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NOSTALGIA DIGEST AND
RADIO GUIDE ©

JUNE — JULY, 1989



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NOSTALGIA DIGEST

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BOOK FIFTEEN CHAPTER FOUR
JUNE-JULY, 1989

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NOSTALGIA DIGEST AND RADIO GUIDE

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Two years ago in June, 1987, the Museum of Broadcast Communications opened in the River City complex, 800 S. Wells, in Chicago.

It's been a great two years for the Museum that houses an incredible collection of vintage radio shows, television programs, and commercials.

If you haven't yet paid a visit to the MBC, you should certainly make plans to do so this summer. In addition to the thousands of programs from the history of broadcasting, you'll see a nice collection of "antique" radios and television sets, secret decoders, shake-up mugs, and other memorabilia that will bring back some nostalgic moments to some and offer a peek at the past for others.

There's the Edgar Bergen exhibit which features the actual figures of Charlie McCarthy, Mortimer Snerd and Effie Klinker; the Kennedy-Nixon exhibit highlighting the first Great Debate which took place in Chicago; a display honoring Garfield Goose; a "sports bar" featuring great moments in televised sports; and more.

During the past two years, the Museum has played host to a number of broadcast personalities who have come to visit with members: Steve Allen, Milton Berle, Don McNeill, Fran Allison, Tom Snyder, Paul Harvey, Harry Caray, Jack Brickhouse, and many others.

In the months ahead, the Museum will add more programs to the radio-TV collection, more displays, attractions and special events.

Your support of this important work is needed. Become a member and share the experience. Call the Museum at (312) 987-1500 for complete details.

Thanks for listening.

Chuck Schaden

NOTES FROM THE BANDSTAND

Bob Crosby

By KARL PEARSON

Bob Crosby was once quoted as saying, "I'm the only guy in the band business who made it without talent." Though the statement is far from the truth, it does display the sense of modesty that Bob has always had about his talent. While not in the same singing caliber as his famous brother Bing, he has always sung with a great deal of sincerity and has a great sense of rhythm. During his long bandleading career Bob has always been associated with

many outstanding musicians and can emcee a show with typical Crosby humor and charm.

George Robert Crosby was born August 25, 1913, the last of seven children born to Harry and Kate Crosby (brother Bing was born in 1903). From childhood on, Bob had a desire to be an entertainer; as a youngster he sang often in public. Bob's first job as a professional singer took place due to a conversation between Bing and

West Coast bandleader Anson Weeks. Bing, who was at the height of his popularity in 1932, was having a few drinks one night with Weeks. Anson asked Bing, "Are there any more at home like you?" to which Bing replied "Sure, my kid brother." Weeks sent the younger Crosby a wire offering him the vocal spot in his orchestra. Bob joined the Weeks band, an organization that also included future bandleaders Griff Williams and Xavier Cugat.

Two years later, in 1934, Bob left Anson Weeks to join a band being formed by Glenn Miller for Tommy and Jimmy Dorsey. Bob's stint with the battling Dorseys was a rather unpleasant one, for Tommy seemed to have an intense dislike for young Crosby. Tommy was very critical of Bob's singing and once remarked, "I've got the best band, why can't I have the best Crosby?" was Tommy's comment. Fortunately Bob's stint with the Dorseys was to be a short one, for late in 1934 a series of events occurred that would change Bob's life greatly.

Those events involved the members of Ben Pollack's band, who were very dissatisfied with their leader and felt he did not have their best interests in mind. The band members voted to walk out on Pollack *en masse* and yet stick together as they had something special to offer to the public. The "Pollack Orphans" began their search for a new front man to lead their band. Gil Rodin, saxist and manager of the Pollack Orphans, was given a list of three possible leaders by their booking agency: Johnny "Scat" Davis, trumpet player with Fred Waring; Harry "Goldie" Goldfield, who played in the Paul Whiteman's group; and Bob Crosby. Rodin decided that young Crosby was the wise choice, and the band members agreed. A cooperative band was set up, with members of the band (including Bob) purchasing shares in the band and owning part of the orchestra.

In time, the Bob Crosby Orchestra



became a big favorite with the public, known for its loose, free-wheeling jazz performances and Bob's vocals. Bob fit in well with the band, was a fine leader who was eager to please the customers. A small jazz group from the band known as the Bob Cats also became a big audience favorite. The band recorded exclusively for Decca Records (as did Bing) and had several big-selling records. In addition to the records, the Bob Crosby band appeared on various radio programs for Camel Cigarettes, Ballantine Ale, and Roger and Gallet Cosmetics. They also appeared in several films, including "Holiday Inn" with Bing and Fred Astaire.

At various times the Crosby band featured many of the top musicians of the swing era, including Charlie Spivak, Irving Fazola, Billy Butterfield, Muggsy Spanier and Jess Stacy. Several more such as Eddie Miller, Ray Bauduc, Matty Matlock, and Bob Haggart were with the



THE BOB CROSBY FAMILY in 1949. Shown, from left, are Mrs. June Crosby, Stevie, 2, Cathy, 9, Chris, 6, Bob Crosby, and Bob, Jr. 4.

BOB CROSBY

first Crosby band during its entire existence.

Like many of the great big bands, World War II took its toll on the Crosby Band. In 1942 drummer Ray Bauduc and saxist/president Gil Rodin joined the Marines. The dual loss affected the group, as both had been driving forces in the band. Several other musicians were also lost to the draft. The group eventually disbanded in December, 1942, and Bob tried his hand at motion pictures. He starred in a movie called "The Singing Sheriff", but it did more harm than good to his new-found film career. Bob commented on the film many years later: "It only took ten days to make, but it set Westerns back three years!" Bob even claimed that his good friend Randolph Scott, star of many Westerns, wouldn't talk to him for several months after the film's release!

In early 1944 Bob Crosby enlisted in the U.S. Marine Corps and after basic training was sent to the Pacific where he was put in charge of a 29-piece unit consisting of musicians and various entertainers. The group performed for enthusiastic troops throughout the Pacific, logging thousands of miles of travel. Bob returned to the United States in early 1945 and was immediately sent on a nationwide War Bond tour. Later in the year he was stationed in Los Angeles with Armed Forces Radio and in the fall was discharged from the Marines. He remained in California and began to make plans for a new band.

HUNDREDS
of
RECORDINGS
from the
BIG BAND ERA
on record and tape
at
METRO GOLDEN MEMORIES
in Chicago



The new Bob Crosby Orchestra made its debut in early 1946, landing a weekly radio show for Ford, followed by a 15-minute series for Campbell's Soup ("Club Fifteen"). The Crosby Orchestra made several summer tours across the country, but as the Big Band Era began to fade, Bob gave up leading a band on a full-time basis. He concentrated on a career in radio, appearing on various programs. In 1952 Bob became a regular on the Jack Benny Program, taking the place of fellow bandleader Phil Harris. He remained with Jack for several years, also making the switch with Benny to television. Bob also had several television shows of his own at various times, including a successful weekly series.

In the years that have followed, Bob has kept himself busy with television appearances, organizing bands for specific engagements, singing and various business interests. He has lead several Bob Cat revivals featuring members of the original Bob Cats and toured the United States in the early 1970's as a part of the Big Band Cavalcade which also featured Freddy Martin and Frankie Carle. Bob's son, Chris Crosby, has followed in Dad's footsteps, as a guitarist and vocalist.

GAME of the CENTURY

BY BRUCE HARR

The annual All Star Game is just around the corner.

When and where did it start? Let's go back 56 years and take a look behind the scenes at how it all began.

During the winter of 1933, the Century of Progress was readying itself for a spring opening. A committee from the exposition approached several sports writers asking their help in arranging athletic events for the World's Fair. Baseball had been excluded from the 1932 Olympic Games held in Los Angeles. As a matter of fact, La Crosse was introduced as our national pastime. This left most baseball people and their fans bristling. Clearly, here was an opportunity to present to the world our real national pastime, baseball.

Arch Ward, then the sports editor at the *Chicago Tribune*, came up with the idea, though not original, to pit a team of National League all-stars against a team of American League all-stars. As recently as 1931 the Japanese asked their fans to vote for an all-star team to represent them against the American team barnstorming through their country. The American version, soon to be dubbed the "Game of the Century", was to be played at Wrigley Field or Comisky Park on Thursday July 6th as an adjunct to the Century of Progress Exposition.

Now, the story actually begins because obstacles surfaced almost immediately. It was in dealing with and overcoming these obstacles that Arch Ward earned a large measure of credit.

Although the American League committed almost immediately, through league President Will Harridge, the National League owners balked. Most of the clubs were concerned about the financial arrangements. Arch Ward

promptly assured the owners that the *Chicago Tribune* would underwrite all expenses incurred. This was a nice gesture on his part, and only his part, since he hadn't cleared it with the front office. I suppose he didn't want to risk another obstacle by asking permission to spend \$20,000 to \$30,000 of the company's money.

Another vote was taken, and to Arch Ward's surprise, the Boston Braves, New York Giants and St. Louis Cardinals still voted against the game. Sam Breadon, owner of the Cardinals was concerned about possible future games. If the game was a success the *Tribune* could have a gold mine on their hands and a measure of control over major league baseball. Arch Ward quickly assured him the *Tribune* would relinquish all rights, following the "Game of the Century", and donate all proceeds to the National Association for Professional Ballplayers to be used for the aged and indigent. This brought the Cards into the fold.

Now the Giants. They had schedule problems. With doubleheaders stacking up, they wanted July 6th cleared without adding the burden of another double header. John Heydler, President of the National League, was able to arrange a make-up schedule agreeable to the Giants and one more hurdle had been cleared.

Now only the Boston Braves remained. The solution came in a round-about way, over the ice of the National Hockey League. Major Frederick McLaughlin, owner of the Chicago Blackhawks, was a close friend of Arch Wards. A friend of the Major's, Charles F. Adams, owned the Boston Bruins Hockey club. This same Charles F. Adams was the Vice President of the Boston Braves. With a little

GAME OF THE CENTURY

persuasion through the grapevine, Adams agreed and the "Game of the Century" was ready to become a reality.

There was one small item left to contend with. Arch Ward had to inform the big brass at the *Tribune* about the assurances and concessions he had made, and, of course, of their generosity. He chose not to do this alone. He gathered up public opinion to his side by printing the story in the newspaper. I imagine he felt more comfortable than he would have had he walked into the huge office, stood before an ominously large desk, and tried to calmly explain how he had guaranteed a now staggering figure of \$45,000 for one of his ideas.

The *Tribune* also had to be told that the best they could do is break even because the proceeds were already committed to the aged and indigent ballplayers, and if the idea was successful the *Tribune* was out, as major league baseball would take over the classic game. Reaction to these pronouncements was, at least on the surface, one of support. The game was on.

The votes of the fans were tabulated and the League presidents announced participants that closely resembled the fans' choices.

On Thursday, July 6th 1933, shortly after 1:30 pm, the first pitch was thrown. The game itself followed what seemed to be a prepared script. Babe Ruth, the man who was given credit for popularizing the game internationally, was the hero in victory. The aging, out of condition 38-year-old hit a home run, the first in All Star competition, and made a game saving catch late in the game.

The National League's best money player Frankie Frisch, also hit a home run.

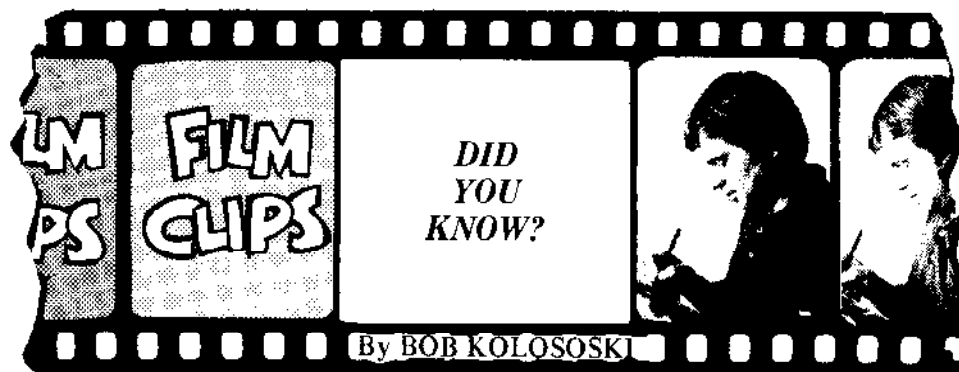
Still, there were a few strange occurrences. Each manager selected their starting pitchers. John McGraw chose "King" Carl Hubbell to represent the

National League, while Connie Mack decided on "Lefty" Grove. On game day McGraw changed his mind scrapping a pitcher called the "King" and the "Meal Ticket" for one called "Wild Bill". Mack was not to be outdone. It had been said about his original choice, Grove, that he was so fast he could throw a lamb chop past a wolf, but Connie switched to a pitcher referred to as "El Goofy". This was Lefty Gomez, a formidable pitcher in his own right, but deserved his label many times over. Once during a game he stopped while pitching to watch planes fly over head. He invented a revolving fish bowl for tired fish. When asked what his greatest pitching asset was, he said "fast outfielders". When asked late in career if he was throwing as hard as he used to throw, he said, "yes, but the ball doesn't go as fast". He was one of a kind.

The other strange development centered around the hitting prowess of both leagues. With all of the great hitters assembled, a pitcher, Gomez, drove in the American's first run while Warneke, a pitcher, scored the National's first run.

The game itself was enjoyed by a full house who watched the American League claim victory with a 4-2 score. Obviously, the game was a huge success because it continued every year except 1945, due to war travel restrictions.

Arch Ward's contribution has been lost through the years and today's average baseball fan does not associate his name with the All Star Game. To my surprise, the *Sporting News* and even the *Tribune* made no mention of his name during the weeks surrounding the contest. His idea may not have been original, but through his efforts and persistence, that idea became a reality. Arch Ward's full name was used frequently in this article in an effort to bring it before the public. Maybe this year, when the All Star hoopla begins, the name Arch Ward will justifiably come to mind.



By BOB KOLOSOSKI

Recently I went to a get-together with many of my old college buddies and their wives. They remembered me as "the guy who liked Humphrey Bogart movies." And also, as the one person who could answer movie questions on the spot. As the evening wore on I was asked a few movie questions but none were out of the ordinary and few scratched the surface of movie history. I've always been fascinated by the whys and wherefores of cinema history and enjoy reading about esoteric movie facts.

For example, did you know that **George Raft** was a petty mobster who was sent by his boss to extort money from night club queen Texas Guinan, but gave up the rackets when she offered him a part in her autobiopic "Queen of the Night Clubs" made in 1927?



LANA TURNER

Clark Gable was a telephone repairman when he met Josephine Dillon. She was a drama coach who taught him everything he knew about movie acting.

Fifteen year old **Ida Lupino** went along when her mother was auditioning for a part in the British film "Her First Affair." It turned out to be Ida's first acting job when her mother was turned down and Ida was chosen for the starring role.

Lana Turner was discovered by talent scout Billy Wilkerson at Currie's Ice Cream Parlor in Hollywood — not at Schwab's Drug Store as the popular legend has it. Since Lana Turner is in the spotlight, did you know she has no



GEORGE RAFT

FILM CLIPS

eyebrows since they were shaved off for her role in "The Adventures of Marco Polo" (1938)?

Many famous actors have lost body parts. **Herbert Marshall** lost a leg as a World War I soldier. **Rex Harrison** has a glass eye as does **Peter Falk**. Silent screen comedian **Harold Lloyd** lost the thumb and index finger of one hand when a prop bomb exploded by accident at a publicity session. It's well known that many actors have lost their hair and wear toupees but actresses who had to wear wigs because of baldness include **Carol Channing**, **Ida Lupino** and **Margaret Dumont**. **Walter Brennan** lost all his teeth in an accident in 1932 and **Vivian Leigh** complained that **Clark Gable's** dentures had a horrible odor.

Speaking of stinkaroos, some pretty good blunders have shown up in many well regarded films. A scene in "Gone With the Wind" had Scarlett O'Hara running past an 1860's street light lit with an electric bulb — about twenty years before Edison invented the light bulb. "The Sound of Music" takes place in 1930's Nazi Germany, but in one scene an orange crate was clearly stamped "Produce of Israel." In the fondly remembered film "The Red Shoes" a stone garden wall in the Covent Garden Opera House shook in one scene indicating stretched canvas over a wood

frame. The soundtrack of the trolley song from "Meet Me in St. Louis" has someone calling out "Hi Judy" to star **Judy Garland**. The British film "The Wrong Box" set in Victorian England has TV antennas clearly visible in several exterior scenes. The "Godfather" is perhaps the best gangster film of all time but in one scene set in 1945 an American flag has 50 stars.

If numbers fascinate you, here are a few interesting Hollywood digits to pique your imagination. **Mickey Rooney**, **Stan Laurel**, **Zsa Zsa Gabor** and **Lana Turner** have all been married eight times. **Lillian Gish** made her first movie in 1912 ("The Unseen Enemy") and her last film to date was in 1986 spanning a 74 year career in the movies. **Helen Hayes'** movie career has spanned 73 years and **Sir John Gielgud** has been before the cameras (on and off) for 65 years. **John Wayne** played the lead in 142 of his 153 films. **Joan Blondell** was in 32 films in 27 months beginning in 1930.

Of course, a dollar sign in front of a number adds a new dimension to it and in Hollywood money is the master. In 1916 **Mary Pickford** was paid \$10,000 per week; little **Jackie Coogan** was earning \$22,500 per week in 1924 and **Harold Lloyd** was paid \$40,000 per week in 1926. The stars continued to earn thousands of dollars a week throughout the 1930's and the 1940's but **James Stewart** earned over one million dollars on a percentage deal for the "Glenn Miller Story" in 1954. **Cary Grant** earned over three million dollars for "Operation Petticoat" (1960) with a percentage of the profits contract. Now, million dollar contracts are as abundant as palm trees in Los Angeles.

It's good to know some actors have worked for more reasonable wages. **Vivien Leigh** was paid a total of \$15,000 for her performance in "Gone With the Wind." **Clint Eastwood** earned only slightly more than the title (\$15,000) for "A Fistful of Dollars" plus his airfare to Italy where it was shot. **Robert Taylor** was under



RONALD REAGAN

contract to MGM for twenty five years beginning in 1934 when he signed a contract for \$35 per week. **Montgomery Clift** played his roll in "Judgement at Nuremberg" for a zero salary as a tribute to the victims of Nazi tyranny and after the filming sent his agent his commission — an empty bag. **Frank Sinatra** won an Oscar for his performance in "From Here to Eternity" and a paycheck of \$8,000.

Sinatra showed up to receive his Oscar but **Woody Allen** missed picking up his three Oscars for "Annie Hall" (Best Director, Best Screenwriter, Best Picture) in 1977 to play clarinet in a Manhattan jazz club. Although **Richard Burton** had been nominated six times he never won the little gold statue. **Clark Gable**, **Charles Laughton** and **Franchot Tone** were all nominated for best actor for their performances in "Mutiny on the Bounty" (1935). However **Victor McLaglen** won that year for his fine performance in "The Informer". But the screenwriter of "The Informer", **Dudley Nichols**, refused to

accept the Oscar for best screenplay because of a union dispute. **Spencer Tracy** could have refused to attend the award ceremonies after finding his 1937 Oscar for the best actor ("Captains Courageous") was inscribed "to Dick Tracy". Tracy being a good sport showed up in 1938 and won again for his Father Flannigan performance in "Boys Town".

Tracy only played a priest but the child star **Baby Jane** became a nun as did **June Haver** who renounced her vows after six months to marry **Fred MacMurray**. Japanese actor **Sessue Hayakawa** became a Zen priest in 1960. Cowboy star **Lash LaRue** turned in his whip for a Bible and became an Evangelist and then a monk at St. Petersburg, Florida. **Peter Boyle** was a monk before he decided to forsake his robes for movie roles.

Gloria Swanson was a shop assistant and **Roy Rogers** worked in a shoe factory (not horseshoes) before their cinema careers. **Burt Reynolds**, **Joe E. Brown** and **Jim Brown** were football players and **Chuck Connors** was a baseball player (briefly with the Cubs). **Charles Bronson** and **Robert Mitchum** were coalminers and tough **Burt Lancaster** sold lingerie at Marshall Fields. Believe it or not **Errol Flynn** was a policeman in New Guinea and **James Stewart** studied to be an architect.

Many stars earned artistic praise for non-movie achievements including **Donald O'Connor** for composing orchestral music. **Robert Shaw** won the Hawthorn-den prize for his 1962 novel *The Sun Doctor*. **Lionel Barrymore** composed the symphony "Tableau Russe" and **Jean Harlow** wrote a novel entitled *Today is Tonight*.

Some actors left the screen to pursue political ambitions. **Shirley Temple** was the U.S. Ambassador to Ghana and Chief of Protocol at the White House. **George Murphy** became a California senator and **Ronald Reagan** retired from acting to become the governor of California and then President of the United States.

In Hollywood, anything is possible.

HUNDREDS
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can be found at
METRO GOLDEN
MEMORIES
in Chicago

Is the Ace Comedy Team Leaving the Air Lanes? Are Amos 'n' Andy Going into the Movies? Here's the Answer!

WHAT'S
HAPPENING
TO
Amos 'n' Andy?

by GEORGE APPLEREN

REPRINT FROM
Radio Guide Magazine
July 4, 1936

MISS SUMMA, send a message . . .
"California here we come!" (signed) "Amos 'n' Andy"
The boys are doing their turns from Hollywood. Six hours after I talked with them in their twenty-second floor suite of offices in Chicago, they were on their way. At least Freeman (Amos) Gosden was on his way aboard a TWA transport ship, with Charley (Andy) Correll following early the next day in his own plane. Their families had been sent on ahead; and their secretary, Louise Summa, had gone on two days before. In a way, they had been hatching it (and believe you me, from the looks of their offices it was plain to see that Miss Summa—or someone who should

have been in charge—was off the job; though, in justice to them, it must be added that the day was insufferably hot and that they had just finished the script for their going-away broadcast and were in the midst of last minute packing).

There wasn't anything formal about my interview with the boys. Amos, who boasted that he was doing most of the packing, was stripped to the waist. I asked him about the story that they were going to Hollywood to live.

The boys are not quitting Chicago for California. At least right now. Some day they expect to live out there, but whether that time will be next year or the year after—or the year after that—they haven't the slightest idea.

Anyhow it isn't now. This time they



FREEMAN GOSDEN AND CHARLES CORRELL AS AMOS 'N' ANDY

are on their vacation—if it can be called a vacation when they are going right on with their two-a-day broadcast routine for which they will be writing the scripts as always. And they will be back in Chicago in September. They are going to "do things that we can't do in Chicago."

"Things," to Andy, means flying his plane every day the weather permits, as well as golfing and fishing. For Amos it's going to mean golfing, tennis, swimming and fishing.

Amos has practically quit flying. He confided that he is a poor sailor off the ground. The little ship he owned bobbed around too much. So he sold it. Now, when he flies, it is as a passenger on the air transport plane, which is heavier and stays put. But the bobbing doesn't bother Andy. He still would rather fly than eat . . . and he loves to eat! However, he doesn't take chances and—for the trip to the coast—he hired a pilot who was acquainted with the course.

THE boys like California. They think it provides ideal atmosphere for their work. It is an acting and writing center.

Though they didn't volunteer it, they admitted under questioning: The mov-

ies are calling them. They would have to go into a huddle with a well-known producer. The name of the producer, they wouldn't reveal. But they are going to be featured in character. How many pictures are they going to make, and how much are they going to be paid? These are details which they would work out with the producer.

The stories that Amos and Andy have purchased homes in Hollywood are all wrong. Amos has rented Adrienne Ames' house at No. 716 Palm Drive in Beverly Hills. It is an eight-room house with a tennis court and a swimming pool. The pool, he says, is for "the kids." Andy has rented a house in Bel-Aire, a short distance from Beverly Hills.

Last Winter, Andy bought a modest five-room house in Palm Springs, but he doesn't plan to live in it. It was merely an investment. At present, the boys don't plan to buy homes in California. Nor when they move out there for good.

That's two rumors that have been spiked. And that brings us to Bill Hay.

Remember how emphatic Andy can be on the air when he becomes riled? He was just as emphatic when he said there was no trouble between himself, Amos, their sponsor and Bill Hay. Their sponsor is merely "experimenting" with different announcers. That's

AMOS 'N' ANDY

all. There is a strong possibility that Bill will be back on the program when they resume in Chicago in September, though "nobody knows about this now for sure."

You may remember that Bill left the program when the boys were in Palm Springs. That was just before they started on their vaudeville tour. NBC called Bill Hay home. While on tour, the boys used a different announcer each week, "and it seemed to work out pretty good," they say. After the tour ended—and partly because they were home only for a month—the experiment was continued.

ASKED about their reported plunge into a certain motor car stock and about other financial matters they began immediately to show care in what

they said and how they said it. They denied the motor car plunge, along with other yarns about their market manipulations, by explaining that their lawyers won't let them play the market.

Besides, money made that way is generally considered as easy money, which—to them—means gambling. And they never gamble. They think they own some automobile stock (they don't know for sure), but—if they do—it is held by their lawyers and has been bought outright as an investment!

Many of the stars who get to be "tops" in the entertainment world have their racing stables. Amos and Andy think of the bang-tails as just so much wasted time and money. Andy has been to races four times in his life. He has made two two-dollar bets because the horses' names sounded funny. Amos has been to the races exactly three times, and the only bets he has



STRANGERS with strange propositions try to interest Gosden and Correll. A man wanted to sell them a tree once. Louise Summa, their secretary, was amazed!



FREEMAN "Amos" GOSDEN



CHARLES "Andy" CORRELL

made have been mental ones—with himself!

Of course, the boys are well "heeled." Whether school keeps or not, they are never going to be in want. Financially they haven't a thing in the world to worry them. Which is not surprising, since they have been the highest paid duo in radio for years. And they have been putting their money into investments, into life insurance and into the well-known sock. Always, too, in money matters, they go on advice of counsel, never against it. Not even their most intimate friends can budge them from this course. They have probably as many sure-fire get-rich-quick schemes shoved before them as any two people in the world.

But to prove that they believe in making money the "hard way," they point to their regular office hours. Every noon, they begin work on that night's script. After finishing their writing—at about four—they start rehearsal. Then they have two broadcasts. Figured from start to finish, their day is nearly eleven hours—which hardly can be called easy.

Nothing is ever permitted to interfere with Amos and Andy. Not even their own lives. Recently they did a safety broadcast. Hundreds of commendatory letters and telegrams poured in from all parts of the country.

A FEW days later a radio columnist printed a squib to the effect that, after leaving the studio that night, Amos was pinched for speeding in his sixteen cylinder car. (It wasn't Amos, but Andy; the car isn't a sixteen cylinder, but a twelve; and he wasn't picked up for speeding, but merely was hailed by a park policeman who asked Andy if he would drop into a hospital to cheer a youngster who was a hit-and-run victim).

Only a bare half dozen readers of the squib bothered to write, but those half dozen letters hurt, because they attacked the parts the boys play on the air, and they really love those parts.

Amos and Andy live well, but not over their heads; which, they say, is the way everybody should live.

And Andy says, "When we were getting started, we used to look on the big money makers with envy. Would we ever see the day when he would make as much as they were making? They had their racing stables, lived high and all that—and now, every once in a while, one of them comes around wanting to borrow a few dollars, or to ask us to find them jobs. It is certainly a satisfaction for us to look back and think that we have arranged matters so we'll never be in that position."

Asked what their state of affairs might be like if they had made their

AMOS 'N' ANDY

own investments, they laughed.

However, they do listen to every wild scheme that is told to them. That's where they get some of their best script material. "You'd die laughing at some of the crazy ideas," said Amos.

Remember the time when Andy was going into the lumber business? It was about two years ago. They think it was one of their best stunts. Did you ever wonder where they got the idea? They got it from a dignified senatorial-looking individual. He had told Miss Summa, the boys' secretary, that he carried a personal message from a very dear friend of theirs, so she had let him in. His proposition was that they should buy a tree in Mexico that was so big around the trunk and so tall that the most conservative estimates put its lumber value at \$35,000. And it would keep on growing even while they were cutting lumber from its branches. A friend of his, he had said, owned the tree and—because he was an Amos 'n' Andy fan—he would sell it to the boys for \$5,000. The boys could hardly wait for him to get out so that they could get busy on a script about it.

THEY get their basic ideas, frequently, from just such strange proposi-

AMOS 'N' ANDY AT A GLANCE

FROM a true Confederate family and a Yankee Illinois home came "Sam and Henry" as a regular airwave feature in 1924. "Sam and Henry" faded only to be replaced by the internationally famous "Amos 'n' Andy" in '28. Amos, Freeman Gosden, is the Southern boy, hailing from Richmond, Virginia, where his father settled after serving under Mosby in the Civil War. Andy, Charles Correll, comes from Peoria, Illinois. Both were in business until the War, when they each served. Gosden in the navy, Correll in an arsenal. Came together in a traveling show producing outfit. First broadcast in 1920 in New Orleans. First regular script was scheduled in '24 to concern married life. They protested and did Negro boys instead. Have been ever since. Present scripts are written within a couple of hours of broadcast. Missed but one program in eight years. Both married in 1927. Gosden has two children. Was born May 5, 1899, while Correll first cooed February 3, 1890. Former tall, nervous, high-strung; latter short, jovial, stocky, pilots plane.

tions. Usually, though, they do intensive research to get background information for their radio scripts. They don't want those to whom they go for information to give them suggestions as to how it should be used. When it comes to goofing, they want to figure that out by themselves.

Could they retire? Yes. Are they going to retire? No.

Their contract with their sponsor has until December 31 of next year to run. Whether that sponsor renews it or not, no one can say, and surely not at this time. But as long as they are on the air, it will be always as Amos 'n' Andy, never in any other roles. And no one else will ever play the parts, because they own the title, Amos 'n' Andy. Proof that they have no intention of quitting the radio is to be found in their stationery supply closet. The day before she left for California, Miss Summa replenished their stock of copy paper—one hundred boxes, a thousand sheets in each box. This is for script only.

"By the time we get down to the last box, they'll be pushing us around in wheel chairs," they said.

But whether they stay on the air or not, they will never be idle. Their temperaments won't allow them to be. Their one Summer's vacation, two years ago, proved that. With no script to write and no broadcasts, they were like fish out of water.

Add it all up, and the chances are that—if they do leave the air—they will turn to the movies. Maybe that's one of the reasons they plan to move to California someday.

The rumor that the boys have never had an argument is not true.

They have had one—not serious—but one in which neither will concede that the other is right. It is over the time changes. Andy maintains that they lost an hour by it, while Amos claims they gained an hour. They have asked friends to settle it for them, but their friends don't know for sure and so the argument goes merrily on.

THE time question can be puzzling indeed—to them as well as to anybody else. Consider the reason for their confusion. When they were in Chicago—before they went to Palm Springs—they did their broadcasts at six and ten. When Chicago went on Eastern Standard time, they switched to seven and eleven. Then New York went on Eastern Daylight Saving time, which complicated matters still more. When they started their tour, they ran into two other difficulties . . . part of the time they were on Mountain Standard time and part of the time on



GOSDEN AND CORRELL WITH AN EARLY MICROPHONE

Mountain Daylight Saving time.

"Now you figure it out," suggested Amos.

How did they get straightened out? They left it entirely up to NBC. They told NBC where they would be each day. Then NBC had to tell them the hours when they were to go on.

Much of the boys' time in California is going to be spent fishing. Amos claims to be a better water sailor than he is an air sailor (which he should be, since he was in the navy during the World War).

"Here's one that happened to me," said Andy. "I was out fishing with my wife off the coast at Hollywood—that's Hollywood, Florida, you understand—when a sailfish took both our baits. And if you don't think it's a full day's work reeling in a fool fish that's gone and hooked itself to two lines . . . when your wife is holding the other line—"

But Andy's laurels were speedily shorn. Amos spoke:

"I was cruising off Key Largo, south of Miami," he began, "when I hooked a lugg'r. When I had him about thirty feet from the boat we saw it was a dolphin, with the green body. It was about so long (and Amos' hands started at twelve inches apart and spread to about thirty inches or more). Fif-

teen feet from the boat, a barracuda grabbed him and cut him in half. 'Real fast', cried the captain. The captain switched hooks, taking one with a long shank, and—using the head half of the dolphin for bait—dropped it overboard. In an instant, the barracuda grabbed the bait.

"When I landed the barracuda, I got my dolphin . . . the two halves were inside the barracuda." Amos concluded with a satisfied smile.

"You should have had the barracuda mounted," suggested Andy. "Along with the two halves of the dolphin."

"Yes, I know I should," replied Amos solemnly.

They plan to try for marlin in California writers, so when they get back the tales they have to tell may be even bigger . . . and better!

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Radio and TV Shows
on tape at
METRO GOLDEN MEMORIES
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JUNE			Old Time 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
PLEASE NOTE Due to WBBM's commitment to news and sports, <i>Old Time Radio Classics</i> may be pre-empted occasionally for late-breaking news of local or national importance, or for unscheduled sports coverage. In this event, vintage shows scheduled for <i>Old Time Radio Classics</i> will be rescheduled to a later date.				1 Life of Riley Screen Dir. Playhouse	2 The Falcon Duffy's Tavern	3 CBS Mystery Theatre Double Feature: "Diary of a Madman" "The Deadly Process"
4 Old Time Radio Nostalgia Night	5 Great Gildersleeve Green Hornet	6 CBS Mystery Theatre "Yesterday's Murder"	7 Jack Benny Dragnet	8 Sealed Book Life of Riley	9 Lights Out This is Your FBI	10 CBS Mystery Theatre Double Feature: "Secret Doctrine" "Escape, Escape"
11 Old Time Radio Nostalgia Night	12 Jack Benny Black Museum	13 Lone Ranger Stand By For Crime	14 X Minus One Life of Riley	15 CBS Mystery Theatre "Three Times Dead"	16 Lights Out Great Gildersleeve	17 CBS Mystery Theatre Double Feature: "Tiny Drop of Poison" "Hands of Mrs. Mallory"
18 Old Time Radio Nostalgia Night	19 Green Hornet Lone Ranger	20 Charlie McCarthy Green Hornet	21 CBS Mystery Theatre "Ordeal By Fire"	22 Green Hornet Lights Out	23 Green Hornet Jack Benny	24 CBS Mystery Theatre Double Feature: "The Deadly Hour" "A Preview of Death"
25 Old Time Radio Nostalgia Night	26 Great Gildersleeve Lights Out	27 CBS Mystery Theatre "The Case of M.J.H."	28 Dragnet Duffy's Tavern	29 Life of Riley Lone Ranger	30 Screen Dir. Playhouse Charlie McCarthy	

JULY			Old Time 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
PLEASE NOTE: — All of the programs we present on <i>Old Time 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>Old Time Radio Classics</i> are complete, but original commercials and network identification have been deleted. Thanks for listening.						1 CBS Mystery Theatre Double Feature: "Deadliest Favor" "Fatal Marksman"
2 Old Time Radio Nostalgia Night	3 Jack Benny Screen Dir. Playhouse	4 Fourth of July Comedy Special	5 CBS Mystery Theatre "Medium Rare"	6 Dragnet Burns and Allen	7 Fibber McGee Stand By For Crime	8 CBS Mystery Theatre Double Feature: "Return of Anton Chevenec" "Imp In The Bottle"
9 Old Time Radio Nostalgia Night	10 Black Museum Jack Benny	11 Gangbusters Charlie McCarthy	12 Burns and Allen Screen Dir. Playhouse	13 CBS Mystery Theatre "Deadline For Death"	14 Lights Out Duffy's Tavern	15 CBS Mystery Theatre Double Feature: "Double Exposure" "Hand that Refused to Die"
16 Old Time Radio Nostalgia Night	17 Stand By For Crime Life of Riley	18 CBS Mystery Theatre "The Trouble With Murder"	19 X Minus One Fibber McGee	20 Jack Benny Dragnet	21 Gangbusters Burns and Allen	22 CBS Mystery Theatre Double Feature: "What happened to Mrs. Forbush?" "Thicker Than Water"
23 Old Time Radio Nostalgia Night	24 Lone Ranger Green Hornet	25 Dragnet Lone Ranger	26 CBS Mystery Theatre "The Garden"	27 Lone Ranger Stand By For Crime	28 Screen Dir. Playhouse Lone Ranger	29 CBS Mystery Theatre Double Feature: "Island of the Lost" "Deadly Blind Man's Bluff"
30 Old Time Radio Nostalgia Night	31 Fibber McGee Dragnet					

THOSE WERE THE DAYS

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

JUNE

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

SATURDAY, JUNE 3rd

SONGS BY SINATRA (4-23-47) Frank Sinatra presents a program celebrating 40 years of Irving Berlin music with guest Irving Berlin plus Jane Powell, the Pied Pipers, Axel Stordahl and the orchestra. Old Gold Cigarettes, CBS. (6:45; 14:25; 5:45)

ADVENTURES BY MORSE (1944) "It's Dismal to Die" by Carlton E. Morse. Chapter One of a three-part adventure starring David Ellis as Captain Friday. "If you like high adventure, come with me. . ." Friday and his sidekick, Skip Turner go to the aid of a damsel in distress in a swamp in South Carolina. Syndicated. (13:00; 12:45)

RED SKELTON SHOW (9-30-47) The popular comedian is joined by announcer Rod O'Connor, Verna Felton, Lurene Tuttle, Pat McGeehan, singer Anita Ellis

and Dave Rose and the orchestra. The Skelton Scrapbook of Satire presents Clem Kadiddlehopper in a Fire Prevention sketch and Junior, the Mean Little Kid in a Baby Sitter skit. Raleigh Cigarettes, NBC. (6:25; 9:15; 12:53)

ADVENTURES BY MORSE (1944) "It's Dismal to Die," Chapter Two. A young woman and her husband have been kidnapped and are being held captive in the swamp. Syndicated. (12:40; 12:35)

PHILCO RADIO TIME (2-4-48) Bing Crosby welcomes guests Jimmy Durante, Dick Haymes and writer-producer Mark Hellinger. Philco Radios, ABC. (9:25; 6:25; 14:40)

ADVENTURES BY MORSE (1944) "It's Dismal to Die," Chapter Three. The conclusion of the adventure. Syndicated. (12:10; 13:00)

SATURDAY, JUNE 10th HAPPY BIRTHDAY, JUDY GARLAND

LUX RADIO THEATRE (12-28-42) "A Star is Born" starring Judy Garland and Walter Pidgeon in a radio adaptation of the 1937 film which starred Janet Gaynor and Fredric March. Judy's own movie version of this story wasn't made until 1954! Cast includes Arthur Q. Bryan and Verna Felton. Esther Blodgett pursues her dream of being a Hollywood star. And, with the help of actor Norman Maine, she succeeds. Lux Soap, CBS. (17:18; 14:52; 24:42)

LUX RADIO THEATRE (12-2-46) "Meet Me in St. Louis" starring Judy Garland, Margaret O'Brien, Tom Drake, and Gale Gordon in a radio version of the 1944 motion picture. Set in St. Louis at the time of the 1903 World's Fair, this musical tells the story of a wholesome American family at the turn of the century. Lux Soap, CBS. (17:50; 17:00; 23:25)

OUR SPECIAL GUEST will be *Nostalgia Digest* columnist and film fan **BOB KOLOSOSKI** who will be on hand to talk about the career of Judy Garland who was born on June 10, 1922. In addition to the two Lux Radio Theatre broadcasts, we'll also have some interesting sound clips from other Judy Garland appearances on radio.



JUDY GARLAND



AL JOLSON

SATURDAY, JUNE 17th FATHER'S DAY SPECIAL

CHASE AND SANBORN SHOW (6-21-42) Edgar Bergen and Charlie McCarthy star with Judy Garland, Bud Abbott and Lou Costello. Judy and Charlie go shopping for a Father's Day gift. Chase and Sanborn Coffee, NBC. (10:10; 9:55; 9:10)

HALLMARK PLAYHOUSE (4-28-49) "A Tree Grows in Brooklyn" starring James Dunn and Connie Marshall in James Hilton's story of a father who shows two youngsters from a poor neighborhood that there is a world beyond their community and that it can be within their reach. Hallmark Cards, CBS. (15:05; 12:30)

PHIL HARRIS-ALICE FAYE SHOW (6-19-49) Phil is King for the Day on Father's Day while Frankie Remley wants to adopt a Foster Son. Elliott Lewis, Walter Tetley, Robert North. Rexall Drugs, NBC. (11:48; 6:08; 9:04)

LUX RADIO THEATRE (6-2-47) "The Jazz Singer" starring Al Jolson in a radio version of the story that brought sound to the screen in 1927. Gail Patrick co-stars with Ludwig Donath and Tamara Shane. The son of a Cantor goes into show business rather than follow in his father's footsteps. Lux Soap, CBS. (19:15; 18:22; 21:00)

LIFE OF RILEY (6-14-47) It's the day before Father's Day as Junior builds a soap box racer. Drefl, NBC. (14:15; 14:55)

SATURDAY, JUNE 24th

THE THIN MAN (7-13-48) "The Haunted Hams" stars Les Tremayne and Claudia Morgan and Nick and Nora Charles, with Mercedes McCambridge and Parker Fennelley. The Hams are members of a theatrical group. Ed Herlihy announces. Pabst Blue Ribbon Beer, NBC. (12:50; 15:10)

THE FAT MAN (10-3-47) "A Window For Murder" starring J. Scott Smart as Brad Runyon, Dashiell Hammett's fascinating character. Cast features Alice Frost and Sara Burton. Pepto Bismal, Unguentine, ABC. (14:35; 14:35)

PHIL HARRIS-ALICE FAYE SHOW (11-7-48) Phil, annoyed with Alice's brother Willie, gets him a job with Rexall as an accountant in Vancouver. Elliott Lewis as Frankie Remley, Robert North as Willie, Walter Tetley as Julius. Rexall, NBC. (12:35; 9:55; 5:05)

OUR SPECIAL GUEST will be radio writer **RAY SINGER** who, along with Dick Chevillat, wrote the Phil Harris-Alice Faye radio shows and many other programs in radio's golden age. Conversation recorded in Beverly Hills, California June 16, 1988. (14:30; 11:15)

PHIL HARRIS-ALICE FAYE SHOW (11-14-48) Phil and Frankie try to invent a new drug. Cast features Gale Gordon, Elliott Lewis, Robert North, Walter Tetley, Rexall, NBC. (13:05; 7:45; 8:05)

THE THIRD MAN (1950) Orson Welles stars as Harry Lime in "Pleasure Before Business." Lime masterminds a jewel robbery in Venice. Zither music provided by Anton Karas. Syndicated. (14:35; 9:40)

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THOSE WERE THE DAYS

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

JULY

SATURDAY, JULY 1st

KAYE KYSER AND HIS ORCHESTRA (2-6-37) Remote broadcast from "the world's most beautiful ballroom," the Trianon Ballroom, 63rd and Cottage Grove in Chicago. Vocals by Sully Mason, Harry Babbitt, Nancy Nelson and Bill Stoker. Tunes include "Hey Hey Your Cares Away," "I'm Floating on a Bubble," "Bugle Call Rag," and "Like the Wind, You Are Gone." Sustaining, MBS. (13:45; 14:00)

SHOW BIZ — FROM VAUDE TO VIDEO (1950s) George Jessel narrates a show business documentary based on the book by Able Green and Joe Laurie, Jr. A look at the history of entertainment as seen from the pages of Variety, the show biz publication. Commercial recording. (12:14; 15:54; 15:04; 11:26)

COMMAND PERFORMANCE (2-15-45) "Dick Tracy in B Flat" with an all-star cast featuring Bing Crosby as Tracy; Dinah Shore as Tess Trueheart; Harry Von Zell as Old Judge Hooker; Jerry Colonna as the police chief; Bob Hope as Flattop; Frank Morgan as Vitamin Flintheart; Jimmy Durante as The Mole; Judy Garland as Snowflake; the Andrews Sisters as the Summer Sisters; Frank Sinatra as Shakey; Cass Daley as Gravel Gertie. AFRS. (11:05; 9:10; 7:35; 8:50; 9:50; 8:35)

CAMEL CARAVAN (6-27-39) "The Dixieland Music Shop" featuring Bob Crosby and his orchestra, Johnny Mercer, Kay Starr, the Bob Cats. Crosby and Mercer are "proprietors" of the music shop, selling popular songs. The band plays "South Rampart Street Parade," "Sunrise Serenade," and "Then I'll Be Happy." Seventeen-year old Kay Starr sings "Memphis Blues" and Crosby sings a special version of "Big Noise from Winnetka." Camel Cigarettes, CBS. (8:00; 9:10; 9:10)

SATURDAY, JULY 8th CHRISTMAS IN JULY

SHERLOCK HOLMES (12-21-47) "Adventure of the Christmas Bride" stars John Stanley as Holmes with Alfred Shirley as Dr. Watson. Announcer is Sy Harris. Clipper Craft Clothes, MBS. (18:05; 12:00)

ABBOTT AND COSTELLO SHOW (12-20-45) Costello plans a Christmas party. Cast features Ken Niles, Elvia Allman, singer Marilyn Maxwell, Skinnay Ennis and the orchestra. Sustaining, NBC. (11:50; 10:45)

COMMAND PERFORMANCE (12-24-42) Bob Hope heads an all-star program for troops around the world

in this first Command Performance Christmas program of World War II. Entertainment by the Andrews Sisters; Red Skelton (as Junior, the Mean Little Kid); Spike Jones and the City Slickers; Ginny Simms; Bing Crosby; Ethel Waters; Edgar Bergen and Charlie McCarthy and Charles Laughton (in a Christmas Eve sketch); Jack Benny and Fred Allen (patching up their seven-year feud). AFRS. (16:20; 15:20; 13:20; 14:49)

JUDY CANOVA SHOW (12-21-46) Judy and her Aunt Aggie plan a Christmas party. Cast includes Mel Blanc, Joe Kearns, Ruby Dandridge, the Sportsmen, announcer Verne Smith. Colgate products, NBC. (11:20; 18:55)

CASEY, CRIME PHOTOGRAPHER (12-19-46) Staats Cotsworth stars as Casey with John Gibson as Ethelbert. While Christmas shopping in a department store, Casey witnesses a pickpocket in action. Anchor-Hocking Glassware, CBS. (12:10; 17:50)



BOB HOPE AND JERRY COLONNA



ONE MAN'S FAMILY — J. Anthony Smythe and Minetta Ellen as Father and Mother Barbour.

SATURDAY, JULY 15th FAMILY REUNION

ONE MAN'S FAMILY (7-4-49) Book 71, Chapter 1: "A Reintroduction to the Barbour Family" begins a 13-chapter series of programs written and created by Carlton E. Morse. The show has switched from Sunday afternoons to Monday evenings, hence the reintroduction of characters. Sustaining, NBC. (15:00; 15:10)

ALDRICH FAMILY (1940s) Ezra Stone stars as Henry with Jackie Keik as Homer Brown. Homer's girlfriend Agnes reminds him that it's the anniversary of their first date. Henry tries to help his friend select a gift. Jell-O, NBC. (17:30; 11:50)

ONE MAN'S FAMILY (7-11-49) Book 71, Chapter 2: "Two Lost Barbours Begin to Find Happiness" Sustaining, NBC. (15:10; 14:50)

MEET THE MEEKS (10-4-47) Mother puts the entire family on a diet. Cast features Fran Allison, Forrest Lewis, Beryl Vaughn, Cliff Soubier. Sustaining, NBC. (15:10; 15:15)

ONE MAN'S FAMILY (7-18-49) Book 71, Chapter 3: "Roberta Evans Begins to Sense a Rival." Sustaining, NBC. (16:50; 12:10)

ADVENTURES OF OZZIE AND HARRIET (1-9-49) Harriet becomes concerned about David and Ricky's obsession with sports heroes. International Silver Co., NBC. (15:10; 14:54)

SATURDAY, JULY 22nd

MR. PRESIDENT (1940s) Edward Arnold stars as the chief executive of the United States of America. The identity of the president in the story is not revealed until the end of the drama. Sustaining, ABC. (12:15; 13:15)

ONE MAN'S FAMILY (7-25-49) Book 71, Chapter 4: "Definite Progress in Family Relations." Sustaining, NBC. (14:00; 15:30)

THAT'S RICH (1953) Stan Freberg stars with Hal March, Richard Beals. Freberg, as Rich, enters a slogan contest for kids and wins! Sustaining, CBS. (14:12; 16:00)

LUX RADIO THEATRE (3-19-45) "Grissly's Millions" starring Pat O'Brien and Lynn Bari in a radio version of the 1944 Republic motion picture, a murder mystery about the death of a wealthy man and the manhunt for his killer. Otto Krueger is guest producer. Lux Soap, CBS. (17:55; 19:20; 20:25)

ONE MAN'S FAMILY (8-1-49) Book 71, Chapter 5: "Father Barbour's Aching Bones." Sustaining, NBC. (15:25; 14:15)

SATURDAY, JULY 29th

MR. KEEN, TRACER OF LOST PERSONS (5-29-40 and 6-5-40) "The Woman Who Wasn't Needed" features Bennett Kilpack as the kindly old investigator with Jim Kelly as Mike Glancy. When a man's wife disappears, he goes to Mr. Keen for help. Bisodol, Kolynos, NBC. (13:00; 13:00)

ONE MAN'S FAMILY (8-15-49) Book 71, Chapter 7: "Return of Joan Roberts Lacey." Sustaining, NBC. (16:40; 13:10)

SUSPENSE (1-24-48) "The Black Angel" stars June Havoc with Alan Reed, Lurene Tuttle, Joseph Kearns, Bill Johnstone, Wally Maher. Robert Montgomery hosts the story of a man who faces the death penalty for the murder of a beautiful actress. Sustaining, CBS. (24:20; 12:10; 21:17)

ONE MAN'S FAMILY (8-8-49) Book 71, Chapter 6: "Father Barbour Predicts the Worst." Sustaining, NBC. (16:50; 10:30)

BOB HOPE SHOW (1954) Guest Victor Mature joins Bob, singer Margaret Whiting and Bill Goodwin. Bob, trying to shape up for a role in his new picture, goes to the gym where he meets actor Victor Mature. AFRS rebroadcast. (13:32; 9:28)

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I REMEMBER IT WELL^{ooo}
MORNING COMES EARLY
(MEMORIES OF A KID'S
FIRST CHURCH CAMP) BY DAN MCGUIRE

In the summer of my tenth year, my parents decided that two weeks at a church camp would be a good experience for me. I knew some kids who had been to camps, and I was easily persuaded that it would be a lot of fun.

Just getting there was a bit of an adventure. On a Saturday afternoon, about three dozen boys and girls were turned over to adult chaperons at a church on the northwest side of Chicago. We kissed our parents good-bye and then walked several blocks to a Northwestern train station. Each of us carried one suitcase stuffed with clothing and personal items.

I was not a member of the host church. The train ride was short, but enabled me to get slightly acquainted with a couple of my companions.

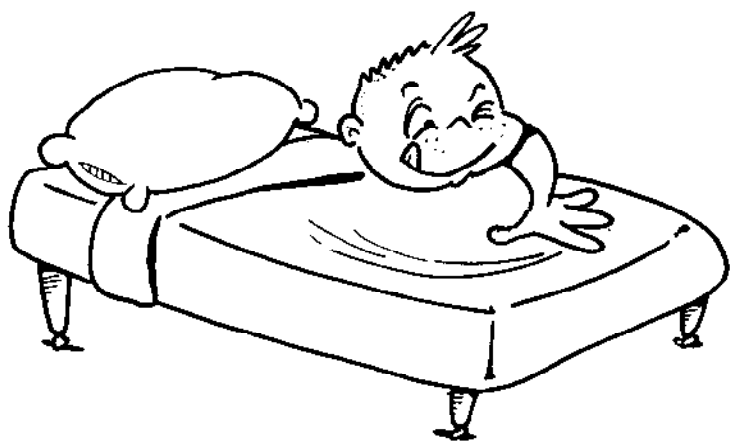
We got off at the Des Plaines station. Still lugging our suitcases, we walked about a mile along a gravel road in a wooded area. The Methodist campground

faced out on a state highway and was bordered on three sides by forest preserve. Enclosed by a wire fence, it covered nearly a square block of property.

At the main assembly area we were greeted by full-time camp personnel. We merged with other church groups and received a tour of the grounds. In addition to a ball field and volleyball court, the recreational facilities included a swimming pool with high and low diving boards. At the end of our tour, girls and boys were separated and dispersed with their leaders to a row of two-story dorms.

The dorms were similar to army barracks, but less austere. Each double-decker bunk was flanked by a dresser with six drawers. Whoever slept on top took the top drawer and every second drawer below. Alternate drawers went to the bottom bunkiee.

We had time to freshen up and get settled in before a clanging bell signalled the



evening meal. A mob of kids swarmed out of the dorms, followed by adults calling after them, "Take it easy. Slow down."

We filed into the mess hall and were seated at tables of ten, with one place reserved for a counselor. One of the latter stood, called for quiet, and led us in a grace.

Our chorus of "Amen!" was the signal for our cooks to burst forth from the kitchen. They carried trays and dishes of food that were quickly dispensed to every table, the hot food still steaming.

I experienced a moment of panic. I was a finicky eater and this wasn't Mom's home cooking. What if they served veggies that I passed up at home and forced everyone to eat them?

To my relief, the leaders did not push us to take portions of anything we did not choose for ourselves. This first meal, at least, was the meat and potatoes variety that I thrived on. The corn on the cob was a bit chewy (what Grandpa called "horse corn") but tolerable.

After supper, two youths from each table were singled out to be cooks' helpers. This meant clearing tables, carrying everything to the kitchen and helping with the dish washing.

The rest of us were marched down a path to the assembly hall. We settled into wooden folding chairs in a huge circle. Two college-age counselors led us in singing some familiar rounds and a new (for me) tune called "Morning Comes Early (and bright with dew)." When the cooks' helpers joined us, an adult leader gave us an official welcome and outlined the activities that lay ahead for us. A few more fun songs and we were excused to our dorms or the main camp area until 8 p.m.

At that time we reassembled in a large clearing for vespers. We formed a circle and squatted Indian style. A large woodpile was stacked in the center ready to be ignited. We sang a couple of familiar hymns. Then the evening's leaders began to teach us some traditional campfire songs.



Illustrations by Brian Johnson

At dusk the campfire was lit. The leaders dispensed marshmallows. Under close supervision, we were allowed to come forward and roast them. Our singing continued as darkness swallowed everything outside our circle. Inside, the blazing fire and the warmth of our fellowship shielded us from the evening chill.

To conclude vespers we sang "God Be With You 'Til We Meet Again." We dispersed to our dorms in high spirits, still singing and laughing. But we were more tired than we knew. In our bunks, the excited chatter lasted perhaps ten minutes after "lights out." Then our voices gave way to the crickets' chirping.

On Sunday we rose at seven. We had an hour to make our bunks, line up at a row of sinks to brush our teeth, and vie for space in the crowded shower room.

Breakfast was at eight. Different menu, same routine: grace, announcements, "volunteers" selected to help clean up. We had an hour of free time afterward and were "encouraged" to use it writing to our families.

At ten, we met in small Sunday school groups. At eleven, we convened in the camp's chapel building for a full-blown hour-long church service. The resident

I REMEMBER IT WELL

pastor preached a sermon geared to our age group, about 8 to 12.

The afternoon was devoted mostly to recreation. There were softball and volleyball games, horseshoes, swimming, sit-down games. An hour before supper was again devoted to letter writing. Counselors collected letters each evening and dropped them at the Post Office. In a few days we began receiving replies from home.

Before vespers, we met in the assembly hall for a movie. It was a forgettable Biblical drama, but we were treated to a couple of short subjects for our endurance.

The weekday routine was rather structured. Our morning Bible study/discussion hour usually centered on one of the Old Testament heroes. (Heroines, as I recall, got short shrift.) Another hour was devoted to a wide array of craft projects.

Afternoons accorded a couple of hours of recreation, some prescribed, most individual choice. Easy access to a pool was a luxury for me, so I spent a lot of time there. Actually, my swimming consisted mostly of dog paddling and the dead man's float. But I befriended a couple of fellows whose aquatic skills were likewise limited. We had a good time hanging on the pool sides and dunking each other.

Two grandmotherly ladies opened a sort of camp store for a couple of hours each afternoon. It offered such sundries as soap and tooth powder, penny candies, stationery and stamps.

There were several hikes into the forest preserve area that bounded the camp. I was impressed with our counselors' ability to name plants and trees. It was a thrill to me to observe chipmunks, squirrel, rabbits and all sorts of birds roaming their natural habitat. Our path often trailed alongside the Des Plaines River where, a few years later,



I would spend countless summer days with my pal Wayne, fishing for bullhead catfish.

Time can drag or fly as our perspective directs. My two weeks at camp were a mixed bag of emotions and experiences.

Other than visits with relatives, I'd never before been separated from my family overnight. In just a few days I acquired a vivid understanding of a word I'd seldom heard before: *homesick*.

Because I was a tag-along in this church group, it took much of the two weeks to overcome my outsider status. But toward the end I was pleased to realize that I'd actually become pals with a couple of the boys my age.

Although the food was mostly okay, increasingly I hungered for Mom's home cooking. One day we had chocolate pudding, my most favorite dessert. I could accept that the taste left something to be desired. (It probably was a generic mix prepared in a five-gallon pail.) But whereas Mom's pudding was smooth as silk, this had *lumps* in it!

The "religious" activities were low key,

but upon reflection I later realized that I had acquired some new knowledge of church history and beliefs. I thoroughly enjoyed our nature hikes. Our campfire vespers exhilarated me. Only when a bit older did I understand that the camaraderie was at least as responsible as the singing itself.

Given a preview of those two weeks, I probably would have chosen to take a pass. The terrible homesickness alone would have elicited a "no" vote.

Yet, in my early teens I accepted an invitation to join some of my Presbyterian peers at another camp. It was the greatest week of the whole summer! We made friends with dozens of kids from other churches and strengthened our own bonds of friendship in the process. Many of us met again at camp in succeeding years. Sunday morning I prayed that the busses coming to take us home would all break down.

That week made a confirmed camper of me. But it was several weeks before an important revelation struck me: I hadn't been homesick once!

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TELEVISION IS COMING—BUT WHEN ?

A lay view of some of its problems

REPRINT from RADIO STARS MAGAZINE, June, 1935

Now that miracles of mechanical invention have become so much a matter of course, we no longer wonder at them. We expect them. We demand them. And the less we, the uninitiated, know of the stupendous problems involved in the working of these miracles, the more impatiently we clamor for them.

In a way that's not a bad thing. Desire or need supply the impulses which bring all things to birth. We wanted electricity, and we got it. We wanted swift automobiles, and we have them. We wanted airplane service to transport us across the continent in twenty-four hours, and it is established. We wanted motion pictures, and they no longer are "in their infancy." We wanted radios, and they have become a part of the daily life of the nation.

Now we want television. And of course we shall have it. Nothing can stop us from getting what we want! True, we won't have it next month. Perhaps not next year. So if you are thinking of buying that new radio set, go right ahead. Don't wait to get one offering television reception as well. There still are technical problems which must be solved in the laboratories. And there are operating and commercial problems to be solved by the organizations which will bring the new miracle to us.

Let's just glance at some of the intricacies involved. Since television already exists in the laboratories, let's see what problems must first be solved before we can have it in our homes. Don't be alarmed. This isn't going to be technical. Even we laymen can learn a bit about these problems and so understand why we haven't television as yet, and won't for a little while.

In the first place there is the problem of wires. . . . To bring sound into our homes, radio broadcasting companies pay vast sums for the use of thousands of miles of telephone wires, from which the transformed sound waves are distributed to radio broadcasting stations. Now our radio sound vibrations range approximately from twenty-five to eight thousand cycles. But optical vibrations are very much higher and demand more "cycle power" than any wires now existing can carry. So the present wire systems are not suitable for interconnecting television stations, as they are for radio broadcast stations. In order to bring television into homes throughout the country, either a new system of wires reaching from city to city must be created or radio relay stations must be established.

Such relay stations aren't necessary in the sound broadcasting we have today. Radio sound waves flow

thousands of miles through the air without interruption, lifting or bounding over any obstacle to their course. But

television waves travel only in the straight line of vision, and no farther than the theoretical horizon. For example, from the top of the Empire State Building that horizon might be fifty or sixty miles distant. In a valley it might be no more than six or seven miles. That's easily understood—you can hear footsteps and voices, for instance, at some distance and around corners, but you cannot see who may be approaching until they come into range and in the straight line of vision. Thus cities, tall buildings, mountains, hills and trees, all may interrupt the television waves. They cannot flow continuously. Therefore there must be, at frequent intervals, relaying stations to catch up the vibrations, magnify them, and send them on again.

It has been said that television experiments in England and in Germany have outdistanced those of America, but the truth is that our laboratory experiments are equal to or better than those abroad. Our problems are greater because of the greater size of our country. But our laboratories are persistently studying them and exploring the possibilities of television on a nation-wide basis.

In England, the British Commission recommended establishing an experimental television station. The Commission found that the area capable of being effectively covered "would not exceed a radius of approximately twenty-five miles over moderately undulating country." For service limited to one half the population of England, the report states, probably ten transmitting stations at suitable locations would have to be erected—at an estimated cost of about nine hundred thousand dollars at a single location. So, doing a little simple arithmetic, we might figure roughly that to serve the entire population of England would involve the expenditure of around twenty million dollars!

Now what would this imply in consideration of our own television problems? When we realize that the entire territory of England is not much larger than that of New York State, we can measure the expense of establishing such a service throughout the United States. To serve the vast population of our forty-eight states, some of them many times the size of New York, would require the establishment of some thousand or more relaying stations,

at a cost of around ten hundred million dollars!

It sounds staggering! Still, in these days, we're becoming accustomed to seeing more zeros than we can count. So a mere paltry billion needn't dismay us. Besides, it cost approximately as much to establish radio. So don't be discouraged about getting television.

To go on with our survey, having created wire systems or established relay stations, we next must arrange for the reception of the picture-producing vibrations. Radio receiving sets of today can, by a twist of the dial, tune in on almost any broadcasting station anywhere. But a television receiving set must be an integral part of the sending set. That is, if your set is adjusted to WOR in New Jersey, you can't tune in to WLW in Cincinnati. Must we have a different receiving set for every station? Even one such television receiving set, according to such figures as are now available, would cost in the vicinity of three or four hundred dollars.

But again don't worry. The broadcasting companies are as anxious to give us television as we are to have it. And they won't stop with half the problems solved. So even as we now have radio sets at so small a figure that there is estimated to be one for every three or four people in the whole United States, so shall we have our television sets. But not next month. Not next year.

And there's another item of expense: Purchase of material for television programs.

The cost of producing a motion picture may run from two or three hundred thousand to a million dollars. But that picture will circulate throughout the country, in innumerable picture houses, and thus earn its cost with profits. A television program, however, will go on the air for perhaps an hour or two,—and probably will not be used again. But with the necessary purchase of script, costumes, music and settings for it, the salaries of actors, directors, technicians and other workmen, the cost of the television program will approximate that of the motion picture, without, presumably, approximating the opportunity of paying for itself.

All these problems, however, are receiving the diligent consideration of experts. Progress is being made toward their solution. But until they are solved, we must wait a little longer before we may welcome our youngest miracle home.

That Was The Year

June and July, 1946

By Todd Nebel



During June and July of 1946, Americans faced their first summer of post-war freedom with a burst of energy. Some expended their energies into the labor force, others began traveling expeditions while many others began to set their roots down to establish a solid home life. As soldiers continued to return home, Americans found themselves as leaders of the free world and not quite sure how to handle their new role. Issues on atomic weaponry and the Soviet threat of Communism all became a reality. As always, Americans chose the issues that were most important to them and put all of their effort towards the cause.

The labor force was impacted in many ways during this time period. First, as a result of the war, a large percent of the female population found themselves part of the work force. Whether it was as a factory worker, office worker or nurse, the woman's role in the work force population grew during wartime. Therefore, as a result of the end of the war, the make-up of the labor force changed once again. Many women returned to the home, giving up their jobs to returning soldiers.

Another key facet of the labor force in the summer of 1946 was the strengthening of unions. While consumer prices rose, so did the demand for higher wages and improved benefits. Union workers walked the picket line in record numbers. President Truman was undoubtedly feeling the grip of the strong labor union movement across the country. Overall, the

labor force dealt with changes, growth and power struggles during the summer of 1946.

The importance of the transportation industry became more apparent in 1946. As Americans yearned for adventure, traveling by auto, train, bus and plane became the new trend. Whether it was across town to the Riverview Amusement Park to capture the thrill and excitement on a rollercoaster or to travel by train to unseen parts of our country, Americans were enjoying their new freedom in record numbers. As they enjoyed life without tire, gas and railroad restrictions, hotels, resorts, parks, beaches and restaurants



THE BOBS AT RIVERVIEW
(Photo courtesy of Chuck Włodarczyk)

became the way of life. Although at a more relaxed pace than today, Americans in 1946 savored their quiet and well-earned independence.

If Americans were not busy traveling the globe, the variety of entertainment at home could capture their interests. At the movie houses, for instance, Rita Hayworth starred as the wife of a German spy involved in a spicy love affair in "Gilda". While she heated up the summer audience at the United Artists Theater at Randolph and Dearborn, Danny Kaye provided a good laugh in "The Kid From Brooklyn" at the Woods Theater. If mystery was your fancy, "The Postman Always Rings Twice" starring Lana Turner appeared at the Oriental Theater. No matter what the public craved in movie entertainment, the industry was there to provide it.

Musically, the summer air was filled with the sounds of dance bands. Alvino Rey and his orchestra entertained in the Panther Room at the Hotel Sherman while Charlie Barnet appeared in the Rainbow Ballroom at Clark and Lawrence. Frank Sinatra, Eddy Howard and his Orchestra and a host of stars of stage, screen and radio appeared at the Knights of Columbus Barbecue and Youth Benefit Ball at the Chicago Stadium.

Entertainment was also available right inside Americans' homes. In 1946 there were signs that radio was moving forward in new and different directions. The networks and individual stations were beginning to show an increasing awareness of teenagers and built many shows for them for the new season. Also, younger comedians who did not get their start in vaudeville were beginning to make their presence felt; among them Ed Gardner, Alan Young and Garry Moore. Furthermore, it was said that the major networks devoted some 50 hours out of every week to radio give-away shows.

Even the veteran radio stars saw change occurring all around them. For example, some of Jack Benny's assistants would be airing their own shows beginning with the



RITA HAYWORTH

new season in September, while remaining on the Benny show. Dennis Day signed up on July 17th to do his own NBC show titled, "A Day In The Life of Dennis Day" in replacement of Bob Burns' series and time slot. Benny's bandleader and stooge Phil Harris also signed up that summer to do a program with his actress wife, Alice Faye, called "The Fitch Bandwagon", a program of comedy and song to follow the Benny time slot on NBC Sunday nights.

The dream of owning a home was challenged by unforeseen obstacles during the summer of 1946. Home building in the Chicago area came to a virtual standstill in every community and suburb of the city. It wasn't because of a lack of buyers; a survey taken in May, 1946, indicated that there was a desire toward suburban living by city dwellers. The real cause of why new housing was moving at a trickle of what it was in the late 1930's was that there were shortages of almost every building material. Lumber, bricks, sheet metal and sewer tile were all in short supply whether due to either a national or local strike. As a result, any new housing built was considered priority for veterans and their families that summer.

That was the summer of 1946.

WE GET

takes first place and I don't get to listen to my old radio shows. I'm 66 years young. I listened to them years ago and I still enjoy them yet today. I just can't seem to give up my old radio, which I use every day.

— J.L. BRADSHAW, SR

HOMETOWN, IL — It was oh, so good to hear the interview and talents of Bea Wain and Andre Baruch. I'm glad you finally got together. All your programs are enjoyable, whatever you do. You say, "Thanks for listening," but I'm saying thanks for sending the well-selected variety. Your personal story of how you sold greeting cards was a gem!

— GEORGE E. ECK

WHITEWATER, WISCONSIN — We have been steady listeners of the evening programs on WBBM for a couple of years. We are not sports fans, so turn the radio off if *Radio Classics* is not on. We could not get your Saturday afternoon programs on our new radios. At an auction we purchased, for \$12, a tube Grundig Majestic Radio. To our delight, you come into our home just fine now and if the laughter keeps a body healthy, we have good healthy bodies. One tends to forget how good the shows were until they are heard again. We promote the programs to others. Our daughter and son-in-law have also become steady listeners. They live in Schiller Park. Thanks to you and all the staff for all the good, wholesome enjoyment brought into our home.

— RHODA, LEON AND BRET BARBER

WESTMONT, IL — Please tell me if *Radio Classics* might be relocating to another radio station — preferably one in which the stories will not constantly be pre-empted by sports. This past weekend, there were no stories at all.

— VERNICE A. MILLER

(ED. NOTE: — We're staying at WBBM! During the fall and winter months, WBBM carries the Blackhawk Hockey schedule and our *Old Time Radio* shows are not broadcast on those nights when games are played. But now the hockey season is over and we're on seven nights a week (news events permitting) and we hope you'll enjoy all the great radio entertainment we have in store for you.)

NILES, IL — Thank you for the hours of entertainment. I and my family especially love the CBS Radio Mystery Theatre.

— MRS. MARY ANN KLANCNIK

SKOKIE, IL — I am so disappointed that you have the weekends saturated with the CBS Mystery Theatre. We have always enjoyed the weekend *Radio Classics*, but never turn on the Mystery Theatre anymore. Enough is enough. I wish you could be on more often. Listening to Charlie McCarthy, Burns and Allen, Jack Benny and others is pure joy.

—MRS. C. BARRON

LETTERS

CHICAGO — I've been faithfully listening to WBBM at 8 o'clock. Only, more of the spooky programs like *Lights Out*. Your CBS Mystery Theatre is great!

— MRS. ANNA SINDELAR

MICHIGAN CITY, INDIANA — I still enjoy old-fashioned radio, but am protesting the CBS Mystery Theatre. These are terrible, ghastly, horrible, ugly, evil programs! I just hated them when they first came out, and still do! Was so happy that radio drama was coming back (in 1974); then hated it when they came out the way they did! Give us a break, Chuck. We love you, respect you, enjoy your zest for living and old-time radio, but CBS Mystery Theatre is just too much. Do still enjoy Saturday afternoons and have told a lot of folks about them and some good shows on WBBM's *Old Time Radio*. Will be glad when hockey is over.

— REV. LUTHER A. MEYER

PEORIA, IL — I agree with the writer who said the CBS Mystery Theatre was a turn-off then and now. At best, it was mediocre despite the pretentious comments by E.G. Marshall. It's embarrassing to think that young people believe this is what we mean when we rhapsodize about old-time radio. CBS Mystery Theatre, you're no radio classic.

— SHIRLEY BENTLEY

ST. JOSEPH, MICHIGAN — I would like to thank you and your radio station for broadcasting the CBS Mystery Theatre and other old radio shows. I am a volunteer once a week at a local retirement home called Whitcomb Towers in St. Joseph, Michigan. I record shows like Mystery Theatre and Jack Benny and play them for the people at Whitcomb every Monday night at 6 p.m. Although I'm only 23 years old, I have enjoyed and taped old radio shows since the age of 12. I even taped the CBS Mystery Theatre when it was first on the air. I'm glad that your program is on the air and that I have the opportunity to share these old radio programs with people that love and appreciate them as I do. I hope your show will be on for many more years to come so people like myself who were not around in the golden age of radio will have a chance to listen and learn about old radio and the people of that day.

— CHRIS DANDREA

GUTHRIE, MINNESOTA — THE CBS Mystery Theatre was a program produced when radio drama was already dead and I don't think it comes close to the quality of the real old time radio of the 30s, 40s and 50s. I have enjoyed your program for over two years now and hope it continues, but I hope I don't hear the Mystery Theatre played half the week.

— FLOYD TWETEN

FAYETTEVILLE, GEORGIA — I listen to your show a lot and enjoy it. So does my brother, Danny. He's 12 and I'm 15. We have been listening to your show for about one year, since Thanksgiving, '87. The first show I heard was *Lights Out*. I was going through the dial and it caught my interest. I mostly enjoy the non-comedy shows. I especially like the scary stuff such as *Lights Out* and the CBS Mystery Theatre. So does my brother. We both tape the shows off the radio. I've taped quite a few in one year. I enjoy the War of the Worlds show, too. WBBM comes on the clearest during night. A lot of times the signal fades out, like when I'm involved in a good mystery. I'm eager to hear what happens towards the end and I lose it. I can get WBBM clearer in winter than summer. I also hate the football/hockey games that come on. When my Dad was calling the Chicago operator to find out WBBM's address to write you, the operator recognized your name and talked for seven minutes about how great your show is. She really likes it! I hope you can stay on the air for many years.

— BRIAN SELLERS

(ED. NOTE — Thanks Brian. We appreciate your letter and are glad you and your brother Danny enjoy the broadcasts on WBBM. And we assure you that we are not related to that wonderful Chicago telephone operator!)

VILLA PARK, IL — I won two tickets to see the play "The 1940's Radio Hour" at Theatre First. My wife and I want to thank you for a most enjoyable evening. I enjoyed the play so much, I recommended it to my boss who was looking for some place to take out of town guests. Thank you for the opportunity to go back to the old neighborhood and see a terrific show at the same time.

— CLAYTON R. KNAPP

CALUMET CITY, IL — I am trying to find the exact name of Freddie Gardner or Freddy Green? He played alto sax in the late forties or fifties and recorded on a red label. The record that I had at the time (78 RPM) was "I'm in the Mood for Love" and "I Only Have Eyes For You." The record stores that I have checked have been unable to help, and you are my last hope. Thank you for any assistance that you may give me.

— LES KALK

(ED. NOTE — Freddy Gardner was considered to be England's greatest sax man. He played alto sax with Ray Noble and his orchestra in the mid-to late-thirties. Freddy Green played guitar with Count Basie and his orchestra.)

TULSA, OKLAHOMA — I own a 1930 Majestic radio, Model 90-B. One of my hobbies is electronics. In 1958 my grandmother gave me the radio. I replaced the power transformer, electrolytic filter capacitors in the power supply, bypass capacitors, tubes and volume control. This radio has worked perfectly since 1958. At the time I serviced it, parts were available from Allied

Nostalgia Digest -31-



BORREGO SPRINGS, CALIFORNIA — Whether intentional or not, you have given me the most surprising and heart-warming present I have ever received! Your broadcast of January 28th triggered a downpour of birthday greetings and good wishes that has left me overwhelmed with gratitude and amazement. It is impossible for me to answer each Well-Wisher in person, because my wife and I are packing to fill an engagement in Edmonton, Canada. But if, along with my thanks to you, you could express my heart-felt gratitude to your vast audience for the nicest birthday of my life, I would be even further in your debt! Bless you and all your Radio Family in the prayers of a most grateful

— GALE GORDON

(ED. NOTE: — And we join the beloved actor in expressing our thanks to members of our listening audience for sending their warm greetings to Gale Gordon on the occasion of his 83rd birthday last February 2nd.)

EAST CHICAGO, INDIANA — Received today the custom cassette tape I ordered. Thanks for such prompt service and delivery! In the words of Ken Alexander... "Why, thank you, Chuck!" I immediately popped it into my new "cathedral"/radio/cassette player. Talk about "nostalgia heaven!" Look forward to tuning in to *Those Were The Days* and *Radio Classics* on my new "old" radio also. Thanks to you and your staff for the excellent programming in the past and all the wonderful days and weeks of nostalgia you have on tap for the future. A special note of appreciation to WBBM, also!

— MARGE SPISAK

MT. MORRIS, IL — I listen to your programs every night they are on. I must say I don't like it when sports

WE GET LETTERS

Radio Corporation in Chicago. I am no longer aware of parts availability (the major problems would be the power transformer and the following tubes: five type 27, two type 45, one type 60.) Majestic radios were manufactured by Grigsby-Grunow Corporation in Chicago which I assume has long since ceased to exist. Please advise.
— TERRY NELSON MANN

(ED. NOTE — An excellent source for tubes for vintage radios is the Radio-TV Lab, 5631 W. Irving Park Road, Chicago 60634. Phone (312) 545-4740. Owner George Sopoko works magic on those great old sets and can usually fix 'em up in a first class manner. Hope this information helps.)

HARROWSMITH, ONTARIO, CANADA — This letter is very long overdue; I've enjoyed the *Radio Classics* on WBBM for several years now. Your station must be one of very few, if not the only one, to run a program of that type. It's commendable and provides a very real window on an important part of the culture of everyday life in that era. My favourites are the old Sci-Fi stories and especially the old comedies. Since I was born in '51, most of this material is before my time and I have no recollection of any possible exposure to it in my early

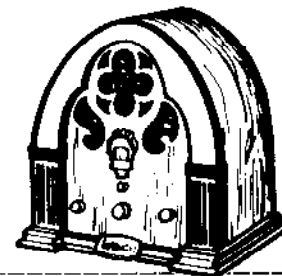
childhood. How many of the audience are like me in this regard? It's interesting to speculate on why these old broadcasts are so appealing.

No need to apologize ever for a noise or otherwise "poor" soundtrack; it never detracts from the enjoyment. If anything, it contributes to the authenticity and serves as a real enhancement. It's great also that you announce the original date of broadcast for each program!

Speaking of authenticity, I listen to your broadcasts on a 1928 DeForest Crosley 8-tube "AC Neutordyne" which I have tuned up and totally rewired. Your signal travels over 400 miles and while WBBM sometimes sounds like a local station, there are other times when there's nothing but noise. Typically though it waxes and wanes maybe a dozen times in the hour and has to compete somewhat with WABC, New York, 770 KHZ. Unfortunately that station can sometimes get pretty strong. New York is about 250 miles SSE of here. This, though, must be what old time radio was really like for many people — straining to hear crucial lines as the signal strength fades close to the noise level!

In case anyone is interested in what I use to help the old radio with reception, it's similar to what most people had in the early days of radio: a fifty-foot long wire antenna roughly perpendicular to the propagation of your signal.
— R. A. BREULS

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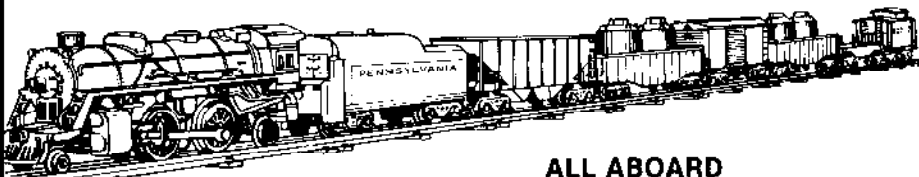
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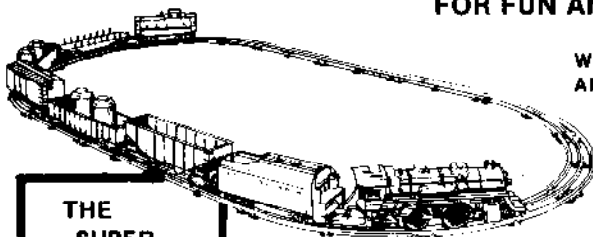
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