

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

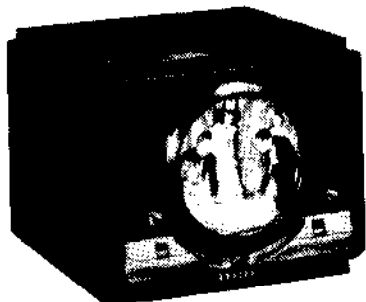
APRIL - MAY, 1985



BERGEN AND MC CARTHY

# Come In and Browse!

**Classic TV Shows** NOW ON VIDEO TAPES  
 BETA OR VHS FORMAT DOZENS OF SHOWS IN STOCK **\$29.95** Up to 2 Hours ea. On Each Tape



- AMOS 'N' ANDY
- MILTON BERLE
- JACK BENNY
- GROUCHO MARX
- ED SULLIVAN
- BOB HOPE
- OZZIE & HARRIET
- MANY MORE

WRITE FOR FREE CATALOG. SEND SELF-ADDRESSED, STAMPED ENVELOPE TO METRO GOLDEN MEMORIES, 5941 W. IRVING PARK ROAD, CHICAGO, IL 60634

BOOKS AND MAGAZINES ABOUT HOLLYWOOD AND THE STARS . . . OLD TIME RADIO SHOWS ON RECORD AND TAPE . . . BIG BAND AND PERSONALITY MUSIC OF YOUR LIFE . . . POSTERS, PHOTOS, GIFTS.



**Metro Golden Memories**



**5941 W. Irving Park Road, Chicago**  
 JUST EAST OF AUSTIN — PHONE 736-4133

**WE'RE OPEN EVERY DAY — MON - FRI 10 AM to 6 PM**  
**SATURDAY 10 AM to 7:30 PM — SUNDAY NOON to 5 PM**

We buy and sell movie magazines, one-sheets, lobby cards, stills, LP record albums

# NOSTALGIA DIGEST

HELLO, OUT THERE  
 IN RADIOLAND!!

BOOK ELEVEN CHAPTER THREE

APRIL — MAY, 1985

## INSIDE THIS ISSUE

COVER STORY . . . . .	2
Bergen & McCarthy Reprint from 1938	
RADIO RATINGS AND TRENDS . . . . .	7
Second in a Series	
I REMEMBER IT WELL . . . . .	10
Yesterday's Jester Days	
GUESS WHO . . . . .	12
Readers Respond to Quiz	
NOSTALGIA ALMANAC . . . . .	14
April Memories	
RADIO GUIDE . . . . .	17
April and May Schedules	
Those Were The Days . . . . . 18	
Radio Theatre . . . . . 22	
SPEAKING OF RADIO . . . . .	34
Conversation with Howard Duff	
SOAP OPERA UPDATE . . . . .	39
Recapping the Hour of Suds	
FILM CLIPS . . . . .	40
From Black and White to Color	
NOTES FROM THE BANDSTAND . . . . .	42
Earl Hines and his Orchestra	
WE GET LETTERS . . . . .	44
Our Readers Write	
NOSTALGIA ALMANAC . . . . .	46
May Memories	
TRIVIUS NOSTALGIUS TRIVIUS . . . . .	48
Test Your Disney I.Q.	



In our studio hangs a motto, "Happy is the man whose hobby is his work." Next to it should hang another motto: "Lucky is the man whose listeners keep listening."

We are fortunate enough to be that happy, lucky man and we take this opportunity to express thanks and gratitude to you as we prepare to observe our 15th anniversary on the air. Little did we think, back in 1970, that we would be able to continue bringing you the sounds of good old radio for so many years.

It has been a very special pleasure to be associated with the vintage shows and we pledge to continue on the air for as long as there's an audience, sponsors and stations willing to keep alive these precious sounds and memories from what really was the Golden Age of Entertainment.

Your support of our broadcasts and various other projects give us the encouragement and wherewithal to keep it going. We can't begin to tell you what that means to us. All we can do is to bring you what we feel is the best of the past and as you look through the listings in this issue of our *Nostalgia Digest*, we hope you'll enjoy two more months of radio as it was.

Thanks for listening.

— Chuck Schaden  
*Nostalgia Digest -1-*

COPYRIGHT © 1985  
 ALL RIGHTS RESERVED

Chuck Schaden's NOSTALGIA DIGEST is published six times a year by THE HALL CLOSET, Box 421, Morton Grove, Illinois 60053 (312/965 7763).

Annual subscription is \$10 for six issues. Your subscription expires with the issue date noted on the mailing label. A renewal reminder is sent with the last issue of your subscription.

# Cover Story:

## The Story of Charlie McCarthy

By EDGAR BERGEN

REPRINT courtesy the Wittenberg Archives, from FAN MAGAZINE, October, 1938

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

I didn't have thirty-five dollars.

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

I counted on my fingers.

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

"Go ahead," I said.

That was the beginning of Charlie McCarthy.

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

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

That night at dinner I frightened my mother nearly out of her wits by tossing ejaculations at her from the center of a fresh cherry pie. And the next day I spent twenty-five cents on a beautifully

illustrated booklet called "The Art of Ventriloquism." "The Art" was the only instruction I ever had in "the art."

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

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

**T**HE face which today puts the lie to Charlie McCarthy's top hat and tails grinned at me originally from a little newsboy who used to peddle papers at a street corner near our house. His name was Charlie — I never learned the rest of it-- and the map of Ireland was on his face. He never stopped grinning. If he lost a tooth you were conscious of a definite change in the landscape at his particular

CHUCK SCHMIDT'S  
**NOSTALGIA DIGEST**  
AND  
**RADIO GUIDE**  
APRIL - MAY 1981



BERGEN AND MC CARTHY

corner. He was forever involved in fantastic financial calculations. "Gee," he would complain after a thorough check of five different pockets, "I'm three cents short." His namesake has the same trouble today.

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

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

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

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

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

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

Thrift is a much abused word, and is guilty of much wrongdoing, in my opinion. Whenever I have a chance to counsel a young fellow just starting out, I tell him not to feel that the saving habit early in life is a sure sign of success. I think he should spend his money—all of it for books, or travel, or for anything else with which he can intelligently broaden his horizon. If he's electrically minded he should buy the short-wave set he wants,

or if he likes to tinker with cameras he should arrange to get the efficient equipment he needs to make good pictures. Pictures are a career, not a mundane job, to many a bright young man these days.

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

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

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

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

I say I never could have done it without Charlie. That isn't an exaggeration. Many times I would have compromised—perhaps given up entirely—for I haven't the protective shell of self-confidence which gets a bred-in-the-blood trouper over the tough spots. That winter, not so long ago, when we watched vaudeville shrivel up and die; it would have been easy then to slip out of show business. I had been writing my own routines long enough to think I could write for radio. No one—least of all, I had dreamed that a dummy could be funny on the air. But people in radio were eating regularly. Again, three years

ago, when Charlie and I were kicked out of "The Ziegfeld Follies" after two weeks of the run, there would have been easier paths

than mine. My mother always thought I'd make a good electrician.

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

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

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

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

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

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

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

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

So we pitched.

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

At first, when we were in the experimental stages, it worked the other way. I was called on the carpet by the dean of men at Northwestern more than once for answering classroom roll calls in Charlie's voice for my

absent fraternity brothers. Charlie made a shambles of many a sober-sided chapel program, and my Delta Upsilon brothers initiated him along with me, as a reward for the laughs he'd given them.

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

MY brother Clarence and I were the men in the family from our early teens. Father, who was an architect, fell ill when we were lads and retired to a farm in Michi-

gan, where he tried to combine the dairy business with recuperating. He never completely recovered, and died when I was fourteen. Mother never complained of hard times during the years which followed; but I am sure it required close figuring for her to keep the little family together.

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

I was afflicted with a bad case of *wanderlust*, so would turn down lucrative offers in this country to jump on a ship any time a prospective engagement beckoned in South America and Europe. Charlie and I toured England and the Continent one summer, touched a corner of Soviet Russia and wound

CLIP AND SAVE

# WANTED

## Lionel and American Flyer

### TURN YOUR OLD TRAINS AND TOYS INTO MONEY

### Collector Pays Cash WILL PICK UP CALL BILL

## (312) 699-0268

CLIP AND SAVE

up a gala season with a performance in Sweden for the Crown Prince. In Sweden we amused ourselves, and startled our audiences, by talking to the people in their native tongue. My father hadn't taught me his language for nothing.

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

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

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

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

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

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

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

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

I shall never forget the night I went down to the Biltmore Hotel in Los Angeles to accept the special award for "comedy creation" presented to me by the Academy of

Motion Picture Arts and Scientists. The Academy banquet is the white-tie-and-tails event of the year in filmland. Every big-wig of the industry is there, and to me—as I walked up to accept the little wooden statuette which was marked for me—it looked as if they were all sitting in the front row, daring me to be funny.

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

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

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

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

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

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

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

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

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

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

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

## SECOND IN A SERIES

## Early Radio Ratings and Trends

BY TODD NEBEL

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

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

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

By 1934, CAB based their surveys on 33 cities using a "recall" telephone interviewing system. Listeners were called at random and were asked what they had

## 1934-35 RADIO RATINGS

1 Rudy Vallee	38.5
2 Maxwell House Showboat	37.3
3 Jack Benny	36.4
4 Fred Allen	32.0
5 Joe Penner	30.3
6 Ed Wynn	25.8
6 Palmolive Beauty Box Theater	25.8
7 Hoover Sentinels	23.5
7 Guy Lombardo	23.5
8 Ben Bernie	23.2
9 Lowell Thomas	23.1
10 Amos & Andy	22.6
11 Phil Baker	22.5
11 Mary Pickford Dramas	22.5
12 March of Time	20.9
13 Sinclair Wiener Minstrels	20.8
14 Will Rogers	20.5
14 First Nighter	20.5
15 Cities Service Orchestras	19.8
15 Let's Dance: Benny Goodman/ Xavier Cugat	19.8

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

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

## RATINGS AND TRENDS

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

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

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

By 1935, it was becoming apparent that the "personality" era (1932-1933) was transposing itself from an era of the solo performer to the era of the person-

### 1935-36 RADIO RATINGS

1 Major Bowes & His Original	45.2
Amateur Hour	28.2
2 Rudy Vallee	26.8
3 Jack Benny	23.5
4 March of Time	23.5
5 Burns & Allen	23.9
6 Amos & Andy	22.6
7 Fred Allen	22.2
7 First Nighter	22.2
8 Maxwell House Showboat	21.1
9 Al Jolson	20.9
10 Phil Baker	20.4
11 Believe It or Not	19.6
12 Walter Winchell	19.2
13 Boake Carter	17.5
14 Eddie Cantor	16.1
15 Pick & Pat	15.9

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

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

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

In 1935, a new program, Major Bowes'

### 1936-37 RADIO RATINGS

1 Eddie Cantor	29.1
2 Jack Benny	28.6
3 Lux Radio Theatre	25.1
4 Burns & Allen	24.0
5 Major Bowes & His Original	23.2
Amateur Hour	22.4
6 Bing Crosby	20.6
7 Fred Allen	19.1
8 Al Jolson	19.1
8 Hollywood Hotel	18.6
9 Phil Baker	18.3
10 Amos & Andy	15.8
11 First Nighter	15.7
12 Rudy Vallee	15.3
13 Boake Carter	15.0
14 Gangbusters	14.8
15 One Man's Family	

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

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

among the most successful programs, thereby, establishing "favorites."

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

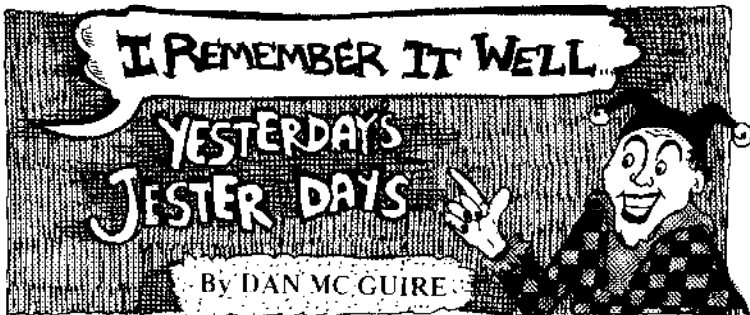
All the while, radio was becoming a more stable place where past trends had established more program variety and a more diverse form of radio entertainment without creating one trend which totally dominated all others as in the past. Radio had become first class entertainment with variety to suit all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

By 1938, radio was a big business. Not since the invention of motion picture theatres had Americans become so fond of a form of entertainment. Radio had become a welcome friend, a handsome wooden box filled with tubes and coils, placed majestically in a strategic position in millions of American living rooms. By the late 1930's, however, its role began to change somewhat. News broadcasts and commentaries increased in importance as tensions in Europe and the Far East mounted. □

### 1937-38 RADIO RATINGS

1 Edgar Bergen and	39.4
Charlie McCarthy	34.0
2 Jack Benny	27.5
3 Burns & Allen	25.5
4 Lux Radio Theatre	23.5
5 Al Jolson	23.1
6 Eddie Cantor	23.1
6 Bing Crosby	22.2
7 Major Bowes & His Original	22.0
Amateur Hour	20.5
8 Rudy Vallee	17.4
9 Fred Allen	17.4
10 Amos & Andy	16.7
10 Hollywood Hotel	16.1
11 Al Pearce	15.6
12 Joe Penner	15.0
13 One Man's Family	14.8
14 Big Town	
15 Phil Baker	
*15 Fibber McGee & Molly	





"Stern's Drug Store. Hello?"

"Hi. Do you have Sir Walter Raleigh in a can?"

"Yes, we do."

"Well, let him out before he suffocates. April Fool!"

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

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

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

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

cause the nut to knock softly but insistently on the window.

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

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

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

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

Probably my most successful trick involved some hot pepper flavored gum. The package would not have fooled anyone, so I removed four sticks and care-

fully repackaged them in Doublemint wrappers. (Sorry about that, Gene.) A tiny mark on the fifth stick identified it as the real thing.

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

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

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

The most daring April Fool trick of our grammar school days was the work of a girl. While Mrs. Handly was out of the room, Patsy placed under her desk a plastic facsimile of that substance most abhorred by big city walkers. Unfortu-

nately, our eighth grade teacher was not noted for her sense of humor. When she returned, our snickers were quickly silenced by her stern command: "The person who belongs to this *thing*, will please come up here and claim it."

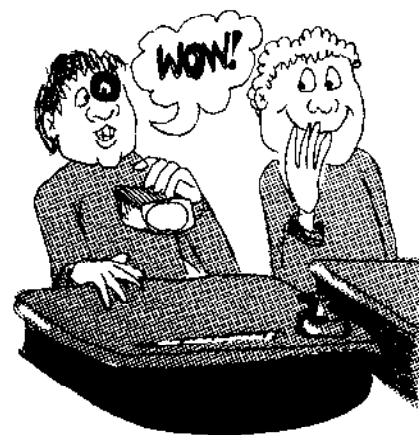
Patsy shuffled forward with head bowed. "And now, young lady," Mrs. Handly continued, "please take it down to the principal and explain how it came to be there." On her way out the door with the "thing," Patsy whispered to Mrs. Handly's stiff back, "April Fool!"

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

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

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

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



# GUESS WHO!

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

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

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

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

**RICHARD LANGE**  
Des Plaines, Illinois

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

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

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

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

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

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



YOUNG VAN JOHNSON

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

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

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

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

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

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

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

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



MATURE VAN JOHNSON

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



# Nostalgia Almanac

## APRIL

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				



MARIAN JORDAN

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

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

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

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

**11** PRESIDENT HARRY TRUMAN relieved General Douglas MacArthur of his command in the Far East in 1951.

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

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

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

**15** MARIAN JORDAN was born in 1897. She starred on radio and in several motion pictures as Molly McGee of 79 Wistful Vista. She died at the age of 63 on April 7, 1961.

**16** THE MUSIC BOX starring Stan Laurel and Oliver Hardy was released in 1932. It went on to win the Academy Award for the best live action comedy short subject.

**17** LIGHTS OUT made its radio debut in 1935.

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

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

**20** YOUR HIT PARADE made its radio debut in 1935.

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

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

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

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

**25** HIT THE DECK opened on Broadway at the Belasco Theatre in 1927. The hit musical ran 352 performances.

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

**27** BING CROSBY was dubbed "The Groaner" in a 1935 article in Collier's Magazine.

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

**29** ONE MAN'S FAMILY made its West Coast network radio debut in 1932.

**30** EVE ARDEN was born in Mill Valley, California in 1912. Her real name is Eunice Quedens.

## THE GREAT AMERICAN BASEBALL CARD COMPANY

**WE BUY, SELL, TRADE BASEBALL CARDS**

—Thousands Available—

Plus

**FOOTBALL—BASKETBALL—HOCKEY  
AND NON-SPORTS CARDS**

**STARTER SETS AND COLLECTOR SUPPLIES**

**COMIC BOOKS**

**CURRENT MARVEL & DC PLUS BACK ISSUES**

**Complete Collection of Hall Closet Old Time Radio Cassettes**

**Be Sure To Stop In**

**9004 WAUKEGAN ROAD, MORTON GROVE, IL 60053**

**OPEN 7 DAYS — 1 to 5 PM — (312) 965-0820**



FRANK SINATRA

# BOOKS — BY — MAIL

- **THE MOVIES GREATEST MUSICALS** by Hugh Fordin. An absolute must for movie buffs. The story of the Arthur Freed unit at M-G-M. A nostalgic and fascinating look back at what happened and what might have happened in the movies greatest musicals. 556 pages, over 300 photos. Softcover . . . . . \$11.95
- **THE SHADOW SCRAPBOOK** by Walter B. Gibson. The complete story behind the mysterious Shadow of pulp magazine and radio fame as compiled by his creator. Contains the Shadow radio broadcast chronology and a complete script. Now out of print, limited number of copies available. Softcover, 162 pages, 8½ x 11 . . . . . \$10.95
- **HONEYMOONER'S COMPANION** by Donna McCrohan. The first book to trace the 25-year history of TV's longest running situation comedy, complete with summaries and plots of over 100 episodes. More than 100 rare and nostalgic photos. Softcover, 7 x 10, 241 pages . . . . . \$6.95
- **THIS WAS YOUR HIT PARADE** by John R. Williams. All the songs, all the hits, all the dates, all the stars. Everything you want to know about the program that was a Saturday night favorite on radio and TV for 15 years. Excellent way to pinpoint the music of a special day from the past. Outstanding reference book, very nostalgic! Hardcover, 7 x 10, 209 pages, latest edition . . . . . \$12.95
- **RIVERVIEW: GONE BUT NOT FORGOTTEN 1904-1967** by Chuck Wlodarczyk. Out of print for over two years, this second edition features more pages, 40 additional pictures of the World's Largest Amusement Park that used to be at Western and Belmont in Chicago. Hundreds of photos, text and nostalgia. A ride-by-ride description of all your favorite thrills and attractions. Softcover, 8½ x 11, 136 priceless pages . . . . . \$13.95  
DeLuxe Hardcover collector's edition . . . . . \$18.95
- **RADIO'S GOLDEN YEARS** by Vincent Terrace. A comprehensive guide to that fascinating era when only sound was around. A detailed history of radio programs and performers. 1500 radio programs broadcast between 1930 and 1960 are listed and described. Each entry provides cast lists, story line information, announcer and music credits, program openings, network and/or syndication information and the length date of first broadcast. Illustrated. Hardcover, 7 x 10. 300 pages . . . . . \$17.50



**TO ORDER** — Add \$1.00 per book for postage and shipping. Illinois residents add 8% sales tax. Send check or money order to Metro Golden Memories, 5941 W. Irving Park Road, Chicago IL 60634.

**ORDER BY PHONE** — Use Visa or Master Card. Call (312) 736-4133.



## Metro Golden Memories

CHICAGOLAND'S  
MOST COMPLETE NOSTALGIA SHOP

5941 W. IRVING PARK ROAD, CHICAGO IL 60634  
JUST EAST OF AUSTIN — PHONE 736-4133

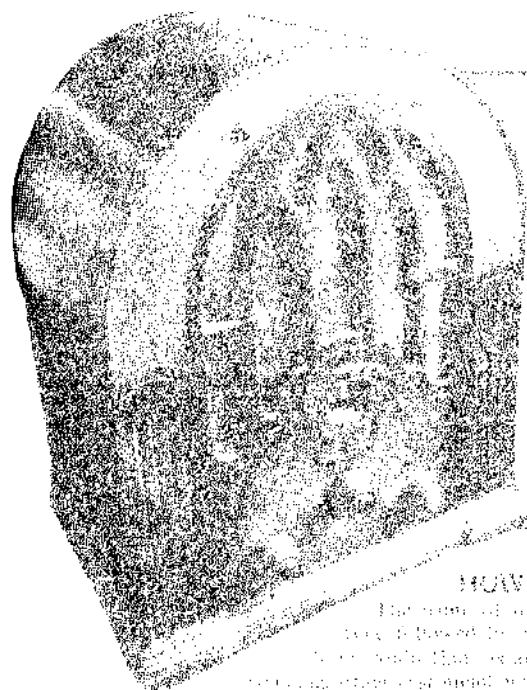
# NOSTALGIA DIGEST

## RADIO GUIDE

COMPLETE LISTINGS

FOR

APRIL and MAY 1986



Saturday, 10:00 AM  
**THOSE WERE THE DAYS**

1 P.M. to 2 P.M.

WMOR Chicago 47.5 FM

WIBC 216.16.5 FM

11:00 AM

Monday 5:00-5:30 PM

**RADIO THEATER**

7 P.M. to 7:30 P.M.

WABC Chicago 590 AM

WMBR Aurora 1280 AM

### HOW TO READ THE RADIO GUIDE

The format of this guide is the same as that of our first issue. Each listing is preceded by the call letters of the station and the frequency. The listing is then followed by the program title, the date of first broadcast, and the time of broadcast. The call letters and frequency of the station are followed by the name of the program. The date of first broadcast is followed by the time of broadcast. The call letters and frequency of the station are followed by the name of the program. The date of first broadcast is followed by the time of broadcast.

The format of this guide is the same as that of our first issue. Each listing is preceded by the call letters of the station and the frequency. The listing is then followed by the program title, the date of first broadcast, and the time of broadcast. The call letters and frequency of the station are followed by the name of the program. The date of first broadcast is followed by the time of broadcast.

The format of this guide is the same as that of our first issue. Each listing is preceded by the call letters of the station and the frequency. The listing is then followed by the program title, the date of first broadcast, and the time of broadcast. The call letters and frequency of the station are followed by the name of the program. The date of first broadcast is followed by the time of broadcast.

The format of this guide is the same as that of our first issue. Each listing is preceded by the call letters of the station and the frequency. The listing is then followed by the program title, the date of first broadcast, and the time of broadcast. The call letters and frequency of the station are followed by the name of the program. The date of first broadcast is followed by the time of broadcast.

PROGRAM LISTINGS BEGIN ON NEXT PAGE . . .



# THOSE WERE THE DAYS

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

## APRIL

SATURDAY, APRIL 6th  
EASTER GREETINGS

**FIBBER MC GEE AND MOLLY** (12:15-12:30) and **Lois Lane** (12:30-1:00) on the radio. **Warner Bros. Merry Melodies** from the classic **Merrie Melodies**. R. D. Thompson, K. C. 97. 12:30-1:00 **Warner Bros. Merrie Melodies**. NBC. (11:45, 11:45, 6:15)

**CLYD BARRY THIS & THAT** (10:45-11:00) on the radio. **Clayton Kopp** (11:00-11:15) on the radio. **Clayton Kopp** (11:15-11:30) on the radio. **Clayton Kopp** (11:30-11:45) on the radio. **Clayton Kopp** (11:45-12:00) on the radio. **Clayton Kopp** (12:00-12:15) on the radio. **Clayton Kopp** (12:15-12:30) on the radio. **Clayton Kopp** (12:30-12:45) on the radio. **Clayton Kopp** (12:45-1:00) on the radio.

**JACK BENNY PROGRAM** (11:45-12:00) on the radio. **Jack Benny** (12:00-12:15) on the radio. **Jack Benny** (12:15-12:30) on the radio. **Jack Benny** (12:30-12:45) on the radio. **Jack Benny** (12:45-1:00) on the radio.

**HALLMARK PLAYHOUSE** (11:00-11:15) on the radio. **Hallmark Playhouse** (11:15-11:30) on the radio. **Hallmark Playhouse** (11:30-11:45) on the radio. **Hallmark Playhouse** (11:45-12:00) on the radio. **Hallmark Playhouse** (12:00-12:15) on the radio. **Hallmark Playhouse** (12:15-12:30) on the radio. **Hallmark Playhouse** (12:30-12:45) on the radio. **Hallmark Playhouse** (12:45-1:00) on the radio.

**WALTER WINSTON** (11:45-12:00) on the radio. **Walter Winston** (12:00-12:15) on the radio. **Walter Winston** (12:15-12:30) on the radio. **Walter Winston** (12:30-12:45) on the radio. **Walter Winston** (12:45-1:00) on the radio.

**HOLLYWOOD STAR TIME** (10:30-11:00) on the radio. **Hollywood Star Time** (11:00-11:15) on the radio. **Hollywood Star Time** (11:15-11:30) on the radio. **Hollywood Star Time** (11:30-11:45) on the radio. **Hollywood Star Time** (11:45-12:00) on the radio. **Hollywood Star Time** (12:00-12:15) on the radio. **Hollywood Star Time** (12:15-12:30) on the radio. **Hollywood Star Time** (12:30-12:45) on the radio. **Hollywood Star Time** (12:45-1:00) on the radio.

SATURDAY, APRIL 13th  
SUNDAY AFTERNOON, 1946

**SEALED BOOK** (12:15-12:30) on the radio. **Sealed Book** (12:30-12:45) on the radio. **Sealed Book** (12:45-1:00) on the radio.

**HOUR OF CHARM** (12:25-12:45) on the radio. **Hour of Charm** (12:45-1:00) on the radio.

**THE SHADOW** (11:11-11:31) on the radio. **The Shadow** (11:31-11:51) on the radio. **The Shadow** (11:51-12:11) on the radio. **The Shadow** (12:11-12:31) on the radio. **The Shadow** (12:31-12:51) on the radio. **The Shadow** (12:51-1:11) on the radio.

**NICK CARTER, MASTER DETECTIVE** (10:45-11:00) on the radio. **Nick Carter, Master Detective** (11:00-11:15) on the radio. **Nick Carter, Master Detective** (11:15-11:30) on the radio. **Nick Carter, Master Detective** (11:30-11:45) on the radio. **Nick Carter, Master Detective** (11:45-12:00) on the radio. **Nick Carter, Master Detective** (12:00-12:15) on the radio. **Nick Carter, Master Detective** (12:15-12:30) on the radio. **Nick Carter, Master Detective** (12:30-12:45) on the radio. **Nick Carter, Master Detective** (12:45-1:00) on the radio.

**ADVENTURES OF OZZIE AND HARRIE** (10:30-10:45) on the radio. **Adventures of Ozzie and Harrie** (10:45-11:00) on the radio. **Adventures of Ozzie and Harrie** (11:00-11:15) on the radio. **Adventures of Ozzie and Harrie** (11:15-11:30) on the radio. **Adventures of Ozzie and Harrie** (11:30-11:45) on the radio. **Adventures of Ozzie and Harrie** (11:45-12:00) on the radio. **Adventures of Ozzie and Harrie** (12:00-12:15) on the radio. **Adventures of Ozzie and Harrie** (12:15-12:30) on the radio. **Adventures of Ozzie and Harrie** (12:30-12:45) on the radio. **Adventures of Ozzie and Harrie** (12:45-1:00) on the radio.

**GREAT GILDERSLERVE** (10:25-10:40) on the radio. **Great Gildersleeve** (10:40-10:55) on the radio. **Great Gildersleeve** (10:55-11:10) on the radio. **Great Gildersleeve** (11:10-11:25) on the radio. **Great Gildersleeve** (11:25-11:40) on the radio. **Great Gildersleeve** (11:40-11:55) on the radio. **Great Gildersleeve** (11:55-12:10) on the radio. **Great Gildersleeve** (12:10-12:25) on the radio. **Great Gildersleeve** (12:25-12:40) on the radio. **Great Gildersleeve** (12:40-12:55) on the radio. **Great Gildersleeve** (12:55-1:10) on the radio.

SATURDAY, APRIL 20th  
THE LAST MURRAH

**YOURS TRULY, JOHNNY DOLLAR** (10:30-10:45) on the radio. **Yours Truly, Johnny Dollar** (10:45-11:00) on the radio. **Yours Truly, Johnny Dollar** (11:00-11:15) on the radio. **Yours Truly, Johnny Dollar** (11:15-11:30) on the radio. **Yours Truly, Johnny Dollar** (11:30-11:45) on the radio. **Yours Truly, Johnny Dollar** (11:45-12:00) on the radio. **Yours Truly, Johnny Dollar** (12:00-12:15) on the radio. **Yours Truly, Johnny Dollar** (12:15-12:30) on the radio. **Yours Truly, Johnny Dollar** (12:30-12:45) on the radio. **Yours Truly, Johnny Dollar** (12:45-1:00) on the radio.

February 18, 1949. **Shirley Gasolina**, CBS. (11:45, 11:55)

**ACADEMY AWARD** (12:15-12:30) on the radio. **Academy Award** (12:30-12:45) on the radio. **Academy Award** (12:45-1:00) on the radio.

**JACK BENNY PROGRAM** (10:22-10:35) on the radio. **Jack Benny Program** (10:35-10:48) on the radio. **Jack Benny Program** (10:48-11:01) on the radio. **Jack Benny Program** (11:01-11:14) on the radio. **Jack Benny Program** (11:14-11:27) on the radio. **Jack Benny Program** (11:27-11:40) on the radio. **Jack Benny Program** (11:40-11:53) on the radio. **Jack Benny Program** (11:53-12:06) on the radio. **Jack Benny Program** (12:06-12:19) on the radio. **Jack Benny Program** (12:19-12:32) on the radio. **Jack Benny Program** (12:32-12:45) on the radio. **Jack Benny Program** (12:45-1:00) on the radio.

**GENE ALTRY'S MELODY RANCH** (10:50) on the radio. **Gene Autry's Melody Ranch** (11:00) on the radio. **Gene Autry's Melody Ranch** (11:10) on the radio. **Gene Autry's Melody Ranch** (11:20) on the radio. **Gene Autry's Melody Ranch** (11:30) on the radio. **Gene Autry's Melody Ranch** (11:40) on the radio. **Gene Autry's Melody Ranch** (11:50) on the radio. **Gene Autry's Melody Ranch** (12:00) on the radio. **Gene Autry's Melody Ranch** (12:10) on the radio. **Gene Autry's Melody Ranch** (12:20) on the radio. **Gene Autry's Melody Ranch** (12:30) on the radio. **Gene Autry's Melody Ranch** (12:40) on the radio. **Gene Autry's Melody Ranch** (12:50) on the radio. **Gene Autry's Melody Ranch** (1:00) on the radio.

**SUSPENSE** (10:30-10:45) on the radio. **Suspense** (10:45-11:00) on the radio. **Suspense** (11:00-11:15) on the radio. **Suspense** (11:15-11:30) on the radio. **Suspense** (11:30-11:45) on the radio. **Suspense** (11:45-12:00) on the radio. **Suspense** (12:00-12:15) on the radio. **Suspense** (12:15-12:30) on the radio. **Suspense** (12:30-12:45) on the radio. **Suspense** (12:45-1:00) on the radio.

**HALLS OF IVY** (11:15-11:30) on the radio. **Halls of Ivy** (11:30-11:45) on the radio. **Halls of Ivy** (11:45-12:00) on the radio.

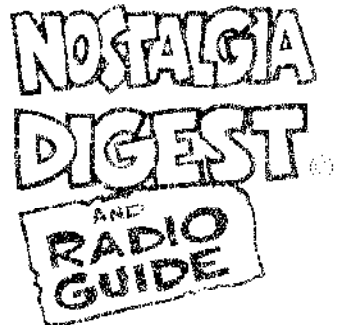
**GUNSMOKE** (16-18-21) on the radio. **Gunsmoke** (18-20-22) on the radio. **Gunsmoke** (20-22-24) on the radio. **Gunsmoke** (22-24-26) on the radio. **Gunsmoke** (24-26-28) on the radio. **Gunsmoke** (26-28-30) on the radio. **Gunsmoke** (28-30-32) on the radio. **Gunsmoke** (30-32-34) on the radio. **Gunsmoke** (32-34-36) on the radio. **Gunsmoke** (34-36-38) on the radio. **Gunsmoke** (36-38-40) on the radio. **Gunsmoke** (38-40-42) on the radio. **Gunsmoke** (40-42-44) on the radio. **Gunsmoke** (42-44-46) on the radio. **Gunsmoke** (44-46-48) on the radio. **Gunsmoke** (46-48-50) on the radio. **Gunsmoke** (48-50-52) on the radio. **Gunsmoke** (50-52-54) on the radio. **Gunsmoke** (52-54-56) on the radio. **Gunsmoke** (54-56-58) on the radio. **Gunsmoke** (56-58-60) on the radio. **Gunsmoke** (58-60-62) on the radio. **Gunsmoke** (60-62-64) on the radio. **Gunsmoke** (62-64-66) on the radio. **Gunsmoke** (64-66-68) on the radio. **Gunsmoke** (66-68-70) on the radio. **Gunsmoke** (68-70-72) on the radio. **Gunsmoke** (70-72-74) on the radio. **Gunsmoke** (72-74-76) on the radio. **Gunsmoke** (74-76-78) on the radio. **Gunsmoke** (76-78-80) on the radio. **Gunsmoke** (78-80-82) on the radio. **Gunsmoke** (80-82-84) on the radio. **Gunsmoke** (82-84-86) on the radio. **Gunsmoke** (84-86-88) on the radio. **Gunsmoke** (86-88-90) on the radio. **Gunsmoke** (88-90-92) on the radio. **Gunsmoke** (90-92-94) on the radio. **Gunsmoke** (92-94-96) on the radio. **Gunsmoke** (94-96-98) on the radio. **Gunsmoke** (96-98-100) on the radio.

SATURDAY, APRIL 27th  
15th ANNIVERSARY SHOW  
"THANKS FOR LISTENING"

As we complete fifteen years of "Those Were The Days" broadcast we'll present an afternoon of sound clips from past programs, mostly featuring guests and special events broadcast over the years on Saturday afternoons. We'll have a clip from our first show on May 2, 1970 . . . a recreation of a "Ma Perkins" broadcast featuring a number of Chicago area personalities who visited our studio in 1971 . . . some 1973 radio stereotypes with weatherman Harry Volkart . . . Riveview nostalgia from 1974 . . . our Monopoly Tournament Finals in 1975 . . . a 1977 Tribute to Bill Crosby . . . a portion of a complete broadcast day from 1930 as rebroadcast on our show in 1979 . . . Art Healy's reminiscing in 1983 . . . some high school memories from 1984 . . . and more. We hope you can join us as we say thanks for listening and thanks for your support over these past fifteen wonderful years. Don't miss it if you can!

### SHARE YOUR GOOD TIMES!

GIVE A  
GIFT SUBSCRIPTION  
TO THE



—SIX TIMES A YEAR—

### BIGGER AND BETTER THAN EVER BEFORE!

- ★ More Articles
- ★ More Features
- ★ More Vintage Photos
- ★ More Information
- ★ More Good Reading
- ★ More Fun

One Year Subscription \$10  
Two Year Subscription \$18

Send your check along with the name, address and zip code of the person who gets the gift subscription and we'll send them a note telling of your thoughtfulness. Send to **NOSTALGIA DIGEST, Box 421, Morton Grove, IL 60053.**

**SUBSCRIBE NOW!**



# Chuck Schaden's RADIO THEATRE

Monday thru Friday - 7 to 11 P.M.

WAIT A.M. 820, Chicago • WMRO A.M. 1280, Aurora

## APRIL

MONDAY, APRIL 1st

**LIFE WITH LUIGI** (#1452) Pasquale plays an April Fool's joke as trick Luigi has married a Fool. (Comed Actor as Luigi, Alan Reed as Pasquale, Virginia's Gail, CBS, 11:30-11:50)

**HALLMARK PLAYHOUSE** (#41448) "One Foot in Heaven" starring George Brent in the digital Special story of a Methodist preacher found his way to heaven and was told of God's great world. Hallmark Cards, CBS, 11:30, 11:40

**MA PERKINS** (#441) (1950) The continuing story of America's Mother of the Year, CBS, 11:50

**BACKSTAGE WIFE** (#82) (1950) The daily day drama of Mary Webb, an Iowa stenographer who married a "handsome millionaire" of a million other women. Sponsoring, NBC, 11:30

**PEPPER YOUNG'S FAMILY** (#8) (1950) The story of the Youngs and their life. Sponsoring, NBC, 11:30

**GUIDING LIGHT** (#799) (1950) One of the longest running daytime dramas continues. Day, CBS, 11:45

**ARTHUR GODFREY TIME** (#4-172) The old redhead sings his first month of radio broadcast. The last episode of programs features Chief Ernie, Kelly Search, Linda Bennett, Max Morath, Richard Hayes, The Godfrey Men, and Jerry Allen. Participating sponsors, CBS, 11:40, 11:05

**X MINUS ONE** (#1074-56) "Parsons Don't Lie" featuring Joe DiSantis. A suspenseful intercepted TV program coming from Sagittarius. Galaxy Magazine, NBC, 11:40, 11:10

**CHANDU THE MAGICIAN** (#520-48) Chapter 1 in a series of 60 consecutive episodes. The story of Frank Chandler, an American-born magic who learned the secrets of the East from a vengeful deity. Using his occult powers and a far-reaching crystal ball, Chandler combats evil throughout the world. White King Soap, MBS, 11:40

TUESDAY, APRIL 2nd

**PHIL HARRIS ALICE FAYE SHOW** (#17-49) Alice has invited the girls' school principal to dinner on Easter Sunday. Elliott Lewis & Francis Remey Walter Terley is Junior. Rexall, NBC, 11:46, 11:05

**KRAFT MUSIC HALL** (#1-143) At Jensen we come meet Jeremy DuMont, Oscar Levant, K. Cantorini, Lou Brigg and the orchestra. Kraft Foods, NBC, 11:10, 11:31, 11:40

**WIERD CIRCLE** (#340) "The Telltale Heart" by Edgar Allan Poe. Syndicated, 11:51, 11:1

**CHARLIE CHAN** (1940s) Charlie and a Number One Son discover a series of diamond. Syndicated, 11:57, 12:13

**ARTHUR GODFREY TIME** (#4-72) Arthur sings "Easter Parade" on the Easter Sunday broadcast. Sponsoring, CBS, 11:50, 11:1

**PHILCO RADIO TIME** (#2-47) Bing Crosby and guests At Jensen and John Charles Thomas present an old fashioned Master Show. K. Cantorini, John Scott Trotter and the orchestra. Philco Radio, ABC, 11:20, 11:40, 11:51

**CHANDU THE MAGICIAN** (#520-48) Chapter 2 (1:5-10)

WEDNESDAY, APRIL 3rd

**ESCAPE** (#2-53) "Pressure" featuring Will Conrad, Larry Thor, Bob Saenger, Hy A. Rock. Story of the USS Annapolis submarine out of Pearl Harbor in 1946 on its fourth voyage. Sustaining, CBS, 11:40, 12:58

**WOODY HERMAN OLD GOLD SHOW** (#2-44) Rehearsal of a studio broadcast featuring Woody Herman and his orchestra, singer Al Jones and announcer Red Barber. Old Gold Cigarettes, CBS, 11:05, 11:50, 11:00

**READER'S DIGEST, RADIO EDITION** (#4-48) "And Go They March" starring Peter LaFont as a young clerk in an Amsterdam bank. Him who gains a promotion via marriage. Hallmark Cards, CBS, 11:55, 11:10

**MEL BLANC SHOW** (#4-47) An Easter broadcast featuring Mary Jane Croft, Hans Conried, Joe Kearns, Alan Reed, Jim Backus, et. Sponsor: The Chamber of Commerce organizes an Easter Egg hunt. Colgate-Palmolive, CBS, 11:10, 11:30

**ARTHUR GODFREY TIME** (#4-72) Arthur starts a countdown to his last program in re-seeing each of the 27 years his program was on the air. Debut, his first countdown program he looked the current year, 1972. Laurel, CBS, 11:25, 11:38

**GI JOURNAL** (#127-149) Jack Benny & Edgar in Chief with a star that includes M-

Blanc, A sign (Frazier), Eddie "Redhead" Anderson, Jerry Spring, Paulette Goddard. AFSS, 11:25, 11:30, 11:00

**CHANDU THE MAGICIAN** (#520-48) Chapter 3, 11:20

THURSDAY, APRIL 4th

**FORT LARAMIE** (#1-50) Maxwell Baer stars as Captain Lee Deader of the US Cavalry, a settler's tale in the frontier of the Indian and Sustaining, CBS, 11:15, 11:33

**GREAT GILDERSLLEEVE** (#4-52) World Western story. Larry, Madam and Uncle persuade Larry to get out of a trap to defend the Santa Anita farm. Luther, Harold and Bud sing. "When You're Young, When You're Old" by Louis. 11:40-11:50. NBC, 11:20, 11:15

**CITY HOSPITAL** (1950s) A dying old man wishes to leave all her money to a girl. Sister Melvyn. Ruth stars in the drama. AFSS, a broadcast, 11:30, 11:50, 11:30

**BENNY GOODMAN MUSIC FESTIVAL** (#1-45) Program Number One, a special with broadcast featuring the Benny Goodman orchestra and vocalists, singer Al. Long, Paul Donald and announcer, Gail Collier. Guest is Martha Aron. AFSS broadcast, 11:30, 11:50, 12:10

**ARTHUR GODFREY TIME** (#4-72) Arthur recalls the year 1971. Sustaining, CBS, 11:40, 11:25

**THE SHADOW** (#2-45) Death and the Easter "Secret" starring Sgt. Veronica and Lamont Clayton and Lucy Matthews. The lovely Marge Lane. Blue Coat, CBS, 11:25, 11:35

**CHANDU THE MAGICIAN** (#520-48) Chapter 4, 11:40

FRIDAY, APRIL 5th

**JACK BENNY PROGRAM** (#4-48) Jack and Mary on the Bing Crosby's radio to send a message home. Bing's Academy Award Drama, since the one Jack portrayed from "Frankie and John" last week was done. The top spots substitute for the Spectator, Easy Strike Cigarettes, NBC, 11:30, 11:15

**AMOS 'N' ANDY** (#2-50-15) Frazee Dan and Charlie Credit star in the Good Friday broadcast. Sophie tells the Knight that she has saved some money and wants to buy an Easter hat. Home, NBC, 11:42, 11:55, 12:32

**NEW YORK CITY EASTER PARADE** (#1-36) George Ficks, speaking from Fifth Avenue in front of Radio City, New York, describe the Easter Parade. Sustaining, NBC, 11:11, 11:25, 11:50

**SHEAFFER PARADE** (#2-40) Edie Howard and the orchestra in a radio broadcast on Easter Sunday. Cigarette News, NBC, 11:30, 11:45

**ARTHUR GODFREY TIME** (#4-72) Arthur recalls the year 1971. Sustaining, CBS, 11:00, 11:15

**PHIL HARRIS ALICE FAYE SHOW** (#17-49) Phil Harris recalls the story of the Alice Faye. Guest is Mel. Phil & Alice, NBC, 11:25, 11:40, 11:50

**CHANDU THE MAGICIAN** (#520-48) Chapter 5, 11:40

MONDAY, APRIL 8th

**CRIME CLUB** (#2-41) "The Young Fellow" by G. M. Standish. A story of a man's murder and a party. The new mystery of a world Sustaining, MBS, 11:40, 11:55

**CHARLIE MC CARTHY SHOW** (#10-46) Charlie McCarthy and his orchestra and guest. Charlie McCarthy, AFSS, broadcast, 11:10, 11:20, 11:30

**MA PERKINS** (#441) (1950) 11:10

**BACKSTAGE WIFE** (#82) (1950) 11:40

**PEPPER YOUNG'S FAMILY** (#8) (1950) 11:30

**GUIDING LIGHT** (#799) (1950) 11:45

**ARTHUR GODFREY TIME** (#4-72) Arthur recalls the year 1971. Sustaining, CBS, 11:40, 11:25

**LIFE WITH LUIGI** (#1452) Pasquale plays an April Fool's joke as trick Luigi has married a Fool. (Comed Actor as Luigi, Alan Reed as Pasquale, Virginia's Gail, CBS, 11:30, 11:50)

**CHANDU THE MAGICIAN** (#520-48) Chapter 6, 11:20

TUESDAY, APRIL 11th

**ROGUE'S GALLERY** (#2-46) Jack Powell stars as Richard Rogue. Private Investigator. C. Sara McDonald's murder. FBI's search for MBS, 11:10, 11:00

**KRAFT MUSIC HALL** (#1-143) At Jensen we come meet Mary Jane Croft, Hans Conried, Joe Kearns, Alan Reed, Jim Backus, et. Sponsor: The Chamber of Commerce organizes an Easter Egg hunt. Colgate-Palmolive, CBS, 11:10, 11:30

**THEATRE FIVE** (#500) "Any Day Now" Stars starring Betty von Eulerborg. Syndicated, ABC, 11:50, 11:1

**INNER SANCTUM** (#4-41) "Tomb Raider" the legend of a B. and M. and Mary and Jackson Best. A mystery game of a secret of a man of a man. 11:10, 11:20, 11:30, 11:40

**ARTHUR GODFREY TIME** (#4-72) Arthur recalls the year 1971. Sustaining, CBS, 11:20, 11:30, 11:45

**PHILCO RADIO TIME** (#2-47) Bing Crosby and guests At Jensen and John Charles Thomas present an old fashioned Master Show. K. Cantorini, John Scott Trotter and the orchestra. Philco Radio, ABC, 11:20, 11:40, 11:51

# Chuck Schaden's RADIO THEATRE

## APRIL

Monday and Tuesday, April 16-17  
 1966. 4-11-66 to 4-17-66

CHANDU THE MAGICIAN (12-28-48) Chapter  
 13 (14:40)

### WEDNESDAY, APRIL 16th

ERIC SHERBORN AND HIS ORCHESTRA  
 (12-16-48) One of the finest swing bands in  
 the world. Guest: Frank Sinatra. NBC  
 (12-16-48) 11:30-12:00

LUD RADIOTEATRE (1946) "Sunset"  
 starring Alan Ladd and Joan Collins. NBC  
 (12-16-48) 10:00-11:00

THEATRE FIVE (1960) "The World  
 As I See It" A.C. 11:35-11:55

ARTHUR GODFREY TIME (4-12-72) A look  
 back at the year 1962. Hershey's Chocolate,  
 CBS (4-16-66) 12:30

READER'S DIGEST, RADIO EDITION (4-15-62)  
 "The Case of the...". NBC (4-16-66) 12:00-12:30

CHANDU THE MAGICIAN (12-28-48) Chapter  
 13 (14:40)

### THURSDAY, APRIL 17th

GREAT GILDERSLEEVE (1952) "A Day  
 in the Life of...". NBC (4-17-66) 12:00-12:30

SECRETS OF SCOTLAND YARD (1950)  
 "The Case of the...". NBC (4-17-66) 12:30-1:00

POI CEWOMAN (1964) "The Case of the...". NBC  
 (4-17-66) 1:00-1:30

BENNY GOODMAN MUSIC FESTIVAL (1958)  
 "Case of the...". CBS (4-17-66) 1:30-2:00

ARTHUR GODFREY TIME (4-12-72) A look  
 back at the year 1962. Hershey's Chocolate, CBS  
 (4-17-66) 2:00-2:30

FORT LARAMIE (1958) "The Case of the...". NBC  
 (4-17-66) 2:30-3:00

24 Nostalgia Digest

Jack Benny Program (1948) "The Case of the...". NBC  
 (4-17-66) 3:00-3:30

CHANDU THE MAGICIAN (12-28-48) Chapter  
 13 (14:40)

### FRIDAY, APRIL 18th

JACK BENNY PROGRAM (1948) "The Case of the...". NBC  
 (4-18-66) 3:00-3:30

LET US FORGET THESE GREAT AMERICAN  
 CARS (1960) "The Case of the...". NBC  
 (4-18-66) 3:30-4:00

HARRY JAMES AND HIS ORCHESTRA  
 (1944) "The Case of the...". NBC  
 (4-18-66) 4:00-4:30

FAVORITE STORY (1940s) "The Case of the...". NBC  
 (4-18-66) 4:30-5:00

ARTHUR GODFREY TIME (4-12-72) A look  
 back at the year 1962. Hershey's Chocolate,  
 CBS (4-18-66) 5:00-5:30

BURNS AND ALLEN SHOW (1955)  
 "The Case of the...". NBC (4-18-66) 5:30-6:00

CHANDU THE MAGICIAN (12-28-48) Chapter  
 13 (14:40)

### MONDAY, APRIL 19th

LIFE WITH LUKE (1962) "The Case of the...". NBC  
 (4-19-66) 6:00-6:30

ADVENTURES OF PHILIP MARLOWE  
 (1951) "The Case of the...". NBC  
 (4-19-66) 6:30-7:00

MA PERKINS (1948) "The Case of the...". NBC  
 (4-19-66) 7:00-7:30

BACKSTAGE AFTERS (1960) "The Case of the...". NBC  
 (4-19-66) 7:30-8:00

PEPPER YOUNG'S FAMILY (1957)  
 "The Case of the...". NBC (4-19-66) 8:00-8:30

SLIDING LIGHT (1951) "The Case of the...". NBC  
 (4-19-66) 8:30-9:00

ARTHUR GODFREY TIME (4-12-72) A look  
 back at the year 1962. Hershey's Chocolate,  
 CBS (4-19-66) 9:00-9:30

ADVENTURES OF OZZIE AND HARRIET  
 (1951) "The Case of the...". NBC  
 (4-19-66) 9:30-10:00

CHANDU THE MAGICIAN (12-28-48) Chapter  
 13 (14:40)

### TUESDAY, APRIL 19th

THE WHISTLER (1945) "The Case of the...". NBC  
 (4-19-66) 10:00-10:30

ART MUSIC HALL (1948) "The Case of the...". NBC  
 (4-19-66) 10:30-11:00

THE X RADIO THEATRE (1962) "The Case of the...". NBC  
 (4-19-66) 11:00-11:30

ARTHUR GODFREY TIME (4-12-72) A look  
 back at the year 1962. Hershey's Chocolate,  
 CBS (4-19-66) 11:30-12:00

ILSCO RADIO TIME (1948) "The Case of the...". NBC  
 (4-19-66) 12:00-12:30

CHANDU THE MAGICIAN (12-28-48) Chapter  
 13 (14:40)

### WEDNESDAY, APRIL 17th

LEN GRAY AND THE CASA LOMA ORCHESTRA  
 (1934) "The Case of the...". NBC  
 (4-17-66) 12:30-1:00

READER'S DIGEST, RADIO EDITION (4-15-62)  
 "The Case of the...". NBC (4-17-66) 1:00-1:30

THEATRE FIVE (1960) "The Case of the...". NBC  
 (4-17-66) 1:30-2:00

PRESENTING CHARLES BOYER (1945)  
 "The Case of the...". NBC (4-17-66) 2:00-2:30

ARTHUR GODFREY TIME (4-12-72) A look  
 back at the year 1962. Hershey's Chocolate, CBS  
 (4-17-66) 2:30-3:00

MR. DISTRICT ATTORNEY (1950) "The Case of the...". NBC  
 (4-17-66) 3:00-3:30

CHANDU THE MAGICIAN (12-28-48) Chapter  
 13 (14:40)

### THURSDAY, APRIL 18th

SUSPENSE (11-20-57) "The Case of the...". NBC  
 (4-18-66) 3:30-4:00

FORT LARAMIE (1958) "The Case of the...". NBC  
 (4-18-66) 4:00-4:30

GREAT GILDERSLEEVE (1952) "The Case of the...". NBC  
 (4-18-66) 4:30-5:00

BENNY GOODMAN MUSIC FESTIVAL (1958)  
 "The Case of the...". CBS (4-18-66) 5:00-5:30

ARTHUR GODFREY TIME (4-12-72) A look  
 back at the year 1962. Hershey's Chocolate,  
 CBS (4-18-66) 5:30-6:00

BARRY CRAIG, CONFIDENTIAL INVESTIGATOR  
 (1958) "The Case of the...". NBC (4-18-66) 6:00-6:30

CHANDU THE MAGICIAN (12-28-48) Chapter  
 14 (14:45)

### FRIDAY, APRIL 19th

JACK BENNY PROGRAM (1948) "The Case of the...". NBC  
 (4-19-66) 6:30-7:00

JOE SANDERS AND HIS ORCHESTRA  
 (1936) "The Case of the...". NBC  
 (4-19-66) 7:00-7:30

RED SKELTON SHOW (1955) "The Case of the...". NBC  
 (4-19-66) 7:30-8:00

FAVORITE STORY (1940s) "The Case of the...". NBC  
 (4-19-66) 8:00-8:30

ARTHUR GODFREY TIME (4-12-72) A look  
 back at the year 1962. Hershey's Chocolate, CBS  
 (4-19-66) 9:00-9:30

SHERLOCK HOLMES (1924-47) "The Case of the...". NBC  
 (4-19-66) 9:30-10:00

CHANDU THE MAGICIAN (12-28-48) Chapter  
 15 (14:40)

Nostalgia Digest 25



# Chuck Schaden's RADIO THEATRE

## APRIL

### MONDAY, APRIL 22nd

**LIFE WITH LUIGI** (7:21-8:00) Luigi has no need to go to the store with his hair. Pasquale works how to take Ross, Wright's stool. CBS, (12:50-13:10)

**BROADWAY IS MY BEAT** (1960s) Frank Bristol casts stars Larry Trent as Detective Danny Clover, Inspector on an elaborate plan to defeat AFRS broadcast. (11:17-11:15)

**MA PERKINS #444** (1960) (13:22)

**BACKSTAGE WIFE #3924** (1950) (19:45)

**PEPPER YOUNG'S FAMILY #12** (1950) (11:36)

**GUIDING LIGHT #802** (1950) (11:40)

**ARTHUR GODFREY TIME** (4:16-7:1) In a rare broadcast from the Radio House in Chicago, Arthur presents his program at the annual Banquet of Broadcast Pioneers. A look at the year 1959. Sponsoring, CBS, (14:45-15:40)

**SCREEN DIRECTORS' PLAYHOUSE** (6:9-50) "Mr. Blamberg Buys His Dream House" starring Gary Sayer and Betty Blake in the radio version of the 1948 screen comedy BOA Victor, NBC, (12:46-13:44)

**CHANDU THE MAGICIAN** (7:22-48) Chapter 16, (14:35)

### TUESDAY, APRIL 23rd

**ESCAPE** (7:11-51) "The Island" featuring Harry Barrer, William Conrad, Edgar Barrer. Two soldiers near Okinawa behind Japanese lines in May of 1946 discover a beautiful, mysterious island. Sponsoring, CBS, (15:25-11:58)

**KRAFT MUSIC HALL** (4:22-43) Al Jolson and his guest Dorothy Kirsten. Kraft Foods, NBC, (8:03-11:10; 7:55)

**MICHAEL SHAYNE** (1940s) "Pursuit of Dawn" starring Jeff Chandler as Shayne who meets a woman who thinks she is being followed and is a target for murder. Syndicated, (11:26-15:00)

**COMMAND PERFORMANCE #38** (1940s) Fred Allen hosts a full-time variety show with Ginny Simms, Ben to Goodman and his orchestra, Laura Melchor and Gypsy Rose Lee. AFRS, (10:05-11:25; 10:10)

**ARTHUR GODFREY TIME** (4:18-72) Arthur looks at the year 1957. Sponsoring, CBS, (14:10-14:25)

**PHILCO RADIO TIME** (4:30-47) Bing Crosby

(19) Peggy Lee, Art Ball and Burl Ives. (14) Ralph AFB, (15:35-14:30)

**CHANDU THE MAGICIAN** (7:22-48) Chapter 17, (14:19)

### WEDNESDAY, APRIL 24th

**READER'S DIGEST, RADIO EDITION** (12:42-47) Double Magazine starring Ralph Bellamy. All in the year 1959, a dinner is held in company. (14:14-14:30) (15:14)

**LUCY RADIO THEATRE** (6:24-46) "Lucy Goes" starring Lucie Arnaz, Jeanne Crain, Vivian Blumberg, and Louis Lomax in a radio adaptation of the 1955 film success "Lucy Goes to Hollywood." AFRS broadcast, (13:30-14:00) (11:35)

**BOX THIRTEEN** (1940s) "The Better Man" starring Alan Ladd as Don Hernan, directed by a producer for \$100,000 in cash. Syndicated, (14:15-14:30)

**ARTHUR GODFREY TIME** (4:14-72) Arthur looks at the year 1956. (14:45-14:50)

**ERSKINE HAWKINS AND HIS ORCHESTRA** (3:9-40) Erskine broadcast from the Radio Room, New York, "The Theme of Herk's Fall." (14:14-14:30) (11:50)

**CHANDU THE MAGICIAN** (7:21-48) Chapter 12, (14:00)

### THURSDAY, APRIL 25th

**THEATRE FIVE** (1960s) "Bright House" (18:22) (11:54)

**GREAT GILDERSLEEVE** (4:23-52) "The Cooks at a public event. (14:14-14:30) (15:40)

**THE WHISTLER** (7:9-46) "Highway 11" (11:50; 11:48)

**BENNY GOODMAN MUSIC FESTIVAL** (11:46) Benny's guest is his original vocalist, (14:14-14:30) (11:50)

**ARTHUR GODFREY TIME** (4:20-72) Arthur recalls the music and events of the year 1958. (14:10-14:25)

**FORT LARAMIE** (4:20-56) A German Indian Chief wards Captain Quince (14:10)

renegade son who has gone on a rampage with other Indians. Raymond Burr stars as Quince. Sponsoring, CBS, (14:36-13:54)

**CHANDU THE MAGICIAN** (7:22-48) Chapter 19, (14:15)

### FRIDAY, APRIL 26th

**JACK BENNY PROGRAM** (4:25-45) Guests are Ronald Colman (who is still trying to get his Oscar back from Jack) and Dorothy Kirsten. Lucky Strike Cigarettes, NBC, (11:6-13:25)

**DIMENSION X** (6:17-50) "The War Game" (11:20-11:30) (13:27)

**FRANKIE CARLE AND HIS ORCHESTRA** (7:20-50) Your Saturday Night Date. (14:14-14:30) (13:25)

**BEYOND MIDNIGHT** (1960) "The Man Who Lost His Soul." (14:14-14:30) (14:20)

**ARTHUR GODFREY TIME** (4:21-73) A visit to the year 1954. Sara Lee, Lipson Tea, Schick, CBS, (12:25-11:20)

**THE THIRD MAN** (1950) Owen Weller and Gary Lynn in "Earl on Trouble Water." (11:22-11:25)

**CHANDU THE MAGICIAN** (7:23-48) Chapter 20, (14:10)

### MONDAY, APRIL 29th

**BOSTON BLACKIE** (1940s) Richard Kolmar as Blackie. A man claims a court that he was forced and beaten by the police to testify in a murder case. AFRS rebroadcast, (10:45-14:22)

**MR. PRESIDENT** (10:9-47) Edward Arnold stars as a chief executive of the United States. Sponsoring, ABC, (12:30-16:04)

**MA PERKINS #4445** (1960) (13:50)

**BACKSTAGE WIFE #3925** (1950) (19:30)

**PEPPER YOUNG'S FAMILY #13** (1950) (11:36)

**GUIDING LIGHT #803** (1950) (11:40)

**ARTHUR GODFREY TIME** (4:22-72) Arthur looks at the year 1953. Sponsoring, CBS, (19:20-5:00)

**QUIZ KIDS** (5:16-46) Quiz Quizzer Joe Kelly quizzes Joe Krappeman, Lenny Lunde, Naomi Cooke, Norman Mallock and Whit Humphries. (11:00-9:12)

**CHANDU THE MAGICIAN** (7:26-48) Chapter 21, (14:20)

### TUESDAY, APRIL 30th

**FIBBER MC GEE AND MOLLY** (2:7-44) Jim and Marion Jordan as the McGees of Wobblin' Vista. Fibber plans to write a speech for the Red Cross, then read it over the radio. Cast includes Ransom Sherman, Madeline Johnson's Wax, NBC, (10:45-9:33; 13:10)

**KRAFT MUSIC HALL** (4:20-48) Al Jolson welcomes guest Victor Moore. Kraft Foods, NBC, (7:20-7:45; 13:00)

**A LIFE IN YOUR HANDS** (8:52) Candace Koffel stars as Jonathan Koffel, friend of the court. A character by everyone, including his wife, is murdered. Sponsoring, NBC, (11:46-13:30)

**CURTAIN TIME** (2:31-48) "The Big Bank" starring Harry Ebert and Maxine Sargent. A young man takes a job after an auto accident so the girl he loves won't leave him. Max Gaddy Co., NBC, (10:40-8:40; 10:00)

**ARTHUR GODFREY TIME** (4:23-73) A look at the year 1957. Sponsoring, CBS, (13:25-15:30)

**PHILCO RADIO TIME** (4:30-47) Bing Crosby broadcasts from the Hines Veterans Administration Hospital in Chicago. Guests are Groucho Marx and Dorothy Shaw, the Park Avenue Club. (11:50-12:20)

**CHANDU THE MAGICIAN** (7:27-48) Chapter 22, (14:05)

## CUSTOM CASSETTE SERVICE

A custom cassette tape recording of many of the old-time radio plays and broadcasts on these dates. (11:50-14:30) (13:25)

You will get a custom recording of the program you want. (11:50-14:30) (13:25)

**HALL CLOSET CUSTOM TAPES**  
Box 421  
Morton Grove, IL 60053

If you have any questions, please call: (312) 261-7713



# Chuck Schaden's RADIO THEATRE

## MAY

at the Hotel Pennsylvania, New York. Starring by Martin Hoffman and Ray Ebbels. Sustaining, NBC BLUF (10:40-9:20, 6:25)

**CHANDU THE MAGICIAN** (8:4-48) Chapter 30 (11:42)

### MONDAY, MAY 13th

**SUSPENSE** (12:14-46) "Lucky Lady" starring Lily Eyster. A rat is blamed for tragic accident. Remo Woods, CBS (11:30-11:20)

**COMMAND PERFORMANCE** (1940s) Andrews Sisters, Jimmy Durante, Garry Moore, Delta Rhythm Boys. AFPS (7:50, 8:20-11:05)

**MA PERKINS #0453** (1950) (11:45)

**BACKSTAGE WIFE #3827** (1950) (9:30)

**PEPPER YOUNG'S FAMILY #15** (1950) (11:23)

**GUIDING LIGHT #805** (1950) (11:50)

**LOUIS PRIMA AND HIS ORCHESTRA** (11-15-45) Victory Parade of Spotlight Bands. Remote broadcast from Mitchell Field, Long Island. Vocals by Lily Ann Child and Lorraine Prima. Coca Cola, NBC 91 NE (11:05-12:30)

**JOE PENNER SHOW** (12-10-37) Joe asks his father for money! But they're going to Russia! Bill Goodwin announces Coca Cola, CBS (9:28, 7:38, 11:20)

**CHANDU THE MAGICIAN** (8:7-48) Chapter 31 (11:20)

### TUESDAY, MAY 14th

**X MINUS ONE** (12:1-56) "\$1,000 A Plate" featuring Bob Hastings, Karl Swenson, Manda Kramer. An astronomer makes his first space flight to Mars. Sustaining, NBC (11:50-11:50)

**KRAFT MUSIC HALL** (5-13-48) Al Jolson, Oscar Levant, Lou Brigg and the orchestra and guest Dorothy Kirsten. Kraft Foods, NBC (8:20-10:00; 8:45)

**STARS OVER HOLLYWOOD** (10-6-51) "I Knew This Woman" starring Joan Crawford with Lorraine Tuttle. Carnation Evaporated Milk, CBS (11:36-11:14)

**JUDY CANOVA SHOW** (10-15-47) An actor has made a big impression on Judy and she wants to have her on her radio show. Mel Blanc, Joe Keans, Ruby Dandige, The Sportsmen. Colgate, Palmolive, NBC (12:00-11:25)

**SUSPENSE** (3-23-58) "Affair at Loveland Pass" featuring Jim Ameche and Vanessa Brown. A camper sees a stranded motorist. Sustaining, CBS (8:50-10:00)

**PHILCO RADIO TIME** (8-14-47) Bing Crosby broadcasting from Great Lakes, Illinois, and comic guests Crochou Marx and home run hitter Hank Greenberg of the Pittsburgh Pirates. (Bing's team), Philco Radios, ABC (9:45-12:00, 8:10)

**CHANDU THE MAGICIAN** (8:8-48) Chapter 32 (11:42)

### WEDNESDAY, MAY 15th

**ORRIN TUCKER AND THE ORCHESTRA** (10-40) One Night Stand remote broadcast from the Marx Brothers hotel in San Francisco, California. AFPS (10:34-10:30)

**OUR MISS BROOKS** (9-16-49) Eve Arden as schoolteacher Coonie Brooks who doesn't want to go to work on Friday the 13th. Gale Gordon, Dick Green, Jeff Chandler, Penelope, Lucille Crane, CBS (12:35-10:09)

**FRONTIER GENTLEMAN** (5-18-53) "Advice to the Lovebird." A jealous man plans to kill the husband of a former girlfriend. John Deeter stars. Sustaining, CBS (11:24-12:05)

**RICHARD DIAMOND, PRIVATE DETECTIVE** (3-5-50) Dick Powell stars. A snake is delivered to an actress. Sustaining, NBC (11:10, 10:10)

**READER'S DIGEST, RADIO EDITION** (5-13-48) "Hound Dog Man" starring Fuzes Merritt. Hallmark Cards, CBS (11:04-10:20)

**STRANGE WILLS** (1940s) "Ear of Hudson's Bay" featuring Walter Winch as lawyer John Francis O'Connell. Cast includes Lorraine Tuttle, Howard Culver, Marvin Miller. Syndicated (11:00-12:05)

**CHANDU THE MAGICIAN** (8:9-48) Chapter 33 (11:00)

### THURSDAY, MAY 16th

**GREAT GILDERSLEEVE** (5-14-52) Willard Waterman as Gilroy who gets in the way when Marjorie's husband Bruce returns from a long sales trip. Marylee Robb, Richard Grims, Kraft Foods, NBC (11:34-10:53)

**THE WHISTLER** (5-23-45) "Escape to Danger." A former Nazi officer, wanted as a war criminal, assumes a new identity to America. Signal Oil, CBS (6:00-12:12, 12:30)

**BENNY GOODMAN MUSIC FESTIVAL** (6-12-46) Benny's guest is Count Basie. AFPS rebroadcast, (9:50-7:00, 30:10)

**LET GEORGE DO IT** (5-9-49) "Vultures on the Wing" with Robert Bailey as detective George Valentine, hired by a woman to pur-

chase her rapist. Sustaining, Standard Oil, MBS (10:17, 10:40)

**HENRY MORGAN SHOW** (6-11-47) Scene with Arnold Stang and Bernie Greiner and his orchestra. Morgan and his Movies. The Secret Hit Parade. Oct. 1-12, by Warner-Bates, ABC (8:30-10:42, 8:47)

**STORY OF DR. KILDARE** (2-9-51) The Averts as Dr. Kildare. Panel. Re-Examination of Dr. Kildare. A boy who has been beaten by a dog is admitted to Rush General Hospital. Syndicated (11:00-10:40)

**CHANDU THE MAGICIAN** (8:10-48) Chapter 34 (11:00)

### FRIDAY, MAY 17th

**JACK BENNY PROGRAM** (5-16-48) Actor Robert Taylor asks for Jack who has been in the week. Al Jolson, Sophie Tucker, NBC (10:00-10:40, 8:00)

**THE SHADOW** (10-4-47) "Dance of Death" starring Bob Hope and Carmen. (10:00) with Grace Martinow and the lovely Margie Lane. NBC Coal, MBS (10:00-10:40)

**THE AVERGER** (1945) "Dance of Death" starring Jim Bracken and the lovely Fern Collier. Investigate a plot of dope smugglers. Syndicated (10:00-10:40)

**HAL MCINTYRE AND HIS ORCHESTRA** (4-15-45) One Night Stand remote broadcast. Vocals by the lovely Les Lane. AFPS (7:50-9:15, 12:10)

**MY FAVORITE HUSBAND** (10:10) Lucille Ball and Richard Dunning star. 12 couples in a neighbor's life, to make George learn like a family man. AFPS rebroadcast, (10:45-10:11)

**HAVE GUN, WILL TRAVEL** (5-2-60) Jay DeLoach, Fabrice. A doctor is arrested for a murder committed 16 years before. Participating producers, CBS (7:50, 10:10)

**CHANDU THE MAGICIAN** (8-11-48) Chapter 35 (11:27)

### MONDAY, MAY 20th

**FREDDY MARTIN AND HIS ORCHESTRA** (11-20-41) Spotlight Bands remote broadcast from San Francisco. Vocals by Martha Tilton and Freddy Martin. Jack Elgin on the piano. Coca Cola, MBS (10:45, 10:05; 8:35)

**BOB AND RAY** (8-17-50) Bob Elliott and Ray Goulding present an automobile spoof Republic Pictures and radio soap operas. Sustaining, WHOH, Boston (12:40-12:00)

**MA PERKINS #464** (1950) (10:37)

**BACKSTAGE WIFE #3928** (1950) (9:00)

**PEPPER YOUNG'S FAMILY #16** (1950) (11:31)

**GUIDING LIGHT #806** (1950) (11:40)

**MILTON BERLE SHOW** (10-11-47) Milton presents a "Salute to Heat" with Jack Asgard

and Pat Kerch. Panel. Gallup, Philip Morris Cigarettes, NBC (11:20, 8:40, 8:05)

**A LIFE IN YOUR HANDS** (5-29-50) Carleton Kuhl as Jonathan Kapp. A house is murdered. Raleigh Cigarettes, NBC (10:30-12:25; 8:00)

**CHANDU THE MAGICIAN** (8-14-48) Chapter 36 (11:27)

### TUESDAY, MAY 21st

**SCREEN DIRECTOR'S PLAYHOUSE** (2-0-40) "Hans and Gretel" starring Rosalind Russell as a witchery who marries her boy. Radio version of the 1940 film. Sustaining, MBS (10:20-10:57)

**KRAFT MUSIC HALL** (5-12-48) A woman with her 4th husband. Sophie Tucker, NBC (10:00-10:30)

**TEXACO STAR THEATRE** (5-3-47) Fred Allen stars with Pauline Godwin, Benny Baker, Jimmy Wallinger, Al Segal and his orchestra. John Brown, Alan Ford, Alvin Karpis and panel of stars. Vocals from the hit musical. Pepsi-Cola, Texaco, CBS (11:40-10:00, 10:00, 10:55)

**ORDER IN THE COURT** (15-40s) A woman goes to see her husband's mother. A secretary, pretending to be a doctor, her husband dies with his mother. Syndicated (10:10, 10:00)

**PHILCO RADIO TIME** (8-21-47) Bing Crosby broadcasts before an Armed Services audience at Philips Hospital in New York. Guest is Maureen O'Sullivan. Philco Radios, ABC (10:20-10:40-6:40)

**CHANDU THE MAGICIAN** (8-16-48) Chapter 37 (11:37)

### WEDNESDAY, MAY 22nd

**GREEN HORNET** (11-29-38) The Green Hornet smashes a carzooze racket. Al Hodge stars. Sustaining, MBS (11:00-11:00)

**BOB AND RAY** (8-21-50) Bob Elliott and Ray Goulding offer "The Life and Loves of Linda Lovely" and discuss the origin of the hamburger. Pepsi-Cola, Dial Soap, WHOH, Boston (10:00-11:14)

**NIGHT SURGEON** (1940s) A young woman has amnesia. AFPS rebroadcast (10:00, 7:00)

**WOODY HERMAN AND HIS ORCHESTRA** (7-2-48) One Night Stand remote broadcast. Vocals by Mary Ann McCall and Woody Herman. AFPS (10:40; 9:35; 10:48)

**AVALON TIME** (12-6-30) Rex Skelton stars with Dick Joda, Edna Stuebel, Bob Strong and the orchestra. Red gets an invitation to a society party. Avalon Cigarettes, NBC (7:50-8:12; 10:10)

**FRONTIER GENTLEMAN** (6-25-58) Kendall discovers a cowboy shot to death by Indians. John Deeter stars as J. B. Keady. Sustaining, CBS (11:25-12:05)

# Chuck Schaden's RADIO THEATRE

## MAY

CHANDU THE MAGICIAN (8-22-48) Chapter 39. (13:40)

THURSDAY, MAY 27th

SUSPENSE (8-22-54) "The Yellow Wallpaper" starring Jessica Walters. Directed by Robert Aldrich. AFRS rebroadcast. (10:00; 11:15; 1:30)

BURNS AND ALLEN SHOW (12-11-1946) A comedy starring Bob Burns and Bud Collyer. Members of the band and the orchestra. Musical. Radio City. (10:30; 11:15)

GREAT GILDERLEEVE (1-15-1948) Charles Martin and Robert Ard the lawyer meet the "Big Game" gang. Directed by Robert Aldrich. Radio City. Central. East. (10:30; 11:15)

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

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

SONGS BY SINATRA (2-12-48) Frank Sinatra with guest Jack Carson. AFRS rebroadcast. The orchestra: the Pied Pipers. Marvin Allen. AFRS rebroadcast. (12:10; 13:14)

CHANDU THE MAGICIAN (8-22-48) Chapter 39. (13:40)

FRIDAY, MAY 28th

JACK BENNY PROGRAM (5-30-48) Jack and the cast do a concert performance of their version of the movie, "The Egg and I" with Jack as the head MacMurray part. Mary Livingstone in the Claudette Colbert role. Frank Nelson as the real estate agent, and Mel Blanc doing all the animal voices on the found Lucky Snake Digan. (13:00; 13:40)

THE BIG STORY (5-10-43) Arnold Moss is featured as William Miller of the Cleveland Press, whose "Big Story" is dramatized. Pat Mall Cigarettes. NBC. (10:07; 10:30)

DUKE ELLINGTON AND HIS ORCHESTRA (8-13-52) Remote broadcast from the Blue Note in Chicago, the "Mood for Moderns." Sustaining, NBC. (10:00; 10:30; 11:00)

HAVE GUN, WILL TRAVEL (5-29-60) A gentleman hires Paladin to investigate a shipping shipment of gold. John Dehner as Paladin. Ben Wright as Hay Boy. Camel Cigarettes. CBS. (14:43; 7:20)

A DAY IN THE LIFE OF DENNIS DAY

32 Nostalgia Digest

10:00) "The Yellow Wallpaper" starring Jessica Walters. Directed by Robert Aldrich. AFRS rebroadcast. (10:00; 11:15; 1:30)

WHISPERING STRIPES (1954) A comedy starring Bill Apple. AFRS rebroadcast. (10:00; 11:15; 1:30)

CHANDU THE MAGICIAN (8-22-48) Chapter 40. (14:06)

MONDAY, MAY 29th

MAIL CALL (10-1-1948) Judy Garland. (10:00; 11:15; 1:30)

THE WHISTLER (1948) A comedy starring The Four Seasons playing the music of a musical comedy. Directed by Robert Aldrich. AFRS rebroadcast. (10:00; 11:15; 1:30)

MA PERKINS #455 (10-1-1950)

BACKSTAGE WITH FRANK SINATRA (1948)

PEPPER YOUNG'S FAMILY (1948) (10:00; 11:15; 1:30)

GUIDING LIGHT #307 (10-1-1950)

TOMMY DORSEY AND HIS ORCHESTRA (2-11-41) One Nuts. Fred Lewis. Broadcast from the Blue Note in the Garden Hotel, New York. Vocals by Danny Kaye and Tony Martin. AFRS. (10:00; 11:15; 1:30)

MATTHEW SLAVE, PRIVATE INVESTIGATOR (1940) "Beverly Hills Cop" type as he investigates a murder case. AFRS rebroadcast. (10:30; 11:15)

CHANDU THE MAGICIAN (8-22-48) Chapter 41. (14:05)

TUESDAY, MAY 30th

CHARLIE MC CARTHY SHOW (1940) (10:00) Regular welcome spot. Bob Rowenath, Melvyn Stone, Anna Cooper, Pat Patrick, Ray Noble are the guests. AFRS rebroadcast. (8:25; 10:00; 7:45)

KRAFT MUSIC HALL (5-27-48) Guest Benny Carson with Art Rosen and Carol Leland. AFRS rebroadcast. (10:40; 6:56; 11:51)

SUSPENSE (8-22-54) "The Yellow Wallpaper" starring Jessica Walters. Directed by Robert Aldrich. AFRS rebroadcast. (10:00; 11:15; 1:30)

BEAT THE BAND (1-15-50) Premier show featuring Tex Wheeler and his orchestra, Elmer Tanner, Johnny Washburn, Marvin Maxwell and Percy Conner. Members of Goodman's J.

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

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

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

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

WEDNESDAY, MAY 29th

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

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

TOMMY DORSEY AND HIS ORCHESTRA (2-11-41) Remote broadcast from Frank Dailey's Meadowbrook, Cedar Grove, New Jersey. Vocals by Frank Sinatra, Connie Haines, Jo Stafford and the Pied Pipers. Sustaining, CBS. (7:55; 9:20; 12:10)

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

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

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

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

THURSDAY, MAY 30th

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

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

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

Willard Waterman, Walter Tetley, Lillian Randolph. Kraft Foods, NBC. (15:22; 13:58)

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

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

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

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

FRIDAY, MAY 31st

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

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

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

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

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

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

CHANDU THE MAGICIAN (8-25-48) Chapter 45. (15:05)

## NOSTALGIA DIGEST

BACK ISSUES AVAILABLE

A limited number of back issues of the *Nostalgia Digest and Radio Guide* are available for \$2 each. For a complete list, send a stamped, self-addressed envelope to:

NOSTALGIA DIGEST ARCHIVES  
Box 421  
Morton Grove, IL 60053



# SPEAKING OF RADIO



Chuck Schaden's Conversation with

HOWARD DUFF

*Howard Duff starred on radio in The Adventures of Sam Spade from 1946 to 1949. Some time ago we visited with him in his beach house on Sea Level Drive, just north of the Malibu Colony, along the Pacific Ocean in Southern California.*

*We asked him where his career as an actor began.*

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

*You wanted to be an actor, then.*

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

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

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

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

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

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

*You started this operation?*

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

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

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

*Just that easy?*

It wasn't that easy, no!

*How did you get into Sam Spade?*



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

*Did you feel that you were a Bogart type?*

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

*Did you get all the Wildroot Cream Oil you could?*

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

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

Yes, yeah. I did a little. We had a group of people that worked together often and we got kind of a stock company — Lurene Tuttle who played Effie, of course, and she doubled as the old landlady and a lot of other characters. She's marvelous. And we had all the top

people in the business: Johnny McIntyre, Jeanette Nolan, Ted Reed to name a few.

*Did this come out of Hollywood?*

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

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

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

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

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

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

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

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

I did?

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

All that acetate was destroyed.

## SPEAKING OF RADIO

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

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

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

Thank you, I'd appreciate it.

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

Well, I got by with it. Yeah, "Soldier." Anyway, it was a great way to start. Mark Hellinger was the producer and he was a marvelous guy and I was under contract to him. And the next picture I did was his, kind of an ode to New York — "Naked City" — which is a pretty good picture. And then Mark died and I went over to Universal where I made a series of rather undistinguished pictures. They only made, at that time, maybe two or

three which I would consider important pictures a year. The rest of them were more or less . . . well, let's put it this way: they just didn't want to spend too much money on them and they didn't.

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

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

*Did you have a choice in that?*

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

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

Yes. Well, that kind of went off, but it could have gone on and probably become a television show. But unfortun-



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

*Did being in Red Channels hurt you a lot?*

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

*They finally had to go back to the talent!*

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

*When did you first get involved with television?*

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

*That was a fine show.*

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

*That's one of the big differences between radio and television. In the radio days — I know the economics were different — but in the radio days they would*



*give you a chance to do it. On television, if you're not number three or four in the ratings by the fourth program, that's it!*

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

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

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

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

No, no. Far from it. We'd go down there, as I remember, about 11:30 on a Sunday morning and read it around the table and then we'd spend about a half hour — Bill and I — rewriting, cutting,



## SPEAKING OF RADIO

and then we'd put it on the mike and go to lunch, come back, dress it, and put it on the air. Then, at one time we had to do two shows, one for the East and one for the West Coast and then, of course, when they found out that recording wasn't a dirty name — Bing Crosby was responsible for that — we'd do just one show and they'd just do the recording for the West Coast. Poor West Coast, they always got the second best!

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

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

*You moved easily from one series to the next.*

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

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

Yes, Dick Powell did it on "Four Star Playhouse." Dante was kind of a gambler,

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

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

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

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

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

137596.

*You win the trivia award!*

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

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

Thank you, Chuck. It's fun reminiscing down old memory lane again. □

## Hour of Suds Soap Opera Update

*Here's what happened during February and March on the daytime dramas being presented every Monday evening on the Radio Theatre. The recap is by Todd and JoAnne Nebel who weren't around when these soaps were originally broadcast in the early 1950s, but they've gotten hooked this time and they want to keep you up to date on our Hour of Suds.*



VIRGINIA

PAYNE

AS

MA

PERKINS

### MA PERKINS

Cousin Sylvester proposes marriage to Faye, Ma's daughter. However, Ma is reluctant about the marriage since the financial agreement between Evey, Ma's other daughter, and her husband Willic is secretive. Ma's partner, Shuffle, vows to try to determine what agreement was made. Ma wants to learn the truth about the cousins and hopes to do so before Faye vows marriage to Sylvester.

### BACKSTAGE WIFE

Claudia Vincent attempts to shoot Ruppert Barlow after arguing about her idea that he stole her family's fortune. Mary Noble pushes her, throwing her shots wild. Larry Noble arrives to find Claudia upset and with nowhere to go so he invites her to stay with him and Mary at their home. She becomes an unwelcome guest in Mary's eyes as she forces herself on Larry and pushes Mary out of Larry's attention. Ruppert promises Mary that Larry's insurance policy and their homeowner's deed will be returned to her, since their business deal fell through. Julia Dixon, Ruppert's estate manager, vacations in Bermuda where she meets Oliver Wilson.

### PEPPER YOUNG'S FAMILY

Pepper's sister, Peggy, becomes engaged to wealthy socialite Carter Trent. Pepper gives a report on the engagement to the editor of the town paper and later tries to have it removed from the press because the Trent's do not like publicity. Sam Young's best friend, Curt Bradley, goes to Chicago to what Sam believes is a new job opportunity. After closing his own business, Sam decides to visit Curt even though Curt's son, Biff, tries to change his mind. Peggy goes to Chicago with Trent to meet his family.

### GUIDING LIGHT

Meta has a dream that her son, Chuckie, is in trouble while her husband Ted, and he are away camping. Meta also discusses her marital problems with her love-interest, Dr. Ross Bowling after promising her brother, Bill, that she will think out her plans to leave Ted more carefully. Ray and Charlotte question Meta on why Ted does not want them to visit Chuckie any longer.

Chuck Schaden's

## SPEAKING OF RADIO

Conversations with . . .

- |                                      |  |
|--------------------------------------|--|
| <input type="checkbox"/> Dennis Day  | <input type="checkbox"/> Edgar Bergen  |
| <input type="checkbox"/> Rudy Vallee | <input type="checkbox"/> Harold Peary  |
| <input type="checkbox"/> Kate Smith  | <input type="checkbox"/> Elliott Lewis |
| <input type="checkbox"/> Don Ameche  | <input type="checkbox"/> Jack Benny    |

. . . and many others may be obtained on custom cassette tape recordings. For a list of interviews available, send a self-addressed, stamped envelope to:

SPEAKING OF RADIO  
Box 421, Morton Grove, IL 60053

# FILM CLIPS

## FROM BLACK AND WHITE TO LIVING COLOR!

By BOB KOLOSOSKI



A recent article in "American Film" magazine described an exciting new process that converts black and white films to color using a sophisticated computer. What makes this system so exciting is that it makes it economically feasible to convert a black and white film to color in a short amount of time.

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

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

The question now becomes what films should be converted and, on the other side of the coin, what films should not. Any Hollywood studio head worth his mettle should know that a film such as "Citizen Kane" is and will always be a perfect black and white film. To color a single frame would be a tragedy. Many of

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

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

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

It's impossible to mention movie musical without thinking of Fred Astaire and Ginger Rodgers. Any one of their films translated to color would be terrific but of the lot I believe "Swing Time"

would be the best. Made in the middle of their career together, this film has some of their greatest dance routines and to see them in color would be quite a thrill indeed.

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

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

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

For every one war movie I view I watch two comedies. Two of the best black and white comedies are "Road to Morocco" and "The Lady Eve". Most of the Crosby and Hope "road" pictures needed very little beyond the two stars. However, "Road to Morocco" is filled with exotic locations, ladies and a fun-loving spirit compatible to color. "The Lady Eve" is a brilliant Preston

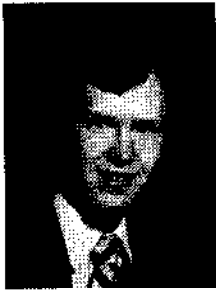


"YANKEE DOODLE DANDY"

Sturges comedy with Henry Fonda and Barbara Stanwyck. The humor is suggestive and non-stop in this farce that with a dash of color would be as contemporary as a personal computer.

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

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



# NOTES FROM THE BANDSTAND

## EARL HINES AND HIS ORCHESTRA

By KARL PEARSON

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

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

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

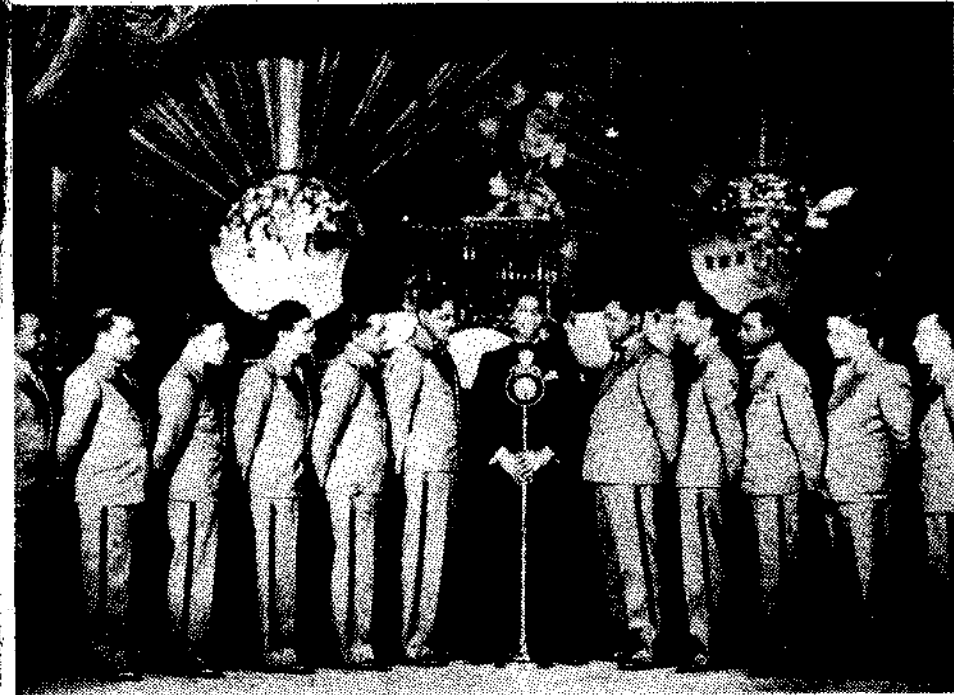
The Earl Hines band spent nearly ten years off and on at the Grand Terrace, with several road trips, usually during the summer when the "G. T." was closed. In 1931 the Chicago syndicate "moved in" to the Grand Terrace to pro-

vide the owners with "protection" and there were many nights when Al Capone was in attendance. During the same year the band began broadcasting from the Grand Terrace, first locally over station WSBC and later nationally over the NBC-Red and Blue Networks.

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

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

"Boogie Woogie on the St. Louis Blues" was another big hit that began half-jokingly during an engagement at Chicago's Oriental Theatre in September, 1939. With the boogie woogie craze at its height, Earl began playing a boogie



EARL "FATHA" HINES and his orchestra at Chicago's Grand Terrace, 3955 South Parkway, in 1932.

woogie version of "St. Louis Blues" during one of the band's stage shows, and sang some riffs to the brass section. A few band members added ideas of their own and the number became a "head" arrangement. It was another big seller featuring the Hines piano interspersed with trumpet/sax player George Dixon's shouts of "Put out the lights and call the law" and "Play it till 1951!"

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

In 1942 the band started to take on a new direction as many of the members were becoming interested in the bop style. Soon the Hines band became the trendsetter for other bop-influenced

bands as it had such people as Dizzy Gillespie and Charlie Parker to play that style.

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

With the decline in popularity of the big bands (and the drop in bookings) Earl decided to give up his band. After a period as a member of Louis Armstrong's All-Stars, he began a very successful career as a soloist and small-group pianist. □

# WE GET LETTERS

**DYER, INDIANA** — I am 26 years old and was not fortunate enough to hear and know radio in its heyday, but thanks to your program I can somewhat comprehend what the world was like without television and to use your imagination.  
— MIKE FEASTEY

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

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

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

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

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

**GARY, INDIANA** — I would like to take this opportunity to let you know how much I enjoy listening to *Radio Theatre* and *Those Were The Days*. It's a delight to listen to quality programs during the evenings instead of television. I especially enjoy the mystery programs with a twist ending. Jack Benny and Phil Harris are my favorite comedy shows. Television producers could take lessons from old time radio and update the quality of most of the TV programs that are on today. As you can tell, I am a fan of old time radio even though I was born in 1959. Please keep broadcasting!  
— PATTY TORCHIA

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

— VERY REV. ROBERT A. L'HOMME

**(ED. NOTE** — Milton Berle starred on the Texaco Star Theatre from September 21, 1948 thru June 9, 1953. The Berle-Buick Show ran from September 29, 1953 thru June 14, 1955. Perhaps by the time Uncle Milty was selling Buicks you were watching the CBS eye which scheduled Gene Autry and Red Skelton half-hour shows opposite him for the 1953-54 season and Red Skelton and Halls of Ivy during the 1945-55 season. ABC-TV had no network offerings during those two seasons, allowing local stations to fill time opposite Mr. Television.)

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

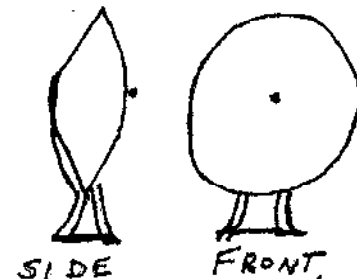
**LINCOLNWOOD** — Thank you for all the years of good listening — can't remember when we haven't listened to you. Our TV hasn't been on except for the Bears' games! Saturdays with you are made happier!  
— RAMONA LIEBSCH

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

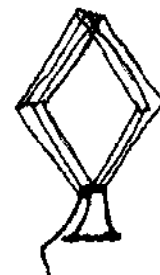
**SCHEREVILLE, INDIANA** — I am 17 years old and a senior at Andean High School. I have been an avid listener to your program since I found out about it a little over a year ago. Besides purchasing a number of radio albums at your Metro Golden Memories store, I have recorded a couple hundred of your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

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

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



For the antenna the old set used a diamond shape moveable frame with covered wire around the frame like this:



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

(P.S. You might alert Dan McGuire my next letter will be for him.)

# Nostalgia Almanac

MAY

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	



KATE SMITH

**1** KATE SMITH, the "Songbird of the South" was born on this day in 1909. The Kate Smith Show premiered on radio on this day in 1931.

**2** WNMP, EVANSTON was the birthplace of "Chuck Schaden's Those Were The Days" program in 1970.

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

**4** DISC JOCKEY ALAN FREED hosted television's first prime-time network special devoted to rock 'n' roll music in 1957. Guest stars included Guy Mitchell, June Valli, Martha Carson, The Clovers, Screamin' Jay Hawkins, and the Del-Vikings.

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

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

**7** JACK BENNY AND PHIL SILVERS starred in "The Slowest Gun in the West," a comedy western on CBS-TV in 1960.

**8** THE FINAL BROADCAST of "One Man's Family" — Chapter 30, Book 134 — was heard in 1959.

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

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

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

**12** JOHN WAYNE's classic Republic film "The Quiet Man" was released in 1952.

**13** JOHN WAYNE made his first screen appearance as a poor boy sentenced to hang in John Ford's "Hangman's House" in 1928.

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

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

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

**17** THE FILM VERSION of "Annie Get Your Gun" starring Betty Hutton premiered in 1950.

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

**9** THE MARX BROTHERS opened in "I'll Say She Is" on Broadway in 1924. The show was financed by a New Jersey pretzel manufacturer to get his girl friend in show business. (That's a new twist!)

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

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

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

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

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

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

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

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

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

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

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

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

LIONEL®

THE GREATEST NAME  
IN MODEL RAILROADING



ALL ABOARD  
FOR FUN AND EXCITEMENT!

WE BUY, SELL, SERVICE,  
APPRAISE AND RESTORE  
MODEL ELECTRIC  
TRAINS, TRACKS,  
AND ACCESSORIES  
BY LIONEL, LGB,  
AMERICAN FLYER,  
MARX, KALAMAZOO,  
WILLIAMS AND OTHERS.

THE  
SUPER  
STORE!

House  
TV & Appliances

Come In and Visit with Mike Moore  
In Our Brand New Store  
Now Open and Waiting for YOU!

MILWAUKEE AT OAKTON  
NILES • 470-9500



## TEST YOUR DISNEY I.Q.

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

- Who did the voice for Baloo the Bear in "The Jungle Book" and Little John in "Robin Hood"?
- Name Mickey Mouse's nephews.
- Name Donald Duck's nephews.
- Who did the voice of Orville the Albatross in "The Rescuers"?
- What is Mickey Mouse's official birthday?
- Who did the voice for Mickey Mouse?
- Name Minnie Mouse's nieces.
- Name Daisy Duck's nieces.
- What was Donald Duck's real name?
- In what year did Disneyland open?
- Who was one of the commentators for the TV special of the opening of Disneyland?
- Mickey has a rich uncle just like Donald does. Name both rich uncles.
- Who was Pinocchio's official conscience?
- What famous father and son actors appeared together in "The Absent Minded Professor"?
- Mickey Mouse's screen debut was in "Steamboat Willie". In what film did Minnie Mouse debut?
- Name the first of many films Fred MacMurray made for Disney.
- Who hosted Disney's first TV show, titled "One Hour in Wonderland" on 12-25-50?
- Radio veteran Verna Felton (Red Skelton's "Grandma") provided the voice for what Disney classic animated character?
- What did Fred MacMurray invent in the "The Absent Minded Professor"?
- What famous crooner narrates the tale of "The Legend of Sleepy Hollow"?

## ANSWERUS NOSTALGIUS

1. Phil Harris
2. Morty and Ferdie
3. Huey, Dewey, Louie
4. Jim "Fibber McGee" Jordan
5. November 18, 1928
6. Walt Disney till the 50's, then Jim MacDonald
7. Pummy and Tammy
8. April, May and June
9. Milton Q. Taltiel. For movies he took his Mother's Maiden name and became Donald Fautleroy Duck.
10. 1955
11. Ronald Reagan
12. Uncle Mortimer was Mickey's relative; Uncle Scrooge was Donald's rich uncle.
13. Jimmy Cricket
14. Ed and Keenan Wynn
15. also "Steamboat Willie"
16. "The Shaggy Dog"
17. Edgar Bergen, Charlie McCarthy and Mortimer Snerd
18. Fairy godmother in "Cinderella"
19. Flubber
20. Bing Crosby



Guess Who Winner on Page 12

CASSETTE TAPE SPECIALS \$  
SAVE 20% — REGULARLY \$6.95 EACH PLUS TAX

5.50

Each  
Plus Tax

APRIL

NEW

### ABBOTT & COSTELLO SHOW

With Marilyn Maxwell & Skinny Ennis

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

### ABBOTT & COSTELLO SHOW

With Lucille Ball and Mel Blanc

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

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

5.50

Each  
Plus Tax

NEW

### JOE E. BROWN

ALIBI IKE

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

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

ENCORE

### BORIS KARLOFF INNER SANCTUM

Three Classic Stories

(1) **DEATH FOR SALE.** Raymond opens the creaking door for the "crime of your life." Mark and Cora expect to collect \$50,000, after waiting seven years, but another couple insists on sharing it with them. 7/13/52.

(2) **BIRDSONG FOR A MURDERER.** Carl Warner keeps a roomful of singing canaries for a good reason, known only to him. A visitor from Carl's past shows up, and now two people know about the canaries.

(3) **CORRIDOR OF DOOM.** After his operation, John Clay awakens in an unknown, frightening place ... next to the corridor of doom. Is this all a dreadful nightmare? Host Raymond says, "Pleasant dreams!"

MAY

ENCORE

### AFRICAN QUEEN HUMPHREY BOGART

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

GET YOUR TAPES at the Metro-Golden-Membries Shop in Chicago or the Great American Baseball Card Company in Morton Grove. BY MAIL, send \$6.50 (includes postage and handling) for EACH tape to HALL CLOSET, Box 421, Morton Grove, IL 60053.



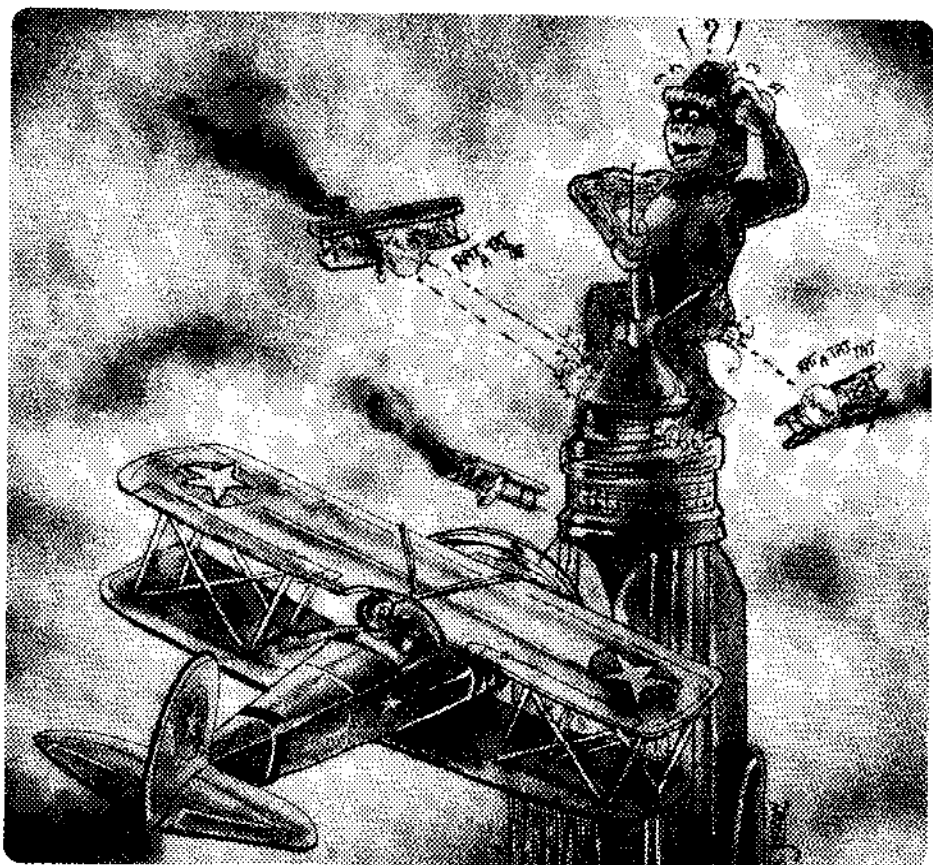
**NOSTALGIA DIGEST**  
**BOX 421**  
**MORTON GROVE, IL 60053**

---

---

BULK RATE  
U.S. POSTAGE  
PAID

Morton Grove, Illinois  
Permit No. 21



"Why all the fuss? I just came up here to adjust my antenna!"