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AND
RADIO
GUIDE



CECIL B. DE MILLE

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NOSTALGIA DIGEST

BOOK SEVENTEEN

CHAPTER SIX

OCTOBER-NOVEMBER, 1991

HELLO, OUT THERE IN Radioland!!

One of the best things about our work is that we occasionally get to meet some of the people who entertained us so royally during the golden days of radio.

This past spring and summer has been especially exciting in this regard as we were able to meet and talk with quite a few radio celebrities.

When **Himan Brown**, producer of *Inner Sanctum* and the CBS Radio Mystery Theatre, was in town for a seminar at the Museum of Broadcast Communications, we spent quite a lot of time with him as he talked of his broadcast career and his faith in radio. Our conversation, recorded at the Pierre Andre Memorial Studio at the Museum, was broadcast on our *Radio Classics* program on WBBM.

During the Museum's "Summer of Soaps," **Vivian Fridell Solomon**, who



HIMAN BROWN with Chuck Schaden

starred for a number of years on radio as "Mary Noble" on the long-running *Backstage Wife* program, paid a visit to our *Those Were The Days* show as she recalled many of the highlights of her broadcast career for our WNIB listeners. And actress **Bernice Martin Wallace** who appeared on the *Romance of Helen Trent* stopped by the following week to recall her radio days.

And we really hit the interview jackpot in May when we traveled with **Margaret Warren** and **Dave Denwood** (all of us representing the Museum of Broadcast Communications) to Los Angeles to attend a meeting of the Pacific Pioneer Broadcasters.

Les Tremayne, who had visited our Museum and appeared on our *TWTD* program last year, offered to help us obtain some interviews for our show. "Who would you like to talk to?" he said. We gave Les our "wish list."

Upon our arrival in Los Angeles, Les called and said he had arranged a number of



Chuck with VIVIAN FRIDELL

HELLO OUT THERE



TOMMY COOK

interviews for before and after the Pacific Pioneers' luncheon and some more interviews for the next day at the PPB Clubhouse in Hollywood!

On the day of the luncheon, we met Les and his pretty wife **Joan** at the Sportsmen's Lodge at Studio City in the San Fernando Valley.

"Set up your equipment at a table near the swimming pool, Chuck," said Les. "You're gonna be pretty busy for the next couple of hours!"

How right he was! Les Tremayne had done an outstanding job of contacting almost all of the people on our "wish list" of radio personalities we wanted to meet.

We waited at poolside for the first of our guests. He was **Tommy Cook** who appeared for many years as Junior Riley on the Life of Riley series.

Next we spoke with **Casey Allen**, who was a regular on Ma Perkins and was on that series' final broadcast. Incidentally, Casey was not on Les' list, but he had come in from New York for the PPB luncheon,



ART HERN, JONATHON HOLE and LES TREMAYNE



Chuck with **JOAN AND LES TREMAYNE** and **PAT BUTTRAM** at the "poolside studio" of Sportsmen's Lodge.

spotted his friend Les near our broadcast site by the pool, and was promptly talked into spending a few minutes with us. Les didn't miss an opportunity!

Then we talked with organist **Ivan Dittmars** who was responsible for lots of the music we heard on so many of the good old shows.

Jonathan Hole, a character actor originally from Chicago who played Paul Henderson, Ma Perkins' son-in-law, was next and then **Art Hern**, another former Chicagoan, sat down at our microphone. Art was Ichabod Mudd on Captain Midnight, played on many soaps and kids' shows, and was, on TV, NATCO the Clown!

It was getting close to the time for the PPB luncheon and we had talked with everyone Les had lined up for us except **Pat Buttram**, Gene Autry's old sidekick. Pat is always the featured comedian at the PPB luncheons and frequently spends the hour before the event putting together his humorous remarks. It looked like he was

going to be a no-show for our recording session and, as we were beginning to run out of time, we decided to pack up our equipment and head towards the Ballroom at the Sportsmen's Lodge.

Then, suddenly, Buttram appeared across the pool patio, shouted "Hey! I'm here!" to Les, and came towards our table. Joan Tremayne whispered to us, "I know time is short, but get out your microphones again. You'd better record something now, 'cause Pat will probably leave before the luncheon is over and you won't have another chance!"

We quickly hooked up the mikes again, Pat Buttram sat down, and we were treated to a combination biography-comedy routine that still has us laughing.

At each of the five Pacific Pioneer Broadcasters luncheons each year, the spotlight turns to one of the greats of radio or television. At the luncheon we attended, the honor was given to **Donald O'Connor**

PHOTOS BY MARGARET A. WARREN

HELLO OUT THERE

who had appeared on many television shows during his career. He was surrounded by a number of other special guest celebrities with whom he had worked over the years on TV and in the movies: **Mitzi Gaynor, Tony Curtis, Gale Storm, Sidney Miller, Bonnie Franklin and Billy Barty.** Each shared memories of their association with Donald. The tribute was enjoyed by more than 900 members of the Pacific Pioneer Broadcasters.



Chuck at PPB Meeting

We were privileged to have a moment or two on the agenda before the O'Connor tribute began, and we were pleased to tell the PPB audience about our Chicago Museum of Broadcast Communications and the formation of the Museum's new Radio Hall of Fame. We were introduced by PPB president **Jack Brown**, who worked for many years with the Armed Forces Radio Service. After the luncheon, we had a chance to talk with him about his broadcast days and the Pacific Pioneers.

The following day, we met Les and Joan Tremayne at the PPB Clubhouse, which is at the Home Savings of America building at Sunset and Vine, on the site of the original NBC studios in Hollywood.

PPB Acquisitions Chairman **Marty Halperin** (you may have heard him as a frequent guest on **Tom Snyder's ABC Radio show**) and technician **Norman Dewes** had set up the PPB broadcast studio to record a round table conversation with three great radio announcers.

Before the announcers arrived, however, we had a chance to talk with **Conrad**



Chuck, **DAVE DENWOOD** and **CONRAD BINYON** at the PPB Clubhouse in Hollywood.



ANNOUNCERS' ROUNDTABLE set up in the studio at the PPB Clubhouse. Shown, from left, are **WENDELL NILES, JOHN M. KENNEDY, Chuck, DRESSAR DAHLSTEAD, LES TREMAYNE** and **MARTY HALPERIN.**

Binyon, another actor who appeared as Junior on the *Life of Riley*. He was also on many other shows, including *Mayor of the Town* and *One Man's Family*.

Then the announcers came to the PPB Clubhouse for our round table chat about the good old days of radio. They were **Wendell Niles** (*Bob Hope Show*), **John M. Kennedy** (*Lux Radio Theatre*) and **Dressar Dahlsted** (*Death Valley Days*). We also asked Les Tremayne to join us for this panel. We had hoped to record 30 to 45 minutes, but things got going so well — these four gentlemen had so many good



PPB President JACK BROWN and **Chuck**

memories and stories — that we continued for nearly an hour and a half!

Needless to say, all of these informal chats about the great days of radio are extremely special to us. And we hope they'll be special to you, too. You can hear all of them during our *Those Were The Days* programs on **WNIB** during the first three Saturdays in October.

We really want to express our sincere thanks to Les Tremayne for all the work he did in setting up the interviews and following through to see that everyone appeared when and where they were supposed to appear. It's a difficult job and he went above and beyond the call of duty to so kindly help us obtain the conversations that we'll share with you on October 5, 12, and 19. Les is a wonderful guy and he really cares about the good old days of radio.

Thanks, too, to **Lenore Kingstone** and the PPB Board for the invitation to attend the luncheon. It was a sell-out and not all members who wanted to attend could attend. We were proud to be there.

— **Chuck Schaden**

Nostalgia Digest -5-

Hollywood on the Air

MOVIES without PICTURES

BY BILL OATES

Announcer: "Lux Presents Hollywood

Music cue: "Lux Radio Theme"

Whether the pronouncement was made by Melville Ruick, John Milton Kennedy, or Ken Carpenter, when radio listeners heard this opening many stayed tuned to the *Lux Radio Theatre*. This Monday night fixture on CBS was the most popular and best scripted of the films-over-the-radio programs that played on the networks from the mid 1930's through the early 1950's. Although sound, color, and widescreen augmented the photoplay through its development, the pictureless reprises on radio often provided memorable second chances in the mind's eye for popular Hollywood productions.

When the golden age of radio was gaining momentum during the darkest days of the Great Depression, neophyte producers sought Broadway and Hollywood talent to guest and host on the growing CBS and NBC networks. Throughout the 1930's a variety of movie talent was prevalent over the airways; Al Jolson starred in his *Shell Chateau* in 1935, Bing Crosby began *The Kraft Music Hall* during the same year and continued through the 1946 season, while W.C. Fields found his way to American audiences when he was physically impaired from making movies via *The Chase and Sanborn Hour* with Edgar Bergen and Charlie McCarthy.

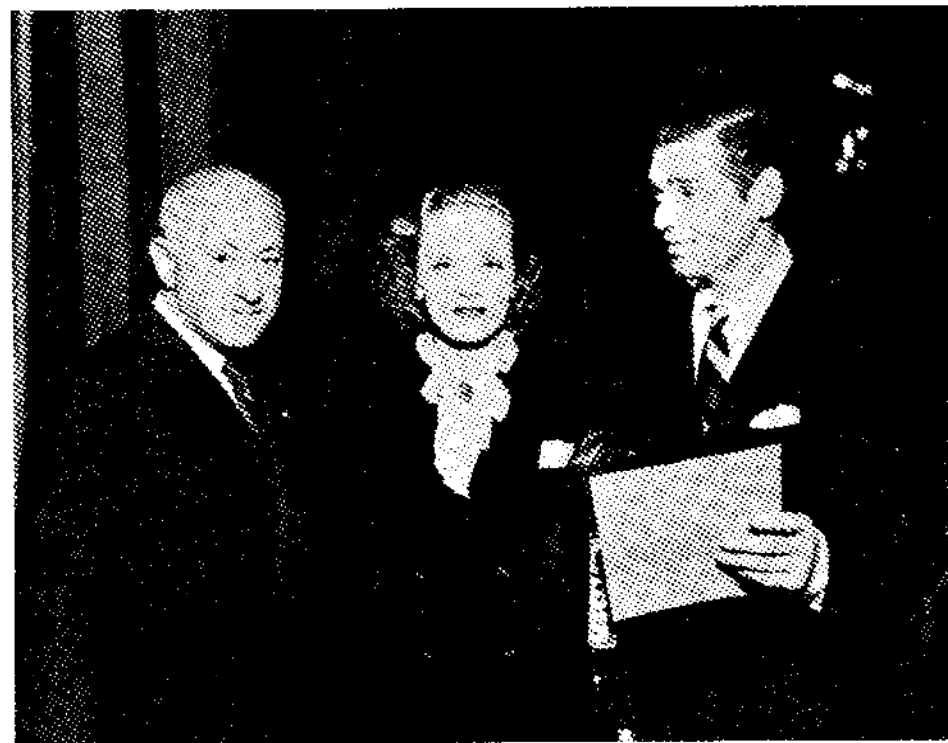
Ultimately, NBC began presenting Broadway plays and movies from its New York studios on October 14, 1934, for Lever Brothers products. This first year of *The Lux Radio Theatre* suffered from a shortage of adaptable plays, and when the

ratings began to sag, changes were needed to keep the program afloat.

To increase its share of listeners, "Lux" first moved to its long-running Monday night, 9:00 p.m. eastern, time slot on CBS in 1935. By June 1, 1936, popular movie stars and their films became the mainstay when the program itself moved to Los Angeles. To validate the tight package of movie and stars for radio, the J. Walter Thompson ad agency hired Cecil B. De Mille to host the program at \$1500 (later \$2000) per week. The famed producer-director added a seemingly official and certainly a valuable Hollywood stamp of approval to the production. The new formula worked as the show climbed to the top ten of radio's most listened to shows and remained in that category through radio's golden years. The results also included more Lux soap products sold than ever before.

Generally, the show operated with a carefully adapted movie script and at least two stars from the film. With each star receiving the established fee of \$5000 (Clark Gable once sought and was paid \$5001 to claim he was the highest paid guest), productions often ran over \$20,000 per show. Louis Silver's orchestra provided the music, while stalwart radio personalities, such as Verna Felton, Sheldon Leonard, and Mel Blanc provided the supporting voices for the broadcasts.

Although the *Lux Radio Theatre* began rather weakly, the Hollywood version with De Mille typified radio drama at its best. The first California show was *The Legionaire and the Lady* with Clark Gable and Marlene Dietrich, on June 1, 1936. The next week Myrna Loy and William



LUX PRESENTS HOLLYWOOD: Cecil B. DeMille with Marlene Dietrich and Clark Gable at the first California broadcast of the show in 1936.

Powell brought *The Thin Man* to radio. De Mille guided the audience into the story by introducing the cast and offering a few expository notes on the story. He sold a little "soap" along the way and after he small-talked the actors at the end of the show announced the next week's production. This format remained little changed throughout its stay on CBS.

Cecil B. De Mille, who by 1936 had written a major chapter in the book of Hollywood spectacle, gave a certain credence to the proceedings. Even though he seemed to be "directing" the Lux show, he had little to do with the actual production of the program. Actually, because of his tight movie shooting schedule, he barely made it for the final rehearsal and sometimes just made it on time for the Monday night performance. His real role was to bridge the acts of the show together, filling in what had been

omitted from the feature film, and to lead the testimonials for the soap that kept hands and faces soft (as it had for many of the show's guest stars — or so they claimed).

The only thing that kept the great director off the air was his refusal to pay a mandated \$1 assessment by the American Federation of Radio Artists. He would not pay any sum, even if it were required by the union so that he might stay on the air, and left the show at its and C.B.'s height of popularity in January of 1945. His famous speech to Congress did not strike at unionism, but rather at the "individual rights and freedoms" that closed shop policies took from workers. He quoted Lincoln in saying that America would be defeated only from within by such underhanded actions, while he reminded his audience of a small group with actions like these that had taken over Germany and caused a very recent war. Lever Brothers,

MOVIES WITHOUT PICTURES

of course, would have gladly paid the meager amount, but De Mille refused and lost his \$98,000 a year position, banning him not only from radio, but also the new medium, television, which would grow in popularity in only a few years.

Several guest "hosts," Lionel Barrymore, Walter Huston, and Brian Aherne, to name a few, were brought in to substitute after De Mille's last show on January 22, 1945, and by November renowned director William Keighley was announced as the new host. Keighley, who directed films like *"The Green Pastures,"* *"Each Dawn I Die,"* and *"The Man Who Came to Dinner,"* remained at the helm through 1951. It is interesting, albeit movie trivia, that Keighley died June 24, 1984, the day after the death of De Mille's daughter Cecilia. No other permanent host the stature of De Mille nor Keighley followed through the show's end on June 7, 1955, nor in its television version from 1950 through 1957. One announcer, Ken Carpenter, was the most notable third host, working on both the "Lux" radio and television programs.

The majority of *The Lux Radio Theatre* shows would fall into three categories: 1) the films which were transplanted basically intact from screen to radio with the main stars accompanying, 2) those which starred the majority of the key stars with worthy replacements, and 3) movies which had severe changes in the main roles. Since each film star received a sizeable paycheck for appearing, usually two, but upwards to four major actors appeared. Regardless of the casting, quality was the watchword on the show.

Of those movies-on-radio that were most like the film story, numerous examples are available for the hearer today on record or cassette tape or on "old time" radio shows nationwide. Humphrey Bogart, Walter Huston and Tim Holt performed *"The Treasure of the Sierra Madre"* on April 18, 1949. Mickey Rooney and Judy



IDA LUPINO, ROBERT YOUNG and EDWARD G. ROBINSON in "Only Yesterday."

Garland appeared in *"Strike Up the Band"* on October 28, 1940 (John Scott Trotter lead the band). James Stewart and Donna Reed shared *"It's a Wonderful Life"* with Victor Moore in 1947. Gary Cooper was Lou Gehrig and Mr. Deeds (the latter with Jean Arthur), Jeanette MacDonald and Nelson Eddy sang "Naughty Marietta." Ginger Rogers and Dennis Morgan reprised *"Kitty Foyle,"* Abbott and Costello were *"Buck Privates,"* and Ronald Reagan and Pat O'Brien won one more for the Gipper in *"The Life of Knute Rockne."* Many of the key stars found themselves in familiar places on the radio show.

There were those shows which had one main character from the movie, but another familiar voice was missing. W.C. Fields played *"Poppy"* on March 7, 1938 with Ann Shirley and John Payne in support. Al Jolson became *"The Jazz Singer"* twice during Lux's run, first in 1936 with Karen Morley and again in 1947

when *The Jolson Story* was successful (two stars Tamara Shane and Ludwig Donath from the Larry Parks movie supported Jolie on radio). Janet Gaynor played *"A Star is Born"* with Robert Montgomery in 1939 (interestingly enough, the story was presented again with Judy Garland and Walter Pidgeon in 1942, twelve years before she starred on the remake of the film). Leslie Howard worked with Olivia De Havilland (in Merle Oberon's role) in *"The Scarlet Pimpernel"* on December 12, 1938, a month and a day before they were to be formally cast as Ashley and Melanie Wilkes and share something else *"Scarlet"* (O'Hara) in *Gone With the Wind*.

The third group of "Lux" programs includes those which had major cast changes, wherein very different actors played the radio roles of movie actors with whom we more closely associate the part. Perhaps the best example would be that of *"Casablanca"* wherein Rick was played, not by Humphrey Bogart, but Alan Ladd, and Ilsa was not Ingrid Bergman, but Hedy Lamarr. There is a simple explanation: Bogey was in North Africa entertaining the troops on January 24, 1944. *"You Can't Take It With You"* did not have James Stewart, nor any other key players except Edward Arnold. *"The Petrified Forest"* starred Herbert Marshall, Laird Cregar and Margaret Sullivan in 1937 (it was done again in 1945 with Ronald Colman, Susan Hayward and Lawrence Tierney), while *"Alice Adams"* had Claudette Colbert in Katherine Hepburn's title role. Douglas Fairbanks, Jr. and Joan Bennett (Carole Lombard was still alive) fought it out in *"Nothing Sacred,"* and a stellar, but different from the movie, lead, Cary Grant, played *"Here Comes Mr. Jordan"* in 1942. Often the reason for unlikely stars in these portrayals was due to shooting schedules. On occasion, some movie actors refused to be "live" before a radio audience. The former is probably true when Gene Autry substituted for Gary Cooper in *"The Cowboy and the Lady"*



AL JOLSON

in 1941 and when the "younger" Republic cowboy Roy Rogers substituted for John Wayne in the 1944 radio version of *"In Old Oklahoma."* This author has not yet found John Wayne's appearance on a "Lux" program, and another of the Duke's classic films *"Stagecoach"* was presented on Academy Award (a show mentioned later) with Randolph Scott as Wayne's Ringo.

Among the very unusual listings are movies that must have been a challenge to present on radio. Disney films come to mind, since "Lux" was heard during the years that this studio was most creative. Walt Disney is listed as the guest for *"Snow White"* in 1939 (the show was also presented on Screen Guild Players in 1948 with Jimmy Durante telling the story to Margaret O'Brien) and John Garfield is the guest for *"Pinocchio"* the next season. The Yellow Brick Road came late on "Lux" with Judy Garland starring in *"The Wizard of Oz"* on Christmas Day 1950.

MOVIES WITHOUT PICTURES

Frequently, there was a special Christmas radio play for children, hence the "unusual" films on radio.

By 1941, a smooth-running production format had been established. First, the radio rights (and book and/or magazine rights) had to be obtained. Next came the casting of major stars: the male and female leads were often double cast to avoid problems with unexpected absences. It was George Wells who had the job of adapting the story into what would become a 43 minute radio play. He had to keep the flavor of the movie, yet he was limited in what kind of visuals he could translate to another medium. Sometimes, a war-era flavor was added to a pre-war movie (for example, rationing and Rommel were referred to in the radio "Road to Morocco"). The script was then passed on to the network, De Mille, and the ad agency for approval. Once accepted, the director, Sanford Barnett, claimed his copy and cast the minor roles. At this point the musical and effects requirements were ordered. Rehearsals went as follows: 1) Thursday there was an informal reading of act one. 2) Friday saw act two as accents and more seriousness evolved, 3) Saturday welcomed act three (sound effects and musical cues were now introduced), 4) C.B. met the cast on Sunday when a transcription disc was cut, so that actors and technicians could listen for problems, 5) a second "dress" was held on Monday, and 6) an hour later, at 6:00 p.m. Pacific Time (9:00 Eastern) the "largest audience in the history of drama" (estimated 30-40 million in 1941) would listen to upwards of 76 radio performers on the Lux Radio Theatre.

Since the program was performed live, problems did occur. The flu sidelined Gary Cooper and Jean Arthur the day before the performance of "The Plainsman" and Frederick March had to rehearse the lead part through the night so that he would be authentically "western." During "The



HELEN HAYES

"Road to Morocco" there seemed to be more "fluffs" and ad libs for the audience that give us an insight into what a Hope and Crosby movie rehearsal might have been like. In true Lux fashion Ginny Simms (Dorothy Lamour's substitute) proclaims the merits of the soap, while Bob Hope likewise attempts to endorse the soap, and his own Pepsident toothpaste as well. Another unintentional humorous endorsement of the product came when Verna Felton mentioned Lux "soup" after "The Pride of the Yankees" and broke up the cast. Jack Benny appeared several times on the show and was able to sell a little Jello, promote his upcoming movie *The Horn Blows at Midnight*, and refer to an ongoing gag "I can't stand Jack Benny because . . ." in his patter with C.B.

If *The Lux Radio Theatre* were the best of its genre, many other programs attempted to copy its success, and some of them did a nice job. *The Screen Guild Theatre* began on CBS on January 8, 1939, as a "charity show" for the Motion Picture Relief Fund and was the closest in its quality and longevity to Lux. *Academy Award* ran for ten months (March 30 through December 18, 1946) and was a series of half hour programs of stories or performers who had been nominated for or had won an Oscar. Warner Brothers had presented its own radio show for Academy



CECIL B. DE MILLE and JEANETTE MAC DONALD on the Lux presentation of "Tonight or Never."

Award honorees in a little remembered 1938 program for Gruen watches. One of Warners' shows had frequent radio visitor Ronald Reagan with Gale Gordon in "One Way Passage." A late comer to the film-on-radio genre was *Screen Directors' Playhouse*, an NBC show that ran from January 19, 1949 through August 30, 1951.

One common problem for these shows was that most were only a half hour long. *Screen Directors' Playhouse* started with thirty minutes, but on November 9, 1950 changed to a hour when it moved to the youngest network ABC. Its main problem was that television would shorten its life. Another problem was limited supply of films available for adaptation.

The best non-Lux shows were *The Screen Guild Theatre* and *The Screen Directors' Playhouse*. The former attracted the finest names to its show for twelve and a half years. Stars actively volunteered

their services to aid the actors' retirement home. Gulf Oil began as the show's sponsor, contributing \$80,000 to the home during the program's first year. The oil company stepped aside as sponsor when war-time rationing curtailed business in deference to Lady Esther cosmetics, perhaps a more Lux-like product for guests to sell (the last sponsor with Camel cigarettes). Through most of its run, the show had to contend with a 22 minute version of a film. At first, the stars outshone the scripts, but after the format was mastered, *The Screen Guild Theatre* was in the top fifteen radio shows for several years. Its one-two CBS punch, back to back with Lux, kept William Paley's network strong on Monday nights. *The Screen Directors' Playhouse*, as has been noted, suffered more from the late date it entered radio, rather than poor quality. Its specialty was to allow the director of a famous film to participate in the radio version.

Variety was common for these shows that had to follow in the footsteps of *The Lux Radio Theatre*. *Screen Guild* welcomed many prestigious names to its shows: Jack Benny and Paulette Goddard ("Parent by Proxy"); Rosalind Russell and Spencer Tracy ("Ninotchka"); Bing Crosby and Dinah Shore ("Holiday Inn"); Humphrey Bogart and Ingrid Bergman ("Casablanca"); Errol Flynn, Ward Bond, and Alexis Smith ("Gentlemen Jim"); and Joseph Cotten ("Shadow of a Doubt"). "Snow White" was presented twice, once with Durante narrating to Margaret O'Brien (Mel Blanc is Sneezzy), and again with Edgar Bergen and Charlie McCarthy telling the story. *Screen Directors'* includes an outstanding collection of movies: "The Prisoner of Zenda" with Ronald Colman and Benita Hume; "Miracle on 34th Street" starring Edmund Gwenn; "Magic Town" with Jimmy Stewart; "Mr. Lucky," "My Favorite Wife," and "Mr. Blandings Builds His Dream House" showcasing Cary Grant; "The Best Years of Our

MOVIES WITHOUT PICTURES

Lives"; *"Lifeboat"*; *"Spellbound"*; and *"The Sea Wolf."* There was friendly competition with Lux, and it seems that both shows filled in where *The Lux Radio Theatre* omitted an important drama.

There were several lesser movies-to-radio programs. *Academy Award* was the most noteworthy. Because a percentage of the the budget went to the Academy of Motion Picture Arts and Sciences, stars like Bogart, Henry Fonda, and Olivia De Havilland were counted among those who frequented the show between March 30 and December 18 of 1946. Although the half hour shows were quality productions, there are only so many Oscars that can be represented. The first show was Bette Davis in *"Jezebel"* and the last was *"Lost Angel"* with Margaret O'Brien (she had won a special Oscar as a child performer) and Ira Grossel (budding radio actor who would later be called Jeff Chandler.) Hallmark cards hosted its *Playhouse* in the late 1940's and early 1950's with shows such as: *"My Friend Flicka"* with Claude Jarman, Jr., *"Goodbye, Mr. Chips"* with Ronald Colman, and *"The Egg and I"* with Claudette Colbert. *Frigidaire's Hollywood Startime* ran on CBS during the 1946 season and had shows like *"Riders of the Purple Stage"* (George Montgomery) and *"The Lodger"* (Vincent Price). Colgate sponsored *Theatre of Romance* between 1944 and 1946 with offering such as Robert Alda and Janice Paige in *"42nd Street."* *The Ford Theatre* offered more classic stories than recent movies, but one, *"The Horn Blows at Midnight,"* was a very fine film (with Jack Benny and Claude Raines) adapted for radio before the short-lived program left the air.

Whether the program was as strong as *The Lux Radio Theatre* or a one time presentation of a recent movie over the airways, these new versions of familiar films, without the pictures, allow the



CHARLES FARRELL and JANET GAYNOR


listener to recall the film from its outstanding visual remembrances. If one program could be used to typify the effect of the genre on today's audience, this author would choose the September 17, 1951, performance of *"Sunset Boulevard"* for examination. This incredible movie showed the old and the new in Hollywood, and the *Lux* show echoed the smallness of an upstart medium television, which would soon bury "vintage" radio as we know it. It wasn't radio that was no longer "big" (to paraphrase Norma Desmond), but that all else (the pictures) were so small. The problem is that, when America was watching the flickering black and white images of wrestling from Columbia Park on Dumont (or *"Lucy"* on CBS), they were missing a Gloria Swanson and William Holden in the theatre of the mind.

Thank goodness we can still enjoy many of these programs, like *The Lux Radio Theatre*, that let us listen to and create on our own, images that we enjoyed in the movie palaces years previous.

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STEP BACK INTO TIME

WING AND A PRAYER



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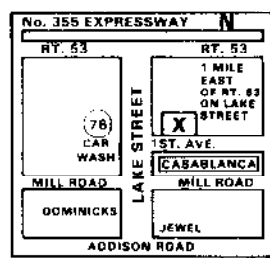
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"Seems Just Like Yesterday"
Remembering
the
"WAR OF THE WORLDS"

BY FR. KEVIN SHANLEY, O.CARM.

That Sunday night, October 30, 1938, was a damp and chilly evening; the time one might expect for an invasion from another planet.

My father and three brothers tuned into one of our favorite Sunday night programs, "The Mercury Theater of the Air" from 8-9 p.m. (EST). We had decided to forsake NBC's Edgar Bergen and Charlie McCarthy" show because Orson Welles had promised a fantastic program that evening: "The War of the Worlds." It would be based, Welles promised, on an earlier novel by H.G. Wells.

Although I was only a young boy of seven, I remember listening to the program at our flat in Jersey City, N.J. We could actually see the Jersey Meadows and the Pulaski Skyway which figured prominently in the program.

How could you believe it was for real? That is the question asked so many times in the intervening years. It was not difficult at the beginning of the program I've tried to tell people over the years.

But an invasion from Mars?

In the year of 1938, such things seemed more plausible than they do now. There were stories of wars and rumors of wars in our daily newspapers. Hitler had great power in Nazi Germany and seemed to threaten a new invasion of some European nation each month or so. The Spanish Civil War was in full swing, the Japanese had invaded China, and England and France worried about another World War.

People read and talked about these things on almost a daily basis, and tried to reassure each other. "France had the Maginot Line and the largest standing army in the world," argued my Uncle Gus who had fought in World War I. But the atmosphere of impending war made such programs as Orson Welles' "War of the Worlds" quite believable.

Michael Shanley, my father, kept telling my three brothers (Ray, Desie and Mike) that it was only a radio program and not really happening — but we weren't all that convinced.

What made the program very unusual, even for the Mercury Theater, was that an authentic weather report was given, and music was played from the Meridian Room of the Park Plaza Hotel in New York. It sounded very real to us. And Welles' introduction of the program seemed more designed to create an impression of impending doom — rather than to assure the public that it was just fiction.

And so we all huddled around the old Emerson radio in the parlor on that chilly and damp Sunday evening 50-some years ago. Was it real or fiction? We didn't know.

The program was interrupted by a newflash — we had many in those days — detailing explosions on Mars. Then a Prof. Pearson from the Princeton Observatory at Princeton University, not far from us, was interviewed. Even though the professor insisted that there could be



ORSON WELLES

no intelligent life on Mars, and that it was 40 million miles away, we were still uneasy about the newflash.

Other reports came from what seemed to be real life places: The Museum of Natural History in New York and the Toronto (Ontario) Observatory.

Then came the startling report of a sighting of a strange object at Grover's Mill, N.J. The report sounded authentic, as did the name of the town, and there was a sense of panic in the announcer's voice.

The program then took us back to the Park Plaza Hotel for more soothing music. But the doubt had been planted in our minds.

Next came reports from Mercer and Middlesex counties — we knew they were real places — in New Jersey declaring martial law and calling out the N.J. State Militia. Then followed a disclaimer that there was no cause for alarm.

But the next news reports told us that New Jersey had been cut in half, 7,000 men from Mars had landed, and that they had taken over radio communications.

Traffic on the highways from Camden and Trenton, our capital, was increasing. All that made us more fearful as we continued to listen in fascination. Was it real or not? We honestly didn't know at this point. Even the assurance of a Government official who sounded much like President Roosevelt wasn't enough to calm us down.

Still another report of a landing of a second Mars spaceship in Basking Ridge (not too many miles west of us), and the report from a bomber off Bayonne, N.J. that had been destroyed by the Martians added to our puzzlement. Bayonne was the next city to ours. Were the Martians that close?

But when we heard that eight bombers had been destroyed near us (we heard no sound of planes) and that a Martian ship was straddling the Pulaski Skyway (which we could see clearly out the parlor window) — and that neither report could possibly be true, we really realized that it was just a fiction program to both entertain and frighten us.

Fortunately for us, we could see many of the areas about which the program was supposed to be reporting. This made it easier for us to realize that it was just a fiction program. We could actually see Newark, N.J., just across the bay. The report said that it had been demolished. It wasn't.

Even the reports of extra traffic on the highways out of New York and other nearby cities were actually true from our vantage point. Dad had been right, after all. But as kids, we had the thrilling sensation that it could possibly have been real. We rejoiced that it wasn't, but still remembered the exciting uncertainty.

As students in grade school the next day, we talked about the "War of the Worlds." Most protested that they hadn't been fooled and knew all along that the program was only fiction. In less than a year, unfortunately, invasions did take place in Europe and plunged us all into World War II. That, it turned out, proved to be much more deadly than a Martian Invasion.

OCTOBER

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

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
PLEASE NOTE: Due to WBBM's commitment to news and sports, <i>Old Time Radio Classics</i> may be preempted occasionally for late-breaking news of local or national importance, or for unscheduled sports coverage. In this event, vintage shows scheduled for <i>Old Time Radio Classics</i> will be rescheduled to a later date. All of the programs we present on <i>Old Time Radio Classics</i> are syndicated rebroadcasts.		1 Duffy's Tavern The Unexpected	2 The Shadow Charlie Chan	3 The Bickersons Jack Armstrong	4 Ozzie and Harriet The Unexpected	5 Blackhawk Hockey NO RADIO CLASSICS
6 Blackhawk Hockey NO RADIO CLASSICS	7 Lights Out The Unexpected	8 The Shadow Easy Aces	9 X Minus One Unsolved Mysteries	10 Nightbeat Fibber McGee	11 Mel Blanc Show The Bickersons	12 Blackhawk Hockey NO RADIO CLASSICS
13 Blackhawk Hockey NO RADIO CLASSICS	14 Aldrich Family Jerry of the Circus	15 Famous Jury Trials Fibber McGee	16 Duffy's Tavern Tom Mix	17 The Shadow Can You Imagine That?	18 Screen Directors Playhouse: <i>Saigon</i> Charlie Chan	19 Blackhawk Hockey NO RADIO CLASSICS
20 Blackhawk Hockey NO RADIO CLASSICS	21 Weird Circle Jack Armstrong	22 Haunting Hour Lum and Abner	23 Lights Out Tom Mix	24 Let George Do It Fibber McGee	25 The Shadow Dick Tracy	26 Blackhawk Hockey NO RADIO CLASSICS
27 Blackhawk Hockey NO RADIO CLASSICS	28 Fibber McGee Night Editor	29 Baby Snooks Bill Stern	30 Crime Classics Lum and Abner	31 Lights Out Blackstone, Magic Detective	We are not able to obtain advance information about storylines of these shows so that we might include more details in our <i>Radio Guide</i> . However, this easy-to-read calendar lists the programs in the order we will broadcast them. Programs on <i>Old Time Radio Classics</i> are complete, but original commercials and network identification have been deleted. This schedule is subject to change without notice.	

NOVEMBER

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Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
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3 Blackhawk Hockey NO RADIO CLASSICS	4 The Shadow Dr. Tim, Detective	5 Fibber McGee Unsolved Mysteries	6 Nightbeat Charlie Chan	7 The Bickersons Lights Out	8 X Minus One Tom Mix	9 Blackhawk Hockey NO RADIO CLASSICS
10 Blackhawk Hockey NO RADIO CLASSICS	11 Lum and Abner Academy Award: <i>The Informer</i>	12 The Bickersons The Shadow	13 Lights Out Guest Star	14 Cisco Kid Tom Mix	15 Duffy's Tavern Jerry of the Circus	16 Blackhawk Hockey NO RADIO CLASSICS
17 Blackhawk Hockey NO RADIO CLASSICS	18 Aldrich Family The Bickersons	19 Honest Harold Lum and Abner	20 The Shadow Can You Imagine That?	21 Boston Blackie Unsolved Mysteries	22 Midnight Pepper Young's Family	23 Abbott & Costello X Minus One Charlie McCarthy Nightbeat
24 Football NO RADIO CLASSICS	25 Jack Benny Jerry of the Circus	26 Jack Benny Blackstone, Magic Detective	27 Great Gildersleeve The Bickersons	28 Our Miss Brooks Unsolved Mysteries	29 To Be Announced	30 Jack Benny Nightbeat Abbott & Costello X Minus One

THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

OCTOBER

SATURDAY, OCTOBER 5th PACIFIC PIONEER BROADCASTERS REMEMBER THE RADIO DAYS — PART 1

LIFE OF RILEY (4-19-47) William Bendix stars as Chester A. Riley with Paula Winslowe as Peg and **Tommy Cook** as Junior. Riley teaches Junior self-defense. Dreft, NBC. (12:50; 17:40)

SPEAKING OF RADIO (5-17-91) Actor **TOMMY COOK** recalls his radio broadcasting career in a conversation recorded prior to a meeting of the Pacific Pioneer Broadcasters in Studio City, California. (27:00)

LIGHTS OUT (1940s) In a departure from his regular mystery format, Arch Oboler tells a "personal" story of his relationship with the city where he did some of his best writing work. "My Chicago" stars **Tommy Cook**, Elliott Lewis and Cathy Lewis. (17:00; 11:00)

BLONDIE (10-8-44) Penny Singleton and Arthur Lake star as Blondie and Dagwood Bumstead with **Tommy Cook** as Alexander and special guest Fanny Brice as Baby Snooks. Blondie and Dagwood try to deal with a "bored-with-it-all" Alexander. AFRS rebroadcast. (14:40; 8:05)

SUSPENSE (6-29-58) "Rain Tonight" starring John McIntyre with Barry Phillips and **Tommy Cook** in a true story about a man who spent five years in prison. AFRS rebroadcast. (11:15; 12:25)

OUR MISS BROOKS (11-14-48) Eve Arden stars with Gale Gordon, Richard Crenna, Jeff Chandler and

Tommy Cook. Conklin investigates when both Miss Brooks and Mr. Boynton call in sick! Colgate-Palmolive, CBS. (12:20; 17:15)

SPEAKING OF RADIO (5-17-91) Actor **CASEY ALLEN** reminisces about his radio days in a conversation recorded prior to a meeting of the Pacific Pioneer Broadcasters. (16:15)

SATURDAY, OCTOBER 12th PACIFIC PIONEER BROADCASTERS REMEMBER THE RADIO DAYS — Part 2

SPEAKING OF RADIO (5-17-91) Organist **IVAN DITMARS** recalls his musical contributions to the golden age of broadcasting in a conversation recorded prior to a meeting of the Pacific Pioneer Broadcasters. (14:45)

ESCAPE (7-7-47) "The Man Who Would Be King" by Rudyard Kipling is the first show in the series, a story of "two soldiers of fortune who pushed fate too far." Cast includes Ben Wright, Wilms Herbert, John Dehner, Peggy Webber, Jack Krushen. Special music by **Ivan Ditmars**. AFRS rebroadcast. (19:00; 8:40)

SPEAKING OF RADIO (5-17-91) Actor **JONATHAN HOLE** talks of his radio career in a conversation recorded prior to a Pacific Pioneer Broadcasters meeting. (10:30)

SPEAKING OF RADIO (5-17-91) Actor **ART HERN** speaks of his career in radio and television, and of his



TOMMY COOK with WILLIAM BENDIX on The Life of Riley

Chicago radio days, in a conversation recorded prior to a meeting of the Pacific Pioneer Broadcasters. (17:30)

SPEAKING OF RADIO (5-17-91) Comedian **PAT BUTTRAM** chats and laughs about the old days in a conversation recorded just prior to a meeting of the Pacific Pioneer Broadcasters. (9:50)

MELODY RANCH (1956) **Pat Buttram** subs for star Gene Autry in this final broadcast in the series. Guest Merle Travis joins the Cass Country Boys and announcer Charles Lyons. Wrigley's Gum, CBS. (22:08)

SPEAKING OF RADIO (5-17-91) **JACK BROWN** president of the Pacific Pioneer Broadcasters, speaks about his organization and about his broadcast career with the Armed Forces Radio Service. (35:00)

MAYOR OF THE TOWN (1945) Lionel Barrymore stars as the Mayor, with Agnes Moorehead as his housekeeper and **Conrad Binyon** as Butch, the mayor's ward. AFRS rebroadcast. (9:00; 9:15)

SPEAKING OF RADIO (5-18-91) Actor **CONRAD BINYON** talks about his radio career in a conversation recorded at the Pacific Pioneer Broadcasters' Clubhouse in Hollywood, California. (26:00)

SATURDAY, OCTOBER 19th PACIFIC PIONEER BROADCASTERS REMEMBER THE RADIO DAYS — Part 3

ANNOUNCERS' ROUNDTABLE (5-18-91) Veteran radio announcers **WENDELL NILES, JOHN MILTON**

KENNEDY and DRESSER DAHLSTEAD joined actor **LES TREMAYNE** and Chuck Schaden for an informal recollection of their days on the air in a roundtable conversation recorded at the Pacific Pioneer Broadcasters Clubroom in Hollywood, California. Part 1. (29:50)

BOB HOPE SHOW (3-16-48) Guest Fred Astaire joins Bob to recreate their days as starving vaudevillians in this remote broadcast from Woodland Hills, California. Regulars are Jerry Colonna, Vera Vague, singer Trudy Irwin, and announcer **Wendell Niles**. Pepsodent, NBC. (10:20; 6:25; 12:35)

ANNOUNCERS' ROUNDTABLE (5-18-91) Part 2. (28:05)

LUX RADIO THEATRE (10-14-46) "To Have and Have Not" starring Humphrey Bogart and Lauren Bacall in a radio version of the 1944 film hit. This is a recording of the rehearsal for the broadcast. William Keighley is host, announcer is **John Milton Kennedy**. Lux Soap, CBS. (19:05; 14:55; 19:00)

ANNOUNCERS' ROUNDTABLE (5-18-91) Part 3. (29:10)

DEATH VALLEY DAYS (8-27-36) "Outlaw, Sam Bass" is the story told by the Old Ranger. Announcer is **Dressar Dahlstead**. Borax, NBC. (15:10; 14:45)

SATURDAY, OCTOBER 26th GETTING READY FOR HALLOWEEN WITH BORIS KARLOFF

INNER SANCTUM (1941) "Death For Sale" starring Boris Karloff in a story about a man and woman plotting to gain \$50,000 in insurance money. AFRS rebroadcast. (9:15; 12:15)

TRUTH OR CONSEQUENCES (10-31-48) On Halloween, host Ralph Edwards plans some special consequences with the help of guest Boris Karloff. Harlow Wilcox announces this remote broadcast from Milwaukee, Wisconsin. Duz, NBC. (18:20; 10:10)

SUSPENSE (1-25-45) "Drury's Bones" starring Boris Karloff as a Scotland Yard detective with problems. Roma Wines, CBS. (6:24; 7:10; 13:04)

INNER SANCTUM (1940s) "Corridor of Doom" starring Boris Karloff as a man who has a recurring dream of death. AFRS rebroadcast. (9:55; 11:40)

PHILCO RADIO TIME (10-29-47) Bing Crosby welcomes guests Boris Karloff, Victor Moore and Gail Robbins for this pre-Halloween broadcast. John Scott Trotter and the orchestra, the Rhythmaires, Ken Carpenter. Philco Radios, ABC. (9:40; 7:30; 12:30)

INNER SANCTUM (1940s) "Birdsong for a Murderer" starring Boris Karloff. A former insane asylum attendant is murdered and a canary in a cage is left behind. AFRS rebroadcast. (11:15; 11:05)

OUR SPECIAL GUEST will be *Nostalgia Digest* columnist film buff **BOB KOLOSOSKI** who will discuss the motion picture career of Boris Karloff.



ANNOUNCERS' ROUNDTABLE members **DRESSAR DAHLSTEAD, LES TREMAYNE, JOHN M. KENNEDY and WENDELL NILES**

THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

NOVEMBER

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, NOVEMBER 2nd

JIMMY DURANTE SHOW (10-22-47) Guest Victor Moore joins the Schnozzola for some fun as Arthur Treacher moves into Jimmy's house. Regulars include Jo Stafford (subbing for Peggy Lee), Candy Candido, Howard Petrie and sports announcer Tommy Harmon. Rexall, NBC. (8:30; 11:00; 9:25)

HALLMARK PLAYHOUSE (8-12-48) "The Old Nest" features Jane Morgan, Earle Ross, Bill Johnstone, Gloria Blondell in a story of a family too busy to care for their parents. Hallmark Cards, CBS. (15:05; 14:15)

SAM SPADE, DETECTIVE (12-29-50) "The Prodigal Panda Caper" stars Steve Dunn as the private eye, with William Conrad and Lurene Tuttle. A young boy asks Spade to help him find his lost panda bear. Sustaining, NBC. (14:20; 14:30)

BEN BERNIE (9-24-35) The "old maestro and all the lads" in a broadcast from NBC studios in Chicago

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featuring the Doring Sisters and the Nicholas Brothers, with Ray Hendricks. Pabst Blue Ribbon Beer, NBC. (11:40; 8:25; 7:40)

TARZAN OF THE APES (6-14-52) "Pirates of Cape Bandera." Tarzan sets sail for a relaxing voyage, but is confronted by a band of pirates. Sustaining, CBS. (15:05; 10:50)

HALLS OF IVY (1-9-50) Premiere program in the series stars Ronald and Bonita Colman as Dr. and Mrs. Todhunter Hall of Ivy College. Dr. Hall awaits the decision of the school board to see if he has a job. Cast includes Willard Waterman. Schlitz Beer, NBC. (14:00; 15:25)

SATURDAY, NOVEMBER 9th

THE WHISTLER (6-25-45) "The Death Watch." The police do not disclose the murder of a beautiful young woman on the hunch that the murderer will return to the scene of the crime. Marvin Miller announces. Signal Oil Company, CBS. (6:32; 12:50; 11:30)

ROY ROGERS SHOW (8-24-48) "The Mystery of the Circle E Ranch" stars the King of the Cowboys with Dale Evans, George "Gabby" Hayes and Foy Willing and the Sons of the Pioneers. First show for a new sponsor, Quaker Oats Company, MBS. (11:07; 10:58; 7:20)

LUX RADIO THEATRE (4-5-43) "Road to Morocco" starring Bing Crosby, Bob Hope and Ginny Simms in a radio version of the 1942 Paramount film. Bing sells Bob to a mysterious slave trader in Morocco. Comedy galore, and songs, too: "Moonlight Becomes You" and "Road to Morocco." Cecil B. DeMille hosts. Lux Soap, AFRS rebroadcast. (17:20; 24:45; 13:30)

SUSPENSE (6-12-47) "Stand-In" starring June Havoc. A famous movie star's stand-in falls in love with the star's husband. Roma Wines, CBS. (12:40; 13:20)

ADVENTURES OF OZZIE AND HARRIET (9-2-45) Ozzie and Harriet Nelson with Bea Benadaret, John Brown and Veola Vonn. Ozzie has problems with a dripping faucet. Musical interlude by the King Sisters. International Silver Co., CBS. (14:00; 14:45)

SATURDAY, NOVEMBER 16th

ADVENTURES OF SHERLOCK HOLMES (12-14-47) "Case of the Sussex Vampire" starring John Stanley as Holmes and Alfred Shirley as Dr. Watson. A man contacts Holmes about the strange behavior of his wife. Clipper Craft Clothing, MBS. (11:48; 17:42)

MAIL CALL #150 (1940s) Harry Von Zell introduces Ella Mae Morse, the Andrew Sisters, Jimmy Durante and Brenda and Cobina (Blanche Stewart and Elvia Allman). AFRS. (9:55; 12:10; 6:45)

CURTAIN TIME (7-3-48) "The Worm Turns" stars Harry Elders. A newspaper reporter is assigned to write a story about fishing worms. Announcer is Myron Wallace, host is Patrick Allen. Mars Candy Co., NBC. (10:18; 9:20; 9:55)

RED SKELTON SHOW (12-18-45) The post-war housing shortage is the topic for the Skelton Scrapbook of Satire. Sketches feature Willy Lump-Lump and Junior, the mean little kid. Gigi Pearson, Verma Felton, Pat McGeehan, Anita Ellis, David Forrester and the orchestra, Rod O'Connor. Raleigh Cigarettes, NBC. (6:50; 12:20; 8:10)

SPACE PATROL (1950s) Commander Buzz Corey and Cadet Happy attempt to rescue the Secretary-General's daughter from kidnappers. Ed Kemmer is Corey, Lyn Osborn is Happy. Sustaining, ABC. (11:10; 12:45)

LIFE WITH LUIGI (4-15-52) J. Carroll Naish stars as Luigi Basco with Alan Reed as Pasquale, Hans Conried as Schultz, Jody Gilbert as Rosa, Mary Shipp as Miss Spaulding. Luigi is having trouble with insomnia. Announcer is Charles Lyon. Wrigley's Gum, CBS. (14:56; 16:10)

SATURDAY, NOVEMBER 23rd ANNUAL THANKSGIVING SHOW

SOLDIERS IN GREASEPAINT (11-25-43) An all-star Thanksgiving Morning broadcast saluting the show business performers who entertain our World War II men and women with USO shows. Hosts Bob Hope and Jack Benny present Al Jolson, Frederic March, Jascha Heifetz, Martha Raye, Kay Francis, Carole Landis, Judith Anderson, Jackie Heller, Merle Oberon, Jerry Colonna, Andy Devine, Jimmy Burke, Jinx Falkenberg, Fay Mackenzie, Anna Lee, John Garfield, Frances Langford. Very patriotic. Sustaining, NBC. (14:55; 10:39; 19:21)

LIFE OF RILEY (11-19-44) Riley sets out to shoot a turkey for Thanksgiving dinner. William Bendix is Chester A. Riley with Paula Winslowe as Peg, Conrad Binyon as Junior, John Brown as Digby O'Dell, the friendly undertaker. American Meat Institute, NBC. (11:00; 11:45)

EDDIE CANTOR SHOW (11-22-44) Eddie prepares Thanksgiving dinner and guest Alan Ladd shows up as a tough guy hired to kill the turkey! Bert Gordon is the

Mad Russian, announcer is Harry VonZell. Sal Hepatica, Trushay, NBC. (10:05; 8:45)

CASEY, CRIME PHOTOGRAPHER (11-25-48) Statts Cottsworth stars as Casey who plans a Thanksgiving outing, but decides to help a friend first. Toni Home Permanent, CBS. (18:01; 11:51)

PHILCO RADIO TIME (11-26-47) Bing Crosby welcomes guest Frankie Laine to his Thanksgiving program, then narrates the dramatic story of Lt. Phillip Nolan, the "Man Without A Country." Philco, ABC. (9:35; 20:00)

JACK BENNY PROGRAM (11-28-48) It's Mary Livingstone's turn to have the gang over for Thanksgiving dinner. In a speech, Jack insists the Pilgrims landed at Cape Cod! Lucky Strike Cigarettes, NBC. (15:50; 11:50)

(NOTE: These Thanksgiving shows were originally scheduled to play on *TWTD* last year at this time, but due to our tribute to Eve Arden, they were not broadcast. We promise they'll run as scheduled this year.)

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

PHIL HARRIS-ALICE FAYE SHOW (12-18-49) 'Tis the season, but the Harris family discovers there's no community Christmas tree this year. Elliott Lewis as Frankie Remley, Walter Tetley as Julius, Hans Conried as the Mayor. Rexall, NBC. (9:25; 8:05; 10:45)

SUSPENSE (12-22-49) "Double Entry" starring Eddie Cantor with Sidney Miller. An unusual story of clerical crime at Christmastime. Auto-Lite, CBS. (16:25; 13:10)

JACK BENNY PROGRAM (1946) A special Christmas show for military audiences, it's Jack and the gang: Mary Livingstone, Phil Harris, Eddie "Rochester" Anderson, Larry Stevens, Don Wilson, Mel Blanc, Dennis Day, Sara Berner, Bea Benadaret. Using clips from past seasons, Jack sends greetings via the Armed Forces Radio Service. (14:40; 15:20)

CONTENTED HOUR (12-20-48) Singer Buddy Clark stars in a musical Christmas package featuring the Ken Darby Singers and announcer Jimmy Wallington. Carnation Evaporated Milk, NBC. (9:10; 9:57; 11:25)

DRAGNET (12-21-50) Jack Webb stars as Sgt. Joe Friday with Barton Yarborough as Ben Romero. A nine-year old boy is missing before Christmas. Fatima Cigarettes, NBC. (14:05; 12:05)

FIBBER MC GEE & MOLLY (12-9-35) Jim and Marian Jordan as the McGees, at the Wistful Vista Department Store doing their Christmas shopping. Very early show in the long-running series features Rico Marcelli's orchestra, Kay Donna, Claire Brown and Harlow Wilcox. Johnson's Wax, NBC-BLUE. (16:15; 13:15)



“Paul.”
No, answer.
“You, Paul.”
Still no answer.

“That boy!” Grandma muttered. Her slippers swished softly along the bare floor as she returned to her kitchen, where tantalizing breakfast aromas had already wakened me. The others in our bedroom had not yet stirred.

Mom and Dad were in the iron frame double bed. My brothers, Alan and Richie, shared a twin-size. My slim cot formed an “L” with their bed at a corner of the room.

“That boy” was my Uncle Paul, who now began making wakeful sounds in his room across the hall. On this summer morning, he was about 17.

From the foot of the stairs that divided our rooms, Grandma tried again. “Paul? You’re going to be late for work, son.”

“Okay, Ma,” Paul answered at last. “I’m up.” Creaking bed springs and feet thumping on the floor supported his claim.

After allowing Paul time to dress and use the house’s lone washroom, my family straggled down one by one. At home, we boys usually opted for cold cereal, toast and hot cocoa. Grandma was used to serving a boardinghouse menu. Our choices were hot cereals, pancakes, waffles, eggs, bacon, and sausage.

Her cold cereals tended to be things like Raisin Bran, Grape Nuts and other non-favorites. As a result, we ate more cooked items when visiting her. I learned to actually like fried eggs — as long as they were served over easy so I could sop up

the yolk with my toast. In lieu of cocoa, Grandma served chilled orange juice, freshly hand-squeezed.

We were in time to see Paul leave for his summer job as a Springfield Gas meter reader. He wore a military looking jacket with a nametag on the breast pocket and carried a long, five-battery flashlight. I was impressed. I could hardly wait to see our meter reader at home.

“You know what?” I’d tell him. “My uncle’s a gas man, too!”

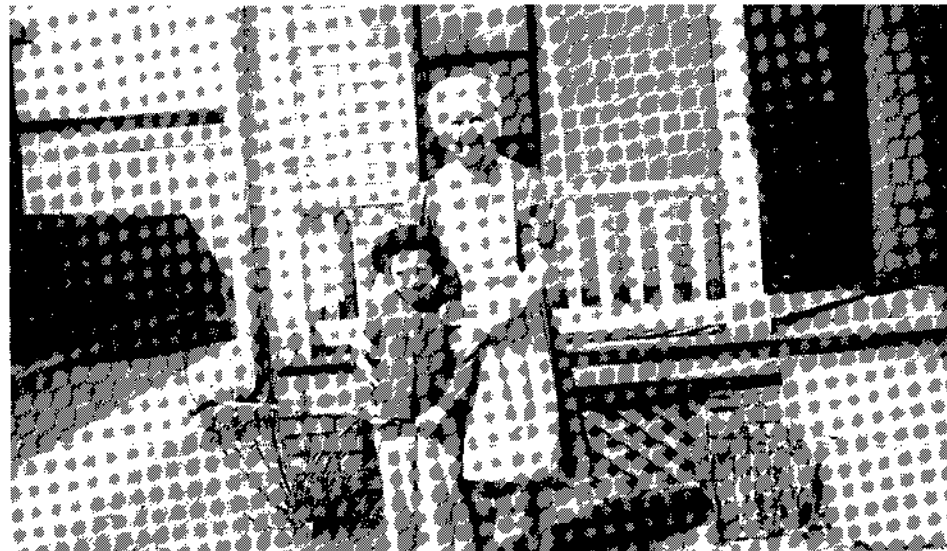
I was even more in awe when Uncle Paul bought a Cushman motor scooter. The classic sun yellow model with its squarish body and small wide wheels was a national favorite. I vowed to own one by my senior year in high school, but the company had ceased production by then.

One day Grandma sent Paul on an errand uptown. “Why don’t you take Danny along with you?” she said. “But you drive careful now, hear?”

I straddled the black leather passenger saddle behind my uncle and got a firm grip on his belt. As we put-putted down the street, I closed my eyes and imagined I was driving.

Coming home, we stopped for gas at a Marathon station. Uncle Leo was a regional sales manager for Marathon Oil, so the family patronized its stations whenever possible.

Paul filled the Cushman’s tank himself, paid with a half dollar — and got change back. He introduced me to the station manager as his nephew. The manager shook my hand and said, “Glad to



Still wearing her apron, Grandma takes a breather from her housework to pose with Cousin Joanlee. Porch swing, stored for winter, has not yet been rehung.

meetcha, kid. Say hi to your Uncle Leo.”

Uncle Paul did not keep late hours, but he evidently slept soundly. Grandma’s efforts to wake him proved to be a fairly regular ritual.

She, however, was up about 5:15 each weekday morning. After a light breakfast, she walked about seven blocks to attend 6 o’clock mass at St. Peter and Paul’s Catholic Church. This schedule enabled her to be home in time to feed her youngest son and see him off to work. On Sundays she indulged herself by sleeping until 6:30 or so and attending a later mass with other family members.

My grandparents, both devout Roman Catholics in an era when church doctrine was never questioned, were blessed with ten children over a 20-year period. My father, Raymond, was the eldest. Then came Leo, Ursula, Cecilia, Maurice, Francis, Vincent, Kathleen, Mildred and Paul.

Uncle Paul was only six years older than me. I found it difficult to remember that he was my uncle, not an older cousin.

I once wondered aloud how that modest home had accommodated such a large family. Aunt Kathleen allowed that, yes,

it was crowded at times. Boys slept in one room, girls in the other. But all ten were never there at once. When Paul was born, at the height of the Depression, Leo and Ray had left for Chicago in search of jobs.

The house of south Pasfield Avenue was the sixth and last that my grandparents shared in their 46 years together. It was a white frame, tall and square, probably built circa 1900. Three concrete steps led up to a porch half the width of the house and only a few feet deep. That porch was one of my favorite spots.

It had wooden railings just the right size for a kid to lean against, sit on or straddle. A bench swing was suspended on chains from the overhanging roof. In that confined space, adults would just rock gently without lifting their feet from the floor. Kids could kick against the railing and swing about a foot in each direction. More than that and the swing banged against the wall behind you.

It was impossible for exuberant boys not to get carried away and crash against the wall when they swung unattended. Yet, for all the times I was guilty of this offense, Grandma never chastised.

Immediately on the right, as you entered

I REMEMBER HER WELL

through the front door, was a room that had been the master bedroom. In that uninsulated house, it was chilly in winter and caught summer sun from windows on two sides. It had evolved into a small living room, usually referred to in those days as a parlor.

On the left, a large open area had been the original parlor. Grandma's bed and accessories now were in the less drafty rear half of this room. An arrangement of draw curtains gave her a degree of privacy.

Furniture that did not fit in the pseudo-parlor — chairs, end tables, a magazine rack — filled the front half of the room. Much of it was decorated with handmade doilies. Near a side window were a chair and a table that held a black cradle style telephone and the Springfield directory. Here Grandma made daily contact with about a third of her children or their spouses, keeping abreast of happenings in the family at large.

At the far end of this area, past the upstairs stairway, an open doorway on the right gave entry to the kitchen. Probably because the house had no dining room, the

kitchen was half again the size of our fairly large one at home.

On your right was a closet area and Grandma's buffet. At the corner on this side was the washroom entry door. Situated under the upstairs stairwell, the washroom had a sloped ceiling over the toilet that could be hazardous to anyone over six feet. The limited space left over for sink and medicine cabinet also made bending over awkward.

There was no tub or shower. Bathing took place in the basement, where a tub sat near the drain. No plumbing was attached. Hot water was transported and poured in from pails.

I thought this arrangement rustic until my father explained that the tub was a relatively new luxury. As children, he and his siblings took turns bathing in a round metal wash tub in the kitchen.

The house originally had no basement. With a little help from his eldest son, Grandpa cleared out and leveled the area under the house. He brought cement mix home a wheelbarrow load at a time. Over several months, he methodically laid small sections of concrete until a floor was completed.



While Grandma chats with a neighbor next door, Uncle Leo heads for back yard, probably carrying a can of fishing worms. Note patriotic banner ("V for Victory") in window.



The McGuire Clan gathers for a photo record on Aunt Mildred's wedding day. From left: Grandma, Cecilia, Leo, Grandpa, Raymond (my dad), Maurice, Paul (holding photo of Francis), Ursula, Kathleen, Mildred, Vincent. April 4, 1944.

From the entrance hall at the back door, he constructed stairs to the basement. Before his health failed, he had installed a laundry tub and plumbing for his wife.

The two outside kitchen walls were taken up almost entirely with sink, stove and the once popular porcelain finish metal cabinets. On the basement hallway door hung a fly swatter and one of Grandma's ever-present religious calendars. In that corner space stood a GE refrigerator, one of her newest and most prized possessions.

In the basement hallway, she still maintained her old icebox, using it to store items less frequently required. Sometimes she'd have me mount in the front window a square card which informed the iceman that she required another 10 or 25 pounds of ice.

Since the kitchen was also Grandma's dining room, its center piece was her large dining table. With its leaves in place, she could easily serve a dozen or more. With only Paul still living at home, she took pleasure in our visits and inviting various aunts, uncles and cousins to join us.

A specialty of the house was Grandma's "Mulligan Stew." It obviously originated as a meal to feed many mouths on a small

income. The main ingredient was ground beef. It was heavy on kidney beans and contained more vegetables than I could name — some of which I probably would have rejected if served separately. Everything was cooked in a huge pot with a thick brown gravy. It was nourishing, filling and, by golly, just plain delicious!

A simpler treat, but much appreciated, was the bottle of water in Grandma's "frige." A brick-shaped half-gallon bottle, with a screw-on cap, it had begun its life cycle as a juice container. Now Grandma kept it filled with water, and anyone who emptied it halfway was expected to refill it. You could run cold tap water for five minutes and it never could satisfy a kid-size thirst. On sweltering summer days, a slug of that "ice water" really hit the spot.

Even though Springfield is our state capitol, my grandmother's house and neighborhood seemed more small-townish to me than the semi-rural Chicago suburb where we lived. The ma-and-pa grocery store around the corner, for instance. It sat smack between two homes rather than off on a main thoroughfare. The butcher kept live poultry out back. Its wooden floors were always covered with reddish sawdust.

I REMEMBER HER WELL

A lady across the street had two sons who owned a farm. She sold eggs, butter and other dairy products to her neighbors. Grandma bought eggs from her because, "They're fresher than at Piggly-Wiggly and cheaper than around the corner."

The upstairs bedroom windows were similar to those I later observed in Abe Lincoln's Springfield home. Only a couple of feet off the floor, they extended almost to the ceiling. With both sashes open halfway, you enjoyed the maximum benefit from any breeze that stirred on a steamy summer night.

About six blocks away, a railroad track ran parallel to our street. It apparently was used only by freight traffic. I never saw a passenger train in all the times we crossed it. Sometimes I woke in the wee hours to the rumble of a passing train. In the otherwise still night, it would sound as though it was clattering through Grandma's alley.

Except for Uncle Maurice, all of Dad's brothers and sister still lived in Springfield.

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So our trips entailed many visits with aunts, uncles and cousins. Grandma often tagged along, especially on Friday or Saturday nights, when several McGuire families were likely to gather for a card game.

Grandma was an ardent card player. She loved Pinochle and a game called Michigan Rummy (similar, as I recall, to a version known as Rummy Royale). She also was a savvy Poker player. In the family's penny ante games, she played conservatively, left the raising to others and "folded" early as often as not. But when she held a good hand there was no bluffing or scaring her out. Most nights she went home a dollar or so richer.

Our visits with Grandma were infrequent in my preteen years, when we did not own a car and had to travel by train. In between, I wrote her and reported on school, kid stuff and family activities. She responded with long newsy letters about family goings-on.

I long harbored the secret notion that I was her favorite grandchild. I was the first, and hogged the spotlight unopposed for three years — until Leo and Thelma's Joanlee arrived. For years Grandma saved and mailed to us Uncle Paul's useable outgrown clothes. They'd be too big at first. Mom stored them in her cedar chest until I could "grow into them." I always hoped that I'd someday inherit Paul's meterman jacket.

Our visits became more frequent after the war and into the early 50's. My love and admiration for Grandma increased as I matured. I came to view her as the quintessential grandmother.

From my earliest recollection, her hair was gray. In the style of her youth, it grew to her waist. During the day it was pinned neatly around the sides and back of her head. No fuss, no bother. At night she brushed it out with at least 100 measured strokes.

Soft spoken and small of frame, she appeared frail but possessed an endless energy in caring for home and family. She



The "butter and eggs lady" stops to visit and take Grandma's order. Note edge of swing behind porch column.

was a good neighbor, a patriotic American, a faithful Christian whose Bible did not gather dust on a shelf. She was not shy about speaking her mind or correcting a wayward child. Yet I cannot recall her ever saying an unkind word to or about anyone.

Grandma died in 1960. Paul had recently married. The house finally became too much for her and she moved in with Aunt Ursula and Uncle Carl.

She may have simply decided that she had done her duty by all the children and it now was time to join her departed husband in Heaven. I'm sure that her arrival was greeted with a much deserved warm welcome.

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Museum of Broadcast Communications

museum pieces

Reported by Margaret Warren

Members of Chicago's Equity Library Theatre recently re-created a 1930's WPA-funded radio script written by **Studs Terkel** in the Museum's Kraft Television Theatre. Along with the live drama, that special weekend also included two seminars with Studs; veteran radio producer/director, **Himan Brown**; **Les Weinrott**; **Richard Fried**, U of I/Chicago; and **Fred Gardaphe**, Columbia College participating.

The re-creation was part of our super sensational "Summer of Soaps" that also brought back from L.A. former Chicagoans and creators of **THE YOUNG AND THE RESTLESS** and **THE BOLD AND THE BEAUTIFUL** — **Bill Bell**, **Lee**

Phillip Bell and daughter **Lauralee** (Y&R's Cricket) — for a wonderful Museum reunion with fans and friends. Earlier, Pine Valley favorites **Julia Barr** (Brooke) and **Walt Willey** (Jackson) along with creator/writer **Agnes Nixon** represented ALL MY CHILDREN for another tremendous soapy weekend at the Museum.

Chuck Schaden's listeners were treated to his on-air soap tribute with playbacks of the old shows and live in-studio (in-museum) chats with **Vivian Fridell** (Mary Noble) and **Bernice Martin** (Helen Trent's secretary).

The Museum's current focus is on Chicago's late mayor, **Harold Washing-**

ton. Our exhibition extends through the end of November with material from the Museum archives and special Sunday seminars built around his achievements. One seminar looked back at the 1983 Washington mayoral campaign. On Sunday, Nov. 10 at 2 p.m., we'll explore the workings of his administration with former press secretary **Alton Miller**; advisor, **Jacky Grimshaw**; **Joel Weisman**, WGN-TV and WTTW; **John Davis**; WBBM-TV, **Dr. Charles Branham**, Northwestern University and WMAQ-TV's **Warner Saunders** as moderator. Contact the Museum for reservations.

Mark your calendar for Saturday, Oct. 19. We'll have **Carol Marin** with us that afternoon to talk with **Bruce DuMont** about her years covering Mayor Washington for Channel 5. There will be plenty of time for questions from the audience, so make your plans and phone for reservations.

As we go to press, last-minute preparations are being made for the annual black-tie gala honoring Museum chairman **Arthur C. Nielsen, Jr.** at the Chicago Hilton and Towers. ABC-TV's **Hugh Downs** was among the many celebrities who were scheduled to give the September evening a number one Nielsen rating!

Some weeks ago, another Chicagoan, actor **Robert Conrad**, visited the Museum to meet with fans. So impressed was he that he came back later with his young daughter, **Kaja** for both to do the co-anchor routine at our NewsCenter. Our NewsCenter exhibit allows Museum visitors to see themselves as television news anchors. It's one of our most popular weekend attractions and you can take home the tape. Check it out.



CAROL MARIN

In May, representing the Museum, we went out to L.A. to do lunch with the **Pacific Pioneer Broadcasters** as they honored **Donald O'Connor**. Their all-star luncheons are always sensational and PPBers **Joan** and **Les Tremayne** and **Lenore Kingston** were terrific hosts. Les had put out the word and veteran actors and announcers showed up giving Chuck some great interviews around the hotel pool and in the PPB club room.

More stars, more events are coming to the Museum. Watch for **Clark Weber** in December. Stay tuned for details.

Plan a visit to the Museum of Broadcast Communications soon. Become a Museum member. A \$30 membership gives you free admission to Museum events and puts you on the mailing list for advance notice — and lots more!



RADIO SCRIPT from 1930s was re-created by Equity Library Theatre cast (from left at microphones) **David Mink**, **David B. Heuvelman**, **Rebecca Bloomfield** and (seated, from left) **Gene Grillo**, **Betsey Cassell**, **Jack Hickey**.

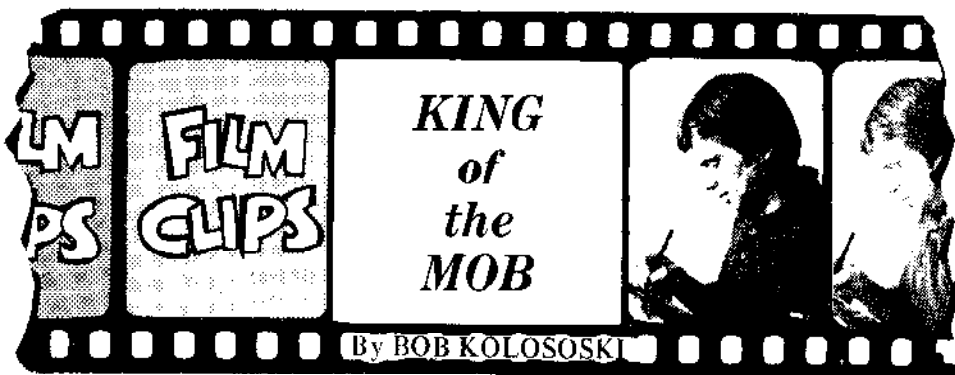
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In the past year several gangster movies were released, constituting a mini-trend toward films dealing with the mob. Of that group the best was probably "Goodfellas" with Robert DeNiro. Ray Liotta stars as a cheap hood named Henry and his rise and fall in the shadowy world of crime. He begins his story by saying that ever since he was a little kid all he wanted to be was a gangster. At thirteen he begins working for the local kingpin and through his teenage years he is educated in the ways of the mafia.

It's a fascinating story and very similar to the Cagney character Tom Powers in "Public Enemy." Both characters begin their life of crime at a young age and work their way up the ladder to middle management positions in their respective corporations of crime. Of the two, Tom is the more ruthless. He is ready to kill when ordered or whenever someone gets in his way. Like Henry he has forsaken his natural family for his adoptive crime family. Both have best friends and are willing to do anything for these fellows. Tom's friend Matt is in crime only because Tom has detoured him down that path. Henry's friends Jack and Tommy are as ruthless as human beings can be and could easily be direct descendants of Tom Powers.

"Public Enemy" made Cagney a star and "Goodfellas" can do the same for Ray Liotta. The characters they play are hardly likable and yet the audience can't take their eyes off of them. They are like the flame

drawing their victims to them. After Tom Powers has single-handedly shot up his rival gang he comes staggering out and looks right into the camera — right into the eyes of the audience — and declares "I ain't so tuff" and collapses into the sewer. Here is a man the audience has learned to fear and he is telling them that his toughness is all an act that deep down he has his own set of fears. Both films reveal the underworld to be populated by little people playing at being tough.

On the other hand, Michael Corleone, of the "Godfather" films, is at the top of the heap and intends to stay there.

"Godfather III" continues the saga of Michael and his deadly family. However, "Godfather I" is miles ahead of this film and "Godfather II" lightyears ahead. "Godfather III" is the weakest of the series. But the series as a whole is one of the best to come out of Hollywood. Nothing done in the thirties comes close to the high drama of the "Godfather" trilogy. Al Pacino as Michael is brilliant, and Michael is the most ruthless and cunning mob boss to ever light up the screen with gunfire. As good as Cagney, Robinson, and Bogart were in their gangster roles none of them ever played a character with the depth of Michael. He is a combination of past cinema criminals rolled up into one deadly package. He has a bit of the mother fixation of Cody in "White Heat" and the philosophical attitude of Duke Mantee in "The Petrified Forest" and the ruthless ambition of Rico

in "Little Caesar." He is a man obsessed with power and anyone who tries to divert any of that power is eliminated one way or another.

All three "Godfather" films were directed by Francis Ford Coppola and much of the credit for their success lies in his smooth direction. He did his homework and studied the gangster films of the past and took them one step further. They have the gloss of the best MGM productions blended with a bit of grit left over from the Warner Bros. crime films of the forties. In almost every one of those films the main character is brought to justice or dies for his crimes. Michael is punished by his own hand. His sentence is a life alone with no friends or family to console him. It's a fitting punishment for a life of crime.

"Miller's Crossing" is a throwback to the pulp novels of Dashiell Hammett. In fact Hammett's novel "Red Harvest" was something of an influence for this film. This is a period piece set in the 1930's in a city with no name. The entire film follows Gabriel Byrne as a petty criminal and gambler who is walking the line between rival gangland bosses. Life to him is a big chess game and if he comes up checkmated his life won't be worth a plugged nickel. Albert Finney does a great job hamming it up as one of the crime bosses.

It seems that the gangster films of today are prone to excessive violence shown in the most graphic scenes. All three recent films show more blood-letting by shooting, stabbing and bludgeoning than all the films of the thirties. That is the failings of these films. Cagney's most violent character was Cody Jarret in "White Heat" and yet the scene most remembered from that film was his going crazy in the prison dining room scene.

The most violent film of the recent releases is from England. "The Krays" is a double dose of mayhem. The Krays are twin brothers who kill their way to the top of London's criminal empire. I once heard



JAMES CAGNEY

a sports announcer say that many football players were poor kids who were selling their bodies to earn fame and fortune because that is all they had to give. The Kray brothers sell their souls for the evil empire they rule. It is all they have to give and they give it willingly. Imagine two Cagney's in "Public Enemy." "The Krays" is another example of the modern gangster story.

But is it so modern? All the films to come out in the last year are pretty good films about a part of society that is all around the average person but invisible to him. The gangsters and hoods are invisible men and we are fascinated by their cloaks of invisibility. When Hollywood was cranking out the gangster films in the thirties they were exposing a part of America to America and the rest of the world. Other nations are as fascinated with our mobs as we are. Do these films make heroes of the mobster? Cagney came close on several occasions but the films of today give a de-glorified account of life in the mobs. If they could tone down the violence and crank up the story content we could be on the threshold of a new renaissance in movie-making.

WE GET LETTERS

TINLEY PARK, IL — Thanks for bringing the past up to date. Great to hear all our old-time favorites and love the variety of programs you have, making our Saturday afternoons so pleasant listening to *Those Were The Days*.
— **AUDREY SUTENBACH**

PEORIA, IL — I enjoyed Gino Lucchetti's article on Vic and Sade, but I noticed a couple of errors. Sade was forever attending Yamilton's sales on washrags (not dish cloths). The Tearoom was called The Tiny Petite Pheasant Feather Tea Shoppe, and I doubt that the Thimble Club met there very often, if at all!
— **SHIRLEY BENTLEY**

DOWNERS GROVE, IL — Try to listen to *Those Were The Days* as often as possible — great show! Keep up the good work. You are bringing another world to life for new generations!
— **MARY BETH TUREK**

ROCKFORD, IL — I just want you to know how much I enjoy your nostalgia radio programs. I am a 78 year old woman who relives the times of those shows! Every Saturday and Sunday evening I turn off my TV and listen to your programs. If there is a TV show I do not want to miss, I record it for later! I got your Jack Benny tapes and play them over and over again. What good laughs. I just wanted you to know how much we listeners enjoy your programs — **OPAL BLACKMER**

PITTSBURGH, PENNSYLVANIA — Unfortunately I can't get WBBM radio well enough to be a steady listener, but even though I'm only 27, I have been a fan of old-time radio for at least five or six years now and I have built up a pretty big collection of shows in the past three or four years or so, with quite a lot of help from a friend of mine in Idaho. It was a magazine ad for an old time radio cassette that brought us together. Even though he is 59, it is nice to know that we share an interest in something that has no age limit. Please send me your old time radio cassette catalog.
— **MARCY LOUGHNER**

WOOSTER, OHIO — I listen to WBBM every night weather conditions are right. I enjoy hearing what "old" radio was like. I am only 28 years old. I personally own eight old radio cassette tapes and looking for more to add to my collection. Please send me your list.
— **TERRY BARKER**

WEST ALLIS, WISCONSIN — I just want to tell you how much I enjoyed the Frank Capra Festival of radio shows. I've made note of the ones that I liked especially and perhaps will have the chance sometime to see the film versions. The Performing Arts Center in Milwaukee, for example, periodically runs the vintage classics. If I were asked if I had an all-time favorite film, I would

reply, "Roman Holiday." Is there a chance that a radio show was ever produced based on this film? I'm a relative newcomer to WNIB, having found it accidentally sometime last fall and I am so glad! May I share one more thought? One of the area high schools presented a musical comedy this spring — "Our Miss Brooks!" Having listened to and enjoyed an episode or two earlier this year on your program, I had an idea what their production might be about, so I did go and it was a fun and memorable show. Thank you for your work. Saturday afternoons are pleasant!

— **JUDY KOWALSKI**

(ED. NOTE — To our knowledge, there was not a radio version of Roman Holiday, a 1953 film. By that time, most of the radio drama shows were going, gone or running out of steam.)

WILLOW SPRINGS, IL — Please, please please! Isn't there anything that can be done to bring *Old Time Radio Classics* back to 8 p.m.? I've missed the weekday show (midnight is too late for me) since the time was changed, but I miss it even more now that summer is here. Last year my family and I would go for a bike ride each evening and then come home and listen to your show. My children are hooked on old time radio as much as I am (and they are only 7 and 10 years old). Now when we return from our bike rides, I feel like someone has died — there is no old radio to listen to! With all the trash on TV, your shows are wonderfully cozy and comforting. I still listen on weekends. Isn't there anything we can do? — **LINDA HUENECKE**

(ED. NOTE — It is not likely that we will move back to an earlier evening time slot weeknights on WBBM. As we have said before, it was not our choice, but the station's decision in light of their commitment to all news. Perhaps you could set a timer and tape the shows, then play them back at your convenience. We have heard from many listeners who have done this.)

NOSTALGIA DIGEST AND RADIO GUIDE

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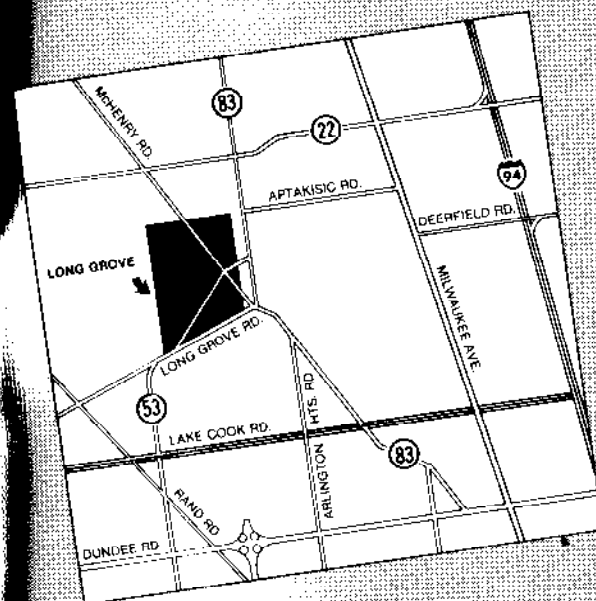
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INSIDE!

**MOVIES
WITHOUT PICTURES**

By Bill Oates
Page 6

**REMEMBERING
THE "WAR
OF THE WORLDS"**

By Fr. Kevin Shanley
Page 14

**I REMEMBER
GRANDMA**

By Dan McGuire
Page 22

MUSEUM PIECES

By Margaret Warren
Page 28

**FILM CLIPS:
KING OF THE MOB**

By Bob Kolososki
Page 30

WE GET LETTERS

Page 32



POOLSIDE STUDIO

at the Sportmen's Lodge in Studio City, California was the scene for many interviews with radio personalities who gathered last spring for a meeting of the Pacific Pioneer Broadcasters. Here Chuck Schaden chats with Les Tremayne and Tommy Cook. Conversations will be broadcast on *TWTD* in October. Details begin on Page 1.

PLUS WBBM *OLD TIME RADIO CLASSICS* CALENDAR . . . Pages 16-17
WNIB *THOSE WERE THE DAYS* LISTINGS Pages 18-21