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GUIDE



BILL STERN

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BOOK THIRTEEN CHAPTER FIVE
 AUGUST-SEPTEMBER 1987

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Early this spring we were asked to do a number of special two-hour *Radio Classics* broadcasts on WBBM Newsradio 78. These shows were heard on weekends, either in the afternoon or during the evening hours on Saturday and Sunday.

We took the opportunity to ask listeners if they liked the idea of *Radio Classics* on the weekend. They did; the response was substantial and very gratifying.

WBBM management responded too. In mid-June we began a regular series of weekend *Radio Classics*, and the shows are now being heard Saturday and Sunday evenings from 8 to 10 p.m.

If you'll check the *Radio Classics* schedule on pages 16 and 17 of this *Nostalgia Digest*, you'll see what we have planned for you during August and September.

Incidentally, WBBM carries a Saturday Baseball Game of the Week from CBS, and we do not always know far in advance if they will be night games, so sometimes our schedule is disrupted. But don't fear, if we get "bumped" for any reason, we'll always reschedule . . . so you won't miss any of the good old sounds from the good old days of radio.

We do appreciate this opportunity to spend more air time with you. It's something listeners have been asking about since we began *Radio Classics* in December, 1985. We are grateful to WBBM for permitting us to expand the schedule.

We're also working towards acquiring additional programs for the WBBM series and we think you'll be pleased to hear some of the goodies that will be coming your way in the months ahead.

Thanks for your support, and thanks for listening.

— Chuck Schaden

BILL STERN

Portrait of a Sportscaster

BY TERRY BAKER

Good evening, ladies and gentlemen. This is Bill Stern bringing you the 183rd edition of the Colgate Sports Newsreel . . . featuring strange and fantastic stories . . . some legend, some hearsay . . . but all so interesting we'd like to pass them along to you!

During radio's heyday no one in the field of sports broadcasting could match the popularity that Bill Stern enjoyed. While other announcers merely relayed the events to the audience, Stern used his words to paint a vivid picture of the action on the field. Critics did not speak kindly of Bill's flamboyant style but they couldn't argue with its success.

Born July 1, 1907 in Rochester, New York, Bill was the youngest of two sons born to Issac and Lena Stern. His father was a successful clothing manufacturer so there was not a money shortage in the Stern household. If anything the abundance of money became a problem as Bill grew older.

Bill came to rely heavily on his father's, money using it to buy favors or to pull him out of financial scrapes. After several such occasions his father came to the realization that Bill needed a stronger disciplinary hand to guide him. After his freshman year in high school Bill was packed off to a prep school in Tarrytown, New York. It was hoped that the school would instill in Bill a sense of discipline where his parents could not. The school failed as well.

From the time he was a boy Bill desired to "be somebody". He loved the theater and hoped to be a part of it someday. Now, away from his parents, he seized every opportunity to sneak away from school and

attend Broadway shows. A sizeable allowance from his parents made these trips possible. Eventually the school found out about these excursions and Bill spent most of his first year on probation. The next year he was expelled.

Bill's parents enrolled him in another prep school for his senior year. Unfortunately this was a school that was scheduled to close the following year. Since teachers knew they were going to be out of work at the end of the year they demanded little of their students. As a result Stern learned little during that year. The effects showed as Bill flunked his college boards fifteen times in an effort to get into Cornell University.

Even with these failures Mr. and Mrs. Stern were determined that Bill would continue his education. With his parents coaxing Bill entered Pennsylvania Military College in the fall of 1925.

At P.M.C. strict discipline was the rule of thumb. Everyone was treated exactly the same and the fact that Bill's father had money meant nothing here. Hard work was the only way to get ahead and Bill began to apply himself for the first time in his life. His grades improved dramatically and those efforts paid off in other areas as well. Through hard work and dedication Bill earned promotions to the rank of lieutenant and graduated second in his class.

The future should have been bright but the events of October, 1929 changed all that. Bill's father lost everything when the stock market collapsed. A senior at P.M.C. at the time, Bill was now faced with the reality that he would have to make it on his own without any more financial aid from his parents.

Although shaken by the turn of events, Stern handled the situation well. Those

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BILL STERN

years at college had installed in him a sense of confidence about himself and his abilities. In the summer of 1930, Bill and a friend set out for Hollywood to pursue his dream of becoming a rich and famous actor. That never developed but the trip was not a total loss.

While in Hollywood, Stern made the acquaintance of Sam Rothafel, better known in the entertainment business as Roxy. Bill had become friends with his son Arthur and more importantly had fallen in love with his daughter Beta. A romance blossomed and when Beta and her mother moved back to New York, Bill followed them.

He returned home to Rochester and through the use of phone calls and letters was able to keep his romance alive. They were engaged soon after, and as a goodwill gesture to his future son-in-law Rothafel offered Bill a job.

Stern started as an usher at the Roxy Theater but his hard work and enthusiasm earned him a promotion to the job of assist-

ant stage manager. Three months later the stage manager resigned and Bill was appointed to fill the post. He performed his job admirably considering the fact that he had but a few months of basic training. Rothafel was quite impressed with Bill's efforts and, later, when he and his staff moved into the new Radio City Music Hall, Bill came along.

It was a challenge developing a new show for a new theater and Stern threw all of his energies into this job. The show took a lot of effort, and dedication which meant that Bill had no free time left for his fiancee. Eventually the lack of time together forced the two to break off their engagement. As the show got established Stern began to find himself with that spare time he had been lacking before. This gave him a chance to pursue other interests, an opportunity he did not waste.

With NBC studios right across the street from the music hall, Bill decided that he wanted to try his hand at radio announcing. The fact that he had no previous experience did not dampen his spirits. He met with John Royal, the vice president in charge of programming at NBC, and began to pester him for a chance to go on the air.

After months of Bill's constant nagging, Royal relented. Stern would get to broadcast two minutes of the Navy-William & Mary football game with the legendary Graham McNamee. His performance pleased Royal enough to earn him two more assignments. Then came the chance to broadcast a full quarter of the Army-Illinois game.

Still wanting to impress his boss, Stern came up with what he thought was a brilliant plan. The Thursday before the game Bill called as many friends and relatives as he could and asked them to send telegrams to Mr. Royal praising his performance on the broadcast.

It was a good idea and probably would have worked except for one thing. Bill forgot to have them wait until the game was over before sending those telegrams.

BILL STERN

The next day all those telegrams were on John Royal's desk praising Bill's performance on a broadcast that hadn't taken place yet. Royal was not amused at this ploy and fired Bill on the spot.

Stern still had his job at Radio City but he knew that his future would lie in radio. Stern quit the music hall in the spring of 1935 and began making plans to return to the broadcast booth.

He heard through the grapevine that a chain of clothing stores was planning to sponsor some football games in the South. Stern asked for and got the broadcasting job. The only condition was that Bill agreed to work in one of the stores until sponsorship was set. Since the job would not start until August, Bill decided to take his mother's advice and visit some of their relatives in Michigan. It was a trip Bill would not regret.

It was now that Stern met his cousin Harriet May for the first time. Harriet was a beautiful, intelligent young girl of nineteen and they were immediately taken with each other. By the time Bill was set to leave they had already discussed their wedding plans. Bill was ready to tie the knot now but Harriet convinced him that they should wait until she had finished college first.

Stern returned home to his new job and waited anxiously for his chance to broadcast again. Finally word arrived in late September that the store had bought the rights to the Centenary football games in Shreveport, Louisiana. Bill would be covering all their games and was told to drive down immediately. His first two games went well but then fate stepped in and dealt Bill a severe blow.

While returning from his second game in Austin, Texas, Bill and his partner Jack Gelzer were involved in a terrible car wreck. Jack came out unhurt but Stern's left leg was broken. He was taken to the nearest hospital where the leg was set and

placed in a cast. It should have been a routine recovery but after a week Bill was still in tremendous pain. The doctors realized something was wrong and quickly shipped Bill back to New York City. Doctors there removed the cast and discovered that the cuts Bill's leg had suffered had not been cleansed properly. Gangrene had set in and there was no other choice but to remove the leg.

The recovery was a long and slow process. Harriet wrote him letters everyday urging him to keep up his spirits and get well. Her words of love and encouragement kept Bill going through some rough times. Then Stern received some encouraging words from a former employer.

John Royal had been informed of Bill's accident and went to visit him. He told Bill to hurry up and get well because there was a job waiting for him at NBC when he was ready. This was the only other incentive Stern needed to work his way back to good health.

By August of 1936, Bill had recovered enough to make the trek to NBC. True to his word, Royal had a job waiting for him. Bill would be doing football games on an assignment basis. It wasn't a full-time job but Bill was just happy to be working again.

In April of the following year Bill and Harriet were married. Since they wanted to settle down, Bill made another all-out effort to get a full-time job. He found one in Des Moines, Iowa that would pay him \$75 a week. When informed of Stern's plans, Royal asked him to stay and offered him the same money to do so. After receiving permission from the Iowa station Bill agreed to stay at NBC. It was a wise move because within a few months Stern became the number one sports announcer at the network.

The top spot meant more responsibilities and also more recognition. Bill found himself announcing not only football but track and boxing as well. In 1938 Bill began his long relationship with Metro Goldwyn Mayer pictures, filming seg-



BILL STERN

ments for their "News of the Day" newsreels. He also made cameo appearances in a half-dozen motion pictures, most notably "Pride of the Yankees". Stern's popularity began to grow as was evidenced by a poll conducted by Radio Daily. The 1938 poll had him as the second most popular sportscaster in America behind only Ted Husing of CBS.

Stern always tried to give his audience a smooth description of the game. Bill made mistakes like everyone else but he preferred to cover them up rather than draw attention to them. He felt that making light of these errors would only distract the audience by making them wonder what other mistakes were being made.

The most widely known example of this occurred during an Army football broadcast. Stern had Army running back Doc Blanchard running for a touchdown when in reality it was Glenn Davis. When he realized his error Bill merely had Blanchard lateral the ball to Davis who then scored. Although this was a major mistake, the audience never knew of it and had still heard the correct result.

By the fall of 1939 Stern had firmly

entrenched himself as the nation's number one sportscaster. It was because of this that Bill was approached by representatives of Colgate in September of that year. Colgate wanted to sponsor a fifteen minute weekly sports show and they wanted Bill as the host provided that he could come up with a good format for the program. Stern was very interested and immediately began working on ideas.

After going through many concepts, Bill finally came up with a winner. The show would consist of two sports related stories told by Bill in his unique dramatic style. Some stories were true, others merely fiction and they only needed to be remotely connected to sports for Stern to use them on the show. There would even be time each week for a noted celebrity to appear and tell his or her favorite sports story.

Colgate loved the idea and the "Colgate Sports Newsreel" first went on the air over the NBC network on October 8, 1939. Audiences loved it too and the show became an immediate hit. Listeners were fascinated at how Bill could weave a story, linking unrelated incidents together through twists of fate or mere coincidence.

The show was always well done. Colgate spared no expense in seeing that the production was first rate. In fact, it was the most expensive fifteen minute program on the air, at one point costing \$4,300 a week to produce.

There were many costs involved besides Bill's salary. Actors were employed to dramatize key moments in the stories. Stern also used an organ and special effects to enhance the dramatic feel of the program. Then of course there were the celebrities who had to be paid for their appearances. All this was costly but it did provide for some entertaining radio.

It was never difficult to find a celebrity who was willing to go on the program. Performers such as Jack Benny, Frank Sinatra and Mickey Rooney were all anxious to appear on Bill's show. Finding two good stories a week was a different matter. Stern often found himself spicing up

or altering the facts entirely to give a story the dramatic effect it needed. However, Bill never changed a story without permission of the principals involved if they were living.

Stern worked long and hard to make the show the success it was. He researched and wrote many of the stories himself and spent at least eight hours a week in rehearsal.

The hard work paid off though as the "Colgate Sports Newsreel" remained on the air until June 29, 1951. For the first two years the show appeared on Sunday night. It then moved to Saturday night in 1941 before settling into its Friday night home in 1943. Stern's program was consistently one of the top-rated fifteen minute shows on the air, usually trailing only Walter Winchell. It wasn't until radio began losing its audience to television that Colgate decided to pull its sponsorship.

Colgate had made Bill a wealthy man (he earned \$2,500 a week at one point) but there were other important events happening during those years. In 1939 Stern was the announcer on the first televised baseball game. In later years he would work as a regular on NBC's college football telecasts. In 1940 he became sports director at NBC and also passed Ted Husling in the Radio Daily poll to become the top sportscaster in the country. Last, but not least, it was during these years that Bill became the proud father of two daughters and a son.

Stern continued to work for NBC after the Colgate show was canceled but in 1952 the network decided to relieve him of his sports directors duties. It was strictly a business decision and did not reflect any displeasure with the job Bill had done. Whatever the reason, Bill saw it as an insult. After helping select his successor, Bill left NBC and in 1953 signed a three-year contract with ABC for \$55,000 a year. The deal with ABC called for Bill to host a daily radio sports show as well

as an evening television program. Bill also worked on the network's boxing and football telecasts.

When that contract expired, Bill found himself at one of the most critical points in his life. His health had been declining throughout the 50's and by 1956 he was in no condition to work anywhere.

He couldn't sleep without the aid of sleeping pills and since he lost his leg Bill required regular injections of morphine to help ease the pain. The doses became larger through the years and by the mid-fifties Bill depended on these medications for his daily survival. It would take professional help to cure Stern of these addictions.

Bill entered a Hartford, Connecticut hospital in June of 1956. It took six long months of treatment but with the support of his wife and the hospital staff he made it through. Now, feeling better than he had in years, Stern was anxious to resume his career.

Work was not easy to come by though. The networks knew of Bill's past problems and shied away from hiring him. Eventually Bill found work as a disc jockey on a local station in New York City.

In September of 1957 Stern got his chance to go back into sports announcing. The Mutual Broadcasting System hired Bill to do a nightly sports show. The following January Colgate showed their faith in him by sponsoring a sports report two times each morning over the Mutual network. Bill's return was made complete by a 1959 TV Radio Mirror magazine poll that showed him as the nation's top sportscaster once again.

Bill continued his radio and television work throughout the 1960's until his death on November 19, 1971. Stern provided entertainment for millions of Americans during his 37 years behind the mike. In addition, his unique style earned him a spot as one of the most popular sports announcers of all-time.

And that's the three-o mark for tonight.



NOTES FROM THE BANDSTAND

Kay Kyser and his Orchestra

By KARL PEARSON



In the January 1, 1942 issue of Down Beat, the magazine ran its annual reader's poll listing the top bands of the year. At the top of this list were Glenn Miller (tops in the "sweet" category), Benny Goodman (tops in swing), Tommy Dorsey, Lionel Hampton, Artie Shaw, Duke Ellington and Claude Thornhill. But of all the bands on the scene the one that was the biggest commercial success in terms of moneymaking during the year was the one led by Kay Kyser, the "Ole Professor" of "The Kollege of Musical Knowledge."

Kay was obviously successful for one simple reason: he knew how to entertain an audience. Although the image he and his band projected on the stand was one of fun and nonsense, underneath the ex-

terior there was a shrewd businessman who knew what he was doing. As for the men in the band, they were a group of professional, dedicated musicians loyal to their leader. In an era when many players switched from band to band, many of Kyser's men remained with him for over a decade.

Born in Rocky Mount, North Carolina, Kay formed his first band while a law student at the University of North Carolina, where a former U. of C. alumnus named Hap Kemp had a few years earlier formed a band of his own. On the Kyser band's initial date Kay had developed a bad case of nerves and asked a songwriter friend of his to lead the band for that first night. And on that first night it was Johnny Mercer who led the Kyser band.

NOTES FROM THE BANDSTAND

Kay was able to overcome his shyness and led the band with some minor success for several years. When he first formed the group the style of the band was that of a typical peppy jazz band. In the early 1930's, as musical tastes began to shift towards smoother music, Kay changed his band's style to a "sweet" style, using a format similar to that of the already-popular Guy Lombardo. Kay used the Lombardo sax style and staccato muted trumpet approach. In 1933 he devised an identifying approach of his own: the singing song title. The band would play a few bars of a song, at which point the vocalist would sing just the title of the song. Then the band would come back in, playing its theme "Thinking Of You" in the background while Kay would introduce the singer. The gimmick was catchy, and

became so popular that several other bands, most notably Sammy Kaye's, borrowed the device.

The turning point for the Kyser band was in 1934, when Kay secured an engagement at Chicago's Blackhawk. The Blackhawk was an important engagement, as it was the launching point to fame for such bands as the Coon-Sanders Nighthawks and Hal Kemp. The reason for the previous success of those bands lay in the almost-nightly broadcasts from the Blackhawk over WGN's clear channel signal, heard throughout much of the midwest.

It was during the 1934-35 engagement at the Blackhawk that the "Kollege of Musical Knowledge" format was devised. Kay, playing the "Ole Professor" would ask contestants from the Blackhawk audience questions based on song titles and other musical information. Listeners began to send in questions which Kay used; he would always make a point to read the

sender's name over the air, as they would listen in to hear their names over the radio. If a contestant answered a question correctly, Kay would respond with "That's right, you're right!" If they gave a wrong answer it was "That's right, you're wrong!" Kay would often give easy clues to a contestant who had trouble with a question. If they were still unable to answer the question, Kay would shout out to the audience, "Stoodents!" to which the audience would respond with the answer.

The program was definitely popular, and Kay felt it could reach a bigger audience if it were sponsored nationally over a major network. After a couple of short-lived series, he got his wish when Lucky Strike began sponsoring the program in early 1938. For the first few months the show was known as "Kay Kyser's Kampus Klass." Later, it was changed to the now well-known "Kollege of Musical Knowledge". The 60-minute program became popular within a matter of months as listeners tuned in on Wednesday nights to hear "The Old Professor's" antics.

One of the big reasons for the popularity of the Kyser band lay in its vocalists. The Kyser band of the late 30's and early 40's featured Harry Babbitt, a pleasing ballad singer; Ginny Simms, the star singer of the group; Sully Mason, saxist in the band who did many of the rhythm songs; and trumpeter Merwyn Bogue, better-known to fans as "Ish Kabbible," he of the Moe Howard haircut. One little-known fact: Ish/Merwyn was an outstanding trumpet player! Later Kyser singers included Trudy Irwin and Julie Conway (who also sang in a quartet with sideman Jack Martin and Max Williams), Georgia Carroll (who later became Mrs. Kyser), and Michael Douglas, later known as television talk-show host Mike Douglas.

Around 1940 the Kay Kyser orchestra began to change its musical style once again, getting away from the sweet Lombardoish sound it had been using and

evolving more and more into a very musical unit. And it began to swing! In 1942 drummer Moe Purtill (from Glenn Miller's band), saxist Noni Bernardi (who had played with Tommy Dorsey and Benny Goodman, and had written the arrangement on Tommy's "I'm Getting Sentimental Over You") and Van Alexander (who had arranged for Chick Webb) joined the Kyser organization.

The war years were probably the biggest for the Kyser band. The "Kollege" was broadcast weekly from service camps around the country, and the band did many public appearances to sell war bonds. When Lucky Strike dropped sponsorship of the show, Colgate picked it up immediately. The band appeared in several movies such as "Stage Door Canteen" and "Swing Fever", the latter of which featured cameo appearances by Tommy Dorsey and Harry James, who appeared as sidemen in Kay's band.

By the late 1940's the end of the big band era was at hand. Television was one of the factors in its demise. Kay made an attempt to move "The Kollege of Musical Knowledge" to television, but it didn't work. Times had changed. Kay gave up the band business shortly thereafter and eventually returned to his native North Carolina with his family, where he became active in Christian Science. He led a very contented life when on July 23, 1985, he died at the age of 79.

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The Home Front

Captain Eddie Rickenbacker

By Todd Nebel



One of the most dramatic stories of 1942 involved a man who was already a much beloved hero, Captain Eddie Rickenbacker, the ultimate ace of World War I.

On the afternoon of October 21, a four-engined bomber carrying Captain Eddie Rickenbacker and seven others had radioed from somewhere in the Southwest Pacific that it had only an hour's supply of gasoline left. A week later the Army announced the fact and added that Army and Navy patrol planes had conducted wide ranging searches of the areas, but to no avail. The announcement also said that Captain Rickenbacker had been on a special mission for the Secretary of War, and was flying from Hawaii to a Pacific combat area.

Edward Vernon Rickenbacker was fifty-two and an American idol, one of the few men who had made the transition from war hero to business tycoon. He was the personification of the Horatio Alger hero who, by diligent work, had made it from rags to riches. That such a man should be lost seemed impossible and sent the nation into mourning.

Eddie Rickenbacker had gone to work at age twelve, progressing through a glass works, a brewery, a steel mill, a monument works, a shoe factory, and a bicycle shop. Eddie learned to drive and then landed a job in an automobile factory. It was the automobile's speed that interested him, and by 1910, he had a reputation at the race tracks as the "daredevil with the heavy foot."

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Eddie was twenty-seven years old when the United States entered World War I in 1917. He had already enlisted and went with General Pershing as a member of the Motor Car Staff. He was assigned as a chauffeur to Colonel Billy Mitchell of the Army Air Service but pestered Mitchell until he was assigned to the flying school. Soon he was flying and in a matter of weeks he became commanding officer of the 94th Aero Pursuit Squadron, the first American air unit to go into combat on the western front.

Eddie's 94th soon became a dreaded sight to German fighter planes and bombers. It was easily recognized by its insignia of a star-spangled top hat in a ring with a cane superimposed on it. By the end of the war, the 94th had been credited with sixty-nine victories, more than any American unit. Eddie Rickenbacker had twenty-six victories to his credit. No American flyer topped his record of twenty-two German planes and four balloons.

When he returned home he became the operator of the Indianapolis Speedway and even had a short lived venture as an automobile manufacturer, turning out the Rickenbacker motor car, complete with top hat insignia. In 1938, Eddie Rickenbacker found his real place as the gutsy, two fisted president of Eastern Air Lines.

When his wife Adelaide was notified that Eddie was downed in the Pacific, she said, "He's not reckless and he knows the air.

He always said he was the darling of Lady Luck." The newspapers, however, took a more glum attitude toward the matter and printed Eddie's obituary. But the Navy had orders to keep up the search. Catalina flying boats criss-crossed the area where it was thought the Rickenbacker bomber may have gone down. Then on the twenty-third day, one of the Catalinas spotted a tiny yellow raft. On it was the bomber's pilot, Captain William T. Cherry, Jr., alive but emaciated and barely able to speak. The Navy intensified its efforts and the next day the good news was radioed back and out to the world. Rickenbacker had been found.

After twenty-four days afloat on rafts, Captain Eddie and two of his crew were picked up 600 miles north of Samoa. Three other crew members were found on a tiny island, said the announcement. One crewman, Sergeant Alexander Kaczmarczyk of Torrington, Connecticut, had died and was buried at sea. The Navy said that Rickenbacker's condition was good and that he and the others has been rushed to a base hospital.

More than a month later, the military allowed newsmen to talk to Captain Rickenbacker on his hospital cot. The ordeal showed in his gaunt face and the way he moved his pain wracked body. He told the story of how his bomber had taken off on October 21st, just after midnight and how the next morning it was discovered that the compass and radio were broken. Running low on gas, they ditched the giant plane and Eddie, with seven Army officers and enlisted men, scrambled aboard three rubber life rafts. Soon the plane sank, leaving them as three dots on a vast endless ocean.

His eyes sunk in his skull, Rickenbacker explained to the newsmen, "We organized little prayer meetings in the evening and morning. Frankly and humbly we prayed

for deliverance. Then we prayed for food. If it wasn't for the fact that I have witnessed, I wouldn't dare tell this story because it seems so fantastic. But within an hour after praying, a sea gull came in and landed on my head."

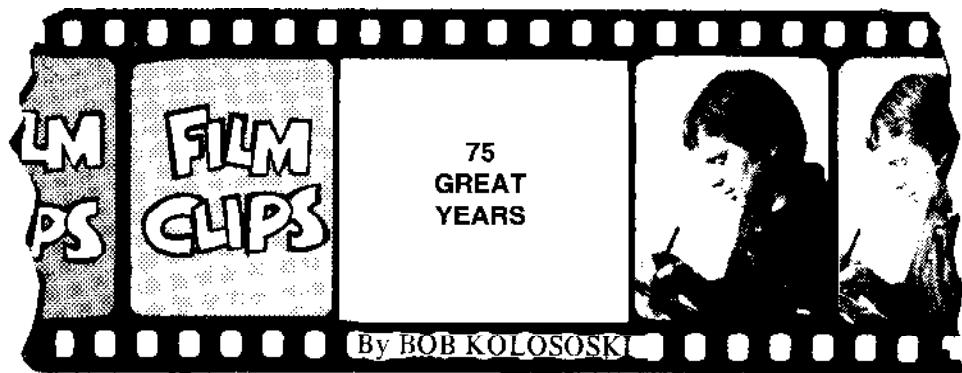
They ate the gull raw and saved the entrails for bait. With the innards, they caught two fish. They ate them raw, too. Eddie told of the death of Sergeant Kaczmarczyk, age twenty-two. When his raft overturned, he accidentally swallowed salt water. This made him become crazed with thirst, so he drank more of it later. He died of salt water poisoning and starvation. "For two nights I cuddled him like a mother would hold a child, trying to give him warmth from my body. At 3 a.m. I heard his final gasp."

For all except Sergeant Kaczmarczyk, the prayers had been answered. For the folks back home, Eddie had a message: "If people only knew that the saving of one old rubber tire make it possible to produce one of those rafts, they might not worry whether they have their automobiles on weekends."

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What do the films "Wings" (1929), "Top Gun" (1986), "Henry Aldrich, Editor" (1942) and "Ferris Buchler's Day Off" (1986) all have in common?

If you guessed that they were all released by Paramount, you win a silver dollar. This year Paramount is 75 years old and the studio is still cranking out hits. The studio has had an impressive history of movie hits and the Paramount mountain at the beginning of a film guarantees the audience a movie of high quality. That high quality shows up in beautifully designed and constructed sets, well-written scripts, good direction, logical editing and a host of other areas that contribute to the production of a feature film. All that boils down to people — professional film makers giving 100% to make good movies. And so the 75th birthday celebration has to be dedicated to the thousands of people who have toiled (past and present) at a studio named Paramount.

Let's start at the beginning and that point in time for Paramount goes back to the year 1912. During that wonderful year a nickelodeon czar named Adolf Zukor formed a film company — Famous Players in Famous Plays. Mr. Zukor had made a fortune selling furs in Chicago and on the advice of a good friend Marcus Loew (founder of Loews Inc. owner of MGM) he relocated in New York. It was there he discovered the Nickelodeon business and made another fortune one nickel at a time. The Famous Players in Famous Plays

meant just that and the first release of the infant studio was "Queen Elizabeth" starring Sarah Bernhardt. Zukor met Jesse Lasky (another producer) in 1914 and they formed Famous Players-Lasky. A partner in Lasky's organization was Cecil B. DeMille whose flamboyant directoral style would eventually set the pace for Paramount productions. Lasky, DeMille and a hardy group of the studio's finest went west to film "The Squaw Man" and formed the west coast division of Famous Players-Lasky. Meanwhile Zukor stayed in New York to run the east coast operations.

In 1916 Zukor decided that the studio's title was too long and changed it to Paramount. He was a man of extreme energy and supreme business skill. Within four years of his entering film making, he had set up a distribution system second to none in the USA with branches in England, Paris, Berlin, Canada and Bombay. He then turned his attention to theatre acquisitions and eventually had thousands of theatres worldwide as part of his distribution network.

Paramount in the 1920's was a powerful studio rivaled only by MGM. However, the crash of 1929 took its toll in the movie industry. Paramount Publix was formed in 1926 to cover the studio and theatres but went into receivership in 1932. When the smoke cleared in 1935 Paramount Pictures Inc. was the new company and Jesse Lasky had been ousted from the



company; Adolf Zukor was now chairman of the board. Zukor remained in this capacity until 1966 when Gulf and Western bought the studio and made the 93 year old mogul chairman Emeritus. Mr. Zukor still reported to his office at the Paramount lot in the early 1970's. He died in 1976 at the age of 103.

Movies must have stars and Paramount had had its share. Mary Pickford started at the studio for five hundred dollars a week and left with a yearly salary of over one million dollars. During the silent era William S. Hart, John and Lionel Barrymore, Gloria Swanson, and Harold Lloyd all made movies at Paramount. However, Rudolph Valentino was the silent screen's greatest lover and a Paramount contract player. He made eight movies at the studio including "The Sheik" (1921) and "Blood and Sand" (1922) and his legend goes on.

As the silents gave way to talkies, actors and actresses at the studio polished their diction and wrestled with the early microphones. William Powell, Ricardo

Cortez, Richard Dix, Clara Bow, and Adolph Menjou were among the lucky ones to make the transition. The studio did have a lowly contract player named Gary Cooper who was able to "yep" and "nope" his way into talking pictures. The studio began to sign up new players for the talkies and suddenly New York stage actors such as Walter Huston and Fredric March were bellowing their dialogue in movie theatres. Cary Grant, Ray Milland and Fred MacMurray all started their movie careers at Paramount as did Betty Hutton and Veronica Lake. Fred Astaire danced on the studio's floor while John Wayne fought a giant squid on the ocean's floor. Dorothy Lamour wore a sarong and Elvis Presley belted out a song. Shirley Temple made two films at Paramount, the better being "Little Miss Marker" (1934). Silent screen heartthrob William Boyd strapped on his black leather gun belt for "Hop-A-Long Cassidy" (1935) and 41 movies later was an authentic western legend. Buster Crabbe slipped into a

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FILM CLIPS

skimpy leopard loincloth and became "King of the Jungle" (1933) giving Tarzan something to shout about.

Within the studio walls great actors starred in great dramas but the audience wanted a few laughs now and then. Paramount delivered those laughs faster than any studio in the 1930's and 1940's. For the audiences who like their humor served fast and wacky the studio had the Marx Brothers at their craziest. From "Cocoanuts" (1929) to "Duck Soup" (1933) the brothers Marx gave new meaning to the phrase "why a duck".

The more sophisticated audiences could count on the great Ernst Lubitsch to direct a masterpiece of sophisticated comedy. He rarely disappointed anyone. Of course W.C. Fields called Paramount home for quite a few years and the films he made there are the foundation of his legend.

Bing Crosby wasn't really a comedian but when the studio teamed him with Bob Hope in "The Road to Singapore" (1940) der Bingle found it difficult not to be funny. Bing and Bob — or as Hope would say, Bob and Bing — became the studio's greatest comedy team until Dean Martin and Jerry Lewis decided to make movies. They started out on the road to success in 1949 with "My Friend Irma" and terminated their journey with "Hollywood or Bust" (1956). Lewis stayed at Paramount for another decade of making funny movies. Radio was king in the 30's and 40's and Paramount gave the audiences radio stars on the big screen. Jack Benny, Burns and Allen, Amos and Andy and Fred Allen made movies at the studio in their spare time.

Mae West deserves a special mention because her movies actually saved the studio from total financial ruin in the early 1930's. Her films were somewhere between light drama and vulgar comedy and usually "goodness had nothing to do

with it." If her charms hadn't been so broad the studio might not have made it to its 20th birthday. The studio cast Fredric March, Cary Grant, George Raft, Randolph Scott and Victor McLaglen with her to satisfy the female ticket buyers, but Mae was all a movie needed to "pack'em in."

West's film "Belle of the Nineties" (1934) was directed by Leo McCarey, one of the many outstanding directors to give orders within the sound stages of the Paramount lot. The one director to really cut his teeth at Paramount was Preston Sturges. He started as a scriptwriter and through persistence and a good deal on a script was allowed to direct his first film "The Great McGinty" in 1940. Through the mid-forties this genius of a film maker turned out seven incredibly good films before his meteoric career fizzled out in 1945.

What Sturges was to comedy, Alfred Hitchcock was to suspense. He had come to the studio in 1954 with the script for "Rear Window" and stayed for six films including "Vertigo" (1958) with James Stewart and "Psycho" (1960).

If the audience wanted big movies the studio gave them Cecil B. DeMille and if the audience wanted something completely different Billy Wilder was called into action. His "Double Indemnity" (1944) and "Sunset Boulevard" (1950) shook the coolest theatre patron.

Josef Von Sternberg directed Marlene

Dietrich through several atmospherically exotic bombs culminating with "The Devil is a Woman" (1935). William Wellman, Howard Hawks, King Vidor and Henry Hathaway called the directorial shots in everything from war films to screwball comedies. George Stevens came to Paramount in 1951 to direct Elizabeth Taylor and Montgomery Clift in "A Place in the Sun" and went home with six academy awards.

This was a welcome but rare experience at Paramount. The studio had won the best picture Oscar for "Wings" in 1929 and didn't repeat that honor until 1944 with Leo McCarey's "Going My Way," the film that netted Bing Crosby best actor honors. The next year "The Lost Weekend" and Ray Milland and director Billy Wilder won the coveted gold statues. Other Paramount releases to win the best picture Oscar are "The Greatest Show on Earth" (1952) "The Godfather" (1972) and "The Godfather, Part II" (1974).

Academy Awards are the icing on the birthday cake but the reality is that for 75 years Paramount has been serving the public first class films. That tradition of movie making continues today with the "Star Trek" series, George Lucas' "Indiana Jones and the Temple of Doom", "Terms of Endearment" and so on. The thousands of people who, over the years, were and are Paramount deserve our fondest wishes for another 75 years of success.

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AUGUST			RADIO CLASSICS — WBBM-AM 78 MONDAY thru FRIDAY 8:00-9:00 P.M. SATURDAY and SUNDAY 8:00-10:00 P.M.			
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>PLEASE NOTE: — All of the programs we present on <i>Radio Classics</i> are syndicated rebroadcasts. We regret that we are not able to obtain advance information about the storylines of these shows so that we might include more details in our <i>Radio Guide</i>. However, each show we present is slightly less than 30 minutes in length and this easy-to-read schedule lists the programs in the order we will broadcast them on WBBM-AM. The first show listed will play at approximately 8 p.m. and the second will be presented at about 8:30 p.m. and so forth. Programs on <i>Radio Classics</i> are complete, but original commercials and network identification have been deleted. Thanks for listening.</p>						1 Gunsmoke Black Museum Sherlock Holmes Dragnet
2 Old Time Radio Nostalgia Night	3 Dragnet Charlie McCarthy	4 Jack Benny This Is Your FBI	5 Box Thirteen Lone Ranger	6 Challenge of the Yukon Burns & Allen	7 Damon Runyon Theatre Black Museum	8 Lone Ranger This Is Your FBI Burns & Allen Green Hornet
9 Old Time Radio Nostalgia Night	10 Burns & Allen Box Thirteen	11 Jack Benny Dragnet	12 This Is Your FBI Damon Runyon Theatre	13 Lone Ranger Charlie McCarthy	14 Six Shooter Challenge of the Yukon	15 Jack Benny Challenge of the Yukon Black Museum Dragnet
16 Old Time Radio Nostalgia Night	17 Black Museum Burns & Allen	18 Challenge of the Yukon Six Shooter	19 Dragnet Third Man	20 Box Thirteen This Is Your FBI	21 Damon Runyon Theatre Lone Ranger	22 This Is Your FBI Challenge of the Yukon Gunsmoke Burns & Allen
23 Old Time Radio Nostalgia Night	24 Jack Benny Challenge of the Yukon	25 Third Man Box Thirteen	26 Lone Ranger Burns & Allen	27 Charlie McCarthy Dragnet	28 This Is Your FBI Damon Runyon Theatre	29 Dragnet Lone Ranger Black Museum Have Gun, Will Travel

SEPTEMBER			RADIO CLASSICS — WBBM-AM 78 MONDAY thru FRIDAY 8:00-9:00 P.M. SATURDAY and SUNDAY 8:00-10:00 P.M.			
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
30 (August) Old Time Radio Nostalgia Night	31 (August) Black Museum Lone Ranger	1 Dragnet Jack Benny	2 Lone Ranger This Is Your FBI	3 Third Man Damon Runyon Theatre	4 Box Thirteen Have Gun, Will Travel	5 Sherlock Holmes Dragnet Lone Ranger This Is Your FBI
6 Old Time Radio Nostalgia Night	7 Burns & Allen Damon Runyon Theatre	8 Six Shooter Third Man	9 Have Gun, Will Travel Dragnet	10 Lone Ranger Green Hornet	11 This Is Your FBI Charlie McCarthy	12 Jack Benny Black Museum Dragnet Challenge of the Yukon
13 Old Time Radio Nostalgia Night	14 Green Hornet Burns & Allen	15 Third Man This Is Your FBI	16 Box Thirteen Have Gun, Will Travel	17 Jack Benny Dragnet	18 Damon Runyon Theatre Lone Ranger	19 Jack Benny Lone Ranger Green Hornet This Is Your FBI
20 Old Time Radio Nostalgia Night	21 NFL Football NO RADIO CLASSICS	22 Lone Ranger Jack Benny	23 This Is Your FBI Green Hornet	24 Six Shooter Third Man	25 Dragnet Have Gun, Will Travel	26 Jack Benny Green Hornet Dragnet Lone Ranger
27 Old Time Radio Nostalgia Night	28 NFL Football NO RADIO CLASSICS	29 Dragnet Third Man	30 Box Thirteen Lone Ranger	<p>PLEASE NOTE Due to WBBM's commitment to news and sports, <i>Radio Classics</i> may occasionally be pre-empted for late-breaking news of local or national importance, or for unscheduled sports coverage. In this event, vintage shows scheduled for <i>Radio Classics</i> will be rescheduled to a later date.</p>		

THOSE WERE THE DAYS

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

AUGUST

PLEASE NOTE: The numerals following each program listing for Those Were The Days represents timing information for each particular show. (9:45; 11:20; 8:50) means that we will broadcast the show in three segments: 9 minutes and 45 seconds; 11 minutes and 20 seconds; 8 minutes and 50 seconds. If you add the times of these segments together, you'll have the total length of the show (29:55 for our example). This is of help to those who are taping the broadcasts for their own collection.

SATURDAY, AUGUST 1st

LEGEND OF EDDIE CANTOR (1968) Documentary recording narrated by George Jessel covering the life and times of the famous entertainer. Many clips from Eddie Cantor radio broadcasts, recordings, appearances. (11:35; 12:45; 12:10)

EDDIE CANTOR SHOW (1-10-45) The Andrew Sisters join Eddie and the gang; Nora Martin, Leonard Seuss, Billy Graves, Bert Gordon, and Harry Von Zell. Ipana, Sal Hepatica. NBC. (8:40; 12:10; 8:20)

SPORTS NEWSREEL (8-2-46) Bill Stern with legendary sports stories. Guest is Hit Parade singer Joan Edwards. First of five consecutive programs. Colgate Shave Creme, NBC. (15:00)

SPACE PATROL (1950s) "Morris' Find" stars Ed Kemmer as Commander Buzz Corey with Lyn Osbourn as

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Cadet Happy. A "space prospector" has struck a lode of valuable and rare metal. AFRS rebroadcast. (12:12; 13:05)

KRAFT MUSIC HALL (1-25-45) Bing Crosby stars with Eugenie Baird, the Charioteers, John Scott Trotter and the orchestra and guests: The Andrew Sisters. Kraft Foods, NBC. (13:52; 16:08)

SUSPENSE (10-3-46) "Three Times Murder" starring Rita Hayworth as a woman who is suspected of murdering her husband. Roma Wines, CBS. (8:40; 15:30) *With this program we remember Rita Hayworth who died May 14, 1987 at the age of 68.*

SATURDAY, AUGUST 8th

BLONDIE (1940s) Arthur Lake stars as Dagwood Bumstead. Blondie's away and Dagwood finds he's not too good at domestic chores. He decides to economize by raising chickens. Frank Nelson is neighbor Herb Woodley; Hanley Stafford is Mr. Dithers. AFRS rebroadcast. (8:45; 8:50; 6:40)

KRAFT MUSIC HALL (2-3-49) Al Jolson stars with Oscar Levant and guest Dennis Day. Lou Bring and the orchestra, announcer Ken Carpenter. Kraft Foods, NBC. (10:00; 6:55; 13:10)

RADIO HALL OF FAME (3-26-44) All-star variety hour featuring Paul Whiteman and his orchestra, emcee Deems Taylor and guests: Bonita Granville, Ted Lewis, Jack Haley, Mary Lou Williams, Victoria Cordova, Glenn Riggs, announcer. Philco Radios. NBC BLUE. (12:45; 18:40; 17:28; 12:25)

BOB HOPE SHOW (10-16-45) Remote broadcast from the deck of the Battleship South Dakota in San Francisco Harbor, with Frances Langford, Jerry Colonna, Skinnay Ennis. AFRS rebroadcast. (13:35; 8:40)

SPORTS NEWSREEL (8-9-46) Bill Stern welcomes guest Dinah Shore. Colgate Shave Creme, NBC. (14:40)

SATURDAY, AUGUST 15th

OUR MISS BROOKS (1950s) Eve Arden stars as schoolteacher Connie Brooks. Madison High's First Aid course is in jeopardy when the instructor leaves the school. Gale Gordon is Mr. Conklin, Richard Crenna is Walter Denton, AFRS rebroadcast. (12:10; 17:45)

SPORTS NEWSREEL (8-16-46) Bill Stern introduces guest actress Vivian Blaine. Colgate Shave Creme, NBC. (14:50)

COMMAND PERFORMANCE #158 (1940s) Guest hosts George Burns and Gracie Allen welcome Connie Haines, Rafael Mendez, Dame Mae Whitty, Sir C. Aubrey Smith, Ken Carpenter. AFRS. (10:45; 11:28; 7:25)

PALMOLIVE BEAUTY BOX (4-14-37) "The Chocolate Soldier" starring Jessica Dragonette and Charles Colman with Al Goodman and the orchestra. The popular operetta about a young girl who falls in love with a spy. Palmolive Soap, CBS. (14:40; 16:00)

ADVENTURES OF FRANK MERRIWELL (11-13-48) "Front Page Story" stars Lawson Zerbe as Frank, Hal Studer as Bart. A newspaper reporter is suspicious of the new Yale football player. Sustaining, NBC. (17:21; 11:23)

PHIL HARRIS-ALICE FAYE SHOW (10-24-48) When Alice complains about high household bills, Phil and Remley come up with a plan to economize. Elliott Lewis, Gale Gordon, Robert North, Rexall, NBC. (10:25; 7:15; 10:25)

SATURDAY, AUGUST 22nd

AMOS 'N' ANDY (3-16-45) Freeman Gosden and Charles Correll star as radio's all-time favorites. The Kingfish and Andy open a Lecture Bureau. Rinso, NBC. (8:15; 10:10; 11:45)

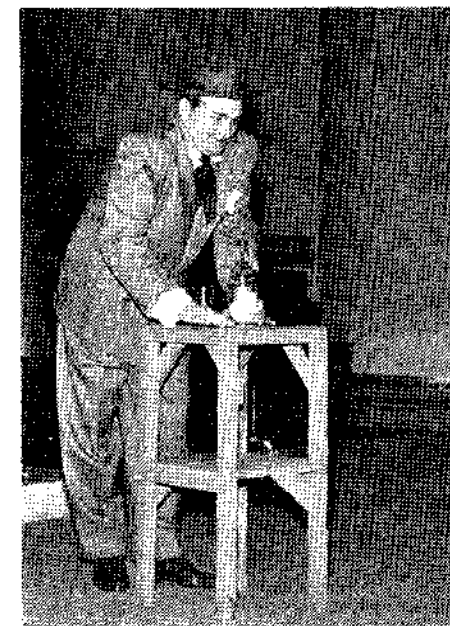
KRAFT MUSIC HALL (12-16-43) Bing Crosby welcomes guests Joan Davis and Phil Silvers. John Scott Trotter and the orchestra, Ken Carpenter. Kraft Foods, NBC. (9:52; 13:20; 6:03)

ARCHIE ANDREWS (9-18-48) Bob Hastings as Archie, Harlan Stone as Jughead. A Sunday trip to Aunt Harriet's has its usual problems. Swift's Premium Franks, NBC. (13:56; 13:45)

DOUBLE OR NOTHING (8-30-49) Paymaster of Ceremonies Walter O'Keefe presides over this audience participation quiz program. Campbell Soups, MBS. (9:35; 5:50; 12:05)

SPORTS NEWSREEL (8-23-46) Sportscaster Bill Stern introduces guest Cab Calloway. Colgate, NBC. (14:45)

CISCO KID (1940s) Jack Mather stars as Cisco with Harry Lang as Pancho. Crooks steal land leases to resell to homesteaders. AFRS rebroadcast. (13:40; 11:58)



RED SKELTON does his "Guzzler's Gin" routine as a "warm-up" for the studio audience before the radio show begins.

SATURDAY, AUGUST 29th

RED SKELTON SHOW (2-12-46) Red appears as J. Newton Numbskull and as Junior, the Mean Little Kid. Rod O'Connor, Anita Ellis, Verna Felton, David Forrester and the orchestra. Raleigh Cigarettes, NBC. (8:00; 7:30; 14:05)

MARK TRAIL (9-20-50) "Tracks of Death" stars Matt Crowley as Mark Trail, Ben Cooper as Scotty. Mark finds a dying Indian. Jackson Beck announces. Kellogg's Corn Flakes, MBS. (7:40; 13:45; 7:40)

SPORTS NEWSREEL (8-30-46) Bill Stern's guest is actor Mischa Auer. Colgate Shave Creme, NBC. (14:35)

JOHNSON'S WAX PROGRAM (8-11-42) Meredith Willson and John Nesbitt appear in this summer replacement program for Fibber McGee and Molly. Connie Haines and Bob Carroll on the vocals. Nesbitt's Passing Parade story is about Timothy T. Lincoln; Willson offers a Medley of American folk songs. Johnson's Wax, NBC. (8:43; 8:30; 11:05)

BOSTON BLACKIE (7-23-45) "Case of the Three-Way Split" stars Richard Kollmar as Blackie who is suspected of murder. R&H Beer, WOR-MBS. (13:25; 15:20)

ADVENTURES OF OZZIE AND HARRIET (12-1-46) When Ricky wins third place in the school aptitude contest, Ozzie and Harriet fear that brother David thinks his parents are disappointed in him. AFRS rebroadcast. (12:17; 12:35)

THOSE WERE THE DAYS

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

SEPTEMBER

SATURDAY, SEPTEMBER 5th

LEGEND OF JIMMY DURANTE (1968) Documentary recording narrated by Walter Winchell covering the life and times of Jimmy Durante. Excerpts from Schnozzola's radio broadcasts are featured. (14:50; 12:55; 8:00)

JIMMY DURANTE SHOW (4-14-48) Guest Victor Moore joins regulars Peggy Lee, the Crew Chiefs, announcer Howard Petrie, and Roy Bargy and the orchestra. Jimmy has a plan to straighten out the housing shortage. Rexall, NBC. (10:05; 7:10; 11:05)

DUNNINGER (2-25-44) The Master Mentalist reads minds of members of the studio audience. Broadcast from Memphis, Tennessee. Kentone Paint, BLUE Network. (15:40; 13:35)

KRAFT MUSIC HALL (2-10-49) Al Jolson stars with Oscar Levant and guest Peggy Lee. Lou Bring and his orchestra. Ken Carpenter. Kraft Foods, NBC. (8:20; 9:20; 12:25)

GI JOURNAL (1940s) Kay Kyser, the old professor, is Editor-in-Chief of this edition of the Journal with Jerry Colonna, Linda Darnell, Ish Kabibble, Mel Blanc, Georgia Carroll, Arthur Q. Brian. AFPS. (8:40; 9:50; 11:20)

SPORTS NEWSREEL (9-6-46) Bill Stern broadcasts from Chicago, introduces guest Sammy Kaye in New York. Last of five consecutive broadcasts. Colgate Shave Creme, NBC. (14:50)

SATURDAY, SEPTEMBER 12th
60th ANNIVERSARY SALUTE TO CBS

STARS IN THE AFTERNOON (9-22-46) To kick-off the new fall radio season on CBS, a galaxy of stars gather to preview the programs on the schedule. Appearing in this 90-minute program are Frank Sinatra, Dinah Shore, Garry Moore and Jimmy Durante, Jack Smith, Patrice Munsel, Hoagy Carmichael, Vaughn Monroe,

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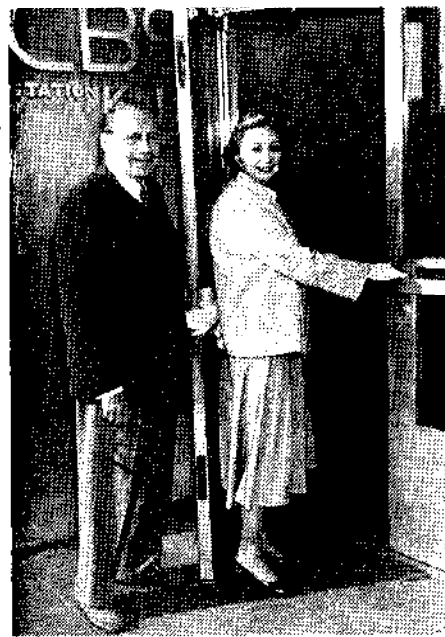
EDGAR BERGEN, Charlie McCarthy and Mortimer Snerd spent many happy years at CBS.

Peter Lind Hayes, and sketches with popular CBS programs: Screen Guild Players, Crime Doctor. The Thin Man, Casey, Crime Photographer, Adventures of Sam Spade, Maisie with Ann Sothern, Lux Radio Theatre, It Pays to Be Ignorant. Sustaining, CBS. (17:40; 16:50; 13:55; 14:15; 14:00; 13:40)

GUNSMOKE (12-9-56) William Conrad stars as U.S. Marshall Matt Dillon with Parley Baer as Chester, Howard McNear as Doc, Georgia Ellis as Kitty. Dillon and Chester meet the mild-mannered son of a Dodge City braggart. L&M Cigarettes, CBS. (7:30; 5:55; 10:40)

BERGEN AND MC CARTHY SHOW (1-13-49) Charlie wants to become a private eye, just like guest Dick Powell who stars as Richard Diamond. Cast includes Jim Backus, Hans Conried, Ray Noble and the orchestra. Bill Baldwin announces. Coca Cola, CBS. (9:47; 9:20; 11:00)

SUSPENSE (12-2-43) "The Black Curtain" starring Cary Grant with Lurene Tuttle. A black curtain of amnesia has blocked out three years from a man's life. First Suspense program for the new sponsor, Roma Wines, CBS. (8:00; 22:00)



JACK BENNY and Mary Livingstone enter the CBS station KNX in Los Angeles for their weekly broadcast.

SATURDAY, SEPTEMBER 19th
60th ANNIVERSARY SALUTE TO CBS

JACK BENNY PROGRAM (9-25-49) First show of the new season finds Jack bumping into many CBS stars: Edgar Bergen and Charlie McCarthy, Amos 'n' Andy, Red Skelton. Regulars include Mary Livingstone (who makes a big flub near the beginning of the show), Phil Harris, Eddie Rochester Anderson, Dennis Day, Mel Blanc. Lucky Strike Cigarettes, CBS. (15:00; 12:00)

LUX RADIO THEATRE (11-13-39) "The Champ" starring Wallace Beery with Bobby Larson. Noah Beery and Josephine Hutchinson in the story about a young boy's faith in a washed-up prizefighter. Radio version of the 1932 film. Cecil B. DeMille hosts. Lux Soap, CBS. (18:15; 17:55; 22:05)

LIFE WITH LUIGI (5-1-49) Luigi organizes a block party to celebrate the 50th birthday of Halsted street in Chicago. J. Carrol Naish stars as Luigi Basco with Alan Reed as Pasquale and Hans Conried as Schultz. Sustaining, CBS. (13:25; 15:45)

CBS DOCUMENTARIES (7-20-60) "The Last Flight of Amelia Earhardt." Eyewitness and documentary accounts of the fate of the aviatrix who disappeared on July 7, 1937. Sustaining, CBS. (22:30; 10:15; 16:50)

SATURDAY, SEPTEMBER 26th
60th ANNIVERSARY SALUTE TO CBS

TEXACO STAR THEATRE (10-4-42) Fred Allen stars with guest Charles Laughton who appears in a radio serial spoof, "Poor Old Charlie." Regulars include Portland Hoffa, Alan Reed, Al Goodman and the orchestra, announcer Arthur Godfrey. Texaco Gasoline, CBS. (13:15; 8:45; 7:55)

YOUR HIT PARADE (7-18-42) The top songs of the week as performed by Barry Wood, Joan Edwards, Mark Warnow and the orchestra. Lucky Strike Cigarettes, CBS. (12:42; 15:28; 12:29)

HALLMARK PLAYHOUSE (11-4-48) "My Friend Flicka" starring Claude Jarman, Jr. with Jeff Chandler. Radio version of the 1943 film, the story of a boy who loves a rebellious horse. Hallmark Cards, CBS. (12:05; 17:40)

YOURS TRULY, JOHNNY DOLLAR (7-9-56 thru 7-13-56) "The Shady Lane Matter" starring Bob Bailey as "the man with the action-packed expense account, America's fabulous free-lance insurance investigator." A five part adventure dealing with a man who is accused of murdering his wife. Sustaining, CBS. (12:58; 13:09; 13:01; 13:03; 13:00)



FRED ALLEN and Portland Hoffa were among the many stars who entertained CBS listeners in the 1930s and 40s.



I REMEMBER
I WILL...

BY DAN
MCGUIRE

Let's Ride Again... 10¢

The streetcar stopped in the middle of the 3300 block. Almost everyone but the motormen filed out and across Western Avenue. Bob, Chuck, Wayne and I formed part of a mass exodus that streamed under the red, white and blue entrance arches and through the turnstiles of the "World's Largest Amusement Park." It was 2¢ Day at Riverview!

Ahead of us lay 2½ miles of midway filled with thrill rides, games, fun houses, food and refreshment stands. Most rides were 35¢ or less. Many were discounted on 2¢ days (Monday, Wednesday and Friday), as well as 5¢ nights (Tuesday and Thursday). We'd all been saving for this outing and were well-heeled for a day of adventure.

Just inside the main gate, we veered right around the beautiful landscaped flower garden with its tall flag pole. You could head left or right as you entered. Although I don't recall a conscious decision, in all the times I was there, regardless of who my companions were, we always took the counter-clockwise route.

Perhaps it was the appeal of the twin roller coasters that you immediately encountered. Both had covered cars that kept passengers safely enclosed. The Blue Streak was the milder ride whose main thrill was a section of track with a surprise double dip. The Silver Flash climbed higher, had a steeper first hill and thus ran faster. Usually, we elected to ride the Blue first and build up to the more exciting Silver.

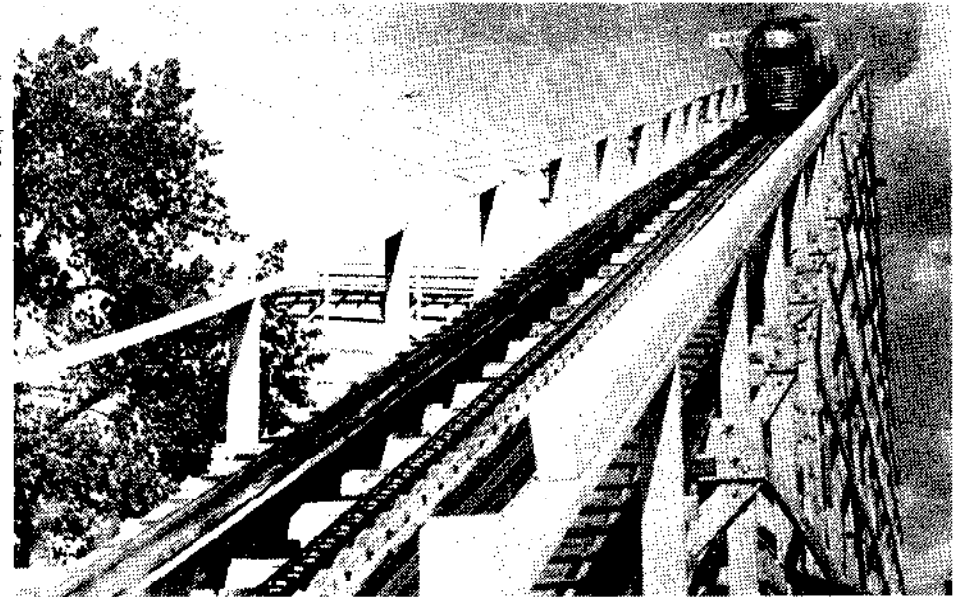
At a 5¢ Night outing with our folks, Wayne and I coaxed our fathers into riding the Silver Flash with us. Wayne's dad was a transplanted country boy who'd never before ridden a roller coaster. As he came down the exit ramp on shaky legs, he observed, "By golly, a fella could do right well if he was to set up a booth right here and sell clean underwear."

With our legs still unsteady from the two coaster rides, we stopped to recover in the Penny Arcade. A raft of skill games were playable for 1¢ to 5¢. The Steam Shovel had a sand pit inside a glass case. Apparently valuable prizes, such as a watch or diamond (?) ring, lay in the sand along with many worthless trinkets. The object was to pick up something with an overhead claw and drop it down a chute before the mechanism shut off. Most players got a marble, a whistle or a clawful of air.

Chuck and I were hooked on the machine that dispensed post cards with movie star pictures. We bought them not to mail but to collect and trade. (At one time I had eleven poses of Margaret O'Brien.) Evidently, we weren't alone. The park sold 1,750,000 cards per year.

After donating about 50¢ apiece, we left the "penny" arcade. Across the street we decided to ride the Tilt-a-Whirl, even though it was a ride found at many carnivals. We skipped most of these, like the Ferris Wheel and Carousel. Although prepared to spend every cent in our pockets, we were selective about where.

The Red Devil locomotive wasn't unique



THE SILVER FLASH begins its descent at Riverview Park in the 1940s.
(Photo by C. Wlodarczyk)

either, but we elected to invest in a ride. It traveled around the entire park. Enroute, we decided which attractions were "for sures" and which were "maybes."

(When we returned as teenagers, the park train had succumbed to progress. The old steam engine had been replaced by a diesel and the "streamliner" was now called the Riverview Chief.)

We paused to gawk with the crowd in front of the Palace of Wonders sideshow. A strongman dressed in a leopardskin was driving a nail into a 2×4 with his bare hand. The wonders inside (tattooed lady, rubber-skinned man, snaked charmer, etc.) sounded enticing as touted by the barker, but we couldn't spare the time.

The Dodgem was on our "must" list. Its oval-shaped 3-wheeled cars were protected by thick rubber bumpers all around. (The ride's name later was changed to Bumpem.) They were electrically powered by a wire screen overhead. Tall poles extended from the back of each car to make contact. When the cars were all occupied, the operator threw a control switch. Sparks zipped around the ceiling as drivers step-

ped on the "gas" pedal to draw current.

The operator repeatedly instructed us over a speaker "Move in a clockwise direction." This was to avoid jam-ups. But the real fun was in trying to sideswipe your pals and knock them off course. If you veered too much out of the traffic pattern and had a head-on collision, you were dead in the water until an attendant came and pushed the cars apart. They had no reverse gear.

Mill of the Floss (better known as the Tunnel of Love) was a slow boat trip channeled through landscaped lagoons and some dark tunnels. It was popular with married couples, ladies in groups and, of course, young romantic couples. Usually, we weren't interested. Today we decided to try it, just to spy on any couples necking. Only one sailor tried to kiss his date in a tunnel and she was too shy. Phooee! Chuck and I got a laugh from our buddies, though, when we mimed a couple who couldn't coordinate their embrace to complete a kiss.

Shoot the Chutes was a water ride more to our liking. The "boats" were shaped

I REMEMBER IT WELL

like miniature Navy landing craft, with high sides and a raised shield in front. A canal and another tunnel took us to an elevator that slowly raised us to a high tower. A recorded message warned: "Keep hands and arms inside the boat. Remove eyeglasses while riding this device. Remain seated. Do not rock the boat."

When we reached the tower platform, we had about three seconds for a panoramic view of the park from our high perch. Then the rear of our boat tilted and we began a swift descent on the 45-degree waterway. Our boat hit the small pond with an impact that gave everyone a brief shower. Then the driver (who stood throughout, by the way) in the rear steered us toward the edge. A helper docked us with the aid of a long hooked pole.

Continuing along the midway, we passed Kiddyland with its miniature rides, just right for the small fry. Riverview also boasted a roller rink, miniature golf course, go karts, a paddle wheel showboat and sky cable cars. All this years before the advent of theme parks.

Nearby was the Whip. We gave it a whirl, literally. It looked relatively tame, but its wicked 90-degree curves gave us the feeling that our heads were being snapped off.

Next came the Comet, a somewhat rougher roller coaster than the Blue or Silver Streaks. Then the Strat-o-Stat. These bullet-shaped planes, strung by suspension wires from a revolving tower, soared over the crowds at a 45-degree angle. And finally we arrived at one of my always favorites, the Flying Turns.

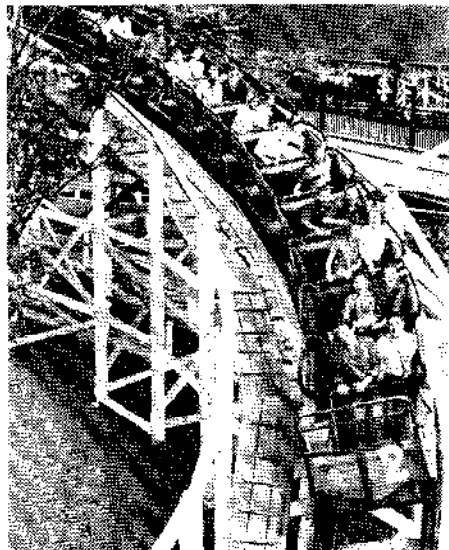
Usually there was a long line, but I felt it was worth the wait. Riders scrunched down on the floor of squat open-topped cars, and were not strapped in. The train was cabled up the usual starter hill. Then we shot downward into a barrel-shaped tunnel.

At breakneck speed we sped through a series of treacherous twists and turns. The car rode up the sides of the tunnel until we were traveling almost upside down. Centrifugal force was all that prevented them from crashing or the rider from flying out.

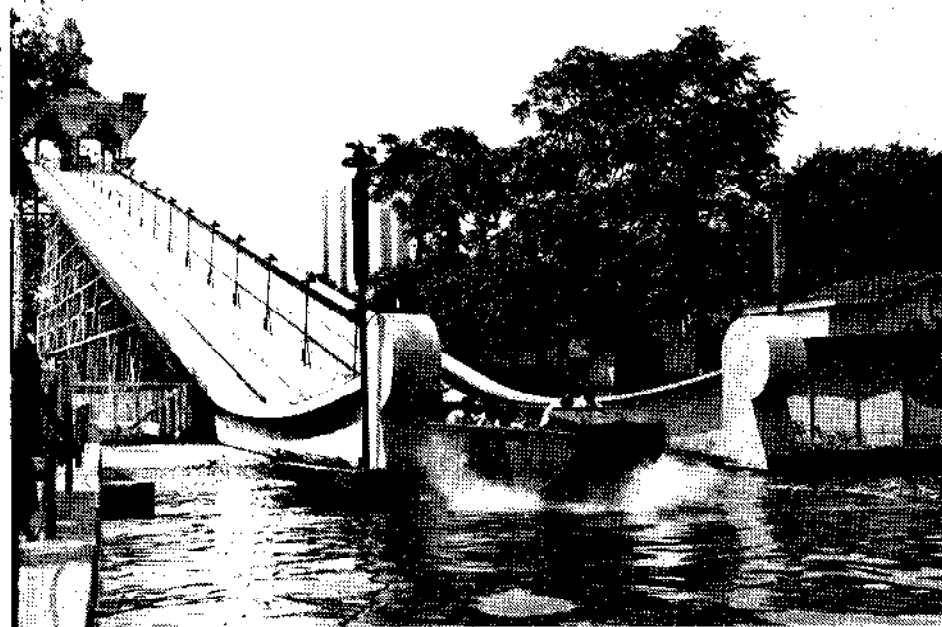
The Flying Turns had been acquired from the 1930s era World's Fair. It was probably the shortest ride in the park (about 40 seconds after starting downhill), but for my money the thrill was worth every cent.

Somewhere in this area was one of Riverview's many fun houses, Hades. As we approached, there was always some weak attempt at risqué humor. "Hey, there's where my ma says all you guys are going." Or: "Who the devil wants to go to Hades?"

Inside Hades' dark corridors, colored light flashed, spooky figures leaped out at us, there were weird noises and fiendish laughter. At the back end was a fire exit. (Appropriate, right?) Naturally, we peeked out. Not ten feet away was the edge of the Chicago River, which formed the park's west boundary and from which its name derived.



THE BOBS was the most exciting roller coaster at Riverview. (Photo by C. Włodarczyk)



SHOOT THE CHUTES boats carried passengers to a pond in the center of Riverview Park. (Photo by C. Włodarczyk)

After you've been through Hades, you should be ready for anything, right? Not necessarily. Next stop was the test of young manhood — the Bobs!

The Bobs was an open top coaster that started off with a steep drop from 85 feet up. It was fast and it was a non-stop series of wicked curves and dips. Riders did very little waving to friends below. They were too busy screaming and maintaining white knuckle grips on the lap safety bars.

Usually there were two trains running. On busy days there were three. The controller had to time departures 30 seconds apart. Sometimes, if customers were slow boarding, a train had to be dispatched with some empty seats.

This day the line was long but moving well. My pals and I discussed the pros and cons.

"Aw, it ain't so great as to wait in *that* line."

"Maybe we can double back later."

After five minutes, we convinced ourselves to move on with no one having to admit that he was scared to ride.

Some version of this scene was repeated on all my outings to Riverview until I was in high school and pride finally won out over timidity. After the thrill of my first ride. I rode again four times to make up for some of the fun I'd missed in my chicken boyhood.

Some tamer rides followed. The Flying Scooter was like Strat-o-Stat, but had smaller, individually controlled planes. A large rudder up front enabled you to fly high or low.

Next, the Greyhound, a roller coaster with a mild ride but an extra long one.

Moon Rocket's cars formed a circle and raced around clockwise while a blue sky centerpiece turned counter-clockwise. As the ride gained speed, the whole contraption tilted on a 45-degree angle. The effect occasionally was too much for some rider who had consumed assorted refreshments. Operators had a hose nearby for washing down the cars and platform.

The Boomerang's tub-shaped cars were hooked onto a spinning turntable. As it gathered speed, each car spun off into a

I REMEMBER IT WELL

circular tunnel. Again our heads felt as though they were about to leave our necks.

Water Bug was an aquatic version of Dodgem. One or two people were seated in an enclosure atop a giant motorized inner tube. The steering device was difficult to master, but the fun really was in bumping other boats and being splashed.

Along about here our group entered another fun house, Ghost Train. It was a typical spook house, but here we rode through in cars on a track.

The Octopus, with its pairs of seats on long extended arms, was featured at lots of carnivals. But it was a dizzyingly fun ride, so we gave it a go. Likewise the Roll-o-Plane, which rotated us straight up and down while simultaneously our "cockpit" did a tailspin. This was another ride that was great for queezy stomachs.

Next we entered the huge barrel called the Rotor. We were instructed to stand with our backs to the wall. The barrel began revolving, and when it reached Mach 1 *the floor dropped away*. Once again centrifugal force came into play. We were pinned to the wall. No one fell, but the screams heard outside undoubtedly caused some customers waiting their turns to have second thoughts.

Near the end of our walk we came to the one Riverview ride I never patronized. The Pair-o-Chutes.

Looking like a giant Erector Set construction, the great steel structure stood 212 feet tall. The first free-fall parachute ride ever built, it was originally an observation tower called the Eye-Full Tower. It was converted to a parachute ride because the city inspectors declared its elevator unsafe for carrying large groups of people to the top.

On several occasions I wrestled with myself about giving it a try. But just the thought gave me vertigo. The seat and back support were webbed canvas. Even the lap strap was canvas, rather than a bar. The most solid part of the seat was a set

of rubber side bars. Most riders ended up clinging to these for dear life.

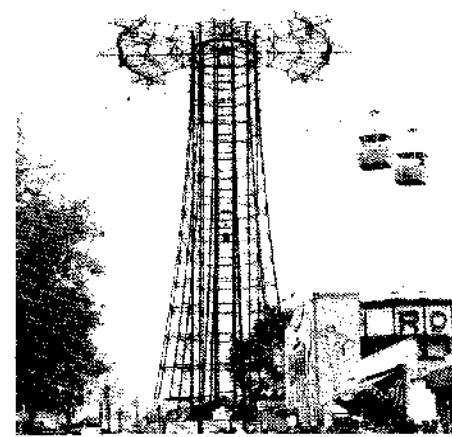
A long debate ensued in our foursome. Chuck and I reluctantly admitted we weren't quite ready for the chutes yet. Wayne and Bob had already bragged they were going to go (first time for both). Up close now, there weren't so certain. They still half wanted to but, like Cowardly Lion in *Wizard of Oz*, they half wished we'd talk them out of it.

"You can only ride two to a chair anyway," I said. "You guys go. Chuck and I will stay here and pray for you."

Finally, still uncertain, they bought their tickets. When they started up, affecting bravery, Chuck and I got close to the operator and whispered, "Hey, how about giving those two a thrill?"

The operator grinned at us and nodded. When the chute was about two thirds of the way up, he cut the power. Wayne and Bob leaned forward as much as they dared, looking very nervous. The operator made signs like he was having trouble with the motor. Chuck and I waved our arms at them and looked frantic. Chuck leaned toward me and snickered, "I hope they don't wet their pants."

After a minute — which probably seemed like an hour to our buddies — the operator got the motor "fixed." The chute



THE PAIR-O-CHUTES was originally the Eye-Full Tower! (Photo by C. Włodarczyk)



ALADDIN'S CASTLE was the ultimate Fun House at Riverview Park. (Photo by C. Włodarczyk)

continued to the top and then began a graceful descent, its white cloth billowing above. At the bottom it took a high bounce as the unit's coil spring cushioned the touchdown.

Bob and Wayne ran off looking shaken but triumphant. Chuck and I draped our arms over their shoulders and congratulated them on their bravery, especially when the machinery broke down. I resisted an urge to smile at Chuck lest it be noticed and a beautiful 4-way friendship messed up.

Last stop on our tour was Aladdin's Castle, one of the best fun houses ever. It began with a maze of screen doors that took forever to get through. Then there was a hall of mirrors, followed by a room with slanted floors. We never quite made it through here without grabbing one of the railings.

There was a maze of dark hallways. A floor of round discs that twisted underfoot. A rotating barrel you had to walk through. At several points there were air jets to surprise ladies wearing skirts.

Near the end was the Magic Carpet. We sat down on a low bench. The operator pulled a lever and it collapsed. Then we rode the carpet downhill as it moved over a series of bumpy rollers.

At the Castle's exit, we were again close to the main gate. We had timed our day's adventure well. We arrived when the gates opened at 11:30 a.m. Now it was almost 8 p.m. Our folks wanted us home by dark. We would just about make it.

The old Red Rocket trolleys, usually sort of fun in themselves, would be anticlimatic after the rides we'd enjoyed. As we handed the conductor our fares, Bob waved a coin at us and echoed the chant we'd heard so frequently all day: "Ride again ten cents!"

AUTHOR'S NOTE: *Those of us who obeyed the call to "Laugh your troubles away at Riverview" never dreamed that it would close. But it did, 20 years ago this September. For one last nostalgic journey down the midway, I recommend Chuck Włodarczyk's photohistory, Riverview, Gone But Not Forgotten.*



GUESS WHO

In the last issue of the *Nostalgia Digest* we asked readers if they could identify all the stars pictured in this wonderful photograph, an informal gathering of some of the greatest comedians of all times.

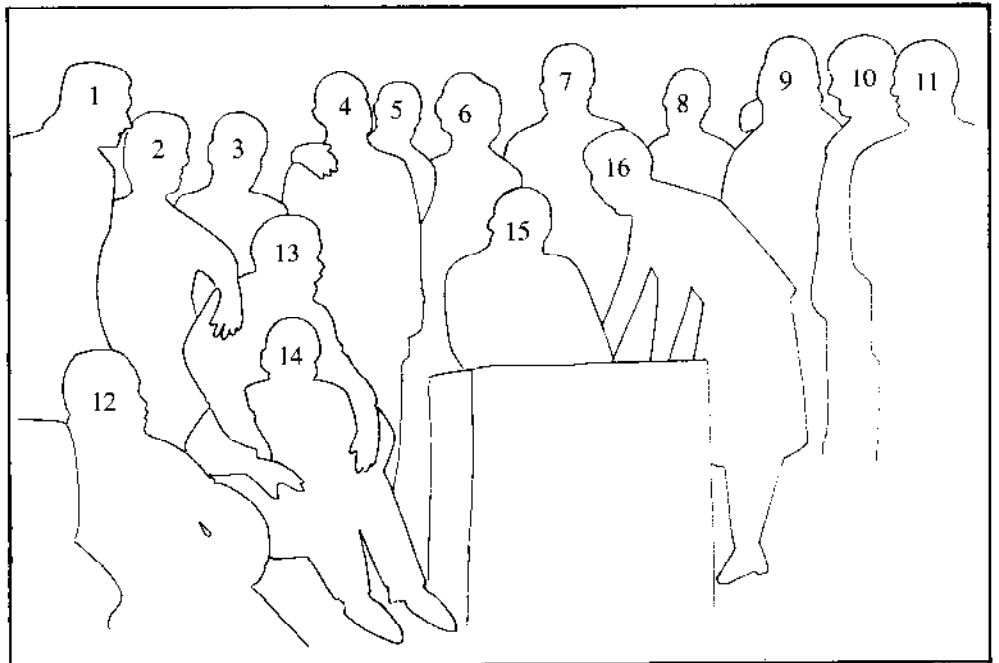
We received a great many entries, but only a half-dozen readers correctly identified all the people in the picture.

The rules of the contest call for a drawing from those correct entries to choose a winner. And so we did:

**WILLIAM and JANE
GENAME**
Chicago, Illinois

Our winner gets a \$100 Gift Certificate from Metro Golden Memories, 5425 W. Addison Street, Chicago. And we express our thanks to everyone who entered.

How did you do? How many of these stars did you identify?



Here They Are!

- | | |
|---|-------------------------------|
| 1. George Burns | 7. Billy Gilbert |
| 2. Marian (Molly McGee) Jordan | 8. Stan Laurel |
| 3. Joe E. Brown | 9. Oliver Hardy |
| 4. Eddie Jackson (Durante's one-time partner) | 10. Ed "Archie" Gardner |
| 5. Jimmy Durante | 11. Freeman Gosden (Amos) |
| 6. Judy Canova | 12. Jim (Fibber McGee) Jordan |
| | 13. Charles Correll (Andy) |
| | 14. Eddie Cantor |
| | 15. Harry Von Zell |
| | 16. Cass Daley |

WE GET

LETTERS

BERWYN, IL — Congratulations to you on your 17th anniversary of *Those Were The Days*. I sincerely hope that it will be around for another 17 years or more! I have been listening for a few of those years and have enjoyed it very much. I don't know what my weekends would be like without TWTD. I would like to comment on the article in the April-May issue of *Nostalgia Digest* that reprinted the listings of the June 11, 1949 issue of *Television Forecast*. I was surprised to learn that WGN-TV was Chicago's first CBS-TV network station. When did CBS switch to WBBM-TV? Also, whatever happened to Channel 4 in Chicago?

— LARRY LEOPARD

(ED. NOTE — Before CBS constructed WBBM-TV in the very early 1950s, CBS network television programs were carried on WGN-TV which also carried programming from the now defunct Dumont Television Network. Channel 4 in Chicago closed down when WENR-TV, Channel 7, became WBKB later to be called WLS-TV.)

CHICAGO — You get a lot of compliments from folks about the shows you present. For my two cents, I appreciate the behind-the-scenes info of the creators of those programs. I also go for the inclusion (on WNIB) of the original spots and network ID tags; it's awfully nice of your FM outlet to allow that sort of thing.

— ANDY SIMONS

MUSKEGON, MICHIGAN — Try to catch old time radio whenever I can. It makes TV look pale. You do a great job of entertaining. Radio is still a great medium. By the way, do you know if Harlow Wilcox is still alive? I would love to drop him a line.

— D. J. MULLEN

(ED. NOTE — We regret to say that Harlow Wilcox, one of the best of the radio announcers, died on September 25, 1960 at the age of 60.)

MILWAUKEE, WISCONSIN — Just wanted to let you know that we really enjoy the old time radio. The adventure shows seem a bit melodramatic, but the comedy programs hold up well. Thanks to you for an enjoyable afternoon.

— LEO SMITH

CHICAGO — I sincerely hope you can settle an argument we are having here at the office. One gentleman is insisting that during the early 50s, there was an amateur show on TV at the same time as the Morris B. Sachs Amateur Hour. He says this other show was sponsored by Rubin Clothes. No one else in the office remembers the show, but some do remember a commercial for the clothing store. I realize this is a TV question and not radio, but hope you can settle this one.

— HARRIET J. SAX

(ED. NOTE — The Morris B. Sachs Amateur Hour was a radio, then a radio-TV feature for many years. It was telecast on WENR-TV, Channel 7, on Sunday after-

-30- *Nostalgia Digest*

noons at 12:30 p.m. Rubin's Stars of Tomorrow, also an amateur program, was presented for a number of years on Sunday evenings at 9 p.m. on WGN-TV, Channel 9.)

BIG BEND, WISCONSIN — We especially enjoy and appreciate the writings of Dan McGuire and Todd Nebel. What memories they evoke!

— PATRICIA BAUGNIET

PEOTONE, IL — I try to catch your old time radio each evening and always listen on the weekend. Most upset if some sport event is on instead. Give some thought to expanding the weekend hours. Also there used to be a Mystery Hour at 10 p.m. that was excellent. I don't remember the call letters, but it was an all-talk station. I would love to have something like that on the air again.

— SANDRA YORK

(ED. NOTE — The CBS Radio Mystery Theatre used to be heard on WBBM in Chicago and on various stations throughout the country. After it went off the air a few years ago, many listeners asked for its return, but to this date the producers have not put together a re-syndication package. Maybe some day . . .)

ROUND LAKE, IL — Your programming for the past year was great. Keep up the good work. Also my thanks to station WNIB. Same for WBBM, however I wish that they would expand your program time. I really appreciate the added insight that you give regarding background. Look forward to visiting you at the new Museum of Broadcast Communications.

— RONALD O. YANKEE

(ED. NOTE — We have expanded our WBBM programming. Now we're on seven nights a week a 3 p.m. See the "Hello Out There" comments on page one of this issue.)

CHICAGO — I'm writing to request a Custom Cassette tape copy of a Beat the Band radio program. It was aired on April 14, 1940 and I heard it replayed on Saturday afternoon, May 9th. Perry Como was the guest. An amusing story is behind this request. I was getting some sun in the yard and listening to the afternoon oldie show. An episode of Beat the Band was played and one of the contest letters written in was from a Kate Stigler. Stigler is the same name as one of the women I work with. I checked with her and it turns out to be her grandmother. Her grandmother was the kind to enter all sorts of contests. It would be a kick to present her a tape with one of her entries. Since her grandmother is up in age, she would be thrilled to listen to a memory of 47 years

ago. Thank you for your help; it's greatly appreciated. Also, I really look forward to the entertaining Saturday afternoon program. I'm 22 years old and I just love the "oldies" shows which hardly anyone my age has ever heard of, or even listened to.

— CYNTHIA BALLO

(ED. NOTE — The tape has been mailed, and thanks for keeping in touch with what happened "before your time." I hope Mrs. Kate Stigler enjoyed the replay.)

CHICAGO — Please send me both Cassettes of the Month. My car was stolen and stripped a week ago and I lost all my tapes and my tape deck, so I am starting all over!

— JOANNE HAAS

HOMewood, IL — It's 8 p.m. and George and Gracie are on. They are talking about romance and pickles! My 1928 Radiola 60 in the Queen Anne cabinet looks like new and sounds great. It has domed tubes from 1928, but it really lives today because of Radio Classics makes it smile. The radio is happy because it feels needed again. I must say I got some really great laughs from your programs. I was born in 1946 and I remember the later programs of Fibber McGee and Molly. But not until now have I realized how great all these shows are. I like them all. From Sgt. Preston to Lone Ranger; from Green Hornet to Black Museum; from Box 13 (great!) to Dragnet; you provide us with a reason to really enjoy that old AM radio. I am sure that there are many Philco 90B's, Radiola 18's, Scott Philharmonics and Zenith Transoceanic sets out there that thank you for giving them good reasons to live again.

— JOHN L. FRIGO

DEERFIELD, IL — Have been a listener since arriving from the East eleven years ago. Your show has been a major plus in my consistent enjoyment of Chicago. Thanks for the memories! Old time radio is now, was then, and always will be good for what ails anyone.

— JOHN J. BIANCHERI

WEST YELLOWSTONE, MONTANA — Thank you very much for sending some back issues that we missed. Each *Nostalgia Digest* is packed with interesting articles — some make good reminiscing, many add new facts to old memories.

— JEANNE F. SCHILD

CHICAGO — Last Saturday's Hall of Fantasy program didn't ring a bell until I heard the theme music. Then the same old chills ran through me! It was also good to catch Two Ton Baker. He played a unique piano style that I truly enjoyed listening to again.

— DOLORES MADLENER

CHICAGO — I sure enjoyed "watching" *Those Were The Days* on Saturday. I have joined the Museum of Broadcast Communications and look forward to many visits. Being a dog lover I especially enjoy Challenge of the Yukon. The writers certainly knew about dogs as well as how to write a good story. Paul Sutton was a marvelous actor. I'm so pleased about the expansion of *Radio Classics*.

— KATHY KLEIN

WEST CHICAGO, IL — Thanks for a super-special weekend. What a time it was listening to your broadcast of the Museum opening. A wonderful treat on a hot weekend! My daughter had stopped to visit, and she, her dad and I didn't move out of radio range. We had radios tuned in to you all over the house. We loved it all, but one of the standouts was Ed Herlihy's account of his beginnings, and of his first cousin, Fred Allen.

— BOB AND MARY STROEBEL

NORTHBROOK, IL — I was really happy to hear of your expanded WBBM broadcasts. Your shows are very enjoyable. I listen to them at every opportunity. I'm glad so many other loyal listeners and the program managers at WBBM agree.

— ANN CALLAWAY

JOLIET, IL — I really enjoy your night old time radio hours and am delighted to hear there will be a Saturday and Sunday night series. Thank you for all your shows.

— MS. A. MURARO

CHICAGO — It would take a ten page letter to tell you how much your program is enjoyed in our home. It has done wonders for my husband. He builds his model airplanes, listens to your programs and completely relaxes. The problems of the day disappear! Thank you.

— NANCY J. LAMPA

CLARENDON HILLS, IL — My ten year old step-son, Erik Martin and I designed an original card on his computer. Of course, we sent one, with a personal message, to Jim Jordan for his birthday celebration. I thought you would enjoy seeing our creation. Keep those airwaves hummin'!

— JOHN COOPER

(ED. NOTE — Thanks for letting us see your creative efforts. And thanks, too, to all those who sent cards and notes to Jim. Listeners of old time radio are the greatest audience in the world!)

CHICAGO, IL — One hundred twenty imaginations traveled down memory lane this afternoon when you presented your "in person" program to The Chicago Drama League. The rapt attention of the audience, the warmth with which you were received, and the number of people who wanted to speak with you afterward were genuine expressions of our interest and enthusiasm for you and your marvelous presentation. Thank you so very much, Chuck, for bringing alive those wonderful days of radio — we were delighted to have you as our guest.

— MRS. RICHARD W. HURCKES

Nostalgia Digest 31



BY LAWRENCE ALLEN PALMERSON

Author, Chicago Trivia Game

Question: What great city is celebrating its 150th birthday in 1987?**Answer:** Chicago.**Question:** Didn't we celebrate Chicago's 150th birthday in 1983?**Answer:** Yes. But in 1987 we're celebrating the 150th anniversary of Chicago as an incorporated city; Chicago was incorporated as a town in 1837.

Here, from the Chicago Trivia Game, available at Metro Golden Memories, is a mixture of old and new Chicago Trivia questions.

1. What 1987 event set the attendance record for the Rosemont Horizon stadium?
2. What building was the home of radio's "Ma Perkins," "The Guiding Light," and "The WBBM Air Theatre?"
3. What major Hollywood studio originated in Chicago as Independent Motion Pictures?
4. March 8, 1879 saw Chicago enjoying record 73 degree weather. What year was that record broken?
5. Name Amos & Andy's conniving sidekick with an aquatic name?
6. On March 4, 1987, Michael Jordan set a regular game scoring record for the Chicago Bulls. How many points did he score?
7. What Chicago area author nicknamed "Papa" was born in Oak Park?
8. Name the nationally syndicated news commentator that has broadcast his shows from Chicago since 1944?
9. What famous cowboy star appeared in the 30's on Chicago's WLS "National Barn Dance?"
10. Name the Chicago radio and TV star known not only for his piano playing, but also for his large size?
11. In 1924, Col. McCormick bought radio station WDAP and changed its call letters to what?
12. Although the Pump Room always catered to Hollywood personalities, it refused service to what starlet of film and television?
13. How many Democratic Conventions have been held in Chicago?
14. Name the Chicago street named for America's first rear admiral and naval hero?
15. Chicagoan Fran Allison played what role on the "Breakfast Club?"
16. Name the former "Miss Chicago" who was Timmy's first mother on TV's "Lassie".
17. What did William Wrigley make before he started making gum in 1893?
18. What well-known radio and TV comic was born on Valentine's Day, 1894, in Chicago?
19. Jim and Marian Jordan (later famous as Fiber McGee and Molly) played a couple called "Toots" and "Chickie" on what show?
20. In what popular Chicago theatre did Mike Nichols and Elaine May get their start?

TRIVIUS ANSWERUS TRIVIUS

1. The DePaul-Notre Dame Basketball game of January 10, 1987. Attendance was 17,623.
2. Wrigley Building.
3. Universal Pictures.
4. 1987. On March 8, 1987, we enjoyed a 73 degree day.
5. Kingfish.
6. 61.
7. Ernest Hemingway.
8. Paul Harvey.
9. Gene Autry.
10. Two Ton Baker.
11. WGN.
12. Lassie.
13. Ten.
14. Farragut.
15. "Aunt Fanny".
16. Cloris Leachman.
17. Soap.
18. Jack Benny (his family later moved to Waukegan).
19. Don McNell's "Breakfast Club".
20. Second City.

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AUGUST

Each Plus Tax

THE SHADOW #2**"When the Grave is Open"**

Two grave robbers try to deliver the wrong body to their client, and force him into a partnership. The Shadow (Lamont Cranston) believes there is something sinister to these thefts ... and the Shadow knows. Blue Coal Sponsor — 9/17/47.

"House of Fun"

Agnes Moorehead

Starring Bill Johnstone as Lamont Cranston with Agnes as Margo Lane. A prosperous businessman is kidnapped in the Fun House at a carnival. It involves a racket by gangsters that is worth millions. Mutual Network, 10/22/39.

GUNSMOKE**THREE WESTERN CLASSICS**
William Conrad as Matt Dillon

- (1) NO SALE. Kitty and her partner are offered a large sum of money by two men that want to buy the saloon. Kitty and Marshall Dillon suspect it may be a crooked deal. 8/26/56
- (2) BELLE'S BACK. The Marshall's old flame returns to Dodge City with a very unlikely story as to why she has been gone for three years. Her young sister helps solve the mystery. 9/9/56
- (3) GUNSHOT WOUND. A man learns that he will soon die of a bullet wound he received and seeks revenge against two brothers who caused it. The Marshall is helpless, and guns blaze throughout the story!

5.50 Each Plus Tax

SEPTEMBER

THE FRED ALLEN SHOW #2**"Guest Rudy Vallee"**

Fred meets Rudy at the bus station getting a ticket to California ... it is \$27.00 cheaper. Fred offers to get Rudy a job on TV even though Rudy is unbelievably rich. With Portland Hoffa and all the regular cast. Ford Motor Co. - 1/30/49.

"Guest Leo Durocher"

Fred takes a stroll down Allen's Alley with Portland Hoffa. Then Leo and Fred perform a baseball operetta, The Brooklyn Pinafore (with apologies to Gilbert and Sullivan). Spring, 1946.

CASABLANCA**HUMPHREY BOGART**
INGRID BERGMAN

What a story!!! This is a classic that made "play it again, Sam," so very famous ... "you must remember this, a kiss is just a kiss." You will want this for your listen-to-it again pleasure. One of the finest radio dramas ever! Screen Guild Players, Lady Esther, 4/26/43.

HIGH SIERRA**HUMPHREY BOGART**
IDA LUPINO

A Screen Guild Players presentation of a love that develops between a tough gangster and a girl trying to escape an unhappy life. Bogart befriends Lupino, and she returns his friendship with loyalty and love, something neither had ever known before. Lady Esther, 4/17/44.

GET YOUR TAPES at the Metro Golden Memories Shop in Chicago or the Great American Baseball Card Company in Morton Grove. BY MAIL, send \$5.50 (includes postage and handling) for EACH tape to HALL CLOSET, Box 421, Morton Grove, IL 60053

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