

CHUCK SCHADEN'S

# NOSTALGIA DIGEST

AND  
RADIO  
GUIDE

JUNE — JULY, 1992



## 50th Anniversary of 'Suspense'

AGNES MOOREHEAD

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# NOSTALGIA DIGEST

BOOK EIGHTEEN

CHAPTER FOUR

JUNE-JULY, 1992

## HeLLO, OUT THERE IN RadiOLAND!!

Ahhh, *these* are the days!!

We have some special times planned for the months ahead and you're invited to participate.

Our *Those Were The Days* broadcast will move to the Chicago Historical Society for one day on Saturday, June 6. That's the 48th anniversary of D-Day and also the opening of the Society's "Chicago Goes to War, 1941-45" exhibition. You're invited to drop in and see our live WNIB broadcast and the WWII exhibit. The Chicago Historical Society is located at Clark Street and North Avenue in Chicago.

The Museum of Broadcast Communications will unveil its new home at the Chicago Cultural Center on Friday evening, June 12 with a spectacular black tie event (see *Museum Pieces*, page 24). We get to broadcast a portion of the activities with a special live show from the Cultural Center, 78 E. Washington, Chicago, on WBBM Newsradio 78 between 7:00 and 8:00 p.m. Be sure to tune in if you can't be there in person.

The Museum of Broadcast Communication officially opens to the public at the Cultural Center on Saturday, June 13 and that's when Jack Benny's Vault Exhibit will be dedicated. Representing the Benny Family and the Benny Broadcasts will be Jack's daughter Joan Benny and one of Jack's writers George Balzer. They'll join us on our *TWTD* broadcast on WNIB from our new studio in the Museum's Radio Hall of Fame. You're invited to stop in, see the Museum's new home, the Benny Vault

exhibit, and meet Ms. Benny and Mr. Balzer.

Also on June 13, our *TWTD* program pays tribute to the 50th Anniversary of Suspense, radio's outstanding theatre of thrills. The program was on the air from June 17, 1942 until September 30, 1962. We'll begin a five-month salute to the radio series, presenting at least one representative broadcast from each of the 20 years the show was on the air. And we will offer these Suspense programs exactly as they were originally broadcast, without interruption.

We resume our summertime visit to the Barbour family as we continue the popular Carlton E. Morse series, *One Man's Family* on June 20 on *TWTD*. We'll pick up the story where we left off last summer, tuning in to 32 consecutive 15-minute episodes from Books 79 and 80, originally broadcast in October and November, 1950.

An extremely rare, very early historic radio broadcast will be aired on Saturday, June 27 on *TWTD*. It's NBC's coverage on June 11, 1927 of the arrival of aviator-hero Charles A. Lindberg at the Washington Navy Yard. The sound quality is surprisingly good considering this broadcast is 65 years old!

*Old Time Radio Classics* listeners will be able to cool off this summer as we celebrate Christmas in July, a week of unseasonable sounds on WBBM, July 19-25.

Lots of exciting times for all of us. Don't miss them if you can!

*Chuck Schader*

50th Anniversary of 'Suspense'

# Radio's Outstanding Theatre of Thrills

BY JOHN DUNNING

*Suspense*, "radio's outstanding theatre of thrills," was first heard on CBS June 17, 1942, starring Charlie Ruggles in "The Burning Court," by John Dickson Carr.

It was on the air for the next twenty years, under many talented directors. Each brought his own mark to *Suspense*, making it one of the most diverse, unusually broad-based shows of the air.

A breakdown:

**June 17, 1942:** *Suspense* premieres as a 30-minute summer thrill show, Wednesday nights, CBS, sustaining. Charles Vanda, producer, then William Spier.

**October 27, 1942:** Becomes a part of the regular CBS fall lineup, Tuesday nights. Spier is producer-director; scripting is by John Dickson Carr.

**August 21, 1943:** To Saturdays.

**September 2, 1943:** To Tuesdays.

**October 12, 1943:** To Tuesdays.

**December 2, 1943:** To Thursdays. First show for Roma Wines. This basic format lasts for almost three years. The last Roma show is November 20, 1947.

**November 28, 1947:** To Fridays, sustaining.

**January 3, 1948:** *Suspense* goes into a 60-minute Saturday-night sustaining format. Robert Montgomery is host. William Spier continues as producer-director until February 21, 1948, when he is replaced by Anton M. Leader. The hour-long format lasts until May 22, 1948, when *Suspense* goes off for the summer.

**July 8, 1948:** *Suspense* returns to its old Thursday-night time slot, sponsored by Autolite and directed by Anton M. Leader. Leader leaves June 30, 1949, and Norman Macdonnell becomes director. (Spier is producer during the Macdonnell era). On August 31, 1950, Elliott Lewis becomes producer-director.

**August 27, 1951:** To Mondays, Autolite sponsor, Elliott Lewis, producer.

**June 7, 1954:** Last Autolite show. Moves to Tuesdays June 15, with Norman Macdonnell as director. Sustained.

**September 30, 1954:** To Thursday. Anthony Ellis, director. Sustained.

**February 22, 1955:** To Tuesday.

**July 11, 1956:** To Wednesday.

**September 25, 1956:** To Tuesday.

**November 4, 1956:** To Sunday, with William N. Robson as director-host. Finishes its long run **September 30, 1962**, as a Sunday show. Bruno Zirato, Jr. takes over as director in 1959, leaving midway through the final year. Fred Hendrickson directs for the remainder of 1962.

In the early years of William Spier's reign, some unwritten rules were established that served as rough guidelines through the entire twenty-year run. *Suspense* dealt in life-or-death situations. That element was usually established within the first few minutes. Then, through characterization and audio coloring, little touches were added to heighten the sensation of impending doom. That was what suspense was all about: The slow tightening of the knot.



PREPARING the first hour-long *Suspense* show in 1948 are, from left, Robert Montgomery, narrator and star; producer William Spier; music director Lud Gluskin.

*The thrill of the nighttime; the hushed voice and the prowling step. The crime that is almost committed. The finger of suspicion, pointing perhaps at the wrong man. The stir of nerves at the ticking of the clock. The rescue that might be too late, or the murderer who might get away. . . . Mystery and intrigue and dangerous adventure . . .*

Another of Spier's rules was that the murderer rarely got away. He also believed in staying close to home, with realistic themes and common-man heroes. No science fiction or ghost stories for him. *Suspense* featured tales of people in trouble. Human emotions were stretched to the breaking point, and the solutions were withheld until the last possible moment.

But Spier was also one of radio's most flexible directors, and he occasionally broke his own rules with great effect.

The two-part Orson Welles show, "Donovan's Brain" was to become a classic of science fiction.

Spier's "House In Cypress Canyon" was the story of a young couple who encountered a werewolf in their newly rented canyon home; today it ranks as one of radio's ultimate horror shows.

"August Heat" propelled Ronald Colman into a date with fate and a madman with a knife — a chilling sequence foretold in an inscription on a tombstone.

"The Dunwich Horror" retold H.P. Lovecraft's tale of an ancient race returned. The popularity of the dark side led Spier to try one or two such dramas a year. But, for the most part, he stayed with the tried and true everyday situations that had suddenly gotten out of hand and become extraordinary. Situations like Ernest Bowers' auto accident, sending him into a coma resembling death. This little piece of fiction became the show "Dead Ernest," and a race with time against an embalmer's knife.

By far the most famous of all *Suspense* plays was an exaggeration of everyday life. There was nothing supernatural about "Sorry, Wrong Number," except the



ORSON WELLES starred in the two-part "Donovan's Brain" on *Suspense*.



**ANTON M. LEADER, Suspense producer-director.**

intensity of Agnes Moorehead's performance. She played the invalid Mrs. Elbert Stevenson with such terrified emotion that it left her collapsed across the table at its conclusion. It horrified the nation when it was first heard May 25, 1943, and each of the seven additional times it was aired. And yes, Miss Moorehead admitted, it even scared her.

It concerned Mrs. Stevenson's troubles with the telephone. Connected to a private number by mistake, she hears two killers plotting the murder of a bed-ridden woman. Her efforts to get help by phone are frustrated. Operators pass the buck; the cops seem unconcerned, and Mrs. Stevenson's mounting hysteria only adds to the problem. Too late she realizes that the murder being planned is *her* murder. A scream, a thud, and the phone drops to the floor. Mrs. Elbert Stevenson's final agony is lost in the wail of the 11 p.m. train passing just outside her window.

Even in "Sorry, Wrong Number," Spier broke a rule. The killers got away, adding the final wedge of horror to an already terrifying show.

"Sorry" became nationally known as radio's ultimate murder show. So intricate was the correlation between Miss Moorehead's lines and soundman Bernie Surrey's effects that a great bond of respect developed between them. Just before air time, they would clasp hands for good luck, and Miss Moorehead would organize the same battered, pencil-notated script she had used for the first broadcast. During one performance, she drank ten cups of water, yanked off her jewelry and shoes, and pulled out her blouse and collapsed on the table when it was over. The intensity of her performance led to her title "the first lady of *Suspense*."

Under Spier, *Suspense* was known as an "actor's theatre," and he built a reputation as "the Hitchcock of the air." There were usually only a few hours of rehearsal before shows: Spier liked to see the stars

tense as they stepped before the microphone.

People like Cary Grant, Fredric March, Charles Laughton, Humphrey Bogart, Lucille Ball, Olivia De Havilland, Gregory Peck, Peter Lorre, Henry Fonda, and Orson Welles headed the casts. Many top film stars asked to return for encore performances.

Spier wasn't afraid to let people be creative, and it didn't matter whether they were highly paid film stars or staff musicians and sound men. Bernie Surrey, *Suspense* sound effects artist during those days, was given a wide berth in creating the background for the exotic plays. He researched "Donovan's Brain" for almost three weeks before coming up with his impression of what a severed brain, kept alive in a tank and still experiencing powerful human emotions, would sound like. Surrey was also allowed to improvise on the spot if a suggested effect wasn't working or if something needed additional emphasis.

Spier worked closely with musicians Bernard Herrmann, Lucien Moraweck, and Lud Gluskin, earning the latter's expressed admiration as a director who understood music, sometimes better than the musicians.

Early in the show, a general format was established and stuck throughout. *Suspense* opened to the ringing of soft churchbells intermingled with stinging music. By the fall of its first year, Joseph Kearns, a grim-voiced fellow known as "the man in black," was abroad as the narrator. That stuck through the Roma Wine years, with Truman Bradley (another of radio's most distinguished voices) doing the commercials.

The man in black had disappeared by the time the show went to 60 minutes in 1948. Robert Montgomery, then the host, also acted occasionally in the dramas. During this time Anton M. Leader, a refugee from the syndicated *Murder at Midnight*, came on as director. The man in black never did return, though Kearns continued doing a variety of character parts.

Harlow Wilcox became announcer with the shift to Autolite, and big-name guest stars continued to appear. Burt Lancaster made his first radio appearance in a *Suspense* show called "The Big Shot." Fibber McGee and Molly appeared out of character in "Back Seat Driver," a tight little tale about a ride with a killer. And James Stewart gave a powerful performance as a paralyzed war veteran whose sighting of a former Japanese torturer drove him back to health — and murder.

*Suspense* always had top directors. Norman Macdonnell, who followed Leader, was one of the best in the business, handling *Gunsmoke* and *Escape* as well.

But perhaps the most distinctive *Suspense* work was done by Elliott Lewis. Under his hand, the program turned its emphasis to true material, to ultramodern themes and even to classics. Jack Benny, Red Skelton, and other comics were cast in serious roles. And Lewis, in what must have been a gutty decision, dramatized



**ELLIOTT LEWIS, producer-director of Suspense.**

*Othello* on *Suspense* in two installments, using Shakespeare's original dialogue, casting himself in the title role, wife Cathy as Desdemona, and Richard Widmark as Iago (though none had ever played Shakespeare), and replacing the usual musical bridges with themes from Verdi operas.

Even in its old age, the show was good. William N. Robson, who took the helm in 1956, opened with a neat mixture of drama and rough-cut philosophy. He became known as "the master of mystery and adventure." The series kept the bells and a variation of the same music to the end.

In its late years, the opening signature was breathed into the microphone in a menacing "And nowwww . . . another tale well calculated . . ."

(ED. NOTE — This *Suspense* article originally appeared in *Tune In Yesterday, The Ultimate Encyclopedia of Old-Time Radio, 1925-1976* and is reprinted here by permission of the author, John Dunning, who is presently working on an enlarged and revised edition of the book, to be published by Oxford University Press, hopefully by 1994.)

*Ken Alexander  
Remembers . . .*

## Trolley Song



My grandfather rode to and from work on the streetcar. In summer, when I had spent the day at my grandparent's house, I would go outside at six o'clock to see Grandpa, a copy of the *Chicago Herald-Examiner* under his arm, walking home from Chicago Avenue, where he had gotten off the streetcar.

Dad rode the streetcar, too. At fifty-three I would see him, carrying the *Chicago Daily News*, walking home from Pulaski Road.

When my family went to visit relatives on a Sunday, we would usually go by streetcar. If the weather was severe, my dad might call a taxi, but the Great Depression was upon us and people literally had to count their nickels and dimes. The streetcar was the cheaper way to go.

We had a family of four: my parents, my little sister, and me. The fare was seven cents for adults and three cents for children. Thus, two adults and two children could ride for a total of 20 cents — 40 cents round trip. Transfers were free.

When I started going to high school I took the streetcar. After graduation, when I went to work, I continued to ride the rails.

There were three mass-transit companies in those pre-CTA days: the Chicago Surface Lines, which operated the streetcars and some buses; the Chicago

Motor Coach Company, which operated buses on boulevard routes; and the Chicago Rapid Transit Lines, which ran the elevated trains.

Of all those conveyances, I liked the streetcars best. They were red and they were noisy and they looked the same coming or going.

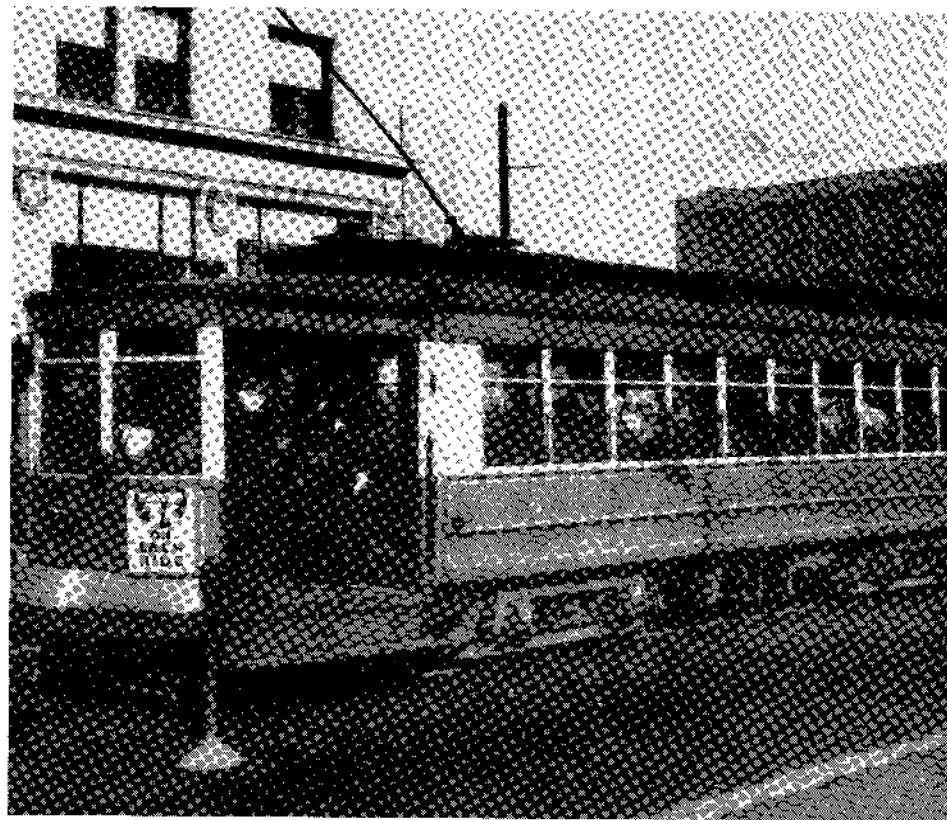
Dangerous as the practice was, you could flip onto a streetcar before it came to a stop, and you could alight from the car while it was still in motion and hit the pavement running.

You'd board the streetcar at the rear, where the door was always open. There, on the rear platform, was the conductor. He stood behind a black iron railing shaped like an inverted "U," its legs fitted into two holes in the floor. There was a coin-changer strapped to his waist. The conductor collected fares, made change (nothing larger than a five-dollar bill, please), and issued transfers.

When they boarded a streetcar, uniformed policemen and employees of the Chicago Surface Lines would merely nod to the conductor and say "Yes sir": they rode free.

Each time the conductor collected a fare, he would step on a button mounted in the floor to register the fare on an overhead meter manufactured by the Ohmer company.

Because the wide door on the right side of the rear platform was always open, the



conductor worked virtually outside. That was an advantage in the summer when a breeze was welcome, but in the winter it was a distinct drawback.

Inside the passenger compartment was a heating system of sorts, which provided some comfort for the passengers. On a hot summer day, though, the only relief could be had by opening a window.

But I spent no time in the passenger compartment; I rode on the front platform, where the action was.

The motorman sat on a hard stool or stood, as suited his mood. Behind him was a black iron rail like the conductor's. The motorman ran the car with a controller handle, a heavy iron crank, which regulated the "juice" going to the motor. (The power came from a trolley wire overhead.)

As the car started up, the motor gave out a low-pitched groan, and as the motorman

clicked the controller handle further over, feeding the motor more power, the groan would slowly rise in pitch. Sometimes as I lay in bed on a winter night, I would hear that familiar sound from a block away. Under a warm blanket in a cozy apartment, I would think of the motorman and the conductor and their two or three drowsy passengers as the streetcar made its way at midnight through the city's cold streets.

If the car had a heavy load and the motorman started up too suddenly, there would be a loud report, and white sparks would shower on him: the circuit-breaker had popped open. The motorman would shut off the power, reach up and whack the circuit-breaker back on, and re-start the motor—more gradually this time.

There was a handle to operate the brake and another to operate the door. The door was not electric or pneumatic; it was opened and shut strictly by muscle power.

## TROLLEY SONG

Unlike the door on the rear platform, this was normally closed; it had to be opened and re-closed each time a passenger or passengers exited.

Even though the door was closed, the front platform could get mighty cold. I recall seeing a motorman on a winter day standing at the controls and shifting his weight from one foot to the other to keep his feet from going numb.

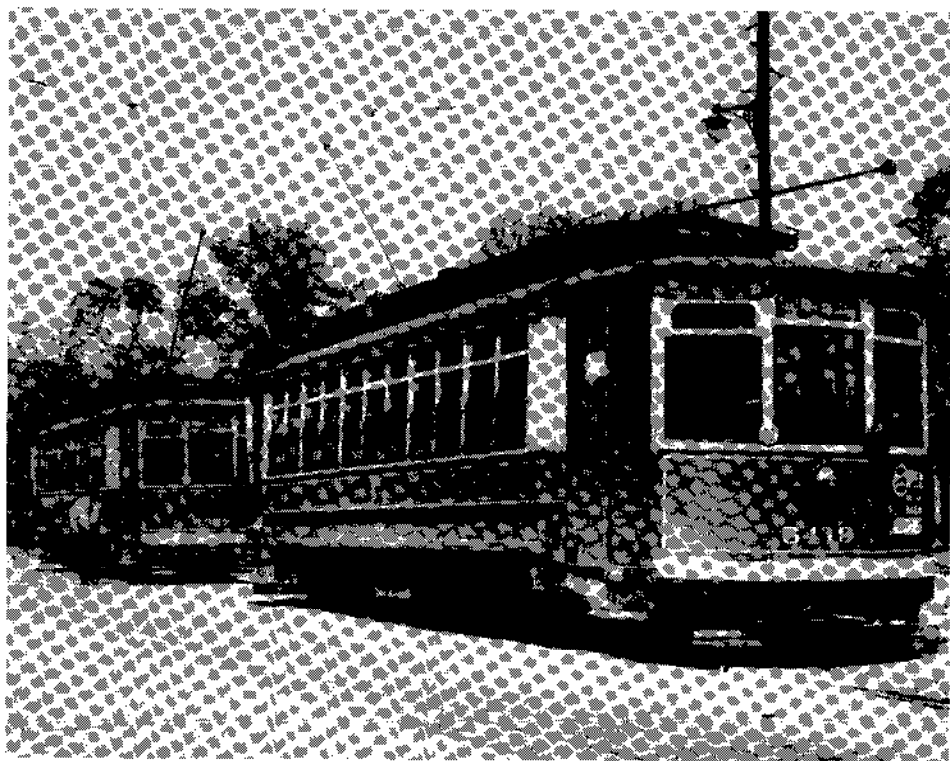
I used to stand behind the motorman, holding onto the rail and observing all he did. I found it very interesting and I would have liked to ask some questions, but I refrained: I was a shy lad; besides, there was a sign which read, **MOTORMAN MUST NOT TALK TO PASSENGERS.**

To warn pedestrians and motorists to clear the track, the streetcar was equipped with a gong, which the motorman sounded by stomping with his heel on the end of a shaft protruding from a hole in the floor.

Because the motorman couldn't see what was taking place on the rear platform, the conductor had to let him know when a passenger back there wanted to get off at the next stop. He also had to let the motorman know when it was safe to start moving after the passengers at a given stop had finished exiting and boarding.

To signal the motorman, the conductor would yank on a cord which hung from above. The cord ran along the ceiling the length of the car, from the rear platform to the front platform, and terminated at a bell above the motorman's head.

(Although the device was designed to ring, it didn't go "ding"; it went "click." Because hearing the bell clang hundreds of times a day would have ruffled the nerves of the calmest of men, the motormen would wedge a wad of transfers against the bell to keep it from ringing. Thus, when the conductor yanked the cord and the clapper struck the bell, only a dull clicking sound would result. In fact, I don't believe



that in all my years of riding streetcars I ever heard one of those bells *ring*.)

One yank of the cord meant that a passenger wanted to get off at the next stop. Two yanks meant it was safe to start up again. Three yanks meant stop *now*. During one of my rides, I heard a fire engine approaching from behind. The bell above the motorman clicked three times, and the motorman stopped the car right in the middle of the block to let the fire engine pass. Then, two clicks from the bell and we were on our way again. It was a dramatic moment.

Occasionally the trolley would slip off the overhead trolley wire, and the car, lacking power, would roll to a stop. Since the conductor was at the rear of the car, where the trolley was, it was his job to get off and reposition the trolley on the wire. That done, he would board the car, yank on the signal cord twice, and the run would be resumed.

The front and the rear of the old red streetcars were identical, the cars having been designed so that they could be operated from either end. Thus, when the car reached the end of the line, it didn't turn around for the run in the opposite direction; the conductor and the motorman would simply change places after rearranging some of the equipment.

They would change the configuration of the doors and reposition the railings on the platforms. The conductor would move the fare meter to the opposite end of the car. The motorman would do the same with his controlling handle. They would change the signs showing the car's destination and flip the backs of the seats so that the seats would face forward.

The trolley pole at what had been the rear of the car would be pulled down and fixed into position flat on the car's roof. The trolley pole at the other end would be raised into position with its wheel in

## TROLLEY SONG

contact with the overhead wire.

After a few more adjustments had been made, the car would be switched onto another track for the run back.

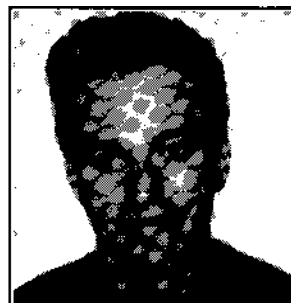
In 1936 the Chicago Surface Lines introduced a new, lightweight streetcar, whose body was sleek and streamlined. In this car the conductor and the motorman worked inside the passenger compartment; there were no platforms. The Motorman sat in a comfortable seat, rather than on an iron stool.

The new streetcars were put into service on several lines, including Madison Street, where they ran between Austin Boulevard and downtown. Newer models appeared from time to time. The one I remember most vividly was a post-war model, colored blue-green and cream, which we called the Green Hornet.

The Green Hornet was probably superior in every way to the old red streetcar: it was faster, smoother, quieter, safer, more comfortable, and more modern in design. But it wasn't fun to ride, and for that reason I preferred the old red streetcars.

The typical streetcar motorman of that era was born around the turn of the century. As a boy he must have daydreamed, as all boys did, about what he would be when he grew up: baseball player, aviator, lion tamer, war hero. He probably never dreamed that he would earn his living by operating a streetcar.

I, too, had boyhood aspirations. Some were pretty grandiose. But I recall a time in my early teens when I felt I would be happy and proud if, when I grew up, I could go to work as a motorman for the Chicago Surface Lines. ■



## Early TV Studios

BY TODD NEBEL

The year 1948 is often noted as the benchmark year for television. This was the year when commercial television finally took off while becoming a real force in the worlds of entertainment and communications. But, before Uncle Miltie, Ed Sullivan, and the television freeze years between 1948 and 1952 (when demand shot up but the FCC kept station licenses down), there were many lingering doubts whether television would ever catch on — especially by those who knew it best; the network managers and the television technical personnel.

Years earlier, an experimental learning period had begun for those working behind the scenes in the new industry. It was quickly apparent, following the green light given by the FCC for commercial development of television in the spring of 1941, that the production of a network television program would be more involved and complicated than putting on a network radio program.

But just as the industry was poised to take off, with ten commercial stations on the air, Pearl Harbor occurred and the FCC halted further building of stations and licenses so that materials and personnel could go towards the war effort. Soon many of television's brilliant engineers were using their research talents in the armed services while the production of TV equipment for commercial use was ordered to stop.

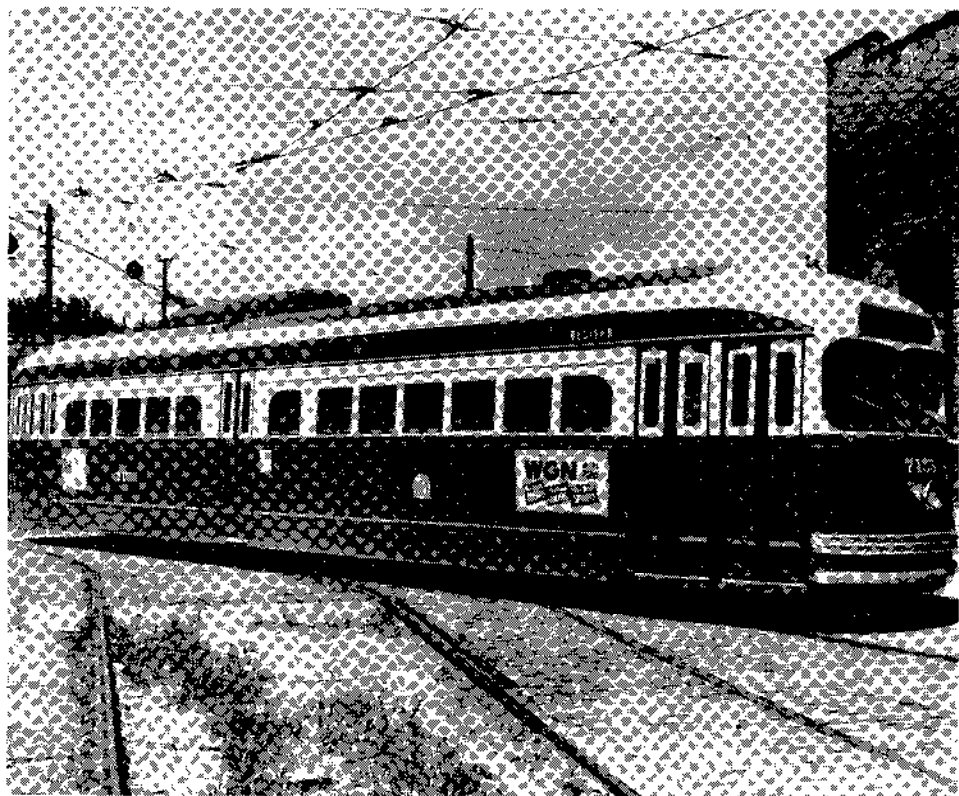
But broadcasting did not stop. Like being stranded on an island, a few thousand Americans were fortunate enough to own a television set. And about

three quarters of these sets survived the war though many were in poor condition. Burke Crotty, one of NBC's first producers, said, "In the early days of television the majority of television sets were in two places in New York City — RCA executives' homes or bars. I bought a brand new car in 1940 for a thousand dollars and they wanted \$660 for this TV set when there was virtually nothing on the air. At that price, no one wanted them."

But the few viewers who had television during the war did enjoy a gradual increase in entertainment programming during this experimental stage. The studio people, who would become the first generation of television technicians and directors, became artists in their own right as ingenuity compensated for small budgets and limited manpower. Many worked overtime on their own time because there was no money and radio was still the networks', as well as America's, darling.

Most of the early television stations like WCBW (CBS) and WNBT (NBC) in New York, had been converted from experimental to commercial status in 1941. By FCC regulation, both stations were on their air about 15 hours a week. Most television programs in those early years were produced within the studio as discussions, game shows, musical programs, wrestling and boxing matches. Some sports events were covered live or on a remote basis. Films, particularly free ones, were also widely used.

Many early television stations varied greatly in layout, construction and equipment. In the largest cities, giant radio



## EARLY TV STUDIOS

studios designed for large studio audiences, including NBC's famous 8H, the home of the NBC Symphony Orchestra, were converted for television, and downtown motion picture and stage theatres were converted as well.

Overall, an emphasis by the networks on controlling the costs related to television while radio still flourished, was obvious in many ways in the new industry. To begin with, many stations established a single makeshift studio (few could afford two), in a building designed originally for some other purpose with a ceiling too low for proper lighting. Usually, there was poor soundproofing, inadequate or non-existent air conditioning, and a rabbit's maze of offices and corridors. Apart from the set, the only necessary equipment included two studio cameras and their control units, at least one film chain for showing motion pictures, slides, or stills and a network connection. And when one of the hand-made cameras broke down, as they usually did during a live performance,

the show would continue with only one camera.

Many studios were oddly shaped or had supporting columns that interrupted space, camera movement and lighting. Some studios were housed in war surplus quonset huts. And when a studio was specifically built, it was usually made of inexpensive cinderblock construction.

In this TV training ground of the early to mid 1940's, many first-generation television engineers likened and sought out an even-illumination of fluorescent lighting for their television sets. But it was the creative production people who most frequently won out by their desire to use motion picture lighting techniques because fluorescent could not be dimmed and was found to be inappropriate for dramatic lighting.

Another problem which had to be addressed occurred when cameras moved over irregular wooden floors creating bumps and wiggles which were frequently seen on the air in those early days. And, if the viewer hadn't already seen enough, the microphones (which were originally designed for radio) often appeared in the picture because they had to be positioned very close to the actors to reduce echo and background noise. Monochromatic makeup (black, white or purple) had thankfully been discarded (from the actors point of view) early on, but few studios continued with anything but shades of gray for their settings. Soundproofing followed radio practice and absorbent materials were draped everywhere that the fire inspectors would permit in an effort to soak up echoes, camera noise and other movement. Since all programs were live; actors and other talent had to watch not only the script, director and clock, but the camera as well. The tremendous heat from the lighting (an actor could lose seven to ten pounds during a performance) made air conditioning essential for the sake of both people and equipment. However, because of power demands, costs and noise from



**HISTORY-MAKING PICTURE** shows the first television broadcast in Chicago on March 30, 1939 which was conducted by Zenith Radio Corporation on an experimental basis. The telecast was received 18 miles from the TV transmitter. Engineers at station W9XZV pictured here include: (from left), WLS Chief Engineer Tommy Rowe; Howard Black; Reggie Cross; and J.E. Brown, Zenith television engineer. Singer Rusty Gill is kneeling in front. (Photo courtesy Zenith Radio Corporation.)

air conditioners, many studios were uncomfortable hot houses even in the dead of winter.

The issue of harmful lighting remained a major obstacle to the success of television because of the fiery intensity of the lights necessary to get a decent picture (perspiration could frequently be viewed falling from actors and then literally boiling off tabletops!). It was not until the invention by Vladimir Zworykin of a tube, called the image-orthicon, that was extremely sensitive to light, that television looked like an instrument that couldn't miss. Suddenly, television could now create a quality picture for television drama with the atmosphere and mood that a motion picture director would require.

When the war ended, the race to mass

produce television sets and make commercial television a reality went into high gear. At the time of Pearl Harbor, there had only been a few thousand sets in the country. By 1947, there were 170,000 and by the end of 1948, a quarter of a million. Shows like Milton Berle's Texaco Star Theatre were emptying city streets on Tuesday nights. A movie house manager in Ohio raised a sign on his theatre door: "Closed Tuesday — I want to see Berle, too!"

But the first days of network television were probably the most remarkable. An exceptional group of artists came together to create the first shows and later, after the war, would conspire to produce the Golden Age of TV.

Television was a miracle back then. ■

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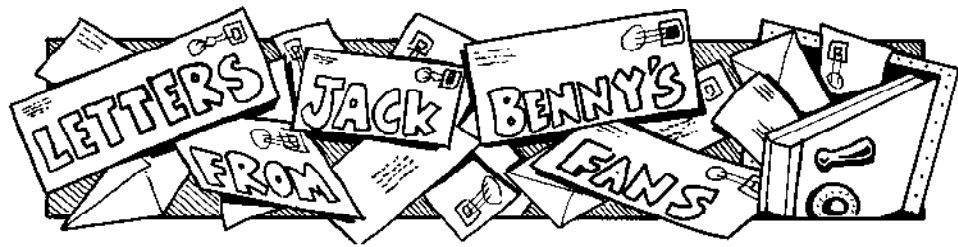
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**THE HALL CLOSET**

Box 421, Morton Grove, IL 60053





Jack Benny's Vault exhibit opens June 13 at the Museum of Broadcast Communications in the Chicago Cultural Center.

The exhibit was made possible by the fans of Jack Benny who contributed their money to pay for the construction of the Vault-full of memories.

We thought you might like to read some of the letters that accompanied the contributions:

**CROWN POINT, INDIANA** — When Ken Alexander announced on February 1 that you would be speaking about an item of interest for all Jack Benny fans I somehow intuitively knew that it would include an exhibit at the Museum of Broadcast Communications. I tape your entire Saturday broadcast each week and then listen to the tapes while commuting to work. I was driving home last Tuesday evening when I first heard you discussing the new exhibit. Before you described what you had in mind, I knew it would be Jack Benny's vault. I couldn't agree with you more that a tribute to Mr. Benny and his entire cast is long overdue. My wife Christine and I are pleased to send our contribution.  
— **MICHAEL J. DAUMER**

**CHICAGO** — What a great idea for a reproduction of Jack's vault. Count me in! I can't wait for the opening.  
— **ALLEN R. TROWBRIDGE**

**CHICAGO** — Some 50 years ago I had the pleasure and the privilege of assisting the official photographer at the Edgewater Beach Hotel when publicity stills were taken of Mr. and Mrs. Benny. A friendlier, nicer gentleman than Jack Benny — who went out of his way to make us feel at ease — I have not ever had the pleasure of meeting. — **Dr. ROBERT WIRTSCHAFTER**

**CHICAGO** — I hope the sweet strains of "Love In Bloom" will be wafting through the air somewhere in the vicinity of the vault site. Keep up the great work and clever ideas.  
— **GENE ROZINSKY**

**OAK PARK, IL** — Nobody could do it like Jack! As long as you're actually relating him to the idea of philanthropy, you should recall when Jack made a special appeal for "Better Education for the Nation's Needy Youth," telling us all that, because that would take so much space on the check, we should just use the abbreviation, "B.E.N.N.Y." — **CLYDE P. WATKINS**

**CHAMPAIGN, IL** — My father introduced me to old time radio when I was eight years old. I am now 23 years old and I am an old time radio fanatic. Jack Benny

is my favorite, too! I was wondering if you could put this contribution in the name of my father, Robert J. Atkins. It's his birthday soon. He is going to be 39.  
— **CARRIE L. ATKINS**

**WAUKEGAN, IL** — When I was growing up in Sioux City, Iowa, the Jack Benny program was a "must" in our house every week, as it was for most people. When I heard him mention Waukegan so often, it was just a name to me. Little did I know that I would later end up spending most of my adult life here! Thanks for organizing this project. We'll be looking forward to seeing the exhibit in your new museum home.  
— **ROBERT COATES**

**WAUKEGAN, IL** — I'm 26 years old and I enjoy listening to Jack Benny programs (plus all of old time radio). I went to Jack Benny High School in Waukegan. They had a huge picture of Benny at the front entrance, but I really didn't know who he was. Now, I really appreciate his talents. I wish I discovered it much sooner. Here's my contribution for the "cause."  
— **PAULA KEMPPPI**

**PALOS PARK, IL** — I have enclosed my check as my contribution for the memorial to the funniest, cleverest, wittiest, and most beloved comedian of all time, Jack Benny. I know, of course, that you will do it properly, but I just want to make certain that you have the combination to the vault: Right 45; Left 60; Right 15; Left 110.  
— **JACK WILSON**

**LAKE ZURICH, IL** — The vault is a super idea, but who is going to feed the alligator? — **ROBERT C. PEEL**

**NAPERVILLE, IL** — The best password to the vault that I remember is "A fool and his money are soon parted!"  
— **JAMES C. CHRISTEN**

**WESTERN SPRINGS, IL** — Jack Benny was, and is, the best of the radio comedians. His programs utilized comic personalities, imaginative sound effects and his own self-deprecating character. The more you listen to

the creative interaction of these comic elements on his programs, the more you realize what a creative program his was — and is. Thanks for not letting us forget how this can be done. — **ROBERT G. KEMPER**

**CHICAGO** — I grew up with television and missed the radio days. Today I would rather listen to Jack Benny than watch anything on television. — **MARIE GAWNE**

**CHICAGO** — Before I started listening to *Those Were The Days*, I only knew Jack Benny as a television star. Thanks to *TWTD*, I've come to know him for his finest work and for the pleasure these shows have brought to me and the entire family through the years. I anxiously await Jack Benny Month each year and I'm always sorry when it's over. How about a "Jack Benny Year?" Too much? Nah!  
— **CLAUDIA AHMER**

**PARK FOREST, IL** — I am very happy to hear that you are planning to build a vault for my 39 year old idol. I'm 31 years old and too young to have experienced any old time radio programs at the time they first came out or even in his last years on the radio. You make me feel as if I am actually living back in those golden days of radio.  
— **WILLIAM AVORIO**

**CHICAGO** — For countless hours of clean, wholesome entertainment.  
— **RUDOLPH M. KUNATH**

**NORRIDGE, IL** — When I heard about this tribute to Jack I knew I had to be a part of it to pay him back for all the laughs he's given us and because I turned 39 (for real) this year, three days after Jack's 39th birthday.  
— **BOB BRUN**

**SKOKIE, IL** — I'm happy to send this contribution to help keep Benny's memory alive. To me his shows are as funny today as they were 50 years ago.  
— **ELEANOR RAFF**

**WHITEWATER, WISCONSIN** — I have been a number one fan of Jack Benny since my grade school days in the 1940s. Among my many fond memories of the Jack Benny Program on radio are the Christmas Eves at my grandparents. As was typical with most families, we always waited until after dinner and the "doing of dishes" until Christmas presents could be opened. In addition to this, however, whenever the event occurred on "Jack Benny night," my grandfather always insisted we wait for presents until after everyone listened to the Jack Benny Program! And, as a child, I looked forward to his program as "special dessert" for the special evening — not as another half hour of painful delay of receiving presents!  
— **TERRY H. OSTERMEIER**

**MELROSE PARK, IL** — Here' my donation for Jack Benny's vault. Being just like Jack, I cried a little before I signed the check.  
— **MICHAEL MC NAMEE**

**CHICAGO** — One of my memories of a train trip is standing in the AMTRACK station in Los Angeles and

realizing that since it is the former Santa Fe station, it is the station that Jack Benny would have used for an actual trip, and obviously the one the writers would have in their minds when they worked on a script involving the train station. It seemed that I could hear "Train leaving on track five for Anaheim, Azusa, and Cooc-camonga" echoing thru the waiting room. Anaheim is still a stop for AMTRACK trains going north from Los Angeles and since I had a map of California, I looked up Azusa and Cucamonga. I found them on the map but was a bit dismayed to discover that while they passed thru them aboard the Santa Fe main, and that I had passed thru them aboard the Southwest Chief, but they are east of L.A., and that no actual train had ever left that station for Anaheim, Azusa and Cucamonga. The disappointment was minor, however, and the station has been preserved, although only a few of the concourses have tracks. It is worth a visit by Jack Benny fans as well as rail fans.  
— **PAUL STREETER**

**PALATINE, IL** — Nobody from the golden days of radio deserves a tribute at the museum more than Jack Benny. Many comedians today have to use profane language to get a laugh. Jack could make an audience laugh sometimes by not saying anything at all. When he was at the Mill Run Theatre in the early seventies, he called for one of his writers to bring him his violin. The writer came running down the aisle and threw it up on stage. The violin broke in many pieces and you know the look Jack had on his face. The audience was hilarious!  
— **RON JONASSEN**

**MT. PROSPECT, IL** — Each listener had his or her own mental picture of the Vault. My mind's eye would "see" Jack brushing cobwebs aside as he descended a worn, narrow, dark, dank, dusty, dreary concrete stairway into a musty, almost sewer-like atmosphere where he would first encounter the slimy, moldy, moss- and scum-covered alligator moat. I picture Ed, the Vault guard, as emaciated, slightly stooped, with a long white beard, dressed in his tattered Civil War uniform, carrying a long corroded musket, standing vigilantly in the dim light of a lantern before the huge, rusty, round vault door. My imagination always depicted the inside of the Vault piled from floor to ceiling with coins and currency as if they were shoveled in. (Now, however, I think everything would be orderly and neatly stacked, and Jack would know the exact location of each and every cent.)  
— **DONALD FROELICH**

**HINSDALE, IL** — We're glad to be a part of this tribute to Jack Benny. He made us laugh for more years than the entire careers of these new age comedians will total — without profanity, vulgarity, racial or ethnic putdowns, double entendres and all the rest of what today passes for humor. Jack's "Welllllll" gave us longer laughs than any responses these comedians receive to their "humor."  
— **ROSE AND DUANE HAMMER**

<b>JUNE</b>			<b>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.</b>			
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	<b>1</b> Life of Riley Tom Mix	<b>2</b> Third Man Fibber McGee & Molly	<b>3</b> Directors Playhouse Lum and Abner	<b>4</b> Unsolved Mysteries Hopalong Cassidy	<b>5</b> The Shadow Charlie McCarthy	<b>6</b> Six Shooter Milton Berle Scarlet Queen Vic and Sade
<b>7</b> <i>Old Time Radio Nostalgia Night</i>	<b>8</b> Dark Fantasy Strange Dr. Weird	<b>9</b> Lone Ranger Hop Harrigan	<b>10</b> Duffy's Tavern Captain Midnight	<b>11</b> Man From Homicide Chandu the Magician	<b>12</b> Jack Benny Special	<b>13</b> Gangbusters Burns and Allen Sealed Book Fibber McGee & Molly
<b>14</b> <i>Old Time Radio Nostalgia Night</i>	<b>15</b> Duffy's Tavern Captain Midnight	<b>16</b> The Shadow Dizzy Dean	<b>17</b> Six Shooter Chandu the Magician	<b>18</b> This Is Your FBI Sgt. Preston	<b>19</b> Life of Riley Lum and Abner	<b>20</b> Jack Benny Hopalong Cassidy Six Shooter Vic and Sade
<b>21</b> <i>Old Time Radio Nostalgia Night</i>	<b>22</b> Fred Allen Hop Harrigan	<b>23</b> Red Skelton Tarzan of the Apes	<b>24</b> Lum and Abner Milton Berle	<b>25</b> Boston Blackie Hop Harrigan	<b>26</b> My Friend Irma Baby Snooks	<b>27</b> Fibber McGee & Molly Gangbusters Burns and Allen Sherlock Holmes
<b>28</b> <i>Old Time Radio Nostalgia Night</i>	<b>29</b> The Bickersons Tarzan of the Apes	<b>30</b> Nightbeat Dizzy Dean	<b>PLEASE NOTE:</b> 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.			

<b>JULY</b>			<b>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.</b>			
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>PLEASE NOTE:</b> 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.			<b>1</b> The Shadow Vic and Sade	<b>2</b> Cavalcade of America Charlie McCarthy	<b>3</b> Cavalcade of America Guest Star	<b>4</b> Academy Award Lum and Abner Scarlet Queen Hopalong Cassidy
<b>5</b> <i>Old Time Radio Nostalgia Night</i>	<b>6</b> Escape Lum and Abner	<b>7</b> The Shadow Tarzan of the Apes	<b>8</b> Life of Riley Vic and Sade	<b>9</b> This Is Your FBI Baby Snooks	<b>10</b> Fibber McGee & Molly Tarzan of the Apes	<b>11</b> Scarlet Queen Milton Berle Gangbusters Charlie McCarthy
<b>12</b> <i>Old Time Radio Nostalgia Night</i>	<b>13</b> Screen Guild Players Unsolved Mysteries	<b>14</b> Vic and Sade Six Shooter	<b>15</b> Baby Snooks Gangbusters	<b>16</b> Scarlet Queen Lum and Abner	<b>17</b> Sherlock Holmes Hop Harrigan	<b>18</b> Third Man Fibber McGee & Molly Hopalong Cassidy Burns and Allen
<b>19</b> <i>Old Time Radio Nostalgia Night Christmas in July</i>	<b>20</b> <i>Christmas in July:</i> Life of Riley Jack Benny	<b>21</b> <i>Christmas in July:</i> Roy Rogers Jack Benny	<b>22</b> <i>Christmas in July:</i> Fibber McGee & Molly Jack Benny	<b>23</b> <i>Christmas in July:</i> The Lone Wolf Jack Benny	<b>24</b> <i>Christmas in July:</i> Red Skelton Jack Benny	<b>25</b> <i>Christmas in July:</i> Charlie McCarthy Jack Benny Six Shooter Burns and Allen
<b>26</b> <i>Old Time Radio Nostalgia Night</i>	<b>27</b> X Minus One Tarzan of the Apes	<b>28</b> Fibber McGee & Molly Strange Dr. Weird	<b>29</b> Unsolved Mysteries Scarlet Queen	<b>30</b> Life of Riley Unsolved Mysteries	<b>31</b> Hop Harrigan Sealed Book	<b>August 1</b> Gangbusters Charlie McCarthy Six Shooter Fibber McGee & Molly

# THOSE WERE THE DAYS

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

### JUNE

**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. **ALSO NOTE:** A ★ before a listing indicates the vintage broadcast is of special interest during the 50th anniversary of World War II.

#### SATURDAY, JUNE 6th MORE FROM THE WAR!

As we continue our 50th Anniversary look at Radio and World War II, today's *Those Were The Days* program will be a live remote broadcast from the **Chicago Historical Society**, Clark Street at North Avenue in Chicago. The occasion is the opening weekend for the Society's exhibition "Chicago Goes to War, 1941-45."

We expect to be talking with Chicagoans who were part of the Home Front in Chicago during those war years, and we'll offer these vintage WWII programs:

★ **IT'S TIME TO SMILE** (5-27-42) Eddie Cantor stars in a broadcast from San Diego, California before an audience of United States Marines at Camp Elliot. Cast includes Harry Von Zell, Bert Gordon, Dinah Shore. Gracie Allen makes a guest appearance as Eddie goes for a physical to join the Marines! Ipana, Sal Hepatica, NBC. (12:35; 16:45)

★ **CLARA, LU & EM** (6-8-42) Daytime humor as these three ladies spend some time "gossiping over your radio back fence." Louise Starkey is Clara; Isabelle Carothers is Lu; Helen King is Em. Announcer is Bret Morrison. Clara finds 10 pounds of sugar she did not declare to the war ration board. Pillsbury Flour, CBS. (11:45)

★ **COMMAND PERFORMANCE #13** (5-11-42) Actor Edward G. Robinson hosts this broadcast for military audiences. Guests are Cliff (Ukelele Ike) Edwards, "Slapsie Maxie" Rosenbloom, Ginny Simms, Parkyakarkus, Milton Berle, Hedy Lamarr, and Glenn Miller and the orchestra. Shortwave War Department Broadcast. (11:15; 8:45; 8:50)

★ **D-DAY PLUS 20** (1964) Newsman Quentin Reynolds narrates the dramatic story of D-Day on the 20th Anniversary of the allied invasion of France using actual sound clips and the voices of General Dwight D. Eisenhower, President Franklin D. Roosevelt, Prime Minister Winston Churchill, General Charles DeGaulle, Adolph Hitler and others. Special recording. (16:20; 17:20)

★ **BOND WAGON** (8-10-42) Remote broadcast from the northwest corner of Michigan Avenue and Wacker Drive in Chicago, promoting the sale of War Bonds and

the dedication of the Recruiting Service office of the Coast Guard. Appearing are Benny Goodman and the orchestra with Peggy Lee. Announcer is Bill Anson. Public Service Program, WGN. (14:50)

#### SATURDAY, JUNE 13th MUSEUM OF BROADCAST COMMUNICATIONS OPENING DAY

Chicago's Museum of Broadcast Communications officially opens today in its new location in the historic Chicago Cultural Center on Michigan Avenue between Randolph and Washington Streets.

This is also the opening day of the Jack Benny's Vault exhibit and we'll observe both occasions with some very special activities during our *Those Were The Days* program this afternoon.

Our special guests will be **Joan Benny**, daughter of Jack and co-author with her father of the book *Sunday Nights at Seven*, and **George Balzer**, one of the long-time writers of the Benny radio and television shows. They will be on hand to meet and greet first day visitors to the Vault Exhibit and to talk on our program about their relationships with Jack Benny.

We'll have lots of great Benny broadcast material throughout the show, including:

**JACK BENNY PROGRAM** (1-11-48) Packing for a trip to Denver, Jack goes down to his vault to get some money. Then it's off to the train station. Cast includes Mary Livingstone, Phil Harris, Eddie "Rochester" Anderson, Don Wilson, Joe Kearns, Mel Blanc, Elliott Lewis, Frank Nelson, Hans Conried. Lucky Strike Cigarettes, NBC. (12:40; 15:00)

#### — PLUS —

This week we begin our 50th Anniversary salute to radio's outstanding theatre of thrills, Suspense. Each week we'll offer a broadcast from the program's twenty years on the air. For starters:

**SUSPENSE** (6-17-42) "The Burning Court" starring Charlie Ruggles in the first show in the long-running series, "... a new series frankly dedicated to your horriification and entertainment. Sustaining, CBS. (29:25)

#### SATURDAY, JUNE 20th

**ONE MAN'S FAMILY** (10-9-50) Book 79, Chapter 1. This is the first of 32 consecutive fifteen-minute chapters from Books 79 and 80 by Carlton E. Morse. We'll have four chapters today and again next Saturday, then two chapters every week throughout the summer. In the first episode, Teddy Barbour is returning from Korea, Elwood is setting up housekeeping alone, and Jack has some problems at the office. Miles Laboratories, NBC. (14:35)

**ONE MAN'S FAMILY** (10-10-50) Book 79, Chapter 2. "More Plans for a Belated Honeymoon." Miles Labs, NBC. (14:45)

★ **FIBBER MC GEE AND MOLLY** (5-19-42) Jim and Marion Jordan star with Bill Thompson, Gale Gordon, Isabel Randolph, Harlow Wilcox, the King's Men, Billy Mills and the orchestra. After complaining about a stack of unpaid bills, Fibber has some great news that he and Molly will be on Easy Street from now on! World War II flavor throughout. Johnson's Wax, NBC. (7:35; 12:50; 9:25)

★ **TREASURY STAR PARADE #7** (3-9-42) Host Walter Huston introduces Frederic March and Florence Eldridge reading from "America" by Thomas Wolfe. U.S. Treasury Department. (14:27)

★ **SUSPENSE** (8-21-43) "Sorry, Wrong Number" starring Agnes Moorehead in the drama by Lucille Fletcher about a woman who accidentally hears a conversation of death. This is Miss Moorehead's second performance of the radio classic. Sustaining, CBS. (28:40)

★ **VOICE OF NEW YORK** (6-16-42) Gabriel Heatter, "well-known news commentator," talks to typical New Yorkers for the New York War Bond Pledge Campaign. Remote broadcast from in front of the Astor Hotel. U.S. Treasury Department, WOR/Mutual. (13:50)

**CURTAIN TIME** (7-12-47) "Deadline for Love" starring Harry Elders and Doris Grundy in a story about "love and newspapermen." Host is Patrick Allen, announcer is John Weigel. Mars Candies, NBC. (10:05; 10:20; 9:20)

**ONE MAN'S FAMILY** (10-11-50) Book 79, Chapter 3. "Father Barbour Talks to Jack." Miles Labs, NBC. (14:30)

**ONE MAN'S FAMILY** (10-12-50) Book 79, Chapter 4. "Betty and Her 15-Day Diet." Miles Labs, NBC. (14:30)

#### SATURDAY, JUNE 27th

**ONE MAN'S FAMILY** (10-13-50) Book 79, Chapter 5. "Teddy Comes to See Paul." Miles Labs, NBC. (14:35)

**ONE MAN'S FAMILY** (10-16-50) Book 79, Chapter 6. "Nicolette Consoles Betty." Miles Labs, NBC. (14:40)

**SUSPENSE** (5-18-44) "Donovan's Brain" starring Orson Welles as a scientist who keeps alive the brain of a prominent man. Part One of a two-part drama, a "departure from the established" Suspense format. Roma Wine, CBS. (28:30)

**LINDBERG'S ARRIVAL IN WASHINGTON, D.C.** (6-11-27) A rare, very early historic radio broadcast, carried by 50 stations in the United States. Graham McNamee covers the arrival of Charles A. Lindberg at the Washington Navy Yard as he returns to the U.S. after his history-making non-stop flight across the Atlantic to France. Milton Cross reports from the Capitol Dome in Washington, Phillips Carlin is at the top of the Washington Monument. President Calvin Coolidge introduces "Lucky Lindy" and presents him with the Distinguished Flying Cross. Lindberg makes a short speech, bringing greetings to the USA from the people of France. NBC News Special. (12:05; 14:50; 9:40; 19:05)

**SUSPENSE** (5-25-44) Part Two of "Donovan's Brain" starring Orson Welles. Roma Wines, CBS. (28:10)

**ONE MAN'S FAMILY** (10-17-50) Book 79, Chapter 7. "Betty's Long Vigil." Miles Labs, NBC. (14:25)

**ONE MAN'S FAMILY** (10-18-50) Book 79, Chapter 8. "Jack Plans a Trip." Miles Labs, NBC. (14:30)

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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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# THOSE WERE THE DAYS

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

### JULY

SATURDAY, JULY 4th  
INDEPENDENCE DAY

**YOU ARE THERE (7-4-48)** "Philadelphia, July 4, 1776 ..." CBS newsmen John Daly, Ken Roberts, Ned Calmer, George Fielding Elliott, and Bud Collyer cover the events at the signing of the Declaration of Independence. Sustaining, CBS. (16:17; 10:47)

★ **IT'S TIME TO SMILE (6-3-42)** Eddie Cantor broadcasts before a U.S. Army audience at Camp Haan, Riverside, California. Lots of World War II comedy from Eddie and the Gang: Harry Von Zell, Bert Gordon, the Mad Russian, Cookie Fairchild and the orchestra and guest Veronica Lake. Ipana, Sal Hepatica, NBC. (8:30; 10:30; 6:15)



RONALD COLMAN

**SUSPENSE (5-31-45)** "August Heat" starring Ronald Colman. An artist's sketch of a man he has never seen proves to be a forewarning of death. Roma Wines, CBS. (29:20)

**STAN FREBERG PRESENTS THE UNITED STATES OF AMERICA (5-1-61)** A musical satire written by Stan Freberg, narrated by Paul Frees featuring Jesse White, Peter Leeds, Walter Tetley, Marvin Miller, June Foray, Barney Phillips, Jud Conlon Singers, Billy May and the orchestra. This classic Freberg recording, recently re-issued on Compact Disc, contains additional material not on the original LP in 1961: "The Midnight Ride of Paul Revere" and "The Discovery of Electricity." (52:00)

**ONE MAN'S FAMILY (10-19-50)** Book 79, Chapter 9. "Paul Goes to See Nicolette." Miles Labs, NBC. (14:25)

**ONE MAN'S FAMILY (10-20-50)** Book 79, Chapter 10. "Jack Reports on His Trip." Miles Labs, NBC. (14:35)

SATURDAY, JULY 11th

**SUSPENSE (12-5-46)** "The House in Cypress Canyon" starring Robert Taylor with Howard Duff, Hans Conried, Cathy Lewis. "Unearthly cries and blood oozing from under a locked door" go with a newly purchased house. Roma Wines, CBS. (30:00)

— SPECIAL —

We'll remember **W.C. Fields** and **Mae West** this afternoon with a special segment devoted to those two great stars. Our **SPECIAL GUEST** will be *Nostalgia Digest* columnist and film historian **BOB KOLOSOSKI** who will join us for a look at two show business careers. You'll hear many broadcast clips featuring W.C. Fields and we'll have a complete broadcast featuring Mae West in her most historic radio appearance:

**CHASE AND SANBORN PROGRAM (12-12-37)** Host Don Ameche introduces Edgar Bergen and Charlie McCarthy, Nelson Eddy, Dorothy Lamour, the Stroud Twins, Robert Armbruster and the orchestra and guest Mae West. Miss West appears with Ameche in Arch Oboler's "Adam and Eve" sketch which caused an uproar when this show was originally broadcast. Chase and Sanborn Coffee, NBC-RED. (16:45; 14:30; 12:20; 15:50)

— PLUS —

**ONE MAN'S FAMILY (10-23-50)** Book 79, Chapter 11. "Pinky's Status at Stanford Gets Shaky." Miles Labs, NBC. (14:25)

**ONE MAN'S FAMILY (10-24-50)** Book 79, Chapter 12. "Pinky's Troubles Begin." Miles Labs, NBC. (14:30)



J. CARROLL NAISH

SATURDAY, JULY 18th

**LIFE WITH LUIGI (4-22-52)** J. Carroll Naish stars as Luigi Basco who needs a date for the annual Antique Dealer's Association dance. Alan Reed is Pasquale. Wrigley's Gum, CBS. (12:50; 18:10)

★ **TREASURY STAR PARADE #8 (1942)** Walter Huston, Frederic March and Florence Eldridge present patriotism on the air. U.S. Treasury Department. (14:17)

**SUSPENSE (5-8-47)** "Dead Earnest" starring Wally Maher, Howard Duff, Elliott Lewis, Cathy Lewis. A man involved in an accident, apparently dead, is in reality in a Cataleptic coma. His ID gone, he winds up on the embalmer's table. This Suspense program won the 1946 Peabody award for outstanding radio drama. Roma Wines, CBS. (29:30)

★ **YOUR HIT PARADE (7-18-42)** The top songs of the week as introduced by host Martin Block and performed by Barry Wood, Joan Edwards, The Hit Paraders and Mark Warnow and the orchestra. World War II flavor throughout. Lucky Strike Cigarettes, CBS. (11:50; 15:20; 12:15)

**SKY KING (6-30-47)** An isolated episode of the adventure series starring Earl Nightingale as Sky King, Cliff Sobier as Uncle Jim Bell and Johnny Coons as Clipper. Mike Wallace announces. Sustaining, ABC. (14:40)

**THE WHISTLER (7-7-48)** "Fatal Appointment" is the Whistler's strange story about a man who signs away his life for \$50,000. Signal Oil Co., CBS. (9:20; 12:20; 5:35)

**ONE MAN'S FAMILY (10-25-50)** Book 79, Chapter 13. "Pinky Calls his Uncle Paul." Miles Labs, NBC. (14:35)

**ONE MAN'S FAMILY (10-26-50)** Book 79, Chapter 14. "Pinky Appeals to his Brother Hank." Miles Labs, NBC. (15:00)

SATURDAY, JULY 25th

★ **WILLSON-NESBITT SHOW (7-28-42)** Meredith Willson and his orchestra and storyteller John Nesbitt co-star in this summer replacement show for Fibber McGee and Molly. Willson presents "The Liberty Bell" and Nesbitt tells the story of "The Dead City of Mangarava." Additional musical selections by Connie Haines and Bob Carroll. Harlow Wilcox announces. Johnson's Wax, NBC. (7:36; 21:10)

**SUSPENSE (1-3-48)** "The Black Curtain" starring Robert Montgomery in the first hour-long Suspense program. A man recovering from amnesia wonders who he was during the past three years of his life. Cast includes William Conrad, Lurene Tuttle, Cathy Lewis, Jack Krushon, Janette Nolan, Sidney Miller, Conrad Binyon, Jerry Hausner, Paul Frees, Harry Lang, Joe Kearns. Sustaining, CBS. (22:16; 11:06; 19:10)

★ **GI JIVE #898 (1940s)** GI Jill spins the tunes on the Military Jukebox. Music by Jimmy Lunceford, Jimmy Dorsey, Perry Como and Larry Clinton with Bea Wain. AFRS. (14:10)

★ **CLARA, LU AND EM (7-31-42)** Back fence gossip from daytime radio as Loretta Dolittle calls to say she's a grandmother. The girls discuss baby gifts, V-Mail, Japanese, the arrival of WACC at Des Moines, and plane spotters. Pillsbury Flour, CBS. (13:00)

**CHARLIE MC CARTHY SHOW (6-28-42)** For this last show of the season, Edgar Bergen welcomes guests Walter Brennan and Ginny Simms. It's also the last appearance for regulars Abbott and Costello who offer a typical skit. Edgar asks for Charlie's help in courting Ginny. Chase and Sanborn Coffee, NBC. (9:13; 9:48; 10:37)

**ONE MAN'S FAMILY (10-27-50)** Book 79, Chapter 15. "The Girl with the Big Automobile." Miles Labs, NBC. (14:35)

**ONE MAN'S FAMILY (10-30-50)** Book 80, Chapter 1. "Pinky Faces the Music." Miles Labs, NBC. (14:15)

### NOSTALGIA DIGEST AND RADIO GUIDE

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# 'Butch' O'Hare Gave Hero's Name To Chicago Airport

BY

FR. KEVIN SHANLEY, O. CARM.

Perhaps few of the 60 million people who use O'Hare Airport in Chicago each year are aware of the great hero of World War II it honors. With crowds rushing by the plaque in the terminal which tells his story, they might be forgiven for forgetting the man who made the supreme sacrifice for his country. But on this 50th Anniversary of his celebrated heroic feat, it is good for Chicagoans and others to remember U.S. Navy Lt. Edward H. "Butch" O'Hare.

It was on Feb. 20, 1942, a time when America was desperate for heroes and even small victories, that Lt. O'Hare by himself attacked a formation of nine Japanese twin-engine bombers determined to sink the aircraft-carrier "U.S.S. Lexington" off the Gilbert Islands in the South Pacific.

Only O'Hare and his Grumman F4 "Wildcat" stood between the "Lexington" and the certain death of this proud ship and thousands of crewmen.

As the alarm sounded aboard the carrier, and its fighter crews scrambled to get into the air, O'Hare maneuvered his plane till he was directly above the Japanese formation.

Calmly Lt. O'Hare dove towards the first Japanese bomber his machine guns blazing. Suddenly, the "Rising Sun" on the bomber's wings burst into flame and plunged into the sea far away from its intended target. Avoiding the deadly fire from the bombers' gunners, O'Hare swooped skyward and prepared for yet another dive, then more and more until five bombers crashed into flames and a sixth was badly crippled. Other fighters from the "Lexington" then joined O'Hare and shot two more of the bombers into oblivion.



**U.S. NAVY Lt. Comdr. Edward "Butch" O'Hare in the cockpit of F4F Grumman Wildcat in 1943. The highly decorated flying ace volunteered for the first ever nighttime fighter attack from a U.S. aircraft carrier in November, 1943 (Photo courtesy of Smithsonian Institute and Chicago Dept. of Aviation.)**

With Pearl Harbor still a horrid memory in the American consciousness, Lt. O'Hare's daring feat electrified the nation. Radio commentators and the press vied to give this newest American hero the honor and recognition he so richly deserved. The *Chicago Tribune* and other city and area newspapers had O'Hare on the front page with an account of his daring exploit.

President Franklin D. Roosevelt presented O'Hare with the Congressional Medal of Honor and then promoted him to the rank of lieutenant commander on Apr. 21, 1942 and referred to his heroic feat as "one of the most daring, if not the most daring single action in the history of combat aviation."

Later, in a newspaper interview, O'Hare admitted that he wasn't quite sure of all that was going on at the time of his courageous action.

"You don't have time to consider the odds against you, you're too busy throwing bullets," he explained. "You don't think

about throwing those bullets to keep alive — you just want to keep shooting."

O'Hare was given leave to return to Chicago and a hero's welcoming parade. His visit with his wife, Rita, and mother, Selma, were the personal highlight of his trip which lifted the spirits of Chicago and America.

But even heroes must return to battle, and O'Hare eagerly returned to his flying duties in the South Pacific. He saw action frequently in his "Wildcat."

On Nov. 26, 1943, O'Hare disappeared into the sea in an attempt to break up an attack by a formation of Japanese torpedo planes near the island of New Britain in the Bismark Archipelago of the South Pacific. Word reached O'Hare's family in Chicago, and an anxious nation, "Missing in Action."

Although U.S. Navy ships and planes combed an area of the South Pacific some

2,500 square miles wide, nothing was found of either O'Hare or his plane. He had made the supreme sacrifice for his nation and took his place among our great heroes.

Following World War II, Col. Robert McCormick of the *Chicago Tribune* launched a newspaper campaign to name the soon-to-be world's busiest airport after Lt. Cmdr. Edward H. O'Hare. According to McCormick, such a gesture would not only honor a great hero but the city from which he came.

The campaign was successful and Old Orchard Field, later Douglas Field, was officially designated "O'Hare Field" on Sept. 18, 1949. A simulated bombing raid reminded the city of O'Hare's exploits, and a skywriter spelled out "O'Hare" above the new airfield's runways.

Chicago and "Butch" O'Hare would be equally remembered. ■



**PRESIDENT Franklin D. Roosevelt congratulates Lt. Comdr. "Butch" O'Hare during ceremony at the White House, April 21, 1942. Mrs. Rita O'Hare places the U.S. Congressional Medal of Honor around her husband's neck as Secretary of the Navy Frank Knox (far left) and Admiral Ernest J. King look on. (Photo courtesy National Archives and Chicago Dept. of Aviation.)**



Museum of Broadcast Communications

# museum pieces

Reported by Margaret Warren

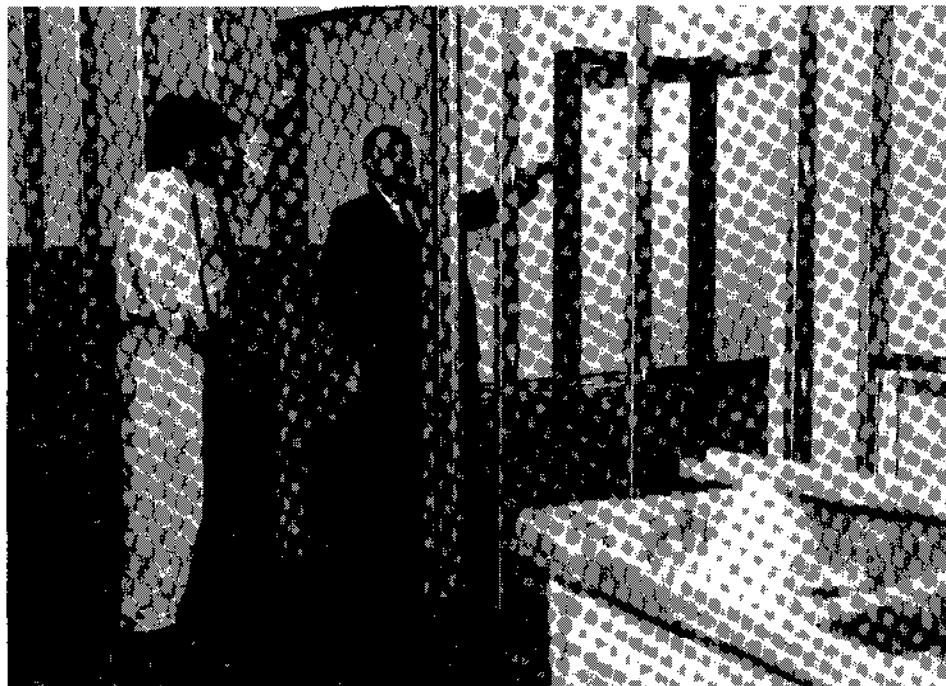
As we go to press, much of our new Museum home at the Chicago Cultural Center looks like the accompanying photo. Heavy duty construction. The good news is that by the time you receive this edition of *Nostalgia Digest*, we'll be putting the finishing touches on a spacious new radio studio, the huge new Kraft TeleCenter, The Radio Hall of Fame, the A.C. Nielsen, Jr. Research Center, the G.D. Crain Advertising Center, expanded archives and exhibit areas and more. All housed in one of Chicago's National Landmarks on Michigan Avenue.

The opening gala on Friday, June 12 will mark our 5th anniversary and will be a major 1992 happening in Chicago. Irv

Kupcinet is general chairman, WBBM Radio will be there to broadcast it and the Sara Lee Corporation is the underwriter.

Rumors at press time are that some of the nation's best known media personalities will fly in to add even more glitter to the black tie, \$150 per person gala. Phone the Museum for details and reservations.

On Saturday, June 13, they'll be more grand opening excitement when WGN Radio moves in for a remote and our summer-long Walt Disney tribute, "The Genius of Disney: The Television Years," gets underway. The first of the Disney events will bring in from Hollywood David Smith, director of the Disney archives. He'll join a panel telling us what brought



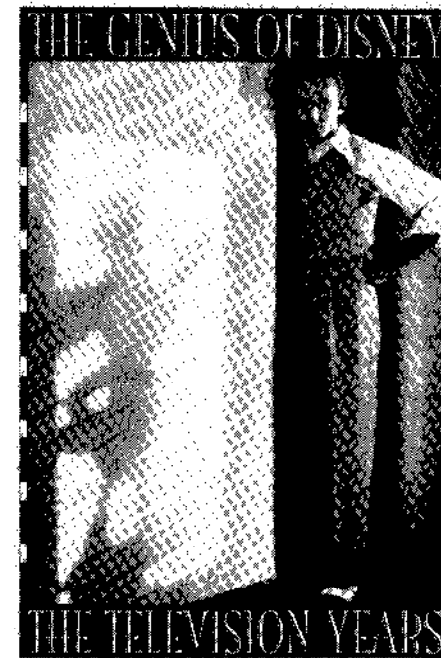
MUSEUM PRESIDENT Bruce DuMont (right) and staffers Tom Trinley and Steve Ryan check out construction progress at the Chicago Cultural Center.

Disney to television, all about Disneyland, the great Disney television shows and everything else down to and including the Disney Channel of today.

More Disney. On August 22, Mouseketeers will come to town to recall the days of the Mickey Mouse Club. Another Museum opportunity to gather photos and autographs of your favorites. On September 13, you'll meet and hear from some of the artists who have drawn the famous Disney characters over the years. Besides all the special in-person panels, our theater screen will light up all summer with one hundred of the top Disney television episodes. We'll have more Disney news later, so stay tuned.

The 1992 Museum action never quits. Mark your calendar for another big event on November 15. The Radio Hall of Fame induction ceremonies mark the opening of another major addition to the Museum of Broadcast Communications. Again the scene will be the Cultural Center and a gala bringing into the prize circle some very special radio broadcasters for this high honor. Plans are now underway — nationwide — for the selection of the honorees. What a radio night that will be! Not only will WGN Radio be on hand to broadcast this stellar event, but we'll have a Radio Hall of Fame Network of stations carrying the evening to listeners throughout the nation. How about these impressive call letters: KDKA, Pittsburgh; WBZ, Boston; KOA, Denver; KFBK, Sacramento; WGY, Schnectady. Our friends in Princeton, Illinois will tune in the party on WZOE. More details to come.

In an election year already full of upsets and surprises, we're especially looking forward to our fall exhibition on political advertising and communications. On



Saturday, Sept. 26, a panel will take a look at past campaigns. On Sunday, Oct. 25, negative advertising techniques will be looked at and on Sunday, Nov. 22, a panel of political pros will look back and tell us why the winners won and the losers lost. Panel participants to be announced.

If you aren't already a Museum member, the above paragraphs should convince you to become one immediately! You'll get free admission to Museum seminars and exhibitions, advance notice of what's going on and much more. Just a \$30 membership. Phone Stacey at the Museum for details.

Museum of Broadcast Communications

Chicago Cultural Center

Michigan Avenue at Washington Street

Chicago, 60602

Phone (312) 629-6000\*





My father has been in the American Legion since he left the service in 1946. He was the commander of his post (the Hanson Park Post) for quite a few years in the 50's and 60's.

I remember many Post Christmas parties and other occasions when the families would be invited to the hall where they held their monthly meetings. There were about 90 members at its peak and the majority of the members were veterans of World War II.



Every once in a while one of the guys would open up and relate his service experiences.

I heard stories from Mike, an ex-Marine, who fought on three Pacific islands including Iwo Jima. My uncle was in the Big Red One and fought from North Africa to the invasion of Germany. There was a pilot or two in the group and even two or three women in the auxiliary who were WACs during the war and went overseas just before D-Day. They were a great bunch of people and to see them at those parties you would never know you were standing in the midst of American heroes.

Once in a while the conversation would focus on an up-coming movie to be shown on television and if it was a war movie, I was treated to movie reviews by the people who had been there and back.

The one film I remember that even Mike the Marine had trouble talking about without his eyes welling up with tears was *THE SULLIVANS*. Produced in 1944 directed by veteran director Lloyd Bacon and starring Thomas Mitchell, this was the sleeper hit of the year. It told the true story of five brothers who were killed on the cruiser Juneau during the Guadalcanal campaign. Mitchell was excellent as the father of the five brothers and the movie hit home to the thousands of parents who felt inconsolable loss during the war.

By 1944 the war in Europe was being waged mainly in the skies. Amazingly not



**THIRTY SECONDS OVER TOKYO (1944) starring Spencer Tracy.**

one movie was produced during the war about the brave bomber pilots who flew through hell and the Luftwaffe to bomb strategic targets in Germany and occupied Europe. After the war, several top films were produced about this part of the war (*COMMAND DECISION* and *TWELVE O'CLOCK HIGH* were the best of the bunch).

The war over the skies of the Pacific was hailed in the 1945 documentary *THE FIGHTING LADY*. A camera crew led by famed photographer Edward Steichen stayed on the U.S. carrier *Fighting Lady* for a tour of duty and took some incredible film of actual combat, including a kamikaze attack.

Two films released in 1944 dealt with the 1942 Doolittle raid on Tokyo.

*THIRTY SECONDS OVER TOKYO* starred Spencer Tracy as General Doolittle, the mastermind of the first bombing raid on the mainland of Japan. Van Johnson, Robert Walker, Robert Mitchum, and Don DeFore lead a good MGM cast as the daring airmen who took off from an aircraft carrier, ran their

bombing run and crash-landed in China. By the end of the film Johnson and company have been led to safety by freedom-loving Chinese. In reality, several of the airmen were turned over to the Japanese by Chinese collaborators for a reward. These men were sent to Japan and tried as war criminals. They were tortured and three were executed.

*THE PURPLE HEART* was Darryl Zanuck's interpretation of the events that led to the Americans' executions. Dana Andrews starred as the leader of the Americans and director Lewis Milestone refused to hold back any punches in telling the story of the brutal treatment and sham trial the flyers received.

The flyers who did escape from China and back to the U.S. were treated to another kind of brutal punishment. They probably went to see Katharine Hepburn tape her eyes back and turn into a Chinese peasant in the overblown *DRAGON SEED*. Pearl Buck's best seller suffered from the MGM production using all Caucasians to portray the valiant Chinese who fought against the Japanese invaders.

## FILM CLIPS

Imagine *GONE WITH THE WIND* using an all Chinese cast and the silliness of this film comes through.

On October 20, 1944 General Douglas MacArthur kept his promise to the Filipino people and returned to the island country. He brought with him a full-scale U.S. invasion fleet and an army ready to avenge Corregidor and the infamous Death March.

RKO studios paid tribute to the bravery and sacrifice of the men who defended and later recaptured the Philippines in their 1945 film *BACK TO BATAAN*. John Wayne was cast as a rugged army captain ordered by MacArthur, before he left for Australia, to avoid capture and organize

a guerrilla force to oppose the Japanese occupation forces. Anthony Quinn almost steals the film away from Wayne as a Filipino patriot who escapes from the Death March and fights beside his American allies.

At his home studio, Republic, John Wayne starred in the 1944 action film *THE FIGHTING SEABEES*. The film co-starred Dennis O'Keefe as the naval officer who created the CB's (construction battalion) and a very young Susan Hayward as a reporter who falls in love with ready-for-action Wayne and level-headed O'Keefe. The film played like one of Wayne's westerns with action taking the place of any dramatic plot.

*OBJECTIVE BURMA* on the other hand was miles ahead with a restrained

Errol Flynn giving one of his finest performances as an army captain who leads his paratroopers behind enemy lines to destroy a Japanese radar outpost. Director Raoul Walsh was a master at blending action and drama in a believable fashion and this fine film does just that.

Very few films dealt with the homefront, but by 1944 the war had affected the fabric of life in America. The stress of the war was starting to crack the American family and one film addressed that problem with dignity and pride.

*SINCE YOU WENT AWAY* was written and produced by David O. Selznick and it took a lot of flak for being too hygienically wholesome, but the public found relief in its portrayal of the American home as "an unconquerable fortress". Claudette Colbert leads her daughters, Shirley Temple and Jennifer Jones, through a series of heartaches and domestic disasters after she learns that her husband is missing in action. A fine supporting cast including Hattie McDaniel and Joseph Cotton helped smooth over the script's rough spots.

The soldiers at the front and the civilians back home were treated to star-studded musicals released to keep up the morale of the men and women in the service and the folks back home.

*HOLLYWOOD CANTEEN*, produced at Warner Brothers, didn't have much of a plot but it did have Jack Benny, Bette Davis, Roy Rogers, Ida Lupino, Peter Lorre, Joan Crawford and almost everyone under contract to the studio.

*FOLLOW THE BOYS*, produced at Universal, had another all-star cast led by George Raft and featured magician Orson Welles cutting Marlene Dietrich in half. *ANCHORS AWEIGH* produced at MGM starred Frank Sinatra and Gene Kelly, but little Jerry the mouse stole the show doing a dance routine with hoofers Kelly.

MGM followed their highly successful *SEE HERE, PRIVATE HARGROVE* with *WHAT NEXT, CORPORAL HARGROVE* and missed the mark.



**SEE HERE, PVT. HARGROVE (1944)** with Chill Wills and Robert Walker.

However, over at the Goldwyn studio, Danny Kaye was turned loose with *UP IN ARMS* and a star was born. Dinah Shore sings a few tunes to slow down the pace until Danny can get back to stealing every available scene.

The D-Day invasion was too awesome even for Hollywood in 1944 (it would take Darryl Zanuck 16 years to recreate the invasion of Europe).

The invasion of Italy was achievable and William Wellman took a fine script and paid tribute to journalist Ernie Pyle and all the "little guys" he wrote about in *THE STORY OF G.I. JOE*. Burgess Meredith is quite good as the middle-aged Pyle who ate, slept, and eventually died next to the grunts of the U.S. Army. The men he loved so much loved him and his death was a loss to the average "Joe". Robert Mitchum turned in a star-in-the-making performance as a young officer who has to turn his men into battle-hardened veterans overnight.

In 1945 victory was in sight and thoughts were turning to post-war problems.

*A BELL FOR ADANO* was one of the



**HOLLYWOOD CANTEEN (1944)** with an all-star cast including Jack Carson, Jane Wyman, John Garfield, Bette Davis.



first films to address the problems of American occupation forces in conquered countries. John Hodiak and William Bendix are the American military advisers who help a little Sicilian town replace its beloved church bell destroyed during the war.

Meanwhile back home, Samuel Goldwyn commissioned novelist MacKinley Kantor to write an original story about the problems of American servicemen returning home after the war. **THE BEST YEARS OF OUR LIVES** was started in 1945 and released in early 1946 to rave reviews. The excellent cast of Fredric March, Dana Andrews, Myrna Loy and others was matched by non-actor Harold Russell, a veteran who had lost both of his hands during the war.

The film is excellent on every level and provides a mature look at what America was before the war and what it was in 1945. The war was over, the world had been torn into pieces and the heart of darkness had been silenced. Lives were shattered and the men who had fought for freedom were emotionally spent. They had won their war and wanted to return to normal lives, but could their lives ever be normal again?

The veterans at my father's American Legion Post seemed normal to me as I was growing up. They were fathers with jobs and responsibilities. They were also men who had seen the worst war in the history of man.

Behind their smiling faces there were fears of the future and memories to fear. They wanted time to heal all their wounds and wanted to let their children live in peace, free from the horror they had experienced. They were the "little guys" and had won their war.

The movies about the war are lessons in what America did right and what it did wrong. The truth is that the war was fought and won by the "little guys" and the best films have that truth as their nucleus. ■

# WE GET LETTERS

**BOURBONNAIS, IL** — I record your WBBM show every night it's on, then replay them the next day at work. The shows I find I like the best, I save and play the tapes on long vacation drives. — **SCOTT MARTIN**

**LINCOLN, NEBRASKA** — Thank you for your wonderful programs. You handle every show so well. You make my nights something to look forward to instead of dreading. My husband died with cancer in 1985. When it's rainy I sometimes have difficulty pulling in your program. But I try. My new big Sony radio and cassette recorder is a help. I was able to hear you when I was in Rapid City, South Dakota last September. — **SHIRLEY K. JOHNSON**

**HINSDALE, IL** — My husband and I have listened to you for almost 17 years now. Being able to listen to your programs is one of the reasons that we continue to live in the Chicago area. I would gladly move to Arizona or Northern California, but not being able to hear the old radio shows would be a tremendous loss. We will always be faithful listeners as long as you are doing your broadcasts. — **SHIRLEY S. THOMAS**

**SPRINGFIELD, MASSACHUSETTS** — Just sitting back and listening to your St. Patrick's Eve programs, Nightbeat (my favorite) and Ma Perkins and you have talked me into your *Nostalgia Digest*. Was receiving your Digest in '83 and '84 when you were on WCFL, AM 1000. Missed your show very much, but then had WCAU, 1210, Gary Hodgson's in Philadelphia, but it was sold in 1991. So I was very happy to find your program in November of '91. Program comes in very good most nights. I have a Sony Beta timer that goes on at 1:02 a.m. EST and put on my Panasonic RF 2900 AM & FM short wave radio which is recorded on my Sony cassette player. Works out great! Thanks for the memories. — **HAROLD D. DAVIS**

**GREENFIELD, WISCONSIN** — Wanted to let you know I can pick you up on Saturday afternoons by attaching an FM loop to my table radio and turning it just the right way on the refrigerator. One direction on cloudy days and another way on sunny days. This is fun, however, I would much prefer that you had a stronger signal. — **KEN AUSDEMORE**

**VILLA GROVE, IL** — Since your Monday thru Friday hours were changed, my Mother, age 85, is able to listen only on the weekends. I notice that Lum and Abner broadcasts are rebroadcast only during the week. We grew up listening and loving the Lum and Abner series. Is it possible to air some of these old

shows on the weekend? She, and I, too, would surely appreciate the change. — **DORIS C. GLAHN**

**(ED. NOTE** — We'll try to visit the Jot 'em Down Store a few times on the weekend for you both, probably on Sunday nights.)

**THREE RIVERS, MICHIGAN** — I cannot begin to tell you how much I enjoy your late weekday night programming of old radio shows. Since I was born in 1924, I literally grew up with radio. My young life was enlivened greatly by the late afternoon 15-minute radio shows such as Buck Rogers, Orphan Annie, Tom Mix, Dick Tracy, Og, Son of Fire, etc. I must have sent for every give-away radio premium that was ever offered. Those premiums really gave us young listeners a "piece of the action" right out of the adventure stories (decoder pins, secret compartment rings, shake-up mugs, badges, maps, etc.).

My world as a youth was made up of radio, the movies, Big Little Books, high top books, marbles and dreams of becoming famous. When I became more adult, my habits in radio listening diverted to more of the evening shows: Amos 'n' Andy, Lum and Abner, Lone Ranger, Lux Radio Theatre, and the other fascinating elements that included comedy, drama, mystery and musical offerings. Back in the early forties my folks bought a modern console radio set with a record player and record disc cutting stylus. I became enthralled with recording bits and pieces from my favorite radio shows on paper recording discs that only ran three or five minutes. Over 20 years ago I transferred those noisy disc recordings to audio tape. On my occasions I get out the tape and listen to the fond recollections at my leisure.

Our television media is indeed wonderful. What a wonderful opportunity it affords me in once again making it possible for me to see the great stars and movies that so enamored my days at the Saturday afternoon matinees. However, radio certainly had all the advantages "in spades" when it came to the use of the imagination. The listener was able to put things in perspective that they wanted to see them in. That is probably the most important thing I miss with the absence of entertainment radio in my life today — no longer able to play the magical game of imagination. How wonderful it was while it lasted. Your program helps to bring some of this back. Please keep the radio material coming. It makes me feel young again. — **ED KNAPP**

**PONTIAC, IL** — Hello! How are you? I'm fine. I bet you get pretty tired from your midnight shift. It's been a while since I last wrote you back in October of 1989. I want you to know I still sincerely enjoy your show. I

would very much like to visit you at your Metro Golden Memories shop. But, as you might expect, me being 14, I can't make it up into Chicago.

I know you are busy, and I really appreciate the time you have taken to even read this letter. Anyways, you are probably wondering who I am. My name is Joe Ledford. Well, I have just one question, if you don't mind. When is your birthday? You don't have to tell me the year, just the month and day! Mine is July 14, 1977. I'm a real old timer! Well, you're a busy man and I guess I will let you continue your work. — **JOE T. LEDFORD**

**(ED. NOTE** — Thanks for your letter, Joe. We're never too busy to hear from a listener. We will celebrate our 39th birthday — again — on June 29th. And best wishes to you, too, on your big day in July.)

**CHICAGO** — Time to renew already? Thank you for making our Saturdays fun and bringing back so many great memories. This year we will introduce our grandson to the Cinnamon Bear and I know he'll love it just as we did when we were kids. Golden radio beats TV any old day. — **DONNA STANKIEWICZ**

**MILWAUKEE, WISCONSIN** — I listen to WBBM, Chicago at midnight during the week. I really enjoy the programs. I'm a Lone Ranger fan, radio and TV. — **FRED MICHAEL**

**HOMEWOOD, IL** — Enjoy your *Those Were The Days* exceedingly and do heed your commercial messages which is the point of this communication. A group of us, members of the Senior Activity Group at the Marie Irwin Community Center of Homewood, are interested in Tuxedo Junction, the '40s nostalgia revue that you advertise. Someone had heard of it but didn't know how to track it down. You are our best resource. Could you provide us with some information on this activity. We'd all love to board our bus and go back in time briefly. I lived in the days of "Who is the better singer — Crosby or Sinatra?" As a teen-ager, I never could figure it out. Now when you play tapes of old Crosby shows, I realize how good they all were. Crosby was the quintessential entertainer, Frankie could sing back in the early '40s, but Crosby had it all! — **FRANCES M. BORST**

**(ED. NOTE** — For information on Tuxedo Junction, the 1930s and 40s night club, in suburban Wood Dale, call (708) 442-1311. You'll have a wonderful evening with a good dinner and a great show!)

**FAIRFIELD, IOWA** — I enjoy *Radio Classics* on WBBM. Could we have more episodes of Great Gildersteeve with Willard Waterman. Also could episodes of the radio version of My Little Margie be aired. I would also enjoy hearing more Our Miss Brooks. I am in my 30s and I tell my friends about Radio Classics. Please thank WBBM Radio for continuing to air the program. I stay tuned all night for the news. — **ROBERT MORGAN**

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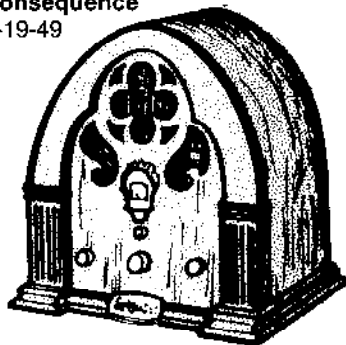
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A DOZEN HOLLYWOOD STARS IN  
OUTSTANDING MYSTERY DRAMAS

- |   |  |
|---|--|
| <p><b>1</b> EVE ARDEN<br/>The Well-Dressed Corpse<br/>1-18-51</p> <p><b>2</b> LUCILLE BALL<br/>The Ten Grand<br/>6-22-44</p> <p><b>3</b> BETTE DAVIS<br/>Goodnight Mrs. Russell<br/>10-20-49</p> <p><b>4</b> KIRK DOUGLAS<br/>Story of Markham's Death<br/>10-2-47</p> <p><b>5</b> FIBBER MC GEE &amp; MOLLY<br/>Backseat Driver<br/>2-22-51</p> <p><b>6</b> CARY GRANT<br/>Black Path Of Fear<br/>3-7-46</p> | <p><b>7</b> BOB HOPE<br/>Death Has A Shadow<br/>5-5-49</p> <p><b>8</b> DANNY KAYE<br/>I Never Met The Dead Man<br/>1-5-50</p> <p><b>9</b> BURT LANCASTER<br/>The Big Shot<br/>9-9-48</p> <p><b>10</b> AGNES MOOREHEAD<br/>The Thirteenth Sound<br/>2-13-47</p> <p><b>11</b> RED SKELTON<br/>The Search For Isabel<br/>11-3-49</p> <p><b>12</b> JAMES STEWART<br/>Consequence<br/>5-19-49</p> |
|---|--|

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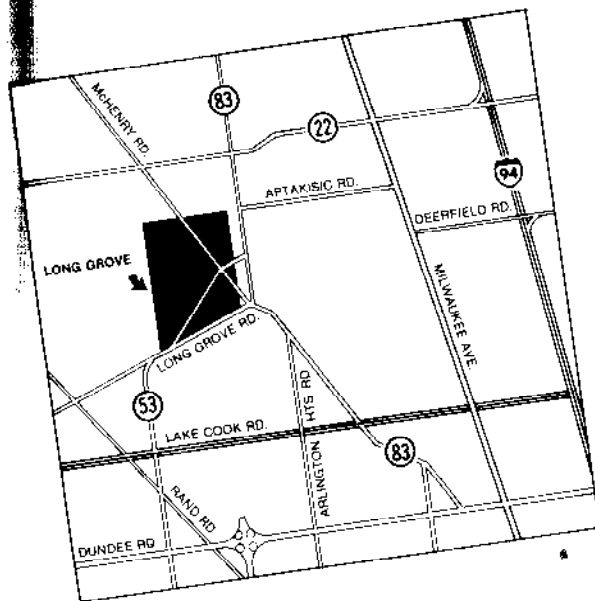
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**TROLLEY SONG —**

Ken Alexander fondly remembers the old Chicago Surface Lines streetcars, motormen and conductors. Page 6.