

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

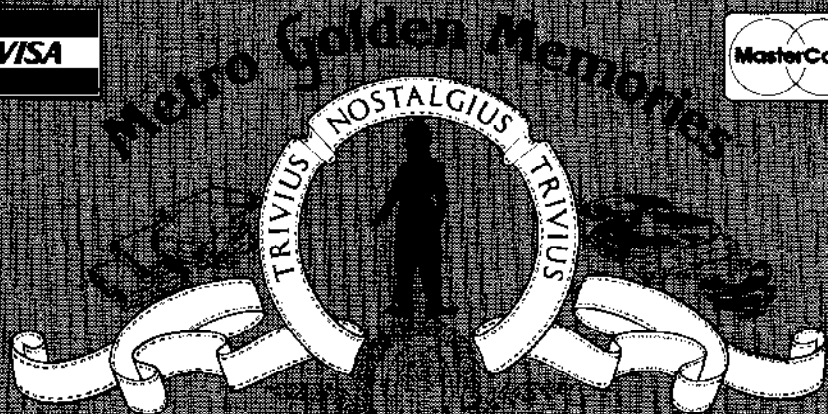


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# NOSTALGIA DIGEST

HELLO, OUT THERE  
 IN RADIOLAND!!

BOOK THIRTEEN      CHAPTER SIX

OCTOBER-NOVEMBER, 1987

## INSIDE THIS ISSUE

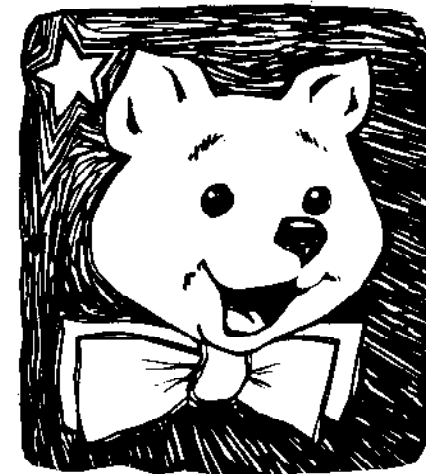
COVER STORY .....	2
Sherlock Holmes On The Air	
I REMEMBER IT WELL .....	6
Juvenile Jobs Were Not Child's Play	
FILM CLIPS .....	9
The Great Buster	
THE HOME FRONT .....	12
Give Till It Hurts	
RADIO CLASSICS .....	16
October-November Schedule	
THOSE WERE THE DAYS .....	18
October-November Schedule	
NOTES FROM THE BANDSTAND .....	22
Big Band Records Restored	
WORK HARDER, WORK LONGER .....	24
Reprint Article from 1941	
WE GET LETTERS .....	27
Our Readers Write	
TRIVIUS, NOSTALGIUS TRIVIUS .....	32
Dragnet Trivia Quiz	

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It may be a bit early to say this, but "Christmas just wouldn't be Christmas without the silver star!"

Actually, it was little Judy Barton who said it in the first chapter of *The Cinnamon Bear*.

This is the 50th anniversary of the classic Christmas story for children of all ages.

*The Cinnamon Bear* was created for radio in 1937 and for the rest of the 1930s and through the 1940s, youngsters thrilled to the adventures of Paddy O'Cinnamon and twins Judy and Jimmy Barton as they traveled to Maybe Land to search for the missing ornament for the top of their Christmas tree.

After 1950, the story disappeared from the radio airwaves until 1970 when we were able to revive it on our *Those Were The Days* program. It has been a part of our holiday celebration ever since.

This year, it's a special celebration as we observe the golden anniversary search for the silver star.

The warm and exciting adventure begins again this year on Saturday, November 7th as we present the first four chapters of the serial. Each Saturday until Christmas, we'll have more chapters until the thrilling conclusion on Saturday, December 19th.

We hope you'll be able to tune in and enjoy once again the story that has been charming youngsters, their parents and grandparents for half a century.

— Chuck Schaden

## Sherlock Holmes On The Air

BY ROBERT W. HAHN

Although Sherlock Holmes had already had several years of air time by 1938, there is no better introduction to Holmes on radio than that given by Orson Welles on September 25th of that year, when the Mercury Theatre on the Air presented Mr. Welles' adaptation of the William Gillette play, SHERLOCK HOLMES, on WABC-CBS. He said:

*Good evening. Well, tonight it is back to Baker Street, back to that unlikely London of the 19th Century where high adventure awaits all who would seek it in a hansom cab, or under gas-light in Inverness cape. For tonight we pay tribute to the most wonderful member of that most wonderful world, a gentleman who never lived and who will never die. There are only a few of them, these permanent profiles, everlasting silhouettes on the edge of the world.*

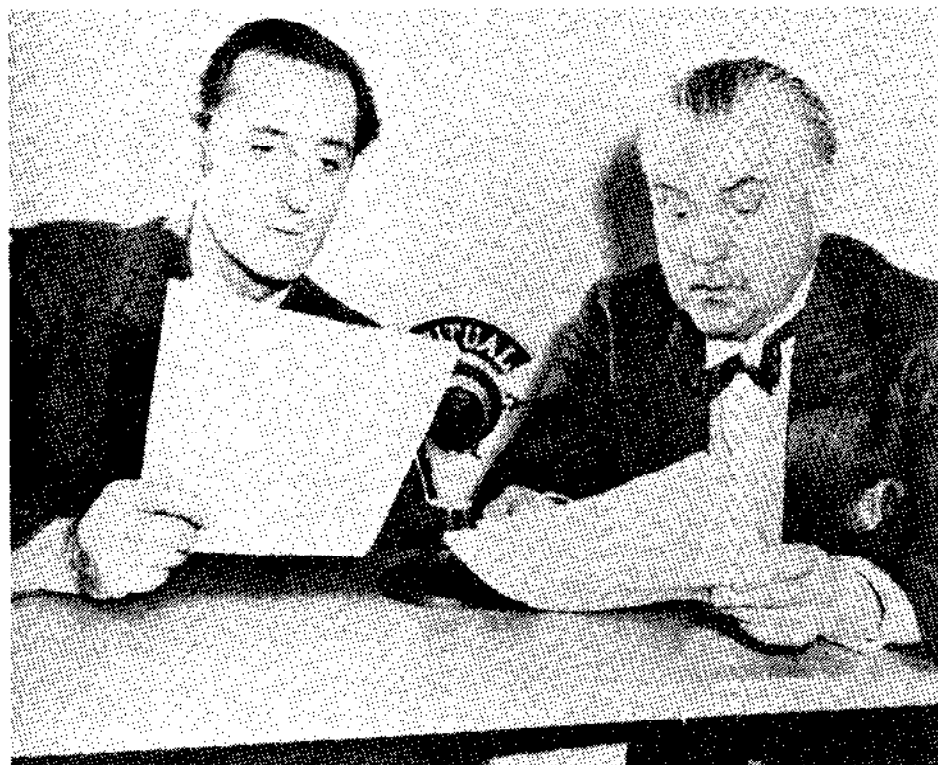
*There is first the little hunchback with his slapstick, whose hook nose is shaped like his cap; there is now, and always will be, the penguin-footed hobo in the derby and the baggy pants; the small boy with the wooden head; the long, rusty knight on horseback; and the fat knight who could only procure a charge on foot; there is also the tall gentleman with the hawk's face, the underslung pipe, the fore-and-aft cap. We would know them anywhere, and easily call them by name; Punch, the Charlies—Chaplin and McCarthy, Quixote, Sir John and . . . Sherlock Holmes.*

*Now, irrelevant as it may seem, we of the Mercury Theatre are very much occupied these days with rehearsals for the revival of a fine old American farce a lot of you remember if only for its lovely title, Too Much Johnson. Its author was William Gillette, which reminded us as it reminds you, of Sherlock Holmes. As everybody*

*knows, that celebrated inventor of under-acting lent his considerable gifts as a playwright to the indestructible legend of the Conan Doyle detective, and produced the play which is as much a part of the Holmes literature as any of Sir Arthur's own romances; and as nobody will ever forget, he gave his face to it. For William Gillette is the acquiline and actual embodiment of Holmes himself. It is too little to say that William Gillette resembled Sherlock Holmes. Sherlock Holmes looks exactly like William Gillette . . . sounds like him too, we're afraid, and we hope devoutly that the Mercury Theatre and the radio will take none of the glamour from beloved fable of Baker Street—from the pipe and violin and the hideous purple dressing gown; from the needle and the cigar on the window ledge; from the dry, famous final lines, "Elementary, my dear Watson, elementary!"*

Mr. Welles' hopes were not dashed. From the beginning radio took nothing from the fascinating world of Sherlock Holmes. To the contrary, it added to his popularity, to his stature, and to his longevity. No other radio personality has ever captured an audience and dominated so completely the airwaves as has Sherlock Holmes. His career has been long and illustrious, and is far from over.

The famous detective's radio debut took place on October 20th, 1936, on station WEA-F-NBC, New York. Edith Meiser, one time vaudevillian and actress, and her husband, a radio script writer, had always felt that Holmes would be a popular radio character, and by 1927 had completed several scripts based upon the Holmes stories. Unfortunately, at the time, she was unable to interest any producer or sponsor in the project and gave up on it.



SHERLOCK HOLMES AND DR. WATSON: Basil Rathbone and Nigel Bruce

A couple of years later she saw Gillette play Holmes in one of his many 'farewell' appearances, and luckily for us all, it revived her desire to get Holmes on the air. Once again she began the rounds of producers and sponsors and finally met up with Mr. G. Washington, president of the coffee company of the same name. Mr. Washington was personally fond of Sherlock Holmes and easily agreed to have his company sponsor a series of half-hour dramas to be written, produced, and directed by Miss Meiser, herself.

Someone at NBC had noted that Gillette was again on farewell tour as Sherlock Holmes and thought it would be a great idea to have him play the part of Holmes for the initial broadcast. He was duly contacted and quickly agreed to do the broadcast. Then as zero hour approached, some doubts began to set in. Gillette was in his 80's. Would his eyesight be good enough

to read the script? Could he give vitality to the role? Would a sit-down microphone be needed because of his aging legs? As it turned out there was no problem on any count. Not only did he portray the great sleuth as only he could, but since he arrived at the studio on a motorcycle, no one bothered about a table microphone!

The program was aired at 10 p.m. on a Monday night and, oddly enough, the announcer for the program was a Joseph Bell. Holmes fans will recall that Dr. Joseph Bell, one of Doyle's instructors at medical school was a Dr. Joseph Bell, the prototype for Sherlock Holmes.

The program was an instant hit. Fortunately, Miss Meiser had 34 additional scripts ready for broadcast. Since Gillette had been retained for the first program only, it was necessary to find another Holmes. Richard Gordon, a handsome leading man on the stage was selected for

## SHERLOCK HOLMES ON THE AIR

the role, and Leigh Lovell, a fine but rather obscure British actor was signed to continue on as Watson, the role he played in the first broadcast. This first series ran from October 20, 1930, to June 15, 1931, growing in popularity with each broadcast. This led to Edith Meiser being commissioned to prepare another 40 scripts, which ran on from September of 1931 through June of 1932.

Gordon and Lovell continued as Holmes and Watson, and the scripts, except for half-a-dozen, all were based upon the Doyle stories. The writer and the stars combined their talents for a third series of programs which ran from September of 1932 to May of 1933. That completed a total of 111 programs, and the public was clamoring for more.

Thus, the series was extended for another 29 broadcasts, but with Louis Hector as Sherlock Holmes. Apparently Gordon had become difficult to work with, which necessitated the change. Leigh Lovell continued on as Watson, and Miss Meiser continued to supply the stories.

The last program in the series was aired on May 26, 1935, and Holmes disappeared from the airways until September of that year. During the summer of 1935 NBC noted that Gillette had finally retired to his castle in Connecticut. (Gillette Castle, incidentally, is one of the really fabulous structures in the U.S. Overlooking the Connecticut river, the castle was designed by Gillette, who also supervised the construction of the edifice. The Flemish-style castle is now a state park and is well worth a visit by any Holmes fan, Gillette fan, or anyone who loves the unusual and spectacular.)

Gillette was asked to make one more foray into Victorian London and he lost no time in agreeing. The program was sponsored by Lux Soap, and was heard on the Lux Radio Theatre on November 19, 1935. Reginald Mason was Gillette's Wat-

son, and the script was an adaptation of the Gillette play by, of course, Edith Meiser.

Holmes was back on the air on a regular basis on February 1, 1936 with the first of 48 more broadcasts. For unknown reasons, Richard Gordon was back as Holmes, but Leigh Lovell, who had died in the interim, was replaced as Watson by Harry West. Edith Meiser again struggled with the plots. The last program of the series was broadcast on December 24, 1936, and there were no more Sherlock Holmes broadcasts until the Welles special in 1938.

Another year passed without Holmes on the air, and then the Saga of Baker Street received its greatest boost since the publication of the stories, the advent of the real (or reel) Sherlock Holmes . . . Basil Rathbone. Much like radio, Hollywood had ignored Holmes since 1933. Then, as legend has it, during one of the much publicized Hollywood cocktail parties, Darryl F. Zanuck turned to Rathbone and said, "You know, you would make a perfect Sherlock Holmes." True or not, the end result was the same . . . the definitive Sherlock Holmes had been found. The first film with Rathbone as Holmes and Nigel Bruce as Dr. Watson was *The Hound Of The Baskervilles*, released in 1939. The film and Rathbone and Bruce were so well received that a second production, *The Adventures of Sherlock Holmes*, was rushed into production and released later that same year.

It was inevitable that the popular pair would be called upon to portray Holmes and Watson on radio. The first program, *The Sussex Vampire*, was broadcast over WJZ-NBC, on October 2, 1939. It was, almost as inevitably, scripted by Edith Meiser, and it signalled the beginning of 218 programs that ran through May of 1946. Ninety-three of the scripts were written by Miss Meiser, and then Leslie Charteris (of *The Saint* fame), Dennis Green, and Anthony Boucher assumed the writing job. G. Washington Coffee had

sponsored the show for the first three years, and then Household Finance, Clipper Craft Clothes, Kreml, Bromo Seltzer, and others took over in turn.

By 1946 Hollywood and Rathbone had grown disinterested in Holmes and Basil left both the movie and radio series. Public interest was still strong, however, and the radio series continued on for another 39 programs with Tom Conway taking over as Holmes, and Nigel Bruce still in his familiar role of Watson. In September of 1947 Bruce also left the radio series, as did Conway, and John Stanley (as Holmes) and Alfred Shirley (as Watson) replaced them. The series, with Edith Meiser again doing the scripts, ran for 39 broadcasts over station WOR-MBS. John Stanley stayed on as Holmes for the next series (September 1948 through June 1949) but had to cope with a new Watson, Ian Martin. The scripts were written by Howard Merrill and "others." The final Holmes-Watson series was aired on station WJZ-ABC, September 29, 1949 through June 14, 1950. Ben Wright starred as Holmes, and the Watsonian bumbblings were provided by Eric Snowden. Dennis Green was back as script writer.

Holmes also enjoyed a goodly measure of popularity on British radio, although the first Holmes program was not broadcast until July, 1943. It was an adaptation of *The Boscombe Valley Mystery*, with Arthur Wontner (who played Holmes in five British films in the 1930's, and whom many consider to be on a par with Rathbone) as Holmes and Carleton Hobbes as Dr. Watson. In that same month BBC aired a "biography" of Dr. John H. Watson, M.D., with Ralph Truman as the doctor and John Cheate as Holmes. Several more single programs were broadcast by the BBC in 1944 and 1945, the most notable being a John Dickson Carr adaptation of *The Speckled Band*, starring Cedric Hardwicke as Holmes and Finlay Currie as Watson. It was introduced by Arthur Conan Doyle's son Adrian.

The first series on BBC began on

October 15, 1952, with Hobbes as Holmes and Shelly as the good doctor. It was carried on *The Children's Hour* and included five broadcasts. The first adult series on the BBC made its debut on October 5, 1954, twelve stories with John Gielgud (not yet a Sir) as the Great Detective, and Ralph Richardson (also untitled at the time) in the role of Watson. Orson Welles was a properly evil Professor Moriarty on the last program. Michael Hardwick, a fine writer and noted Sherlockian, wrote eight scripts for the team of Hobbes and Shelley, which were broadcast February to May, 1960; and provided fourteen more that covered the period November 1961 to September 1962. In between these two series there was a special six-part broadcast of *The Hound Of The Baskervilles* with Carleton Hobbes as Sherlock and Nigel Bruce supporting him in the role of Watson. Hobbes and Shelley then teamed up for another twenty-seven broadcasts from 1962 to 1969.

It should be mentioned here that many years after the event it was revealed that Mr. Shelley delivered the famous "blood, sweat, and tears" speech for a then ailing Winston Churchill. No one ever suspected it was not Churchill's voice rallying the British people.

All of the BBC programs were eventually broadcast in the United States. There also is evidence of a number of Holmes programs on Swedish and German radio, although no detailed lists are available.

The demise of Sherlock Holmes on radio was probably due more to the advent of television as an entertainment medium than to any lack of interest on the part of the public. Case in point, the twelve Universal films with Rathbone and Bruce have been staple TV programming for over twenty years.

It seems doubtful that radio drama will ever again attract enough fans to make dramatic productions feasible. If, however, that time does come around you can be sure that one of the features will be the further adventures of Sherlock Holmes.



I REMEMBER IT WELL...

# JUVENILE JOBS WERE NOT CHILD'S PLAY!

By Dan McGuire

In addition to the usual 3 Rs, James Giles Elementary School occasionally gave us lessons in Resourcefulness. Several times a year there were various campaigns that enlisted students' aid to raise funds for the school. In the fall it was our annual magazine subscription sale.

If my family was larger, I could have made my fortune peddling periodicals.

Each year I launched into the drive with a burst of enthusiasm. In no time at all I had my father and my uncles signed up for *Sports Illustrated*, *Field and Stream* and *Esquire* (the latter to my bachelor uncle). Mom and aunts took *Life*, *Look*, *Ladies Home Journal*, *Good Housekeeping* and *Collier's*.

Once I ran out of relatives, though, sales plunged. A few neighbors might order something, but now I was competing with the entire student body.

Door-to-door sales wasn't really my calling, actually. But these contests were good training for some of my more ambitious and outgoing schoolmates. Bob answered an ad in a comic book and began selling subscriptions on his own. He earned points which could be turned in for "valuable prizes."

Bob may have been inspired by Chuck, who was already selling greeting cards when he was in fourth grade. Chuck's was strictly a cash arrangement. He first invested in a set of sample boxes with funds borrowed from his father. (Chuck's dad, a banker, quizzed him thoroughly about the deal and his follow-through plans before granting the loan.)

Twice during the year Chuck canvassed the neighborhood with a well-rehearsed sales pitch and took orders for all-occasion assortments. In October, he'd start pushing the Christmas boxes before his customers began seeing them in the stores.

Buying from a wholesale warehouse and selling at retail, Chuck made a handsome

profit. With little competition, and forsaking many a Saturday matinee, he conducted a lucrative business until high school activities put a squeeze on his available time.

In an era when most parents had suffered through the Great Depression, every kid I knew had chores that he or she was required to perform in return for a weekly allowance. Besides instilling a sense of family responsibility, our folks wanted to teach us the value of money.

I'd say they generally succeeded. Although none of my peers was truly poor, at least three-fourths of them took some sort of outside work while in grammar school.

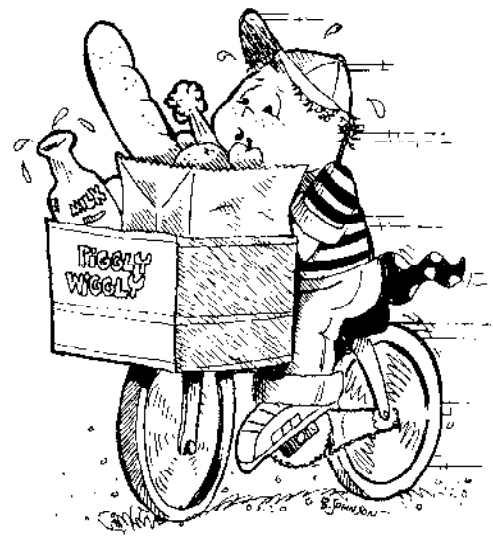
Lots of us fellows had paper routes. Most of the girls were doing some baby sitting by the time they were twelve. A few did female chores for old or invalid neighbor ladies.

Grocery stores hired a lot of guys as delivery boys. Two-car families were rare. Busy housewives often phoned the grocer a shopping list. The boy filled the order, then loaded it into a bicycle basket and delivered it.

Chain stores such as National, A&P or Piggly Wiggly sometimes provided bikes with a small wheel and a huge basket in front. (Have any of these survived? The last one I saw was on a late night TV movie.) At mom and pop stores the boy usually had to have his own bike.

Some customers had accounts with the grocer. Most paid cash. On cash transactions, the grocer tallied the bill on one of the brown paper bags and the delivery boy collected.

Whether or not he was collecting from the customer, the boy usually received a tip. Tips were important because the grocer didn't pay much. Between trips he had to find things for the delivery boy to



do—sweep floors, sort pop bottles, stack milk crates—just to keep him busy.

With several golf courses just a bike ride away, caddying provided good income for some of my pals. Golf carts hadn't been invented yet. Many golfers willingly paid kids to carry that cumbersome bag of clubs around eighteen holes. A caddy who showed some hustle and learned to anticipate what club the golfer would want next could earn some hefty tips.

I suspect you had to be a budding golf nut yourself to endure as a caddy. You had to be out at dawn to avoid being assigned last by the starter. Moreover, business was most brisk on hot sunny days. The prospect of lugging a bag as heavy as me on a hot summer day kept me out of the caddy trade.

In my mind, hot weather and work made a bad combination. Playing at high energy in the summer sun was another matter. I could engage in fourteen hours of non-stop wild activities with my friends on the hottest of days. But when I was scheduled to



Cartoon Illustrations by Brian Johnson

## I REMEMBER IT WELL

mow our lawn, I started as early as possible to avoid the heat.

For kids who didn't mind the sun, several farms in our semi-rural area provided plenty of summer work. There were always jobs available planting, weeding or picking, and odd jobs around the yard or in the barn.

Greg was an experienced field hand. He migrated here from Virginia, where he'd worked on many of the tobacco farms that abound there. However, he recalled his first attempt to find "bacco work" as a disaster.

Greg, then eight years old, joined a group of boys waiting for a neighbor to select the day's crew. Old Mr. Logan was a gruff man of few words. When he reached Greg, he asked, "Kin ya sucker?"

Greg shook his head. He not only couldn't sucker; he didn't even know what it meant.

Mr. Logan grunted. "Kain't sucker, hey. Y'all better go set in the shade."

Greg thought that he was being ignominiously dismissed. Disgraced, he ran home in tears and spent the day hiding from pals to whom he'd bragged that he was going to find work in the fields. Days later a friend explained that Mr. Logan only meant for him to get out of the sun until he could find him some work that required less experience.

Half a dozen riding stables rimmed the forest preserve just down the road away. They hired kids to groom horses and clean stalls. George loved horses. He wrangled himself a 6-day-a-week summer job at Green Tree Stable. George always smelled a little like a freshly fertilized south forty. His mother complained that his clothes had to be washed separately from the rest of the family's, and even Linco bleach couldn't eliminate the aroma.

Ken and Dave worked several summers at Westlawn Cemetery. Their work was

-8- Nostalgia Digest

mostly unsupervised and could be done at their own pace. They spent whole days cutting grass with manual rotary mowers. (Motorized mowers were still a rarity, and rider machines weren't on the drawing boards yet.) They trimmed around grave markers with hand sickles. To keep the grass green, they dragged hoses and sprinklers all around the terrain.

Working outdoors agreed with Dave and Ken. They were athletic types who usually went shirtless. They always had great tans.

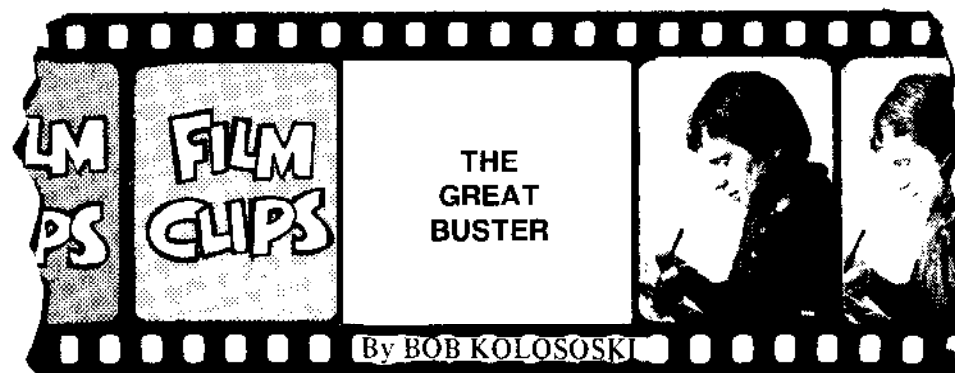
For the truly ambitious youngster, there usually was work to be found somewhere. Stop-and-sock golf ranges hired kids to round up balls. Child labor laws were stretched a bit and boys aged ten to twelve worked part time putting up stock on store shelves. Some parents owned their own businesses and would "hire" their offspring.

After trying a few other enterprises, I settled on delivering newspapers as the best preteen job for me. Mine was a morning route. On no-school days, it left the rest of my day free. It provided modest but steady income year-round. (I bought my first typewriter, a portable radio and a 45 RPM phonograph with paper route earnings.)

When was the last time you patronized a young entrepreneur selling ice-cold lemonade at a makeshift stand? We need to encourage such youthful initiative. Jobs for kids under sixteen are still available, but the opportunities are far fewer.

Also, it seems we post-Depression parents have succeeded in giving our kids a jaundiced view of the work ethic. Several years ago I succumbed to buying a snow blower when I found that none of the local youth were enthused about hiring out their muscle. Every one I approached demanded to know if I paid minimum wage.

*Editor's Note: Neighbor kids who have done odd jobs for Dan McGuire in the past confirm that he does indeed pay minimum wage. As minimum as possible.*



At their peak in the 1920's silent movies were the most popular entertainment in the world and movie mania rivaled anything that has followed it.

The movies were as sophisticated in story-telling as the films shown today and the art of cinematography advanced steadily through the silent era.

The movie palaces were palatial temples of entertainment that were themselves worth the price of admission to experience.

The typical movie-goer of the 20's went to see drama, romance and adventure on the big screen, but the most popular type of film was the comedy. Indeed, during that fragment of cinema history, comedy was king.

It's generally agreed upon by the majority of film historians that the best silent screen comedians were Charlie Chaplin, Harold Lloyd and Buster Keaton. All three were great comics in their own right, but I'm willing to wager that the one who will never lose his place in the history books yet to be written will be Buster Keaton -- the great stoneface. His rise and fall as a film auteur could have been the basis for a classic comedy of pathos and I'm sure, had he anticipated it, Buster would have put it on film.

Buster Keaton was born in 1895 while his vaudevillian parents were "on the road". His Godfather was a fellow performer on the tour -- Harry Houdini. Buster joined the act at three years of age and by the time he was a teenager, he was



**BUSTER KEATON**

a star. The act basically consisted of a series of pratfalls, handsprings and Buster's father tossing the youngster around like a "sack of potatoes".

Buster learned the acrobatics necessary to take the physical abuse the act dished out without sustaining any injuries. He became a superb acrobat and developed into an extraordinary athlete who had almost awesome control over his body. His agility is legendary and substantiated by the stunts he performed in his films (and repeated when he was well into his sixties). There is also the fascinating story that when he was approximately one year old he was caught in a cyclone that swept him hundreds of feet into the air and dropped

## FILM CLIPS

him onto the street of a small town. He sustained no serious injury and actually seemed to enjoy his brief break with gravity.

As vaudeville began to wane in popularity (because of silent movies) Buster's father began to drown his sorrow in alcohol. The drinking became steady and Buster and his mother left the act and headed for New York and Broadway. Buster had an offer to appear in a Broadway show for \$250 a week. Before the first rehearsal, Buster met a friend who invited him to view Fatty Arbuckle making a two-reeler. Buster went, saw, and was conquered by the camera and the entire concept of film making. Arbuckle asked Keaton to join him in the film ("The Butcher Boy") as a secondary player and by the end of the day's shooting offered Keaton \$40 a week to stay on and act in films. Buster being

a poor businessman (a fact that would plague him later in life) accepted the offer on the spot and dropped out of the Broadway show. Keaton had fallen in love with movie making and it became his all-consuming passion for the remainder of his life. Buster made about sixteen short films with Arbuckle and became the unofficial co-star and comedy adviser to Fatty's comedy series.

In 1918 Buster went into the army for a year and when he returned he was offered his own series and studio by Joseph Schenck, the producer of the Arbuckle series. Keaton accepted, passing on an offer by Jack Warner for \$1000 a week, and began filming a series of comedy shorts and features that would make him world famous. Keaton literally ran his own studio and had, on staff, his own cameraman, gag writer, director, etc. But Buster was the driving force behind the entire system.

His genius was well recognized by his peers. Leo McCarey once said that it was standard procedure for the comedy studios to try to steal the best gag writers from other studios, but they couldn't steal Buster's because he was his own best gag man. In fact, the gags in Buster's films are the stuff of legends. He worked on them until they were perfect and he abhorred "trick photography" and gimmicks. His desire for perfection lead him to risk his life several times. In "Steamboat Bill, Jr." a two-ton house front fell over him with an open window providing the few inches of clearance necessary to save his life!

The best of his films have a central theme of Buster as the little man at odds with a hostile universe. In "Cops" he is pursued by the entire New York police force and in "The General" he fights a "battle of wits" against the Union Army. He is usually given an impossible task to perform, but somehow manages to overcome all obstacles to save the day. The great stoneface (his trademark developed during his vaudeville days) is really a mask shielding a calculating brain. In film after film Buster is beset by overwhelming forces but he coolly devises a series of strategies and with his superbly athletic body carries out his plans to ultimate victory. The combination of his inventive brain and strong body transform him into a human machine whose only purpose is survival. This will to survive against all odds supercedes all other emotions in Buster, including romance. Indeed in several of his films the "love interest" is a hindrance to his survival.

Buster was fascinated by machines and in several films machines play a major part in the plot. But the one machine he was most awed by was the camera. He experimented with it in most of his films and he came to rely on the long shot as an integral element of his film making. This was in contrast to Chaplin who relied on closeups and confined sets. Keaton embellished long, long shots out of doors with the

world as his set. He was also the master of the parody. His film "The Three Ages" is an obvious parody of D. W. Griffith's "Intolerance" and "Sherlock, Jr." is a parody of the detective story. In other films he pokes fun at the films and morals of his day and ultimately at the world around him. His screen character was so self-sufficient relying on no one or nothing beyond his own abilities that he was literally "an island unto himself".

Through the 1920's Buster made a series of features that were the basis of his fame. The best being "Our Hospitality", "The Navigator", "Sherlock, Jr.", "The General", and "The Cameraman". He was at his peak in 1928 when he agreed to go over to MGM and make features. Five years and 10 films later he was fired by Louis Mayer and was suddenly a has-been. His fall from grace with the public coincided with the fact that Metro would not let him control his own films as was his custom. He began to drink and his divorce from Natalie Talmadge left him penniless and he was reduced to making short films at the Educational Film Studio from 1934 to 1937. He made another series of shorts at Columbia from 1939 to 1941, but the magic was gone.

Buster's career consisted of cameo roles and a brief comeback on TV but he would never recapture the glory he enjoyed in the silent era. We are fortunate that his body of work has survived on film. Many of his films are on videotape and available at local libraries. The best tribute to this remarkable film maker would be to view his films.

His major goal in making his films was to entertain his audience and make them laugh. Along the way he performed some amazing acrobatic feats and paved new roads in the then infant art of cinema. In this day and age of fast paced music videos and ear-splitting volume a Buster Keaton silent comedy can be a welcome change of pace.

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# The Home Front

**"GIVE TILL IT HURTS"**

By Todd Nebel



Forty-five years ago, America was thrown headlong into a war which would forever change the United States' standing in the world. If ever there was a year that America had one consciousness, one purpose and one set of principles which it wished to demonstrate to the world — 1942 was it.

Minds were one, knowing there was a certain enemy, a certain evil and a definite outcome which must be attained. Principles and virtues reflected a God-fearing country which knowing that if it stayed on the side of right and just, good would certainly win out. Sergeant York, George M. Cohan, Superman, The New York Yankees, the polio stricken President Franklin Roosevelt, Captain Eddie Rickenbacker and Eleanor Roosevelt were a few of the American examples for proof.

Before 1942, Americans had endured over a decade of depression, unemployment and simply, doing without. When wartime prosperity changed Americans' lives and full employment was suddenly a reality, Americans were still asked to cut back due to shortages. Wartime restrictions on nearly every available consumer good from cars (new cars were not manufactured from 1942 through 1945) to food, clothing, homes and gasoline were now in short supply.

In 1942, Americans were less sophisticated but at the same time, better off because of it. Americans' expectations may have been more simple; many were less educated and less seemed to have en-

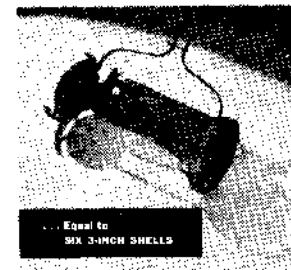
joyed the sensual pleasures of life. But even with all of today's vast improvements in technology, medicine, and thought, the majority of Americans were a happier people then.

They were a generation of Americans who probably have seen more economic ups and downs, more wars and more improvements in technology than any other generation in American history. This generation survived through the prosperous 1920's, the depression of the 1930's and the war-torn 1940's and still survives today; responsible for much of what America amounts to in today's world. When these Americans were asked to do something, they did it. When these Americans were asked to assist their country in time of need, they did it. They may have been more innocent and less suspicious than generations which followed them, but they put their trust and faith in God and did what was asked of them. That was their clear strength as a people and as a country; their trust in God gave them high ideals (like a steamroller) which no other country in the world could come close to.

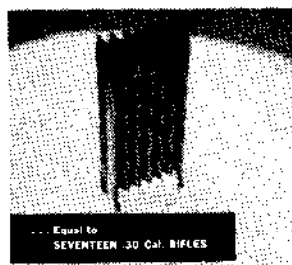
And, by 1942, despite the fact that this generation of Americans finally had prosperity within their grasp, they also had a war — the ultimate test of which had to be won at home as well as on the battlefield. American cohesiveness was assured from the start, with radio as the perfect salesman and motivator for the homefront war effort. Uncle Sam called for America's help and involvement through big band songs, radio

## What your junk will make

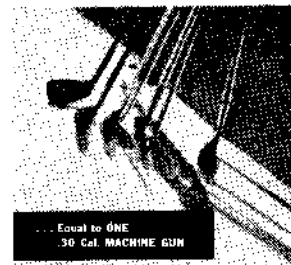
That useless scrap rusting away in your cellar has enough steel in it to make vital military equipment—as shown in the following pictures . . .



... Equal to SIX 3-INCH SHELLS



... Equal to SEVENTEEN 30 Cal. RIFLES



... Equal to ONE 30 Cal. MACHINE GUN



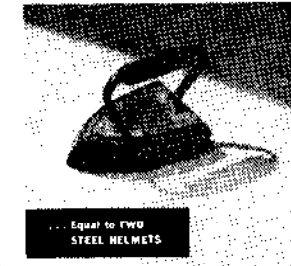
... Equal to ONE 30 Cal. MACHINE GUN



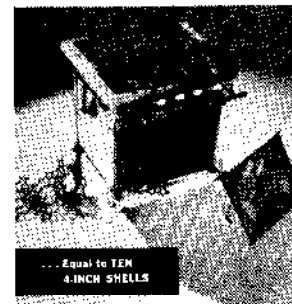
... Equal to TWENTY 37 MM ANTI-AIRCRAFT SHELLS



... Equal to TWO 30 Cal. RIFLES



... Equal to TWO STEEL HELMETS



... Equal to TEN 4-INCH SHELLS

**How to turn in your scrap . . .** Ransack your attic—your garage—your cellar. Gather all the old "junk" in one place. Then call up your Salvage Committee. Or a junk dealer—he'll buy it. Or take it yourself to the nearest collection point. If you live on a farm, phone or write your County War Board or your County Agent. *But act now!*—your country needs every pound of old scrap iron or steel you have! Remember—about one-half of the raw materials used for making new steel is scrap.

**UNITED STATES STEEL**



AMERICAN STEEL & WIRE COMPANY · CARNegie-ILLINOIS STEEL CORPORATION · COLUMBIA STEEL COMPANY · NATIONAL TIRE COMPANY · TENNESSEE TUBE, ROLL & RAILROAD COMPANY

*Get in the Scrap—for Victory!*



## THE HOME FRONT

soap opera heroines, and radio adventure serials. Another helpful motivator came in the form of radio advertising, like in this actual ad . . .

*Housewife:* "Oh, what can I serve as a main dish tonight?"

*Announcer 1:* "You're short on time and ration points, right? Well, have macaroni and cheese, made the Kraft dinner way. Cooks in seven minutes."

*Housewife:* "Then I'll certainly try this Kraft dinner!"

*Announcer 2:* "There's a lady who's going to save time and ration points!"

In Hollywood, despite movie work, the principle concern of performers, starting in 1942, was entertaining troops and defense workers, selling war bonds, and appearing for free in government or industry film trailers and radio shows asking Americans to do all they could to win the war, ranging from saving used fats to paying their income taxes. Even though the stars in Hollywood often seemed larger than life, they were the Americans who provided this country with incessant reminders as well as escapism when it most

desperately needed it.

To achieve cohesion in a free country like ours, the message needed to be hammered tirelessly on the homefront through radio, magazines, newspapers, billboards, movie screens and hundreds of other places where, "Buy More Bonds!", "Save Used Fats!", "Car Pool!", "Don't You Know There's A War On?", "Uncle Sam Wants You!", "Use it up! Wear it out! Make it do! Or do without!", and of course, "Give Till It Hurts!", would eventually become what being an American in 1942 was all about.

And so, with the government's help, Americans pulled together to buy over \$100 billion in war bonds. They saved newspapers, scraps and gas and they were rationed, bussed and trained. Women forgot nylon and silk stockings and wore socks or went bare-legged. Ladies even handed over their girdles when the government needed rubber. Rolling your own cigarettes and pipe smoking became fashionable because cigarettes went to servicemen overseas. And growing food in victory gardens became one answer to the food shortage. As a result, a terrible time became a time of unity.

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**FILM-TO-VIDEO LABS**

## 7 things you should do to keep prices down!

If prices soar, this war will last longer, and we could all go broke when it's over. Uncle Sam is fighting hard to keep prices down. But he can't do it alone. It's up to you to battle against any and every rising price! To help win the war and keep it from being a hollow victory afterward—you must keep prices down. And here's how you can do it:



### 1. BUY ONLY WHAT YOU NEED

Don't buy a thing unless you cannot get along without it. Spending can't create more goods. It makes them scarce and prices go up. So make everything you own last longer. Use it up, wear it out, make it do, or do without.



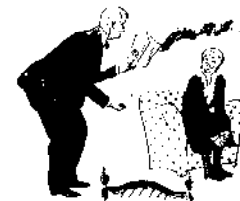
### 2. PAY NO MORE THAN CEILING PRICES

If you do pay more, you're party to a black market that hoards prices. And if prices go up through the ceiling, your money will be worth less. Buy rationed goods only with stamps.



### 3. SUPPORT HIGHER TAXES

It's easier and cheaper to pay for the war as you go. And it's better to pay big taxes now—while you have the extra money to do it. Every dollar put into taxes means a dollar less to bid for scarce goods and boost prices.



### 4. PAY OFF OLD DEBTS

Paid-off debts make you independent now . . . and make your position a whole of a lot safer against the day you may be earning less. So pay off every cent you owe—and avoid making new debts as you'd avoid hitting Hitler!



### 5. DON'T ASK MORE MONEY

in wages for yourself, or in prices for goods you have to sell. That puts prices up for the things all of us buy. We're all in this war together—business men, farmers and workers. Increases come out of everybody's pocket—including yours.



### 6. SAVE FOR THE FUTURE

Money in the savings bank will come in handy for emergencies. And money in life insurance protects your family, protects you in all ages. See that you're ready to meet any situation.



### 7. BUY WAR BONDS

and hang on to them. Buy as many as you can afford. Then cut corners to buy more. Bonds put money to work fighting the war instead of allowing it to shove up prices. They mean safety for you tomorrow. And they'll help keep prices down today.

## KEEP PRICES DOWN . . .

Use it up . . . Wear it out . . .

Make it do . . . Or do without.

This advertisement, prepared by the War Advertising Council, is contributed by this magazine in cooperation with the Magazine Publishers of America.

<b>OCTOBER</b>			<b>RADIO CLASSICS — WBBM-AM 78</b> <b>MONDAY thru FRIDAY 8:00-9:00 P.M.</b> <b>SATURDAY and SUNDAY 8:00-10:00 P.M.</b>			
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>PLEASE NOTE</b> Due to WBBM's commitment to news and sports, <i>Radio Classics</i> may occasionally be pre-empted for late-breaking news of local or national importance, or for unscheduled sports coverage. In this event, vintage shows scheduled for <i>Radio Classics</i> will be rescheduled to a later date.				<b>1</b> Fibber McGee & Molly Damon Runyon Theatre	<b>2</b> Lights Out Third Man	<b>3</b> Jack Benny Challenge of the Yukon Black Museum Dragnet
<b>4</b> Hockey NO RADIO CLASSICS	<b>5</b> NFL Football NO RADIO CLASSICS	<b>6</b> Baseball NO RADIO CLASSICS	<b>7</b> Baseball NO RADIO CLASSICS	<b>8</b> Baseball NO RADIO CLASSICS	<b>9</b> Baseball NO RADIO CLASSICS	<b>10</b> Baseball NO RADIO CLASSICS
<b>11</b> Baseball NO RADIO CLASSICS	<b>12</b> NFL Football NO RADIO CLASSICS	<b>13</b> To Be Announced	<b>14</b> Hockey NO RADIO CLASSICS	<b>15</b> To Be Announced	<b>16</b> The Clock This Is Your FBI	<b>17</b> Hockey NO RADIO CLASSICS
<b>18</b> Baseball NO RADIO CLASSICS	<b>19</b> NFL Football NO RADIO CLASSICS	<b>20</b> Baseball NO RADIO CLASSICS	<b>21</b> Baseball NO RADIO CLASSICS	<b>22</b> To Be Announced	<b>23</b> Hockey NO RADIO CLASSICS	<b>24</b> Hockey NO RADIO CLASSICS
<b>25</b> To Be Announced	<b>26</b> NFL Football NO RADIO CLASSICS	<b>27</b> Hockey NO RADIO CLASSICS	<b>28</b> Life of Riley Red Ryder	<b>29</b> X Minus One Lone Ranger	<b>30</b> Lights Out Charlie Mc Carthy	<b>31</b> Hockey NO RADIO CLASSICS

<b>NOVEMBER</b>			<b>RADIO CLASSICS — WBBM-AM 78</b> <b>MONDAY thru FRIDAY 8:00-9:00 P.M.</b> <b>SATURDAY and SUNDAY 8:00-10:00 P.M.</b>			
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>1</b> Hockey NO RADIO CLASSICS	<b>2</b> NFL Football NO RADIO CLASSICS	<b>3</b> X Minus One Fibber McGee & Molly	<b>4</b> Hockey NO RADIO CLASSICS	<b>5</b> The Clock Burns & Allen	<b>6</b> Hockey NO RADIO CLASSICS	<b>7</b> This Is Your FBI Challenge of The Yukon Gunsmoke Burns & Allen
<b>8</b> Hockey NO RADIO CLASSICS	<b>9</b> NFL Football NO RADIO CLASSICS	<b>10</b> Dragnet Third Man	<b>11</b> Hockey NO RADIO CLASSICS	<b>12</b> This Is Your FBI Box Thirteen	<b>13</b> Lights Out Damon Runyon Theatre	<b>14</b> Hockey NO RADIO CLASSICS
<b>15</b> Hockey NO RADIO CLASSICS	<b>16</b> Fibber McGee & Molly Six Shooter	<b>17</b> Red Ryder Burns & Allen	<b>18</b> Hockey NO RADIO CLASSICS	<b>19</b> Life of Riley Dragnet	<b>20</b> Hockey NO RADIO CLASSICS	<b>21</b> Sherlock Holmes Dragnet Lone Ranger This Is Your FBI
<b>22</b> Hockey NO RADIO CLASSICS	<b>23</b> NFL Football NO RADIO CLASSICS	<b>24</b> This Is Your FBI Green Hornet	<b>25</b> Jack Benny The Clock	<b>26</b> Jack Benny Lights Out	<b>27</b> Hockey NO RADIO CLASSICS	<b>28</b> Have Gun, Will Travel Burns & Allen Dragnet Challenge of the Yukon
<b>29</b> NFL Football NO RADIO CLASSICS	<b>30</b> Hockey NO RADIO CLASSICS	<b>PLEASE NOTE:</b> - All of the programs we present on <i>Radio Classics</i> are syndicated rebroadcasts. We regret that we are not able to obtain advance information about the storylines of these shows so that we might include more details in our <i>Radio Guide</i> . However, each show we present is slightly less than 30 minutes in length and this easy-to-read schedule lists the programs in the order we will broadcast them on WBBM-AM. The first show listed will play at approximately 8 p.m. and the second will be presented at about 8.30 p.m. and so forth. Programs on <i>Radio Classics</i> are complete, but original commercials and network identification have been deleted. Thanks for listening.				

# THOSE WERE THE DAYS

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

## OCTOBER

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

### SATURDAY, OCTOBER 3rd

**THE SHADOW** (1937) "The Power of the Mind" stars Orson Welles as Lamont Cranston with Agnes Moorehead as the lovely Margo Lane. A famous chemist has invented a powerful new explosive — and he is missing! The Shadow tries to find him before he can reveal the formula. Goodrich Tires, MBS. (15:15, 13:20)

**MY FRIEND IRMA** (1-6-52) Marie Wilson stars as Irma Peterson, Cathy Lewis is Jane Stacy. Irma wants to have her memoirs published. Cast includes John Brown as Al, Hans Conried as Professor Kropotkin, Alan Reed as Mr. Clyde. Ennds Chlorophyl Tablets, CBS. (13:55; 15:05)

**YOUR HIT PARADE** (5-29-43) Frank Sinatra and Joan Edwards sing the top tunes of the week, with the Hit Paraders and Mark Warnow and the orchestra. Lucky Strike Cigarettes, CBS. (10:04; 7:36; 12:40)

### CUSTOM CASSETTE SERVICE

A custom cassette tape recording of any of the old time radio programs broadcast on THOSE WERE THE DAYS currently or anytime in the past — is available for a recording fee of \$6.50 per half hour.

You will get a custom recording prepared just for you on top quality Radio-Tape, copied directly from our broadcast master. Simply provide the original broadcast date, the date of our rebroadcast and any other specific information that will help us find the show you want. Send your requests to:

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

If you have any questions, please call: (312) 965-7763

**SHERLOCK HOLMES** (6-6-39) "Case of the Missing Submarine Plans" stars Basil Rathbone and Nigel Bruce as Holmes and Watson. Groves Bromo Quinine Tablets, NBC. (13:20; 16:05)

**AMOS 'N' ANDY** (3-23-45) Freeman Gosden and Charles Correll as radio's all-time favorites. When Andy lands a good paying job as a clothing salesman, the Kingfish decides that he needs a manager. Rinso, NBC. (9:45; 9:35; 11:15)

### SATURDAY, OCTOBER 10th

**JACK BENNY PROGRAM** (10-13-46) Edgar Bergen and Charlie McCarthy pay a visit to Jack and the gang: Mary Livingstone, Phil Harris, Eddie Rochester Anderson, Dennis Day, Frank Nelson, Artie Auerbach. Jack tries to get Edgar to hire the Sportsmen Quartet. Lucky Strike Cigarettes, NBC (9:00; 8:10; 9:15)

**BULLDOG DRUMMOND** (1-17-47) "Case of the Atomic Murders" stars Ned Weaver as Drummond with Luis Van Rotten as Denny. Drummond is mistakenly given money and claim check by a man who later turns up dead. Sustaining, MBS. (12:30; 17:30)

**LIBERACE PROGRAM** (4-24-55) The famous pianist, back from a recent illness, offers his thanks to those who sent wishes and books and presents a program of musical favorites. Syndicated (5:05, 8:05, 14:30) *With this program, we remember Liberace who died February 4, 1987 at the age of 67.*

**ACADEMY AWARD** (5-4-46) "Stagecoach" starring Randolph Scott and Claire Trevor. Radio version of the 1939 film about an assortment of stagecoach passengers under pressure from an Indian attack. House of Squibb, CBS. (15:16; 14:00) *With this program we remember Randolph Scott who died March 2, 1967 at the age of 89.*

**PHIL HARRIS-ALICE FAYE SHOW** (1-9-49) Phil accidentally drops Willie's engagement ring down the drain. In an attempt to retrieve it, Phil and Frankie Remley flood the kitchen! Elliott Lewis, Walter Tetley, Robert North. Rexall, NBC. (9:45; 8:35; 13:25)

### SATURDAY, OCTOBER 17th

**THE FAT MAN** (1947) "Murder Plays Hide and Seek" starring J. Scott Smart as Brad Runyon, the character created by Dashiell Hammett. A dead man is taken for a taxi ride. Pepto Bismal, ABC. (12:15; 15:10)

**FRED ALLEN SHOW** (11-28-48) Guest George Jessell joins Fred and the regulars: Portland Hoffa, Alan Reed, Minerva Pous, Kenny Delmar. Ford Motor Co., NBC (14:50; 15:45)

**LUX RADIO THEATRE** (4-23-45) "The Petrified Forest" starring Ronald Colman and Susan Hayward with Lawrence Tierney as Duke Mantee. Radio version of Robert Sherwood's drama and the 1936 film (which originally starred Leslie Howard, Bette Davis and Humphrey Bogart). An escaped gangster holds hostages at a roadside restaurant in Arizona. Guest "producer" is Thomas Mitchell. Lux Soap, CBS. (23:45; 13:55; 21:20)

**DUFFY'S TAVERN** (1940s) Ed Gardner stars as Archie, the manager, who is confronted by a bully in the Tavern. Sheldon Leonard is the tough guy. AFRS rebroadcast. (12:30; 13:55)

**BOLD VENTURE** (11-19-51) Humphrey Bogart and Lauren Bacall co-star as adventurers Slate Shannon and "Sailor" Duval in a search for Spanish gold. Pontiac Motors, Syndicated. (15:05; 11:40)

### SATURDAY, OCTOBER 24th

**ADVENTURES OF SHERLOCK HOLMES** (2-22-48) "The Wooden Claw" starring John Stanley as Holmes with Alfred Shirley as Dr. Watson. The Master Detective investigates a series of murders by a mysterious "cat killer." Clipper Craft Clothes, MBS. (14:10; 15:50)

**STEVE ALLEN SHOW** (10-26-49) It's Steverino on radio for an hour at midnight with guest Al Jolson, in Hollywood to attend the premiere of "Jolson Sings Again." Ad lib comedy from Steve and Al. Jolie sings many of his great songs. Sustaining, KNX, Los Angeles. (20:40; 15:30; 15:43)

**NATIONAL BARN DANCE** (5-2-64) 40th Anniversary broadcast of the popular broadcast from Chicago with Bob Atcher, Bob and Bobby Thomas, Lulu Belle, the Johnson Sisters, and others. Syndicated. (9:25; 13:55)

**FAULTLESS STARCH SHOW** (1952) Bob Atcher stars with Mary Jane Johnson in a program of music and chatter. Announcer is Franklin Ferguson. Faultless Starch, NBC. (15:00)

**OUR SPECIAL GUEST** will be singing cowboy **BOB ATCHER** who will reminisce about his long career on radio and in television. And you're invited to come to our studio at the Museum of Broadcast Communications to see Mr. Atcher who has promised to bring along his guitar and perform for us as well. Who knows, you might even be able to get an autograph!

### SATURDAY, OCTOBER 31st ANNUAL HALLOWE'EN SHOW

**INNER SANCTUM** (1-23-50) "The Hitchhiking Corpse" featuring Mercedes McCambridge as a red-headed witch who is given a ride by a truck driver transporting three coffins containing her dead ancestors. AFRS rebroadcast. (12:20; 11:35)

**SEALED BOOK** (1945) "Stranger in the House." When a young couple move into a haunted house, the husband falls in love with a beautiful ghost. Syndicated. (15:37; 7:00)

**THE DARK** (1940s) Arch Oboler's fantastic "Lights Out" story about people being turned inside out. A classic! (8:35)

**THEATRE OF ROMANCE** (1-15-46) "The Ghost Goes West" stars Cary Grant as a ghost stuck in limbo, haunting a Scottish castle for 200 years. When an American family buys the castle to transport it to the USA, the ghost goes with it! Colgate, Halo, CBS. (12:13; 10:42)

**SUSPENSE** (12-19-46) "The Thing in the Window" starring Joseph Cotten in a story by Lucille Fletcher. From his tenement window, a man is certain he sees a dead man in another apartment. Roma Wines, CBS. (12:38; 16:30)

**QUIET PLEASE** (9-13-48) "Where Do You Get Your Ideas?" by Willis Cooper. A man in a bar meets a writer of murder stories for radio. Ernest Chappell is host and star. Sustaining, ABC. (12:10; 16:00)

**INNER SANCTUM** (12-18-45) "The Undead" starring Anne Seymour. An actor's wife discovers that her husband is a vampire. Raymond opens the creaking door of the Inner Sanctum. Lipton Tea and Soups, CBS. (13:30; 15:10)



BOB ATCHER

# THOSE WERE THE DAYS

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

## NOVEMBER

SATURDAY, NOVEMBER 7th

HAPPY ANNIVERSARY CINNAMON BEAR!  
AND TO YOU, TOO, HOWDY DOODY AND SNOW WHITE

**CINNAMON BEAR** (1937) Chapter 1. Judy and Jimmy Barton discover that the silver star for the top of their Christmas tree is missing. Searching for the star in their attic, they meet Paddy O'Cinnamon, the Cinnamon Bear. Syndicated. (13:00)

**NOTE:** This is the 50th anniversary of the Cinnamon Bear story, created in 1937.

**CINNAMON BEAR** (1937) Chapter 2. Judy and Jimmy de-grow and take a glass airplane to Maybe Land in search of the star. (13:00)

**HOWDY DOODY TIME** (2-23-52) Buffalo Bob Smith, Howdy Doody and all the characters from the Howdy Doody Circus in this weekly radio version of the popular kids' television show. Featured are Princess Summerfall Winterspring, Dilly Dally, The Flubadub, Mr. Bluster, and the kids in the Peanut Gallery. First half of an hour-long show. Sustaining, NBC. (14:00, 16:20)

**NOTE:** This is the 40th anniversary of the Howdy Doody Show which premiered on NBC-television December 27, 1947.

**LUX RADIO THEATRE** (12-26-38) "Snow White and the Seven Dwarfs." Radio version of Disney's classic 1937 film with most of the character voices used in the motion picture. Producer Cecil B. DeMille introduces special guest Walt Disney. Lux Soap, CBS. (25:20; 16:20; 16:35)

**NOTE:** This is the 50th anniversary of the movie which has become an animated film classic.

**HOWDY DOODY TIME** (2-23-52) Second half of the show described above. Howdy and Buffalo Bob observe the birthday of George Washington. Sustaining, NBC. (17:29; 12:56)

**CINNAMON BEAR** (1937) Chapters 3 and 4. Weary Willie and the Looking Glass Valley; The Inkaboost! (13:00; 13:00)

### 50 HAPPY YEARS WITH THE CINNAMON BEAR

Paddy O'Cinnamon and his friends are 50 years old this year and in honor of the occasion, we've put together **THE CINNAMON BEAR BOOK**, a golden anniversary remembrance of the classic radio serial. It contains some personal recollections of growing up in the Cinnamon Bear era, a delightfully illustrated, chapter-by-chapter synopsis of the complete story, a reproduction of the original Cinnamon Bear Coloring Book, a year-by-year chronology of the radio series and cast list. This attractive booklet, in the shape of the *Nostalgia Digest*, but with about twice as many pages, is available at Metro Golden Memories in Chicago for \$3.95, by mail for \$5.50 from the Hall Closet, Box 421, Morton Grove, IL 60053.

Also, this year, we're offering a special 50th Anniversary Limited Edition Commemorative Set of **CINNAMON BEAR TAPES**. It's the complete, 26-episode story attractively packaged in a vinyl cassette album for \$34.95 plus tax at Metro Golden Memories or by mail for \$37.95 complete from The Hall Closet. *And, for a limited time, the CINNAMON BEAR BOOK will be included FREE with the purchase of the Commemorative Edition of CINNAMON BEAR TAPES.*

Finally, there's the **CINNAMON BEAR ORNAMENT**, commemorating the search for the silver star that has continued for Fifty Happy Years! It's available exclusively at Metro Golden Memories for \$5 plus tax.

SATURDAY, NOVEMBER 14th

**LAWRENCE WELK SHOW** (1961) Remote broadcast from the Aragon Ballroom, Pacific Ocean Park, California. Ah, one, ah, two . . . the bubble machine and wunnerful music for listening and dancing with Lawrence and his musical family. AFRR rebroadcast. (8:10; 9:12; 5:45)

**CINNAMON BEAR** (1937) Chapters 5 and 6. The Crazy Quilt Dragon is rescued; Wesley the Wailing Whale, Samuel the Seal, Penelope the Pelican. (13:00; 13:00)

**HALLMARK PLAYHOUSE** (4-7-49) "Morning Glory" starring Elizabeth Taylor as a young woman who becomes infatuated with an influential theatre personality. James Hilton, host. Hallmark Cards, CBS. (15:45; 13:30)

**BOB HOPE SHOW** (2-19-46) Guest Tyrone Power joins Bob and the gang in a broadcast from Pomona College in California. Francis Langford, Skinny Ennis and the orchestra. AFRR rebroadcast. (6:30; 9:45; 12:00)

**MERCURY THEATRE ON THE AIR** (9-26-38) "Sherlock Holmes" starring Orson Welles in an adaptation of the William Gillette story, written, produced and directed by Welles. Ray Collins is Dr. Watson. Holmes investigates the strange case of Dr. Moriarty. 12th program in the Mercury series. Sustaining, CBS. (21:28; 13:30; 22:51)

**CINNAMON BEAR** (1937) Chapters 7 and 8. Mr. Presto, the Magician; the Candy Pirates. (13:00; 13:00)

SATURDAY, NOVEMBER 21st  
ANNUAL THANKSGIVING SHOW

**GREAT GILDERSLEEVE** (11-22-42) Hal Peary stars as Throckmorton P. Gildersleeve with Walter Tetley as Leroy, Earle Ross as Judge Hooker, Lillian Randolph as Birdie, Shirley Mitchell as Lelia Ransom, Dick Legrand as Mr. Peavy. Gildy invites Hooker to Thanksgiving dinner while Leroy has to portray John Alden in a school play. Cast includes Verna Felton, Frank Nelson. Lots of WWII flavor throughout this broadcast. Kraft foods, NBC. (14:25; 15:45)

**MAXWELL HOUSE COFFEE TIME** (11-21-40) Master of Ceremonies Dick Powell presents the stars Fanny Brice as Baby Snooks and Hanley Stafford as Daddy, plus special guest Jack Benny. Regulars include announcer Don Wilson, Mary Martin, Meredith Willson and the orchestra. Trying to get Snooks to fall asleep after Thanksgiving dinner, Daddy tells the story of the first Thanksgiving. Maxwell House Coffee, NBC. (18:58; 10:25)

**CINNAMON BEAR** (1937) Chapter 9. The Roly Poly Policeman. (13:00)

**LET GEORGE DO IT** (11-20-50) "Cause for Thanksgiving" stars Bob Bailey as George Valentine, private eye, with Virginia Gregg as his secretary, Brooksie. On Thanksgiving Day, a 10-year-old boy is so scared that he can't — or won't — talk. Standard Oil Co., MBS. (14:45; 15:00)

**SONGS BY SINATRA** (11-21-45) Frank Sinatra, Marilyn Maxwell, Louis Prima, the Pied Pipers, Axel Stordahl and the orchestra on the eve of the first peacetime Thanksgiving after World War II. Patriotic flavor throughout the program. Old Gold Cigarettes, CBS. (6:58; 11:30; 8:35)

**CINNAMON BEAR** (1937) Chapter 10. Professor Whiz, the educated owl, and Fraidy Cat. (13:00)

**DURANTE-MOORE SHOW** (11-22-46) It's "the Nose and the Haircut," Jimmy Durante and Garry Moore. The boys present a Thanksgiving opera with Jimmy as Miles Standish, Garry as John Alden. Howard Petrie, announcer, Roy Bargy and the orchestra. Rexall Drugs, CBS. (11:20; 10:00; 8:05)

SATURDAY, NOVEMBER 28th  
RADIO TO GET INTO  
THE HOLIDAY SPIRIT BY

**JUDY CANOVA SHOW** (12-21-46) Planning a holiday party, Judy tells her Aunt Aggie about Christmas back in Cactus Junction. Cast features Mel Blanc, Joe Kearns, Ruby Dandridge, the Sportsmen, announcer Verne Smith. Colgate-Palmolive Products, NBC. (11:20; 18:55)

**CINNAMON BEAR** (1937) Chapters 11 and 12. Fee Foo, the Friendly Giant; the Rhyming Rabbit and the Bumble Bee. (13:00; 13:00)

**PHIL HARRIS-ALICE FAYE SHOW** (12-11-49) Phil and Remley shop for Alice's Christmas present: a mink coat! Elliott Lewis co-stars as Frankie Remley, Walter Tetley as Julius, Joe Kearns as the coat salesman. Rexall Drugs, NBC. (18:30; 9:00)

**EDDIE CANTOR SHOW** (12-19-45) Eddie reminisces about Christmas when he was a kid, then decides to go Christmas shopping. Alan Young, Bert Gordon, Thelma Carpenter, Leonard Seuss, Kenny Delmar, Ipana, Trushay, NBC. (9:58; 8:50; 10:15)

**CINNAMON BEAR** (1937) Chapters 13 and 14. Through the picture frame to see the Wintergreen Witch; Queen Melissa of Maybe Land offers help. (13:00; 13:00)

**ADVENTURES OF NERO WOLFE** (12-22-50) "Case of the Slaughtered Santas" stars Sidney Greenstreet as Wolfe with Lawrence Dobkin as Archie. Wolfe investigates the murder of several Santas. Sustaining, NBC. (13:35; 13:40)



# NOTES FROM THE BANDSTAND

Big Band Records—Restored to Brilliance

By KARL PEARSON

The past few years have seen a number of wonderful advancements in technology, with many occurring in the field of sound recording. And the recordings that have been made in the past few years seem to capture more brilliance with every year. Many older records are painstakingly being restored to degrees of quality previously unattainable. Hundreds of old rock-and-roll records have been reissued, in most cases with better fidelity than their original issues. Likewise, a number of record labels have put out many fine big band releases in a similar vein. The results are fantastic, even though many of the originals were made in those pre-“hi-fi” years!

The most important part in the sound restoration process involves a high-quality tape, or “master” recording. When making a master recording it is important to find the best quality source (or original) recording. Without that, it becomes a harder task to restore an old recording. Filters and equalizers can help, but only so much of the surface noise (scratch),

pops and clicks found on some records will be masked or removed. When reissuing big band records, the recording companies have access (in most cases) to good quality source material. This involves making tape transfers from either vinyl pressings made from the original metal molds, or transfers from the molds (also known as “stampers”) themselves. During the taping process a wide variety of equipment can be used to boost the “high” (treble) end, remove surface noise, take out pops and clicks, or remove other objectionable noise. The digital recording process used for mastering today has eliminated the age-old problem of tape hiss.

In the paragraphs that follow, you’ll find some of the many quality reissues available currently. Some are available by mail order, while many can be found at some of the larger record stores around town. Only the Long-Playing 33-1/3 analog records are listed below. Being somewhat of a traditionalist myself, I collect only in record form, and have not branched out to Compact Discs or Cassettes—at least not yet. It should be noted in some of the following cases that CD’s and cassettes are available.

Of the major record labels around today, Columbia has perhaps the best reissues around in the jazz field. The Columbia “Jazz Masterpieces Series”, begun last year, features a number of fine reissues, spanning a 40-year period. Of particular interest is “Benny Goodman: Roll ‘Em” (CJ 40588), the first in a projected series of Goodman reissues. Although composed mostly of reissued titles, the sound qual-

ity is the best by far available to date of Goodman material. Another album in series entitled “The 1930’s—Big Bands” features a variety of groups, including the Casa Loma Orchestra, Cab Calloway, Red Norvo and Jimmie Lunceford. Other albums by Count Basie, Billie Holiday, Duke Ellington and many others are now or will be available.

A small label that puts out wonderful big band material is Circle Records (3008 Wadsworth Mill Place, Atlanta, Georgia, 30032). Circle owns the rights to the World Broadcasting System and Langworth Transcription libraries, two companies that put out high-fidelity recordings for use by radio stations during the heyday of the big band era. Over 100 albums are currently available, including the likes of Jimmy Dorsey, Duke Ellington, Ray Anthony, Clyde McCoy, Jimmie Lunceford, Bob Crosby and Eddy Howard. In terms of sound quality, Circle is top-notch; all their tape transfers are made from the original studio acetates.

Time-Life Records (based in Chicago) has put out a number of fine albums over the years. One spectacular album titled “Soft Lights and Sweet Music” (STL-101) features six (count ‘em six) records of dance bands. All taken from the RCA record library, the artists featured include Paul Whiteman, Vaughn Monroe, Ray Noble and Hal Kemp. One of the mainstays of Time-Life over the years have been their multi-record series; their current “Big Bands” series is perhaps the most outstanding. An example of the series is “Major Glenn Miller” (STBB 17), which features Glenn’s Air Force Band on 21 tracks, all taken from live broadcasts made in 1943 and 1944. All of the titles issued here were previously made available in 1955 by RCA Victor, but there are a number of alternate versions of titles on the Time-Life album, with the added plus of better sound quality.

While on the subject of Glenn Miller, Mercury Records has issued a fine two-record set titled “Glenn Miller in



BENNY GOODMAN

Hollywood” (826 635-1). All of the material comes from soundtrack recordings made by Glenn for 20th-Century Fox for his two movie appearances. Although previously issued by RCA and 20th-Fox, the Mercury engineers have managed to coax more “highs” out of these 40-years-plus originals than previously possible.

RCA Records, not to be outdone by Columbia, has revived (once again) the old Bluebird label, concentrating predominantly on jazz. Concentrating mainly on the late 1940’s, one throwback is a 4-record set by Duke Ellington (5659-1-RB), featuring recordings made from 1940 to 1942. Issued in a boxed set, the transfers are good. The one drawback with the set is that the producers have not listed take numbers or composer credits, which can be somewhat annoying to take number/record collector fanatics like myself. But nice material nonetheless.

For those of you who know or are related to a big band buff, keep this list in mind, especially with the upcoming Christmas season just around the corner. Some of these just might be welcome in that buff’s collection. And for those of you who plan to buy any or all of the above—enjoy!

Nostalgia Digest -23-

## NOSTALGIA

### DIGEST

#### BACK ISSUES AVAILABLE

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

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Box 421  
Morton Grove, IL 60053

# Work Harder Work Longer

Here—on a backstage visit to "Lux Radio Theater"—you'll learn what makes the top drama broadcast tops

Reprint from Movie-Radio Guide  
February 15, 1941

ONCE upon a time, a radio producer pondered how he might present a broadcast which would be better than any dramatic show on the air. Good shows were being broadcast nightly. Fine stars directed by fine directors were giving brilliant performances.

"How can we do it?" he was asked.

"We can work harder. We can work longer," said the producer.

So that became the plan of the "Lux Radio Theater," which comes into your home each Monday night with the clarion call to pleasure, "Lux presents Hollywood . . ."

For example, early this year Lux presented "Nothing Sacred." As is usually the case in a Lux play, the story was one familiar to its potential audience. It had been done magnificently on the screen by Carole Lombard and Fredric March. Follow this routine and judge for yourself.

First, radio rights had to be secured. James Street, author, who wrote the story when it first appeared in *Cosmopolitan* magazine, was contacted and the purchase made.

Then came the problem of casting. This concerned the advertising agency men who produce the show for Lux and Cecil B. DeMille. They conferred and picked two men and two women they thought suited to the story. Two each, for safety's sake. Joan Bennett and Douglas Fairbanks, Jr., were signed.

With rights secured and players signed, the play was given to young George Wells, an unsung but nonetheless tremendously important person in the final analysis.

It was his job to adapt the motion-picture story for radio. He had to recast the yarn into a form which could be understood by an audience whose only tie with the actors was an auditory one. He had to evolve a workable script which could be played in exactly one hour (minus time for commercials), which would retain the flavor of the original version, and which would have color and punch enough to hold its listeners.

When George Wells had finished the



DOUGLAS FAIRBANKS, JR.

final script to his, the network's, Mr. DeMille's and the agency's satisfaction, he turned it over to the director of "Lux Radio Theater," Sanford Barnett, who cast the minor roles, went over the preliminary draft of the music with Lou Silvers, the conductor, and set the date for the first rehearsal.

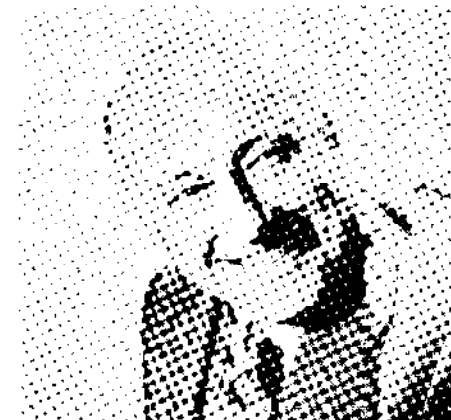
In the matter of rehearsals there is no program on anybody's air which does as much preparatory work. Usually ten or twelve hours of intense concentration precede the words you hear which open the show. This is not merely the labor of bit players. The stars, no matter how big they are, must also be present.

The first reading on Thursday is most informal, a sort of verbal jam session in which pomp is forgotten and big names are merely "some of the boys." In the case of "Nothing Sacred" Joan Bennett arrived in slacks, with a red ribbon in her hair, wearing glasses and leading a small black dog which looked like a pet lamb. Young Doug tiptoed in fifteen minutes late, with a grin on his face like that of a ten-year-old caught stealing jam. The script was read without benefit of microphone, just to get the feel of it.

During this reading voices were low. Lines were fluffed. Characters were hazy at times. "Sandy" Barnett sat on a high stool in the center of the stage, his arms on a tall reading-desk, and pretended he'd never heard of direction. That would come later when the play was taken act by act. Then a definite dialect could be decided on for the European specialist. Then the fight scene between Hazel and Wally could be speeded up and accentuated. Then the sound-effects would be added.

One reading, a few preliminary remarks on character and action by Mr. Barnett, and the first run-through was over. The actors appearing only in the second and third acts departed. "See you tomorrow!" floated back from the swinging doors to the street.

Suddenly the atmosphere changed. It wasn't a jam session any longer.



CECIL B. DE MILLE

The engineer arrived. The mike was turned on. Work really began.

The first act gathered pace and form. Fairbanks became a young newspaperman, intent on getting a story for a hard-hearted boss. Lou Merrill, in the late Walter Connolly's part of the editor, snarled and threw sarcasm about the stage. Joan shed crocodile tears of self-pity because she was doomed to lingering death from radium poisoning.

FRIDAY the second act was taken. Saturday the third. Each time a new portion of the tale became alive. Lines were sure. Dialects were definite. Small bits were played with finesse and humor.

Meantime, the musicians had also been at work. Lou Silvers had written short snatches of melody which would bridge and point the scenes. These had been rehearsed with his men and Mr. Barnett.

Meantime, too, the sound-effects had been worked out. Charlie Forsyth had prepared a perfect facsimile of every noise mentioned in the script.

Besides sound and music, every doubtful word or fact in the play had been checked as to pronunciation or authenticity. When the seven letters of "gallant" were run across in one of the lines, a hurry call had been made

## WORK HARDER, WORK LONGER

to Frank Calvin, Mr. DeMille's research man at Paramount. Mr. Calvin, who is responsible for much of the credulity of the DeMille films, had dived into dictionaries and came up with the proper pronunciation. The verdict was: If used as an adjective, "possessing brave or chivalrous spirit, gal'-lant"; "showing polite deference to women, gal'-lant'."

On Sunday Mr. DeMille greeted his cast for the first time. Young Doug and Joan were old friends. The letters "C. B." were tossed around. Laughter was heard. Then work began again.

As I mentioned before, the first dress rehearsal was recorded for the use of the actors and the production staff. This transcription was listened to with all the concentration of a Hitler ultimatum. Any discrepancies of wordage or characterization were corrected. The entire show was carefully timed to last just one hour.

Besides the record, however, the whole proceeding came under the brilliant directorial eye of Cecil DeMille on Sunday afternoon. What Mr. Barnett had done—no matter how well—was then passed by The Master.

When Mr. DeMille had read his introductory speech for the first time, therefore, he descended into the pit of the theater to watch the action. He wandered up and down the darkened aisles, his hands behind his back, noticing every atom of production detail. He saw how the crowds had been handled (his own motion-picture specialty); how a fight sequence had been worked up, both as to lines and sound-effects; whether or not the music fitted his conception of a particular trend of events.

If anything was wrong in the reading of a speech or a bit of mechanical creation, he spoke to Mr. Barnett about it when the rehearsal was finished. The latter then told the actor himself.

For, you see, Mr. DeMille is the producer of the show; Mr. Barnett is the director. Mr. DeMille passes on what is done; Mr. Barnett creates it. On the air, Cecil DeMille is just another actor. He takes his cues from the man with the head-phones on the high stool. He reads his script with the



JOAN BENNETT

rest of them.

Speaking of Mr. DeMille's script brings up a detail which re-emphasizes the pains which are taken for a perfect show.

C. B. DeMille is one of the busiest men in Hollywood. His time is immensely valuable. What he does, therefore, must be done as efficiently as possible.

For this reason his scripts are typed to be read instantly. Each natural phrase of a sentence is printed on a separate line. Each line ends where one would normally take a breath, whether a period has been reached or not. Moreover, when it is necessary for him to work with other actors at the end of a show, his lines are in blue type; theirs are in red. Nothing can go wrong.

Many times, you see, when Mr. DeMille is shooting a picture, he does not have a chance to see his part before he reaches the microphone. He reads "cold." This method assures him of as much accuracy as possible.

After the second "dress" on Monday, when perfection had been reached, the cast relaxed for the first

time. There was an hour before the show went on the air. The musicians departed for their inevitable and eternal cup of coffee. Joan retired to her dressing-room to change from beige slacks into a black velvet-banded street dress and hat.

The curtain was rung down. Young Doug talked with a slightly nervous cameraman and put him at ease. Mr. DeMille and "Sandy" Barnett discussed politics. ("The Old Man" was a Republican; "Sandy" was a Democrat!) From all parts of the stage came the sound of low-voiced conversation.

As the hands of the studio clock neared six, however, there was an upsurge of excitement. Flash-bulbs went off. Pictures were taken of Joan and Doug, scripts in hand. The second curtain on the stage went down, behind which the actors would remain until the introductions were over and the play was actually on the air.

Finally, the musicians were in their places behind the screen. The cast took their chairs. Mr. DeMille and his secretary retired to their seats at the side of the stage, near his personal microphone. "Sandy" Barnett climbed onto his high stool and spread his scripts in front of him. His stop-watch and headphones were ready. The announcer, Mel Ruick, made his speech to the audience. A few coughs were heard. The lights went down. The curtain was raised.

"Lux presents Hollywood . . ."

The largest audience in the history of drama, which is the same as saying in the history of the world, relaxed in its chairs. Some twenty, some say thirty, millions of Americans listen each Monday night. Listening, they reap the harvest of entertainment promised in that almost forgotten policy laid down years ago . . . "We can work harder. We can work longer."

## WE GET LETTERS

**SAN PEDRO, CALIFORNIA** — If you will look at the picture of the Riverview Pair-O-Chutes on page 26 of the August-September *Nostalgia Digest* you will see at the lower right the rear of the Riverview Roller Rink. When the park was open it was possible for park patrons to get into the Rink through a rear entrance and skate for 25 cents an hour.

At one time there were 14 roller rinks within the city limits of Chicago — that is if one were permitted to count the Hub Rink on the northwest side, and the Swank Rink on the far southwest side both of which were just one-half of a street width outside the city. They disappeared one by one. White City was torn down before it could fall down. The Planet was somewhere in the middle of where the Dan Ryan Expressway is now. Madison Gardens became an automobile showroom. The Washington Rollerbowling became a TV studio. The 202 Armory was closed to the public shortly before WWII. The Armory Rink at 16th and Michigan was closed when The Arcadia re-opened after fire damage was repaired by the man who owned both. The Arcadia burned a second time and the damage was too extensive to repair. The Swank became a furniture display room. There were two store-front rinks — one near Kedzie and Lawrence, and another several miles to the south — that were closed during the war.

I know there were two others besides Riverview but I just can't come up with them after more than 40 years. One could count the North Avenue rink, The Oaklawn Rink, and The Elms Rink, and the Fleetwood Rink as Chicago Rinks although they were all some distance beyond the city limits, northwest and southwest.

I left Chicago in 1970. At the time the only rink remaining in Chicago was Riverview. I was told that it was destroyed by fire also, but I was never told when. The other rinks with the one exception of the Elms in Elmhurst were all closed by the stupidity of "disco" roller skating and excessive insurance. The last I heard Elms was still operating.

The roller skate was invented about the year 1750. Just about every 50 years since then roller skating has flourished and then subsided into near-oblivion preserved only by kids and sidewalk skating. This last popularity extended from about 1935 to 1980. If the schedule persists roller skating will rise again about the year 2030. Until then be sure to visit the National Museum of Roller Skating in Lincoln, Nebraska.

— LARRY LAVIERI

(ED. NOTE — That's the Rotor next to the Pair-O-Chutes in the photo from the *Digest*, but we thank you very much for sharing your roller rink memories with us.)

**MONTGOMERY, IL** — I am an old and avid listener of WBBM and certainly enjoy your news and other programs. Tonight I heard a Sherlock Holmes mystery. Towards the end of the story, Holmes was relating to Watson that "... the driver of your carriage, Watson, was my brother — who assists me from time to time." I missed the name of the brother. I will be anxiously awaiting your reply. — **C. W. MORTON**

(ED. NOTE — Sherlock's brother is named Mycroft.)

**CLARENDON HILLS, IL** — I have been listening to your Saturday program for a few years now and was delighted when WBBM picked you up for evenings and now the weekends! It is great. I am not old enough to remember most of the programs but I love history and radio entertainment is a part of American history. I like to listen to stories while I fall asleep so I set my radio to record and play them back later. It's like bedtime stories for a grown-up. I would love to have new stories as well. There must be talented writers out there and talented "voices" to play the parts. If you have the chance to influence this area of entertainment, I am sure there are more who would gladly support you than just me. Don't let anyone take your place. We have to progress but we can't forget our history. Thanks for making it possible. — **BETTY J. NEUMANN**

**WAUKEGAN, IL** — Thanks for keeping the old shows on the radio. My family and I really enjoy them. My children (ages 9 and 6) work out their own Jack Benny and Dennis jokes to add to the original shows. They love them. — **LYNN WALTER**

(ED. NOTE — And why not? They're from Waukegan!!)

**AURORA, IL** — On Sunday evening, June 14 at about 8:30 p.m. I was enjoying your program on station WBBM. You used the Greek phrase *hoi polloi*, which translates into English "the people." Thus, if you say "the *hoi polloi*" you are actually saying "the, the people." The expression refers to the populace, the common people, the masses. If I understood you correctly, you misused the term and confused me. It's not nice to confuse little old ladies! On the other hand, perhaps I was confused before you spoke the fateful words. The way people insist on changing the meaning of words places me in a constant state of befuddlement. I don't know whether I'm coming or going. I think I'll go. — **CARLA H. MEISTER**

(ED. NOTE — I plead guilty. *Mea culpa.*)

**CHICAGO** — I listen to your *Radio Classics* all the time. But I'm getting bored with the same programs (Burns and Allen, etc.) Is there any reason why you can't get some other old time programs? — **RUTH GUNTHER**

(ED. NOTE — Check our *Radio Classics* listing for October-November. You'll find we have added some

## WE GET

goodies to our WBBM line-up: Fibber McGee and Molly, Red Ryder, Lights Out, Life of Riley and X Minus One.)

**BEECHER, IL** — Am really enjoying the shows. Now that you are on Saturday and Sunday from 8 to 10 is wonderful. Good thinking, WBBM! Now your station is even better. Love listening to you seven days a week (except sports, of course). Boy, how lucky can a person be! — **ROSE BLANEY**

**ADDISON, IL** — I really enjoy all the old time radio programs that you play for us every evening. I have very fond memories of my Dad and I when we used to lie on the living room floor in the evenings and we listened to many of the shows that you now replay after all these years. — **DORIS M. MOERS**

**CHICAGO** — I've enjoyed your magazine and radio programs for 12 years. — **LIN ZAREMBA**

**CLARENCE, NEW YORK** — Enjoy your *Nostalgia Digest* and the interesting stories. WBBM's signal is clear enough to enjoy your program two or three evenings per week in our western New York area. It brings back great memories and, with your effort, radio is still tops. — **BOB LENZ**

**SAN FRANCISCO, CALIFORNIA** — Five years ago I moved from Chicago to San Francisco. One of the very few things I miss about Chicago was listening to your radio program on Saturday afternoons. I wish there was a way of getting those programs each Saturday because I really enjoyed them. Please send me information about getting your *Nostalgia Digest*. — **MARC R. NOVAC-HANES**

**CHICAGO** — With two growing children to raise and an eight room home to maintain, it goes without saying that weekends are hectic. That is why I look forward to 1 p.m. on Saturday. Whether it's weeding the vegetable garden, cutting the lawn or washing the car, the nostalgic sounds of *Those Were The Days* come through loud and clear on my Walkman. Keep up the excellent program and I hope that one day my children will enjoy it too! — **RAYMOND B. TOCZEK**

**SKOKIE, IL** — Congratulations on a super job of hosting the opening gala at the Museum of Broadcast Communications. I tuned in to catch the beginning. Didn't really plan to listen to the entire two hours. Couldn't touch the dial! Also wanted to congratulate you on the expanded schedule on 'BBM. Will your wife ever see you again? And speaking of your wife, a belated best wishes on your daughter's marriage. '87 is turn-

## LETTERS

ing out to be a banner year for you, Chuck. And why not! You've worked hard, paved a way that others all over the country are traveling on. You've paid your dues and deserve it all. Hope to catch you live at the Museum in the near future. — **BILL GERSHON**

**RIVER GROVE, IL** — I want to tell you how much I enjoyed and appreciated your sharing your daughter's wedding (June 6th) with us. You always make your listeners feel as though we are all part of a large family and this is just another example. I remember years ago when your wife Ellen and your two daughters stopped by the station one Thanksgiving morning during your show. At the time they were on the way to your brother's home, if I remember correctly. They were just little girls then. I also remember when one of them called to let you know she was going to be late one night, and her call accidentally went on the air (at least the opening line of her call)! That wasn't too long ago on your evening show. And now one of them is married. I feel as though we have watched them grow up. Because you and your programs are so special to me, and I am sure I speak for most of your listeners, we enjoy sharing these moments with you. As always, I wish you continued success in all your endeavors. — **DOLORES V. ANAYA**

**MORTON GROVE, IL** — While switching from station to station with the remote control for my cable TV, I stopped when your program *Chuck Schaden's Nostalgia* was on and became so fascinated watching the old timers of the movies that I was disappointed when the program came to an end. Am looking forward to watching it again and hope the program continues for a long time. A vote of thanks to the one who conceived putting on such a program. There is a saturation of bad, distasteful programs on, so a show such as yours is a delight. A pleased viewer. — **MRS. C. B. PROSNIENSKI**

**ROSEMONT, IL** — I truly enjoyed your show *Nostalgia* that was televised on Cable channel 3. I happened upon it quite by accident while cycling through stations. I appreciate the format and the guests who share their love of music and nostalgia. I would appreciate knowing if this is a regularly scheduled program so that I may not miss viewing it. I also have told family and friends who would enjoy watching. — **MICHELLE A. GREENE**

(ED. NOTE — We host and produce a one-hour *Nostalgia* show each month and it is shown multiple times during the month on a number of Chicago area cable systems including Cablenet, Continental Cablevision, Cablevision of Chicago, Group W Cable of Chicago and TCI Cable of Chicago. For telecast times,

check with your local cable system. Topics on our series include Big Band Soundies, Riverview, Kaiser-Frazer automobiles, antique radio collecting, Movie Serial Cliffhangers, radio and TV premium collections, model railroading, Art Deco, vintage television commercials, etc. Video tapes of the *Nostalgia* series are available for rent at Metro Golden Memories in Chicago.)

**HIGHLAND PARK, IL** — Chuck, keep up the great work! I love all your shows and the intelligent programming. — **BOB BERGER**

**RANDOM LAKE, WISCONSIN** — You took calls the other night regarding the comparison of the movie *Dragnet* and the old radio series. I do not believe there is a connection or a comparison. From my view and experience the *Dragnet* of radio and TV was a tone, M.O. of consistent, low-key, methodical detective work to a usually logical conclusion. And the viewer/listener was taken along by that familiar consistent style. The movie on the other hand was just a dumb "well, what's next?" movie, typical of the industry to make a comedic take-off on a previously well-established genre of entertainment. To me there was no comparison/similarity other than the title. — **GILBERT S. SCHMIDT**

**CHICAGO** — Arch Oboler was not only one of my favorites, but also a great inspiration to me. I had exchanged many letters with him through the *Writer's Guild* and have come to regard him as a friend. His work in radio, especially *Lights Out*, inspired me to produce my own shows on an amateur level. I owe a great deal to him and his work. Arch Oboler is gone, but he will never be forgotten... not so long as there are people as yourself who play the great old shows and who realize the tremendous contribution that this man has bestowed not only to radio, but to every medium that he became involved with. We'll miss him. — **TOM DUGGAN**

(ED. NOTE — Arch Oboler died at the age of 78 on March 19, 1987, but he is not forgotten. He leaves a legacy of fine radio mysteries which we are presently sharing with listeners on *Radio Classics*.)

**EAST DUNDEE, IL** — I have to tell you how much my husband, son and myself enjoy your programme and we never think of moving that dial when you are on the air. A few weeks back you broadcast an interview with Clayton Moore, the Lone Ranger. I thoroughly enjoyed listening to him talking about the old neighborhood. My husband was born and raised on Winchester around Damen and although I was not born here (I came from Scotland in 1955), I lived there on Winchester and Argyle. All your programs are familiar to me as I used to listen to Armed American Forces Network, so you see even in Scotland we enjoyed the great shows. Thanks for the great memories. I hope they go on for a long time. — **CARRIE ECKERSBERG**



## WE GET LETTERS

**OMRO, WISCONSIN** — I'm ten years old. I've been listening to *Radio Classics* about a year and a half. I don't have TV so for entertainment I listen to *Radio Classics*. I have listed my favorites in order. They are Charlie McCarthy, Dagnet, Gunsmoke, Sherlock Holmes, Black Museum, Jack Benny, George and Gracie, Have Gun Will Travel. Just a few days ago I had a quiz about TV. Since some of the shows had been on radio, I knew them. So I wanted to say Thank You. — **STACY SLOCUM**

(ED. NOTE — You're very welcome, Stacy. And thank you for listening.)

**KALAMAZOO, MICHIGAN** — A week ago Sunday my television "died." Your *Radio Classics* helped me through that evening. Through the past four years of living alone I've become a TV addict because the sound keeps me company. My radio alarm wakes me in the mornings, but after an hour and a half it goes off and doesn't come on again until the next morning. Until last week I thought there was nothing but contemporary music, commercials and an occasional five minute news flash. I can't afford another TV just now. WBBM doesn't come in well for me — fading, static, and some blurred sound — but it has brought some nostalgic joy as I've listened to old "friends." There was a time in 1942-47, when my high school and college speech classes did some local radio broadcasts, that I thought maybe I, too, could become a radio performer. They said my voices "blended well." I didn't get to follow my dream, but never lost my desire. My greatest wish is that my grandchildren could have Let's Pretend. I read them the wonderful stories, but it simply isn't the same as hearing Nila Mack's productions. Please keep these programs coming. — **MARJORIE MICHAEL**

**MILWAUKEE, WISCONSIN** — About a week ago we purchased a new radio and were trying different stations for sound, etc. We stopped turning the dial when we heard the voices of George Burns and Gracie Allen. We were fortunate to catch most of the show and it sure brought back some pleasant memories. Since then, we have tuned in each night and you can be sure that we will continue to do so. We love Jack Benny and Edgar Bergen, Charlie and Mortimer, etc. It sure was great to sit down and laugh once again. It is a very special refreshing treat. We sincerely hope the programs will continue. We feel we have found a "pot of gold" at the end of a rainbow. You are also a very special announcer because before each program starts, you have the gifted talent with your enthusiasm for nostalgia to get everyone in the right mood to listen and recall some special moments from the past. Also, we enjoy the nostalgic information you share with us in between programs. Thanks for the wonderful memories.

— **DICK AND FRAN WAGNER**

**STERLING, IL** — Your *Radio Classics* attracted me to WBBM. Now that you are on Saturday and Sunday, I am a very faithful listener to your station. Thanks for the hours of enjoyment. You provide a very bright spot in electronic entertainment today. — **JEROME YANEK**

**PILOT MOUNTAIN, NORTH CAROLINA** — Many thanks for finding — and playing — the 15 minute segment from one of my late Dad's 1949 programs. A number of people have told me they heard it and one has sent me a cassette which I'll treasure. When we last saw each other, I promised I'd send you cassettes of any similar material I uncovered. I've since found a few old acetates of incomplete programs — one of his Northerners broadcasts on WGN featuring Louis Sudler as soloist. I'll send you a cassette if I may. I was sorry to have missed the Museum opening, but was committed to be out of the country.

— **NORMAN ROSS, JR.**

**ARLINGTON HEIGHTS, IL** — Just wanted to let you know how much my husband and I enjoy your show. You won't believe this but neither of us could muster up the courage to talk on the air so thought a letter would be in order. We aren't old enough to remember these shows, but both of our parents and grandparents spoke of them. When we discovered your show we found out what great fun they must have had listening to those radio shows.

Every day we look forward to tuning in for some more old radio shows. In fact our watch alarms are set to go off 10 minutes before you come on so we don't miss a minute of the show.

My husband's parents can hardly believe that we enjoy listening to the same shows they enjoyed as kids. They also can't believe us when we tell them that we don't watch much television (except The Honey-mooners), and that we're hooked on old radio shows. In fact his father asked if we were going backwards in time. Most people are rushing to the video rental place while we turn our TV off and turn on the radio. Well, we love it!

Our all-time favorites are The Black Museum and Sherlock Holmes. But, no matter what you play we enjoy every one. We wondered if there is a possibility of hearing some Fibber McGee and Molly? We've heard about 10 episodes and love them all.

Thank you again for the many hours of fun. It's nice to know that those old shows are special to so many people.

— **SHERRI AND PAM PINTACURA**

(ED. NOTE — Thanks for listening. It's nice to know that for an ever-growing segment of our audience the old shows are not old! Fibber and Molly coming up beginning in October on *Radio Classics*.)

**CHICAGO** — Bob Hope sang "Thanks for the memories. You might have been a headache, but you never were a bore." I wish I could remember the girl

he sang it to. I just can't recall her name. I would appreciate it if you would let me know.

— **HELEN PINKAVA**

(ED. NOTE — Bob Hope sang "Thanks for the Memory" to Shirley Ross in the film *Big Broadcast of 1938*. That song has always been Bob's radio and TV theme and we pay him tribute as we use it for our closing theme each night on *Radio Classics*.)

**JANESVILLE, IOWA** — Who is the orchestra who plays your *Radio Classics* theme song, Thanks For the Memories? And is it available on record?

— **AUGUST W. LINDE**

(ED. NOTE - We use an instrumental version of the song, played by Frank DeVol and his Rainbow Strings from an album called "Radio's Great Old Themes." Unfortunately, the album — Columbia CL 1613/CS 8413 - is long out of print.)

**NILES, MICHIGAN** — I'd like to let you and the management of WBBM know of our continued appreciation for the *Radio Classics* broadcasts all during the week and now even on the weekends. These old broadcasts are very familiar to me (I am 55 years old) and also to my wife and children. We are building up a large collection by taping almost every broadcast on cassette. We hope sometime to visit the Museum which has just been opened. Of course, Edgar Bergen and Charlie McCarthy were always favorites of ours from childhood on up.

— **GENE W. MCKENZIE**

**LAKE BLUFF, IL** — In your article on your interview with Bret Morrison in the last issue, I wonder how many eagle-eyes caught this, when discussing the fact that Chicago radio actors often had to run from one station to the next, and were sometimes delayed because one of the Chicago River bridges was up (and even formed a "Bridge Is Up Club").

Your article on Morrison quoted him saying, "In order to get from the Merchandise Mart to either the Wrigley Building or the Tribune Tower . . . we had to cross the Michigan Avenue bridge." But Chuck, all of these buildings are on the north side of the river!!! The actors could easily have taken Hubbard Street (or Kinzie-North Water if not blocked by trucks at that fish market) from one to the other!!!

According to my recollection, most of the soap operas were on WMAQ (Merchandise Mart) and WBBM (Wrigley Building). And most of the children's adventure serials (after school) were on WGN (Tribune Tower) and WENR (and if memory serves me, that was also in the Merchandise Mart). These were the four main radio stations that called for actors. Even WIND was in the Wrigley Building, and WCFL in the Furniture Mart. And all six of these stations were on the same side (north) of the river!!!!

I don't recall any dramatic programming on WJJD, the only major radio station south of the river (then in the Carbide and Carbon Building at Michigan Avenue

and South Water Street).

WLS was in the Prairie Farmer building, several blocks west of the downtown area, but it had its own special programming (agriculture and farm news, some regular news, and country-western music, a la the Barn Dance) — which I don't believe even entered into this "bridge is up" situation.

So why was there a problem for radio actors because of a bridge being up? — **PHILLIP SCHWIMMER**

(ED. NOTE — You have a good question. We've talked to many former Chicago radio actors and they all have the same story about the bridge being up as an excuse for being late for a rehearsal or a broadcast. I suspect that it was a very "convenient" excuse. On the other hand, if you happened to be in heavy Michigan Avenue traffic, heading south towards Wacker, and the bell sounded, traffic stopped and the bridge went up. You might not have been able to make a U-turn and take one of the alternate routes you suggested.)

**CHICAGO** — Now that you are playing Charlie McCarthy on WBBM, I'd like to share an experience I had at Bethesda Naval Hospital in November of 1951. One afternoon while napping, I was awakened by a sound of Christmas songs. Getting into a wheel chair I went to the front of the ward. Here were Edgar Bergen, Charlie McCarthy and Mortimer Snerd all entertaining us in the ward. Also, the prettiest girl dressed in a Santa Claus outfit. I learned her name was Carol Richards who sang with Bob Crosby's band. They were touring military hospitals in the U.S. in what they called Operation Santa Claus. When I hear Charlie McCarthy now my mind often goes back to that 1951 holiday season. Earlier that fall Debbie Reynolds came thru the ward and a corpsman brought her over to say hello to me in person. How lucky can you get! — **RICHARD BUCK**

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## “Just The Facts, Ma’am”

With the flurry of excitement surrounding the release of the film *Dragnet*, plus regular re-runs of the *Dragnet* TV series and the re-broadcasts of *Dragnet* radio shows, we thought we would ask you to try your luck with a *Dragnet* trivia quiz.

Let's see how well you know your Dum de dum dum!

1. There was a character on the *Dragnet* radio and TV series named Ben Romero. Who was he?
2. In the jargon of *Dragnet*, what's an M.O.?
3. *Dragnet* stories were based on actual crimes committed as detailed in the files of what city's police department?
4. Who wrote the famous *Dum de dum dum* theme music for *Dragnet*?
5. Why were the names of the characters in the story changed?
6. Ben Alexander, a former silent screen star and child actor played one of Friday's partners on both radio and TV. Name the character he played.
7. Harry Morgan, who was Friday's partner when the series made a comeback on TV in 1967, played Officer Bill Gannon. Morgan, of course, was later Col. Potter on TV's *M\*A\*S\*H* . . . but in his early days on the tube, he played Pete Porter, the next door neighbor to Lily Ruskin who lived with her daughter and son-in-law Matt and Ruth Henshaw. Name the program.
8. In the jargon of *Dragnet*, what's "R&I"?
9. At the conclusion of each of the TV episodes of *Dragnet*, we saw the sweaty arms of a blacksmith pound a mallet into a die marker to identify the show's production company. What was the name of the production company?
10. How many times was the mallet struck before it was lifted to reveal the name of the production company?
11. Can you name *Dragnet*'s first radio sponsor?
12. Who was W. H. Parker?
13. When *Dragnet* TV shows first went into reruns, they changed the name of the syndicated series. What was *Dragnet* called in the reruns?
14. After *Dragnet* was a success on radio, but before the TV series began, Jack Webb starred in a summer radio show in 1951. Later, it became the basis for a big screen motion picture in 1955. The movie, produced and directed by Webb, had him co-starred with Janet Leigh, Edmund O'Brien, Peggy Lee, Andy Devine, Lee Marvin, Jane Mansfield, Ella Fitzgerald and Martin Milner. The film recreated the Jazz Age of the 1920s and Peggy Lee, in a rare dramatic role, was nominated for an Academy Award. What was the picture?
15. In 1957 Jack Webb produced, directed and starred in a big screen motion picture called "The D.I." What is a D.I.?
16. Jack Webb starred in two full-length *Dragnet* movies . . . one in 1954 with Ben Alexander, the other in 1969 with Harry Morgan. Name those two films.

### ANSWERUS NOSTALGIUS ANSWERUS

1. Romero was Friday's first partner, played by Ben Alexander.
2. *Modus Operandi* . . . method of operation—usually a pattern followed by a crook as he committed crime after crime.
3. Los Angeles
4. Walter Schumann
5. "To protect the innocent"
6. Officer Frank Smith
7. *December Bride* (1954-1959). Matt and Ruth were played by Dean Miller and Frances Rafferty; Lily Ruskin was Spring Byington. In 1960, Morgan starred in a spinoff of *December Bride* called *Pete and Gladys* co-starring Cara Williams as Pete's wife who had never been seen on the *December Bride* show.
8. Records and Identification, a department of the Los Angeles Police Department.
9. Mark VII
10. Twice
11. Fatima Cigarettes
12. Chief of Police, City of Los Angeles, who provided technical assistance for the radio show.
13. "Badge 714"
14. Pete Kelly's Blues
15. A Marine Corps Drill Instructor, played by Webb, pushing his men to the breaking point.
16. *Dragnet* (1954)—for the big screen; *Dragnet* (1969)—made for TV

5.50

### SUSPENSE #5

#### "Ghost Hunt"

Ralph Edwards

Radio disc jockey, Smiley Smith, sets-up a stunt to stay overnight in a "haunted" house, where four suicides have occurred, and record the happenings for his listening audience. Auto Lite - 6/23/49.

#### "The Man Who Wanted To Be Edward G. Robinson"

Edward G. Robinson

Homer G. Hubbard, a real wimp, sees E.G.R. in the movie, "Little Caesar," and decides he wants to become Edward G. Robinson. He also decides he wants to "rub-out" his wife. The real Edward G. Robinson plays two parts...Homer and himself. Auto Lite 9/30/48.

5.50

### CHASE AND SANBORN HOUR

With Mae West, Don Ameche, Nelson Eddy, Dorothy Lamour, and Edgar Bergen and Charlie McCarthy

This show features the infamous "Adam and Eve" skit, written by Arch Oboler. The skit had the approval of the NBC censor, but the way Mae West read her part, with such a strong sexual tone, it caused a storm of protest. Hundreds of protests came in, and even the Federal Communications Commission got into the act. Mae West was banned from the air for 15 years. On NBC it was forbidden to even mention her name!

Charlie explains to Bergen about a chemistry set he bought for his friend, Skinny Dugan. Charlie and Mae West also have a skit. Nelson Eddy and Dorothy Lamour sing a few songs. Sponsor is Chase and Sanborn Coffee. 12/12/37.

### WAR OF THE WORLDS

Starring Orson Welles

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

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BOB HOPE AND FRANK SINATRA

Hope thinks he is receiving an expensive gift from Sinatra and worries about what to get him in return. The two also play singing floorwalkers at a department store during Christmastime. 12-24-53.

JACK BENNY AND FRED ALLEN

They shop for Christmas gifts for each other in the best bargain basements available. They wind up buying one another the same \$99 gift! 12-25-44

FRED ALLEN

The Mighty Allen Art Players in "Santa Claus Sits Down." St. Nick refuses to make his trip this year and gives some funny "historical" reasons why. With Harry Von Zell. 12-22-37

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