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AND  
RADIO  
GUIDE



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# NOSTALGIA DIGEST®

BOOK TWENTY

CHAPTER ONE

DECEMBER, 1993 - JANUARY, 1994

## HELLO, OUT THERE IN RADIO LAND!!

*Hello, Chuck? It's Bruce DuMont.*

*Hi, Bruce*

*Are you sitting down?*

*Yes. Why?*

*I'm calling to notify you that you will be inducted into the Radio Hall of Fame on November 7, 1993.*

*W-what?*

*It's true. Congratulations!*

The Radio Hall of Fame was founded by the Emerson Radio Corporation in 1988 to "recognize and showcase contemporary talent from today's diverse programming formats, as well as the pioneers who shaped the medium during its infancy."

Among the first Radio Hall of Fame inductees — in the Pioneer category — were Edward R. Murrow, Arthur Godfrey, Fred Allen, Jack Benny, Jim and Marian Jordan, and Don McNeill. Among the first programs to be inducted were The Lone Ranger, Amos 'n' Andy, Mercury Theatre, Inner Sanctum, Ma Perkins, The Shadow, Jack Armstrong, and The Goldbergs.

In 1991 the administration of the Radio Hall of Fame was assumed by the Museum of Broadcast Communications and since then nominations have been made by radio executives, state association directors and broadcast historians throughout the United States. Winners are selected by the Radio Hall of Fame Executive Committee and are inducted to the organization during a national radio broadcast on the first Sunday in November.

Induction into the Radio Hall of Fame has been divided into five distinct



categories: Pioneer; Contemporary Network or Syndicated Personalities; Regional or Local Personalities; Program; The Emerson Award.

Last year actor Don Ameche was inducted in the Pioneer category and this year the Pioneer inductee is writer-producer-director Norman Corwin.

Also last year, it was announced that a "Member's Choice" inductee would be chosen by the full membership of the Radio Hall of Fame each year.

*You can imagine our surprise when Bruce DuMont informed us that we have been chosen to be the first Member's Choice inductee.*

*To say that we are honored would be the understatement of a lifetime!*

*Since our broadcast career began in 1970, we have tried to honor the performers and other talented people who gave us all so much entertainment during the great days of radio.*

*We've done this simply by showcasing the broadcasts from the Golden Age.*

*We're not sure that what we have done is worthy of induction into the Radio Hall of Fame, but we accept the honor proudly, humbly and with heartfelt appreciation.*

—Chuck Schaden



## WE HAVE MET THE ENEMY AND HE IS VICE PRESIDENT

BY ROBERT BUTTON

To the late great Fred Allen, NBC's leading comic philosopher, life was a battleground on which he, and most of the rest of us, confronted an enemy which he called a vice president. To Fred this was a generic term meaning anybody of self-important demeanor who, with temporary corporate backing, tries to impose his will on others, particularly in matters of morality, taste and art.

I was once a kind of sword-bearer to a vice president of a network. My duty was to read the script of Fred Allen's next Sunday night show and delete from it any suggestion of indelicacy, double-entendre, sexual eccentricity, moral lapse or sin in any form whatsoever. I would then return the script to Fred, together with admonishments that he would be turned off the air if he insisted on delivering the offending lines. This I did in the

*This article, by Robert Button of Greenwich, Connecticut, originally appeared in the Greenwich Time and was submitted to us by Mr. Buttons' cousin, Mary Fran Purse of Northfield, Illinois, who says that Mr. Button is still as mysterious as he was back in the Fred Allen radio days.*

form of a message from my vice president, who would remain holed up in his concrete cubicle out of communication with the outside world. As it turned out, even there he was not safe from the wrath and scorn of Fred, who in his earthy way championed the rights of ordinary folk to indulge in a wide variety of minor sins as part of their Constitutional privilege.

For the network, it was a losing battle. One day Fred brought in a script in which he had as his guest interviewee a falconeer, complete with falcon. Nobody worried about this one because it was hard to imagine how a conversation with a falconeer could become salacious.

A lot of Fred's action scenes were right out of the barnyard, where anything could happen, but falconeers are for the great open spaces and the clean fresh air. Thus the falcon, in this case, felt comfortable in the open spaces of NBC's largest studio and took off from his perch, soaring around the studio and dumping on the unprotected heads of the studio audience. Amid general panic Fred merely observed that the script had been through the usual process of approval and the falcon was simply expressing his views of this process and those who conduct it.

Fred usually resorted to other media to express his displeasure at the broadcast network's attempts to muzzle him. What was expunged from his radio script would sooner or later appear in print. Anyone with a corporate title was a likely target of his ridicule, but since I had no title at all, he was baffled by the problem of how to get at me.

My vice president, who let me do the dirty work, turned up in the Allen script frequently. Once Fred referred to him by his title in a conversation with Ersil Twing, a character on the Allen show. "What's a vice president?" asked Ersil. Fred's answer: a vice president is a bit of fungus that becomes attached to the underside of old oaken desks.

"Hmm," went Ersil, "Seems to me there should be some product that could eradicate this fungus."

"There is," replied Fred. "A mysterious Mr. Button goes round from office to office with a long pole which has a sponge on the end. This sponge has been dipped in a fungicide, and he sloshes it all over all the desks where vice presidents might be lurking."

"I see," said Ersil, "and is this product our sponsor?"

"Yes," said Fred, "it claims to get rid of vice presidents with one application, or your money back."

"Friends" said Ersil, "if you are troubled with low backpain due to a vice president, send us your name and address with a dollar and we will sympathize deeply with you on our way to the bank."

Now this script was declared non-grata by the authorities, but, two results followed. First, the vice president in



FRED ALLEN

charge left town shortly afterward. Secondly, I became known as "the mysterious" Mr. Button, which in a long lifetime is probably the best title I ever had. All the vice presidents I ever worked for were in and out of the revolving corporate door, in rapid succession. But as "the mysterious," I escaped notice, censure and dismissal long enough to have made the friendship of one of the most lovable, considerate and perceptive public figures in the history of American entertainment. After all, I was really on his side. ■

*(ED. NOTE — The famous Fred Allen "Eagle" show will be broadcast on Old Time Radio Classics on WBBM on Sunday, January 16, 1994. Other Fred Allen shows are scheduled on WBBM and on Those Were The Days in December and January.)*

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## RADIO AND WORLD WAR II

# 'We've Got a Job to Do'

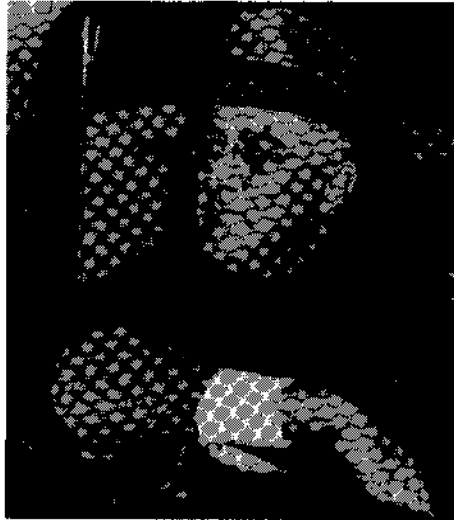
BY KATIE DISHMAN

*Yesterday, December 7th, 1941, a date which will live in infamy, the United States of America was suddenly and deliberately attacked by naval and air forces of the empire of Japan.*

With those words coming over the airwaves, Americans heard the official pronouncement of the Pearl Harbor attack from the President as he asked Congress to declare war. However, by December 8, when Franklin Roosevelt made his speech, almost everyone already knew about America's inevitable entry into the war which had been raging overseas for two years. It was appropriate that the nation heard the news over the radio; by the 1940s most Americans had these technological wonders in their homes. And for the next few years, war-related information and messages would continue to dominate the airwaves.

Called "one of the most potent weapons of psychological warfare," radio played an important part in the war effort on the homefront in various ways, predominantly by airing war-related discourse. The war messages in the shows took a variety of forms including racial and ethnic slurs against the Axis forces, specifically the Japanese and Germans; an emphasis to buy bonds, plant Victory gardens, and recycle products, among other causes; references to war activities

*Katie Dishman, an archivist and research specialist with the Chicago Mercantile Exchange, has a Masters Degree in Public History from Loyola University, is extremely interested in popular culture, and is a fan of old time radio.*



PRESIDENT ROOSEVELT

or impositions in daily life such as the tire shortage, food rationing, and the increase of factory jobs; and the push for unity among Americans to work on the homefront to help restore and preserve freedom in the world. The propaganda was ubiquitous, often mandated by the government, and those involved with radio during the war took the job of spreading the various messages seriously.

If anyone doubts the power of radio, one needs only to examine the *Mercury Theater on the Air* broadcast of "The War of the Worlds" on October 30, 1938. If the mass hysteria created by Orson Welles and his cohorts indicates the influence of the medium, then the massive listening audiences of the popular comedy/variety programs most

certainly were inspired and motivated by the almost continual inundation of war-related messages. And with 60 million receivers throughout the country, that meant 90 percent of Americans potentially could be reached in their homes. During the war, people began spending more time at home listening to the radio for news and entertainment.

Radios were the source not only for news reports, but they allowed people to hear what their old friends, like Jack Benny, Fibber and Molly McGee, Throckmorton P. Gildersleeve and hundreds of other familiar characters, were up to. However, once the war began, radio took on a new significance. Not only were special documentaries and dramas produced specifically to promote the various causes of the war, but most types of regular programming incorporated war messages in the shows in some way. Radio, "our second great national air power," was mobilized.

In addition to broadcasting programming on the homefront, many of the shows were aired for the troops overseas through the Armed Forces Radio Service. The AFRS was founded by Colonel Thomas H.A. Lewis, a former vice president of Young and Rubicam, to provide information, education, and entertainment for the soldiers. Any news and reminders from home were good for troop morale. The major networks gave the AFRS their programs for free, and the shows were aired on ships and submarines and in hospitals and recreational facilities.

Although the AFRS provided this free service to the troops, the main purpose of most radio programming was to make money for the sponsors, predominantly independent advertising agencies and consumer goods companies. The government, however, had some influence in what came over the airwaves. Still, Roosevelt was determined to be more conservative in the propaganda campaign compared to the administration



ORSON WELLES

during World War I; he hoped to avoid a federally run propaganda service as he thought the Committee on Public Information (CPI) was during World War I. The top officials in the Roosevelt administration preferred "voluntary compliance," not force; besides, the political process placed certain restrictions on what they were able to do.

However, those in the radio industry knew they had to cooperate with the government, not only out of sense of duty to help with the war effort, but because the government regulated the industry with the Federal Communications Commission, established in 1934. The FCC, though, was prohibited from specifically telling stations what they should or should not air; instead it made "suggestions."

It was not only the FCC that exercised control over the radio industry. Congress also had established a policy for radio in wartime in a section of the Communications Act of 1934, giving the President

## WE'VE GOT A JOB TO DO

the power to take over the radio industry in time of national emergency or war. Some Congressmen were wary about such unrestricted control, especially after the President declared a "limited national emergency" in September, 1939, when Germany invaded Poland, the official beginning of the war. The radio industry looked for reassurances that the government would not take complete control and institute extensive censorship. Stephen Early, the President's Press Secretary, was not very comforting. He claimed that radio was still new and could be unpredictable; therefore, the government would have to evaluate the medium's performance before deciding upon policy. Broadcasting spokesmen said they understood the warning, and they would use discipline and practice self-censorship.

Regardless of Roosevelt's proclaimed caution about interference in the media, the government knew it was important to mobilize public opinion. Most government officials knew the educational capacity of radio. So, after pressure from advisers who, in 1941, thought an "adequate flow of information" to Americans was needed to explain the growing national involvement in war-related programs, Roosevelt changed his mind. The Office of Facts and Figures was established in October 1941 to "disseminate . . . factual information on the defense effort and to facilitate a widespread understanding of the status and progress of that effort." The OFF was headed by Archibald MacLeish who also was the Librarian of Congress. He was an advocate of American involvement in the war against Hitler and fascism. But because FDR did not want a propaganda machine, MacLeish had to "divorce his private convictions from his public intentions."

The Office of Facts and Figures was instrumental in utilizing the "force and

skill of the American system of broadcasting to provide the people of the nation with the information they must have to wage a total war." Besides that noble, lofty goal, the OFF coordinated government requests for broadcast time and established allotments for government messages and war themes. Although the OFF was supposed to disseminate information, the data was controlled to disclose few details about production, shortages, and, of course, military plans.

Even though broadcasters were affected by the governmental regulations before Pearl Harbor, many radio executives were willing, without strict orders, to help with the war if America should become directly involved. These industry personnel said they would help radio maintain normal programming and entertainment standards, provide prompt news coverage, and support the war effort by airing government appeals and morale-building programs.

Another group, the National Association of Broadcasters, issued a wartime guide of "do not" rules, a form of censorship, to help disseminate information to the public without giving away secrets and without causing any hysteria. Some of these rules included not broadcasting rumors or unconfirmed reports, not announcing location or movement of military vessels or troops, not using sound effects which may sound like air raid alarms, not airing "ad lib broadcasts" which would give the general public access to a microphone, and not overestimating American power or underestimating enemy strength. The term "enemy" was specific enough and understood to be the dreaded Axis powers.

After the United States entered the battle, the Office of War Information, which absorbed the Office of Facts and Figures in June 1942, became the most significant government agency for American radio with its Domestic Radio



FIBBER MC GEE AND MOLLY

Bureau division. Unlike World War I's CPI, the OWI had no jurisdiction over censorship. The Office of War Information and its various units, headed by writer and radio personality Elmer Davis, provided directives to the industry to guide radio planning, furnishing government fact sheets three times monthly to radio writers. Davis was quite serious about his job: to give Americans the most thorough understanding of what the war was about so they will work hard to fight and win it. He stated that "victory of the fighting forces can be made easier by what is called psychological or political warfare, the prosecution of which has been entrusted primarily to the Office of War Information." He did not like to call the psychological warfare "propaganda;" he preferred that it be called education. He believed if the OWI did its job correctly the war would be shortened, saving time, money, and lives.

The Domestic Radio Bureau did its part for the OWI and the war effort by having its employees, mostly former advertising men, devise ways to get the

war messages to the public over the radio. These men were accustomed to peddling products, and the war became merely the next item they had to sell. They knew how to appeal to the emotions of the audience and get them to respond.

Some of these messages came through programming which was produced specifically by the government to "educate" Americans about the importance of purchasing defense bonds and doing their part for the war. These shows included Department of the Treasury-sponsored *Treasury Star Parade* and *Millions for Defense*. These programs and others like them, however, had entertainers in them to help disguise their main purpose: to spread propaganda, to inflame Americans against the enemy and to impel them to support the war effort. The government knew the public was wary of propaganda, so it sought a less obvious way of getting the messages out, although it was pretty blatant; the shows merely used entertainment to help assuage what it really was. Produced for large audiences, it used the media to openly influence mass attitudes on controversial issues, urging people to take action, often using irrational or unethical "techniques of persuasion." Many dramas that were aired, some by government sponsorship, depicted American families whose freedom was threatened by the enemy; in order to protect their liberty, the moral usually went, everyone must band together and work for victory. Primarily, however, most Americans merely wanted to avenge the attack on Pearl Harbor. These dramas were prevalent especially during the early months of the war.

Although most of the commercial messages were, of course, related to the sponsors' products, government messages of all kinds were aired. The most pervasive being the push to purchase war bonds and stamps. At the curtain talk, the end of the program when the stars speak a few closing words, Fibber of the *Fibber McGee and Molly* show, on

**A MUST FOR  
YOUR TAPE  
LIBRARY!**

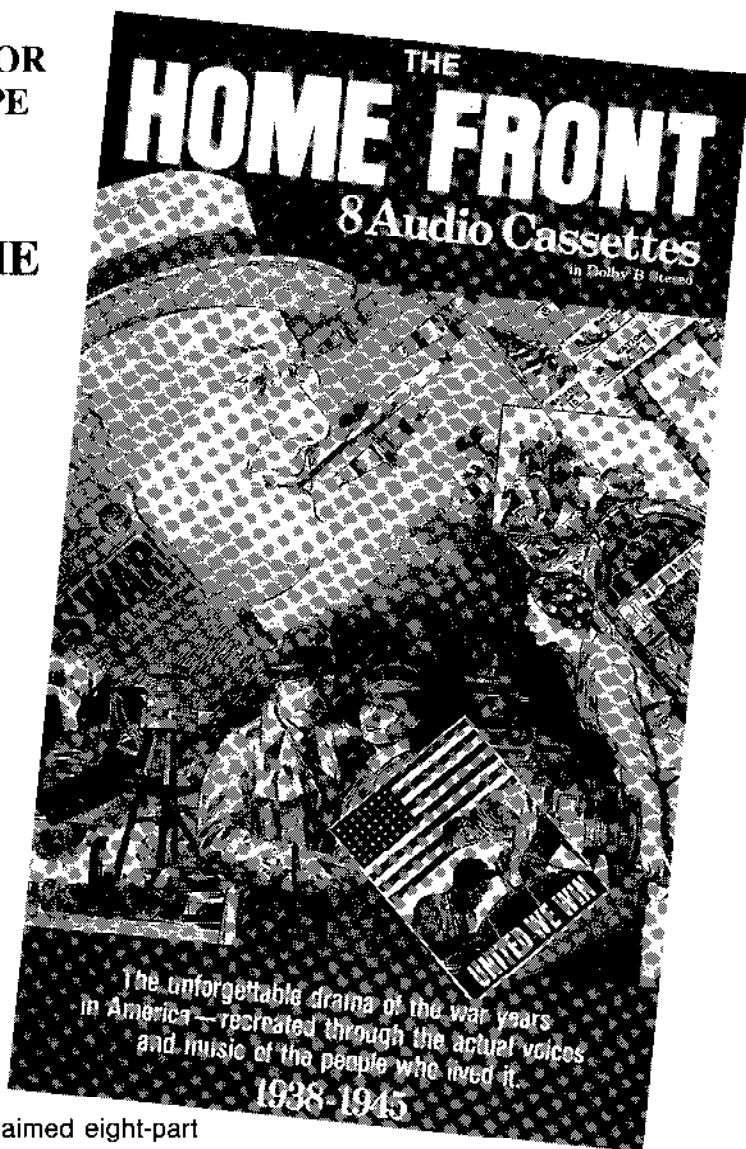
**WW II  
AT HOME**

This poignant radio series from 1982 brings together the complex events of the war years in America. For those Americans who were part of *The Home Front*, to hear again the actual voices and songs, together with the recreation of the events of those years, will evoke countless memories . . . sad and joyous memories. For those Americans then unborn, *The Home Front* will bring to life a time and a place and a people that should never be forgotten.

This highly acclaimed eight-part radio series was written and narrated by Edward Brown, Frank Gorin, and William B. Williams.

- |   |                                    |
|---|------------------------------------|
| 1 <b>NAZIS &amp; MARTIANS (1938-39)</b> | 5 <b>GIVE TILL IT HURTS (1942)</b> |
| 2 <b>LONDON CALLING (1940)</b>          | 6 <b>GI JOE (1943)</b>             |
| 3 <b>ARSENAL OF DEMOCRACY (1941)</b>    | 7 <b>LIBERATION (1944)</b>         |
| 4 <b>THE U.S. AT WAR (1942)</b>         | 8 <b>VICTORY (1945)</b>            |

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**WE'VE GOT A JOB TO DO**

December 16, 1941 gave this impassioned plea, not once mentioning sponsor Johnson's Wax:

*Folks, day after day and night after night on this program and others for the past two weeks, you heard urgent requests to buy defense bonds and defense stamps. It's getting a little repetitious, isn't it? Well, it's going to get more repetitious. We're going to say it again and often and loud. This is not an invitation to a tea party or bingo game. This is war, and we've got to do something about it. It's going to cost a lot of money to win it, but it would cost a lot more than mere money to lose it. Now don't wait for somebody to come to your door selling bonds and stamps. Get down to your bank or post office and lay it on the line. This isn't the other fellow's fight — it's yours and mine. So here it is again: Buy defense bonds and defense stamps.*

Indeed, the public probably did get tired of hearing these same type of requests. For instance, the *Kraft Music Hall* from April 16, 1942 had Bing Crosby, the star of the show, telling listeners, "Until this war is won, no one is able to do exactly what they want to do. This is no small change job. See your boss about having more money taken out of your check for war bonds and stamps."

On Rudy Vallee's *Sealtest Program* show from March 12, 1942, the star gave this curtain talk which instilled fear into the audience:

*Up to now, the history of World War II is summed up in four tragic words: "too little too late." Let us resolve that America's war effort will not be too little nor too late. Buy defense bonds and stamps to the very limit of your ability so that our planes, tanks and guns in overwhelming force will crush this threat to our families and homes.*

The emphasis on buying war bonds

was seemingly ubiquitous, and they often emphasized a sense of urgency. Many of these spots stated that the listeners' freedom was at stake if Americans did not "nip the Nips" or "crush the Krauts."

However, there were other government messages to get out as well. Often shows would give some of their time for recruitment advertisements. At the end of the March 12, 1944 broadcast of the *Jack Benny Program* the star gave the following plea:

*President Roosevelt, in a recent statement, urged every young American who will be a high school graduate by July 1st to investigate the army and navy reserve program immediately. It is of the greatest importance to the nation that as many as possible take the March 15th examination. For those who properly qualify in this age group the enlisted reserve program provides the best possible opportunity for them to serve their country. These tests will be held in your local high school at nine o'clock Wednesday morning, March 15th. Thank you.*

But not all pitches were for the male armed forces. Women played an important role in various military positions. On the August 3, 1944 the *Sealtest Village Store* announcer said, "Tonight we salute the women's reserve of the United States navy, those 70,000 young women who are serving their country in important war jobs . . . Congratulations on the second anniversary of the WAVES." Next he introduced Yeoman Third Class Jane Davis, who said:

*Thousands [of recruits] are urgently needed. I should like to urge every eligible woman to serve her country by joining now. The pay is good, the work is interesting, you will be equipped with smart uniforms, and will make many new contacts in your travel. Visit your nearest navy recruiting office tomorrow . . . Remember, your enlistment will help speed the winning of the war.*

## WE'VE GOT A JOB TO DO

And from May 18, 1944, the closing message read:

*The more women at war, the sooner we'll win. No, this is not a war in which men fight and women must wait. To the everlasting credit of American women, 18 million of them are already working in the war effort. But one million more are urgently needed in war production jobs and essential civilian work in the armed forces as WACs, WAVEs, Spars [Women's reserve of the Coast Guard], and Marines.*

Since women were still battling for respect, wanting to prove the significance of their contributions, the recognition in these serious commercials were, no doubt, appreciated by female military personnel. However, there probably were no male recruitment ads which boasted of "smart uniforms" as a reason to enlist.

Even though the majority of radio shows were corporate, not government, sponsored, they still helped with the war effort, impelling people to support the cause anyway they could. Advertisers put a lot of money into comedy and variety shows because they were so popular; they continued to receive the highest ratings throughout the 1940s. Comedy was good for public morale; people needed to laugh and be entertained during this turbulent time in the country's history.

Working toward the war effort was seen as a patriotic and noble cause which most Americans undertook with a great sense of duty. The motivations of many corporations, however, had a two-fold purpose: to help spread various war messages as well as to correlate the virtuous quest for victory while selling their products. A lot of advertising on radio was different during normal programming than it is today, often incorporating the ads into the show. The announcers would periodically involve themselves

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THE GREAT GILDERSLEEVE

with the regular cast members and then slyly, often drolly, segue into the commercial for the product.

War-related advertisements were aired even before America had entered into the conflict. One popular show, *The Great Gildersleeve*, a spin-off from the *Fibber McGee and Molly* show which began in the fall of 1941, was sponsored by the Kraft Cheese Company. *Gildersleeve* would sell various Kraft products such as cheese or Parkay, the "modern margarine." The program from November 16, 1941, contained the following commercial:

*Remember the saying, "An army marches on its stomach?" Well nowadays battles are won not by armies alone, but by entire populations. For total defense, we all must have plenty of the right kind of food. That means wholesome, nourishing food. Food that produces the energy that we use up in hard work and play. That's why Parkay margarine, the quality margarine made by Kraft, should be an important item on your shopping list. Because Parkay margarine is an economical source of important food elements we all need.*

The Office of Facts and Figures, as part of its function, worked to regulate

war-related messages in advertising. One way the agency worked toward this goal was to establish the Government's Network Allocation Plan. This was a system "scientifically worked out to give proper emphasis to every type of Government message, to avoid excessive repetition, and to include the messages that are of the most importance to the war effort at the time." Accordingly, each participating program, such as *The Great Gildersleeve* and the *Kraft Music Hall*, on specific dates would be assigned a certain topic to discuss, although the exact content would be left to the writers how to best present the message to greatest effectiveness.

As the war continued to escalate and most of the country was mobilized, the Office of War Information's Domestic Radio Bureau continued making requests to radio stations to regularly donate air time for government messages as well as to corporations for help in dissemination of information. The OWI sought the cooperation of advertisers in the promotion of six major food campaigns: "Explanation of America's 1943 Food problems," "1943 Farm Production Goals," "Victory Gardens," "Point Rationing," "Nutrition and Food Conservation," and "Farm Manpower." Subsequently, since these issues related to "Kraft service to the American public," the Kraft Cheese Company maintained its cooperation with various government agencies by having its advertising "continue to carry messages of national importance as it has been doing since the outbreak of the war." The following dialogue, from the August 27, 1942 *Sealtest Program Starring Rudy Vallee*, demonstrates how these type of OWI requests were carried out. Vallee, who had bought the "Sealtest Village Store" in the series, was speaking with co-host Joan Davis about wanting to borrow money to improve his store.



JOAN DAVIS

Vallee:

*You know, Joan, storekeepers can play an important part in our country's war effort.*

Davis:

*How, Rudy?*

Vallee:

*By urging housewives to buy the victory food specials for one thing.*

Davis:

*What's a victory food special?*

Vallee:

*You see, Joan, some foods are very plentiful at certain seasons of the year. If housewives will use a lot of those foods, it will save the scarcer foods for our fighting boys and allies. These abundant foods are called victory food specials so that housewives may know what to buy.*

Announcer:

*Yes, ladies, everytime you go marketing you can help to win the war by purchasing the victory food specials. By*

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## WE'VE GOT A JOB TO DO

*planning as many of your meals as possible around those foods which your government is urging you to buy. A current victory food special is cheese, and that includes Sealtest Garden Salad Cottage Cheese . . .*

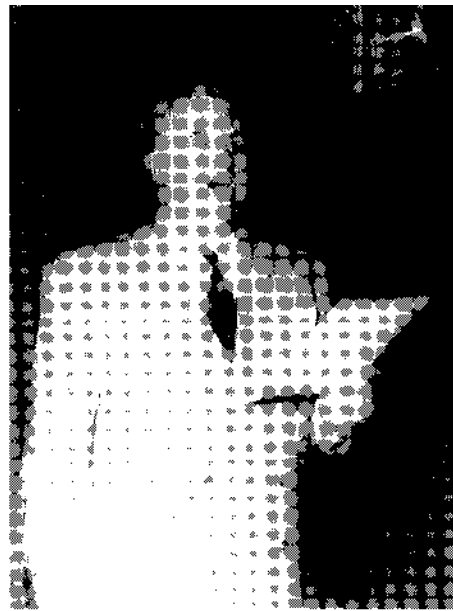
Not only did these ads sell the products and the war, they reemphasized the traditional role of the woman as homemaker although many women were busy working outside the home at production plants.

In a similar vein, the *Grape Nuts Flakes Program* starring Jack Benny from November 15, 1942 emphasized how war production could be helped by using the sponsor's product. Announcer Don Wilson closed the program with the following:

*I'm sure there isn't any wife who willingly sends her husband off to work without a substantial breakfast. Still, a recent check-up at a large, western war plant revealed two out of five workers arrive at work without any breakfast at all. The result decreased production. Now that's a brand of sabotage you can prevent by serving your men folks a real man-size bowlful of delicious, toasty-brown Grape Nuts Flakes at breakfast.*

It is hard to imagine men who were working hard for the war effort or who were fighting for the country would be unable to pour a bowl of cereal for themselves. However, these are the type of war-related commercials that filled the airwaves: stressing that everyone played a part in winning the war, even if it was to keep the men fed well so they could do their jobs.

But often commercials did more than sell their own products. For instance, after the usual plug for its milk in the July 1, 1943, episode of the *Sealtest Program*, which happened to be Rudy Vallee's last show because he was leaving to fulfill his duty for the Coast Guard, announcer



DON WILSON

John Laing said, "Don't be a bottle saver-upper. When you've relished every drop of that Sealtest milk, return the bottles promptly to your milkman or to the store where you bought them. This will save vital war materials, man power, and transportation and will help to keep that good Sealtest milk coming." Everyone, even big corporations, had to deal with the various shortages such as glass.

Similarly, even the main product the company sold was in short supply. On the December 9, 1943 *Sealtest Village Store* program, which is what Rudy Vallee's show had evolved into, the announcer in the Sealtest commercial said,

*I want to urge everyone not to waste milk. It's a precious food, a vital ammunition in wartime. A tremendous quantity of Sealtest milk goes to our training camps here at home every day. Great quantities follow our boys to every fighting front, in evaporated and dehydrated form, and as butter, cheese and other milk products. So order only*

*as much Sealtest milk as you actually need, and squeeze the bottle to use every last drop.*

All Sealtest products were affected by the war. The August 3, 1944 commercial, after talking about the Sealtest's great quality, being "creamy and wholesome," the announcer said, "And Sealtest make this pledge: The government order reducing the quantity of ice cream available in August will not in any way effect the quality of Sealtest ice cream." While businesses were trying to cope with their own shortages, they still had to keep the public aware of their products regardless if they were in limited supply, a type of reminder advertising. As radio writer Norman Corwin, who produced famous broadcasts such as "This Is War!" and "We Hold These Truths," remarked, "Advertisers paid as much as \$22,500 a week for comedy talent on a half-hour show to plug a brand of cigarettes you couldn't get at your drugstore for love or money, especially love."

Although many companies portrayed their products as necessary to help win the war, the listening audience was not always pleased with the war-related references in which retail items were intimated at being the great savior. A short piece in the August 1942 *Reader's Digest* entitled "Radio's Plug-Uglies," Robert Littell wrote of his disgust with radio ads which he and a group called the "Plug Shrinkers" found too "obnoxious." Littell said not all advertising was bad. For instance, "Johnson's Wax is cleverly woven into 'Fibber McGee and Molly.' Jack Benny's advertising for Jello has thrown off sparks of humor sadly lacking in other commercials."

But he declared that since December 7, radio advertising had become more irritating. ". . . And a number of sponsors can't resist 'tying in' their product with

the war effort. Pall Mall cigarettes, for instance, are plugged by a quartet which sings — to the accompaniment of enough zooming and whistling sounds to scare Admiral Yamamoto himself — this little jingle: On land — in the air, and on the sea to victory! Many others try for the same tie-up, only to achieve an effect as incongruous as a manicure girl hitchhiking on a howitzer."

A follow-up "Report on Plug Shrinkers," in a subsequent edition of the magazine, contained excerpts of some letters which agreed wholeheartedly about the "plug-uglies." One person wrote, "Advertisers who ring in the war to peddle their stuff are indecent. I have two brothers in the army . . . For pity's sake let's leave the war out of business-as-usual advertising." Another letter said, "We are to win the war by using gum. Anybody's will help, but So-and-So's will win the war quicker. Isn't that disgusting?" Littell and the other Plug Shrinkers were correct. Although shows such as *Fibber McGee & Molly* and *The Jack Benny Program* again were lauded for airing "plug-beauties," many of the products' links to the war effort were tenuous.

Although radio commercial spots during the early 1940s may have pushed various facets of the war without complete listener conviction, the ads, whether government mandated or done voluntarily and gratis, nonetheless helped enlighten and motivate the many who listened to the radio during the war. The American homefront mobilized and pulled together to help fight the enemies, with the radio close a hand. ■

*(ED. NOTE — There's more to the story of Radio Propaganda and World War II and we'll have more for you when Ms. Dishman continues her look at this fascinating aspect of radio and the war years in the next issue of the Nostalgia Digest and Radio Guide. Stay tuned.)*



# Hark! Hark! The CLARK!

BY G. P. LUCHETTI

"Hark, Hark, the Clark!" was the lyrical slogan of the most famous of Chicago's "grind houses," movie theaters whose bill of two grade B movies changed daily. Although the Clark theater, off the northeast corner of Clark and Dearborn streets, in the center of the "Loop," was indeed a "grind house," it was the last, best, and the most upscale of that genre. Up to the bitter end, it had a heart.

Grind houses weren't the typical movie "palaces" of their day but rather smaller theaters, located out of Chicago's "Loop" area on its fringes. The features typically were grade B flicks only because there wasn't a lower classification, and they tended to be cheaply made westerns or inexpensive comedies or routinely ground out hack adventure films whose stars are long forgotten.

Among the many almost forgotten were names like Ken Maynard, Elmo Lincoln, Hoot Gibson, William S. Hart, Tex Ritter, Frankie Darrow, Richard Dix, or the most famous of all, Tom Mix. There were also the "glamour" gals of their day, vamps, sirens such as Vilma Banky, or Pola Negri, a favorite co-star with Rudolph Valentino. There were waif types like Lillian Gish, or down-to-earth types like Marie Dressler, and the famous ever-on-the-brink-of-disaster Pearl White in "The Perils of Pauline" serials.

Those were the "names" in the sort of films shown in those theaters, which may have started out as nickelodeons, with features Hollywood churned out on a weekly basis on budgets which wouldn't supply a modern film crew with lunches — sort of the slag from the refined ore of the "Golden Era" of movies. The

western "stars" often were in reality actual working cowboys, possibly whose rodeo or circus experience was their entree into "show biz." They were able to supply their own western gear and horses, do their own stunts and ride, and may even have been able to carry a tune and pluck a guitar as a bonus. Some outlasted that embryonic period and evolved into memorable character actors, but that's another reminiscence.

Grind houses usually were the smaller old theaters which had simply deteriorated along with the neighborhoods and which were too small to remain very profitable, or to pay for the ever more lavish and expensive films. They didn't install the new, highly vaunted, luxuriously padded tilt-back seats, which are now accepted without a thought of what once was, and some had simple fabric or leatherette covering over straight wooden seats and backs. Of course, patrons of the theater in those days were considerably more hardy souls than today's theater goers, unspoiled by the comforts which are now standard even in the smallest places. Air conditioning was, at that time, advertised in front on the marquee as "Air Cooled," meaning there was some method for venting the stale air and moving the inside air about a bit — not perfect, but some help when the temperature got into the 90s.

But for some the main attraction of these fading movie houses was the low ticket price, so low that, to put it bluntly, it was cheaper for some to sleep there, since many were open all night, rather than find an inexpensive hotel, or even a flophouse — plus, there was entertainment.

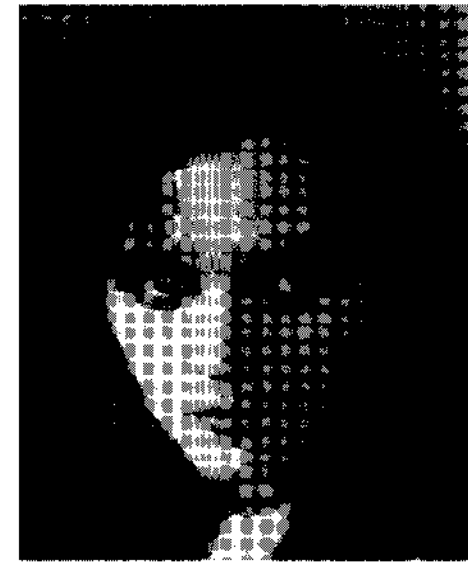
Some of the older but slightly better theaters, still having a stage, became



WILLIAM S. HART

movie and "burlesque" theaters, with some vaudeville acts and "strippers" between movies. By today's comparison the acts or skits which by no means assumed pretensions of art, consisted of "risque" skits, which by today's unabashed standards would be rated PG at worst. Not even "hells" or "damns" were often heard, and the strippers most revealing finale would be considered antediluvian compared to swim wear on beaches nowadays.

There were two of the most "famous" theaters I can recall (but, might I add, never attended): they were the Rialto, just south of the loop, and the "Haymarket" just west of it on Madison street, an area which became Chicago's eyesore, Skid Row. Having been too young, I missed those highly advertised main events held in either or both of those theaters, the "Midnight Shambles," or the "Frolics," the special gala events held on week-ends for local young-bloods and the naughty but curious, but most likely for the "Visiting Firemen" and "Big Butter and Eggs Men" in the wicked city for business,



POLA NEGRI

monkey and otherwise. Those racy "Shambles," and "Frolics," may have been the incubators for some of the emcees and acts which later adapted to fame in TV and movies into the 40s and 50s. In retrospect, it would have been an educational opportunity to have experienced all that relatively innocent naughtiness and compare it with the current state of completely untrammelled "entertainment." Regrettably a lost opportunity.

But to hark back to the Clark, it wasn't a typical "grind house," it truly was a great, wonderful and truly educational place for catching memorable movies, especially for movie buffs, because Bruce Trinz, owner and manager, whose name I still recall, loved movies, respected them, and recognized which were treasures and which were trash. And although his theater may have been somewhat of a "grind house," it wasn't typical, nor was he the typical theater operator interested only in the daily "gate."

\* First of all, he held many "festivals," which couldn't have been merely for the

## HARK! HARK! THE CLARK

money they would bring in, since they didn't appeal to typical grind house patrons. Entire weeks of films especially appreciated by film lovers or students of the cinematic arts were regularly screened. I fondly recall the week-long Ingmar Bergman festivals; the foreign film fests; opera fests; festivals featuring the work of certain stars or directors. He would have bills in which the work by two different stars would be back-to-back for comparison. The two "Harlows" comes to mind. He would show truly historic films such as one on the Civil War which consisted of Mathew Brady prints juxtaposed in a sequence in such a way as to virtually give the impression of motion.

There would be double features of, for instance, the Japanese "Seven Samurai" contrasted with the American interpretation, "The Magnificent Seven." There would be an early original version film followed by the current one. He would play socially significant films at the request of colleges which students were expected to see for credit; for instance, labor films such as the Italian turn of the century classic, "The Organizer," or the British Labor Union sellout story, "I'm All Right, Jack," or the story of the immigrant Irish coal miners' labor struggle, "The Molly Maguires."

It's there one could see landmark films: "Ivan the Terrible," "Battleship Potemkin," "The Cabinet of Dr. Caligari," and scores of others, and even the never equalled man of 1000 faces and physical metamorphoses, Lon Chaney, in "The Hunchback of Notre Dame," or "The Phantom of the Opera," which to this day I recall seeing twice in one afternoon — the second time with my eyes open! — films which serious movie students don't often get the chance to see.

In the lobby there was a drop box where you could request a movie and

Trinz would send a card letting you know when it was to play. If you were a regular attendee, by filling out a card, you would receive a Christmas present of a pass for two for any time. Since when has there been more consideration for movies or movie goers?

It actually was open twenty four hours, or practically was, because I believe between the hours of 6 and 7 a.m. the house was cleaned. Whether one could stay during that, I can't say, my attendance was usually after work from about 10 p.m. to 1 or 2 a.m. I was fortunately able to attend frequently in those days. Over the course of time I attended the Clark, the ticket price went from 75 cents, all the way to a whole dollar!

But as time went on inexorably and the Loop and Chicago changed, so did the Clark and its patrons. Because it was always open, inexpensive, and convenient, in time the clientele changed, not always for the best, and it got to the point where I would justify my reasons for going by saying that if the show on the screen wasn't exciting, the one in the lobby often was. In deference to the ladies, there was the little "Gals Gallery" in the balcony, exclusively for unescorted women, so that even they could attend at any hour in relative security. In time, the changing land values made the Clark no longer economically feasible, so as usual, the expansion demands of the times, and the almighty dollar ruled.

Some time in the early seventies, I believe it was on a Tuesday night, I left the Clark at about 1 a.m., having seen the last movie shown, "A Star is Born" — the original of course — with Janet Gayner and Fredric March — the Clark didn't compromise. And while there wasn't exactly a tear in my eye, I can't deny I felt that I, and Chicago, had lost a cinematic friend and local treasure which wouldn't ever be matched or replaced. ■

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Museum of Broadcast Communications

# museum pieces

Reported by Margaret Warren

When you put a panel together made up of Gale Storm, Jane Wyatt and Betty White, expect a lively conversation with lots more familiar names to come up like Margie Albright, Mrs. Odetts, Mr. Honeywell, Jim and Margaret Anderson, Betty, Bud and Kathy, Mr. Nylund and Sue Ann Nivens. That's what happened in September when we opened the Museum's exhibition, "From My Little Margie to Murphy Brown: Images of Women on Television" with a spectacular luncheon at the Nikko Hotel. Channel 2's Linda MacLennan led the discussion as these special women talked about the many wonderful characters that populated their shows over the years. All agreed that their popular sitcoms came at a time when programming and family images were far kinder and gentler!

It was an afternoon to remember. Memories all over the place. Autographs signed. Photos posed for. A landmark event for the Museum. If you missed the luncheon, or want to revisit that day, stop by the Museum and have the archives staff show you the video tape in the A.C. Nielsen Jr. Research Center.

This very successful exhibition on women in television concludes with a final seminar on the evening of Thursday, December 16 as we look at African-American women on television. Lynne Moody from "Roots" and "Knots Landing," Regina Taylor of "I'll Fly Away" and Esther Rolle of "Good Times" highlight the panel. Phone the Museum for reservations.

"THEY'RE REALLY pretty professional for an intellectual place!" That was Larry King's good humored on-air



**BROADCASTER LARRY KING** originated his radio show from the Hall of Fame studio at the Museum where he visited with film critics Gene Siskel and Roger Ebert.



**WOMEN IN TELEVISION** — Channel 2's Linda MacLennan (from left) with Gale Storm, Betty White and Jane Wyatt.

assessment of Museum staff as they handled the behind-the-scenes production duties when Larry broadcast his nationwide radio program from the Museum on September 22. Fans and Loop workers made up the studio audience as Larry matched wits with guests that included Gene Siskel and Roger Ebert and radio jock John Landecker.

**CONSIDER A GIFT** membership to the Museum for someone on your list — or for you. A \$30 membership makes you part of this exciting Museum. It puts you on the mailing list for advance notice of all the great events — visiting stars — and allows you free admission to most of the events. Call Katy at (312) 629-6015 for details.

**HAPPY HOLIDAYS** and Happy New Year from everyone at the Museum of Broadcast Communications!



**CHICAGO AREA RESIDENT Roger Pace** (left) talks with Gale Storm and her husband Paul Masterson. They look over Pace's scrapbook of photos recalling the days when he and Gale played opposite each other on "My Little Margie."

Museum of Broadcast Communications

Chicago Cultural Center

Michigan Avenue at Washington Street

Chicago, 60602

Phone (312) 629-6000



# DECEMBER

**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
<p><b>PLEASE NOTE:</b> 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 re-broadcasts. We are not able to obtain advance information about story-lines 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 identifications have been deleted. This schedule is subject to change without notice.</p>			<p><b>1</b> Red Ryder Cinnamon Bear #14</p>	<p><b>2</b> Escape Cinnamon Bear #15</p>	<p><b>3</b> Life of Riley Cinnamon Bear #16</p>	<p><b>4</b> Cinnamon Bear #13-14-15 The Falcon Damon Runyon Theatre</p>
<p><b>5</b> Cinnamon Bear #16-17-18 Red Skelton Johnny Dollar</p>	<p><b>6</b> Great Gildersleeve Cinnamon Bear #17</p>	<p><b>7</b> The Falcon Cinnamon Bear #18</p>	<p><b>8</b> The Shadow Cinnamon Bear #19</p>	<p><b>9</b> Six Shooter Cinnamon Bear #20</p>	<p><b>10</b> Lone Wolf Cinnamon Bear #21</p>	<p><b>11</b> Cinnamon Bear #19-20-21 plus <i>Christmas Shopping With Jack Benny</i></p>
<p><b>12</b> Cinnamon Bear #22-23-24 plus <i>Christmas Shopping With Jack Benny</i></p>	<p><b>13</b> Life of Riley Cinnamon Bear #22</p>	<p><b>14</b> Great Gildersleeve Cinnamon Bear #23</p>	<p><b>15</b> Radio City Playhouse Cinnamon Bear #24</p>	<p><b>16</b> Great Gildersleeve Cinnamon Bear #25</p>	<p><b>17</b> Roy Rogers Cinnamon Bear #26 (conclusion)</p>	<p><b>18</b> Cinnamon Bear #25 &amp; 26 (conclusion) Grand Central Station Dragnet</p>
<p><b>19</b> <i>Lionel Barrymore as Ebenezer Scrooge in Charles Dickens' "A Christmas Carol"</i></p>	<p><b>20</b> Six Shooter Fibber McGee</p>	<p><b>21</b> Burns &amp; Allen Charlie McCarthy</p>	<p><b>22</b> The Shadow Fibber McGee</p>	<p><b>23</b> Life of Riley Coronet Little Show</p>	<p><b>24</b> First Nighter The Small One</p>	<p><b>25</b> Lone Ranger Great Gildersleeve Richard Diamond</p>
<p><b>26</b> Lux Radio Theatre: <i>Day the Earth Stood Still</i> Fred Allen</p>	<p><b>27</b> Life with Luigi Adventures in Research</p>	<p><b>28</b> Life of Riley Sgt. Preston</p>	<p><b>29</b> Nick Carter The Unexpected</p>	<p><b>30</b> Great Gildersleeve Strange Dr. Weird</p>	<p><b>31</b> Red Skelton Bickersons</p>	<p><b>Jan. 1</b> Fibber McGee &amp; Molly The Shadow Jack Benny</p>

# JANUARY

**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
<p><b>2</b> Mysterious Traveler Great Gildersleeve Tales of Texas Rangers</p>	<p><b>3</b> My Favorite Husband The Unexpected</p>	<p><b>4</b> Sam Spade Hop Harrigan</p>	<p><b>5</b> Lone Ranger Sgt. Preston</p>	<p><b>6</b> Life of Riley Lum &amp; Abner</p>	<p><b>7</b> Adv. of Dick Cole Hop Harrigan</p>	<p><b>8</b> Fibber McGee &amp; Molly Green Hornet Great Gildersleeve</p>
<p><b>9</b> Six Shooter Charlie McCarthy X Minus One</p>	<p><b>10</b> Freedom, USA Fibber McGee</p>	<p><b>11</b> Academy Award Hop Harrigan</p>	<p><b>12</b> Rocky Jordan One Man's Family</p>	<p><b>13</b> Boston Blackie Family Doctor</p>	<p><b>14</b> Great Gildersleeve Tarzan</p>	<p><b>15</b> Rocky Jordan Crime Club Boston Blackie</p>
<p><b>16</b> Fred Allen: <i>Famous "Eagle" Show</i> Lone Ranger</p>	<p><b>17</b> Dragnet Johnny Dollar #1</p>	<p><b>18</b> Red Ryder Johnny Dollar #2</p>	<p><b>19</b> Six Shooter Johnny Dollar #3</p>	<p><b>20</b> Scarlet Queen Johnny Dollar #4</p>	<p><b>21</b> Duffy's Tavern Johnny Dollar #5-End</p>	<p><b>22</b> Sam Spade Fred Allen Murder By Experts</p>
<p><b>23</b> Duffy's Tavern Black Museum Jack Benny</p>	<p><b>24</b> Box Thirteen Johnny Dollar #1</p>	<p><b>25</b> Black Museum Johnny Dollar #2</p>	<p><b>26</b> Lone Ranger Johnny Dollar #3</p>	<p><b>27</b> Cisco Kid Johnny Dollar #4</p>	<p><b>28</b> The Falcon Johnny Dollar #5-End</p>	<p><b>29</b> Lone Ranger Life of Riley Frontier Town</p>
<p><b>30</b> Tales of Texas Rangers Burns and Allen Mysterious Traveler</p>	<p><b>31</b> The Life of Riley Hop Harrigan</p>	<p><b>Feb. 1</b> Fibber McGee &amp; Molly Easy Aces</p>	<p><b>Feb. 2</b> Gangbusters Lum and Abner</p>	<p><b>Feb. 3</b> Hopalong Cassidy Sgt. Preston</p>	<p><b>Feb. 4</b> Red Ryder Fibber McGee</p>	<p><b>Feb. 5</b> Famous Jury Trials The Clock Scarlet Queen</p>

# THOSE WERE THE DAYS

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

# DECEMBER

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

### SATURDAY, DECEMBER 4th RADIO TO PLAN YOUR CHRISTMAS LIST BY

**BLONDIE (12-15-48)** Penny Singleton and Arthur Lake star as Blondie and Dagwood Bumstead. Dagwood tries to find out what Cookie and Alexander want for Christmas. Frank Nelson appears as neighbor Herb Woodley; Hanley Stafford is Dagwood's Boss, J.C. Dithers. Colgate, Super Suds, NBC. (25:55)

**SUSPENSE (12-21-58)** "Out For Christmas" starring Raymond Burr as an ex-con who sets out to get the cop who sent him up. Participating Sponsors, CBS. (24:15)

★ **FIBBER MC GEE AND MOLLY (12-7-43)** Two years after Pearl Harbor, Fibber is reminded that the war is NOT almost over! Jim and Marion Jordan star with Arthur Q. Brian, Ransom Sherman, Shirley Mitchell, Gale Gordon, Harlow Wilcox, King's Men, Billy Mills and the orchestra. Johnson's Wax, NBC. (30:00)

**STARS OVER HOLLYWOOD (12-12-53)** "Time For Christmas" starring Anita Louise. A young girl tries desperately to get her mother a cuckoo clock for Christmas. Carnation Milk, CBS. (28:43)

**SHERLOCK HOLMES (12-21-47)** "Adventure of the Christmas Bride" stars John Stanley as Holmes and Alfred Shirley as Dr. Watson. A titled Englishman invites Holmes to his daughter's wedding. Clipper Craft Clothes, MBS. (30:00)

**JACK BENNY PROGRAM (12-5-43)** Jack goes to the Driver's License Bureau to renew his license. Cast includes Dennis Day (who still wants a raise), Don, Phil, Rochester, Mel Blanc and Frank Nelson. Mary is still out with laryngitis. Grape Nuts, NBC. (29:30)

### SATURDAY, DECEMBER 11th RADIO TO ADDRESS CHRISTMAS CARDS 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. (28:15)

★ **KRAFT MUSIC HALL (12-16-43)** Bing Crosby with guests Joan Davis and Phil Silvers, plus regulars Trudy Irwin, the Music Maids and Lee, Ukie Sharin, Ken Carpenter, John Scott Trotter and the orchestra. Time Marches Back to 1920: Bing sings "White Christmas." Kraft Foods, NBC. (28:55)

**DAMON RUNYON THEATRE (1949)** "Palm Beach Santa Claus." John Brown, as Runyon character "Broadway," tells how a friend was recruited to play Santa for a Palm Beach socialite. Syndicated. (25:50)

★ **JACK BENNY PROGRAM (12-12-43)** Verna Felton appears as Dennis Day's mother who visits the show to plead Dennis' need for a raise. Also featured are Don, Dennis, Phil, Mel Blanc, Butterfly Queen. Mary is still absent with laryngitis. Grape Nuts, NBC. (29:30)

**A DAY IN THE LIFE OF DENNIS DAY (12-25-46)** Dennis tries to get on the good side of his girlfriend's mother. Later, he plays all the parts in a Christmas story, "The Boy Who Sang for the King." Cast includes Sharon



DENNIS DAY

Douglas, Dink Trout, Paula Winslowe, Bobby Driscoll, Vern Smith, Charles Dant and the orchestra. Colgate Palmolive-Peet Co., NBC. (27:10)

**AN OLD TIME RADIO CHRISTMAS CAROL (12-22-90)** Ken Alexander stars as all the characters in a special *Those Were The Days* production. It's a gentle fable for the holiday season about a man who believes in Christmas, but not in old time radio! Three spirits try to convince him otherwise. (17:35)

### SATURDAY, DECEMBER 18th RADIO TO WRAP, BAKE AND DECORATE BY

**SUSPENSE (12-23-43)** "Back For Christmas" starring Peter Lorre as a botany professor digging a "devil's garden" in his cellar, planning to murder his nagging wife. Roma Wines, CBS. (30:25)

**JACK BENNY PROGRAM (12-19-43)** Mary Livingstone is back after a three-week bout with laryngitis. Jack and Eddie "Rochester" Anderson go Christmas Shopping. Frank Nelson is the floorwalker, Minerva Pious is a salesclerk and Don Wilson is the department store Santa Claus! Grape Nuts, NBC. (29:45)

**HALLMARK PLAYHOUSE (12-23-48)** "Silent Night" presents the story of the origin of our most played Christmas carol and how it came to be written. James Hilton hosts. Hallmark Cards, CBS. (29:15)

★ **WORLD NEWS TODAY (12-19-43)** On the Sunday before Christmas Douglas Edwards and CBS correspondents around the world bring listeners up to date on the wartime scene. "American troops have captured San Pietro, one of the strongest points in the German winter line across Italy. Reports from the Front describe

the battle as one of the bloodiest of the war." Admiral Radios, CBS. (24:30)

★ **TRUTH OR CONSEQUENCES (12-20-47)** Ralph Edwards hosts the audience participation show with a holiday consequence for a contestant. The show also visits hospitalized, disabled World War II veteran, Hubert C. Smith of Greenville, Tennessee for a warm-hearted, sentimental "This Is Your Life" — type segment. A touching, moving program for the Christmas season. Duz, Drene, NBC. (29:25)

**FIBBER MC GEE AND MOLLY (12-21-43)** Jim and Marian Jordan star as the McGees who are shopping for a Christmas tree. Ransom Sherman is Uncle Dennis, Shirley Mitchell is Alice Darling, Arthur Q. Brian is Doc Gamble. Marian, as Teeney, and the King's Men with Billy Mills and the orchestra repeat their version of "The Night Before Christmas" which was so well-received last year. Johnson's Wax, NBC. (29:45)

### SATURDAY, DECEMBER 25th MERRY CHRISTMAS!

★ **COMMAND PERFORMANCE (12-24-43)** An all-star Christmas greeting to our fighting men from the biggest names in the entertainment world. Bob Hope emcees this 90-minute extravaganza featuring Kay Kyser and his orchestra, Ed "Archie" Gardner, Nelson Eddy, Spike Jones and the City Slickers, Ginny Simms, Ish Kabibble (who recites "The Night Before Christmas") Dinah Shore, Jack Benny and Fred Allen. AFRS. (29:00; 29:15; 30:58)

★ **PRESIDENT FRANKLIN D. ROOSEVELT (12-24-43)** The President reports to the nation on Christmas Eve in another of his famous Fireside Chats. "On this Christmas Eve there are over ten million men in the Armed Forces of the United States alone. . . ." FDR speaks of the Cairo and Teheran Conferences. ALL NETWORKS. (27:45)

**JACK BENNY PROGRAM (12-26-43)** Turning the clock back, it's Christmas night at Jack's house and the whole gang shows up for a party. Mary, Phil, Dennis, Don, Rochester, Butterfly McQueen and guest Andy Devine. Grape Nuts, NBC. (28:15)

★ **WORLD NEWS TODAY (12-26-43)** Douglas Edwards and CBS correspondents world-wide on the day after Christmas. "The Allied Fifth Army in Italy has taken two German hilltop strongholds dominating a fortified village near Cassino. . . . In the Pacific, American heavy and medium bombers have made four attacks on the Jap base at Cape Gloucester, New Britain Island. Also: news of the appointment of Generals Eisenhower and Montgomery to lead the invasion into Germany. Admiral Radios, CBS. (24:45)

★ **CHRISTMAS PACKAGE (12-25-43)** Actress Linda Darnell is hostess for a program of patriotism and Christmas sentiment for the boys overseas. Featured are Bob Hope, Lena Horne, Fibber McGee and Molly, the Andrew Sisters, Ginny Simms. Howard Duff announces. AFRS. (29:57)

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# THOSE WERE THE DAYS

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

# JANUARY

**SATURDAY, JANUARY 1st**  
**HAPPY NEW YEAR!**

**FIBBER MC GEE AND MOLLY** (12-28-43) To get a fresh start for the New Year, Fibber has a string tied around his finger to remind him to do something, but he can't remember what. Jim and Marian Jordan star with Shirley Mitchell, Arthur Q. Brian, Ransom Sherman, Harlow Wilcox, King's Men, Billy Mills and the orchestra. Johnson's Wax, NBC. (29:30)

★ **KRAFT MUSIC HALL** (12-30-43) Bing Crosby stars with guest Cass Daley in a program of holiday fun with Trudy Erwin, Ukie, Music Maids and Lee, the Charioteers, John Scott Trotter and the orchestra, and Ken Carpenter. Time Marches Back to 1931. Bing and Cass collect scrap for the war effort. Kraft Foods, NBC. (28:50)

★ **JACK BENNY PROGRAM** (1-2-44) Jack and the Gang present their annual New Year's play, "The New Tennant," an "allegorical fantasy" reflecting the wartime situation. Jack is the old year 1943, Phil is Uncle Sam, Mary is Columbia (Uncle Sam's wife with 48 kids!), Don is the Navy. Dennis portrays Hitler and Tojo. A marvelous, funny, patriotic program. Grape Nuts, NBC. (29:05)

**MYSTERIOUS TRAVELER** (12-31-46) "New Year's Nightmare" with Maurice Copeland, Stuart Brodie, Louise Fitch. A holiday reveler welcomes in the new year with too much partying. Sustaining, MBS. (28:30)

★ **I SUSTAIN THE WINGS** (12-25-43) A Christmas Day broadcast from Halloran General Hospital, Staten Island, New York, featuring the Band of the Army Air Forces Training Command directed by Pvt. Jerry Gray in the absence of Capt. Glenn Miller who is out sick with the flu. PFC Johnny Desmond sings with the Crew Chiefs. Lt. Don Briggs subs for Miller in "the words department" and Cpl. Paul Dubov announces. US Air Force, NBC. (29:50)

**ALDRICH FAMILY** (12-31-48) On the afternoon of the last day of the year, the best laid plans for the New Year celebration are changing. Ezra Stone stars as Henry Aldrich, Jackie Kelk is Homer Brown, with House Jamison and Katherine Rhat as Mr. and Mrs. Aldrich. Syndicated. (25:00)

**SATURDAY, JANUARY 8th**

**KRAFT MUSIC HALL** (1-6-44) Bing Crosby welcomes guests William Frawley and Nan Wynn. Time Marches Back to 1930. Bing and Frawley are two mind-reading mystics. Charioteers, Music Maids, John Scott Trotter

and the orchestra, Ukie, Ken Carpenter. Kraft Foods, NBC. (28:45)

★ **WORLD NEWS TODAY** (1-9-44) Douglas Edwards and CBS newsmen report: "The Allied Fifth Army in Italy has thrown back German counter-attacks and has cut deeper into the enemy defense lines around Cassino, the strategic town guarding the road to Rome. . . . In Russia, Soviet armies have smashed within striking distance of three German escape railroads. . . . British Mosquito Bombers were over German targets again last night." Admiral Radios, CBS. (24:30)

★ **JACK BENNY PROGRAM** (1-9-44) Jack and Rochester go to the freight office to pick up Jack's camel to surprise the gang. Grape Nuts, NBC. (29:00)

**LUX RADIO THEATRE** (2-22-56) "Shane" starring Alan Ladd, Van Heflin and Ruth Hussey in a radio version of George Steven's 1953 film classic. Ladd and Heflin repeat their screen roles in this story of a gunfighter who comes to the aid of homesteaders. Irving Cummings is producer. AFRS rebroadcast. (16:00; 17:35; 18:50)

**FRED ALLEN SHOW** (12-28-47) For Fred's last show of 1947, guest Monty Woolley tries to help Fred exchange a defective cuckoo clock at a department store. The Allen's Alley question: "What is the outstanding event of 1947?" Cast includes Portland Hoffa, Peter Donald, Parker Fennelly, Kenny Delmar, DeMarco Sisters, Al Goodman and the orchestra. Blue Bonnet Margarine, Tenderleaf Tea, NBC. (28:55)

**SATURDAY, JANUARY 15th**

**INNER SANCTUM** (4-4-49) "Death Wears a Lovely Smile" starring Bob Sloane and Mercedes McCambridge. In a cemetery, a man waits to meet a woman who was buried a year ago. AFRS rebroadcast. (24:00)

★ **JACK BENNY PROGRAM** (1-16-44) In a remote broadcast from the Marine Air Station at El Toro, California, Jack welcomes guest Alexis Smith who is scheduled to co-star with him in a new picture at Warner Bros. "The Horn Blows at Midnight." In a scene from Alexis' latest movie, "The Constant Nymph," Jack takes Charles Boyer's role. Grape Nuts, NBC. (29:30)

**THE WHISTLER** (9-15-48) "Uncle Ben's Widow." An eyewitness to an "accidental death" claims that a murder was committed. Cast features Jeff Chandler and Betty Lou Gerson. Signal Oil Co., CBS. (28:10)

**FRED ALLEN SHOW** (5-19-46) Guest Phil Harris shows up asking Fred to get him a job on the radio panel show "Information Please." The Allen's Alley question deals with safe driving and later Phil joins Senator Claghorn

for a Harris version of Allen's Alley called "Tobacco Road." Portland Hoffa, Kenny Delmar, Minerva Pious, Alan Reed, Parker Fennelly, DeMarco Sisters, Al Goodman and the orchestra. AFRS Rebroadcast. (29:12)

★ **WORLD NEWS TODAY** (1-16-44) Douglas Edwards and CBS correspondents at home and abroad report the news. "Gen. Eisenhower has arrived in Britain to take over command of all forces for the invasion. . . . In French Morocco, Prime Minister Churchill, completely recovered, has conferred with French General DeGaulle." Admiral Radios, CBS. (24:35)

**LIGHTS OUT** (6-8-43) "The House is Haunted" by Arch Oboler. Strange things begin to happen when a man, a woman and a small boy arrive in their new home. Ironized Yeast, CBS. (28:55)

**SATURDAY, JANUARY 22nd**

**FRED ALLEN SHOW** (2-6-49) Fred welcomes comedian Bert Lahr who wants to audition for Fred's TV review. Portland Hoffa and the Allen regulars. Question: "Do you notice that prices are dropping?" Ford Motors, NBC. (28:30)

**SUSPENSE** (3-23-53) "The Signal Man" starring Agnes Moorehead in a radio adaptation of the Charles Dickens story. A writer who witnessed a tragic death is drawn back to the scene of the event. AutoLite, CBS. (29:10)

★ **WORLD NEWS TODAY** (1-23-44) CBS newsmen reporting from the battlefronts of the world. Douglas Edwards anchors the program. "The new Allied landings on the West Coast of Italy appear to have put the Germans into a pretty tough spot: the Germans are moving large forces back from the Fifth Army Front toward Rome. . . . The Navy has just announced that American planes have carried out two new raids on the big Jap base in the Coral Islands." Admiral Radios, CBS. (24:45)

★ **KRAFT MUSIC HALL** (1-20-44) Bing Crosby with guest Dale Evans, plus Ukie, Charioteers, Music Maids and Lee, John Scott Trotter and the orchestra, Ken Carpenter. Time Marches Back to 1930 and the gang has some fun with a western sketch. Kraft Foods, NBC. (28:45)

**SCREEN GUILD THEATRE** (11-2-41) "The Amazing Dr. Clitterhouse" starring Edward G. Robinson and Humphrey Bogart in a radio version of their 1938 movie. Clitterhouse studies crime from the medical viewpoint by becoming a criminal and observing the physical effects on his body. Marsha Hunt co-stars. Gulf Oil Co., CBS. (27:04)

★ **JACK BENNY PROGRAM** (1-23-44) Remote broadcast from the Army Air Field at Murock, California with Mary Livingstone, Phil Harris, Eddie "Rochester" Anderson, Dennis Day, Butterfly McQueen, John Brown. Guest Alexis Smith, Jack's co-star in his new picture "The Horn Blows at Midnight" questions Jack's acting ability. Grape Nuts, NBC. (29:40)

**SATURDAY, JANUARY 29th**

**MURDER AT MIDNIGHT** (1946) "The Dead Come Back" starring Joseph Julian. The police allow a murderer to escape and return to the scene of his crime to prove that he is not really insane. Syndicated. (24:49)

**JACK BENNY PROGRAM** (1-30-44) When Jack finds out that the director wants to remove the love scene with Alexis Smith from his upcoming picture, "The Horn Blows at Midnight," he rides out to Warner Bros. studios to find out why. Joining the regular gang are guests Raoul Walsh, Mark Hellinger and Jimmy Kern. Grape Nuts, NBC. (29:30)


**INNER SANCTUM** (1-12-48) "Tempo in Blood" with Mason Adams and Everette Sloane. A piano player commits the perfect crime and doesn't know it. AFRS rebroadcast. (24:28)

★ **FIBBER MC GEE AND MOLLY** (2-1-44) McGee goes downtown to buy a war bond but instead comes back with a diamond ring. Jim and Marian Jordan star with Arthur Q. Brian, Ransom Sherman, Shirley Mitchell, Marlin Hunt, Harlow Wilcox, King's Men, Billy Mills and the orchestra. Johnson's Wax, NBC. (30:00)

★ **WORLD NEWS TODAY** (1-30-44) Douglas Edwards and CBS correspondents around the world report on news events of the day. "The Allies have expanded their bridgehead south of Rome today, but the Germans are putting up a stiff fight to hold their lines along the main Fifth Army Front. . . . In the Pacific War Zone, American carrier-based planes have made the heaviest attacks so far on the Marshall Islands. Admiral Radios, CBS. (24:20)

**KRAFT MUSIC HALL** (2-2-44) Eighteen year old Donald O'Connor joins Bing Crosby, Marilyn Maxwell, the Charioteers, Music Maids and Lee, Ukie, and John Scott Trotter and the orchestra. Bing and Donald sing "Small Fry" from their 1938 film "Sing You Sinners" and reminisce about the past. In a sketch, Bing plays Donald's father. Kraft Foods, NBC. (29:10)

**COMING IN FEBRUARY**  
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ANNIVERSARY  
OF  
JACK  
BENNY'S  
39th BIRTHDAY!**

# Remembering Hop Harrigan

BY BILL KIDDLE

On Monday, July 7, 1947 the weather was warm and sunny throughout most of the midwest; a great day for children to be out-of-doors and at play. However, at 5:30 p.m. many of the youngsters left their fun in the sun to find a radio and turn the dial to a local Mutual station to catch the first chapter in a new HOP HARRIGAN series entitled "Mystery of the Vanishing Men."

By the year 1947 HOP HARRIGAN was an "old favorite" of most of the young radio listeners who avidly followed the 15 minute serial every weekday in its time slot between 5 and 6 p.m., the "Children's Hour" of serial heroes. HOP was in fast company when he shared this time period with such kilowatt heroes as JACK ARMSTRONG, CAPTAIN MIDNIGHT, TERRY AND THE PIRATES and TOM MIX.

For more than half a decade, children waited every weekday night to hear the catchy opening to the program:

## ANNOUNCER:

"Presenting Hop Harrigan, America's Ace of the airwaves . . . Coming in for another transcribed episode in the Adventures of Hop Harrigan."

## SOUND:

(Airplane in flight)

## HOP:

"CX-4 calling control tower. CX-4 calling control tower. Standing by. Okay, this is Hop Harrigan coming in."

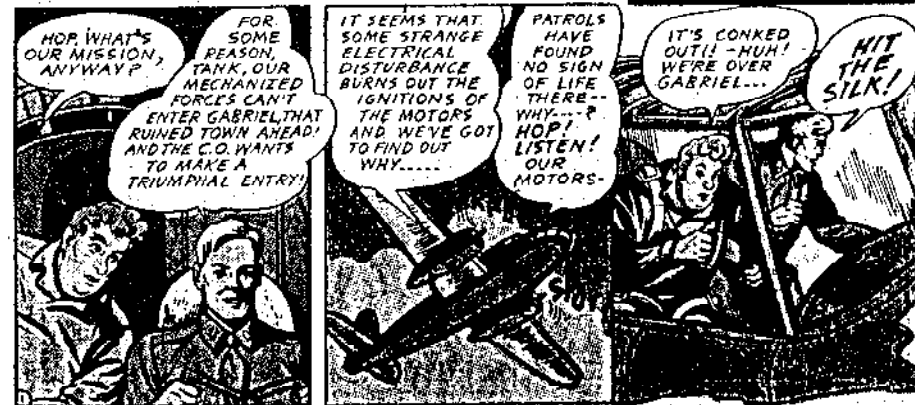
The character, HOP HARRIGAN, did not originate with the radio script

Bill Kiddle is a retired high school history and political science teacher who has a fondness for aviation and kids' radio adventure shows.

writing team of Albert Aley, Bob Burt and Wilfred Moore. Rather, the image of the clean-cut, blond young aviator was created by artist-writer Jon L. Blummer for *All American Comics* in April, 1939. During the 1940's HOP also flew his way into the imaginations of children through a newspaper strip and a 15-part Columbia Pictures Saturday afternoon movie serial.

HOP HARRIGAN'S radio career spanned a period from August 8, 1942 to February 2, 1948. He logged 1,395 episodes and became an important component of children's broadcasting. HOP, "The Ace of the Airwaves," joined CAPTAIN MIDNIGHT, SKY KING, ANNE OF THE AIRPLANES, and SPEED GIBSON as a juvenile adventure series focused upon the role of aviation in war and peace. During the war years, announcer Glenn Riggs extolled the virtues of the program's public service sponsor, the Air Training Corp of America. The ATC was an agency of the Office of Education which provided two years of pre-flight training for 17- and 18-year old male students prior to their induction into the American military aviation service.

During most of the five year run on radio, HOP was played by Chester Stratton, an actor also noted for his work in such radio soaps as LIGHT OF THE WORLD, OPEN DOOR, and the O'NEILLS. When the series opened HOP was a 17 year old civilian pilot with 1500 hours of flying time, but too young to be a cadet in the Army Air Corps. Hop's best friend, and right-hand man was "Tank Tinker," a 200 pound, six foot plus, red-headed mechanic with a



bellicose nature. This was a typical "odd couple" for radio. "Tank" was played by Ken Lynch, a radio personality who later graduated to the TWELVE PLAYERS and TWENTY-FIRST PRECINCT.

As the HOP HARRIGAN series

progressed, the story line matured and expanded, then contracted in its range and focus. HOP grew into young manhood, left the apron strings of his crusty old Aunt Agatha, and took more of a casual interest in his girl, lovely "Gale

## HOP HARRIGAN

Nolan" (Mitzi Gould). The story line in the opening episodes in 1942 was focused on the Home Front where Hop and Tank battled the ruthless "Chip Davis" who wanted to gain control over the local airdome. Later stories had the "Ace of the Airwaves" come to the aid of the Allied war effort against spies and the military forces of Nazi Germany and Imperial Japan.

To make this transition, Cadet Hop Harrigan first perfected a plastic plane needed by our airforce in the war effort, but it was also sought after by Nazi spies. The evil Nazis even shanghaied Hop and Aunt Agatha on a U-boat. The next step in the maturation process had Hop and Tank flying Eastern coastal patrol where, of course, they battled a German sea raider and then destroyed their island refueling station.

By the 18th program in the series, aired on September 23, 1942, Hop and Tank ferried bombers to Britain and finally entered the European Theatre of Operations when they were sent to Nazi-occupied France to capture a ME-109, German Messerschmidt fight outfitted with a new cannon needed by the Allies. This story developed in 15 chapters and Hop became more worldly-wise as he had to work with the French underground and battle the hated Gestapo bent on a complete Axis victory.

In November, 1942 our heroes traveled in a British convoy to the port of Murmansk and entered the "Russian Adventure" in which they aid a female Soviet guerrilla leader in the destruction of a new silent panzer force used by the Nazis. From the Russian Front Hop and Tank became war heroes to American children on the Home Front. In the remaining two years of the war, our dynamic duo joined the airwar over Germany, entering the Nazi capital of Berlin. In later exploits they had to bailout over

-28- Nostalgia Digest

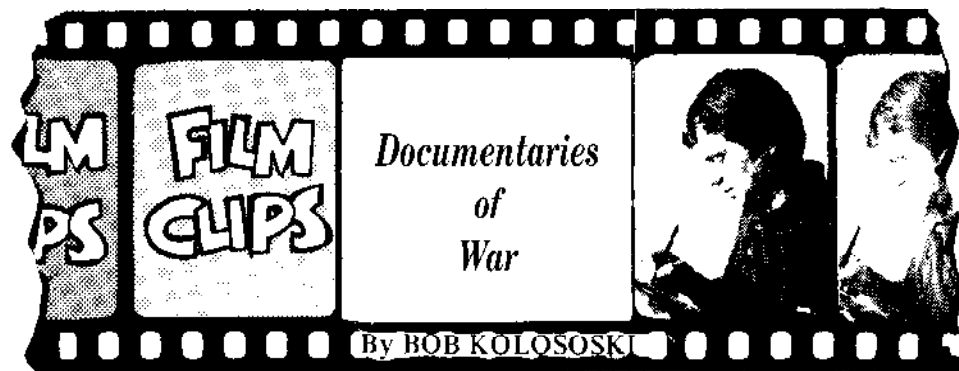


the Austrian Alps and were even taken prisoner in Mongolia in 1945.

After the end of the global conflict, the writer of the series returned Hop and Tank State-side where the program took on a domestic flavor. The older and wiser veterans had more cerebral adventures in "Mystery of the Haunted Airport" (December, 1945), "Mystery of the Vanishing Men" (July, 1947), "Riddle of the Ghostly Avengers" and "Mystery of the Wailing Witches" (November-December, 1947). The program came in for a final landing on February 2, 1948 in the 12th and final episode of a story entitled "Airline Protection Racket."

During its relative short run on radio HOP HARRIGAN took advantage of a national interest in aviation. Hop helped America achieve "Victory through Air Power." More than one child was saddened when they no longer were able to hear Glenn Riggs say, "So long Hop, be seeing you again, same time on this same Mutual station." ■

*(ED. NOTE — A number of Hop Harrigan broadcasts will be presented during the month of January on Old Time Radio Classics on WBBM.)*



Film was an important influence on the American people during World War II. Almost any movie made during the war made money. The average citizen had a little extra money for the first time in years and he wanted to escape from the grim realities of war.

The studios recorded huge profits in spite of a shortage of personnel and material. They had lost many technicians, directors, and actors to the armed services. But most of those people were working on films that were produced by a new government agency — The Office of War Information.

For the war to be won, the powers in Washington knew that they needed the full support of the American people. An elite group of Hollywood professional was tapped to produce documentary films to gain that support. America had the best movie makers in the business but they were merely following the example of the British and the Germans who began blending propaganda and fact into documentary films which inspired support from the civilian population.

Germany had begun in 1935 to use documentary films to convince the German people that they were destined for world leadership. Josef Goebbels, head of the German propaganda ministry, had organized a Nazi party rally in Nuremberg in 1934 and he hired a young actress with limited directorial experience to film the rally. She was Leni Riefenstahl and

her film TRIUMPH OF WILL became a masterpiece of film-making.

It was so liked by Adolf Hitler that he committed a large staff and budget to film the 1936 Olympics with Riefenstahl in charge. OLYMPIA, seen around the world, glorified the olympics and praised the strength of Nazi Germany. It was a red flag to the rest of the world, warning of a storm that was building slowly. Years later, when Germany was at war and was conquering large sections of Europe, her film industry was concentrating on documentaries that paid homage to the Nazi war machine.

BAPTISM OF FIRE, made in 1940, focused on the air force during the first days of the war. VICTORY IN THE WEST, made in 1941, glorified the effort of all the German armed forces.

As the war went on and the fortunes of war turned away from the German forces, her abilities and desire to make documentary films faded. The German people were not interested in watching films about the Russian front when German soldiers were dying by the thousands daily. The documentary film had been a valuable tool in the building of the Nazi empire, but it would also be a key element in the destruction of the Third Reich.

At the beginning of the war, German armies had overrun Europe and laid waste to all the armies she faced until there was only one left to deal with. Bri-



## FILM CLIPS

tain stood alone against the most powerful war machine on earth. But Britain, too, had built up a film unit to produce documentaries that would inspire her besieged empire to meet her enemy with courage and determination.

Britain's film documentaries had their beginnings in the late 1920's when a young Scotsman named John Grierson was hired by the Empire Marketing Board (EMB) to help co-ordinate food supplies within the British Empire. Grierson began to make films to publicize the work of the EMB. In 1933 he helped form the GPO (General Post Office) Film Unit. He began to produce documentaries that had the dimension of social purpose. During the 1930's the GPO Film Unit turned out a remarkable series of films that attacked social problems in the Empire.

In 1939, with the start of the war, the GPO was absorbed into the Crown Film Unit and exploited the expertise of the veterans of a decade of documentary film-making to produce films that would inspire the British people to hold firm against the German might. The first films were made quickly and were shown in Britain and in America. The alternate purpose of the films was to gain sympathy and much needed support from the United States.

THE FIRST DAYS, made in 1939, and BRITAIN CAN TAKE IT, produced in 1940, clearly were made by a

people on the defensive. As the war went on, films like TARGET FOR TONIGHT and DESERT VICTORY began to tell the story of a nation winning battles. Britain went one step further in the film process by developing semi-documentary films. Noel Coward wrote and directed IN WHICH WE SERVE in 1941 to pay tribute to the Royal Navy. Several other films including THE LION HAS WINGS, NEXT OF KIN, and THE WAY AHEAD, directed by Carol Reed, were fine films that dramatized actual battles and events. The British were good at the documentary but when America entered the war the film genre was to be explored to its fullest by the best film-makers in the world.

The documentary in America had been building as a form of social expression through the depression thirties. Many talented artists were commissioned by the United States government to accurately film the plight America faced as the depression deepened. Aaron Copeland composed the music for a milestone documentary film of the thirties, THE CITY.

By the time America entered the war, the US Film Service was a well organized branch of the government. In early 1942 the Film Service was dissolved and the Office of War Information was formed to produce films for the war effort. This office co-ordinated the making of hundreds of films during the war, including training films, technical information films and propadanda films.

Frank Capra joined the army in 1942 and was attached to the Army Pictorial Service. He conceived and produced a series of seven remarkable documentary films labeled WHY WE FIGHT. Capra directed four of the films — PRELUDE TO WAR, THE NAZI STRIKES, DIVIDE AND CONQUER and THE BATTLE OF CHINA. Anatole Litvak directed THE BATTLE OF RUSSIA and WAR COME TO AMERICA and Anthony Veiller directed THE BATTLE

OF BRITAIN. These films were meant to be shown only to American servicemen but when President Roosevelt saw the first series he ordered that it be made available to the American public.

Other Hollywood directors went out to the battlefield to film their material as it was happening. John Ford went to the Pacific and returned with the stirring THE BATTLE OF MIDWAY. John Huston was made a captain and took his film crews to Alaska for the REPORT FROM THE ALEUTIANS and two years later he was at THE BATTLE OF SAN PIETRO filmed in Italy. William Wyler was commissioned a lieutenant colonel and filmed the most famous documentary of the war — THE MEMPHIS BELLE. This films follows the last mission of a US Flying Fortress over the enemy skies of Europe.

Back in Hollywood, the Hal Roach studio was used by the war department to produce training films. Over at the supreme dream factory in dreamland, Walt Disney was working with the government to produce animated war propaganda films. His film VICTORY THROUGH AIR POWER is still an impressive film today.

When the war ended the need for documentaries dropped dramatically but the thousands of feet of film shot during the war was a legacy to the hundred of dedicated film-makers who produced dozens of exceptional films.

The documentaries are forever a part of 20th century history. They tell the story of a government gone mad in its' quest to conquer the world. The films honor an island that fought the tryanny and a country that didn't want to fight but did after a surprise attack on it. The documentaries forever honor courage and warn of evil men who would destroy whole nations and races.

These documentaries are proof that film is among the most powerful inventions of the last century. ■

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*Ken Alexander  
Remembers . . .*

## *A Visit With Santa Claus*



Christmas cards, like everything else, were cheap during the Great Depression; you could get a magnificent card for a quarter. The postage required to mail those cards was also cheap. Like any first-class mail weighing less than an ounce, a card could be sent anywhere in the United States for 3 cents. A card mailed in Chicago and destined for Chicago went for 2 cents.

To save a half-cent on each Christmas card — and saving cents and half-cents was essential in those days — you could tuck the flap of the envelope inside rather than sealing it. In that way, you could have a card delivered to a friend or relative in Chicago for 1½ cents. (Yes, stamps in ½-cent and 1½-cent denominations were being issued back then.)

I believe we got our money's worth for that cent and a half. Mail was routinely delivered twice a day — morning and afternoon — Monday through Friday and once on Saturday.

For the last week or so before Christmas, the post office would hire extra carriers; then there would be several deliveries a day. You might have your mail delivered by your regular mailman at the usual time, then see another carrier coming down the street just a few minutes later.

The frequent mail deliveries were one of the many things that added to the thrills of those last few days before Christmas.

It was on one of those days, a cold, crisp Saturday with no snow, that my parents took me downtown to see the window displays and to pay a visit to Santa Claus.

I had in mind three or four toys I was going to ask Santa to bring me. Of these, the one I still remember and the one that I probably wanted most of all, was an item I had seen while studying the Sears, Roebuck catalog. It was a little windup toy, a mule harnessed to a cart. When wound up, the mule would take a few steps forward, then stubbornly halt for a few seconds before taking a few more steps, according to the description in the catalog. The toy was listed as "Balky Mule and Cart."

That's what I wanted for Christmas: a balky mule and cart. That's the one thing I would be sure to ask Santa Claus to bring me.

My mother and father and I took the Madison Streetcar downtown and got off at the old Morrison Hotel and walked to State Street. Mounted policemen directed traffic at the busy intersections in those days. High in his saddle, above the autos and the pedestrians, his horse standing smack in the middle of the intersection, the policeman was clearly visible to all.

With all the movie theaters and restaurants and hotels and stores, State Street was a very busy place every day of

the year, but at Christmastime there were more people than ever. On this day, the largest crowds were gathered in front of the display windows of the department stores: Marshall Field's; Carson, Pirie, Scott and Company; the Fair; Mandel Brothers; and the Boston Store.

What a fairyland those windows held! If you, as an adult, enjoy the window displays at Christmastime, imagine the effect they must have on a child.

Our perspective changes ever so gradually as we grow from infancy to maturity. To a small child, everything is large. Imagine, for example, a two-foot-high toddler standing next to, and looking up at, a six-foot man. That toddler must feel just about the same as a six-foot man would feel standing next to, and looking up at, an 18-foot giraffe.

The tiny elves moving about in the store window are cute little figures in an adult's eyes. To a toddler, they are not tiny at all; they are as big as he is. When you admire the window displays this Christmas season, try to see them through the eyes of a four-year-old. Imagine that you are two feet tall.

If the tableaux in the windows were magical, the interiors of the stores had their own kind of magic. Christmas decor was everywhere — huge green wreaths tied with bows of broad red satin ribbon, great silver snowflakes, eight reindeer pulling Santa's sleigh through the air near the high ceiling, pillars wrapped to resemble tremendous sticks of peppermint candy. And this was not even in the toy department; this was on the ground floor.

Upstairs, the toy department was a wonderland almost beyond belief; any toy that any girl or boy might want was on display here. But the main attraction was Santa Claus.

There was a long line of children around my age, with their parents, waiting for a brief audience with Santa,

*"My mother and father  
and I took the Madison  
streetcar downtown  
and got off at the old  
Morrison Hotel."*

but the line moved steadily, and before too long I was sitting on Santa's lap.

Along State Street, earlier in the day, I had seen several men purporting to be Santa Claus, but I knew that not one of them was Santa Claus. They were dressed like Santa Claus, but they didn't look like Santa Claus.

I knew what Santa Claus looked like, having seen many pictures of him and being familiar with the poem "A Visit From Saint Nicholas." He was plump. He had a broad face and a little round belly. His cheeks were like roses, his nose like a cherry. His eyes twinkled. His beard was snow white.

The men I had seen posing as Santa on State Street were anything but plump. They were string beans. They had no belly at all. Their faces were gaunt and far from rosy; surely, they had not spent time recently at the North Pole. Their beards were a dirty gray. My parents told me that these men were Santa's helpers; the real Santa was in the toy department, upstairs.

Although I believed my parents' explanation, I did have a nagging question in the back of my mind: If Santa Claus himself was here in Chicago, who was superintending his vast operation at the North Pole with Christmas just a few days off?

Any doubts I had were soon dispelled when I laid eyes on the jolly old man seated on his throne before me. This was

## A VISIT WITH SANTA CLAUS

Santa — no doubt about it. He was indeed plump and his belly was round. His eyes twinkled, his face had a rosy glow, his nose was like a cherry, and he had a personality as warm as a grandpa's. His red suit with white fur trim was beautiful; Mrs. Claus herself must have been in charge of the elves who tailored it. His boots were black and highly polished. His beard, pure white, had the luster of fine silk.

Yes, this was Santa, all right — no question.

Santa asked me my name and I told him. He then asked me whether I had been a good little boy, and I told him that I guessed I had been. Next, he asked me what it was I would like him to bring me for Christmas.

I was an extremely shy child; I spoke softly, and, like most four-year-olds, with a lisp. I recited the three or four toys I wanted. When I came to the balky mule and cart, it probably came out sounding like "baw keymulen cart."

There must have been phrases such as "chemistry set" and "Raggedy Ann doll" and "catcher's mitt" and "doll house" which Santa heard dozens of times each day. Apparently, "balky mule and cart" was not one of those phrases, and, while Santa had no difficulty understanding my other requests, when I said "balky mule and cart," he asked me to repeat it.

"Baw keymulen cart," I said.

Santa hesitated a split second, then nodded to indicate that he had understood. Something in his expression told me that he really had not understood; yet, something in his manner told me that I mustn't be concerned.

Although my visit with Santa downtown that day was a highlight of my childhood — I remember it fondly 60 years later — for the next few days I had my doubts about receiving the balky mule and cart which I wanted so badly.

If Santa didn't know what I wanted, how would he be able to bring it to me?

Still, that look in his eyes seemed to be a sign that I would not be disappointed on Christmas morning.

The days between December 18 and December 25, as any astronomer will tell you, are the shortest of the year, but any child will tell you that they are by far the longest.

The days did pass, albeit slowly, and Christmas morning finally did arrive. I rose earlier than usual and, in my pajamas, rushed into the living room. What a special moment! Four years olds. Christmas morning. Now that I think of it, it must have been a very special moment for my mother and father, too.

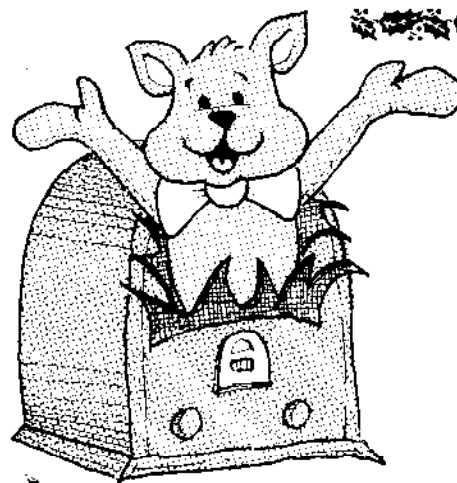
The Christmas tree was ablaze with lights and decorated with ornaments, icicles, even the silver star at the very top. It was a splendid sight to see, and it was a thrill to know that Santa Claus — the same plump, kindly gentleman who had held me on his lap a few days before — had been in our apartment during the night, that Santa had brought that tree and had decorated it and had left the gifts which were now arrayed on the floor beneath it.

I excitedly found under that tree all the gifts I had asked for, plus a few more. Among those gifts was the one that I had longed for more than any other, but which I had hardly expected to find: a balky mule and cart, and a key to wind it up.

There had been no reason to worry, after all. Santa had brought me exactly what I wanted, even though I was sure that he had not understood my lisped request. I was happy indeed, but I was also mystified. How in the world had Santa known?

After giving the matter some thought, I was able to arrive at only one explanation: besides being a beautiful, warm, kind, and generous soul, Santa must also be able to read children's minds.

Santa Claus. What a guy! ■



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# WE GET

# LETTERS

**HAYWARD, WISCONSIN** — It's time to renew my subscription and notify you of our address change. We don't want to miss an issue. I've saved all previous issues and enjoy re-reading them from time to time. A big thank you to all who write the interesting, informative articles.  
— **MRS. ROBERTA A. SKINNER**

**HARTFORD, MICHIGAN** — Especially enjoy the comedy shows, but also find you have a good variety for everyone to enjoy their favorites. I still remember listening to the Cinnamon Bear and enjoyed it last year. I am 61.  
— **DON HARTE**

**EUSTIS, FLORIDA** — I was fortunate to visit Chicago twice this year. In June we visited the Museum of Broadcast Communications and sat in on your radio show and even had a chance to chat with you. On my second visit I was able to listen to your show hosted by Ken Alexander. What a fine radio personality he is! You both do a great job.  
— **KATHI SMITH**

**FOX VALLEY, IL** — I have been listening to you for several years now and there was one program in particular that helped me. It was two or three years ago on the Saturday before Easter and Robert Young played the part of a minister. My husband was in a nursing home and I was alone. Imagine how you help so many who live alone. Radio is such a vital source of information and inspiration. Thank you. My husband is a Jack Benny fan and we so enjoyed the two-hour program on WBBM on the Labor day weekend. It was just great. It's not easy to find good comedy on TV. We wish to thank you, WBBM and WNIB for providing excellent entertainment for so many years — an invaluable public service.  
— **JANET BURK**

**WALL LAKE, IOWA** — I have been listening to your *Old Time Radio* broadcasts on WBBM, Chicago for quite some time now. I enjoy them thoroughly and wish there were more hours of them. I work at night so I hear most all the programs. I am very disappointed when WBBM does not come in. I live in western Iowa so sometimes weather conditions interfere. I am not old enough to remember when the programs were on originally, but being a history buff I recognize many of the program names and have heard my parents speak of many of them. I am pleased with my first issue of *Nostalgia Digest*. It is interesting, instructive and enjoyable to read. I am not familiar with some of the people in the articles, but I like anything that has to do with any sort of history.

My parents were in the Metro Golden Memories store in Chicago in August. They went there because I asked them to try to bring me an audio tape set of the great comedy programs. They were very impressed with the store and the helpfulness of the staff. They commented

that though they were strangers, they were treated as friends. They wish they would have had more time to spend there. I listen every night that weather permits and though we've never met I feel as though I've known you all my life. You bring a personal sort of atmosphere to every broadcast. I will most certainly keep listening.

— **LONNIE C. BROWN**

(ED. NOTE — Welcome to the club! And thanks for listening.)

**LINCOLN, NEBRASKA** — I have been enjoying the Bob and Ray clips so very much. Also the best Vic and Sade yet, about putting up the porch swing: "Get out of the way," Sade finally says at the end in exasperation. Best radio I've seen!  
— **SHIRLEY JOHNSON**

**CHICAGO** — I'm really enjoying the summer programming. To hear the great movies on radio has been so enjoyable. Kitty Foyle, Maltese Falcon and Going My Way were favorites. I've spent at least ten "lunch hours" at the Museum of Broadcast Communications so far. There's so much to see, I think it will take several trips. Then I'll make my way to the second floor Archives! Thank you so much.  
— **MARY KAY VALENTI**

**CHICAGO** — The Arthur Godfrey salute was your best effort since the Nelson Eddy tribute last April. I truly enjoyed the trip back into the years gone by. It's funny how, with the passage of time, these memories get lost further and further into the recesses of one's mind, but when the memory is tickled with these audio stimuli, everything just seems to leap out as if it were only a week ago!  
— **FRANK HORN**

**ANN ARBOR, MICHIGAN** — I've been enjoying your salute to World War II immensely, particularly the Fibber McGee and Molly broadcasts. While more attention is usually paid to entertainers who toured military camps, the others who lifted the spirits of the ones left behind deserve equal footing. The Jordans certainly gave their all to keep the home fires burning brightly. Thanks for acknowledging that!  
— **ED SLOAN**

**DE KALB, IL** — I've enjoyed the WWII news broadcasts you've been putting on. One gets a real feel for that time and a sense of what a massive undertaking it was for the country.  
— **PHIL VANDREY**

**MILWAUKEE, WISCONSIN** — I'm a regular listener to the old radio programs you host on WBBM (and WNIZ when I can get the station in). I'm hooked on radio so I also collect the shows on cassettes. I'm writing because I have a favor to ask. Could you please give a date and story title before you start the program? I know not all



**NELSON EDDY**

programs you have have a date and/or story title, but I'd appreciate all the information you can give before the program. You do this sometimes, but not always. I like to know because I like to record the ones I don't have, but not the ones I do. It's easier to know if I have it if I know the story title/date beforehand. Of course this applies especially to WBBM, since I can look up the WNIZ program in the *Nostalgia Digest*. I'm sure there are others out there who would like this too. Thanks.

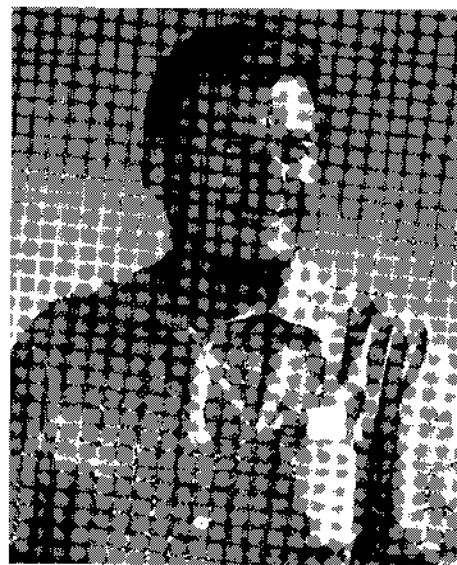
— **RACHEL REINDERS**

(ED. NOTE — We'll do our best to help you out.)

**MILWAUKEE, WISCONSIN** — I am writing to tell you that I have been listening to your weekend programming on WBBM. I am disappointed with some of your programming choices. With your vast amount of collections, I am hoping to hear more of the well-written programs of yesterday. Programs such as Jack Benny, Phil Harris and Alice Faye, Gunsmoke, Suspense, Escape, Sam Spade, and Richard Diamond to name a few. I hope that during the holiday season coming up you can broadcast the Jack Benny Christmas shopping shows where Jack has encounters with Mel Blanc, the salesman, and Frank Nelson, the floorwalker. I will continue to be a faithful weekend listener and hope you can present some of the more well-written and acted old time radio.

— **ROBERT J. MAIER**

(ED. NOTE — We all have our radio favorites and that's why we try to program a wide variety of *Radio Classics*. We do think, however, that you'll be pleased with our choice of weekend material on WBBM for Saturday and Sunday, December 11 and 12. Check out the Calendar on page 20.)



**ARTHUR GODFREY**

**CHICAGO** — I am pleased to enclose my check for a two year renewal of *Nostalgia Digest*. I look forward to each issue and still have every copy that you published. Enjoy all your programs and hope you will continue for many years to come.  
— **JEANETTE CECOLA**

**CRYSTAL LAKE, IL** — Have enjoyed your radio shows since I first heard them on a Saturday afternoon about twenty years ago. There will never be another Jack Benny or Fred Allen. Compared to the constant complaining we are subjected to on some so-called talk shows — we hear nothing but what is bad or out of norm about the world — your program is a gem among stones. Being 65 years old I was a part of the evening group around the radio in the 30s and 40s. It was, I think, a better time for all.  
— **HAROLD CRONER**

**FLANAGAN, IL** — My husband and I enjoy your shows, especially The Shadow, Six-Shooter, Lone Ranger and Yukon King. We tape a lot of your shows on weekends. We are not set up to tape your midnight programs and we got to bed early.  
— **MRS. DON DETERS**

**BLOWING ROCK, NORTH CAROLINA** — Some years ago I stumbled across your rebroadcasts of old radio shows from a station in the Chicago area. I subscribed to your magazine and became a faithful listener. Then the station changed hands and your were taken off their programming line up. Recently I was reading some old radio broadcast discussions on the Internet, and what did I find but mention of Chuck Schaden and his broadcast on WBBM from Chicago. I tried 780 kHz and found that I get a good signal with little fade out. After all these years I am a regular listener. Enclosed is my check for a subscription to *Nostalgia Digest*.  
— **AL RAPP**

## WE GET LETTERS

**CHICAGO** — I don't like your show. I love it! When you came on at 8 p.m. at night I, like a fool, seldom listened to you. Now I try very hard not to miss it at Midnight! It's such a pleasure to hear wholesome, decent radio programs.  
— **LYLE GAYTON**

**ST. CHARLES, IL** — My family and I have been regular listeners to *Those Were The Days* and *Old Time Radio Classics* for the last four years, and we have enjoyed both shows immensely. I am 39 years old and I missed the great classic radio shows the first time around. We enjoy listening to Jack Benny in particular, and we wonder what became of Dennis Day, Phil Harris, Frank Nelson, Don Wilson, and other cast members of this show after it ended its run on television. In addition, I also enjoy *The Fat Man*, but this program seems to be rather obscure. What have you got in your archives on this one?

Like some of your listeners, I acquire and restore classic radios of the 1920s and 1930s. I often listen to *Old Time Radio Classics* on a fully restored Philco 70 cathedral or a 1926 Browning-Drake 5R battery operated radio. I'm certain that many people can relate to Ken Alexander's experience of junking a classic radio years ago, and now wishing that they still owned it.

— **DOUG FOX**

**(ED. NOTE** — Sorry to say that most of the Benny cast members have died. Jack, Mary, Dennis, Don, Mel, and Frank are all gone. Phil Harris is still living in Palm Springs, California, but rarely performs any more. Also, Sheldon Lenoard, who portrayed the Tout, is still alive. As far as *The Fat Man* is concerned, only a relatively few of those broadcasts have been uncovered so far. But, as always, we keep searching! Thanks for listening.)

**GOSHEN, INDIANA** — As a youngster I listened to a program called "Bob Burns." This could have been in the 1930s. Am I right about this? As I recall it, like Lum and Abner, it was supposed to be in Arkansas. I had an aunt and uncle who listened to this program and got a big chuckle about Bob offering a cup of coffee to a visitor, saying "It is all sauced and blowed."

— **CHARLES V. HESS**

**(ED. NOTE** — Comedian Bob Burns was known as the "Arkansas Traveler" and hailed from Van Buren, Arkansas. He played carnivals and vaudeville, then went to New York where he did a number of guest appearances with Rudy Vallee, and then to Hollywood where he had a long run as a regular on the Bing Crosby show in the 1930s. Burns had his own show from 1941 until 1947.)

**CLARKSVILLE, TENNESSEE** — Although I am geographically quite a distance away, I've strung a 50 foot aerial wire in my attic and can receive WBBM on my 1931 Philco cathedral quite well. Just wanted to let you know that old time radio isn't just for Chicago. Keep up the fine work.  
— **ROYAL L. SHAW**

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**BOB BURNS** with his famous "Bazooka."

**PLAINFIELD, IL** — I thoroughly enjoy your *Old Time Radio Classics* on WBBM and I listen whenever I can to *TWTD* on WNIB. I have an hour commute every day, and I tape the shows at midnight for just that time. I do, however, have a gripe. When you have a short amount of time to fill at the end, for your "nightcaps" you really do tend to have a lot of repetition. In the last six months I have heard the song "The Sound Effects Man" five — that's right, five — times. Others spring to mind: Boris Karloff's *Tales of the Frightened* regarding the girl in the pink dress with the embalming fluid that killed her; Dennis Day singing "A Little Bird" and Al Jolson singing "Irish Eyes Are Smiling." I could go on, but let's just say that with 40 odd years of radio shows to pull from, I'd think that you could leave more time in between the repetitions. So help us weekday listeners out. Keep up the good work, and thanks for reminding us what entertainment should be: clean, fun, and touching moments that enrich our lives.  
— **KELLY MARKWELL**

**(ED. NOTE** — You may be repeating your own tapes! We keep accurate records of the material we present and it is very rare for us to repeat a "nightcap" more than twice a year. We're also governed by the clock, and so we need to present a "nightcap" that fits the remaining time, and we don't always have a precisely timed clip available. But we'll work on bringing you some more variety for your daily commute. Say, that's an idea: *Old Time Radio* in morning and afternoon drive time!)

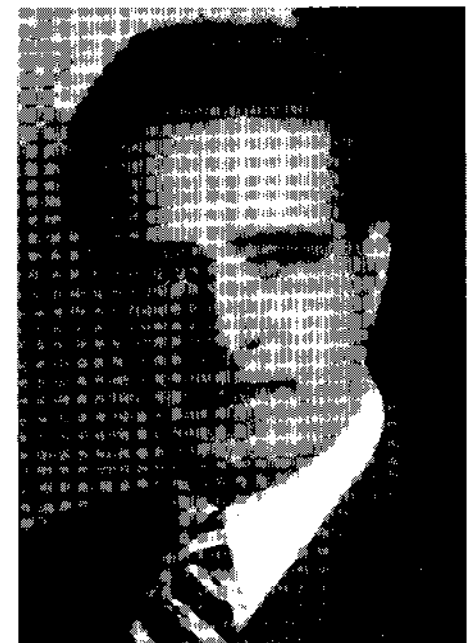
**SENECA, IL** — I'm 25 years old but I've always felt like I was born 40 years too late. As long as I can remember I've been interested in the WWII era. I always loved to hear my grandparents talk about how life was here on the homefront. Both of my grandfathers worked at the shipyard that was here in Seneca during the war. It's hard to believe this little town of 2,100 had a population of about 15,000 while the shipyard was going. I've loved old movies for years but I only got interested in radio last year. I just love it. Your magazine has such interesting articles. I liked the Bob Hope article a few months ago. I sent my magazine to Mr. Hope and he autographed the cover for me so now it means even more to me. I also appreciated the article about the Fighting Sullivans. I'm glad you are commemorating the 50th Anniversary of the war. I think too many people my age don't appreciate what the men and women who served in war sacrificed for us. They certainly have all my respect and appreciation.  
— **KARLA KOGER**

**SOUTH BEND, INDIANA** — I would like to know if you can give me any information regarding a radio show called "Tennessee Jed." Our neighbor had a couple of horses and on his horse trailer there was printed "Tennessee Jed" sponsored by Kreamo bread from South Bend, Indiana. I always knew him as Tennessee Jed but his real name was Ray Reed. He lived in Elkhart, Indiana. I remember hearing you mention his name a couple of times on your radio show. I tried to call you but couldn't get through. I really enjoy the *Nostalgia Digest* and can't wait for the programs each night. I can't always stay awake 'til 12:00 so I tape them and then enjoy listening the next day.  
— **BOB KINCAID**

**(ED. NOTE** — "Tennessee Jed" was an after school kids' adventure show that ran for just a couple of years, 1945-1947. The setting was post-Civil War days on the frontier. The actors who played the title character were, first, Johnny Thomas and then, later, Don MacLaughlin. The show most likely had regional or local sponsors, and that's why you saw the ad for Kreamo bread on the side of your neighbor's trailer. Ray Reed no doubt adopted the name Tennessee Jed after he sold the advertising space on his trailer. Very few "Tennessee Jed" programs have been uncovered, but we keep searching.)

**WINNIPEG, MB CANADA** — Enclosed is a bank money order (U.S. Funds) for a subscription to *Nostalgia Digest* as advertised on WBBM tonight. That station puts an excellent signal into this area most evenings and I am a regular listener to your program. — **DR. T. DAN WOOD**

**ST. CHARLES, IL** — I have been listening to your *TWTD* program since 1980. I have enjoyed every minute. I am 52 years old and I sure do miss the radio shows from the old days. I teach 6th Grade at Haines Junior High School in St. Charles. I play tapes of the old shows for my students on a regular basis. They are good for listening skills as well as improving imagination. Most of the students like the shows, which has been a pleasant sur-



**J. ANTHONY SMYTHE** who appeared as Henry Barbour on *One Man's Family*.

prise for me. A number of the students have become regular listeners to your programs. Anyhow, the real reason I decided to write to you is I want to thank you for playing *One Man's Family* during the summer months. I wish you would play this program year around. I now know how or why my wife has become hooked on TV soaps. I missed a few of the *One Man's Family* shows while we were on vacation. When we got back, I wasn't quite sure why certain events had happened. I used to listen to Ma Perkins and Helen Trent when I was home sick from school in the old days. Please keep up the good work and don't forget *One Man's Family*.  
— **HERB PASTEUR**

**HANOVER PARK, IL** — It's time I let you know how much I and my daughter have enjoyed *Those Were The Days*, *Old Time Radio Classics* and the *Nostalgia Digest*. Before I moved to the Chicago area last year I had to wait for my daughter to send tapes of your programs to me in Ohio. Now I tape them myself so I can listen to my favorites once more — they help fill the lonely hours since my husband's death. I confess to an especial interest in the *One Man's Family* series. I loved it as a youngster — along with my mother — and still find these to be very real people of the sort of American family (considered by Carlton E. Morse to be "the Foundation Stone of our way of life") nearly vanished from our society. Sadly today's generation likely finds it difficult to relate to what compares with that of their great-grandparents.

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Indicative of our interest in One Man's Family are the booklets we sent for some forty years ago which I have treasured since. They are full of pictures and biographical material which are fun to review along with tapes of the programs which I now cherish along with the booklets. As a genealogist I enjoyed charting the Barbour family tree. I look forward to your continuation of the One Man's Family series next summer. Thanks for many hours of listening enjoyment. — **GWYN LOVE JENSEN**

**TULSA, OKLAHOMA** — Enjoyed the October-November *Nostalgia Digest*. Of particular interest to me was "Lost in the Golden Age of Radio" by Todd Nebel. I was a big fan of Buddy Clark in the 40s. It is nice to see him remembered. — **JIM YOUNG**

**WINNIPEG, MANITOBA, CANADA** — Believe it or not we can hear your program way up here! It's kind of faint and it fades out once in a while, but that sometimes adds to the charm — it lends an air of authenticity to the programs. I really appreciate the programs you air and I think I would appreciate them even further if I had your *Nostalgia Digest Guide*. I enclose a U.S. Money Order. I hope you can accommodate my request. — **M. N. HEADS**

**(ED. NOTE** — We certainly can. In fact, this is the second issue in your subscription. Hope you like it.)

**COLTON, CALIFORNIA** — Sadly, I have written to inform you of my change of address. I no longer live in the Chicago area but in Southern California. But don't worry, I'm not giving up my subscription. This will keep me linked to Chicago. One thing that would be nice is if sometime you would put together a list of stations across the country that broadcast radio shows. I listened to all your shows since 1981. Thanks for great memories. I'll miss Saturday afternoons. — **SCOTT COOK**

**(ED. NOTE** — We'll miss you, too. It's nearly impossible to keep an up to date list of stations across the country carrying some of the vintage radio shows. Some carry them for a short while, then drop them. Stations come and go and so do the old shows. Best bet to OTR fans moving to a new area is to contact the Radio-TV writer for the local newspaper. He or she should know if any local station is offering the good old shows. As for you, Scott, if you tune to the CBS station in Los Angeles, KNX, you'll find that they program an hour of classic radio every evening.

**AKRON, OHIO** — Just want to renew *Nostalgia Digest* for another two years. I very much enjoy the never-ending stories by your different writers and am looking forward to the December-January issue article, "We've Got a Job to Do" on WWII radio propaganda. I also listen to WBBM when the reception is clear (always seems better in the winter). — **PAUL MERLO**

**MACOMB, OKLAHOMA** — I listen to WBBM when it can be received here in Oklahoma. I was born in 1939 and grew up in the 1940s and remember the radio shows when radio was the prime media. I have enjoyed collecting radio tapes and hearing broadcasts such as yours since 1977. — **MIKE KEREZMAN**

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**BELOIT, WISCONSIN** — We have enjoyed your Sunday evening program for many years as we are traveling from our cottage located between Merrill and Antigo, Wisconsin. Sometimes we hear it all the way up and back, as was the case this last Sunday night. Our 12 year old grandson has grown up on this program and especially enjoyed Our Miss Brooks. These are the programs that we grew up on! And, in this age of visually seeing everything on TV, he has had the opportunity of using his imagination while riding in the car. He puts aside his Walkman to listen! Thank you for this most enjoyable program. — **DOROTHY J. JENTOFT**

**CHICAGO** — On Saturday, September 11 while Ken Alexander was filling in for you on *Those Were The Days*, you were responsible for an eerie experience. I am an attorney. In an earlier life I was a reporter for the *Chicago Sun-Times* and later the *Chicago Daily News*, having come from a newspaper family. Ken played the tape of a WW II radio show about propaganda over the Nazis. At the end of the show the announcer said, "And now we will hear a commentary from well-known foreign correspondent Wallace R. Deuel" and my late father's voice came booming into my office. Pop has been dead since 1975 and I have nothing with his voice or face in the way of film or video. I can't tell you how long it took for the hair on my arms to settle back. The show was entitled "This Is Our Enemy" and was a 1943 production. Mr. Alexander's engineer told me I could purchase a copy. By way of closing, I spend nearly every Saturday at the office so I don't get interrupted by telephone calls. It gives me time to write documents and briefs. I listen to WNIB every Saturday, enjoying both the morning classical music and very much enjoying your show. One of my favorite graffiti is "Nostalgia ain't what it used to be" and your show certainly provokes a lot of nostalgia. — **PETER M. DEUEL**

**(ED. NOTE** — We are happy to send you a copy of the WW II broadcast with your father's voice with our compliments. We are very pleased that you were able to find such a recording on our program. The most amazing things happen when we listen to good old radio!)

### NOSTALGIA DIGEST AND RADIO GUIDE

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ENEMY AND HE IS  
VICE PRESIDENT**  
By Robert Button  
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**RADIO AND WWII:  
WE'VE GOT A  
JOB TO DO**  
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