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AND
RADIO
GUIDE



FRED ALLEN

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BOOK TWELVE CHAPTER THREE

APRIL — MAY, 1986

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Late last year, we asked our readers and listeners to help the new Museum of Broadcast Communications determine your all-time favorite radio and television shows.

The response was excellent and just in case you didn't hear us announce the results on the air, we're printing them here.

FAVORITE RADIO SHOWS

Nearly 120 different programs were named and here are the top ten:

1. Jack Benny Program
2. Suspense
3. Lux Radio Theatre
4. Fibber McGee and Molly
5. Amos 'n' Andy
6. The Shadow
7. Lone Ranger
8. Inner Sanctum
9. Great Gildersleeve
10. Fred Allen

FAVORITE TELEVISION SHOWS

Over 250 different shows were named, and here are the top ten:

1. Jackie Gleason/Honeymooners
2. I Love Lucy
3. Sid Caesar/Your Show of Shows
4. M*A*S*H
5. Dick Van Dyke
6. Gunsmoke
7. Andy Griffith
8. Mary Tyler Moore
9. Perry Mason
10. Star Trek

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Thanks for your help, Now the Museum has an idea of how to plan collections, exhibits and displays.

Incidentally, we'll be playing your top five all-time radio shows on our *Those Were The Days* 16th Anniversary broadcast on April 26th. Don't miss it if you can!

Thanks for listening.

— Chuck Schaden



FRED ALLEN

By DAN MC GUIRE

Fred Allen once billed himself as "The World's Worst Juggler." Actually, he was quite good, but his army of radio fans can be grateful that he was not the *world's greatest* and had to develop his comic talents to get ahead in vaudeville.

Fred's family had no theatrical history, and his early years gave no hint of a show biz bent. He was born May 31, 1894, in Cambridge, Massachusetts, to poor Irish parents. James and Cecilia Sullivan named him John Florence, and two years later gave him a brother, Robert. The next year, Cecilia contracted pneumonia and died.

James was not prepared to rear two boys alone. They soon moved in with one of Cecilia's sisters, Aunt Lizzie, who was already providing room and board for two other sisters and a brother. From the proceeds she eked out a living for herself and her invalid husband. She welcomed the three additions without

Fred Allen —

hesitation and became like a substitute mother to the boys.

Ten years later, when James remarried, he gave his sons a choice of joining him and the new Mrs. Sullivan or staying with Aunt Lizzie. Bob went with him. Fred stayed. Young as he was, he sensed a great debt to the hard-working, warm-hearted woman who had all but adopted him.

On his 14th birthday, Fred was summoned to meet his father at a pub in Boston—but not to toast his adolescence. Fred was now of legal working age, and the elder Sullivan had a drinking friend with influence at the public library. Two weeks later, Fred was working there two days a week.

In September he entered high school and switched to working weekends and some evenings. Aunt Lizzie had recently moved to Dorchester. Between school activities, his job and commuting, Fred had little time to make new friends. Something triggered an interest in juggling and he began teaching himself simple tricks with three balls or tin plates.

Most of his library earnings went to his aunt. With the little he retained, he began attending Boston theatres whenever a juggler appeared. He took notes, then tried to duplicate their tricks at home.

During his last summer at the library, the teenaged employees staged an amateur show. Fred signed up as a juggler and even sprinkled his routine with a few jokes. (Example: "How can you keep a goat from smelling? Plug up its nose") By comparison to all the would-be singers and dancers, his act was a smash. Afterward, someone said, "You're crazy to work here. You should be on the

Radio's Funniest Juggler!

stage." Indeed, a spark was kindled that night.

At 17, Fred graduated and took a full-time job at Colonial Piano Company. He kept his part-time library job as security. But the applause for his stage premiere still rang in his ears. He decided to investigate the Amateur Nights that were so popular at small theatres throughout New England.

Amateur Nights originally were meant to attract patrons by showcasing neighborhood boys and girls. But local talent was quickly exhausted, and entrepreneurs began supplying theatres with new amateurs each week. Fred visited one such "scout," Sam Cohen, in his dingy office. Happily, Cohen had no juggler in his entourage. "Meet me Monday night," he said between puffs on a cigar. "Eight o'clock. Hub Theatre. Stage door." He reached for the telephone. Interview over.

Fred and six others met at the Hub. Cohen arrived, took them inside and coordinated their acts with prop men and musicians. Fred needed only a table and some drum rolls.

As he waited his turn, Fred was elated. Once he stood in the footlights' glare, however, he froze. He managed to do his tricks like a robot, but his gags came out in a mumble. Nevertheless, the audience applauded his juggling warmly.

The night's winner received five dollars. Fred and the others each received one dollar. Cohen told him he might have won if his jokes had been audible. "Come by the office tomorrow," he said.

Next day, Cohen told Fred he could put his juggling act to use almost every night. Fred still had no long-term show biz ambitions. But he reasoned that ten minutes of fun on stage earned him as



much as five hours at the library. He became a regular for Cohen. Within months, he had appeared at almost every small theatre in and around Boston. When Cohen was occupied elsewhere, Fred took charge of the troupe and earned an extra dollar.

On several nights Fred met a professional actor named Harry LaToy who did a tramp juggler act. LaToy befriended Fred and began giving him encouragement and pointers. (In return, he received many free meals and small "loans" when he was out of work.)

One day the Keith Theatre chain called LaToy looking for a juggler to fill out a touring group. Harry was already booked, but he quickly invented a juggling cohort who had just arrived in Boston from out west to visit relatives. The Keith agent bit and told Harry to bring him over.

COVER STORY

LaToy hustled Fred to a photographer for some lobby photos. Fred was still calling himself Johnny Sullivan. Harry preferred something more elegant. He invented Fred St. James, borrowing "St. James" from a cheap hotel. At the meeting, Harry became an ad hoc agent and did all the talking. The newly renamed Fred St. James came away with a contract to play Keith's Boston area theatres for three weeks for the magnificent salary of \$30!

In 1912, Fred began a 3-year roller coaster ride through the theatre circuit in Boston, the New England states and as far north as Halifax, Nova Scotia. He discovered the "glamour" of theatres with outdoor privies and no stagehands (actors raised the curtain themselves).

There were dry spells when he returned home to find what Aunt Lizzie called "honest work." Aunt Lizzie never criticized, but she viewed actors as "high flyers." Twenty years hence, when he was a star on radio, Fred visited her. At dinner she said, "You've had enough of it. Better come back and settle down."

Enjoying his new popularity around Boston, Fred became a "coast defender" (one who seldom ventured from the local area). Fellow actors told him he was ready to raise his sights. Fred was doubtful, but he realized there was no long-term security in his present life. Remembering his obligation to his aunt, he formulated a plan.

His act was polished now and contained about equal parts jokes and juggling. By letter, he began introducing himself to dozens of New York bookers as "Freddy James, World's Worst Juggler." He saved up \$100 and stashed \$40 in the bank. With \$60 as a grubstake—and no firm offers—he left for the Big Apple in September, 1914.

He was as awed as anyone by his first sight of Times Square and Broadway. Nevertheless, he had to deal with the



realities of \$4-a-week boarding houses and countless visits to bookers' offices. Many were interested, but . . . "No opening right now."

He earned a few dollars with one-nighters at the Masonic and Elk clubs. But he was ready to draw on his bank reserve for a ticket home when he got his first break one night at the Empire to replace a cancelled act. A booker saw the act, liked it and signed Fred to three weeks on the Poli circuit at \$60 a week.

Flush with his success, Fred hired a brash young agent named Mark Leddy. Leddy enjoyed Fred's type of comedy. Fred liked Leddy's style. He soon had Fred booked at four theatres for \$75 a week. Later, he landed a Loew's circuit contract, which included theatres from New York to Chicago. This meant steady work for many months.

On the tour, Fred played the Orpheum in Boston. Brother Bob and all Fred's aunts came to see him. Aunt Lizzie was fascinated by a baboon act but had no comment on Fred's comedy.

Mark kept the former coast defender criss-crossing the country on various vaudeville circuits for seven years. In

1915, Fred even agreed to a 16-week tour in Australia. Leddy lined up billings that took Fred to San Francisco, where he boarded a steamship. He suffered 21 days of *mal de mere* and boredom. While in Sydney, he was ill for a week with dengue fever, a local form of malaria.

Nevertheless, the tour itself was a great success. As an imported actor, Fred was automatically a headliner. He modified or dropped jokes that didn't work, and the Aussies loved him.

On impulse, he had bought a ventriloquist's dummy. As a change of pace from juggling, he demonstrated a non-existent voice-throwing skill by asking "Jake" questions and having ushers answer from all around the theatre. It was silly, but it got laughs. (Back home, he improved on the idea, drinking water while Jake sang with John McCormack's voice.)

Lonely days in "outback" towns found Fred reading *Punch* and other humor magazines. He saved and cataloged gags he liked. He found he had a talent both for adapting jokes to varied situations and for writing his own gags. Juggling began to take a back seat to comedy in his act. Fred later saw Australia as a turning point. He arrived a juggler, but returned home a comic monologist.

Mark Leddy decreed that Fred was now a big time act. But too many bookers remembered Freddy James working for \$75. Mark shortened his first name again and dubbed him with a last name borrowed from a fellow agent. Freddy James became—and remained—Fred Allen.

During 1918-19, Fred earned as much as \$225 at many big-time houses, including vaudeville's citadel, The Palace. During a lull, he returned to the small-time Loew circuit for a year, but now at \$275 as a feature act.

At year's end, Mark nixed a Keith chain offer of \$325. The famous Shubert brothers were starting their own circuit to service their vast theatre chain. They were outbidding everyone. Mark contacted

them and got Fred a 20 week contract at \$400!

Fred was cast in a review called *Snapshots*. It featured Lew Fields and Lulu McConnell. A young fellow named Richard Rodgers was music conductor. The show closed early in 1922, but J. J. Shubert had seen Fred's act and liked him. He invited Fred and Mark to his office. When they left, Fred held a contract to perform in the Shuberts' next Winter Garden attraction: *The Passing Show of 1922*.

Fred was assigned to do short comic monologues between acts and during scene changes. He appeared 18 times during the show. Besides writing all his own routines, he contributed material to the headline comedy team.

The show's out-of-town tryouts went well, but it died after ten weeks back at the Winter Garden. The Shuberts sent it on the road, where it met mostly favorable response. In Chicago, it played all summer and into October at the Apollo Theatre.

During the Chicago run, Fred began



COVER STORY

dating an attractive chorus line girl named Portland Hoffa. A romance blossomed immediately, but Fred's innate insecurity prevented a whirlwind courtship.

The Passing Show moved on to California and the cast was cut. Fred was out after 83 weeks. His contract had three years to go. The Shuberts used him in *Artists and Models*, *Vogues* and *Greenwich Village Follies*. In the latter, he got to take part in group comedy sketches.

Fred next formed a partnership with comedy-singing team Bert and Maybelle Yorke. His creative juices flowed, producing a series of all new routines that convulsed their audiences.

The act was back in New York playing The Palace in April, 1928. There Fred caught up with Portland, working in George White's *Scandals*. She had been taking Roman Catholic instructions from Father Leonard, who conducted a special ministry to show people at St. Malachy's Church on 49th Street. She surprised Fred with the news that she had recently been confirmed.

Obviously, Fred reasoned, this lady had serious plans. Father Leonard married them soon after this at the church's little Actor's Chapel. A few family members attended, and show biz friends were bridesmaid and best man.

In vaudeville, married actors usually worked their wives into the act. Couples could demand a higher salary, and the missus was spared many lonely hours in hotel rooms. Fred took on the task with gusto, and the new twosome soon was touring various circuits. Portland was thrilled by a visit to the Oregon town where she was born and for which her parents named her.

They returned to New York when Fred received an invitation to be in a new Hammerstein musical, *Polly with a Past*. Enroute, they stopped in Fort Wayne to appear on the WLS *Showboat* program. Radio was as yet just a novelty and Fred



FRED ALLEN AND PORTLAND HOFFA

little realized that vaudeville was close to extinction. Still, he filed a mental note of how many fans came from all over Indiana to see their favorite performers in person.

Polly had a short, forgettable run. Fred enjoyed more success in *The Little Show* and *Three's a Crowd*, which carried him into 1932.

Many comedians, including Amos 'n' Andy, Eddie Cantor and Ed Wynn, had already "discovered" radio. Fred ignored his own skepticism when Corn Products Company invited him to become the host of "The Linit Show" for \$1,000 a week. In Depression dollars, the \$1,000 sounded like a fortune. But Fred had to pay actors and everyone else who worked on the show (plus his agent). In effect, he became an ad hoc producer, in addition to writing the show.

From the outset, Fred wrote Portland into all his radio programs. Her squeaky voice sounded "like two slate pencils mating or a clarinet reed calling for help." So he fashioned her as a perennial sub-normal adolescent.

"The Linit Show" lasted 26 weeks,

after which Hellmann's Mayonnaise hired Fred to be host of "Salad Bowl Revue." Mayonnaise being a seasonal product, the show aired only during the summer. But Bristol-Myers was waiting in the wings with an offer for "Sal Hepatica Revue." This product knew no season. Fred unhesitatingly accepted.

Preceding Fred's half hour, Bristol-Myers aired a musical show advertising Ipana toothpaste. It wasn't doing well. Fred's show was a hit. Solution: combine the two as the "Hour of Smiles" with Fred in charge. (Remember? "Ipana, for the smile of beauty—Sal Hepatica, for the smile of health.")

Fred later renamed the show "Town Hall Tonight." His format brought all sorts of people together to discuss topical issues. He developed features such as "People You Didn't Expect to Meet" and numerous running gags: the mynah bird

that wouldn't talk; the escape artist who couldn't. A meager budget precluded high priced guests. Fred relied on a group of versatile actors who became The Mighty Allen Art Players.

Fred's audience rating climbed. Texaco took over as sponsor, and for eight years the show was the "Texaco Star Theatre." Texaco then opted for a half-hour and renamed it, simply, "The Fred Allen Show." Thus it continued with five other sponsors, until Fred's last show on June 26, 1949. Fred was relieved by the reduction in time, even though he was famous for running overtime.

In 1942, he created Allen's Alley. It became one of the most famous mythical locales in radio, peopled by a superb cast of unlikely neighbors.

Parker Fennelly played the ultimate New England farmer, who answered Fred's weekly knock with, "Howdy,



ALLEN'S ALLEY CAST: Fred, Minerva Pious as Mrs. Russbaum, Alan Reed as Falstaff Openshaw, Kenny Delmar as Senator Claghorn.

COVER STORY

Bub!" In an age before ethnic groups became image conscious, Minerva Pious was an archetypical Jewish housewife. To Fred's greeting of, "Ah, Mrs. Nussbaum," she would reply, "You was expecting maybe Too-Ra-Loo-Ra Bankhead?"

Kenny Delmar, who was hired as announcer, became an overnight sensation when Fred cast him as the fast talking Southerner, Senator Claghorn. People across the nation began mimicking his heavy drawl and the classic line, "That's a joke, son!"

Originally, Alan Reed (whose voice is still heard on TV) occupied the last house as the poet Falstaff Openshaw. No matter what question Fred posed each week, he inevitably announced: "I have written a po-em." Later, Openshaw was replaced by Peter Donald (of "Can You Top This?" fame) as the pugnacious but harmless tippler Ajax Cassidy.

Fred's musical production spoofs were among the funniest ever done on radio. His "Brooklyn Pinafore," starring Leo Durocher, is a gem. The Allen-Benny feud was one of radio's most enduring running gags. It culminated in an on-air-face-off that had a higher listener rating than any previous program except one of President Roosevelt's fireside chats.

High blood pressure, his first heart attack and the looming demon of television prompted Fred's semi-retirement.

Prior to his death in 1956, he limited himself to TV guest spots and a panelist role on "What's My Line?" He used his new freedom to spend more time with Portland.

In radio, Fred achieved fame and the income to provide for Portland and his Aunt Lizzie as he felt he should. But he drove himself mercilessly to meet radio's weekly demands. When budgets were no longer a problem, he still wrote and re-wrote most of the shows himself. He waged continuing battles with the clock, censors and especially executives of every stripe. (One of his publicity stills has him seated at a desk, champing on a cigar, wearing a hat and a ferocious scowl as he tries to answer four telephones at once. The nameplate on the desk reads: "Vice President in Charge of Vice Presidents.")

In contrast, his vaudeville years were a joy, because he really enjoyed what he was doing. He loved the variety, the people, the excitement, the just plain fun of the theatre.

Radio paid well, but its terrible demands on his time, energy and nerves led him to gripe that "agents get ten percent of everything but my blinding headaches." He triumphed, I suspect, by retaining the ad-lib wit of the stand-up comic, the "watch this closely (but not too closely)" razzamatazz of Freddy James, "World's Worst Juggler."

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A vintage advertisement for Sapolio soap. The central text reads "CLEANS SCOURS POLITICIANS ANCIENT AND MODERN might clean their reputations with SAPOLIO." The illustration features two circular vignettes: the left one shows a man in a turban and a woman in a headscarf, and the right one shows two men in suits and top hats. The ad is framed by a decorative border with the words "CLEANS SCOURS POLISHES" at the top and bottom.

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WW II: The Home Front

By TODD NEBEL

Yesterday, December 7, 1941 - a date that will live in infamy - the United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan.

President Franklin D. Roosevelt
December 8, 1941

Never in American history was an event so expected yet such a surprise as the Japanese attack on Pearl Harbor in Hawaii. The start of the war came as a relief for many Americans because the threat of war had lasted for years. Ever since the 1930's, there had been speculation that if a war in the Pacific should occur, the United States naval base at Pearl Harbor would be a primary target. Then, as American and Japanese negotiations worsened weeks before December 7, 1941, American Pacific Commanders were warned to be on the alert. There were even signs to point to the Japanese approach when Americans near Pearl Harbor sighted Japanese aircraft and submarines before they reached the target. Despite all these warnings however, American soldiers and sailors were at ease when the first Japanese planes appeared overhead at Pearl Harbor.

On the morning of December 7, 1941, the children of America were reading in the Sunday comics that Olive knocked Popeye on the head when he tried to make her jealous; Dick Tracy was following crooks in a snowstorm; Flash Gordon was in another jam; and Terry and the Pirates were in Hong Kong.

Grown-ups opened their front page to a story about the Japanese fleet which was now steaming toward the Gulf of Siam with 125,000 troops on board. Another story told about President Roosevelt's appeal to Emperor Hirohito, in hopes of avoiding a war in the Pacific. In many Americans' minds that morning, the real danger of American involvement was not located in the Western Pacific, but in Adolph Hitler's Europe.

In sports, Cleveland Indians pitching ace, Bob Feller, made the announcement that he would be enlisting in either the air corps or navy rather than assume being drafted into the infantry. And in Washington D.C., a professional football game between the Washington Redskins and the Philadelphia Eagles would be played with almost the entire government attending.

For shoppers, ads were displayed for silk stockings at 89 cents a pair, Electrolux vacuum cleaners were selling for \$15.95 and most 1941 cars were selling for less than a thousand dollars.

Pearl Harbor was quiet and at rest when the first of three attacking waves of planes began their run on the American naval base at 7:55 a.m. From the Japanese standpoint, the base was the greatest single obstacle to expanding their power in the Pacific Ocean. Within only 110 minutes that December Sunday, the Japanese surprised the Americans, destroying eight battleships, three light cruisers, 188 planes and caused the deaths of 2,400 men. The Japanese lost



DECEMBER 8, 1941: A crowd at the steps of the Treasury Building on Wall Street listens to President Roosevelt's "Day of Infamy" speech as broadcast over a car radio.

only 29 planes and one submarine to accomplish an overwhelming victory and paralyze U.S. power in the Pacific for the greater part of 1942.

On the mainland, shocked Americans gathered around their radios, war extras slid from trucks to newsstands, people gathered into little knots on corners, in theatre lobbies, hotels and bars and discussed the fantastic events of the morning.

At a newsstand at Michigan and Randolph streets in Chicago, a heavyset woman saw the headlines and said, "What's this?" The newsman quickly replied, "We're at war lady, for crying out loud!" "Well what do you know!?", she said. "Who with?"

In Washington D.C., Franklin D. Roosevelt called his secretary, Grace Tully into his study and began dictating. "Yesterday comma December seven comma nineteen forty-one dash a date which will live in infamy dash . . ."

At 2:45 p.m. Eastern Standard Time,

an elderly man was walking his dog in New Jersey when a radio station reporter conducting on-the-street interviews asked him what he thought of the Japanese attack. The elderly man remembered how he was fooled by Orson Welles' "War of the Worlds" broadcast in 1938, and snapped back at the reporter, "Ha! You're not going to catch me on another one of your pranks!"

Many Chicagoans displayed excited confidence and enthusiastic forecasts that the Japanese would be whipped in record time. "We'll whip 'em in two weeks," prophesied a Notre Dame junior over a glass of beer at Clark and Randolph streets. "Don't be silly," said the man on the next stool. "They've been fighting. We haven't. We'll whip them, but it'll take a few months to do it. They have more aircraft carriers than we, don't forget that."

^ A man in a Chicago hotel was heard to say, "Finally it's here! Those people

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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:

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THE HOME FRONT

over there have been asking for a licking for a long time. And we'll give it to them. Don't think we won't."

The following day, December 8, 1941, Chicagoans rushed to the flag as approximately 2,000 men, 13 times the normal day's group, swamped recruiting headquarters of all four branches of the armed services. Thousands of Americans all around the country packed recruiting offices, volunteering and sometimes demanding, to wear the uniforms of their nation to fight the Japanese.

A new atmosphere covered our country, as a sudden surge of patriotism was felt by everyone in every American town. For all Americans it was moving and reassuring to know that everyone was unified in condemning the Japanese act. For Japanese-Americans, the feeling was

mutual even though the nightmare was just about to begin.

Yes, America went enthusiastically off to war; the last "good War," a war that America could really understand. By January, 1942, Sammy Kaye's new hit, "Remember Pearl Harbor" was encouraging men in boot camps and those still yet to enlist to get over, over there!

*Let's Remember Pearl Harbor,
As we go to meet the foe.
Let's Remember Pearl Harbor,
As we did the Alamo.
We will always remember,
How they died for liberty.
Let's Remember Pearl Harbor,
And go on to Victory!*

And we did, too! The brave men who died in the attack and those who lived to fight another day would not be forgotten. The undeniable American spirit would win through to absolute victory!!

What A Decade It Was! The Chicago Cubs 1929-1938

By TERRY BAKER

To a baseball fan there is no time of the year quite like that when winter gives way to spring. The beginning of each baseball season brings forth a rush of newfound hope for fans around the country. Gone from memory are the disappointments of last year's performance replaced by a boundless optimism that this is the year "our team" wins it all.

No fan epitomises this optimism more than the followers of the Chicago Cubs. Cub fans waited 38 years between pennants and in-between watched some of the worst assemblages of talent ever put on a baseball diamond. But no matter how awful the team played the fans remained loyal. We just would not give up on our beloved Cubs. Eventually our loyalty was rewarded when Chicago won the Eastern Division flag in 1984. The


subsequent loss in the playoffs only postponed the inevitable day when the Cubs will reign as kings of the baseball world. (How's that for optimism!)

Even with this positive outlook, most Cub fans were surprised by the success of the '84 club. We all knew the Cubs' would win eventually, we just didn't know when. This is a far cry from some 50-plus years ago when Cub victories were so commonplace that they were expected.

Between 1929 and 1938 the Cubs' were the powers of the National League. During that ten-year stretch Chicago never finished lower than third, never lost more than 70 games and won the N.L. crown four times, more than any other team.

The signs of how strong the Cubs were to become had started to show themselves prior to the 1929 season. After the team's last place finish in 1925,

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CHICAGO CUBS' 1938 PENNANT-WINNING INFIELD: Rip Collins, Billy Herman, Billy Jurges and Stan Hack. What a decade it was!

WHAT A DECADE IT WAS

owner William Wrigley Jr. hired Joe (no relation to Charlie) McCarthy to manage the club. Working alongside with Cubs' president Bill Veeck Sr., McCarthy acquired Hack Wilson from the Giants, Riggs Stephenson from Cleveland and Kiki Cuyler from Pittsburgh. These additions enabled the Cubs to move up to third place by 1928 just four games behind the league champion St. Louis Cardinals.

Everything was looking up for the Cubs' now and in an off-season deal Chicago added the final piece to their pennant winning puzzle. In a trade with Boston, Chicago received previous years batting champ and future hall-of-fame second baseman Rogers Hornsby. The "Rajah" was in the twilight of his career now but he still had one great season left in him. Fortunately for the Cubs he had it in 1929.

With the addition of Hornsby, Chicago rolled to their first pennant in a decade outdistancing Pittsburgh by 10½ games. Hornsby had a phenomenal year hitting .380, clubbing 40 home runs and driving in 149 runs. Hack Wilson chipped in with 39 home runs and 159 RBI's.

Injuries were the only thing that kept the Cubs' victory margin from being larger than it was. First baseman Charlie Grimm missed a month with a broken hand and catcher Gabby Hartnett was out the entire season with a sore arm. Hartnett's presence would be sorely missed come World Series time.

Without Hartnett the Cubs weren't the same but they still entered the World Series with a reasonable amount of confidence. Unfortunately they were to face a team that had a great deal of confidence themselves. Managed by baseball legend Connie Mack, the Philadelphia A's had won 104 games in 1929 ending a streak of three consecutive American

League pennants by the Yankees.

October of 1929 is best remembered for the stock market collapse that sent America into the "Great Depression". Cub fans however were depressed two weeks sooner as Chicago fell to the A's in five games. Game four typified the Cubs' luck during the series: Chicago led 8-to-0 going into the bottom of the seventh inning but the A's scored 10 runs in the seventh and won the game 10-to-8. Two days later the Cubs lost game five and the season was over.

That defeat seemed to affect the Cubs' performance during the '30 and '31 seasons. Not that they were bad years, it was just difficult for everyone to play up to the standards set by the '29 club. Frustration even worked its way up to the management level.

It was apparent by the last week of the 1930 season that the Cubs were not going to repeat as champs. So, with four games left, Wrigley fired Joe McCarthy and replaced him with Rogers Hornsby. The managerial change accomplished nothing though as the Cubs dropped to third place in 1931, 17 games behind St. Louis.

The team didn't play much better during the first half of the 1932 season. Chicago had made some personnel changes (like trading Hack Wilson to Brooklyn for Billy Herman) but even these changes failed to shake up the club. The only thing in the Cubs' favor was that no one else was playing well either so, entering August, they were still in the pennant chase.

Chicago made one final move during the stretch run that enabled them to bring home their second N.L. crown in four years. On August 2nd Chicago fired Rogers Hornsby and appointed first baseman Charlie Grimm as manager. While Hornsby kept pushing the team to

excell, Grimm took a more laid-back approach to managing. "Jolly Cholly" figured that all these men were professionals and knew what had to be done so he would just let them do it with as little interference as possible. With the pressure off the Cubs responded by winning 37 of their last 57 contests and won the pennant by four games!

Considering what happened in the World Series, Chicago would have been better off finishing second. Waiting for the Cubs were one of the greatest Yankee teams of all time, led by revenge-seeking manager Joe McCarthy. McCarthy paid back Chicago for firing him two years before as the Yankees averaged nine runs per game while sweeping the Cubs in four.

After two consecutive third place finishes in '33 and '34 the Cubs rebounded to take another N.L. flag in 1935. Chicago had made several changes from the team that won in '32. Grimm retired as a player to focus on his managerial duties and was replaced by rookie prospect Phil Cavarretta. Three other starters also came up through the farm system: third baseman Stan Hack, outfielders Frank Demaree and Augie Galan, along with pitcher Bill Lee.

This influx of young blood was just what the Cubs needed as Chicago reeled off 21 (yes 21) consecutive wins in September and edged the Cardinals by four games. The Cubs were so exhausted from their late season charge though, that they had nothing left for the World Series losing to Detroit 4 games to 2.

The pattern was set now. For whatever the reason the Cubs were winning pennants in three year intervals. This meant Chicago's next pennant should come in 1938. Two close second place finishes in '36 and '37 almost loused up the pattern but the Cubs' stayed true to form and didn't win again until 1938.

Chicago had made few changes from

the team that won in '35. Pitcher Lon Warneke was gone (traded to St. Louis for first baseman Rip Collins) but in his place the Cubs had picked up Dizzy Dean (also from St. Louis). Although Dizzy was past his prime he still came up with seven key victories for the Cubs in '38. Chicago also picked up shortstop Tony Lazzeri from the Yankees in mid August to help boost the offense. In just 37 games, Lazzeri drove in 23 runs.

Chicago did make one other change, echoing a move they made in 1932. At mid-season Charlie Grimm was moved upstairs into an executive position and the managerial reigns went over to catcher Gabby Hartnett. The switch worked again although it took a sweep of the last three-game series against the Pirates to do it.

Pittsburgh came into Wrigley Field holding a game and a half lead. Led by a fine pitching performance by Dizzy Dean, the Cubs took the first game 2-to-1. Game two was tied 5-to-5 in the bottom of the ninth when, with two outs and darkness falling, Gabby Hartnett stroked a home run into the left field bleachers. Hartnett's "homer in the gloamin'" put the Cubs into first place and demoralized the Pirate ball club. The next day Chicago pummeled Pittsburgh 10-to-1 and clinched the pennant.

What happened in the World Series you may ask? Well, the Cubs had to face the Yankees one more time. Joe McCarthy was still the Yankee skipper and revenge was just as sweet the second time around as New York swept the Cubs again in what was to be Lou Gehrig's last World Series.

There you have it: a decade in which the Cubs would win four National League pennants yet fail to bring home that elusive World Series championship.

It has been said that good things come to those who wait. If that's the case, Cub fans are due for one giant celebration.

GUESS WHO!

READERS SAY IT'S BING CROSBY BY A 100-1 MARGIN!

And they were right, too! Our Guess Who from the February-March issue of the *Nostalgia Digest* was, indeed, Bing Crosby.

The rules of the contest call for a drawing from all the correct entries to choose a winner. And we did!

ELLIOTT BLACK
Evanston, 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 we send our thanks to everyone who entered.

Now, try your luck in our Add-A-Caption contest on page 48 of this issue.

My guess is Bing Crosby. I had a little trouble at first. This guy has a head of hair and his suit coat matches his pants. His mom must have dressed him! — **TOM LYDON**, Chicago

Bing Crosby. He did indeed travel many roads (with Bob Hope). It is fortunate for all of us that he had a lot more winners in his records, movies and radio shows than he did with his horses, baseball team and golf.

— **JACK FERGUSON**, Buffalo Grove

My guess is Nelson Eddy.— **KATHY KLEIN**, Chicago.

If the picture of that little boy isn't Ted Williams, then it has to be the great crooner, Bing Crosby. — **GEORGE W. PIETERS**, Whiting, Indiana

Godfrey Daniels! Could it be the notorious Colonel Steel, the singing killer? Or is it Father O'Malley, still Swingin' on a Star? Could it be one of those road-weary crazies, always saved from a jam by patty-cake (almost always)? My guess for Book 12, Chapter 2's Guess Who contest is none other than Der Bingle!

— **CHUCK BAILEY**, Venice, California

Was just going through my latest issue of *Nostalgia Digest* when I turned the page to see a pic which I said to myself, "Look's like a young Bing Crosby." Turns out it's a contest pic. Gives me a great excuse to thank you again for your keeping alive old time radio. Keep at it!

— **BOB PAUL**, Glenview



— **RUPI POLLARD**, Chicago

I guess that smiling little boy to be none other than Bing Crosby. That unmistakable grin was his not only throughout his life but throughout his long and fabulous career.

— **NANCY W. GABLER**, Chicago

My guess is Der-Bingle, The Groaner, Harry Lillis Crosby. — **KARL NATSCHKE**, McHenry

I think the little guy is Harry Lillis Crosby before he got his famous nickname, Bing. His career matches the clues you gave and his ears were distinctive even at the early age in the picture. Few entertainers had such an impact on us or been esteemed by as many people.

— **BOB COATES**, Waukegan



The ears give him away: Bing Crosby.

— **G.P. LUCCHETTI**, Oak Park

My guess is Ozzie Nelson. — **FRANK VESCONTE**, Cicero

The little shaver with the bat has to be none other than Harry Lillis Crosby, better known as Bing. Der Bingle, etc. Amazing to think of a career that started with Paul White-man and ended in a Christmas special that paired him with David Bowie! Quite a guy!

— **BRUCE B. BOLENBAUGH**, Chicago

I believe the Guess Who is Arthur Godfrey.

— **RICHARD J. BLANCO**, Chicago

My guess is Frank Fontaine. — **NEWELL R. HEACOCK**, Dolton

I am responding to your trivia contest. The little boy in the picture is Bing Crosby. Thank you for your fine publication. After living in the Chicago area all my life, I really miss your programs down here. — **SUSAN HENRY**, Austin, Texas

The Guess Who is my all-time favorite singer Bing Crosby, and I'm only 27!

— **STEVEN THOMPSON**, Covington, Kentucky



Boy, this "Guess Who" looked hard, much more so than Red Skelton was!

I couldn't see any resemblance to any celebrity in the face.

Not at first, anyway!

Guess the presence of hair had me fooled, too!

Considerable study of the face finally had a positive result.

Recognition of the eyes, and an old, familiar smile.

Of course there were also a bunch of clues in the description.

So many, in fact, that that's how I really figured out who it was!

But now it's your turn: find my guess, hidden in this letter.

You should find it where the blue of the night meets the gold of the day!

— **GEORGE LITTLEFIELD**
Glen Ellyn



NOTES FROM THE BANDSTAND

DICK JURGENS AND HIS ORCHESTRA

By KARL PEARSON

"Here's That Band Again!"

When former patrons of Chicago's famed Aragon ballroom hear that line, it usually brings back nostalgic memories of an evening with an Aragon favorite—Dick Jurgens. And why not? Dick Jurgens and his Orchestra were one of Chicago's (and the nation's) favorites.

The Jurgens musical style was very simple and straightforward, concentrating on rich ensemble sounds reminiscent of the Isham Jones band of the early 1930's. Most of these arrangements were penned by pianist Lou Qualding and saxophonist Carl Brandt. It was Qualding who provided another Jurgens trademark by doubling on celeste. In addition to this the band featured a succession of fine singers such as Eddy Howard, Buddy Moreno, Harry Cool, Ray McIntosh, Ronnie Kemper and Al Galante.

Dick's career began in California as a teenager playing trumpet alongside his brother Will (on saxophone) in a small outfit made up of several other kids from the Sacramento area. In 1924 the group played a summer engagement at Lake Tahoe, for which they each received \$50 a month—which also included the extra duty of being garbage men during the day!

Following a 1926 auto accident that damaged his lip, Dick gave up playing lead trumpet parts and would occasionally join the brass section here and there. (Will later gave up the sax to handle the duties of band manager.) By 1927 the group landed its first major job at a Sacramento Hotel (no "extra" duties



DICK JURGENS

required) and in 1933 followed the Anson Weeks band into the Hotel Senator. A year later, 24-year-old Jurgens landed an important four-week engagement at the St. Francis Hotel in San Francisco, enlarging the band to eleven men. The four week engagement was so successful that it was extended to seventeen weeks!

Part of the Jurgens success story was the vocalists of the organization. Many of the vocals were handled by Eddy Howard, one of Jurgens' Sacramento friends, who also played guitar and trombone with the band. Eddy's voice was featured on many of the band's hits, such as "My Last Goodbye," "Ragtime Cow

boy Joe," "Careless," and the Jurgens theme song, "Day Dreams Come True All Night." Pianist Ronnie Kemper sang the novelties, and had a big hit with "Cecilia." After Howard and Kemper left the band, Harry Cool and Buddy Moreno took their respective places.

One of the best engagements that Jurgens had during hisandleading days was the six months spent every year at Chicago's Aragon ballroom. It was at the Aragon in 1941 that Dick stumbled upon one of his biggest hits. Stopping by at noon one day, Jurgens heard a local mortician, Elmer Albrecht, playing a catchy tune of his own on the bandstand piano. Dick liked the tune so much that he had it arranged for his band, and as it had no lyrics, simply called it "Elmer's Tune."

During World War II Jurgens disbanded, as did many leaders, for a stint in the Marines. After the war he put together another band that once again played regular engagements at the Aragon. But with the demise of the big band era, Dick gave up the band on a full-time basis, and led various groups on weekends only.

We skip ahead to 1968. The Aragon had been closed for four years, but Dick Jurgens was back in the Chicago area, leading a new band at the Willowbrook Ballroom (the old Oh Henry) in Willow Springs. Dick wondered if his old fans would remember him. And did they—Jurgens ended up breaking all attendance records at the Willowbrook! Dick mixed many of his old hits with some new arrangements of old favorite tunes and a few new ones. And he made a few records, using vocalist Eddie Sutton in the late Eddy Howard's place. Harry Cool and Buddy Moreno came back to reprise their old tunes and to record a few new ones.

Dick continued leading (and playing at the Willowbrook) until 1974, when he gave up the band again, and retired for the last time. But who knows? There are still all those Chicago fans out there.

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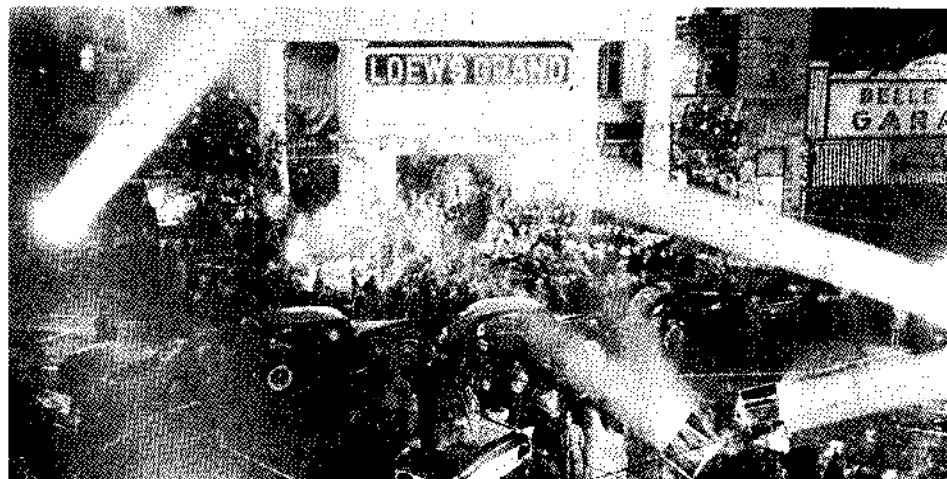
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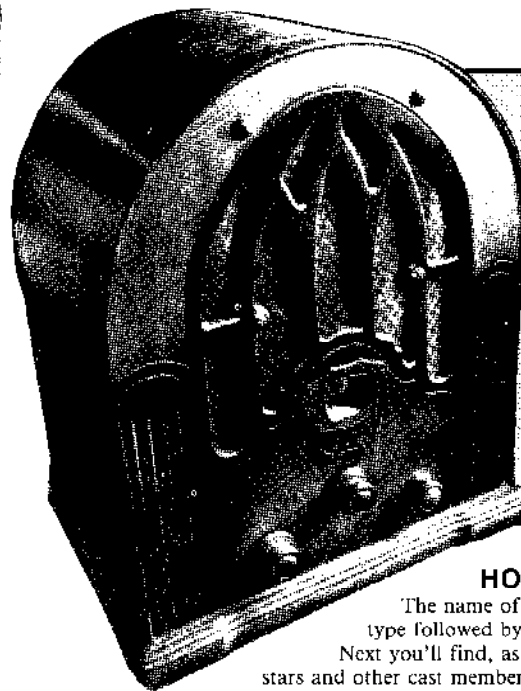
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COMPLETE LISTINGS
for
APRIL and MAY, 1986



Saturday Afternoon
THOSE WERE THE DAYS
1 P.M. to 5 P.M.
WNIB Chicago 97.1 FM
WNIZ Zion 96.9 FM
PLUS
Monday thru Friday
RADIO CLASSICS
8 P.M. to 9 P.M.
WBBM Chicago 780 AM

HOW TO READ THE RADIO GUIDE

The name of the vintage radio show appears in **bold face** type followed by the original broadcast date (in parenthesis).

Next you'll find, as appropriate, the title of the story, names of stars and other cast members, and a line about the content of the show.

If the show was sponsored, the name of the original sponsor appears next. If the show was unsponsored, it was known as a Sustaining program; if the show was presented on a station-by-station basis across the country, it was known as a Syndicated program.

This information is followed by the network source of the broadcast: NBC (National Broadcasting Company), CBS (Columbia Broadcasting System), ABC (American Broadcasting Company), MBS (Mutual Broadcasting System), AFRS (Armed Forces Radio Service).

Finally, for your convenience we provide timing information on each vintage show. (9:45; 11:20; 8:50) means that we will present the show in three segments: 9 minutes and 45 seconds; 11 minutes and 20 seconds; 8 minutes and 50 seconds. If you add the times of these segments together, you'll have the total length of the show (29:55) for our example).

NOTE: The vintage radio shows listed appear in the order we expect to present them on our programs. Occasionally, we may delay or pre-empt a show to provide time to present other material of special interest. In such an event, the pre-empted program will be rescheduled to a later broadcast.

If you have any questions about our programming or if you simply want to share some information or a memory, please call our studio number, (312) 965-7763.

And, thanks for listening.



PROGRAM LISTINGS BEGIN ON NEXT PAGE . . .

THOSE WERE THE DAYS

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

APRIL

SATURDAY, APRIL 5th

PHIL HARRIS-ALICE FAYE SHOW (1-2-49) Phil gets a draft notice from Uncle Sam and has to go to the Draft Board to straighten it out. Walter Tetley, Elliott Lewis, Robert North, Rexall, NBC. (12:05; 6:55; 12:40)

ADVENTURES OF SAM SPADE (12-1-50) "Dog Bed Caper" or "He Who Lies Down with Dogs Gets Up with Murder" starring Steven Dunn as Sam, Lurene Tuttle as Effie. Sustaining, NBC. (14:30; 14:10)

HALLS OF IVY (1952) Ronald and Benita Colman star as William Todhunter Hall, president of Ivy College, and his wife Vicky. "the former Victoria Cromwell of the English theatre." Ivy's oldest living alumnus visits for Founder's Day. Voice of America rebroadcast. (13:12; 12:14)

THE CLOCK (3-8-48) "The Execution of Nicky Kane" starring Cathy and Elliott Lewis with Alan Reed and Hans Conried. An execution and a funeral parlor are the scene of a scheme to free a man from the gallows. Sustaining, ABC. (14:38; 13:35)

FRED ALLEN SHOW (11-7-48) Guest Arthur

Treacher joins regulars Portland Hoffa, Minerva Pious, Peter Donald, Parker Fennelly, Kenny Delmar, the DeMarco Sisters and Al Goodman and the orchestra. Fred and Treacher present "Sam Shovel, Private Eye" sketch. Ford Dealers, NBC. (13:05; 15:15)

INNER SANCTUM (3-26-46) "Death is a Double Crosser" features Lawson Zerbe. A fascination with a giant diamond leads to murder. AFRS rebroadcast. (11:10; 12:35)

SATURDAY, APRIL 12th

SALUTE TO ABBOTT AND COSTELLO

ABBOTT AND COSTELLO SHOW (10-1-47) Bud and Lou and their first show for ABC, broadcasting from the El Capitan Theatre in Hollywood. The boys head to the broadcast studio for their first show on their new network. Cast features Frank Nelson, announcer Michael Roy, singer Susan Miller, and the Les Baxter Singers. Sustaining, ABC. (15:00; 14:25)

CHARLIE MC CARTHY SHOW (6-28-42) Edgar Bergen with regulars Bud Abbott and Lou Costello, Ray Noble and the orchestra and guests Walter Brennan and Ginny Simms. Chase and Sanborn, NBC. (9:15; 9:30; 10:30)

LUX RADIO THEATRE (10-13-41) "Buck Privates" starring Bud Abbott and Lou Costello in a radio version of their 1941 Universal Pictures comedy hit. Cecil B. DeMille hosts. Bud and Lou accidentally enlist in the Army and the hi-jinks follow! Lux Soap, CBS. (20:00; 21:30; 19:30)

G. I. JOURNAL (1940s) Actress Linda Darnell hosts a special anniversary broadcast of this show for military audiences. Highlights of previous broadcasts features Bob Hope, Bette Grable, Frank Morgan, Kay Kyser, Bing Crosby and Bud Abbott and Lou Costello who present their famous "Who's On First?" routine. AFRS. (12:30; 8:30; 8:45)

OUR SPECIAL GUEST will be **BOB KOLOSOSKI**, *Nostalgia Digest* columnist and movie buff who will be on hand to discuss the motion picture career of Abbott and Costello.

SATURDAY, APRIL 19th

FRED ALLEN SHOW (2-10-46) Guest Edward Everett Horton visits Fred and all the Allen's Alley regulars. AFRS rebroadcast. (10:30; 9:25)

YOURS TRULY, JOHNNY DOLLAR (11-14-56 thru 11-18-56) "The Broderick Matter"



BUD ABBOTT AND LOU COSTELLO are in the *Those Were The Days* spotlight on April 12th.

stars Bob Bailey as the man with the action-packed expense account, America's fabulous free-lance insurance investigator, Johnny Dollar. A reclusive news vendor dies in a charity ward and leaves a fortune to a woman who once helped him. Five consecutive quarter-hour broadcasts. Sustaining, CBS. (13:46; 13:48; 13:48; 13:46; 13:48. Total time: 69 minutes)

LIFE OF RILEY (3-16-46) William Bendix stars as Chester A. Riley who thinks Peg's old flame, who sold Riley a life insurance policy, is plotting to kill him. AFRS rebroadcast. (13:56; 10:25)

STORY OF DR. KILDARE (6-29-50) Lew Ayers stars as Dr. Leonard Gillespie with Lionel Barrymore as Dr. Leonard Gillespie. Dr. Carou asks Dr. Gillespie to be nice to Mrs. Forbes, but Gillespie is unhappy about it. Syndicated. (13:30; 12:00)

MYSTERIOUS TRAVELER (7-27-47) "The Man the Insects Hated." The resident of a mansion near the swamps by the Bayou is obsessed with inventing a "perfect insect killer." Cast includes Maurice Tarplin, Eric Dressler, Helen Shields, Robert Dryden. Sustaining, MBS. (17:25; 12:04)

SATURDAY, APRIL 26th
16th ANNIVERSARY SHOW
"THANKS FOR LISTENING"

As we complete sixteen years of *Those Were The Days* broadcasts we say "Thanks for listening" with a special program presenting the five all-time favorite radio shows as selected by our listeners for a survey conducted late last year for Chicago's new Museum of Broadcast Communications:

★ ★ ★ ★ 5 ★ ★ ★ ★

AMOS 'N' ANDY (5-25-45) Freeman Gosden and Charles Correll star in the series voted fifth place. In this broadcast, Andy poses as a sailor in order to impress the girls at the Harlem Canteen. Rinso, NBC. (18:55; 11:02)

★ ★ ★ ★ 4 ★ ★ ★ ★

FIBBER MC GEE AND MOLLY (4-27-43) Jim and Marion Jordan star in the series voted fourth place. Fibber has a taste for a thick, juicy steak, but he's all out of WW II ration coupons! Bill Thompson appears as Wallace Wimpole and The Old Timer, Isabel Randolph is Mrs. Uppington, Arthur Q. Brian is Doc Gamble, Harlow Wilcox, the King's Men, Billy Mills and the orchestra. Johnson's Wax, NBC. (9:35; 13:25; 6:35)

★ ★ ★ ★ 3 ★ ★ ★ ★

LUX RADIO THEATRE (5-22-39) "Angels With Dirty Faces" starring James Cagney and Pat O'Brien in a radio version of their 1938 Warner Bros. film, the story of two playmates who grow up to be a priest (O'Brien) and a gangster (Cagney). Cecil B. DeMille hosts this program from the series that was voted third all-time favorite. Lux Soap, CBS. (23:05; 12:25; 25:20)

★ ★ ★ ★ 2 ★ ★ ★ ★

SUSPENSE (9-9-48) "The Big Shot" stars Burt Lancaster as a tough, good-looking mining engineer who travels to Mexico to work an illegal gold mine. Anton Leader produced this program in the series voted second place in our survey. AutoLite, CBS. (10:30; 18:20)

★ ★ ★ ★ 1 ★ ★ ★ ★

JACK BENNY PROGRAM (10-27-46) This is the number one all-time favorite radio series from our survey. In this broadcast Jack, frustrated and angry with the Sportsmen Quartet, leaves the studio after a show, stops for a sandwich, goes home and falls asleep. He dreams he kills the Sportsmen and goes on trial for their murder! Dennis Day does his "Mad Russian" impression as Jack's lawyer, Phil Harris is the District Attorney and Frank Nelson is the Judge. Along for the fun are Mary Livingstone, Eddie "Rochester" Anderson, Don Wilson, and Arlie "Mr. Kitzel" Auerbach. Lucky Strike Cigarettes, NBC. (7:45; 19:30)

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THOSE WERE THE DAYS

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

MAY

National Radio Month Special

Radio In the Thirties!

SATURDAY, MAY 3rd

THE SHADOW (2-20-38) "Hounds in the Hills" starring Orson Welles as Lamont Cranston with Agnes Moorehead as the lovely Margo Lane. An old haunted mansion in the hills of North Carolina provides the setting for the disappearance of little boys. Blue Coal, MBS. (15:56; 12:36)

KRAFT MUSIC HALL (5-27-37) Bing Crosby hosts this major variety show featuring Jimmy Dorsey and his orchestra, the Paul Taylor Chorus, comic Bob Burns, announcer Ken Carpenter, and guests Zasu Pitts, Gail Patrick and Rudolph Ganz. In a "Christopher Columbus" sketch, Zasu is Queen Isabella, Bing is King Ferdinand and Bob Burns is Columbus. Kraft Foods, NBC-RED. (15:50; 14:45; 10:20; 19:25)

GLENN MILLER AND HIS ORCHESTRA (6-18-38) Remote broadcast from the Paradise Restaurant in New York City with vocals by Gail Reese, Ray Eberle and Tex Beneke. Announcer is Ben Grauer. Sustaining, NBC-BLUE. (11:25; 8:45; 10:00)

BEN BERNIE (4-9-35) Guest Sophie Tucker, the "last of the Red Hot Mamas" joins Ben and announcer Jimmy Wallington. Pabst Blue Ribbon Beer, NBC. (12:50; 15:10)

SATURDAY, MAY 10th

JACK OAKIE COLLEGE (9-28-37) The popular comedian welcomes guests Joe Penner and Judy Garland ("M-G-M's 13-year-old singing sensation"). Judy sings "Smiles" and Joe Penner has some fun with "Pennerology." George Stoll and his orchestra, Meyer Alexander's Swing Chorus, announcer Bill Goodwin. Camel Cigarettes, CBS. (13:15; 15:40)

FIBBER MC GEE AND MOLLY (9-12-39) Marian and Jim Jordan star with Harold Peary, Frank Nelson, Donald Novis, Bill Thompson, Harlow Wilcox, Billy Mills and the orchestra. It's the McGee's fifteenth wedding anniversary and Fibber wants to elope all over again to celebrate the occasion. Johnson's Wax, NBC. (10:50; 10:22; 7:15)

HENRY BUSSE AND HIS ORCHESTRA (1935) Studio broadcast featuring "the same

famous band that brought crowds to the smart Chez Paree in Chicago." Ken Carpenter announces. Syndicated. (14:45)

FLEISCHMANN'S YEAST HOUR (4-23-36) Rudy Vallee stars with the Connecticut Yankees, announcer Graham McNamee and guests Eddie Cantor, Helen Lind and Stuff Smith and his Band. Eddie sings an anti-war song, "Let Them Keep It Over There." Rudy presents a radio play based on an incident in the life of actress Sarah Bernhardt. Fleischmann's Yeast, NBC. (14:40; 20:40; 22:50)

FORD V-8 REVUE (1936) Bob Crosby and his Swing Band present the entertainment. Frank Singeiser announces. Ford Motor Co., Syndicated. (15:10)

SHERLOCK HOLMES (1933) "The Final Problem" starring Richard Gordon as Holmes and Leigh Lovell as Dr. Watson in an adaptation of one of Sir Arthur Conan Doyle's most famous stories. G. Washington Coffee, NBC-BLUE. (15:20; 12:55)

SATURDAY, MAY 17th

FRED ALLEN SHOW (11-8-39) First-rate comedy and variety with Fred, Portland Hoffa, singer Wynn Murray, announcer Harry Von Zell, the Merry Macs, Peter Van Steeden and his orchestra and the Mighty Allen Art Players who present the sketch, "The Sound Man's Revenge." Ipana, Sal Hepatica, NBC. (13:40; 14:20; 11:56; 18:30)

HARRY RICHMAN AND THE DODGE ORCHESTRA (1-12-36) Guest Gertrude Niessen joins Harry for a quarter-hour of musical entertainment. Dodge Motors, Syndicated. (14:36)

GOOD GULF PROGRAM (4-30-33) Humorist Will Rogers stars in this first program in the series which features music by the Revelers and Al Goodman and the orchestra. Will discusses Daylight Savings Time, President's Day, FDR's first seven weeks in office, and the 1933 bank closing. Gulf Oil Co., NBC. (6:40; 15:10; 8:10)

TOMMY DORSEY AND HIS ORCHESTRA (5-25-39) Remote broadcast from the Roof Garden of the Hotel Pennsylvania in New York

City. Vocals by Edythe Wright and Jack Leonard. Sustaining, NBC. (13:30)

SHELL CHATEAU (9-28-35) Al Jolson stars with guests Ginger Rogers, Edward Everett Horton and comedian Harry Savoy. Music by Victor Young and the orchestra. This is Al's final appearance as host of the Shell Chateau and he sings a medley of old favorites including "Sonny Boy." In a sketch with Ginger, Al plays the Fred Astaire part in a scene from "Top Hat." Shell Gasoline, NBC. (17:45; 15:50; 13:40)

AMOS 'N' ANDY (4-3-39) Freeman Gosden and Charles Correll star. Andy is getting married and the ceremony begins. Bill Hay announces. Campbell's Soup, CBS. (14:55)

SATURDAY, MAY 24th

LITTLE ORPHAN ANNIE (1936) Annie is worried because the sheriff is going to sell Jed's Showboat. An isolated episode from the series. Ovaltine, Syndicated. (14:50)

ED WYNN, THE FIRE CHIEF (1-22-35) Comedy and variety with the zany, loveable comedian, announcer Graham McNamee and Eddy Duchin and his orchestra. Texaco Gasoline, NBC. (12:40; 8:10; 9:20)

JOE HAYMES AND HIS ORCHESTRA (1-29-35) Remote broadcast from the Grill Room of the Hotel McAlfin in New York City. (Tommy Dorsey took over this band in the summer of 1935). Tenor sax soloist is Bud Freeman. Paul Douglas announces. Sustaining, CBS. (11:00; 14:45)

LUX RADIO THEATRE (6-22-36) "Dark Angel" starring Merle Oberon and Herbert Marshall in a radio adaptation of the 1935 film in which they both starred. Two men are in love with the same woman during World War I. Cecil B. DeMille hosts. Lux Soap, CBS. (23:45; 15:38; 19:33)

STOOPNAGLE AND BUDD (3-8-35) First show in the series features the Colonel and his sidekick with Mark Warnow and the orchestra, vocalist Jerry Cooper, and singer Benay Venuta. Sustaining, CBS. (6:45; 10:05; 12:40)

GUS ARNHEIM AND HIS ORCHESTRA (1931) Remote broadcast from the Coconut Grove of the Ambassador Hotel in Los Angeles with vocals by Loyce Whiteman and Dave Marshall, Donald Novis, Harry Barris and the Three Ambassadors. Syndicated. (12:30)

SATURDAY, MAY 31st

CHASE AND SANBORN HOUR (6-6-37) Host Don Ameche presents Edgar Bergen and Charlie McCarthy, Dorothy Lamour, W. C. Fields, Werner Janssen and the orchestra and guests actress Joan Blondell and songwriters Richard Rodgers and Lorenz Hart. In this second show of the series, Charlie has a run-in with truant officer Ameche, then teams up with W. C. Fields' nephew Rollo. Joan Blondell



STOOPNAGLE AND BUDD, radio funsters from the 1930s, will be heard on *Those Were The Days* May 24th. Colonel Lemuel Q. Stoopnagle was F. Chase Taylor and Budd was Wilbur Budd Hulick.

appears in a play, "Spring," and Dorothy Lamour sings a new Rodgers and Hart tune. One of radio's premiere, lavish variety shows. Chase and Sanborn Coffee, NBC-RED. (14:30; 19:50; 14:30; 10:00)

COLUMBIA WORKSHOP (11-16-39) "A Letter from Above" is a modern fable about a man who wants influence to get a political job. Sustaining, CBS. (15:13; 13:11)

FATS WALLER AND HIS RHYTHM (7-16-38) In a studio broadcast from New York, Fats presents a quarter-hour of musical fun. Sustaining, NBC. (14:15)

TRUE DETECTIVE MYSTERIES (7-3-37) "The Helen Clevenger Case." While on a trip with her uncle, a young woman is killed in her hotel. True Detective Magazine, Trans-America Broadcast System. (15:10; 7:00)

CAVALCADE OF AMERICA (9-23-36) "Music for the Movies" features Donald Voorhees and his orchestra in a look at the music of the silver screen from the Nickelodeon to the present. DuPont, CBS. (14:25; 14:11)

BURNS AND ALLEN SHOW (1938) George and Gracie with singer Frank Parker, Ray Noble and his orchestra, announcer Paul Douglas. An art critic (John Brown) compliments Gracie on her paintings. Gracie sings "When a Prince of a Fella Meets a Cinderella." Chesterfield Cigarettes, CBS. (9:30; 9:15; 9:40)

Chuck Schaden's RADIO CLASSICS

Monday thru Friday - 8 to 9 P.M. • WBBM A.M. 780, Chicago

APRIL

TUESDAY, APRIL 1st

BLACKHAWK HOCKEY - NO PROGRAM

WEDNESDAY, APRIL 2nd

BLACKHAWK HOCKEY - NO PROGRAM

THURSDAY, APRIL 3rd

CHALLENGE OF THE YUKON (1940s) "Stolen Pups" starring Paul Sutton as Sgt. Preston. Syndicated rebroadcast. (11:56; 15:33)

GANGBUSTERS (1940s) "Case of Snyder Kennedy," set in a mysterious rooming house where robbery and death walked by knight. Syndicated rebroadcast. (10:17; 20:18)

FRIDAY, APRIL 4th

ADVENTURES OF SHERLOCK HOLMES (1954) "Silver Blaze" starring Sir John Gielgud as Holmes with Sir Ralph Richardson as Dr. Watson. Holmes searches for a murderer and a missing racehorse. Syndicated rebroadcast. (12:00; 1:15)

JACK BENNY PROGRAM (12-5-48) Jack gets a violin lesson from Professor LeBlanc, then goes down to the vault to pay him. Syndicated rebroadcast. (9:08; 13:05)

MONDAY, APRIL 7th

GREEN HORNET (1940s) "Not One Red Cent for Tribute." The Hornet breaks up a gas station racket. Syndicated rebroadcast. (13:15; 13:00)

LONE RANGER (1940s) "Kill or Be Killed." The Masked Man is a target for a killer's gun. Brace Beemer stars with John Todd as Tonto. Syndicated rebroadcast. (10:13; 9:32)

TUESDAY, APRIL 8th

JACK BENNY PROGRAM (12-12-48) It's Monday morning and Jack is relaxing at home after Sunday's broadcast. Syndicated rebroadcast. (10:18; 11:16)

DRAGNET (1950s) Jack Webb as Sgt. Joe Friday investigates the stabbing of a night watchman. Syndicated rebroadcast. (16:25; 7:30)

WEDNESDAY, APRIL 9th

GUNSMOKE (1950s) On the way to treat an injured man, Doc Adams is stopped along the way by a stranger who doesn't want the man treated. William Conrad is Marshall Matt Dillon, Howard McNear is Doc. Syndicated rebroadcast. (13:20; 6:10)

SPECIAL NOTE

Blackhawk Hockey playoff games may occasionally pre-empt our WBBM-AM *Radio Classics* programming during April and May. In that event, the vintage shows originally scheduled will be postponed and presented at a later date.

ADVENTURES OF SHERLOCK HOLMES (1954) "Solitary Bicyclist." Holmes aids a young lady whose legacy from her uncle's estate has led her into a terrifying experience. Syndicated rebroadcast. (11:25; 12:00)

THURSDAY, APRIL 10th

BURNS AND ALLEN SHOW (10-24-46) When Gracie discovers that a movie version of "The Hucksters" is going to be made, she tries to persuade George to go for the starring role. Syndicated rebroadcast. (8:45; 13:25)

CHALLENGE OF THE YUKON (1950s) "Mutiny on the Penguin" features Sgt. Preston and his wonder dog, Yukon King. Syndicated rebroadcast. (10:55; 12:06)

FRIDAY, APRIL 11th

GANGBUSTERS (1940s) "The Tennessee Valley Killer" who rode high from one robbery to the next until a cow doctor from the hills became too attached to his avocation. Syndicated rebroadcast. (9:40; 14:00)

BURNS AND ALLEN SHOW (10-31-46) When George refuses Gracie's request to try for a starring role in the movie version of "The Hucksters," guest comedian Jack Carson decides he wants the part. Syndicated rebroadcast. (9:40; 14:00)

MONDAY, APRIL 14th

DRAGNET (1950s) Two men strike up friendships with intended victims, then beat and rob them. Syndicated rebroadcast. (17:10; 7:41)

GREEN HORNET (1940s) A number of crimes are committed by an "imposter" posing as the Green Hornet. Syndicated rebroadcast. (12:00; 11:21)

TUESDAY, APRIL 15th

CHALLENGE OF THE YUKON (1950s) "Limping Dog." Syndicated rebroadcast. (11:41; 15:37)

THIRD MAN (1952) Orson Welles stars as Harry Lime who is told by a fortune teller that he will receive a letter from a beautiful lady seeking a "Blue Caribou." Syndicated rebroadcast. (10:10; 9:40)

WEDNESDAY, APRIL 16th

JACK BENNY PROGRAM (3-13-49) Jack goes to the racetrack. Syndicated rebroadcast. (11:48; 10:46)

GANGBUSTERS (1940s) "Case of the Golden Touch." A whiskey hijack informant finds that women, booze and Federal Agents can make for unforgettable hangovers. Syndicated rebroadcast. (10:17; 13:57)

THURSDAY, APRIL 17th

LONE RANGER (1940s) "The Notorious El Diablo" is the name given to the most vicious killer of the Southwest by farmers who were victims of his raids. Syndicated rebroadcast. (11:11; 7:46)

ADVENTURES OF SHERLOCK HOLMES (1954) "Six Napoleons." Holmes tracks down a clever jewel thief who thought he had found the perfect hiding place for a priceless gem he had stolen. Syndicated rebroadcast. (11:25; 11:18)

FRIDAY, APRIL 18th

GREEN HORNET (1940s) "Bullets and Bluff." When a corrupt political machine is defeated by an honest man, the machine tries to destroy his career with blackmail and lies. Syndicated rebroadcast. (14:02; 12:37)

DRAGNET (1950s) Friday finds there is no honor among thieves as stolen loot is discovered. Syndicated rebroadcast. (18:53; 5:22)

MONDAY, APRIL 21st

BURNS AND ALLEN SHOW (3-17-49) It's the night of the Beverly Hills Uplift Society's Pageant and George is in bed with a cold. Gracie asks Bill Goodwin to hire a "babysitter" for George . . . and he hires guest Marlene Dietrich. Syndicated rebroadcast. (11:20; 10:48)

GUNSMOKE (1950s) "The Man Who Lives by the Sword." William Conrad as Matt Dillon. Syndicated rebroadcast. (12:02; 7:10)

TUESDAY, APRIL 22nd

ADVENTURES OF SHERLOCK HOLMES (1954) "The Red-Headed League." A curious tale about a society of red-headed men leads Holmes to the discovery of a plan to rob a bank. Syndicated rebroadcast. (10:56; 11:37)

JACK BENNY PROGRAM (5-22-49) Jack and the gang in a sketch, "The Champion Set-Up." Syndicated rebroadcast. (10:13; 10:56)

WEDNESDAY, APRIL 23rd

DRAGNET (1950s) Jack Webb as Det. Sgt. Joe Friday. A hot prowler artist needlessly assaults victims. Syndicated rebroadcast. (12:23; 11:39)

CHALLENGE OF THE YUKON (1940s) Paul Sutton stars as Sgt. Preston. The "White Hawk" leaves men for dead in the snow when he steals their sled and belongings. Syndicated rebroadcast. (9:38; 12:55)

THURSDAY, APRIL 24th

GANGBUSTERS (1940s) "The Case of the Three Safecrackers" who were schooled in their trade by a master criminal. Syndicated rebroadcast. (10:26; 6:46)

BURNS AND ALLEN SHOW (2-26-47) Guest Al Jolson joins George and Gracie as they celebrate their 15th anniversary in show business. Syndicated rebroadcast. (11:10; 12:50)

FRIDAY, APRIL 25th

LONE RANGER (1940s) "The Chief and the Colonel." The Masked Man and Tonto head into danger when they try to befriend an old man who is the victim of a wanted killer. Syndicated rebroadcast. (11:00; 8:54)

GREEN HORNET (1940s) "Words and Music." Would-be songwriters are led to believe their songs will become hits if they are willing to make a small investment. Syndicated rebroadcast. (12:50; 12:20)

MONDAY, APRIL 28th

CHALLENGE OF THE YUKON (1940s) "Lost River Round-Up." Syndicated rebroadcast. (10:07; 13:46)

DRAGNET (1950s) Friday and Smith, acting as undercover narcotic agents, arrange a big heroin purchase. Syndicated rebroadcast. (18:38; 5:23)

TUESDAY, APRIL 29th

JACK BENNY PROGRAM (4-3-49) Preparing for an airplane trip to New York, Jack meets the tour and Mr. Kitzel at the airport. Mel Blanc is the airport announcer; Frank Nelson is the information clerk. Syndicated rebroadcast. (11:04; 9:50)

ADVENTURES OF SHERLOCK HOLMES (1954) "A Case of Identity" starring Sir John Gielgud as Holmes and Sir Ralph Richardson as Watson. Syndicated rebroadcast. (10:38; 12:12)

WEDNESDAY, APRIL 30th

GUNSMOKE (1950s) "Lost Rifle." When Fran Parris is found dead—shot in the back—Ben Tiple is accused of the murder. Marshall Dillon investigates. Syndicated rebroadcast. (12:22; 6:14)

GANGBUSTERS (1940s) "Alcatraz Prison Riot." The case of the assault against Alcatraz. Syndicated rebroadcast. (13:46; 12:13)

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MAY

THURSDAY, MAY 1st

BURNS AND ALLEN SHOW (4-28-49) George helps Gracie by baking Ladyfingers for the girls' card game, but he doesn't want anyone to know. Syndicated rebroadcast. (11:15; 11:30)

CHALLENGE OF THE YUKON (1950s) The town of Three Falls is terrorized by a vicious murderer and robber named "The Red Ace." Syndicated rebroadcast. (9:49; 12:31)

FRIDAY, MAY 2nd

GREEN HORNET (1940s) "The Woman in the Case." The Hornet is implicated in a grocery store protection racket. Syndicated rebroadcast. (11:45; 12:43)

LONE RANGER (1940s) "Badge of Honor." Ambushed by outlaws in the western badlands, the Masked Man and his faithful Indian companion face unexpected odds in a gun battle against the notorious Burton Gang. Syndicated rebroadcast. (10:09; 9:30)

MONDAY, MAY 5th

CHALLENGE OF THE YUKON (1950s) "Strike at Pelican Creek" stars Paul Sutton as Sgt. Preston. Syndicated rebroadcast. (9:53; 13:29)

ADVENTURES OF SHERLOCK HOLMES (1954) "The Speckled Band." After her sister dies a horrible, mysterious death, a woman begs Holmes and Watson to find out how and why she died. Syndicated rebroadcast. (9:48; 13:40)

TUESDAY, MAY 6th

GREEN HORNET (1940s) "Disaster Rides the Rails." The Hornet breaks up a gambling ring operating aboard a railroad train. Syndicated rebroadcast. (13:07; 12:50)

GUNSMOKE (1940s) "The Pacifist." Marshall Dillon helps settle a grudge, but not before it costs a life. Syndicated rebroadcast. (12:30; 5:55)

WEDNESDAY, MAY 7th

DRAGNET (1940s) A felon takes the name of a police officer. Friday investigates. Syndicated rebroadcast. (16:17; 7:56)

GANGBUSTERS (1940s) "The Case of the Elusive Leader." Syndicated rebroadcast. (8:30; 14:24)

THURSDAY, MAY 8th

ADVENTURES OF SHERLOCK HOLMES

(1954) "Mystery of the Second Stain." Syndicated rebroadcast. (11:02; 12:30)

LONE RANGER (1940s) "The Wrong Man." Two claim jumpers choose the wrong man when they try to steal a gold claim. Syndicated rebroadcast. (10:03; 9:35)

FRIDAY, MAY 9th

GANGBUSTERS (1940s) "The New Jersey Trio." Syndicated rebroadcast. (9:45; 14:20)

CHALLENGE OF THE YUKON (1940s) "The Black Huskie" with Sgt. Preston and his Wonder Dog, Yukon King. Syndicated rebroadcast. (9:57; 13:42)

MONDAY, MAY 12th

GUNSMOKE (1950s) "Legal Revenge." Florie swears to avenge the death of her husband. Syndicated rebroadcast. (12:13; 8:00)

DRAGNET (1950s) An ex-con from Michigan purchases a gun and the Los Angeles Police Department finds out about it. Syndicated rebroadcast. (15:50; 9:45)

TUESDAY, MAY 13th

GREEN HORNET (1940s) "Devil's Playground." A libel suit is filed against the *Daily Sentinel*. Syndicated rebroadcast. (12:57; 12:53)

ADVENTURES OF SHERLOCK HOLMES (1954) "Scandal in Bohemia," a delicate case involving the one woman Holmes could not outfox: the lovely Irene Adler. Syndicated rebroadcast. (12:20; 11:00)

WEDNESDAY, MAY 14th

CHALLENGE OF THE YUKON (1950s) "Old Moby's Cairn." Syndicated rebroadcast. (10:42; 12:26)

JACK BENNY PROGRAM (5-1-49) Jack and the gang present their version of the film, "The Treasure of the Sierra Madre." Syndicated rebroadcast. (11:35; 10:52)

THURSDAY, MAY 15th

DRAGNET (1950s) Friday and his partner investigate a robbery which never occurred. Syndicated rebroadcast. (10:06; 13:27)

GREEN HORNET (1940s) "The Washington Story." A reporter stumbles onto a scoop but is murdered before he has a chance to reveal his story. Syndicated rebroadcast. (13:37; 11:48)



JACK WEBB as Sgt. Joe Friday on *Dragnet* is heard regularly on Radio Classics.

FRIDAY, MAY 16th

GANGBUSTERS (1940s) "The Tennessee Valley Killer." Syndicated rebroadcast. (8:35; 13:46)

GUNSMOKE (1950s) On the way to treat an injured man, Doc Adams (Howard McNear) is stopped along the way by a stranger. Syndicated rebroadcast. (13:20; 6:10)

MONDAY, MAY 19th

ADVENTURES OF SHERLOCK HOLMES (1954) "Rare Disease." By playing possum, Holmes traps a conniving doctor into confessing what he thought was a perfect crime. Syndicated rebroadcast. (8:50; 13:44)

LONE RANGER (1940s) "Flood Waters." The Masked man and Tonto race against time to prevent death and destruction as a flood races through the Rio Grande Valley. Syndicated rebroadcast. (9:46; 9:59)

TUESDAY, MAY 20th

BURNS AND ALLEN SHOW (4-12-50) George and Gracie have just returned home from a vacation in Palm Springs. Syndicated rebroadcast. (12:19; 10:31)

CHALLENGE OF THE YUKON (1940s) "Stolen Pups." Syndicated rebroadcast. (11:56; 15:33)

WEDNESDAY, MAY 21st

LONE RANGER (1940s) "The Notorious El Diablo." Syndicated rebroadcast. (11:11; 7:46)

DRAGNET (1950s) Two men strike up friendships with intended victims, then beat and rob them. Syndicated rebroadcast. (17:10; 7:41)

THURSDAY, MAY 22nd

GREEN HORNET (1940s) An imposter poses as the Green Hornet! Syndicated rebroadcast. (12:00; 11:21)

THIRD MAN (1952) Orson Welles as Harry Lime, en route to Paris on the Geneva Express, trying to avoid a fellow passenger. Syndicated rebroadcast. (10:15; 10:00)

FRIDAY, MAY 23rd

JACK BENNY PROGRAM (5-22-49) Sketch: "Champion Set-Up." Syndicated rebroadcast. (10:13; 10:56)

GANGBUSTERS (1940s) "Case of the Kidnapped Paymaster." Syndicated rebroadcast. (8:27; 16:30)

MONDAY, MAY 26th

ADVENTURES OF SHERLOCK HOLMES (1954) "Solitary Bicyclist." Syndicated rebroadcast. (11:25; 12:00)

GUNSMOKE (1950s) When Kitty's father shows up after many years, he wants Kitty to return with him to New Orleans. Georgia Ellis is Kitty Russell. Syndicated rebroadcast. (13:35; 5:00)

TUESDAY, MAY 27th

DRAGNET (1950s) A night watchman is stabbed. Syndicated rebroadcast. (16:25; 7:30)

BURNS AND ALLEN SHOW (3-17-49) Guest Marlene Dietrich visits George and Gracie. Syndicated rebroadcast. (11:20; 10:48)

WEDNESDAY, MAY 28th

JACK BENNY PROGRAM (3-13-49) Jack goes to the racetrack. Syndicated rebroadcast. (11:48; 10:46)

GREEN HORNET (1940s) "Words and Music." The Hornet smashes a songwriting racket. Syndicated rebroadcast. (12:50; 12:20)

THURSDAY, MAY 29th

CHALLENGE OF THE YUKON (1950s) "Limping Dog." Syndicated rebroadcast. (11:41; 15:37)

BURNS AND ALLEN SHOW (2-26-47) Guest Al Jolson joins in the fun with George and Gracie. Syndicated rebroadcast. (11:10; 12:50)

FRIDAY, MAY 30th

LONE RANGER (1940s) The Masked Rider of the Plains finally comes face to face with the only surviving member of the notorious Butch Cavendish gang. Syndicated rebroadcast. (9:30; 11:00)

DRAGNET (1950s) Jack Webb stars as Friday with Ben Alexander as Frank Smith. A typical day at headquarters. Interviews and arrests for shootings and homicides, missing persons and drunks. Syndicated rebroadcast. (13:44; 11:03)



I REMEMBER IT WELL...

A treasure house Of Songs!

By Dan McGuire

Thursday afternoon at James Giles Elementary School.

Teacher is concluding our Geography lesson and having us clear our desks as Mrs. Brockton sweeps into the classroom with her armload of musical materials. After a brief exchange between the two teachers, our class is turned over to Mrs. Brockton. Now begins one of my favorite periods of the school week: "Music Appreciation."

Our weekly music class took many forms. Sometimes we performed on instruments such as rhythm sticks or black plastic flutes (later glorified with the name "recorder"). We might listen to a recording of "Peter and the Wolf" or

some other children's classic. Several times a year we rehearsed songs for a school-wide program to be presented for parents. Today we will spend an undemanding hour singing songs from the *Little Golden Book of Song*.

The LGB was a digest-size compilation of perhaps 150 pieces of music. As its name implies, the cover was a golden yellow, embellished with borders of fancy scrollwork. Its contents mostly were in the public domain, thus it could be published very inexpensively. Indeed, little advertisements appeared as footnotes: "If bought separately in sheet form, these songs would cost you 10 to 50 cents each. You get all of them for but a few cents. Why not tell others about this big value."

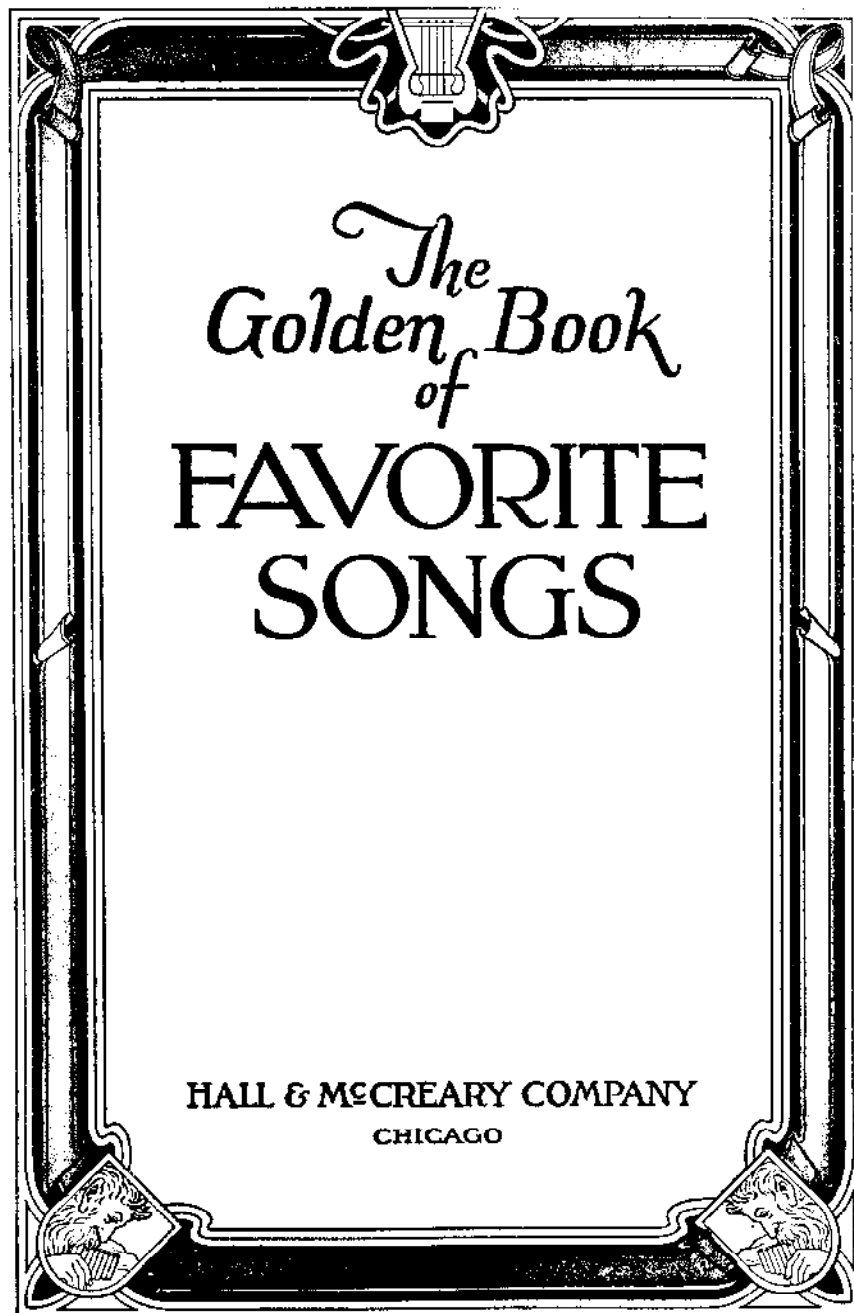
LGB ran the gamut of vocal music, from religious tunes to fun songs, folk music, patriotic and period pieces. A section up front, for instance, offered "Dixie" and "Battle Hymn of the Republic" back-to-back, followed by "John Brown's Body," "Tramp, Tramp, Tramp (the Boys are Marching)," "Keep the Home Fires Burning" and other Civil War songs.

We enjoyed the lively tempo of "Dixie," little caring it was a Confederate marching song. "Battle Hymn" was stirring, but what did we understand of "tramping out the vintage where the grapes of wrath are stored"? On the other hand, we sang "When Johnny Comes Marching Home" with gusto, for

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I REMEMBER IT WELL

it had been revived during World War II.

Half a dozen Stephen Foster songs followed. "Old Black Joe," "My Old Kentucky Home" and "Old Folks at Home" were among our favorites. Too young to analyze, we did not realize how much of Foster's music was a lament for home, family and friends of a life left behind—even the hard life of a slave.

"Darling Nelly Gray" and "Carry Me Back to Old Virginny," by other composers, were in the same vein. Mrs. Brockton didn't attempt to explain the inherent sadness of these lyrics. For now, it was enough that we be exposed to these traditional favorites and become familiar with their lilting melodies. Later, when we had matured some, we would appreciate the poignancy of Robert Burns' "Flow Gently, Sweet Afton," and comprehend the meaning of such lines as "My Mary's asleep by thy murmuring stream."

"Auld Lang Syne" and "Comin' Thro' the Rye" were Burns pieces (actually his poems set to music by others) more to our liking. They led into a section of "old airs" from various countries: "Wearing of the Green" and "Believe Me If All Those Endearing Young Charms" (Irish), "Drink to Me Only With Thine Eyes" (English), "Juanita" (Spanish), "Santa Lucia" (Neapolitan) and others.

There were several dozen just-fun songs, like the rounds "Row, Row, Row Your Boat," "Lovely Evening" and "Are You Sleeping?" For "Rueben and Rachel," Mrs. Brockton had boys and girls sing alternate verses. At our prepubescent ages, we all got a kick out of the idea of "what a grand world this would be, if the men were all transported far beyond the Northern Sea."

In "Robin and Chicken," these two birds taunted each other about their respective talents. In conclusion, "each thought the other knew nothing at all."



Cartoon Illustrations by Brian Johnson

Years later, my first-grade daughter received an album of Burl Ives singing children's songs. A lump formed in my throat one day when I spied her singing this same tune along with Burl.

"A Capital Ship" was one of my favorites. A rollicking old English tune in the Gilbert and Sullivan manner, it praised the captain and crew of the Walloping Window Blind, who were so wacky as to be impervious to the dangers of their seafaring life. The gunner, for instance, "fired salutes with the captain's boots in the teeth of a booming gale."

In the miscellaneous category were "Good Night, Ladies," "Little Brown Church in the Vale" (with its chant of "Come, come, come, come" etc. in the chorus), "The Old Oaken Bucket," "When You and I Were Young, Maggie" and Brahms' "Cradle Song." Negro spirituals were represented by "Go Down, Moses" and "Swing Low, Sweet Chariot." And regardless of more contemporary

entries, I will always consider our state song to be the one that begins "By thy rivers gently flowing, Illinois, Illinois."

Half a dozen pages were devoted to ecumenical religious favorites, followed by a mix of religious and secular songs for Christmas. "Jolly Old Saint Nicholas" and "Jingle Bells" got many hearty renderings each December. When we sang "Up on the housetop, click, click, click," Mrs. Brockton had us snap our fingers in time with the clicks!

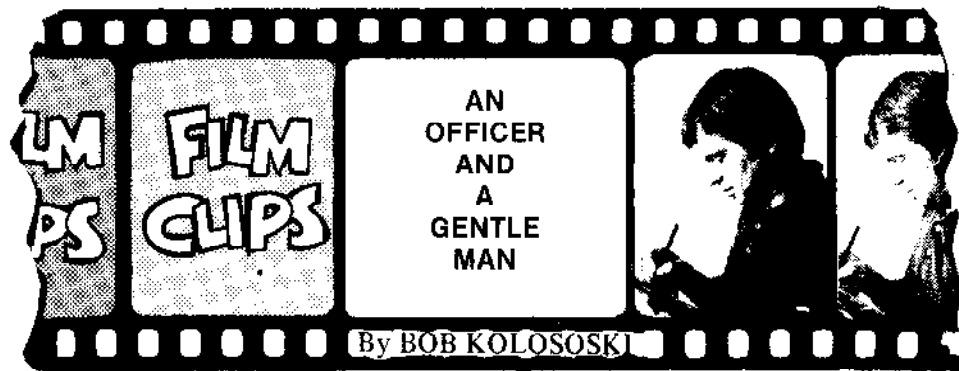
As she directed us from the piano bench, Mrs. Brockton apparently felt a calling to have us learn a new song about once a month. She fulfilled her mission well.

During the Christmas holidays last year, we entertained friends and someone dug up our tattered copy of LGB. My wife was recruited to play piano, and a song fest ensued. I found myself transported back forty years to Room 5 at Giles School. To my great delight, I discovered that I still remembered about two thirds of the tunes and immensely enjoyed singing them again.

The *Little Golden Book of Song* apparently has gone the way of "Dick and Jane" readers. At least, I have been unable to locate copies at book stores or the library.

Our copy is missing the cover and eight pages, front and back. Now that I realize what a treasure it is, I plan to create a new cover of construction paper (golden yellow, of course). I'll cover that with brown wrapping paper, hand print a title and use my school compass to draw some scrollwork. Then I'll seal it in clear plastic and stash it in our safe deposit box with my old comic books.

Special thanks to Mrs. Olga V. Leigh, former teacher at James Giles Elementary School, Norridge, for the use of the Golden Book of Favorite Songs to illustrate this article. And to her husband, John V. Leigh, former principal of Giles School, who persuaded her to part with it.



Occasionally when a movie actor or actress passes away I feel that the world has lost someone unique. I know I felt that way on July 29, 1983 when I heard that David Niven had died. Niven wasn't considered a great actor and, in fact, he was regarded by most movie producers not as a movie star but as a wonderful supporting player. He more or less fell into acting because his original career as an officer in the British army became something of a bore.

After Niven's graduation from the Royal Military College at Sandhurst he was assigned to duty with the Highland Light Infantry in Malta. He quickly became depressed by the inactivity and felt his worth as an officer was being wasted. In January, 1933 he took a four week leave and boarded a ship for New York. On Malta he had by chance met Barbara Hutton (the Woolworth heiress) and she had casually extended an invitation to Niven to visit her if he were ever in New York. Miss Hutton graciously honored her invitation and for several weeks the penniless young officer lived like royalty. This brief but enlightening experience convinced Niven that the army was not to be his destiny. A young debutante named Priscilla Weigall suggested that David become a film actor and to this end she introduced him to Douglas Fairbanks, Jr. He resigned his commission promptly and headed for California.

Niven's arrival in Hollywood was unheralded and for a solid month he bordered on the brink of starvation. He was saved by Al Weingard, the general manager of the Roosevelt Hotel who took pity on the poor but engaging actor-to-be. Niven eventually registered at Central casting as an "Anglo-Saxon type No. 2008". His first job as an extra was as a Mexican bandit. Between jobs in scores of Westerns Niven did what he did best he socialized. His face popped up at many parties and when MGM was ready to start casting "Mutiny on the Bounty" rumors that Niven was to snare a major role brought him to the attention of Samuel Goldwyn. Mr. Goldwyn was fond of scuttling the plans of his rival studios and he signed Niven to a seven year contract.

Once Goldwyn had Niven safely signed up he didn't know what to do with the untried actor. His first acting assignment was at Paramount (on loan out) in a long-forgotten drama named "Without Regret" in 1935. Back at the Goldwyn studio he was part of the barroom brawl in "Barbery Coast" and was actually thrown out a window. Bit parts blossomed into supporting roles and finally, in 1936, he starred in the 20th Century Fox film "Thank You, Jeeves." He finished 1936 by appearing with his new friend Errol Flynn in "The Charge of the Light Brigade" at Warner Bros.

In 1939 David Niven was on the brink

of Hollywood stardom but decided to chuck his acting career for the army when England declared war on Germany. His years in the service found him doing a variety of duties including two propaganda films made in Britain. Eventually he was able to join the British commandos and participate in the Normandy Invasion. At war's end he was a colonel and awarded the American Legion of Merit. He was also a happily married man with two sons. In 1940 he had met, fallen in love with and married Primula Rollo. Their marriage was in good form when they arrived in Hollywood in 1945. Tragedy struck in May, 1946 when Primmie died as a result of falling down a flight of stairs at Tyrone Power's home during an afternoon barbecue. Her death crushed Niven whose lack of interest in life also reflected a movie career that was plummeting. Indifferent roles in "The Other Love" with Barbara Stanwyck and the Alexander Korda production of "Bonnie Prince Charles" helped solidify the rumor that Niven was box office poison.

More poor movies followed, but Niven's personal life took a turn for the better when he married Iljordis Tersmeden, a Swedish model, in 1948. He continued to appear in mediocre fare mainly because his extravagant lifestyle forced him to accept everything offered to him. His breakthrough came with the Otto Preminger movie "The Moon in Blue". Considered risqué for its day, it proved Niven had a flair for comedy and opened the door to his most renowned film "Around the World in Eighty Days". Produced and directed by Michael Todd the film stands as a masterpiece of flamboyant showmanship.

Niven was on top and, in 1958, he won an Academy Award as best actor for the film "Separate Tables." His success continued in such films as "The Pink Panther", and "The Guns of Navarone". His greatest personal triumph was not a movie role but his two autobiographical



books "The Moon's a Balloon" and "Bring on the Empty Horses". Both books are a delight to read and filled with some of the juiciest and wittiest stories about Hollywood ever told.

What really comes through however, is that David Niven never let Hollywood "go to his head". Throughout his career he kept his composure and considered himself lucky to have a job that he enjoyed and was well paid for doing. He never considered himself a great actor but was a competent professional who always came to the set prepared. He was indeed a great comedian who had an eye for the absurd and was the first to laugh at his own inadequacies. In a world slowly "forgetting its manners" Niven ever remained the perfect profile of an English gentleman. He made his last film, "The Trail of the Pink Panther," even though he knew he was dying and, in fact, his voice was so eroded that Rich Little had to dub all Niven's dialogue.

Perhaps the words of Niven's friend John Mortimer sums up his graciousness as a human being: "He was a model of how people who are famous and who enjoy the terrific privilege of stardom or public acclaim should behave."

WE GET

LETTERS

MC HENRY, IL — Congratulations on your twelfth year of *Nostalgia Digest*. It's a great magazine! I tape almost all of the old programs that you broadcast and I agree wholeheartedly with Paul J. Merlo of Akron when he says that you don't override or overvoice any programs. Thank you from all we tapers. Jim Melka's article in the October-November issue taught me a lesson, I'll never, never buy "bargain" tapes again. My recorder has "eaten" many cheap tapes, but no more, thanks to the article.

— GERALD J. LARKIN

EVANSTON, IL — My boyfriend and I have been enjoying your program for years. It is so relaxing to sit in a dark room, listening and letting our imaginations entertain us. We're very happy you found a new home at WBBM-AM. However, we miss your late-night show and wish you were on longer. Oh well, the old clock on the kitchen wall says it's time to say good-night!

— AMY CARLETON

EL PASO, IL — Thanks for having your old time stories on the radio. I really enjoy listening to them, but I wish you would have less of the Third Man and more of the Lone Ranger and Sgt. Preston. I hope you stay on the radio for a long time. Most of our neighbors listen to the stories. I have told a lot of people about *Radio Classics*.

— JASON CARR

HANOVER PARK, IL — Hooray for WBBM and their airing of Old Time Radio in the evenings. Now those of us who do not live across the street from WAIT's transmitter can enjoy your offerings after sundown. It was pretty frustrating to be in the middle of a Jack Benny or Suspense program when suddenly we'd be getting the weather forecast from Waco, Texas. I've been a faithful listener to your programs ever since you first started back on WNMP (speaking of some pretty weak signals) and I never get enough of them. I certainly hope your teaming up with WBBM will be a very long run, and perhaps some day even expanded.

— LOUIS F. BARONE

CHICAGO — As a "South Sider" who was always frustrated when I attempted to pick up WAIT's weak evening signal, let me thank you for your move to WBBM. One hour of old time radio is certainly better than two hours of static! With the one hour format, I've noticed that you must omit the vintage commercials that were associated with the old programs. And, if you can believe it, I miss those commercials. My question is, "How can we encourage WBBM to expand your time slot?" That way, I'll get to hear more old time radio and the commercials, too!

— JIM OSTARELLO

PALATINE, IL — I am writing to let you know how disappointed we are with your new format on WBBM. Last night the Burns and Allen show just didn't have the old time radio flavor. The Jack Benny programs will lose much of their nostalgia without the Sportsmen quartet doing the commercials. If and when you expand your show, we hope you can sneak in some commercials.

— ED STRUBLE

KENOSHA, WI — I'm disappointed going from four hours to two hours and now down to one hour. I miss the small talk, the quizzes you used to have, the phone-ins, etc. But the worst part of the whole deal is losing the commercials. The good shows that incorporated the commercials into the show. There's a lot of nostalgia missing now, plus a lot of the laughs are gone. I notice that you seem hurried because of the tight schedule. And I don't like being bumped for every damn basketball or hockey game that comes along, either. Oh, sure, I'll keep listening. All this gripe isn't against you. You're the one who brought us the best of it for a while. The best of luck to you in the future.

— MAGNUS J. SORENSEN

CHICAGO — I am happy about your move to WBBM. You certainly are clearer, easier to receive, that is. But I wish you would tell your new conveyors that we, or at least I, am not happy with either the time or the format changes . . . in your programs. My irritation with time comes from your being cut to only one hour a day. On your weekday times you have gone from four to two to, now, one hour per week. I want to hear more. The cuts bother me, too. Are the cuts of commercials and beginnings and endings forced upon you because of time restraints, or are you forced to cut because of commercials being *verboten* due to competition with current advertising? Either way, the programs suffer. All-in-all, though, I am glad to be hearing your shows at all. For your information: I am a college educated, young (27), just-getting-married male. You may use this as clout with advertisers.

— BILL GERACI

IED. NOTE — We regret that we are not able to play the original commercials on programs that are broadcast on *Radio Classics* on WBBM-AM. We are presenting vintage shows that are syndicated rebroadcasts and they do not contain the original commercials.

HIGHLAND PARK, IL — Congratulations on your association with WBBM-AM. Since my radio is usually tuned there, I was very happy to hear your voice. Maybe WBBM will be the entree to a revival of real radio programming on the CBS Radio Network! You did a Burns and Allen Show the other night that I'm sure featured Richard Crenna as Rudy Schreckenhorst, but was Emily Vanderlip really the actress who played Judy Foster?

— MARVIN J. DICKMAN

(ED. NOTE — Judy Foster, from the Date With Judy show, was played by Louise Erickson. Emily Vanderlip was played by Merylee Robb, who was also Marjorie Forrester, niece of the Great Gildersleeve. Richard Crenna also appeared on other shows as Walter Denton (Our Miss Brooks), Oogie Pringle (Date With Judy) and Bronco Thompson (Great Gildersleeve).

CHICAGO — Really enjoyed Karl Pearson's article on the Victory Parade of Spotlight Bands. It had a special meaning for me since I was present at one of those programs. In the spring of 1943, while at Fort Benjamin Harrison in Indiana, my favorite orchestra was featured: Lawrence Welk and his Champagne Music.

— EDWIN DZIALAKIEWICZ

EDGEWOOD, KY — Welcome back to Northern Kentucky! It's wonderful to be able to pick up your *Radio Classics*. I've missed your program since you left WCFL, but I've kept up with the *Nostalgia Digest*. I don't know what I would have done without it. My whole family enjoys your *Radio Classics*. Thank you for keeping old-time radio alive, especially for those of us who weren't around when it was first on the radio.

— PATTY SCHUTTE

WILMINGTON, DELAWARE — I happened to be tuning around the radio the other night and fortunately I stumbled on to your show on WBBM. I thought somebody was playing an excerpt, but then I heard your voice. No, I did not recognize it at first because you had a terrible cold, but it only took a few seconds to know it was you. I am tickled to death to hear you on a station which comes in quite well most of the time. I hope your show goes on and on.

— ROCKY BONAVIDA

(ED. NOTE — Welcome back to a WCFL listener!

DILLON, SOUTH CAROLINA — I'm a big fan of radio drama. Why CBS dropped the Mystery Theatre a few years back I'll never understand. I was a regular listener to that program. I certainly will be a regular listener to *Radio Classics*.

— JOHN T. STEPHENS

LISBON, OHIO — Hello, out there in Chicago! I received my copy of the Digest today and am thrilled to tell you that you are being heard in Lisbon, Ohio. I was so anxious to see if I could pick up WBBM-AM that I forgot about the one hour difference and was disappointed when I couldn't get it, but I remembered the difference in the time zones and was able to listen to Burns and Allen and the Green Hornet. Sure is great to hear you once again back East.

— BILL HUMPHREY

SPARTA, MI — I don't write many letters, but my parents are always telling me how great the old days of radio were and even got me to listen to the old CBS Mystery Theatre before it was cancelled. The other night they called me up to tell me to tune my radio to WBBM. I can't tell you how much I enjoyed your old radio programs. I've since turned several of my friends onto them.

— JIM ROUSE

DUBUQUE, IA — My prayers were finally answered! I've been listening to your new program and enjoy it very much. You come in loud and clear here in Iowa.

— BILL ZWACK

VALPARAISO, IN — I would like to congratulate WBBM and you for getting old time radio on a station we can get here in Indiana. We middle-aged people enjoyed these shows when they were on and *Radio Classics* brings back good memories. I get tired listening to rock and roll music or the same news all day long. I never listened to WBBM until *Radio Classics* came on. Now I have it tuned in from early evening until 10 o'clock so I don't miss your program.

— LEON R. CHURCH

CHICAGO — I have listened to your various shows on WNIB, WCFL, WAIT and now WBBM. Radio shows are good entertainment and I especially enjoy the drama and mystery shows. You can listen to the radio and still do other things, but TV requires your full attention. I experiment with old time radio circuits and sometimes I listen to *Radio Classics* on a small TRF (tuned radio frequency) receiver. This little radio uses two multi-purpose tubes. I also listen on a home-made crystal set, complete with "cats whiskers." Reception is good.

— PAUL R. KUNKE

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WE GET LETTERS

MILWAUKEE, WI — Our family enjoys listening to your radio shows between 8 and 9 p.m. The shows have a lot of memories for the parents and present a new form of fun for the children. Your radio station WBBM is listened to more often than any Milwaukee radio station all day long. — **MRS. CAROL DORAN**

NORTHBROOK, IL — I discovered your program last spring while painting the living room and wanting to listen to something entertaining and have been following your show ever since. I must say, it's taken some doing with all the changes in programming! Last summer I actually thought my radio was broken when your WAIT show was cancelled. I'm glad it was restored and hope your new radio "home" at WBBM is secure. It would be great to hear more, every night, but maybe that's in the future. — **ANN CALLAWAY**

NILES, IL — Enclosed is my renewal for two years. If the next two years go as fast as the last, I don't know if I can handle it. It seems like only yesterday when I subscribed to the old radio Guide. I think you were still at 'LTD in Evanston when you started it, right? Anyway, I have enjoyed the last 15 years on WXFM, WLTD, WCFL, WNIB, WAIT, WGN and now WBBM (did I miss any?). Hope we can spend another 15 years together. What scares me is that in 15 years I'll be a "certified" Senior Citizen. Can't believe it. I still feel like that kid in the middle 1940s going to the old Harrison on Kedzie avenue over on the west side for Saturday matinee. To borrow a phrase from Schaden, "Those were the days." Keep up the good work! Hang in! I need you on the air! Thanks for your efforts for us out there in "Radioland." — **BUD NICHOLS**

EVANSTON, IL — We are avid fans of your *Radio Classics* show. We make it a point to be listening whenever you're on at Eight. Our favorite shows, for my wife, is the Adventures of Sherlock Holmes, for me, I really enjoy hearing Dragnet. We stumbled upon the show in the middle of December and have listened to most every show since then. Is this going to be a regular thing? Or are they just getting us hooked so they can cancel the show?

— **GARY & CARLA HISTAND**

(ED. NOTE — We sure hope *Radio Classics* will be a regular thing. We can't stand much more jumping around, ourselves!!)

HAMMOND, IN — I would like to extend extreme gratitude for the WBBM *Radio Classics*. You will never know how welcome they are in our home. Something clean and decent, better by far than the sickening television shows which we found so repugnant that we hid the TV in the back bedroom and have not watched it since 1979. I am taking the time to tell my relatives and friends to listen to your WBBM *Radio Classics*. Please tell whomever is responsible for letting the Classics on the air, to be patient and give your show plenty of time for people to get off the filth and back to something decent. Keep up the good work. — **MABEL L. WAUGH**

RACINE, WI — Would you please make a copy of your voice so us old time listeners can recall what you sounded like when you were on the radio. We have been unable to get your program what with the damn hockey and basketball. I don't mind the IRS taking away our money, my wife making me give up my girlfriend, but missing Uncle Chuck is just TOO MUCH! — **GREG GAITENS**

CHICAGO — I enjoy *Radio Classics*. I also used to enjoy Mystery Theatre when it was aired. I've always liked radio, going back to War of the Worlds, with Orson Welles. I also enjoy hockey games, basketball, football (I am in fine shape physically, but since retiring I have to watch the budget and so only occasionally do I go out to see these games in person). Without doubt, games on RADIO are preferred over television because one can be working around the inside of the house—and occasionally even outside the house. But for the classic radio, I like NOT to work, just lie or sit down and listen. — **BENJAMIN GEDWELL**

DOWNERS GROVE, IL — About the last thing we expected was to win anything in the Museum of Broadcast Communications contest. The "Today Show" coffee mug is a real treasure. Writing from the perspective of a 35-year-old, I remember a lot about the Today Show that makes it an important element in the history of television. I remember not only news, but stories that made and reflected our culture. Whether it was Bob and Ray covering a political convention and parade from a basement, Gloria Loring singing, or interviews with science experts on the space race, the Today Show was an important show. The mug will recall those days for me. Thanks so much. Also, thanks for not only the new show on WBBM, but for airing one of my favorite shows, The Third Man. The new year began on a wonderful note, thanks to you. I hope you're around on Chicago radio for as much as you want for as long as you want. — **RON HARDING**

GLEN ELLYN, IL — You're a great alternative to the TV. I've talked to several people who are glad you're on the air both on Saturday and WBBM. I also listen to old radio on other stations, but they don't have the enthusiasm that you do or give the interesting facts. They just play the programs. May you have a long, long run at WBBM. — **JOHN FIELDS**

WINNETKA, IL — Of course I enjoy *Radio Classics*, but for heaven's sake, why go on the air at 8 p.m.? Some years ago, WBBM had the Mystery Theatre which, as I recall, was broadcast about 10 or 10:30 . . . a reasonable hour for such things, and I listened to it avidly. But, here you are, on at 8 o'clock in the evening when I am out to dinner, at a concert, or otherwise involved . . . maybe watching (forgive me) a TV special. Get on at a decent hour . . . after 10! After the TV news, after Cagney and Lacey, etc. One wants to hear your great program, but not at 8 o'clock! Yours is a show which should come later, like a great dessert. Ten-thirty would be ideal, and all of the stale news can be broadcast afterwards or later as it is all night long until the wee hours of the morning anyhow. Your show is for the later hours, for quiet reminiscence. And what do they do after you go off at 9? They start with a re-hash of the same news one has heard all day, not only on radio, but on TV. And now, we have the Chicago Blackhawks! Good God, who wants to listen to a hockey game on radio? I can't even watch it on television! You have a wonderful program, but I am missing too much of it because of the bad timing. See if you can't get it moved up to where it belongs: late evenings . . . and then you could go on forever! Good luck! — **L.P. SOLOMON**

WHEATON, IL — I want to tell you how much I enjoy your *Radio Classics*. The time is much better for me than the old evening show. I go to bed early and never wanted to stop in the middle of a show so I never would listen. 8 to 9 p.m. is perfect. The bonus is that now I listen to WBBM news. Previously I had left my radio tuned to the public station WBEZ. They were really a let-down on weather. So I was pleasantly surprised with the format when I turned on your radio station. I prefer tapes to radio music, so my dial is now set, except for weekends when I turn for you on Saturday. By the way, my friend now listens to you in the evening. And I found that you'd begun the new program because our janitor had it on. He's Chinese, so your audience is truly varied. I'm not a TV watcher, so I thank you for the entertainment. — **SUSAN HABER**

PARK FOREST, IL — Am renewing my subscription for two more years as I'm sure you will be around for that much longer and for all of your fans out here I'm hoping for many more years. I especially like the mystery shows, but realize you must have variety. I like your choice of the big band and movie experts (Karl Pearson and Bob Kolososki). Their comments add to the joy of the big bands and radio movies. Also, I'm a tape nut so have many of the shows you have broadcast over the years. Was most happy when you picked up WBBM nightly shows, even though it's only for an hour. I live on the south side so could only get your other weekday show up until 7:30 p.m. Had to plan my taping, otherwise was left with only half the show. Just hang in there, Chuck, as you have many fans out here who appreciate you and what you are doing to keep the old shows alive.

— **EUGENE MATTES**

DOLTON, IL — Schaden, you're great! You did it. You made it possible! Log date: 1/7/86—WBBM (AM 780), a cold night outside, but perfect for *Radio Classics* . . . and what radio—The Lone Ranger rides once again into the radio range. Believe me, you've added a faithful radio listening companion to your expanded radio audience. Between five nights a week and Saturday afternoons, my tape collection is bursting at the seams . . . thanks to you.

— **ROBERT PEEL**

DECATUR, IL — My girlfriend is blind and receives more entertainment from radio drama than TV. For myself and for Janet, thank you! — **MICHAEL STEVENSON**

LINCOLNWOOD, IL — I was listening to your Ice, Snow and Radio show (on *Those Were The Days*) today when I heard a recipe for tuna and rice with Carnation milk being given on the "Stars Over Hollywood" show. I didn't have time to write it down. I would appreciate your sending me the recipe. I listen to your programs as often as I can and thank you for broadcasting them. Stay on forever.

— **RUTH LIEBLING**

(ED. NOTE — There is no end to the services we perform for our dedicated listeners: "Just put two cups of cooked rice and a 7-ounce can of tuna in alternate layers in a buttered casserole. If you like, add chopped onions or green peppers. Heat a large can of Carnation evaporated milk in a sauce pan along with one teaspoon of salt. Add one cup of grated process-type American cheese and heat until the cheese melts. Pour the sauce over the tuna and rice in the casserole and bake about 30 minutes in a moderate oven. And that's all there is to it!")



Here's a scene from an old movie ("The Last Man on Earth," 1964) that looks like it could use a caption. If you can come up with a good one, you might win a prize.

Any reader of the *Nostalgia Digest* and *Radio Guide* is eligible to submit an entry.

Just add your caption to the photo below and send this page or a reasonable facsimile to Add-A-Caption, *Nostalgia Digest*, Box 421, Morton Grove, Illinois 60053.

An anonymous panel of judges will

select the five best entries. Winners will be selected on the basis of originality, creativity, neatness and aptness of thought and each will receive a \$5 gift certificate from Metro Golden Memories in Chicago and a Cassette Tape from the Hall Closet. Decision of the judges is final and in case of a tie, duplicate prizes will be awarded.

Entries must be received by *Nostalgia Digest* no later than April 15, 1986 so we can print the winning captions in the next issue.

Have fun!



CAPTION " _____ "

ADD-A-CAPTION SUBMITTED BY

(Print Name) _____

(Address) _____

(City and Zip) _____

CASSETTE TAPE SPECIALS \$ **5.50**
 SAVE 20% — REGULARLY \$6.95 EACH PLUS TAX
 APRIL

NEW

BING CROSBY SHOW

with **DEAN MARTIN AND JERRY LEWIS**
 Der Bingle is his usual relaxed self even though there are rumors that Dean and Jerry are to be the new movie replacements for Crosby and Hope. All three do a take-off on *The Road To The South Seas*. Dean and Jerry also have a couple of funny skits.
 Chesterfield, 11/7/51.

With Hoagy "Stardust" Carmichael and Jane Wyman

This show is live from the U.S. Alameda Naval Station. Bing and Hoagy, and Bing and Jane, have several humorous routines that have the sailors falling out of the boat!
 Chesterfield, 10/3/51.

ENCORE

INNER SANCTUM

BORIS KARLOFF
The Wailing Wall

Boris Karloff murders his wife and seals her in a wall of his home. He plasters and wall-papers the wall, but continues to hear unnatural wailing moans from the hidden tomb. This has Karloff in a tormented state and his voice is artistically torment-torn. Sponsored by Lipton Tea and Soup November 12, 1945.

"Musical Score"

A ship is hit by a stray mine and sinks. Five people escape on a liferaft and for 17 days one constantly hums a musical score to his injured wife. Then murder takes place, but the humming of the song continues. Sponsored by Lipton Tea and Soup, and your "horror host with the squeaking door," on May 24, 1945.

5.50

NEW

HUCKLEBERRY FINN

by Mark Twain

Starring Jackie Cooper and Orson Welles

The story is told in Mark Twain's own words. Jackie Cooper, as Huckleberry Finn, is mistreated by his "Pap," and so he fakes his own death and goes down the Mississippi River on a raft he had built. He soon meets his friend Jim, an escaped slave. The rest of the story is about their adventures floating down the river to Cairo, Illinois. They meet with two shady characters, the "Duke of Bridgewater" and the "Exiled King of France." There are other adventures, of course, along the way, including a meeting with Huck's old friend, Tom Sawyer. If you enjoy Mark Twain's writings, you will love this classical story. Campbell Playhouse, 3/17/40.

ENCORE

LIGHTS OUTS

Starring Frank Lovejoy
"Until Dead"

Arch Obler's interesting story of a man found guilty of murdering his wife. However, he believes his friend, Mark Street, killed his wife and swears he will break out of jail and kill him. The question is raised, "Can revenge go beyond the grave?" Presented by Ironized Yeast February 2, 1943.

The Meteor Man

Arch Obler's fascinating and scary story of a multitude of shooting stars hitting the earth. One lands near Professor Adams' house, and when he cracks it open, he finds flesh inside . . . flesh that keeps growing and starts talking! Presented by Ironized Yeast. 12/22/42.

GET YOUR TAPES at the Metro-Golden-Memories 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.

BULK RATE
U.S. POSTAGE
PAID

Morton Grove, Illinois
Permit No. 21

Personality Profile

Ed Wynn was appearing on Broadway as "The Perfect Fool" when he was asked by station WJZ in Newark to prepare a performance of his popular stage hit for radio. The year was 1922 and the few listeners who tuned in got a rare treat: a Broadway show on radio!

Ten years later, in 1932, the successful stage comedian reluctantly began a regular comedy series on the air for Texaco. He knew his act depended almost totally on the visual. His baggy pants, over-sized, long, frock coats and silly hats were his trademark and he was worried that he might be better off seen and not heard.

But Ed Wynn was wrong. He became the Texaco Fire Chief and he was able to transfer his silly antics successfully to radio and audiences laughed from coast-to-coast.

He was the first of the radio comedians

to use a studio audience. He even performed in the outrageous outfits that he used in his Broadway shows and the Ziegfeld Follies.

He created the "integrated commercial," working the Texaco commercials into the middle of the show with announcer Graham McNamee. This was a technique later used to perfection by Fibber McGee and Molly with Harlow Wilcox and Jack Benny with the Sportsmen.



A major radio star of the 1930s, he continued with a few radio spots into the 1940s. His star was bright when, in the 1950s, he moved into television, complete with costumes, for the Colgate Comedy Hour and the Ed Wynn Show. He won hearts of viewers with a straight dramatic performance in the live TV presentation of "Requiem for a Heavyweight" in 1956.

Ed Wynn died in 1966 at the age of 79.