

CHUCK SCHADEN'S
NOSTALGIA DIGEST AND **RADIO GUIDE** ©

FEBRUARY - MARCH, 1997



JACK BENNY
MARY LIVINGSTONE
DANNY KAYE

CHRONICLES

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CHAPTER TWO

FEBRUARY -- MARCH 1997

Hello, Out There in Radioland!

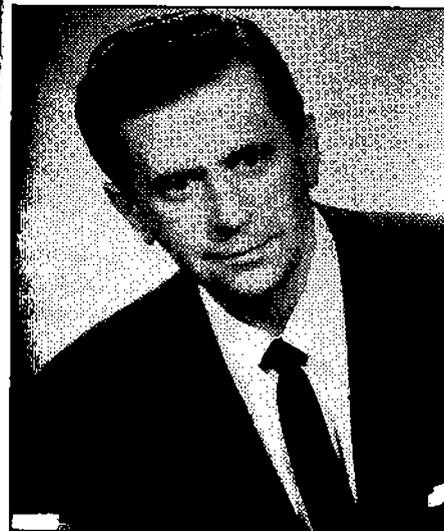
BY CHUCK SCHADEN

Last year was not a very good year for show business. We lost many of our favorite entertainers and personalities during the 12 months of 1996. They're gone, but not forgotten:

MEL ALLEN, 83, veteran radio announcer and sportscaster who broadcast New York Yankee games on radio and television from 1939-64. *June 16.*

MOREY AMSTERDAM, 87, comic actor from vaudeville, nightclubs and television, best known for his role as Buddy Sorrel on the *Dick Van Dyke* TV series. *October 28. Note: Tune in TWID March 1 for a broadcast of The Morey Amsterdam Show and a 1977 interview with Mr. Amsterdam.*

ANNABELLA, 86, French movie actress, one-time wife of actor Tyrone Power, appeared with him in the film "Suez." *September 18.*



MOREY AMSTERDAM

NECROLOGY OF 1996

We Remember Them Well

MARTIN BALSAM, 76, versatile character actor in such films as *Psycho*, *A Thousand Clowns*, *Twelve Angry Men*. *February 13.*

FATHER JOHN BANAHAN, 75, director of Chicago Roman Catholic Archdiocese's Office of Radio & TV; founder of TV's *Mass For Shut-Ins*. *January 5.*

PANDRO S. BERMAN, 91, Hollywood film producer of Astaire-Rogers films in the 1930s (*Gay Divorcee*, *Swing Time*, *Shall We Dance*); Elizabeth Taylor films in the '40s and '50s (*National Velvet*, *Cat on a Hot Tin Roof*, *Butterfield 8*, *Father of the Bride*). *July 13.*

LEON BERRY, 82, popular Chicago area roller rink organist, played for many years at the Hub in Norridge, Arcadia in Chicago, and the Orbit in Palatine. *August 23.*

TED BESSELL, 61, actor, co-star with Marlo Thomas in *That Girl* and other roles on TV. *October 6.*

WHIT BISSEL, 86, Hollywood character actor in more than 200 movies and dozens of TV shows. He was the scientist who turned Michael Landon into a *Teen-Age Werewolf* in 1957. *March 5.*

GEORGE BURNS, 100, beloved entertainer who was in show business for each of the ten decades of the Twentieth Century. Co-starred for many years with wife Gracie Allen to become one of the greatest comedy teams of all time. *March 9.*

JOHN CHANCELIOR, 68, pioneer TV news anchor, correspondent, commentator whose TV career began at NBC, Chicago. *July 12.*

VIRGINIA CHRISTINE, 76, movie and TV character actress and, for 21 years, was the wise,

NI CROLOGY OF 1996

We Remember Them Well

matronly Mrs. Olson on Folger's Coffee commercials. *July 24.*

IRVING CAESAR, 101, songwriter who wrote lyrics for George Gershwin, Vincent Youmans, Victor Herbert, Rudolph Friml, others. Hits include *Tea For Two*, *Swanee*, *Animal Crackers in My Soup*, *Just A Gigolo*, *Crazy Rhythm*, and *Is It True What They Say About Dixie?* *December 17.*

CLAUDETTE COLBERT, 92, Oscar-winning motion picture actress (for *It Happened One Night* in 1934), on screen from 1928-1960 in a variety of light and dramatic roles. *July 30.* *Note: Tune in TWTD March 8 for a four-hour salute to Miss Colbert.*

JOANNE DRU, 74, veteran film actress in such movies as *Red River*, *She Wore a Yellow Ribbon*, *Abie's Irish Rose*, *All the King's Men*, *Pride of St. Louis*. *September 10.*

HERB EDELMAN, 62, Movie, TV and stage character actor, often playing ex-husbands. He played the ex- of Bea Arthur in *Golden Girls*; he was the telephone installer in *Barefoot in the Park* and one of the card players in the *Odd Couple* film. *July 21.*

VINCE EDWARDS, 67, TV actor, star of *Ben Casey* for five years in the 1960s. *March 11.*

MERCER ELLINGTON, 76, arranger, composer, conductor, led his father Duke Ellington's orchestra since 1974. *February 8.*

AL FIORE, 73, one of the original "Harmoniacs" harmonica trio whose 1947 recording of "Peg O My Heart" sold more than 20 million records. *October 25.*

ELLA FITZGERALD, 78, widely accepted as "the First Lady of Song," one of the greatest voices in music for sixty years. *June 15.*

GREER GARSON, 92, Oscar winning actress for *Mrs. Miniver* (1942) and star of many great films of the 1940s and '50s including *Goodbye, Mr. Chips*, *Random Harvest*, *Madame Curie*, *Willy of Westtown*, *Adventure*. *April 6.* *Note: Tune in TWTD March 15 to hear Miss Garson in the Lux Radio Theatre production of Madame Curie.*

BOB GIBSON, 65, folk singer and song writer for nearly 40 years, most of his career spent in



GREER GARSON

Chicago at the Gate of Horn. *September 27.*

MORTON GOULD, 82, composer and conductor who wrote music for Broadway, movies, ballet, stage and television. *February 21.*

ANNE HUMMERT, 91, prolific creator and writer of radio soap operas *Painted Dreams*, *Stella Dallas*, *Helen Trent*, *Ma Perkins*, *Lorenzo Jones*, *Backstage Wife*, *John's Other Wife*, *Young Widder Brown*. *July 5.*

ROSS HUNTER, 75, motion picture producer of *Airport*, *Magnificent Obsession*, *Pillow Talk*, *Flower Drum Song*. *March 10.*

BEN JOHNSON, 77, cowboy-turned-actor, appeared in some 300 films, won best supporting Oscar for *Last Picture Show*. *April 8.*

JOHNNY JOHNSTON, 80, popular singer on radio and records of the 1940s and '50s, married for a time to singer Katherine Grayson. *January 6.*

GENE KELLY, 83, legendary Hollywood dancer, actor, singer in such outstanding films as *An American in Paris*, *Singin' in the Rain*, *On the Town*, *Brigadoon*. *February 2.*

DOROTHY LAMOUR, 81, sarong-wearing movie actress, co-star of the "Road" pictures with Bing Crosby and Bob Hope, in many other



ANNE HUMMERT



DON MC NEILL

films of the 1930s and '40s. *September 22.*
Note: Tune in TWTD March 29 for a four-hour salute to Miss Lamour.

LASH LA RUE, 79, star of "B" westerns in the 1940s and '50s. *May 21.*

PETER LEEDS, 79, character actor in over 3,000 radio and 600 television programs. Worked on *Rogue's Gallery*, and with Alan Young, Bob Hope, Stan Freberg. *November 11.*

MARCELLO MASTROIANNI, 72, Italian film leading man in such classics as *La Dolce Vita*, *Divorce Italian Style*. *December 19.*

DON MC NEILL, 88, beloved host and creator of radio's *The Breakfast Club* from 1933-1968. *May 7.*

GUY MADISON, 74, 1940s matinee idol remembered for his starring role in the 1950s TV adventure series *Wild Bill Hickok*. *February 6.*

PAMELA MASON, 80, actress, former wife of actor James Mason, appeared on TV in the 1950s, on radio in the 1940s. *June 29.*

AUDREY MEADOWS, 71, portrayed Alice Kramden opposite Jackie Gleason in *The Honeymooners* on TV. *February 3.*

BILL MONROE, 84, *Grand Ole Opry* star, known as the "Father of Bluegrass Music." *September 9.*

PATSY MONTANA, 81, country music pio-

neer, a regular on the *National Barn Dance* from Chicago. Her biggest record hit was "I Want to be a Cowboy's Sweetheart" (1935). *May 3.*

GREG MORRIS, 61, TV actor best known as technical wizard Barney Collier in the *Mission: Impossible* series in the 1960s and '70s. *August 27.*

GERRY MULLIGAN, 68, baritone saxophonist and versatile jazz musician who worked with Dave Brubeck, Miles Davis and Duke Ellington. *January 20.*

GENE NELSON, 76, dancer-singer in 1950s movie musicals, performed the "Kansas City" number in the film *Oklahoma*. *September 16.*

LUANA PATTEN, 57, child actress in Disney films including *Song of the South*, *Johnny Tremayne*, *So Dear to My Heart*. *May 1.*

MINNIE PEARL, 83, country comedienne with the \$1.98 price tag dangling from her wide-brimmed straw hat, on the *Grand Ole Opry* for more than 50 years. *March 4.*

JULIET PROWSE, 59, dancer in movies, TV, stage, and night clubs, noted for her sultry good looks. Appeared in films *Can-Can* with Frank Sinatra and *G.I. Blues* with Elvis Presley. *September 14.*

PHILLIP RAPP, 88, comedy writer who created *The Bickersons* and *Baby Snooks* on radio. *January 23.*

We Remember Them Well

CROFT, 90, one of the original "musical trio performing on Chicago during the 1940s, '50s. ... on the *Gold Coast Show*. Oc-

music director of WNIB, Chi- ... on staff since 1967. *Febru-*

89, the "Singing Cop" who ... New York City detective in the ... Broadway and in Hollywood ... *ry 11.*

IG, 54, the first child actor to ... the TV series. *February 15.*

LINS, 46, movie and TV ac- ... *The Heat of the Night* on TV ... *Story* on the big screen.

... veteran movie and televi- ... *June 12.*

82, astronomer and author ... *cosmos* was one of the most ... in public television history.

81, co-creator (with Joe ... In 1992 at the age of 78) of ... *erman*. *January 28.*

85, organist, frequent guest ... former on radio's *Your Hit Pa-* ... *May 17.*

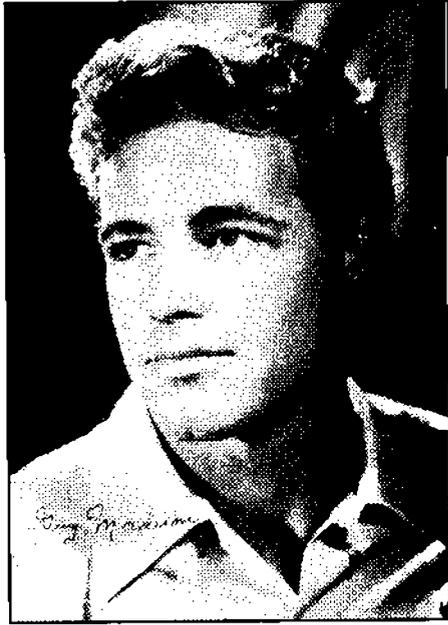
90, orchestra leader, ar- ... radio shows and recordings in ... working with Hildegard, Al ... *Brown*. *March 22.*

TEVENSON, 66, TV actor, best ... portrayal as Lt. Col. Henry Blake ... *PH* series. *February 15.*

94, versatile actor on stage, ... *He was* Ozzie Nelson's neigh- ... *Randolph* in the TV series. *March 3.*

IM, (Herbert Kluwe), 64, ukelele ... show biz oddity who "crooned" 1920s ... including *Pip-Toc Thru the Tulips* dur- ... 1960s. *November 30.*

PIFFET, 81, character actress on stage ... won an Oscar as James Dean's ...



GUY MADISON

mother in *East of Eden* and a Tony Award for *Trip to Bountiful*. Also appeared on screen in *Wild River*, *Cool Hand Luke*. *June 10.*

VEOLA VONN, 77, radio actress, played Princess Nadji on *Chandu the Magician* and worked comedy roles with Jack Benny, Eddie Cantor, Abbott & Costello. *October 28, 1995 (death reported too late to be included in last year's Necrology).*

BLAIR WALLISER, 87, veteran director and producer of more than 17,000 radio shows, including *Painted Dreams*, *Just Plain Bill*, *Romance of Helen Trent*, *Stella Dallas*, *Chandu the Magician*. *August 31.*

JACK WESTON, 71, rotund, balding movie, stage character actor in such films as *Four Seasons*, *Wait Until Dark*, *Cactus Flower*. *May 3.*

PAUL WESTON, 84, musical arranger, conductor and composer, wrote "I Should Care," "Day By Day," and "Shrimp Boats." Longtime husband of singer Jo Stafford. *September 20.*

FARON YOUNG, 64, country music singer of the 1950s and '60s. *December 10.*

GONE... BUT NOT FORGOTTEN
We Remember Them Well

DANNY KAYE: WONDER MAN

BY CLAIR SCHULZ

Bob Hope told jokes better, Fred Astaire was his superior on the dance floor, Bing Crosby crooned songs more pleasantly, and Red Skelton demonstrated a greater gift for pantomime, but Danny Kaye did so many things well it didn't matter if he wasn't the best at any of them. Most show business figures can be labeled in a word: actor, comedian, dancer, musician, director, singer, etc. Danny Kaye is best described simply as an entertainer.



He started entertaining early in life by singing and making faces for classmates at P.S. 149 in Brooklyn. After a few years of secretly practicing vaudeville routines and songs with a friend, the pair literally took their show on the road by performing on the sidewalks of New York. One night a man who worked for a resort in the Catskills saw their act and hired them to be tumblers for the hotel.

This job proved to be an excellent training ground for the young redhead because tumblers did everything they could to amuse guests, from telling jokes and acting in plays to conjuring up impromptu escapades and scavenger hunts. It was during that summer of 1929 that the young man born David Daniel Kaminski sixteen years earlier was reborn as Danny Kaye.

A quick learner, Danny began putting his own stamp on musical numbers by adding bits of business to take advantage of a natural gift for inflection and his limber body. The phrase "throwing yourself into a song" aptly described the lengths to which Kaye would go to captivate an audience.

During the early thirties he also began to develop his ability to improvise nonsensical lyrics like "Git gat gittle" and to affect foreign dialects. All of these little extras took the rough edges off his inexperience and began to give him the aura of a polished performer.

However, he was still going nowhere until he met a composer named Sylvia Fine who adapted her songs to fit Danny's tal-

Clair Schulz, a Nostalgia Digest subscriber from Stevens Point, Wisconsin, is a regular contributor to our magazine.

DANNY KAYE: WONDER MAN

ents. The team raised a few eyebrows in a Broadway revue and soon their act at the Martinique nightclub became the hottest ticket in town. Sylvia and Danny worked so well together that it surprised none of their friends when they were married in 1940.

Before long Kaye was wowing them on Broadway in Moss Hart's *Lady in the Dark* with an electrifying number called "Tchaikowski" which demanded that he rattle off the names of almost fifty Russian composers without missing a syllable. More than one critic expressed the belief that no one could have improved upon his performance. It would not be the last time his contribution to a production would be considered unique.

After six months in *Lady in the Dark* Danny accepted an offer to star in Cole Porter's musical *Let's Face It!* This time he stopped the show twice with numbers that featured what had become his trademarks: double talk and peculiar body movements. On the strength of the Porter music and the Kaye pyrotechnics *Let's Face It!* ran for sixteen months until Danny left the show to accept a contract from Samuel Goldwyn to make motion pictures.

It became clear even in his first film, *Up In Arms*, that showstopping numbers written by Sylvia and expertly executed by Danny were going to be a Kaye staple regardless of whether he was on stage or the screen. "The Lobby Number," in which Kaye ran all around a theatre lobby, was so full of vitality that audiences could hardly have been blamed if they left their seats and joined in when Danny invited everyone to "Conga!"

His next movie, *Wonder Man*, featured the plot device that almost became the standard for his films: Danny impersonating someone else. But audiences marveling

over the way he moved his head as if it was disembodied during the "Bali" number and laughing at his gibberish during the mock opera which closed the film were having too much fun to quibble about predictable story lines.

During 1945 he starred on his own radio program while simultaneously working for Sam Goldwyn. *The Danny Kaye Show* certainly had much going for it: Kaye, Eve Arden and Lionel Stander in front of the microphone, Goodman Ace, Abe Burrows and Sylvia Fine handing them funny lines to say and sing, and the swinging sounds of Harry James in the background. Even though it was a popular program for its short run no real character was hung on Danny so the people at home could imagine him the way they could picture a parsimonious Jack Benny or a prevaricating Fibber McGee. His manic antics had to be seen to be believed.

1946 marked the zenith of Kaye's career. At times during that year his earnings surpassed \$40,000 a week. As a meek milkman turned boxer in *The Kid from Brooklyn* he was still fast on his feet, even if the "Pavlova" number he wobbled through looked like it belonged in a different movie. The face seen often on posters and in theatres also peered out from every newsstand as *Time* and other magazines put that wavy-haired, impish head on their covers.

The Secret Life of Walter Mitty, released twelve full months after *The Kid from Brooklyn*, demonstrated that Kaye had not lost a step in the interim. Danny had a knack for being funny both as milquetoast and as *bon vivant*, and Mitty's split personality provided him with a chance to show this ability gloriously.

No matter how successful Kaye's pictures were he couldn't wait for production to end so he could return to the stage. He loved the intimacy of appearing before an

audience and the immediacy of their response to his singing, dancing, and clowning. Danny Kaye left them rollicking in the aisles everywhere from Broadway's Palace to London's Palladium.

Kaye also enjoyed conducting the New York Philharmonic and other orchestras which allowed him an opportunity to delight both the musicians in front of him and the music lovers behind him. Danny didn't miss one piece of shtick when he reached into his bag of tricks: stumbling on the way to the podium, pretending the score was upside down, sitting on the lap of a surprised violinist, becoming so caught up in the act that the baton sailed out of his hand, acting like an umpire trying to eject a clarinetist for allegedly hitting a clinker, and leading his charges through a rousing rendition of "The Flight of the Bumble Bee" with a fly swatter for a baton. During these concerts he readily admitted that he was "having the time of my life" and those hearing him undoubtedly had the same feeling of exhilaration.

He continued to deliver music and mirth in his movies as well. He performed masterfully in *The Inspector General* as Farfel, a poor schnook who was mistaken for a high-ranking government official. With his boundless energy he appeared to be all over the screen and, in fact, he was in one sequence when four Danny Kayes (Farfel, an Englishman, Russian, and German) sing the "Soliloquy for Three Heads."

In *Hans Christian Andersen* he revealed his wonderful rapport with children and his distinctive way with a song that could generate both giggles and tears. As Andersen Kaye appealed to the child in all of us.



Officials of the United Nations hoped to transfer some of the Kaye charisma into real life when they appointed him ambassador-at-large for UNICEF in 1954. Over the next twenty years Kaye gave generously of his time to travel all over the world raising millions of dollars for needy children.

1954 also marked the release of two of Kaye's better-known films. In *Knock on Wood* he again rolled out his dialects as a ventriloquist on the run from spies who chase him out on a stage in the middle of a ballet for the hilarious climax. Danny displayed his versatility in the yuletide classic *White Christmas* by dancing smoothly with Vera-Ellen and camping it up with Bing Crosby as the silly "Sisters."

Although Kaye thought *Knock on Wood* was his best picture, some of his fans would probably vote *The Court Jester* as their favorite. This is the film that required Danny as the hypnotized jester to change from timid to bold and back again at the snap of a finger. Whether dueling with villainous Basil Rathbone or trying to sort out the "vessel with the pestle, chalice from the palace, flagon with a dragon" dialogue Kaye was a wizard of sight and sound.

Surprisingly, *The Court Jester* did not

DANNY KAYE: WONDER MAN

regain its production costs and his next movie, *Merry Andrew*, brought in even less money. Danny took on more serious roles as a Jewish businessman trying to escape the Germans during World War II in *Me and the Colonel* and as jazz cornetist Red Nichols in *The Five Pennies*, but nothing could stop his slide in popularity at the box office.

For years Kaye had rejected offers to work on television, but with his movie career in decline he tried his hand at a few specials. After a very amusing show with Lucille Ball in late 1962, he agreed to accept an offer from CBS to do a weekly series. *The Danny Kaye Show*, although never near the top of the ratings, lasted four full seasons and featured Harvey Korman, Danny, and assorted guest stars in some of the most memorable sketches of the decade.

In 1970 Kaye returned to Broadway to star as Noah in the musical *Two by Two*. He demonstrated what a trouper he was when, after tearing ligaments in his leg, he continued on as master of the ark with his foot in a cast. *Two by Two* ran for a respectable 343 performances.

Kaye soon became more interested in hobbies like cooking and flying his own plane than in performing, although he did step out of retirement in 1981 to play a concentration camp survivor in the television movie *Skokie*. The fine reviews he received foreshadowed the honors that were to follow: the Jean Hersholt Humanitarian Award at the 1982 Academy Awards ceremony; the Knight's Cross of the First Class of the Order of Danneborg in 1983; and a Kennedy Center award presented by President Reagan in 1984.

Throughout his career Kaye played gentle souls who through quinks of fate had their destinies altered, by just one chance



VIRGINIA MAYO AND DANNY KAYE

occurrence his own life was cut short. During quadruple bypass heart surgery Danny received an infected blood transfusion that saddled him with hepatitis C from which his liver never recovered. Death got the last laugh on March 3, 1987.

Or could it be that we get the last laugh as we watch the kid from Brooklyn dazzle us with his feet, face, and tongue? His exuberant, boyish charm and manifold talents continue to fascinate both adults and children.

Drama critic Clive Barnes once wrote that "Mr. Kaye is so warm and lovable an entertainer, such a totally ingratiating actor, that, for me at least, he can do no wrong." To which the best response is "Git gat gittle da gat gat gittle," which in this case means "You can say that again." ■

NOTE-- Tune in to Those Were The Days Saturday, February 1 for a Danny Kaye show featuring Jack Benny and his cast as they substitute for Danny, plus a 1946 Lux Radio Theatre broadcast rehearsal of "Wonder Man" starring Danny Kaye with Virginia Mayo.

Mr. Nelson? Yesssssss!

BY MARK EVANIER

Long before my time — and, perhaps, yours — there was a thing called radio. I don't mean "radio" like the thing that broadcasts Howard Stern, baseball, Top 40 countdowns, Rush Limbaugh, easy listening, and news. I mean "radio" like the thing that broadcast *The Lone Ranger*, *The Shadow*, *Amos and Andy*, *Henry Aldrich*, and *Duffy's Tavern*.

Radio used to feature all of them plus many other wonderful comedy shows and dramas. If you polled radio buffs as to which was the best show ever done, I'd be very surprised if *The Jack Benny Program* didn't place in the top three. It was one of the top shows for many years and, even today, when you can listen to some of the most popular shows of the day and wonder what anyone liked about them, it holds up. It really was a funny show.

One of the reasons, of course, was Jack Benny, a wonderful man and, as we shall see, a very brave one. Another was his writing staff, widely hailed as the best in radio. And still another was his supporting cast, which included Don Wilson, Dennis Day, Sheldon Leonard, Mel Blanc, Benny Rubin, Phil Harris, Mary Livingstone, and the very funny, gravel-throated Eddie "Rochester" Anderson.

All of the supporting players had funny lines on the Benny show. So did the guest stars. Everyone had funny lines on the

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FRANK NELSON

Benny show except, usually, Benny.

Benny always let everyone else have the joke; his job was to react to them and, usually, be the butt of everyone else's comments. Benny didn't care if he got the laugh or the other guy got the laugh; he knew that if the show was funny, he'd be a hit, even if the audiences did spend most of their time laughing at what Dennis Day or Don Wilson said.

Most comics, past or present, would never have done that. Comedians who are stars of shows — especially if their name is part of the title — have been known to go through scripts, circle every funny line that isn't theirs, and say, "Give those to me or cut them; this is my show." And it does not a lick of good to point to Jack Benny and to note that no comedian was ever more successful.

Of all the wonderful characters who frequented the show — some every week, oth-

MR. NELSON? YESSSSSS!

ers now and then — my favorite was Frank Nelson. Nelson's character never had a name and he never had a steady job; he would just pop up wherever the storyline took Jack Benny that week. If the plot called for Jack to go to a department store, Frank Nelson worked in the department store. If the plot called for Jack to get his driver's license renewed, Frank Nelson was the guy behind the counter giving the eye exam. One time, the story had Jack dreaming of being a condemned criminal walking the last mile. The executioner turned out to be — well, you've got the idea by now.

The best part of every Frank Nelson appearance was the "reveal." Benny would approach a clerk whose back was turned. Jack would say, "Excuse me," and the man would whirl around and be revealed as Frank Nelson.

And the audience — this is the Benny TV show I'm talking about now, obviously — would get hysterical in anticipation of what was to come. They were rarely disappointed. On radio, Nelson couldn't spin around and be revealed, so he was, instead, identified by his signature line. He'd say, with a huge, phony smile, "Yessssssss?" He said it on TV, too. And in movies. And almost anywhere else people hired him.

As an actor, Nelson worked a lot and not just for Benny. Last evening, watching Nick at Nite, I caught him on an old *I Love Lucy*. The night before, while playing with my TV satellite dish, I caught a few moments on Showtime of what must have been one of his last roles. It was a film called *Malibu Bikini Shop*, and Nelson — wearing a leisure suit and a dreadful hairpiece — actually managed to steal the scene from a bevy of beauty queens, each wearing a swimsuit crocheted out of a ration of dental floss.

He also used his old radio skills and penchant for overacting to do occasional work in radio commercials and animated cartoons. One of his latter jobs was in one of the primetime Garfield cartoon specials, back before I began working on the cat. Jim Davis, creator of Garfield, had written and was voice-directing the special and he had included a role for a clerk who was written as a Frank Nelson type. The character first appeared, as Frank always did, intoning, a "Yessssssss?" The casting director, assuming prematurely that the guy who did that bit on radio must be deceased, booked voice actor Hal Smith for the role. (Most folks recall Hal in his role of Otis the Town Drunk on the old *Andy Griffith Show*, but his main line of work for years was animated cartoon voiceovers.) Hal arrived at the recording session, and Jim explained to him what the role involved, how he'd be imitating that old radio actor, Frank Nelson.

"Why didn't you hire that old radio actor, Frank Nelson?" Smith asked.

"He's dead," Jim said, for that is what he'd been told.

"Gee," Hal said. "That's shocking, especially considering we had lunch together, half an hour ago."

Jim instantly had Hal call Frank and then reappportioned the other roles in the script so that Hal had other parts to play. About a half hour later, an elderly figure shuffled into the studio. Seeing him at a distance arriving, Jim whispered to an associate, "I think I was right." But it was just a joke, because, as it turned out, Frank only looked bad at a distance. Up close — and, more importantly, at the microphone — he was his old self. Everyone was pleased with his performance.

It must have been a few months later that I wrote a *CBS Storybreak* — an animated special called "The Roquefort Gang," based on a children's book of the same



FRANK NELSON was the star aboard a special *Those Were The Days*/Twentieth Century Railroad Club excursion to Waukegan, Illinois to celebrate Jack Benny's birthday in 1985.

name. The plot called for the title characters (they were mice) to battle a snotty, sarcastic cat. This was a few years before Jim Davis and I got together and I wound up writing the Garfield cartoons for much of a decade.

At the time, my main concern was how to do this fat, snide pussycat character without his coming off as a roadshow Garfield. One key was to think of (and write accordingly to) a different voice. I don't know what made me think of Frank Nelson, but, once I did, everything fell into place and the script wrote effortlessly.

Then came the meeting to plan out the voice casting. Usually, for a special like this, you spend a day at a recording studio, having a number of voice actors read for each of the lead roles. Each actor is recorded reading some audition copy a few times until the director decides the applicant is as good as he's going to get. Then

the best "takes" are transferred to audio cassettes and whoever's in charge can listen to them and decide which voice they want for each role. Once this decision is reached, those selected are hired, and everyone goes into a studio and the voice track is recorded, very much like an old radio show, with each actor at a microphone, reading his or her script out loud.

In an office at CBS, the show's producer and I huddled to decide what actors to audition for each role. But when it came to the cat, I said, "The cat is Frank Nelson." (I knew the guy was alive, even if Jim Davis's casting director didn't; I'd even obtained Nelson's agent's phone number.)

The producer started to put Frank Nelson's name on the audition list. I said, "No, no, I want to just give him the role. Let's not make him audition."

"We *have* to have him audition," the producer said. "What if we get him into the

MR. NELSON? YESSSSSS!

studio and he's wrong for the role?"

"He's not wrong for the role," I said. "Trust me. I wrote it with him in mind."

I even pointed out the cat's first line. It was — you're way ahead of me — "Yesssssss?"

A friendly (sort of) argument followed. The producer argued that, if we hired Nelson without an audition and then didn't like him, it would cost about \$1000 to replace him. I said, "Just hire him. I'm sure about this."

The producer wasn't budging, so, finally, I gave in. Frank Nelson was booked to come in and read for the part of the cat. There were seven roles to cast this way, and we set up audition times for around 30 actors to read for them, many actors reading for more than one role.

It was one of the hottest days in Los Angeles history, and, as is usual for auditions, we were running way behind. Still, it was an exciting day: There are dozens of wonderfully talented actors and actresses in Hollywood who do cartoon voices, and we had some of the best coming in to try out.

The producer and I ran the auditions at the recording studio. I'd go out to the lobby, where we usually had a half-dozen auditioners waiting, and call for the next person like a nurse telling someone in the waiting room that the doctor was ready to see them. I'd explain the role to the actors, we'd put them in the booth at the microphone, give them a chance to read the script aloud a few times to "warm up," and then roll tape.

I will never, as long as I live, forget summoning Frank Nelson. He was sitting in the recording studio's lobby, absently paging through a magazine older than he was, surrounded by young actors who didn't know who he was.

I stepped into the lobby and said, "Mr.

Nelson?" And he turned towards me — so help me — and went, "Yesssssss?" Just like on the Benny show.

I broke into laughter and the other auditioners — the younger actors sitting in chairs around him — suddenly recognized him and they all broke into applause. I have never seen another actor get applause from his peers in the waiting room. I escorted Nelson into the recording studio, explained the role ("Try to sound like Frank Nelson"), and then walked him into the booth and put him in front of the microphone. The producer was sitting in the next room, next to the engineer. As I returned to his side, we could hear Frank Nelson over the speakers, reading the audition script aloud, warming up. We weren't rolling tape yet but, even warming up, it was obvious that Nelson was perfect for the role.

The producer turned to me, sheepish enough to be carved up for lamb chops. "You were right. We shouldn't have wasted his time bringing him in here. Let's just give him the role." (Of course, I was right; that's half the reason I told this anecdote. Do you think I'd be telling you this story if I'd been wrong?) When an actor is in the booth, you talk to them via a microphone set-up called a talkback. I pushed the talkback button and interrupted Nelson's warm-up. He was expecting me to say we were about to roll tape on his reading but, instead, I said, "Mr. Nelson, we're sorry we brought you in here and wasted your time. You're perfect for this role and we want you to play it. We'll be in touch with your agent. Thank you."

Or, at least, that's what I thought I'd said.

A sour look came over him, then he shuffled out of the booth and out of our studio. He sure didn't look like an actor who had just gotten a job. It was about two minutes later that it suddenly hit me: *He thinks we dumped him.*

Sometimes, a rude director will make a snap decision and cut off an actor, dismissing him without letting him finish the audition. Nelson either hadn't heard me well or I'd misspoken; whatever, he thought we had decided he was so lousy that, although we'd dragged him in here on this 101st day, we weren't even letting him try out.

I sprinted out of the studio, out of the building, and scanned the street up and down. No sign of Frank Nelson. Well, he couldn't have gotten far. I ran around the side of the building to a small parking lot in the rear.

There, just getting into a Chrysler Imperial, I found Nelson and I rushed up to him. "I'm sorry if I didn't make it clear. You have the role. We want to hire you. You are so perfect for this role and so good that we were just embarrassed we asked you to audition."

He smiled and thanked me; he'd assumed exactly what I feared he'd assumed. We chatted for a few minutes and he asked me, confidentially, what his agent could ask for in terms of money. Usually, these specials paid union scale, which most folks consider decent pay for a cartoon voiceover job; few actors ever get more. I remembered the embarrassed look on our producer's face and told Nelson, "Try for double scale. I'll see that you get it." (Well, it wasn't my money.)

Talk of double scale delighted him—not so much for the cash, I'm sure, as the prestige. And he got it.

A week later, our casting selects gathered in the same studio to record the show. We had some terrific voice actors in that session. During a break, the actors got to talking, and Frank mentioned something that is always a sore point with voice actors. "On the way over," he said, "I heard a radio commercial and someone was doing me, imitating my voice. Not very well, I might add."

He did an impression of someone doing a bad Frank Nelson imitation. We all laughed but Frank didn't find the matter funny. Nor would you if you made your living with your voice and someone had just made some money imitating you. "I'm around," he said. "I'm available; they could have called me."

All the other actors nodded in sympathy. "And what burns me," Nelson continued, "is that some actor didn't say no. They asked him to imitate me and he didn't have the professional courtesy to suggest they hire me instead." He told the story about Hal Smith phoning him and said Hal had acted as a pro.

All present agreed with Nelson. But, as he told the story, I noticed one of our other voice actors — a very fine mimic getting smaller and smaller, quieter and quieter. And I realized why. I wandered over to him and whispered, "What's it worth to you for me not to tell Frank who the actor was in that commercial?"

"I'll bear you a child," he whispered back to me — and I could see he felt awful over what he'd done. That evening, he called me to get Frank Nelson's phone number. He'd decided to call him, confess, apologize and offer to give his fee for the commercial to Frank or the charity of his choice.

He called — and Nelson was very gracious about it, even admiring of the guts it took to own up to the deed. The offer of the fee was declined; Nelson settled instead for a promise that the impressionist would never do it again. As far as I know, the actor never has replicated another voice artist's sound since then.

And even after Nelson passed away a few years later [on September 12, 1986] and it might have been OK, the actor declined all bookings to do "a Frank Nelson type." It just made him uncomfortable, he said.

I think it speaks well of him that it did. ■

*Ken Alexander
Remembers . . .*

Movies in the Loop



There were a lot of movie theatres in Chicago's Loop in the 1940s and '50s, and they made our downtown area one of the busiest, noisiest, happiest, most dazzlingly lighted locales in the world. Because those days were fun, I thought it might be fun to recall those days, and those theatres.

You could hardly walk more than a few yards without finding yourself beneath the marquee of one of those palaces. At night,

thousands of flashing lights of many colors illuminated the streets, the sidewalks, and the faces of the thousands of people passing by. Many of those people were on their way to a movie, or on their way to get something to eat before or after a movie. They were spiffily dressed, which is the way people dressed when they went to a movie in those days, and they had a carefree air about them.

To illustrate how densely concentrated the movie theatres were, let's look at the stretch of two short blocks on Randolph Street extending from State to

Clark. At 20 W. Randolph stood the Oriental; at 50 W. Randolph, the Woods; the Garrick at 64, and the Apollo at 74. Across the street, at 45 W. Randolph, was the United Artists. At one time there were a dozen or more movie theatres in the area bounded by State Street on the east, Monroe Street on the south, Wells Street on the west, and Lake Street on the north — about one-eighth of a square mile.

I always considered the Chicago Theatre to be the *grande dame* of the Loop's movie palaces. The Chicago, at 175 N. State, could seat 3,869 people. In the old days, vaudeville acts were included on the bill at the Chicago, along with a first-run movie. When the movie ended, the curtain would open to disclose Lou Breese and his orchestra, the men dressed in crisp, bright uniforms. The band members sat on chairs on a low platform which silently rolled to the front of the stage. After a number by the orchestra, there would be one or two opening acts. Then came the main attrac-



tion. Singers, actors, comedians — some of the brightest stars I saw at the Chicago were Jack Benny, Victor Borge, and Danny Kaye.

The Oriental also presented vaudeville acts together with first-run movies. Like the Chicago, the Oriental was a large house; it had 3,200 seats.

The State-Lake, with 2,600 seats, was another popular movie house. It was on State Street, directly across the street from the Chicago. Others in the Loop were the Roosevelt, at 110 N. State, with 2,000 seats; the McVickers, at 25 W. Madison; the Monroe, at 59 W. Monroe; the RKO Grand, at 119 N. Clark, and the LaSalle, at 110 W. Madison. The RKO

Palace, on Randolph just east of Wells, alongside the Bismarck Hotel, was a large, 2,400 seat house.

At the Clark Theatre, a medium-size house on Clark Street just north of Madison, you wouldn't see any first-run movies nor even second-run movies. The Clark was a repertory theatre; it offered old films and foreign art films. In those pre-VCR days, the Clark offered movie buffs a

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Lorretta Fischer



Soar high and fall hard ...

with this saucy, would-be-naughty honey ... Feathers fly, tongues wag, as she flits from nest to nest ... tempted by two loves!



From the SENSATIONAL
BROADWAY SMASH and
Saturday Evening Post story!

chance to see films which they might not otherwise be able to see. The bill was always a double feature and the program changed daily.

Every summer the Clark held a Humphrey Bogart festival which lasted for a week or so — every day a different double feature starring Bogie.

Another unusual aspect of the Clark was that, except for a couple of hours early in

MOVIES IN THE LOOP

the morning when the cleaning crew came in to do their work, the house never closed. Moviegoers could spend the night there.

A couple of movie houses showed only newsreels and travelogues; the program ran one hour. One of these theatres — the Pastime, later renamed the Today, at 66 W. Madison, was a small house seating 400. The other was the Telenews, at 165 N. State, which had 600 seats. The Telenews later dropped its newsreel policy and began showing feature films, changing its name to the Loop.

Typically, the movie houses in the Loop opened around 9 am and remained open until midnight or later. In the early '40s, the Woods advertised, "Come as late as 12:30 and see a complete show."

Ticket prices ranged from 25 cents to 60 cents — the later in the day, the higher the price. At the RKO Palace, for example, a ticket sold for 30 cents till 1 pm, 40 cents till 6:30 pm, and 60 cents till closing.

The Oriental was charging 25 cents from 10 am to 6:30 pm, and 40 cents till closing. For that amount, on an autumn day in 1941, you could see — live, on stage — Johnny "Scat" Davis and his or-

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"KEEP 'EM FLYING"
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In our lobby watch Today's United Press Translux News Service for pre-released dispatches of the war in the Pacific.

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PAUL MUNI
GEORGE RAFT
BORIS KARLOFF

SCARFACE
IT'S DYNAMITE

SPECIAL MIDNIGHT SHOW
COME AS LATE AS 12:30 AND SEE A COMPLETE SHOW

chestra; Gloria Van, Tony Cabot and "many others"; and the Mills Brothers, who were billed as "4 Boys and a Guitar." Plus, on the screen, "Married Bachelor" starring Robert Young and Ruth Hussey.

On that same day, you might have chosen to go to the RKO Palace. You wouldn't find a stage show there, but you could see a good double feature: Bud Abbott and Lou Costello with Martha Raye in "Keep 'em Flying" and "South of Tahiti" starring Brian Donlevy and Maria Montez.

Another double feature at the Roosevelt: "Swamp Water," starring Walter Huston, was coupled with Laurel and Hardy in "Great Guns."

There was only a single feature at the State-Lake that day: "Honky Tonk," with Clark Gable and Lana Turner. With the feature, though, you also got a short subject called "In the Zoo," a color cartoon, and a newsreel. Admission was 40 cents from 8:45 am to 1 pm.

On the screen at the Apollo, Gene Raymond and Jeanette MacDonald regaled the audience with song in "Smilin' Through."

Also on that day in 1941, Gary Cooper was starring in "Sergeant York" at the Garrick.

"Dr. Jekyll and Mr. Hyde," with Spencer Tracy and Ingrid Bergman, was on the screen at the McVickers, paired with "The

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RANDOLPH NEAR STATE
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ON THE STAGE

GET HOT! GET HAPPY! GET IN THE GROOVE! HERE'S FUN FOR YOU!

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GLORIA VAN
Sultry Song Star

TONY CABOT
Sensational Saxophone Soloist

FALLS, READING & BOYCE
Just Footin' Around

JACK LEONARD
The Humboldt Park Flash

SCREEN
ANY WOMAN CAN DO IT... IF SHE WANTS TO... outsmart a "Love Expert!"
"Married Bachelor"
with ROBT. YOUNG • RUTH HUSSEY
LEE BOWMAN • FELIX HERSHART

NEXT FRI. ON OUR STAGE "SCREWBALLS OF 1942"

Feminine Touch," with Rosalind Russell, Don Ameche, and Kay Francis.

Greta Garbo and Melvyn Douglas could be seen at the United Artists in "Two-Faced Woman," with *The March of Time*: "Main Street, U.S.A."

At the Chicago, the stage production was the complete "Follies Bergere of 1942." The movie was "Skylark," with Claudette Colbert, Ray Milland, and Brian Aherne.

"Scarface," with Paul Muni, George Raft, and Boris Karloff, was at the Woods.

MOVIES IN THE LOOP

All that entertainment and more was available within that one-eighth of a square mile.

While walking along Randolph with your date, you might become aware of a man standing in the middle of the sidewalk a few feet ahead of you and facing you. He was a photographer, and at the precise moment you noticed him, he would snap your picture. Then, as you passed him, he would hand you a small envelope. If you printed your name and address on the back of the envelope, enclosed your

remittance — I forget the amount — and mailed it, in a few weeks you would receive a couple of prints of the candid photo of you and your date: a souvenir of your night on the town.

Going to a movie in your neighborhood was fun, but going to a movie downtown was *exciting*.

The movie theatres in the Loop in those days contained an aggregate total of some 25,000 seats. Twenty-five thousand people would make up the population of a fair-sized town. While all the houses, I'm sure, were never full at the same time, all of them did a brisk business; thousands of people came into the Loop each day to take in a movie. Thus, seven days a week, from early morning till late at night, the sidewalks teemed with moviegoers.

During the next three decades — the '60s, '70s and '80s — one by one, the glittering marquees went dark and the theatres closed. I don't believe that any one circumstance is to blame; I think that a combination of several factors was responsible for the closings. Whatever the



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Pr. Chg. 1 & 8:30



causes, the net result is that today there are no operating movie theatres in Chicago's Loop.

The Chicago Theatre — first of the city's downtown movie houses, which celebrated its 75th anniversary last October — is alive and vigorous. The Chicago was completely refurbished in 1986, at a cost of \$25 million. Last fall, the badly deteriorated, famous vertical C-H-I-C-A-G-O sign was dismantled and replaced by a brand new sign — an exact replication of the old one.

An official Illinois landmark, the glorious Chicago is now a venue for concerts and lavish stage productions; it is no longer a movie house.

Built in 1926 — five years after the Chicago — the Oriental Theatre departed from the familiar European-Mediterranean architecture and ornamentation; this house was designed in the more exotic, Far Eastern style. The house is now undergoing a massive \$28.5 million renovation and is scheduled to open next year.

Like the Chicago, the Oriental will be host to stage shows, not films.

The other Loop movie houses no longer exist.

St. Peter's church now stands on the spot

once occupied by the LaSalle.

The Apollo was replaced by the old Greyhound bus depot, which, in turn, moved to another location. The Woods was demolished in 1989, the United Artists the following year. The space formerly occupied by the State-Lake is now the home of WLS-TV. The former RKO Palace is now the Bismarck Hotel's ballroom.

The elegant Garrick Theatre (formerly the Schiller Theatre Building), designed by Dankmar Adler and Louis Sullivan and built in 1892, was razed in the early '60s to make way for a parking garage.

If you're under the age of 30 or so, you probably never saw a movie in the Loop unless you were taken there by your parents when you were very young. By the time you were old enough to go downtown by yourself, most of the movie theatres either had been closed or torn down.

But back in the 1940s and '50s, the Loop was a lively place — from early morning to late at night, seven days a week. If you're a young person, I'm just sorry

that you missed that era. I'm sure you would have enjoyed the Loop in those days. We certainly did. ■

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Cartoon in color
Paramount News

THOSE WERE THE DAYS

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

FEBRUARY 1997



February is Jack Benny Month!

Tune in to a variety of Jack's radio appearances on his own show and as guest on other programs. Plus, throughout the month, we'll present a selection of excerpts featuring Frank Nelson in many of the roles he played on Jack's broadcasts. See the article about Frank Nelson on page 9.

SATURDAY, FEBRUARY 1st

JACK BENNY PROGRAM (3-9-47) Excerpt featuring Frank Nelson as a talent agent. (10:09)

JACK BENNY PROGRAM (1-23-49) While Jack and Don Wilson are negotiating Don's contract, Rochester opens the show. Cast features all the gang: Mary Livingstone, Dennis Day, Phil Harris, Mel Blanc, Bea Benadaret. Jack and Mary go to see Dr. Frank Nelson, the dentist. First of three shows related to Don's contract negotiations. Lucky Strike Cigarettes, CBS. (27:52)

DANNY KAYE SHOW (10-26-45) Jack Benny and his cast sub for Danny who is absent from this broadcast. The gang goes to the movies to see Kaye's latest picture, "Wonder Man." AFRS rebroadcast. (29:54)

JACK BENNY PROGRAM (4-3-49) Excerpt featuring Frank Nelson as an airport information clerk. (8:06)

LUX RADIO THEATRE (3-25-46) Rehearsal recording of "Wonder Man" starring Danny Kaye and Virginia Mayo recreating their original screen roles from the 1945 Samuel Goldwyn comedy-fantasy. The ghost of entertainer Buzzy Bellew persuades his twin

brother, Edwin Dingle, to let him use his body to put the killer in jail! William Keighley hosts. Lux Soap, CBS. (20:08; 16:54; 18:32) See the article about Danny Kaye, page 2.

JACK BENNY PROGRAM (10-10-48) Excerpt featuring Frank Nelson as a baseball sportscaster. (7:13)

JACK BENNY PROGRAM (11-19-44) Jack, Mary, Phil, Don, Eddie "Rochester" Anderson and Larry Stevens broadcast from the U.S. Naval Hospital at Corona, California with guest, harmonica virtuoso Larry Adler. Jack and Don argue about who said, "Don't give up the ship." Lucky Strike, NBC. (28:24) See the article about Larry Adler on page 26.

SATURDAY, FEBRUARY 8th

JACK BENNY PROGRAM (11-7-48) Excerpt featuring Frank Nelson as a psychiatrist. (10:46)

BOB HOPE SHOW (11-9-48) Guest Jack Benny joins Bob and his regulars, singers Doris Day and Bill Farrell, Jack Kirkwood, Irene Ryan. Jack tries to sell Bob insurance. Hope and Benny appear as radio disc jockeys. Swan Soap, NBC. (29:10)

JACK BENNY PROGRAM (10-26-47) Excerpt featuring Frank Nelson as a gas station attendant. (3:06)

FAMILY THEATRE (5-19-54) "Forty Five Calibre Teapot" starring Jack Benny as a "teapot, married to a coffee pot" — and he's not happy about it. Cast includes Verna Felton. Holy Cross Fathers, MBS. (29:20)

JACK BENNY PROGRAM (12-14-47) Excerpt featuring Frank Nelson as a doctor. (4:36)

G I JOURNAL #127 (1940s) Jack Benny is "Editor-in-Chief" of this military magazine for WW II servicemen. Arthur Treacher takes Rochester's place. AFRS. (30:00)

SPEAKING OF RADIO (2-18-75) Frank Nelson

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ON PAGE S-16



A

ABBOTT AND COSTELLO

Who's On First?, Slowly I Turned, Moby Dick and other classic comedy routines, plus three shows: Lou's uncle's farm (10-5-44); First show for ABC (10-1-47); Bela Lugosi's haunted house (5-5-48).

□ **BAC201** 2 hours in 2-tape album \$13.95

ALDRICH FAMILY

Ezra Stone as Henry, Jackie Kelk as Homer. Trip to Washington (3-3-49); Snow Shoveling (2-3-49); Springer's Department Store Sale (11-18-48); Henry's Blind Date (4-7-49); Halloween Pranks (10-31-40); Birthday Pipe for Father (3-13-47); French Notes Mix-up (1-13-49); Pigeons and Rabbits (2-27-40); Dizzy Causes a Mix-up (10-24-39); Henry the Procrastinator (2-10-49); A Date with Helen Forbes (5-13-48); Painting the Garage (6-24-48); First String Shortstop (4-14-49); First Date with Gladys (4-21-49); Get Henry to the Party (9-16-48); School Ring (12-11-47); Date with Tall Girl (4-28-49); Homer and Agnes Become Engaged (5-5-49).

□ **RS4012** 9 hours in 6-tape album \$34.95

AMOS 'N' ANDY

Freeman Gosden and Charles Correll in Love lorn Column (2-2-45); Insulting Valentine (2-16-45); Marriage Broker (1-7-47); Life Story of Gosden and Correll (2-14-53).

□ **AA2401** 2 hours in 2-tape album \$13.95

AMOS 'N' ANDY Vol 1

Andy's New Wife (10-8-43); The Maestro (10-15-43); Courtroom Catastrophe (10-22-43); Locked Trunk's Secret (11-5-43); Matrimonial Mishap (11-12-43); Turkey Trouble (11-19-43); Man's Best Friend (11-26-43); Candy for Caroline (12-3-43); Bookends and Babies (12-10-43); Marriage Counselor (12-17-43); New Year's Eve (12-31-43).

□ MET1002 6 hours in 6-tape album \$24.95

AMOS 'N' ANDY Vol 2

Making Sapphire Proud (1-7-44); Orchids and Violets (1-14-44); Charles Boyer's Valet (1-21-44); Windfall (1-28-44); Missing Persons Bureau (2-4-44); Three Times and You're Out (2-11-44); Ruby's Diamond (2-18-44); Sunday, Monday or Always (2-25-44); Looking for Madame Queen (3-3-44); Sign on the Dotted Line (3-10-44); Insurance Fraud (3-17-44); Between Life and Death (3-24-44).

□ MET1003 6 hours in 6-tape album \$24.95

B

BABY SNOOKS

Fanny Brice and Hanley Stafford. The Used Car (1948); Charity Auction (10-17-47); The Violin (1-16-51); School Test (1-2-51); Thanksgiving (11-21-40)

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Don Ameche and Frances Langford as John and Blanche Bickerson in 12 classic comedy sketches from the Old Gold and Drene Shows.

□ BTB201 2 hours in 2-tape album \$13.95

BIG BAND REMOTES

A collection of excerpts from remote broadcasts featuring big bands on the air coast-to-coast during the golden days of radio. Featuring Harry James, Tommy Dorsey, Jan Garber, Artie Shaw, Ted Weems, Benny Goodman, Glenn Miller, Dick Jurgens, Eddy Howard, Jan Savitt, Duke Ellington, Gus Arnheim, Desi Arnaz, Orrin Tucker, Harry James, others. Broadcasts from such places as Chicago's Aragon and Trianon Ballrooms, Coconut Grove, Glen Island Casino, Arcadia, Rainbow Room in New York; Coconut Grove, Los Angeles; Palace Hotel, San Francisco; Arcadia Restaurant, Philadelphia. (1931-1953).

□ BBR201 2 hours in 2-tape album \$13.95

BIG BANDS FROM CHICAGO

A collection of 14 complete remote broadcasts of the 1930s, '40s and '50s from Chicago as the nation's big bands send music coast-to-coast from ballrooms, hotels and restaurants in the Windy City. Includes detailed program notes by big band historian Karl Pearson. Dick Jurgens, Aragon Ballroom (1950); Earl "Fatha" Hines, Grand Terrace (1938); Jan Garber, Melody Mill (1950); Kay Kyser, Trianon Ballroom (1937); Jerry Gray, Edgewater Beach Hotel (1951); Benny Goodman, Hotel Sherman (1941) Eddy Howard, Aragon (1955); Duke Ellington, Blue Note (1953); Griff Williams, Palmer House (1947); Woody Herman, Hotel Sherman (1945); Frankie Carle, Edgewater Beach (1950); Joe Sanders' Nighthawks, Blackhawk Restaurant (1937); Ted Weems, Trianon (1937); Count Basie, Blue Note (1953).

□ BBC606 6 hours in 6-tape album \$34.95

BOLD VENTURE

Deadly Merchandise

Humphrey Bogart and Lauren Bacall in 1950-51 broadcasts: Deadly Merchandise; Thugs and Slugs; Tears of Siva; Black Tie Affair; Voodoo Vendetta; Man from Sumatra; Priceless Shanghai Statue; Blue Moon; Out of Control; Slate's Stolen Identity; I'm Going to Die; The Big K.O.

□ MET1030 6 hours in 6-tape album \$24.95

BOLD VENTURE

Treasure on Flamingo Cay

Humphrey Bogart and Lauren Bacall in broadcasts from 1950-51: Treasure on Flamingo Cay; He Who Laughs Last; The One That Got Away; Revenge is Sweet; With Friends Like These; The White Envelope; Escape from Guantanamo; Crazy Old Carlos; Tabard of Pizzaro; Cruiser to Bata Bano; Chaney's Wedding; Twelve-Year Promise.

□ MET1035 6 hours in 6-tape album \$24.95

BOSTON BLACKIE

Four programs from the 1940s: Murder at the Movies; The Baseball Murder; Death Comes for the Harmonica Man; Rockwell Diamond.

□ BB2401 2 hours in 2-tape album \$13.95

BOSTON BLACKIE

Richard Kollmar stars. Professor Beasley case; Kingston Diamond Robbery; John Cummings Case; Harry Walker Case; Love Song Mystery; Sweepstake Case; Brandon Jewel Robbery; Marjorie Conden Kidnapping; Carnival Killings;

Disappearing Body; Murder at the Movies; TV Poisoning; Masters' Diamond; Stolen Rings; Christmas Show; Joe Nelson's Pet Shop; Man Stabbed on a Bus; Bomb Kills Joe Engles; Case of the Unused Shoes.

□ **RS102** 9 hours in 6-tape album \$34.95

BOX THIRTEEN

Alan Ladd stars as a newspaper writer turned mystery novelist, searching for adventure in these programs from 1948: Damsel in Distress; Diamond in the Sky; Double Right Cross; Look Pleasant, Please; The Sade Night; Hot Box; The Better Man; Professor and the Puzzle; Dowager and Dan Holiday; The Philantropist; Last Will and Nursery Rhyme; Delinquent's Dilemma.

□ **MET1034** 6 hours in 6-tape album \$24.95

BURNS AND ALLEN

George and Gracie with guest stars Jack Benny (11-29-45); Bing Crosby (1940s); Al Jolson (2-20-47); Mickey Rooney (5-19-49).

□ **BA2401** 2 hours in 2-tape album \$13.95

C

CHARLIE MC CARTHY

Edgar Bergen and Charlie with Mortimer Snerd and Effie Klinker plus guest stars W. C. Fields, Don Ameche, Jack Benny, Betty Hutton, Fred Allen, Marilyn Monroe, and Lana Turner in 15 selected sketches from Bergen broadcasts between 1942-1955.

□ **BBM201** 2 hours in 2-tape album \$13.95

CHARLIE MC CARTHY SHOW

Edgar Bergen's broadcasts for Chase and Sanborn Coffee with special guests: Psychologist Dr. Albert Wiggerm (2-4-45); Rita Hayworth (4-22-45); The Bickersons (5-9-47); Michael Romanoff (9-14-47); Walt Disney and Donald Duck (9-21-47); Betty Hutton (9-28-47); Don Ameche (10-5-47); Jane Wyman (10-19-47); Richard Widmark (10-26-47); Maurice Evans and Lulu McConnell (11-9-47); Lana Turner (11-16-47); Carmen Miranda (11-23-47); Edward Everett Horton (11-30-47); Roy Rogers (12-7-47); Gary Cooper (12-14-47); Rudy Vallee and Ken Murray (4-4-48); Don Ameche (10-17-48) Last show for Chase and Sanborn with Bergen career highlights (12-26-48).

□ **RS4098** 9 hours in 6-tape album \$34.95



COMMAND PERFORMANCE

Dick Tracy in B Flat (2-15-45) with an all-star cast including Crosby, Hope, Sinatra, Garland, Durante; Judy's New Picture (6-29-44) with Garland, Hope, Crosby, Sinatra; Frankie and the Kids (4-16-45) with Sinatra, Elizabeth Taylor, Margaret O'Brien, Roddy McDowall, Peggy Ann Garner, and Crosby's four sons.

□ **CP2301** 2 hours in 2-tape album \$13.95

D

DAMON RUNYON THEATRE

Romance in the Roaring Forties (9-19-50); A Nice Prize (8-22-50); Madame LaGimp (1-23-51); That Ever-Loving Wife of Hymie's (6-12-51); A Light in France (6-19-51); A Story Goes With It (6-26-51); Earthquake (2-13-51); Lillian (5-22-51); Dark Dolores (7-3-51); Sense of Humor (7-24-51); Dream Street Rose (7-31-51); For a Pal (10-24-50); A Piece of Pie (10-31-50); Barbecue (11-7-50); Princess O'Hara (10-17-50); Dancing Dan's Christmas (11-28-50); Leopard Spots (11-21-50) Idyll of Miss Sarah Brown (9-12-50).

□ **RS4005** 9 hours in 6-tape album \$34.95

DAY FROM THE GOLDEN AGE OF RADIO

On September 21, 1939 radio station WJSV in Washington, D.C. recorded their entire broadcast day, from sign-on to sign-off. From Arthur Godfrey's Sunrise program at 6:30 am,

thru a morning of soap operas, an address to congress by President Roosevelt, a baseball game between the Washington Senators and the Cleveland Indians, to Amos n Andy, Joe E. Brown, Major Bowes, the Columbia Workshop, and some late evening band remotes, this is a fascinating slice of a day in history. The set comes with a program guide description of each show and information about your favorite stars.

□ **GT105** 16 hours in 12-tape album \$29.95

DIMENSION X

With Folded Hands (4-15-50); No Contact (4-29-50); Knock (5-6-50); To The Future (5-27-50).

□ **DX2401** 2 hours in 2-tape album \$13.95

DRAGNET

Master Jewel Thief (8-18-49); The Big Picture (12-7-50); The Big Speech (4-19-51); The Big Almost No Show (1-31-52).

□ **DN2401** 2 hours in 2-tape album. \$13.95

E

EDDIE CANTOR

The show business legend in four great shows: Cantor's baby photo (3-7-45); Cantor in jail (3-14-45); Eddie's 55th Birthday with guests Jack Benny, Peter Lind Hayes, Ralph Edwards (1-30-47); Great entertainers swap stories, with guest Al Jolson (3-6-46).

□ **ED2401** 2 hours in 2-tape album \$13.95

ESCAPE

Three Skeleton Key (11-15-49); Pressure (3-22-53); The Birds (7-10-54); Red Wine (8-11-49).

□ **ES2401** 2 hours in 2-tape album \$13.95

F

FALCON Vol 1

Case of the Dirty Dollar (6-4-52); Case of the Natural Seven (2-28-52); Case of the Puzzling Pin-Up; Case of the Missing Patient (2-14-52); Case of the Cautious Cousin (7-18-51); Case of the Killer's Key (3-6-52); Case of the Talented Twins; Case of the Invisible Thug (1-31-51); Case of the Bellicose Boxer (1-28-51);

Case of the Careless Corpse (8-28-52); Case of the Murdering Mrs. (3-13-52); Case of the Falling Star (5-15-52).

□ **MET1009** 6 hours in 6-tape album \$24.95

FIBBER MC GEE AND MOLLY

Four shows each featuring the classic "hall closet" gag! Misplaced dictionary (3-5-40); Wartime scrap drive (4-7-42); The old mandolin (3-21-44); Escaped criminals (1-7-47).

□ **FM2401** 2 hours in 2-tape album \$13.95

FIBBER MC GEE AND MOLLY Vol 1

Jim and Marian Jordan star in their hour-long 15th Anniversary Broadcast (9-13-49); plus these great 30-minute shows: McGee Throws a Party (3-4-41); Party Quaranted (3-11-41); Is Fibber Drafted? (3-18-41); Fibber's Name Change (3-25-41); Expecting a Fish (5-13-41); Fire Commissioner McGee (10-14-41); An Important Visitor (11-12-46); Big Football Game (11-19-46); Doc Gamble's Doctor Bills (2-18-47); The Broken Window (2-25-47); Physical Fitness (3-11-47); Outside the Drugstore (3-18-47); Fun with Electricity (3-25-47); Safe Driver McGee (4-1-47); Art Class (5-8-51); Post Office Mix-up (10-21-52).

□ **RS4006** 9 hours in 6-tape album \$34.95

FIBBER MC GEE AND MOLLY Vol 2

Fibber the Paper Boy (4-10-45); Bank Statement and Car Pool (4-17-45); Briefcase Bronson (5-1-45); Housing Shortage Survey (5-8-45); Buying an Old Truck (5-15-45); Sev-



FIBBER and the FAMOUS CLOSET

enth War Bond Drive (5-22-45); Mrs. Carstairs Lawnmower (5-29-45A); Cleaning the Hall Closet (6-5-45); McGee the Magician (6-12-45); Big Deal with Mr. Carstairs (6-19-45); Houseboat on Dugan's Lake (6-26-45); Buying a New Used Car (10-9-45); No Train Reservation (10-16-45); Dinner for Cousin Ernest (10-23-45); Making Fudge (11-6-45); Fibber Teaches Molly to Drive (11-13-45); Fibber backs a Political Candidate (12-11-45); Car is Stolen (3-5-46).

□ **RS4042** 9 hours in 6-tape album \$34.95

FIBBER MC GEE AND MOLLY Vol 3

Molly Wants a Budget (4-18-39); McGee Gets Glasses (4-25-39); Zither Lessons (5-16-39); Stork-Parrot Mix-Up (5-23-39); Escaped Convicts (5-30-39); McGee the Wrestler (6-6-39); Advice Column (6-13-39); Fibber is Too Ill to do Housework (9-26-39); The Auto Show (10-31-39); Hiawatha (11-7-39); Department Store Adjusters (12-5-39); Jewelry Store Robbery (12-12-39); Package from Uncle Sycamore (12-19-39); Butler Gildersleeve (12-26-39); McGee Builds a Dog House (1-2-40); Borrows Gildy's Suit (1-9-40); McGee's Car is Stolen (1-16-40).

□ **RS4144** 9 hours in 6-tape album \$34.95

FRED ALLEN

A "best of" collection of Allen's Alley visits and sketches from Fred Allen's radio appearances 1940-52 with Tallulah Bankhead, Jack Haley, Henry Morgan, Jack Benny, Jimmy Durante, Vivian Blaine, Basil Rathbone and the Mighty Allen Art Players.

□ **BFA201** 2 hours in 2-tape album \$13.95

FRED ALLEN vs BENNY AND MC CARTHY

A series of excerpts from Fred Allen, Jack Benny and Bergen and McCarthy broadcasts highlighting their great radio "feuds."

□ **FF2401** 2 hours in 2-tape album \$13.95

FRONTIER GENTLEMAN

John Dehner as J. B. Kendall, reporter for the London Times, writing about the lawless and early West. Kendall's Last Stand (2-23-58); Big Sam for Governor (3-16-58); Powder River Kid (4-6-58); Aces and Eights (4-20-58); Random Notes (4-27-58); Daddy Buckbucks (5-4-58); The Cannibal (5-11-58); Advice to the Lovelorn (5-18-58); The Cowboy (5-25-58); School Days (6-1-58); Belljoy's Prisoner (6-8-58); The Well (6-15-58); Gambling Lady (6-29-58); Education of Kid Yancy (7-6-58); Jus-

tice of the Peace (7-13-58); Mighty Mouse (7-30-58); Mighty Tired (7-27-58); Nebraska Jack (8-3-58).

□ **RS4147** 9 hours in 6-tape album \$34.95



GANGBUSTERS

Park Avenue Pilferers (1946); Case of the Tennessee Trigger Men (1947); Hitch-Hikers' Murder Victim (1953); Burglary Ring (1952).

□ **GB2401** 2 hours in 2-tape album \$13.95

GRACIE ALLEN FOR PRESIDENT

She's making her bid for the White House in this sequence of consecutive Burns and Allen programs: Government Jobs (2-28-40); Hats Off to Gracie (3-6-40); Gracie's Triumphant Return (3-13-40); Surprise Party Platform (3-27-40); Til the Cows Come Home (4-3-40); Gracie Wins Wisconsin (4-10-40); All Promises are Fictitious (4-17-40); The Biggest in the World (4-24-40); Aunt Clara Kangaroo (5-8-40); Rah, Rah in Omaha (5-15-40); George's Malady (5-22-40); Sweeping into Office (5-29-40)

□ **MET1051** 6 hours in 6-tape package \$24.95

GREAT GILDERSLEEVE

Willard Waterman as Gildy. Chairman of fund drive (10-4-50); Will Gildy lose his job? (10-11-50); A new suit and a new image (10-18-50); Hopes to join lodge (10-25-50).

□ **GG2401** 2 hours in 2-tape album \$13.95

GREAT GILDERSLEEVE

Harold Peary stars as Gildy. Moves to Summerfield (8-31-41); Settling Down in Summerfield (9-7-41); College Chum Comes to Visit (5-17-42); Testimonial Dinner for Judge Hooker (5-31-42); Gildy's Sneeze Attack (6-7-43); Summerfield Little Theatre Group (6-14-42); Thanksgiving and Rationing (11-22-42); Gildy and the Opera Star (11-29-42); Visiting the Dentist (12-6-42); Christmas with the Gildersleeves (12-20-42); Leroy's Chemistry Set (12-27-42); Leroy's Easter Rabbits (4-25-43); Leila and Gildy go House-hunting (5-16-43); A Job for Leroy (5-23-43); Wedding Shower (6-6-43); Honeymoon Preparations (6-13-43); Gildy and Leila at the Altar (6-27-43); Gildy at Grass Lake (8-22-43).

□ **RS4008** 9 hours in 6-tape album \$34.95



GREEN HORNET

Turban of Jarpur (1-1-46); Last of Oliver Perry (2-26-46); The Letter (3-12-46); Youth Takes the Headlines (3-26-46); Grand Larceny on Wheels (4-34-46); Check and Double Check (5-14-46); Dr. Nyle's Patient 5-21-46); Polarized Glasses (5-28-46); Accidents Will Happen (6-4-46); The Hornet Does It (6-11-46); Revenge for Melakim (6-11-46); Road to Ruin (12-30-48).

□ MET1032 6 hours in 6-tape album \$24.95

GUNSMOKE

Kentucky Tolmans (8-9-52); Lost Rifle (7-29-56); Sweet and Sour (8-5-56); Braggart's Boy (12-9-56).

□ GH2401 2 hours in 2-tape album \$13.95



HOPALONG CASSIDY

William Boyd stars. Sundown Kid; Hoppy Sees Red; School Marm; King of Cinnabar; Shell Game; Blood Money; Disappearing Deputy; Whistling Ghost; Old Spanish Custom; Secret of Martin Dune; Four to Go; Red Terror; Iron Horse; Gunsmoke Rides the Stagecoach Trail; Tinker's Dam; Hoppy Pays a Debt; Hoppy Turns on the Heat; Death Runs Dry.

□ RS4022 9 hours in 6-tape album \$34.95

I LOVE A MYSTERY

Adventures of Jack, Doc and Reggie of the A-1 Detective Agency in two complete Carlton E. Morse thrillers: The Thing That Cries in the Night and Bury Your Dead, Arizona.

□ MM3363 6 hours in 6-tape album \$29.95

I LOVE ADVENTURE

The complete Carlton E. Morse adventure series: China Coast Incident (4-28-48); Great Air Mail Robbery (5-2-48); Devil's Sanctuary (5-9-48); Pearl of Great Price (5-16-48); Million Dollar Manhunt (5-23-48); Finishing School Kidnapping (5-30-48); But Grandma, What Big Teeth You Have (6-6-48); The Man with the Third Green Eye (6-13-48); Girl in the Street (6-20-48); Kwan-Moon Dagger (6-27-48); Assignment with a Displaced Person (7-4-48); Hearse on the Highway (7-11-48); Ricardo Santos Affair (7-18-48).

□ MET1047 6 hours in 6-tape album \$24.95

INNER SANCTUM Vol 1

The Undead (12-18-45); Dead Man's Holiday (6-19-45); Death Demon (7-19-48); Skeleton Bay (1-30-50).

□ IS2401 2 hours in 2-tape album \$13.95

INNER SANCTUM Vol 2

Death For Sale (7-13-52); Birdsong for a Murderer (1940s); Corridor of Doom (1940s); The Wailing Wall (11-12-43); Musical Score (5-24-45)

□ IS2402 2 hours in 2-tape album \$13.95



JACK BENNY

A great "best of" collection of classic moments from the Benny program with Jack, Phil Harris, Rochester, Mary Livingstone, Dennis Day, Frank Nelson, Mel Blanc, Don Wilson, Mr. & Mrs. Ronald Colman. All the great, classic routines: Si, Sy; Railroad station; drugstore lunch; Cimmaron Rolls; Violin Lessons, Jack's birthday.

□ BB1002 2 hours in 2-tape album \$13.95

JACK BENNY Generous Jack

12 consecutive Jack Benny shows: Just Plain Bill's Car Lot (4-24-49); Treasure of Sierra



Madre (5-1-49); Eddie's Friend, Generous Jack (5-8-49); Hoagy's New Song (5-15-49); Prize Fighter Benny (5-22-49); Farewell for the Season (5-29-49); Stop the Bus! (9-11-49); Edward My Son (9-18-49); The Falling Star (9-25-49); Amnesiac Jack (10-2-49); Jack's \$50,000 Yacht (10-9-49); Nasal Rathbone (10-16-49).

☐ MET3162 6 hours in 6-tape album \$24.95

JACK BENNY Guest Star

Jack Benny appears as guest on these radio shows: Suspense: A Good and Faithful Servant (6-2-52) and Murder in G Flat (4-5-51); Lux Radio Theatre: Seven Keys to Baldpate (9-26-38); Bing Crosby Show (3-26-47 and 3-3-48); Ford Theatre: Horn Blows at Midnight (3-4-49); Dennis Day Show (10-3-46); Screen Guild Theatre: Love Is News (6-14-43); Hallmark Playhouse: My Financial Career (11-18-48); Family Theatre: Forty-Five Calibre Teapot (5-19-54).

☐ MET1048 6 hours in 6-tape album \$24.95

JACK BENNY Rose Bowling

Twelve consecutive Jack Benny programs: The Judge is a Turkey (11-30-47); One Down, Three to Go (12-7-47); Jack's Sprained Ankle (12-14-47); Last Minute Shopping (12-21-47); Goodbye '47 Hello '48 (12-28-47); Rose Bowling (1-1-48); Leaving Town (1-11-48); That's a Lot of Bull (1-18-48); The Tour is Over (1-25-48); Miscast Murderer (2-1-48); Nightmare Alley (2-8-48); Surprise Parties (2-15-48).

☐ MET3163 6 hours in 6-tape album \$24.95

JACK BENNY AND WORLD WAR II

A great collection of Benny broadcasts from the World War II years. Day of Infamy (12-7-41); Barbara Stanwyck guests (10-11-42); Donates Maxwell to scrap drive (10-18-42);

Mary gets a job in a defense plant (11-15-42); Three Men in Africa (11-29-42); After overseas camp tour (10-10-43); Alexis Smith guests (1-23-44); How Jack joined the Navy in WW I (2-6-44); From Naval Air Station (3-14-44); Canada's Sixth War Loan Drive (4-23-44); Remote from Naval Hospital (11-19-44); Guest William Powell (4-8-45).

☐ CC8901 6 hours in 6-tape album \$29.95

K

KIDS ADVENTURE SHOWS Vol 1

Jack Armstrong (1-29-41); Terry and the Pirates (2-9-42); Straight Arrow (3-24-49); Don Winslow of the Navy (1942); Tennessee Jed (5-26-47); Silver Eagle (7-20-54)

☐ KS2401 2 hours in 2-tape album \$13.95

KIDS ADVENTURE SHOWS Vol 2

Tom Mix (8-10-45); Little Orphan Annie (10-22-35); Bobby Benson (8-15-50); Buck Rogers (4-4-39); Sky King (7-31-47); Frank Merriwell (11-13-48).

☐ KS2402 2 hours in 2-tape album \$13.95

KIDS ADVENTURE SHOWS Vol 3

Superman (3-28-46); Dick Tracy (2-8-38); Hop Harrigan (10-4-44); Jungle Jim (1930s); Mark Trail (9-20-50) Captain Midnight (9-30-40 and 10-1-40).

☐ KS2403 2 hours in 2-tape album \$13.95

KRAFT MUSIC HALL

Al Jolson, the "world's greatest entertainer" stars in programs of music and comedy with Bing Crosby (10-16-47); Judy Garland (9-30-48); Jimmy Durante (4-21-49); requests from audience (10-21-48).

☐ AJ2401 2 hours in 2-tape album \$13.95

L

LET'S PRETEND

Hansel and Gretel; Night before Christmas; Bluebeard; Robin Hood.

☐ LP2401 2 hours in 2-tape album \$13.95

LET'S PRETEND

Why is the Sea Salty? (8-22-42); The Little Mermaid (8-29-42); Elves and the Shoemaker (9-5-42); Water of Life (9-12-42); Prince Gigi and the Magic Ring (12-19-42); House of the World (12-26-42); Golden Touch (1-23-43);

Princess Moonbeam (3-20-43); Jorinda and Joringel (5-4-46); The Yellow Dwarf (7-27-46); The Goose Girl (8-3-46); Faithful John (8-10-46); Jack and the Beanstalk (10-26-46); The Six Swans (6-7-47); Thumbelina (6-28-47); Brave Little Tailor (7-12-47); Aladdin and his Wonderful Lamp (8-30-47); The Donkey, the Table and the Stick (9-13-47).

□ RS4017 9 hours in 6-tape album \$34.95

LIFE OF RILEY

William Bendix stars. Junior Runs Away from Home (9-20-47); A Date for Babs (9-27-47); Riley's Getting Old (10-4-47); When Riley Wanted to Become a Cop (10-11-47); Collecting for Community Chest (10-18-47); A Dress for Babs (10-25-47); Desk Job for Riley (11-1-47); Wedding Anniversary (11-8-47); School Play (11-15-47); Greatest Man (12-6-47); Babs' Sorority (12-13-47); Equal Rights for Women (1-10-48); Radio Contest (1-17-48); Babs Quits School (1-24-48); Uncle Baxter Decides to Move In (1-31-48); Father and Son Banquet (2-7-48); Wrestling Match (2-21-48); Sweet Sixteen Party (2-28-48).

□ RS4009 9 hours in 6-tape album \$34.95

LIFE WITH LUIGI

Income taxes (3-11-52); Blind date (1-9-49); Insomnia (4-15-52); Gift for night school teacher (6-5-49).

□ LL2401 2 hours in 2-tape album \$13.95

LIGHTS OUT

The Archer (4-13-43); Murder Castle (4-3-43); Lord Marley's Guest (9-7-43); Sakhalin (8-10-43).

□ LO2401 2 hours in 2-tape album \$13.95

LONE RANGER Vol 1

Brace Beemer stars as the Masked Man with John Todd as his Faithful Indian Companion. Piutes Revenge (4-19-46); Concord Contest (4-22-46); Buried Rails (4-24-46); Chicamoo Joe (4-26-46); Adventure at Eagle Pass (4-29-46); Bakersville Gazette (5-1-46); Crimson Prophet, Parts 1 & 2 (5-3-46 and 5-6-46); Spirit Valley (5-8-46); Honest Debts (5-10-46); The Weasel (5-13-46); Black Hood (5-15-46); Fear (5-17-46); North Star (5-20-46); Ranger and the Bull Whip (5-22-46); Cabin at Rocky Mountain (5-24-46); Judy and the Camp (5-27-46); Empty Saddles (5-29-46)

□ RS4046 9 hours in 6-tape album \$34.95

LONE RANGER Vol 2

Brace Beemer stars as the Lone Ranger. Belle of the Palace (10-11-43); The Whistler (10-



13-43); Stingaree (11-19-43); Dan Tells a Story (11-22-43); Sign of the Broken Thumb (11-29-43); Rats, Lice and Chinatown (12-1-43); Monty Regan (1-28-44); Buffalo Bill (2-14-44); The Rainmaker (2-25-44); Law West of the Picos (4-14-44); Sam Bass (4-24-44); Jim Kalar (5-10-44); Chop Chop Handyman (5-24-44); Drum of Wa-Oh-Pa (4-17-46); The Silk Neckerchief (5-31-46).

□ RS4016 9 hours in 6-tape album \$34.95

LONE RANGER Vol 3

Earle Graser stars in first two shows; other shows star Brace Beemer. Trouble on the Railroad (1-27-39); Trouble in New London (1-30-39); The Con Man (1-10-45); Left Shoulder Arms (1-12-45); The Pink Umbersol (1-15-45); Thunder and Lightning (1-17-45); The Hobo and the Pinafore (1-19-45); Partners in Crime (1-22-45); Killer's Reward (1-24-45); Of Luther Jones (1-24-45); The Deacon Agrees (1-29-45); Guarantee Jackson (1-31-45); The Promise (2-2-45); Wooden Indian (2-5-45); Contraband (2-7-45); From the Great Beyond (2-9-45); Missouri Goes to Town (2-12-45); Firewater (2-14-45).

□ RS4002 9 hours in 6-tape album \$34.95

LONE RANGER Vol 4

Earle Graser stars as the Masked Man in: The Apache Kid (3-2-38); Abe Jenkins Framed (3-

7-38); Two Bit Cattle Toll (4-25-38); The Bart Colt Gang (5-4-38); Proposal of Deception (5-13-38); Buffalo Salvation (5-16-38); Proven Innocence (5-18-38) Tax Confederates (5-20-38); The Cottonwood Dam (5-23-38); The Colonel's Mistrust (5-25-38); Border Rustlers (5-27-38); Blasting for Truth (5-30-38); Stonewall's Rights (6-1-38); Confederate Fortunes (6-3-38); Zeb Welles' Lesson (7-20-38); Murder for a Diamond (8-29-38); Eldorado Stagecoach Holdup (10-31-38).

□ **RS4146 9 hours in 6-tape album \$34.95**

LUM AND ABNER

Four 30-minute shows: Rodeo bulldogging contest (11-11-48); Lum's broken leg (1948); Collection agency (1-30-49); Lodge convention (1949).

□ **LA2401 2 hours in 2-tape album \$13.95**

LUM AND ABNER Vol 1

Pine Ridge's \$10,000 Dilemma stars Chester Lauck and Norris Goff in this sequence of quarter-hour programs from 1942. Complete storyline.

□ **MET1012 6 hours in 6-tape album \$24.95**

LUM AND ABNER Vol 2

The Mystery of the Black Pelican's baby, a sequence of quarter-hour programs from 1942, follows the \$10,000 Delimma series.

□ **MET1013 6 hours in 6-tape album \$24.95**



M

MAN CALLED X

Herbert Marshall stars as globe-trotting secret agent Ken Thurston. Five Ounces of Treason (1-13-51); Japanese Underground (1-20-51); Spy on the Orient Express (1-27-51); Submarine Pirates (2-3-52); As Black as Diamonds (2-10-51); North of 38 (2-17-51); Missing Microfilm in Iran (2-24-51); Dope Smuggling in Mexico (3-3-51); Newspaper Owner Killed in Vienna (6-22-51); Operation Zero (6-29-51); Arab Farm Loan (7-6-51); Indonesian Oil (7-13-51); The Big Lie (10-1-51); Missing Oil Field Plan (1-1-52); Formula H Microfilm (1-8-52); Radio Freedom (1-15-52); Golden Camellia (1-22-52); GI Insurance Racket (1-29-52).

□ **RS4024 9 hours in 6-tape album \$34.95**

MERCURY THEATRE ON THE AIR

Orson Welles and his Mercury Players in two classic hour-long dramas exactly as broadcast on CBS: War of the Worlds, the most famous radio broadcast of all time! (10-30-38) plus Dracula, the first program in the series (7-11-38).

□ **MT2201 2 hours in 2-tape album \$13.95**

MOLLE MYSTERY THEATRE

The Beckoning Fair One (6-5-45); Gionconda Smile (6-19-45); The Creeper (3-29-46); Follow That Cab (4-19-46); Doctor and the Lunatic (4-26-46); Further Adventures of Kenny Andrews (5-10-46); Hands of Mr. Ottermole (6-21-46); Four Fatal Jugglers (11-14-47); Make No Mistake (4-30-48); Close Shave (6-14-48); Solo Performance (6-21-48); Good Bye Darling.

□ **MET1040 6 hours in 6-tape album \$24.95**

MR. DISTRICT ATTORNEY

Jay Jostyn as Mr. D.A. in Spring Fever (5-19-48); The Deadly Snowflake (5-26-48); Murder a la Carte (3-9-49); Set Up for re-Entry (10-4-54).

□ **DA240 2 hours in 2-tape album \$13.95**

MURDER AT MIDNIGHT

The Dead Hand; The Man Who Was Death; Wherever I Go; Trigger Man; Death's Goblet; The Heavy Death; Nightmare; The Dead Come Back; Terror Out of Space; The Creeper; Man Who Died Yesterday The Man with the Black Beard.

□ **MET1016 6 hours in 6-tape album \$24.95**

MYSTERIOUS TRAVELER

The Case of Charles Foster (3-10-45); Symphony of Death (9-8-46); Dark, Dark Destiny (4-13-47); The Man Who Died Twice (2-24-48); The Last Survivor (10-11-49); Survival of the Fittest (1-10-50); The Man Who Tried to Save Lincoln (2-7-50); The Big Brain (3-14-50); I Died Last Night (4-25-50); The Lady in Red (5-23-50); Killer at Large (6-6-50); Killer Come Home (7-18-50).

□ MET1017 6 hours in 6-tape album \$24.95

N

NATIONAL BARN DANCE

Saturday night fun from the old hayloft featuring Joe Kelly, Uncle Ezra, Hoosier Hot Shots, Pat Buttram, Arkie the Arkansas Woodchopper, Lule Belle and Scotty, Grace Wilson, Dinning Sisters, and others. Four network programs from 4-1-39; 10-2-43; 4-15-44; 9-22-45.

□ BD2401 2 hours in 2-tape album \$13.95

NELSON EDDY AND JEANETTE MAC DONALD

Two Lux Radio Theatre broadcasts starring the screen's most romantic couple: Naughty Marietta (6-12-44) and Maytime (9-4-44).

□ NJ2401 2 hours in 2-tape album \$13.95

NIGHTBEAT

Frank Lovejoy stars as newspaper reporter Randy Stone. Zero (2-6-50); Mentalo the Mental Marvel (5-1-50); The Girl in the Park (2-27-50); The City at Your Fingertips (7-31-50); Old Home Week (9-4-50); Anton's Return (7-31-51); The Night is a Weapon (2-13-50); I Wish you Were Dead (5-22-50); The Night Watchman (5-15-50); Harlan Matthews, Stamp Dealer (5-29-50); I Know Your Secret (4-10-50); Molly Keller (7-15-50); The Devil's Bible (7-24-50); The Doctor's Secret (8-21-50); Gunnar's last Fight (8-14-50); The Tong War (4-17-50); A World All his Own (2-20-50); Vincent and the Painter (6-19-50).

□ RS4013 9 hours in 6-tape album \$34.95

O

ONE MAN'S FAMILY Book 71

Book 71, complete in 13 chapters, July 4 thru September 26, 1949. A "summer saga" of



events in the life of the famous family created by Carlton E. Morse.

□ MET1046 6 hours in 6-tape album \$24.95

ONE MAN'S FAMILY Book 78

From the fall of 1950, this is the story, complete in 25 chapters, of Teddy Barbour, adopted daughter of eldest son Paul, who returns to Sea Cliff where she is courted by dentist Elwood Giddings.

□ MET1031 6 hours in 6-tape album \$24.95

ONE MAN'S FAMILY Book 80

Chapters 1-18 in the Carlton E. Morse series from 1950, centers on Hazel's son Pinky who is flunking out of college, has borrowed money and has a rich new girlfriend.

□ DD5712 3 hours in 3-tape album \$16.95

OUR MISS BROOKS

Driving to the football game (10-31-48); Mr. Boynton doesn't pay enough attention to Miss Brooks (2-20-49); Conklin orders teachers to report early (9-11-49); Burglar in Miss Brooks' house (3-11-50).

□ OM2401 2 hours in 2-tape album \$13.95

OZZIE AND HARRIET

Dripping faucet (9-2-45); Web of promises (10-17-48); Crystal ball (3-6-49); Construction job (11-16-51).

□ OH2401 2 hours in 2-tape album \$13.95



P

PAUL GIBSON Chicago radio's ultimate male chauvinist, one of radio's greatest ad-libbers in a rare collection of excerpts from his various broadcasts on WBBM radio, 1955-67.

☐ PG2501 3 hours in 3-tape album \$19.95

PHIL HARRIS—ALICE FAYE SHOW

Engagement ring down the sink (1-9-49); Sponsor throws a party (5-15-49); Alice wants a new car (1-19-50); Birthday party for sponsor's daughter (4-16-50).

☐ PH1401 2 hours in 2-tape album \$13.95

Q

QUITE PLEASE!

The Pathetic Fallacy (2-2-48); A Red and White Guidon (2-9-48); It is Later Than You Think (8-2-48); Three Thousand Words (8-23-48); Clarissa (4-19-48); Let the Lillies Consider (6-28-48)

☐ RS 217-9 3 hours on 3 tapes \$19.95

R

RADIO COVERS WORLD WAR II

Selected World News Today broadcasts from the World War II years, with reports by John Daly, Douglas Edwards, Robert Trout, Edward

R. Murrow, Charles Colingwood, Eric Sevareid, and others "by short wave broadcast direct from important overseas stations as well as the leading news centers of our country." These CBS broadcasts cover Pearl Harbor (12-7-41); Bataan (2-11-42); Solomon Islands (8-10-42); Review of the first year of the war (12-6-42); Casablanca (2-7-43); This Is London (7-25-43); Ike Appointed Invasion Chief (12-26-43); Italian Campaign (5-21-44); D-Day Invasion (6-6-44); Battle of the Bulge (1-7-45); Death of FDR (4-15-45); War in Europe Ends (5-13-45); V-J Day (9-2-45).
☐ RCW618 5 hours in 6-tape album \$29.95

ROY ROGERS

Mystery of the Circle E Ranch (8-24-48); Horse Thieves of Paradise Valley (9-5-48) Ghost Town Men (9-19-48); The Plot Against a Bank (9-26-48)

☐ RR2410 4 shows in 2-tape album \$13.95

S

SAINT

Vincent Price stars as Simon Templar, the Robin Hood of Modern Crime. Connelly Silver Mine (7-31-49); The Old Man's Car (8-14-49); Color Blind Killer (9-18-49); Prove I Did It (11-7-49); Fake Amnesia Killer (11-13-49); Music Murder (6-18-50); Search for a Killer (7-2-50); Contract on the Saint (7-9-50); Death of the Saint (7-16-50); Fighter's Contract (7-23-50); Author of Murder (7-30-50).

☐ MET1028 6 hours in 6-tape album \$24.95

SAM SPADE

Apple of Eve Caper (6-19-49); Flopsy, Mopsy and Cottentale Caper (1949); The 25/1235679 Caper (12-15-50); Prodigal Panda Caper (12-29-50).

☐ SP2401 2 hours in 2-tape album \$13.95

SEALED BOOK Vol 1

The Hands of Death (3-18-45); Devil Island (4-8-45); Escape by Death (4-15-45); Accusing Corpse (4-29-45); Stranger in the House (5-6-45); Out of the Past (5-13-45); I'll Die Laughing (5-27-45); Ghost Makers (6-10-45); Broadway Here I Come (6-17-45); Till Death Do Us Part (7-8-45); Man with the Stolen face (7-15-45).

☐ MET1042 6 hours in 6-tape album \$24.95

SEALED BOOK Vol 2

Death at Storm House; Welcome Home; De-

sign For Death; Death Brings Down the Curtain; My Beloved Must Die; Beware of Tomorrow; Murder Must be Paid For; To Have and to Hold; Murderer Unknown; Time on My Hands; Death Laughs Last; You Only Die Once.

□ MET1020 6 hours in 6-tape album \$24.95

SERGEANT PRESTON OF THE YUKON

Meet the Challenge of the Yukon with Sgt. Preston and his Wonder dog, Yukon King. Audition Show (12-23-42); The Wolf Club (6-14-43); Grizzly (6-21-43); Pet Bear (6-28-43); The Puppy (7-5-43); Sam's Gold (7-12-43); Man in the Fur Cap (7-19-43); A Dog Named Mable (7-26-43); Derelict Dog (8-9-43); Messenger of Mercy (8-2-47); Revenge of Steve Carlton (8-23-47); Clue to a Killer (8-30-47); The Proof (10-2-47); Malamute Pup (10-9-47); The Last Cabin (10-16-47); Rex (10-23-47); Tara (11-29-47); The Marked Cards (12-6-47).

□ RS4047 9 hours in 6-tape album \$34.95

SHADOW

Tomb of Terror (1938); Oracle of Death (10-20-40); Ghost on the Stair (12-29-40); Leopard Strikes (1-5-41); Ghost Building (1-12-41); Shadow Challenged (1-19-41); The Cat That Killed (12-21-39); Murder in the Death House (1-7-40); Precipice Called Death (1-21-40); Doom and the Limping Man (11-16-47); Comic Strip Killer (11-23-47); Stake Out (3-14-48); Murder Incorporated (12-17-39); Death on the Bridge (3-3-40); Death Speaks Twice (2-15-42); Ghost Wore a Silver Slipper (4-7-46); Unburied Dead (4-14-46); White God (1938).

□ RS4049 9 hours in 6-tape album \$34.95

SHADOW

When the Grave is Open (9-17-47); House of Fun (10-22-39); Terror at Wolf's Head Knoll (2-15-48); Ghost Building (1-12-41).

□ SD2401 2 hours in 2-tape album \$13.95

T

TALES OF THE TEXAS RANGERS

Joel McCrea stars as Ranger Jace Pearson. Blood Trail (1-20-52); Clip Job (1-13-52); Night Chase (1-27-52); The Rub Out (2-3-52); The Hitch-Hiker (2-10-52); Cold Blood (2-17-52); Ice Man (2-24-52); Dream Farm (3-9-52); Pre-

lude to Felony (3-16-52); Night Hawk (3-30-52); Troop Train (4-6-52); Uncertain Death (4-13-52); Illusion (4-20-52); Address Unknown (4-27-52); Unleashed Fury (5-11-52); Smart Kill (5-18-52); Jailbird (5-25-52); Travesty (6-15-52).

□ RS4027 9 hours in 6-tape album \$34.95

THIS IS YOUR FBI

Hollywood Shakedown; Three-Day Fugitive; Man Hunt; Phantom Hitch-hiker; The Masquerader; The Loner; The Old Hat; The Face; The Knock Out; Campus Crime Wave; Fiesta Fugitives; The Pay Off; Cross Country Fugitive; The Skyway Man; The Unwelcome Fugitives; The Protection Peddlers; The Toy Bandit; Crime for Sale.

□ RS4015 9 hours in 6-tape album \$34.95

U

UNSOLVED MYSTERIES

From the files of the untold comes a 1936 radio series of quarter-hour dramas that bring to light the evil that lurks among us. Unsolved Mysteries provides the facts, details and clues that lets the listener solve each case: The Lizzie Borden Case; Mystery of the Zombie; Chinese Rug Mystery; Toll Bridge; Mt. Shasta Mystery; Trial of Oscar Slater; Wireless Mystery; Disappearance of Judge Draper; Witch Doctor; Washington Square Mystery; Mystery of the Marie Celeste; the Perfect Crime; Chinaman's Cell; Yarmouth Sands Mystery; Bridge Whist Expert; Houdini Escape Mystery; Horror of Bene Debele; Mystery of Gerald Neville; Rue Morgue Mystery; The Writing on the Wall; Bela Kiss; Jack the Ripper; Cambridge Mystery; The Hypnotist.

□ MET1022 6 hours in 6-tape album \$24.95

V

VIC AND SADE

Lodge Holiday; Hyena grease; Hank Gutstop; Skulkers.

□ RS 1436 1 hour single cassette tape \$6.95

VIC AND SADE

Dottie's Dresses; Victor R. Gook; Y. Y. Flirch; Mr. Sludge's Moustache

□ RS 1804 1 hour single cassette tape \$6.95

VIC AND SADE

Invoice preparation; Letter; Brainfeeble's housewarming; Cherry Phosphates

□ RS 1805 1 hour single cassette tape \$6.95

VIC AND SADE

Cincinatti Method; Vic and Dottie; Rush reads letter; Mr. Gumpox's eyes

□ RS 1806 1 hour single cassette tape \$6.95

VIC AND SADE

Thimble Club; Missouri Home; Rush and Sade Save; Vic and the porch swing

□ RS 1807 1 hour single cassette tape \$6.95

VOYAGE OF THE SCARLET QUEEN

The Shanghai Secret (7-3-47); The Courtship of Anna Mae Lamour (9-18-47); Hattie McCormick and the Patient Stowaway (12-31-47); Rocky III and the Dead Man's Chest (2-11-48).

□ SQ2401 2 hours in 2-tape album \$13.95

W

WAR OF THE WORLDS

Orson Welles stars in the most famous radio broadcast of all time. (10-30-38). Plus: Dracula, the first program in the Mercury Theatre on the Air series (7-11-38).

□ MT2201 2 hours in 2-tape album \$13.95

WHISTLER

What Makes a Murderer? (4-7-48); Accident According to Plan (5-7-45); Murder on Margin (5-19-48); Blind Alley (9-24-43).

□ TW2401 2 hours in 2-tape album \$13.95

X

X MINUS ONE Vol 1

The Embassy (7-28-55); Courtesy (8-18-55); Junkyard (2-22-56); A Gun for Dinosaur (3-7-56); \$1,000 a Plate (3-21-56); With Folded Hands (1950s); Star Bright (4-10-56); Wherever you May Be (6-26-56); Tunnel Under the World (9-4-56); The Professor Was a Thief (1950s); Protective Mimicry (10-3-56); Appointment in Tomorrow (11-7-56); The Outer Limit (11-16-56); Competition (1950s); The Moon is Green (1-2-57); Martian Sam (4-3-57); The Old Die Rich (9-12-57).

□ RS4014 9 hours in 6-tape album \$34.95

X MINUS ONE Vol 2

The Parade (5-1-55); Perigi's Wonderful Dolls (6-5-55); Nightmare (7-21-55); Almost Human (8-11-55); Cold Equation (8-25-55); Shanghaied (9-1-55); Hello, Tomorrow (11-3-55); Vital Factor (11-30-55); A Pail of Air (3-28-56); How To (4-4-56); Jaywalker (4-17-56); Sense of Wonder (4-24-56); Mr. Costello, Hero (7-3-56); Student Body (7-31-56); Snowball Effect (8-14-56); Map Makers (9-26-56); Real Gone (2-27-57); End as a World (8-1-57).

□ RS4023 9 hours in 6-tape album \$34.95

Y

YOU ARE THERE

Admiral Perry Reaches the North Pole—1909 (4-10-49); Philadelphia State House—1776 (7-4-48); Surrender of Sitting Bull—1881 (1-2-49); Lee and Grant at Appomattox—1865 (11-7-48).

□ YA2401 2 hours in 2-tape album \$13.95

YOUR HIT PARADE

Top tunes of the week performed by Frank Sinatra, Eileen Wilson, Beryl Davis, Joan Edwards, with orchestras of Axel Stordahl and Mark Warnow. Top tunes include A Tree in the Meadow, It's Magic (9-11-48); Woody Woodpecker, You Can't be True Dear (7-10-48); Don't Get Around Much Anymore, As Time Goes By (5-29-43); White Christmas, I Had the Craziest Dream (1-2-43).

□ HP2401 2 hours in 2-tape album \$13.95

YOURS TRULY, JOHNNY DOLLAR

The Perikoff Matter (2-11-49); The Dead First Helper's Matter (4-11-50); The Lake Meade Mystery Matter (3-22-59); The Tip-Off matter (9-30-62).

□ YT2401 2 hours in 2-tape album \$13.95

Z

ZIEGFELD FOLLIES OF THE AIR

An early network variety show starring Fanny Brice, James Melton, the Ziegfeld Chorus, Al Goodman's orchestra. Broadcast from the stage of the Winter Garden Theatre in New York, this is the first show in the series for Palmolive Soap (2-29-36).

□ CUS1001 1 hour single cassette \$13.00

...AND HERE ARE SOME **NEW!** ADDITIONS TO OUR CATALOG!

JACK BENNY Wonderman, Jack

Chicago, Here We Come (5-4-47); Chicago Conga (5-11-47); Jolson Joins Jack (5-18-47); Benny's Boulevard (5-25-47); Summer of '47 (10-5-47); Missing Underwear (10-12-47); Golf Game Gamblers (10-19-47); Lost Golf Ball (10-26-47); Halloween Masquerade (11-2-47); Joke's On Jack (11-9-47); Saved by a Dog (11-16-47); Wonderman, Jack (11-23-47).

□ MET 9133-184 6 hours in 6-tape album \$24.95

LIGHTS OUT Volume 1

Kill (4-20-43); Execution (4-27-43); Heavenly Jeep (5-4-43); Murder in the Script Department (5-11-43); The Spider (5-18-43); Little Old Lady (5-25-43); Ugliest Man in the World (6-1-43); The Organ (6-8-43); Prelude to Murder (6-15-43); Nature Study (6-22-43); Bathysphere (6-29-43); The Cliff (4-29-39)

□ MET 9101-384 6 hours in 6-tape album \$24.95

LIGHTS OUT Volume 2

Visitor from Hades (7-13-43); Profits Unlimited (7-20-43); The Little People (7-27-43); Murder Castle (8-3-43); Sakhalin (8-10-43); State Executioner (8-17-43); Sub-Basement (8-24-43); Immortal Gentleman (8-31-43); Lord Marley's Guest (9-7-43); The Word (9-14-43); Mirage (9-21-43); The Author and the Thing (9-28-43)

□ MET 9101-385 6 hours in 6-tape album \$24.95

MY FAVORITE HUSBAND

Numerology; Liz, the Matchmaker; French Lessons; Vacation; The Maid's Boyfriend; A Night of Dancing; Husbands' Hobbies; Tonsils Operation; Tenth Wedding Anniversary; Liz Exaggerates; Liz Stands Up for Her Rights; The Raise.

□ MET 9133-169 6 hours in 6-tape album \$24.95

SIX SHOOTER

Helen Bricker (1-24-54); Trail to Sunset (1-31-54); Apron-Faced Sorrel (2-7-54); Quiet City (2-14-54); Battle at Tower Rock (2-21-54); Cheyenne Express (3-7-54); Thicker Than Water (3-14-54); Capture of Stacy Galt (11-8-53); Aunt Emma (4-1-54); Wolf (4-8-54); Double Seven (5-13-54); Blood Relations (5-27-54); Silver Threads (6-3-54); Rink Larken (6-3-54); Ben Scofield (11-1-53); Duel at Lockwood (3-21-54); Crisis at Eastercreek (4-15-54); Johnny Stringer (4-22-54)

□ RS 4131 9 hours in 6-tape album \$34.95

THIRTEEN BY CORWIN

Odyssey of Runyon Jones (6-8-44); Undecided Molecule (7-17-45); El Capitan and the Colonel (7-25-44); New York: A Tapestry for Radio (5-16-44); Radio Primer (5-4-41); Descent of the Gods (8-3-41); My Client Curly (3-7-40); Mary and the Fairy (8-31-41); They Fly Through the Air (2-19-39); Cromer (12-1-42); The Long Name None Could Spell (3-14-44); Untitled (4-18-41); Could Be (6-11-49)

□ LOD NC013 7 hours in 6-tape album \$34.95

YOURS TRULY, JOHNNY DOLLAR

SIX 5-PART ADVENTURES: Lorcoe Diamond Matter (11-7-55 thru 11-11-55); Amy Bradshaw Matter (11-21-55 thru 11-25-55); Cronin Matter (12-5-55 thru 12-9-55); Todd Matter (1-10-56 thru 1-14-56); Cui Bono Matter (2-13-56 thru 2-17-56); Bennett Matter (2-20-56 thru 2-24-56)

□ RS 4149 7 1/2 hours in 6-tape album \$34.95

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talks about his radio and television career in a conversation with Chuck Schaden recorded at Nelson's Hollywood, California home. (27:30)

JACK BENNY PROGRAM (3-13-55) *Excerpt* featuring Frank Nelson as a golf instructor. (5:23)

SCREEN GUILD PLAYERS (6-13-43) "Love Is News" starring Jack Benny, Ann Sheridan and James Gleason in a radio version of the 1937 film comedy about an heiress who decides to get even with a relentless reporter by announcing she is going to marry him... so he'll see what it's like to be in the spotlight for a change! Lady Esther Products, CBS. (27:12)

SATURDAY, FEBRUARY 15th

JACK BENNY PROGRAM (4-3-55) *Excerpt* featuring Frank Nelson as a missing persons police officer. (5:15)

JACK BENNY PROGRAM (1-30-49) Jack, Mary, Rochester, Dennis, Phil, Mel Blanc. Dennis opens the show because Don still hasn't signed his new contract with Jack. Polly has a cold, and Jack attends a meeting of the Beverly Hills Beavers. Second of three shows related to Don's contract negotiations. (The third and final Benny show dealing with Don's contract will be presented on *TWTD* March 8.) Lucky Strike Cigarettes, CBS. (27:57)

JACK BENNY PROGRAM (1-23-55) *Excerpt* featuring Frank Nelson as a waiter. (4:12)

LUX RADIO THEATRE (2-15-37) "Brewster's Millions" starring Jack Benny and Mary Livingstone in the comedy about a man who must spend a small fortune to inherit a larger one. Cecil B. DeMille hosts. Lux Soap, CBS. (22:55; 17:25; 18:18)

JACK BENNY PROGRAM (5-22-49) *Excerpt* featuring Frank Nelson as a prizefight announcer. (11:01)

EDDIE CANTOR SHOW (1-30-47) Eddie's about to celebrate his 55th birthday and to mark the occasion, he want to borrow some money from guest Jack Benny in order to start a new radio network. Other guests are Ralph Edwards of "Truth or Consequences" fame, and comic Peter Lind Hayes. Harry Von Zell, Cookie Fairchild and the orchestra. Pabst Blue Ribbon Beer, NBC. (29:04)

MAIL CALL #135 (1945) Jack Benny is joined by a bevy of Hollywood beauties in this broadcast for military audiences: Claudette Colbert, Jinx Falkenberg, Paulette Goddard, Jeanne Crain. Jack tries to get a date to go with him to the premiere of his film, "The Horn Blows

at Midnight." Cast includes Eddie "Rochester" Anderson and Frank Nelson as a taxi driver. AFRS. (30:15)

SATURDAY, FEBRUARY 22nd

JACK BENNY PROGRAM (10-23-49) *Excerpt* featuring Frank Nelson as a radio announcer. (4:37)

LIFE OF RILEY (1-17-48) William Bendix stars as Chester A. Riley, with Paula Winslowe as Peg and John Brown as Digby O'Dell, the friendly undertaker. Riley is upset that his family is tying up the telephone line at home. Later, Riley turns on the radio to tune in Ralph Edwards and the "Truth or Consequences" program. Riley tries to guess the identity of the "Walking Man." Prell Shampoo, NBC. (29:40)

JACK BENNY PROGRAM (3-20-55) *Excerpt* featuring Frank Nelson as a judge. (5:38)

TRUTH OR CONSEQUENCES (1-17-48) Guest William Bendix, in his character as Chester A. Riley, turns up on Ralph Edwards' popular audience participation show. Later, Edwards makes the first calls in the new "Walking Man" contest. Duz Soap, NBC. (28:54)

JACK BENNY PROGRAM (10-13-46) *Excerpt* featuring Frank Nelson as a drug store waiter. (4:25)

TRUTH OR CONSEQUENCES (3-6-48) Host Ralph Edwards has a consequence for an army corporal, then makes a contest call to Mrs. Florence Hubbard of Chicago who correctly identifies Jack Benny as the "Walking Man." Duz Soap, NBC. (30:00)

JACK BENNY PROGRAM (2-27-55) *Excerpt* featuring Frank Nelson as a TV wrestling announcer. (11:56)

JACK BENNY PROGRAM (3-7-48) Jack is introduced as the "Walking Man" and there's much talk about the fact that his identity as the mystery man was revealed on Ralph Edwards' "Truth or Consequences" program last night. Jack and the writers (who did not know that Jack was the "Walking Man") stayed up all night rewriting this show! Dennis bought a new car; Phil is upset over Jack's criticism of "That's What I Like About the South." Lucky Strike Cigarettes, NBC. (28:07)

JACK BENNY PROGRAM (3-14-48) Jack's guests are Ralph Edwards of "Truth or Consequences" and Mrs. Florence Hubbard of Chicago, winner of the "Walking Man" contest. Dennis is confused over California's early switch to Daylight Savings Time. Lucky Strike Cigarettes, NBC. (28:09)

THOSE WERE THE DAYS

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

MARCH 1997

PLEASE NOTE: The numerals following each program listing for *Those Were The Days* represents the length of time for each particular show: (28:50) means the program will run 28 minutes and 50 seconds. This may be of help to those who tape the programs for their own collection.

SATURDAY, MARCH 1st

SUSPENSE (1-9-47) "The Will to Power" starring Dan Duryea with Howard Duff. The wife of a wealthy old man and her husband's male secretary plot to kill the old man and marry each other. Roma Wines, CBS. (29:36)

SPEAKING OF RADIO (8-25-77) Morey Amsterdam (who died October 28, 1996 at the age of 87) talks about his career in a conversation with Chuck Schaden recorded at the Hyatt Regency O'Hare while Amsterdam was appearing at the Blue Max Nightclub. (29:30)

MOREY AMSTERDAM SHOW (5-6-43) A special closed-circuit broadcast to CBS affiliates promoting the new Morey Amsterdam Show. He's a night club comic hoping a big Hollywood producer will give him a break. Morey performs the "Yuk-A-Puck" song. Cast includes Shirley Mitchell, announcer George Bryan, Hank Silvern and the orchestra. Thom McAn Shoes, CBS. (27:09)

IMAGINATION THEATRE (4-14-96) "A double feature movie for the mind." 1. Baumann and the Box" starring TV's Harry Anderson as a treacherous magician who will do anything to obtain a baffling illusion from a retired European artist. (20:30) 2. "The Man Who Died Twice." A reporter finds out why a terminally ill nursing home patient was murdered as he lay dying. (24:40) Syndicated.

PLEASE STAND BY — A History of Radio (1986) Lesson 22: All In the Game deals with a form of radio entertainment which began in the 1920s and remains high in listener priority today: sportscasts. (30:00)

SATURDAY, MARCH 8th

WE REMEMBER

CLAUDETTE COLBERT

LUX RADIO THEATRE (3-20-39) *Excerpts* from "It Happened One Night" starring Claudette Colbert and Clark Gable in two memorable scenes from Frank Capra's 1934 Academy

Award winning film: The "Walls of Jericho" scene in the tourist cabin and the now-classic "hitchhiking" scene on the road. (7:08; 7:33)

SCREEN DIRECTORS' PLAYHOUSE

(1-13-50)

"Tomorrow is Forever" starring **Claudette Colbert** in her original movie role in the radio version of the 1946 film, directed by Irving Pichel. A soldier, listed as dead in World War I, returns to find his wife remarried. Cast includes Jeff Chandler, John McIntire, Sam Edwards. RCA Victor, NBC. (29:40)

JACK BENNY PROGRAM (2-6-49) Mary Livingstone opens the show because Don Wilson hasn't signed his contract yet and is still locked in the den. Mary tells Phil Harris and Dennis Day how Jack tried to appear on the "Ford Theatre" with Claudette Colbert by replacing Vincent Price. Guests are **Claudette Colbert**, Vincent Price, and Fletcher Markle, producer of "Ford Theatre." Lucky Strike Cigarettes, CBS. (27:06)

LUX RADIO THEATRE (5-20-40) "Midnight" starring **Claudette Colbert** and Don Ameche recreating their screen roles in the 1939 Paramount comedy about mistaken identity in Paris. Cecil B. DeMille hosts. Cast includes Gale Gordon, Fred MacKaye, Rosemary DeCamp, Rolfe Sedan, Lou Merrill. Lux Soap, CBS. (21:54; 16:44; 23:01)

OUR SPECIAL GUEST will be *Nostalgia Digest* columnist and film historian **BOB KOLOSOSKI** who will talk about the career of Claudette Colbert who died on July 30, 1996 at the age of 92.



CLAUDETTE COLBERT

SATURDAY, MARCH 15th

HOLLYWOOD STAR PLAYHOUSE (9-27-51) "The Professor Stays at Home" starring Edmund Gwenn as a man who devises a perfect plan to murder his nagging wife just before she leaves to travel alone in Europe. Sustaining, ABC. (29:00)

PAUL GIBSON (1967) Chicago's five-times married, ultimate male chauvinist tears into wives — as usual — saying paying alimony is better than being married! WBBM, Chicago. (19:20; 18:40)

(LUX) RADIO THEATRE (9-16-46) "Madame Curie" starring Greer Garson and Walter Pidgeon in the radio version of the 1943 MGM film. A love story set in the drama of scientific research done by Pierre and Marie Curie whose monumental discovery of radium won them the Nobel Prize in Physics in 1903. William Keighley hosts. AFRS rebroadcast. (17:40; 14:36; 16:27)

PLEASE STAND BY — A History of Radio (1986) Lesson 23: *The Melody Lingers On*, tracing the history of music on radio, its origin, its variations, some programs which increased its popularity, and the problems music has faced over the years. (30:00)

SATURDAY, MARCH 22nd

MURDER BY EXPERTS (5-25-50) "Three's A Crowd," hosted by Brett Halliday. A man finds himself immersed in a web of jealousy and violence with an ending he didn't foresee. Sustaining, MBS. (29:44)

IMAGINATION THEATRE (4-21-96) "A double feature movie for your mind." 1. "The Loop-hole" stars Hans Conried as a desperate man whose job was "downsized" just before he became eligible for his retirement benefits. (20:35) 2. "The Island." A bombastic talk show host and a female reporter are marooned on an unknown island when his private plane is forced down. (22:10) Syndicated.

HAL KEMP AND HIS ORCHESTRA (3-24-40) Remote broadcast from the Empire Room of the Palmer House in Chicago with vocals by Janet Blair, Bob Allen and The Smoothies. Sustaining, WGN/MBS. (29:30) *See the article about Hal Kemp, page 34.*

SCREEN DIRECTORS' PLAYHOUSE (3-17-50) "Champion" starring Kirk Douglas in the radio version of his 1949 film. Frank Lovejoy co-stars in this story of a boxer who punches his way to the top. RCA Victor, NBC. (30:51) *Kirk Douglas also appears on the Dorothy*

Lamour Show next week on TWTD.

PLEASE STAND BY — A History of Radio (1986) Lesson 24: *Something to Hear* reviews the work of radio's "talkers," the effect they had on listeners, and the reasons for their appeal. (30:00)

SATURDAY, MARCH 29th WE REMEMBER DOROTHY LAMOUR

BING CROSBY SHOW (12-26-51) Dorothy Lamour and Bob Hope join Bing for some music and fun. The trio present "The Road to Las Vegas" sketch. Bing sings "Down Yonder" and "Just One More Chance." Dottie sings "Moonlight Becomes You." John Scott Trotter and the orchestra, announcer Ken Carpenter. Chesterfield Cigarettes, CBS. (28:20)

LUX RADIO THEATRE (2-17-41) "Johnny Apollo" starring Dorothy Lamour, Edward Arnold and Burgess Meredith in a radio version of the 1940 20th Century-Fox film about a young man who discovers that his revered father is a criminal. Cast includes Hans Conried, Lou Merrill, Earle Ross, Arthur O. Brian. Cecil B. DeMille hosts. Lux Soap, CBS. (19:55; 19:26; 16:45)



DOROTHY LAMOUR

DOROTHY LAMOUR SHOW (1949) Dottie awaits the arrival of guest Kirk Douglas, star of the film "Champion." She wants his advice for the film she is about to make, "Kiss the Blood Off My Gloves." Cast includes Alan Young, Elvia Allman, Crew Chiefs. AFRS rebroadcast. (23:38)

A DATE WITH JUDY (3-20-45) Louise Erickson stars as Judy Foster, with John Brown as Mr. Foster and Bob Hastings as Oogie Pringle. Oogie has written a song for special guest Dorothy Lamour and Judy is not happy about it. AFRS rebroadcast. (26:37)

OUR SPECIAL GUEST will be *Nostalgia Digest* columnist and movie historian **BOB KOLOSOSKI** who will talk about the film career of Dorothy Lamour who died on September 22, 1996 at the age of 81.

"When Radio Was" -- WMAQ-AM 670

Monday thru Friday Midnight to 1 a.m. Host Stan Freberg

Monday

Tuesday

Wednesday

Thursday

Friday

February, 1997 Schedule

3 Green Hornet Burns & Allen Pt 1	4 Burns & Allen Pt 2 The Whistler	5 Amazing Nero Wolfe Fibber McGee Pt 1	6 Fibber McGee Pt 2 The Shadow	7 Jack Benny Unsolved Mysteries
10 Suspense Abbott & Costello Pt 1	11 Abbott & Costello Pt 2 Dragnet	12 Lone Ranger Our Miss Brooks Pt 1	13 Our Miss Brooks Pt 2 Gangbusters	14 Tales of Texas Rangers Bob and Ray
17 Maisie Life of Riley Pt 1	18 Life of Riley Pt 2 Gunsmoke	19 Suspense Phil Harris-Alice Faye/1	20 Phil Harris-Alice Faye/2 Have Gun, Will Travel	21 Philip Marlowe Lum and Abner
24 Box Thirteen Great Gildersleeve Pt 1	25 Great Gildersleeve Pt 2 Lone Ranger	26 Dimension X Charlie McCarthy Pt 1	27 Charlie McCarthy Pt 2 The Shadow	28 Six Shooter Vic and Sade

March, 1997 Schedule

3 Green Hornet Fibber McGee Pt 1	4 Fibber McGee Pt 2 Sam Spade	5 The Whistler Burns & Allen Pt 1	6 Burns & Allen Pt 2 The Saint	7 The Shadow Tom Mix
10 Suspense Charlie McCarthy Pt 1	11 Charlie McCarthy Pt 2 Hollywood Startime	12 Lone Ranger Abbott & Costello Pt 1	13 Abbott & Costello Pt 2 Dragnet	14 Gangbusters Dizzy Dean Show
17 Tales of Texas Rangers Johnny Dollar Pt 1 of 5	18 Jack Benny Johnny Dollar Pt 2 of 5	19 Maisie Johnny Dollar Pt 3 of 5	20 Gunsmoke Johnny Dollar Pt 4 of 5	21 The Shadow Johnny Dollar Pt 5 of 5
24 Philip Marlowe Great Gildersleeve Pt 1	25 Great Gildersleeve Pt 2 Six Shooter	26 Box Thirteen Phil Harris-Alice Faye/1	27 Phil Harris-Alice Faye/2 Have Gun, Will Travel	28 Suspense Lum and Abner

...and for more good listening...

ART HELLYER SHOW-- Music of the big bands and the big singers with lots of knowledgeable commentary and fun from one of radio's legendary personalities, **now in his 50th year on the air!** *WJOL, 1340 AM, Saturday, 9 am-1 pm; Sunday, 2-6 pm.*

DICK LAWRENCE REVUE-- A treasure trove of rare and vintage recordings with spoken memories from the never to be forgotten past. *WNIB, 97.1 FM, Saturday, 8-9 pm.*

REMEMBER WHEN-- Host Don Corey calls this his "four-hour nostalgia fest" with the emphasis on old time radio musical and variety shows, plus show tunes and interviews. *WAIT, 850 AM, Sunday, noon-4 pm.*

WHEN RADIO WAS-- Carl Amari hosts a weekend edition of the popular series which features old time radio broadcasts and interviews. *WMAQ, 670 AM, Saturday and Sunday, 10pm midnight.*





Museum of Broadcast Communications

museum pieces

Reported by Margaret Warren

With Valentine's Day just around the corner, the Museum has some special vintage TV programs with love and romance waiting for you to enjoy.

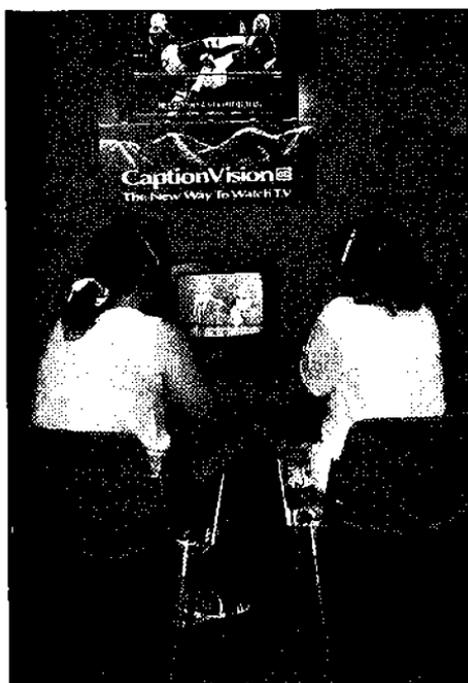
Stop by the Archives and ask for the Feb. 14, 1966 "Andy Williams Show." Sit back and relax. The program pops up on your screen — in glorious black and white — and you're back 30 years ago when Andy was King and headed one of the top musi-

cal variety shows around. Remember when television sang and danced and told funny stories? It's all here.

There's Andy crooning at his best. Then he's teamed with guests Nancy Wilson and the Village People for more of that sound that made him such a favorite. The special treat on this show might be guest Bob Newhart doing one of his classic routines. This one's about the guy at his retirement party, after 50 years with the company, accepting "this lousy watch" and lets it be known that some major embezzling has gone on over the years. It's as funny today as it was then.

MORE hearts and flowers are to be found. Archivist Cary O'Dell steered us to a "Love Boat" episode starring Betty White, Allen Ludden and Loni Anderson. Or, try the 1986 Katharine Hepburn made-for-TV movie, "Mrs. Delafield Wants to Marry." Or, two "Honeymooners" episodes. One has Alice playing matchmaker only to find out the couple is already engaged. In the other, Ralph's matchmaking gets him into trouble at home. For another nostalgic look back, watch the Feb. 14, 1962 tour of the White House with Mrs. John F. Kennedy.

These are but a few selections off the Museum Archives shelves. Stop in. Enjoy your own favorites from then and now.



Enjoy a program from the MBC Archives.

Museum of Broadcast Communications

Chicago Cultural Center

Michigan Avenue at Washington Street

Chicago, 60602

Phone (312) 629-6000



Larry Adler, Harmonica Virtuoso

BY STEVE DARNALL

It's easy to understand why Larry Adler was tempted to call his autobiography *Name Drops Keep Falling on My Head*. (He eventually settled on the equally appropriate *It Ain't Necessarily So*.)

It's not that he's trying to show off; it's simply that over the course of his first 82 years on the planet, he's been blessed enough to encounter so many famous people as to make anyone interested in show business green with envy at least once. And, in his own words, he's "a man who remembers everything."

For example:

Composer Maurice Ravel adjusted his Will to allow Adler to play the classic "Bolero" without having to pay royalties.

Jazz great Dizzy Gillespie straight-facedly told Adler — on live television — "Man, we gotta make a *marriage* together!"

Elton John introduced himself by singing Adler's "Genevieve," which until then had been an instrumental.

Charlie Chaplin invited Adler to replace tennis great Bill Tilden in a tennis match; their opponents were Greta Garbo and Salvador Dali.

Performances in Chicago led to his meeting such luminaries as Al Capone, Billie Holiday and Sir George Solti.

Jack Benny took him on USO tours to England.

He did a multitude of performances before England's Royal Family.

Admittedly, not all his experiences have been pleasant:

Steve Darnall is a free-lance writer from Chicago.

Barbara Stanwyck once greeted him by ridiculing his politics.

An Academy Award-winning actor had too much to drink and let forth with a fiercely bigoted diatribe.

Then there was the Red Scare blacklist, in which Adler literally fell victim to a case of mistaken identity and saw no option other than to leave his homeland and move to England.

All of which might overshadow the fact that Larry Adler has also spent the last 60 years as one of the world's most celebrated harmonica players.

"I was a ham at a very early age," he says, recalling that at the age of five he had entered a local singing competition in his hometown of Baltimore. The protocol for the contest was that singers would wait until the Municipal Park Band came to the park nearest their home. Little Larry "followed the band all week to every single park! I was a ham before I even knew what the word was! Unfortunately, I got to the finals and then I caught a cold, so I never knew whether I would have won or not."

Adler turned his attentions towards learning the harmonica; by the age of fourteen he was certain of two things: he wanted to make a living as a performer and he wanted out of Baltimore.

"I ran away from home when I was 14," he recalls, "and I don't know how I had the nerve to do it. I'm glad none of *my* children ever got any ideas like that." Adler took the money he'd made selling subscriptions to *Liberty* magazine and headed to New York. "That's where show business was."

Adler looked up a musician he'd met in



LARRY ADLER, HARMONICA VIRTUOSO

Baltimore and told his parents of his plans. "They came to New York and I said, 'If you take me back to Baltimore, I'll just run away again.' So they went back home and consulted the family doctor. He apparently said to my parents, 'Lawrence is a very nervous and neurotic child. You'd better leave him where he is.'" Except for a few concert dates, Larry Adler never returned to Baltimore.

So, now the 14-year old harmonica player was in New York; all he needed now was work. His first audition, for showman Borah Minnevitich — best known for assembling a young group called the Harmonica Rascals — didn't last long and ended ignominiously when Minnevitich told Adler, "Kid, you *stunk*"

Adler contemplated returning to Baltimore, "because if Minnevitich rejected me, what use was I?" Fate — in the form of the marquee of the Paramount Theatre — intervened.

"I saw Rudy Vallee's name in lights, and he was famous," Adler says. At the time, Vallee was widely celebrated as the star of *The Fleischmann Hour*, the first large-scale variety show on radio. He was also renowned as a man who was on the lookout

for new talent. Adler checked his bags at the Astor Hotel and snuck into the Paramount, found Vallee's dressing room, and "auditioned" by blowing his mouth organ in Vallee's face.

Vallee took Adler to a nightclub where he made his debut. "Nobody paid attention to me whatsoever. But at least [Vallee] had noticed me. He didn't say, 'Kid, you stunk.' That encouraged me to stay on."

And it wasn't long before the ball began to roll: a musician got Adler an audition with producer Paul Ash, who upon hearing Adler insisted that the Paramount executives find a place for the youngster in a touring show. So, one week after being told he stunk, Larry Adler had a contract for \$100 a week and a spot in a Paramount touring show.

He also had, he recalls now, some extra advice from Vallee. "When I played with him at the Brooklyn Paramount, he said, 'Kid, you're a onetime novelty, so save your money, because once they hear you, that's it. They don't need to hear you again.' I mean, nobody had ever heard of anybody playing music on the mouth organ!"

There will be time to examine Mr. Vallee's prescience as our story progresses. What matters now is that a 14-year old from Baltimore — "still in knickerbockers," he said — was about to see the USA from a trunk. "In fact, that was the first time I played Chicago, at the Oriental Theatre."

That was also the time he met a fellow by the name of Al Capone.

"When I was talking to Capone," Adler says, "first of all, I didn't know it was him,

LARRY ADLER

and I wasn't fully aware of what Al Capone represented — and he was terribly kind. He wanted to know, did I got to a synagogue, did I write my parents?

"I felt like a very immoral person next to him, because he told me he went to Mass every Sunday, and he sent his mother flowers after Mass. He said, 'Do you send your mother flowers?'"

"I said, 'She's in Baltimore.' He said, 'You never heard of Western Union?'"

It wasn't Adler's only encounter with the underworld (remember, this was the Prohibition era); another gangland figure — known as "The Gimp" — was responsible for the harmonica player's recording debut.

"He almost literally kidnapped me," Adler says. "I was standing in front of the Palace" — where, as a member of "Gus Edward's Kiddie Revue," he shared billing with Ruth Etting — "and the Gimp pulled me into his car and took me to a Columbia recording studio, where Ruth was making a record called 'If I Could be With You.' He just barged into the studio, dragging me behind him, and said, 'Put de kid on de reckod.'"

Etting explained that the musicians (who included Benny Goodman, Joe Venuti and the Dorsey Brothers) already had their arrangements and were about to record a first take.

"And he said, 'Ruthie baby, I don't think you heah real good. I said: Put dis kid on de reckod!'" The arrangements were hastily rearranged, and the kid was put on the record.

"When the session was over, I said to the Gimp, 'Excuse me, sir, How much am I being paid for this?'" The Gimp's disgusted response: "You little bastid. Get outta hear."

It wasn't the last time a careless remark

would get Adler into hot water. As it turned out, it wasn't even the last time that week. That was the week that bandleader Paul Whiteman was playing at the Roxy in support of his own film, *The King of Jazz*. Adler, sensing an opportunity, would finish his show at the Palace and race to stand outside Whiteman's dressing room at the Roxy, where he would blow his harmonica for anyone going in or out. Eventually, saxophonist Frankie Trumbauer brought Adler in to meet Whiteman, whereupon the youngster launched into "Poet and Peasant."

"Then Whiteman said, 'Let me hear you play "The Rhapsody in Blue," and I was a kid!" Adler recalls in the tone of a man who's recalling a pivotal life moment. "I couldn't handle 'The Rhapsody in Blue,' but I couldn't admit that to Whiteman, so I said, 'Ehh, I don't like 'Rhapsody in Blue.' "And he turns to this young man — whom I hadn't noticed — and says, 'How do you like that, George?'"

The young man was George Gershwin. "I don't remember *how* I got out," Adler recalls. "I just got out."

Eventually Adler and Gershwin became good friends, and he learned to play "Rhapsody in Blue." He found out how well at a party when he and Gershwin were called upon — without notice — to play it together. "When we'd finished playing it, George said, 'The thing sounds like I wrote it for you!'"

As with most performers of the era, it wasn't long before Adler heard the call from Hollywood. The harmonica player was not quite 20 when he made his cinematic debut in *Many Happy Returns*, a loosely-plotted musical which starred Burns and Allen and Guy Lombardo and his orchestra.

No doubt Adler was thrilled at the notion of becoming a movie star, but he balked at the idea of playing "Sophisticated

Lady" with Lombardo's orchestra.

"I had refused to work with Lombardo. I was only 19, and I was only getting \$300 for the picture — no matter how long it took to make — but I would not work with Lombardo. I thought he was corny."

Adler approached producer William LeBaron about using Duke Ellington's orchestra ("I think that was the finest jazz band in all of show business," he says today); LeBaron protested that such a move would not only cost an extra \$20,000, but would likely infuriate Lombardo in the process.

"You know, I always had this incredible *chutzpah*," Adler admits. "If I felt something was right, I would hold out and not let go against that." In the end, LeBaron forked over the \$20,000 and Adler played with Ellington's band (which, after all, didn't even appear on camera). Adler took a handful of movie roles over the years (usually playing a harmonica player named Larry Adler); probably the best known of the lot was 1944's *Music For Millions*, which starred Jimmy Durante and Margaret O'Brien (and featured Adler's lovely version of "Clair de Lune"). He also became something of a radio star when he appeared for three seasons opposite a pianist named Pauline Alpert.

"The show was called *Radio Romance*," Adler says, "and there was a girl in it named Lora Lane, who was billed as 'The Television Girl.' And there wasn't television yet! She sang this song:

We've been wishin' for television

We've finally got it now

The static will act erratic

And how.

Apparently it was very much in the air that [television] was going to happen."

Adler laughs, "You're the first journalist I've ever told that lyric to! This is a world scoop!"

Adler befriended another, even bigger

radio star in 1943, when he did the first of three USO tours with Jack Benny. True to form, Adler had no idea of what he was getting into at the time.

"My manager was Abe Lastfogel, the head of the William Morris office," Adler recalls. "Abe had been appointed head of the USO to organize troop entertainment, and the Morris office had booked me at the Palmer House in Chicago. Abe called me and said, 'Larry, if you'd like to go overseas, I've got a very good tour for you... we booked you [in Chicago]. We can't renege on our own contract. But if you can persuade them to let you go, believe me, it'll be worth it.'"

It was, in more ways than one; between three tours and two guest spots on Benny's radio show, Adler developed a great appreciation for the legendary comedian, both as a performer and as a person.

"Jack, to me, was one of the greatest characters and gentlemen that I've ever met in the business, and I learned a *hell* of a lot from him. I'll give you an example: he said, 'Kid, if you ever meet an audience that's hostile and doesn't like you, don't try to win them over. Relax, lay back, they'll find you.' But, boy, does it take a long time to learn that!"

Adler learned about the world as well; his tours with Benny took him to North Africa, the South Pacific and finally, to post V-E Day Germany.

Jack Benny wasn't the only important acquaintance Adler made on his tours: he also met actress Ingrid Bergman. When they first met Adler was noodling around on the piano, admitting that he hadn't had any real training. Bergman shot back, "You're not only ignorant, you're *proud* of your ignorance"

"But this was a wonderful lady," Adler says. "You could not meet her without falling in love with her. She was great, and I owe her a lot. If it wasn't for Ingrid

LARRY ADLER

Bergman, I would never have written 'Genevieve,' because she made me find a teacher of composition and study with him."

The song "Genevieve" and the role it played in Adler's life conjures up memories both bitter and sweet. Adler had written the music for the J. Arthur Rank—produced film of the same name, but between his composing the score and the film's release, the harmonica player found himself accidentally infected during a horrible public epidemic — the Hollywood blacklist.

Adler's blacklisting was literally the result of mistaken identity — an informant had told Joe McCarthy and company about an alleged Communist named *Leonard Adler* — but this was an era laden with sacrificial lambs, and Adler — who had insisted on playing to integrated audiences during his tours in World War II — could fill that order as well as anyone. Thoroughly disgusted by the whole affair ("I wasn't even remotely tempted to make peace with the blacklisters"), Adler left America for England, where he lives to this day.

When United Artists, distributors of *Genevieve*, learned of Adler's predicament, their response was, sadly, typical of the times: they tried to get Adler fired from the picture. They settled for the next best thing: removing his name from the film's American release.

"That really hurt," Adler says, still smarting forty years later. "I thought that was such a *shabby* thing to do. Here was a finished product, and I wrote the music, and I couldn't sign my name to it.

"Then, by one of those *wonderful* ironies, the music was nominated for an Oscar! And there wasn't any composer! My brother went to the ceremonies and, had 'Genevieve' won, he was going to jump

up and yell, 'My brother wrote that!'"

For the next four decades, Adler continued to score films (including *King and Country* and *High Wind in Jamaica*) and performed regularly in Britain. His American profile got a shot in the arm in 1994, when producer George Martin (you may have seen his name before; he used to work with a band called the Beatles) agreed to produce an album in celebration of the harmonica player's 80th birthday.

Originally, Adler had talked to Placido Domingo and Isaac Stern about performing an album of classical material. Then, British pop star Sting — who had asked Adler to play on his 1993 album, *Ten Summoner's Tales* — offered to return the favor and appear on Adler's album.

"That changed the whole concept of the album," Adler admits. At that point, Martin and Adler brought in a bevy of pop stars (including Elton John, Elvis Costello, Carly Simon and Cher) for *The Glory of Gershwin*, an album that celebrated not only Adler's birthday, but also the immortal music of one of his dearest friends.

"I think all [the performers on the album] approached it with *real* integrity," Adler says. "None of them tried to convert Gershwin to *their* style. They approached Gershwin as if they were students."

The album was a smash in Britain, where it peaked at Number 2 on the charts and got Adler into the *Guinness Book of World Records* as the oldest musician ever to reach the British charts. The 14-year old who refused to admit he couldn't play "Rhapsody in Blue" had certainly come a long way.

"The fact that people like Gershwin and Ravel have treated me like a peer," he admits, "this is worth any amount of money.

"I'm not in show business for the money," he adds. "I like making money; money's good for you. But believe me, I like respect a lot more." ■



It's no secret that I'm a dedicated Humphrey Bogart fan. I have seen dozens of his films, but I do have a secret that has been annoying me for the better part of 35 years: I have never seen the film in which Bogie made his motion picture debut.

In 1930, while appearing in a Broadway play, Bogart made a short film for Vitaphone at the Astoria Studios on Long Island. The film ran ten minutes and apparently didn't make an impact with moviegoers or the studio; he was not asked to do another. He did go back to Broadway and later that year was spotted by a Fox agent and signed to a short term contract. He went to Hollywood and appeared in *A Devil With Women* starring Victor McLaglen. (That's another film I haven't seen.) Bogie stayed in California for a couple of years and appeared in several routine films. He went back to Broadway and eventually landed the role of Duke Mantee in *The Petrified Forest* starring Leslie Howard. When Howard was signed to film the play, he brought Bogie with him and the film landed Bogart a seven year contract at Warner Bros.

Another actor who went from the Broadway stage to Hollywood via a successful play was Henry Fonda. He was appearing in *The Farmer Takes A Wife* and was signed to do the film. He stayed in Hollywood and began a meteoric film career that lasted nearly 50 years.



HUMPHREY BOGART

Olivia deHavilland was appearing in a stage adaptation of *A Midsummer Night's Dream* when she was spotted by German director Max Reinhardt. He was about to film the play for Warner Bros. and he hired her for that one film, but Jack Warner was so impressed with her looks that he signed her to a seven year contract.

Both Fonda and deHavilland's first films were parts they had done on the stage.

James Cagney and Joan Blondell were signed by Warners almost as a team. They were appearing in the play *Sinner's Holiday* in 1930 and when Warners bought the

FIRST FILMS

rights to the play it was decided to sign Cagney and Blondell to repeat the roles they had on stage. They each did so well in that first film that they were signed to the standard seven year contract.

Some actors and actresses had the good fortune of being the star of their very first film.

Marlon Brando had appeared in several plays when the opportunity to star in the film *The Men* was handed to him by producer Stanley Kramer. Brando's style of acting was labled "the method," and to prepare for his role of an embittered, paralyzed veteran Brando spent one month at a veteran's hospital with real paraplegics. He was a movie star from that first film and was nominated four years in a row (1951-54) for the Best Actor Oscar. He won in 1954 for his role in *On The Waterfront*.

Katharine Hepburn was brought to RKO studios by David O. Selznick in 1933 to co-star with John Barrymore in *A Bill of Divorcement*. At the time, Barrymore was considered a legend of stage and screen acting, and the young Hepburn a talented amateur. She fared so well in the film that she never fell below the status of star billing in her long screen career.

Paul Newman had been in several plays and television productions when he was signed to star in the screen version of the novel *The Silver Chalice*. The film, which told the story of a young Greek artisan who designed the chalice used by Jesus for the Last Supper, was an artistic and financial disaster. In spite of his less than great film debut, Newman went on to a successful film career.

Many movie stars started in films doing bit parts and many of them were barely recognizable.

Harrison Ford, one of today's biggest stars with a salary to match his drawing



KATHARINE HEPBURN

power at the box office, was under contract to Columbia Studios in 1966 for \$150 per week. He was assigned the part of a bellhop in *Dead Heat on a Merry-Go-Round* with one line, "Paging Mr. Ellis." It wasn't much, but he stuck around long enough to graduate to full-fledged movie star.

Ginger Rogers was fresh from the chorus line when she landed a bit part in the 1930 film *Young Man of Manhattan*. It was shot at the Astoria Studios and was literally her ticket to Hollywood.

Before Fred Astaire teamed with Ginger at RKO, he had a bit part in the 1933 MGM film *Dancing Lady* starring Clark Gable and Joan Crawford. He had about two minutes of screen time dancing with Crawford to Rodgers and Hart's "Rhythm of the Day." Lucky for us that Crawford didn't enjoy her dance with Astaire, or he may have signed with MGM and may have never met Ginger.

Sean Connery was a male model who landed a few acting jobs in British television. That led to a bit part in a low budget British film called *No Road Back*, which

led to other small parts and finally to an audition to play James Bond. That paved the road to superstardom.

One of the most handsome stars of the '30s and '40s was Tyrone Power and it is remarkable to learn that he spent nearly five years doing bit parts before his big break came along. His father was a silent screen matinee idol and young Tyrone wanted to follow in his footsteps. His screen debut was a very small part in the 1932 film *Tom Brown of Culver*. No one noticed him and it wasn't until 1937 that Darryl Zanuck cast him as the lead in *Lloyds of London* and a star was born.

The image of Jimmy Stewart as the typical all-American good guy wasn't known to the public in 1935 when he was signed by MGM. They weren't sure what to do with their newest actor, so they cast him in a "B" drama called *The Murder Man* starring Spencer Tracy in his first film for that studio. Stewart was listed as a feature player, far from star billing.

At Paramount, Cary Grant had gone through the same kind of experience having signed a contract with the studio and then being cast as a feature player in several films. In his first movie, *This is the Night*, he played an Olympian javelin thrower who has a marital mix-up with his wife, played by Thelma Todd. It was lightweight stuff, but just right for a young contract player with little acting experience.

Alfred Hitchcock cast Shirley MacLaine in her first film, *The Trouble with Harry*. The 1955 film was a black comedy about a misplaced corpse. John Forsythe was the star, but MacLaine's featured role gave her career a jump-start.

Hitchcock's career as a director started in the era of silent movies when he was given the chance to switch from assistant director to director in *The Pleasure Garden* in 1925. The first time he appeared in one of his films — a stint that became his



JAMES STEWART

trademark — was in 1926. He was filming *The Lodger* and had a limited budget. He needed people for a scene, but didn't have the money so he stepped in himself. It became a gimmick that helped his fledgling career.

The movies are a crazy business and being at the right place at the right time has started many a screen career.

Elizabeth Taylor left war-torn London in 1943 to escape the bombings and became a child star at MGM after her first film, *Lassie Come Home*. Frank Sinatra's crooning landed him a featured part in the 1943 film *Higher and Higher*. Judy Garland's career started with the feature *Broadway Melody of 1938* because through a mix-up Deanna Durbin was released by MGM and signed by Universal. Louis B. Mayer had a fit and decided to give Judy a big buildup to rival what Universal was doing with Durbin.

We all have to start sometime, somewhere, and, in the movies, a first film may not be an actor's best, but it is often a good beginning. ■

NOTES FROM THE BANDSTAND

Hal Kemp and His Orchestra

BY KARL PEARSON



The arrival of electrical recording had a great effect on the entertainment industry, particularly on the music business. No longer was it necessary for a singer or musician to play at one constant volume, as these changes in technology allowed artists to perform their music with a greater range of fidelity and clarity.

Dance orchestras in particular found a great benefit in the new technology. Musicians were able to use instruments that were previously inaudible on the old acoustic system, such as the string bass. A drummer could now use his full kit, including cymbals and bass drum without worry of incurring the wrath of the recording engineer. Violins could now be balanced properly with microphones, as it was no longer necessary to use a metal horn for amplification. Arrangers also found that they could make use of increased dynamics in their scores.

The band that made most effective use of this new medium was the one led by saxist Hal Kemp. The Kemp band, one of the most popular of the 1930's, played in a soft, subdued, intimate style that dancers and listeners found most appealing. The Kemp band featured tightly muted trumpets, low-register clarinets and soft-voiced crooning vocalists, all of which were a part of the Kemp success story.

James Harold Kemp was born in Marion, Alabama on March 27, 1905. Although Hal spent most of his adult years in the northern section of this country, he never lost

his soft-spoken southern accent. The teenage Kemp began playing saxophone, and by the time his family moved to North Carolina, he had become proficient enough to assemble a band of fellow high school musicians. In 1922 he enrolled as a freshman at the University of North Carolina, where once again he assembled a band of fellow students.

In 1924, his older brother, T.D. Kemp, Jr., arranged an audition for the Kemp band with Paul Specht, one of the leading orchestra leaders of the day. Although most of the band was unable to read music, Specht was sufficiently impressed with the group and offered it a summer job in London. The Kemp band, under Specht's leadership, was well received by London audiences, and the orchestra made its first recordings while in England.

As summer drew to a close it appeared as though Hal and the boys would be returning to school and leaving their musical successes behind. The return voyage to America offered a different turn of events.

On the voyage Kemp's group had the chance to play for the young Prince of Wales, who later, as Edward VIII, became King of England. The Prince was favorably impressed by the Kemp band, and asked them to play for his small group again late one evening. This scene was repeated on three successive evenings, with the Prince sitting in on drums. Messages, sent by the ship's crew to New York, de-



HAL KEMP

scribed the evening's events, mentioning both the Prince and the Kemp band. The Prince was even quoted as saying the Kemp band was one of the best around. By the time the ship had reached New York word had gotten around the town about Hal Kemp's band. Paul Specht hastily returned to New York and convinced Hal and his band to remain out of school for a year and to cash in on their new-found notoriety.

Hal returned to the University of North Carolina in 1925 and once again organized a band of fellow collegians. Three new underclassmen, who later would be key players in Hal's success, joined that year: John Scott Trotter on piano, Horace "Saxie" Dowell on reeds, and Robert "Skinnay" Ennis on drums and vocals. The taste of fame encountered the previous year no doubt caused Hal and his boys to try their hand again at the big time, as the band left the Tarheel campus for good in 1926.

Kemp and his boys made the move to New York City, where they encountered much assistance and encouragement from University of Pennsylvania graduate Fred Waring. (Waring's college band had burst

upon the New York scene a few years earlier and was currently experiencing a great degree of success.) In 1927 the band became the resident orchestra at the Hotel Manger in New York City (later renamed the Hotel Taft).

The band began to make a number of recordings for the Brunswick label under Kemp's name and also recorded for various other labels, using various pseudonyms such as "Hal's Dixie Collegians," "The Carolina Club Orchestra," and "Richard Hampton and his Orchestra." As the band's fortunes rose, the group made a successful tour of Europe in 1930, with long engagements in England and France. Yet the Kemp orchestra's biggest musical successes were still on the horizon.

The Kemp band had not yet developed their distinctive style, and on its records often sounded like those of most conventional dance orchestras. Hal and chief arranger Trotter began to experiment with various devices that would help the orchestra sound more distinctive and unique. Trotter began to write intricate ensemble passages for the saxophone section, which often contained complicated, sweeping phrases. The reedmen (Hal included) also doubled on clarinet, playing their instruments in a mellow, lower-register style through large megaphones. The instruments were placed inside the megaphone and holes were cut in the sides to allow easy access to the instruments. Hal and his fellow sax section members also began to double on other instruments, such as flute and English horn, which provided even greater tonal effects.

The other stylistic device which Trotter developed was the muted trumpet section, playing in a clipped, staccato manner. This device, which the members of the band referred as "Tuckas," (supposedly a Southern pronunciation of the word "Tuckers"), was actually used as a device to mask

HAL KEMP AND HIS ORCHESTRA

Skinney Ennis' limited vocal abilities. Ennis, who had a small yet clear voice, was incapable of holding a long note. The alternating use of the "Tucka" filled in the empty spots behind Skinney's vocals.

In 1931 Hal and his orchestra began a long engagement at Chicago's Blackhawk Restaurant, where the band became nationally known through its frequent broadcasts direct from the Blackhawk's bandstand. The remotes, heard via WGN's clear-channel signal, helped listeners become familiar with the band's distinctive style. As the depression worsened, the public's overall musical tastes were changing. Jazzier up-tempo numbers were on their way out and sentimental, romantic ballads were in. Hal's orchestra and style arrived on the musical scene at just the right time.

The Kemp band moved its base of operations to New York in 1934, when it landed a long engagement at the Manhattan Room (later known as the Madhattan Room) of the Hotel Pennsylvania. The low-ceilinged Manhattan Room, located in the hotel's lower level, offered intimate surroundings in which to hear the Kemp band.

The band reached its peak of popularity during this period, becoming even more popular with dancers, radio listeners and record buyers alike. The band's Brunswick records were selling well, even during the depression. Records such as "Hands Across The Table," "A Heart Of Stone," "There's A Small Hotel," and "Got A Date With An Angel" were big hits with the public. Due to its intense popularity Kemp was able to get first crack at recording most of the top new tunes, such as "You're The Top," "Easy To Remember," and "Johnny One Note."

The Kemp vocal department played a big part in Hal's success story. Skinney Ennis, whose distinctive first name spelling came

from a misspelled marquee, sang his romantic numbers and novelties in a breathy, innocent style. Bob Allen, who joined the band in 1934, sang with great conviction in a fuller, equally romantic voice.

Over the years the band also featured a number of exceptional female vocalists, including Deane Janis, Maxine Gray, Judy Starr, Janet Blair and Nan Wynn. Occasionally Saxie Dowell would rise from the sax section to handle a vocal novelty or two. (Dowell, who later became a Chicago radio personality, also wrote "Three Little Fishies" during his tenure with Kemp.)

During the 1930's the Kemp orchestra played many of the top spots in the country, including the Astor Roof of the Hotel Astor in New York City and the Empire Room of the Palmer House in Chicago. The band was heard on various radio programs during the 1930's, under the sponsorship of Gulf Oil, Chesterfield Cigarettes, Griffin Shoe Polish, and others. During the summer of 1936 the Kemp orchestra pinch-hit for the vacationing Wayne King on "The Lady Esther Serenade."

Various changes during the mid-1930's began to have a gradual effect on the overall popularity of the Kemp orchestra. John Scott Trotter left the band in early 1936, assuming a position as chief arranger and conductor for Bing Crosby. In 1938 Skinney Ennis left Kemp, essentially to form an orchestra of his own. Within a few short months Skinney's group landed a spot on Bob Hope's brand-new Pepsodent program. Ironically the Hope program, heard on Tuesday nights over NBC, was on the air at the exact same time that the Kemp band was heard for Griffin Shoe Polish over CBS!

The biggest change that affected the band's popularity involved its distinctive style. Tastes in popular music were changing, and swing leaders such as Tommy Dorsey and Benny Goodman were in



HAL KEMP AND HIS ORCHESTRA, 1933.

Hal stands at left, with pianist John Scott Trotter standing behind him. Skinnay Ennis is the drummer, and Saxie Dowell sits at the far right of the sax section.

vogue. Hal felt that his group should change with the times, and that his band should also swing. The results were less than successful, and the group experienced a drop in national popularity.

As the 1930's came to a close it became obvious to Hal that a change was in order, and he began to make plans to reorganize his group. Unfortunately Kemp never lived long enough to make those changes. On December 19, 1940, having just completed and engagement at the Coconut Grove in Los Angeles, Kemp and tenor saxist Kenny LeBahn set out by car for San Francisco, as the Kemp band was scheduled to open the next day at the Hotel Mark Hopkins. While driving through the late-night fog, their automobile was struck head-on by another vehicle. LeBahn escaped with minor injuries. Kemp, however, was seriously injured, and two days later he died from complications caused by the accident.

Hal Kemp was only thirty-five years old.

He still had much to accomplish, and it's only natural to speculate as to what changes he would have made with his band. The country's interest in swing music was beginning to wane, and romantic ballads were returning in popularity. Hal also had other musical interests, including a deep love of the classics. Shortly before his death Kemp had made arrangements to appear as guest conductor of the Chicago Symphony Orchestra in early 1941. Perhaps Hal would have experienced a successful career in the classical musical field. We'll never know.

After Kemp's passing, others tried to pick up his musical torch. Bob Allen, Art Jarrett, Henry Jerome, and others tried to follow in Kemp's footsteps, yet none were able to recapture that special Hal Kemp magic. ■

NOTE-- Tune in to Those Were The Days Saturday, March 22 to hear a 1940 band remote from Chicago's Palmer House with Hal Kemp and his orchestra.



OUR READERS WRITE

WE GET LETTERS

HOMETOWN, IL— Congratulations on another fantastic Halloween broadcast. It was good to hear that you made it out of the graveyard without major incident. Ever since I bought my first old time radio cassette, "War of the Worlds," I have been a big fan of suspense, Horror and sci-fi radio shows. Through the years my collection has grown to nearly 500 shows. I also want to give a thumbs up to the new-time radio show "Imagination Theatre." The show is very entertaining and well written.

—JIM NIEMIEC

CHICAGO— Many thanks to Erik Martin for his 50th anniversary remembrance of Frank Capra's "It's A Wonderful Life" [Dec-Jan. '96-97 *Digest*]. It made me recall the special circumstance under which I first saw this cinema classic.

In 1974 or '75 when I was a student at Northwestern University, the school's Activities and Organizations Board ran a Frank Capra film festival, showing double features of Capra pictures over a span of several weeks. The final program in the series was a screening of "It's A Wonderful Life," a film that neither I nor most of the hundreds of people in attendance had ever seen. The audience response to this picture was nothing short of wild enthusiasm -- all the more remarkable when one remembers that this was a crowd of cynical, too-cool Vietnam-era college kids.

But the greatest ovation came when at the film's conclusion, to everyone's surprise, the organizers of the series brought to the stage... Frank Capra himself! The thunderous applause and cheering that followed must have been gratifying to the great director as the generosity of friends and family was to George Bailey in the finale of the picture we'd just seen. For me, it was a most memorable introduction to a truly wonderful film. —CURTIS L. KATZ

CHICAGO RIDGE, IL— I never heard that "Rum and Coca Cola" was banned from the radio. If it was, it was because the line "mothers and daughters working for the Yankee dollar" refers to prostitution. Have

you ever heard of a horror series called "Peter Quill"? It was on in the thirties and it was so popular that the *Tribune* ran a comic strip with the same name. Are there any recordings of "Kaltenmeyer's Kindergarten," or the "Chamber Music Society of Lower Basin Street"? I would like to hear some "Information Please" programs. I miss your midnight program. —BILL DAUM

(ED. NOTE— We've been searching for "Peter Quill" and "Kaltenmeyer's Kindergarten" shows for a great many years, but to date have not come across any. We have, from time to time, played "Information Please" and "Chamber Music Society" and we'll try to do so again in the not too distant future.)

ARLINGTON HEIGHTS, IL— Congratulate yourself for your best show ever: The Bing Crosby and Sons show on November 9. I didn't answer the phone, the doorbell or take the dog out because I didn't want to miss a minute of it. It alone was worth more than the \$15 I sent you for the *Nostalgia Digest* subscription renewal recently. I also enjoy Ken Alexander's items. They are the greatest and the first thing I read, then send them to my 54 year old son in Texas. He also loves nostalgic "everything." I'm 81 years old so everything Ken writes about hits home. —AGNES LIND

GRAYSLAKE, IL— I was born in 1951, so don't personally remember World War II or that era, but I love hearing about it. And so does my 13-year-old daughter! I've spent many happy hours listening to your show while sewing, working in the yard, cleaning house, etc. Just want to thank you for doing what you do and may you keep doing it for many years to come! —LIBBY PASZTOR

CRYSTAL LAKE, IL— Congratulations on 25 wonderful years! Before our early retirement to Missouri in 1982, we were avid listeners. Now we are back in Crystal Lake for a second retirement move and are thrilled to know of your continued success.



A friend of ours gave us the Aug-Sept, 1996 issue of *Nostalgia Digest*. We thoroughly enjoyed the whole magazine, but especially the stories about Gene Tierney, Verna Felton, Memory Lane, stunts, etc. "Date Night in the City" brought back even more memories of our dating days. "Ten Cents and a Boxtop" made me wonder if anyone in your listening/reading audience has an Orphan Annie doll like mine (photo enclosed). The doll was a premium gift to Ovaltine users in the mid-1930s. Thanks for your old time radio memories and the *Nostalgia Digest*. Subscription enclosed; we don't want to miss a single issue. —MR. & MRS. HOWARD PODLESAK

CHICAGO— Thank you so much for the beautiful radio program you produced (Oct. 19) to help the City commemorate the 75th Anniversary of the Chicago Theatre. Your time and efforts on behalf of the theatre are very much appreciated. The reenactments of the stage shows along with listeners phoning in helped to evoke a wide range of emotions and sentiments for many Chicagoans who have attended the theatre for various reasons. The program was truly a wonderful tribute to the movie palace era and we commend you for a job well done!
— PAULA FAGAN, Marketing Director,
Chicago Theatre

HOMEWOOD, IL— Please inform Gino Lucchetti that in his article "Chicago's Christmas Wonderland Past" (Dec-Jan '96-'97 *Digest*), reference to certain downtown stores was incorrect. Mandel Brothers, which was located at State and Madison, did not become Goldblatts; it was taken over by Wieboldts. Goldblatts was located at State and VanBuren and occupied the former Davis Store. Perhaps other elder subscribers will note the discrepancies.
— R. B. STROHM

DURHAM, NORTH CAROLINA— We're trying to remember back to an old radio show, when the announcer was repeating "Gable's back and Garson's got him." Could you give us information on a radio show or what it was about and if it was taped. —JEANETTE OESTERREICHER
(ED. NOTE— "Gable's Back and Garson's Got Him" was an advertising slogan used to promote the 1945 film "Adventure" starring Clark Gable and Greer Garson. It referred to the fact that the movie was Gable's first since being released from his wartime military duty and his first postwar co-star was the glamorous Garson. The slogan was in every newspaper ad and used in radio commercials. Most likely, it got additional exposure by some of the radio comedians like Bob Hope and Red Skelton who couldn't pass up its comic value. The movie apparently needed the extra hype the promotional line offered, because in his minirevue of the film, critic Leonard Maltin says of Gable and Garson, "...they both sink in [this] cumbersome comedy of seagoing roustabout and meek librarian.")

CHICAGO RIDGE, IL— I'm surprised Ken Alexander doesn't remember where E. W. Rieck's was ("Eating Downtown" Oct-Nov, 1996 *Digest*). They had a store around the corner from Old Heidelberg on State Street. They had another store on West Washington and at Harrison and Plymouth Court. They served soup in addition to beans. Mr. Alexander didn't mention one could have eaten in any drug store in the Loop plus in many of the department stores. There is one restaurant still in the Loop from those days: The Berghoff. —WILLIAM DAUM

FOREST PARK, IL— I don't mean to be repetitious, but let me join in the chorus of many other grateful listeners: I love your



MORE LETTERS

show and appreciate all your work in "bridging the sound gap between yesterday and today." I grew up hearing my dad talk about "The Shadow" and found a diary of my mothers in which she records, once a week, "I listened to 'Lux'". Because of your work, I feel a little bit closer to their past. I have quite a collection of home-recorded old time radio cassettes as well as all four volumes of "Classic Bob and Ray," which I would not have heard of without the commercials on your show. I know you don't mind personal stories, so here's another one: for the past four years, my husband and I have given each other only one thing for our anniversary — "Classic Bob and Ray" sets. We have spent many enjoyable hours laughing together at these tapes.

My main reason for writing (aside from finally thanking you) is to ask this: Earlier this year I enjoyed seeing one of my favorite books brought to the screen — Jane Eyre. I thought I remembered seeing a black and white version of this in my childhood, before I had read the book. So I checked out the 1940s version starring Orson Welles to see if this was what I had seen. It wasn't. I know that George C. Scott starred in a made-for-TV version in the '70s, but wasn't there one more movie version of the story, perhaps done in the 1930s? — **KATHRYN ATWOOD**

(ED. NOTE— Monogram Pictures filmed a version of the Charlotte Bronte novel in 1934 starring Virginia Bruce and Colin Clive.)

ELWOOD, IL-- I want you to know how much I enjoy your Saturday program. I first started listening to you when I moved here in 1990 and would even sometimes stay up late to catch your weeknight show. You have a remarkable ability to make the past I never experienced come alive. I was born in 1950 and the only program that really sticks in my memory is "Gunsmoke." I tape your Saturday show so that I can listen to it on my long drives back to Guttenberg, Iowa, when I visit my family. I wish there was some way I could correspond with other

listeners who share the same love of old time radio. Also, who do you contact to get involved in radio program reenactments in my area? --**DIANE BIEBER**

(ED NOTE-- The best way to start a group of *Those Were The Days Radio Players* in your community is to find a number of people there who are interested in old time radio. Then bring them to one of our second-Sunday-of-the-month presentations at the Museum of Broadcast Communications to see how it's done. If they like what they see, we'll try to help get you started.)

CHICAGO— I think the highlight of today's broadcast (*Those Were The Days*, Nov. 30) was your playing Eartha Kitt's "Santa Baby" and Homer and Jethro's parody. When these were popular, I was either a sophomore or junior at Hyde Park High School; I was very "high" on Eartha Kitt — not just from her recordings and a few TV appearances, but from her being in the movie, "New Faces of 1952" which featured many talents who later went on to even bigger fame. When you played the recordings, I had to stand next to my speakers, and oh, how my thoughts drifted backwards to what I've always believed to be the best years of my life. I love your show and efforts; people like you are a dying breed, and will never come our way again! And, it's sad!! Keep up the good work! — **KENNETH A. LESAK**

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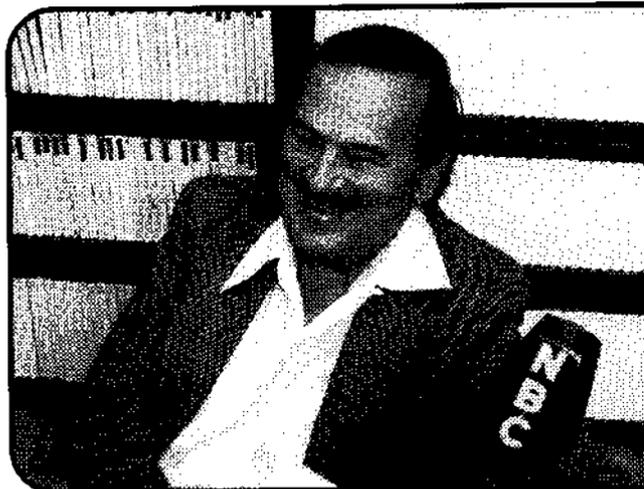
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← **FRANK NELSON**

was Jack Benny's famous "Yesssss" man for many years on radio and television.
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