

NOSTALGIA DIGEST

AND
RADIO
GUIDE



BOB BURNS



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NOSTALGIA DIGEST

HELLO, OUT THERE IN RADIOLAND!!

BOOK ELEVEN CHAPTER SIX
OCTOBER - NOVEMBER, 1985

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A 1985 Radio Drama:
In mid-summer, radio station WAIT decided to make some changes in its format, mainly by restructuring the presentation of the "big band and great singers" sound featured throughout the day.

The station also felt it would be in the interest of its listeners to present the revised musical format a solid 24 hours a day.

And so, our Monday thru Friday, 7-11 p.m. *Radio Theatre* was cancelled.

On Thursday, July 25th the *Chicago Tribune* and the *Chicago Sun-Times* carried items announcing the demise of the *Radio Theatre* and, on the air, we advised listeners that Friday, August 2nd would be our last broadcast.

WAIT did offer us three hours for old time radio every Saturday night from 9 p.m. to Midnight for an indefinite period, and we agreed to continue broadcasting in that time slot.

But, listeners started reacting. An outpouring of telephone calls swamped the station every day. The mails brought a large volume of messages from listeners asking that the *Radio Theatre* be continued on a Monday thru Friday basis.

Meanwhile, we broadcast our last show on August 3rd and prepared to direct our efforts toward the Saturday night program (in addition, of course, to our long-running *Those Were The Days* show on WNIB which would continue every Saturday afternoon).

On Tuesday, August 6th, WAIT called to say that they had reconsidered their decision to cancel the *Radio Theatre*. They had been overwhelmed with calls and letters and they felt they had to

(continued on next page)
Nostalgia Digest -1-

HELLO, OUT THERE

respond favorably. They had to listen to the listeners. And, to their credit, they did.

We were asked to resume the *Radio Theatre* in a two-hour format from 9 p.m. to 11 p.m. each weekday evening, beginning as quickly as possible.

We were delighted and agreed to begin again on Monday, August 12th with a two-hour, Monday thru Friday show.

(Incidentally, we had planned our first Saturday Night *Radio Theatre* for August 10th, and so we did that show as a "Radio Theatre Special," a one-time-only broadcast to let our listeners know what was happening.)

So, now we're back on the air week-nights, thanks to you.

This 1985 Radio Drama has a happy ending. You cared enough about our

Radio Theatre and the good old radio shows to take the time to write and call and it worked! The station could not ignore you and they moved quickly to bring back the vintage sounds that mean so much to all of us.

And we are very proud. We are extremely fortunate to have friends like you out there in Radioland who took the time to speak up on our behalf . . . friends who, as we often say, make our work worthwhile.

We'll not forget what you have done. You have enabled us to keep our *Radio Theatre* on the air and we will strive to keep bringing you the very best entertainment from our collection of sounds from the good old days.

Thanks for your help; thanks for listening.

Chuck Schaden

COVER STORY

YOKEL BOY MAKES GOOD

REPRINT from 1939 Radio Magazine

BOB BURNS, the world traveler who got rich acting a hick, reckoned the jig was up in 1930 when he flopped as flat as a Snazzy batter-cake in his first picture. But his counselor, Will Rogers, saw that he got a few bits in some Rogers pictures. He picked up a few dollars in "The Connecticut Yankee" and "Young As You Feel."

Brother Burns wasn't feeling so young. He was thirty-four and broke and he had a wife and a son. The family was in Lancaster with Mrs. Burns' folks. And if Robin Burn, the Arkansas gypsy, wasn't a failure then neither was Napoleon after Waterloo.

Fox couldn't use him any more and didn't lift his option. Over at Universal, they were making a shanty-boat picture, "Heaven on Earth." It reminded Bob of the Arkansas River, chock beer, the Ozarks, Van Buren, and heaven on earth. He got a job as dialect coach for the picture and soon could afford coffee with his hamburgers. He sent for his family and they got a \$22.50-a-month apartment in Hollywood and were very happy. It didn't take much money to keep his stomach from growling. He never had been rich and was content with a living.

At Universal, he made many friends, including Lew Ayres, who still is a close friend. His friends didn't know

CHUCK SCHADEN'S
NOSTALGIA DIGEST AND RADIO GUIDE

OCTOBER - DECEMBER, 1985



BOB BURNS

Bob was worried. He never told his troubles. But he knew he couldn't last teaching folks his brand of humor and, sure enough, Universal washed him up and he soon was broke again.

Somebody told him to try radio. But radio said he was no good. He got an audition at KNX in Los Angeles and tried a mess called "Gawkin' Around." It was the same humor you hear from him now. The radio head man said, "We'll let you know if anything turns up." It didn't. Not there. Recently the studio sent Burns the record file of his audition. That station could have grabbed him for a meal ticket.

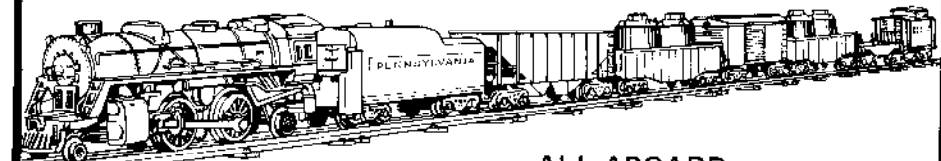
He got placed at Station KFI, but with no salary. He was called Colonel Blaine in a sort of a showboat revue. The sponsors didn't pay any attention to the Colonel. He also broadcast, for nothing, with the Sunday Night Fun Factory. He was having fun, all right, but try and eat it!

His boy was getting big. Mister Robin Burn was skidding down the ladder and was passing the bottom rung when he reached out and got another toe-hold. The Fun Factory began paying off. Bob got \$5 a performance. A

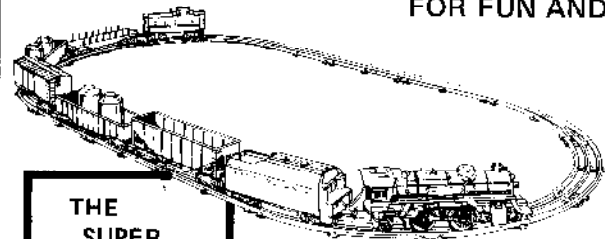
Nostalgia Digest -3-

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COVER STORY

fat fellow named Don Wilson was emcee. He made more. It took more to keep him ticking. Homer Canfield was on the show, too. He got \$7.50. Burns' show was just as it is now—a few stories and the bazooka spasm.

His wife never came to the studio. She stayed home and listened and criticized him when he got home. The Burnses lived in a duplex, property of the Foster family, and Harriet Foster was Bob's landlady, sort of. She and Betty Burns were always running around together. They were closer than sisters, for they never fussed. Bob liked Harriet, too. They kidded each other a lot, and she ate snacks over at the Burns' side of the duplex after Bob's broadcasts. Sometimes the Burnses stepped to the next door and ate with the Fosters.

The Gilmore Circus picked him up in 1932 and got him a blackface role on its KFI show. He was called Soda Pop and collected \$20 a week! He also played at clubs, or anywhere, to make ends meet. Duke Attebury, now Burns' writer, remembers those days. Attebury was making \$225 a week putting the circus together. He and Bob were at a party one night and Bob didn't have time to get into blackface before his appearance, and, at Attebury's suggestion, went on straight. He clicked. Soon thereafter Rudy Vallee was in town, auditioned him, tagged him as okay, and then forgot about him. Vallee was having lady-troubles and had to get back to New York.

Bob went back to his \$20 job. Next he got a little work in a program called "High Jinks" and Andy Devine heard him. He and Devine were pals. Bob had just finished work one night when Devine called him. "I'm over at Bing Crosby's and he likes you swell. He wants to meet you tomorrow."

Bing was plugging Woodbury Soap. He plugged Bob, too. But Woodbury said he wouldn't do. "We want names," said the soap boys. "Burns is not a name." (There was a poet by that name who did all right. He probably would have flopped on radio, too.)

Mrs. Burns and her husband sat up late that night. They were at the end of their rope. She said, "If you have

to have a name, go to New York and get one. I can go home. Bob (the son) and I will be all right."

"Okay, honey," said Bob.

But Betty didn't go home. With Harriet Foster next door, she knew she and the boy could make out. Bob got a third-hand automobile and headed for New York. He had his bazooka. He also had a card and the name of a J. Walter Thompson agency man. He had bumped into the man and the fellow had said, as they do, "Call me up if you ever get to New York."

Bob had memorized the telephone number, quite a feat, and called it one day by accident. But a nickel investment wasn't to be ignored, so he asked for the man and got him. The fellow remembered Bob, also that Rudy Vallee had okayed him.

"I've come to New York to go on the Rudy Vallee program," said Bob. "Swell," said the agency fellow, and Burns almost collapsed.

But he went on—and chalk up another discovery for Vallee.

He got \$150 for the appearance. His first crack was:

"My folks down in Arkansas will be disappointed. You see, I came to New York to get on one of these here amateur shows. But it's so darn hard to get on one of them amateur programs unless you are known."

He blew the bazooka, and Fortune grinned.

The next day he appeared at the agency and tossed some papers on the desk of Vallee's producer. "That's my script for the next show," said Burns. He was used on four Vallee shows. Paul Whiteman was selling Kraft cheese in those days and hired Bob for eight weeks. Bob had bazookaed for Paul before, when he was fresh from France.

Then bingo! Bing Crosby and Paul Whiteman swapped sponsors and Crosby telephoned Bob. "Come on out here. You are on my show. Pay you \$500 a week."

An agency took him under its wing. It's the same agency that had given him the go-by before, the same folks to whom Bob had said, "Just wait, boys. You'll want me some day."

The team of Crosby and Burns, of course, made radio history. Then the



BOB BURNS

movies snapped him up and whooped that the wise men had made another discovery! Ho hum.

There is no doubt that at first Bob was slated to take Will Rogers' place. He knew it couldn't be done. "Nobody can do that," he said.

He also was typed as a foil for Crosby.

Then somebody really had an idea, cast him as the Arkansas Traveller, and he has been traveling ever since. He is the Arkansas Traveller.

The next time he returned to Van Buren, he could have had the place, wrapped in cellophane. He was our boy! The tourists were coming. His parents had died. The governor of the state, who was president of the University when Bob had flunked there, welcomed him and made a speech, a hum-dinger, too. He said Bob was a fine boy. He had always known it. Bob Burns was past forty then! The high school said he was a fine boy, too. The high school even gave him that diploma.

In 1936 he was on top of the heap. He and Betty Burns moved from that \$22.50-a-month apartment. For the first time in her life, Mrs. Burns didn't have to worry. Then she died suddenly.

Bob couldn't tell his son at first. Bob and his boy had never been very close,

neither had Bob and his father. Burns had been so busy trying to get ahead that he hadn't taken very much time with the youngster. They got close together the day Mrs. Burns died. "We are all each other has got," Big Bob told Little Bob. "We've got to stick together."

And they have.

A year later, he married Harriet Foster. It was natural. Harriet and Betty had been very close. She had helped Bob with his early struggles and had become his secretary.

"Some folks wonder why I married my secretary so soon after Betty's death," Bob said. (It's none of "some folks'" cock-eyed business, Mr. and Mrs. Burns.)

"I was the loneliest man in this town after Betty died. Betty and Harriet had been mighty close friends. Harriet kept working with me, as my secretary. When my boy needed a mother's hand, Harriet gave it to him. When we decided to get married, I told her, 'We can keep Betty with us always, in our hearts.' And we have."

He had bought his swanky Bel Air home. He was on top, all right. He and his son were close. He had all the money the family needed. He and Harriet had a baby. The only regret he had was that Betty hadn't lived to share his triumph. She had worked hard with him, and it was mean of the fates to snatch her just before things got easy for her.

He enjoys his radio work. The Kraft program is the happiest show on the air. Everybody works together and has fun. There is no jealousy, no bickerings. Bob reports for rehearsals about 2 p.m. on Thursdays and runs through the script with Bing. Then he goes through the music with John Scott Trotter and rehearses his bazooka solo. At about 4 p.m. he goes into a huddle with his writer, Duke Attebury, and they think up something for Bob to say. He takes a few notes, just in case. Three hours later he is on the air.

A recording company records his chatter and his wife transcribes it, in case he should need it later.

He is a very careful dresser and kept his pants pressed even back when he had to sleep on them. He buys his own clothes and his taste is conservative. His favorite expressions are "Sometimes I get so discouraged"—

"If I live to be a thousand years old"—"Well now, I'll tell you." His newspaper column is called "Well, I'll tell you."

HE INSISTS on his bazooka-case standing at his right side when he broadcasts, and as he talks his fingers beat a tattoo on the case. He purses his lips and sticks his tongue in his left cheek when he begins to tell a whopper. He is a left ear-lobe scratcher, an inveterate pipe-smoker and a feet-on-the-desk fellow.

He is very even tempered, but will fight if a man wants trouble. He's a tough bargainer. Bob cannot eat sweets of any kind. They throw him. A trick stomach makes him sick if he takes even one bite of candy. He enjoys barbecue, and often cooks his own meats outside. He goes for detective stories and hobby-books, and his hobbies include bugs, sailing and hunting. He sleeps well. He golfs in the 80's and is a good fisherman.

Burns' pets include a Yorkshire terrier, a couple of black Irish terrier-cocker crosses, a half-dozen Angora rabbits, a donkey and the bazooka.

He is honorary mayor of Canoga Park, where he owns a ranch. He owns

another ranch in San Fernando Valley and several farms in Arkansas. He and his wife invest their money in real estate. They are shrewd traders and watch the papers. When they see a good piece of land facing foreclosure, they grab it. Usually they improve it and rent it. They try to keep their rents low. Bob's ambition is to own a string of small houses to be rented to deserving people at low rent.

His radio income is approximately \$4,000 a week. Paramount pays him \$60,000 a picture for three pictures a year, and he generally picks up another \$75,000 from another company. His syndicated column is supposed to fetch him \$25,000.

Since Amos 'n' Andy went over to CBS, Bob's material is the only stuff broadcast over NBC that is not first submitted to the continuity department. They know Bob's stories will be clean. He never gambles or drinks. He spends most of his spare time with his family. He hates sham and he and his wife just don't mix with the Hollywood folks.

Lew Ayres and Bob have been fast friends for eight years. "Bob is much more humorous in real life than on the screen or radio."

Evans Plummer of Hollywood's RADIO GUIDE staff paid Burns the best tribute. In gathering material for this piece, he wrote, "Bob's closest friends are Abe Lastogel of the William Morris office, Duke Attebury, Bing Crosby, Andy Devine, Lew Ayres and Ben Alexander. I can't find any enemies."

And that, folks, is a mouthful—in Hollywood.

Early Radio Ratings and Trends

BY TODD NEBEL

Of all the highlights in broadcasting history, two share the greatest level of audience expectancy that the American public felt toward broadcasting. The first came in the 1920's when radio got underway. The second, and the focus of this writing, came when television was beginning to reach across the country.

The timeframe when television was expanding also was a point when many changes were taking place in the American lifestyles. The second World War had just ended and America found itself as the most prominent country in the world. It also found a flood of military personnel returning to a clogged workforce, delayed marriages were consummated resulting in the "baby boom", widespread strikes affected industry, inflation was fierce, Hollywood suffered from searches for communist influences while a deepening Cold War led to a shooting war in Korea.

Prior to 1950, radio ratings were dominated by C.E. Hooper's "Hooper Ratings" which were based on coincidental telephone call surveys. However, with the coming of the television, A.C. Nielsen's meter-produced ratings began to cut into Hooper's near monopoly. Clients of the two survey companies endlessly debated as to which one of the systems really was of more value. Then, finally, Nielsen purchased Hooper's national rating service in 1950 which gave Nielsen a monopoly in national ratings gathering. Nielsen has since provided meter based (attached to the TV or radio set) ratings although other companies have since come into the field.

Before radio networks disappeared from the scene, they had two or three

1945-46 RADIO RATINGS

1 Fibber McGee and Molly	30.8
2 Bob Hope	29.8
3 Lux Radio Theatre	27.0
4 Bergen and McCarthy	26.9
5 Red Skelton	25.7
6 Jack Benny	24.1
7 Screen Guild	23.4
8 Fred Allen	22.7
9 Mr. District Attorney	21.1
10 Walter Winchell	20.3
11 Great Gildersleeve	19.7
12 Eddie Cantor	19.5
13 Abbott and Costello	19.4
14 Jack Haley-Eve Arden	19.3
15 Burns and Allen	19.1

very good years. However, at the same time, no startling new types of programming appeared in the immediate postwar years. In fact, following the war, returning military personnel found most of the same radio stars at the top of the ratings as they had ten years earlier. But despite radio's adulthood and lack of great change in programming, some trends did occur during the period of radio's rise and fall.

Beginning the postwar years, 95 percent of all radio stations were affiliated

1946-47 RADIO RATINGS

1 Fibber McGee and Molly	30.2
1 Bob Hope	30.2
2 Bergen and McCarthy	27.4
3 Jack Benny	27.0
4 Red Skelton	25.4
5 Fred Allen	24.9
6 Lux Radio Theatre	23.8
6 Screen Guild	23.8
7 Amos and Andy	22.5
8 Mr. District Attorney	22.4
9 Walter Winchell	22.0
10 Phil Harris-Alice Faye	21.0
11 Duffy's Tavern	19.6
12 Suspense	18.2
13 Burns and Allen	17.9
14 Judy Canova	17.8
15 Bob Hawk	17.6

Chuck Schaden's

SPEAKING OF RADIO

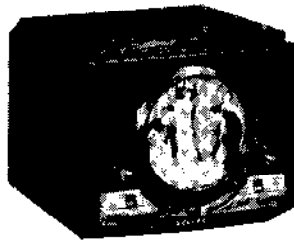
Conversations with . . .

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|--------------------------------------|--|
| <input type="checkbox"/> Dennis Day | <input type="checkbox"/> Edgar Bergen |
| <input type="checkbox"/> Rudy Vallee | <input type="checkbox"/> Harold Peary |
| <input type="checkbox"/> Kate Smith | <input type="checkbox"/> Elliott Lewis |
| <input type="checkbox"/> Don Ameche | <input type="checkbox"/> Jack Benny |

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RATINGS and TRENDS

with one or more of the four national networks (CBS, NBC, ABC, Mutual). By 1952, affiliation had dropped to just over half of all stations on the air. However, during radio's greatest listenership period in its history (1945-1948), there was an increase in radio daytime "thriller" programs, aimed mostly at school age boys. For example, in the 1942-1943 season, there had been five programs of this type on the air. By the 1945-1946 season, the number had jumped to eleven on the air. Popular programs of this type were "The Challenge of the Yukon" (with Sergeant Preston of the Royal Canadian Mounted and his dog King), "Sky King" (a modern rancher using his airplane the "Songbird" as well as a convenient pair of young relatives), "Roy Rogers" (the singing cowboy star), "Straight Arrow" (a western with an Indian point of view), "Mark Trail" (as much nature education as adventure) and "Space Patrol" (young cadets learning the ropes in a future century).

Traditionally, these daytime thrillers were "stripped" or "across the board" after school at the same hour, five days a week and each had the serial element of suspense connecting each episode. They were also the focus of radio and cereal package premium offers or items enclosed in cereal boxes. When television came along, some of the programs made the transition to video quite well. Shows like "Sky King", "Roy Rogers", "Superman" and "The Lone Ranger" all did well on television. Others, like "Jack Armstrong" and "Captain Midnight", lasted briefly on television or did not make the move at all.

Many programs for parents and older children also soon moved to television after successes on radio. Crime detective dramas include "Sam Spade," "Dragnet" (low-key police realism in Los Angeles) and "The Line-Up" (police work in San

1947-48 RADIO RATINGS

1 Fred Allen	28.7
2 Fibber McGee and Molly	27.7
3 Bergen and McCarthy	26.2
4 Jack Benny	26.0
5 Truth or Consequences	25.7
6 Bob Hope	24.7
7 Amos and Andy	23.0
8 Lux Radio Theatre	22.9
9 Phil Harris-Alice Faye	22.2
10 Walter Winchell	21.9
11 Red Skelton	21.8
12 Al Johnson	21.4
13 Mr. District Attorney	21.2
14 Arthur Godfrey	20.8
15 Duffy's Tavern	19.1

Francisco). Comedy was also strong. Shows like "The Life of Riley," with William Bendix, "Father Knows Best," starring Robert Young, and "Our Miss Brooks," with Eve Arden as a long-suffering teacher who loves a biology instructor from afar, were especially popular at this time. These situation comedies were at their peak in number during the postwar years on radio while such long running titles as "The Aldrich Family," "The Jack Benny Show" and "Burns and Allen" also went to television. They had found success but then faded out after lengthy runs.

By 1948, following three very good years for radio, a lively knockdown fight took place over top stars and their shows. These now notorious "talent raids" were instigated by television networks during the 1948 and 1949 seasons. With a bent for showmanship, CBS came up with a novel interpretation of the tax laws after realizing that radio stars might also become big on television. Simply, CBS stated that if a star formed a corporation with himself or herself as the major asset, employee and stockholder, the network could then purchase control of the program from the corporation for a great deal of money. The star would then pay a tax on capital gains rather than on straight income, which, of course, was more heavily taxed.

1948-49 RADIO RATINGS

1 Lux Radio Theatre	28.6
2 Fibber McGee and Molly	26.9
3 Jack Benny	26.4
4 Walter Winchell	25.0
5 Bob Hope	23.8
6 Arthur Godfrey	22.1
7 My Friend Irma	21.5
8 Amos and Andy	20.1
9 Stop the Music	20.0
10 People Are Funny	19.1
11 Big Town	17.7
12 Dennis Day	17.7
13 Mr. District Attorney	17.6
14 Duffy's Tavern	17.3
15 Casey, Crime Photographer	16.8
16 Suspense	16.4

The first major acquisition came in September, 1948, when CBS "stole" "Amos 'n' Andy" from NBC in a \$2 million deal with Freeman Gosden and Charles Correll. CBS then enticed Jack Benny and Edgar Bergen ("Charlie McCarthy") from NBC, and Bing Crosby from ABC. "The Ozzie and Harriet Show" and Red Skelton also went over to CBS before other shows started getting better deals from their own networks. Most of these changes took place in the 1948-1949 season and coincidentally it also was the first television season ever, as well as the first radio season to see significant drops in overall radio ratings.

In the following 1949-1950 season, NBC came back with offers to CBS stars and managed to hire away Groucho Marx, Bob Hope, Kate Smith, and Ed Wynn with their respective shows. To prevent further departures and disruptions, the networks placed under long-term contract each program and star then working for them. Ironically, none of this had a lasting effect on network radio, since network radio had all but faded within five years.

An indication of this increasing psychological pressure from television was radio's trend toward cheaper music and quiz shows as opposed to drama.

1949-50 RADIO RATINGS

1 Jack Benny	25.3
2 Lux Radio Theatre	25.2
3 Arthur Godfrey	21.3
4 My Friend Irma	20.8
5 Bergen and McCarthy	20.4
6 Amos and Andy	19.7
7 Mollie Mystery Theatre	19.0
8 Red Skelton	19.0
9 F.B.I. in Peace and War	18.2
10 Bing Crosby	18.0
11 Walter Winchell	18.0
12 Mr. Koenig	17.9
13 Dr. Christian	17.0
14 Fibber McGee and Molly	16.9
15 Judy Canova	16.9
16 You Bet Your Life	16.9
17 Life With Luigi	16.4
18 Horace Heidt	16.2
19 Bob Hawk	16.1

"Stop the Music," a big money show based on music, was followed by "Break the Bank," "Hit the Jackpot" and "Sing it Again," on the networks and similar programs followed on local stations. Also, while most network variety and straight music shows used live bands, the local stations, and soon ABC (newest of the four major networks and formerly known as the Blue Network), began to use transcriptions, breaking the old taboo on recorded music on network radio. Music, which had always been strong in local radio, began penetrating daytime network

1950-51 RADIO RATINGS

1 Lux Radio Theater	21.0
2 Jack Benny	19.9
3 Amos and Andy	16.9
4 Arthur Godfrey	16.3
5 Bergen and McCarthy	15.9
6 Walter Winchell	15.7
7 Red Skelton	14.3
8 Fibber McGee and Molly	13.7
9 You Bet Your Life	13.7
10 Father Knows Best	13.4
11 My Friend Irma	13.4
12 Mr. Chameleon	13.2
13 Mr. District Attorney	13.0
14 Hollywood Star Playhouse	12.9
15 People Are Funny	12.8
16 Big Story	12.8
17 Dr. Christian	12.7
18 Bob Hope	12.7
19 Mollie Mystery Theatre	12.6

RATINGS and TRENDS

programming and replaced faltering soap operas. While the ratings of the long running soaps remained strong, attempts to begin new serials met with little success. Loyal audiences kept this type of program on the air, but, fewer people listened than before and during the war. Also competing with the daytime soaps were an increasing number of music, quiz and human interest programs. Such programs as "Queen for a Day," "Grand Slam," Tommy Bartlett's "Welcome Travelers" and Art Linkletter's "House Party," continued to enter daytime programming despite mediocre ratings.

During the period 1945-1952, the most noticed trend in radio programming was the slow decline in total network programs and the increase in sustaining (unsponsored) programs. By 1952, a typical network affiliate was now originating more programming than it took from the network: a reversal of the two-decade trend of network domination. The belief that television would soon make all radio programming obsolete gave the radio business a general feeling of doom. Bright, young and not so young programming executives looked for opportunities to move over to the newer medium.

1951-52 RADIO RATINGS

1 Amos and Andy	17.0
2 Jack Benny	16.2
3 Lux Radio Theatre	15.0
4 Beigen and McCarthy	14.7
5 Walter Winchell	12.8
6 Our Miss Brooks	11.8
7 Mr. and Mrs. North	11.5
8 Suspense	11.3
9 People Are Funny	11.1
10 Dragnet	11.0
11 Arthur Godfrey	10.9
12 This Is Your F.B.I.	10.8
13 Fibber McGee and Mally	10.7
14 You Bet Your Life	10.5
15 Big Story	10.1
15 Mr. Keen	10.1

Television expanded far more rapidly than radio because it built on the existing radio structure. Television then used radio program formats with added video; networks were operated along radio lines; the role of advertisers was never in doubt and radio set makers learned to make television sets. With its rapid growth and more complicated organization, the overall pattern of expanding television was the same as existing radio. Compared to radio's initial impact on American society, television's effect on motion pictures, sports and leisure patterns were felt in less than half the time.

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By BOB KOLOSOSKI

A while back I was looking through the TV listing and I noticed that "Casablanca" was going to be on that week. A classic, "Casablanca" has some of the juiciest dialogue ever written for a film. In fact, there is probably one or two dozen truly memorable lines of dialogue sprinkled throughout the film. Two of the best ones are spoken by Bogart. In remembering his love affair to Ingrid Bergman he recalls "I remember every detail. The Germans wore Gray. You wore blue." And while trying to get rid of Peter Lorre he snaps the insult "I don't mind a parasite; I object to a cut-rate one." Truly great lines in a truly great movie!

One star who really understood the importance of good dialogue was Mae West. She always wrote her own and was adroit at creating some of the best dialogue ever to steam up a script. In "She Done Him Wrong" her definition of trouble was simply "It takes two to get one into trouble." That was also the movie in which she vamped a young Cary Grant with the famous line "Why don't you come up and see me? I'm home every evening." In "Klondike Annie" Helen Jerome Eddy tells Mae, "Too many girls follow the path of least resistance." To which Mae replies, "Yeah, but a good line is hard to resist."

Just the opposite of Mae West's "lust for life" dialogue is the often memorable dialogue spoken by characters whose lives



MAE WEST: "Why don't you come up and see me?"

are about to end. Inevitably, just before their demise they are allowed to utter a few profound last words. Two of the best utterances were by Edward G. Robinson and James Cagney. In "Little Caesar" Robinson as Rico is gunned down by the law and in amazement at his mortality he exclaims "Mother of Mercy, is this the end of Rico?" Cagney, as the crazed killer Cody Jarrett in "White Heat" goes out in a blaze of glory shouting "Made it Ma, top of the world!" Just seconds after Jarrett is blown to atoms atop a giant oil tank, law officer Edmond O'Brien culo-

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FILM CLIPS

gizes the killer: "Cody Jarrett. He finally got to the top of the world and it blew right up in his face."

Movie dialogue can often be applied to every day living and any family man should feel free to borrow this line from "My Man Godfrey" concerning family finances: "I've just gone over last month's bills and I find you people have confused me with the treasury department." Any young girl out on her first date should remember Bette Davis' famous line from "Cabin in the Cotton" — "I'd love to kiss yah, but I just washed mah hair." (A Southern drawl would be the most effective). And, if you and your spouse ever quarrel, remember Irene Dunne's cutting remark to Cary Grant in "The Awful Truth:" "I wouldn't go on living with you if you were dipped in platinum."

The horrors of alcohol have been addressed with serious dialogue in movies such as "The Last Weekend." However, Oscar Levant approached the subject with the wry comment, "I envy people who drink. At least they know what to blame



BETTE DAVIS: "I'd love to kiss yah, but I just washed mah hair."



HUMPHREY BOGART: "The, er, stuff that dreams are made of."

everything on." Frank Morgan took a lighter attack on drinking in "Summer Holiday" with the classic line, "I only take a drop when I have a cold. Of course, the cold has been hanging on for years."

A good detective movie has dialogue that cuts like a knife. For instance in "Murder, My Sweet" Dick Powell, as detective Philip Marlowe, describes his gun "Oh, that. That's just part of my clothes. I hardly ever shoot anybody with it." Later, he is in a jam and explains his predicament: "The cops always like to solve murders done with my gun." Marlowe, a man of honor, sums up his philosophy to Anne Shirley, "I'd like to know who besides me might have killed Marriott. He gave me a hundred bucks to take care of him, and I didn't. I'm just a small businessman in a very messy business, but I like to follow through on a sale."

"The Maltese Falcon" has several great lines and Sidney Greenstreet as

Casper Gutman has a line including "Now, sir, we'll talk." I'll tell you right out, I'm a... likes talking to a man who likes to... The most famous line in "The Maltese Falcon" is spoken by Sam Spade (Humphrey Bogart) as he defines the falcon as "The, er, stuff that dreams are made of." That line has been used to define movies themselves.

An entire volume could be written on the one-liners Groucho Marx has shot out over the years. One of his best is, "Remember, you're fighting for this woman's honor, which is probably more than she ever did," spoken with fervor in "Duck Soup." And in "The Cocoanuts" he's conducting a house sale and honestly admitting "You can have any kind of home you want. Why, you can even get stucco. Oh, how you can get stucco!"

My favorite speech in a film is Warner Baxter's desperate attempt to calm down Ruby Keeler in "42nd Street." It's a long bit about hope and hard work and ends abruptly with, "All right, now, I'm through, but keep your feet on the ground and your head on those shoulders of yours and go out, and, Sawyer, you're going out a youngster, but you've got to come back a star." She did.

An eloquent little speech on aging comes from "Father" Barry Fitzgerald in "Going My Way." He laments to "Father" Bing Crosby, "You know, Chuck, when you're young, you can keep the fires of hope burning bright, but at my age you're lucky if the pilot light doesn't go out."

Not everyone may agree that dialogue is important. In fact, in "Sunset Boulevard" Gloria Swanson praised silent films and Greta Garbo: "Still wonderful, isn't it? And no dialogue. We didn't need dialogue. We had faces. There just aren't any faces like that anymore. Maybe one. Garbo."

Well said. And my reply to that is, "Here's looking at you, kid."

GUESS WHO!

READERS SAY IT'S
RED SKELTON

BY A 15-TO-1 MARGIN!

And they were right, too! Our Guess Who from the August-September issue of the *Nostalgia Digest* was, indeed, Red Skelton.

The rules of the contest call for a drawing from all the correct entries to choose a winner. And we did:

NICK NARDELLA
CHICAGO

Our winner gets a \$25 Gift Certificate from Metro Golden Memories in Chicago and a half-dozen old time radio cassette tapes from the Hall Closet.

And we send our thanks to everyone who entered.

I believe the photo of the young boy is Red Skelton. The same features around the chin and mouth are identical.

— EDNA BRENNAN, Bayonne, New Jersey.

He doesn't look like the mean little kid at age ten, but I think the Guess Who is Red Skelton. — DOROTHY LASTOFKA, Cicero.

Our guess from the August issue is Gene Kelly. — FRANK HULINA, Addison.

There's no doubt in my mind. It simply has got to be Ralph Edwards.

— LOUIS PORTER, Bellwood.

Your current issue is as wonderful as all others have been. I enjoy the Guess Who? challenge. This time it's Red (Richard) Skelton.

— MARY ANN WILKE, Chicago.

My guess for the answer to Guess Who? is Milton Berle.

— WILLIAM COOMBS,
Riyadh, Saudi Arabia.

I would like to enter the Guess Who? contest. I didn't do so well on the first one, but I think I've got it this time. I shared the picture with my family and we all agree that this little boy is none other than Red Skelton. CHRISTOPHER S. TUPPS, Anderson, Indiana.

As I read through the description of your Guess Who? celebrity, I'll confess that no one came to mind. However, after closely examining his photograph, I saw in that little boy's innocent young eyes a hint of a certain "mean little kid" named Junior. That has to be Red Skelton! — BOB LYZENGA, Grand Rapids, Michigan.

Buddy Ebsen! I remember how stunned I was, watching the late, late show some time ago, to see a very young "Barnaby Jones" singing and dancing! — JOAN KWIAKOWSKI, Chicago.

Red Skelton! I was fortunate enough to see Red last November at the Marion Civic Center in Marion, Illinois. And he is still a riot!! — MIKE HOWE, JR., Chicago.

With a little help from my parents and grandparents, plus the *Nostalgia Digest* (Dec. '84-Jan. '85), I figure it's got to be Red Skelton! I hope. — BILL BANASZAK, Whiting, Indiana.

You must be partial to redheads . . . first Van Johnson and now Red Skelton. He almost looks like he is thinking "If I dood it, I get a whippin' . . . I dood it!" Little Red has an angelic expression on his face. I imagine that people who knew him at the time this picture was taken never dreamed that he would be such a multi-talented man. — INA IDELMAN, Evanston.

I am 14 years old. I have enjoyed your great radio shows since I was 10. I am absolutely certain it's Jim Backus. He is one of my favorite actors. I have enjoyed his great work in I Married Joan, Gilligan's Island, Mr. McGoo and many others. — DANNY ZUKOSKI, Chicago.

I did research and my guess is Jim Backus whose birthdate is 2-25-13 and was born in Cleveland, Ohio. I'm crossing my fingers and waiting for the next issue. — PATTY TORCHIA, Gary, Indiana.

If it's not Red Skelton, then it is a picture of my oldest son when my husband took him for his first haircut! — MRS. DOLORES VUKAS, Niles.

Red Skelton! Wrong or right, as a listener for at least 13 years, it's about time I said thank you to you and your staff for many hours of good fun. — EDNA SCANLAN, Palatine.



A YOUNG RED SKELTON

The little boy is Red Skelton. Been listening for eight years now. It's really great. I do my housework to your program on Saturday. Now my kids, five of them 5 thru 18, tell me to put on the radio. They say, "It doesn't seem like Saturday if we don't listen to Chuck Schaden." — JANET BEAUREGARD, Palos Hills.

Guess Who is Red Skelton whose 72nd birthday is today, having been born as Richard Skelton in Vincennes, Indiana on July 18, 1913. I really enjoy your unique publication, a rekindler and provider of magical memories from the olden golden days of radio. — JAMES S. SCOFIELD, St. Petersburg, Florida.

I would like to take a guess and say it is Roy Rogers who is your mystery entertainer. He was born 11-5-12. That makes him 72 and he was born in Cincinnati, Ohio. — BERNIE IVANICH, Griffith, Indiana.

Don Amcche. — GERALD BLAESING, Chicago.

My guess is Soupy Sales. — IRMA KISSACK, Chicago Heights.

Red Skelton. I have listened to your program for years. Always meant to subscribe to the *Nostalgia Digest*. Finally, I did, last year. Best investment I have made in a long time. — ANTHONY P. KUBICKI, Park Ridge.



AN OLDER RED SKELTON

My husband and I both listen Saturday and evenings, too. He thinks it's Bob Hope, but I know better. I know it's Red Skelton. — CHARLES AND LUANNE SWANSON, Elmhurst.

The dimples are a sure giveaway. It's Red Skelton. — MRS. CAROL MYSICKA, Berwyn.

My guess is Danny Kaye. — MR. AND MRS. FRANK KRAUSS, Hoffman Estates.

It's Orson Welles. — MS. C. J. BARRON, Chicago Heights.

It looks like a young Macdonald Carey. I know he's still on TV in a Soap and I expect he was on radio. Not sure about the Medicine Show part, though. — EVELYN GOEBEL, Racine, Wisconsin.

I have been listening since your first show, 15 years ago. I have enjoyed every one. I tape them for sure when I cannot be home. My guess is Red Skelton. I'm 49 years old and radio has always been an enjoyable part of my life. — MRS. JEAN CONWAY, Carpentersville.

I believe that the young boy pictured is Mickey Rooney. However, my Mom and Dad say that the photograph is of Red Skelton. Please enter our guesses as separate entries. — MARTY TOUHY AND MOM, Crestwood.

REMEMBERING TWO CHICAGO FAVORITES

By Leo Walker

Editor's Note:

In July of this year we lost two of Chicago's favorite bandleaders.

Wayne King died on July 16 at the age of 84. Kay Kyser was 79 when he left us on July 23.

Thousands of Chicagoans fondly remember dancing to the sweet sounds of the Waltz King at the Aragon Ballroom. And thousands dined, danced and were entertained in fine style by the Old Professor at the Blackhawk Restaurant.

In The Big Band Almanac by Leo Walker, the careers of these two outstanding men of music are profiled along with hundreds of others. We are grateful to Leo Walker for granting us permission to reprint the Big Band Almanac entries on Wayne King and Kay Kyser.

Wayne King

Started First Band 1927

Where Chicago's Aragon Ballroom

Previous Band Affiliations Del Lampe

Sidemen With Band Included Tony Hillis, Lee Keller, Louis Henderson, Burke Bibens, Andy Hansen, Ernie Birchill, Bill Heller, Paul Mack, Bill Egner, Johnny Kozel, Roger Wilson, Harry Waidley, Dick Harry, Sugar Harold, G. Belogh, Wayne Barclay, Oscar Kobelke, Herbert Miska, Wayne Alexander, Art Ellefsen, Ray Bluett, Lou Kastler, Emil Vanda, George Bay, Earl Schwaller, Kenneth La Bohn, Ray Johnson, Jerry Vaughan, Bill Kleeb

Vocalists With Band Included The Aragon Trio, Elmo Tanner, Charles Farrell, Buddy Clark, The Barry Sisters, Linda Barrie

Tag Line "The Waltz King"

Sponsored Radio Shows The "Lady Esther Serenade," "The Wayne King Show" for United Drug Company, "The Elgin-American Watch Company Show"

Theme Song "The Waltz You Saved For Me"

Songs Written "Josephine," "Goofus"

Recording Affiliations Victor

Although his critics did not always rate his saxophone playing as "incomparable," as his publicity indicated, King's box office popularity endured much longer than that of many of his contemporaries. Prior to launching his own bands he had been a featured saxophonist with the popular Del Lampe orchestra at the Trianon Ballroom. With the Lampe organization he had been rated as one of



WAYNE KING, THE WALTZ KING

Chicago's best jazz saxophonists; but he quickly dropped this style in favor of smoother melodies when he took over his own band. Before long the Aragon's consistent air time had made him known as "The Waltz King" to the entire Midwest and a good share of the nation. His engagement at the Aragon ran for eight years.

In 1935 he announced he was going to retire from the music business, but if he was ever serious about doing so he apparently thought better of it. By that time he was active in commercial radio with two sponsored shows weekly, including the very popular "Lady Esther Serenade." His Victor recordings were selling well, and when his recording of "Josephine," a composition of his own, became a big hit about 1937 any thought of retirement doubtless receded into the background.

In mid-1942 he went into the army, returning to his bandleading at the war's end. His wartime absence apparently did nothing to diminish his popularity and he was soon once again doing very well on personal appearances in all categories. During the decline of the fifties he still picked and chose his engagements as he saw fit. Most of them were in the Midwest. Eventually he went into semi-retirement in Scottsdale, Arizona. But he still occasionally made tours through the South and Midwest. In February 1964, the Aragon invited him back to the bandstand where he had started thirty-seven years earlier, to play the final dance in the once-famous ballroom before its doors closed forever.

Kay Kyser

Started First Band Mid-twenties

Where University of North Carolina

Sidemen With Band Included Marion Reed, George Weatherwax, Charles Kraft, Sully Mason, John White, Art Walters, Benny Cash, George Dunning, George



KAY KYSER, THE OLD PROFESSOR

Sturm, Bill Rhoads, Maddy Berry, Frank Fleming, Richard White, Ray Michael, Merwyn Bogue, Bill Stoker, Pokey Carrie, Bobby Guy, Max Williams, Harry (Breczy) Thomas, Morton Gregory, Armand Buisaret, Hymie Gunkler, Lyman Gandee, Lloyd Snow, Eddie Shea, Charlie Chester, Larry Duran, Roc Hillman, Bob Fleming, Noni Bernardi, Jack Martin, Willard Brady, Herbie Haymer

Vocalists With Band Included Ginny Simms, Merwyn Bogue (Ish Kabibble), Sully Mason, Bill Stoker, Harry Babbitt, Julie Conway, Trudy Erwin, Jane Russell, Dotty Mitchell, Georgia Carroll, Mike Douglas

Sponsored Radio Shows "Kyser's Kollege of Musical Knowledge" for American Tobacco Company

Television With Band "Kyser's Kollege of Musical Knowledge"

Theme Song "Thinking Of You"

Recording Affiliations Victor, Brunswick, Columbia

(continued on next page)

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TWO CHICAGO FAVORITES

Kyser made little pretense of being a great musician himself, but concentrated heavily on showmanship. He consistently featured very capable vocalists and entertainers, backed by a band of adequate musicians, some of those who worked with him having either previously worked with some of the best swing bands of the period or ending up with them later.

Starting his bandleading career while attending the University of North Carolina, he apparently never seriously considered any other career except music. After completing his college education, he began his career as an orchestra leader on a full-time basis, enjoying moderate but not outstanding success until his friend Hal Kemp, another University of North Carolina alumnus, assisted him in moving into the Blackhawk Restaurant in Chicago.

There, in the mid-thirties his "Kollege of Musical Knowledge" was started as a Monday night audience participation program, to stimulate business on a night when most clubs remained closed. It caught the attention of radio station WGN, who began broadcasting it, and soon the American Tobacco Company sponsored it as a network show. It very quickly made Kyser one of the most popular bandleaders in America. By the early forties he was probably the

biggest attraction in the business, in demand everywhere for concert appearances, dance dates, and theater engagements. Attendance records were set wherever the band appeared.

During the war Kyser, along with other leading bandleaders, felt the urge to make his own personal contribution to the war effort and attempted to enlist. For several months rumor had it that Kyser was going into the army with the rank of major but he was eventually turned down on a physical disability. During the balance of the war he directed as much of his effort as possible towards morale-building, playing for USO shows at military bases and defense plants, with each of his weekly radio programs originating from some such installation.

His popularity continued when the war was over, but his activity on radio diminished as television began to take over night-time entertainment. In the early fifties he attempted to adapt the "Kollege of Musical Knowledge" to television, but it was unsuccessful.

Shortly after this venture ended, he retired to Chapel Hill, North Carolina, to enjoy the fruits of his productive years as a top attraction. He divorced himself completely from his music business past, to the point of even refusing to take telephone calls from some of his former bandleading colleagues.

BIG BAND ALMANAC

The Big Band Almanac by Leo Walker is an outstanding reference book with over 500 rare photographs and biographies of more than 350 bandleaders of the big band era, giving highlights of their careers, when and where they started, their theme songs, names of outstanding sidemen and vocalists, and the record labels on which they recorded. This valuable 466 page book is available in a beautiful hard-cover edition for \$19.95 plus \$2 for shipping and handling from

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Searching for a Silver Star or The Cinnamon Bear, Christmas and Me!

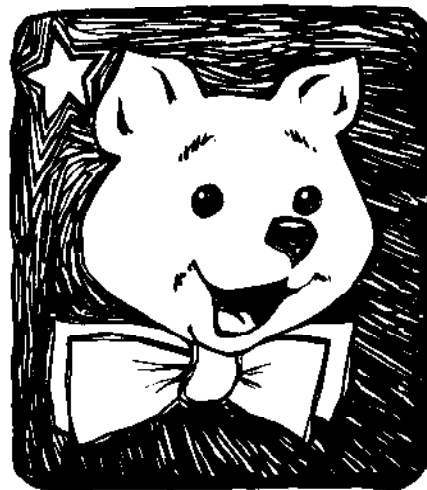
BY CHUCK SCHADEN

(REPRINT from NOSTALGIA DIGEST,
December, 1975)

Judy and Jimmy Barton can't find the silver star for their Christmas tree. While searching for it in their attic, they find an old friend, the Cinnamon Bear, who comes to life and suggests that the Twins accompany him to Maybe Land to look for the lost star. The twins "de-grow" and travel to Maybe Land in a glass airplane which runs on soda pop. But the thirsty trio drink up the fuel and become stranded in Looking Glass Valley.

IN THE LATE 1930'S and early 40's, the Christmas season officially began at our house with the radio adventures of **The Cinnamon Bear**.

THE CINNAMON BEAR was a 26-chapter radio serial that was broadcast every year between Thanksgiving and Christmas. It was sponsored on WGN by Wieboldt's Department



Store. Every day after school I would rush home to follow the adventures of **Paddy O'Cinnamon**, the **Crazy Quilt Dragon**, the **Wintergreen Witch** and all of the other inhabitants of **Maybe Land**.

The final chapter of the story was broadcast on **Christmas Eve** and I had to wait until that very last episode to find out if **Judy** and **Jimmy** recovered the **Silver Star** in time to place it at the very top of their Christmas tree.

When I was a kid, the days between Thanksgiving and Christmas were filled with excitement of the season and, year after year, as **Judy** and **Jimmy** went thru their adventure, I had an adventure of my own.

IT WAS THE ADVENTURE of eager anticipation. I loved Christmas — still do — and the best part of all was the season itself. The build-up... the preparation... and then, finally, the **Big Day**.

At our house the **Holiday Season** began on the night before Thanksgiving. I would find myself in the kitchen helping my mother prepare the turkey. I vividly remember using a tweezer to pluck the remnants of the feathers from what was always the largest bird she could find. Then she would lift that hefty fowl over the front burner of the kitchen stove and burn off some of the remaining fuzz. Next, the stuffing (or do you say dressing?). Filling the inside of that bird was a pleasant task as I thought about the giant helping of turkey 'n' trimmings that would be my treat tomorrow. Next, the sew-

SEARCHING for a SILVER STAR

ing up of ol' Tom, placing him in the roasting pan, and then to the back porch, naturally cooled by the month of November. Besides, Tom and his blue enameled resting place were much too big for our ice box (oh yes, we had an electric refrigerator, but in those days it was called an ice box).

In the morning, Mom was up early to get that bird in the oven. . . and she spent the first part of the day working on sweet potatoes, cranberry sauce, acorn squash, pumpkin pie and all the trimmings that make up a Thanksgiving feast.

MY BROTHER KEN, my Dad and I were always in her way. There was absolutely nothing we could do without getting under Mom's feet. After all, we were having a house full of relatives over for dinner on that thankful Thursday . . . and Mom would be very thankful if the three of us got out of the house. So, it became somewhat of a ritual for us to go bowling. We returned a couple of hours later and, as if a miracle had taken place, she had the house in perfect shape for company. Not only was the major part of the meal preparation completed, the dining room table was set and looked good enough to eat — even without the food!

Sometime around four o'clock that afternoon, as the aroma of the roasting turkey and all the other goodies was becoming more than we could stand, the doorbell rang and relatives started pouring in. A bit later we sat down at the table and were thankful for our family and the bounty that we shared on that and every Thanksgiving Day.

Judy and Jimmy are thankful that Willie the Stork takes them to

the Root Beer Ocean where they surprise the Crazy Quilt Dragon who had taken the Silver Star from the twins' attic, and who has lost it. Paddy O'Cinnamon and his friends are captured by the Inkaboos and are sentenced to be thrown into the Immense Inkwell. Crazy Quilt comes to the rescue and, while swimming away in the Root Beer Ocean, they spy the Silver Star being swallowed by Wesley, the Wailing Whale! They meet Samuel the Seal who gets Wesley to sneeze up the Silver Star, only to lose it again to Penelope the Pelican who flies away. Presto, the Magician, arrives to produce Penelope in his Magic Hat. . . but, alas, the Pelican has dropped the Star on the Island of Obie in Maybe Land.

CHICAGO WAS A MAGIC LAND at Christmas time. In those days, the stores and streets weren't decorated with the trimmings of the season until the season began . . . on Thanksgiving. Then, as if by magic, my world was transformed into a winter wonderland of color, excitement and sounds.

Christmas shopping began in earnest. In school, the teacher started showing us how to make paper ornaments for the school tree and we drew names for the school grab bag. I hated it if I drew the name of a girl!

At home, we didn't wait for Christmas Eve to hang up our stockings. Ken and I hung them up on December 6th, **St. Nicholas Day**. Since Santa himself always paid us a personal visit on the 24th, we hung our stockings on the 6th. (It was my folks theory that an early December visit from St. Nick might serve to "hold us over" and calm us down for a bit. The Christmas excitement WAS great at our house!) Ken and I hung our stockings before we went to bed and when we awoke



the next morning, they were filled to the top with goodies. Actually, we always hung Dad's socks . . . they were bigger and could hold more: candy canes, oranges, an apple, a **Tango** candy bar, a couple of **Mary Janes**, a few cookies and a stick. The stick was a warning from old St. Nick; we had better be good for the next couple of weeks or Christmas might not be all we hoped it would be. Boy, were we good!

It occurs to me that we never asked why Santa came on the 6th and again on the 24th. It didn't matter. We believed in him. We really believed.

(The Santa hoax was uncovered by me one Christmas Eve when I discovered that Mr. Claus and my Uncle Ray wore the same wrist watch. It was not absolute proof, you understand, but I was very suspicious. My suspicions were confirmed, however, the next summer when I discovered Santa's red suit packed in a carton in the attic . . . along with his rubber face! I never told anyone

about my discovery. After all, who was I to ruin Uncle Ray's fun?)

MEANWHILE, back on the radio. . .

Judy and Jimmy are captured by Pirates and taken to Captain Taffy who takes the twins and the Cinnamon Bear to the Island of Obie where they see a Roly-Poly Policeman wearing the Silver Star. Crazy Quilt and the twins rush to grab the Star, Crazy gets it first and runs to the house of the Wintergreen Witch. He is chased thru a Magic Picture in the house and they all find themselves confronted by a giant. Crazy Quilt dashes away, but Judy and Jimmy find that the Giant, Fee Foo, is friendly. He gives them a magic signal ring and they follow their noses and find the Dragon with the Star. He claims that he was enchanted into stealing it by the Wintergreen Witch — who immediately arrives on the scene and captures them all.

IT'S FUN TO CAPTURE some memories of Christmas shopping in Chicagoland. We lived on the northwest side and though we did pay an annual visit to the Loop and to **Wieboldt's** downtown Toyteria to pick up our free **Cinnamon Bear Coloring Book** and simulated **Silver Star**, mostly we stayed near home, visiting every store with a toy department and a Santa Claus.

I spent a lot of time at **Sears** on Irving Park and Cicero. What a great toy department they had. Santa was there, of course, and they had a model railroad section with the best train outfit outside of the Museum of Science and Industry. I spent so much time there with my boyhood chums Dan and Wayne that once the manager of the toy department treated us to hot dogs downstairs at **Hillman's**. I think he wanted us out of the way for a while!

★ When Mom wasn't busy baking Christmas cookies, she did some holiday

SEARCHING for a SILVER STAR

shopping at Ward's or Sabath's at Grand and Harlem and my Dad eagerly watched for the Annual Christmas Tree Truckload Sale at Goldblatt's. Every year, about the second week in December, Goldblatt's ran a full page ad in the newspapers announcing their big \$1 Christmas tree sale. Fresh trees, of course - in those days no one even considered an artificial tree - and you had to get there early to get a good one. Dad watched for that newspaper ad with as much anticipation as I waited for Christmas. When it appeared, we jumped in the car and raced for Goldblatt's.

We drove around to the big outdoor lot behind the store to choose from thousands and thousands of Christmas trees . . . all priced at \$1 each. Some were still on the trucks. Others were stacked in giant piles or were leaning against the building or the fence. This great display - probably half a city block wide - was fully illuminated by a single 40 watt light bulb, dangling out of a window at the rear of Goldblatt's. But no matter. We fought our way thru the crowd and into the evergreens. After a while we emerged with **THE** perfect tree. We could hardly wait to get it home to show Mom. And, year after year, for the entire span of Goldblatt's Annual Christmas Tree Truckload Sale, it never failed. When we brought that tree home, Mom would say "is that the best you could do? There aren't any branches on one side of it."

Well, it **WAS** only a dollar!

Judy, Jimmy, Crazy Quilt and the Cinnamon Bear escape from the Wintergreen Witch with the Silver Star safely tucked away in the Dragon's pocket. But it has been broken and

-22- Nostalgia Digest

the Quartet makes their way to see Melissa, Queen of Maybe Land, who will repair their precious ornament. She gives them special instructions to repair the Star, but they must go to the Darkest Dark in the Wishing Woods to read them. Snacker Snick, the Crocodile, swallows Melissa's magic instructions, but not before he reads that Judy and Jimmy should find the Wishing Well and with a single wish, wish the Star repaired. They race to the Wishing Well and the Cinnamon Bear promptly falls into it and so Judy and Jimmy must use their only wish to save him. As they are about to leave the Wishing Woods, they are surrounded by the terrifying Muddlers. Cowboys from the Lollipop Hills arrive just in time to save them. Then the Wintergreen Witch turns up again and tries to turn our heroes into bullfrogs. It doesn't happen as she discovers that her magic powers are gone. Angrily, she takes the Silver Star and throws it into the Bottomless Abyss. Paddy and the twins go after the Star and find it and a Silk Hat that flies and they take the broken Star to the Land of Ice and Snow.

AS THE FIRST FLURRIES of snow fell on our neighborhood, the first of the decorated Christmas trees started appearing in the windows of homes around us. At our house, the whole family participated in the tree trimming. Dad set it up in the living room and rearranged the furniture. Mom put the lights on the tree, and Ken and I helped with the ornaments.

How well I remember those ornaments. There were very thin, delicate Santa's, silver pine cones, little glass snowmen, tiny gold bells that really tinkled, miniature musical instruments. And tinsel. Maybe you call it icicles. They were made of tin foil and they were precious. During

the war they stopped making tinsel and you had to save it from year to year. And save it - we did. We put it on the tree one strand at a time, and took it off - one strand at a time. But it really made the tree. It really did. And no matter how scrawny or lopsided that tree may have been back in Goldblatt's One Dollar Lot, it was the most beautiful tree we ever had once it was decorated.

Under the tree we had a tiny Christmas village enclosed by a green and red picket fence. There were little houses with lights inside, churches, carolers, a one-horse open sleigh, and the Nativity Scene. In the Manger were the Infant Jesus, Joseph, Mary, the Wise Men, and the Shepherds; the true meaning of Christmas.

WHAT A SCENE. Our living room was filled with the shimmering lights of the Christmas tree and, as I sat before the radio, my imagination was filled with the sights and sounds of a childhood Christmas.

Santa Claus takes Judy and Jimmy, The Cinnamon Bear and the Crazy Quilt

Dragon to see Jack Frost who will fix their broken Silver Star. He does, and places it on his window sill to mend. It is stolen by the Bad Dolls and then recovered by Captain Tin Top and the Tin Soldiers. Then Crazy Quilt takes the star and runs with it to the North Pole, but he is captured and at last the Silver Star is returned to Judy and Jimmy, who takes it home to place it at the very top of their Christmas tree.



Judy and Jimmy and the Cinnamon Bear searched for that Silver Star every Christmas - and every Christmas they found it.

MY Silver Star is the fond memory of their adventures . . . and *mine*, too.

CINNAMON BEAR 1985 REVIVAL!

This year Paddy O'Cinnamon will make his appearance on our *Those Were The Days* broadcast of Saturday, November 9th and we'll feature a few chapters each Saturday with the grand finale just before Christmas, on December 21st. There are 26 episodes in all and each is a holiday cliffhanger!

Don't miss an exciting chapter of the Cinnamon Bear. Tune in each week to see if our friends recover that silver star in time for a merry Christmas!

And in the next issue of the *Nostalgia Digest* (December-January), you'll find a Cinnamon Bear Chronology giving detailed information about the series, when it started and when and where it was broadcast over the years.

Don't miss it if you can!



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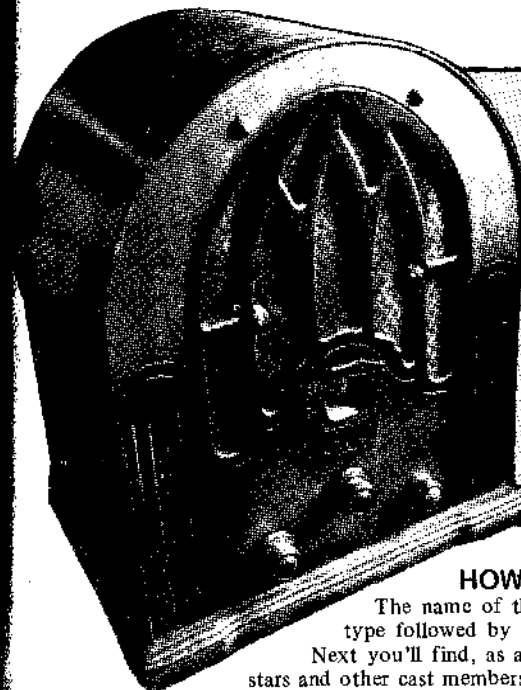
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NOSTALGIA DIGEST® RADIO GUIDE

COMPLETE LISTINGS

for

OCTOBER and NOVEMBER, 1985



Saturday Afternoon
THOSE WERE THE DAYS

1 P.M. to 5 P.M.

WNIB Chicago 97.1 FM

WNIZ Zion 96.9 FM

PLUS

Monday thru Friday
RADIO THEATER

9 P.M. to 11 P.M.

WAIT Chicago 820 AM

HOW TO READ THE RADIO GUIDE

The name of the vintage radio show appears in bold face type followed by the original broadcast date (in parenthesis).

Next you'll find, as appropriate, the title of the story, names of stars and other cast members, and a line about the content of the show.

If the show was sponsored, the name of the original sponsor appears next. If the show was unsponsored, it was known as a Sustaining program; if the show was presented on a station-by-station basis across the country, it was known as a Syndicated program.

This information is followed by the network source of the broadcast: NBC (National Broadcasting Company), CBS (Columbia Broadcasting System), ABC (American Broadcasting Company), MBS (Mutual Broadcasting System), AFRS (Armed Forces Radio Service).

Finally, for your convenience we provide timing information on each vintage show. (9:45; 11:20; 8:50) means that we will present the show in three segments: 9 minutes and 45 seconds; 11 minutes and 20 seconds; 8 minutes and 50 seconds. If you add the times of these segments together, you'll have the total length of the show (29:55) for our example).

NOTE: The vintage radio shows listed appear in the order we expect to present them on our programs. Occasionally, we may delay or pre-empt a show to provide time to present other material of special interest. In such an event, the pre-empted program will be rescheduled to a later broadcast.

If you have any questions about our programming or if you simply want to share some information or a memory, please call anytime during our broadcast, at our studio number, (312) 965-7763.

And, thanks for listening.



PROGRAM LISTINGS BEGIN ON NEXT PAGE . . .

THOSE WERE THE DAYS

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

OCTOBER

SATURDAY, OCTOBER 5th
WE REMEMBER WILLIAM BENDIX
 (Rescheduled from a previous date)

LIFE OF RILEY (4-19-47) William Bendix stars as Chester A. Riley who tries to teach Junior how to defend himself after he runs from a fight. Dreft, NBC. (12:00; 16:54)

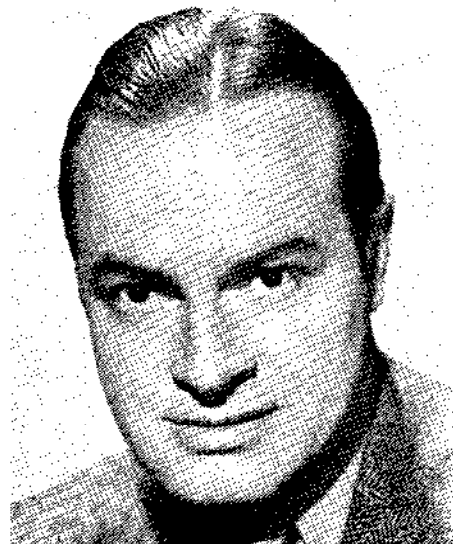
TRUTH OR CONSEQUENCES (1-17-48) Ralph Edwards puts the contestants through their paces with some help from guest William Bendix. Edwards also makes the first call in the new Walking Man contest. Duz, NBC. (8:50; 9:50; 11:30)

AFRS RADIO PLAYHOUSE (3-5-46) "Here Birdie" starring William Bendix in a comedy about birds and cops. Bendix plays a policeman with a problem, AFRS. (11:25; 13:16)

THE MARINE STORY (1940s) William Bendix narrates the first program in the series which features stories from the annals of the history of the United States Marine Corps. (14:23)

MARTIN AND LEWIS SHOW (12-28-48) Dean and Jerry welcome guest William Bendix. Marvin Miller announces; Dick Stabile and his orchestra. Sustaining, NBC. (10:50; 17:44)

SUSPENSE (4-19-45) "Pearls Are a Nuisance" starring William Bendix and Allan Joslyn with Hans Conried. A woman's string of pearls are stolen and her former chauffeur is suspected of being the thief. Roma Wines, CBS. (8:45; 20:50)



BOB HOPE stars on Suspense and in his own comedy show on *Those Were The Days*, October 12th.

SATURDAY, OCTOBER 12th
STARS ON SUSPENSE

BOB HOPE SHOW (1953) Bob welcomes guest Richard Widmark. Regulars include singer Margaret Whiting and announcer Bill Goodwin. AFRS rebroadcast. (10:23; 12:45)

SUSPENSE (5-5-49) "Death Has A Shadow" starring Bob Hope with William Conrad and Elliott Lewis. Auto Lite, CBS. (12:59; 16:06)

JACK CARSON SHOW (10-11-44) Jack and singer Dale Evans, Arthur Treacher, Freddy Martin and the orchestra. AFRS rebroadcast. (7:35; 9:05; 8:30)

SUSPENSE (11-7-46) "Easy Money" starring Jack Carson with Joe Kearns. Roma Wines, CBS. (13:00; 18:09)

MILTON BERLE SHOW (1-27-48) Uncle Miltie with Pert Kelton, Jack Albertson, Frank Gallup, Ray Bloch and the orchestra. A salute to New York. Phillip Morris Cigarettes, NBC. (18:12; 9:11)

SUSPENSE (10-12-50) "Rave Notice" starring Milton Berle with Joe Kearns. Auto Lite, CBS. (13:17; 15:00)

SATURDAY, OCTOBER 19th
SALUTE TO BARBARA STANWYCK

SCREEN DIRECTORS PLAYHOUSE (10-31-49) "Remember the Night" starring Barbara Stanwyck in her original screen role as a shop-lifter on trial. Gerald Mohr co-stars in this radio version of the 1940 motion picture. Sustaining, NBC. (13:50; 15:07)

LUX RADIO THEATRE (10-11-37) "Stella Dallas" starring Barbara Stanwyck, John Boles, Ann Shirley and Barbara O'Neil in a radio adaptation of the 1937 film drama about a woman who sacrifices everything for her daughter, but is unable to enjoy any happiness for her efforts. Radio cast appears in their original screen roles. Lux Soap, CBS. (18:50; 15:50; 23:30)

SCREEN DIRECTORS PLAYHOUSE (3-15-51) "Thelma Jordan" starring Barbara Stanwyck and Wendell Corey recreating their screen roles in this radio dramatization of the 1949 movie. There's a conflict when romance develops between a shady lady and a district attorney. Co-starring William Conrad. Participating sponsors, NBC. (15:05; 10:55; 15:15; 14:00)

OUR SPECIAL GUEST will be *Nostalgia Digest* columnist **BOB KOLOSOSKI** who will talk about the career of Barbara Stanwyck.



BARBARA STANWYCK is the subject of a *TWTD* Salute on October 19th and guest stars on the Jack Benny Program on the Radio Theatre, October 18th.

SATURDAY, OCTOBER 26th
ANNUAL HALLOWEEN PROGRAM

HERMIT'S CAVE (1930s) "Castle By The Sea." A vacationing couple take refuge from the rain in an old castle inhabited by an old woman servant and ghosts. Syndicated. (12:00; 10:30)

LUX RADIO THEATRE (6-18-45) "The Canterville Ghost" starring Charles Laughton, Margaret O'Brien and Tom Drake in a radio version of the 1944 film. A 17th Century ghost is spellbound until he is freed by a descendant. Laughton and O'Brien in their original screen roles. Guest producer is Hal Wallace. Lux Soap, CBS. (21:00; 11:50; 15:30)

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

ESCAPE (11-15-49) "Three Skeleton Key" starring William Conrad, Elliot Reid, Harry Bartell. That chilling story about rats vs. the occupants of a lighthouse. Sustaining, CBS. (13:05; 16:25)

GREAT GILDERSLEEVE (10-31-43) Hal Peary stars as Throckmorton P. Gildersleeve who invites a pretty schoolteacher to his Halloween party. Cast includes Walter Tetley, Earle Ross, Bea Benadaret. Kraft Foods, NBC. (14:15; 13:35)

SUSPENSE (2-13-47) "The Thirteenth Sound" starring Agnes Moorehead with William Johnstone. A wife kills her husband, but before he dies he leaves her with a fatal flaw. Story by Cathy and Elliot Lewis. Roma Wines, CBS. (12:00; 18:05)



MARGARET O'BRIEN adds to the Halloween fun on *Those Were The Days*, October 26th.

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THOSE WERE THE DAYS

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

NOVEMBER

SATURDAY, NOVEMBER 2nd
STARS ON SUSPENSE

ADVENTURES OF MAISIE (1940s) Ann Sothorn stars as Masie Revere with Hans Conried, Sheldon Leonard, Ted DeCorsia, Peter Leeds. Maisie is hired to write poems for a newspaper lovelorn column. Syndicated. (14:45; 11:42)

SUSPENSE (8-12-48) "Beware the Quiet Man" starring Ann Sothorn as a woman who strikes up a conversation with a stranger and learns from him that her husband plans to kill her. AutoLite, CBS. (9:16; 19:30)

MY FAVORITE HUSBAND (1940s) Lucille Ball and Richard Denning as Liz and George Cooper, with Hans Conried. While studying Numerology, Liz assigns a numeric value to everything. AFRS rebroadcast. (11:38; 11:42)

SUSPENSE (10-25-45) "Shroud for Sarah" starring Lucille Ball with Joe Kearns and Elliot Lewis. After serving a long term in prison, a man's wife comes back to him. Roma Wines, CBS. (7:51; 21:15)

DANNY KAYE SHOW (1940s) Guest Billie Burks throws a birthday party for herself! Georgia Gibbs, Harry James and his Music Makers. AFRS rebroadcast. (14:15; 16:45)

SUSPENSE (1-5-50) "I Never Met The Dead Man" starring Danny Kaye. It doesn't look good for an ex-con who witnessed a killing. AutoLite, CBS. (17:45; 10:55)

SATURDAY, NOVEMBER 9th

THE CINNAMON BEAR

AND OTHER SHOWS FOR KIDS

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

LET'S PRETEND (1940s) "The Magic Tinderbox" is presented by Uncle Bill Adams and the Pretenders. Two adventurers find all the gold they want and a tinderbox which contains a genie who grants their every wish. AFRS Rebroadcast. (13:00; 9:10)

UNCLE NED'S SQUADRON (8-18-51) Ned Locke tells the story of "Test Pilot Johnny Jones," a boy who wanted to become a doctor but who was greatly influenced by planes and aviation. Hugh Downes assists in the Ready Room. Sustaining, NBC. (15:00; 14:25)

CINNAMON BEAR (1938) Chapters 2 and 3. Judy and Jimmy de-grow, take an airplane to Maybe Land; Weary Willy and the Looking Glass Valley. Syndicated. (13:00; 13:00)

BUSTER BROWN GANG (6-15-48) Smilin' Ed McConnell with Alkali Pete, Froggy the Gremlin, Squeaky the Mouse, Midnight the Cat. Ed tells the story of "The Pirate and the Parrot." Buster Brown Shoes, NBC. (16:35; 11:50)

CHALLENGE OF THE YUKON (1-10-48) Sgt. Preston and his Wonder Dog, Yukon King investigate when a half-breed is suspected of trap stealing. Paul Sutton stars. Announcer is Fred Foy. Quaker Cereals, ABC. (17:53; 11:30)

CINNAMON BEAR (1938) Chapter 4. The Inkaboos! Syndicated. (13:00)

SATURDAY, NOVEMBER 16th

CINNAMON BEAR (1938) Chapter 5. The Crazy Quilt Dragon rescue! Syndicated. (13:00)

KRAFT MUSIC HALL (3-6-41) Bing Crosby and Bob "Bazooka" Burns co-star with guests Lionel Barrymore and Eddie Bracken. Connie Boswell, Thurston Knudson and Augie Gupieal. Barrymore presents a reading about a country doctor; Bracken wants to quit the elevator operator business. Ken Carpenter, John Scott Trotter and the orchestra. Kraft Foods, NBC. (15:50; 15:25; 14:10; 15:50)

CINNAMON BEAR (1938) Chapters 6 and 7. Wesley the Wailing Whale, Samuel the Seal, Penelope the Pelican; Mr. Presto, the Magician. Syndicated. (13:00; 13:00)

THE WHISTLER (2-7-43) "In The Dark." Pressures of work cause a man to go blind. Sustaining, CBS. (13:35; 14:35)

THE SHADOW (5-16-48) "Giant of Madres" starring Bret Morrison as Lamont Cranston and Grace Matthews as the lovely Margo Lane. Sustaining, MBS. (11:41; 11:50)

CINNAMON BEAR (1938) Chapter 8. The Candy Pirates! Syndicated. (13:00)



STAATS COTSWORTH stars as Casey, Crime Photographer on *Those Were The Days*, November 23rd and November 30th.

SATURDAY, NOVEMBER 23rd
ANNUAL THANKSGIVING SHOW

MR. PRESIDENT (1940s) Edward Arnold stars as the nation's chief executive who is asked to establish a national day of Thanksgiving. Sustaining, ABC. (15:33; 13:41)

CINNAMON BEAR (1938) Chapter 9. The Rolly Polly Policeman. Syndicated. (13:00)

JACK BENNY PROGRAM (11-23-47) Jack, making plans for Thanksgiving, goes to the market with Mary Livingstone to buy a turkey. Phil Harris, Dennis Day, Eddie Rochester Anderson, Mel Blanc, Artie Auerbach, Don Wilson. Lucky Strike Cigarettes, NBC. (15:10; 10:50)

SPECIAL THANKSGIVING SHOW (1944) Lionel Barrymore hosts a special holiday program for military audiences. Dinah Shore, John Charles Thomas, Fanny Brice and Hanley Stafford as Baby Snooks and Daddy, Frank Morgan, Harry Von Zell. AFRS. (11:50; 11:55; 5:45)

JACK BENNY PROGRAM (11-30-47) Jack remembers last Thanksgiving Day and his turkey dinner. All the regulars including the Sportsmen and Frank Nelson. Lucky Strike Cigarettes, NBC. (12:00; 14:05)

CINNAMON BEAR (1938) Chapter 10. Professor Whiz, the Educated Owl! Fraidy Cat. Syndicated. (13:00)

CASEY, CRIME PHOTOGRAPHER (11-25-48) Casey plans a Thanksgiving Day outing, but decides to help a friend first. Staats Cotsworth is Casey. Announcer is Bill Cullen. Toni Home Permanent, CBS. (18:01; 11:51)

SATURDAY, NOVEMBER 30th
RADIO TO GET INTO
THE HOLIDAY SPIRIT BY

CINNAMON BEAR (1938) Chapter 11. Fee Foo, the Friendly Giant. Syndicated. (13:00)

CASEY, CRIME PHOTOGRAPHER (12-19-46) Casey witnesses a pickpocket in action during a department store at Christmastime. Staats Cotsworth as Casey, John Gibson as Ethelbert. Anchor Hocking Glass Co., CBS. (12:10; 17:50)

PHIL HARRIS-ALICE FAYE SHOW (12-11-53) Phil and Elliot go Christmas shopping and Phil decides to buy Alice a talking crow. RCA Victor, NBC. (13:38; 10:05; 7:35)

CINNAMON BEAR (1938) Chapters 12 and 13. The Rhyming Rabbit and the Bumble Bee; through the picture frame to see the Wintergreen Witch. Syndicated. (13:00; 13:00)

GUNSMOKE (12-20-52) Marshall Matt Dillon, getting a ride back to Dodge City from a stranger, tells how folks in Dodge celebrated last Christmas. William Conrad as Dillon, Parley Baer as Chester, Howard McNear as Doc, Georgia Ellis as Miss Kitty, with Lawrence Dobkin and John Dehner. Sustaining, CBS. (11:20; 16:10)

BOB HOPE SHOW (12-9-48) Bob welcomes guest Bing Crosby for some seasonal fun. Doris Day sings and joins Bob for some Christmas shopping at Woolworths. Jack Kirkwood is Santa. Swan Soap, NBC. (8:50; 7:10; 13:05)

CINNAMON BEAR (1938) Chapter 14. Queen Melissa offers help. Syndicated. (13:00)

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OCTOBER

TUESDAY, OCTOBER 1st

PHILCO RADIO TIME (10-1-47) Bing Crosby begins his second season on the air for Philco. Guest Gary Cooper joins Peggy Lee, the Rhythmaires and John Scott Trotter and the orchestra. Philco Radios, ABC. (9:55; 15:20; 5:00)

THE WHISTLER (9-5-42) "House of Greed." Sustaining, CBS. (15:30; 11:20)

GLENN MILLER STORY (1958) The conclusion of this 18-part series covering the career of America's most famous bandleader. AFPS. (14:50; 14:40)

WEDNESDAY, OCTOBER 2nd

ADVENTURES BY MORSE (1944) Chapter One of another Carlton E. Morse adventure, "Land of the Living Dead." This series features Captain Bart Friday, a San Francisco detective who, with his sidekick Skip Turner, roams the world solving mysteries and seeking out dangerous adventures. The first episode of this ten-part adventure begins a tale of ancient Chicoda mysticism. Syndicated. (13:22; 12:02)

HARRY JAMES AND HIS ORCHESTRA (5-22-41) Remote broadcast from the Blue Room of the Lincoln Hotel in New York City. Vocals by Dick Haymes. Sustaining, NBC. (8:52; 8:10; 12:18)

LIFE WITH LUIGI (1940s) J. Carroll Naish stars with Alan Reed. Luigi's cousin Mario arrives in America. AFPS broadcast. (9:45; 14:25)

THURSDAY, OCTOBER 3rd

KRAFT MUSIC HALL (9-30-48) Al Jolson begins his second "comeback" season as the host of the Music Hall. Regulars include Oscar Levant, Ken Carpenter, Lou Bring and the orchestra. Guest for the first show of Al's final season on the air is Judy Garland. Kraft Foods, NBC. (10:30; 8:40; 9:35)

STORY OF DR. KILDARE (3-1-50) Lew Ayers as Dr. Kildare and Lionel Barrymore as Dr. Gillespie. A patient suffers from an acute case of hypochondria. Syndicated. (13:20; 12:20)

ALDRICH FAMILY (12-16-48) Ezra Stone stars as Henry with Jackie Kelk as Homer. Henry prepares for a big party. Jell-O, NBC. (14:35; 14:15)

FRIDAY, OCTOBER 4th

JACK BENNY PROGRAM (10-3-48) In the first show of the new season, we hear flashbacks to Jack's summer European trip. Mary Livingstone, Phil Harris, Dennis Day, Eddie "Rochester" Anderson, Don Wilson, Mel Blanc, Lucky Strike Cigarettes, NBC. (10:05; 7:50; 11:10)

SUSPENSE (1-16-47) "Overture in Two Keys" starring Joan Blondell with Howard Duff and Hans Conried. Roma Wines, CBS. (13:50; 14:10)

STAN FREBERG SHOW (10-6-57) Thirteenth show of the series. "Gray Flannel Hatfull of Teenage Werewolves." Sustaining, CBS. (8:30; 13:20; 7:25)

MONDAY, OCTOBER 7th

LUX RADIO THEATRE (2-15-37) "Brewster's Millions" starring Jack Benny with Mary Livingstone. Brewster has to spend a million dollars to qualify for an even larger inheritance. Radio version of the 1945 film. Lux Soap, CBS. (22:55; 7:25; 18:10)

ONE MAN'S FAMILY (10-17-50) Book 79, Chapter 7. (14:35)

ONE MAN'S FAMILY (10-18-50) Book 79, Chapter 8. (14:40)

TUESDAY, OCTOBER 8th

PHILCO RADIO TIME (10-8-47) Bing Crosby welcomes guest Jimmy Durante. Philco Radios, ABC. (9:05; 15:45; 5:05)

X MINUS ONE (2-15-56) "Skulking Permit." The Earth Colony is due for its first inspection in 200 years. Sustaining, NBC. (15:04; 13:40)

MYSTERY HOUSE (1940s) "Danger, Men at Bay." A man seeks refuge from the law. Syndicated. (12:33; 11:48)

WEDNESDAY, OCTOBER 9th

ADVENTURES BY MORSE (1944) Chapter 2: "Land of the Living Dead." Syndicated. (12:40; 12:00)

PHIL HARRIS-ALICE FAYE SHOW (12-4-53) After Alice talks Phil into staying home for the evening, Phil and Elliott try to outfox her. RCA Victor, NBC. (11:45; 12:18; 7:08)

BENNY GOODMAN AND HIS ORCHESTRA (12-23-35) Remote broadcast from the Joseph Urban Room of the Congress Hotel in down-



CARLTON E. MORSE is the creator on One Man's Family, heard every Monday night, and Adventures By Morse, presented each Wednesday on the *Radio Theatre*.

town Chicago. Vocals by Helen Ward and Joe Harris. Sustaining, NBC-Red. (9:50; 11:45; 8:15)

THURSDAY, OCTOBER 10th

KRAFT MUSIC HALL (10-7-48) Al Jolson is joined by tough guy Edward G. Robinson. Kraft Foods, NBC. (9:15; 10:10; 9:30)

LUKE SLAUGHTER OF TOMBSTONE (5-25-58) Sam Buffington stars as Luke who catches a teenage boy trying to steal his cattle. Sustaining, CBS. (12:30; 12:10)

MAGNIFICENT MONTAGUE (1951) Monty Woolly stars as Montague who is having a birthday. Cast includes Ann Seymour, Pert Kelton and Art Carney. Sustaining, CBS. (12:50; 13:45)

FRIDAY, OCTOBER 11th

JACK BENNY PROGRAM (10-10-48) The gang visits Jack's house to tune in on the radio to the World Series. Frank Nelson is the sportscaster. Lucky Strike Cigarettes, NBC. (11:25; 17:40)

INNER SANCTUM (11-14-49) "Wish to Kill" starring Karl Swenson. A woman killed in a holdup returns to haunt her husband. AFPS rebroadcast. (11:00; 13:15)

STAN FREBERG SHOW (10-13-57) Fourteenth show of the series. Stan visits the World Advertising Agency; Sam Spillade, Detective. Sustaining, CBS. (9:15; 9:10; 10:40)

MONDAY, OCTOBER 14th

LUX RADIO THEATRE (2-7-44) "His Butler's Sister" starring Deanna Durbin, Pat O'Brien and Robert Paige in radio version of the 1943 film about a young composer in love with a beautiful singer. Lux Soap, CBS. (18:45; 18:10; 18:50)

ONE MAN'S FAMILY (10-19-50) Book 79, Chapter 9. (14:25)

ONE MAN'S FAMILY (10-20-50) Book 79, Chapter 10. (14:40)

TUESDAY, OCTOBER 15th

PHILCO RADIO TIME (10-15-47) Bing Crosby welcomes guest Dinah Shore. Philco Radios, ABC. (7:00; 13:45; 9:25)

DIARY OF FATE (1940s) "Victor Wakeman Entry." Victor is offered a big promotion if he can find a half million dollars in stolen jewels. Syndicated. (12:10; 13:40)

YOURS TRULY, JOHNNY DOLLAR (3-28-50) "The Missing Masterpiece Matter" stars Edmond O'Brien as the man with the action-packed expense account. Sustaining, CBS. (15:30; 14:35)

WEDNESDAY, OCTOBER 16th

ADVENTURES BY MORSE (1944) Chapter 3 of The Land of the Living Dead. Syndicated. (12:00; 12:40)

TOMMY DORSEY AND HIS ORCHESTRA (8-17-48) Remote broadcast from the Marine Ballroom, Steel Pier, Atlantic City, New Jersey. Vocals by Denny Dennis, Lucy Ann Polk, Gordon Polk, One Night Stand, AFPS. (9:00; 11:15; 9:50)

BLUE RIBBON TOWN (1-8-41) Groucho Marx stars with Leo Gorcey and guest Charles Laughton. Pabst Blue Ribbon Beer, CBS. (6:00; 9:05; 13:50)

THURSDAY, OCTOBER 17th

KRAFT MUSIC HALL (10-14-48) Guest Ezio Pinza joins Al Jolson and Oscar Levant. Kraft Foods, NBC. (8:50; 7:15; 12:20)

BLACK MUSEUM (1952) "Service Card" narrated by Orson Welles. Sustaining, MBS. (11:58; 12:55)

GREAT GILDERSLEEVE (8-31-41) First show of the series, a "spin-off" from the Fibber McGee and Molly program. Harold Peary stars as Throckmorton P. Gildersleeve who leaves Wistful Vista and moves to Summerfield. Cast includes Earle Ross, Frank Nelson, Walter Tetley, Lurene Tuttle. Kraft Foods, NBC. (14:00; 15:55)

Chuck Schaden's RADIO THEATRE

OCTOBER

FRIDAY, OCTOBER 18th

JACK BENNY PROGRAM (10-17-48) Jack welcomes guest Barbara Stanwyck whose appearance in the film, "Sorry, Wrong Number" reminds Jack of a similar incident in his life. Lucky Strike Cigarettes, NBC. (10:40; 17:10)

SUSPENSE (2-23-44) "Sorry, Wrong Number" starring Agnes Moorehead in her third appearance on this series in the famous radio play by Lucille Fletcher. The story of an invalid woman who accidentally hears a phone conversation of a murder being planned. Sustaining, CBS. (14:55; 14:45)

STAN FREBERG SHOW (10-20-57) Fifteenth and final show in the series. Stan and company present the best of their past 14 programs. Sustaining, CBS. (6:30; 9:00; 13:15)

MONDAY, OCTOBER 21st

LUX RADIO THEATRE (4-29-46) "Gaslight" starring Ingrid Bergman and Charles Boyer with Gale Gordon in a radio version of the 1944 screen success. Rehearsal recording, Lux Soap, CBS. (18:50; 17:50; 20:50)

ONE MAN'S FAMILY (10-23-50) Book 79, Chapter 11. (14:30)

ONE MAN'S FAMILY (10-24-50) Book 79, Chapter 12. (14:35)



BORIS KARLOFF appears in a trio of Halloween broadcasts on the *Radio Theatre*, Tuesday, October 29th.

TUESDAY, OCTOBER 22nd

PHILCO RADIO TIME (10-22-47) Bing Crosby and guests: Clifton Webb, Burl Ives and Howard Duff (who appears as detective Sam Spade). Philco Radios, ABC. (6:55; 9:45; 13:20)

SUSPENSE (4-20-53) "Public Defender" starring Frank Lovejoy. A psychopath is arrested for robbery. Auto Lite, CBS. (13:15; 14:40)

AMOS 'N' ANDY (1-19-45) Freeman Gosden and Charles Correll. The Kingfish convinces Andy that he should let himself be adopted by the wealthy Mrs. Foster! Rinso, NBC. (9:05; 6:35; 15:15)

WEDNESDAY, OCTOBER 23rd

ADVENTURES BY MORSE (1944) Chapter 4, The Land of the Living Dead. Syndicated. (13:05; 12:05)

CHARLIE MC CARTHY SHOW (1940s) Screen star Lana Turner joins Edgar Bergen, Charlie, Anita Gordon and Ray Noble and his orchestra. AFRS rebroadcast. (9:05; 8:35; 10:18)

WAYNE KING SHOW (4-17-47) The Waltz King and his "golden saxophone" in a studio broadcast with vocals by Nancy Evans and Larry Douglas. Announcer is Franklyn McCormack, Syndicated. (13:05; 12:55)

THURSDAY, OCTOBER 24th

KRAFT MUSIC HALL (10-21-48) Al Jolson with Oscar Levant and Lou Bring and the orchestra. No guest tonight, so Al takes requests from the studio audience! Kraft Foods, NBC. (11:55; 7:15; 11:00)

THE CLOCK (1940s) "Perfect Crime." A police homicide detective plans the perfect murder and robbery. Sustaining, ABC. (12:50; 11:33)

BLONDIE (10-8-44) Penny Singleton and Arthur Lake star as Blondie and Dagwood Bumstead with Hanley Stafford and guest Fanny Brice as Baby Snooks. AFRS rebroadcast. (14:40; 8:05)

FRIDAY, OCTOBER 25th

JACK BENNY PROGRAM (10-24-48) Guests Ronald and Benita Colman are invited to Jack's home for dinner. Lucky Strike Cigarettes, NBC. (14:20; 15:00)

THE WHISTLER (8-29-42) "The Letter" is the Whistler's story about Austria being undermined by the Nazis. Sustaining, CBS. (12:35; 14:30)

FRED ALLEN SHOW (3-2-47) After a walk down Allen's Alley, radio's famous Quiz Kids pay Fred a visit and participate in a murder mystery sketch, "Mayhem in the Penthouse." Shefford Cheese, Tenderleaf Tea, NBC. (15:00; 12:44)

MONDAY, OCTOBER 28th

FIBBER MC GEE AND MOLLY (10-24-39) The McGees attend a Halloween party at the home of the Gildersleeves. Jim and Marion Jordan star with Hal Peary, Isabel Randolph, Donald Novis, Bill Thompson, Harlow Wilcox, Billy Mills and the orchestra. Johnson's Wax, NBC. (8:30; 12:20; 8:25)

LIFE OF RILEY (10-29-44) William Bendix stars as Chester A. Riley who is up to his old tricks for Halloween as he tries to prove to his son that ghosts don't exist. American Meat Institute, NBC-Blue. (15:00; 14:50)

ONE MAN'S FAMILY (10-25-50) Book 79, Chapter 13. (14:45)

ONE MAN'S FAMILY (10-26-50) Book 79, Chapter 14. (15:00)

TUESDAY, OCTOBER 29th

PHILCO RADIO TIME (10-29-47) Bing Crosby welcomes Victor Moore and Boris Karloff in a Halloween show. Philco Radios, ABC. (9:40; 7:30; 12:30)

TRUTH OR CONSEQUENCES (10-31-48) Ralph Edwards broadcasts his Halloween night show from Milwaukee, Wisconsin where guest Boris Karloff helps out with one of the consequences. Duz, NBC. (18:20; 10:10)

INNER SANCTUM (11-12-45) "The Walling Wall" starring Boris Karloff in a radio version of the famous story, "The Black Cat." A man murders his wife and seals her behind a wall in his home. Lipton Tea and Soup, CBS. (13:20; 16:25)



ORSON WELLES frightens the nation one more time with the classic "War of the Worlds" broadcast on the *Radio Theatre*, October 30th.

WEDNESDAY, OCTOBER 30th

ADVENTURES BY MORSE (1944) Chapter 5: The Land of the Living Dead. Syndicated. (12:05; 12:45)

MERCURY THEATRE ON THE AIR (10-30-38) "War of the Worlds" starring Orson Welles. This is the classic radio version of the H. G. Wells story that frightened half the nation when it was first broadcast. As Martians invade the planet Earth, the Columbia network reports to the nation. Sustaining, CBS. (13:14; 15:45; 10:12; 17:37)

THURSDAY, OCTOBER 31st

KRAFT MUSIC HALL (10-28-48) Al Jolson and Oscar Levant welcome guest Dorothy Kirsten. Kraft Foods, NBC. (8:45; 7:05; 14:05)

INNER SANCTUM (10-31-49) "A Corpse for Halloween" starring Larry Haines and Barry Kroeger with Mercedes McCambridge. A man responsible for the death of his buddies on an expedition is haunted by their ghosts. AFRS rebroadcast. (24:10)

ADVENTURES OF OZZIE AND HARRIET (10-31-48) Ozzie decides to stay at the old McAdams house to prove to his sons that it isn't haunted. International Silver Co., NBC. (14:05; 15:55)

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Chuck Schaden's RADIO THEATRE

NOVEMBER

FRIDAY, NOVEMBER 1st

JACK BENNY PROGRAM (10-31-48) On Halloween, Jack decides to go Trick or Treating with the Beverly Hills Beavers. Lucky Strike Cigarettes, NBC. (8:40; 12:10; 8:20)

MYSTERIOUS TRAVELER (1940s) "Strange New World" with Clifford Carpenter and Lawson Zerbe. Two Navy pilots are blown off course during a typhoon. Sustaining, MBS. (14:01; 14:10)

WOODY HERMAN AND HIS ORCHESTRA (10-31-44) One Night Stand remote broadcast from the Hollywood Palladium. Vocals by Frances Wayne and Woody Herman. AFRS. (12:30; 8:15; 9:15)

MONDAY, NOVEMBER 4th

LUX RADIO THEATRE (10-30-44) "Standing Room Only" starring Fred MacMurray and Paulette Goddard in a radio version of the 1944 wartime comedy. Lux Soap, CBS. (16:41; 19:12; 18:40)

ONE MAN'S FAMILY (10-27-50) Book 79, Chapter 15. (14:45)

ONE MAN'S FAMILY (10-30-50) Book 80, Chapter 1. (13:35)

TUESDAY, NOVEMBER 5th

PHILCO RADIO TIME (11-5-47) Bing Crosby and guests Ozzie and Harriet Nelson talk about their children and sing "Sunday, Monday or Always." Philco Radios, ABC. (9:05; 10:30; 9:50)

MR. KEEN, TRACER OF LOST PERSONS (5-11-50) "Murder and the Missing Car" stars Bennett Kilpack as the kindly old investigator. Anacin, CBS. (14:35; 13:35)

DANNY KAYE SHOW (2-24-45) Danny prepares to open a theatre to present "The Case of the Murdered Meatball." Eve Arden, Lionel Stander, Harry James and his Music Makers, Shirley Mitchell. Pabst Blue Ribbon Beer, CBS. (17:00; 12:36)

WEDNESDAY, NOVEMBER 6th

ADVENTURES BY MORSE (1944) Chapter 6: The Land of the Living Dead. Syndicated. (14:50; 10:05)

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

THE BIG STORY (12-22-47) Dramatization of the story of Russ Wilson of the Des Moines

Tribune. A young killer rides the rails. Pall Mall Cigarettes, NBC. (15:35; 14:15)

THURSDAY, NOVEMBER 7th

KRAFT MUSIC HALL (11-4-48) George Burns and Gracie Allen pay a visit to Al Jolson in the Music Hall. Kraft Foods, NBC. (11:05; 7:40; 11:10)

HALLMARK PLAYHOUSE (6-10-48) "The Devil and Daniel Webster" starring Alan Reed as the Devil and John McIntyre as Daniel Webster. Hallmark Cards, CBS. (12:57; 16:15)

THIS IS YOUR FBI (3-8-46) "The Skyway Swindle." A veteran Air Force pilot gets wise to a con game. Equitable Life Assurance Society, ABC. (14:50; 14:45)

FRIDAY, NOVEMBER 8th

JACK BENNY PROGRAM (11-7-48) When Jack visits psychiatrist Dr. Frank Nelson, he runs into a man who thinks he's Bugs Bunny (Mel Blanc)! Lucky Strike Cigarettes, NBC. (14:15; 15:30)

BOB HOPE SHOW (11-9-48) Guest Jack Benny visits Bob and the gang: Doris Day, Hy Averbach, Jack Kirkwood, Les Brown and his Band of Renown. Jack and Bob become disc jockeys. AFRS rebroadcast. (11:40; 12:00)

RAYMOND SCOTT AND HIS ORCHESTRA (1940) Remote broadcast from the Blackhawk Restaurant in Chicago. Sustaining, WGN-MBS. (14:56; 12:57)

MONDAY, NOVEMBER 11th

LUX RADIO THEATRE (4-25-49) "When My Baby Smiles At Me" starring Dan Dailey and Betty Grable in a radio version of the 1948 film comedy. Lux Soap, CBS. (14:44; 19:56; 12:32)

ONE MAN'S FAMILY (10-31-50) Book 80, Chapter 2. (13:50)

ONE MAN'S FAMILY (11-1-50) Book 80, Chapter 3. (13:55)

TUESDAY, NOVEMBER 12th

PHILCO RADIO TIME (11-12-47) Bing Crosby's all-star guest line-up: Peter Lorre, Kay Thompson and the Williams Brothers. Philco Radios, ABC. (7:55; 8:00; 13:20)

ACADEMY AWARD (7-31-46) "Hold Back the Dawn" starring Olivia deHavilland and Jean-Pierre Aumont in the radio version of the 1941 film. Story of a refugee who marries an American girl to come to the United States. House of Squibb, CBS. (14:42; 14:35)

GANGBUSTERS (1940s) A carpenter picks up two hitchhikers. Sustaining, CBS. (16:15; 13:50)

WEDNESDAY, NOVEMBER 13th

ADVENTURES BY MORSE (1944) Chapter 7: The Land of the Living Dead. Syndicated. (12:35; 12:50)

BENNY GOODMAN AND HIS ORCHESTRA (10-20-37) Remote broadcast from the Manhattan Room of the Hotel Pennsylvania in New York City. Vocals by Martha Tilton. Announcer is Melvin Allen. Sustaining, CBS. (12:20; 13:15)

LIFE WITH LUIGI (1950s) J. Carroll Naish as Luigi who is worried because his night school class may be cancelled. AFRS rebroadcast. (13:45; 10:50)

THURSDAY, NOVEMBER 14th

KRAFT MUSIC HALL (11-11-48) Al Jolson, Oscar Levant and guest Georgie Jessell. Kraft Foods, NBC. (7:40; 8:00; 14:00)

CHASE AND SANBORN 101st ANNIVERSARY SHOW (11-14-65) Edgar Bergen and Charlie McCarthy present classic clips from outstanding Fred Allen radio broadcasts in an hour-long tribute to the great comedian. Excerpts feature Fred Allen with Tallulah Bankhead, Bing Crosby, Maurice Evans, George Jessell, Leo Duroucher, Bert Lahr, Milton Berle, Bea Lillie, Jack Benny and many others. Chase and Sanborn Coffee, NBC. (14:00; 11:50; 18:15; 7:50)

FRIDAY, NOVEMBER 15th

JACK BENNY PROGRAM (11-14-48) Jack, worried that Mary won't be on the show because of laryngitis, asks Dorothy Kirsten to take Mary's place. Lucky Strike Cigarettes, NBC. (15:00; 13:50)

HALLMARK PLAYHOUSE (11-18-48) "My Financial Career" starring Jack Benny in a story about a man who is afraid of banks! Cast includes Joe Kearns and Jack Kirkwood. Hallmark Cards, CBS. (13:20; 15:50)

THE SHADOW (1938) "Message from the Hills" starring Orson Welles as Lamont Cranston and Agnes Moorehead as the lovely Margo Lane. The Shadow attempts to stop the robbery of a diamond mine. Syndicated. (13:55; 11:45)

MONDAY, NOVEMBER 18th

LUX RADIO THEATRE (4-2-44) "Destroyer" starring Edward G. Robinson, Marguerite Chapman and Dennis O'Keefe. Radio adaptation of the 1943 motion picture. Lux Soap, CBS. (20:05; 17:55; 18:40)

ONE MAN'S FAMILY (11-2-50) Book 80, Chapter 4. (14:10)

ONE MAN'S FAMILY (11-3-50) Book 80, Chapter 5. (14:00)



DOROTHY KIRSTEN appears on the *Radio Theatre* with Jack Benny on Friday, November 15th; with Bing Crosby on Tuesday, November 19th; and with Gordon MacRae on Wednesday, November 20th.

TUESDAY, NOVEMBER 19th

PHILCO RADIO TIME (11-19-47) Bing Crosby with guests Barry Fitzgerald and Dorothy Kirsten. Philco Radios, ABC. (11:00; 10:40; 7:40)

ROCKY FORTUNE (1953) Frank Sinatra stars as Rocky who becomes a babysitter for a TV-performing monkey. Sustaining, NBC. (11:50; 12:35)

CURTAIN TIME (6-12-48) "The Controlling Interest" stars Harry Elders and Nanette Sergeant with Maurice Copeland. Announcer is Myron Wallace. A tycoon agrees to finance a commuter airline. Mars Candies, NBC. (9:45; 9:45; 10:15)

WEDNESDAY, NOVEMBER 20th

ADVENTURES BY MORSE (1944) Chapter 8: The Land of the Living Dead. Syndicated. (12:30; 12:30)

RAILROAD HOUR (10-5-53) "The Student Prince" starring Gordon MacRae and Dorothy Kirsten in a radio adaptation of the Sigmund Romberg operettas set in old Heidelberg. Association of American Railroads, NBC. (15:20; 11:45)

VILLAGE STORE (5-6-48) Jack Carson and Eve Arden star with Eileen Woods, Hans Conried, Hy Averbach, Frank DeVol and the orchestra, Mel Blanc. Jack organizes a sea cruise. Sealtest-Kraft, NBC. (10:32; 9:03; 8:45)

Chuck Schaden's RADIO THEATRE

NOVEMBER

THURSDAY, NOVEMBER 21st

KRAFT MUSIC HALL (11-18-48) Guest Groucho Marx joins Al Jolson. Kraft Foods, NBC. (9:50; 9:05; 10:15)

X MINUS ONE (2-29-56) "Hello Tomorrow" starring John Larkin. A future geneticist studies an "abnormal" creature and falls in love. Sustaining, NBC. (15:32; 8:24)

FIBBER MC GEE AND MOLLY (10-5-43) Jim and Marion Jordan decide to rent their spare room to a war worker. Johnson's Wax, NBC. (14:55; 15:15)

FRIDAY, NOVEMBER 22nd

JACK BENNY PROGRAM (11-21-48) Jack and the gang go to a football game. Lucky Strike Cigarettes, NBC. (12:50; 15:50)

THIS IS YOUR FBI (1950s) "The Face" featuring Stacy Harris, Alice Backus, Eddie Firestone in a story about juvenile delinquency. Equitable Life Assurance Society, ABC. (15:00; 14:31)

JAN SAVITT AND HIS ORCHESTRA (1940s) Music For Moderns remote broadcast from the Hollywood Palladium. Vocals by Jo Ann Ryan. AFRS. (10:25; 6:10; 12:10)

MONDAY, NOVEMBER 25th

HALLMARK PLAYHOUSE (11-25-48) "The Free Land" starring Martha Scott in a Thanksgiving Day broadcast about pioneer life in the Northwest Territory. Hallmark Cards, CBS. (16:30; 12:20)

MILTON BERLE SHOW (11-25-47) A Salute to Thanksgiving with Uncle Miltie, Pert Kelton, Jack Albertson, Mary Shipp, Frank Gallop, Ray Bloch and the orchestra. The Berles get a live turkey. Phillip Morris Cigarettes, NBC. (9:35; 9:25; 7:50)

ONE MAN'S FAMILY (11-6-50) Book 80, Chapter 6. (13:30)

ONE MAN'S FAMILY (11-7-50) Book 80, Chapter 7. (14:20)

TUESDAY, NOVEMBER 26th

PHILCO RADIO TIME (11-26-47) Bing Crosby plays host to guest Frankie Laine on this Thanksgiving week program and narrates the story of "The Man Without a Country." Philco Radios, ABC. (9:35; 20:00)

HALLMARK PLAYHOUSE (11-24-49) "The Courtship of Miles Standish" starring David

Niven in a Thanksgiving night broadcast. Hallmark Cards, CBS. (16:00; 13:10)

EDDIE CANTOR SHOW (11-21-45) Making plans for Thanksgiving, Eddie hopes to cook a turkey in his room at the Waldorf. Guest is Billy Conn. Bristol Meyers, NBC. (9:22; 7:45; 11:40)

WEDNESDAY, NOVEMBER 27th

ADVENTURES BY MORSE (1944) Chapter 9: The Land of the Living Dead. Syndicated. (13:10; 11:35)

LIFE OF RILEY (11-29-48) William Bendix as Riley who invites Gillis (and his turkey) for Thanksgiving dinner. AFRS rebroadcast. (11:45; 13:10)

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

THURSDAY, NOVEMBER 28th THANKSGIVING DAY

KRAFT MUSIC HALL (11-25-48) Al Jolson and Oscar Levant have some Thanksgiving Day fun with guest Victor Mature. Kraft Foods, NBC. (7:50; 10:10; 11:00)

CAVALCADE OF AMERICA (11-24-47) "Us Pilgrims" starring George Tobias with Mercedes McCambridge and Ralph Bell in the story of "an immigrant's idea of a first Thanksgiving." DuPont, NBC. (14:15; 13:25)

JIMMY DURANTE SHOW (11-26-47) Jimmy has a live turkey for Thanksgiving. Victor Moore, Arthur Treacher. Rexall, NBC. (8:50; 10:35; 9:05)

FRIDAY, NOVEMBER 29th

JACK BENNY PROGRAM (11-28-48) "Let's go back to Thursday to see what Jack and the gang did on Thanksgiving Day." Lucky Strike Cigarettes, NBC. (16:50; 11:50)

MELODY RANCH (1940s) Gene Autry investigates a Thanksgiving kidnapping. Pat Buttram, Frank Nelson, Sheldon Leonard, Cass County Boys, Charles Lyons. CBS. (8:30; 14:40)

ABBOTT AND COSTELLO SHOW (11-28-47) Bud and Lou present a Thanksgiving day sketch about John Alden Costello and Miles Standish Abbott. Sustaining, ABC. (9:40; 6:40; 12:42)



I REMEMBER IT WELL...

WHATEVER BECAME OF FRONT PORCH SITTING?

By DAN MCGUIRE

In the carefree days of my boyhood, sitting on the front porch was a national pastime. Moms, pops and old folk relaxed there in the evening. Couples in love courted there, sometimes in the luxury of a 2- or 3-scater swing hung from the ceiling. Kids spent more time than anyone else on porches, simply because they had more time to idle away.

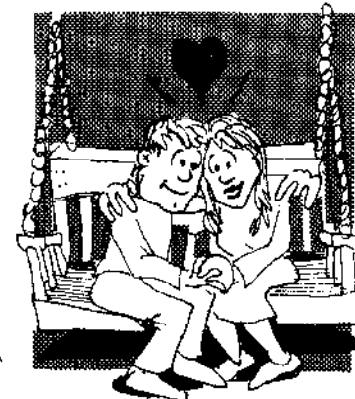
My Webster's describes *porch* as "a covered entrance to a house, usually projecting from the wall and having a separate roof." That definition doesn't precisely jibe with the front porches I remember.

For one thing, it makes no mention of the porch being elevated. As I mentally stroll down my street in the old neighborhood, I note that almost every front porch is at a level requiring five to eight stairs. Some frame houses have porches that project across the entire width of their front, covered by a separate roof. Most others, and all the brick houses, have porches formed by a recess at one corner of the house, covered by an overhang of the second story flooring.

Whatever their construction, front porches collected kids singly and in "bunches" from early spring until late fall. Full width porches like Wayne's could—and often did hold a dozen or more rowdy boys. (His mother seemed to have infinite patience with the stomping and hollering.) On rainy days, boys and girls from the length of our block met there, formed groups and played cards, Monopoly, checkers, Sorry, etc.

I spent many mornings on our front porch watching for the mailman, anticipating the arrival of the latest Tom Mix or Lone Ranger mail order premium. Often a pal would wander over and help me wait. If we sat long enough, almost all of our friends eventually would appear, walking by or riding a bike. Some would stop to confer on what the gang might be doing later. Occasionally, the group grew large enough for an impromptu game of "One Potato, Two Potato" or "Which hand?"

The chest-high enclosures on porches were great for ducking down behind. Many a shoot-out occurred there with injuns, "dirty rotten coppers," Nazis and cattle rustlers. Sometimes the porch was a jail cell. Then we hung over the edge and dropped to the ground to escape. As we grew more daring, we sat on the edge, pushed ourselves off and were rewarded by a satisfying stinging sensation on the bottom of our feet.



I REMEMBER IT WELL

If there were no adults watching, we often stood up on or walked along the top "rail" of the porch enclosure. A rafter at roof level provided a hand-hold for the less sure-footed.

What we called the porch's railing was not really a railing (again according to Webster's). Rather than a series of posts with a sloped top rail, as on an inside staircase, there were three boxed panels, about ten inches wide, each with a flat section atop it. (Brick houses had brick sections topped with concrete slabs). Positioned on either side, at heights just above the stairs, they were perfect for sitting on with your legs drawn up and your back propped against the next higher section or the post at the porch level.

The front porch afforded an ideal gathering place for young, old and in-between. In the evening, families often relaxed on the porch and reviewed their day with each other. The younger members were frequently up, down and asking, "Wanna see me jump from *this* stair, Dad?"

Often two or more neighbor families would meet on one porch. Kids gravitated to the lawn for some acrobatics, to chase fireflies in the gathering dusk or to engage in subdued games that would not disturb the adults. Such meetings provided our parents with a social forum that differed from the man-talk and woman-talk which took place over backyard fences. In these brief times of respite from their home-making and breadwinning efforts, the grown-ups learned what was going on in their neighbors' lives and the community at large.

On our block, evening porch-sitting

often included free musical entertainment. In the middle of the block, Mr. Templeton would practice at the only electric organ I'd ever seen outside of a church. In those pre-noise pollution times, the mellifluous sound carried soothingly to both ends of the block.

Next to the corner, almost directly across from us, the teenaged Schnell boy played drums and his older sister an accordion. From up the street, Ralph Scofield, the fire chief's son, would join them on their wide porch with his trombone. Three or four other friends could usually be counted on to fill out the combo with trumpet, clarinet, sax and banjo.

For a pick-up group, the young musicians gave a passable performance. They ranged from straight pop tunes, old and new, to swing, to Dixieland jazz. The neighborhood kids soon were milling around on the lawn and sidewalk in front of "Schnell's Band Shell." With a ready-made audience, Chuck and I would launch into slapstick dance routines and our Olsen and Johnson imitations. These got some laughs from our friends, but caused embarrassed frowns from our folks back on the porch.

With the coming of winter, only kids spent time on the front porch, and that infrequently. Usually it was too wet, cold or snow covered for sitting. We were most likely to sit when we slipped on an icy top step and bounced down to the sidewalk in our padded snowpants.

What's become of front porch sitting? In older neighborhoods it's not entirely a lost art. Regrettably, the tensions of city life have taken a toll on both the prevalence and the communal spirit of the pastime.

In the suburbs, homes built after the war simply don't have porches. Backyard patios serve as more private substitutes. What some of my neighbors call a porch is really a five-by-five concrete slab, with metal foot scrapers, outside the door.

Our house has a single step at the front door. Somehow, our children found it adequate for many hours of reading, coloring and sitting with friends, parents and grandparents. I can't tell you how many bottles of bubble-blowing liquid have been spilled there.

Obviously, that one stair does not offer the hiding, climbing and jumping opportunities of my old front porch. But given the imaginative free spirits of the young, perhaps it too will one day be remembered as a special place.

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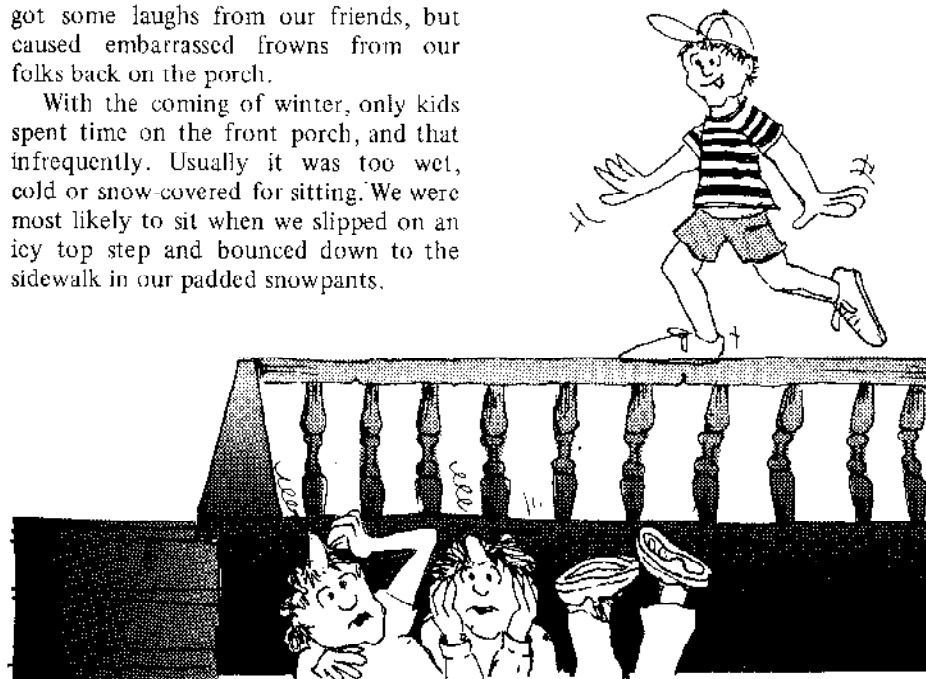
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Oh No! It Just Ate My Tape . . . or How to Put Your Recorder on a Diet

BY JIM MELKA

Many of us are inflicted with the strange disease "Ferrous Oxide". We just can't resist saving our favorite radio shows. And nothing is more frustrating than having the recorder jam those gems that we've so lovingly "purloined" from the airways. Tape recorders can be can-tankerous, but with a little preventive maintenance this veil of mist can be parted, and you and your recorder can continue to enjoy a friendly relationship.

How does a recorder work. Recording is nothing more than magnetic signals stored on specially treated tape. The tape is coated with a special substance that is highly sensitive to changing magnetic signals. When tape is recorded, these signals (sound patterns) are inscribed magnetically on the tape by the recording "head". When the tape is played back, these signals are "read" by the head into the amplifier, and are reproduced as sound.

Most recording tape is made by bonding a very fine magnetically active metallic powder to the tape. The polarity (positive and negative) of this powder changes to conform to the signals that are "inscribed" on it. Sound tricky? Well it is! But this is what happens on that tape when you record. The tape is where all the problems start, too!

So let's talk about tape. Recording tape is graded for quality by the manufacturer. The grading is done to let the purchaser know the quality of the tape. Many things go into this grading, but mainly it boils down to four things:

1. The texture of the magnetic substance that is bonded to the tape. The finer the texture of the magnetic sub-

stance, the more it will react to the magnetic signals. For the information of reel-to-reel persons, this is why you get better sounding recordings when you record at a higher speed. The more tape you expose to the signal, the more of the magnetic substance responds to the recorder's signal. In the same way, the finer the texture of the magnetic substance, the more the tape reacts to the signal, and the better the tape will reproduce.

2. The bonding agent acts like a glue, holding the magnetic substance to the tape itself. The better the bonding agent, the less particle drop off or "shedding." Shedding is what happens when the finely textured magnetic substance comes off the tape. It is the main cause of recorder heads, guides, and rollers becoming soiled. But remember, all tape sheds to a lesser or greater degree; we'll talk more about that later.

3. The tape itself. Good recording tape must be flexible, yet resist wrinkling and stretching. This is so that after fast forwarding, or rewinding, the tape will not stretch. Tape that has been damaged by stretching sounds "slow," or off speed.

4. In cassette tapes, the plastic case, slipsheet, spindles, pressure pad, and the reels on which the tape is rolled are all made to certain tolerances. All of these things are taken into account when the tape is graded.

O.K., so now it's time to go out and buy some tape. As always, I caution you to know who you're dealing with. Any business that sells recording tape should be more than happy to discuss your needs. Information you'll want to have handy for the salesperson should include:

- The brand name and model number of your recorder.
- Type of "bias" you want to use (Dolby, etc.)
- Frequency of play back.
- Subject matter you'll be recording.
- Price range and amount of tape you want to purchase.

If the salesperson is knowledgeable, there should be no problem in finding the type of tape to fill your needs. Also keep in mind that many stores give fair sized discounts to customers who buy recording tape by the case. So, if you're going to be using that much eventually, why not buy the case, save the discount, and not have to go back to the store so soon.

"Why can't I just use the 'cheap tape' I see advertised all over?" you ask. "You know, like 3 for \$1.00 in a plastic bag."

Ah, yes, my friend, that was just the question I had anticipated. *Cheap Tape!* Cheap tape is just what the name implies. And it's cheap in all the ways that we've just touched on. The tape itself stretches fairly easily. The coarseness of the magnetic substance that accepts the recorder's signal causes poor reproduction and even "hiss". But more important, this magnetic substance is so coarse that it acts like a file on your recorder heads, causing a high rate of wear. All tape causes wear, but cheap tape can cause recorder heads to wear out up to three times faster.

The bonding agent may not be too good either. This causes large amounts of shedding and even flaking. This contributes to poor reproduction but, most

important, this causes a build up of the magnetic substance on the recorder's heads, guides, and capstan-pinch roller assembly. This build up is sticky and is the main cause of jams.

In cheap cassettes, the plastic case may be made to poor standards, with uneven, noisy spindles, and poor grade slip sheets, if indeed there is a slipsheet at all. This can cause uneven feed and increase the possibility of a jam.

And so, here we are "back on first" with a jammed tape, and a recorder with dirty heads. The first thing to do is to try to get the tape out while avoiding further damage to the recorder or the tape. Though every recorder is slightly different, an important rule is *never force anything*. A small note of caution - these instructions are general and may differ with recorder type.

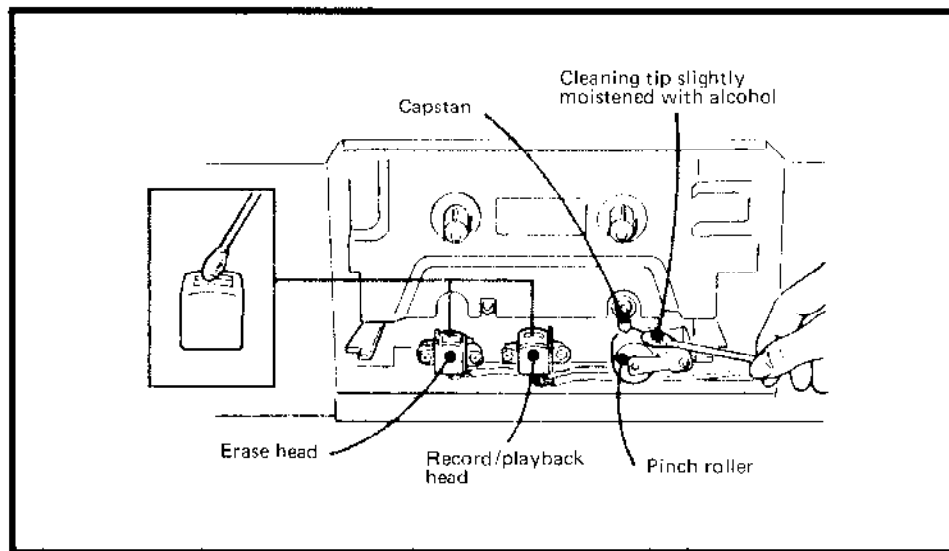
First, try to pop the tape out. If your recorder is of the type with a door that tilts toward you, the recorder may unhook the jam itself when the door opens. If this doesn't work, try rewinding, because if the jam isn't too bad, you may be able to "back out" of it. Then try fast forwarding, to take up any slack that might be hanging it up. If the problem still isn't resolved you might want to try to remove the tape access door. Many recorders are equipped with doors that are removable, even when the tape is inside. Using your owners manual (if you can find it), remove the door.

If you can't find your owners book, use the yellow pages. Call a service center for your particular brand of recorder. Ask to talk to a service man and explain your problem. He may be able to help you right there on the phone. While you're talking to him, order an owners manual for your recorder. These little

RECORDER DIET

books are invaluable to you in your fight to keep your recorder alive and well.

And so, with a little luck, the tape is out. Now is a good time to look into the recorder to find out what made the tape jam in the first place. Take a flashlight and look closely into your recorder's "mouth." Lightly remove with tweezers any small pieces of tape that may have been left behind by the jam. Make sure that no tape is wound around the capstan-pinch roller assembly. You should see something like this:



This picture illustrates the main parts the tape passes over when the recorder is in use. It also illustrates a conscientious "tape worm" cleaning the pinch roller assembly. Tape recorder manufacturers state that to make clean recordings, "all surfaces over which the tape travels should be cleaned every ten hours of use, and demagnetized every twenty five hours of use." This is fine, but recording engineers will tell you that the only way to insure a good recording is to make sure that your heads

are clean. The only way to do this is by cleaning them every time the recorder is used.

The owners manual will go through the entire sequence of wiping clean the erase, record/playback heads, and pinch roller-capstan assembly with Q-tips and alcohol. If you have a recorder with deep set heads, extra long Q-tips can be purchased at your tape dealer, or a good electronics store. Read your owners manual carefully because some recorders need a special solution to clean the pinch roller. This solution keeps the roller from becoming hard, a situation that occurs in

some cases when alcohol is used. "Cleaning" tapes, whether dry or wet, is not recommended, because the dry ones just scrape the heads clean, neither do a good job on the pinch roller, and both are too expensive in the long run. But remember almost all jams (when not caused by damaged or contaminated tape) are caused by dirty heads and rollers, so to prevent jams *keep it clean*.

Demagnetizing was mentioned before. Let's look at what a demagnetizer does, and why you need to use it.

Recording tape, we all know, is made with a finely textured magnetic substance. As this substance travels over the metal surfaces in the recorder, it has a "residual magnetic effect." This means that the tape leaves a small amount of magnetism behind. This is also true of the signal that is sent through the heads, by the recorder. This "residual magnetism" makes it hard for your recorder to pass the higher frequencies, or "treble" signals. Residual magnetism makes all your tapes sound "bass", and can give the tapes you make a deep "rumbling" sound. But, demagnetizing is so easy that anyone can do it.

Before you go to buy a demagnetizer, figure the depth and width of your recorder's "mouth." Then pick up a demagnetizer at your tape dealer or from the trusty old electronics shop. Make sure that the head or "tip" of the demagnetizer is long and thin enough to fit your recorder's mouth. Read the *Directions* that come with it and follow them, because some demagnetizers can be damaged if misused. Also remember to keep all tapes at least two feet from the area where you are using the demagnetizer. This is because the strong magnetic field that is put out by the demagnetizer can cause distortion (clicks, pops and hums) on tapes that are too close. And remember, recorder manufacturers advise that heads, and all metal parts the tape travels over be demagnetized every 25 hours of use. Again, professional studio technicians demagnetize before every recording.

Now that we've gone through all this technical stuff, here are some easy tips to help you get better service out of your recorder, no matter what kind of tape you use.

1. Clean and Demagnetize often.
2. Record Item No. 1.
3. Avoid touching the tape surface, be-

cause any dirt, dust or skin oil (fingerprints) will contaminate the heads.

4. Keep tapes away from equipment that throw off magnetism. Speakers, amplifiers, motors, TV's, and demagnetizers all can cause distortion (hums, pops, clicks) on your tapes.
5. Keep tapes in a dust free box, because dust will contaminate the recorder's head . . . etc., etc., etc.
6. Avoid extreme cold or heat, and try to keep your tapes moisture-free. This means don't store your tapes against an outside wall in your home. And never leave your "tape box" in the car overnight.
7. Avoid fast winding your tapes before storing. This may cause the tape edge to stretch, or "stove pipe," if the tape is not used for a long period of time.
8. Don't stick thick labels on your tapes, because this may cause improper alignment when the tape is used again.

Last, but not least, when cleaning your recorder, *look* at the heads. If the heads look worn, (like a file has been run over them) or if the tapes you've been making don't sound up to par, even after you've cleaned and demagnetized the unit (and you're sure its not the fault of the tape itself) it might be time for new heads. This calls for a visit to the service man. A good rule to follow is to again look for the factory authorized service center for your unit. If there's more than one, call around for the best price on new heads, cleaning and lubrication. Or if you know a service man you trust, ask him. This also might be the time to think about an upgrade, (that is figuring the cost of head replacement vs. the cost of a new, better recorder, at a sale price) because head replacement is not cheap. But remember, we're all stuck in this together, and as we said, it's a disease. □

(EDITOR'S NOTE — A great deal of our mail recently concerned the mid-summer cancellation of our Monday thru Friday Radio Theatre broadcasts. Fortunately, thanks to a marvelous response from listeners, WAIT reconsidered its decision to move our program to a three-hour time slot late Saturday evening (see Hello, Out There on page 1 of this issue.) We thought you might like to share a small cross-section of the mail we received on the subject.)

WE GET

LETTERS

computer screen, so your program was a perfect fit. The best of the old radio shows were around long enough to become a regular part of our daily routines. I guess your weeknight show had done the same thing - I'll miss it.
— JON SIMS

AURORA — First, I must say I hate to hear your wonderful show is going off the air. I sure will miss hearing it five nights a week. I live alone and I'm 50 years old, so most of what you play I remember. You can't find anything else that clean and good on TV or radio. My prayer is that you come on again real soon.
— LOYCE KIDD

VILLA PARK — I'm sorry that you lost the time slot that you had, but perhaps something will turn up that "fits the bill," longer term. I've followed you wherever you've been on the dial, and as for time, I've been known to set up tape recorders with timers so you know if it's possible to hear you, I will. Thanks again for the fine show and programming.
— WAYNE KRAMER

BUFFALO GROVE — I am devastated by the cancellation of your fine show.
— ARLENE BLUM

NORTHBROOK — Keep pluggin' away. We know you have an audience. The big wigs just have to learn it.
— DOTTY NEUMANN

RACINE, WISCONSIN — I'm writing to tell you how very, very bad I (and my family and many friends) feel about WAIT taking your wonderful show off the air. We enjoy the *Radio Theatre* so much and would look forward to listening every night. Our television gets very little use. My husband and children (ages 12 and 18) also listen to your program instead of TV. I really feel WAIT is making a mistake in thinking that their listeners want music 24 hours a day. I listen to WAIT from 5:30 in the morning thru the day and by 7 o'clock in the evening I'm ready for a change of pace. I'm 36 years old and many of the programs are new and wonderful. Some I remember and it's so great to hear them after all the years that have gone by. My mother and many of her friends listen also.
— LINDA DELAGRAVE

CHICAGO — We were really sorry to hear you announce the demise of the *Radio Theatre*. We'll continue to listen in to *Those Were The Days*. Hope something occurs to afford you the opportunity to broadcast that great entertainment every week night again.
— PATRICK J. WALLS

BERWYN — I want you to know how terrible I feel that I won't have you and your great shows to listen to every night. I hope it's just

temporary because what you have to offer can't be found anywhere else. I feel I'm losing a close friend. Keep up the good work and hang in there.
— JAMES MIRALLEGRO

PARK RIDGE — Our prayers are that, phoenix-like, the radio shows will again return. Thank you for many happy years.
— JIM KAZINS

CHICAGO — I'm simply saddened over your halt at WAIT. The nightly *Radio Theatre* was real luxury in its regularity and variety. We all get kicked in the seat once in a while. You've really proved your professionalism all this week. Good luck.
— ANDY WHITE

ROUND LAKE HEIGHTS — I caught your announcement Monday the 29th about WAIT's decision on programming and it ruined my day. I've written WAIT stating my view point. Keep us listeners updated on any new developments.
— RONALD YANKEE

OAK PARK — I'm enclosing a copy of a letter I have sent to WAIT. I have been a fan of yours since you were at the Evanston station. Hopefully, the powers-that-be will come to their senses and recant the now programming.
— BILL CARRAHER

RACINE, WISCONSIN — Sorry to hear that because of WAIT I will have to go back to television after all these years. I don't like music on radio and I hate the boob tube. I guess I will have to play your tapes. Good luck on finding a new location soon. I have already told my wife that we can't go out Saturday nights after August 10th. She isn't pleased with either of us.
— GREG GAITENS

EAST CHICAGO, INDIANA — We are just so upset about the cancellation of the radio programs. We have been listeners for many years, even before we were subscribers. We followed you to WAIT and hope we can follow you someplace else. Our eight year old grandson was just introduced to your old time shows when he visited us from Michigan. He has a vivid imagination and after hearing us talk about it so often, finally got the chance to hear your programs. So, Pop and I told him how we sat on the floor when we were kids and listened to the big old Philco. He had seen one in someone's garage so he knew exactly what we were talking about.
— BILL AND LUCILLE HESS

CHICAGO — This is one weepy lady 'cause my evenings will be empty.
— BEA SHERMAN

BURBANK — I'm sorry to hear you go. You were the best weeknight getaway I've ever enjoyed. Make sure that you stay on the air Saturdays! We love you!
— ERIK MARTIN

CHICAGO — I am sorry to hear the daily show will be discontinued. I did not always listen, but every Friday night I tried to get home by 7:05 so I could hear Jack Benny. Silly, aren't we? I am impressed with your sportsmanlike attitude.
— NORMAN JACOBS

CHICAGO — I will miss your weekday evening shows very much. I don't know how I'll get thru my tedious evening tasks.
— MARY A. NEWMAN

CHICAGO — As a brand new listener (just over one month) I'm sad and frustrated to learn what's happened to the *Radio Theatre*. I've invested a bit of time adjusting myself to this strange "new" art form, only to have it yanked away. The best compliment I can pay you is that even tho you'll now be up against two of my favorite (Saturday night TV) shows — the Hitchcock Hour and SNL — there will still be times when I'll have the dial tuned in to the *Radio Theatre*.
— J. W. CUSIMANO

SKOKIE — I was very sorry to hear that the radio shows were discontinued weeknights on WAIT and sincerely hope that you will find another radio station that will accommodate a weekly series. I adore your show, listen faithfully and am glad there is a series such as yours to bring back the great sounds from not so long ago. I love all the comedy shows, but my absolute favorites are the Christmas holiday programs. What will become of the Cinnamon Bear?
— JULIE LA BARBARA

CHICAGO — I was saddened and felt a real loss when your WCFL weeknight *Radio Theatre* ended, and feel even more of a loss now. Keep up the good fight!!
— CHRIS BATES

CHICAGO — I prefer the Big Band music over some of the music available on most radio stations. However, I prefer the *Radio Theatre* over the big band music. So, whither thou goest, I will go. I will follow, follow, follow.
— JOAN MURRAY

DES PLAINES — I can't tell you how sorry we all are that WAIT has decided to take your great show off the air on weekdays. I don't suppose it will do much good, but I sent a letter to WAIT expressing my unhappiness at their decision.
— LA VERNE ZABROSKE

CHICAGO — Don't let it get you down. You've got the ghost of old time radio. So many wonderful talented people and memories on tape that will never, ever come this way again. We, the people, need you. The young and old and all your other friends: Jordan, Benny, Allen, Kyser, Peary, Durante, Bogie, etc. A part of the American dream. We can't let it die! Give us more! I've sent a letter to WAIT. Knowing you, you'll bounce right back!
— RUPY POLLARD

(continued on next page)
Nostalgia Digest -45-

WE GET LETTERS

CHICAGO — It's hard to put into words how I felt — I guess "shocked" will do — when I heard your show was cancelled. And to further demean by "giving" you three late night hours on Saturdays . . . it's unreal. A unique show offering a potpourri of Americana over the years . . . something for everyone. More importantly, however, was the way you programmed it with your personal anecdotes, thoughtfulness and sincere personality. I hope you won't forget your loyal listeners and somehow, sometime, somewhere, find a way to return to radio on a regular nightly basis—the best time to listen. How about buying a radio station so we could keep in touch forever?
— **D. LUKAC**

MORTON GROVE — We are heartbroken that your radio show has been cancelled. I have already written a letter to WAIT about it and hope that all your other listeners do the same.
— **CAROLYN LOCKWOOD**

CHICAGO — I'm sorry you're going off WAIT on the weekday nights. I was so glad to hear you had another station when WCFL changed format. You'll probably get a new slot soon for your very popular program. I'm hoping, anyway.
— **LUCILLE WAGENER**

NORTHLAKE — Here we go again! Hope you find another station soon.
— **BOB STEVANS**

PROSPECT HEIGHTS — Sure shocked the hell out of me when I heard your show was going off the air. I thought you were heading for another 10 years or so. Sure appreciate that Glenn Miller Story.
— **ROBERT BOROFKY**

NORTHBROOK — I have enjoyed your show for many years. I think there is only so much music a person will listen to and your show brought some variety to WAIT.
— **A. BUCKLEY**

CHICAGO — I hope something can be worked out so you will be on for a long time.
— **BERNICE V. CARLSON**

CHICAGO — I am sorry that your weeknight programs of past radio shows are coming to an end. They offered enjoyable entertainment when there was little to be found elsewhere. I shall miss them.
— **SHIRLEY ROVNER**

ELGIN — Too bad about WAIT. You were the only reason I even tuned to WAIT. Your program on Saturday nights won't be heard more than a few miles from the transmitting site, due to the power shut-back that occurs about 8:45 p.m. each night. Looks like I'll have to put up a 100 foot aerial to hear WAIT, like I did when you were on WLTD in Evanston.
— **JIM ZACHER**

CICERO — Why is it that every time you get a good thing on the AM dial, they take it away

from you? First, WCFL drops the *Radio Theatre*. Now the big shots at WAIT move you to Saturday evening. You've got something good Monday-Friday. The people should tell this to WAIT. Let the big shots read the people's letters. I'll keep listening.

— **RICH BILEK**

CHICAGO — I'm sorry to hear the program is to be taken off. I listened to it all the time. The station made a BIG mistake to take it off . . . 24 hours a day of just music is too much. We have enough stations that play music. We need some variety and your programs did that nicely. I hope you find a new outlet soon. I have quite a few friends who'll write to the station and complain about you being taken off: "Bring back Chuck like they brought back Classic Coke." We need you both!

— **R. W. SANTOMARCO**

CHICAGO — I was very sorry to hear that the *Radio Theatre* had been cancelled on WAIT. I would listen as often as possible and always enjoyed the program. Perhaps another radio station will have the good sense to pick up your show. It's really too good not to be heard somewhere.
— **KURT M. KUHLMAN**

ARLINGTON HEIGHTS — Couldn't believe it when I heard you were going off the air during the week. I called WAIT and they said there were many, many complaints. I will follow up with a letter criticizing their decision. Will be waiting for the best in radio to come back daily very soon.
— **RAY OSSMAN**

CHICAGO — I could not believe it when I heard you say the change in your programming! You're a friend that has been coming to our house every evening and we will miss you terribly. You can count on us to be with you Saturday and we hope that the program will go on and on, but we are hoping we will be reading soon in the *Nostalgia Digest* that there will be more of your programming on another station. Or, maybe WAIT will realize their error and go back to the unique show they had when they had you. After all, everybody plays music, but they had something special by having you on the air.
— **MILDRED AND RICHARD BLEIER**

PALATINE — Hang in there! I know you'll be back, bigger and better. You've got a lot of tapeworms out there in your corner.
— **PAT STRUBLE**

CHICAGO — What a shock and bitter disappointment to learn about WAIT's REAL DUMB decision to take you off the air from Monday thru Friday. How long did you know about this? If we had only known in advance, we could have flooded 'em with letters and phone calls to try to keep you on. WE ARE OUT HERE ROOTIN' FOR YOU!
— **GUNNAR DAHLBERG**

HARWOOD HEIGHTS — Miss your nightly program on WAIT? You better believe we will. Why are they changing the format over there? Must have discovered people were enjoying it!
— **EILEEN SULLIVAN**

VERNON HILLS — Just want you to know this is a copy of only the second letter of its kind I have ever written. (The first was to some small radio station in Evanston.) Hope I did okay.

Vernon Hills, IL
August 2, 1985

Station Manager
WAIT
875 N. Michigan Ave.
Chicago, IL 60611

Approximately two years ago I designated one of the two AM selection buttons of my car radio to WAIT. You are about to lose that distinction. As a loyal listener to Chuck Schaden, I am most upset at the cancellation of his week night show.

Most nights I listen to Chuck till 11:00, which means my radio wakes me the next morning to WAIT. I will most likely be back to watching TV for entertainment and really won't have a preference to which radio station my radio is tuned to.

As a 37 year old, yours is not a station I would normally turn to, however due to Chuck at least one of my four radios was always set at WAIT.

As a result of the many hours of happiness Chuck Schaden has brought to me, I will remain a loyal and loving fan who will support any and all sponsors and radio stations which present Chuck to me. I sincerely hope you will change your programming back to Chuck Schaden's Radio Theatre every week night and not just on Saturdays. I would like to keep WAIT as my favorite station, but it is Chuck that makes it so.

Sincerely,

THERESA FEURER

(ED. NOTE — Yes, Theresa, you did okay! In fact, you and hundreds of others who wrote and called WAIT actually made the big difference. We're back with the *Radio Theatre* and, as the station said on the air when they were announcing our return, "When Chicago

talks, WAIT listens!" We're extremely grateful to them for listening and to you and all the others who spoke up in the cause of good old radio.

CHICAGO — I was thrilled to discover that you were back on the air. I kept WAIT on each evening in hopes you would be. Then, one night there you were! I wish it could be 7 to 11 again, but like others, I am happy you are with us again, airing our favorite old time radio shows. I was one that called WAIT and gave my laments about missing your programs. Hoping your show will go on and on, as long as there lost without you, as TV can be so boring. I'll keep rooting for you.
— **PAULINE CORNISH**

EVANSTON — I am so pleased to find that WAIT has bent so far as to let you be heard for two hours each evening. It's not as good as four, but sure better than none. Maybe they will find that your audience is even larger than they thought and once again give you four hours. I've been listening for all 15 years and think I've become an old time radio junkie! Good luck.
— **PAULA RUEL**

DES PLAINES — Hoo Ray! Heard your announcement about coming back on the air. We felt so bad when the show was taken off.
— **ANNA KIRSCHBAUM**

CHICAGO — I'm one of the passive ones. I should have written and called WAIT and given them a piece of my mind for taking "my program" off the air. Anyway, I'm writing to you and WAIT to say welcome back. And thank them for giving me "my program" back again. I could fill this page and more pages to tell you how happy I am that we'll be together again. Welcome back -- and stay!
— **AVIS RODNEY**

CHICAGO — I wish to thank station WAIT for bringing the Radio Theatre back on the air. Have spent many pleasant hours listening. After the show was cancelled, it was like losing a dear friend. Wishing WAIT many new sponsors.
— **WANDA LINDBLOM**

CHICAGO — Congratulations and best wishes on the continuance of your program. Both my brother and myself were devastated when you announced that the weekly programs were to be discontinued. And we immediately wrote a letter of protest. When we heard that the station had changed its mind because of the avalanche of listeners who had joined in protest, we felt good that we had been a part of this winning cause. To our dismay, we found that our letter had not been mailed—there it was, still lying on the desk, waiting to be mailed. So, in addition to all those protests, there probably were many, many others like us, who wrote and just didn't get their protests in the mail. Tell that to your sponsors! Good luck and thank you for the many pleasant hours you have given us.
— **ELSYE G. FLUEGGE**

Here's a scene from an old movie ("You Never Can Tell," 1951) that looks like it could use a caption. If you can come up with a good one, you might win a prize.

Any reader of the *Nostalgia Digest* and *Radio Guide* is eligible to submit an entry.

Just add your caption to the photo below and send this page or a reasonable facsimile to Add-A-Caption, *Nostalgia Digest*, Box 421, Morton Grove, Illinois 60053.

A disguised panel of judges will select the five best entries. Winners will be selected on the basis of originality, creativity, neatness and aptness of thought, and each will receive a \$5 gift certificate from Metro Golden Memories in Chicago and a Cassette Tape from the Hall Closet. Decision of the judges is final and in case of a tie, duplicate prizes will be awarded.

Entries must be received by *Nostalgia Digest* no later than October 15, 1985 so we can print the winning captions in the next issue.

Have fun!



CAPTION _____

ADD-A-CAPTION SUBMITTED BY _____

(Print Name) _____

(Address) _____

(City and Zip) _____

NEW
ABBOTT & COSTELLO

Lou has been invited to join the New York Yankees as a temporary replacement for the injured Joe DiMaggio. They go into a sports store to get some baseball equipment and run into a smart-alec salesman. Some very funny routines, especially the ones concerning messing up the names of Bob Feller and Enos Slaughter! Camel Cigarettes - 1945

CHARLIE MCCARTHY

Charlie and his gang are selling "no-soap" stickers to the merchants for 25¢. Even though it is near Thanksgiving, Edgar Bergen is upset about this racketeering. He has Richard Widmark throw a scare into Charlie (at 1313 Skull Street) to get him to stop. Mortimer Snerd also has a skit that is hilarious...he gets stuck in a steam bath. Chase & Sanborn 10/26/47

5.50

OCTOBER

ENCORE
WAR OF THE WORLDS

Starring Orson Welles

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

5.50

NOVEMBER

NEW
NAUGHTY MARIETTA

Jeanette MacDonald and Nelson Eddy

Lux Radio Theatre, with host Cecil B. DeMille, present one of Victor Herbert's best operettas, expertly performed by America's finest singing team.

Jeanette, a French countess, is being forced to marry a man she does not love, and so she escapes to New Orleans on a ship loaded with women that have been sent to America with a wish to get married. Naturally, she meets Nelson Eddy, who, of course, has no intention of marrying anyone. The story is interesting and enjoyable. The singing of, "I'm Falling In Love With Someone," is superb, and the duet singing of, "Ah, Sweet Mystery Of Love," is super-superb. 6/12/44

ENCORE
CHRISTMAS MEMORIES

SPENCER TRACY

Tracy tells the classic story of a small 14 year old doonkey that is to be sold to a tanner ... until the miracle of Christmas happens. With Lee J. Cobb and Howard Duff. 1944

LUM AND ABNER

Their traditional Christmas show, first told in 1933. A Nativity story as seen in a real life incident in Pine Ridge, Arkansas. A warm Christmas story. 1940's

ORSON WELLES AND BING CROSBY

The beloved Oscar Wilde Christmas Story, The Happy Prince, about a statue and a little swallow that made his home in the statue. 12/25/44.

BING CROSBY, DIXIE LEE & FAMILY

Bing's first family ... Gary, Dennis, Phillip and Lindsey. Bing insists on being Santa, but of course no one is fooled. Lot of wise cracks, and the singing of another generation. 12/20/50.

**BULK RATE
U.S. POSTAGE
PAID**

**Morton Grove, Illinois
Permit No. 21**

Personality Profile

In 1938, at the age of 21, **DINAH SHORE** left her Nashville, Tennessee home to find a career in radio in New York.

Within a year she landed a spot on the Ben Bernie program and quickly had her own fifteen minute show every Sunday night on the Blue Network.

In 1940 she appeared as a "diva" who "lights a fire by rubbing two notes together" on The Chamber Music Society of Lower Basin Street, a program of music featuring "barrelhouse, boogie-woogie and the blues."

In 1942 she auditioned for the featured singer spot on the Eddie Cantor Show. Cantor knew immediately that she was going to be his choice, but he asked her to sing several more songs. When his producer asked, "What's the idea?" Cantor said "Some-day we'll pay a terrific cover charge to

hear this girl. Let's enjoy it just this once for nothing."

Cantor's radio audience loved Dinah and Eddie used her talents to his best advantage. He was on the air opposite Fred Allen on Wednesday nights, and Allen was giving him some tough competition. "I'd find out the timing on the Fred Allen Show," said Cantor, "and at the moment of his commercial I'd put Dinah on the air. People turning their dials to avoid the commercial would get one earful of Dinah and stay with NBC. Fred demanded CBS change him from Wednesday to Sunday."

Dinah's popularity increased during the 1940s with additional radio appearances and many stints on Command Performance broadcasts for Armed Forces Radio, making her a special favorite of the GIs - during and after the war.

