

# NOSTALGIA NEWSLETTER <sup>AND</sup> RADIO GUIDE



AL JOLSON

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## NOSTALGIA NEWSLETTER

BOOK NINE CHAPTER FOUR  
JUNE — JULY, 1983

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## HELLO, OUT THERE IN Radioland!!

Imagination was an essential part of the "good old days."

It was, indeed, a part of *life* in the 1930s and 40s.

To enjoy radio, for example, you had to participate by using your imagination. The writers and actors supplied the words, the musicians provided a scene-setting bridge and the sound effects people did their part, but the listener had to use his imagination to bring it all together and make it work. The listener designed the set, costumed the actors and decided if the "black sedan speeding away" was a Dodge or a Packard. Without imagination, the program was incomplete.

One's imagination was needed at the movies, too, in those days. As a romantic comedy or a torrid romance built to a love scene, a screen couple may have entered the *boudoir* but the scene quickly faded to black, allowing the screen couple some privacy and the moviegoer the use of his imagination. (Heaven knows there's nothing left to the imagination today!)

Using one's imagination was an everyday thing in the "olden" days.

Today, there are not many places where an imagination can be developed, let alone used. And that's too bad. When we were kids, we used our imagination a lot listening to the radio, going to the movies, playing kids games.

A "working" imagination is a valuable asset. It adds considerable pleasure to most pastimes and can often mean the difference between profit and loss in a business environment.

As we used to say on Radio For Kids, "Use your imagination!!"

*Chuck Schaden*

# Idol of the A.E.F.

Dinah Shore—Darling of the Doughboys and one of the most popular girl singers with the folks back home.

Reprint from *BANDLEADERS MAGAZINE*, November, 1943

**D**INAH SHORE, Blues-Singing Idol of the A. E. F.s, and America's One-Woman Entertainment Industry, wants to help win this War. In addition to spending half of what she can keep of her \$115,000 yearly earnings on War bonds, Miss Shore works not less than fourteen hours daily—professionally and for free—at her job of keeping up morale.

A recent check-up shows that the husky-voiced singer holds a record for "command performances"—those all-request programs short-waved to the fighting men abroad.

"Singers have been told that they play an important part in our fight for victory," says Dinah, "and I'm glad that my profession enables me to do something in this grim battle. I can't help in the factories, but I know that many defense workers bring their radios with them. If one of them tunes me in and likes my efforts, I'm happy."

The War, and her part in it, have radically changed her conception of singing, she asserts.

In the beginning a struggling artist, she wondered if she'd chosen the right career. When she got her start she only hoped that people liked her songs. That her efforts might prove of national value never occurred to her.

Then came Pearl Harbor, and singers and entertainers heard that they had a great part to play in keeping up the morale of the fighters and workers. That was when Dinah Shore moved into action, singing with all her might. She's been doing it ever since, and the more she sings the better her world-wide audience seems to like it!

Recently Dinah worked on a picture in Hollywood, with Eddie Cantor, "Thank Your Lucky Stars." She was heard on two weekly radio programs last winter, only songstress to be sponsored twice a week. At odd times between her regular appearances, she

sings at Army camps and benefits. In addition to the commitments listed, in one day recently, Dinah sang seven soldier shows.

Hollywood cafe society gets a brush-off from the Doughboy's Dinah, who is too busy elsewhere. When she isn't involved in another angle of wartime entertainment, she may be located going to, in, or coming from, the soldier's canteens.

"Hiya, Soldier. My name's Dinah," has stunned more than one of Uncle Sam's boys, who found, when he re-

gained the power of speech, that it actually WAS Dinah, last name, Shore, in person.

When it comes to titles, medals, honorary memberships and officer-ships, Dinah tops them all. She shares one title with President Roosevelt. She is the "Girl With the Most Charming Smile," and the President

is the "Man With the Frankest Smile" (oops!!!), according to the Borough Dental Society of New York.

In 1942 she was flown to the President's Ball to sing, and in March, 1942, she was recruited by the Treasury Department and flown to home-

town Nashville, Tenn., to promote the sale of War bonds and stamps. Soldiers from Forts Bragg, Dix and Jay have welcomed her plane when she arrived to sing for them at their camps.

To look at, Dinah seems scarcely big enough to carry this gigantic personal program. She weighs 118 pounds, which pounds are deftly distributed over 5 feet 6 inches. Her waistline is only 21 inches—smallest in the radio business. Her eyes and hair are a warm brown, and her generous and lovely mouth emphasizes that genuine southern charm which has proven such an important personality asset.

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Dinah was born Frances Rose Shore, in Winchester, Tenn., but was "raised" in Nashville. As a youngster she sang at local affairs and at fourteen decided she was ready for a professional debut.

Deciding that a cabaret on the outskirts of the town was the logical spot, she made secret arrangements, and, on the night, smuggled out herself and her sister's best evening dress. She was much surprised to find her parents at a ringside table. They snatched her home after one number, but she collected ten dollars.

Unlike many popular singers, Dinah is a musician. She studied music and it was while she was studying that she got her first job, over station WSM.

In the meantime she was a student at Vanderbilt University in Nashville. Three months after she had taken her degree in Sociology from that institution, Miss Shore was on her way to New York. That was in 1938.

In New York, the toast of Tennessee had a thin time for a while, and the best she could get for the first three months was a cakes and coffee job on a local station. One blue New Year's eve when the going was particularly tough, she almost decided to quit.

Just then the breaks came. N.B.C. signed her as a sustaining star; and as an exponent of blues singing, she became "Diva of the Blues," of the Chamber Music Society of Lower Basin Street. She made a guest appearance with Rudy Vallee and then another. Eddie Cantor heard her, and she is now in her second season with that veteran picker of winners.

As to the style in which the Queen of the Juke Boxes sings, Dinah says that she realized early in her career that she must choose and specialize.

"There are three 'styles'," she declares, "Ballad, swing and blues."

Ballad singing, she says, is the most commercial, a calm sort of straight rendition, requiring more feeling than actual voice.

She continues, "The swing singer is generally popular with the younger set only. Tonal quality and diction are sacrificed to rhythm. Personality is all-important in this type of singing."

"I chose the third style—the Blues. I think it was because it was the hardest. A blues singer must be at top form at all times because her followers are the most critical. Diction must be perfect because blues lyrics are indispensable and often more important than the melody."

Singing this style of song brought Dinah what she says is, to date, the greatest thrill of her life. She sang "Memphis Blues" before W. C. Handy, most famous of the blues composers. She worked hard and put everything she had into it. Then she waited for the verdict.

"My dear," the great man said, "that song has never really been sung before."

In the business, Dinah Shore is known to have that magic touch which puts a song into the success class. Her greatest difficulty, she says, is in selection. Often she is identified with the first song she made famous. "Yes, My Darling Daughter."

In her private life, for which she now has very little time, Miss Shore prefers baseball games to night clubs.

When and if she ever has an evening to herself, she may be found curled up with the proverbial "good book." It will be a romantic novel for a romantic young lady, whose own personal success saga is more adventurous than any writer's invention.

In the meantime, this Dynamic Dinah is doing her own considerable part in winning the war. Defense workers and doughboys, officers and men, generals and draftees, all, according to the figures, sing the same song, "Give us Dinah Shore."

## NOTES FROM THE BANDSTAND

by KARL PEARSON

If you were to mention the name of Gene Krupa to people familiar with the big bands or jazz, most of them would probably have the same mental image of Krupa — the gum-chewing, jiving, ever-grimacing drummer. But what most of these same people wouldn't realize is that this was merely an act. Beneath all that showmanship was a musician who took his work seriously, always trying to put more into his craft, always putting out 100 percent effort. Not merely content in putting all his energy into being a mere drummer, Gene studied how to play tympani and vibes also.



GENE KRUPA

Krupa started out as a freelance drummer in the late twenties, making records with Red McKenzie and his Chicagoans and Red Nichols and his Five Pennies and playing in dance bands. It was while he was with Buddy Rogers' band in 1934 that Gene was contacted by clarinetist Benny Goodman, with whom he had recorded and played many times. Benny had formed a band of his own and was having trouble finding a suitable drummer. Goodman was honest with Krupa — the band wasn't working steadily (not many outside jobs besides the \$87.50 per week he could receive for the NBC Saturday night "Let's Dance" broadcasts for which they played five hours!), but it would give Gene the opportunity to play his kind of music, as opposed to the over-commercial approach that most dance bands had at the time. Needless to say, Gene accepted Benny's offer.

It was while with Goodman that Krupa became well known. He provided a solid, driving beat for the band, while retaining the integrity of the rhythm section by not being too loud or too flashy. And

then too, there were the Goodman trio and quartet numbers where he showed his exceptional sense of good taste. Krupa became a household word while with Goodman — in fact almost bigger than BG himself, which finally caused a rift between Gene and Benny.

Because of this problem, Gene finally left Benny in early 1938 to form his own band. After less than two months of rehearsal, Krupa's band opened in Atlantic City and was an instant success! That was in itself quite unusual as few bands started off so well. But Gene and his managers knew what they were doing. A recording contract with Brunswick soon followed. And to prove that the rift between Gene and Benny was only temporary, Benny appeared at one of Gene's openings a few months later to show that there were

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## GENE KRUPA

no hard feelings (as a matter of fact, Benny used Gene many times in later years).

The band that Gene led was a very swinging one, with musicians such as saxist Sam Donahue and trumpeters Shorty Sherock and Corky Cornelius. Jimmy Mundy penned most of the arrangements, while Irene Day handled the vocals. The band produced several fine records including "Murdy Purdy," "Bolero At The Say," and "Apuksody," which took its title from "Krupa" spelled backwards and the second half of "rhapsody."

Even though it was a swinging band, for some reason it produced a number of dull, unswinging records. But things would change quickly . . .

Irene Day married Corky Cornelius and left the band in early 1941. A few months prior, Sam Donahue left to form a band of his own. As Irene's replacement, Gene found a young girl who had been singing with a group in Chicago - and playing drums - a young girl named Anita O'Day. And a short time later Roy Eldridge, one of the greatest jazz trumpeters ever, joined the band.

Anita and Roy added a lot to the Krupa band. Anita's gutsy, jazz-influenced style was a far cry from the very feminine style of most female band singers. Her recordings of "Green Eyes" and "Thanks For The Boogie Ride" stand out. Roy's trumpet work on "After You've Gone" and "Rockin' Chair" was great. When he sang and played on "Knock Me A Kiss" it was even better. And when he sang, played and teamed up with Anita on songs like "Let Me Off Uptown," the result was electrifying!

During this time Gene also had a "boy singer," as they were known then, by the name of Johnny Desmond. Johnny left the band to join the Army and eventually Captain Glenn Miller's Army Air Force Band. And his replacement? Ray Eberle, who had just left Miller!

Gene's band broke up in early 1943 after he was arrested when police officers raided the ballroom where the band was playing and discovered marijuana. The officers also found Gene's "band boy" to be under 21. Gene was charged with contributing to the delinquency of a minor and spent several months in jail before being released because the charges were false.

After his release Gene spent several months in the Benny Goodman and Tommy Dorsey bands before forming yet another band in late 1944. But this time Gene added a string section and began playing drums less frequently. As you can guess, it wasn't a very successful move, so a few months later he dropped the strings and got back behind the drums. The result was a string (no pun intended) of successful records including "Boogie Blues" (featuring Anita O'Day), "What's This?" (an early big band bop record, and a great version of "Opus One."

Gene continued leading bands in to the 50's - Roy Eldridge returned for a time - and then led a succession of small groups. But in the mid 60's Gene suffered a heart attack, and as a result began to play less. As the 70's began, his health grew worse and worse. Ironically one of his last appearances was as part of a reunion of the original Benny Goodman Quartet, the group with which he became famous. As usual, he gave his all. A few months after the reunion, Gene Krupa passed away on October 16, 1973.



## SPEAKING OF RADIO



Chuck Schaden's Conversation with

HAL PEARY

THE GREAT GILDERSLEEVE

Harold Peary starred in radio as Throckmorton P. Gildersleeve on the Fibber McGee and Molly Show and on The Great Gildersleeve program. Mr. Peary had a long career before the microphones and some time ago we had an opportunity to chat with him about his work on the air. Commenting on his very distinctive voice, I was surprised to learn that he created many different voices over the years.

I do a lot of characters. In the old days in Chicago I used to do seven voices on the Tom Mix Ralston Straight Shooters show, which a lot of people don't know about. That was way back in '37, '38, '39. I did Sheriff Mike Shaw and I did an Englishman, and I did Henry Akins, the town banker, and I did Hawk Barrett who was a villain, and I did Hawk Barrett's brother named Shotgun Barrett in the same voice except that he had a lisp, and then of course I did Lee Lou, the Chinese cook. I did the Indian Chief, also. Then, when I left in '39 to come (to Hollywood) with Fibber McGee and Molly, why there were four or five fellows who took over the parts, including a chap by the name of Forrest Lewis who did very well in several characters including one called Wash.

*I found a note someplace saying another actor who played Mike Shaw on the Tom Mix show was a fellow by the name of Waterman.*

Yes, Willard Waterman. Well, as a matter of fact, when I left I had to



find about three people to succeed me in various characters on that show and another one. Willard Waterman had a voice similar to mine and later on, of course, when I left the Gildersleeve show because of an impasse with the sponsor, he played Gildersleeve. And he also did the ill-fated television version

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## SPEAKING OF RADIO

which was a bad series and they dumped it.

*Why would you say that the television series didn't make it?*

Well, I don't know exactly. Except that Willard Waterman was a very tall man and it is very difficult for a tall man to do comedy. I mean, a real tall man.

When he said "LeeeeRoy" it looked like he was going to kill the kid, you know. See, Gildersleeve, in my opinion, was not a tall man. He was a little man who thought he was a big man. That was the character. But that had nothing to do with Willard. We were very good friends and I thought he did a very good job on the radio show; I just think he was miscast on the television show.

*Was there any possibility or opportunity for you to do the television show?*

Not really. I was approached on it once, but I wouldn't consider doing it unless I owned it. I did not own the name Gildersleeve. That was the difficulty. That was the reason I left. It was owned first by Johnson's Wax who owned the Fibber McGee show and then it was owned by Kraft who bought it from Johnson and then evidently Kraft sold it to NBC. I don't really know what happened there. I only know that I didn't own it and they wouldn't sell it to me so I wouldn't play it. In those days what you did for just salary . . . went out the window, tax-wise.

*And you had no residual benefits from it, either?*

No, no protection at all except that I was paying a heavy tax and I had other interests and so I decided not to do it.



HAROLD PEARY

*That was a sad day for the fans of Hal Peary.*

Well, it was for me and for a great many people who wrote me thousands of letters asking me why I had done such a thing. They thought I had sold out for a lot of money and, as one person said, "left us in the lurch." That wasn't the condition at all. I didn't want to go into details in the press . . . we were all friends and it was just one of those things.

*When exactly did you exit from the Great Gildersleeve character?*

1951. I played it for exactly 11 seasons, from '41 to '51. I started the character on Fibber McGee in 1937 and then I played it until 1941.

*You were with the Fibber McGee and Molly program sometime before you actually created a character known as Throckmorton P. Gildersleeve.*

Yes, that's right. I did several things. One of them, the first one I did, I believe, was an Italian father and that's how I happened to get

on the show. There was somebody in the orchestra who used to play the part and he was snow-bound or something in Wisconsin and he couldn't make it. I had worked with Marian and Jim Jordan on Kaltmeyer's Kindergarten, the show they used to do even after they did Fibber McGee. They loved doing it. And, I did this Italian father and then I stayed on the show and did a number of parts: Goopy Fooey, a laundry man; George Fiditch, kind of an insurance salesman; and I did a character called Perry, the Portuguese Piccolo player in Ted Weems' band. Perry Como was still in the band, on the Fibber McGee show. And I did other characters. I took over the part that an actor by the name of Tom Post had played. It was . . . he was the mayor of the town. His name was Mayor Applebee and McGee called him Mayor Applepuss.

*McGee would!*

Yeah! And I have some tapes which I had completely forgotten about: I played George Gildersleeve first, then Harry Gildersleeve.

*I heard one program where you are Homer Gildersleeve.*

Yeah! Don Quinn loved the name Gildersleeve, so he tried out several things. I did an old Englishman on the show when McGee was going on a safari.

*I have another show where you were an interior decorator and an Italian wrestler!*

Yes, I remember that. We had a lot of fun on the show. Actually, Gildersleeve wasn't born until — I had played the voice — but he wasn't born until Molly became quite ill and she was off the show for a few months. And then they kind of pumped up all the smaller parts like myself and things that Bill Thompson did and suddenly we

were very important to the show. Well, they gave the Gildersleeve character an opportunity and I threw in that laugh one night that I had never used on the show and that was it!

*As Throckmorton Gildersleeve, you were always rivals with Fibber and there were always fights and arguments.*

See, after they called the character Throckmorton, then I moved in next door. You remember, I was his neighbor. And I even had a wife on the show, but she was never heard, she was only talked about. Molly occasionally said, "Oh, there's Mrs. Gildersleeve." That was about it. So, when I made the transition to my own show and became a bachelor, why I don't think I had even one letter asking "what happened to your wife?"

*No one had ever heard her speak.*

You know, when you only hear about a character why, I don't

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THE GREAT GILDERSLEEVE



## SUMMER RAIL EXCURSIONS!

When was the last time you got away from the city and really had fun? If it's been too long, then consider a rail excursion from the 20th Century Railroad Club. Our trains, made up of modern Amtrak and privately owned first class equipment, take you to festivals and popular tourist areas in a relaxed and carefree way. And for those of you who want to relive, or experience for the first time, the awe and power of the steam locomotive, we'll be offering 4 steam powered excursions. Here's our timetable for the summer:

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## SPEAKING OF RADIO

think it impresses you that much.

*I guess Don Quinn did this in a number of characters on the show. Sweetie Face (the wife of Wallace Wimpole) never appeared on the show.*

Right. Sweetie Face was just somebody that was talked about. Something that Bill Thompson did and he, of course, created many other characters: Nick Depopolous, and (Horatio K.) Boomer, and "that ain't the way I heard it, Johnny" (the Old Timer).

*There was somewhat of a difference between the Gildersleeve character on the Fibber McGee show than — a warmer character, perhaps, that you created for the —*

— yes. I was an antagonist to McGee on his show which is what Gale Gordon became when I left. Mayor LaTrivia. McGee had to have somebody he could fight all the time. So, when I decided to do my own show, then I warmed up the character a little bit, even changed the (laugh) attitude, you know, so that he became a warmer person and because he had a family to raise. And it wasn't too difficult to do because all I had to do was lighten up the voice a little bit and make the laugh more human. We were just lucky. I just happened to hit the air at the right time and made it.

*Well, that was a wonderful show and we remember it well. We are delighted to have had this chance to reminisce with you.*

I am delighted you called. Thank you very much.

*Thank you, Mr. Gildersleeve — eh, er, Mr. Peary!*

# FIBBER

# and

# MOLLY

REPRINT from RADIO MAGAZINE, May, 1956

*Success and marriage are two*

*wonderful habits Jim and Marian*

*Jordan established for life*

**T**O RADIO's beloved Fibber McGee And Molly—known to their friends and family as Jim and Marian Jordan—the answer is quite simple: "Our reaction to middle age? It's inevitable, so why fight it! The secret of staying young is staying busy."

Today, Jim and Marian laugh at their long-ago plan of retiring when they turned thirty-five. "When we were first married," says Marian, brown eyes sparkling, "thirty-five seemed a long way away, and we thought we would be ready."

But thirty-five came—and the Jordans only grew busier. There's an old adage to the effect: "If you want a job done, give it to a busy man." This advice describes the Jordans perfectly. For years, they did thirty-nine shows a year, raised a family, and still had time for their other interests.

For some years now, Jim and Marian Jordan have even done as many as 260

shows a year and still luxuriated in the fascinating business of being grandparents. However, before grandchildren came, Jim and Marian Jordan had other interests: Their Valley home, Jim's ivy, Marian's African violets, their cattle-ranch and trailer life.

As a matter of fact, the trailer life came as a result of the Jordans' again contemplating retirement. It was pointed out to them by friends that they could rent or buy a trailer . . . that they didn't have to go into real retirement—but their trailer trip could be a vacation . . . and, at the same time, the quiet of Mother Nature would be conducive to clear thinking—and "Fibber" could make up his mind which one of a hundred areas of interest he would tackle next.

Jim and Marian accepted the idea, for it was then 1944 and traveling by trailer was practically a national hobby. Their friends had described the beauty of road-

side resting places, ferny dells, the wonder of living in a trailer in the midst of nature. But Jim says, "I liked the part about taxes—there were none!"

The Jordans' trailer trip was full of surprises—just like Fibber McGee's closet. The first day, Jim and Marian traveled as far as the front gate when Jim discovered the trailer was too big for the car, which wouldn't pull it up the hill outside the house. Next, the hitch had to be changed so they could go around curves.

"We did get started," says Jim, "but in 1944 there were no elegant trailer parks. I believe we had to drive to the end of the coastline before we could find a place to turn around."

The Jordans camped on the Wall River in Oregon to fish for trout. "We had a very small kitchen in the trailer," says Jim, "and not much variety. If we stored too many foods there was no place to cook. So we were eating in this restaurant when

Their own kitchen, after work, is cosier than the trailer in which they once tried to retire.



in came a local camper with the biggest trout I'd ever seen."

The lucky fisherman wanted the patrons to sign a certificate attesting to the size of his fish—fourteen pounds, six ounces. Jim agreed, and signed, "Fibber McGee." The fisherman was furious because Fibber's signature had made the testimonial a big lie. He was finally placated when Marian did her little-girl "Tweeney" routine to prove that Fibber was really Fibber.

On the way home, Jim and Marian decided to rest up in San Francisco. "And," says Jim, "to get some more variety in our diet. There was a trailer court in south San Francisco, but we thought we could find a place closer to town. We drove up one hill and down another—naturally, we couldn't leave our trailer on one of those hills. Finally, we drove back to south San Francisco to park."

The Jordans then drove back into San Francisco. "We couldn't check into a hotel," says Jim, "because we didn't have any bags. So Marian bought two dollar suitcases in an inexpensive store and we drove up to the St. Francis Hotel." The bellhop came rushing out to the big new car, and Jim reports he gave them—with their unkempt, bearded looks and their empty, inexpensive suitcases—the most suspicious look he's ever seen.

"After a few days of shopping, clean clothes, and some San Francisco cooking," recalls Jim, "I felt we had enough strength to hitch up the trailer and return home. Two days of living in San Francisco also told me we had had enough of 'retiring' to our trailer and communing with nature."

Back in Hollywood in 1944, Jim and Marian parked the trailer in back of their big house. They later sold the house, bought a small ranch home—which they remodeled by taking off the roof—and lived in the trailer for six months before the house was finished.

Later, Jim and Marian's gardener lived in the trailer. The gardener helped Jim with the ivy and Marian with her African violets. Eventually, the trailer was sold—and with it went their idea of retiring.

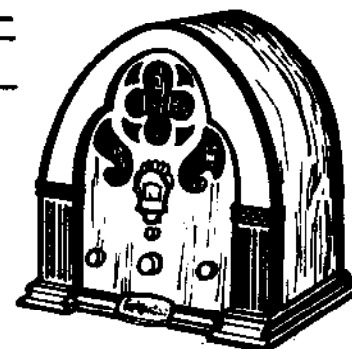
Today—still in love with radio—Jim and Marian are busier than ever. In addition to this, they have since moved back into their big home—to make room for their grandchildren—and bought and sold one cattle ranch and purchased another near Agoura, California, where they yearly raise two-hundred head of Black Angus cattle.

Say Jim and Marian Jordan, surrounded by their six grandchildren and their many other interests: "Keep busy, you'll keep happy—and you'll never want to retire." The Jordans are keeping busy!

# OLD TIME RADIO SHOWS

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☐ **LIGHTS OUT** — Double Feature — 1) "Until Dead" from 2/2/43. 2) "The Meteor Man" from 12/22/42. Stories by Arch Oboler. **ORDER #76**

☐ **CHARLIE MC CARTHY SHOW** — Double Feature — 1) Guests Abbott and Costello and Edward Everett Horton from 5/3/42. 2) Guests Walt Disney and Donald Duck from 9/21/47. **ORDER #75**

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☐ **JAZZ SINGER** — Al Jolson stars in a Lux Radio Theatre version of Jolson's first screen success, the first motion picture with sound. Many great Jolson songs, a faithful version of the popular story of the Cantor's son who decides on a career in show business. Gail Patrick co-stars. 8/2/47. **ORDER #118**

☐ **GREAT GILDERSLEEVE** — Double Feature — 1) Harold Peary stars as Gildy opposing the incumbent mayor in the town's election. With Welter Tetley as LeRoy. 6/18/44. 2) GILDERSLEEVE'S BAD DAY — A Screen Guild Players version of the film starring Hal Peary in his radio and screen role. (1940s) Lady Esther. **ORDER #121**



# 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.

## JUNE

### SATURDAY, JUNE 4th

**NOTE:** This week we present programs that were originally scheduled to be broadcast on March 19, 1983 and were pre-empted for a Tribute to Arthur Godfrey.

**HAVE GUN, WILL TRAVEL** (9-18-60) John Dehner stars as Paladin with Ben Wright as Hey, Boy and Virginia Gregg as Miss Wong. The son of an old friend shows up at Paladin's door, claiming his stepfather is mistreating him. Participating sponsors, CBS. (16:20; 7:10)

**ADVENTURES OF OZZIE AND HARRIET** (11-14-48) Thorny invites David and Ricky to spend the night in his cabin in the woods while Ozzie and Harriet spend a quiet evening at home. Ozzie and Harriet Nelson play themselves, Tommy Bernard and Henry Blair are David and Ricky, John Brown is Thorny. International Silver Co., NBC. (11:37; 17:58)

**PHILO VANCE** (1948) "Eddie Masters Murder Case" stars Jackson Beck as Philo Vance, the famous detective created by S.S. Van Dine, with George Petri as District Attorney Markham. Syndicated. (12:43; 13:10)

### FIBBER MC GEE AND MOLLY (6-5-45)

Jim and Marion Jordan star as the happy couple who live at 79 Wistful Vista. Fibber and Molly clean out the hall closet while a parade of visitors stop by: Alice Darling (Shirley Mitchell), Doc Gamble (Arthur Q. Brian), Harlow Wilcox, Mrs. Carstairs (Bea Benadaret), Marlin Hurt as Beulah. With Billy Mills and the orchestra and The King's Men. Johnson's Wax, NBC. (9:14; 12:37; 7:17)

**CRIME DOCTOR** (4-29-45) House Jamison stars as Dr. Benjamin Ordway, the Crime Doctor, criminal psychiatrist. A safecracker goes to jail while his partner promises to hold the loot for him. Announcer is Ken Roberts. Phillip Morris Cigarettes, CBS. (10:30; 11:40)

**TERKEL TIME** (7-4-50) Studs Terkel hosts a quarter hour of musical variety and conversation from Chicago with singers Connie Russell and Jack Haskell and the Art Van Damme Quintet. John Conrad announces. Sustaining, WGN-MUTUAL. (14:25)

**SUSPENSE** (8-18-57) "Peanut Brittle" starring Skip Horner in a prison story about gamblers who must pay off their debts in peanut brittle. AFRS Rebroadcast. (11:10; 14:40)

### SATURDAY, JUNE 11th WE REMEMBER JIM AMECHE

**JACK ARMSTRONG** (12-29-33) Jim Ameche stars as the All-American boy in the first of four consecutive episodes from very early in the long-running kids' adventure series. Wheaties, CBS. (14:00)

**WHATEVER BECAME OF . . . JACK ARMSTRONG** (1960s) Author Richard Lamparski interviews Jim Ameche about the Armstrong radio series and other aspects of his career. (15:00; 15:30)

**NAVAL AIR RESERVE SHOW** (1940s) Jim Ameche hosts a "live" music show from Chicago featuring George Barnes and the orchestra, the Honeydreamers and guest Jerry Colonna. Produced by the Naval Air Reserve Command, Glenview, Illinois. Transcribed. (14:30)

**JACK ARMSTRONG** (1-1-34) Another episode in the adventures of the boy who waves the flag for Hudson High. Jim Ameche stars as Jack. Wheaties, CBS. (14:35)

**GRAND MARQUEE** (8-21-47) "Haunt Me A House" starring Jim Ameche and Muriel Bremner with Johnny Coons, Cliff Soubier and Hope Summers. A "gay and fantastic comedy drama." Sustaining, NBC. (14:00; 14:45)

**JACK ARMSTRONG** (1-2-34) Jim Ameche, as Jack, is very much involved in this episode, but he's way off mike throughout! Wheaties, CBS. (13:40)

**BIG SISTER** (1940s) An isolated episode in the long-running daytime drama about Ruth Evans and her troubles guiding her younger brother and sister through life's trials and tribulations. Jim Ameche announces. Rinso, CBS. (13:50)

**SUSPENSE** (3-23-58) "Affair at Loveland Pass" starring Jim Ameche and Vanessa Brown. A couple on a lonely road are afraid of the "pitch-fork killer." Sustaining, CBS. (17:15)

**JACK ARMSTRONG** (1-3-34) Jim Ameche stars as the All-American boy in the last of four consecutive episodes from the series' first year. Wheaties, CBS. (14:40)

### SATURDAY, JUNE 18th

**MR. DISTRICT ATTORNEY** (1940s) "The Case of One Slip Meant Death" starring Jay Jostyn as Mr. D.A., Vicki Vola as Miss Miller and Len Doyle as Harrington. Bristol-Myers, NBC. (14:55; 14:02)

**GREAT GILDERSLEEVE** (6-14-50) Hal Peary stars in his last appearance as Throckmorton P. Gildersleeve. The Mayor asks the Water Commissioner to take his vacation right away! Kraft Foods, NBC. (15:25; 14:54)

**GREAT GILDERSLEEVE** (9-6-50) Willard Waterman stars in his first appearance as Throckmorton P. Gildersleeve. Many surprises await the Water Commissioner when he returns from vacation. Walter Tetley appears as LeRoy. Marylee Robb is Marjorie, Dick Crenna is Bronco. Kraft Foods, NBC. (14:04; 16:29)

**MURDER BY EXPERTS** (7-2-49) "Two Coffins to Fill" stars Karl Weber as a man who plots to kill his rich wife. Sustaining, MBS. (19:15; 10:05)

**VIC AND SADE** (6-8-42) Radio's homefolks are portrayed by Art Van Harvey and Bernadine Flynn. A letter from Bess gets no respect from Vic. NBC. (10:25)

**GUNSMOKE** (10-3-53) William Conrad stars as Marshall Matt Dillon. A couple of gamblers offer a "share of the winnings" to Matt. Post Toasties, CBS. (12:22; 16:23)

### SATURDAY, JUNE 25th AL JOLSON - WORLD'S GREATEST GUEST

**LET YOURSELF GO** (6-6-45) Milton Berle stars with comedian Joe Besser, singer Connie Russell, Ray Bloch and the orchestra, and guest Al Jolson. Jolson tells his "secret ambition" and recalls his start in show business. Eversharp, CBS. (9:15; 7:30; 11:30)

**PHILCO RADIO TIME** (4-2-47) Bing Crosby welcomes Al Jolson and John Charles Thomas who join forces to present a minstrel show. John Scott Trotter is Mr. Interlocketer introducing the jokes and songs by Bones Crosby, Sugarfoot Jolson and Honeylips Thomas! Philco, ABC. (10:10; 10:30; 8:15)

**BARRY GRAY SHOW** (10-27-46) New York's prominent late-night interviewer plays host to guest Al Jolson who is on the promotion circuit following the opening of The Jolson Story. Jolson sings and talks about his career. WOR-MBS. (15:30; 11:00; 17:50; 11:40)

**PHILCO RADIO TIME** (5-7-47) Bing Crosby stars with guests Al Jolson and Irving Berlin. John Scott Trotter and the orchestra, Ken Carpenter. Philco, ABC. (6:05; 12:40; 9:30)

**KRAFT MUSIC HALL** (10-2-47) Al Jolson in the first show of his own new series. Guests Edgar Bergen and Charlie McCarthy join regulars Oscar Levant, singer Melina Miller and Lou Brink and the orchestra. Kraft Foods, NBC. (10:30; 7:30; 10:25)

CONTINUED ON NEXT PAGE

# THOSE WERE THE DAYS • WNIB- FM 97.1

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

### JULY

#### SATURDAY, JULY 2nd STAR SPANGLED SPECIAL

**MR. PRESIDENT (1949)** Edward Arnold stars as a president of the United States involved in a capitol expenditure. Listeners are asked to see if they can identify the president being portrayed in the story. Sustaining, ABC. (14:10; 11:50)

**YANKEE YARNS (1940s)** A New Englander relates his nostalgic memory of Independence Days gone by. Transcribed. (13:15)

**THIS IS THE STORY (10-21-45)** "Sing Out, Sweet Land" narrated by Arthur Godfrey and starring Burl Ives as Barnaby Goodchild, a legendary American who never grows old. Based upon Walter Kerr's American musical. This is an Armed Forces Radio rebroadcast of a Theatre Guild On The Air program. (14:50; 13:55)

**VOICE OF THE ARMY (1940s)** Johnny Mack Brown stars as Francis Scott Key in a story of our National Anthem and the man who wrote it. U.S. Army and U.S. Air Force, Transcribed. (13:00)

**PURSUIT OF HAPPINESS (3-5-40)** Burgess Meredith, Walter Huston, Franchot Tone, Shelia Barrett, Woodie Guthrie and the Lynn Murray Singers offer a musical salute to America's first five families — people named Smith, Brown, Cohen, Johnson and Jones. Sustaining, CBS. (13:00; 13:25)

**YOU ARE THERE (1948)** Anchorman Walter Cronkite reports from the 14th International Paris Exposition on May 1, 1878 as listeners get their first "glimpse" of Frederic Bartholde's "highly controversial" statue of Liberty. Correspondents include Ned Calmer and Harry Marvel. Sustaining, CBS. (14:45; 9:10)

#### SATURDAY, JULY 9th

**INNER SANCTUM (7-19-48)** "Death Demon" starring Everett Sloan and Anne Seymour. A man threatens to summon his murdered father from the grave to confront the killer. Bromo Seltzer, CBS. (15:24; 12:45)

**VIC AND SADE (2-15-43)** From "the small house halfway up the next block" Sade (Bernadine Flynn) and Uncle Fletcher (Clarence Hartzell) listen patiently as house guest Dottie Brainfeble reads a letter from Chuck. NBC. (10:05)

**COMMAND PERFORMANCE (12-24-42)** The first of four annual Christmas Eve broadcasts for service men and women around the world during World War II. An all-star guest cast includes Bob Hope, the Andrews Sisters, Red Skelton, Spike Jones and his City Slickers, Ginny Simms, Bing Crosby, Ethel Waters, Edgar Bergen and Charlie McCarthy, Charles Laughton, Kay Kyser, Dinah Shore, Jack Benny, and Fred Allen. AFRS. (16:20; 15:20; 13:20; 14:49)

**PASSING PARADE (1940s)** Storyteller John Nesbitt relates the adventures of the "unsinkable" Molly Brown. Syndicated. (6:00; 4:50)

**ALDRICH FAMILY (1940s)** Dick Jones as Henry Aldrich with Jackie Kelk as Homer Brown, plus House Jamison and Katherine Reht as Mr. and Mrs. Aldrich. Henry and Homer are missing their bicycles! AFRS Rebroadcast. (14:59; 10:25)

**SUSPENSE (9-22-57)** "Shadow on the Wall" starring Jackie Kelk as a man who murders his brother. AFRS rebroadcast. (9:04; 5:11; 4:32)

#### SATURDAY, JULY 16th

**VIC AND SADE (1940s)** Paul Rhymer's characters help the war effort as Rush plans a World War II scrap drive. Art Van Harvey is Vic, Bernadine Flynn is Sade, Billy Idleson is Rush. NBC. (10:45)

**COMMAND PERFORMANCE (12-24-43)** Armed Forces Radio's second annual holiday special stars Bob Hope, Kay Kyser, Jimmy Durante, Frances Langford, Ed "Archie" Gardner, Nelson Eddy, Spike Jones and his City Slickers, Ginny Simms, Ish Kabibble, Dinah Shore, Jack Benny, and Fred Allen. AFRS. (18:40; 19:05; 21:30; 10:58; 20:41)

**THE WHISTLER (4-4-46)** "Panic" is the Whistler's strange story about murder for love. Elliott Lewis stars, Marvin Miller announces. Signal Oil, CBS. (9:08; 15:30; 4:30)

**BURNS AND ALLEN SHOW (9-14-43)** George and Gracie welcome guest Brian Donlevy. Bill Goodwin announces, Jimmy Cash sings. Swan Soap, CBS. (9:07; 10:55; 9:30)

#### SATURDAY, JULY 23rd

**THEATRE FIVE (1962)** "A House of Cards" features Vicki Vola and George Petrie. After an atomic blast, a surviving family in their bomb shelter runs out of fuel which operates the life support systems. Sustaining, ABC. (8:58; 11:56)

**COMMAND PERFORMANCE (12-24-44)** As World War II continues, Armed Forces Radio broadcasts its third Christmas special with an outstanding cast of stars from stage, screen and radio: Bob Hope, Xavier Cugat and his orchestra, Jerry Colonna, Virginia O'Brien, Spike Jones and his City Slickers, Ginny Simms, Jimmy Durante, Dinah Shore, Jack Benny, Fred Allen, Kay Kyser, Frances Langford, Dorothy Lamour, Johnny Mercer, Danny Kaye, C. Fields, Judy Garland, Spencer Tracy, and J. Cobb. AFRS. (14:55; 18:25; 9:06; 13:30; 17:15; 12:46; 12:01; 23:10)

**CISCO KID (1946)** "Night Stage" is an exciting adventure starring Jack Mather as Cisco and Harry Lang as Pancho. Cisco sets a trap to catch "baddie." Sustaining, MBS. (13:26; 12:06)

#### SATURDAY, JULY 30th

**AMOS 'N' ANDY (5-11-45)** Freeman Gosden and Charles Correll as radio's all-time favorites. After seeing the film "Double Indemnity" the Kingfish suspects his wife Sapphire of wanting to do him in for the insurance money! Rinso, NBC. (17:04; 12:47)

**COMMAND PERFORMANCE (12-24-45)** The first peacetime Christmas in four years is celebrated by Armed Forces Radio in this special all-star broadcast. Spreading the joy are Bob Hope, Bing Crosby, Dinah Shore, Harry James, Herbert Marshall, Jimmy Durante, Ginny Simms, Jerry Colonna, Johnny Mercer, Judy Garland, the Pied Pipers, Ed "Archie" Gardner, Frances Langford, Kay Kyser, Cass Daley and Frank Sinatra. AFRS (16:03; 13:07; 14:25; 17:14; 20:18; 22:36)

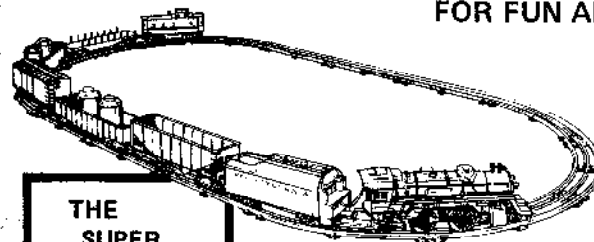
**MYSTERY IN THE AIR (9-18-47)** "The Black Cat" starring Peter Lorre in a radio adaptation of the Edgar Allen Poe Classic. Camel Cigarettes, NBC. (13:00; 16:00)

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

#### ALL DAY - EVERY DAY

**MUSIC OF YOUR LIFE** (WJJD, 1160 AM, 24-hours-a-day) Big band and personality music with personality hosts Eddie Hubbard, Art Hellyer, Denny Farrell and others.

**GREAT HITS** (WAIT, 820 AM, 24-hours-a-day) Personality and big band recordings from the 30s, 40s and 50s.

#### MONDAY THRU FRIDAY

**CLAUDE KIRSCHNER SHOW** (WXFM, 105.9 FM, Monday thru Friday, 6 to 9 a.m.) Musical sounds from the big band era as provided by the former ringmaster of TV's Super Circus!

**RADIO MEMORIES FROM THE ATTIC** (WJLK, Elgin, 94.3 FM, Monday thru Friday, 10 to 11 p.m.) Old time radio broadcasts from the collection of producer-host George Barker. A nice compliment to WJLK's big band and popular music format (in FM-Stereo).

#### TUESDAY

**RADIO CLASSICS** (WDCB, 90.9 FM, Tuesday, 11:30 to 12 p.m.) The College of DuPage in Glen Ellyn presents a variety of old time radio programs each week at this time. Look for a run of Charlie McCarthy shows followed by 13 weeks of the Green Hornet.

#### WEDNESDAY

**ADVENTURES OF SHERLOCK HOLMES** (WBEZ, 91.5 FM, Wednesday, 7 to 7:30 p.m.) Dr. Watson tells the dramatized tales of the master detective in this series, mostly from the BBC.

#### THURSDAY

**NIGHTFALL** (WBEZ, 91.5 FM, Thursday, 11:30 p.m.) A series of excellent radio dramas produced by the Canadian Broadcasting Corporation for National PublicRadio, often providing Suspense-like mysteries.

#### FRIDAY

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

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

#### SATURDAY

**STAR WARS** (WBEZ, 91.5 FM, Saturday, 7:30 to 8 a.m.) The Force is with you, rather early, in this 13-part series which runs continuously in this time slot.

**THOSE WERE THE DAYS** (WNIB, 97.1 FM, Saturday, 1 to 5 p.m.) Since 1970 Chuck Schaden has been hosting this nationally recognized program of original radio broadcasts from the 1930s, 40s and 50s. Complete broadcast schedule appears on pages 14 thru 17 of the Nostalgia Newsletter.

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

**JOURNEYS** (WBEZ, 91.5 FM, Saturday, 7 to 8 p.m.) Prof. J. Fred MacDonald of Northeastern Illinois University and author of "Don't Touch that Dial" presents an audio portrait of Americans using radio, television and recorded sound.

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

**COMEDY STORE** (WCFL, 1000 AM, Saturday, 10 to 11 p.m.) A couple of hours of the best recorded comedy from past and present comedians as presented by host Jack Carney. WCFL also features comedy cuts throughout the day and evening in its middle-of-the-road music format.

#### SUNDAY

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

**OLD TIME RADIO** (WXFM, 105.9 FM, Sunday, 2 to 4 p.m.) Host Wayne Messmer presents a couple of hours of vintage broadcasts from radio's glory days.

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

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

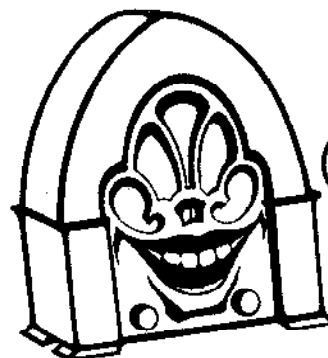
**RADIO'S GOLDEN PAST** (WDCB, 90.9 FM, Sunday 10 to 11 p.m.) A potpourri of vintage radio material including news and documentary programs, comedy and drama, and a serial chapter.

**RADIO SPIRITS** (WTAQ, 1300 AM, Sunday, 10 to 11 p.m.) Host Carl Amari, Jr. presents an hour's worth of radio programs from the 40s and 50s.

## They heard America laughing

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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.

**SATURDAY, JUNE 4 — 8 PM**

**42ND STREET (1933)** Warner Baxter, Dick Powell, Ruby Keeler. Baxter plays a director who labors long and hard to put on his final show. He puts a fresh-faced, toe-tapping Ruby Keeler in the starring role and she becomes an overnight sensation. Some of the great songs included are "We're in the Money" and "Shuffle Off to Buffalo" (\$2.00)

**SATURDAY, JUNE 11  
NO MOVIE THIS WEEK**

**SATURDAY, JUNE 18 — 8 PM**

**I MARRIED AN ANGEL (1942)** Jeanette McDonald, Nelson Eddy, Binnie Barnes. The Rogers and Hart musical brought to the screen. Banker Nelson Eddy dreams about courting an angel (McDonald) and wakes up to find her a guest in his home. This was McDonald and Eddy's last screen appearance together. (\$1.25)

**SATURDAY, JUNE 25 — 8 PM**

**RHAPSODY IN BLUE (1945)** Robert Alda, Joan Leslie, Alexis Smith. A film biography of America's greatest composer, George Gershwin, embraces the color and excitement of the era in which he lived, as well as a good part of his magnificent music. (\$1.25)

**SATURDAY, JULY 2  
NO MOVIE THIS WEEK  
HAPPY INDEPENDENCE DAY!**

**SATURDAY, JULY 9 — 8 PM**

**THE SEVEN YEAR ITCH (1955)** Marilyn Monroe, Tom Ewell, Sonny Tufts. When a New York publisher's wife goes away for a long, hot summer, he finds himself succumbing to forbidden liquor and cigarettes and dreams of girls, especially the blonde upstairs — who almost promises but never delivers. Based on the play by George Axelrod. (\$1.25)

**SATURDAY, JULY 16  
NO MOVIE THIS WEEK**

**SATURDAY, JULY 23 — 8 PM**

**YOU WERE NEVER LOVELIER (1942)** Fred Astaire, Rita Hayworth. Set in Argentina, this highly entertaining musical dances to a Latin beat. Astaire performs one of the snappiest roles of his career to a melange of Latin music belted out by the Xavier Cugat Orchestra. (\$1.25)

**SATURDAY, JULY 30 — 8 PM**

**MRS. MINIVER (1942)** Greer Garson, Walter Pidgeon, Richard Ney. Winner of seven Academy Awards. In the fearful months that followed the announcement of World War II, a brave and lovely lady goes about her tasks, coping courageously with every horror that war can bring. One of the finest films out of the war era. (\$1.25)

**SATURDAY, AUGUST 6 — 8 PM**

**AIR FORCE (1943)** John Garfield, John Ridgely, Gig Young. The action concentrates on a small group of individuals, the crew of the Air Force bomber, "Mary Ann." The film follows the crew of this Flying Fortress from its maiden flight out of San Francisco on December 6, 1941, to Pearl Harbor and the Philippines. (\$1.25)

**SATURDAY, AUGUST 13 — 8 PM**

**THE PIRATE (1948)** Gene Kelly, Judy Garland, Walter Slezak. In this dazzling musical-comedy, Gene Kelly is a circus clown who poses as a pirate to win the heart of a romantic girl (Garland). Wonderful costumes and music by Cole Porter featuring "Be a Clown" creates a truly colorful film. (\$1.25)



**FILM CLIPS**

CLIPPED BY  
BOB KOLOSOSKI

## HARRY WARREN

In the years from 1935 to 1950, Harry Warren had 42 of his songs make the top 40 chart of popular music and my guess is that you can recall most of them. For an idea of the scope of Warren's achievements — consider the fact that Irving Berlin had a mere 33 of his songs in the top 40. Warren is listed as the seventh highest-earning creator of American music by ASCAP, the American Society of Composers, Authors, and Publishers. For three decades he worked steadily for four major Hollywood studios: Warner Bros. 1932-1939, Twentieth Century Fox 1939-1944, MGM 1945-1952 and Paramount 1952-1959. And yet the vast majority of the movie going public never heard of Harry Warren.

If you are one of that vast majority, here is a very abbreviated list of the movies he worked on. Beginning with "42nd Street" (1932), his credits include: "Gold Diggers of 1933" (1933); "Roman Scandals" (1933); "Wonder Bar" with Al Jolson (1934); "Dames" (1934); "Jezebel" with Bette Davis (1938); "Young People" with Shirley Temple (1940); "Down Argentine Way" with Betty Grable (1940); "The Gang's All Here" (1943); "The Harvey Girls" with Judy Garland (1946); "The Barkleys of Broadway" (1949); "Summer Stock" (1950); "The Caddy" (1953); "Marty" (1953); "Separate Tables" (1958); and "The Ladies Man" with Jerry Lewis (1962). This list is just the tip of the iceberg because to fully list his achievements and the talent he has worked with would take a volume.

Keeping in mind that his talent crystallized at Fox and Metro, I believe it would be interesting to look at his beginnings in Hollywood and those golden days at Warner Bros. Of all the songs at all the

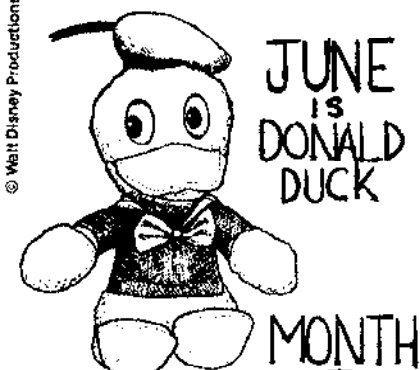
studios it was at Warners where he wrote the music that has really "stood the test of time". It was also here that he began, and eventually ended, a prolific collaboration with lyricist Al Dubin. Their first major musical together was "42nd Street." The four songs they wrote (title song, "Shuffle Off to Buffalo", "Young and Healthy" and "Your Getting to be a Habit with Me") were instant hits in 1933. Further evidence of the songs' durability is the fact that they are part of the current smash Broadway musical based on the 1933 movie.

"42nd Street" was a landmark movie musical and begat a whole cycle of musicals at the Warner's lot. Thus the "Gold Diggers of 1933" was put into production to cash in on the success of its predecessor and Warren and Dubin were signed to long term contracts — as was Busby Berkeley who staged the production numbers for "42nd Street". "Gold Diggers of 1933" was a frothy "we're putting on a show" musical that benefitted from five songs by Warren and Dubin. Of the five "We're in the Money" is the best remembered; however, the "Shadow Waltz" is a superior composition that has the distinction of being a uniquely great "American" waltz.

Warner's had another giant hit with "Gold Diggers" and a Warner Bros musical stock company was emerging: songs by Warren and Dubin; production numbers staged by Busby Berkeley; stars like Dick Powell or Ruby Keeler or Al Jolson or Joan Blondell.

This combination of talent blended perfectly in "Footlight Parade" (1933) and was punctuated perfectly by James Cagney as an energetic producer of movie prologues. The climax of "Footlight

CONTINUED ON NEXT PAGE



AT  
MY BEST FRIENDS  
FEATURING WALT DISNEY  
CHARACTER MERCHANDISE  
5849 W. IRVING PK. RD.  
1 BLOCK EAST OF  
METRO GOLDEN MEMORIES

COME AND  
HELP US  
CELEBRATE  
DONALD'S  
BIRTHDAY!



GUESS HOW  
OLD DONALD  
IS AND WIN  
A PRIZE

WE'RE "GOIN'  
QUACKERS"  
WITH SPECIALS  
THRUOUT  
THE STORE  
MON-FRI 10-5:30 545-3303  
THURS + SAT 10-7:30



## FILM CLIPS

Parade" was almost anti-climactic with three elaborate production numbers: "Honeymoon Hotel," "By a Waterfall" and "Shanghai Lil". Viewed today "Shanghai Lil" is a near perfect mixture of melody, lyrics and choreography. Warren, Dubin, and Berkeley approached genius in this film and hit their mark in 1935 with "The Gold Diggers of 1935". The movie starred Dick Powell and was well into production when Harry Warren wrote a melody and gave it to Al Dubin for lyrics. Dubin knew how much Warren loved New York and created the lyrics as a tribute to that city. They took the song to Jack Warner and Berkeley who was directing the film. Both Warner and Berkeley liked the song but neither was over-enthused about it. Disappointed, Warren took the song to Al Jolson who was in production on "Go into Your Dance." Jolson loved it and asked Jack Warner to put it in his movie. When Berkeley heard this he ran to Warner and insisted the song be used in "Gold Diggers." Berkeley won and "The Lullaby of Broadway" found a home. Warren and Dubin received an Academy Award for their song and Al Jolson received two of their hits, "A Latin from Manhattan" and "About a Quarter to Nine," for his film.

Life at Warners was never dull for Warren and Dubin who saw their songs performed in many great movies.

The year 1939 saw the movie musical wane in popularity and Warren was eventually "let go" of his contract. Harry Warren was a man without a studio briefly but a call from 20th Century Fox to write one song blossomed into another studio contract.

So, if you're watching an old movie musical on the tube or in a nice little theatre somewhere, and the tunes are something special, check the credits and you'll probably see the name of Harry Warren.

# Nostalgia Almanac

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

In June of 1936 Cecil B. DeMille became host of radio's Lux Radio Theatre and continued in that role until January, 1945.

The first broadcast of a political convention took place on June 10, 1924 at Cleveland, Ohio when Republicans nominated Calvin Coolidge of Massachusetts for president and Charles Gates Dawes of Illinois for vice president. The program was carried on a 15 station network of the National Broadcasting Company and Graham McNamee was the announcer.

Don McNeill became the host of a program called The Pepper Pot and promptly changed its name to The Breakfast Club on June 23, 1933. The program became one of the longest running radio shows in history, continuing until December 27, 1968.

The Quiz Kids made their radio debut as a summer replacement for pianist Alec Templeton on June 28, 1940.

A great many television shows got their start as summer replacements during the month of June in the golden age of TV: Ed Sullivan's Toast of the Town premiered on June 20, 1948 and the occasion was also the TV debut of the comedy team of Dean Martin and Jerry Lewis; Down You Go premiered on June 11, 1955; My Little Margie starring Gale Storm and

Charles Farrell came to TV life on June 16, 1952. And a number of radio favorites found their way to the tiny screen: It Pays to Be Ignorant on June 6, 1949; A Date With Judy on June 2, 1951; Amos 'n' Andy on June 28, 1951.

On June 25, 1951, 16 advertisers joined together to sponsor the first commercial



CECIL B. DE MILLE

## NOSTALGIALMANAC

color telecast. The program was beamed from New York and featured Arthur Godfrey, Faye Emerson, Sam Levinson, Ed Sullivan, Garry Moore, and Robert Alda.

A ten-acre lot in Camden, New Jersey, became the site of the nation's first Drive-In movie on June 6, 1933.

The Black Bottom, a new dance, was introduced when George White's Scandals opened at the Apollo Theatre in New York on June 14, 1926.

Fred Astaire and his sister Adele opened at the New Amsterdam Theatre on Broadway on June 3, 1931 in The Band Wagon.

**YOUR HIT PARADE:** Big tunes in June, over the years, were And the Angels Sing (1939), the Woody Woodpecker Song (1940), Long Ago and Far Away (1944); Too Young (1951); Kiss of Fire (1952); and Love Letters in the Sand (1957).

### BIRTH DATES:

June 1: Pat Boone (1934); Andy Griffith (1926); Marilyn Monroe (1926)  
 June 2: Hedda Hopper (1890); Jerry Mathers (1948)  
 June 3: Tony Curtis (1925); Leo Gorcey (1915)  
 June 4: Dennis Weaver (1924)  
 June 6: Ted Lewis (1891); Maria Montez (1918)  
 June 8: Robert Preston (1913); Alexis Smith (1921)  
 June 9: Robert Cummings (1908); Fred Waring (1900)  
 June 10: Judy Garland (1922); Hattie McDaniel (1895)  
 June 12: Jim Nabors (1932)  
 June 13: Ralph Edwards (1913)  
 June 14: Burl Ives (1909); Dorothy McGuire (1918)  
 June 16: Stan Laurel (1890)  
 June 17: Ralph Bellamy (1904)

June 18: Richard Boone (1916); Bud Collyer (1908); Kay Kyser (1905); Jeanette MacDonald (1901)

June 19: Guy Lombardo (1902)

June 20: Errol Flynn (1909); Gail Patrick (1911)

June 21: Judy Holliday (1921); Jane Russell (1921)

June 23: Mary Livingstone (1909)

June 25: Peter Lind Hayes (1915); June Lockhart (1925)

June 26: Peter Lorre (1904); Eleanor Parker (1922)

June 27: Bob Keeshan (1927)

June 29: Joan Davis (1907); Nelson Eddy (1901)

June 30: Susan Hayward (1918); Buddy Rich (1917); June Valli (1930)

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

In July of 1933, a radio version of the Frank Capra film "Lady For A Day" became the first dramatic radio broadcast to originate from a ship at sea. The screenplay, adapted from a Damon Runyon short story, was heard over the Columbia Network and was broadcast from the Main Salon of the Furness-Bermuda Liner, "Queen of Bermuda" on a weekend cruise to the Mid-Atlantic.

John Dillinger made headlines and Chicago's reputation as a notorious city was underscored when the gangster was killed in front of the Biograph theatre on July 22, 1934. On screen was "Manhattan Melodrama" starring Clark Gable, William Powell and Myrna Loy.

Twenty-four year old Orson Welles arrived in Hollywood on July 20, 1939 to begin filming "Citizen Kane."

## NOSTALGIALMANAC

Twenty-three year old Katherine Hepburn arrived in California on July 4, 1932 to make "A Bill of Divorcement."

The first All-Star game was held in Chicago at Comiskey Park on July 6, 1933. Babe Ruth was the first ballplayer to hit a home run in an All-Star game. The American League defeated the National League 4-2.

Radio's Lights Out came to television on July 19, 1949 and Your Hit Parade made its TV debut on July 10, 1950.

Wally Cox starred as Mr. Peepers in the series which began on July 3, 1952; Peggy Wood became Mama on July 1, 1949; and David Janssen was Richard Diamond, Private Eye in the debut, July 1, 1957.

A dream came true for Walt Disney when Disneyland opened in Anaheim, California on July 17, 1955.

**YOUR HIT PARADE:** Big tunes in



KATHERINE HEPBURN

July, over the years, were The Glory of Love (1936); Music, Maestro, Please (1938); One Dozen Roses (1942); I'll Be Seeing You (1944); Some Enchanted Evening (1949); Bewitched (1950); Three Coins in the Fountain (1954); and Unchained Melody (1955).

### BIRTH DATES:

July 1: Leslie Caron (1931); Myron Cohen (1902); Olivia de Havilland (1916); Farley Granger (1925); Charles Laughton (1899)  
 July 3: Leon Errol (1881); Dorothy Kilgallen (1913)  
 July 4: George M. Cohan (1878); George Murphy (1902)  
 July 6: Laverne Andrews (1915); Nancy Davis (1921); Merv Griffin (1925); Dorothy Kirsten (1919); Janet Leigh (1927)  
 July 7: Vincent Edwards (1928)  
 July 8: Billy Eckstine (1914); Faye Emerson (1917); Jerry Vale (1932)  
 July 9: Ed Ames (1927)  
 July 11: Yul Brynner (1915); Tab Hunter (1931); Harry Von Zell (1906)  
 July 12: Milton Berle (1908); Bill Cosby (1937); Jean Hersholt (1886)  
 July 13: Dave Garroway (1913)  
 July 14: Douglas Edwards (1917)  
 July 16: Mindy Carson (1926); Percy Kilbride (1888); Ginger Rogers (1911); Barbara Stanwyck (1907); Sonny Tufts (1911)  
 July 17: James Cagney (1899); Cass Daley (1915); Art Linkletter (1912)  
 July 18: Richard Dix (1894); Gene Lockhart (1891); Harriet Hilliard Nelson (1903); Red Skelton (1913)  
 July 19: Vikki Carr (1942)  
 July 20: Theda Bara (1890); Verna Felton (1890); Natalie Wood (1938)  
 July 21: Don Knotts (1924); Kay Starr (1922)  
 July 22: Margaret Whiting (1924)  
 July 23: Gloria DeHaven (1924); Arthur Treacher (1894)  
 July 24: Bob Eberly (1915)  
 July 25: Walter Brennan (1894)  
 July 26: Gracie Allen (1899); Louis Bellson (1924); Vivian Vance (1903)  
 July 27: Donald Crisp (1880); Keenan Wynn (1916)  
 July 28: Joe E. Brown (1891); Rudy Vallee (1901)  
 July 29: Clara Bow (1904); William Powell (1892); Thelma Todd (1905)



# LIFE CAN BE BEAUTIFUL

REPRINTED from TUNE IN, March, 1945

THE story of "Life Can Be Beautiful" might have been titled, "Just Neighbors." As listeners to the serial know, there's nothing extraordinary about any of the characters whose lives revolve

around the Slightly-Read Bookshop on New York's lower East Side. What sets them apart from others is an attitude toward life—a willingness to share the happiness and sorrows of everyone with

whom they come in contact, a desire to know and understand people.

Spiritual leader of the little community is *Papa David Solomon*, an old-fashioned Jewish scholar who reads his

Talmud daily and endeavors to follow its principles. Several years ago, the elderly bookshop-owner adopted two homeless young people (*Stephen Hamilton* and *Chichi Conrad*)—and his present happiness in the "family" points the story's moral that kindness is repaid.

Ever since "Life Can Be Beautiful" was first heard on the air, some six years ago, the same group of actors have carried the leading roles. They now admit that their own personalities have become completely intertwined with the characters—but whether the real people have grown like their parts or the parts like them, it's hard to say.

Venerable *Papa David* is played by a veteran actor and dialect expert, Ralph Locke. Destined from childhood for the stage, he early learned the fascination of the theatre from his mother's best friend, Mrs. Minnie Maddern Fiske. It was Mrs. Fiske, too, with whom he made his first professional appearance.

That debut was followed by numerous hits in which he trod the boards with luminaries of the footlights—Maude Adams, Henry Miller, Otis Skinner, George M. Cohan.

Ralph Locke is an expert linguist, able to talk fluently in many languages, but it is his command of dialects of which he is most proud. The effects achieved are so realistic that even radio directors are sometimes surprised to find they are not natural, that Locke's English is letter-perfect in non-accented parts.

Equally important with *Papa David* in the script is *Chichi Conrad*, the "stray waif" who wandered into his shop some time ago. Actress Alice Reinheart admits that no one calls her Alice any more—even non-professional friends think of her as *Chichi*—or *Cheech*, for short.

The tiny, green-eyed lass was far from being a stray waif, however, and enjoyed the benefits of a rather luxurious childhood. Something of a prodigy, as a little girl Alice learned to speak French and German, studied the ballet, became an expert fencer and was hailed as a musical genius.

John Holbrook (*Stephen Hamilton*), on the other hand, is quite a contrast to his serial character. Unlike the physically-handicapped *Stephen*, he's a licensed pilot, polo enthusiast, skier, and racing car driver. But, as with other members of the cast, he has become so absorbed in his role during the years, that he hardly knows whether to call himself *Steve* or John in real life.



## How Green



## Were Our Grocers?

BY DAN MCGUIRE

The coupon section of Sunday's newspaper contained an offer for an amazing "new" tool. It was a long wooden pole with jawlike metal clamps at one end, controlled by a trigger mechanism at the handle end. The device was described as a homemaker's "must" for reaching items on those top kitchen cabinet shelves. Why didn't someone think of this years ago?

Someone did, actually, but not as a boon to housewives. At least 35 years ago, a longer, sturdier version of this mechanical arm was in use at Elmer's Grocery in my old neighborhood. Elmer used it to retrieve items from high shelves for his customers.

"A box of American Family Flakes," Mrs. Shopper would read off, scanning her checklist. "And a box of Puffed Wheat . . ." Elmer shot the arm extender upward and expertly grasped each purchase. About halfway down, he released the jaws and let the box plummet downward, then caught it in his free hand like DiMaggio snagging a long flyball. Coolly setting it down upon the counter, with an eyebrow raised inquiringly, he murmured, "And . . . ?"

Like most of its ma and pa contemporaries, Elmer's store was designed to make maximum use of minimal space. Thus the 12-foot-high shelves. The concepts of stocking selected merchandise at eye level, packaging in subconscious-grabbing color designs and strategically displaying items to promote impulse buying had not yet come into use as psychological tools.

These came with the advent of the so-called supermarkets.

Grocery shopping was a leisurely, almost relaxing activity. Housewives did about 90 percent of it, scarcely any of them being employed outside the home. The grocery was a place to meet and exchange news and chitchat with neighbors and with Elmer and his family, all of whom helped in the store.

There were no shopping carts or check-out lanes. Shoppers ambled through short aisles of bins and lower shelves. They selected a few items at a time and accumulated them on the long counter behind which Elmer officiated. In back of him was the glass-doored cooler from which he dispensed dairy items. To his left was a display cooler for lunch meats, sausages and salads. (Unlike some grocers, Elmer did not employ a butcher to sell a full line of meats.)

To Elmer's right, and around a corner toward the storage and employees' area, was a freezer chest. Here were kept "bricks" of ice cream, an assortment of popsicles, ice cream bars and the ever popular push-ups. Pints of ice cream were hand packed upon request. Kids who were familiar to Elmer's family were allowed to prepare cones for themselves if they didn't get greedy or messy.

Next to the freezer was the oblong box filled with ice water and bottles of various sodas. Besides the big name items, there were root beer, ginger ale, Orange Crush and Kayo. Remember that syrupy sweet chocolate Kayo? Plus an assort-

CONTINUED ON NEXT PAGE

## GREEN GROCERS

ment of those squat shaped, wide-mouthed bottles of non-carbonated drinks ranging from orange to grape to (ugh!) raspberry. When we paid for our pop, Elmer would ask, "You gonna drink it here?" If we said yes, he would not charge us a deposit, trusting us to return the bottles, even though we went and sat outside or roamed up the block.

(There was also a penny candy display case, of course, but I need another article to discuss that kids' paradise.)

Meanwhile, the lady shoppers placed the list of their selections on the counter. Elmer's ornate mechanical cash register had no tape feature. To tally your purchases, he took a pencil from behind his ear, licked the point and began putting numbers on a brown paper sack. His left hand moved each item slightly to the side as his right noted its price. When all the items were regrouped, he took a total. Your groceries went into the sack, which also became your receipt. I recall once being sent on an eight-block round trip to confront Elmer with the empty sack because he had made a two cent error.

Transporting the booty home could be a problem. There were no two-car families. So Mom was usually afoot. Some moms used shopping bags or those two-wheeled basket carts. Others had it delivered (most stockboys doubled as delivery boys). Moms with infants could stuff several bags next to Junior in the baby buggy. Those fortunate enough to have male offspring brought them along, or, worse yet, sent them to Elmer's with a shopping list.

As for those mechanical arm extenders, Mom never needed one in those days. Her groceries were all stored in a pantry.

*Dan McGuire became familiar with grocery stores by hanging around the gumball machines in the days when \$50 worth of groceries would fill a pantry.*

# All-Star Game Has Chicago Roots

BY MICHAEL HAGGERTY

This year marks the 50th anniversary of major league baseball's all-star game and, fittingly, the 1983 edition will again be played at the stadium where it all began — Comiskey Park on Chicago's South Side.

The idea for the baseball all-star game was championed by Arch Ward, who was then the sports editor of the *Chicago Tribune*. The *Tribune*, not surprisingly, was proposed by Ward as the sponsor for what he predicted would be a tremendous attraction.

In those days it was not uncommon for a large newspaper to sponsor a special event, especially if it were splashy in nature. It was a way for the paper to participate in the attendant publicity and to attach to itself the aura surrounding the exalted happening.

The baseball establishment accepted the *Tribune's* offer to sponsor the game; the *Tribune* had not harmed its chances any by promising in writing to underwrite any financial losses if the game were rained out.

The *Tribune* jumped into the self-aggrandizing promotion with both feet. The game had been tied into the Century of Progress Exposition, the world's fair of the time.

The next sound emanating from Tribune Tower was the beating of publicity drums. The all-star contest was repeatedly being heralded by the newspaper as "the game of the century"; "baseball's dream game"; "baseball's greatest game" and "the

greatest game of all time," and all this was prior to the game's being played.

There were more than 500,000 votes cast by baseball fans via the *Tribune* and 55 other newspapers across the United States. The *Tribune* even offered cash prizes for fans who correctly guessed the starting lineups.

To determine whether the game would take place at Wrigley Field or Comiskey Park, there was a coin-tossing ceremony at the 333 North Michigan Avenue Building, where the office of baseball commissioner K.M. Landis was located. The coin flip favored Comiskey Park and the day selected for the game was July 6, which is also the date for this year's extravaganza.

Connie Mack, then in his 33rd year as manager of the Philadelphia A's, was chosen to manage the American League stars. The National League skipper selection was John McGraw, who was coaxed out of retirement for that one game after having served as manager of the New York Giants for 31 years.

Tickets for box seats (\$1.65) and grandstand seats (\$1.10) were placed on sale by mail on a date determined in advance so that out-of-towners would not be discriminated against. Those tickets underwent a brisk sale, as expected. The local sale of bleacher seats (.55) followed and they were gone within 45 minutes after becoming available.

The ticket policy for the 1983 game is in stark contrast to that of 1933. This year those in charge of such matters at 33rd and Shields have determined that there will be no bleacher and grandstand designations, only box seats and reserved seats, at \$20 a crack.

And unless you're a season ticket-holder, you're not even eligible to buy an all-star ticket. The prices the scalpers will be able to get for the '83 tickets are a cinch to be stratospheric.

It's also a sure thing that Comiskey Park will be filled to capacity, as it was back in 1933, when the entire supply of 49,000 tickets was exhausted. White Sox officials



**BABE RUTH** was one of the stars in the first All-Star game 50 years ago in Comiskey Park.

felt that at least 100,000 seats could have been sold for the game.

The American League team was a 4-2 victor in that very first baseball all-star game, which featured every top player of the day. New York Yankee idol Babe Ruth's third-inning home run, with Charley Gehringer on base, provided the winning margin for the American Leaguers.

And thus a shining baseball tradition was born here in Chicago a half-century ago. Long may it wave.

*Chicago sports broadcaster and writer Michael Haggerty is a weekly columnist for a publication about Notre Dame football entitled Go Irish.*

**BURBANK** — I would like to compliment you on your radio shows. I'm only 13 years old, but I enjoy listening to favorites like Jack Benny, Ozzie and Harriet, and Amos and Andy. I always tape at least one show every Saturday. Thank s a lot. — **RENEE GARDNER**

**CHICAGO** — You may be interested in how the guide is used in cataloging the various tapes made from the radio programs. Two copies of the radio guide are made on a duplicating machine. As a program is to be recorded, I cut out the listing for that program from each of the copies. One clipping is taped to the card that usually comes with the cassette and makes it ready reference to the contents of the tape. The other clipping is taped to an index card and filed in a card catalog box. By utilizing copies of the radio guide, I eliminate the necessity of cutting up my magazine or copying the listing on the index card or cassette card. Your Nostalgia Newsletter is a prized item in our house and each issue is retained and has been for many years. Keep up the excellent work! — **PHILIP L. BRANKSY**

**CHICAGO** — Jack Benny and Sherlock Holmes are my favorite characters. My parents grew up in Germany before WW II and after WW I, so they never listened to the radio nor know anybody of the radio days, so this is the first time we listen to it. — **DOROTHY GNILKA**

**HOFFMAN ESTATES** — Wouldn't miss your Saturday program. We are both 62 years old so we can relate to every broadcast; we lived through them. — **ERIC and MARIE JOHNSON**

**LAKE VILLAGE, INDIANA** — I was sitting here listening to your Easter special and I was thinking that it was about time that I subscribed to the Nostalgia Newsletter. I may be only 15, but I still enjoy listening to your old time radio programs. I sit down every Saturday at 1 o'clock and start taping your program and I don't leave until 5 o'clock. I have a small collection and it's growing, but it's all mine. — **DAVID LANTING**

**CHICAGO** — I can't stand my husband, Pat Zerega, because he won second prize in the Jack Benny contest and I won sixth prize. — **BETTY ZEREGA**. (P.S. Pat says that I would need 50,000 words, not 50, to hint at the other reasons why I can't stand him!)

**RIGHTON PARK** — We are senior citizens and enjoy the old-timers. My husband arranged music for Ted Weems on the Fibber McGee and Molly show and also on Beat The Band. On one of the Beat the Band shows, Perry Como sang

# WE GET LETTERS

a song that my husband and I wrote. It was "Listen to My Heart" in 1940. Harry also wrote for Hal Kemp, Earl Burnett, Art Jarrett and was on staff at WGN for 12 years. This is just a bit of nostalgia of our own. Thanks for your programs. — **HARRY AND MILDRED BUDKA**

**ADDISON** — Boy does the dust ever fly when I'm scurrying around doing my housework on Saturday mornings so I can finish before your show comes on. I have been listening to your program faithfully this past year. I am very curious as to how you got started collecting all these marvelous shows. Do you suppose you or one of your contributing writers could do an article on you and how this all came about? If not, maybe you could mention it on the show. If not that, maybe I'll stop by Metro Golden Memories and ask you myself. By the way, the few times I've been to Metro Golden Memories has been somewhat of a nostalgia trip for me. When I was about four or five years old (1945-46) I used to live a few blocks away on Mobile Avenue. I remember quite a bit of the area. Thank you for making my Saturday afternoons so much fun! — **MARY C. SCHWEITZER**

(ED. NOTE — Stop in at the store some time and I'll tell you the story. "It all began at a 1,000 watt station in Evanston...")

**CHICAGO** — It was altogether fitting and proper — and, as usual, well done and very warm — that you pre-empted the March 19 Those Were The Days program for your tribute and memorial to the late redhead, Arthur Godfrey. I remember the vintage days of Godfrey as the late 40s/early 50s, mainly on radio but on the early tube, too. My mom used to be a Godfrey fan and whenever I was home during the day - it seems it must have been around 10 o'clock - the Godfrey show would be on. As a family we got our first TV in just about 1951 but for a time before that my mom's lady friend (our "aunt") had a set - one of those long, low RCA consoles with everything - and often she would have us over to sit in the dark and watch what we only could hear before. We were captivated, of course, and all the more so and easier at the hands of that smooth and gentle Godfrey humor and the great entertainment of the Little Godfreys, et al!

Still, in retrospect, the radio shows were the real best of his work. In your research, I'm sure you found a lot you had no time to dis-

uss or play. I remember an incident that to my tender ears was oh-so-shocking and kind of "bad" (weren't some of us innocent back then) when Arthur, on his radio show one morning (it must have been in the summer or early fall) made a short "speech" or statement about the Korean war and ended by telling the North Koreans to "get the hell out of South Korea!" I recall being scared hearing "that kind of talk" on the radio and half-expected CBS to cut him off the air. — **ROBERT MOYERS**

(ED. NOTE — Godfrey probably figured that the North Koreans were listening, too, just like almost everyone else!)

**KOKIE** — On one of the Arthur Godfrey shows you played (during the tribute), the sponsor was a furance company which was finally forced out of business in the 1960s by the Federal Trade Commission after 20 years of litigation for fraudulent business practices. I remember reading about them at the time in a Consumer Research magazine. The Better Business Bureau had more complaints against that company over the years than any other company. The FTC said the same thing. I got a large kick out of the sincerity Arthur Godfrey conveyed when talking about the company and their work. — **KEN GREENBERG**

**CHICAGO** — I've enjoyed your program for a long time. I hope it continues for as long as you'd care to have such a program. Memories are dear, and yet I do not care to live in the past. But these people were the most unusual writers, actors, etc. They are jewels for listening. Thank you. — **GRACE GEORGE**

(ED. NOTE — We wouldn't want to live there, but the past IS a nice place to visit!)

**CHICAGO** — My husband and I want you to know how much we enjoyed your Jack Benny month last February. The shows are wonderful and since we're both in our 20s, they are all brand new to us. Our favorite program is the Phil Harris-Alice Faye Show. We think the show is terribly funny and always make sure to listen when you broadcast one. Also, I've been reading the books that are being reissued of the Mr. and Mrs. North series. I understand that this also was a radio show. Lastly, we want you to know how much we enjoy going to Metro Golden Memories. We got some of our Christmas gifts there and also go there to buy birthday gifts. When we were there one time last year, I picked up a magazine from 1935. In it

was a recipe for chocolate cake. I made it and it was the best I've ever tasted. So, thanks to you I now have a delicious new cake recipe! — **DIANE AND TONY BELTRAN**

**BOLINGBROOK** — I have enjoyed your programs for many years. Keep up the good work. — **JOHN RANDALL**

**LOMBARD** — Thanks for keeping us laughing on the outside! Having a ball listening to your tapes. They offer a bit of sunshine, especially on dismal days. — **W.G. BALLARD**

**CHICAGO** — I enjoyed Karl Pearson and the old band remotes (on TWTD, April 9) and almost cried when I heard what happened to some of the (dance) palaces: parking lots! There was a political rally at the Aragon and as I had not seen the place for 50 years, I went. The beautiful floor was a mass of cigarette burns. "You can't go home again." I guess there are other places you can't go, either. — **MARGARET INSLEY**

**HOMETOWN** — The Chicago remote broadcasts were just super. I hope that you will again repeat this type of programming. If nothing else, slip in a remote now and then in your regular programming, and certainly bring back Karl Pearson. I am a leftover from the local ballrooms, namely the Trianon. I was going strong when the army snagged me. When I came back, things were simply not the same. So, when I heard the remotes, my feet suddenly became alive and I felt like Fred Astaire! I'll be looking forward to all your fine programming in my much improved Nostalgia Newsletter. — **GEORGE W. ECK**

**CHICAGO** — I'm too young to remember the original shows that you play each Saturday... but I love them! I'm really glad I played with the dial that one day and found you! — **ANGIE KUNATH**

**CHICAGO** — I am 12 years old and I am wondering if you could give me some birthdates of famous people like Humphrey Bogart, Ingrid Bergman, Jack Benny, Jack Webb, and, if possible, W.C. Fields. I am a big fan of your show and enjoy all the old radio shows. I am starting my collection and I have 20 hours already. — **JASON DZIJA**

(ED. NOTE — Humphrey Bogart was born on Christmas Day, 1899; Ingrid Bergman, Aug. 29, 1915; Jack Benny — 39 years ago — on St. Valentine's Day, 1894; Jack Webb, April 2, 1920; and W.C. Fields, Jan. 29, 1879.)



1. What famous motion picture star introduced the first episode of Gunsmoke when that series began its television run on September 10, 1955?

2. Who were Leonard, Adolph, Julius, Herbert and Milton?

3. In the world of advertising, what company employed Elsie and Elmer?

4. In *Gone With the Wind*, the classic Academy Award winning film of 1939, Scarlett O'Hara lives at the plantation called Tara. What is the name of the home of Ashley Wilkes?

5. Whose real name was Alfred Arnold Coca-Cola?

6. a) Who was the Lone Ranger's nephew? b) Who was Henry Aldrich's sister? c) Who was Vic and Sade's uncle? d) Who was Stella Dallas' daughter?

7. Name the different themes for each day of the week on the original Mickey Mouse Club on television.

8. What was Fred Allen's real name?

9. What song was sung during a bus ride in the 1934 Oscar winner *It Happened One Night*?

10. Who are a) Shirley Schriff b) Virginia McMath c) Jeanne Leppert?

11. What was the name of Sally Rogers boyfriend on the Dick Van Dyke show and who was the actor who portrayed him?

12. Identify the product that used the slogan, "Ask the man who owns one."

13. Name the most prominent members of these Lodges: a) Mystic Knights of the Sea b) Sons of the Desert c) Raccoons

14. Mr. Peepers was a situation comedy that appeared on NBC-TV from 1952-1955. The story revolved around Jefferson Junior High School and featured the antics of Robinson J. Peepers, a Biology instructor and his friend, Harvey Waskit, an English teacher. Name the actors who appeared in those roles.

15. What 1945 movie was promoted heavily with the slogan, "Gable's back and Garson's got him!" and what did that mean?



FRED ALLEN — What's his real name?

### ANSWERUS NOSTALGIUS

1. John Wayne who was a friend of James Arness.  
2. The Marx Brothers: Chico, Harpo, Groucho, Zeppo and Gummo.  
3. They were cows "employed" by Borden's Milk.  
4. Twelve Oaks.  
5. Mario Lanza.  
6. a) Dan Field b) Mary c) Fletcher (d) Laurel, known to Stella as Lolly Baby.  
7. Monday: Fun With Music Day; Tuesday: Guest Star Day; Wednesday: Anything Can Happen Day; Thursday: Circus Day; Friday: Talent Round-Up Day.  
8. John Florence Sullivan.  
9. The Darling Young Man on the Flying Trapeze.  
10. a) Shelley Winters b) Ginger Rogers c) Alice Faye  
11. Herman Glimmer, played by Bill Madison.  
12. Packard automobiles.  
13. a) Amos 'n' Andy b) Laurel and Hardy c) Kramden and Norton  
14. Wally Cox was Mr. Peepers and Tony Randall was Mr. Waskit.  
15. Adventure was the film and the slogan meant that Gable has returned from wartime duty and his first post-war co-star was Greer Garson.

## CASSETTE TAPE SPECIALS

JUNE

Each Plus Tax

\$5

NEW

### JAMES CAGNEY

#### YANKEE DOODLE DANDY

James Cagney is George M. Cohan, called to the White House where he tells the President about his life, plays and songs. What a great love he has for his country! With Joan Leslie, Walter Huston and Jeanne Cagney. Lady Esther Screen Guild Players, 10/19/42.

#### NO ESCAPE

Harry Gordon, is being honored as "Safest Driver of the Year." Running a bit late for the affair, Harry speeds down a dangerous canyon road. In a few seconds his whole life is changed. SUSPENSE, Auto Lite, 12/6/48 DM-5115

ENCORE

### 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! 10/14/56

Each Plus Tax

JULY

NEW

### THE BICKERSONS #2

#### Don Ameche and Frances Langford With Danny Thomas

Amos (Danny Thomas), takes John's brand new car and smashes it into a police car. He ends up in jail and calls John (Don Ameche) to bail him out. Can you guess John's reply? Also, another funny "the honeymoon is over," skit with the Bickersons. Drene 2/23/47

Don tells Danny his knowledge of literature is almost nil.

Danny: My uncle once read a book.

Don: So what does that make you?

Danny: His nephew.

That gives you an idea of this show. The Bickersons' "I'm sick, John," routine is so very funny. Drene 3/30/47

ENCORE

### SCIENCE FICTION I DIMENSION "X"

#### "Mars is Heaven"

Adventures in time and space, transcribed in future tense. Wheaties present Dimension XXXxxx—. The year is 1987 and the first space ship lands on Mars with 17 men aboard. Will they be welcomed or treated as invaders? This is an unusual tale, with an unusual ending. A fascinating story you will enjoy. One of the best!!!

#### X MINUS ONE

#### "Tunnel Under the World"

Count down to blast off ... 5,4,3,2,1 ... fire! From the horizons of the unknown are stories of the future in which you'll live in a million could-be years, on a thousand maybe worlds. N.B.C., in co-operation with Galaxie Science-Fiction Magazine present these fantastic sci-fi stories.

GET YOUR TAPES at the Metro-Golden-Memories Shop in Chicago or the Great American Baseball Card Company in Morton Grove. BY MAIL, send \$5.93 (includes tax and postage) for each tape to HALL CLOSET, Box 421, Morton Grove, IL 60053.

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## **AL JOLSON**

He billed himself as the "World's Greatest Entertainer" and no one would dispute it.

Perhaps the most electrifying personality in a century of show business, Al Jolson made his mark in vaudeville, on Broadway, on records, in motion pictures and on radio.

Anyone whoever saw him perform in person had to agree that Jolson absolutely captivated his audience. And when, in the middle of a "book" show on Broadway, Jolson would tell the cast to sit down and relax 'cause he was just going to sing for the next hour, theatregoers jumped from their seats and cheered him as he yelled, "You ain't heard nothin' yet!"

Jolson fans who couldn't get to Broadway or who couldn't get enough of him in the movies, were entertained by the "Mammy singer" on radio. His first regular series was in 1932 on a Chevrolet-sponsored program, Presenting Al Jolson, on NBC.

In 1933, he starred on the Kraft Music Hall with Paul Whiteman and his Orchestra, also on NBC. This was followed by another series on the National Broadcasting Company, the Shell Chateau which ran for a year in 1935-36.

Jolson moved to the Columbia network in the last half of 1936 to star in The Lifebuoy Program for three years. He did a show for Colgate in the 1942-43 season and when Columbia Pictures released The Jolson Story in 1946, Al was all over the radio dial, on every network, plugging the picture and as a welcome guest star.

His popularity soared and he returned to NBC in 1947 as star of the Kraft Music Hall for two great seasons.

Al Jolson was born in Russia on May 26, 1886 and he died on October 23, 1950.

*Jolson sings again on Those Were The Days, Saturday, June 25th.*