

CHICK SCHADEN'S
NOSTALGIA DIGEST AND
RADIO GUIDE

JUNE - JULY, 1984



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NOSTALGIA DIGEST

BOOK TEN CHAPTER FOUR
JUNE-JULY, 1984

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HELLO, OUT THERE IN RadiOLAND!!

We're very excited about our participation in the formation of The Museum of Broadcast Communications which is now being established to collect, preserve, interpret and exhibit historic documentation from the fields of radio, television, broadcast advertising and other media for use by broadcasters, students, scholars and the general public.

The general public. That's the part we like best and the magnet which drew our attention to the Museum.

The Museum of Broadcast Communication, a not-for-profit organization, will be a repository of programs and other broadcast material (such as commercials) created and/or produced in Chicago and Illinois, but will also include material produced elsewhere throughout the nation . . . material which played an important role in the development of broadcasting in America.

The Museum will have an oral history section which will include audio-or-video-taped interviews with broadcasting pioneers and personalities and include examples of their work.

Permanent and temporary exhibits and programs dealing with the development of broadcasting will also be featured. Public and private audition rooms will be available for viewing and listening purposes and a major goal of the Museum will be to establish a circulating library of audio and video materials that may be checked out by broadcasters, students, scholars and the general public.

One of our responsibilities as a member of the board of directors of the Museum is in the area of collecting the audio and video material for its archives. As plans are being developed, as sites and priorities are determined, we'll keep you informed because the success of this Museum depends upon support of the general public as well as foundations, arts-funding agencies and corporations.

* * *

As we go to press, our WCFL Radio Theatre is still being broadcast weeknights from 8 to 11 p.m. on WCFL, AM-1000. The transfer of ownership from the Mutual Broadcasting System to Statewide Broadcasting has not taken place and no one on the station knows when their series will come to an end. So, we keep sending the good old shows your way. As we've been saying since the end of last year, stay tuned. We'll keep you posted!

— Chuck Schaden

Cover Story:

ABBOTT AND COSTELLO

BUD: *Where have you been Costello? Your clothes are all mussed up. You look like you haven't slept all night.*

LOU: *I haven't. I can't find any place to live. I sat up all night in the park, and this morning I had to get out of there.*

BUD: *You had to get out of the park?*

LOU: *Yeah. The pigeons gave me 24 hours to get a room.*

BUD: *It's a wonder you didn't freeze to death sleeping in the park.*

LOU: *Well, I had my little portable radio with me. That keeps me warm.*

BUD: *Now how can a radio keep you warm?*

LOU: *I tune in on Gabriel Heatter.*

Bud Abbott and Lou Costello met in 1929. Costello was appearing with a vaudeville troupe in a Brooklyn, New York, theatre. Abbott, who was working in the theatre's box office, had come from a show business family. His folks were circus performers and his father was one of the organizers of the first burlesque circuit in the United States.

Abbott had started in burlesque at the age of 16, originally as an assistant treasurer, then as producer and finally as a performer. He acted as straight man for many of the burlesque comics who joked their way through Minsky's theatres.

After meeting Costello, who had become a highly regarded comic in burlesque

and vaudeville, it seemed natural that Abbott would somehow be recruited onto the stage once more, playing straight to the rotund little comic.

They hit it off as a team, toured together for a year in "Life Begins At Minsky's" and became so popular that they moved on to better paying engagements in vaudeville and night clubs.

In 1938 Abbott and Costello were playing Lowe's New York when comedian Henny Youngman spotted them. Youngman had been a regular on the Kate Smith Hour on radio and had recently been offered a screen test at Paramount Pictures in Hollywood. He knew that Kate Smith's producer Ted Collins would need a comedy replacement. He told Collins to catch the comedy team in person. Collins did and invited the boys to appear as guests on the next Kate Smith Hour.

Over the years Bud and Lou had been convulsing burlesque and vaudeville audiences with an hilarious baseball routine and that's what they decided to do in their spot with Kate Smith.

"Who's On First" went over with a bang and Abbott and Costello were invited to become regulars on the program, staying for about a year and a half, doing old and new comedy sketches on each broadcast and frequently appearing as guests on other big time radio shows, including the Chase and Sanborn Show with Edgar Bergen and Charlie McCarthy.

In 1941 they began their own weekly series on NBC. That was the same year that their first starring film, "Buck Privates" was released. The radio show and the film were huge successes. The movie, made on a shoestring by Universal Pictures, a struggling studio, eventually returned \$10 million on an investment of some \$200,000!

In 1942 and 1943 Abbott and Costello were voted Box Office Champs by theatre owners, beating out such rivals as Betty

WACK SCHABEN'S
NOSTALGIA DIGEST AND
RADIO GUIDE

June - July 1984



ABBOTT & COSTELLO

Grable, Clark Gable and other big stars of the time. Movies like "In The Navy," "Keep 'Em Flying," "Hold That Ghost," "Who Done It?," and "Pardon My Sarong" all did very big business during the years of World War II and if you didn't see those two funny fellows on the screen of your neighborhood theatre, then surely you were laughing at them on your radio at home.

In 1944 the comedy team earned \$789,628. The only other person in the country to earn more that year was Louis B. Mayer of Metro Goldwyn Mayer studios. Abbott and Costello were earning more money than the President of the United States and all of the big business tycoons!

The Abbott and Costello Show premiered on radio July 3, 1940 as a summer

replacement for Fred Allen. They opened in their own show, on NBC for Camel Cigarettes, October 8, 1942.

Costello's life was marked by numerous tragedies, and he became known in the trade as "hard luck Lou," according to John Dunning in *Tune In Yesterday*: "In March 1943, with the radio show at its peak, he was stricken with rheumatic fever and forced off the air. Abbott refused to carry on alone, so the new team of Jimmy Durante and Garry Moore was hastily assembled to replace them."

According to Dunning, "Costello returned in the fall, but fate wasn't finished with him yet. In dress rehearsal for his first show, he was called to the phone to learn that his year-old son had fallen into the family swimming pool and drowned.

"Costello rushed home, and the news spread through the film city. Mickey Rooney was brought in to read Costello's lines: calls offering to help came from Durante, Bob Hope, and Red Skelton. But around 6 p.m., Costello called Abbott and said he was returning for the show. For 30 minutes he fought back tears and wisecracked with Abbott on the air. Just after Ken Niles had read the sign-off he broke down before the studio audience. Abbott then stepped forward and explained to the audience what had happened."

But the Abbott and Costello Show continued, and it was a big hit with radio listeners. Bud and Lou moved their big nighttime show to ABC in 1947 and even had The Abbott and Costello Kids Show every Saturday morning on ABC from 1947-1949. They were radio regulars until 1952 when they turned their attentions to television.

The team appeared occasionally on the Colgate Comedy Hour on NBC-TV in 1950 and 1951, but they starred in their own syndicated series, The Abbott and Costello Show in 1952. They made 52, 30-minute programs which are still being played on various television stations

COVER STORY

across the country and around the world. The TV shows incorporated many of their old vaudeville and burlesque routines.

By the middle 1950s, their popularity declined somewhat as they appeared in a string of mostly uneven movies and the tastes of the country - comedy-wise - was changing.

They made "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde" in 1953, "Abbott and Costello Meet the Keystone Kops" in 1955, "Abbott and Costello Meet the Mummy" in 1955, and "Dance With Me Henry" in 1956.

Lou Costello appeared on television without his partner in the General Electric Theatre production of "Blaze of Glory" on September 21, 1958 and, again without Bud, in the 1959 Columbia

picture, "The 30-Foot Bride of Candy Rock."

Bud Abbott made a solo appearance on the General Electric Theatre on April 16, 1961 in a drama entitled, "The Joke's On Me."

Lou Costello died at the age of 51 on March 3, 1959. Bud Abbott, surviving his partner by 15 years, died on April 24, 1974 at the age of 79.

Both Abbott and Costello were big spenders and when each died the millions they made in the movies, on radio and in television was gone. They owed a lot of money in back taxes and at the end, both had only the richness of the laughter they created.

Tune in to Abbott and Costello on radio on Those Were The Days Saturday, July 14 and Saturday July 21.

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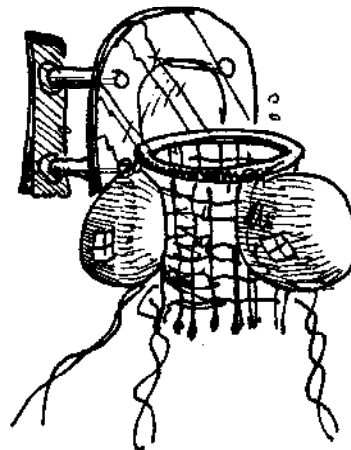


I REMEMBER & IT WELL

WE COULD HAVE DANCED ALL NIGHT

BY DAN MC GUIRE

Last episode, gang, we reminisced about high school days. Because of limited space, I held over one high interest topic: the prom.



Actually, most schools had both junior and senior proms. Steinmetz held its junior prom in the gymnasiums. For 17-year-old attendees, the gym presented a safe locale, close to home and easily policed by chaperones.

A prom committee decorated both gyms with balloons, ferns and hanging lanterns. The boys' gym became an impromptu ballroom. Each prom had a theme, like "Orchids in the Moonlight," and couples danced under dimmed lights to music of Ray Ponds' or Dan Belloc's band.



Illustrations by Brian Johnson

I REMEMBER IT WELL

ones who had their own or borrowed cars might stop at White Castle or a pizza joint for a midnight snack, their incongruous attire arousing knowing smiles from other patrons. Otherwise, the junior prom was generally a Cinderella-style affair.

Senior prom was a more prolonged event. Dating began months in advance. Guys then dashed to Gingiss Bros. to rent tuxedos. Gals began shopping for a new — possibly a first — really formal gown.

Fellows started begging for the family car, or paired off with someone who had wheels. Girls planned group activities for before and after.

The big night began with a “cocktail party” at Mary’s house. Her mom served hors d’oeuvres and punch. Her dad took a zillion snapshots. Couples exchanged corsages (orchids and camellias were popular) and boutonnieres. Guys attached

their dates’ wrist corsages. Girls helped each other with pin-ons. Party poopers!

Tam O’Shanter Country Club and the Edgewater Beach Hotel were favorites of Steinmetz prom committees. (Both have long since fallen victim to the monetary lure of land development.) My class opted for Edgewater, and an elegant evening it was!

The fellows looked suave and mature, in spite of sagging cummerbunds. The ladies were uniformly lovely in their dazzling gowns, their hair perfectly coiffured, bare arms and shoulders so soft to touch while dancing.

Prom music was meant for dreamy ballroom dancing. Rock ‘n’ roll had the night off. (A bunny hop and a polka did slip in somehow.) Between dances we sipped punch, greeted the sponsors and prom committee, and posed for more unflattering photos. Some couples managed to elude chaperones and take a romantic stroll along Lake Michigan’s moonlit shoreline.



When the music stopped, we good-nighted everyone and headed for Mr. Kelly’s, the London House or Top of the Rock at the Prudential Building (where one could view Chicago’s skyline). My group chose the Chez Paree.

Our first misgivings came with the rickety elevator ride up to the famed nightclub. Our table for four was checkerboard size. Pseudo-cocktails were a dollar. The \$4.50 prom night special was Salisbury steak about a gram bigger than Steinmetz’s lunchroom burgers. But the stage show was lively if forgettable, and to adolescent male eyes the Chez Paree Adorables dancers were truly gorgeous.

In the wee hours, we kissed our dates good night on the front porch. At seven the next morning, ten of us met at Susan’s house. Her mother took breakfast orders while we recapped the prom.

A two-hour forest preserve ride on rented horses preceded a picnic at Bang’s Lake. Matt drove his Merc con-

vertible so the girls could enjoy screaming as their hair blew in the wind. The afternoon was devoted to swimming, boating, tanning, cooking hot dogs, and making out on beach blankets.

When the food ran out, we packed up and drove home to shower and change clothes. From 8 to midnight we rock-n-rolled and stuffed our faces in Pat’s basement, still with our prom dates. Some even went to church together Sunday morning.

Sunday afternoon we shifted gears, rejoined our families and gave them a complete report at dinner. Monday morning the halls would buzz with tales of the year’s foremost social event.

Most schools now permit kids to go stag to their proms. That’s good. No one should miss his or her prom for lack of a date, as in the 50’s. By dating girls from other schools, I attended four senior proms. The memories are fondly tucked away for my old age.

NOTES FROM THE BANDSTAND

CHICK WEBB: GIANT TALENT IN A TINY PACKAGE

By KARL PEARSON



Chick Webb

and was eventually noticed by Walter Fox, leader of the Jazzola Band. Fox obtained permission from Chick's mother to join his group and, at the age of twelve, Chick became a professional musician.

It was during his time in the Jazzola band that Chick became friends with guitarist John Trueheart, a friendship that would last the rest of Chick's life. Guitarist Trueheart, so shy and modest that he would never solo, would later play in Chick's band.

At the age of sixteen Chick and Trueheart set out for New York City. After a short time Chick got a job leading a small group at the Black Bottom Club. From this point on Chick would be his own boss, never working for others even when times were tough.

The early years of the depression would prove to be a rough time for Chick. There would be long stretches where his band would be out of work. Because Chick himself insisted on the best musicians, other leaders would steal away his sidemen, offering a steady job or more money. But Webb, ever the optimist, took it as a compliment. Still idealistic about his music, he would take what little money he had and spend it all on the best arrangements instead of rent or food.

Finally, in 1933, the band got a steady job playing in Harlem's Savoy Ballroom, "the home of happy feet" as the announcers used to say on remote broadcast. It was at the Savoy that Chick's band made its first impression on the public

The band had a certain strategy for its band battles. The Webb band generally started off the evening and would play its first set rather ordinarily, not playing its numbers at their best tempos. This would lull the other band into a false sense of security, thinking things were in their favor. The guest band would play their set, after which Chick and the band would come back full force and blow the other band away!

Generally Chick would begin things with a sensational drum solo and segue into an uptempo number like "Clap Hands, Here Comes Charlie" or "Tiger Rag." Ella would sing a few numbers such as her first big hit "A-Tisket, A-Tasket." The band would play "Don't Be That Way" or "Stompin' At The Savoy" and the audience would be on Chick's side!

It was with "A-Tisket, A-Tasket" that the band became really successful, playing stage shows, posh restaurants and finally securing an engagement at New York's swank Park Central Hotel, becoming the first black band to play there. Finally, Chick became the big success he always hoped he'd be.

But he wouldn't enjoy it for long. The tuberculosis which he had survived as a child still existed; the pain from it grew worse and worse, but Chick kept playing as long as he could. Finally, one night, during a riverboat engagement, he collapsed and was taken to Johns Hopkins Hospital in Baltimore, the very hospital he was taken to as a child. He only lived a week. On the night of June 16, 1939, with friends and relatives around him, he raised himself up a bit and with a little smile said "I'm sorry, I gotta go!" And he was gone. He was only thirty years of age.

Even though Chick has been gone a long time, his name occasionally pops up, generally in credit for his discovery of Ella. For that he deserves thanks, but also he deserves thanks for all the wonderful music he provided during his all too-short lifetime.

IN THE WHITEMAN MANNER

Here classics and jazz
are gloriously blended

REPRINT from RADIO GUIDE, October 27, 1939

FADS may come and fads may go, but Paul Whiteman and his music are very much akin to Mr. Tennyson's famous brook. Only with the added virtue of infinite variety. Twenty years ago the rotund master of modern rhythm fortissimoed to a prominent place in the hearts of American dance fans. Ten years ago, in swallow-tails, he mounted the podium at Carnegie Hall to show the world that this nation's symphonic jazz had body and merit worthy of serious consideration.

Today Paul Whiteman remains a major personality among the band-leaders of the land—a name synonymous with the modern idiom which rules those sharps and flats to which a critical nation dances.

In the first place, no one has ever made so much money out of the jazz business. Name any of the popular idols of the bandstand during the past twenty years—and you'll find that Whiteman has either preceded or out-lived them all. The secret can almost be reduced to a mathematical formula.

Take a sound classical background, a dash of sympathy for the tastes of the day, then shake well with a flair for experimentation and genuine showmanship—and you've got Paul Whiteman. Which, from both the standpoint of *avoirdufois* and reputation, means plenty.

All along that crooked path called Broadway, from the maelstrom of Times Square to the swing salons of the Fifties, the man Whiteman is a legendary figure. He moves with regality as a patriarch of American music, treated as the king that he is.

No less than three tables for P. W. at any night-club is the usual rule. At the first one presides Paul, with Mrs. Whiteman, close friends, and the fortunate elect of the hour. The next table is reserved for the general staff officers of the Whiteman orchestra, including such of the hierarchy as arranger Roy Bargy, who's been a stalwart of the band these fifteen years. The third is the stamping-ground of assorted stooges, radio folks and those perennial



parasites—the song-pluggers. Paul swings around this triad of tables several times during dinner to be sure that all are happy, well dined and well wined.

All, you see, because roly-poly Paul took a little post-war waif called jazz under his wing, nurtured it, and so let it make him a millionaire. Last season the Whiteman band grossed better than \$600,000. He's been selling the same commodity for twenty years—and people still want it.

You can't spend twenty years being the piper the public pays without finding yourself something of a national institution.

With his musicians Paul Whiteman is friendly but firm, respecting their artistry and opinions in matters of melody. In return, they affectionately call him "Pops." If you care to go through the roster of big names of the music world, you'll find an imposing number who at one time or another played, sang or arranged for Whiteman.

THIS fall he returned to the air for Chesterfield with a new weekly series over nearly one hundred CBS stations stretching Coast to Coast. He ranks also as a veteran figure in American radio, and was the first man ever to conduct an orchestra over the pio-

near station known today as WJZ.

And those programs of his cost money—plenty of it! When the announcer says “in the typical Whiteman manner,” he means that you’ll hear a half-hour broadcast which cost about \$1,000 for arrangements alone. The average cost of a special orchestration lasting three minutes during Paul Whiteman’s Wednesday night show may run as high as \$250. On one occasion, while presenting a Gershwin concert, the bill amounted to \$2,500.

The heart-breaking fact about it all is that one minute after such a number has been on the air it’s about as up-to-date as milady’s last year’s hat. Rarely does an arrangement get a second airing.

Aside from the fact that it brings him in a healthy stipend, Whiteman is a great booster of the microphone. Orchestras of the future, thinks he, will make more and more use of electrical amplification—not only to reach a larger audience but because it offers a superior method of controlling volume from various instruments, of “mixing” the tone and color from all sections of the orchestra into a better-integrated whole.

This expansive, expensive life of Paul Whiteman isn’t all lacquer and chrome. Despite the laurels piled upon him, he remains a genuine type of person who mixes well with others. No one derived a bigger kick from the Whiteman family reunion, held last summer on an Iowa bluff overlooking the Mississippi, than did Paul himself, a piece of fried chicken in one hand and a smile on his fulsome face.

Whiteman naturally looms large wherever he goes because of his bulk. Although not particularly sensitive about this weight, he averages today around two hundred pounds, yet at one time practically tipped the scales over with a cool 311. His fourth and present wife, former film star Margaret Livingston, was responsible for the drastic reduction. Today he’s a forty-seven percent better insurance risk than ten years ago.

SWING, as a fad, thinks Paul Whiteman, is very much on the wane. His definition: “Swing is an itch you cannot scratch.

Spare time is at a premium with Whiteman. His many engagements on the road, work in both recording and radio studios, appearances at important dancing-spots—all give practically no chance to visit his quiet farm at Stockton, New Jersey, not too far from New York. The place, he admits, is slowly acquiring the atmosphere of a first-class zoo. “Kid Swing” started it all.

“Kid Swing” is a playful longhorn steer from Texas, presented to Paul by Fort Worth admirers a year ago. Frankly, a longhorn steer in New York is about as easy to maintain as stabling a Great Dane in a one-room apartment, but the bandleader has consistently refused to get rid of “Kid Swing,” even though friends clamor for a barbecue.

This token from Texas fans was just the beginning. Paul also received a pair of fighting-cocks, several pedigreed merino sheep, a badger from Wisconsin, a bevy of gophers from Minnesota friends. At the Iowa State Fair officials presented a prize Hawkeye pig.

Autographs have been quite a problem for Whiteman. He figures he’s signed about everything possible, from napkins and tablecloths to a plaster cast on the broken leg of a Philadelphia boy (who refused to let it be removed, even after his leg had healed!).

It’s significant that Paul Whiteman’s signature still ranks as a treasured possession among autograph collectors. For one thing, it means that the Whiteman baton is as important as ever, even though it has held sway on the American fronts of popular music for twenty changeable years. The patriarch still has a lot of tricks up his melodic sleeve. And, if public acclaim is any barometer, the King of Jazz will wave his scepter for quite a time yet to come.

—Dick Dorrance.

Paul Whiteman may be heard Wednesdays over a CBS network at:
EST 8:30 p.m. — CST 7:30 p.m.
MST 9:30 p.m. — PST 8:30 p.m.

FILM CLIPS

ONCE IS NOT ENOUGH

By BOB KOLOSOSKI



Every year a few “new” movie releases turn out to be old movies that are being recycled. For example this year we have Dudley Moore in “Unfaithfully Yours” a redoing of the 1947 Preston Sturges film of the same name. “Against All Odds” is an up-date of the 1949 Robert Mitchum film noir classic “Out of the Past”. These movies are neatly classified as “remakes” and for better or for worse are carrying on a long standing movie tradition.

As far back as the turn of the century, movie makers were taking established films and redoing them with new faces



George Arliss
Disraeli
1929

and subtle changes. In 1901 a British company produced “A Christmas Carol” based on the famous Charles Dickens novel. The Essanay studios remade the film in 1908 and the Edison Company filmed their version in 1909. And, of course, there have been several versions since, including the musical “Scrooge” filmed in 1970 with Albert Finney.

The question remains: why do studios remake films over and over again? Well, a little research and some common sense reveal several logical reasons.

Classic novels such as “The Count of Monte Cristo” fall into the category of “Public domain” and a studio doesn’t have to pay a royalty. This was critical during the 30’s and 40’s when a typical studio such as MGM turned out about 50 films a year. The usual source of material was popular plays, novels, short stories, and once in a while, an original movie script. To buy these properties was often an expensive proposition and much valuable time was spent in adapting them into suitable movie scripts. Since time was money, nerves were often frayed in the metamorphosis of original story to screenplay. It was generally easier to take an existing script and re-arrange little things here and there to have a “new” movie.

Most TV viewers have seen “High Sierra” filmed in 1941 starring Humphrey Bogart and directed by Raoul Walsh. What most of those viewers don’t know is that Mr. Walsh took the “High Sierra” script and filmed it again in 1949. This

FILM CLIPS

time it was a western titled "Colorado Territory" and starred Joel McCrea. Then in 1955 Warner Bros. took the original script, renamed it "I Died a Thousand Times," and cast Jack Palance in the Bogart role. Three movies for the price of one — that's economy.

That last example brings another question to mind: are remakes as good as their predecessors? Generally not, I'm afraid, although once in a great while, they exceed what has come before them. The men who make the movies have tried various formulas to make the movie public forget that they've seen the story before. Producers cast fine actors in the starring roles but even that often fails. Spencer Tracy couldn't convey the terror in "Dr. Jekyll and Mr. Hyde" (1941) that Frederic March had done (and won an Academy Award for) ten years earlier. Jack Lemmon is a great comedic actor but fizzled in "You Can't Run Away From It", the pale 1956 remake of "It Happened One Night".



Claudette Colbert
It Happened One Night
1934



Clark Gable
It Happened One Night
1934

They've often hired top directors but even the legendary director Frank Capra failed to recreate the charm of his 1933 movie "Lady for a Day" with his 1959 remake "Pocketful of Miracles." And the studios have spent millions of dollars on lavish productions. However the 1963 production of "Cleopatra" with superstars Elizabeth Taylor and Richard Burton lacked the pizzazz of Cecile B. De Mille's 1931 version (which incidentally cost about 38 million dollars less to produce.)

The list of remake failures is long and sad but there have been remakes that met the challenge gloriously. Film goers can be forever grateful to Howard Hawks for his 1940 film "His Girl Friday". It was an inspired remake of "The Front Page" (1931) with the Pat O'Brien character played by a woman — Rosalind Russell. (We won't mention the 1974 Jack Lemmon remake.) John Huston's 1941 remake of the "Maltese Falcon" with Humphrey Bogart as Sam Spade is a cinema classic (and my favorite movie). Errol Flynn and David Niven were sterling

in "Dawn Patrol" (1938), the lively remake of a 1930 film. Recently, Warren Beatty's "Heaven Can Wait" (1979) was a spirited remake of the 1941 film "Here Comes Mr. Jordan". And "Cabaret", the wonderful 1972 film starring Liza Minnelli is a musical remake of "I Am a Camera" the 1956 film with Julie Harris.

Remaking a film as a musical doesn't always guarantee success. A case in point was the dismal 1973 musical version of Frank Capra's 1937 classic "Lost Horizon." And Lucille Ball's "Mame" (1974) was an off-key remake of Rosalind Russell's 1958 film "Auntie Mame". But to accentuate the positive, Judy Garland's 1954 film "A Star Is Born" was a super remake of a super film starring Janet Gaynor and that 1937 film was a remake of "What Price Hollywood" made in 1931 starring Constance Bennett. A reverse twist to the musical remake is the 1956 film "The Toy Tiger" starring Jeff Chandler. This film is a dramatic remake of the Deanna Durbin musical "Mad About Music" (1938).

An unusual series of remakes involved the fine silent screen actor George Arliss. Three of his silent films were "Disraeli",



Elizabeth Taylor
Cleopatra
1963



Claudette Colbert
Cleopatra
1934

"The Green Goddess" and "The Man Who Played God". When Warner Bros. decided to remake these three movies as talkies, George Arliss was chosen to star in them once again.

There seems to be no limit on how many times a film can be remade. "Don Quixote" by Cervantes has been filmed ten times including a musical "Man of La Mancha" (1970) and a ballet starring Rudolf Nureyev. The all-time record for remakes is "Carmen" with eighteen including the most recent Spanish film that centers on Flamenco dancers.

Making movies is a very expensive gamble and often producers hope the name of an established film will lure audiences to the theatres. However, more times than not the public would rather treasure the memory of the original than pay to see newcomers mess up pages of beloved dialogue. In most instances once, if it's done well, it enough.

Nostalgia Almanac

JUNE						
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17	18	19	20	21	22	23
24	25	26	27	28	29	30



MICKEY ROONEY was drafted on June 14, 1944.

JUNE TV DEBUTS include a number of summer replacement shows, a few of which went on to bigger and better things: *We The People* and *Toast of the Town* (1948); *It Pays to Be Ignorant* (1949); *A Date With Judy* and *Amos 'n' Andy* (1951); *My Little Margie* (1952); *Down You Go* and *The \$64,000 Question* (1955).

JUNE RADIO PREMIERES also include a great many summer replacement shows that went on to become classic radio series: *Vic and Sade* (1932); *Breakfast Club* and *Kraft Music Hall* (1933); *Dr. I. Q.*, *the Mental Banker* and *Adventures of Ellery Queen* (1939); *Quiz Kids* (1940); *A Date With Judy* (1941); *It Pays to Be Ignorant and Suspense* (1942); *Jack Carson Show* (1943); *Adventures of Tomper* (1945); *Strike It Rich* and *Jack Paar Show* (1947); *Hallmark Playhouse* (1948)

IN JUNE OF 1929 the first public demonstration of color television was held at Bell Telephone Laboratories in New York. Viewers of that June 27 colorcast saw such objects as an American flag, a watermelon and a bunch of roses in living color.

MARLENE DIETRICH and **CLARK GABLE** were the stars of the first Lux Radio Theatre broadcast from Hollywood on June 1, 1934. The stars appeared in "The Legionaire and the Lady," a radio version of the 1930 film, "Morocco." Previously, the Lux Radio Theatre had been broadcast from New York. Incidentally, the final Lux show was heard on June 7, 1955 and it was a radio version of the 1949 film, "Edward, My Son" and starred Walter Pidgeon.

EASTER PARADE starring Fred Astaire and Judy Garland was released to motion picture theatres across the country on June 1, 1948. Gene Kelly had been assigned to play opposite Judy in this Irving Berlin musical, but he broke his ankle during rehearsals and Astaire came out of retirement to replace him.

AMELIA EARHART became the first woman to cross the Atlantic in a plane when she flew in the "Friendship" from Trepassy Bay, Newfoundland to Burry Port, Wales on June 17, 1928.

JUNE BIRTHDATES

JUNE 1: Pat Boone (1934); Joan Caulfield (1922); Andy Griffith (1926); Marilyn Monroe* (1926); Frank Morgan* (1890).

JUNE 2: Ben Grauer* (1908); Hedda Hopper* (1890); Stacy Kesch (1941); Sally Kellerman (1937); Jerry Mathers (1948); Johnny Weismuller* (1903).

JUNE 3: Tony Curtis (1925); Maurice Evans* (1901); Paulette Goddard* (1911); Leo Gorcey* (1915).

JUNE 4: Charles Collingwood (1917); Bruce Dern (1936); Robert Merrill (1919); Dennis Weaver (1924).

JUNE 5: William Boyd* (1895); Bill Hayes (1925).

JUNE 6: Walter Abel* (1898); Ted Lewis* (1891); Maria Montez* (1918).

JUNE 7: Jessica Tandy (1909).

JUNE 8: Robert Preston (1913); Nancy Sinatra Jr. (1940); Dana Wynter (1930).

JUNE 9: Bob Cummings (1908); Mona Freeman (1926); Les Paul (1915); Fred Waring (1900).

JUNE 10: Judy Garland* (1922); June Haver (1926); Hattie McDaniel* (1895).

JUNE 11: Gene Wilder (1934).

JUNE 12: Vic Damone (1928); William Lundigan (1914); Jim Nabors (1932).

JUNE 13: Ralph Edwards (1913); Paul Lynde* (1926); Basil Rathbone* (1892).



Alex Drier



Judy Holliday

JUNE 14: Gene Barry (1919); Burl Ives (1909); Dorothy McGuire (1918).

JUNE 16: Jack Albertson* (1910); Stan Laurel* (1890); Helcn Traubel* (1899).

JUNE 17: Ralph Bellamy (1904).

JUNE 18: Richard Boone* (1916); Bud Collyer* (1908); Kay Kyser (1905); Jeanette MacDonald* (1901); E. G. Marshall (1910).

JUNE 19: Guy Lombardo* (1902); Mildred Natwick (1908).

JUNE 20: Etrol Flynn* (1909).

JUNE 21: Judy Holliday* (1921); Jane Russell (1921).

JUNE 22: Mary Livingstone* (1906).

JUNE 24: Jack Carter (1923); Phil Harris (1906).

JUNE 25: Charlotte Greenwood* (1893); Peter Lind Hayes (1915); June Lockhart (1925).

JUNE 26: Alex Dreier (1916); Peter Lorre* (1904); Eleanor Parker (1922).

JUNE 27: Gary Crosby (1933); Bob Keeshan (1927).

JUNE 28: Mel Brooks (1926).

JUNE 29: Joan Davis* (1907); Nelson Eddy* (1901); Chuck Schaden (1934); Ruth Warrick (1915).

JUNE 30: Susan Hayward* (1918); Lena Horne (1917); Martin Landau (1925); Buddy Rich (1917); June Valli (1930).


NOTE: * denotes deceased

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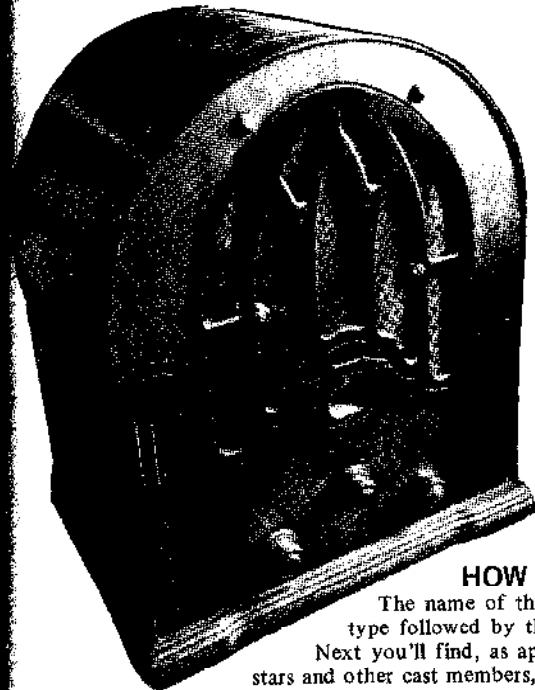
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— PLUS —

Highlights of Other
Programs of Interest

HOW TO READ THE RADIO GUIDE

The name of the vintage radio show appears in **bold face** type followed by the original broadcast date (in parenthesis). Next you'll find, as appropriate, the title of the story, names of stars and other cast members, and a line about the content of the show. If the show was sponsored, the name of the original sponsor appears next. If the show was unsponsored, it was known as a Sustaining program; if the show was presented on a station-by-station basis across the country, it was known as a Syndicated program. This information is followed by the network source of the broadcast: NBC (National Broadcasting Company), CBS (Columbia Broadcasting System), ABC (American Broadcasting Company), MBS (Mutual Broadcasting System), AFRS (Armed Forces Radio Service). Finally, for your convenience we provide timing information on each vintage show. (9:45; 11:20; 8:50) means that we will present the show in three segments: 9 minutes and 45 seconds; 11 minutes and 20 seconds; 8 minutes and 50 seconds. If you add the times of these segments together, you'll have the total length of the show (29:55) for our example. **NOTE:** The vintage radio shows listed appear in the order we expect to present them on our programs. Occasionally, we may delay or pre-empt a show to provide time to present other material of special interest. In such an event, the pre-empted program will be rescheduled to a later broadcast. If you have any questions about our programming or if you simply want to share some information or a memory, please call anytime during our broadcast, at our studio number, (312) 965-7763. And, thanks for listening.



GUIDE BEGINS ON NEXT PAGE . . .

THOSE WERE THE DAYS

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

JUNE

SATURDAY, JUNE 2nd
WE REMEMBER D-DAY

HARRY JAMES AND HIS MUSIC MAKERS (12:45 a.m. Eastern War Time, 6-6-44) Final 15 minutes of a remote broadcast from the roof of the Hotel Astor in New York City. Vocals by Kitty Kallen and Buddy DeVito. Broadcast interrupted by the first unofficial news bulletin of the invasion of Normandy: D-Day, 1944. Sustaining, MBS. (14:05)

CBS NEWS (3:30 a.m. EWT, 6-6-44) First official announcement of the Allied invasion. Ned Calmer, Bob Trout, Edward R. Murrow report. Announcement by Gen. Dwight D. Eisenhower. Sustaining, CBS. (11:45; 12:45)

CBS NEWS (12:36 p.m., EWT, 6-6-44) From London, Edward R. Murrow reports on the beginning of the invasion and Churchill's comments to the House of Commons. In New York, Douglas Edwards recaps Churchill's speech. German news flashes, summarizes news. Sustaining, CBS. (16:00)

RONALD COLMAN (3 p.m., EWT, 6-6-44) The noted actor reads "A Poem and Prayer for an Invading Army" by Edna St. Vincent Millay, written especially for this D-Day broadcast. Sustaining, NBC. (13:40)

BURNS AND ALLEN SHOW (9 p.m., EWT, 6-6-44) George and Gracie with guest Dinah Shore and regulars Mel Blanc, Frank Nelson, Bea Benadaret, Verna Felton, Felix Mills and the orchestra, singer Jimmy Cash. George gets a telegram to sing at a War Bond Rally. Swan Soap, CBS. (9:30; 7:55; 11:15)

PRESIDENT ROOSEVELT (10 p.m., EWT, 6-6-44) The president of the United States, Franklin D. Roosevelt speaks to the nation on D-Day, reading a prayer he wrote the night before, after he had been notified of the start of the invasion. At the end of FDR's speech, the network switches from Washington to New York where Fred Waring and the Pennsylvanians sing "Onward Christian Soldiers" and "Battle Hymn of the Republic." Sustaining, NBC. (14:55)

BOB HOPE SHOW (10:15 p.m., EWT, 6-6-44) Broadcasting from the Metropolitan P-38 Air-

field in Van Nuys, California, Bob presents an abbreviated program (shortened due to the preceding speech by the President) starring Frances Langford, Vera Vague, Jerry Colonna, Stan Kenton and his orchestra. Hope says, "No one feels like being funny on a night like this." Frances sings "Ava Maria," the band plays a military medley, and the cast and audience join to sing the "Army Air Corps Song." This is also the last Bob Hope Show of the 1943-44 season. Pepsodent, NBC. (12:25)

D-DAY BROADCAST (11:15 p.m., EWT, 6-7-44) An actual report of the landing of one of the ships involved in the Allied Invasion of the Normandy beaches. Reported via wire recorder by George Hicks. Actual battle sounds are heard. Introduced by Robert Trout. Sustaining, CBS. (14:55)

NBC NEWS (11:28 p.m., EWT, 6-7-44) An excerpt from a 15 minute newscast featuring Robert St. John from New York with more news flashes on the invasion. NBC attempts to pick up George Hicks report from London (which CBS had just broadcast), but is not able to get it. Finally, a few minutes later, they pick up the end of the Hicks' report. Sustaining, NBC. (6:00)

CBS NEWS (11:45 p.m., EWT, 6-7-44) Bob Trout is anchorman for this newscast. Quentin Reynolds in New York reports on the relation of US and British troops; Charles Collingwood reports from London with reaction there of the invasion. Sustaining, CBS. (13:10)

SATURDAY, JUNE 9th
SALUTE TO JIM BACKUS

SAD SACK (8-15-46) Herb Vigran stars as Sack with Jim Backus as Chester Fenwick. Sad Sack runs for mayor when the Liberty Bell party wants a veteran on the ticket. Cast includes Sandra Gould, Patsy Moran, Henny Backus, Bill Conrad, Peter Leeds. Old Gold Cigarettes, CBS. (11:40; 14:25)

OUR SPECIAL GUEST will be **JIM BACKUS** whose career spans radio, television and motion pictures. We'll visit with him in his home in Bel Air, California in a conversation recorded on March 20, 1984. (22:40; 13:33)

ALAN YOUNG SHOW (1-17-47) Alan needs a new suit, but doesn't get any help from Hubert Updyke III, played by Jim Backus. Cast includes Hans Conried as ham actor Jonathan Mildew. Ipana, Minit Rub, NBC. (10:15; 10:20; 10:20)

SUSPENSE (8-19-62) "Pages From a Diary" starring Jim and Henny Backus. A man with a dual personality records his thoughts in a diary, admitting that he is two people. A *tour de force* for Jim Backus. Sustaining, CBS. (19:15)

MEL BLANC SHOW (5-6-47) Mel suggests his girl friend's father purchase some land for investment. Cast includes Mary Jane Croft, Joe Kearns, Hans Conried, Elvia Allman, Earle Ross, and Jim Backus as Hartley Benson, the town's Beau Brummel. Colgate, Halo, CBS. (7:55; 16:30)

PENNY SINGLETON SHOW (1950) Penny, a young widow with two kids, is worried about a thief in the neighborhood. Cast includes Jim Backus as Horace Wiggins, her partner in a real estate firm; Gale Gordon as Judge Grundell; Bea Benadaret as Margaret, the cook. Sustaining, NBC. (12:47; 14:00)

SUSPENSE (4-19-59) "See How He Runs" starring Jim Backus as a blind newsstand owner who "witnesses" a murder. Sustaining, CBS. (18:15)

SATURDAY, JUNE 16th
WESTERNS ON RADIO

HAVE GUN, WILL TRAVEL (6-21-59) John Dehner stars as Paladin with Ben Wright as Hey Boy. Paladin lends assistance to a colony of Mennonites. Participating sponsors, CBS. (9:35; 13:55)

ROY ROGERS SHOW (9-5-48) The King of the Cowboys is joined by Dale Evans, Foy Willing and the Riders of the Purple Sage and Gabby Hayes who spins the yarn, "The Horse Thieves of Paradise Valley." After the story, Roy sings "Pecos Bill." Quaker Oats, MBS. (11:10; 11:15; 6:50)

LUKE SLAUGHTER OF TOMBSTONE (3-9-58) Sam Buffington stars as the Civil War cavalryman who became a cattle rancher. Luke comes to the aid of an army buddy who has been accused of cattle slaughtering. Sustaining, CBS. (10:15; 13:15)

HOPALONG CASSIDY (1951) William Boyd is Hoppy and Andy Clyde is California Carlson in "The Phantom Panther." Syndicated. (4:25; 7:20; 13:30)

FORT LARAMIE (6-17-56) Raymond Burr stars as Capt. Lee Quince of the U.S. Cavalry with Vic Perrin as Sgt. Goerss. Quince deals

with "Winter Soldiers" who enlist during the winter to have a warm place to live, but desert in the spring. Sustaining, CBS. (15:40; 13:35)

GUNSMOKE (9-6-52) William Conrad is Marshall Matt Dillon with Parley Baer as Chester Proudfoot and Howard McNear as Doc Adams. During a widespread drought, a pond-owner charges cattlemen one dollar a head for water. Sustaining, CBS. (16:05; 13:20)

SATURDAY, JUNE 23rd
FRANK MORGAN:
THE WIZARD OF HA-HA'S

FRANK MORGAN SHOW (8-31-44) Variety show with Morgan, Carlos Ramirez, Cass Daly, Robert Young, Eric Blore, Harlow Wilcox. Frank wants to get out of his contract with Cass. AFRS Rebroadcast. (8:12; 10:52; 8:28)

FANNY BRICE-FRANK MORGAN SHOW (1945) A double-whammy of comedy with Morgan offering a bird-trainer comedy routine, plus Fanny Brice as Baby Snooks with Hanley Stafford as Daddy checking into a Hollywood hotel. John Conte, Frank Nelson, Harlow Wilcox. AFRS Rebroadcast. (13:00; 8:48)

LUX RADIO THEATRE (3-12-45) "The Devil and Miss Jones" stars Frank Morgan and Linda Darnell in a radio version of the 1941 movie about a millionaire who masquerades as a clerk in his own department store to investigate employee complaints. Lux Soap, CBS. (20:08; 20:16; 20:16)

COMMAND PERFORMANCE (1940s) Frank Morgan, Gene Tierney, Martha Tilton, Virginia O'Brien, Roy Acuff, John Conte, Charlie Cantor (as Clifton Finnegan) in a variety show for servicemen and women during WW II. Morgan the Agriculturist! AFRS. (9:00; 10:08; 9:10)

FABULOUS DR. TWEEDY (1946) Frank Morgan stars in a summer replacement show for Jack Benny as an absent minded professor - the dean of men - at Pots College. Cast includes Harry Von Zell and Gale Gordon. AFRS Rebroadcast. (14:07; 12:42)

SATURDAY, JUNE 30th
SPOTLIGHT ON RONALD COLMAN

SUSPENSE (6-1-53) "A Vision of Death" starring Ronald Colman with Mary Jane Croft, Hy Averback, Benny Rubin. A mindreader finds that his partner can read minds. Auto-Light, CBS. (15:16; 14:48)

JACK BENNY PROGRAM (5-4-47) Ronald

Continued on Next Page

THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

JUNE

SATURDAY, JUNE 30th
(Continued from page 21)

and Bonita Colman guest on this program featuring all the Benny regulars: Mary Livingstone, Dennis Day, Eddie "Rochester" Anderson, Phil Harris, Don Wilson. As Jack and Mary prepare for a trip to Chicago, Mr. and Mrs. Colman prepare to visit Jack's broadcast. Lucky Strike Cigarettes, NBC. (9:50; 11:10; 6:50)


ACADEMY AWARD (5-11-46) "If I Were King" starring Ronald Colman in the radio version of his 1938 screen success. Colman repeats his role as Francois Villon in a battle of wits with King Louis XI. House of Squibb, CBS. (10:12; 18:36)

HALLS OF IVY (1950) Ronald and Benita Colman co-star as Dr. William Todhunter Hall, president of Ivy College and his wife Vicky, a former actress. A millionaire alumnus plans to give an endowment to the College. Voice of America Rebroadcast. (12:15; 12:35)

SCREEN DIRECTORS PLAYHOUSE (2-20-49) "Prisoner of Zenda" stars Ronald Colman in a radio version of his 1937 film. Benita Hume (Mrs. Colman) co-stars in this romantic adventure of intrigue. Sustaining, NBC. (16:22; 13:15)

SUSPENSE (5-31-45) "August Heat" starring Ronald Colman. An artist's sketch of a man he's never seen proves to be a forewarning of the artist's death. Roma Wines, CBS. (16:25; 13:05)


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THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

JULY

SATURDAY, JULY 7th

STAN FREBERG SHOW (7-14-57) First program in the legendary series of comedy-variety broadcasts by the nation's number one satirist. A great regular cast includes Daws Butler, June Foray, Peter Leeds, Peggy Taylor, the Jud Conlon Rhythmaires, Billy May and his orchestra. Freberg's Fables: "Incident at Los Voraces." (NOTE: All 15 programs in this series will be presented on Those Were The Days during July and August.) Sustaining, CBS. (7:15; 10:40; 11:50)

ACADEMY AWARD (6-8-46) "The Ruggles of Red Gap" starring Charles Laughton and Charlie Ruggles in a radio version of their 1935 motion picture. Laughton plays a butler hired by Ruggles, an uncouth Westerner. House of Squibb, CBS. (12:56; 16:08)

QUIZ KIDS (7-4-48) Quizmaster Joe Kelly tests the knowledge of Joel Kupperman, Lonny Lunde, Rene Templeton, Nancy McCleery, Nannette Ecktor. Program begins its 9th year on the air on this Independence Day broadcast. Alka Seltzer, One-A-Day Vitamins, NBC. (9:40; 20:15)

AMOS 'N' ANDY (10-17-48) Freeman Gosden and Charles Correll star with Lou Lubin, Eddie Green, Jeff Alexander's Orchestra and Chorus. The Kingfish gets a job selling real estate. Rinso, CBS. (10:50; 8:30; 9:04)

MAN CALLED X (3-3-51) Herbert Marshall is Ken Thurston with Leon Belasco as Pagan Zeldschmidt with Will Wright, Ted deCorsia, Harry Bartell. Pagan is stopped at customs when an agent discovers opium in his baggage. Participating sponsors, NBC. (11:25; 14:50)

STAN FREBERG SHOW (7-21-57) Second show in the series. Interview with the Abominable Snowman; Great Moments in History; Rock Around Stephen Foster. Sustaining, CBS. (8:05; 8:15; 12:45)

SATURDAY, JULY 14th

NICK CARTER, MASTER DETECTIVE (19-40s) "Case of the Sunken Dollar" with Lon Clark as Nick, Charlotte Manson as Patsy. Nick investigates a murder and finds a counterfeit racket. Old Dutch Cleanser, MBS. (12:30; 14:00)

STAN FREBERG SHOW (7-28-57) Third show in the series. Interview with Miss Jupiter; the Acrobatic Zazaloph Family; the story behind Custer's massacre. Sustaining, CBS. (7:00; 10:25; 11:15)

SCREEN GUILD THEATRE (6-24-46) "Barbary Coast" starring Mary Astor and Charles Bickford in a radio version of the 1935 film set in turn-of-the-century San Francisco. A dance-hall queen runs into a big shot. Lady Esther Products, CBS. (15:38; 14:20)

ABBOTT AND COSTELLO SHOW (11-16-44) Bud and Lou cut-up with Connie Haines, Mel Blanc, Artie Auerbach (as Mr. Kitzel), Freddie Rich and his orchestra. Costello is invited to visit his old school in Patterson, New Jersey. AFRS rebroadcast. (14:50; 13:30)

STAN FREBERG SHOW (8-4-57) Fourth show in the series. Great Moments in History; Paul Revere; Dr. Herman Horne on Hi Fi; Lox Audio Theatre; Yellow Rose of Texas. Sustaining, CBS (11:05; 11:35; 5:50)

DIMENSION X (7-7-50) "Mars in Heaven" starring Wendell Holmes. A U.S. spaceship leaves Earth for Mars with 17 men on board on April 20, 1987. Wheaties, NBC. (13:46; 12:00)

SATURDAY, JULY 21st

STAN FREBERG SHOW (8-11-57) Fifth show in the series. Interview with a farmer who discovered an Unidentified Flying Object and with Freberg's puppet Orville (from the moon); Herman Horne on Hi Fi; watching Lawrence Welk on TV. Sustaining, CBS. (10:25; 6:45; 11:30)

SUSPENSE (9-20-45) "Library Book" starring

Continued on Next Page

THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

JULY

SATURDAY, JULY 21st
(Continued from page 23)

Myrna Loy as a very prim and proper librarian who discovers that two pages are missing out of the library's copy of "Gone With The Wind." Roma Wines, CBS. (9:10; 11:30; 9:00)

PHIL HARRIS-ALICE FAYE SHOW (3-19-50) Alice wants a new car, but can't decide which one to buy. Elliott Lewis as Frankie Remley, Walter Tetley as Julius, Robert North as Willy, Hans Conried as Hudson auto salesman. Rexall, NBC. (10:10; 8:10; 8:15)

ABBOTT AND COSTELLO SHOW (3-8-45) Guest is actor Turhan Bey who joins Bud and Lou in an Arabian Nights sketch. Connie Haines, Freddie Rich and the orchestra. AFRS rebroadcast. (9:20; 11:30)

READER'S DIGEST RADIO EDITION (5-19-46) "Nazi Spies and the FBI" starring Sidney Greenstreet. The story of J. Edgar Hoover's FBI agents in action in 1940 and how they fought to defeat the Nazis with their counter-espionage skills. Hallmark Cards, CBS. (15:00; 14:55)

STAN FREBERG SHOW (8-18-57) Sixth show in the series. A censor interrupts Stan's rendition of "Old Man River"; Great Moments in History; Casablanca; Face The Funnies Panel; Rock Island Line. Sustaining, CBS. (13:00; 8:40; 6:45)

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SATURDAY, JULY 28th

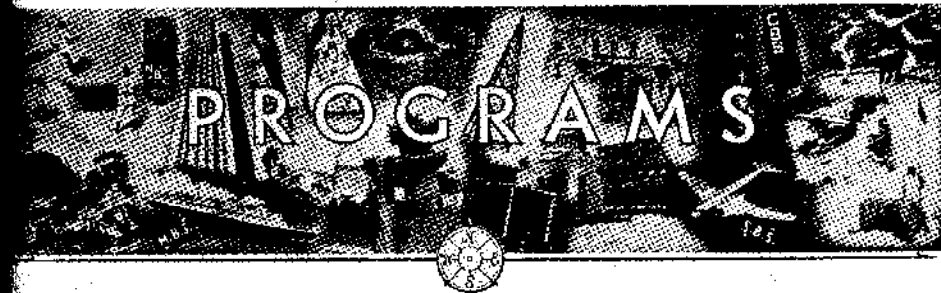
ADVENTURES OF OZZIE AND HARRIET (1-23-49) Ozzie uses his book of card tricks on everyone in the family! International Silver Co., NBC. (13:24; 14:02)

STAN FREBERG SHOW (8-25-57) Seventh show in the series. The Lone Analyst; Franciose Toulet and his Nose Flute; "There You Are"; Banana Boat Song. Sustaining, CBS. (10:45; 6:25; 11:45)

LUX RADIO THEATRE (11-8-37) "She Loves Me Not" starring Bing Crosby and Joan Blondell with Nan Gray and William Frawley. Bing recreates his original screen role from the 1934 Paramount picture as a college crooner who hides a murder witness in his room. Cecil B. DeMille, producer. Lux Soap, CBS. (21:15; 11:55; 22:30)

STAN FREBERG SHOW (9-1-57) Eighth show of the series. The Zazaloph Family; Uninterrupted Melody; Face the Funnies; St. George and the Dragonet. Sustaining, CBS. (11:25; 10:25; 6:00)

ADVENTURES OF PHILLIP MARLOWE (9-15-51) "Sound and the Unsound" stars Gerald Mohr as Marlowe who is asked for help by a strange woman. Cast includes Olan Soule, B. J. Thompson, Ted Osborne, Arthur Q. Brian, Shirley Mitchell. Sustaining, CBS. (13:00; 16:50)



Here's an informal look at some other radio programs in the Chicago area. This is by no means a complete list of the nostalgic or creative goodies that may be found up and down the AM and FM radio dial. In fact, we'll appreciate hearing from readers who have discovered other gems of broadcasting and we'll try to share those "finds" in forthcoming issues. Radio stations always reserve the right to change programming without notice.

ALL DAY — EVERY DAY

GREAT HITS (WAIT, 820 AM, 24 hours-a-day.) Personality and big band recordings from the 40s, 40s and 50s. Chicago's favorite disc jockey Freddie Hubbard leads the weekday parade with the morning drive-time show (5:30 to 10 a.m.)

MUSIC OF YOUR LIFE (WJJD, 1160 AM, 24-hours-a-day.) Big bands, big band vocalists and singing stars with Bernie Allen beginning the day (5:30 to 10 a.m.)

SUNDAY

SWING THING (WAIT, 820 AM, Sunday, 9 a.m. to Noon) Fred Hall hosts a program of popular swing music and interviews with those who made the music popular.

TUNE OF THE CENTURY (WBEZ, 91.5 FM, Sunday, 11:30 a.m. - Noon) Rich Markow offers rare recordings on early discs and Edison cylinders from 1890 to 1930.

GREAT SOUNDS (WAIT, 820 AM, Sunday, Noon to 4 p.m.) Dick Shepard presents music and interviews with personalities of the "great sound" era.

MUSIC MAKERS (WAIT, 820 AM, Sunday 4 to 5 p.m.) Host Skitch Henderson interviews a guest music maker from the big band era and plays his music during this hour.

FLOYD BROWN SHOW (WGN, 720 AM, Sunday, 8:30 p.m.) A mystery, comedy or drama from radio's golden years is offered each week at this time.

WHEN RADIO WAS (WJKL, Elgin, 94.3 FM, Sunday, 9 to 11 p.m.) Host Carl Amari presents some Radio Spirits of vintage broadcasts from the old time radio era.

MONDAY THRU FRIDAY

GOLDEN DAYS OF RADIO (WEMP, Milwaukee, 1250 AM, Monday thru Friday, 10:00 to 11:00 p.m.) An old-time radio compliment to the station's "Hit Parade" format of music 24-hours a day.

WHEN RADIO WAS (WJKL, Elgin, 94.3 FM, Monday thru Friday, 10 to 11 p.m.) Weekday edition of Carl Amari's program of old time radio shows.

FRIDAY

DICK LAWRENCE REVUE (WNIB, 97.1 FM, Friday, 9 to 10 p.m.) Wonderful nostalgic stories and memories woven into a tapestry of musical sounds and rare recordings from the early years.

THE FIRST 50 YEARS (WFMT, 98.7 FM, Friday, 1 to 2 p.m.; Saturday, 7 to 8 p.m.) Marty Robinson presents an amazing hour of vintage recordings by selected classical artists.

SATURDAY

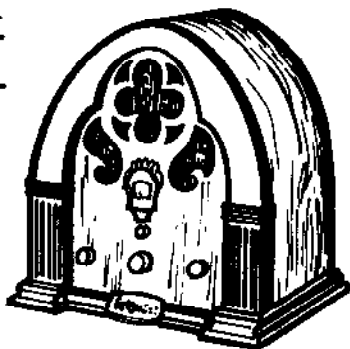
WHEN MUSIC WAS MUSIC (WGN, 720 AM, Saturday, 6 to 9:30 p.m.) Mike Rapchak hosts a great program of music from the big band, swing and jazz era, interspersed with knowledgeable and interesting comments about the performers and the times, plus listener requests.

YOUR HIT PARADE (WJJD, 1160 AM, Saturday, 7 to 8 p.m.) Andre Baruch and Bea Wayne present the top tunes of a week from the past.

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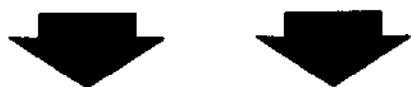


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SPEAKING OF RADIO



Chuck Schaden's Conversation with

LES TREMAYNE

Les Tremayne carved a great career for himself in radio, appearing for many years on the popular First Nighter program and in hundreds of broadcasts during the golden age. A while ago in Hollywood, California, we had an opportunity to visit with him and talk about those great radio days. We noted that he was not "Mr. First Nighter" on the show, but the romantic leading man on that series and we asked when he made his first appearance on that show.

I was on the show from about 1932 on. I became the leading man in 1937 and I left the show in the middle of 1943. Prior to that, I had been the leading man for two years on Campana's other half-hour dramatic show which was on Sunday afternoons on NBC called Grand Hotel. I did that with Anne Seymour for two or three years. I left the show in 1943, but every actor needs an I.D. point, an identification point, and for me it was First Nighter. It's really the luckiest, most fortunate thing I ever did in show business, and I've been in it since I was three and a half years old.

Did you play on the First Nighter totally in Chicago or did you move with it?

No. It was always in Chicago when I did it and, incidentally, it was never in New York! People sometimes think it was because of the sub-title, The Little Theatre Off Times Square, but that, of course, was part of the illusion of radio, you know.

You played opposite Barbara Luddy in that show.

Always.

Did you ever play opposite any of the other leading ladies?

I did, but not as the leading man. I played on the show with June Meredith and, I believe, Betty Lou Gerson, and I think they were the only two before Barbara came on. Barbara had the longest tenure, shall we say. She was on the show from about 1936 until it went off in the middle 50s. By then it had moved to Hollywood for the second time.

For the second time?

It came out here in 1936 from Chicago when Don Ameche, who was the second leading man on the show, came out to go into pictures and, of course, almost immediately his agent - as I understand the story - asked for a lot more money, because at the time he was a very hot property. Campana had a budget beyond which they couldn't extend themselves, so they started looking around for a leading man. It's kind of a cute story.

I became the leading man on First Nighter even though I was - now I must be specific about this - the leading man already for two years on Grand Hotel. When Don left the show, Campana started looking coast-to-coast for an actor to

Speaking of Radio

play the leads and they auditioned theatre people, radio people, oh, my golly, from coast-to-coast, movie stars, and they couldn't find anybody they wanted.

Well, I knew what they wanted because I had worked with Don on three different shows – Betty and Bob, Grand Hotel and Jack Armstrong – four different shows – and First Nighter. And it occurred to me that what they wanted was Don Ameche! It was very simple. Well, our voices weren't dissimilar and I knew his work so well. So, I went down to RCA and I talked to dear Betty Mitchell, who is now gone, a young lady who was the hungry actor's best friend. And I said, "Betty, I'd like to listen to some tapes of Don Ameche" – or, rather, "discs." We didn't have tapes in those days. And she said, "Okay, honey, what for? You've worked together so much, what do you want to hear him for?" And I told her, and she said okay. She gave me a studio, sat me down with a bunch of sixteen inch discs and let me listen to them.

Then, I immediately went up to the 19th floor of NBC and auditioned for Campana because I had gone to them and said, "Look, I'm the leading man on your other show, why don't you at least give me a chance to read for you?" And they said, "Well, we never thought of it." So I read for it and I played Don Ameche. Pure and simple. I even did his laugh, sort of a strange laugh he had, you know. And that's how I became the leading man. They said, "That's it!" And they didn't know what I was doing. It never occurred to them. And over a period of about four weeks after I started on the show, I weaned away from Don's delivery and became myself.

I would have thought, though, that maybe they would have liked to have different stars coming in, instead of a leading man and leading lady.

Well, that happened as I understand it. I left Chicago in 1943. Well, when I left the show Barbara and I had become so popular and so firmly ensconced on the show that they couldn't find somebody to replace me. See, history repeats itself! So, they rotated four different leading men who were pretty well-known people around Chicago and finally they decided on Olan Soule, who then became the leading man for eight or nine years, until the show went off the air.

You mentioned Jack Armstrong. I've never heard of DON Ameche on Jack Armstrong. JIM Ameche was Jack Armstrong –

And Don was on the show. He was hot around Chicago in those days . . . the early 1930s, middle 30s. And he played "Captain Hughes" and when he played "Captain Hughes" opposite (his brother) Jim Ameche who was playing "Jack Armstrong," nobody knew who the heck was playing who! So, they had to replace him and that was the first replacement of Don that I was part of and I didn't realize that. And I was "George Hartford," "Bob Drake's" bosom buddy on Betty and Bob and when Don left that show, I became "Bob" and, then as I said, Grand Hotel and First Nighter.

The First Nighter was so popular that a couple of other programs did fairly good imitations – Curtain Time was one of them. And the Knickerbocker Playhouse.

And Grand Central Station, which was not a theatre format, but much the same type of thing, the structure of the show.

That's right! I never thought about Grand Central Station in that same light.

They had a framework as we did – theatre – they had Grand Central Station, and then their drama unfolded from that framework.

When did you first come into Chicago?

I started in radio on my birthday,



April 16th, in 1931. I had been there for a number of years before that, playing vaudeville and carnivals and amusement parks and community theatre, little theatre, stock, tent shows, everything. And I started in England where I was born. I was born in London and my mother was an actress, God Bless her. And she was in motion pictures there and my brother and I worked with her when I was three and a half years old. And we came over here shortly after

that and had our English accents beaten out of us by the kids on the west side of Chicago, going to school you know. So, I'd been in it a long time, a long, long time.

Where did you go to high school?

I never finished high school. I had to quit and go to work. We were pretty poor when we got to this country. Anyway, I went to Lakeview High.

Edgar Bergen's alma mater!

LES
TREMAYNE
star
of
radio's
FIRST
NIGHTER
program
and
THE
THIN
MAN

SPEAKING OF RADIO

That's right. He preceded me by, I guess, by about eight or ten years, so we didn't know each other in school. But I was an honor student and I won scholarships and I was never allowed to skip grades. That, I'm thankful for because I think you miss too much. But the scholarships I was not allowed to accept. My father was a tough man, God rest his soul, but he was a tough man and he didn't believe in the theatre and he didn't want my mother to be in it and he didn't want me to be in it. I won (the scholarship) for my singing abilities and that kind of put a crimp in me for a while. I never sang and I've been singing recently and I used to sing on First Nighter now and then. People are always amazed to find that I can sing.

I didn't know that you had sung on First Nighter. Did they often do things with music?

Not too often. Now and then I played . . . well, one that I happen to have a recording of was a young romantic Mexican millionaire's son and he also sang. He sang under Barbara Luddy's window with a guitar and that sort of thing!

What was your first radio job in Chicago? Was it in Chicago?

Yes. The first show I ever did was on WCFL, the labor station there. It was called The Night Court. It was a show with two men and a woman (who) were the regulars. They had built this show. And in 1931, you know, just about anything went. One played the judge and one was the defense attorney and the other was the prosecuting attorney. And then people like myself came in and played -- in those days we had no minority stereotypes -- so you played the Italian, the Japanese, whatever, you know, with heavy dialects. And it was a copy show, sort of a traffic court sort of thing. And that was the first show I ever did.

There were many other shows. Oh, gosh, they piled up so fast.

You did a lot of soap operas.

I was the original leading man on Helen Trent.

"Gil Whitney?"

No, no. "Grant Douglas" -- before "Gil Whitney" came.

Oh, before!

Oh, yes. I was on the audition. I helped sell the show in June or July of 1934. Anne Ashenurst came out from New York -- later Anne Hummert, wife of Frank Hummert of Blackett, Sample and Hummert which later became Dancer, Fitzgerald and Sample, an advertising agency. And she came out to cast the show and we made a live audition which, I guess, was piped back to New York or wherever for the sponsor. Virginia Clark was "Helen Trent" and -- I'll never forget it -- I'm this dashing leading man and I come down the hall in this, I don't know, apartment building, hotel, whatever, and I hear this lovely voice. Virginia sang, too. And she was singing and it arrested me, you know, and I came up to the door and I listened to hear her sing and then I sang back to her through the door. I was on the show for a year or so, but that's so long ago nobody remembers it.

You were on a few other soaps. I guess anybody who was on a soap opera was on a lot of soap operas.

Yes. People used to say -- who were trying to get into the business and couldn't make it for one reason or another -- they used to say it was a closed thing, a clique. Well, it wasn't that, but if you had the sometimes peculiar capabilities which made you a good radio actor, you were used to a lot because it was a matter of time, more than anything else. And time is money. And if they knew that they could call you and you could do any number of voices, they would rather use



LES TREMAYNE and BARBARA LUDDY on the air during a CBS broadcast of Campana's First Nighter Program.

you than take a chance on somebody new. It's still the same thing today, you know, and radio stands me in good stead today, because I do a great deal of voice work.

What have you done on television? You must have done loads and loads of acting chores on television.

Well, I started on television in Chicago in 1939, on W9XYZ, the Zenith experimental station.

In 1939? You weren't playing a test pattern part at that time?

No. As a matter of fact, I was hosting and playing the leading man on a series of 45 minute dramatic shows and, if I may say so, this was pure hell. There was no air conditioning, it was a very small room, maybe twice the size of the room we're in, and it must have been 140 degrees. I was a thin young man and I lost eight

pounds on the first show! I had to host the thing in tails and then, with no incidental music, no way to segue out of one scene into another -- I hosted the thing and crawled out of one scene, undressing and getting into a business suit from tails, and came right into the next scene as the lead of the show. Well, 45 minutes of that, boy, I'm telling you, I was worn to a frazzle. And this went on for a few weeks and that was enough of that!

That must have been one of the very first dramatic things ever on television, period, let alone Chicago.

I suppose. I really don't know, but 1939 was pretty young for television.

You talk about First Nighter and your identification with that program, but there's another program that you're rather well identified with --

The Thin Man!

That's exactly right. You and Claudia Morgan.

Claudia Morgan, a lovely girl, the daughter of Ralph Morgan, the famous theatre and motion picture actor and niece of Frank Morgan, even more famous. I did The Thin Man for about five years and I did The Falcon for, I don't know, three or four years, and just about every other show that was ever on the boards. I co-starred with various people on several Lux Radio Theatres and, incidentally, in those years -- the middle and late 30s -- the First Nighter had a very small budget. And we had two hours of rehearsal on that show, including the music rehearsal and it was a full network show. We played to, I don't know, 25 or 30 million people which was a tremendous audience in those days.

We were neck-in-neck with Lux Radio Theatre for years. They would be top in the polls or we would be top. We alternated back and forth and they had a tremendous budget. They had to have,

SPEAKING OF RADIO

with all those movie stars, you know, who were guesting on their show. And we had ratings up in 27, 28, 27.6, you know. And Barbara Luddy and I were voted as the top dramatic actor and actress in America. It was a beautiful time, beautiful.

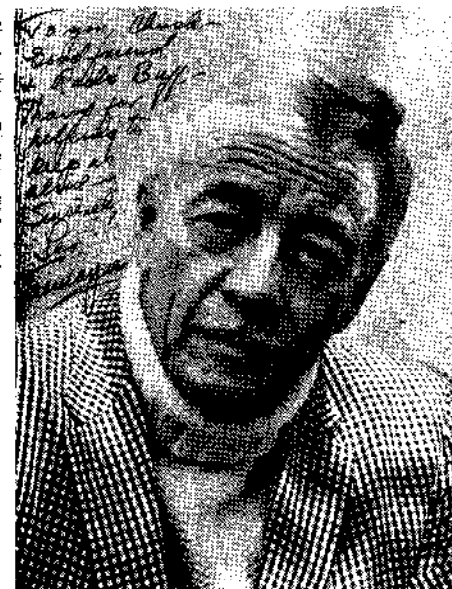
Where did the First Nighter scripts come from?

From the free-lance market. And they had a special formula and they had a moral code, a very strict moral code. You didn't say "god" or "damn" or "dam" or "heck" or anything like that. The leading lady and leading man did not smoke or drink, no gambling. A very circumspect sort of formula, moral code.

The shows were submitted by (script-writers) to a sort of a jury of people consisting of a lady novelist Florence Ward, God bless her, she was a lovely woman, and Bill Crowell, who at that time was the vice president and nephew of Emil Oswald, the president and founder of Campana, which is now part of the Purex Corporation, and maybe one or two other people. Oh, Tom Wallace, God bless him, a wonderful man who was the head of Aubry, Moore and Wallace advertising agency who had the account. They would set up a music stand in the studio and they would call Barbara and myself and whatever character people

who worked on the show more or less regularly, and they'd call them in for one of these readings. And we would read six, eight, ten or twelve scripts in the morning or an afternoon, all grouped around this one microphone with the one script (on the music stand) and it was a "cold reading." Nobody knew what he was doing until he did it! Actually, we had to give a performance as much as we could so that they could get a feel for the show. It was great training, tremendous training, even though we'd been in it a long time, it made you so facile as far as sight reading is concerned. Anyway, we would read the script. They would make notes in the control room. Then if they needed fixing, they'd send them back or possibly Florence Ward would do some fixing, because she was, I think, employed by Campana in this capacity.

As long as we're on First Nighter, I'd like to mention a couple of other things. Francis X. Bushman, the famous theatre and motion picture idol, was at one time Mr. First Nighter. The show originated and was created by a man named Charlie P. Hughes who was the original Mr. First Nighter and used to be wheeled out — they wheeled out a beautiful gold and red plush theatre box onto the studio floor and then Charlie would come out in white tie and tails and top hat and his stick and would sit in the box with a microphone and introduce the show. And



Charlie's ladyfriend was June Meredith and she was the original leading lady. The original leading man was a dear friend of mine, Jack Doty.

Two names come to mind, associated with the First Nighter program. Rye Bilsbury —

He's Mike Rye now. He was Mr. First Nighter for a while in Chicago and he was also a "Jack Armstrong" after Jim Ameche left it for a while.

— and Eric Sagerquist.

Oh, God bless him. He's long gone now, but he was the original conductor and arranger and the music meister of the First Nighter orchestra pit orchestra.

There was a very special sound to the theme of the First Nighter program and I guess it was the use of violins more than anything.

Yes, it was the instrumentation actually, to make it sound as much like a pit orchestra as possible.

You know, radio is a wonderful medium. It's a shame that radio drama — what I am speaking of — it's a shame that it's gone. It did something for actors, and

I have said this many times, that has never been done before or since in all history for the journeyman actor, the lay actor. And that is, it made him an up-standing, home-owning, stay-in-one-place, family-raising, tax-paying, bill-paying, good credit risk individual. It did all these things for actors who were not big stars. And you had a steady salary and you became famous, and people loved you and you had people name their children after you. My gosh, I must have, I don't know, 50, 60, 70 kids named after me. Kids! Now they're 30 years old! And they become so familiar with your voice. It was a great I.D. point for me in the theatre in New York and also when I went into pictures in Hollywood, because people didn't know my face, particularly, but as soon as they heard the voice, they knew who it was, and it was a great tie-in for me. Even today, people over 35 remember me and are familiar with my voice. Telephone operators —

Just at random? You pick up the phone to make a call and they say, "I know the voice"?

Yes. "Are you — err, what was that show you were on?" A lot of older ladies, you know, middle-aged ladies are telephone operators and they know voices. Traveling around the country, you sign your name on a credit card in a gas station or something and they remember you. And you have friends everywhere.

It's beautiful, not only as an entree to a lot of things, but just the fact that there is a warm feeling in the recollection of the things you did and they heard you do.

Those were good days and you contributed an awful lot to them.

Well, it did a lot for us, too. I mean, there was a great deal of reciprocity there, although we didn't think of it that way. We were having a ball. We were the busiest people in the world. For two solid years in Chicago, I did 45 shows a week.

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SPEAKING OF RADIO

Every week! And that's a lot of shows, believe me. Almost seven days a week.

That was including repeat broadcasts?

Yes, some of them.

Was the First Nighter ever on a repeat basis? Did you have to do that twice?

I really can't remember, but I don't think the First Nighter was. We were on at 9 o'clock as a rule and that was a pretty good time, coast-to-coast. Thin Man . . . yes. Inner Sanctum . . . most of the shows from the east had to have a repeat for the west coast. And a lot of those, Fu Manchu, I believe, we used to do. That's very early. That was my first commercial — sponsored — show. And I had to ask my producer-director at WCFL — that was in '31 — the difference between a sustaining and a commercial show. I didn't know.

You could tell by the size of the paycheck, couldn't you?

Well, it wasn't much different in those days. I did, as I said, my first sponsored network show: Fu Manchu and that was

a big deal. Oh, boy, that was the biggest show around. It had just gone on and I'll never forget. I played a young Jewish art shopkeeper who was poisoned by the golden needles and the golden pomegranates in this beautiful carved box, and I don't know whether I was trying to steal it or what, but I got my fingers caught in the pomegranates and it killed me and I screamed and — oh, it was a great death scene! But it was a big deal, coast-to-coast. Jack Daly was Fu Manchu, Bob White was "Dr. Petrie" and Charlie Warburton was Inspector Smith or something like that. Anyway, they were the three leads and a girl named Sunda Love was on it as a Chinese character, Fu Manchu's daughter or something like that!

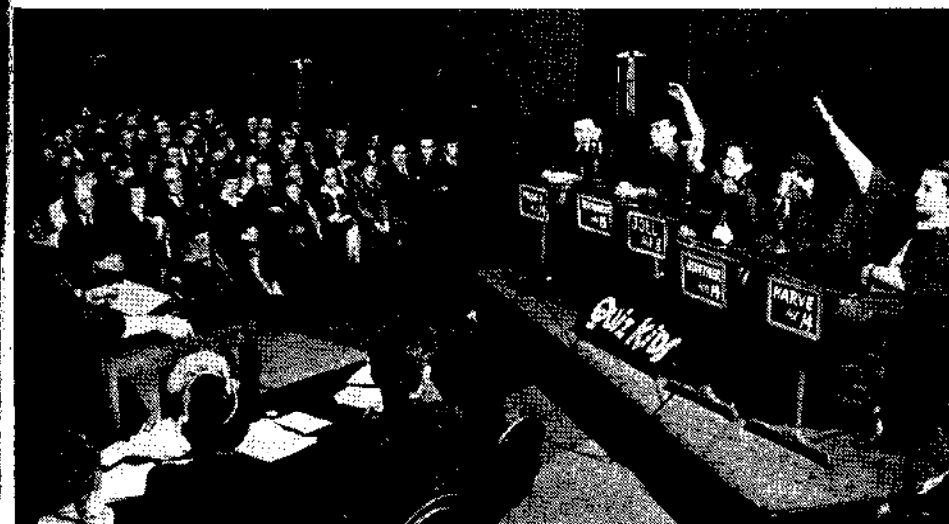
You had to "dress" on that show. It was my first dress show. Up to that time I had not made any money in radio. I was in it for eight months before I made a cent and then I started making two dollars a show or a dollar fifty a show or something like that. And I made fifteen dollars on Fu Manchu with a repeat! But this is a long time ago. I had to buy a tux, and a tux means shoes and socks, and a shirt and a bow tie . . . the whole works — cuff links, , and I don't know how I did it". I was never a scrounger, I didn't know how to do those things. I wasn't a con man, but somehow I got this outfit for fifteen dollars so I didn't make anything on the show, you know, 'cause I was very poor in those days. I remember when fifteen cents was a heck of a lot of money. I was studying sculpture and I needed some sculpting tools and I went to the art store and took one look at them in the window, and it said "fifteen cents" and I gave up. I made my own!

Well, I'm glad that you sculptured yourself a career in radio and I appreciate very much your taking some time with us to chat about it.

Oh, I wouldn't have missed it, Chuck. Thank you very much and God bless all those people who still listen to us.

THE QUIZ KIDS:

They Knew Most of the Answers



BY KATHY WARNES

It's Wednesday night in the early 1940's and the Quiz Kids sit around a wooden table in front of a microphone with the letters "NBC" glowing from it like the hope and excitement in their faces.

Joe Kelly, MC of the program sits to the left and to his right is the five member panel of experts. This week's experts are Gerard Darrow, Joan Bishop, Charles Schwartz, Mary Ann Anderson and George Van Dyke Tiers. The Quiz Kid board of experts was calculated to keep a Quiz Kid on his toes. He had to make certain qualifications even before he got to answer any questions. The maximum age a Quiz Kid could be was 15 and he couldn't be a know-it-all or a parrot, but just the right combination of knowledge and niceness. When the MC asked Gerard Darrow where he would plant cabomba, vallisneria and sagittaria, he answered quick as a wink, "In a fish bowl because they are all aquatic plants, sir."

Most of the Quiz Kids were from Chicago and the surrounding area because the program was broadcast from Chicago. Most came from average homes and all were normal kids with inquisitive minds, good memories and a love for books as well as sports and games.

To be considered for the board, a kid had to fill out a lengthy questionnaire. If he answered most of the questions well, the MC and other people in charge of the program were sure he had enough of a fund of general knowledge for the program.

The next step, a personal interview, allowed the interviewer to assess the applicant's personality and make sure he wasn't a smart aleck. If the applicant passed these two tests, he usually was selected to be on the Board of Experts. Before the program started, new Quiz Kids would come to a warming-up session to learn mike technique and meet the veteran kid experts on the program. None of the questions asked during the rehearsal were used during the actual

Chuck Schaden's

SPEAKING OF RADIO

Conversations with . . .

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QUIZ KIDS

broadcast and, for the most part, questions were sent in by the audience. Quiz topics ranged from underwater plants to bird-watching and several categories in between.

Gerard Darrow's knowledge of birds set the wheels in motion for the entire Quiz Kids program. One afternoon Gerard gave an illustrated talk about birds to a backyard audience of older children. When no one in the audience could identify a robin, Gerard stomped his foot and said, "You can see a robin in any Chicago backyard! What's wrong with you kids!"

This time there was more than a robin in a Chicago backyard at Gerard's lecture. A young Chicago advertising man by the name of Louis G. Cowan attended the lecture, because some friends had tipped him off about this seven year old expert on birds. For a long time, Cowan had an idea for a radio program. He figured since the public liked question-and-answer shows so well, why not have a quiz program with a board of kids as experts?

Cowan laid awake nights trying to figure out where he would find the special kind of kids he needed for his program. He searched the schools and was just about to give up in despair when his friends told him about Gerard.

He drafted Gerard as his first Quiz Kid and soon after, he found several others for the first board of experts. A sponsor was located, Joe Kelly was picked for master of ceremonies and The Quiz Kids was on the air. Every week there were two new Quiz Kids to allow a wide selection of children to be on the program. The three highest scorers out of the five were invited to come back to the program the following Wednesday to match wits with two newcomers. By accumulating high scores week after week, several kids managed to stay on the board long enough to become radio personalities.



QUIZ KID JOEL KUPPERMAN on a visit to Hollywood where he steers a "dolly" which is obligingly being pulled by a studio worker.

And since a Quiz Kid received a \$100 United States Savings Bond for each appearance on the program, some of the veterans earned enough money to be "wealthy" at age ten!

Most of the Quiz Kids weren't geniuses, just intelligent kids who liked to read and were interested in the world around them. Fifteen year old Cynthia Cline served as one of the experts on the board. Music was her speciality and she already had composed two operas, the latest with the story in German, by the time she turned eleven. Besides studying foreign languages, Cynthia wrote poetry, played the piano and flute and danced, swam, played hockey and figure skated. In her spare time, she helped her mother with the housework!

George Van Dyke Tiers, age 13, qualified for the board of experts with his knowledge in several fields. Before he turned three, George could name the planets in order and recite the Swedish and Greek alphabets. He whizzed through



QUIZ KIDS RUTH DUSKIN and GERARD DARROW read a book about Gerard's speciality, birds. Ruth Duskin Feldman is the author of "Whatever Happened to the Quiz Kids" published in 1982 by Chicago Review Press.

four grades in his first four days of school. But as he grew older, his interests broadened. He built complicated model airplanes, collected political buttons, stamps and coins and liked to tinker with clocks.

Jack Beckman, another board of experts member, had a passion for football and answered many questions about the game. When he wasn't outside playing football, Jack could usually be found at his workbench instead of his books. He loved to carve, whittle, glue and nail toys for his brothers and sisters or things for the house.

In terms of service, bird boy Gerard Darrow was one of the oldest board members. With a few time-outs here and there, he served as a Quiz Kid for months at a time. One Wednesday, during his ninth session on the program, things didn't go well for Gerard. None of the questions had to do with any of his specialties, so he didn't earn enough points to come back. He left, thinking he would never be

a Quiz Kid again. But the audience wasn't through with him yet. Thousands of kids who listened to him and their parents too, wrote the studio demanding that Gerard return. Return Gerard did, to answer correctly questions about birds, animals, insects, plants, Greek Mythology and Mother Goose.

Eight year old Gerard (he turned eight while he was on the show) earned enough money to finance his college education being a Quiz Kid. But the most extravagant purchase he was known to make was an ice cream soda when he got off the air.

Most of the Quiz Kids were too much of a challenge for MC Joe Kelly, and this MC job was much more taxing than his other one of running the National Barn Dance. In many cases, Joe had to depend on his cards instead of his cranium for the answers to the questions. Occasionally, the cards didn't work when the kids knew more than the cards detailed. And, when two kid experts argued over facts Joe never had heard of, he wasn't sure what to do.

One time, Kelly thought he finally had the youthful experts and it was the MC's turn to shine. Joe asked Gerard to complete the proverb, "A bird in the hand . . ."

Gerard said . . . "is worth two in the air."

The correct answer, Joe said, "is worth two in the bush." There, he finally triumphed for once!

Gerard didn't argue, he just went home looking thoughtful. The next week he came to the studio with a book on falconry, the ancient hunting sport. There in black and white, was Gerard's version of the proverb!

During its run, the Quiz Kids program had an unusual influence on American children and even parents and teachers. It showed American kids that knowledge can be fun and profitable too, as well as helping to win friends and influence people.

Those Great Old Ads

Compiled by Bob Perlongo


(Ed. Note: Bob Perlongo is Associate Editor of TriQuarterly magazine and the author of The Everyday Almanac. His new book, A Treasury of Antique American Advertisements will be published in the fall of 1984 by The Art Direction Book Co. A preview of that book appears on these pages.)

High Arm Sewing Machine

MY HUSBAND Cant see how you do it.

\$80 Kenwood Machine for - \$23.00
 \$50 Arlington Machine for - \$19.50
 Standard Singers - \$8.00, \$11.00
 \$15.00, and 27 other styles. All at
 cashment-FREE. We pay freight ship any-
 where on 30 days free trial, in any home
 without asking one cent in advance. Buy
 from factory. Save agents large profits.
 Over 100 000 in use. Catalogue and testi-
 monials Free. Write at once. Address,
 (in fall), CASH BUYERS' UNION,
 158-164 West Van Buren St., B 11, Chicago, Ill.

BLACKWELL'S
BULL DURHAM
SMOKING TOBACCO.



SO SAY WE ALL OF US.

I'm an old smoker, and have at one time or another tried all the different Smoking Tobaccos, but for a good smoke Bull Durham beats 'em all.

Super-straight and simple is the message here, in as calm and collected a testimonial-type ad as you're likely to find, whatever the era. And effective such advertising must have been, since the advertiser — venerable old Bull Durham — is still very much in business, rolling down the years.

IT PAYS men with small capital to give Public Exhibitions with a **MAGIC LANTERN, STEREOPTICON or MOVING PICTURE OUT-FIT.** Catalogue free.

McALLISTER, Mfg. Optician, 49 Nassau St., N. Y.

RELY ON THIS EYE

Don't be plagued with a constant fear that your waist gaps behind—fasten it with an eye to be relied upon.

PEET'S PATENT INVISIBLE EYES

are sure as fate—never let go, yet never show. Don't wear off, or tear off. Far better than any other eye, or than a silk loop.

It's all in the Triangle

Sold at all stores, all sizes, black or white. Always sold in envelopes, 5c. With spring hooks, 10c.

PEET BROS., Dept. F, Philadelphia, Pa.



DOCTORS RECOMMEND REAST'S PATENT
INVIGORATOR
CORSETS.
 FOR LADIES, MAIDS, BOYS, GIRLS, AND CHILDREN.



Dr. M. O. B. NEVILLE, L.R.C.P., Edin. Medical Officer of Health, says, Nov. 1st, 1890:—

"From a scientific point of view, I am of opinion that your Corset is the only one that gives support without unduly compressing important organs. Its elasticity, in a great measure, prevents this. I am satisfied, by its support of back and shoulders, that it is a material help to expanding the chest."

"Mrs. WELDON'S FASHION JOURNAL," says July 90:—

"Undoubtedly supplies a long-felt want for ensuring an upright form and graceful carriage. **COMBINES ELEGANCE OF FORM WITH COMFORT.** It renders a corset what it should be, comfort, and support to the wearer, strengthening the spine, expanding the chest, and giving necessary support without tight lacing or undue pressure."

PRICES.
 Child's under 5 years, 3/4; Boys' and Girls' over 5 years, 4/6; Maids, 5/6; Ladies, 6/6, 8/6, 12/9, 18/6, 22/6, 63/-.

SOLD BY ALL DRAPERS, OR SENT P.O. TO
REAST, 15, CLAREMONT, HASTINGS, ENGLAND.
 FOR LICENSE FOR MANUFACTURING, OR SALE OF AMERICAN PATENT APPLY AS ABOVE

(1893)

WE GET LETTERS

MUNCIE, INDIANA — Love your programming. Reminds me of when I was a little pig-tailed girl laying on the living room floor, drawing pictures of the programs I was listening to — so now in order to listen I feel I must draw!! My daughter couldn't understand when I would tell her things were MUCH scarier on the radio. Many floor lamps in those days had floor lights which could be turned on when the radio announcer said, "Lights out!" — in fact, things were scarier with one candle or the floor light: you could see how scared everyone else was! Thanks a lot for reliving memories I'd forgotten.
— JOANNE BURNEY

MT. PROSPECT, ILLINOIS — I grew up as radio was fading to television. I remember, before my parents bought a TV, some of the old programs. The Shadow was my favorite. I also remember how the old programs brought our family closer together as a family. We looked forward to all of us sitting around trying to guess who did it, and when we were a little frightened, cuddling close to each other. It's too bad that a lot of people had never experienced what radio has done for people and their families. I have, and will continue to enjoy your programs, passing the word along to my friends and supporting old radio programs any way possible.
— JOYCE OCHOA

ELGIN, ILLINOIS — I can't tell you how many hours of pleasure you have given me since I first tuned in way back in the days you broadcast from Evanston, Illinois.
— JOAN FLICK

OAK LAWN, ILLINOIS — I was raised in the 1930 to 1950 era of most of these shows and it's such a joy to hear them all again. A set of Cinnamon Bear tapes went by auto to Florida with my three nephews. I heard it was one of the best baby-sitting gimmicks to keep three lads occupied.
— J.A. MC GOVERN

MICHIGAN CITY, INDIANA — I am a retired pastor, living on small pension and social security. Enjoy your radio programs very much. Since my eyes are not as good as they used to be, and some TV programs aren't worth the electricity to turn them on, I'm REALLY enjoying the radio programs of my youth and early years as you present them to us. I really enjoyed Nelson Eddy's singing on the Chase and Sanborn Hour. Wasn't too pleased with the Adam-Eve play; didn't like it when it was first presented, didn't care for it last night. But did like the music, and always have enjoyed Edgar Bergen and his dummies. Thanks for your warm personality as it comes over the air, and all your work to make the programs interesting to us.
— PASTOR LUTHER MEYER

OAK PARK, ILLINOIS — It was early December, 1972 that I accidentally found you late one Saturday afternoon on a station in Evanston, Illinois whose signal began to fade as the sun began to set. I was in the garage tuning in an old radio; the dial was missing, the signal was weak and the static was strong. You were playing a Fred Allen program. I was sure that Fred Allen had died and radio along with him, so I was confused as to what was happening.

I raced from the garage to the house, where we had a more modern radio with a dial, to see if I could find what station I had been listening to. I found it just in time to hear part of the sign off and your theme song. I wasn't at all sure that it was the same station and anxiously awaited the next Saturday to see if I could find it again. Well, needless to say, I did. I became an avid listener and still am. For over 11 years I have listened to your programs on various stations at various times and days. The old programs are still entertaining, but, in addition, they are an audio history book. I can still vividly recall hearing "We interrupt this program for a special announcement. The Japanese have attacked Pearl Harbor. We are at war." My children, through one of your old programs, were able to experience, in some small way, the same feelings I had as a boy, hearing that announcement.

When one of my son's friends said to me, "Look what your generation did. We had to grow up with the bomb." I put on an appropriate old show, that I had recorded from one of your shows, and said to him, "Hear that? I grew up with Adolph Hitler."

I used to record your shows complete on reel to reel tape. Then, when I had a chance I would record just the old shows on cassette and reuse the reel of tape. One day when I was busy around the house and had no time to tend the cassette player, I put on a full reel of one of your old programs that I hadn't edited yet and realized that your show had become a classic. I have kept the entire show intact ever since, at times playing "Radio to Trim the Tree By" in mid-summer! Thank you for many years of good listening.
— FRANK A. BONELLI

(ED. NOTE — Thank you very much for your letter. Your comments mean a great deal to us and we sincerely appreciate your loyalty and the loyalty of so many of our listeners who have been with us since our first efforts on that little station in Evanston.)

BERWYN, ILLINOIS — Best wishes on your 14th anniversary of Those Were The Days — again. Statistically, I do not have much to report except that your show last April 7th was your 700th TWTD broadcast including 251 shows on WLTD (Evanston). This was also your 449th show on WNIB. On Saturday, April 14th, "Cary Grant on Radio" was your 450th show on WNIB. On your 14th Anniversary Show, April 28, you aired a total of 452 shows on WNIB and 703 TWTD shows for the grand total. Around four months before your 20th anniversary of TWTD (in 1990) you will have aired 1000 shows if all goes well.

— BOB HARTFIELD

(ED. NOTE — Thanks again this year to our most faithful listener and historian of TWTD broadcasts. We hope all goes well so we can celebrate that 20th anniversary!)

CHICAGO HEIGHTS, ILLINOIS — Sure brings back the memories of long ago. I go back a little more than you do, but I'm sure glad you did what you did and brought us all these programs.
A. F. NOWOCIN

WAUKEGAN, ILLINOIS — I tuned in your program last night for the very first time and enjoyed it very much. You got yourself a steady listener.
— WILLIAM A. WEGSCHEIDER

ELMHURST, ILLINOIS — I just received my latest issue of the Digest — fantastic! I am one of those Charter Subscribers who has every issue safely tucked away. Each one, of course, has been eagerly read from cover to cover. I know my favorite time of the year and my childhood have returned each time I see Paddy O'Cinnamon's smiling countenance.

What do you know about National Public Radio? I've read and heard so much about it and some of the programs sound interesting, but nowhere do they tell you about NPR stations in the area . . . or maybe I'm just too dumb to figure it out. After all, I AM getting slightly antique-ish. I was born the same year as you! Saturday afternoons are still the best time of the week. I happily enclose my two-year renewal.
— PAT FISCHER

(ED. NOTE — The NPR station in the Chicago area is WBEZ, 91.5 FM. It's the Chicago Board of Education radio station and they do sell a guide to their programming. So we're the same age, eh? Well, happy 39th birthday — again!)

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Nostalgia Almanac

JULY

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

IN JULY OF 1943, wage and salary earners were subject to a paycheck withholding tax after President Roosevelt signed the "pay-as-you-go" income tax bill.

JOHN T. SCOPES was found guilty on July 24, 1925 of having taught evolution in the Dayton, Tennessee High School. He was fined \$100 plus costs. William Jennings Bryan was chief counsel for the prosecution and Clarence Darrow was chief defense counsel. Bryan died on July 26, two days after losing the case.

A BULOVA TIME SIGNAL — the first television commercial — was telecast on New York station **WNBT** on July 1, 1941.

U.S. ASTRONAUT Neil A. Armstrong, commander of the Apollo 11 mission, became the first man to set foot on the moon. After stepping onto the moon he said, "That's one small step for man . . . one giant leap for mankind." Accompanying Armstrong on the moon was Air Force Colonel Edwin E. Aldrin, Jr.

NEW YORK MOVIEGOERS were treated to the first all-talking motion picture on July 6, 1928 when "The Lights of New York" opened at the Strand Theatre. The previously released "Jazz Singer" had only a few scenes of singing and light dialog, while "Lights of New York" was a "100 per cent all-talking picture."

MANHATTAN MELODRAMA starring Clark Gable, William Powell and Myrna Loy was playing on the screen while gangster John Dillinger was shot and killed by FBI agents in front of Chicago's Biograph Theatre on July 22, 1934.

DOUGLAS CORRIGAN of Los Angeles flew from Brooklyn to Dublin, Ireland on July 17, 1938. Because Corrigan had no permit or passport, he claimed he flew the "wrong way."

JULY TV DEBUTS featured several programs as summer replacement shows that went on to become long-running series on their own: **Lights Out** and **Mama** (1949); **The Web and Your Hit Parade** (1950); **Racket Squad** (1951); **Masquerade Party** and **Mr. Peepers** (1952); **Lawrence Welk** (on the ABC — **Dodge Dancing Party**) (1955); **Meet McGraw** and **Richard Diamond, Private Eye** (1957).

JULY RADIO PREMIERES include: **Armstrong, the All-American Boy** (1933); **Gangbusters** (1935); **Mercury Theatre on the Air** (1938); **Aldrich Family and Blondie** (1939); **The Thin Man** (1941); **Judy Canova Show** (1943); **Man Called X** and **Quick As a Flash** (1944); **The Falcon** and **Maisie** (1945); **Adventures of Sam Spade** (1946); **Candid Microphone** and **Escape** (1947); **Our Miss Brooks** and **My Favorite Husband** (1948); **Dragnet** (1949); **Bob and Ray** (1951); **Stan Freberg Show** (1957).

JULY BIRTHDATES

JULY 1: Karen Black (1942); Leslie Caron (1931); Myron Cohen (1902); Olivia deHavilland (1916); Jamie Farr (1934); Farley Granger (1925); Charles Laughton* (1899).

JULY 2: Dan Rowan (1922).

JULY 3: Leon Errol* (1881); Pete Fountain (1930); Dorothy Kilgallen* (1913).

JULY 4: Louis Armstrong* (1900); George M. Cohan* (1878); Gina Lollobrigida (1927); Eva Marie Saint (1924).

JULY 5: Milburn Stone* (1904).

JULY 6: Laverne Andrews* (1915); Ned Beatty (1937); Merv Griffin (1925); Janet Leigh (1927); Sylvester Stallone (1946).

JULY 8: Billy Eckstine (1914); Steve Lawrence (1935); Jerry Vale (1932).

JULY 9: Ed Ames (1927).

JULY 10: Nick Adams* (1931); Slim Sumnerville* (1892).

JULY 11: Yul Brynner (1915); Tab Hunter (1931); Harry Von Zell* (1906).

JULY 12: Milton Berle (1908); Bill Cosby (1937); Jean Hersholt* (1886).

JULY 13: Dave Garroway* (1913).

JULY 14: Polly Bergen (1929); John Chancellor (1927).

JULY 16: Mindy Carson (1926); Percy Kilbride* (1888); Carmen Lombardo* (1903); Ginger Rogers (1911); Sonny Tufts* (1911).

JULY 17: James Cagney (1899); Cass Daley* (1915); Phyllis Diller (1917); Art Linkletter (1912); Donald Sutherland (1934).

JULY 18: James Brolin (1940); Hume Cronyn (1911); Richard Dix* (1894); Gene Lockhart* (1891); Marvin Miller (1913); Harriet Nelson (1911); Red Skelton (1913).

JULY 19: Vikki Carr (1942).

JULY 20: Theda Bara* (1890); Verna Felton* (1890); Natalie Wood* (1938).

JULY 21: Don Knotts (1924); Ken Maynard* (1895); Kay Starr (1922).

JULY 23: Gloria De Haven (1924); Arthur Treacher* (1894).

JULY 24: Bob Eberly* (1915).

JULY 25: Walter Brennan* (1894); Jack Gilford (1907).

JULY 26: Gracie Allen* (1899).

JULY 27: Donald Crisp* (1880); Keenan Wynn (1916).

JULY 28: Rudy Vallee (1901).

JULY 29: William Powell* (1892).

JULY 30: Paul Anka (1941).

NOTE: * denotes deceased

NOSTALGIA DIGEST

BACK ISSUES AVAILABLE

A limited number of back issues of the Nostalgia Digest and Radio Guide are available for \$2 each. Order from NOSTALGIA DIGEST ARCHIVES, Box 421, Morton Grove, Illinois 60053.

APR-MAY, 1984 — Orson Welles cover story; We're loyal to you, Steinmetz High; Radio Sound Effects; Your Hit Parade; Dennis Day interview; V-Discs of WW II; Bill Stern's Sports Newsreel; Errol Flynn.

FEB-MAR, 1984 — SOLD OUT — None available.

DEC-JAN, 1983-84 — Nelson Family on cover; Don Ameche interview; Jack Brickhouse, Amos 'n' Andy, Eddy Howard. 1939 movies, Christmas shopping.

OCT-NOV, 1983 — Eddie Cantor on cover; Arch Oboler interview; Halloween, Claude Kirschner, Baseball, Mr. Peepers, Homes of the stars, Bill Stern, Ray McKinley.

AUG-SEP, 1983 — Frank Sinatra on cover; Kate Smith interview; penny candy; comedy teams, Chicago Cubs, great old ads, Glen Gray.

JUN-JUL, 1983 — Al Jolson on cover; Hal Peary interview; Dinah Shore, Gene Krupa, Fibber McGee and Molly, Harry Warren, Life Can Be Beautiful, old time grocery stores, All-Star Game.

APR-MAY, 1983 — Bob Hope on cover; Durante and Moore, Norman Corwin, Andy Paiko, mystery movies, model trains, band remote broadcasts.

FEB-MAR, 1983 — Jack Benny & Mary Livingstone on cover; Kate Smith, Shep Fields, Gene Autry, Valentine's Day, Coach Dan Devine, Smilin' Ed McConnell, Metro Goldwyn Mayer.

OTHER BACK ISSUES

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