

# NOSTALGIA DIGEST AND RADIO GUIDE



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# NOSTALGIA DIGEST

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BOOK FIFTEEN CHAPTER ONE

DECEMBER 1988-JANUARY 1989

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### NOSTALGIA DIGEST AND RADIO GUIDE

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Thank you. Thank you very much.  
This issue of the *Nostalgia Digest and Radio* guide marks the beginning of our fifteenth year of publication.

We observe the occasion by expressing our sincere appreciation to every subscriber on our list. Your support keeps this magazine alive and we are grateful. We're also glad to hear from you, whether it's a short note or a long letter of encouragement and comments. And we enjoy sharing your thoughts with our readers.

We also very much appreciate the efforts of those who are columnists and regular contributors to the *Digest*.

Our long-time friend and school chum **Dan McGuire** keeps the happy tears of nostalgia flowing with his recollections of so many good times shared by so many of us. **Karl Pearson** continues to amaze us with his research and insight into the big band era and **Bob Koloski's** love of movies is always evident in these pages. **Todd Nebel's** articles brought us back to those let's-stick-together days of World War II, and **Terry Baker** honors us again with his fifth consecutive December-January issue cover story. Artist **Brian Johnson** illustrates many of the memories you find in each issue.

All of this is put together every other month by **Bob and Holly Wilke** and their capable staff at **Accurate Typesetting**, Chicago, and **Joe and Andy Olcott** of **Booklet Publishing Company**, Elk Grove who add the ink and paper to make it all come together.

And so, as we begin another year of *Digest-ing*, and as we look forward to the happy holiday season, we express our best wishes to you and your family for a Merry Christmas . . . and a Happy New Year filled with good old memories.

— Chuck Schaden

# The **JIMMY DURANTE**

*Story*

BY TERRY BAKER

Success is as unpredictable as Chicago weather. Seldom do we find it where we are looking. It is only when we least expect it that we tend to be blessed with our good fortunes. Jimmy Durante had no desire to be a comedian, but luckily for us, he became one.

Jimmy came into this world on February 10, 1893 in his parents' New York apartment. He was the fourth and last child born to Rosa and Bartolomeo Durante. Both Jimmy's parents had come over from Italy in the 1880's and were determined to make a good life for their family in the United States.

Bartolomeo had studied the barber trade back in Italy and saved enough money in the states to buy his own shop. There, the three Durante boys (Jimmy, Michael and Albert) would assist their father by lathering the faces of his customers. Jimmy's father planned to make him an apprentice but neither he nor his brothers were to follow in their father's footsteps.

Money was usually tight at the Durante home and, at the age of ten, Jimmy took a job selling newspapers in an effort to help the family's finances. Jimmy dropped out of school at the start of eighth grade to take on more odd jobs with one stipulation from his parents. They wanted him to take piano lessons. Jimmy thought this was fine as he had aspirations of becoming a piano player. But instead of studying ragtime (which he loved), his parents ordered him to study classical music. He obeyed his folks' wishes but also got the chance to play more modern tunes, performing once a week in neighborhood dance halls for 75 cents a night.

Durante's regular jobs ranged from coal wagon driver (which lasted all of three days) to hardware store stockboy and finally window washer, where his brother Michael worked. While Jimmy took pride in doing these jobs well, none of them brought the enjoyment he received when playing the piano. But he soon would get his chance to play the piano full time.

During the spring of 1910, Michael lost his job due to illness and Jimmy was also discharged. It was during a visit to their family doctor that Jimmy learned of a job opening for a piano player down at a Coney Island beer hall called Diamond Tony's. Durante went out and got that job playing for \$25 a week plus tips.

He earned every penny he made. The job called for him to work every night of the week, from eight in the evening to six the next morning. The only breaks he got were when another musician wanted to use the piano to try out a new song. Jimmy never complained about the amount of hours he worked. He just loved having the opportunity to play and it was this non-stop pace that caused him to develop his remarkable level of endurance that he relied on throughout his career.

Tin Pan Alley, as it was known, did not boast the highest class of clientele around. Most customers that came into Diamond Tony's were either gangsters, gamblers or other assorted individuals of ill repute. On several occasions, Jimmy's family asked him to quit that job but he wouldn't hear of it. The money was just too good and he was well-liked by all the patrons of the club. Besides, he was sensible enough to avoid any trouble that might arise.



The following summer found Jimmy playing at Kerry Walsh's, right across the street from Diamond Tony's. There he met up with a singing waiter by the name of Eddie Cantor. The two worked well together and became good friends.

Cantor had plans to go onto the vaudeville stage after his stint here and wanted Durante to join him. Jimmy, however, had no desire to leave his trusted piano. Eddie

stressed to Jimmy the fact that he wasn't going to accomplish anything just tickling the ivories. He was the first to encourage Jimmy to talk to the audience while playing. Since Durante was well liked, it made sense to let his own personality come through while performing. Jimmy wouldn't agree to this just yet because in his words, "I'd be afraid people would laugh at me."

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But by 1915, Durante had started to come out of his shell. He had worked in some 20 different clubs by this time and had built up enough confidence in his abilities to try new things. Jimmy first stepped out from behind the piano while working at a cabaret in Harlem called the Alamo. Durante conducted piano-playing contests, balloon dances and even began to joke with the audience during dance numbers (although the owner frowned upon that last item).

It was also at the Alamo that Jimmy first met singer Eddie Jackson. Jackson and his vaudeville partner Eddie Murray auditioned their act for Jimmy but it just wasn't good enough. In 1917, Jackson returned with a new partner, blues singer Dot Taylor. Durante liked them and hired the team for the club. Jackson and Taylor broke up soon afterward and while Dot moved on, Eddie stayed at the Alamo. Thus began the friendship between these two men that would last until their deaths.

They had some great times while working at the Alamo. Eddie always let Jimmy pick out the songs because he had a special knack for choosing the right ones and playing them at just the right tempo to bring out the best in whomever was working with him. Durante never tried to upstage his partners and was always quick to share any glory that was due. Durante and Jackson would have many fond memories of their years at the Alamo. Especially Jimmy who was to meet his first wife there.

The year was 1918 when Maude Jeanne Olson first set foot in the Alamo. The attractive lady from Toledo with the soprano voice had come to the club looking for a job. She walked into the Alamo and into Jimmy's life.

Jimmy was hesitant to hire her at first. Jeanne had a fine voice, but he felt that a soprano didn't fit in with the club's atmosphere. Jeanne's talent and charm

changed his mind though and he agreed to put her in the show.

Working side by side every day brought them closer together. They truly enjoyed each other's company and their relationship grew slowly and steadily. When Jeanne entered the hospital due to abdominal pains late in 1920, Jimmy was at her bedside daily, encouraging her throughout her recovery.

Jimmy had also been spending long hours at his mother's bedside. Mrs. Durante had been ill for quite some time and the recent death of her son Michael had made her condition worse. On New Year's Day, 1921, she passed away.

After Jeanne recovered from her hospital stay, she decided to take a vacation and visit her family, now living in Detroit. During that time apart, the two began corresponding on a far more personal level. It was a true case of absence making the heart grow fonder. They had seen each other practically every day since she began singing at the club. This brief respite was just what they needed to bring their feelings for each other into focus. Upon Jeanne's return from Detroit, Jimmy proposed and she accepted.

They were married on June 19, 1921. The next night Jimmy returned to the Alamo — alone. Jimmy did not want his wife to work, especially not at the same place he did. Durante felt that they would destroy each other's nerves if they were together 24 hours a day. While this may have been the right decision at the time, Jimmy would later regret stopping his wife's career as he did.

Although her career had ended, Jeanne tried to push Jimmy's forward. She encouraged him to ask for a raise, which he got, upping his weekly take to \$57 a week. Then in October of 1921, Jimmy left the Alamo, also under Jeanne's urging. Jeanne knew that Jimmy was a great talent and wanted him to go as far in this business as he could. Within a few months Durante found steady work at a Broadway cafe



called the Nightingale. Performing on Broadway was far different from the speakeasys where he had been appearing. Jimmy even had to wear a tuxedo. While a bit nervous, Jimmy's talent won over the patrons and he became one of the more popular performers on "The Avenue".

With this success, Jimmy decided that now was the time to heed the words of his wife and Eddie Cantor and try to expand his talents. It was his conclusion that he should write songs. He became friends with songwriter Chris Smith and together they penned several tunes including the near-hit "I've Got My Habits On." That song brought Durante a royalty check of \$1,500 which was the largest sum of money he had seen up to that time.

In the fall of 1922 Jimmy was approached with an interesting business proposition. Frank Nolan was a waiter at the Nightingale and also owned a club of his own. He had desires to open another one and thought Jimmy would be a great partner. Durante was intrigued by the idea but his wife was not. The Durantes had just bought their first home and Jeanne was

afraid that Jimmy would lose what money they had saved up. Jimmy didn't want to touch that money either and as luck would have it, he didn't have to.

Word of this potential business venture had gotten around town and a prominent liquor operator who thought highly of Jimmy, offered him a \$700 loan. Reluctantly Jimmy accepted. Durante informed Nolan that he would go into this deal under two conditions. First, Eddie Jackson and his new singing partner Harry Harris would join them in the business. Secondly, Jimmy was to be paid \$75 a week no matter how business was and they would close the place the first week he couldn't be paid. All parties agreed to this arrangement and "The Club Durant" (the "e" was missing from the donated sign) opened in the fall of 1923.

Club Durant had been open for just a few months when a popular soft-shoe dancer named Lou Clayton walked into the club. It turned into the best day of Jimmy's life. Durante had never heard of Clayton but was quite impressed with his talent. The two chatted throughout the evening and around closing time, Jimmy asked Lou if he wanted to join the business. Harry Harris just wasn't working out as a partner and the others wanted him out. Lou agreed to buy in, provided that he was to be the club's president and also the treasurer. This suited Jimmy fine as he only wanted to perform. Through the years, Lou would become Jimmy's best friend, confidant and business advisor and most of his future success was due to Clayton's influence.

Clayton's presence at the club was felt immediately. Lou was strong willed, aggressive and had a great head for business. Clayton's strong appearance discouraged any troublemaker from getting out of hand. Lou was just what the club needed to turn the corner. The first week alone all four partners were able to take home close to \$900.

One of Clayton's first major decisions was to get Jimmy out from behind the piano and out onto the stage. Lou felt

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Durante's talent was too good to waste. Another piano player was hired and Jimmy went on stage to sing and tell jokes with Clayton and Jackson. Some routines were improvised, but all went over big. "The Three Sawdust Bums," as they were known, quickly became one of the hottest acts in town.

About this time, Clayton tagged Durante with the moniker "Schnozzola" for his rather large nose. All of us are familiar with Jimmy's large honker but I did not mention it until now because it really had not played a role in his career as yet. The nose had brought Jimmy nothing but problems while he was growing up. Other children teased Durante constantly about his appearance and it affected him deeply. As he grew older Jimmy slowly became more comfortable about his looks but he never would be happy with them. It's ironic that something that caused Jimmy so much

distress in his youth would help bring much laughter into the world in later years. When Durante stepped onto the stage with Clayton and Jackson, his nose stepped into the forefront as well. Somehow the good natured "Schnozz" jokes told by his two best friends didn't bother Jimmy in the least. Durante grew accustomed to these jokes over the years but, because of his own childhood memories, vowed never to make fun of anyone else's shortcomings.

The Club Durant was packing them in every night of the week. Jimmy was now making \$2,000 a week and he and Jeanne were able to pay off the house they had purchased. The trio would have stayed at the club longer but in the fall of 1925, Jimmy mistakenly served an alcoholic beverage (remember this was still prohibition) to a federal agent and the Club Durant was promptly closed.

Clayton, Jackson and Durante stayed together and moved on to even bigger things. They purchased another club but

after a year, the strain of running the place while still performing became too great. They sold out and began booking themselves into other clubs, playing before packed houses wherever they went. By 1928 the boys got their chance to appear on Broadway at the Palace Theater when Fanny Brice became ill and could not perform. Clayton told the Palace management that their price was \$5,500 a week. When the theater balked, Lou made a deal with them. If the boys didn't break the house record, the Palace owned them nothing but if they did, the theater would meet his price. The trio broke the record, got their money and were held over three weeks.

By 1929 they were starring in Florenz Ziegfeld's road production of "Show Girl". The show returned to New York, winning rave reviews and played until the stock market crashed in October. From there it was more club work, bookings at the Palace and even their first film. Paramount Pictures offered the boys \$50,000 for four weeks work on the picture "Roadhouse Nights". For awhile the trio was working 18 hours a day. But that kind of pace could not continue. As the depression grew worse the search for work got tougher and in May of 1931 the trio made their last professional appearance. Hollywood came knocking on the door, but it was only Durante they wanted.

M-G-M offered Jimmy a five year contract that would include at least two pictures a year. Jimmy's wife loved the idea. She saw this as the opportunity to return to a regular life away from New York City. For years she had watched Jimmy work seven days a week till all hours of the morning. Now, perhaps she would have some time with him. Durante was not as enthusiastic as his wife. He felt he would be betraying his friends by breaking up the act. Lou and Eddie felt differently. They saw this as a great opportunity for Jimmy and they weren't going to let him pass it up. Jimmy finally relented under the condition that the two would join



him in California. Clayton would handle his business affairs, Eddie would work backstage and they would all split his salary.

It turned out that Hollywood would never learn how to best use Durante's talents. After a successful debut in his first M-G-M film, "Get-Rich-Quick Wallingford", Jimmy appeared in a long line of second-rate pictures. In many cases Jimmy would appear for just a few minutes, telling jokes or performing a musical number. Some of these performances were memorable though, such as in the 1934 film "Palooka" where he first performed what was to become his theme song, "Inka Dinka Doo."

Durante's contract did not include a limit on the amount of films he would appear in, so producers who needed to liven up a picture could use Jimmy at will. His reviews were always favorable but without quality roles to play, his movie career faltered.

\* Jimmy was quite relieved when M-G-M early-released him from his contract. Now

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# JIMMY DURANTE

he could get back on stage where he felt more comfortable. In November 1935, he went back to New York and got a role in the hit play "Jumbo." The following year, Jimmy made his first European tour and played to packed houses. Returning to the states, he took on more stage work. Things seemed to be going quite well but he was about to enter into the worst few years of his life.

Jimmy and his crew returned to California late in 1937 and found there was little work for him beyond an occasional film role. The Durante money began to dry up and Jimmy became more depressed. An auto accident involving Lou Clayton only made matters worse. Jimmy took out several personal loans to help cover Lou's medical expenses. Upon his recovery, Lou tried to get Jimmy back to work but his desire wasn't there. Jimmy was content to spend more time at home with Jeanne. He turned down the few offers that came up.

Lou finally convinced Jimmy to appear at a Hollywood night club during New Year's week, 1941. One evening Jimmy received word from New York that his father had suffered a heart attack. The next morning Jimmy flew back East and was able to speak to his father just before he passed away.

Durante's financial situation continued to worsen and as a goodwill gesture, M-G-M head L.B. Mayer offered Jimmy

the chance to appear in a vaudeville tour back East. Jimmy accepted and tracked down Eddie Jackson (who had gone out on his own in 1933) and former drummer Jack Roth. The tour was a successful one but upon its completion, tragedy struck the Durante family again, twice. Jimmy's wife was hospitalized in April of 1942 for internal bleeding and in the summer of that year his only sister Lillian died.

The bad times were not yet over for Jimmy. Jeanne's health grew worse daily and Jimmy refused to leave her for any length of time. Lou Clayton was able to rustle up a few bookings but they were mostly out East and Jimmy refused to take them. Clayton continued his efforts, though and in February of '43, put together a very good deal for Durante. The "Camel Caravan" offered Jimmy \$5,000 to come to New York and make two guest appearances on their radio program. At the same time, Jimmy was to appear nightly at the Copacabana night club for another \$6,000. When Lou phoned with the news, Jimmy once again declined. This time however, Jeanne intervened, urging him to make the trip. Jeanne knew how despondent Jimmy was and how much they needed the money with her ever-mounting medical bills. Reluctantly, Durante made the trip. The trip started out well as his first radio appearance proved quite successful. Jimmy called Jeanne after that first performance and she, too, thought he was very good. This was to be the last time Jimmy would hear her voice. She died the following morning.

Jeanne was gone now and Jimmy would have to get on with his life. Clayton convinced him that the best way to deal with his grief was to get right back to work. That meant returning to New York and fulfilling his engagement at the Copa. Although deeply depressed, Jimmy performed brilliantly and remained there for 14 weeks. Durante was able to forget his troubles while on stage and this proved to be great therapy for him. His success also proved, contrary to what some people

thought, he was by no means washed-up as a performer. Hollywood came calling once again and Jimmy signed another five year deal with M-G-M. This contract called for just one picture a year which left Durante time to pursue other interests, such as radio.

Jimmy had tried his hand at radio twice before. In 1933 he had hosted the "Chase & Sanborn Coffee Hour" for 26 weeks. Then in 1936, NBC adapted the hit Broadway play "Jumbo" into a limited run series and gave Durante the chance to reprise his stage role. Beyond that, Jimmy's radio experience was limited to an occasional guest appearance on variety programs. While his experience was slim, he was still well known throughout the radio audience which would be a key factor in the job opportunity he was about to receive.

In the spring of '43, Camel Cigarettes was looking for a Thursday night summer replacement for Abbott and Costello. They decided upon a young comedian named Garry Moore. It was thought that they would have several weeks to put this new show together. They had just two. Lou Costello became seriously ill and Bud Abbott refused to go on without him. Moore's show would have to go on immediately but since he was relatively unknown, the sponsor wanted to team him with a name that would help attract an audience. That's where Jimmy came in. The two men had met during a previous "Camel Caravan" appearance and were intrigued by the thought of working together. They agreed to become partners and within weeks, became one of the top comedy duos on the air.

The program was a vast contrast of styles. Moore was twenty-two years younger than Jimmy and possessed a sophisticated brand of humor, similar to Fred Allen. Durante on the other hand, relied on his boyish exuberance and his ability to destroy the English language for most of his laughs. By all logic their pairing shouldn't have worked, but it did.



GARRY MOORE AND JIMMY DURANTE

The show clicked for several reasons, not least of which were the performers themselves. Durante and Moore truly liked each other, not only as entertainers but as individuals as well. They enjoyed doing the show together and that trait was evident throughout their broadcasts.

The quality of their program was always first rate. Moore and a host of writers worked hard to produce a script that was worth performing. Durante himself would spend hours studying and revising the finished product, sometimes working right up to air time. The result was a unique blend of humor that appealed to a wide range of listeners.

The program followed the same format as all other variety shows. Moore started with the opening monologue, then introduced Jimmy who came out singing his theme, "Ya Gotta Start Out Each Day With A Song." The two then exchanged some banter and discussed the latest

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## JIMMY DURANTE

exploits of Durante's friend "Umbriago." The writers always made sure to include several big words for Jimmy to stumble over. Durante could mangle the language with the best of them. On one such occasion the writers outsmarted themselves. The script called for Jimmy to say the word "nostalgic". The writers presumed that he would pronounce the word as "neuralgic" so they decided to give Jimmy a hand and wrote "neuralgic" in the script. But when Durante came to that word in the script, he pronounced it "nostalgic" and blew the laugh.

Once the boys finished their opening bit, vocalist Georgia Gibbs would perform a number with the help of Roy Bargy and his orchestra. Then it was time to bring out a guest star, who after exchanging pleasantries would aid Durante and Moore in their weekly comedy sketch. With that, the show was almost complete except for Durante's famous closing remark: "Good-night, Mrs. Calabash, wherever you are." Jimmy never disclosed what this meant but Lou Clayton believed that it was his way of saying goodbye to Jeanne in a private manner that only they would know about.

Durante and Moore did an admirable job filling in for Abbott and Costello. The show's sponsor was so pleased with their efforts that they were offered a chance to return in the fall. The boys returned to the air in October, 1943 over CBS on Friday nights. Although never one of the top rated shows, it did build up a loyal following during its four year run. In 1947, Moore decided to leave the show to pursue other interests. The two men parted on friendly terms and remained good friends.

Jimmy continued the radio show himself. To take Moore's place, Durante used more guests and also hired a regular supporting cast that included Peggy Lee, Arthur Treacher and Victor Moore. The Durante show for Rexall moved to NBC and remained moderately successful until 1950 when Jimmy left radio for good.

Television was the next logical step for him. Lou Clayton knew that Jimmy would be perfect for this new medium and wanted to make sure his pal got a fair deal. Even after being diagnosed as having terminal cancer, Lou continued to negotiate with network executives and reached a ten-year agreement that set Jimmy up financially for the rest of his life. Unfortunately, Lou never got to see Jimmy perform on television as he died a few months before Durante's debut.

Jimmy's first appearance was in October of 1950 as one of the rotating hosts on NBC's "All Star Revue." He remained there for three years, then moved on to the "Colgate Comedy Hour". Finally he hosted his own show from 1954-57. Audiences loved Jimmy here too, just as Clayton had predicted. Durante even won an Emmy for Best Comedian in 1952.

After his own show left the air, Jimmy began to slow down. He still made an occasional film or television appearance but now, in his mid-sixties, he decided to relax and enjoy the time he had left. He remarried in 1960 and became a father when they adopted a baby girl. Jimmy remained in good health until suffering several strokes in the mid-seventies. He died on January 29, 1980, just shy of his 87th birthday.

Anyone who met Durante couldn't help but like him. Here is a man who would literally give someone the shirt off his back if asked. He was always concerned about the other person and that caring rubbed off on those around him. A case in point: when Durante fell seriously ill in late 1947, Bob Hope, Red Skelton, Al Jolsen and Frank Morgan filled in on Jimmy's radio show free of charge as a gesture of love and friendship to the man they respected so much.

When Jimmy recovered from his illness he stated that "he only wanted to live long enough to do a little good in this world to pay back what I owe." He certainly accomplished that.

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**I REMEMBER IT WELL**  
**Making Christmas Happen!**  
 By Dan McGuire

The first Christmases that I recall with any clarity are those we celebrated during the war years. It so happened that I reached my sixth birthday during this period and was duly enrolled in grammar school. No doubt the latter milestone, coupled with the impact of World War II, made all special occasions more memorable for me.

Still, my entry into the world of the three R's exposed me to a whole new aspect of Christmas. Until then it had been a holiday primarily orchestrated by adults. I was enlisted in some token assistance here and there along the way. But my major contributions were gleeful anticipation (which included much thumbing through and marking of the Sears, Roebuck "wishing book") and exclamations of delight (which brought satisfied smiles to adult faces) when I opened my presents on Christmas day.

In my first year at James Giles School it was revealed to me that many hands and a great deal of preparation were required to make Christmas "happen" at school. Indeed, we began preparing on the very Monday that we returned from our Thanksgiving holiday.

The order of business included both presents for our parents and decorations for our school tree. Except for tinsel and colored lights, every ornament on our tree was made by the pupils.

Construction paper was a vital raw material in this enterprise. It was cut, folded and pasted into a variety of shapes. A lot

of white paste was used in the process. Teachers supplied the paper. We each had our own jar of the sickly sweet smelling paste, which was applied with short metal-handled brushes.

A sheet of construction paper might be curled into a tube shape and the overlapped edges pasted together. Next we flattened the tube and cut slots about one third of the way in from either edge. Then we reshaped the tube and pushed the slots in. A strip of paper pasted over the top became a handle. The result was a reasonable likeness of a colored lantern.

Literally thousands of thin strips of construction paper were curled and pasted into rings about an inch in diameter. Each one was looped into the next to form an immense chain. Eventually it encircled our school tree from top to bottom.



Cartoon illustrations by Brian Johnson

A more intricate folding technique resulted in a tall pyramid shape. Two of these pasted bottom-to-bottom would create a diamond that was hung by a piece of thread inserted through one peak. To achieve the desired symmetrical shape, this design had to be folded with precision. My pyramids usually looked more like Garfield Goose's beak.

Less intricate folding and some cutting was required to form little cubes about an inch and a half square. These were decorated with Christmas wrapping stickers of Santa Claus, angels, elves, snowmen, Christmas trees, etc.

To create snowflake designs, we began by making multiple folds in a sheet of white construction paper. With our stubby, semi-sharp, round nosed scissors, we cut out random patches in square shapes, triangles and half moons. When the paper was unfolded, no two snowflakes were alike.

One of my favorite teachers furnished us with templates in the shapes of familiar holiday figures. We used these to trace and cut out silhouettes on various colored paper. Santa Claus was red, of course. Snowmen and doves were white. The tree had to be green. Reindeer were brown. Elves could be many colors.

Around Thanksgiving and Christmas, bowls of assorted unshelled nuts were set out in many homes. We brought to school all the walnut shells that our families succeeded in separating into two unshattered halves. These we glued back together with a loop of thread pressed in between. Then we covered them with glittery gold or silver paint.

We wadded tin foil (much of it painstakingly peeled away from chewing gum wrappers) into five-pointed shapes that loosely approximated stars. Like many of our creations, these were hung by means of a loop of thread passed through one of the star's points.



Stringing pop corn required not only needle and thread, but a degree of dexterity. To avoid a lot of pricked fingers among the younger kids, this handicraft usually was delegated to upperclassmen. Even though the pop corn was dry and unsalted, teachers had to supervise closely. Otherwise, much of the raw material never made it onto the string.

In addition to our mass production of ornaments, we always had some project that involved making a gift for our parents. One year we simply folded sheets of construction paper into the size of greeting cards and decorated them with our own original artwork and greetings. Another time we covered homemade cards with silhouettes, using the same templates from which we had fashioned tree ornaments.

One year we cast both our palm prints in plaster. It wouldn't surprise me if hundreds of these matched sets survive yet today, stored in parents' treasure chests.

The traditional angel that topped our tree was a different one each year. It would be contributed by one (or a group) of the more talented upper classmen.

The Giles School Christmas tree stood in the main hallway for about two weeks before our holiday vacation began. We filed past it several times a day as we



## I REMEMBER IT WELL

marched in and out of the building or assembled for activities. Each time we observed it we could take pride in the collective results of our classes' handiwork and our own individual contributions.

Even more special was the pleasure of presenting our parents with the Christmas gifts we had crafted in school. Some of us had the means to afford a modest store-bought gift. But parents always seemed to take an inordinate joy in receiving the gifts that we had clumsily but lovingly made with our own small hands.

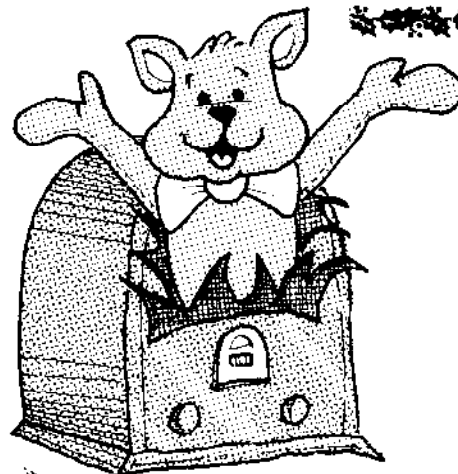
This aspect of Christmas, like its many other mysteries, does not change. Years later I experienced it again from the perspective of a proud parent. I have no doubt that my offspring one day will experience that joy also.

When we are young, our appreciation of

Christmas tends to be self-centered. Everyone and everything seems to be intent upon making this the gayest and most exciting of holidays for us. In the innocence of youth it is right and fitting that we simply accept this and enjoy.

But, as in all of life, the greater joy of Christmas is to be found more in giving and sharing than in receiving. As we become active participants, making Christmas happen for others, we begin to reap the richer rewards of the holiday spirit. What a debt we owe to those church and school teachers and other adults who guided us in making the transition.

It's been a few years since those carefree school days. I've seen some lavishly and elegantly decorated Christmas trees here and in other parts of the world. Yet none ever outshone the ones we adorned with our own handmade finery in the hallway of James Giles Elementary School.



## SEARCHING FOR THE SILVER STAR SINCE 1937

Paddy O'Cinnamon and his friends have been entertaining us for over 50 years and we've put together some special items which all true fans of the Christmas-time radio cliffhanger will surely want to have. These items are available at Metro Golden Memories, 5425 W. Addison, two miles west of the Kennedy Expressway in Chicago. Or they may be ordered by mail from The Hall Closet, Box 421, Morton Grove, Illinois 60053.

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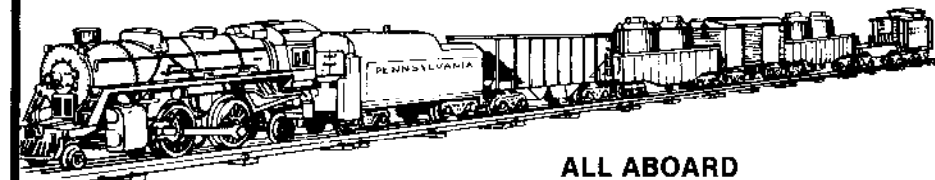
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# DECEMBER

**RADIO CLASSICS — WBBM-AM 78**  
**MONDAY thru FRIDAY 8:00-9:00 P.M.**  
**SATURDAY and SUNDAY 8:00-10:00 P.M.**

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p><b>PLEASE NOTE:</b> — All of the programs we present on <i>Radio Classics</i> are syndicated rebroadcasts. We regret that we are not able to obtain advance information about the storylines of these shows so that we might include more details in our <i>Radio Guide</i>. However, each show we present is slightly less than 30 minutes in length and this easy-to-read schedule lists the programs in the order we will broadcast them on WBBM-AM. The first show listed will play at approximately 8 p.m. and the second will be presented at about 8:30 p.m. and so forth. Programs on <i>Radio Classics</i> are complete, but original commercials and network identification have been deleted. Thanks for listening.</p>						
				<b>1</b> Screen Dir. Playhouse Great Gildersleeve	<b>2</b> CBS Radio Mystery Theatre	<b>3</b> To Be Announced
<b>4</b> This Is Your FBI CBS Radio Mystery Theatre Hopalong Cassidy	<b>5</b> Duffy's Tavern Lone Ranger	<b>6</b> Blackhawk Hockey NO RADIO CLASSICS	<b>7</b> Green Hornet Fibber McGee	<b>8</b> CBS Radio Mystery Theatre	<b>9</b> Lights Out Life of Riley	<b>10</b> CBS Radio Mystery Theatre Green Hornet Challenge of the Yukon
<b>11</b> Blackhawk Hockey NO RADIO CLASSICS	<b>12</b> NFL Football NO RADIO CLASSICS	<b>13</b> Screen Dir. Playhouse Burns & Allen	<b>14</b> Blackhawk Hockey NO RADIO CLASSICS	<b>15</b> CBS Radio Mystery Theatre	<b>16</b> Jack Benny Red Ryder	<b>17</b> Blackhawk Hockey NO RADIO CLASSICS
<b>18</b> Blackhawk Hockey NO RADIO CLASSICS	<b>19</b> Jack Benny Christmas Special	<b>20</b> CBS Radio Mystery Theatre	<b>21</b> Blackhawk Hockey NO RADIO CLASSICS	<b>22</b> Life of Riley Charlie McCarthy	<b>23</b> Blackhawk Hockey NO RADIO CLASSICS	<b>24</b> Burns & Allen Dragnet Duffy's Tavern Great Gildersleeve
<b>25</b> Lone Ranger Charlie McCarthy Six Shooter Damon Runyon Theatre	<b>26</b> Blackhawk Hockey NO RADIO CLASSICS	<b>27</b> CBS Radio Mystery Theatre	<b>28</b> Blackhawk Hockey NO RADIO CLASSICS	<b>29</b> CBS Radio Mystery Theatre	<b>30</b> Charlie McCarthy Life of Riley	<b>31</b> To Be Announced

# JANUARY

**RADIO CLASSICS — WBBM-AM 78**  
**MONDAY thru FRIDAY 8:00-9:00 P.M.**  
**SATURDAY and SUNDAY 8:00-10:00 P.M.**

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>1</b> Blackhawk Hockey NO RADIO CLASSICS	<b>2</b> Fibber McGee Great Gildersleeve	<b>3</b> CBS Radio Mystery Theatre	<b>4</b> Blackhawk Hockey NO RADIO CLASSICS	<b>5</b> Jack Benny Lights Out	<b>6</b> CBS Radio Mystery Theatre	<b>7</b> Blackhawk Hockey NO RADIO CLASSICS
<b>8</b> Blackhawk Hockey NO RADIO CLASSICS	<b>9</b> CBS Radio Mystery Theatre	<b>10</b> Sealed Book Burns & Allen	<b>11</b> Blackhawk Hockey NO RADIO CLASSICS	<b>12</b> Blackhawk Hockey NO RADIO CLASSICS	<b>13</b> CBS Radio Mystery Theatre	<b>14</b> Blackhawk Hockey NO RADIO CLASSICS
<b>15</b> CBS Radio Mystery Theatre Double Feature	<b>16</b> Blackhawk Hockey NO RADIO CLASSICS	<b>17</b> Dragnet Duffy's Tavern	<b>18</b> Blackhawk Hockey NO RADIO CLASSICS	<b>19</b> CBS Radio Mystery Theatre	<b>20</b> Blackhawk Hockey NO RADIO CLASSICS	<b>21</b> Blackhawk Hockey NO RADIO CLASSICS
<b>22</b> To Be Announced	<b>23</b> Gangbusters Charlie McCarthy	<b>24</b> CBS Radio Mystery Theatre	<b>25</b> Blackhawk Hockey NO RADIO CLASSICS	<b>26</b> CBS Radio Mystery Theatre	<b>27</b> Lone Ranger Fibber McGee	<b>28</b> Blackhawk Hockey NO RADIO CLASSICS
<b>29</b> To Be Announced	<b>30</b> Blackhawk Hockey NO RADIO CLASSICS	<b>31</b> CBS Radio Mystery Theatre	<p><b>PLEASE NOTE</b>            Due to WBBM's commitment to news and sports, <i>Radio Classics</i> may be pre-empted occasionally for late-breaking news of local or national importance, or for unscheduled sports coverage. In this event, vintage shows scheduled for <i>Radio Classics</i> will be rescheduled to a later date.</p>			

# THOSE WERE THE DAYS

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

## DECEMBER

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

### SATURDAY, DECEMBER 3RD RADIO TO PLAN YOUR CHRISTMAS LIST BY

**CINNAMON BEAR** (1937) Chapter 11. Fee Foo the Friendly Giant. Syndicated. (12:00)

**FRED WARING SHOW** (12-22-48) Fred and the Pennsylvanians present a program for Christmas featuring three English carols, a lengthy treatment of "Jingle Bells," an "Uncle Lumpy" story, and the "Song of Christmas Eve." Bill Bivans announces. Johnson's Wax, NBC. (9:00; 14:05; 5:30)

**CINNAMON BEAR** (1937) Chapter 12. The Rhyming Rabbit and the Bumble Bee. (12:00)

**CAVALCADE OF AMERICA** (12-25-44) "America For Christmas" starring Walter Huston in a wartime patriotic show for the holiday. A group of U.S. Servicemen celebrates Christmas on a small island in the Pacific as a USO troupe entertains. Special songs by Woody Guthrie, arranged by Earl Robinson, sung by the King's Men. Dupont, NBC. (15:00; 13:50)

**CINNAMON BEAR** (1937) Chapter 13. Through the picture frame to see the Wintergreen Witch. (12:00)

**ADVENTURES OF OZZIE AND HARRIET** (12-19-48) The Nelsons decide to be sensible this year and not buy extravagant gifts for each other. International Silver Co., NBC. (12:50; 16:40)

**CINNAMON BEAR** (1937) Chapter 14. Queen Melissa of Maybe Land offers help. (12:00)

**SUSPENSE** (12-21-58) "Out For Christmas" starring Raymond Burr as an ex-convict, out of prison in time for Christmas, who sets out to kill the cop who sent him up. Participating sponsors, CBS. (8:25; 8:20; 11:30)

### SATURDAY, DECEMBER 10th RADIO TO ADDRESS CHRISTMAS CARDS BY

**LIFE WITH LUIGI** (12-20-48) J. Carroll Naish stars as Luigi Bosco with Alan Reed as Pasquale. Pasquale discovers Luigi's Christmas list, but doesn't find his name on it. AFRS rebroadcast. (9:45; 15:10)

**CINNAMON BEAR** (1937) Chapters 15 and 16.

Snapper Snick the Crocodile; Oliver the Ostrich. (12:00; 12:00)

**RAILROAD HOUR** (12-24-51) "The Happy Prince" by Oscar Wilde. Gordon MacRae and Lucille Norman star in a special holiday show. The statue of the Happy Prince tells a story for Christmas and how his gold and jewels helped the poor children in town. Narrated by John McIntyre. Marvin Miller announces. Cast includes Herb Butterfield, Howard McNear, the Norman Luboff Choir. Music by Carmen Dragon and the orchestra. Association of American Railroads, NBC. (15:00; 12:35)

**GRAND CENTRAL STATION** (12-19-51) A cynical ambulance driver and a mysterious doctor make their holiday rounds of mercy. This is the traditional Christmas presentation of the popular drama. Pillsbury, CBS. (16:30; 10:35)

**CINNAMON BEAR** (1937) Chapter 17. The mud-slinging Muddlers. (12:00)

**JACK BENNY PROGRAM** (12-14-41) Mary Livingstone and Jack go Christmas shopping with Rochester in this early wartime broadcast. Jack heads for the bargain basement! Dennis Day, Phil Harris, Don Wilson, and Elliott Lewis as a salesman in the toy department. Jell-O, NBC. (10:35; 16:10)

**CINNAMON BEAR** (1937) Chapter 18. The Cockerburr Cowboys. (12:00)

### SATURDAY, DECEMBER 17TH RADIO TO WRAP, BAKE AND DECORATE BY

**RED SKELTON SHOW** (12-19-51) "The Little Christmas Tree" is the seasonal offering from the Skelton Scrapbook of Satire. Featured are Junior, the Mean Little Kid, Deadeye, and Clem Kadiddlehopper. Cast includes Lurene Tuttle, Pat McGeehan, Rod O'Connor, David Rose and the orchestra. Norge Appliances, CBS. (8:20; 11:00; 10:30)

**CINNAMON BEAR** (1937) Chapter 19. To the Golden Grove. (12:00)

**OUR MISS BROOKS** (12-25-49) Eve Arden stars as schoolteacher Connie Brooks who can't spend Christmas with her relatives and just wants to spend a quiet

evening at home. Gale Gordon is Mr. Conklin, Dick Crenna is Walter Denton, Jeff Chandler is Mr. Boynton, Jane Morgan is Mrs. Davis. Colgate, CBS. (15:45; 12:30)

**TRUTH OR CONSEQUENCES** (12-20-47) Ralph Edwards hosts the zany audience participation show with a holiday consequence for a contestant. The show visits a hospitalized, disabled World War II veteran for a warm-hearted, sentimental "This Is Your Life" — type segment. A touching, moving program for the Christmas season. Harlow Wilcox announces. Duz, Drene, NBC. (7:02; 22:23)

**CINNAMON BEAR** (1937) Chapters 20 and 21. The Grand Wunkey takes the Wintergreen Witch to exile in Looking Glass Valley, the Land of Ice and Snow. (12:00; 12:00)

**JACK BENNY PROGRAM** (12-21-41) Jack is planning a Christmas party for the gang. Mary Livingstone, Don Wilson, Elliott Lewis, and Dennis Day who sings a medley of Christmas carols. Jell-O, NBC. (10:35; 10:00; 9:40)

**CINNAMON BEAR** (1937) Chapter 22. Meet Jack Frost. (12:00)

### SATURDAY, DECEMBER 24TH CHRISTMAS EVE

**PHILCO RADIO TIME** (12-24-47) Bing Crosby presents his annual Christmas show with John Scott Trotter and the orchestra, the Charioteers, Skitch Henderson, and Ken Carpenter. Bing sings traditional carols for the holiday, "White Christmas" and tells the classic story "The Small One" by Charles Tazewell. Philco, ABC. (10:50; 18:35)

**CINNAMON BEAR** (1937) Chapter 23. Paddy O'Cinnamon gets stuck in a pile of Christmas stickers. (12:00)

**FIRST NIGHTER** (12-22-45) "Little Town of Bethlehem" starring Barbara Luddy as Mary and Olan Soule as Joseph in the ninth annual presentation of the story of the Nativity. Cast includes Sidney Ellstrom, Hugh Studebaker, Herb Butterfield, Willard Waterman, Phillip Lord. Announcer is Rye Billsbury. Campana Products, CBS. (4:50; 24:40)

**CINNAMON BEAR** (1937) Chapter 24. Judy, Jimmy and Paddy O'Cinnamon attend the Christmas Tree Parade. (12:00)

**JIMMY DURANTE SHOW** (12-24-47) Guest Margaret O'Brien visits Jimmy and the gang: Peggy Lee, Candy Candido, Arthur Treacher, Howard Petrie, Roy Bargy and the orchestra. Margaret and Jimmy take a ride to the North Pole. Rexall, NBC. (8:20; 11:58; 9:27)

**CINNAMON BEAR** (1937) Chapter 25. Captain Tin Top returns the star, but the Crazy Quilt Dragon steals it! (12:00)

**A CHRISTMAS CAROL** (1940s) Ronald Colman stars

as Ebenezer Scrooge in this version of the classic story by Charles Dickens. Cast includes Eric Snowden, Barbara Jean Wong, Lou Merrill, Hans Conried, Cy Kendall, and Gale Gordon. Commercial recording. (23:00)

**CINNAMON BEAR** (1937) Chapter 26. The final episode in our adventure. Do our heroes find the star for their Christmas tree? (12:00)

### SATURDAY, DECEMBER 31ST NEW YEAR'S EVE COUNTDOWN

**GLENN MILLER AND HIS ORCHESTRA** (12-31-38) Remote broadcast from New York's Paradise restaurant, part of NBC's New Year's Dance Parade. Vocals by Marion Hutton and Ray Eberle. Music includes "King Porter Stomp," "FDR Jones" and "One O'Clock Jump." Nelson Case announces. Sustaining, NBC. (13:40)

**RALPH MARGERIE AND HIS ORCHESTRA** (1-1-58) Remote broadcast from the Melody Mill Ballroom, North Riverside, Illinois, part of CBS' New Year's Eve Dancing Party. Selections include "Perdido," "Hesitation Hop" and "What's New." Sustaining, CBS. (14:15)

**LES ELGART AND HIS ORCHESTRA** (12-31-64/1-1-65) Remote broadcast from the Sherman House in Chicago from 11:55 p.m. to 12:30 a.m. The program begins minutes before midnight as the band plays "Why Don't You Do Right" and "You Made Me Love You." At the stroke of midnight, it's "Auld Lang Syne" followed by "It's D'lovely," "Cherokee," "Skyliner," "Blues in the Night," "Makin' Whoopee" and others. George Stone announces. Sustaining, NBC. (14:00; 17:05)

**CHUCK FOSTER AND HIS ORCHESTRA** (1-1-60) It's "Music in the Foster Fashion" from the Aragon Ballroom in Chicago during the first hour of the new year. Featured are "Mack the Knife," and "Broken-Hearted Melody." Sustaining, CBS. (14:00)

**SWING AROUND THE CLOCK** (12-31-44) Don Wilson is master of ceremonies for an all-star Armed Forces Radio swing around the country to hear the big bands and the big singers from various military installations. Featured are Jimmy Dorsey, Ella Mae Morse, Louis Jordan Timpani Five, Harry James, Kay Kyser, Lena Horne, Benny Goodman, Bing Crosby, Ginny Simms, Woody Herman, Tommy Dorsey, Gene Krupa, Johnny Mercer and the Pied Pipers, Vaughn Monroe, GI Jill with Major Meredith Willson and the AFRS Orchestra, Spike Jones, and Count Basie. AFRS. (14:00; 15:00; 14:55; 15:00)

**OUR SPECIAL GUEST** and co-host for this New Year's Eve afternoon of revelry will be big band buff **KARL PEARSON** who will be on hand to talk about the music and the musicians featured on the program. Listeners are invited to tune in with party hats, noisemakers and suitable refreshments! Don't miss it if you can!

# THOSE WERE THE DAYS

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

## JANUARY

SATURDAY, JANUARY 7TH — HAPPY NEW YEAR!

**FIBBER MCGEE AND MOLLY** (1-1-52) As the McGees go visiting on New Year's Day, they learn their friends' resolutions. Jim and Marion Jordan star as the leading citizens of Wistful Vista. Cast includes Bill Thompson, Gale Gordon, Arthur Q. Brian, Dick LeGrand, Harlow Wilcox, the King's Men, Billy Mills and the orchestra. Pet Milk, NBC. (8:30, 11:50; 7:30)

**EDDIE CANTOR SHOW** (1-3-45) After a show at the Hollywood Canteen, the gang is invited to Eddie's house for a New Year's party. Eddie "Rochester" Anderson joins Cantor and the regulars: Leonard Seuss, Nora Martin, Bert Gordon and Harry Von Zell. Sal Hepatica, Ipana, NBC. (9:10; 9:10; 11:30)

**SUSPENSE** (12-28-58) "The 32nd Of December" starring Frank Lovejoy as a man who is compelled to buy an unusual antique clock. Cast includes Joan Banks and Barney Phillips. Announcer is Larry Thor. Sustaining, CBS. (10:10; 9:00)

**MILTON BERLE SHOW** (12-30-47) Uncle Milty presents a "Salute to New Year's" with regulars Pert Kelton, Jack Albertson, Mary Shipp, Dick Varney, Frank

Gallop, Ray Bloch and the orchestra. In a "recap of 1947," Milton tells how he got his radio show and later relates the events of last year's New Year's Eve. Phillip Morris Cigarettes, NBC. (10:10; 7:45; 9:30)

**JACK BENNY PROGRAM** (12-27-42) In a remote broadcast from the Vanderbilt Theatre in New York, Jack and the gang perform before an audience of servicemen on leave. Guest conductor Benny Goodman joins the regulars: Don Wilson, Mary Livingstone, Dennis Day, Eddie "Rochester" Anderson, Phil Harris in the service so guest Fred Allen subs for him in Jack's annual New Year's Fantasy. Allen is Uncle Sam and Benny is the "old year." Grape Nuts, NBC. (8:10; 20:10)

**AMOS 'N' ANDY** (12-29-44) Freeman Gosden and Charles Correll star as radio's all-time favorites. Andy is upset that he has not yet received an invitation to Miss Jackson's New Year's party. Rinso, NBC. (9:50; 6:25; 14:35)

SATURDAY, JANUARY 14TH

**ADVENTURES BY MORSE** (1944) "The Girl on Shipwreck Island," a Carleton E. Morse adventure starring David Ellis as Captain Friday. First episode of a three-chapter story: Flying out of Saigon, Friday's plane develops engine trouble and is forced to make an emergency landing on an island in the South Pacific. Syndicated. (11:30; 13:10)

**BABY SNOOKS** (1948) Fanny Brice stars as Snooks with Hanley Stafford as Daddy. There's lots of automobile trouble as Daddy tries to find the used car he sold to a dealer. Cast includes Frank Nelson and Alan Reed. Harlow Wilcox announces. AFRS rebroadcast. (10:00; 15:45)

**ADVENTURES BY MORSE** (1944) "The Girl on Shipwreck Island." Chapter two: "The Pirate is a Fighting Man." Syndicated. (12:25; 12:45)

**HAVE GUN, WILL TRAVEL** (10-11-59) John Dehner is featured as Paladin who finds much activity in the town of Tombstone, Arizona where he agrees to be sworn in as Deputy Sheriff of Cochise County. Participating sponsors, CBS. (7:35; 15:25)

**ROCKY FORTUNE** (1953) Frank Sinatra stars as a down on his luck drifter who takes a job as a handyman in an art store. While at lunch, the owner of the store

is murdered. Cast includes Jan Miner, Leon Janney, Joseph Julian, Ed Begley, Mandel Kramer. AFRS rebroadcast. (16:30; 7:23)

**ADVENTURES BY MORSE** (1944) "The Girl on Shipwreck Island." Third and final episode: "There is More to Gracie Than Meets the Eye." Syndicated. (12:15; 13:05)

SATURDAY, JANUARY 21ST  
FUN WITH CANDY CANDIDO

**JIMMY DURANTE SHOW** (12-10-47) Guest Boris Karloff joins the Schnozz and all the regulars: Candy "I'm Feeling Mighty Low" Candido, Peggy Lee, Arthur Treacher, Alan Reed, Howard Petrie, Roy Bargy and the orchestra. In a sketch, Boris plays Happy Sam, the disc jockey. Rexall, NBC. (8:55; 10:25; 9:25)

**OUR SPECIAL GUEST** will be comedian **CANDY**

SATURDAY, JANUARY 28TH — SPOTLIGHT ON GALE GORDON

**OUR MISS BROOKS** (2-6-49) Gale Gordon appears as Osgood Conklin in support of Eve Arden who stars as schoolteacher Connie Brooks. Conklin announces a new "crackdown plan" for Madison High School: more discipline, less horseplay. Cast features Jeff Chandler, Dick Crenna, Arthur Q. Brian, Frank Nelson. Palmolive, CBS. (12:05; 18:09)

**MAXWELL HOUSE COFFEE TIME** (12-4-47) Gale Gordon appears as Mr. Judson, a wealthy Texan, in support of George Burns and Gracie Allen. George thinks he's a better singer than Bing Crosby so Gracie tries to get guest Bing to retire. Cast features Hans Conried, Bill Goodwin, announcer Toby Reed, Meredith Willson and his orchestra. Maxwell House Coffee, NBC. (11:30; 8:55; 5:55)

**INTERPLANETARY ADVENTURES OF FLASH GORDON** (1935) Gale Gordon stars as the amazing interplanetary adventurer in an isolated episode from the series. Flash and Dale in the Prison City of the Hawkmen. Hearst Comic Weekly, MBS. (15:37)

**FIBBER MCGEE AND MOLLY** (10-18-49) Gale Gordon appears as Mayor LaTrivia in support of Jim and Marion Jordan as Fibber and Molly. Molly wants to sell kisses to raise funds for the Community Chest Drive. Cast includes Bill Thompson, Arthur Q. Brian, Bud Stevens, the King's Men, Billy Mills and the orchestra. Johnson's Wax, NBC. (9:48; 13:55; 7:00)

**PHIL HARRIS-ALICE FAYE SHOW** (5-15-49) Gale Gordon is featured as the sponsor, Mr. Scott in support of Phil and Alice. Scott throws a party and Frankie Remley (Elliott Lewis) is not invited. Rexall, NBC. (10:25; 6:48; 11:10)

**INTERPLANETARY ADVENTURES OF FLASH GORDON** (1935) Gale Gordon stars as Flash in another isolated episode from the series: "Under the

**CANDIDO** who spent many years as part of the Durante show. He reminisces about his long show business career in a conversation recorded in his home in Burbank, California on June 14, 1988. (25:50; 23:17)

**JIMMY DURANTE SHOW** (2-25-48) Guest Victor Moore discovers Jimmy has a problem with insomnia. Cast features Candy Candido, Peggy Lee, Alan Reed, Howard Petrie, Roy Bargy and the orchestra. Rexall, NBC. (8:55; 9:15; 11:05)

EXTRA ADDED ATTRACTION

**LUX RADIO THEATRE** (2-14-44) "The Fallen Sparrow" starring Robert Young, Maureen O'Hara and Walter Slezak in their original screen roles in this radio version of the 1943 film, a World War II thriller with Young returning from the Spanish Civil War to find American-based Nazis after him for an artifact he is supposed to have. Lux Soap, CBS. (19:45; 17:40; 21:15)

Influence of Leethium." Hearst Comic Weekley, MBS. (15:30)

**MY FAVORITE HUSBAND** (1949) Gale Gordon appears as bank president Mr. Atterbury, in support of Richard Denning and Lucille Ball. George tries to get enough courage to ask Atterbury for a raise. Frank Nelson is featured in the cast. AFRS rebroadcast. (12:45; 8:30)



GALE GORDON

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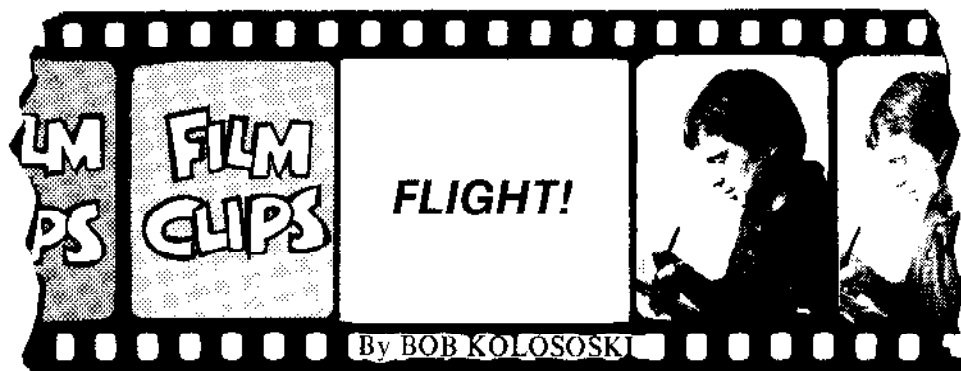
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Warriors and soldiers had fought desperate battles for centuries on traditional battlegrounds at every corner of the earth. Suddenly in this century a new battlefield was introduced to warfare; however, it was not on the earth but rather in the skies above. The airplane became a new weapon for modern warfare over the skies of France during WWI. The plane was a new technology and the men who flew them were a new breed of warrior. The civilian populations were quickly drawn to this new type of hero and the exploits of Baron Manfred Von Richthofen, (the Red Baron) and Eddie Rickenbacker were in the newspapers almost daily. The mystique of the aviator as romantic hero sold newspapers but it took several years before Hollywood gambled on that theme to sell movie tickets.

When World War I ended so did the movie audiences' appetite for war films. Airplanes were used mainly in serials to accentuate action or create some thrilling stunt work. Most of the men who flew the planes were veterans of the war and didn't mind risking their lives — as long as they were paid. In many a cliffhanger such as "The Timber Queen" (1923) airplanes provided fast paced thrills as heroes and heroines dangled off planes hundreds of feet above the ground. Even Rin Tin Tin had a chance to go aloft in the 1927 feature "A Dog of the Regiment."

Then, in that same year 1927, Paramount released a film that thrust airplanes

and the men who flew them into the mainstream of American films.

"Wings" was a two million dollar gamble by Paramount to match MGM's WWI epic "The Big Parade." Producer B. D. Schulberg cast Buddy Rogers and Richard Arlen as two young aviators who live, fly and die during the film's 90 minute running time. Clara Bow, the "IT" girl, was cast as the romantic interest and Gary Cooper played a small but memorable bit part. The star of the film, however, was director William Wellman who had been a pilot in the famed Lafayette Escadrille during the war. His experience came in handy as he set up dog fights and thrilling battle scenes. The movie was a huge success and the aviator-as-tragic hero was what the public wanted. Soon every studio had its own squadron of WWI vintage planes and dog fights over Los Angeles were common. Howard Hughes produced and directed "Hell's Angels" (1930), the film that made Jean Harlowe a star. Howard Hawks directed "The Dawn Patrol" (1930) and Clark Gable was in "Hell Divers" (1931).

The scenarios of most of these films were similar but the male stars were changed to sell movie tickets. The basic theme was a romantic triangle with two pilots in love with the same girl and seeking romance in between missions over enemy territory. Titles such as "Legion of the Condemned" (1928) and "The Last Squadron" (1932) also indicated to the



"WINGS" (1927) STARRED CHARLES "BUDDY" ROGERS AND CLARA BOW

audience that the young heroes were defying death daily and often losing. The pilots were romantic warriors and their crude planes modern suits of armor. But by the final reel, most were shot down in flames of glory.

Now the pilots were portrayed as brave leaders capable of cool decision making under adverse conditions. In "Thirteen Hours by Air" (1936) Fred MacMurray played a young pilot whose passenger plane was hijacked by a desperate convict. MacMurray managed to keep his plane flying, disarm the desperado and fall in love with a pretty passenger in the span of the 13-hour flying time from New York to Los Angeles. RKO's "Five Came Back" (1939) was a top flight film with Chester Morris as the heroic pilot who lead

his passengers to safety after his plane crashed deep in the Amazon jungle.

As the Roaring Twenties gave way to the Great Depression thirties, budget-conscious studios began to shy away from expensive war films. They hit upon a new (much less expensive) approach to aviator films. The pilot heroes were "forgotten men" risking their lives as barn stormers or movie stunt men. Romantic triangles were still employed but the pilots were now civilians punching a time clock at dawn instead of flying patrols. In "Flying Devils" (1933), Eric Linden is in love with Ralph Bellamy's wife, the parachute star of their flying circus show. A variation on the romantic triangle was "Christopher Strong" (1933) with a young Katharine Hepburn as a strong willed aviatrix who

## FILM CLIPS

falls in love with a married man.

In the mid-thirties technology began to advance air transportation and passenger planes made their way into movie plots.

As the decade wore on, military thunder in Europe caused some people here in the U.S.A. to wonder if our military strength was in ready condition. Warner Bros. was ready to assure America and the world that we had the bravest, best pilots in the world. In 1936 "Devil Dogs of the Air" with James Cagney saluted the Air Force with flying colors. "Wings of the Navy" (1937) starred George Brent as a navy pilot at Pensacola Naval Air Training Station who develops a way to help pilots fly higher altitudes. Perhaps the finest salute to the flying services was "Dive Bomber" (1941) with Errol Flynn as a naval doctor working with pilot Fred MacMurray on

preventing blackouts by pilots on dive bombing runs.

Soon the circle would come around 360 degrees when Pearl Harbor thrust America into WWII. War films celebrating the bravery and skill of our pilots would regularly be released and the public loved them. Flight was still unknown to most Americans and the pilots who climbed into their mysterious machines of war to meet the enemy head on became modern knights. To further add to the public's hero worship of America's pilots, several movie stars volunteered to become pilots and two in particular became very real heroes. James Stewart and Wayne Morris both were valiant pilots during the war and were so honored by their country. The mystique of daring men who venture into the unknown in technology's latest flying machines is with us today every time the space shuttle is launched. These men, these pilots have always been and also will be true American heroes.

## They Had Names Then, Too . . .

By  
Clair Schulz

Motion pictures have been known to produce magic moments, but unfortunately some of the most magical moments are often ignored. People who arrive late at a theatre or who switch channels on their televisions after "The End" has appeared on their screens may miss one of the true delights of watching movies: the list of characters that gives credits where credit is due. It is the scorecard that allows viewers to know who the players are.

The parade of names that precedes or follows that action of a film is not what it once was. For the most part, the names of present-day actors and actresses do not have the lyrical aura that the names of performers carried when Hollywood was Hollywood. Some of the names appearing on marquee today are noteworthy: *Cloris Leachman, Scatman Crothers, Goldie Hawn, Season Hubley, Yaphet Kotto, Tuesday Weld, Sidney Poitier, Meryl Streep*, and a few others. But a cast roster of those involved in a current production is unlikely to contain any names worthy of a second look. So many of the actors and actresses whose careers began in the first half of the century had names that flickered before moviegoers' eyes long after their images disappeared from the screen.

Some of those names were simply a measure of the person's stature or shape: *Junior Durkin, Dinky Dean, Tiny Jones, Slim Summerville, Chubby Johnson, Fatty Arbuckle*. Others, like *King Baggott, Queenie Leonard, and Queenie Smith*, were accorded the royal treatment. Titles that appeared above or below the other titles belonged to *Sir Guy Standing, Dame May Whitty, and Sir Cedric Hardwicke. True Boardman, Truly Shattuck, Sara Allgood, and Blanche Sweet* were quality performers.

Some players thought that once was



JOHN MACK BROWN

enough, others elected to play out the string. Among those who sought mystery in brevity are *Annabella, Margo, Sabu, and Doralinda*. Many more entertainers gave audiences the full treatment: *Anna May Wong, John Mack Brown, Nell Clark Keller, Edna May Oliver, Louis Jean Heydt, Fanny May Hogan, Julia Swayne Gordon, Laura Hope Crews, Edward Everett Horton, Mary Beth Hughes, Veda Ann Borg, Cosmo Kyrle Bellew, and Vera Hruba Ralston*.

Others who did not wish to go quite as far were known initially as *Lee J. Cobb, Jay C. Flippen, W.C. Fields, J. Gunnis Davis, William S. Hart, J. Carroll Naish, Joe E. Brown, Edward G. Robinson, Samuel S. Hinds, Leo G. Carroll, S.Z. Sakall, C. Aubrey Smith, and Francis X. Bushman*. Even these shortened versions

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## THEY HAD NAMES THEN

had a cadence when spoken which required all three elements of the name to be present.

There were other personalities who also made use of the poetic aspects of real or assumed names. *Chill Wills*, *Cosmo Sarbo*, *Harry Carey*, and *Fay Wray* carried their own chimes with them wherever they went.

Among the many who recognized the power of alliteration were *Marjorie Main*, *Syd Saylor*, *Deanna Durbin*, *Kay Kyser*, *Dan Duryea*, *Charlie Chaplin*, *Vera Vague*, *Nita Naldi*, *Lola Lane*, *Billie Burke*, *Ruth Roman*, *Maria Montez*, *Chick Chandler*, *Rags Ragland*, *Colin Clive*, *Flora Finch*, *Binnie Barnes*, *Douglass Dumbrille*, *Hugh Herbert*, *Frizzie Fern*, *Whip Wilson*, *Hollitwell Hobbes*, *Chic Chivvis*, *Greta Garbo*, *Hedda Hopper*, *Roy Rogers*, *Gus Glassmire*, *Beulah Bondi*, and *Ben Blue*.

Women's names were often exotic. *Ida Darling*, *Pearl White*, *Lois January*, *Heather Angel*, *Renee Adoree*, *Fritzi Ridgeway*, *Blossom Seeley*, *Fifi D'Orsay*, *Trixie Friganza*, and *Hazel Dawn* boasted names every bit as flamboyant as those chosen by *Gypsy Rose Lee* and other ecadysiasts.

Men, other the other hand, frequently carried colloquial or gritty labels. For example, the cast of a western might include the likes of *Cactus Mack*, *Sunset Carson*, *Buck Jones*, *Wheeler Oakman*, *Montie Montana*, *Lash LaRue*, *Hoot Gibson*, *Monte Blue*, *Yakima Canutt*, *Gabby Hayes*, *Black Jack O'Shea*, and *Smiley Burnette*.

Audiences did not care if the people on screen were carrying the same identification they were born with. Four major stars of the silents, *Pola Negri*, *Theda Bara*, *Ramon Novarro*, and *Rudolph Valentino*, as well as people who appeared later such as *Ginger Rogers*, *Vera Zorina*, *Yvonne De Carlo*, *Veronica Lake*, *Hillary Brooke*, *Dorothy Lamour*, and *Hedy*



FAY WRAY

*Lamarr* dressed themselves in borrowed robes.

But not all those who made changes did so in the name of glamour; at least a score of them were known by homey nicknames. Monikers were used to good advantage by *Tex Ritter*, *Hoagy Carmichael*, *Dusty Anderson*, *Snub Pollard*, *Wonderful Smith*, *Spanky McFarland*, *Jinx Falkenburg*, *Monty Wooley*, *Snitz Edwards*, *Bud Abbott*, *Boots Mallory*, *Winnie Lightner*, *Si Jenks*, *Skeets Gallagher*, *Butterfly McQueen*, *Doodles Weaver*, the two *Busters* (*Crabbe* and *Keaton*), and the immortal *Sonny Tufts*. And, of course, *Curly*, *Shemp*, *Groucho*, *Chico*, *Harpo*, and *Zeppo* would have made people laugh had they been known by other names, but their antics and insults wouldn't have smelled as sweet.

Just as common as the enchanting or zippy creations were the names which were so extraordinary that one suspected



SONNY TUFTS

immediately after seeing or hearing them that they were genuine. *Mabel Taliaferro*, *Spottiswode Aiken*, and *Warburton Gamble* were three mouthfuls that played stumbly rather than trippingly on the tongue.

Names that also carried the ring and sometimes the thud of authenticity belonged to *Tallulah Bankhead*, *Wanda Hendrix*, *Edna Purviance*, *Una Merkel*, *Eric Kalkhurst*, *Rockliffe Fellowes*, *Elmo Lincoln*, *Bonita Granville*, *Percy Kilbride*, *Templar Saxe*, *Conrad Veidt*, *Tristram Coffin*, *Eugene Pallette*, *Onslow Stevens*, *Blanche Yurka*, *Laird Cregar*, *Wilton*

*Lackaye*, *Franklin Pangborn*, *Jobya Ralston*, *Zazu Pitts*, and *Maris Wrixon*. Special mention should be made of *Symona Boniface*, who endured so many skirmishes with *The Three Stooges* that her last name could have been *Pic-in-facc*.

Indeed, the names of a number of stars were so distinctive that even today only the mention of their first names is enough to cause immediate recognition. *Boris* and *Bela* continue to haunt the cobwebs of imagination. *Basil* and *Nigel* stalk criminals through London's foggy streets. *Spencer* and *Katharine* fight the battle of the sexes. *Franchot* and *Zachary* break hearts. *Humphrey* grimaces, *Fanny* giggles, *Lupe* spits fire, *Randolph* rides, *Carmen* whirls, *Marlene* slinks, *Bing* swings, *Toby* wings, *Claude* reigns. *Mischa*, *Agnes*, *Spring*, and *Hume*, who provided fine support, also gained a measure of fame. Their faces were familiar, but no more so than their names.

It would be easy to brand those who say that "They don't make movies like they used to" as people who have fallen victim to a case of acute nostalgia. A person who expresses a desire to "return to the thrilling days of yesteryear" is apt to be reminded by a steely-eyed realist that those were the days of *Stepin Fetchit*, domineering moguls, and pervasive typecasting. No argument. But it was also a time when one like *Lorre* or *Greenstreet* could smile and be a villain, a *Bow* was all it, *Twelyetrees* grew in popularity instead of the backyard, a man was a menace *Atwill*, and a *Raft* was sent up the river.

They were reel people with reel names.

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# WE GET LETTERS

**LOUISVILLE, KENTUCKY** — I've been listening to you and your shows ever since I picked you up on WCFL back in 1983. Thanks for all the great times. I don't know if anyone was more excited than I when I read that *Radio Classics* was picking up the CBS Radio Mystery Theatre. I remember listening to it at night and falling asleep to it back in the '70s. To a 24-year old like myself, this was MY "golden age of radio." I'd stay up past midnight just to listen to it. And it was great to hear E. G. Marshall open that creaking door again on September 6th. Hopefully, with fall coming on, WBBM will come in as clearly as it did Sept. 6. Thanks Chuck. It feels good to hear from an old friend.

— FRED MARTIN

**MIDDLEVILLE, MICHIGAN** — I listen to your *Radio Classics* show on WBBM and I heard your advertisement about the club trying to keep radio alive and if you join they have a library of tapes. I would like to join. Please send me the proper forms and information. I like your shows, especially the weekend shows.

— DANIEL A. ROBINSON

(ED. NOTE — The organization you refer to is SPERDVAC — The Society to Preserve and Encourage Radio Drama, Variety and Comedy. It's a group of radio buffs, fans and collectors who have gathered together in the interests of keeping alive the great radio days. They are centered in southern California, but have members all across the country. Just send them your name and address and they'll be glad to mail you all the details. Send to SPERDVAC, Box 1587, Hollywood, California 90028. Or you can call (213) 947-9800 and if a machine answers, don't hang up, leave the same information! Incidentally, after Larry and John Gassman of SPERDVAC appeared on Sunday Nostalgia Night edition of our *Radio Classics* program, they sent us the following letter:

**HOLLYWOOD, CALIFORNIA** — We received over 40 phone calls based on our visit with you on September 11. An additional 50 people have written us thus far and about 35 of them have become members. We expect the number to grow in the next few months. People called from all over Illinois, Indiana, Wisconsin, Michigan and we even got a call from Baltimore, Maryland. Thanks for the exposure.

— LARRY GASSMAN

**DARIEN, IL** — I was about to leave for Ireland when you presented your excellent program on Dennis Day not long after his death. I had wanted to write you then to thank you for such an excellent tribute to such a great good man but the time wasn't there. However, now that I'm back in the U.S., I wanted to take a few minutes to tell you how much I enjoyed that particular show. I grew up, it seems, listening to Dennis Day each Sunday on the Jack Benny Show. I enjoyed him later on TV, but it wasn't quite the same!

Your thoughtful and insightful interview on Dennis brought out many things in his life that I hadn't known

about before, and revealed much more about him than most of us knew. You have an excellent way of balancing your questions with a good amount of time to simply let the person speak what is truly on his mind, especially in the case of Dennis Day. Keep up the good work! I enjoy your program each Saturday on the radio.

— REV. KEVIN SHANLEY, O. Carm.

**CROWN POINT, INDIANA** — I enjoy your *Radio Classics* programs during the week, but I like your Sunday night programs even better. I was telling my friend Nick, who is involved in cartooning, about your two hour show on Mel Blanc. I told him he missed a good show! Hope you have more shows like it.

— ANNE ZELENCIK

**GRAFTON, WISCONSIN** — Just want to let you know how much we enjoy your old radio programs. We only miss them when we're far from a radio. I've spread the word and have many of my friends tuning in.

— SHARON BANE

**CHICAGO** — The seven part series with you and Jim Jordan, "Fibber McGee and the Good Old Days of Radio" was one of the best — if not the best — series of radio shows I have ever heard. You did a fantastic job!

— JOHNNY PITTS

**PORTAGE, INDIANA** — I was listening to yesterday's *Those Were The Days* broadcast when you announced the offer for *That's Not All Folks!* (the new Mel Blanc book). I called Metro Golden Memories as soon as you were finished and the line was busy for fifteen minutes so I listened to another hour of programming, then called at your commercial break. Ted at the store told me that they had sold 45 of the 100 copies! You have a responsive audience! Keep up the nostalgia.

— CAROLYN MOORE

(ED. NOTE — And when we made the offer on WBBM the next night, still more calls came through. Mr. Blanc eventually agreed to sign 200 books for our listeners, and we're hopeful that we will be able to get him to sign copies for the final total of nearly 300 people who called to reserve a copy of his autobiography. We are grateful to our large, loyal and responsive listening audience.)

**SEASIDE, CALIFORNIA** — I just bought and am delighted with a Cinnamon Bear book and tape set. The moment I heard the opening theme, it was as if the years melted away.

— ED CRANKSHAW

**CICERO, IL** — I really enjoyed the episodes of "Fibber McGee and the Good Old Days of Radio" you presented on *Those Were The Days*. I would like to know

when you're going to get around to saluting a great radio actor Gale Gordon. Are you going to wait until he dies? Look at his contributions to radio: Fibber McGee and Molly, Burns and Allen, Our Miss Brooks, My Favorite Husband, and Flash Gordon to name a few. Doesn't he at least deserve one Saturday afternoon on *TWTD*? I enjoy the *Digest* and *TWTD* as well as *Radio Classics* (when WBBM finds the time). I look forward to hearing one day devoted to Gale Gordon.

— RICHARD BILEK

(ED. NOTE — Gale Gordon regularly appears on our broadcasts in many of the shows you mentioned. But you're right, we haven't devoted a whole afternoon to his talents and, as you point out, we really shouldn't wait until he dies, for we wish him a long and happy life. So check our schedule for *Those Were The Days*, January 28. We'll have a Salute to Gale Gordon with all the shows you mentioned, plus the Phil Harris-Alice Faye Show. Hope you can tune in.)

**CHICAGO** — After all these years, I'm finally going to "cleanse my conscience." I've never, ever said "thanks" for all the countless hours of enjoyment which your old time radio programs have brought to myself and my family. I can proudly say that I go all the way back to your initial show from Evanston (Trivia: Name ALL the stations on which Chuck Schaden has had a regular time slot.)

I especially thank you for demonstrating to my two girls (ages 13 and 9) that there is far more enjoyable and — many times — educational alternative to much of the pure drivel served up on "the tube." It's not at all unusual for all of us to have some very serious negotiations over which tape we'll listen to next ("Chaos" is the only word to describe our holiday listening selection process!). Thanks, bunches. By the way, do you have any idea how many of the old-time "classics" you've surpassed as far as continuous on-the-air scheduling? With great admiration.

— STEVE SCHWALGE

(ED. NOTE — Thanks for your kind words. We'll hold the statistics for our 20th anniversary broadcast, in 1990. Until then, we'll do our best to keep the great old shows coming your way. Thanks for listening.)

**CHICAGO** — Just finished listening to the Mystery Theatre. Would very much like to hear more of this type of program. Also, Lights Out which my husband and I enjoy. For good, laughable comedy. Jack Benny is our man. Gangbusters is exciting. Keep up the good work and stay on the air for us. I'm 64 years old and

winter is coming. I need my radio. My sister-in-law in Palos Hills also listens to the program. We always talk and see which we like to hear. I'm looking forward to hearing the programs all winter long.

— MRS. ANNA SINDELAR

**ORLAND HILLS, IL** — Halloween is a special holiday for me and your annual Halloween broadcast is a great treat. I've been a listener to your show for the last ten years.

— BILL PEKOZ

**KENOSHA, WISCONSIN** — Saturday night and no old time radio. What a stab in the back! For four weeks I had been suffering from viral conjunctivitis in BOTH eyes, forcing me to stay in the house during light hours and not able to read a darn thing or watch any TV. So I am depending, mainly, on the radio to help me pass the time . . . and your show was a Godsend. I waited each and every day for 8 o'clock to arrive. Oh, how I love that Mystery Theatre. I remember listening to it in the '70s but enjoy them even more the second time around. I am a 71 year old widower living alone in a two story, three bedroom brick home, but you can bet I will never rent out a room or allow a single parrot inside these walls . . . not after listening to that wonderful Agnes Moorehead story. She was just great. Why not? We are both graduates of the great U. of Wisconsin at Madison, many, many years ago. I also love the great Jack Benny shows with humor still fresh as ever. I remember when my dear departed wife and my two daughters and I would eat our Sunday supper listening to Gunsmoke and the FBI in Peace and War and others. What wonderful memories. Keep up your good work, keep those mystery stories coming.

— SEYMOUR BERKOVITZ

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## WE GET LETTERS

**ENGLEWOOD, NEW JERSEY** — Thank you for the nice birthday greetings you wrote in the WBBM book my friend Eleanor Block sent me. I do appreciate your good wishes. My late husband, Philip Lord, was a great favorite on Chicago radio and TV, and the 30 years we had in Chicago are happily remembered by me! You probably never knew Philip. He passed on in 1968. I left to live in the Actors Fund Home in Englewood, N.J., in 1969. So next year I'll be here 20 years. All good wishes. God bless.  
— **BETTY LORD**

**(ED. NOTE** — Philip Lord was a fine Chicago actor who appeared in scores of local and network productions originating from Chicago and he may be heard on TWTD Dec. 24th on the First Nighter program.)

**LAKE FOREST, IL** — I have just finished reading your book, *WBBM Radio* and want you to know I think you did a fine job. I was particularly surprised to find my name listed on page 13, 12:00 noon, "Billy Hays, Orchestra." I remember quite clearly playing a number of times at WBBM. It was a result of my friend Charlie Garland asking me to play. I asked him how much the job paid and he said "nothing." He was having trouble lining up talent. I agreed to play one Sunday afternoon. We played at the Stewart Warner studio and also at the Broadmoor Hotel several times. We never were paid but Charlie was such a fine fellow I could not refuse him!

I met Charlie Garland at a music publisher's office. In those days the publishers furnished musical arrange-

ments free to bands in order to have their songs made popular. I was going to Northwestern University and my band played fraternity dances and lodge parties Friday and Saturday nights. That was before Jimmy Petrillo killed the small bands that played every restaurant. The scale was so high that most spots could not afford music.

I am 83 years old and so you can understand my pleasure in reading of the old days. Thanks for your book, it is a treasure!  
— **WILLIAM J. B. HAYES**

**DECATUR, IL** — Your *Radio Classics* have brought back several valuable memories. I am writing about a federal investigation which took place during the 1950s in the suburban Philadelphia area, so programs of that era release bits of information which have remained locked up for decades.

I have often thought of my favorite program around 1932 when I was eleven years old, the Air Adventures of Jimmy Allen. The program was sponsored by Skelly Oil Company. Consequently, I would go over to Luster's Skelly Station in my neighborhood in Decatur for "prizes." This was a large station at 1816 N. Water Street with an apartment upstairs where the Lusters lived. Little Shirley Luster was around seven years old then, and I was in the same grade as her brother Jack. When I was in combat in Italy, Shirley became famous as June Christy who was with the Stan Kenton band for a long time. She was singing at the Panther Room in Chicago when I was discharged at Fort Sheridan. Her appearance on *Radio Classics* recently took me back to 1932.  
— **ARDEN H. GADDIS**

**RIVER GROVE, IL** — The timing of your invoice for my *Nostalgia Digest* subscription renewal couldn't have been better! How could I not renew when you are devoting a whole Saturday to Phil Harris, and Ozzie and Harriet are also on your October program? The only thing that would have made it better would have been to find "Life with Luigi" on the October/November schedule, but that's coming next, right?

I am also looking forward to the program which includes Jay Andres' "Music 'til Dawn." I hope you plan to play all of his theme "That's All." It was my lullaby music when he was on the air. Today, thanks to you, I have found him again and his "Morning Song" gets me off on the right foot each morning and has me marching from Union Station to my office. It's a small world!

In writing my two-year renewal check, I started evaluating the "return on my investment," and this is my observation. If you take only the 52 weeks of 4-hour Saturday programs and divide them by the one-year renewal rate of \$12, it comes out to less than 6 cents an hour or about 25 cents per Saturday program; and this doesn't include your WBBM daily shows nor the hours of enjoyment derived from the articles in the newsletter itself.

What a bargain . . . all those hours of entertainment at 1940 prices!  
— **DOLORES V. ANAYA**

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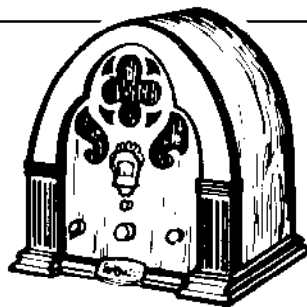
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