith radio in the back of the garage and I used to spend Saturday afternoons back there listening, imagining. I now have two little girls and hope to be able to share my love of old time radio as they get older. All I can say is Thank You!  
**-RICHARD AMUNDSEN**

**WOODRIDGE, IL-** A few years ago I had the privilege of meeting you at the old Broadcast Museum (in River City). I know I said it then, but I want to say it again. Thank you for countless hours of enjoyment and please continue to bring us old time radio for many years to come. Congratulations for having completed your first 24 years of *Those Were The Days*.  
**-DOLORES STREFF**

**CHICAGO-** Thanks for two dozen good years of radio! Would you like to try for...39? **-CURTIS & SUZANNE KATZ**

**VAN WERT, OHIO-** Belated congratulations on your induction into the Radio Hall of Fame! Enclosed is my renewal for two years to *Nostalgia Digest*. I subscribed a year ago to see if it was worth the money. It sure is! I was surprised to read the letter from the Illinois man not renewing because the Saturday and Sunday evening broadcasts had been moved to midnight and he no longer needed the schedule. The value of the magazine is in the wonderful articles! We can no longer listen to you, either, but I don't plan on ever allowing my subscription to lapse. **-ROBERT E. BLANK**

**OMAHA, NEBRASKA-** Enclosed is my check for a two year renewal to *Nostalgia Digest*. You don't know how your articles bring back many memories of the 30s and 50s. I can remember hurrying home from grade school to listen to Little Orphan Annie, Captain Midnight, Don Winslow of the Navy, Jack Armstrong, and Vic and Sade. I am very disappointed that your

programs on Sunday nights are not on at the early hour. I set my tape recorder at midnight, but most of the time electrical interference makes it almost impossible to understand. **-ROBERT W. NORDAHL**

**ARLINGTON HEIGHTS, IL-** Thank you so much for your tribute to Olan Soule. I remember lying in my bed in my darkened bedroom as a young girl listening to the First Nighter. Olan Soule was the handsomest and most wonderful man I could imagine and Barbara Luddy looked exactly the way I wished I could look. As you know, the imagination can be a blessedly wonderful thing. As an adult, I saw Olan Soule in a television program. I recognized his beautiful voice right away, and I must say I was terribly disappointed in his physical appearance. Was this truly the man I dreamed about as an impressionable girl? Yes, he was.

Listening to your tribute to him I was, at first, frustrated to realize I could only visualize him as I knew he really looked. But as the four hours sped by, I was seeing his real face grow handsomer and he was becoming more dashing, daring and debonair. His smile was flashing and his eyes were becoming more and more beguiling and charming. It was an amazing transformation and then I realized I was "seeing" him as he truly was -- a beautiful man, in every sense of the word. His kindness, gentleness and goodness not only came through in his marvelous voice, it was evident in his physical appearance as well.

I'm not sure I'm saying this just right, but I'm trying to say I "saw" a man through the magic of radio, through the wondrous eyes of a young girl and through the good kind heart of a "nice man." Thank you for that revelation. I truly appreciate it; it was a super Saturday for me. And, in a way, a true "First Nighter" in that I really saw Mr. Olan Soule for the very "first" time.  
**-SHIRLEY BARTELT**

**HARWOOD HEIGHTS, IL-** I am 28 years old and have just recently been introduced to the wonders of old time radio shows. My particular interest lies in horror and

mystery and I have thrilled to episodes of Lights Out, Macabre, Murder at Midnight and Weird Circle to name just a few. I have subscribed to *Nostalgia Digest* the last two years and will continue to do so. Many of your readers have commented or asked questions about the CBS Radio Mystery Theatre. This was by far my favorite radio program. To date, your responses concerning the show's availability have been vague, indicating that Himan Brown was having "rebroadcast issues/problems" that were preventing you from playing these exciting stories. Could you be more specific about what the problems are? Is there any chance that we will hear these stories on the radio again? I was fortunate enough to have taped about ten of these stories when they were on the air, but as you may suspect, those only leave me drooling for more. Any scrap of information you can throw this groveling dog of a fan would be greatly appreciated. And how about more Witches Tale, Escape, Midnight, Dark Venture... Someone please stop me! -**RON BARNEC**

**(ED. NOTE** - Himan Brown has told us that he cannot secure sufficient underwriting to enable him to release the CBS Radio Mystery Theatre for broadcast. That means he cannot find national advertisers who are willing to sponsor the program, pay the actors, etc. We're with you in hoping that someday he'll find the backing necessary to get this popular mystery series back on the air. We'll keep you posted.)

**ELGIN, IL**- I love your show. Money is tight right now and I don't really need the *Nostalgia Digest* to enjoy the show, but I decided to renew anyway and thought you might like to know that the deciding factor was Ken Alexander's articles. I enjoy the other articles, too, but somehow he seems to capture the essence of what makes nostalgia satisfying. His low key articles are about nothing very important but his reminiscences have just the right perspective. I have to laugh at my own reaction to his articles since often I don't have any personal memory of the things he writes about, but I enjoy those subjects as much as the ones I did experience myself. Maybe you could give him a little pat on the back. -**DAVID SCHNEIDER**

**(ED. NOTE**- You just did! And here are a few more pats on the back for Ken:

**GRIFFITH, INDIANA**- I really enjoy reading the *Nostalgia Digest* and am very impressed with my first two issues. Ken Alexander's articles remind me of the stories my grandmother and my parents tell me. The Jack Benny Centennial issue was fabulous. The stories on Jack are superb and extremely beneficial, seeing as I'm currently working on my term paper about the Jack Benny Radio Program. It was a great issue. -**NICK DEFFENBAUGH**

**JOLIET, IL**- Ken Alexander's articles are classics. Heart-warming and rich with memories of how lucky we are to have lived in the forties and fifties. -**ART HELLYER, WJOL**

**WOODRIDGE, IL**- I really enjoyed your broadcast a few weeks ago during which you interviewed Ken Alexander. It was very interesting to learn more about such a talented person. -**LORRAINE MORRALL**

**CHICAGO**- Today I listened to the Benny Program reenactment and I certainly enjoyed it to the hilt! Benny's daughter and grandson would have made Jack feel proud; they are so sharp! All of the people in the reenactment were great. The fellow (John Sebert) who did Jack Benny was pivotal in that role and he did a fine, fine job. And Ken Alexander really shone, didn't he! What a fine script! His material was funnier than the original Benny's! -**FRANK HORN**

**DOLTON, IL**- Please let's have more comedy on your midnight show. Jack Benny, Phil Harris & Alice Faye, Bob Hope, Charlie McCarthy, Fred Allen. We get really tired of Lum and Abner, Six Shooter, etc. I would rather hear a good comedy over again than a large variety of mediocre shows. I have been listening ever since you started on radio, never wrote before. Please keep up the good work! -**GEORGIA HORTON**

**BERWYN, IL**- I had an opportunity to visit the Chicago Cultural Center today and it is just like you have described on the radio. The radio Museum, that is! It is certainly shaping up the way you expect it to, I'm certain. -**DAISY STARKS**

## WE GET LETTERS

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**HUNTINGTON, WEST VIRGINIA-** I have been wanting to write for a long time letting you know how much I enjoy the *Nostalgia Digest*. I really enjoyed your program grid sometime back for 1943. It was very interesting to see which programs I enjoy and which shows were opposite them. I am an old radio fanatic and have hundreds of shows on tape. I am a member of an OTR group (on GENIE) and we swap tapes, info, stories, etc. I really miss the Saturday and Sunday evening programs. Often the program drifted and had static (not your fault, but the distance from Chicago to WV). I was disappointed the station thought news programming was more important. I always looked forward to those evenings listening to the shows, since running across it several years ago. Though the show is no longer available now (and the new hour is too late for me) I do enjoy the *Digest* a great deal.  
**-W. J. MACKEY**  
(w.mackey3@genie.geis.com [internet])

**THUNDER BAY, ONTARIO, CANADA-** I have been a faithful listener for years and intend to remain so in the future. I receive your *Nostalgia Digest* with great anticipation. It is refreshing to read the numerous stories about the by-gone era and brings back memories of the past which were almost forgotten. **-JOHN FORS**

**CHICAGO-** I think you should know I grew up listening to radio. I think you should also know that I was born in 1965. I should have written to you ten (or 15 or 20) years ago. My earliest memories of old time radio are of Mike Hammer over the Mutual Network. Summertime meant I could stay up later to hear the CBS Radio Mystery Theatre. My heart was broken when it was cancelled. When I was 13, I visited an operating radio station in Chicago, complete with drama studio. WMBI still produces drama and airs it in Chicago as well as on the USA Radio Network. Was there more? You played the same kind of drama my friends and I liked to listen to. You also played Jack Benny, Bob Hope and Bing Crosby, none of whom were on TV enough for my taste. It has become a ritual for me to tune you in after someone dies to relive some old memories

for the first time. Thanks for the memories.  
**-PHILLIP M. LUNDSTROM**

**CHICAGO-** Thanks for helping me exchange faraway memories of adventures of my mind for new ones. I bought some Let's Pretend tapes at Metro Golden Memories the other day in anticipation of creating the same journeys of the imagination for my grandchildren some day soon. They are Alexis, 18 months, and Sam, 1 week. **-SANDRA CRAIG**

**DORR, MICHIGAN-** In 1924 or 25 my folks bought their first radio. From the very beginning we listened to the WLS Barn Dance, along with the other great programs on that station. I practically cut my eye teeth listening to radio. Now, 70 years later, I am still a devoted Barn Dance fan, perhaps even more so. I treasure my many records and tapes of that wonderful show. Read in the April-May *Digest* of your *Those Were The Days* program of April 16 and how to get tapes. Naturally, I got my order in pronto. What a great four hours!! It brought back so many wonderful memories. Thanks a million. **CLETUS HEIBEL**

**CHICAGO-** It was truly a pleasure being on your 70th Anniversary Salute to the National Barn Dance. I received many calls from happy listeners. Keep up this "wonderful gem" of a show. **-JOHNNY FRIGO**

**HOMEWOOD, IL-** I had to work, so I didn't get to see you, Lee Morgan and Johnny Frigo, my cousin, at the Museum for the WLS Barn Dance salute, but I heard most of the broadcast while working at the Sherwin-Williams laboratory. Boy, did I enjoy that show! I didn't know Patsy Montana was still around, or for that matter, Dolph Hewitt. I really enjoyed Johnny and Lino's fast-paced playing. Lee Morgan is a sweetheart, and I can just see Johnny's "rat" act. Captain Stubby is quite articulate. I am almost sure that I heard all or part of that last Barn Dance broadcast in 1960. I do remember tuning in the following Monday to hear "The New WLS!" trumpeted with the rock and roll format. In 1960 I was 14, and the new announcers on WLS were Dick Biondi, Bob Hale, Art Roberts, and Mother Weber's Oldest Son, Clark, back in the days when

he had hair! As always, your radio shows are first rate. I find you a down to earth, affable gent who really likes old time radio and people. I've enjoyed meeting you and talking on the phone. I have to admire a guy who turned his hobby into a career. And that can't be bad! **-JOHN L. FRIGO**

**WEST CHICAGO, IL-** Your WLS Show was a smash hit. It was great to hear the voices of all those people: Patsy, Johnny, Lee, Stubby, Dolph and the surprise of Maggie Atcher calling. We were deluged with phone calls on Sunday from so many people, fans, friends and relatives. We are still getting calls from old fans. One lady from here in West Chicago who wanted to thank everyone involved for thinking of the old fans and bringing back so many memories. Some are sending cards and letters to Carolyn to try to cheer her up and wishing her good health and full recovery. These are what you call loyal fans, even after all these years. Thanks for what you did for all these great people. **-CAROLYN AND RUSTY GILL, WLS Barn Dance**

**ALGONQUIN, IL-** I enjoyed my first issue of the *Nostalgia Digest*, especially the article on the WLS National Barn Dance. I was an avid listener of it during my teens so it was a very nostalgic article. I enjoy your Saturday program on WNIB very much. It is so refreshing to have someone interested in old time radio. Some of us "oldies" really enjoy remembering those programs. Thanks for many hours of happy listening! **-ALICE VORAS**

**PROSPECT HEIGHTS, IL-** Even though I'm 16 years old and missed the golden age of radio, I still enjoy both your programs very much. I was wondering if the people in Canada during that time period listened to the same shows as we did here in the USA or if they had their own shows? **-NATE NICKEL**

**(ED. NOTE-** Canadians did have many of their "own" shows, but they also heard many stateside shows from powerful US stations or broadcast thru the facilities of the Canadian Broadcasting Corporation.)

**CHICAGO-** I'd like to offer my late congratulations to you on becoming a member of the Radio Hall of Fame. It's one thing to act as a "D.J." and play these old recordings on the air. Many old time radio "hosts" have come and gone since you started the trend in Chicago 24 years ago.

The reason you've lasted, I think, is because you care very deeply about what you are doing. Not only will you play a program, but —and here's what sets you away from the pack— you'll try to find the best source material for this broadcast, and then find out some history behind it. That, more than anything, is what keeps these shows fresh and alive. You will go out of your way to interview writers, directors, actors and producers of these programs. You are creating much more than "nostalgia," you are, in a sense, bringing history to life for those who've lived through it, and those who have not. That's why your audience continues to grow ...from senior citizens to grade school kids. People are hungry for something that will stimulate the imagination.

Because of the way you present the programs, someone who did not live through World War II, for example, can at least get a sense of what the times were like through listening to a broadcast along with your comments and/or the supplementary material you've brought with it. Unlike a collector who jealously guards his or her collection, you share your love for old time radio with us, and you do it well. This is why your program has lasted for almost a quarter of a century, and why you deserve a spot in the Radio Hall of Fame. **-LEONARD J. KOHL**

**(ED. NOTE-** Your generous comments and kind words are sincerely appreciated. We are lucky to have such loyal fans and listeners.)

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## NOSTALGIA DIGEST AND RADIO GUIDE

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Museum of Broadcast Communications

## museum pieces

Reported by Margaret Warren

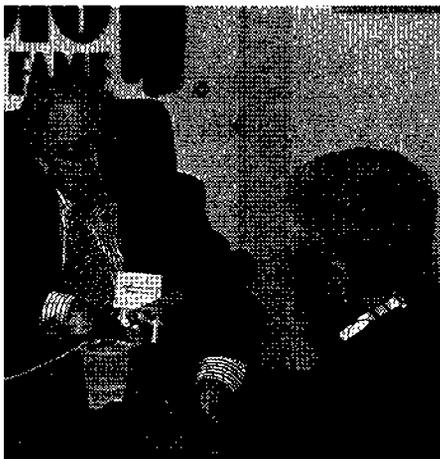
**THE SPECIAL EXHIBITION** on Country Music is in full swing at the Museum. And what better than the "Mother Church of Country Music" -- The Grand Ole Opry for our next event, Thursday, August 18.

You don't have to be a country music fan to remember and appreciate that great old NBC Saturday night standby from WSM in Nashville. The program continues to today and its "ambassador," Porter Wagoner will be on hand for the August 18 event. The panel will also include Hal Durham, Opry president, and Jack Hurst, *Chicago Tribune* country music critic. This is a must-attend event and it's free to Museum members. Call for details and reservations.



**NOT LONG AGO**, former Chicagoan Rod MacLeish, Washington Bureau Chief for "Monitor Radio" stopped by the Museum's Lynne "Angel" Harvey Radio Studio. He had with him a treasure trove of "Monitor Radio's" best efforts during the past 10 years. This will be a special reel of tape for the archives! "Monitor Radio" is the broadcast service of the *Christian Science Monitor* and distributes programming to stations in the U.S. and worldwide. Adding to that special presentation, Rod took his place behind our studio mike and beamed back to Boston an interview with Chicago author Sara Paretsky, author of the "V.I. Warshawski" novels.

**AS SUMMER WINDS DOWN**, plan to stop by the Museum. Admission is free and you'll enjoy the exhibits. Then visit the archives, pull up a chair in the A. C. Nielsen Jr. Research Center and watch one of your favorite TV programs or listen to a great old radio classic.



Museum of Broadcast Communications

Chicago Cultural Center

Michigan Avenue at Washington Street

Chicago, 60602

Phone (312) 629-6000



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