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BOOK SEVENTEEN

CHAPTER FIVE

AUGUST-SEPTEMBER, 1991

HELLO, OUT THERE IN RADIOLAND!!

LATTER DAY GANGBUSTER — By now, probably everyone knows that General H. Norman Schwarzkopf, the commander of allied forces in the Persian Gulf war, is the son of a man who appeared regularly during the golden days of radio. The general's father was Colonel H. Norman Schwarzkopf, retired head of the New Jersey state police, and he participated in the Gangbusters program during the 1930s and 40s.

Col. Schwarzkopf was a noted authority who set the scene for the weekly anti-crime dramas. We found his photograph in our *Nostalgia Digest* archives, and we thought you'd like to see what he looked like:



COL. H. NORMAN SCHWARTZKOPF
 Father of "Stormin' Norman"

Earlier this year, **Richard Bilek**, a 15-year listener of *Those Were The Days*, called our attention to the fact that 1991 would mark the 50th anniversary of the **Great Gildersleeve** radio program.

He wondered if we were planning to do anything special for the occasion. He wondered if we were planning a re-creation of a Gildersleeve broadcast (as we did for Jack Benny and Fibber McGee) and if he could submit a script he had written, based on the Gildersleeve show.

We did decide to mark the Gildersleeve anniversary with a month-long rather in-depth look at the series. Check the schedule on pages 18 and 19 and you'll see what we have planned. We have the audition show for the series (5-16-41); the first broadcast (8-31-41); Hal Peary's last appearance as Gildy (6-14-50); and Willard Waterman's first stint as the Water Commissioner of Summerfield (9-6-50). Plus many other shows, all presented *without interruption*. We've also gathered our Gildersleeve-related interviews and we'll share them with you throughout August, the anniversary month.

We aren't able to produce a live, full-scale Great Gildersleeve recreation this year, but we did ask Mr. Bilek for permission to print excerpts from his script, based on the original characters.

We're glad that we can pay a rather special tribute to the Great Gildersleeve on the 50th anniversary of the popular, long-running (17 year) series.

* Thanks for listening.

— Chuck Schaden

Gildersleeve for Mayor!

BY RICHARD BILEK

Throckmorton P. Gildersleeve and the Jolly Boys — Judge Horace Hooker, Floyd the barber, Mr. Peavey the druggist, and Police Chief Gates — are obliged to break up their songfest at a rather early hour because of Summerfield Mayor Swindell's 9 p.m. "noise law." Gildy and the others are upset when they discover the Mayor had the law passed because his wife likes to go to sleep at 9 p.m.! The only way to repeal the law, they reason, is to defeat the Mayor in the next election. So the Jolly Boys name their own candidate to oppose Swindell: Gildersleeve. Everyone except Judge Hooker, who is the Mayor's brother-in-law, is in favor of Gildy running for office.

HOOKER: That's the silliest idea I've ever heard of.

GILDY: (Frustrated) What's so silly about it?

HOOKER: I'll tell you. For one thing, you wouldn't stand a chance against Mayor Swindell. He's been Mayor for the past sixteen years.

GILDY: So?

HOOKER: And another thing. You're not even married. How would that look, an unmarried man for Mayor?

EDITOR'S NOTE

Nostalgia Digest reader and Old Time Radio fan **RICHARD BILEK** of Cicero, Illinois submitted this original radio script based upon the characters from the *Great Gildersleeve* programs. While space does not permit us to reprint his entire script, we're happy to share his story along with selected excerpts from the script. We hope this will enhance your enjoyment of our 50th Anniversary celebration of the Gildersleeve broadcasts.

GILDY: (Angered) Oh, you old windbag. Why don't you blow?

HOOKER: I'm merely trying to tell you that you wouldn't stand a chance against the current Mayor.

GILDY: Oh, is that so? You think you know everything? Just because he's your brother-in-law —

HOOKER: That has nothing to do with it!

GILDY: We'll see, Horace. You old goat!

So Gildersleeve becomes a candidate for Mayor. He starts his campaign in front of the Summerfield Courthouse where a crowd begins to gather.

GILDY: (Boastful) So, my fellow citizens, we need a new Mayor in Summerfield. To stop new laws from appearing out of thin air.

HOOKER: Hello, Gildy.

GILDY: Good morning, Hooker. What are you doing here?

HOOKER: I have traffic court today. Tell me, Candidate Gildersleeve, do you have a permit to assemble here?

GILDY: Permit, Judge? Whatever do you mean?

HOOKER: All persons wishing to speak or assemble in, around or near a public place must first have a permit to do so. Where's yours, Gildy?

GILDY: (Laughing) A funny thing, Judge, old friend. It seems I didn't know of this law.

HOOKER: (Smugly) Ignorance of the law is no excuse, Candidate. Now, will you



move along and break up this little gathering, or should I summon the law?

GILDY: (Bravely) You wouldn't dare!

HOOKER: Oh, yes, I would.

GILDY: By George, I believe you would. Okay, folks, run along. I've said what needs to be said.

HOOKER: (Fading away) Remember, Gildy, I'll be watching you.

SFX: Footsteps.

GILDY: (Angry) Why that old goat!

LEILA: (Approaching) Why, hello Throckmorton. What's the matter?

GILDY: Hello, Leila. It's Judge Hooker.

LEILA: What has the Judge done now?

GILDY: He told me I had to have a permit to speak in front of the Courthouse. He even went so far as to say he'd call the law.

LEILA: Why the very idea! I know you and the Judge have had your differences, but I never thought he'd go so far as to call the law.

GILDY: I think he's just sore because I dare to run against his brother-in-law.

LEILA: Well, come along. We'd better get to my house.

GILDY: Your house, Leila? (Giggles) What do you have in mind?

LEILA: Not what you think, Throckmorton. You promised to speak before my womens' club today. Have y'all forgot?

GILDY: Good heavens! Is that today?

LEILA: Yes. Now come along. You don't want to be late.

GILDY: But, Leila . . .

LEILA: Throckmorton! You promised, and a promise is a promise.

GILDY: All right, if I promised. (Sighs) This is gonna be one of my bad days.

Gildy's on the campaign trail, trying to gather enough votes to get him elected Mayor so he can repeal the 9 p.m. noise law, thus permitting the Jolly Boys to continue their weekly songfests. After a few weeks of campaigning, he is only a few points ahead of Mayor Swindell in the popularity poll. Worried that her uncle will lose the election, Marjorie discusses the situation with Leila Ransom.

SFX: Knock on door; door opens.

LEILA: Why, Marjorie. What can I do for you.?

MARJ: Hello, Mrs. Ransom. May I come in?

LEILA: Yes, of course. Come right in. What's wrong, Honey?

MARJ: I'm worried about Uncle Mort's chances in the election.

LEILA: I know what you mean. My womens' club, the Daughters of Summerfield, is behind him a hundred percent. But I'm afraid that's just not good enough.

MARJ: Have you any ideas about how we can raise Uncle Mort's popularity? We haven't much time.

LEILA: If we could only get an important

GILDERSLEEVE FOR MAYOR!

figure in town to support your Uncle, he'd be sure to win.

MARJ: The only person other than the Mayor with pull in this town is Judge Hooker. He'd never support Unky against his own brother-in-law.

LEILA: Hmmm. I have a plan, Marjorie. You run along home and leave everything to me.

MARJ: What do you have in mind?

LEILA: Never you mind. Just leave everything to Leila. You run along now.

MARJ: Okay. Goodbye. (walking off) And thanks.

SFX: Picks up telephone.

LEILA: Hello, operator. Get me Judge Hooker. Judge? Leila Ransom here. Could you do me a little ole favor? I need some advice that only you can give. Could you come by at, say, seven tonight? Good. See you then. Bye.

Leila's plan was to invite both Hooker and Gildersleeve to a social evening at her home to discuss the campaign and solicit the Judge's help.

HOOKER: Is that why you asked me over, Leila, so you could con me into helping this OVERSTUFFED BABOON with a campaign he hasn't got a chance to win?

GILDY: Who are you calling an OVERSTUFFED BABOON? Anyway, Leila, what makes you think I need help from this stuffed shirt?

HOOKER: Gildersleeve, I wouldn't help you run for town dog catcher! I'm leaving. Good night, Leila.

SFX: Door slams.

With no help from Judge Hooker, Gildy continues campaigning until, finally, on election day, Floyd the barber brings

election results to the Gildersleeve Campaign Headquarters.

FLOYD: Folks, could I have your attention? The final results are in.

GILDY: Yes, Floyd? Yes, Floyd?

FLOYD: The winner is . . .

GILDY: Yes, Floyd? Yes, Floyd?

FLOYD: Well, better luck next time, Commish.

GILDY: (Sighs)

PEAVEY: Sorry, Mr. Gildersleeve, you had my vote.

BIRDIE: I voted for you, Mr. Gildersleeve.

GATES: Tough break, Gildersleeve. We were all behind you.

HOOKER: Well, I for one am GLAD you lost.

GILDY: Oooof! Horace, how can you say such a thing?

HOOKER: Gildy, I was against your running for Mayor right from the beginning because I didn't want you to go through what my brother-in-law goes through.

GILDY: What do you mean?

HOOKER: As Mayor, you wouldn't have a moment's peace. You'd have to listen to every crackpot in Summerfield. And you wouldn't get anything accomplished with the Town Council we have.

GILDY: I never gave that much thought. If the Mayor's job is such a headache, why do you want Swindell to stay in office. After all, he IS your brother-in-law.

HOOKER: Yes, he's my brother-in-law, and I can't stand him! Never could. He deserves that job . . . and all the headaches that go along with it.

GILDY: So you were on my side all along.

HOOKER: (Humble) Of course I was, Gildy.

GILDY: (Clearing throat) Folks, my concession speech will be brief. I just want

to thank you all — Marjorie, Leroy, Birdie, Floyd, Peavey, and Chief Gates for your support. You, too Leila (giggles). And I want to thank Judge Hooker here for doing everything in his power to make me LOSE the election. You all did what you thought was right, and I'm grateful. Thank you all very much.

SFX: Applause and cheers.

FLOYD: Say, Commish, while I was at City Hall, I heard that the Mayor has repealed the 9 p.m. noise law.

GILDY: Well! Then my campaign wasn't in vain after all.

FLOYD: They say the Mayor is going to have his house soundproofed.

GILDY: I bet that'll cost him a pretty penny.

FLOYD: No, actually, it won't cost him a cent. He's havin' the work done by municipal workers on the town's time.

HOOKER: That's my brother-in-law all right — the bum!

BIRDIE: If that noise law ain't a law no more, then my church choir will be able to sing our praises all evening long —

GATES: That's right Birdie. And the Jolly Boys can sing 'til midnight if we feel like it.

PEAVEY: (Singing) "There's a tavern in the town . . ."

GILDY: Boys, what do you say we all troop down to the Jolly Boys Club right now and celebrate?

GATES: Great idea!

FLOYD: Hey, let's go!

PEAVEY: Say, why not?

GILDY: (Singing) "You're the flower . . ."

BOYS: (Joining in) ". . . of my heart, Sweet Adeline."

ALL: "Sweet Adeline."

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Railroad Station I	Violin Lesson II
Violin Lesson I	At The Races
Sportsmen LS/MFT	Cimmaron Rolls II
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A Memory from the "Olden Days"

DECORATING THE FAMILY FLIVVER

BY GINO LUCCHETTI

America's love affair with automobiles began in the late thirties as the depression wound down and World War II began winding up. After the war the romance blossomed into a full-blown obsession as cars rolled off the Detroit assembly lines by the millions. But automobiles were more than just transportation, they were an extension of the owner's persona. Just as men through the ages have decorated their horse-and-buggies, the family car was similarly "accessorized" with an incredible number of gadgets.

In the thirties, when cars didn't come in the wide range of eye-popping colors or in combinations we've become inured to, black was predominant. So, in order to add a bit of panache, the family flivver became something to adorn and decorate. A proud owner might replace the screw-on radiator cap/thermometer — that's right, kiddies, there used to be a visible radiator cap at the front of the hood — with something brightly nickel-plated: a pair of wings, a horse-head or an Indian launching an arrow. Later, automobile ornaments came in chrome, a plating which didn't tarnish and lasted forever, without the polishing and buffing nickel required.

In those early days a popular radiator cap decoration was a small fan-like array of American flags — a "must" on patriotic holidays and Sunday joy rides. Because autos were not yet the completely self-contained behemoths we now know, cars were somehow indecently exposed if their brazenly naked radiators lacked a Pines Winterfront, a kind of heavy, black

oilcloth covering for the radiator front. In winter it allowed the car to come up to heat sooner, and retain heat to prevent freeze ups. For warmer weather it could be "unbuttoned" open by the snaps which held the flaps in place.

Heaters were an iffy proposition, so one was able to buy a Southwind heater. The novel aspect of it was that it was actually a gasoline burning heater mounted inside the passenger space. It was a marvel; it produced searing heat in an instant. The odor of burning shoe leather told you when it was time to turn it down.

But the real explosion in gadgets and gimeracks began in earnest after the war. It was unthinkable to own a car that wasn't protected by Van Auken grill guards. These were massive chrome plated stanchions with knobs, one clamped to each side of the front bumper with a plated link or two connecting them. While it was called a grille guard, purportedly to prevent extensive damage in the event of an accident, usually it was an assurance that a front-end bump would result in it being rammed into the grille and ruining it completely. A garish hunk of chromium-plated metal on the old buggy. But it was so — impressive!

At one time no decent car dared appear in public without seat covers. The car might be a sad heap by the time it was traded, but the seats, having been protected by beautiful woven fiber plaid, or heavy, clear plastic covers that guaranteed sweat ruined shirts, dresses, and backs of suits, were pristine.

FAMILY FLIVVER

But that was the time the auto gadgeteers were merely getting started. Soon came the bolt-on visor over the windshield and a little prismatic device which would allow one an unobstructed view of traffic signals the visor blocked. A naked antenna was indecent so we were able to — and this isn't just made up — bolt a plastic fish or other plastic monstrosities to it! Or you could hang a fox tail on it. There was also available at your auto fashion accessory shop a set of large double tiered chrome rings about a foot in diameter to be clamped at the top of the antenna, possibly for those who might not want to miss it if Mars ever attempted to contact earth while they were driving. In reality, they probably didn't hamper reception much at all.

There were bathing-beauty emblazoned twirler knobs to be clamped on steering wheels, allowing you to have complete control of your car, if not your emotions, with just one hand as you drove with your other arm around the object of your affection. (Bucket seats or arm rest dividers were yet to come. A pleasant intimacy was possible in those days.)

There were mink — well, imitation, anyway — covers for the steering wheels. For that obtrusive gear shift on the floor lever there was a leering Death's Head to replace the prosaic, unimaginative black knob. You could adorn your car with screw-on fake exhaust ports, giving the old family sedan that saucy racer-like look. Chromium plated, car-splitting exhaust pipe resonators were dandy, if you wished to endear yourself to neighbors and passers-by. Of course they could be augmented with your musical horn, which tootled a few sweet notes of your favorite tune to dazzle that cutie you were passing. But, maybe an "ah-yoo-gah" horn reflected your mood or personality better.

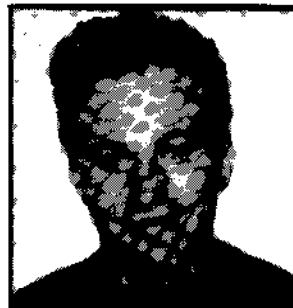
For the front of the car there were cat's-eye headlamps, or chrome covers for the

top half of the bulb. Yellow fog lights are still popular. And let's not forget the almost limitless number of distractions that can be hung from the rear-view mirrors: Sexy garters, fuzzy dice, monkeys bouncing maddeningly on springs, air fresheners that give a pleasant odor of public washrooms or the sickening sweet aroma of a high-class bordello. And as you were leaving someone in the dust behind you they could envy your cute little doggie-in-the-window with tirelessly bobbing head, or that ominous skull with glittering eyes in the sunken black sockets. A small traffic signal would let a follower know by its red, amber, or green light what your intention was. The rear window itself could be framed by little Christmas tree lights or tassels, or venetian blinds.

If you didn't like the meager number of instruments on your panel there were available enough add-on tachometers, gauges and meters to befuddle a rocket scientist. Why they haven't developed the rabbit cars that shoot an ever widening, crackling spark across them for your amusement — like in the old sci-fi flicks — as you spin merrily along the highways and byways, one can only wonder. It would sell. Anything that can be bolted, welded or glued on a car will, obviously.

Oh, no, the wheels weren't overlooked. Remember the ominous spiked, Ben Hur, Roman war chariot hub caps, or the ersatz wire spoked wheels, or artificial white wall or colored tires? And the cat's whisker feelers clamped on the lower fender to let you know by sound when you were in danger of scraping your imitation white walls on the curb?

Finally, but surely not the last, remember how a slogan for a gasoline company, "Put a Tiger in Your Tank," so impressed the driving public that we'd buy and hang a tiger tail from our gas caps so the world would know we did, indeed, have that tiger in our tank? I do. I had one!



The Golden Age of Sound Effects

BY TODD NEBEL

During the golden age of radio, listeners' imagination depended upon the sound effects which were presented in such a way that visual images in the mind was the final result. Much of this imagery depended upon the power of suggestion by actors in the radio program to achieve the desired effect.

During the heyday of network radio, many of the radio sound effects heard in dramas were presented from records in the network's archives. These records had such unusual sounds as the closing of a barn door, the sounds inside a bowling alley, cat fights, corn popping, snores, a horse and wagon in the snow, or the milking of a cow, to name only a few.

Not all sound effects were created by recordings. There were many conventional or manually created sound effects made by the sound effects operator during a radio broadcast. These sound effects were very important to the very essence of the radio drama because they usually were in some way synchronized with dialog or a suggested action in the radio play. The mood of a character in a radio program could be emphasized by the opening and closing of a door or window, the movement of furniture or even by the pace of their footsteps. For example, when a person is angry he opens and shuts a door in a very different manner than when he is feeling calm. These sound effects needed to be presented with the radio program's plot, storyline, mood and feelings in mind as directed by the program's director and producer. Therefore, the sound effects operator's responsibility to the success of

the show was endless.

The sound effects operator had to have a good sense of rhythm, a working knowledge of music, appreciate dramatic values, know radio engineering and technique, be eager to experiment with new sounds, and be coordinated with a good sense of timing.

From his position on the radio program stage he had to work closely with his director, all the while keeping an eye on the script which he was following. Many made a habit with their scripts of circling their cues in red pencil with additional markings of where the sound was to peak and where it was to be faded out. Many usually made the effort of practicing for hours on end with new sound effect ideas and getting the presentation of sounds just right for their performance. He also had to be a quick study with absolute dependability and have the ability to memorize cues in order that no time would be lost during the broadcast. It was none too easy to have 50 to 60 cues per program and be prepared with effect in hand for each one! Before the broadcast many sound effects operators would arrange each effect or apparatus in the order in which it was to be used. Everything was therefore at hand so that no time was wasted in getting it to the microphone. The microphone was usually positioned on stage with the actors and actresses in order that the sound effects could be heard by them and they could thereby recognize and react to the effect. All the while during the progress of the show the sound engineer took his cues from the producer in the control room who

SOUND EFFECTS

was hearing the entire show as one package. As a matter of record (although I have used the masculine pronoun to describe them), many sound effects operators during the golden age of radio were women.

Every time the sound operator had created and proven satisfactorily a new sound which was suitable as an effect for broadcast, he usually catalogued it and recorded it—no matter how unimportant it may have seemed at the time. This way the studio's library of sound would have a sound effect on hand the next time it might be needed for broadcast. Many of the more prominent "manual" sound effects used during the golden age of radio were used on up till the demise of network radio and the advent of television.

Many of the effects listed below were some of the more frequently used "manual" sound effects created live before the microphone by the sound effects operator during the broadcast. And most effects were well known throughout the radio industry as standard patterns for creating each sound effect. The one thing that will strike you above all else about this abbreviated list is that very simple things were usually used to create the sound effects.

Automobile Brakes—Drive two or three nails slightly through a piece of wood and scrape the points on a piece of glass.

Automobile Tires—Push crasers across a piece of glass.

Body Blows—A hit on the head was made by hitting a head of cabbage with a club or hammer. A sock in the jaw was made by driving a fist into a rubber sponge or loaf of bread. Actors hit themselves upon the chest to simulate a fight.

Construction Noise—Sawing, filing and hammering right in the studio.

Walking on Dead Leaves—Created by

stirring corn flakes in the top of a cardboard box.

Echo—Large studios often had echo chambers to produce this effect. They were usually in some part of the building where a loud speaker could be placed at one end of a long hall or cellar room and a microphone at the other end. The voice was then fed into the room through a loud speaker and its echo picked up on the microphone.

Fire—Lightly crackle cellophane between the hands or crunch the heavy end of a bundle of broom straw.

Footsteps—A small section of sidewalk made of wood was usually available in the studio. This could be walked upon with hard soles and rubber heels to give the effect.

Footsteps in Snow—Grind thumbs into cigar box filled with cornstarch.

Gunshot—Hit a leather pillow a sharp blow with a whipstock or wooden rod.

Hail—Drop rice onto a piece of glass, tin or wood.

Horses—For a number of horses, actors used their cupped hands upon their chest.

Kiss—This was not as much fun in radio that it was on the stage! Kiss your wrist!

Machine Guns—Electric vibrators were passed over a drum which gave the staccato sound of a machine gun.

Rain—A ball of cellophane loosely wrapped in tissue paper and then rolled slightly between the hands.

Telephone—It was best to use a real telephone for the click of a receiver and one of the old-fashioned bell boxed used in rural homes for the bell.


Telephone Conversation—A filter microphone was used.

Window—Good window sounds in radio were the same as for good door sounds. Good solid frames and real sliding windows were used.

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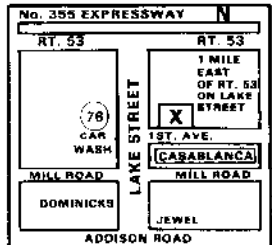
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Take Me BACK to the Ball Game

BY TERRY BAKER

August is traditionally the time for baseball pennant races to heat up. The also-rans have usually been weeded out by this point of the season as the top clubs prepare for the stretch drive. Unfortunately these teams usually include the Cubs, which gives fans the next two months to ponder what went wrong this year and reminisce about seasons past. And Cub fans have a lot of history to look back on.

Being the avid baseball fan that I am, I was intrigued when my editor passed along a copy of the old *Chicago Cub News* dated June 27, 1946. This four-page newsletter (which was from the collection of *Nostalgia Digest* reader Bernie Zivin of Skokie) served to keep the Cub faithful informed of recent roster moves, minor league news and other team information. Fans were also treated to profiles of their favorite players. Beginning in 1935, the *Chicago Cub News* kept Wrigley Field patrons informed for many years in much the same manner as the team's monthly magazine does today.

As I went through the *Chicago Cub News* I noticed I was feeling the same sense of wonder as when I look through old newspapers or magazines. Although I was looking at a brief moment in history I noticed how much baseball has changed and — in some respects — how it has not changed.

Just as in 1946, the Cubs continue to call the friendly confines of Wrigley Field their home. They are the only National League team that still plays on the same field as they did back in '46. The newsletter showed an aerial photo of the ballpark taken on May 5, 1946 when a then record paid crowd of 45,505 came out to see a game against Philadelphia.

Except for light standards gracing the

roof, the park looks just the same as it did then. There are fewer seats today than there were in '46 as improvements through the years reduced stadium capacity by several thousand. But, of course, each seat is far more expensive than it was then. The newsletter advertised box seats for \$1.80. Those same seats today would cost a fan \$15.

Wrigley Field also played host to several other events throughout the years. The newsletter highlighted a forthcoming high school game featuring top players from the Public league and suburban schools that would be played following a Cubs game as part of a unique double header. Wrigley Field was used for charity events, soccer matches and was also the home of the Chicago Bears until 1970.

All baseball fans, especially Cub fans tend to be an optimistic lot. Especially at the start of a new season when off-season trades or a promising rookie bring increased hope for the new year. Cub fans had every reason to feel positive about the 1946 team. After all the Cubs were the defending National League champions. In his second stint as manager, Charlie Grimm led the Cubs to their first pennant in seven years, their 10th overall (we're still waiting for the 11th). Things were looking so good that Grimm moved all-star first baseman Phil Cavarretta to the outfield to make room for top prospect Eddie Waitkus who just happened to be featured in this issue of the *Chicago Cub News*.

Waitkus had been toiling in the minor leagues since the Cubs signed him in 1939. Eddie appeared in a few games with the major league club in 1941 but was sent back down for further seasoning. By 1943 the Cubs felt Eddie was ready but World

HOME STAND OPENS JULY 1

Chicago Cubs News

VOL. 11, NO. 3 Wrigley Field, June 27, 1946 CHICAGO



Cubs to Face Six Teams Here; Open with Pirate Series

CUBS' HOME SCHEDULE

July 1	Pittsburgh
July 2	Brooklyn
July 3	Brooklyn
July 4	St. Louis
July 5	St. Louis
July 6	Philadelphia
July 7	Philadelphia
July 8	Philadelphia
July 9	Philadelphia
July 10	Philadelphia
July 11	Philadelphia
July 12	Philadelphia
July 13	Philadelphia
July 14	Philadelphia
July 15	Philadelphia
July 16	Philadelphia
July 17	Philadelphia
July 18	Philadelphia
July 19	Philadelphia
July 20	Philadelphia
July 21	Philadelphia
July 22	Philadelphia
July 23	Philadelphia
July 24	Philadelphia
July 25	Philadelphia
July 26	Philadelphia
July 27	Philadelphia
July 28	Philadelphia
July 29	Philadelphia
July 30	Philadelphia
July 31	Philadelphia

SET FOR STARDOM

Eddie Waitkus, ex-GI Cub first baseman, appears destined for major league stardom. Waitkus, who spent two years as a machine gunner in the Pacific during the war, was among the National League's outstanding first sackers, until an injury in May kept him out of the game. But he's back again, ready to thrill Cub fans with his hitting and fancy fielding.

War II intervened. Eddie was drafted into the service and spent nearly two years as a machine gunner in the Pacific.

Although Eddie had three solid years with the Cubs, he never became the all-star management had hoped. He did earn

a spot in the record book though as he and teammate Marv Rickert became the first players in major league history to hit back-to-back inside-the-park home runs. They

AUGUST

Old Time Radio Classics – WBBM-AM 78
MONDAY thru FRIDAY MIDNIGHT to 1:00 A.M.
SATURDAY and SUNDAY 8:00-10:00 P.M.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>PLEASE NOTE: Due to WBBM's commitment to news and sports, <i>Old Time Radio Classics</i> may be pre-empted occasionally for late-breaking news of local or national importance, or for unscheduled sports coverage. In this event, vintage shows scheduled for <i>Old Time Radio Classics</i> will be rescheduled to a later date. All of the programs we present on <i>Old Time Radio Classics</i> are syndicated rebroadcasts. We are not able to obtain advance information about storylines of these shows so that we might include more details in our <i>Radio Guide</i>. However, this easy-to-read calendar lists the programs in the order we will broadcast them. Programs on <i>Old Time Radio Classics</i> are complete, but original commercials and network identification have been deleted. This schedule is subject to change without notice.</p>						
				1 Fibber McGee The Bickersons	2 The Shadow Blackstone, Magic Detective	3 Jack Benny Six Shooter Charlie McCarthy Proudly We Hail
4 <i>Old Time Radio Nostalgia Night</i>	5 Defense Attorney Perry Mason	6 Forecast: <i>The Lodger</i> Dick Tracy	7 Lights Out Front Page Farrell	8 The Shadow Bill Stern	9 Directors Playhouse: <i>Jezebel</i> Blackstone, Magic Detective	10 X Minus One Jack Benny The Bickersons Strange Dr. Weird
11 <i>Old Time Radio Nostalgia Night</i>	12 The Big Story Jack Armstrong	13 Lum and Abner Front Page Farrell	14 Academy Award: <i>Watch on the Rhine</i> Just Plain Bill	15 Lights Out Mandrake the Magician	16 Duffy's Tavern Blackstone, Magic Detective	17 Mystery in the Air The Shadow Jack Benny Terry and the Pirates
18 <i>Old Time Radio Nostalgia Night</i>	19 Easy Aces The Shadow	20 Cavalcade of America Perry Mason	21 Ellery Queen The Unexpected	22 Lum and Abner The Fat Man	23 Sam Spade Blackstone, Magic Detective	24 Pat Novak for Hire Jack Benny Under Arrest Charlie Chan
25 <i>Old Time Radio Nostalgia Night</i>	26 Duffy's Tavern Dick Tracy	27 Easy Aces Crime Classics	28 Philip Marlowe Unsolved Mysteries	29 My Favorite Husband Family Doctor	30 Midnight Blackstone, Magic Detective	31 Johnny Dollar: <i>Henderson Matter</i> Jack Benny

SEPTEMBER

Old Time Radio Classics – WBBM-AM 78
MONDAY thru FRIDAY MIDNIGHT to 1:00 A.M.
SATURDAY and SUNDAY 8:00-10:00 P.M.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 <i>Old Time Radio Nostalgia Night</i>	2 Dangerous Assignment Pepper Young's Family	3 Charlie McCarthy Life of Riley	4 Lum and Abner X Minus One	5 The Shadow McLean of the Mounties	6 Frank Merriwell Blackstone, Magic Detective	7 X Minus One Nightbeat Abbott & Costello Flash Gordon
8 <i>Old Time Radio Nostalgia Night</i>	9 Lights Out Pepper Young's Family	10 Nightbeat The Unexpected	11 Charlie McCarthy Crime Classics	12 Fibber McGee Family Doctor	13 Crime Classics Guest Star	14 Abbott & Costello X Minus One Nightbeat Jack Armstrong
15 <i>Old Time Radio Nostalgia Night</i>	16 Arch Oboler's Plays: <i>Mr. Pyle</i> Family Doctor	17 Fibber McGee Can You Imagine That?	18 Charlie McCarthy Guest Star	19 Jack Benny Cavalcade of America	20 The Shadow Strange Dr. Weird	21 Nightbeat Abbott & Costello X Minus One The Bickersons
22 <i>Old Time Radio Nostalgia Night</i>	23 Jack Benny The Shadow	24 Lum and Abner The Shadow	25 Fibber McGee Dr. Paul	26 Easy Aces Rocky Fortune	27 Charlie McCarthy The Shadow	28 To Be Announced
29 <i>Old Time Radio Nostalgia Night</i>	30 Fibber McGee Calling All Detectives	<p>PLEASE NOTE: All of the programs we present on <i>Old Time Radio Classics</i> are syndicated rebroadcasts. We are not able to obtain advance information about storylines of these shows so that we might include more details in our <i>Radio Guide</i>. However, this easy-to-read calendar lists the programs in the order we will broadcast them. Programs on <i>Old Time Radio Classics</i> are complete, but original commercials and network identification have been deleted. This schedule is subject to change without notice.</p>				

THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

AUGUST

1941 — 1991

Gildersleeve is Still Great!

SATURDAY, AUGUST 3rd

GREAT GILDERSLEEVE (5-16-41) This is a recording of the audition for the Gildersleeve series, proposed as a summer replacement for Fibber McGee and Molly, under the Johnson's Wax sponsorship. Ultimately, Johnson's declined to sponsor the series, but Kraft Foods bought the idea, not as a summer replacement, but as a regular season series. (33:27)

FIBBER MC GEE & MOLLY (12-26-39) Jim and Marian Jordan star with Harold Peary as Throckmorton P. Gildersleeve, Gale Gordon as Otis Cadwalader, and Isabel Randolph as Mrs. Uppington. Cast includes Mel Blanc, Harlow Wilcox, Jimmy Shields, Billy Mills and the Orchestra. At the train depot, the McGees meet Molly's old boyfriend, Otis Cadwalader who invites himself over for dinner. To impress him, the McGees get neighbor Gildersleeve to be butler for the evening. Jim Jordan has called this particular episode "the funniest damn radio show" he did. Johnson's Wax, NBC. (29:17)

SPEAKING OF RADIO (4-8-71) Harold Peary, who created the character of Gildersleeve on the McGee

program, talks about his fascinating career in a telephone conversation with Chuck Schaden. (18:30)

GREAT GILDERSLEEVE (8-31-41) First show in the series, patterned closely after the Johnson's Wax audition. Gildy, owner of the Gildersleeve Girdleworks in Wistful Vista, goes to Summerfield to visit his nephew and niece and become administrator of his brother's estate. Kraft Foods, NBC. (27:39)

FIBBER MC GEE & MOLLY (9-30-41) In this first program of the 1941-42 season, Harold Peary as Gildersleeve makes his last appearance as a regular on the program. Jim and Marian Jordan star as the McGees who return to Wistful Vista from their summer vacation in Alaska where Fibber shot a bear! Cast features Isabel Randolph, Bill Thompson, Harlow Wilcox, Martha Tilton, the King's Men, Billy Mills and the orchestra. Johnson's Wax, NBC. (30:05)

— PLUS —

ONE MAN'S FAMILY (9-19-50) Chapter 12, Book 78. Father Barbour plans a romantic evening for Teddy and Elwood. Miles Labs, NBC. (14:10)

ONE MAN'S FAMILY (9-20-50) Chapter 13, Book 78. Jack and Betty invite Elwood to dinner and the conversation turns to dentistry. Miles Labs, NBC. (14:15)

SATURDAY, AUGUST 10th

GREAT GILDERSLEEVE (10-18-42) Gildy, who has been carrying on a feud with the Water Department and the Water Commissioner, gets the idea that the job should be his. Kraft Foods, NBC. (29:25)

GREAT GILDERSLEEVE (10-25-42) Mr. Gildersleeve stands on the threshold of a new career: he's to be inaugurated as the new Water Commissioner of Summerfield. Kraft Foods, NBC. (29:20)

FIBBER MC GEE & MOLLY (3-28-44) Jim Jordan, recovering from pneumonia, and Marian are absent from this show. Harold Peary and Walter Tetley sub as Gildersleeve and Leroy who are stopping at Wistful Vista between trains. Cast features Arthur Q. Brian as Doc Gamble, Ranson Sherman as Mr. Wellington, Shirley Mitchell as Alice Darling, Marlin Hurt as Beulah, with Harlow Wilcox, the King's Men, Billy Mills and the orchestra. Johnson's Wax, NBC. (29:50)

SPEAKING OF RADIO (10-21-84) Shirley Mitchell, who appeared as Leila Ransom on the Gildersleeve series and in many other radio roles, talks about her career in a conversation with Chuck Schaden at her home in Beverly Hills, California. (28:51)

GREAT GILDERSLEEVE (5-12-46) Leila Ransom's new gentleman friend causes Throckmorton to become extremely jealous. Jim Backus appears as Leila's friend, Mark Wade. Kraft Foods, NBC. (30:25)

— PLUS —

ONE MAN'S FAMILY (9-21-50) Chapter 14, Book 78. Teddy has volunteered for nursing duties at a San Francisco hospital where Korean War wounded are being treated. Miles Labs, NBC. (13:45)

ONE MAN'S FAMILY (9-22-50) Chapter 15, Book 78. Pinky and his mother discuss Elwood Giddings. Pinky is about to enter Stanford. Miles Labs, NBC. (13:50)

SATURDAY, AUGUST 17th

GREAT GILDERSLEEVE (5-26-46) In a "flashback" program, Gildersleeve recalls his first meeting with the widow Leila Ransom. Kraft Foods, NBC. (30:10)

GUEST STAR (5-22-48) The cast from radio's Great Gildersleeve makes a special appearance on behalf of United States Security Bonds. A pool table for the Jolly Boys? Treasury Department. (13:20)

GREAT GILDERSLEEVE (6-14-50) Harold Peary's last appearance on the series in the role of Throckmorton P. Gildersleeve. Gildy, ready for vacation, takes the Jolly Boys' houseboat on a "shakedown" cruise. Kraft Foods, NBC. (29:59)

SPEAKING OF RADIO (3-17-84) Willard Waterman, who assumed the role of Gildersleeve in 1950, talks about his broadcast career in a conversation with Chuck Schaden recorded at his home in Van Nuys, California. (29:20; 18:17)

GREAT GILDERSLEEVE (9-6-50) Willard Waterman makes his first appearance as Gildersleeve. Birdie, Leroy, Marjorie and Bronco await the return of Gildy after a long vacation. Kraft Foods, NBC. (30:05)

— PLUS —

ONE MAN'S FAMILY (9-25-50) Chapter 16, Book 78. Elwood takes Teddy to see the new home. Miles Labs, NBC. (14:10)

ONE MAN'S FAMILY (9-26-50) Chapter 17, Book 78. Teddy isn't too happy about the house in San Rafael. Miles Labs, NBC. (14:10)

SATURDAY, AUGUST 24th

GREAT GILDERSLEEVE (9-13-50) Gildy is interested in Bronco's Aunt Vickie. Kraft Foods, NBC. (30:50)

GREAT GILDERSLEEVE (5-14-52) Marjorie's husband

Bronco returns early from a long sales trip. Kraft Foods, NBC. (28:10)

SPEAKING OF RADIO (6-15-88) Mary Lee Robb, who starred as Marjorie on the Gildersleeve program, recalls her radio days in a conversation with Chuck Schaden recorded in her home in Palm Desert, California. (27:15)

GREAT GILDERSLEEVE (5-21-52) Marjorie, Bronco and their twins move to their new home early after Gildy complains about crowded conditions at his house. Kraft Foods, NBC. (29:20)

GREAT GILDERSLEEVE (5-28-52) After Marjorie and Bronco move next door, Gildy turns her old room over to Leroy. Kraft Foods, NBC. (28:57)

— PLUS —

ONE MAN'S FAMILY (9-27-50) Chapter 18, Book 78. Paul and Teddy talk about Elwood and the new house. Miles Labs, NBC. (13:55)

ONE MAN'S FAMILY (9-28-50) Chapter 19, Book 78. Elwood gets himself involved in another hasty decision. Miles Labs, NBC. (14:00)

SATURDAY, AUGUST 31st

GREAT GILDERSLEEVE (11-9-41) After Birdie prepares Gildy's birthday dinner for Judge Hooker, the Judge tries to hire her as his housekeeper. Kraft Foods, NBC. (29:35)

GREAT GILDERSLEEVE (12-23-45) It's Christmas Eve at the Gildersleeve residence and everyone's busy. Birdie practices singing her Christmas carol. Kraft Foods, NBC. (30:40)

SPEAKING OF RADIO (8-9-76) Lillian Randolph, who appeared as Gildersleeve's housekeeper Birdie Lee Coggins, talks about her show business career in a conversation with Chuck Schaden, recorded in her Los Angeles, California home. (21:19)

GREAT GILDERSLEEVE (11-27-46) When the Bullard's cook quits, Gildy fears that Birdie might do the same! Kraft Foods, NBC. (29:58)

GREAT GILDERSLEEVE (4-9-52) Leroy, Marjorie and Birdie persuade Gildy to get up at 4 a.m. to attend the Easter Sunrise Service. Birdie sings "Were You There When They Crucified My Lord?" Kraft Foods, NBC. (29:35)

— PLUS —

ONE MAN'S FAMILY (9-29-50) Chapter 20, Book 78. Elwood has been taken ill and is rushed to the hospital. Miles Labs, NBC. (12:35)

ONE MAN'S FAMILY (10-2-50) Chapter 21, Book 78. Elwood returns from the hospital. Miles Labs, NBC. (12:25)

**THE GREAT GILDERSLEEVE
WHO'S WHO IN THE CAST**

Gildersleeve Harold Peary (1941-50)
Willard Waterman (1950-58)

Leroy Forrester Walter Tetley

Marjorie Forrester Lurene Tuttle (1941-44)
Louise Erickson (1944-48)
Mary Lee Robb (1948-58)

Judge Horace Hooker Earle Ross

Birdie Lee Coggins Lillian Randolph

Peavey, the Druggist Richard LeGrand

Floyd, the Barber Arthur Q. Brian

Leila Ransom Shirley Mitchell

Bronco Thompson Richard Crenna

THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

SEPTEMBER

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, SEPTEMBER 7th

ONE MAN'S FAMILY (10-3-50) Chapter 22, Book 78. Teddy gets a call from the head nurse at the hospital. Miles Labs, NBC. (14:00)

ONE MAN'S FAMILY (10-4-50) Chapter 23, Book 78. Father Barbour and Elwood Giddings drive to San Rafael. Miles Labs, NBC. (12:50)

ONE MAN'S FAMILY (10-5-50) Chapter 24, Book 78. Clifford and Paul discuss Teddy and Elwood. Miles Labs, NBC. (13:30)

ONE MAN'S FAMILY (10-6-50) Chapter 25, Book 78. Teddy and Elwood leave, but there's a call from the hospital. This is the last chapter in this 30-episode sequence of One Man's Family programs on *Those Were The Days*.

SPEAKING OF RADIO (8-18-75) Writer **Carlton E. Morse** talks about his fantastic career with One Man's Family and I Love A Mystery in a conversation with Chuck Schaden, recorded in the Morse home in San Mateo County, California. (30:00)

I LOVE A MYSTERY (12-12-49) "The Million Dollar Curse" starring Russell Thorsen, Jim Boles and Tony Randall of the A-1 Detective Agency in the first episode of a 14-part adventure series by Carlton E. Morse. Mercedes McCambridge co-stars as Sunny Richards. Sustaining, MBS. (13:05)

I LOVE A MYSTERY (12-13-49) Chapter 2 of "The Million Dollar Curse." Sustaining, MBS. (13:10)

I LOVE A MYSTERY (12-14-49) Chapter 3 of "The Million Dollar Curse." Sustaining, MBS. (12:10)

I LOVE A MYSTERY (12-15-49) Chapter 4 of "The Million Dollar Curse." Sustaining, MBS. (12:00)

I LOVE A MYSTERY (12-16-49) Chapter 5 of "The Million Dollar Curse." Sustaining, MBS. (12:20)

I LOVE A MYSTERY (12-19-49) Chapter 6 of "The Million Dollar Curse." Sustaining, MBS. (12:00)

I LOVE A MYSTERY (12-20-49) Chapter 7 of "The Million Dollar Curse." (The remaining 7 chapters will be presented next week on *TWT'D*.) Sustaining, MBS. (12:30)



I LOVE A MYSTERY CAST: Russell Thorsen, Jim Boles, Tony Randall

SATURDAY, SEPTEMBER 14th

I LOVE A MYSTERY (12-21-49) Chapter 8 of "The Million Dollar Curse" by Carlton E. Morse. Sustaining, MBS. (12:20)

SPEAKING OF RADIO (8-9-76) **Russell Thorsen** and **Jim Boles**, who starred as Jack Packard and Doc Long on the I Love A Mystery series, talk about their exciting radio days in a conversation with Chuck Schaden recorded at Boles' home in Sherman Oaks, California. (12:35; 25:45)

I LOVE A MYSTERY (12-22-49) Chapter 9 of "The Million Dollar Curse." Sustaining, MBS. (12:45)

I LOVE A MYSTERY (12-26-49) Chapter 10 of "The Million Dollar Curse." Sustaining, MBS. (12:35)

SPEAKING OF RADIO (9-16-70) **Tony Randall** recalls his role as Reggie York and his other radio performances in a conversation with Chuck Schaden recorded at the Ambassador East Hotel in Chicago. (23:00)

I LOVE A MYSTERY (12-27-49) Chapter 11 of "The Million Dollar Curse." Sustaining, MBS. (12:10)

I LOVE A MYSTERY (12-28-49) Chapter 12 of "The Million Dollar Curse." Sustaining, MBS. (13:05)

SPEAKING OF RADIO (10-29-76) **Mercedes McCambridge** talks about her radio roles for Carlton E. Morse and for other producers and directors in a conversation with Chuck Schaden recorded at the Drury Lane Theatre in Evergreen Park, Illinois. (30:00)

I LOVE A MYSTERY (12-29-49) Chapter 13 of "The Million Dollar Curse." Sustaining, MBS. (13:10)

I LOVE A MYSTERY (12-30-49) Chapter 14, the conclusion of "The Million Dollar Curse" by Carlton E. Morse. Sustaining, MBS. (11:55)

SATURDAY, SEPTEMBER 21st STUDIO BAND BROADCASTS

HENRY BUSSE AND HIS ORCHESTRA (1935) The band plays a full version of "Hot Lips" introduced by Busse; "My Dance." "Love Is Just Around the Corner" and other selections. Vocals by Carl Grayson, Steve Bowers and Marion Holmes. Announcer is Ken Carpenter. Syndicated. (14:55)

MELODY AND MADNESS (1-22-39) Artie Shaw and his orchestra provide the music with comedy by "radio's subdued swingster" Robert Benchley. Shaw plays "Rose Room," "My Reverie," "Softly, As In a Morning Sunrise," and "Lady Be Good." Vocals by Dick Todd. Announcer is Del Sharbutt. Old Gold Cigarettes, CBS. (11:50; 6:50; 9:25)

AMERICA DANCES (7-9-38) Count Basie and his orchestra presents "Flat Foot Floogie," "Lady Be Good," "One O'Clock Jump," and other tunes. Vocals by Helen Humes, James Rushing. Announcer is Charles Arlington. Program is also shortwaved to Britain where it is broadcast by the BBC. Sustaining, CBS. (7:50; 11:35; 10:40)

MOONLIGHT SERENADE (9-23-42) Glenn Miller and the orchestra with vocals by Marion Hutton, Tex Beneke, Skip Nelson and the Modernaires. Selections include "Kalamazoo," "Serenade in Blue" and "Keep 'Em Flying." Announcer is Mel Allen who says that tomorrow is Glenn's last program due to his entry into the armed services. Chesterfield Cigarettes, CBS. (13:50)

HARRY JAMES SHOW (6-15-45) In a summer replacement show for Danny Kaye, Harry and the Music Makers offer "Night and Day," "Oh, Brother," "Holiday for Strings," "By the Light of the Silvery Moon" and "St. Louis Blues." Vocals by Buddy DeVito and Kitty Kallen. Pabst Blue Ribbon Beer, CBS. (8:55; 9:50; 11:00)

THE SHEAFFER PARADE (4-11-48) Eddy Howard and his orchestra presents "That Feathery Feelin'," "Easy to Love," "Cherokee," "Take The A Train," "We Just Couldn't Say Goodbye," and "Ragtime Cowboy Joe." Announcers are Cleve Kirby and Henry Cooke. Sheaffer Pens, NBC. (7:15; 8:35; 13:50)

OUR SPECIAL GUEST and CO-HOST for this program

will be *Nostalgia Digest* columnist and Big Band Historian **KARL PEARSON** who will guide us through an afternoon of Swing-Era sounds.

SATURDAY, SEPTEMBER 28th

THIRD MAN (1950) Orson Welles stars as adventurer Harry Lime in "Operation Music Box." Lime is asked to help find a music box which contains some precious jewels. Syndicated. (11:05; 12:10)

PHILCO RADIO TIME (2-11-48) It's an all-Gershwin show as Bing Crosby welcomes guests Oscar Levant, Peggy Lee and violinist Joe Venuti. John Scott Trotter and the orchestra, the Rhythmaires, Ken Carpenter. Philco Radios, ABC. (12:00; 8:30; 9:50)

QUIZ KIDS (9-10-50) Chief Quizzer Joe Kelly tries to stump Lon Lunde, Patrick Conlon, Joel Kupperman and Harvey Dytych with questions dealing with sports, the Bible, Shakespeare and classical music. Alka Seltzer, NBC. (11:00; 9:25; 9:35)

RAILROAD HOUR (10-5-53) "The Student Prince" by Sigmund Romberg stars Gordon MacRae and Dorothy Kirsten with the Norman Luboff Choir and Carmen Dragon and the orchestra. Marvin Miller announces. Association of American Railroads, NBC. (15:20; 11:41)

THE LEGEND OF EDDIE CANTOR (1968) Documentary narrated by George Jessell recalls the life and times of the popular entertainer. (11:35; 12:45; 12:10)

SUSPENSE (2-6-47) "End of the Road" starring Glenn Ford as an automobile salesman who falls in love with the wife of a customer. Roma Wines, CBS. (13:00; 17:25)

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 \$13 per one hour or less.

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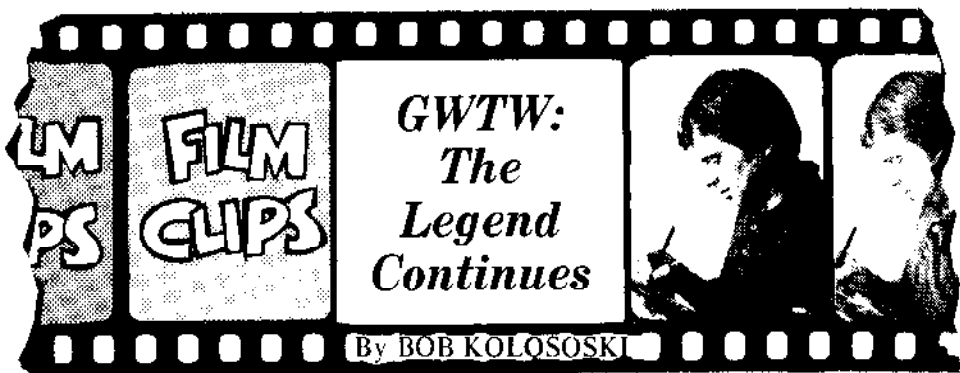
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It has been officially announced that the long awaited sequel to *Gone with the Wind* will be published this summer.

It has been approximately 46 years since the original was published and four years since I wrote an article announcing the plans to publish the planned sequel. The amazing fact is that it has taken longer to write the continuing saga of Scarlett O'Hara and Rhett Butler than it did for Margaret Mitchell to write and publish her original story and movie producer David O. Selznick to film this classic story.

The new *Gone with the Wind* has been "in progress" since 1975 and for the past 16 years scores of writers, producers, promoters and speculators have been wrestling with the problem of what to do with the most famous pair of lovers in American fiction. Well, until recently I didn't give a damn but my father-in-law cornered me several weeks ago and gave me his version of *GWTW Part II*. Having seen the movie four times (I must admit I've never read the book) I felt I was well versed in the Civil War epic. The more he expounded the more intrigued I became with the story and the possibilities it offered.

I decided on the spot that I must create my own sequel.

I began to daydream about the old South and the rich characters that populated Atlanta in the post-war era. I quickly realized that I was unaware of who was left and just what they were doing when Rhett walked into the early morning fog and left

Scarlett alone to ponder her fate. A trip to my favorite library yielded several books on the *GWTW* saga and a video of the movie. I watched the film again and came to the conclusion that the last hour of the movie was pretty close to being pure drivel and that the death of Melanie (Olivia DeHavilland) was the weakest element of the story. Melanie, in my opinion, should have lived and the weak Ashley Wilkes should have been killed off. However, it's history as they say and, for the sake of authenticity, I have picked up the story where the original left off.

The original story is a sheer work of art and the film a masterpiece by anyone's standard and I offer my story merely as food for thought because, as I was creating my little version, I felt very powerful playing with lives of some of the most famous people in the world. After reading what I have to offer, I'm sure the temptation to recreate Tara, Scarlett *et al* will strike. Give in to the temptation; it's great fun and who knows — maybe you'll duplicate what is going to be published. But first, here is a brief run down on the end of *Gone with the Wind*.

As already mentioned Melanie Wilkes — Ashley's wife — has died. Bonnie Blue Butler (the daughter of Scarlett and Rhett) was killed in a riding accident and Scarlett has miscarried their second child. Scarlett's sisters, Suellen and Carreen O'Hara, are living on Tara and Ashley is running Scarlett's lumber mill. Doctor Meade and his wife are still a vital part of



Atlanta's society and Belle Watling is still the most successful madam in the South. Scarlett's Mammy lives in the Butler mansion and Aunt "Pittypat" Hamilton has returned to Atlanta.

After the death of their daughter, Scarlett and Rhett are despondent and closer to separating than ever before. Then Melanie becomes ill and dies. Rhett sees Scarlett run to Ashley, and realizing that Ashley

GWTW: LEGEND CONTINUES

is free, decides to leave Scarlett forever. However, Scarlett realizes that Ashley really did love Melanie and the love she had felt for him has been wasted. She runs home to tell Rhett that she does love him but he has packed to go and nothing she says can change his mind. He exits and Scarlett utters the line that ends the story but begs for a sequel: "After all, tomorrow is another day!"

That line is the end of the beginning as the saga goes on my way:

Scarlett returns to Tara and after a few days she is summoned back to Atlanta because of some startling news. Doctor Meade's oldest son Darcy has suddenly reappeared in Atlanta even though he was reported killed in action during the war and has not been heard from since the end of the war. The story he tells everyone is that he was severely wounded and taken to a field hospital where his condition was diagnosed as critical. He was expected to die and was put on the death list. The next day the hospital was captured by Union troops and he recovered in a Union hospital. He and several of his companions managed to escape the hospital before they could be transferred to a P. O. W. prison. They became guerilla fighters and had to flee to the west after the war because they had bounties out on them. Now he finally felt it was safe for him to return. The shock of seeing her son is too much for Mrs. Meade and she suffers a stroke. Young Phil Meade is summoned home from medical school at the tragic news of his mother and the return of his presumed dead brother.

Scarlett brings her youngest sister Carreen with her to Atlanta. Several days later Mrs. Meade dies and the entire city turns out for her funeral. Carreen tries to console Darcy and they begin a courtship. During all this, Ashley has begun a transformation and approaches Scarlett with the idea that he would like to enter politics and help bring the South back to her former glory. Scarlett is skeptical at

first but realizes that Ashley could be a powerful man someday and, therefore, a vital asset to her lumber business. She decides to back him financially and even secretly sets up a small network to help Ashley any way possible. She devotes herself to Ashley's campaign for mayor and the long hours help keep her mind off Rhett.

Rhett has sailed to England where he meets a woman born into the aristocracy. He would like to be a father again and, after his divorce from Scarlett becomes final, he proposes to the woman. Her family is shocked that she is considering marrying an American and a divorced one at that. The woman — Lady Elizabeth Bridges — is a strong-willed person and she abandons her title and family to marry Rhett. They marry and begin an extensive honeymoon around the world. Rhett puts aside all financial and business matters while on the trip. Scarlett hears of Rhett's marriage and throws herself into Ashley's campaign with a vengeance. Ashley wins a stunning victory and Scarlett lays out a plan for Ashley to run, next, for governor.

Shortly after the election, the grieving Doctor Meade dies and his son Philip takes over his practice. However, he secretly blames his brother Darcy for the death of his parents. Darcy asks Scarlett if he can marry Carreen and run Tara after their marriage. Scarlett agrees on the stipulation that she maintain ownership of Tara and that Darcy run it as a profit-making business. Darcy agrees and the two are married.

Darcy brings in many strangers to work at Tara and Carreen learns that they are ex-soldiers who fought with Darcy after his escape from the Yankee prison. What she does not know is that Darcy is setting up a secret army to free Georgia from the Union and begin another war. Tara is the perfect front for his mad ambition and he decides that his first act of terrorism will be the destruction of Belle Watling's establishment. He feels that she gave aid and comfort to Union soldiers after the fall



SCARLETT AND RHETT
Together Again?

of Atlanta and she will be the first to feel the might of the new South. The raid is carried out by Darcy's hooded raiders and Belle is killed and her property burned to the ground. No one knows who raided Belle's but rumors abound.

Rhett hears of the tragic death of his friend Belle and makes plans to return to Atlanta. However, he has major problems of his own. While on his long honeymoon, much of his fortune has been lost through poor business deals made by his attorney and, in fact, Rhett suspects the man of embezzlement. His new bride learns of his financial difficulty and seizes the opportunity to run off with a Russian nobleman. Rhett sets sail for America ready to deal with his attorney and Belle's murderers. Darcy is wounded during a raid and seeks medical help from his brother Philip. Darcy tries to explain it away as a hunting accident at Tara, but his brother begins to suspect the truth about Darcy.

On the day Ashley declares war on the raiders Rhett returns to Atlanta and finds

the city gripped in fear. Rhett offers his services to Ashley who gratefully accepts. Ashley invites Rhett to dinner that evening and when Rhett arrives he finds Scarlett has also been invited. The two are at first angry with Ashley but, as the evening progresses, drop their petty hostilities and fall into each others arms. That same evening, Phil rides to Tara and spies on his brother and his friends. He is shocked to learn that Carreen is expecting a baby and that Suellen is a virtual prisoner in her own home. But the most startling fact he discovers is that Darcy is planning to raid and burn Scarlett's lumber yard and murder Ashley in the confusion. Philip manages to sneak away from Tara and ride to Ashley's house.

Ashley and Rhett rush out to gather the troops and set a trap for the raiders. Philip tells Scarlett about Carreen's condition and the two ride out to Tara to rescue Scarlett's sisters. Darcy and his men ride into the lumber yard and are greeted with a full compliment of militia. Most of Darcy's men are killed or captured but Darcy manages to elude capture and heads back to Tara. At Tara, Carreen is in labor and Scarlett, Suellen and Philip are attending to her. Darcy arrives and realizes he has been betrayed by his brother. He attacks Philip and is ready to kill him when Scarlett fires and mortally wounds Darcy. Before he falls he manages to hit Scarlett with a shot. Philip quickly attends to her wound but must get back to Carreen who is giving birth. Ashley and Rhett arrive and get Scarlett up to a bedroom. Carreen gives birth to a baby girl but dies in the process.

Scarlett's recovery takes many weeks and Rhett is at her side the entire time. They decide to remarry and adopt Carreen's daughter. Ashley is proclaimed a hero and rumors of the governorship soon abound. All seems well in Atlanta but in Europe Lady Elizabeth Bridges and her brother are preparing to leave for America to find Mr. Rhett Butler.

THE END



NOTES FROM THE BANDSTAND

Studio Band Broadcasts

By KARL PEARSON

Big bands were an important part of broadcasting during radio's heyday. Orchestras were featured prominently in the daily schedule of many stations. The nightly remotes from various local and distant locations took listeners on a journey across the country and presented a wide variety of music styles. In addition to remote broadcasts a number of studio-based programs featured orchestras, either in sponsored or sustaining (unsponsored) formats.

With the advent of network radio in the late 1920's, the sponsored orchestra program became quite popular. The American public was now able to hear many of the top orchestras for free in the comfort of their own home. Advertising agencies found that it was quite profitable to use such name bands as George Olsen, Paul Whiteman or Ted Weems to sell their client's product.

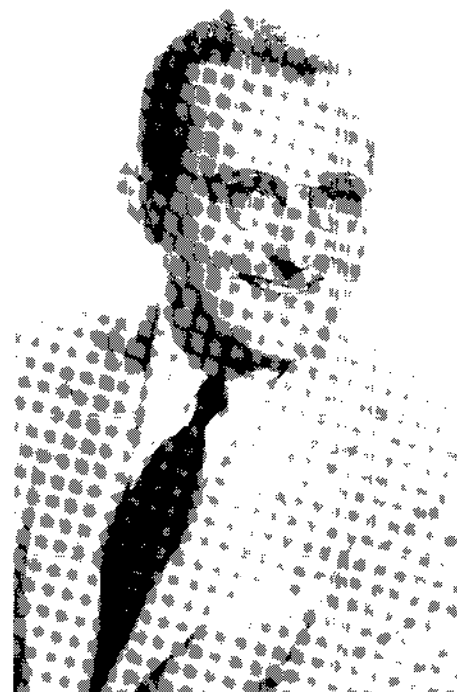
For the band and the bandleader, a spot on sponsored radio program was considered a great job. Sponsorship guaranteed steady work as well as top pay, often supplemental income to a regular engagement. A network program also provided a large listening audience, which could ensure continuing popularity. While a big-selling record might be purchased by as many as one million people, a network-based radio program could be heard by ten million (or more) radio listeners!

Some leaders were able to enjoy long and profitable tie-ins with various sponsors.

One of the most prolific of the "sponsored" bands was the one which

Tommy Dorsey led. Tommy's Raleigh-Kool Cigarette program, which began in 1936, received consistently good ratings. When that series ended, Pepsodent Toothpaste hired Dorsey's band as a summer, 1940 replacement for Bob Hope. In the fall of that same year Tommy was featured on the "Fame and Fortune" radio program. TD and his band were rehired by Raleigh Cigarettes in the summer of 1942, during the same period when they were also heard on the U.S. Treasury Bond Program. In 1944 Dorsey switched brands from Raleigh to Lucky Strike when his band appeared on "Your All-Time Hit Parade", another summer replacement show. During the summer of 1945 he was heard on a summer series for RCA and landed another stint with the U.S. Treasury Department during the fall of that year. Once again summer was Dorsey season during 1946 when the Sentimental Gentleman landed the Tenderleaf Tea account, filling in for Fred Allen. As you can see, Tommy Dorsey was in the radio studios quite frequently.

Tobacco companies were one of the biggest network sponsors of big bands. Camel Cigarettes is best-remembered for its "Camel Caravan" which featured "Benny Goodman's Swing School" from 1936 to 1939. Camel also sponsored Glen Gray (from 1933 to 1936), Bob Crosby (1939 to 1941) and Vaughn Monroe (in the late 1940's). Lucky Strike countered at various times with the bands of Orrin Tucker, Tommy Dorsey and Kay Kyser's "Kollege of Musical Knowledge" while Chesterfield presented the bands of Fred



TOMMY DORSEY

Waring, Hal Kemp, Paul Whiteman, Glenn Miller and Harry James. Old Gold Cigarettes, manufactured by the Lorillard Company, was not to be outdone as they featured the bands of Paul Whiteman (in his pre-Chesterfield days), Jimmy Dorsey, Artie Shaw, Jan Savitt, Benny Goodman and Woody Herman!

Sponsors who marketed beauty products tended to hire more lush-sounding sweet bands. Palmolive Soap featured the soothing sounds of Guy Lombardo, while Lady Esther Products were peddled by Hal Kemp and Freddy Martin. "The Lady Esther Sercnade" was also the home for Wayne King and his Orchestra for many years.

In several cases, a number of bands were featured in a supporting role on various comedy and variety programs. The Burns and Allen program featured the orchestras of Guy Lombardo, Henry King, Ray Noble, Artie Shaw and Paul Whiteman at

various times, while Bob Hope featured Skinnay Ennis, Stan Kenton and Les Brown. Jimmy Dorsey was featured on Bing Crosby's early "Kraft Music Hall" broadcasts, while Ted Weems was heard on early versions of the Jack Benny and Fibber McGee and Molly programs. Ozzie Nelson's band was heard on Ripley's "Believe It Or Not" program and on Red Skelton's Raleigh Cigarette show as well, where Ozzie and wife Harriet Hilliard were featured in regular roles. Their popularity on the Skelton program would eventually lead to a hit series of their own.

The overall quality of sponsored big band programs varied. Some shows presented the bands in a prominent manner, while other bands were relegated to the background. In some cases the leaders or announcers were required to read inane dialogue which was often loaded with what the writers considered "hip" slang. Programs which were blessed with sympathetic writers and agency men were able to permit the leader to sound intelligent. "The Camel Caravan" is such an example, as Camels showcased its bands in an outstanding manner.

One of the best-remembered of the sponsored big band programs was "The Fitch Bandwagon". A high-quality effort sponsored by the makers of Fitch Shampoo, the program featured a different well-known orchestra every week. The scripts were well-written and the program served as an outstanding showcase for many bands. During the summer months a special "Summer Bandwagon" show was heard that presented outstanding new and unknown bands to the American public. Considering that the "Fitch Bandwagon" was heard on network radio from 1938 to 1946, it's unfortunate to note that so very few recordings of the program still exist!

(ED NOTE — Karl Pearson will co-host a program of studio band broadcasts on Those Were The Days, September 28th. See the WNIB listings on page 21.)

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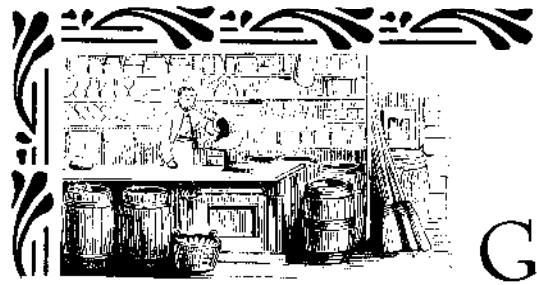
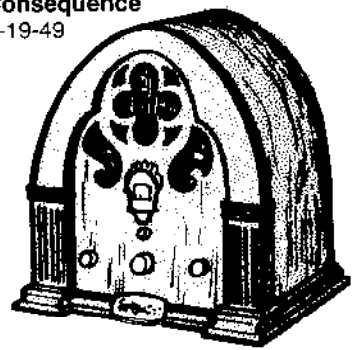
- 1** EVE ARDEN
The Well-Dressed Corpse
1-18-51
- 2** LUCILLE BALL
The Ten Grand
6-22-44
- 3** BETTE DAVIS
Goodnight Mrs. Russell
10-20-49
- 4** KIRK DOUGLAS
Story of Markham's Death
10-2-47
- 5** FIBBER MC GEE & MOLLY
Backseat Driver
2-22-51
- 6** CARY GRANT
Black Path Of Fear
3-7-46

- 7** BOB HOPE
Death Has A Shadow
5-5-49
- 8** DANNY KAYE
I Never Met The Dead Man
1-5-50
- 9** BURT LANCASTER
The Big Shot
9-9-48
- 10** AGNES MOOREHEAD
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The Search For Isabel
11-3-49
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How Green



Were Our Grocers?

BY DAN MCGUIRE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

WE GET

ROCKFORD, IL — Recently subscribed to your *Nostalgia Digest* and I was pleasantly surprised to find you have a four-hour show on FM radio. So I played with my FM Stereo and even though I'm in Rockford, our local cable company has Chicago 97 FM at about 103.8 or 103.9 on the FM dial. As I tuned it in and listened, you had a Danny Thomas tribute. My mother loved it as she had sent donations to St. Jude since her fifteenth birthday. Needless to say, Saturday afternoons are now Radio Days! Mom was also surprised to find One Man's Family and is looking forward to listening. At 62 she is still a kid and keeps me busy taping the shows. I myself watch very little television now that I have the Shadow, the Six Shooter, Lights Out, the Bickersons and Jack Benny. Just this morning we watched "Here We Go Again" with Fibber McGee and Molly on American Movie Classics. I feel like eight years old, rather than my purported thirty-eight!

— **ROBB WOOD**

LONG GROVE, IL — I can't tell you how much I enjoy your show. I was born May 5, 1935 and I grew up listening to Ma Perkins, Lorenzo Jones, Fibber McGee, the Shadow, Tom Mix, Jack Armstrong, Easy Aces, etc. It's nice to know that those days are gone but not forgotten. I've followed you around the dial for at least 15 years. Keep up the great work!

— **HENRY P. EICKELBERG**

CAPE CANAVERAL, FLORIDA — Just love the old time news in the *Nostalgia Digest*. Reading about the radio programs makes me feel like I'm 21 again!

— **JOHN IDE**

PALOS HILLS, IL — I received a gift subscription to the *Digest* from Fred Hodial, a friend who is a long-time listener of your broadcasts. I enjoy reading the many fond memories of the past. I especially enjoy looking at the pictures of "old" radio stars. It's very interesting to see how they looked back then. I also enjoy listening to the radio broadcasts and do so whenever possible. Because of my interest, my friend gave me several back issues of the *Digest* and I was thrilled to recognize a lady that I knew in your August-September 1990 issue. Her name is Betty North and she played "Molly McGee" in your radio version of Fibber McGee and Molly. She and I were in a production at Moraine Valley College in Palos Hills. Seeing her picture brought many happy memories of several years ago. Thanks for all the great entertainment.

— **MARTI PATTI**

DARIEN, IL — Enclosed is my check for a two-year renewal to one of my favorite magazines: *Nostalgia Digest*. I don't want to miss a single issue because each issue brings back such great memories! I particularly

LETTERS

enjoy the "Letters" section because it helps me to realize that the great memories I have of Old Time Radio are shared by many others in the area.

— **REV. KEVIN SHANLEY**

NILES, IL — I can't claim to have been with you on Saturdays from Day One, but I did come in sometime late in 1970. That year was special to me also — we were married on August 22. It wasn't much later, on a Fall Saturday afternoon, that I picked up WLTD from Evanston and was dumfounded at what I heard. Some years before I had purchased the Longines "Jack Benny's Golden Age of Radio" set (which I still have), so I knew there was some old radio around, but until I heard you I didn't realize that complete shows existed. What a discovery! Needless to say, I've been with you almost every Saturday since, and TWTG has paralleled the events in my life since that fateful day in 1970. The birth of two great kids who are now in college and high school! Good times and bad times . . . vacations and work . . . snow storms and floods. New friends, old friends and relatives gone. It's been a great run!

Even on vacations: I particularly recall one special time in 1986. We had just spent a long, tiring day driving from Austria into Switzerland. Even in the most beautiful and fun places in Europe, you get to a point where you'd like to hear some good old USA English for a change. After we checked into the hotel, the rest of our group wanted to walk around town. Not old Bud! I got myself a tall, cool German beer, planted myself in a comfortable chair by a window with a view of the Alps across a glacier lake, and listened to Jack Benny and Amos'n' Andy on my Walkman! What a treat! It almost seemed like Saturday afternoon in Niles — but I must say the view was quite different than Harlem and Oakton! Anyway, Chuck, I just wanted you to know how much you and your show have been a part of my life for the last 20 years. Let's hope we're together for many more!

— **BUD NICHOLS**

(ED. NOTE — Thanks for your memories. Next time, you can do my show from the Museum and I'll have a beer with a view in Switzerland!)

GLENVIEW, IL — Since I'm too young (24) to remember radio programming, I look forward to hearing those great shows for the first time every night at midnight. I rarely miss one. I also try to catch your weekend offering when I can, especially the Saturday afternoon broadcasts from the Museum of Broadcast Communications. Just for the heck of it, I'll tell you that my favorite shows are Suspense, Edgar Bergen, and my favorite comedian is Jack Benny. While I'm at it, I also have to mention how much I enjoy visiting Metro Golden Memories. What a perfect place. Classic movie

memorabilia is a vice of mine and MGM knows how to satisfy it. I try to stop by a couple of times each month and usually pick up something.

— **DONALD K. HENTHORNE**

CHICAGO — Some of the letters reprinted in *Nostalgia Digest* seem to be against your quarter-hour programs. Count this letter in favor of them. First of all, I enjoy the program. In addition, the combination of one half hour program and a quarter hour show fills up a 45 minute cassette. In view of the limitations of my tapes (45 minutes on each side) and my tape recorder (before auto-reverse), the 30 and 15 minute combo works perfectly. Just as many other listeners, I cannot always stay up to hear your program. Even 45 minutes of old time radio breaks up the day at the old salt mine very nicely.

— **ART GILFAND**

PALATINE, IL — I would like to say three things. 1) I love *Radio Classics*. 2) I like the new time slot. 3) I wish you would make it two hours long.

— **DEXTER SMITH**

ROCHESTER, NEW YORK — Thanks for all of the pleasant hours of old time radio your change in hours has afforded me. I am able to get your show quite clearly all of the time.

— **ORLO NOXON**

DECATUR, IL — I thoroughly enjoy your *Old Time Radio Classics*. I listen every time I can. When I go to bed, I listen to WBBM regardless of what is on. I only have one complaint. Weeknights the program starts at midnight. I am in the seventh grade and cannot stay up to listen. I understand this when hockey season was here, but now I would appreciate it if you would change it back to starting at 8 p.m. Nevertheless, I appreciate your radio programs.

— **JEREMY COULTER**

HAMMOND, INDIANA — I was really upset when they pulled the shows off the air (Listening in the middle of the night is not possible.) It was a time my boys and I shared together. Now it is another opportunity lost. Don't people in radio have children? Or do they just not share time with them because they don't really care how they turn out. If you get back on weekdays again, let me know.

— **ROGER RODECK**

BETTENDORF, IOWA — We were very disappointed, as well as many people in our neighborhood, when your 8 p.m. time was shifted to midnight (except weekends). This has effectively eliminated us as listeners. It appears that you were bounced because of broadcasting Chicago Blackhawk games. It is unfortunate that ratings are not available, because it would be my guess that the listening audience is probably three times greater for Old Time Radio than for hockey games. Probably outside the city of Chicago, the ratio would be five or six times. If your program ever returns to a decent hour, we will again listen to WBBM.

— **EDWARD N. WEHR**

WE GET LETTERS

(ED. NOTE — *Radio Classics* was moved to the midnight hour on weekdays so WBBM could provide its continuing news service in the earlier evening hours, the Blackhawks notwithstanding.)

PELL LAKE, WISCONSIN — I had to write to let you know how much I enjoy *Old Time Radio Classics* at midnight. I am able to catch it four nights a week. One show I could live without is *Shadow of Fu Manchu*. It's so confusing. Most others are terrific. Could you please tell me how many episodes of the Six Shooter Jimmy Stewart made. I can't think of a better production on radio or TV. — **RUSSELL SCHROEDER**

(ED. NOTE — The Six Shooter was heard on NBC for only one season, beginning September 20, 1953. As far as we can tell, Jimmy Stewart appeared in approximately 39 programs.)

SKOKIE, IL — I am enjoying *Radio Classics* in its new time slot. I am very interested in the 15-minute continuing chapters of *The Shadow of Fu Manchu* and *Buck Rogers*. I hope you will keep playing them for as far as they will run in order. — **ROBERT SCHULTZ**

ELY, IOWA — Love your programs, but please, sometimes, put Lum and Abner on first! I fall asleep during the first half and often miss them and I love them best of all. They used to "come on" in early evenings and I sat on my grandfather's lap and rocked and listened with him — way back in the 30's, so they hold a special place in my heart. It's just great re-visiting all our friends from long ago. They're as much fun as ever! — **JOAN SARCHETT**

NILES, MICHIGAN — My family and I continue to enjoy your *Old Time Radio Classics* program. We can only listen to the Saturday and Sunday programs since the weekday airtime is too late for us. By the way, all my experiences with the golden days of radio were not happy ones. We lived on a farm and my father (who was a grocer in Niles) gave me specific instructions that my "chores" must be done before dark and before I began the nightly ritual of Tom Mix, Jack Armstrong and Captain Midnight. Since I was not perfect then (or now), somehow the time slipped away and, of course, I could not miss the "next thrilling chapter." Before I knew it, my father would arrive home, the chores were

SEND FOR TAPE LIST

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HALL CLOSET CASSETTES
Box 421
Morton Grove, IL 60053

not done and my south end was made to smart!
— **GENE W. MC KENZIE**

CRYSTAL LAKE, IL — I have been a devoted listener since 1971. I was living in Oak Park, only six blocks away from radio station WOPA, in the Oak Park Arms Hotel. That station interfered with my business telephone and, worst of all, it interfered with my receiving the weak signal from WLTD in Evanston and your *Those Were The Days* program. I put up with the poor signal and tried everything from using different radios in every part of the house until the best signal could be found. When you moved to WNIB, I was overcome with joy. Then I moved to Crystal Lake and again went through the same problems. WNIB hardly made it to Crystal Lake until WNIZ in Zion was purchased by WNIB. So now, as far as Saturday is concerned, I'm happy.

My wife is ready to toss me out of our apartment with all my cassettes, which are now close to 3,000, and over two years worth of reel to reel tapes of *Those Were The Days*. Your listing of the radio shows in the *Nostalgia Digest* is useful as labels for the cassettes. I reduce the original by 74 percent so I can paste it on the card that goes in the plastic case and I also paste a copy right on the cassette. Currently I'm converting over from index card file to computer file for my shows. It's not an easy task and very time consuming.

— **FRANK A. MC GURN, JR.**

ROCKFORD, IL — Can anyone help me locate any taped copies of the radio show called "Granby's Green Acres," circa 1950. The TV series by that name was based upon it. I would very much appreciate anybody's help on this. — **DOUG THORSEN**

KOKOMO, INDIANA — In the 1930-40s, there was a semi-name band called "The Oklahoma Cowboys." I have been searching my memory for months for the name of their leader. Hopefully one of your readers will remember. It was known as "Somebody" and his Oklahoma Cowboys. Who was the "Somebody?" — **RUSS RENNAKER**

MILWAUKEE, WISCONSIN — I wonder if someone could help me locate a particular program. My dad remembers it, although he doesn't remember the program title. I'm guessing it's an X Minus One, but it could be something else. It's a story about people on Earth trying to make a space ship to go to Mars, but they are having all kinds of difficulty until a stranger comes along and helps them. He helps them so much, they offer to take him along. On the way there, the stranger says, "Ah, it's nice to be going home." I'd really appreciate it if I could get information on what program this was and if I can get a copy.

— **RACHEL REINDERS**

(ED. NOTE — Can any of our readers help any of these folks find the information they've requested? If so, drop a note to the *Digest* at Box 421, Morton Grove, Illinois 60053 and we'll pass along your response. And, thanks.)

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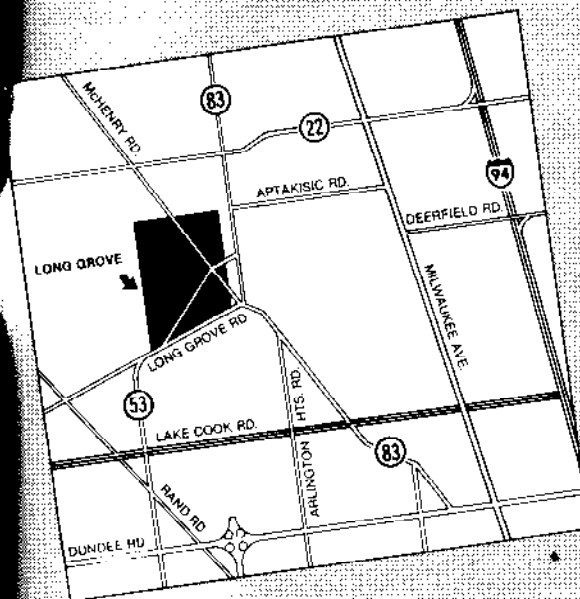
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from the Golden Age helped listeners create the pictures. These two One Man's Family actors are "walking in the rain." Todd Nebel's article on page 9 reveals more sound secrets.

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