

# CHUCK SCHADEN'S NOSTALGIA NEWSLETTER

AND  
RADIO  
GUIDE

AUGUST-SEPTEMBER, 1982



ROY ROGERS, KING OF THE COWBOYS, made his radio debut in 1931 as a member of a singing group known as the Hollywood Hillbillies, but it wasn't until 1944 — after great success in the movies — that he got his own starring program. The Roy Rogers Show was on radio continuously until 1955 and the show made a successful transition to television beginning in 1951. Roy's horse Trigger appeared regularly with him in the movies and on TV, but only occasionally before the radio microphone.

# "YOUR HIT PARADE"

## PROGRAM CELEBRATES TEN YEARS OF PLAYING AMERICA'S TOP TUNES

REPRINT from TUNE IN Magazine May, 1945

**T**HIS year, in the midst of celebrating its own Silver Jubilee, the broadcasting industry pauses to note another anniversary within its ranks—for April, 1945, is the month in which "Your Hit Parade" passes the reviewing stand, flashing the medals it has won in its first full decade on the air. "Full" is literally the right word for that decade, too! The past ten years have seen the Saturday night series emerge from its modest beginning as "just another dance-band program" to its present position as an acknowledged barometer of national taste in popular music.

Its secret of success is simple. Americans love best-sellers, winners of all kinds. "Hit Parade" gives them nine each week—the top tunes the nation itself has selected. Americans love to root for their side, back their own choices. "Hit Parade" gives them a chance to watch their personal preferences come galloping up to win, place or show—or wind up as an also-ran. As a result, its barometric broadcasts have hit a new high in their field.

Other all-music programs presenting much the same kind of music—without benefit of similar surveys—are happy to reach an audience-rating of 4 or 5. "Hit Parade" achieves a peak of about 20 (each point representing approximately a million listeners). Other programs can do much to put over a ballad or dance-tune, but only of this series is it often said in the trade: "Getting a song on the 'Hit Parade' is worth \$200,000 to the publisher!"

This preeminence also has its drawbacks. Both music publishers and listening public like to argue about the weekly score. Disappointed fans wonder if someone "doped" their favorite, when it drops out of the race after a good start. Publishers whose songs rate higher on other lists question the show's methods of selection, have even sued in an attempt to prove those methods inaccurate.

To both forms of criticism, "Hit Parade" offers the same answer: Its survey considers other standards of comparison besides sheet music sales, which are the publishers' main



Joan Edwards and Frank Sinatra

interest, and—say—orchestra requests, which only indicate the tastes of a single group of listeners. Furthermore, the final score is as impartial as sheer mathematics can make it. As one executive observes, "The idea behind 'Hit Parade' is worth a fortune, but it wouldn't be worth a cent if the survey itself weren't honest."

Since the idea is so valuable—to anyone willing to gamble the more than a million dollars which the American Tobacco Company spends on these broadcasts each year—actual details of the system are jealously guarded, not only by the sponsor, but by the different agencies which specialize in taking such

BOOK EIGHT      CHAPTER FIVE      AUGUST–SEPTEMBER, 1982

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"samplings" for clients. The program uses several services in compiling the various figures, which are then tabulated by a separate accounting firm. Annual cost of the survey alone is \$55,000.

What can be revealed is that five sets of figures are counted in the survey: (1) Sheet music sales, wholesale and retail; (2) record sales, *ditto*; (3) juke-box popularity—checked by the coins dropped in the slot for a favorite disc; (4) requests made to bandleaders around the country; (5) radio "plugs"—the number of times a song is featured on networks or representative local stations.

Each of these fields is subject to influences of its own. Band requests, for instance, are dictated by "danceability" or sentimental appeal to a dating duo. Sheet music sales are affected by singability or playability for the average amateur. Records are often purchased because of preference for a particular artist. And, sometimes, a song popular in other media may be banned from the air because of "objectionable" lyrics—but that has little effect on "Hit Parade" results, since the song's lack of any radio rating would keep it in the lower brackets, anyway.

The sweepstakes series has no control over these factors—nor over others which affect radio as a whole. The ASCAP battle, in which composers and publishers fought broadcasters over the payment of royalties, kept many otherwise popular songs off the air for a long period. The Petrillo battle, in which the radio musicians' union waged war over a similar problem, had the same effect on records. To this day, "song pluggers" can exert enough high-pressure on some bandleaders and program producers to land their pets in "Parade" ratings—but can't keep them there if the public doesn't support their forced popularity.

The show's survey system tries to balance such intangibles, points with pride to its record. Its yearly lists of favorites compare well with other "trade" tabulations. In retrospect, they paint a picture of America during the past decade which should interest historians. Maestro Mark Warnow's analysis of top-tune trends throughout that period reveals that, for the first three years, America was definitely "in the mood for love," with simple songs of courtship which reflected the fact that little else of importance was happening here in 1935-6-7, though a certain restlessness cropped up in the growing number of silly songs, such as "The Music Goes Round and Round."

In 1938, novelty was sweeping the land, from nursery rhymes to dance stunts like the "Lambeth Walk." "Dipsy Doodle" became the first swing sensation, "Alexander's Ragtime Band" the first successful movie revival of an old song. (Odd feature of the powerful influence which films exert

on the popularity of songs they feature is the way they can raise almost-forgotten numbers to the hit class—as "Casa-blanca" did with "As Time Goes By.") In 1939, people

were more fun-loving than ever, but what a contrast in 1940! The nation literally sang the blues, showed signs of an across-the-seas sympathy in "When the Nightingale Sang in Berkeley Square"—a trend which became more pronounced the following year. But it wasn't until 1942 that we really became war-conscious, running the gamut from the patriotic "Praise the Lord and Pass the Ammunition" to the wistful "I Don't Want to Walk Without You."

Since then, the mood has been almost entirely nostalgic, with an overwhelming preference for songs which say: "I'm remembering, waiting for you." All-time champ of "Hit Parade" charts is the fairly recent "I'll Be Seeing You," already played two dozen times, ten of them as No. 1 choice. Nearest contenders are in the same vein: "You'll Never Know" (24 times, 9 first's) and "White Christmas" (21 and 10). Latter is a "Hit Parade" rarity, popping up regularly on the lists for three holiday seasons in a row.

By and large, America seems to love ballads best and longest—which creates problems for a 45-minute program of nothing but popular music, accounts for many shifts in format over the years. Basic policy of presenting survey-selected hits remains the same, but the framework changes frequently to keep pace with public interest. Today's "extras," which add variety of tempo to otherwise almost all-ballad broadcasts, are only the latest of the added attractions, which have included guest stars, "inserts" from camps all over the country, comedy interpolations featuring the strictly non-musical Mr. W. C. Fields.

Guiding genius behind these decisions is George Washington Hill, president of the American Tobacco Company, who gives "Hit Parade" the same careful attention he pays to every facet of his business, from packages to posters. It is Mr. Hill who chooses performers, oversees the sequence of songs, picks the "extras." He tunes in on every airing, later goes over transcriptions of it with his staff, notes his praises and criticisms on his script—and sends it off like a report card to conductor Warnow.

The "Hit Parade" generalissimo never attends broadcasts or rehearsals—has, in fact, never met Warnow, music director for the past six years. They communicate by correspondence, though they live just a block apart. The idea is Warnow's. When they didn't meet at first, the conductor found he enjoyed their remote-control relationship, got superstitious

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about "breaking the charm" by meeting his chief (it almost happened once, in a CBS lobby, but Warnow ducked out a back door just in time). Mr. Hill amiably plays the game—perhaps because he has idiosyncracies of his own, such as liking to wear a hat in the house.

The tobacco tycoon never discusses his policies in public, but that doesn't keep either him or them from being widely discussed in the music and radio industries. The policies are apparent and practical. What Tin Pan Alleyites like to gossip about is the way they are put into practice. Most persistent rumor is that Mr. Hill likes fast rhythm, speeds up the tempo of slow songs. It was even said that Frank Sinatra left the show because he couldn't sing fast enough to suit the boss—though the official explanation was that The Voice got less than \$2,000 a week for his stint, had to pay more than \$3,000 for line charges from the Coast, because of film commitments there.

Biggest buzz of all arose over Mr. Hill's replacement, for Sinatra—Lawrence Tibbett, ace operatic baritone but no bobby-socks idol. Wise men in the trade wondered just how likeable Larry would fit it, were confounded when the series' rating jumped first two points, then four. Teensters and taxi-drivers might moan about this classical invasion of their

"pop" program—but they listened. Over the years, Mr. Hill has shown an uncanny ability, not only for making format changes which intrigued the public, but for picking personalities who could attract attention, whether already headliners or not. The "Hit Parade" doesn't try to build stars of its own, actually has quite a rapid talent turnover. Vocalist Joan Edwards sets something of a record, lasting through the regimes of three male singers—Barry Wood, Sinatra, Tibbett—in a three-year period.

From first to last, Mr. Hill has quietly insisted that the song's the thing, not the performer. He wants no vocal tricks, no trumped-up arrangements. Melody must predominate, rhythm must be danceable, lyrics must be sung straight. He once had everyone on the run when Joan's version of "My Ideal" was at variance with the copy he had, was only convinced that there were actually two accepted endings when he heard best-selling records which gave both.

Little escapes his eagle eye—or ear. Insiders are particularly fond of the story about another time he had his staff searching for other recordings, those of a program he had heard the day before—a Sunday broadcast which shall be nameless. As the little gathering soberly listened to the transcription, Mr. Hill suddenly raised his hand. "There!" he said triumphantly. "That's what I want to hear. Tell Mr. Warnow I *never* want that trombone effect used on *my* show!"

# SPORTS ANNOUNCER

REPRINT from RADIO VARIETIES, September, 1939



**PAT FLANAGAN**

Pat Flanagan, WBBM's popular baseball announcer, was born in Iowa, where he received most of his schooling. He attended college at Grinnell, Iowa, and then became a Y. M. C. A. physical director for two years before the United States entered the World War. Pat then went off to war, saw active service and acquired a slight shrapnel wound. Following the War he returned to Iowa and entered the Palmer School of Chiropractic at Davenport.

The Palmer School opened its own radio station about 1922, and Pat had his first experience there.

Pat was working as regular staff announcer at WBBM in Chicago when that station began baseball broadcasting, and he was assigned to cover the games. His success was immediate, and he has continued as the station's leading sports announcer.

Thin and angular, and with a shock of graying hair, Pat is slightly over six feet tall, and a mountain of energy. He reads a great deal, mostly on the serious side, and is interested in all forms of sports. Pat and his wife are now building a year 'round home at Crystal Lake, Illinois.

# THOSE WERE THE DAYS • WNIB- FM 97.1

## SATURDAY AFTERNOONS • 1:00 UNTIL 5:00



**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 Those Were The Days program. Occasionally, we may pre-empt a show to provide time to present other material of special interest, such as a tribute to a personality who passed away during the preceding week. In such an event, the pre-empted program will be rescheduled to a later broadcast. If you have any questions about our programming or if you simply want to share some information or a memory, please call anytime during our Saturday broadcast at our studio number, 965-7763. And, thanks for listening.

### SATURDAY, AUGUST 7th

**BURNS AND ALLEN SHOW** (9-7-43) Domestic problems for George and Gracie when Gracie learns that she may have some competition for George's affection. Bill Goodwin, Mel Blanc, Jimmy Cash, Felix Mills and the Orchestra. Swan Soap, CBS. (8:58; 11:40; 8:04)

**RALPH FLANAGAN AND HIS ORCHESTRA** (8-9-52) "Dance Again with Flanagan" in this remote broadcast from the Beachwalk of the Edgewater Beach Hotel in Chicago. Music includes "Delicado," "Auf Wiederseh'n Sweetheart," and a medley of goodies which includes "Look For the Silver Lining," "Sunny Side of the Street," "Lady Be Good," and "Someone to Watch Over Me." Sustaining, NBC. (9:50; 14:50)

**BROADWAY IS MY BEAT** (1949) Larry Thor stars as Danny Clover of the New York Police Department. The detective investigates the murder of a doctor's daughter. Cast includes Hy Averbach, William Conrad. Sustaining, CBS. (13:56; 15:30)

**TEXACO STAR THEATRE** (10-18-42) Fred Allen stars with guest Gracie Fields and regulars Portland Hoffa, Alan Reed (as Falstaff Openshaw), Al Goodman and his Orchestra, and announcer Arthur Godfrey. Texaco, CBS. (10:47; 10:05; 8:13)

**INNER SANCTUM** (1940's) "Stardust." A young man picks up a girl hitchhiker who is killed when he has an accident, but her body disappears from the car. AFRS Rebroadcast. (10:20; 11:40)

**COMMAND PERFORMANCE** (1940's) Dennis Day, Jack Benny, June Christy, the Hoosier Hot Shots, and actress Rita Hayworth star in a variety show for our service men and women shortly after the end of World War II. AFRS. (8:00; 10:00; 12:36)

### SATURDAY, AUGUST 14th

**THE SHADOW** (10-22-39) "House of Fun" starring Bill Johnstone as Lamont Cranston and Agnes Moorehead as the lovely Margo Lane. A madman has plans to rule the world! MBS. (12:21; 13:06)

**SPOTLIGHT REVUE** (3-19-48) Spike Jones and the City Slickers, plus Dorothy Shay, the Park Avenue Hillbilly in a comedy-variety show featuring the Milt Hearsh Trio and Doodles Weaver as Professor Feedlebaum. Broadcast from Washington, D.C. Coca Cola, CBS. (11:50; 8:40; 8:55)

**DRAGNET** (5-25-50) Jack Webb as Sgt. Friday and Barton Yarborough as Ben Romero inves-

# THOSE WERE THE DAYS • WNIB- FM 97.1

## SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

tigate the brutal murder of a woman. Fatima Cigarettes, NBC. (15:38; 11:30)

**ALAN YOUNG SHOW** (5-8-47) Alan is upset when he learns that Hubert Updyke's mother has been chosen Mother of the Year. Jim Backus, Hans Conried, Jimmy Wallington. Ipana, Vitalis, NBC. (10:11; 13:07; 6:47)

**JACK FINA AND HIS ORCHESTRA** (6-4-50) Remote broadcast from the Marine Dining Room of Chicago's Edgewater Beach Hotel. Tunes include "Mama's Gone, Goodbye," "Nola," "Piano Roll Blues" and "Ballin' the Jack." Sustaining, NBC. (14:15; 10:00)

**FIBBER MC GEE AND MOLLY** (3-21-44) Jim and Marion Jordan star as the happy couple at 79 Wistful Vista, with Marlin Hurt as Beulah, Arthur Q. Brian as Doc Gemble, Shirley Mitchell as Alice Darling, and Ransom Sherman as Wellington. Harry Von Zell subs for Harlow Wilcox. Fibber finds his old mandolin in the hall closet. Johnson's Wax, NBC. (10:40; 12:10; 7:03)

### SATURDAY, AUGUST 21st

**SUSPENSE** (7-22-48) "Deep Into Darkness" starring Douglas Fairbanks, Jr. After serving seven years for manslaughter, an ex-con sees the man he "killed." Auto Lite, CBS. (8:05; 20:00)

**VILLAGE STORE** (3-20-47) Jack Haley and Eve Arden star with guest Vincent Price. Jack wants to follow a career in music. Hans Conried and Frank Nelson are in the cast. Sealtest Products, NBC. (11:45; 9:00; 8:25)

**JERRY GRAY AND HIS ORCHESTRA** (6-8-51) Remote broadcast from the Beachwalk of the Edgewater Beach Hotel on Chicago's lakefront. Selections include "Dancing in the Dark," "Too Young," "Adios," "Johnson Rag." Charles Chan announces. Sustaining, NBC. (7:45; 8:40; 7:15)

**BOB HOPE SHOW** (3-5-46) Old Ski Nose welcomes guest David Niven and regulars Jerry Colonna, Frances Langford, Skinnay Ennis and his Orchestra. Broadcasting from the campus of the University of Nevada in Reno, Hope and Niven appear in a sketch about two graduates from the Nevada School of Mines. AFRS Rebroadcast. (12:15; 7:35; 9:39)

**LET GEORGE DO IT** (4-5-48) Bob Bailey stars as George Valentine, private eye, with Paul Frees, Betty Lou Gerson, Jack Krushen, Herb Vigran. A woman asks George to help straighten out her husband who is emotionally disturbed

after being near some kind of explosion. Standard Oil Co., MBS West Coast Network. (13:57; 16:48)

**ADVENTURES OF OZZIE AND HARRIET** (2-20-49) Ozzie Nelson and Harriet Hilliard star. Ozzie accepts a dinner invitation from an old friend who does not identify himself. International Silver Co., NBC. (15:47; 13:54)

### SATURDAY, AUGUST 28th

**WILL OSBORNE AND HIS ORCHESTRA** (10-4-48) "Will Osborne and his Slide Music" from the "beautiful Marine Dining Room of the world-famous Edgewater Beach Hotel" in Chicago. Music includes "The Dipsy Doodle," "Singin' in the Rain," "The One I Love," "Twelfth Street Rag," and "Wabash Blues." Greg Donovan announces. Sustaining, NBC. (10:15; 14:20)

**JACK BENNY PROGRAM** (6-6-48) Jack, Mary Livingstone, Eddie "Rochester" Anderson, Phil Harris, Mel Blanc, Joe Kearns, Frank Nelson, the Sportsmen, Don Wilson. Jack prepares for a trip to Detroit. Lucky Strike Cigarettes, NBC. (13:56; 14:13)

**ROGUE'S GALLERY** (1-3-46) Dick Powell stars as Richard Rogue, private detective. Rogue is summoned to a job by a man who is soon murdered. Fitch Shampoo, NBC. (21:28; 8:12)

**MAIL CALL** (9-27-44) Rudy Vallee is host for this program prepared for U.S. military personnel. Guests are Fred Allen, Frank Sinatra, Mary Livingstone, and Gloria DeHaven who provide a salute to the state of Maine. AFRS. (12:20; 8:15; 9:20)

**OUR MISS BROOKS** (10-24-48) Eve Arden is Connie Brooks, the school teacher, with Jeff Chandler as Mr. Boynton, Dick Crenna as Walter Denton, Gale Gordon as Mr. Conklin. Her friends plan a surprise birthday party for Miss Brooks. Palmolive Products, CBS. (8:01; 14:40; 6:33)

**THE WHISTLER** (4-28-48) "Tough Guy" is the Whistler's strange story about an airwaves supervisor who travels to South America for the construction of a new airfield. Signal Oil Co., CBS-West Coast. (14:56; 13:40)

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Nostalgia Newsletter -9-

## TALMAN HOME NORTH WEST

COMING  
ATTRACTIONS

If you have a fondness for the "good old days," then you're invited to enjoy some nostalgic programs at the Talman Home North West Community Center, 4901 W. Irving Park Road, Chicago. There's plenty of free parking in the large lot on Dakin Street at the rear of the Talman Home/ NWF office or CTA transportation will take you to the door. Enter the Community Center thru the parking lot. Visitors who arrive by CTA should walk south along the side of the NWF building, then turn west to the entrance of the Center.

**SATURDAY, AUGUST 7th - 8 P.M.**

**SWEETHEART OF THE CAMPUS (1941)** Ruby Keeler and Ozzie Nelson star in this scholastic music comedy! **EXTRA: BATMAN AND ROBIN, Chapter 10 - Batman's Last Chance.** (\$1.25)

**SATURDAY, AUGUST 14th - 8 P.M.**  
(NOTE PROGRAM CHANGE)

**THE BOOGIEMAN WILL GET YOU (1942)** Boris Karloff, Peter Lorre and Larry Parks star in this comedy-thriller. **EXTRA: BATMAN AND ROBIN, Chapter 11 - Robin's Ruse.** (\$1.25)

**SATURDAY, AUGUST 21st - 8 P.M.**

**TIME OUT FOR RHYTHM (1941)** Ann Miller, Rudy Vallee, and the Three Stooges join forces in this musical comedy. **EXTRA: BATMAN AND ROBIN, Chapter 12 - Robin Rides the Wind.** (\$1.25)

**SATURDAY, AUGUST 28th - 8 P.M.**

**REVEILLE WITH BEVERLY (1943)** Ann Miller, William Wright, Dick Purcell, Franklin Pangborn, Larry Parks. Ann is a versatile disc jockey staging a big show for servicemen. **EXTRA: BATMAN AND ROBIN, Chapter 13 - Wizard's Challenge.** (\$1.25)

**SATURDAY, SEPTEMBER 4th - 8 P.M.**

**TWENTIETH CENTURY (1934)** John Barrymore, Carole Lombard, Walter Connolly, Rosco Karns, Edgar Kennedy. Super-screwball comedy based on the play by Ben Hecht and Charles MacArthur. Producer Barrymore makes Lombard a star, then tries to woo her back aboard the cross-country train. **EXTRA: BATMAN AND ROBIN, Chapter 14 - Batman Vs. Wizard.** (\$1.25)

**SATURDAY, SEPTEMBER 11th - 8 P.M.**  
(NOTE PROGRAM CHANGE)

**JAM SESSION (1944)** Ann Miller, Jess Barker, Louie Armstrong, Charlie Barnet and his orchestra, Nan Wynn, the Pied Pipers, Charles Brown, Eddie Kane. A showgirl tries to crash Hollywood! Lots of musical guests doing enjoyable specialty numbers. **EXTRA: BATMAN AND ROBIN, Final Chapter, Chapter 15 - Batman Victorious.** (\$1.25)

**SATURDAY, SEPTEMBER 18th - 8 P.M.**

**TONIGHT AND EVERY NIGHT (1946)** Rita Hayworth, Janet Blair, Lee Bowman, Marc Platt. Top-notch war time musical of London musical troupe performing despite war hazards. Good score for this Columbia Technicolor production. (\$1.25)

**SATURDAY, SEPTEMBER 25th - 8 P.M.**

**BIRTH OF A NATION (1915)** D. W. Griffith's classic film, starring Henry B. Walthall, Mae Marsh, Miriam C. Cooper, Spottiswoode Aitken, Lillian Gish, Wallace Reid, Donald Crisp, Elmo Lincoln, Raoul Walsh, Eugene Palette, Walter Long, a cast of thousands. This spectacle of the Reconstruction-South permanently elevated cinema to art-form status. The \$110,000 budget, nine-week shooting time, length of the movie and detail were unheard of in 1915. The film has been showered with critical acclaim since its original release. Griffith's direction was never better, and he uses all of his many techniques, including cross-cutting, fades, close-ups, panning, etc., for great results. Shown with color tints plus an added soundtrack, with a few scenes not found in most versions. (\$2.00)

## Metro Golden Memories



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CHICAGOLAND'S MOST COMPLETE NOSTALGIA SHOP

# THOSE WERE THE DAYS • WNIB- FM 97.1 SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

## SATURDAY, SEPTEMBER 4th

**AMOS 'N' ANDY** (12-1-44) Freeman Gosden and Charles Correll as radio's all-time favorites. The boys compete with their secretary, Miss Blue, to see who can sell the most pens for the Ink Flo Company. Rinso, NBC. (17:20; 11:44)  
**KRAFT MUSIC HALL** (12-30-48) Al Jolson stars with guest Doris Day and regulars Oscar Levant, Ken Carpenter and Lou Bring and the Orchestra. From Palm Springs, Oscar plays "Sabre Dance," Doris sings "It's Magic," and Al offers "When You Were Sweet Sixteen." AFRS Rebroadcast. (9:10; 7:40; 14:40)  
**ROY ROGERS SHOW** (8-24-48) "The Mystery of Circle E Ranch" is the first program in the series starring Roy, Dale Evans, George "Gabby" Hayes, Foy Willing and the Riders of the Purple Sage, and Trigger. Opening story reveals how Dale came to run the Circle E Ranch. Quaker Oats, MBS. (11:07; 10:58; 7:20)  
**STOP THE MUSIC** (3-21-48) Bert Parks hosts the premiere broadcast in the long-running musical quiz show. Songs by Kay Armen, Dick Brown, Harry Salter and the Orchestra. Doug Browning announces. See if you can guess the mystery melody! Sustaining, ABC. (12:10; 15:00; 13:15; 18:15)  
**COUNTERSPY** (10-27-49) "The Case of the Homecoming Hoodlum" stars Don McLaughlin as David Harding with Mandel Kramer as his assistant Peters. Created by Phillips H. Lord. Sustaining, ABC. (16:30; 13:00)

## SATURDAY, SEPTEMBER 11th

**FIBBER MC GEE AND MOLLY** (10-10-44) Jim and Marion Jordan, Marlin Hunt, Shirley Mitchell, Arthur Q. Brian, Harlow Wilcox, The King's Men, Billy Mills and the Orchestra. First show of the new season finds Fibber looking for his hip boots. Johnson's Wax, NBC. (9:37; 10:15; 9:02)  
**HAVE GUN, WILL TRAVEL** (11-23-58) First show in the series. John Dehner stars as Paladin with Ben Wright as Hey Boy. After Paladin offers a lady and her husband a seat in his opera box, the man is killed. Participating sponsors, CBS. (8:03; 5:14; 9:20)  
**CHASE AND SANBORN PROGRAM** (12-12-37) Don Ameche is host for this major variety show starring Edgar Bergen and Charlie McCarthy, Nelson Eddy, Dorothy Lamour, the Stroud Twins and Robert Armstrong and the Orchestra. Guest star is Mae West who joins Ameche in presenting the now famous "Adam

and Eve" sketch by Arch Oboler. Announcer is Wendell Niles. Chase and Sanborn Coffee, NBC. (16:45; 14:30; 12:20; 15:50)

**HAVE GUN, WILL TRAVEL** (11-27-60) Last show in the series. John Dehner stars as Paladin who is asked to help an attractive widow whose husband was ambushed in an alley outside a saloon. Participating sponsors, CBS. (10:40; 12:22)

**THE FAT MAN** (1-21-46) J. Scott Smart stars as the "hard-boiled criminologist who tips the scales at 247 pounds." This is the premiere broadcast in the series. The Fat Man gives assistance at a train station. Sustaining, ABC. (14:30; 14:30)

## SATURDAY, SEPTEMBER 18th THIS DAY, THAT YEAR

**NEWS OF EUROPE** (9-18-39) CBS correspondents Bob Trout, Maj. George Fielding Elliott, Edward R. Murrow, Thomas Grandon and Dana Schmidt present "the news of Europe, direct from Europe" by shortwave. Sustaining, CBS. (13:40)

**WOODBURY PROGRAM** (9-18-34) Bing Crosby stars in the first show of his second season on the air, with the Boswell Sisters, Georgie Stoll and his Orchestra, announcer Ken Niles. Bing sings "Love in Bloom" and other popular tunes of the day. Woodbury Facial Soap, CBS. (9:10; 7:55; 13:45)

**PRESS ASSOCIATION NEWS** (9-18-39) Larry Elliot offers a summary of national and international headlines. Sustaining, CBS. (5:05)

**FAMOUS JURY TRIALS** (9-18-48) "The Wally Dent Case." Dent is accused of murdering a small boy and injuring several innocent bystanders while trying to kill someone who double-crossed him. Cast includes James Van Dyke, Robert Dryden, Joan Lorrington, Mandel Kramer, Jack Grimes, Joe DiSantis. Sustaining, ABC. (17:30; 11:10)

**DIZZY DEAN SPORTS SHOW** (9-18-48) On the last show of the season, Dizzy gives tips to young pitchers, picks his Rookie of the Year, chooses his All-Time All-Star big league team, tells stories about umpires, and gives his views of the pennant race. Johnson's Wax, NBC. (14:45)

**ACADEMY AWARD** (9-18-46) "White Cliffs of Dover" starring Irene Dunne who recreates her screen role in this radio adaptation of the 1943 award-winning film. Sir Aubrey Smith co-stars. House of Squibb, CBS. (17:10; 12:50)

**ELMER DAVIS AND THE NEWS** (9-18-39)

# THOSE WERE THE DAYS

The popular newscaster reports the latest world-wide events. Sustaining, CBS. (4:25)  
**SONGS BY SINATRA** (9-18-46) Frank Sinatra stars with Andre Previn, Frances Robinson, the Pied Pipers and Axel Strodahl and the Orchestra. Frankie sings "They've Got an Awful Lot of Coffee in Brazil," "They Say It's Wonderful," and, with the Pied Pipers, "South America, Take It Away." Andre Previn plays "Lover." Old Gold Cigarettes, CBS. (9:15; 6:10; 12:40)  
**NEWS OF EUROPE** (9-18-40) Anchorman George Bryan with reports on the international scene from Edwin C. Hartridge in Berlin, Eric Sevareid in London and Linton Wells in New York. Sustaining, CBS. (14:25)

## SATURDAY, SEPTEMBER 25th

**RED SKELTON SHOW** (4-8-47) Red appears as Celm Kadiddlehopper and as Junior, the Mean Little Kid. Songs by Anita Ellis, music by David Forester and the Orchestra. Rod O'Connor announces. Raleigh Cigarettes, NBC. (6:33; 7:51; 13:13)

**LUX RADIO THEATRE** (6-2-47) "The Jazz Singer" starring Al Jolson in the radio version of the Warner Bros. classic that brought talkies to the silver screen. The son of a Cantor goes into show business rather than follow in his family's footsteps. Supporting cast features Ludwig Donath, Gail Patrick, Tamara Shane. Host is William Keighley. Lux Toilet Soap, CBS. (19:50; 18:40; 21:40)

**DR. SIXGUN** (1954) A Southern colonel of the Jewish faith arrives in the territory and is challenged to a duel on the Day of Atonement. Karl Weber is Dr. Grey Matson, Dr. Sixgun, with William Griffiths and Bill Adams. Sustaining, NBC. (16:55; 11:15)

**ADVENTURES OF FRANK MERRIWELL** (9-4-48) "The Magic Lantern Mystery" stars Lawson Zerbe as Frank with Hal Studer as Bart Hodge and Elaine Rost as Inza Burrage. On a holiday at Atlantic City, Frank, Bart and Inza try to locate a stolen magic lantern. Sustaining, NBC. (14:10; 15:20)

**CRIME DOCTOR** (4-8-45) House Jamison stars as Dr. Benjamin Ordway, the "crime doctor." A couple try to collect a reward for saving the life of a young heiress, but another friend claims to be the one who saved her. Phillip Morris Cigarettes, CBS. (12:20; 10:00)

# RADIO ODDITIES

◆ Joan Davis received her first — and last — attack of stage fright when she was pushed out on the stage by the theatre manager one night in Milwaukee, to substitute for an act which failed to show up. Told to keep them laughing for ten minutes, Joan looked down into the unsmiling faces of the audience and promptly fainted.

◆ Orson Welles was a makeup artist even in his early youth. As Orson was carrying his makeup kit to school one day, a schoolmate jeeringly called him a "sissy" and a fight developed. Orson was getting the worst of it when the combatants clinched. Reaching into his kit, Orson managed to smear his face with some red gore — whereupon his opponent fled screaming, regarding himself as an assassin.

◆ "Cousin Cassie" of ABC's "The Sheriff" has been asked to join 24 women's political clubs in the past 4 months. Only catch is that "Cousin Cassie" isn't a woman. The role is portrayed by Olyn Landick — a man.

◆ Frank Black, musical director of NBC, was originally sole pianist for a company manufacturing rolls for player pianos. Because the firm could afford only one pianist, Black worked under 40 different names.

◆ Whitey Ford, the "Duke of Paducah" on "Grand Ole Opry," is said to be the only bigtime radio comic today who recites his jokes over the air from memory. The Duke steps up to the mike holding only a tiny "cue" card, with a one or two word "key" or reminder of the anecdotes and gags he plans to relate — the actual wording of them on the air is ad lib.



## THE COWBOY KING OF THE MOVIES BRINGS A TECHNICOLORFUL PERSONALITY TO THE MIKE

# ROY ROGERS



REPRINT from

TUNE IN Magazine, July 1945

WHEN Roy Rogers started riding the airwaves last fall, radio stardom seemed just a bit superfluous for the King of the Cowboys. Idol of small boys everywhere, the horse-opera hero had made countless appearances with the rodeo all over these United States, sung and pranced his way across the screen in scores of "musical Westerns," accounted for more paid admissions at movie box-offices alone than any other Hollywood personality. His fan mail averaged more than 50,000 letters a month, had reached an all-time high of 64,000 in one 30-day period. There really didn't seem to be very much to add to a fame like that.

Yet, since the weekly "Roy Rogers Show" took the microphone into camp, via Mutual, the slim blond's fan mail has leaped another 20 percent or so, apparently knows no limits except the capacity of Uncle Sam's mail trucks. It seems that radio did have something to offer the shootin' star—and vice versa. That's no surprise to old-time West Coast dialers, those who can remember when the lad was broadcasting from local Los Angeles stations. Roy made his mike debut, back in 1931, as one of "Uncle Tom Murray's Hollywood Hillbillies," eventually worked up to singing with his own "Sons of the Pioneers" for 3 to 4 hours a day, long before Republic Pictures signed him to a contract.

Roy's earlier air success, however, was something short of sensational. Before film moguls discovered him, he never made much of a mark, either as singer or as cowboy. Raised on an Ohio farm, he knew nothing of ranch life in his childhood except what he saw in Tom Mix movies, had never seen any faster steppers than the plodding plow horses with which he worked—or which he occasionally rode, bareback, to village "square dances," where he officiated as a "caller." No bronc-buster as yet, he also hadn't learned that he could sing even better than he could shout.

The one thing Roy knew at that time was hard work and plenty of it. After leaving high school in his teens to toil in a shoe factory, he tried many trades all over the country—carpentry, truck driving, house painting, clerking, road building—in between attempts to barnstorm with varied groups of "cowboy bands." Only two incidents shine out from those days of discouragement and drudgery.

One took place in Roswell, New Mexico, where Bob and the other "Rocky Mountaineers" were stranded and close to starving, with only enough money for gas for their ancient jalopy. The wandering minstrels made a deal with the local broadcasting station to make music over the air in return for their autocourt lodgings, then put the time to good use by

making folksy appeals to listeners for "home-cooked" food! Response was terrific—particularly two luscious lemon pies contributed by a pretty brunette named Arlene Wilkins. Roy was much impressed, corresponded with the charming "baker" for three solid years, until she came to Hollywood. Today, Miss Wilkins is Mrs. Rogers.

The other noteworthy incident was the spell he spent in Montana, somewhere in that three-year period, working as a ranch hand and really learning to ride the range, rope a steer, round up cattle. Today, Roy is an outstanding horse-man with many trophies to his credit, performs all his own stunts, was responsible for training Trigger, his equine co-star. He has, in fact, not only taught the golden Palamino to do more tricks than almost any other "high school horse" in history, but is giving a similar education to three "stand-in" steeds—all nearly-exact replicas of Trigger, even to bearing the same name, just in case.

In many ways, 32-year-old Roy seems very little like a rootin'-tootin' Western star. His features are so classically handsome that they appeal to women movie-goers as well as to prairie-struck youngsters. His voice is of such good quality that critics have complained that he sings "too well" to specialize in cowboy songs. But no one will ever mistake the King of the Cowboys for a matinee idol or an operatic tenor—not while his wardrobe holds out!

The equestrian fashion-plate has some 150 suits, all of them glorified "frontier" creations. They range from a chic ensemble of tight orange trousers and white jacket with matching trim to a patriotic outfit of red, white and blue. There isn't a conventional business suit in the lot, unless you call being a cowboy king "a business." Come to think of it—with the kind of money that movies, radio and rodeo are gladly paying Roy—what else would (or could) you call it?



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"Ladies and gentlemen, we interrupt our program of dance music to bring you a special bulletin ... it is reported that at 8:50 p.m. a huge, flaming object, believed to be a meteorite, fell on a farm in the neighborhood of Grover Mill, New Jersey ... This is the most famous radio broadcast of all time! The original, uncut program from Sunday night, October 30, 1938, as heard on the Columbia Broadcasting System. Orson Welles and his Mercury Theatre group presented the classic H.G. Wells story in "on-the-scene" news-documentary style and frightened half the country with their "on-the-scene" reports of the landing of creatures from outer space ... men from Mars.

**CLARK GABLE**  
**CLAUDETTE COLBERT**  
**It Happened One Night**

Lux Radio presents a classic radio version of the 1934 movie that won Oscars for the (1) Best picture, (2) Best actor (Gable), (3) Best actress (Colbert) and (4) Best director (Frank Capra)!

It's a fast-moving story of a pampered society girl who is running away from a wealthy father and her fiancée. A glib, wise-cracking newspaper reporter recognizes her, and together they take a cross-country bus back to New York.

The Gable donut-dunking technique, the Hitch-Hikers-Hail by Gable that doesn't work (Colbert's methods do), and the blanket creating the "Walls of Jerico," are very humorous dialogs. A romantic comedy that is sheer enjoyment.

Get your tapes at any North West Federal Division of Talman Home office, at the Metro-Golden-Memories Shop in Chicago, or the Great American Baseball Card Company in Morton Grove. By Mail, send \$5.93 (includes tax and postage) for each tape to HALL CLOSET, Box 421, Morton Grove, 60053.