

# NOSTALGIA DIGEST

AND  
RADIO  
GUIDE



EDDIE CANTOR



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# NOSTALGIA DIGEST

**BOOK NINE      CHAPTER SIX  
OCTOBER – NOVEMBER, 1983**

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## HELLO, OUT THERE IN RADIOLAND!!

As you can see, the *Nostalgia Newsletter* has become the *Nostalgia Digest*.

Our first issue was dated December, 1974 and as we prepare to begin our tenth year of publication, you will note - with pleasure, we hope - that what you are reading is much more than a *newsletter*.

Over the years we've added original and reprint articles, features and columnists. This current 48-page issue is the largest in our history and it is with thanks to you that we bring you this "new and improved" magazine . . . for that's what it has become - a *magazine*, not a *newsletter*.

So we welcome you to the *Nostalgia Digest* and we pledge to "keep up the good work" as so many readers have urged us to do.

And we send special thanks to the hundreds of charter subscribers who have stayed with us, encouraged us and supported our efforts the past nine years.

★ ★ ★ ★ ★

Along with our new and improved *Nostalgia Digest*, we're pleased to say that we've expanded our broadcast efforts and that we're now hosting a daily program on radio station WCFL (AM 1000) Chicago.

The **RADIO THEATRE** is a series of mystery, drama, adventure and comedy shows from our Hall Closet collection and is being heard Monday thru Friday evenings from 9 to 11 p.m. and we hope you'll tune in.

We are of course, continuing with **THOSE WERE THE DAYS** on Saturday from WNIB-WNIZ (FM 97) and listings for both series can be found in the *Nostalgia Digest and Radio Guide*, beginning with this issue.

--- Chuck Schaden



# I REMEMBER & IT WELL

SOME GHOSTS OF HALLOWEEN PAST

DAN MC GUIRE

An incident when I was eleven illustrates why I flunked out as a juvenile delinquent.

It is two days until Halloween. Bob and I are suffering from terminal impatience. Bob says, "Let's get us some soap and decorate a few windows tonight."

"Yeah, let's," I agree. I dash home and ask, panting, "Mom, do we have any bars of soap you're about done with?"

My mother looks up over her ironing and asks, "What for?"

Too late, I realize that a vandal does not ask his mother for tools. Stalling, I exaggerate my breathlessness as I rack my brain for the answer: "We're going to give Bob's dog a bath."

"Uh himm. Have you cleared that with Bob's mother?"

I do not get the soap, but I am content to be turned loose without being trapped by my dumbness. I tell Bob I could not find any soap.

He shrugs and says, "Me neither."

We decide instead to get an early start on our trick-or-treating. After supper, we meet and don our masks – the only part of our costumes we can smuggle past parents. We do not begin ringing doorbells until we are eight blocks from home – beyond the radius we are likely to cover on *the* night.

Most folks have already stocked up on goodies. The trick is to get them to part with these treats two nights early. Almost as one, they ask, "You boys are a bit early, aren't you?"

We have our answers ready. Bob has to

be at his grandma's birthday party on Halloween. My story earns me a few extra portions. "I'm having my tonsils out tomorrow. I'll be in the hospital."

A few people insist we come back on the right night. The majority are more lenient, and we make a pretty good haul. We eat a lot of it as we go. The rest gets hidden in Bob's garage. It won't do to carry it into our houses tonight.

The next night we hike eight blocks in another direction and repeat the performance. Hardly anyone refuses a treat. We munch discreetly, remembering our queasy stomachs this morning. Most of the goodies get hidden with last night's booty.

Afternoon of the big night is a special occasion at James Giles Elementary School. We wear our costumes to class. The principal, Mr. Leigh, visits each classroom and admires our get-ups. He gives us a little lecture about not embarrassing our parents or our school tonight.

No one sits in his or her assigned seat. One by one we stand up front and the class tries to guess who we are. Shirley the Showoff identifies most of us right away. This morning she memorized what shoes everyone was wearing.

At two o'clock, we line up and march out to the schoolyard. The teachers form us up by grades. Then Mr. Leigh leads us in a parade around the school grounds. Knowing the tradition, neighbors line the sidewalks to cheer all the cowboys, clowns, bums, phouls, comic book char-

acters and what-have-you.

Teachers, directing and monitoring, are sometimes overheard joking among themselves. "Floyd is certainly in character, isn't he?" Floyd is dressed as a devil.

We return to our classes. Masks are removed for a headcount. Then it's time for dismissal and the mad rush home. We are already in costume. It is only necessary to check in with mothers. "I'm home, Mom. We're going trick-or-treatin' now. Bye."

Wayne, Chuck and I form a threesome. Optimists all, we each carry a shopping bag. We cover the blocks nearest home first. Mindful of parental displeasure, we refrain from munching and are home on time for supper.

On this night, supper is an inconvenience to be endured. Back on the street, we widen the area of our beggermen activities. We trade information with passing pals about places to be sure to hit because "they're giving really good stuff."

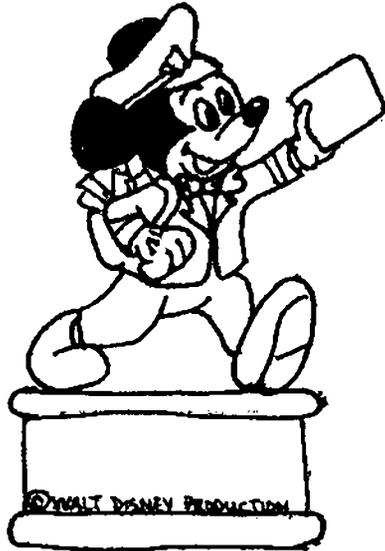
At nine o'clock, reluctantly, we head home. We have walked seven or eight miles today. Tomorrow we will drag our feet wearily when Mom sends us four blocks to Elmer's Grocery Store.

After we report on our success to the folks, a quick bath insures that we will sleep the minute our heads hit their pillows. Tomorrow the booty will be sorted into three piles. Our really favorite stuff. The just okay stuff. And the stuff we'll try to trade off but nobody else will want much of it.

A month later, Bob and I will remember the stuff we hid in his garage. Some of it will still be edible, if we're hungry enough.

*Editor's Note: During the 1950's, nostalgia writer Dan McGuire gave up trick-or-treat-in' in favor of rock 'n' rollin'. But he retains a natural talent for accepting handouts.*

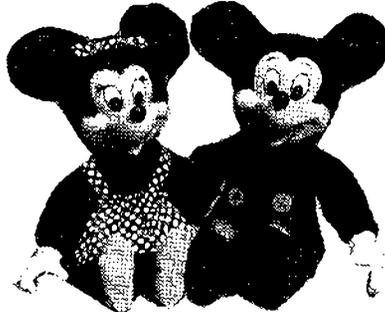
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BRING A FRIEND!



# SPEAKING OF RADIO



Chuck Schaden's Conversation with

ARCH OBOLER

*Arch Oboler captured the imagination of listeners everywhere as the writer of **Lights Out**, one of the most memorable series in the history of radio. Not long ago, in his home in Studio City, California, we visited with Oboler who spoke of his career in radio and how it began in Chicago . . . in the Merchandise Mart studios of NBC.*

I wore out dozens of pairs of pants — the seats of them only — sitting in the reception room at NBC, hoping breathlessly that I could catch the eye — or preferably the ear — of one of the network executives with one of my plays.

*How did you sell your first radio play? Was it to NBC?*

I was fortunate in . . . that . . . they were opening up Radio City in New York which of course, was to be part of the world of the future. One of the executives of NBC remembered that one of the plays that I had been trying to interest him in was the one called "Futuristics," a tongue-in-cheek look at the world of the future. So they bought it. And they bought it for the magnificent sum of \$75.

I remember when they told me it was \$75, I batted my big red eyes and I said, "But, I've worked four months on this play. Is that all I get — \$75? And then I got one of those lectures: "You should be happy that we are permitting you . . ." you know.

*That was a big break for you, to have a play produced on the air then, wasn't it?*

It was. But it almost cut my career short, because since it was a play about the future, I had a tongue-in-cheek

something to say about cigarettes. In my play I was concerned with the "last" of everything. We were having an obituary for the last horse in the future and this was an obituary for the last cigarette, as I recall. Now, it just so happened that no one bothered to listen attentively when we were rehearsing and when that hit the air and the boys in brass heard me ribbing their major sponsors, it almost was the end of me.

*But it wasn't. It was the beginning. Did you start working regularly with writing scripts for NBC at that time then, or shortly after that?*

No. You know, Charles, nothing goes that easily. It was quite a bit of time later that a chap named Wyllis Cooper got ill. He had started a program called "Lights Out." It was kind of a revolutionary program because it was an opportunity to write radio drama for radio.

You see, up to that time, radio was an imitation of the theatre and motion pictures. Lux Radio Theatre, the Screen Guild, they really were three act plays done in the manner that one would do a play, but not look at it. And "Lights Out" — when it was offered to me — I saw an opportunity. So, I started . . . and although it was a horror series (one out of three was a horror play and the other two



were idea plays) . . . I had fun because, you see, I started to do radio for radio . . . for the ear. It wasn't an imitation of anything. I took a few words, a bit of music, a sound effect and suddenly you were transported where I wanted to take you.

*You really knew how to draw a word picture. You started literally getting away with murder, then, when you were doing "Lights Out."*

That's well put. The first play that I did, again almost took me off the air. You know even now, particularly among executives, they don't understand the impact of radio over motion pictures and over television. I have had a touch of

both and I know, because in radio — and it's so old I hate to say it — you give of yourself, you're part of communication.

I challenge the listener to remember the [television] play that moved him a week ago. But in radio, I have had listeners remind me of plays that they heard 40 years ago. I have had that experience again and again. I had one the other day. Someone said to me, "You know when I was 10 years old, I heard a play of yours and I've never forgotten it." And he told me a story that I wrote that I had completely forgotten. It was done that long ago and it stayed there in his neuron, so to speak, because he gave of himself when he listened to that.

## SPEAKING OF RADIO

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*That was, of course, the magic of radio because we, as listeners, could participate because we had to build the sets and do all of that at the suggestion of you, the writer, and the actors, sound and a little bit of music.*

Yes. That's the wonder of it.

*"Lights Out" went on from Chicago.*

Yes . . . and then when I went to the Coast, we had it out here and then I brought Boris Karloff back to Chicago to do his first radio. He was a charming man, such a gentleman.

*He did an outstanding job for you on a "Lights Out" program, a story called "Cat Wife."*

Yes, yes! A man whose wife, because of suggestion and because she has all the latent terrors in her of a witch cat, thinks she's a cat and how he tries to hide it from the world. I always have a marvelous picture of Karloff in Chicago. We finished a broadcast and he disappeared. I knew how shy he was and I suddenly realized that he had left; his cab was going down Michigan Avenue. I went after him and I had to run to get to him and I said, "Boris, what is it?" And he said, "Look, look" pointing over his shoulder. Well, I expected to see Dracula and a few others and a few network vice presidents after him. [But I saw] three little children running after him with autograph books. He was terrified! I solved the problem simply, you see. I intercepted the boys and I said, "Let me sign." And they said, "Who are you?" I said, "I'm Harpo Marx." And they accepted and I signed "Harpo Marx" and I took care of that.

*But you don't look like Harpo Marx!*

I do, indeed! At Metro, when I was working there, I had more fun. One day I met Harpo and I told him the story. And

he said, "Isn't that funny - I always sign Arch Oboler!"

*He spoke! When you were writing in Chicago, you were writing more than just the things for "Lights Out." You wrote for the Little Theatre off Times Square, didn't you? The First Nighter Program.*

Before "Lights Out" and trying to make a living, I was writing for that program, but that wasn't really radio drama. That, again, was an approximation, an imitation. What I was writing "Lights Out" for was in the hope that out of that the network would let me do a series of plays on a more gratuitous time, where I could write about the world, write about human beings and conflict and happiness.

*Did you get to do that?*

Yes. I was in New York and getting nowhere. I had just about had enough of "Lights Out" so I got a group of actors together -- there were no greater group of radio actors in existence at that time -- and, up at my apartment, I got them in front of a microphone and I rented a record maker. In those days there was no tape. You had to scrape the grooves out of a big record, and I made a recording of a thing called "The Ugliest Man in the World."

A few days later, I brought it in to a marvelous man named Louis Tiderton, a rare kind in the network. He was head of the literary part of the network, whatever that meant, and I brought my own record player and I said, "Mr. Tiderton, I know you're a very busy man, but please bear with me. Just hear the beginning of this." Well, this was such, as they say in France, *chutzpah*, to actually bring a record and phonograph and put it on one's desk!

So I started to play it and he listened to the whole thing. He didn't say a word when I was finished. I stopped the record player. He picked the record off and he disappeared. About an hour later he came back and he sat down behind his desk. He



**BORIS KARLOFF and an unidentified screamer during a Chicago broadcast of Arch Oboler's LIGHTS OUT.**

looked at me and he said, "I have just left the General" — that meant General Sarnoff, head of NBC in those years — and he said, "You are going on the air at 8:30 on the Blue Network on a series to be called 'Arch Oboler's Plays. Good Luck.'" And that was it. So suddenly the ogre turned into a fairy princess with a long wand and star at the end of it. And life was beautiful.

*Wow! Now, when you were working in the radio days, you had almost total control over the entire program, didn't you?*

Not "almost" - I had complete control.

*You wrote, you produced, you directed, you cast the actor*

— and I swept out the studio when I was finished!

*Did you always have your script intact at the time you went on the air?*

I can hear numerous actors, still in

Chicago, chuckling in their beards and up their pinafores now if I say yes, because many a time I would write it during rehearsal.

*I understand that you didn't always get along well with your talent, your actors. As a matter of fact, one time you even took a punch at an actor, didn't you?*

To put it very simply, I have respect for one thing only, and that is not temperament, but talent. All the rest of it is just dressing, it's nonsense. I got along beautifully with actors and actresses. Most people don't realize that the average life of any actor is seven years. Seven earning years. So, if they have trepidations and nerves and concerns . . .

My only episode with actors and particularly one that you talk about was with a man, now deceased, by the name of Lou Merrill, a very fine actor. But, he had all sorts of inner hates and inner turmoils. I think in this broadcast — we were doing one with, I think, Greer Garson, and he was playing opposite her and he was difficult. And we had so little time. And through the microphone all over the rehearsal, he was making all kinds of scurrilous remarks to his director.

Just before we went on the air he said something. And I don't remember anything except literally seeing red. And they tell me I tore out of the control room, tore into the studio, ran up to him and, with the hardest punch I've ever thrown — and I used to fight in the ring when I was young — I hit him smack on the jaw. He outweighed me three to one. Lou shuttered and, just at that moment, I saw the red arm of the clock go up to tell me that we were on the air. The red light went on and I pointed to him . . . and the reflex action worked. He began to talk and he did a beautiful performance. After that we were very, very good friends. We never had any more trouble, but I don't recommend to budding directors that they break their hands as I did!

## SPEAKING OF RADIO

*You broke your hand?*

I broke a knuckle. There are other ways, I assure you!

*You set the scene yourself for so many of the stories that you told on radio. You actually were on the air and you would set the scene. Was that a style that you purposely decided to develop or did it just happen?*

Well, I'm no Orson Welles. I did it because I wanted that one-to-one with the audience. That's why I introduced the plays.

*Your voice is spellbinding and I think it's the quality of it that draws that one listener a little closer to the radio, to hear everything that you have to say, and they don't want to miss a syllable.*

Well, I always like to have one person

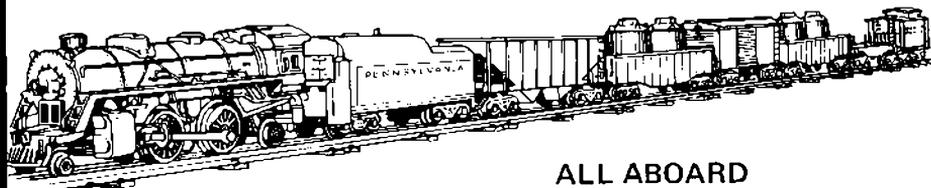
in mind. You know, over the years I have known the great and the near-great and the notorious . . . and the comedians. The best of the comedians, for example, told me that they always -- say, in Las Vegas -- pick out a face in the audience and play for that face. I always have a picture of someone in mind . . .

*You have been a tremendous contributor to radio and I cannot thank you enough, not only for having this chance to sit down and chat with you, but for everything you did. Every single thing you did for radio was head and shoulders above what most of the other people were doing.*

Well, I think you are being extremely kind. I can only thank you for bringing back memories of Michigan Boulevard in the wind and the Merchandise Mart around the corner in the spring. The air was full of wonderful things in those days.

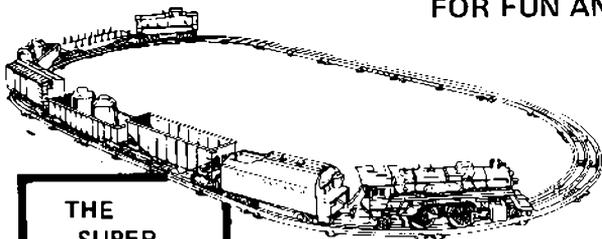
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# Tall, dark and talented

REPRINT from TV MAGAZINE, August, 1951

**T**HERE is a current gag in the television studios of ABC in Chicago that Claude Kirchner, the emcee of *Housewives' Holiday*, is so tall that the camera must "pan" up and down to get all of his image on the television screen. Actually the talented, dark-haired gentleman is a modest six-foot-five well worth being televised.

Claude was born on February 11, 1916, in Rostock, Germany. His father was born in China, his mother in Russia, and his brothers in China and Germany. This background of "far-away places" came about because his father was an importer by profession. When Claude was nine years old he came to the United States with his family. After debarking from the ship in New York the family headed for Chicago where they have remained ever since.

The buoyant host and coordinator of WENR-TV's Monday and Friday culinary crew holds the distinction of having been the first barker for Sally Rand at Chicago's Century of Progress Exposition in 1934. At the time, he had just graduated from high school and felt more than an ordinary hankering to revisit Europe. By the end of that summer he had earned enough money with his vocal vibrancy to join the crew of a freighter and travel to Germany, Switzerland, France, Norway, Italy and Denmark. When he returned in 1935 he enrolled at Chicago University in a course designed to equip him for a career in medicine. At the end of his first year he found his finances dwindling, so he traveled to Dallas, Texas, where a state fair was under way and took a job once more as a barker.

**D**URING the same summer he applied for a position as announcer with a local Dallas station and the audition was successful. Returning to Chicago University for one year, the lure of the microphone overpowered his purely academic ambitions. By the end of his sophomore year he had joined WROK in Rockford, Illinois.

In the years that followed he announced in Milwaukee and Chicago and in 1943 enlisted in the Coast Guard as a seaman. He was discharged in 1946 with the rank of Lieutenant.



**S**INCE that date Claude has announced many of Chicago's outstanding radio programs including ABC's *Ladies Be Seated*. He also emcees the highly popular open air summer concerts which are conducted in the Windy City's Grant Park.

When Station WENR made its entrance into the television field in September, 1948, Claude, because of his buoyancy and extraordinary understanding of children, was chosen from a field of twenty auditionists to serve as ringmaster of *Super Circus*.

As a result of his varied talents and generally pleasing manner, Claude was chosen to act as host and emcee of WENR-TV's new half-hour homemakers show, *Housewives' Holiday*, where he will probably stay until that old travel bug bites him again.

# Sports Reflections \* \* \* \* \*

## TAKE ME OUT TO THE BALL GAME

MICHAEL HAGGERTY



When I was a youngster in the 1940s and '50s, major league baseball was my — and the nation's — favorite spectator sport.

Its popularity was without peer and little did I realize then that it would later be referred to as part of what we have come to recognize as the golden era of baseball.

I'll never forget my first major league game. It was at Wrigley Field on a sunny Saturday afternoon in early summer. The bleachers, where I was sitting, were packed and the Cubs were playing the New York Giants.

Willie Mays was just coming into his own then with the Giants. The Say-Hey Kid was one of my idols and I spent much of the game just staring at him as he played his center field position. "Gee, I remember thinking to myself, 'I'm actually in the same ballpark with Willie Mays.'"

Unlike many of my friends who liked either the Cubs or the White Sox (and never the twain shall meet), I thought that having not one but two major league teams in the same city was a wonderful thing, a feeling I still hold.

So I followed them both. But for some strange reason I also got hooked on the Brooklyn Dodgers. As a matter of fact, even today when June 14 rolls around I'm reminded of the fact that it's more than Flag Day; it's also the birthday of former Dodger pitcher Don Newcombe!

Those same Brooklyn Dodgers, of course, would later become immortalized

as the vaunted "Boys of Summer." But at that time what impressed me was the lengthy winning streak they were able to achieve at the beginning of the season en route to what would be their first-ever World Series championship.

That summer of 1955 my family was vacationing on the East Coast and my thoughtful father went out of his way to take me to see the Dodgers play at storied Ebbets Field. Even though I was just a grade schooler, I could sense the feeling of pride that Brooklynites had in their beloved Bums.

Ebbets Field (now leveled and the site of a housing project) is no longer the home of major league baseball. Nor are Washington, D.C.'s Griffith Stadium, Cincinnati's Crosley Field, New York's Polo Grounds, Philadelphia's Connie Mack Stadium, Pittsburgh's Forbes Field or St. Louis' Sportsman's Park.

Now *those* were ballparks. There was no artificial turf and there were no domes, and if you think that baseball in those parks was more to my liking, you're not wrong.

Another hot team of the 1950s was Milwaukee; County Stadium, which was rocking in those days, was the place I experienced one of the kicks of my young life.

One balmy July evening three other young guys and I set out for a Braves — Cubs game in Milwaukee and when we reached the stadium parking lot I was let in on some exciting information.

The patient driver of the car that had

brought us there was the father of one of my young friends and it turned out that he knew the Braves' team physician. It developed that two of the four in our group would actually be allowed into the Milwaukee clubhouse. But first we'd have to pick straws.

We did, and I was one of the two not included in the locker room visit. As we got to the entrance of the dressing room, I stepped aside so that the lucky two could go in. They disappeared into the one room I wanted to be in more than anyplace else in the world at that moment.

While waiting outside I was almost run into by the Braves' Red Schoendienst. I was thrilled beyond words when he said, "Excuse me. I'm really sorry" before vanishing into the locker room.

What happened next seemed like a miracle to me. The team doctor came out and, to my surprise, said that I and the other unchosen one could go in. When I entered the room the first thing I noticed was that each player had his name inscribed over his locker next to his uniform number and the Braves' symbol.

My three young friends were frantically dashing around getting autographs. I preferred to discuss the baseball events of the day with such stars as Johnny Logan and Eddie Mathews, who were so nice to what was admittedly a cheeky kid.

Then, much too soon, our visit was over. And, it seems to me now, not too many years later, so was a time when baseball somehow mattered more than any other sport.

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30	31						

**IN OCTOBER OF 1929** post war prosperity came to an end as the worst stock market crash in history ushered in the Great Depression. Variety, the show biz publication, proclaimed "Wall Street Lays An Egg!"

**CHESTER GOULD'S** comic strip Dick Tracy made its debut in the *Chicago Tribune* on October 4, 1931.

**BING CROSBY** cut his first commercial recording, "I've Got A Girl" for Columbia records on October 10, 1926.

**JUDY GARLAND** opened at the Palace Theatre in New York on October 16, 1951 and her 19-week stand set an all-time record for the famous vaudeville house.

**THE FIRST BASEBALL WORLD SERIES** was broadcast October 5-13, 1921 over station WJZ, Newark, New Jersey. In play-by-play coverage, the National League Giants won five out of nine scheduled games against the American League New York Yankees (who won three games).

**THE FIRST PRESIDENTIAL ADDRESS** televised from the White House found Harry Truman speaking on October 5, 1947 about food conservation and the world food crises. He proposed "meatless Tuesdays" and "poultryless Thursdays."

**PORGY AND BESS** by George Gershwin opened on Broadway on October 10, 1935.

**MARIO LANZA** died on October 7, 1959 and Errol Flynn died on October 14 in the same year.

**THOMAS A. EDISON** died at the age of 84 on October 18, 1931 in West Orange, New Jersey. The next day, his obituary in the New York Times filled four and one half pages, the longest obit in that paper's history.

**RICHARD BURTON** bought Elizabeth Taylor a 69.42 carat diamond on October 24, 1969. The cost was more than \$1 million and it was for "no special occasion."

**RADIO'S FIRST THEME SONG** was heard on October 21, 1921 when listeners tuned in to The Happiness Boys, Billy Jones and Ernie Hare.

**OCTOBER RADIO DEBUTS** include The Cisco Kid (1942); Phil Harris -- Alice Faye Show (1948); The Railroad Hour (1948); Chicago Theatre of the Air (1940); Hobby Lobby (1937); Portia Faces Life (1940); Adventures of Ozzie and Harriet (1944); Lux Radio Theatre (1934); Mr. Keen, Tracer of Lost Persons (1937); Rudy Vallee Show (1929); Stella Dallas (1937); and You Bet Your Life (1947).

**OCTOBER TELEVISION DEBUTS** include This Is Your Life (1952); Person To Person (1953); Alfred Hitchcock Presents (1955); Father Knows Best (1954); Captain Kangaroo (1955); Life of Riley starring Jackie Gleason (1949); December Bride (1954); Leave It To Beaver (1957); Mickey Mouse Club (1955); Playhouse 90 (1956); Man Against Crime (1949); 77 Sunset Strip (1958); I Love Lucy (1951); and Kukla Fran and Ollie (1947).



**ORSON WELLES**

**ORSON WELLES** scared the daylight out of half the country on October 30, 1938 when he broadcast a realistic radio version of the H.G. Wells classic *War of the Worlds*. The other half of the country was listening to Charlie McCarthy!

**YOUR HIT PARADE** — Big tunes in October over the years were *I've Got A Pocketful of Dreams* (1938); *Sunday, Monday and Always* (1943); *I Wish I Didn't Love You So* (1947); *Because of You* (1951); *Hey, There* (1954); *Canadian Sunset* (1956); and *Tammy* (1957).

### OCTOBER BIRTH DATES

Oct. 1: Julie Andrews (1935); Tom Bosley (1927); Walter Matthau (1920); George Peppard (1928); Everett Sloane (1909); James Whitmore (1921)  
 Oct. 2: Bud Abbott (1895); Charles Drake (1914); Groucho Marx (1890)  
 Oct. 3: Gertrude Berg (1899); Chubby Checker (1941); Warner Oland (1880)  
 Oct. 4: Buster Keaton (1895); Jan Murray (1917)  
 Oct. 5: Louise Dresser (1878)

Oct. 6: Jerome Cowan (1897); Janet Gaynor (1906); Carole Lombard (1908)

Oct. 7: June Allyson (1917); Helmut Dantine (1917); Gabriel Dell (1919); Andy Devine (1905); Alfred Drake (1914); Diana Lynn (1926); Al Martino (1927); Vaughn Monroe (1911)

Oct. 10: Helen Hayes (1900); Richard Jaeckel (1926)

Oct. 12: Joan Rivers (1935)

Oct. 13: Lenny Bruce (1925); Laraine Day (1917); Harry Hershfield (1885); Yves Montand (1921); Irene Rich (1891); Nipsey Russell (1924); Burr Tillstrom (1917); Robert Walker (1914); Cornel Wilde (1915)

Oct. 14: Lillian Gish (1896); Benita Hume Colman (1906); Allan Jones (1907); Pert Kelton (1907); Roger Moore (1927)

Oct. 15: Fritz Feld (1900); Robert Trout (1908)

Oct. 16: Linda Darnell (1921); Angela Lansbury (1925)

Oct. 17: Jean Arthur (1905); Spring Byington (1892); Montgomery Clift (1920); Rita Hayworth (1918); Marsha Hunt (1917)

Oct. 18: George C. Scott (1927); Bobby Troup (1918)

Oct. 19: Robert Reed (1932)

Oct. 20: Margaret Dumont (1889); Bela Lugosi (1882)

Oct. 22: Constance Bennett (1904); Joan Fontaine (1917); Annette Funicello (1942)

Oct. 23: Johnny Carson (1925); James Daly (1918); Diana Dors (1931); Coleen Gray (1922)

Oct. 24: David Nelson (1936)

Oct. 25: Leo G. Carroll (1892); Anthony Franciosa (1928); Minnie Pearl (1912); Marion Ross (1928)

Oct. 26: Charlie Barnet (1913); Jackie Coogan (1914); Mahalia Jackson (1911)

Oct. 27: Jack Carson (1910); Nanette Fabray (1920); Teresa Wright (1918)

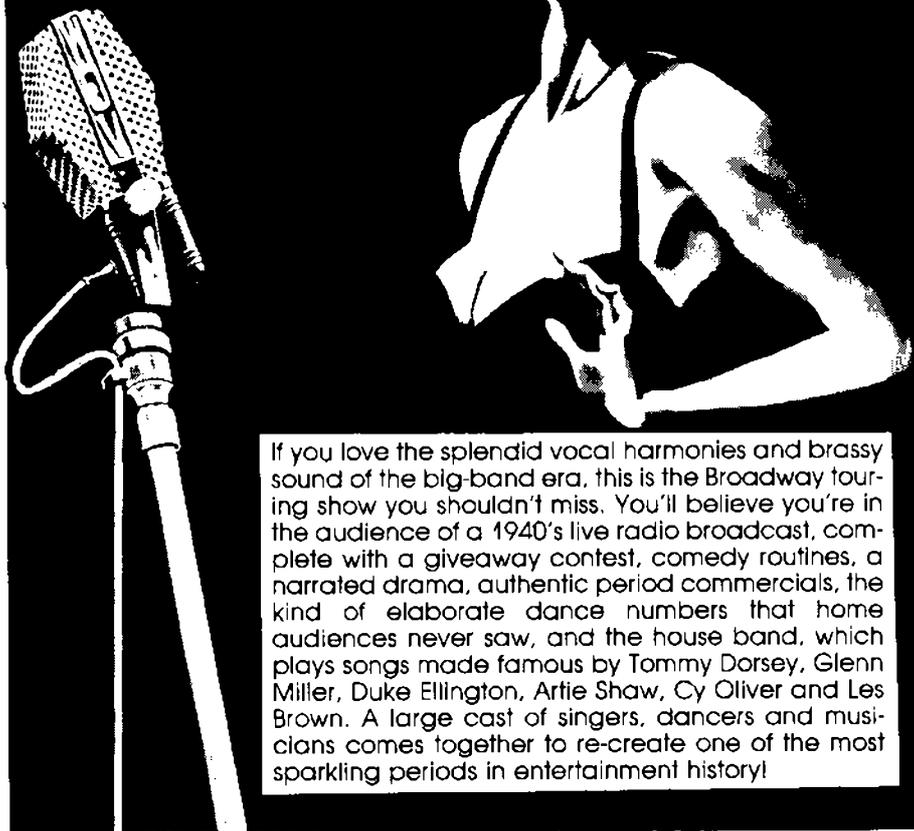
Oct. 28: Dody Goodman (1929); Edith Head (1907); Elsa Lanchester (1902); Jack Soo (1915)

Oct. 29: Fanny Brice (1891); Richard Dreyfuss (1947); Akim Tamiroff (1899)

Oct. 30: Ruth Hussey (1913); Henry Winkler (1945)

Oct. 31: Dale Evans (1912); Dan Rather (1931); Ethel Waters (1896)

# The 1940's Radio Hour



If you love the splendid vocal harmonies and brassy sound of the big-band era, this is the Broadway touring show you shouldn't miss. You'll believe you're in the audience of a 1940's live radio broadcast, complete with a giveaway contest, comedy routines, a narrated drama, authentic period commercials, the kind of elaborate dance numbers that home audiences never saw, and the house band, which plays songs made famous by Tommy Dorsey, Glenn Miller, Duke Ellington, Artie Shaw, Cy Oliver and Les Brown. A large cast of singers, dancers and musicians comes together to re-create one of the most sparkling periods in entertainment history!

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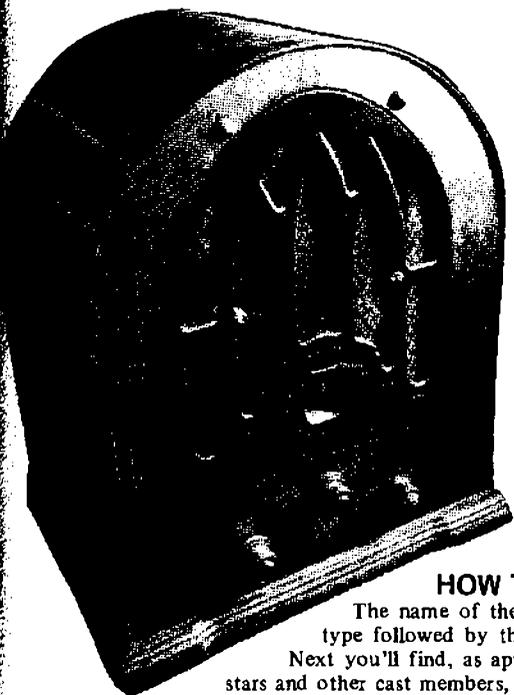
\$14 to \$8

673-6300

7701-A Lincoln Avenue Skokie, Illinois 60077

# NOSTALGIA DIGEST<sup>®</sup>

## RADIO GUIDE



COMPLETE LISTINGS  
for  
OCTOBER & NOVEMBER

### THOSE WERE THE DAYS

WNIB — CHICAGO

WNIZ — ZION

— AND —

RADIO THEATRE

WCFL — CHICAGO

— PLUS —

Highlights of Other  
Programs of Interest

### HOW TO READ THE RADIO GUIDE

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

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

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

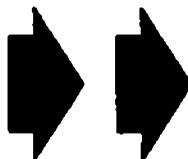
This information is followed by the network source of the broadcast: NBC (National Broadcasting Company), CBS (Columbia Broadcasting System), ABC (American Broadcasting Company), MBS (Mutual Broadcasting System), AFRS (Armed Forces Radio Service).

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

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

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

And, thanks for listening.



GUIDE BEGINS ON NEXT PAGE . . .

# THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

## OCTOBER

### SATURDAY, OCTOBER 1st TREADMILL TO COMEDY

**BING CROSBY SHOW** (12-20-54) The first of three related and consecutive programs as Bing talks about Fred Allen's new book *Treadmill to Oblivion*. Bing reads a letter from Fred. Sustaining, CBS. (14:30)

**TEXACO STAR THEATRE** (12-12-43) Fred Allen stars in his first show after a six-month vacation for his health. Regulars include Portland Hoffa, Alan Reed (as Falstaff Openshaw), announcer Jimmy Wallington and Al Goodman and the orchestra. Guests are Lauritz Melchior and John J. Anthony. Texaco, NBC. (10:30; 14:35)

**BING CROSBY SHOW** (12-21-54) The second of three programs as Bing talks about Fred Allen. In this segment, Bing reads Allen's foreward to *Champaign For Sale*, a book by Broadway columnist Hy Gardner. Sustaining, CBS. (14:30)

**INFORMATION PLEASE** (2-15-43) Fred Allen is guest panelist as he joins regulars John Kieran, Oscar Levant and Franklin P. Adams. Clifton Fadiman is emcee. Fred assumes the role of master of ceremonies as the program progresses. H.J. Heinz Co., NBC. (10:20; 6:40; 11:05)

**JACK BENNY PROGRAM** (5-19-46) Guest Fred Allen joins Jack and the gang in a broadcast from New York. Don Wilson, Mary Livingstone, Dennis Day, Phil Harris, Eddie Rochester Anderson. Fred and Jack negotiate Fred's fee for appearing on Jack's show. Lucky Strike, NBC. (10:45; 16:00)

**BING CROSBY SHOW** (12-22-54) The last of three related programs as Bing reviews Fred Allen's book *Treadmill to Oblivion* and comments about the differences between radio and television. Sustaining, CBS. (14:50)

**OMNIBUS** (1955) Fred Allen appears on the TV show to discuss his new book, *Treadmill to Oblivion*, using audio clips from past radio shows and quoting from scripts in the book. NBC-TV. (12:58)

**SONGS BY SINATRA** (12-11-46) Frank Sinatra welcomes guest Fred Allen in a program featuring lots of fun and lots of great Sinatra music, too. AFRS rebroadcast. (12:40; 16:00)

### SATURDAY, OCTOBER 8th VINCENT PRICE AND FRIENDS

**SCREEN GUILD PLAYERS** (4-1-46) "On Borrowed Time" starring Vincent Price, Lionel Barrymore, Agnes Moorehead and Ted Donaldson in the radio version of the 1939 film. A fable of Death, who comes to claim his victims. Lady Esther Products, CBS. (15:50; 13:00)

**DUFFY'S TAVERN** (1-5-51) Ed "Archie" Gardner stars as the manager of Duffy's Tavern, "where the elite meet to eat." Archie wants to convert the Tavern into an exclusive Actor's Club and tries to get guest Vincent Price to join. RCA Victor, Anacin, NBC. (10:25; 11:10; 7:45)

**HOLLYWOOD STAR TIME** (2-3-46) "Shock!" starring Vincent Price, Lynn Bari and Michael Dunn recreating their screen roles in this radio version of the 1946 movie. A girl is shocked into amnesia by witnessing a murder. Cast includes Lurene Tuttle and Joe Kearns. Frigidaire CBS. (17:00; 11:50)

**COMMAND PERFORMANCE** (1948) A post-war show featuring Vincent Price as emcee with comedienne Joan Davis, harpist Robert Maxwell and singer Kay Starr. Hy Averbach announces. Lots of comedy with Price and Davis. AFRS. (10:05; 15:40; 17:30)

**SCREEN GUILD PLAYERS** (1-20-47) "Dragonwyck" starring Vincent Price, Teresa Wright and Glenn Langan in a radio version of the 1946 motion picture. Lady Esther Products, CBS. (15:10; 13:40)

FRED ALLEN



**SATURDAY, OCTOBER 15th**

**BURNS AND ALLEN SHOW (9-14-43)** George and Gracie welcome guest Brian Donlevy. Bill Woodwin announces, Jimmy Cash sings. Swan Soap, CBS. (9:07; 10:55; 9:30)

**GRAND OLE OPRY (4-26-48)** Red Foley hosts country and western show from the stage of the famous Opry House in Nashville. Visitors include Rod Bricefield, George Morgan, the Oak Ridge Quartet, Claude Sharp and the Old Hickory Singers, and Cousin Minnie Pearl. AFRS rebroadcast. (8:50; 15:20)

**SAM SPADE, DETECTIVE (11-7-48)** "The Q. P. Caper" stars Howard Duff as Sam with Irene Tuttle as Effie. A client wants Sam to help build a divorce case against her husband. AFRS rebroadcast. (11:45; 12:30)

**MASTER RADIO CANARIES (1940s)** The birds are accompanied by violin and organ for his regular radio concert. John B. Kirkpatrick announces. Hartz Mountain Pet Products, CBS. (11:35)

**HALLS OF IVY (1950s)** Ronald and Benita Colman star as Dr. and Mrs. William Todhunter Hall of Ivy College. Mr. Wellman is concerned about Professor Grimes of the History Department. VOICE OF AMERICA rebroadcast. (14:10; 9:10)

**AMOS 'N' ANDY MUSIC HALL (11-25-60)** The final program in the series and the last show for Freeman Gosden and Charles Correll as radio's all-time favorites. The boys offer a slight recap of the history of Amos 'n' Andy and organist Gaylord Carter plays their long-time theme, "The Perfect Song." Sustaining, CBS. (9:00; 10:00)

**INNER SANCTUM (7-19-48)** "Death Demon" starring Everett Sloan and Anne Seymour. A man threatens to summon his murdered father from the grave to confront the killer. Bromo Seltzer, CBS. (15:24; 12:45)

**SATURDAY, OCTOBER 22nd  
SALUTE TO BETTE DAVIS**

**LUX RADIO THEATRE (3-6-44)** "The Letter" starring Bette Davis, Herbert Marshall and Vincent Price. Davis and Marshall re-create their roles from the 1940 screen success. Somerset Maugham story of a murderess who covers up her deed by pleading self-defense. Cecil B. DeMille, producer. Lux Soap, CBS. (25:25; 18:00; 16:30)

**COMMAND PERFORMANCE (1940s)** Bette Davis is Mistress of Ceremonies who welcomes

Marilyn Maxwell, the Music Maids and Lee, Jimmy Durante, Artie Shaw and Jose Iturbi. AFRS. (15:40; 15:00)

**SCREEN DIRECTORS PLAYHOUSE (8-12-49)** "Jezebel" starring Bette Davis repeating her Oscar-winning role in the radio version of the 1938 film. She's a Southern belle who goes too far to make her fiance jealous. Pabst Blue Ribbon Beer, NBC. (11:15; 19:45)

**SUSPENSE (10-20-49)** "Goodnight, Mrs. Russell" starring Bette Davis with Elliott Reid in a two-character thriller in which Davis portrays a widow who encounters a strange young man who wants to kill her. AutoLite, CBS. (11:50; 16:45)

**OUR SPECIAL GUEST** will be *Nostalgia Digest* columnist, film buff **BOB KOLOSOSKI** who will talk about the film career of Bette Davis.

**SATURDAY, OCTOBER 29th  
ANNUAL HALLOWE'EN SHOW**

**LIGHTS OUT (6-8-43)** "The House is Haunted" by Arch Oboler. A man, a woman and a small boy arrive in their new home, but the occasion is anything but a happy one. Ironized Yeast, CBS. (15:50; 13:05)

**THEATRE GUILD ON THE AIR (11-19-50)** "Dr. Jekyll and Mr. Hyde" starring Fredric March, Barbara Bel Geddes, Hugh Williams. March recreates his 1932 screen role in this radio adaptation on the famous story. Host is Roger Pryor, announcer is Norman Brokenshire. U.S. Steel, ABC. (24:20; 17:45; 9:35)

**LIFE OF RILEY (10-29-44)** William Bendix stars as Chester A. Riley with Paula Winslowe as Peg, Conrad Binyon as Junior, John Brown as Digby O'Dell, the friendly undertaker. Riley's up to his old tricks for Halloween as he tries to prove to Junior that ghosts do not exist. American Meat Institute, NBC-Blue. (15:00; 14:50)

**INNER SANCTUM (1940s)** "Taxi" is the story about a young woman who has a harrowing experience with a disappearing corpse and killer. AFRS rebroadcast. (9:00; 13:00)

**THE SHADOW (4-8-45)** "The Little Man Who Wasn't There" stars Steve Courtleigh as Lamont Cranston/Shadow with Laura Mae Carpenter as the lovely Margo Lane. The Shadow, accused of murder, tries to clear his name. Jack Brickhouse announces. Lin-X Products, MBS. (14:30; 15:00)

**(NOTE: This THOSE WERE THE DAYS broadcast will be appearing on a special Ghost-to-Ghost network!**

# ≡ THOSE WERE THE DAYS ≡

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

## NOVEMBER

### SATURDAY, NOVEMBER 5th

**MAKING OF THE PRESIDENT-1960** (12-29-63) The original soundtrack from the ABC-TV documentary, adapted from the best-selling book that won the Pulitzer Prize for Theodore H. White. John F. Kennedy vs. Richard M. Nixon on the campaign trail in the 1960 presidential election. Narrated by Martin Gabel. ABC-TV. (16:00; 20:00; 19:00; 23:25)

**PHILCO RADIO TIME** (1-29-47) Bing Crosby welcomes Bob Hope and Dorothy Lamour for a "Road to Hollywood" sketch. John Scott Trotter and the orchestra, Charioteers, Skitch Henderson, Ken Carpenter. Philco, ABC. (14:55; 14:45)

**HENRY MORGAN SHOW** (1-29-47) Comedy and satire with Bernie Green and the orchestra, Arnold Stang, Charles Irving. The whole program is a spoof of the Reader's Digest magazine. Eversharp, ABC. (8:10; 6:00; 15:50)

**THE FAT MAN** (7-8-46) "The Black Angel" stars J. Scott Smart as the "fast-moving criminologist who tips the scales at 237 pounds." A man thinks his wife is cheating him. Sustaining, ABC. (17:25; 12:05)

### SATURDAY, NOVEMBER 12th

#### THE CINNAMON BEAR AND OTHER GOODIES FOR GROWN-UP KIDS

**CINNAMON BEAR** (1937) Chapters 1 and 2 of the holiday classic. Judy and Jimmy Barton discover that the silver star for the top of their Christmas tree is missing. They meet Paddy O'Cinnamon and take a glass airplane to Maybe Land. (24:05)

**ADVENTURES OF FRANK MERRIWELL** (9-18-48) "The Pigskin Problem" stars Lawson Zerbe as Frank, who injures his leg and can't be

in the big Yale-Cornell football game. Sustaining, NBC. (12:00; 16:30)

**CHARLIE MC CARTHY SHOW** (9-21-47) Edgar Bergen, Mortimer Snerd, Pat Patrick, Alan Reed, Anita Gordon, Ray Nobel and the orchestra. Guests are Walt Disney and Donald Duck getting ready for the World Premiere of the new film, "Fun and Fancy Free". Charlie and the gang re-create the Jack and The Beanstalk segment from the film. Royal Pudding, Chase and Sanborn Coffee, NBC. (9:00; 11:53; 9:02)

**LET'S PRETEND** (1950s) "Hansel and Gretel" is told by the Pretenders, Uncle Bill Adams, Arthur Anderson, Gwen Davies, Sybel Trent, Sustaining, CBS. (17:00; 11:20)

**CHALLENGE OF THE YUKON** (12-13-47) "White Man's Law" starring Paul Sutton as Sgt. Preston of the Yukon. Sustaining, ABC. (15:10; 14:15)

**CINNAMON BEAR** (1937) Chapters 3 and 4. Ambushing the Crazy Quilt Dragon: captured by the Inkaboos. (24:08)

### SATURDAY, NOVEMBER 19th ANNUAL THANKSGIVING SHOW

**LIFE OF RILEY** (11-19-44) William Bendix stars as Chester A. Riley who sets out to shoot a turkey for Thanksgiving dinner. American Meat Institute, NBC-Blue. (11:00; 11:45)

**LET GEORGE DO IT** (11-20-50) "Cause for Thanksgiving" starring Bob Bailey as George Valentine, private eye. On Thanksgiving Day, a 10 year old boy is so scared that he can't — or won't — talk. Standard Oil Co., MBS. (14:45; 15:00)

**CINNAMON BEAR** (1937) Chapters 5 and 6. Wesley the Wailing Whale swallows the silver star; Penelope the Pelican. (24:35)

**PHILCO RADIO TIME** (11-26-47) Bing Crosby on the day before Thanksgiving with guest Frankie Laine. This program features a special sketch about Phillip Nolan, the Man Without a Country. John Scott Trotter and the orchestra, The Rhythmaires, Ken Carpenter. Philco, ABC. (9:40; 19:50)



**MILTON BERLE SHOW** (11-25-47) Uncle Milty offers a Salute to Thanksgiving with regulars Pert Kelton, Jack Albertson, Mary Shipp, Billy Sands, Dick Varney, Ray Bloch and the orchestra. Frank Gallop announces. Phillip Morris Cigarettes, NBC. (9:35; 9:25; 7:50)

**SUSPENSE** (11-25-48) "Screaming Woman" starring Margaret O'Brien in a Thanksgiving day broadcast. A young girl hears screams from a woman who has been buried in her play-fort. AutoLite, CBS. (13:05; 17:05)

**SATURDAY, NOVEMBER 26th**  
**RADIO TO GET INTO**  
**THE HOLIDAY SPIRIT BY**

**BOB HOPE SHOW** (12--24-53) Ol' ski nose welcomes guest Frank Sinatra in a holiday program that features Bill Goodwin, Verna Felton, Les Brown and his Band of Renown, and Blanche Stewart and Elvia Allman as Brenda and Cabina. AFRS rebroadcast. (13:25; 9:51)

**CINNAMON BEAR** (1937) Chapters 7 and 8, Presto the Magician: the Candy Pirates. (23:25)

**EDDIE CANTOR SHOW** (12-19-45) Ol' Banjo Eyes stars with Alan Young, Bert Gordon, Thelma Carpenter, Leonard Seuss and the orchestra, Kenny Delmar. Eddie goes Christmas shopping. Ipana, Trushay, NBC. (9:58; 8:50; 10:15)

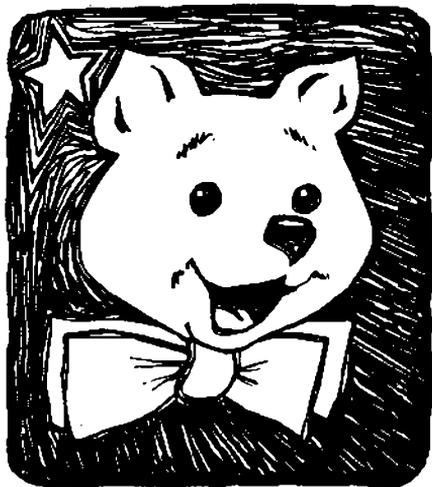
**PHIL HARRIS - ALICE FAYE SHOW** (12-18-49) 'Tis the season, but Phil and Alice discover there's to be no community Christmas tree this year. Elliot Lewis as Frankie Remley, Walter Tetley as Julius, Robert North as Willie and Jeanine Roos, Anne Whitfield, Hans Conried, Rexall, NBC. (9:25; 8:05; 10:45)

**CINNAMON BEAR** (1937) Chapters 9 and 10. The house of the Wintergreen Witch; into the Enchanted Forest. (23:40)

**FIBBER MC GEE AND MOLLY** (12-16-41) Jim and Marion Jordan star as the folks at 79 Wistful Vista. Fibber returns home from the woods with a Christmas tree. Gale Gordon as Mayor LaTrivia, Bill Thompson as the Old Timer and Wallace Wimpole, Isabel Randolph as Mrs. Uppington. The King's Men, Billy Mills and the orchestra, Harlow Wilcox. Johnson's Wax, NBC. (13:01; 16:50)

## Searching for a Silver Star

### THE CINNAMON BEAR



**PADDY O'CINNAMON**

It's time again for our annual presentation of the classic Christmas fantasy in which twins Judy and Jimmy Barton, while searching for the silver star for the top of their Christmas tree, meet Paddy O'Cinnamon, the Cinnamon Bear.

It's a charming story and for many years was originally broadcast between Thanksgiving and Christmas during radio's golden age. We'll do just about the same, but we'll begin our adventure a bit earlier. This year, Paddy will make his appearance on our *Those Were The Days* broadcast of Saturday, November 12th and we'll feature a few chapters each week with the grand finale on Christmas Eve, December 24th (just like in the good old days!). There are 26 episodes in all, and each is a holiday cliffhanger!

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



# WCFL RADIO THEATRE

WCFL • AM 1000 • MON.-FRI. 9-11 P.M.

## OCTOBER

**PLEASE NOTE:** Do to deadline restrictions for this issue, we are unable to list the program times for vintage broadcasts on the WCFL RADIO THEATRE for October and November. Readers may assume that most programs will run slightly under 30 minutes. Serial chapters of **I LOVE A MYSTERY** and **JACK ARMSTRONG, THE ALL-AMERICAN BOY** will be somewhat under 15 minutes each. Programs such as the **LUX RADIO THEATRE, SCREEN DIRECTOR'S PLAYHOUSE, SCREEN GUILD, MERCURY THEATRE, BOOKSHELF OF THE WORLD,** and **STUDIO ONE** will play for just under 60 minutes. We will have the exact segment times for programs on the WCFL RADIO THEATRE beginning with the next issue of the **NOSTALGIA DIGEST AND RADIO GUIDE.**

### MONDAY, OCTOBER 3rd

**SCREEN GUILD PLAYERS** (1-7-46) "Lost Weekend" starring Ray Milland and Jane Wyman in the radio version of the 1945 Academy Award winning movie, *Lady Esther*, CBS.

**BLACK MUSEUM** (1952) "Black Gladstone Bag" narrated by Orson Welles, "speaking from London." A wife suspects her husband of being unfaithful. Sustaining, MBS.

**SUSPENSE** (11-16-50) "On A Country Road" starring Cary Grant and Cathy Lewis in one of the most famous of the Suspense dramas. A husband and wife are terrorized during a storm. AFRS rebroadcast.

### TUESDAY, OCTOBER 4th

**MYSTERIOUS TRAVELER** (9-1-46) "No One On The Line." A husband is suspicious of his wife's behavior. AFRS rebroadcast.

**ADVENTURES OF ELLERY QUEEN** (1-7-43) "The Singing Rat" stars Carleton Young as Ellery Queen. A police informer is nearly shot. Bromo Seltzer, NBC.

**THE LINE-UP** (6-21-51) Bill Johnstone and Wally Maher star as Lt. Bill Guthrie and Sgt. Matt Grebb of the San Francisco Police Dept. in a radio version of the series that was a success on TV. A hood kidnaps Guthrie. Sustaining, CBS.

### WEDNESDAY, OCTOBER 5th

**RICHARD DIAMOND, PRIVATE DETECTIVE** (6-19-49) Dick Powell stars as the sophisticated detective. A wealthy man hires Diamond to get the goods on his cheating wife. Sustaining, NBC.

**I LOVE A MYSTERY** (1949) "Bury Your

Dead, Arizona" by Carlton E. Morse starring Russell Thorson as Jack Packard, Jim Boles as Doc Long, and Tony Randall as Reggie York, all of the A-1 Detective Agency. Chapter 2.

**MY FAVORITE HUSBAND** (1949) Lucille Ball and Richard Denning star as Liz and George Cooper, a married couple who "live together and like it!" Liz has decision-making problems. Frank Nelson is great in a supporting role. AFRS rebroadcast.

**I LOVE A MYSTERY** (1949) "Bury Your Dead, Arizona" Chapter 3.

### THURSDAY, OCTOBER 6th

**LUX RADIO THEATRE** (12-15-52) "The African Queen" starring Humphrey Bogart and Greer Garson in the radio version of the 1951 motion picture. A soue and a spinster travel up the congo during World War II. Lux Soap, CBS

**GRAND CENTRAL STATION** (1946) "Larkspur to Feed the Soul," Romantic comedy about an aspiring actress trying to get a break on Broadway. Pillsbury Flour, CBS.

### FRIDAY, OCTOBER 7th

**HOLLYWOOD STAR TIME** (1945) "Cafe Metropole" starring Cesar Romero and Gregory Ratoff with John Brown and Joe Kearns. An American gambler down on his luck, is "persuaded" to impersonate a Russian prince to make restitution for his bad check. AFRS rebroadcast.

**I LOVE A MYSTERY** (1949) "Bury Your Dead, Arizona" Chapter 4.

**DIMENSION X** (9-22-50) "The Grimshaw Scandal." The head of the Grimshaw Sanatorium conducts experiments to shrink human

beings. Sustaining, NBC.

**I LOVE A MYSTERY** (1949) "Bury Your Dead, Arizona." Chapter 5.

#### MONDAY, OCTOBER 10th

**LUX RADIO THEATRE** (4-18-49) "Treasure of the Sierra Madre" starring Humphrey Bogart, Walter Huston and Frank Lovejoy in the radio version of the 1948 film. Gold prospecting, greed and human nature at its worst! Bogart and Huston recreate their screen roles. Lux Soap, CBS.

**GRAND CENTRAL STATION** (9-18-48) "Too Young To Understand" starring Will Geer. Pillsbury's Cake Flour, CBS.

#### TUESDAY, OCTOBER 11th

**GANGBUSTERS** (1940) "The Devil and the Syndicate" Part One of a three-part story about George "Bugs" Moran and his ride to power in gangland Chicago. Sustaining, NBC-BLUE.

**HALLMARK PLAYHOUSE** (4-28-49) "A Tree Grown in Brooklyn" featuring James Dunn and Connie Marshall in a radio version of the story by Betty Smith. Two youngsters from a poor neighborhood discover that the "outside" world is within their reach. Host is James Hilton. Hallmark Cards, CBS.

**INNER SANCTUM** (1950s) "The Switch." A drifter assumes the identity of the man he killed. AFRS rebroadcast.

#### WEDNESDAY, OCTOBER 12th

**GANGBUSTERS** (1940) "The Bugs Moran Story" Part Two of the trilogy. Sustaining, NBC-BLUE.

**I LOVE A MYSTERY** (1949) "Bury Your Dead, Arizona" Chapter 6.

**ADVENTURES OF NERO WOLFE** (3-16-51) "The Case of the Midnight Ride" stars Sidney Greenstreet as the detective genius "who rates the knife and fork the greatest tools ever invented by man." Nero and his sidekick Archie (Harry Bartell) receive a phone call from a woman who believes she is in danger. Sustaining, NBC.

**I LOVE A MYSTERY** (1949) "Bury Your Dead, Arizona" Chapter 7.

#### THURSDAY, OCTOBER 13th

**GANGBUSTERS** (1940) The conclusion of "The Bugs Moran Story." Sustaining, NBC-BLUE.

**DEATH VALLEY DAYS** (1939) "The White Burro" is said to bring bad luck. Twenty Mule Team Borax, NBC-BLUE.

**GREAT GILDERSLEEVE** (3-25-45) Harold Peary is the water commissioner whose teenage sweetheart comes to Summerfield for a visit. AFRS rebroadcast.

#### FRIDAY, OCTOBER 14th

**WIRED CIRCLE** (1940s) "The Executioner" In Spain, a conspiracy to wipe out the British fails. Syndicated.

**I LOVE A MYSTERY** (1949) "Bury Your Dead, Arizona" Chapter 8.

**GRAND MARQUEE** (5-15-47) "Danger No Obstacle" features Olan Soule as a writer who is taken on a tour of underworld haunts. Rayve Creme Shampoo, NBC.

**I LOVE A MYSTERY** (1949) "Bury Your Dead, Arizona" Chapter 9.

#### MONDAY, OCTOBER 17th

**ADVENTURES OF SAM SPADE** (1-16-49) "The Betrayal in Bumpous Hell" starring Howard Duff as the detective who gets wrapped up with a Western paperback and a domestic squabble. AFRS rebroadcast.

**SUSPENSE** (1-6-49) "To Find Help" co-stars Agnes Moorehead and Frank Sinatra. A little old lady is being terrorized. Sustaining, CBS.

**I WAS A COMMUNIST FOR THE FBI** (1952) Dana Andrews appears as Matt Cvetic, who leads a double life as an undercover agent for the United States. Syndicated.

#### TUESDAY, OCTOBER 18th

**MYSTERY IN THE AIR** (8-28-47) "Beyond Good and Evil" starring Peter Lorre. An escaped convict masquerades as a minister after terrorizing the real Pastor. Camel Cigarettes, NBC.

**MR. & MRS. NORTH** (9-19-54) "Operation Murder" with Richard Denning and Barbara Britton as Pam and Jerry North. A doctor is asked to guarantee that his patient will die. Sustaining, CBS.

**CITY HOSPITAL** (1950s) "I Don't Want to Look." Danny has an eye operation to regain his sight. AFRS rebroadcast.

#### WEDNESDAY, OCTOBER 19th

**HALLMARK PLAYHOUSE** (5-19-49) "Enchanted Cottage" Richard Widmark and Lurene

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Tuttle star in a love story with the universal theme: Beauty is in the eye of the beholder. Hallmark Cards, CBS.

**I LOVE A MYSTERY** (1949) "Bury Your Dead, Arizona" Chapter 10.

**CISCO KID** (1946) Jack Mather is Cisco and Mel Blanc is Pancho. The new town Marshall needs help. AFRS rebroadcast.

**I LOVE A MYSTERY** (1949) "Bury Your Dead, Arizona" Chapter 11.

## THURSDAY, OCTOBER 20th

**ROCKY FORTUNE** (1953) "The Zenith Foundation" starring Frank Sinatra as a "foot-loose and fancy-free young man." Fortune gets a job as an Interplanetary test pilot. Sustaining, NBC.

**SCREEN DIRECTOR'S PLAYHOUSE** (1-21-51) "Spellbound" starring Joseph Cotten and Mercedes McCambridge in a radio version of the 1945 Alfred Hitchcock film. Hitchcock narrates the story of a psychiatrist who tries to uncover her patient's hangups. NBC.

## FRIDAY, OCTOBER 21st

**THE CLOCK** (7-14-47) A woman escapes from an asylum with disastrous results. Fran Laffertry stars. Sustaining, NBC.

**I LOVE A MYSTERY** (1949) "Bury Your Dead, Arizona" Chapter 12.

**THE BIG STORY** (5-24-48) The story of Ralph K. Mills of the Minneapolis Morning Tribune for his aid in the identification of a murder victim. Art Carney appears as Mills. Pall Mall Cigarettes, NBC.

**I LOVE A MYSTERY** (1949) "Bury Your Dead, Arizona" Chapter 13.

## MONDAY, OCTOBER 24th

**BIG TOWN** (1940s) "Murder Among Thieves" starring Edward Pawley and Fran Carlton as Steve Wilson and Lorelei Kilbourne of the Illustrated Press. AFRS rebroadcast.

**HARDY FAMILY** (1950) Mickey Rooney stars as Andy Hardy, Lewis Stone is Judge Hardy and Faye Holden is Mrs. Hardy in a radio extension of the popular M-G-M film series.

Andy plans to race his car in the Carvel Hot Rod Race. Syndicated.

**THE THIRD MAN** (1950s) "Pleasure Before Business" stars Orson Welles as Harry Lime who masterminds a jewel robbery in Venice. Zither music by Anton Karas. Syndicated.

## TUESDAY, OCTOBER 25th

**SCREEN GUILD THEATRE** (9-7-50) "Twelve O'Clock High" starring Gregory Peck, Ward Bond, Hugh Marlowe, Millard Mitchell and Reed Hadley in the radio version of the 1949 motion picture. Peck, Marlowe and Mitchell recreate their screen roles in the story of U.S. flyers in England. Sustaining, ABC.

**ADVENTURES OF MAISIE** (1949) Ann Southern as Maisie Revere, wise-cracking Brooklyn beauty who visits a town which enforces antiquated laws to bring in revenue. Cast includes Peter Leeds and Frank Nelson. Syndicated.

## WEDNESDAY, OCTOBER 26th

**BOLD VENTURE** (1951) Humphrey Bogart and Lauren Bacall appear as Slate Shannon and Sailor Duval. "Frame Up" is the story of a newlywed couple who poison a man in Slate's hotel. Syndicated.

**I LOVE A MYSTERY** (1949) "Bury Your Dead, Arizona" Chapter 14.

**MURDER BY EXPERTS** (4-7-50) "Two Can Die As Cheaply As One" with Lawson Zerbe and Marilyn Erskine as Johnny and Susan Duke. A diamond bracelet thrown through a cab window leads a detective and his wife to the body of a dead girl . . . and several gun-toting suspects.

**I LOVE A MYSTERY** (1949) "Bury Your Dead, Arizona" Chapter 15. The conclusion of this adventure.

## THURSDAY, OCTOBER 27th

**SUSPENSE** (11-11-56) "Three Skeleton Key" starring Vincent Price in "that story about the rats." One of the all-time classic Suspense dramas. Rats, aboard an abandoned ship, attack a lighthouse. Sustaining, CBS.

**CURTAIN TIME** (10-11-47) "Tickertape Romance" stars Harry Elders and Nanette

urgent in a romantic comedy about the stock market. Mars Candy Bars, NBC.

**MYSTERIOUS TRAVELER** (1940s) "Death of A Cold Breath" with Frank Readick and Ben Minor. A public relations man convinces a aging matinee idol to stage his suicide as a publicity stunt. Sustaining, MBS.

### FRIDAY, OCTOBER 28th

**LUKE SLAUGHTER OF TOMBSTONE** (4-27-51) "Death Watch" stars Sam Buffington as a slayer, former Civil War cavalryman now an Arizona cattleman. He's accused of rustling and sets out to clear himself. Sustaining, CBS.

**I LOVE A MYSTERY** (1949) "The Richard's Curse" is a new adventure by Carlton E. Morse starring Russell Thorson as Jack Packard, Jim Hales as Doc Long and Tony Randall as Reggie York of the A-1 Detective Agency. Chapter 1.

**X MINUS ONE** (4-24-55) "No Contact" with

Louis Van Rooten, Wendell Holmes, Matt Crowley. In June, 1987, the rocket "Star Cloud" is being sent into space to break the barrier to the Planet Volta. Sustaining, NBC.

**I LOVE A MYSTERY** (1949) "The Richard's Curse" Chapter 2.

### MONDAY, OCTOBER 31st HALLOWE'EN

**MERCURY THEATRE ON THE AIR** (7-1-38) "Dracula" starring Orson Welles in a dual role as Dr. Stewart and Count Dracula in this faithful adaptation of Bram Stoker's famous novel. Cast includes Agnes Moorehead and Martin Gabel. Sustaining, CBS.

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

## NOVEMBER

### TUESDAY, NOVEMBER 1st

**HOPALONG CASSIDY** (1950) "Death Paints a Picture" starring William Boyd as Hoppy with Andy Clyde as California. Hoppy tries to solve a murder and find an escaped convict. Sustaining, MBS.

**DAMON RUNYON THEATRE** (1949) "Social Error" is the story told by Runyon character "Broadway" as portrayed by John Brown. A socialite chases after a good looking young man. Syndicated.

**PHILCO VANCE** (1948) "Manicure Murder Case" starring Jackson Beck as S.S. Van Dine's famous detective. A dying man has an urgent need to get a manicure! Syndicated.

### WEDNESDAY, NOVEMBER 2nd

**TALES OF THE TEXAS RANGERS** (3-9-52) "Dream Farm" starring Joel McCrea as Ranger Jase Pearson, who investigates a grisly double murder and a shooting. Sustaining, NBC.

**I LOVE A MYSTERY** (1949) "The Richard's Curse" Chapter 3.

**DIARY OF FATE** (2-23-48) "Peter Drake Entry." Drake is refused a partnership in the firm where he is employed as Treasurer. Syndicated.

**I LOVE A MYSTERY** (1949) "The Richard's Curse" Chapter 4.

### THURSDAY, NOVEMBER 3rd

**MYSTERY HOUSE** (1944) "The Thirsty Death" starring Bela Lugosi and John Carradine with Lurene Tuttle. "The Thirsty Death" is a disease which drives animals wild in darkest Africa, changing domestic dogs to wild demons. Syndicated.

**STORY OF DR. KILDARE** (7-20-50) Lew Ayers stars as Dr. James Kildare with Lionel Barrymore as Dr. Leonard Gillespie, both of Blair General Hospital in this radio series patterned after the popular M-G-M film series. An elderly woman suffering from angina is frightened by an Ouija board.

**THE FAT MAN** (1-17-51) "The Nightmare Murder" starring J. Scott Smart as Brad Runyon, the Fat Man, Dashiell Hammett's private detective who tips the scale at 239 pounds. Buick, ABC.

### FRIDAY, NOVEMBER 4th

**ESCAPE** (8-11-49) "Red Wine" featuring Willard Waterman. Searching for a murderer in the jungles of Borneo, a detective has three suspects, all foremen on the plantation. Sustaining, CBS.

**I LOVE A MYSTERY** (1949) "The Richard's Curse" Chapter 5.

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**ADVENTURES OF OZZIE AND HARRIET** (9-2-45) A dripping water faucet plagues the Nelsons. Cast includes Bea Benadaret, John Brown and Veola Vonn. International Silver Co., CBS.

**I LOVE A MYSTERY** (1949) "The Richard's Curse" Chapter 6.

## MONDAY, NOVEMBER 7th

**BOOKSHELF OF THE WORLD** (1940s) "Young Man With a Horn" starring John Larkin as Rick Martin in a radio dramatization of the novel by Dorothy Barker, inspired by the life of jazz musician Bix Beiderbecke. AFRS rebroadcast.

**HALLS OF IVY** (5-21-52) "Dr. Spatzen's Credentials" features Ronald and Bonita Colman as Dr. and Mrs. William Todhunter Hall, the president of Ivy College and his wife. Dr. Spatzen has been recommended for a vacancy on the college faculty. Cast includes Herb Butterfield and Fritz Feld. VOA Rebroadcast.

## TUESDAY, NOVEMBER 8th

**MASTERS OF MYSTERY** (1940s) "Death Waiked In" with Ann Loring, Phil Johnstone, Peggy Allenby and Frank Butler. A woman selling encyclopedias brings more to a home than books. Sustaining, ABC.

**DAVID HARDING, COUNTERSPY** (8-30-49) "The Cold-Blooded Professor" Part One. A man, under suspicion for bank robbery, shoots a Counterspy. Pepsi Cola, ABC.

**WIRED CIRCLE** (1940s) "Moonstone" one of the most famous who-done-it mysteries. A cursed gem from India brings death to England. Syndicated.

## WEDNESDAY, NOVEMBER 9th

**SUSPENSE** (3-21-46) "Lonely Road" starring Gregory Peck with Cathy Lewis. The live-in maid wins the affection of the man of the house and persuades him to do away with his wife. Roma Wines, CBS.

**I LOVE A MYSTERY** (1949) "The Richard's Curse" Chapter 7.

**ADVENTURES OF FRANK MERRIWELL** (7-17-48) "The Midnight Crimes." Lawson Zerbe stars as Frank with Hal Studer as Bart Hodge and Elaine Rost as Inez Burrage. Vaca-

tioning in Atlantic City, Bart is suspected of several robberies in the hotel. Sustaining, NBC.

**I LOVE A MYSTERY** (1949) "The Richard's Curse" Chapter 8.

## THURSDAY, NOVEMBER 10th

**NIGHT SURGEON** (1940s) A doctor's girlfriend has a brain tumor, but his wife tries to prevent him from operating. Syndicated.

**DAVID HARDING, COUNTERSPY** (9-1-49) "Cold Blooded Professor" Conclusion. The bad guy has been sentenced to death. Don McLaughlin stars as Harding, Mandel Kramer is his assistant Peters. Pepsi Cola, ABC.

**ACADEMY AWARD** (7-24-46) "Foreign Correspondent" starring Joseph Cotten in the radio version of the 1940 Alfred Hitchcock film. A reporter is caught in the middle of a spy ring. House of Squibb, CBS.

## FRIDAY, NOVEMBER 11th

**SCREEN DIRECTOR'S PLAYHOUSE** (4-3-49) "Ghost Breakers" starring Bob Hope with Shirley Mitchell and Sheldon Leonard. A radio reporter and his assistant travel to an island inhabited by Zombies, Crones and Ghosts. Sustaining, NBC.

**I LOVE A MYSTERY** (1949) "The Richard's Curse" Chapter 9.

**ADVENTURES OF PHILLIP MARLOWE** (5-20-50) Gerald Mohr stars as Raymond Chandler's tough private eye. Marlowe is hired by a wealthy matron to aid in the sale of some jewelry. Sustaining, CBS.

**I LOVE A MYSTERY** (1949) "The Richard's Curse" Chapter 10.

## MONDAY, NOVEMBER 14th

**FAMOUS JURY TRIALS** (9-18-48) "The Wally Dent Case." Dent is accused of murdering a small boy and injuring several innocent bystanders while trying to kill someone who double-crossed him. Cast includes James Van Dyke, Robert Dryden, Roger DeKoven, Joan Loring, Mandel Kramer, Jack Grimes and Joe DiSantis. Sustaining, ABC.

**SCREEN GUILD PLAYERS** (4-17-44) "High Sierra" starring Humphrey Bogart and Ida Lupino recreating their 1941 screen roles.

**FRIDAY, NOVEMBER 18th**

**THE FAT MAN** (1-21-46) starring J. Scott Smart as the hard-boiled criminologist. First program in the series. The Fat Man comes to the aid of a lady in distress. Sustaining, ABC.

**I LOVE A MYSTERY** (1949) "The Richard's Curse" Chapter 13, the concluding chapter in this Carlton E. Morse adventure.

**FORT LARAMIE** (7-22-56) "Spotted Tail's Return." Raymond Burr stars as Lee Quince, Captain of Calvary with Vic Perrin as Sgt. Goerss. Two thousand Indians have left the Reservation, a violation of the Treaty. Sustaining, CBS.

**JACK ARMSTRONG, THE ALL-AMERICAN BOY** (11-18-40) Jack, Billy and Betty Fairfield, and Uncle Jim are in Manila Harbor to rescue some stolen Uranium from a sunken yacht. Charles Flynn stars as Jack; John Gannon and Sarajane Wells are Billy and Betty; Jim Goss is Uncle Jim. First chapter in a series. Wheaties, NBC.

**MONDAY, NOVEMBER 21st**

**LUX RADIO THEATRE** (4-1-46) "Barnacle Bill" with Wallace Beery and Marjorie Main who repeat their screen roles in this radio version of the 1941 movie. The story of an old salt and the woman who tries to snare him into marriage. AFRS rebroadcast.

**MAN FROM HOMICIDE** (7-16-51) "The Kelso Killer" or "The Nine Million Dollar Murder" stars Dan Duryea as Lt. Lou Dana, a no-nonsense cop. Wealthy Kelso tells Dana that he fears he will be murdered. Sustaining, ABC.

**TUESDAY, NOVEMBER 22nd**

**CRIME DOCTOR** (4-8-45) House Jamison stars as Dr. Benjamin Ordway, criminal psychiatrist. A couple try to collect a reward for saving a young heiress. Philip Morris Cigarettes, CBS.

**ADVENTURES OF OZZIE AND HARRIET** (11-21-48) When Ozzie complains about Harriet's curiosity, she turns the tables on him and arouses his curiosity. Cast includes John Brown, Lurene Tuttle, Mary Jane Croft. International Silver Co., NBC.

**SUSPENSE** (12-26-47) "Too Little to Live On" starring Ozzie and Harriet Nelson as a struggling young dentist and his wife, additionally burdened by a wealthy semi-invalid uncle. Sustaining, CBS.

After a robbery, Mad Dog Earle takes refuge in the Sierra Mountains. Lady Esther Products, CBS.

**IS A CRIME, MR. COLLINS** (1950s) "The Green-Eyed Divorcee." In San Francisco, detective Greg Collins and his wife Gail trail a man and her boyfriend. Syndicated.

**TUESDAY, NOVEMBER 15th**

**THE HUNTER SANCTUM** (1940s) "Ghosts Always Make The Last Laugh" is introduced by Raymond, your host. A judge is confronted by the ghost of a man he condemned to death but might have spared. AFRS rebroadcast.

**THE SIXTH THIRTEEN** (8-29-48) "Romance in the Park" starring Alan Ladd as Dan Holiday, author of mystery novels. A prominent doctor, missing for almost seven years, is presumed dead. The insurance company contacts Holiday. Sustaining, MBS.

**MOLLÉ MYSTERY THEATRE** (4-30-48) "Make No Mistake" starring Alan Baxter. A bathhouse owner has trouble holding on to his wife who is apparently running away because she's terrified of some stranger. Mollé Have Cream, NBC.

**WEDNESDAY, NOVEMBER 16th**

**THE NIGHTS OUT** (8-10-43) "Sakhalin" is Arch Oboler's story of a murderous Russian prison official during the time of the Czars. Ironized. CBS.

**I LOVE A MYSTERY** (1949) "The Richard's Curse" Chapter 11.

**BIG TOWN** (9-23-42) Edward G. Robinson stars as Steve Wilson, crusading editor of the Illustrated Press with Ona Munson as society editor Lorelei Kilbourn. Steve and Lorelei, in wartime Europe, are aboard a plane hijacked by the Nazis. Rinso, CBS.

**I LOVE A MYSTERY** (1949) "The Richard's Curse" Chapter 12.

**THURSDAY, NOVEMBER 17th**

**STUDIO ONE** (11-25-47) "Payment Deferred" starring Charles Laughton and Hester Sondergaard. In a suburb of London, a man murders his wealthy nephew for his money. Sustaining, CBS.

**DECEMBER BRIDE** (1950s) Spring Byington stars in the radio version of her popular television series. Hal March and Doris Singleton co-star. Lilly thinks she's not wanted when the children ask her to take a trip. AFRS rebroadcast.

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**WEDNESDAY, NOVEMBER 23rd**

**SAM SPADE, DETECTIVE (4-10-49)** "The Stopped Watch Caper" starring Howard Duff as Dashiell Hammett's detective. Wealthy old Rowina Raven, with a house full of characters, hires Spade to get to the bottom of her stopped watch. Wildroot, CBS.

**JACK ARMSTRONG, THE ALL-AMERICAN BOY (11-19-40)** Chapter 2.

**HAVE GUN, WILL TRAVEL (3-1-59)** John Dehner stars as Paladin with Ben Wright as Hey Boy. Hey Boy's brother dies while working on a railroad construction gang. Participating, CBS.

**JACK ARMSTRONG, THE ALL-AMERICAN BOY (11-20-40)** Chapter 3.

**THURSDAY, NOVEMBER 24th**  
**THANKSGIVING DAY**

**JACK BENNY PROGRAM (11-23-47)** Jack and the gang — Mary Livingstone, Phil Harris, Dennis Day, Don Wilson, Eddie "Rochester" Anderson — prepare for Thanksgiving. Jack and Mary go to the market to buy a turkey. Lucky Strike Cigarettes, NBC.

**HALLMARK PLAYHOUSE (11-24-49)** "Courtship of Miles Standish" starring David Niven in the Henry Wadsworth Longfellow story set in the early days of the Plymouth Colony. Hallmark Cards, CBS.

**JACK BENNY PROGRAM (11-30-47)** On the Sunday after Thanksgiving, Jack tells what happened to their turkey dinner. Lucky Strike Cigarettes, NBC.

**FRIDAY, NOVEMBER 25th**

**ACADEMY AWARD (7-3-46)** "The Maltese Falcon" starring Humphrey Bogart, Sidney Greenstreet and Mary Astor, recreating their roles from the 1941 film classic. Sam Spade searches for the elusive Falcon. House of Squibb, CBS.

**JACK ARMSTRONG, THE ALL-AMERICAN BOY (11-21-40)** Chapter 4.

**PAT NOVAK FOR HIRE (3-20-49)** Jack Webb stars as a tough guy who rents boats on the San Francisco waterfront. Raymond Burr appears as police Lt. Hellman. An ex-con "borrows" a boat from Novak. AFRS rebroadcast.

**JACK ARMSTRONG, THE ALL-AMERICAN BOY (11-22-40)** Chapter 5.

**MONDAY, NOVEMBER 28th**

**YOURS TRULY, JOHNNY DOLLAR (7-4-51)** "The Alonzo Chapman Matter" stars Edmund O'Brien as "the man with the action-packed expense account, America's fabulous free-lance insurance investigator." Cast includes John McIntyre, Hy Averback, Jeanette Nolan, Virginia Gregg. Sustaining, CBS.

**DIARY OF FATE (3-23-48)** "Paul Reese Entry" A sports reporter overhears a conversation about an upcoming prize fight. Syndicated.

**FRONTIER TOWN (1940s)** Western adventure starring Reed Hadley as Chad Remington, frontier lawyer. An army colonel is killed and Chad sets a trap for the murderer. Syndicated.

**TUESDAY, NOVEMBER 29th**

**SCREEN DIRECTOR'S PLAYHOUSE (11-16-50)** "Lifeboat" starring Tallulah Bankhead in a repeat of her original screen role from the 1944 film directed by Alfred Hitchcock. Co-starring Jeff Chandler with Sheldon Leonard and Barbara Eiler. Shipwreck survivors are adrift in a lonely lifeboat during World War II. Participating, NBC.

**INNER SANCTUM (1940s)** "Stardust" is the story of a young man who picks up a girl hitchhiker. AFRS rebroadcast.

**WEDNESDAY, NOVEMBER 30th**

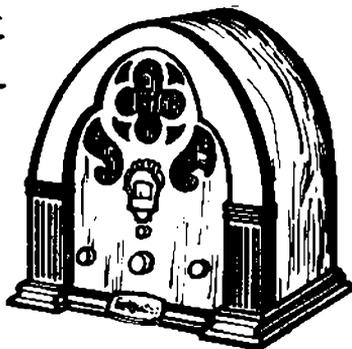
**X MINUS ONE (6-12-56)** "If You Was a Moklin" featuring Joseph Julian, Patricia Wheel, Karl Weber. Inhabitants of the Planet Moklin, who have the ability to create doubles of human beings, begin to penetrate the Earth. Sustaining, NBC.

**JACK ARMSTRONG, THE ALL-AMERICAN BOY (11-25-40)** Chapter 6.

**JEFF REGAN, INVESTIGATOR (7-17-48)** "The Prodigal Daughter" stars Jack Webb as Regan, detective employed by Anthony J. Lyon. Regan's assignment is to find a runaway girl. Sustaining, CBS.

**JACK ARMSTRONG, THE ALL-AMERICAN BOY (11-26-40)** Chapter 7.

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**SUSPENSE # 2** - Double Feature. Gregory Peck in "Murder Through the Looking Glass" (3/17/49) and Edward G. Robinson in "You Can't Die Twice" (3/31/49). Autolite. **ORDER # 176**

**RED SKELTON SHOW** - Double Feature. Two Raleigh Cigarette programs (2/4/47 and 3/25/47) with Red, Clem Kadiddlehopper and Junior, the Mean Little Kid. Skits about The Warehouse Elevator and Careless Driving. **ORDER # 177**

**JACK BENNY SHOW # 2** - Double Feature, with Phil, Dennis, Mary, Rochester, Don and Mel Blanc. Jack gets a violin lesson from Prof. LeBlanc, then goes into his vault to get money to pay for the lesson (12/7/47). Jack's first broadcast on CBS and he's worried (1/2/49). Lucky Strike. **ORDER # 178**

**LIGHTS OUT** - "The Coffin in Studio B" (1930s) - plus - **THE SHADOW** - "The Tenor With the Broken Voice" starring Orson Welles and Agnes Moorehead (12/5/37). Goodrich Tires. **ORDER # 179**

**THE LOST WEEKEND** starring Ray Milland and Jane Wyman on the Lady Esther Screen Guild Program (1/7/46) - plus - **SORRY, WRONG NUMBER** starring Agnes Moorehead in the famous Suspense drama (5/25/43). **ORDER # 180**

**ABBOTT AND COSTELLO SHOW** (1945) Lou is a replacement for Joe DiMaggio. With Marilyn Maxwell and Skinnay Ennis. Camel Cigarettes. - plus - **CHARLIE MC CARTHY SHOW** (10/26/47) with Edgar Bergen, Mortimer Snerd and guest Richard Widmark. Chase and Sanborn. **ORDER # 181**

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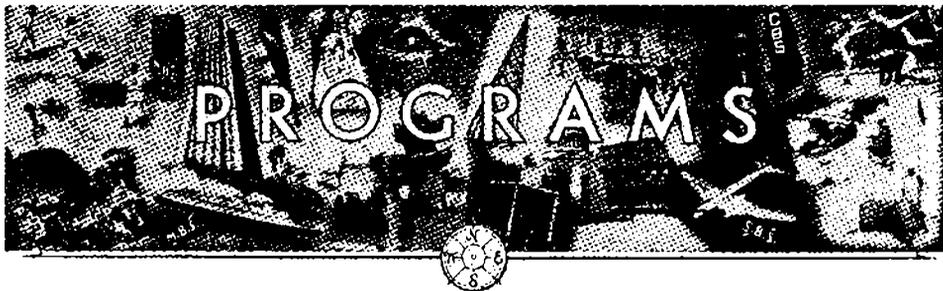
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Here's an informal look at some other radio programs in the Chicago area. This is by no means a complete list of the nostalgic or creative goodies that may be found up and down the AM and FM radio dial. In fact, we'll appreciate hearing from readers who have discovered other gems of broadcasting and we'll try to share those "finds" in forthcoming issues. Radio stations always reserve the right to change programming without notice.

#### ALL DAY — EVERY DAY

**GREAT HITS** (WAIT, 820 AM, 24 hours-a-day.) Personality and big band recordings from the 30s, 40s and 50s. Chicago's favorite disc jockey Eddie Hubbard leads the weekday parade with the morning drive-time show (5:30 to 10 a.m.) followed by program hosts Rick Patton, Len Johnson, and John Anthony.

**MUSIC OF YOUR LIFE** (WJJD, 1160 AM, 24-hours-a-day.) Big bands, big band vocalists and singing stars with Bernie Allen beginning the day (5:30 to 10 a.m.) followed by record spinners Denny Farrell, Cliff Mercer, Steve Hodges and Carolyn Van.

#### MONDAY THRU FRIDAY

**CLAUDE KIRSCHNER SHOW** (WXFM, 105.9 FM, Monday thru Friday, 6 to 8 a.m.) Musical sounds from the big band and swing era as selected by the former ringmaster of TV's Super Circus!

**MUSIC FROM BROADWAY** (WXFM, 106.9 FM, Monday thru Friday, 9 to 10 a.m.) Highlights from original Broadway cast albums and motion picture soundtracks. Host is Wayne Messmer.

**RADIO MEMORIES FROM THE ATTIC** (WJLK, Elgin, 94.3 FM, Monday thru Friday, 10 to 11 p.m.) Old time radio broadcasts from the collection of producer-host George Barker. A nice compliment to WJLK's big band and popular music format (in FM-Stereo).

#### MONDAY

**BIG BAND BALLROOM** (WDCB, 90.9 FM, Monday, 10:30 to 11:30 p.m.) Lon Gault hosts a program of big band recordings and interviews from the swing era.

#### TUESDAY

**RADIO CLASSICS** (WDCB, 90.9 FM, Tuesday, 11:30 to 12 p.m.) The College of DuPage in Glen Ellyn presents a variety of old time radio programs each week in 13-week blocks. The Green Hornet leads the fall line-up.

#### FRIDAY

**DICK LAWRENCE REVUE** (WNIB, 97.1 FM, Friday, 9 to 10 p.m.) Wonderful nostalgic stories and memories woven into a tapestry of musical sounds and rare recordings from the early years.

**THE FIRST 50 YEARS** (WFMT, 98.7 FM, Friday, 1 to 2 p.m.; Saturday, 7 to 8 p.m.) Marty Robinson presents an amazing hour of vintage recordings by selected classical artists.

#### SATURDAY

**WHEN MUSIC WAS MUSIC** (WGN, 720 AM, Saturday, 6 to 9:30 p.m.) Mike Rapchek hosts a great program of music from the big band, swing and jazz era, interspersed with knowledgeable and interesting comments about the performers and the times, plus listener requests.

**YOUR HIT PARADE** (WJJD, 1160 AM, Saturday, 7 to 8 p.m.) Andre Baruch and Bea Wayne present the top tunes of a week from the past.

**COMEDY STORE** (WCFL, 1000 AM, Saturday, 9 to 11 p.m.) A couple of hours of the best recorded comedy from past and present comedians as presented by host Jack Carney. WCFL also features comedy cuts throughout the day and evening in its middle-of-the-road music format.

## SUNDAY

**POPULAR THING (WAIT, 820 AM, Sunday, 8 a.m. to Noon)** Fred Hall hosts a program of popular swing music and interviews with those who made the music popular.

**SONES OF THE CENTURY (WBEZ, 91.5 FM, Sunday, 11:30 a.m. - Noon)** Rich Markow plays rare recordings on early discs and Edison cylinders from 1890 to 1930.

**GREAT SOUNDS (WAIT, 820 AM, Sunday, 8:00 to 4 p.m.)** Dick Shepard presents music and interviews with personalities of the "great sound" era.

**OLD TIME RADIO (WXFM, 105.9 FM, Sunday, 2 to 4 p.m.)** Host Wayne Messmer presents a couple of hours of vintage broadcasts from radio's glory days.

**MUSIC MAKERS (WAIT, 820 AM, Sunday 4 to 6 p.m.)** Host Skitch Henderson interviews a great music maker from the big band era and plays his music during this hour.

**LOYD BROWN SHOW (WGN, 720 AM, Sunday, 8:30 p.m.)** A mystery, comedy or drama from radio's golden years is offered each week at this time.

**RADIO'S GOLDEN PAST (WDCB, 90.9 FM, Sunday 10 to 11 p.m.)** A potpourri of vintage radio material including news and documentary programs, comedy and drama, and a serial chapter.

## SATURDAY AND SUNDAY

**ART HELLYER SHOW (WJJD, 1160 AM, Saturday and Sunday, 6 p.m. - Midnight)** One of the great Chicago disc jockeys with the music of his life, too!

## CABLE TV PROGRAM NOTE

Cable TV subscribers in the metropolitan Chicago area who receive CBN, the Christian Broadcasting Network, enjoy a number of programs from the good old days of television. The CBN regularly presents reruns of *Wagon Train*, *I Spy*, *Many Loves of Dobie Gillis*, *Love That Bob* (Bob Cummings Show), *Burns and Allen*, *Jack Benny*, *I Married Joan* (Joan Davis Show), *My Little Margie*, *Bachelor Father* and *Life of Riley*. Check your cable program guide for times and cable channel.



If you have a fondness for the "good old days," then you're invited to enjoy some nostalgic programs at the Talman Home Irving Park Community Center Auditorium, 4901 W. Irving Park Road. There's plenty of free parking available in the large lot on Dakin Street at the rear of the Talman Home office or CTA transportation will take you to the door.

ADVANCE TICKETS are available for some, but not all, attractions. Check the listing below. If advance tickets are available, they may be obtained by mail by writing Public Relations, Talman Home, 4901 W. Irving Park Road, Chicago, 60641. Advance tickets are also available at the Community Center before each program.

SATURDAY, OCTOBER 1 - 8 PM  
SUNDAY, OCTOBER 2 - 2 PM

**RIVERVIEW: GONE BUT NOT FORGOTTEN**  
Riverview historian, Chuck Wiodarczyk takes us on a tour of "The World's Largest Amusement Park" which was located at Belmont and Western in Chicago. There will be slides, films and Riverview memorabilia for sale. Don't miss this annual event! (\$2.00) ADVANCE TICKETS AVAILABLE

SATURDAY, OCTOBER 8 - 8 PM

**THE PRIVATE LIVES OF ELIZABETH AND ESSEX (1939)** Bette Davis, Errol Flynn, Olivia DeHavilland. Based on Maxwell Anderson's play, this historical-drama was the perfect vehicle for the talents of Davis and Flynn. Queen Elizabeth and the Earl of Essex are lovers, but scheme against each other for political power. Finally, Essex initiates an open revolt although passionately involved with the Queen. (\$1.25)

SATURDAY, OCTOBER 15 - 8 PM

**WASHINGTON MERRY-GO-ROUND (1932)**  
Lee Tracy, Constance Cummings, Walter Connolly. Tracy uses a corrupt political machine to win his election to the House. He intends to abandon it upon assuming office and expose it from the floor of the House, but he discovers there is more to the evil work than he ever imagined. (\$1.25)

CONTINUED ON NEXT PAGE



**SATURDAY, OCTOBER 22 - 8 PM**

**THE LADY IS WILLING (1934)** Leslie Howard, Binnie Barnes, Cedric Hardwicke. Story of a self-described tycoon, who is actually a fraud and a bounder, living regally on money he has swindled from his wife. Enter Howard, a detective who confused the tycoon so much with his disguises, that he leaves his wife large sums of cash, and she, in turn leaves her husband for Howard. (\$1.25)

**SATURDAY, OCTOBER 29 - 8 PM**

**HAL PEARL in person at the organ. THE PHANTOM OF THE OPERA (1925)** with Lon Chaney on the screen. Famous Chicago-area organist Hal Pearl who has played at the Chicago Theatre, Aragon Ballroom and other locations will be at the organ accompanying "The Phantom of the Opera" with Lon Chaney. This print contains the Bal Masque in early two-strip technicolor. (\$4.00) **ADVANCE TICKETS AVAILABLE**

**SATURDAY, NOVEMBER 5 - 8 PM**

**TEN CENTS A DANCE (1931)** Barbara Stanwyck, Ricardo Cortez, Monroe Owsley. Stanwyck plays a taxi dancer who is swept off her feet by Owsley, but their marriage fails with his financial carping and Barbara goes back to dancing to help support them. Meanwhile, he embezzles funds from his employer, a long time friend of Stanwyck's. (\$1.25)

**SATURDAY, NOVEMBER 12 - 8 PM**

**A MID-SUMMER'S NIGHT DREAM (1935)** James Cagney, Dick Powell, Mickey Rooney. This production is that of a major Hollywood studio; the underlying interpretation was Shakespeare's romantic fantasy; the nominal subject was ancient Athenian legend. Out of all these seemingly incompatible elements emerged a fantastic film. (\$1.25)

**SATURDAY, NOVEMBER 19 - 8 PM**

**BATHING BEAUTY (1944)** Esther Williams, Red Skelton, Basil Rathbone. A lavishly produced comedy-musical, in which Skelton is a songwriter who wants to retire with fiancée Williams only to have his publisher scheme to break them up. Brilliant color and flashy musical numbers. (\$1.25)

**SATURDAY, NOVEMBER 26 - 8 PM**

**BABES IN ARMS (1939)** Judy Garland, Mickey Rooney, Charles Winninger. In this Rogers and Hart musical, Garland and Rooney lead a gang of ex-vaudeville stars' kids in putting on a fund raising show to save their parents from bankruptcy. (\$1.25)

**SATURDAY, DECEMBER 3 - 8 PM**

**I'LL TAKE ROMANCE (1937)** Grace Moore, Melvyn Douglas, Helen Westley. Two American promoters from Argentina plan to kidnap Moore and put her aboard the Steamer Orinoco to Argentina by pretending to see her off to Paris. She overhears the plot and loves every minute of it. (\$1.25)

**SATURDAY, DECEMBER 10 - 8 PM**

**IT STARTED WITH EVE (1941)** Deanna Durbin, Charles Laughton. Durbin gets involved with the family of a saintly old millionaire. He plays cupid and schemes to have his grandson marry her. This is surely Durbin's best film. (\$1.25)

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# MR. PEEPERS— Nobody's Fool

REPRINT from TV MAGAZINE, June, 1953

**M**ARION LORNE, that tremendously funny lady on the Mr. Peepers show, entertained in her apartment at the Fairfax one afternoon not long ago. Honored guest was Wally Cox—Mr. Peepers to dotting TV audiences. But the real insight into the intriguing Wally Cox—Mr. Peepers' personality came, not too surprisingly, from his wise and witty hostess of the day.

Only Marion Lorne, with a flutter of fingers and a touch of unique mimicry, could adequately describe Wally's first reaction to the television

camera. "In my own case," Marion began, "after thirty years on the stage, I'd always played to an audience that was at least ten feet away. Then when I started the television thing I suddenly discovered this great mechanical eye right here, practically in my face. I tell you, it was terrifying. All I could do was blink and stutter. Fortunately, when I do that, it's funny, so I got away with it.

"But when I grew to know Wally quite well I said to him one day, 'What was your first reaction to the camera?' His reply was absolutely typical of the man. He said, 'My dear Marion, I thought it was impertinent. I simply turned my back on it, and walked away.'"

Although this sounds too close to the Mr. Peepers character to be anything but apocryphal, it is the truth. Actually, Wally Cox was so wrapped up in the monologue he was doing that the camera distracted him; he forgot to identify it as the audience he was playing to, and so wandered off to escape it. Technicians (and the camera, on its dolly) frantically tried to follow him—apparently with success, because after that first show he was a TV star.

You have probably seen the Mr. Peepers show at least once or twice and, if you haven't, you will soon. Wally, who is twenty-eight this year and who is five-feet six, wears horn-rimmed spectacles, weighs 130 soaking wet, and has forgotten what a comb looks like, plays a young science teacher at Jefferson Junior High.

As Robinson Peepers, he knows just about everything there is to know about botany and biology, from mushrooms to muskrats—but when it comes to everyday, ordinary life he is completely baffled. He just doesn't dig the mechanics of getting along even in the academic world of a

modern junior high. In class, he is sure to give such delightful, solemn pronouncements as: "It is unlikely that we can ever know how fast the dinosaur could run," and, "No, I don't think the oyster could be called a volunteer friend of man."

Also, when he is writing for *Petal and Stem*, a mythical magazine to which he contributes, he is most learned when he is discussing "Who Will Get To Your Lima Beans First, You or the Japanese Beetle?" or, "Are You Starving Your Dirt?" Then, after school, he has a date with the pretty school nurse, played by Patricia Benoit. A history-teacher pal, Harvey Weskit (Anthony Randall, a close friend of Wally's in real life), suggests that he brighten up and make the girl laugh if he wants to make time with her.

Mr. Peepers replies seriously that he isn't much good at that sort of thing. In fact, he knows only one joke and he isn't sure that it would go over so well—it's all in Latin, one of Cicero's. . . .

How close is the Robinson Peepers character to the real Wally Cox? Well, Wally was once a guest star on the Garry Moore show, and after he'd delivered his monologue Moore asked him a few leading questions off the cuff. Wally didn't say much until Moore hazarded, "Read any good books lately?"

Then Wally Cox gave out with the most quoted ad lib of his career. "Just this morning I was reading a 1921 *National Geographic* Magazine, in which a verbose gentleman had much to say about the ant lion's voracious appetite for aphids. Now, how can anyone pretend to be profound about such a subject? Everyone knows you just walk up to an aphid and start eating!"

Moore was so fascinated with this (and the appreciative laughter of his audience)



Marion Lorne, who portrays his principal's wife, knows as much about Wally as anyone does. But—can you believe all he says?

that he almost turned the rest of his show over to Wally.

Young Mr. Cox has been naturally funny for most of the years since he learned to talk, but only during the past year or so has he managed to market his owlish humor to the tune of \$1500 a week.

If you will close your eyes and remember back to your own days in grammar school, you will recall a Wally Cox. There's one in every school and every neighborhood. He's that little guy with the glasses, always hanging around the fringe of the field where the bigger kids are playing baseball. He's got a book or two under his arm, and he has a sort of wistful, hopeful smile—rather like the tentative wag of an unwanted spaniel pup's tail.

Wally's mother, who wrote detective stories under the byline of Eleanor Blake, divorced his father when Wally was very young and carted Wally around so much territory that he went to nine grammar and high schools before they finally stopped for good in New York. The constant changing from school to school was probably a not-unmixed blessing. True, he no sooner got to know his young friends in the community when he had to leave and make new ones. On the other hand, by

that time he had become the butt of every joke, and "it" in every game.

Naturally, the other kids picked on him not only because he was small but because he was bright and knew the answers when they didn't. He learned that if he could kid himself, laugh at himself while he made others laugh, too, he could make fewer enemies and even some friends.

From this desperate need he evolved the trick of being the Wally Cox most people know today, who is almost synonymous with Mr. Peepers.

He was drafted by the Army before he could get well started on his botany studies in City College of New York. Four months later he had a heat stroke and was discharged. He paid twenty dollars for an aptitude test, and the examiner's summation of his abilities (or lack of them) sent him off on an oblique course for several years. The examiner told him his thinking was too mixed up to encourage any attempt at a career that required mental ability. He had, therefore, to seek the kind of work he could do with his hands.

Wally obediently enrolled in the School of Industrial Arts at New York University and studied handicrafts until he was good

## MR. PEEPERS

at designing silver cuff links. He had taken a Tenth Avenue cold-water flat and was using it as a factory in which to make his tiepins and cuff links. You are told, or you read in other articles already published about Wally, that he left food on the floor for a family of mice and that for three years he kept a Christmas tree which he neither remembered to decorate or to throw out. Well, perhaps.

Perhaps he also bought a pair of roller skates and skated around Manhattan selling his wares to smart gents' shops on Madison Avenue, deliberately attracting attention to himself so he could overcome his shyness. This is what is now becoming a legend, and it would be a shame if the stories weren't true.

But if he did these things, Wally Cox was laughing inside as he plugged away at creating a character that might one day become a star, a Mr. Peepers. Certainly, by the time he had developed some monologues about a G.I. pfc, a teacher and a scoutmaster, he was about as shy at presenting them at parties as Tallulah Bankhead would be.

There's a lot more to the legend. It seems very much in character that he was walking down the street one day and found a young man and a girl having a spat over an empty peddler's cart. The young man was Marlon Brando, whom Wally had had as a fourth-grade classmate in Evanston, Illinois, and the girl was Marlon's sister, Frances. Marlon wanted Frances to get into the cart and be pushed along, and she didn't want to. Wally renewed his acquaintance with Marlon, got into the cart himself and the two went merrily off down the street. Shortly afterward they took an apartment together.

Marlon Brando hadn't starred in "A Streetcar Named Desire" then, or much of anything else. But he was on his way, and as he grew to greatness he managed to bring Wally to bigger and better parties, attended by bigger and more important theatre people. Wally gave his monologues at these parties and, as was inevitable, a certain Judy Freed, NBC policy editor, arranged an audition for him with Max Gordon, proprietor of the Village Vanguard, a not very dressy but charming night club in Greenwich Village.

From the Vanguard, Wally moved to guest appearances on radio and TV shows, and finally the Ford Dealers of America decided to sponsor him in the Mr. Peepers series. That was in July of last year. It was never meant to be anything except a summer show, and it ended in September.

"But by that time," says Lady Dorothy Montagu, "I knew Wally and thought he was a lamb, and I also thought he had the most enchanting talent in television. So when I was staying with the Reynoldses in Miami I told them, 'We must all stop whatever we're doing and look at Mr. Peepers on television,' and we did, and the Reynoldses adored him. And in October there was Wally back on the air, big as you please, sponsored by the Reynolds Metals Company."

The truth is, of course, that while the visitors to the Village Vanguard and Lady Montagu probably were both especially instrumental in furthering Wally's spectacular rise, his success is due to the fact that, not just two or three, but millions of people discovered him. It is not surprising that a night-club customer or the stunning, worldly Lady Montagu should be fascinated by Wally's subtle wit. Mr. Peepers is such a charming, amusing guy that it would be a shame not to believe that Wally Cox is really Mr. Peepers in private life.

It is intriguing to think of Wally Cox as living and sculpturing figures in a one-room apartment, having moved from Brando's apartment because he couldn't stand Marlon's pet raccoon, and owning only three suits and a motorcycle because he doesn't need anything more in life. It is so like Mr. Peepers to buy two acres of steep hillside woodland in Rockland County, New York, intending to build a dream house on it with his own hands.

But Marion Lorne and Lady Montagu, both of whom have known Wally for a long time and who talked of him in the warmest terms at Marlon's cocktail party that afternoon at the Fairfax, see him another way.

They see a young man who, having overcome a handicap of shyness and a natural inferiority complex, has developed into a witty, exciting showman and a great artist. The Wally Cox they know may never reveal himself to everyone, even the people he works with. But he's nobody's fool, he's a farseeing gentleman, and any time you catch him asleep or unawares it will be the result of an atom bomb or the millennium.

Friends have a hunch that Wally's career will follow just about any path he chooses for it. They also think that, when he gets ready for that house in Rockland County, it will quietly turn up there, a sharp, professional job.

It may be that Mr. Peepers will have built it with his own hands, but the odds are that a well-beeled Wallace Maynard Cox will have paid the contractor's bill.

**BIG  
BAND  
BALLYHOO  
BALLOONS  
BEYOND  
BELIEF !**

**BY DOROTHY PACE**



A local radio station loudly proclaims the resurgence, verily, the return of the Big Band sound to its station. As one listens to this station's disc jockeys extoll the virtues of the new sound, one gets the impression that those of us who had heretofore been confined to the abyss of musical decadence have been rescued by this station from our lack of musical appreciation.

As we listen, we are reminded that those of us who were **TOO YOUNG** to have lived during the Big Band Era are **AT LAST** able to enjoy this **UNFORGETTABLE** music 24 hours a day. (We can even enjoy this exciting musical memorabilia as we walk **ON THE SUNNY SIDE OF THE STREET** carrying our portable radios.)

At home we can get **IN THE MOOD** by pouring a small libation from our **LITTLE BROWN JUG**.

Eventually, public interest for this kind of music may wane (although I'm sure that this station hopes that its popularity may last **TILL THE END OF TIME**.)

When and if this occurs, that station might conduct a contest offering a **STRING OF PEARLS** and **ONE DOZEN ROSES** as prizes. This might stimulate continuing interest.

In the long run, however, musical tastes do change. **TO EACH HIS OWN** might epitomize public sentiment. I wonder if station management will wonder whether it became **CARELESS** in its operational procedures. I sincerely hope that the staff of this station will not fall prey to the **I'LL NEVER SMILE AGAIN** syndrome; rather, they should adopt the attitude: **WE DID IT BEFORE AND WE CAN DO IT AGAIN!**

Pity the poor Big Band disc jockey. He might assuage his disappointment by taking a **SENTIMENTAL JOURNEY** on **A SLOW BOAT TO CHINA**.

*(Editor's Note: Reader Dorothy Pace, DOIN' WHAT COMES NATURALLY, just SAT RIGHT DOWN AND WROTE HERSELF A LETTER and included this original article when she mailed that letter to this publication. THERE ARE SUCH THINGS as a free lifetime subscription, and she gets one for her efforts. THE BEST THINGS IN LIFE ARE FREE! )*

# FILM CLIPS

THEY DON'T BUILD THEM  
LIKE THEY USED TO!

BOB KOLOSOSKI



When I'm not writing about movies or watching movies or talking about them, I spend my time trying to re-design the world — a pastime in keeping with my professional status as an architect.

Recently I had the opportunity to indulge both my passions — movies and

architecture — at the same time. While visiting Los Angeles this past summer I spent some enjoyable days driving around Beverly Hills and Bel-Air gawking at the large homes enhanced by some of the most expensive looking architecture money can buy. Although most of the homes are impressive in some way, to really appreciate the legend of Hollywood you have to seek out the mansions built in the 20's and 30's.

If Hollywood stars in that era lived like royalty, then Mary Pickford and Douglas Fairbanks were truly its queen and king. As a royal couple they needed a palace and in 1920 they moved into PickFair — an oversized hunting lodge that had been added to by Fairbanks in preparation for his marriage to Mary. It had a mock tudor facade designed by Max Parker, the art director of many Fairbanks movies. The main body of the house encased two wings, one 95 feet long and the other 125 feet long. The guest list at PickFair included Lord Mountbatten, the Duke and Duchess of Sutherland, the Crown Prince of Japan and a little tramp named Charlie Chaplin.

Chaplin, due to his overwhelming success in movies, also had built a home befitting this success. His two story, four bedroom mansion sat on a hill overlooking Summit Drive. The yellow stucco walls and red clay tile roof were not unusual for Southern California, but the interior was an altogether different story. Once inside a visitor was awestruck by a two story great hall that ran

One of several entrances to Harold Lloyd's mansion in Beverly Hills, as pictured in a 1927 movie magazine.



through the house to the rear and a series of French doors that looked over a spacious garden. This hall was decorated with a huge pipe organ, two thick oriental rugs, built-in bookcases and, of course, a movie projection system. Chaplin, in an economy move, had used studio carpenters to build the house. These tradesmen, however, were not accustomed to building permanent structures and parts of the house, such as expensive ornamental trim in the dining room, began to fall. This happened so frequently friends nicknamed Chaplin's dream palace "Break-away House".

There really are hills in Beverly Hills and if you drive on Benedict Canyon Drive up into the hills and turn off on a wildly winding road that has several hairpin turns you come to "Falcon Lair". This was Rudolf Valentino's retreat and home. Again the stucco walls and clay tile roof persist; however the walls were high and mighty for a purpose. Valentino's legion of fans were ever trying to invade their hero's home and before retiring Valentino would release three Great Danes, two Italian mastiffs and one greyhound to patrol the grounds and protect their master in his Lair. In his four car garage

Valentino parked his Isotta Fraschini next to his 1925 French Avion Voisin and a 1926 Taupe Franklin Coupe. He was a star and he lived the part, but he and everyone in Hollywood were merely second placers to Harold Lloyd.

The bespeckled comedian who thrilled audiences with his daring comedies, thrilled guests with his home — Greenacres. Situated high on a hill overlooking Benedict Canyon Drive the 22 acre estate contained twelve formal gardens, a nine hole golf course, and an 800 foot long canoeing pond. The mansion itself had 40 rooms over 36,000 square feet of space and a private telephone system operated by a full time secretary. As if all this wasn't enough Lloyd had a miniature thatched cottage built for his children complete with custom made furniture. The huge living room had a live "Christmas Tree" that was decorated all year round. I saw Greenacres in 1975 just prior to Lloyd's death and was convinced this beautiful tribute to Hollywood's golden era would disappear just as most of the stars and studios have. I went back in 1983 to find that Greenacres had been subdivided into residential lots that sell for about a million dollars each.

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IS  
ON THE AIR!**



REPRINT from  
RADIO MAGAZINE,  
July, 1941

Bill Stern, broadcasting highlights from the sports news of the day, on NBC-Blue at 9:45, E.D.S.T., sponsored by Colgate's Shaving Cream.

If you know a 'teen-age boy who insists on pretending that he's broadcasting a football game while he's taking a shower, don't try to restrain him. He may turn out to be another Bill Stern, who almost drove his parents crazy with that trick, back in Rochester, N. Y. Today Bill is not only NBC's crack sports announcer, but also the broadcasting company's executive in charge of all sports events on the air. From his small but comfortable office at NBC he makes all arrangements for broadcasting everything from football games to ping-pong tournaments. Frequently he announces the events himself, and in addition he has his regular weekly network program, which you hear tonight, plus a fifteen-minute sports news show, five nights a week, heard only in New York City. Plus, just for good measure, the commentary for the sports sections of three newsreels every week.

In his leisure time, which isn't extensive, Bill lives in a six-room apartment in New York City with his wife and year-old son. The baby's name, is Peter because, Bill says, he figured he'd done about all he could with the name of Bill and wanted to give his son a new one.

Bill plans on taking a vacation this summer—the first in six years. He doesn't really want a vacation now, because he enjoys his work so much he hates to

leave, but Mrs. Stern says either he'll take a rest or there will be trouble in the Stern household. Bill, like a sensible husband, is going to let her have her way.

For a man who sleeps and eats sports, Bill is very modest about his knowledge of the subject. He doesn't consider himself an expert, but he does know the rules of any game you could mention, backward and forward. He reads every book about sports that's published, and owns what is probably New York's biggest sports library. He doesn't play any game himself, now, although in Penn Military College, from which he graduated in 1930, he played varsity football, tennis and basketball, boxed, and was on the crew.

Before putting his shower-tub practice in sports broadcasting to use, Bill knocked around quite a bit. An attempt to break into the movies in Hollywood drew a blank, unless you call digging post-holes on the RKO lot getting ahead in the world. Later he was an assistant stage-manager at the Roxy Theater, then stage manager of the Music Hall and Center Theater in Radio City. He begged an NBC executive to let him broadcast part of a football game, the executive finally got tired of being bothered and consented—and Bill was on his way.

His job takes Bill all over the country and once, on his way to cover a football game in Texas, he had an accident in which his car was completely smashed and he himself was so battered that he had to stay in a hospital for six months.



## NOTES FROM THE BANDSTAND

RAY MC KINLEY

KARL PEARSON

Ray McKinley was, along with Gene Krupa, one of the best drummers of the big band era. As a matter of fact, he still contributes a lot to big band music. Ray provides a solid, steady swinging beat, which is a wonderful addition to any band or small group that he plays with. In addition to being a fine drummer, he also has a keen sense of humor which comes through whether he is singing a song or playing the drums. Author George Simon recalled one night when Ray played twenty-some odd drum breaks, each one "screwier than the last" and finally ended by standing up and whistling through his teeth!

Born in Fort Worth, Texas in 1910, Ray first attracted attention while a member of the Dorsey Brothers Orchestra in 1934. After Tommy left the band, Ray stayed on (with the rest of the band) under brother Jimmy's leadership. McKinley's fine musicianship came through on many of Jimmy's Decca recordings as a drummer ("Parade of the Milk Bottle Caps" and "John Silver") and as a vocalist ("Shoot The Meatballs To Me, Dominick Boy").

Ray left Jimmy to co-lead a band with trombonist Will Bradley in mid-1939. The Bradley-McKinley band played a mixture of ballads and boogie woogie. The boogie woogie came about with the band's first hit, "Beat Me Daddy, Eight To The Bar." The song was inspired by a McKinley drum break one night when Ray, instead of playing the break, sang out, "Oh, Beat Daddy, Eight To The Bar!" Songwriters

Don Raye and Hughie Prince were there that night and asked Ray if they could write a song using that break. They did, and it became the band's biggest seller.

McKinley left Bradley in early 1942 to form a band of his own. How good was Ray's band? Talking to George Simon several years ago, Ray said "the band really swung, but it couldn't play ballads worth a four-letter word." It made a few sides for the brand-new Capitol record label (including "Hard Hearted Hannah") and then fell victim to the wartime draft. Ray tried enlisting the band as a whole in the Marines; when that failed he contacted Captain Glenn Miller and joined Army Air Corps Training Command Band led by Miller.

Glenn and Ray had been good friends since the early 1930's when they had both played in the Smith Ballew and Dorsey Brothers bands. But little did Ray know the role he was to play after his friend disappeared. After Glenn's disappearance on a flight over the English Channel, Ray led the AAF band in person (Sgt. Jerry Gray led it on its radio programs) and more or less became the person the men in the band turned to for leadership. In addition to this he led a 17-piece dance band from the full group, known as "The Swing Shift."

After the war, Ray once again formed a band of his own, featuring many fine arrangements by Eddie Sauter (such as "Sandstorm" and "Hangover Square") and Deane Kincaide (Ray's big hit "Red



RAY MC KINLEY

Silk Stockings"). But by the end of the 1940's Ray had to give up the band because of the decreasing popularity of big bands in general.

For a while in the 1950's he tried being a disc jockey and made several sides with small groups, including another McKinley hit, "You Came A Long Way From St. Louis." Finally in 1956 Helen Miller, Glenn's widow, appointed Ray leader of the New Glenn Miller Orchestra. As leader of the Miller band, Ray added a spark and freshness to the Miller sound, also giving it his own personal stamp. In addition to the big Miller numbers, it played many of Ray's big hits. And because Ray felt the band should keep up to date, the band played many of the then-current hits in the Miller vein, which it did quite well.

After nine years with the Miller band, Ray, who had tired of traveling, left the band to lead groups of various sizes of his own. And today, now settled in Largo, Florida, Ray is semi-retired, occasionally going out on the road with pickup bands, still giving the audiences large doses of the McKinley personality and talent.

## WE GET LETTERS

**ROCHELLE** — I am 21 years old, so I missed out on the golden years of radio. When the shows died out in the late 50s, radio suffered a great loss. Radio played an important role in America's history. It helped people through tough times and showed them that they couldn't afford to lose their sense of humor.

They listened to FDR's Fireside Chats hoping to hear good news and to keep their spirits up, not to lose hope. Through the Depression they would escape their problems and worries by tuning in Amos 'n' Andy. Radio knew times were tough and that their job was even tougher. They had to make people laugh, lift their spirits, and let them forget their problems, even if it was for just a half hour.

Radio did its job, seeing the nation through a depression, World War II and other problems. Now it's our job to see that this unique part of our nation's history is saved for those who missed out.

Thanks to you and others, I have been able to discover the entertaining world of radio. Like they say, there's nothing else like it and there will never be. I have become a collector and have a pretty good collection which keeps growing. I think we owe it to the golden years of radio to preserve it. — **WENDY HORN**

(ED. NOTE — We couldn't agree more!)

**OAK LAWN** — I am 14 years old and a freshman at Marist High School. I need my old time radio fix to keep to going! I have been a regular listener for the last two years. I have been a collector for some time. I have 350 tapes! In fact, I gave a speech on old time radio and got many people interested. Every once in a while I take my cassettes to a nursing home in my neighborhood and the elderly enjoy them very much. — **PAUL MORGAN**

(ED. NOTE — Thanks for listening, Paul, and keep up the good work.)

**LOCKPORT** — My husband says he always knows where is is going to find me on Saturdays from 1 to 5 p.m.! Let's have more of the Bickersons, Easy Aces and, of course, mysteries of any kind. — **MARY ORESHACK**

## WE GET LETTERS

**ST. CHARLES** — Being a Jolson fan, I especially enjoyed the show (June 25) on Al Jolson. Please put me on your subscription list. — **ROBERT J. KORENCHAN**

**GLENVIEW** — I've been a subscriber to your Newsletter since 1976. Did you ever think of offering some sort of binder with name and logo so we can display them on a book shelf? — **FRANK LENART**

(ED. NOTE — Over the years, many readers have asked about such a binder, but we've never been able to find a source that would provide one at a reasonable cost. Any ideas?)

**RIO RANCHO, NEW MEXICO** — Enclosed is my check for a Custom Cassette of Great Gildersleeve dated June 14, 1950 and Great Gildersleeve dated Sept. 6, 1950, both broadcast on June 18th.

I remember both those shows when they were originally broadcast. Fans of the program were shocked when they heard Harold Peary announce his departure. The public was just as shocked that September when they heard how similar Willard Waterman's voice was to that of his predecessor.

That interview with Harold Peary in the *Nostalgia Newsletter* was most interesting as it did shed light on the reason for his departure. Those were the years that many stars were following in the footsteps of Freeman Gosden, Charles Correll and Jack Benny in selling their programs to the networks as packages. In that way, they were able to avoid high bracket income taxes, paying instead a straight 26 per cent capital gains. CBS pioneered that plan. I guess NBC simply wouldn't sell the name "Great Gildersleeve" to Peary, so he went off in other fields. It's just another illustration of why stars like Fred Allen and Arthur Godfrey had great disdain for network executives. —

**RON KELLSON**, Self-appointed Vice President, New Mexico Hall Closet Alumni Association.

(ED. NOTE — Thanks for writing. We have other "alumni" receiving our Newsletter in California, Arizona, Michigan, Ohio, Tennessee, Florida, North Carolina, Virginia, Pennsylvania, and New York.)

**CHICAGO** — Your nostalgia radio programs, while generally enjoyable, are deficient in snob appeal. My wife and I want several afternoons of programs that I can listen to while wearing a white shirt and necktie and that she can listen to while wearing white gloves and a restrictive foundation garment.

We should like music by the Longines Symphonette and the Wittnauer Choraleers, the Voice of Firestone, the Telephone Hour, and intermission features like those that James Fasset used to do for the New York Philharmonic broadcasts and those that the immortal Milton Cross was still doing opposite your program on another network until his death.

For drama, we would like the Theatre Guild on the Air and one of those Mercury Theatre things with Orson Welles playing most of the parts.

For lighter entertainment, we should like lots of Clifton Fadiman, both Information Please and a later program called simply Conversation. There were other intellectual game shows that I vaguely remember, including one called Author, Author. For situation comedy, we prefer Mr. and Mrs. Ronald Colman in The Halls of Ivy. Stand-up comedians should be limited to Fred Allen and Henry Morgan.

So give us a snob week, maybe with Greer Garson as guest hostess. — **QUINN BRISBEN**

(ED. NOTE — We hope you enjoyed our TWTD show last August 6th when we played, among other things, The Telephone Hour and the Longines Symphonette. And we think you'll be properly snobbish as you tune in during October and November — see the listings in this issue for a whole afternoon with Fred Allen, an Information Please program, a Theatre Guild production, and even a Henry Morgan Show. No need to dress, though. Just use your imagination!)

**CHICAGO** — Have been a listener to Those Were the Days (and they really were) since you began your program. How wonderful that you were able to get these radio programs and share them with us. Real comedy . . . good writing . . . all the wonderful old time stars. It truly is a joy to listen. Thank you, thank you. — **LORETTA ZACZEK**

# Nostalgia Almanac

## NOVEMBER

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

**IN NOVEMBER OF 1960** four long-running soap operas left the radio airwaves forever. The "black day" for daytime drama fans was Friday, November 25. Bidding a fond adieu to CBS listeners were Ma Perkins (after 27 years); Right to Happiness (after 21 years); The Second Mrs. Burton (after 14 years); and Young Dr. Malone (after 21 years);

**FREEMAN GOSDEN** and **CHARLES CORRELL** ended their radio careers on November 25, 1960 when the Amos 'n' Andy Music Hall signed off for the last time. Gosden and Correll began on radio in the 1920s, appeared for a time on Chicago's WEBH (in the Edgewater Beach Hotel) and made their debut as Sam 'n' Henry on WGN on January 12, 1926. They moved to WMAQ and became Amos 'n' Andy on March 19, 1928.

**HOLLYWOOD, CALIFORNIA** was incorporated on November 14, 1903. It received its glamorous name in 1888 by Mrs. H.H. Wilcox who got the name from a friend's summer home in Chicago.

**THE FIRST AIR CONDITIONED** automobile — it was a Packard (ask the man who owns one) — was exhibited in Chicago on November 4, 1939.

**LITTLE ORPHAN ANNIE** under the guidance of Harold Gray, made her first appearance in the *Chicago Tribune* comic strip on November 2, 1924. Annie moved to radio in 1931 and to the Broadway stage in 1977.

**THE WIZARD OF OZ** was sold to television and viewers saw Dorothy and her friends travel the Black and White Brick Road for the first time on November 3, 1956.

**NOVEMBER RADIO DEBUTS** include Myrt and Marge (1931); Dr. Christian (1937); This Is Your Life (1948); The Rise of The Goldbergs (1929); Strange Romance of Evelyn Winters (1944); Young Dr. Malone (1939); Bride and Groom (1945); Grand Ole Opry (1925); and The FBI in Peace and War (1944).

**HAVE GUN WILL TRAVEL** made its radio debut on November 23, 1958 after being seen on television for a year (TV premiere September 14, 1957). The show ran a nice, even, two years, until November 27, 1960. It continued on the TV screen until September 21, 1963 when it left the network for reruns. Richard Boone starred on TV; John Dehner was Paladin on radio.

**NOVEMBER TELEVISION DEBUTS** include One Man's Family (1949); the Nat King Cole Show (1956); Guy Lombardo Show (1953); Herb Shriner (1949); Omnibus (1952); Studio One (1948); Life With Father (1953); Ding Dong School (1952); Dinah Shore Chevy Show (1951); Hopalong Cassidy (1948); and Jimmy Durante on the Four Star Revue (1950).

**THE NATIONAL BROADCASTING COMPANY** was inaugurated with a special broadcast on November 15, 1926. That show featured Mary Garden from Chicago, Will Rogers from Kansas City and the comedy team of Weber and Fields from New York.



WIZARD OF OZ CAST

**YOUR HIT PARADE** — Big tunes over the years in November were The Way You Look Tonight (1936); I Don't Want to Set the World On Fire (1941); Dance with the Dolly with the Hole in Her Stocking (1944); Paper Doll (1943); Five Minutes More (1946); Buttons and Bows (1948); Ebb Tide (1953); and Chances Are (1957).

## NOVEMBER BIRTH DATES

Nov. 1: Betsy Palmer (1926)

Nov. 2: Burt Lancaster (1913); Stefanie Powers (1942); Ann Rutherford (1917); Ray Walston (1914)

Nov. 3: Ken Berry (1933); Charles Bronson (1921); Wanda Hendrix (1928)

Nov. 4: Art Carney (1918); Walter Cronkite (1916); Dixie Lee (1911); Cameron Mitchell (1918); Will Rogers (1897); Loretta Swit (1939); Gig Young (1917)

Nov. 5: Vivien Leigh (1913); Joel McCrea (1905); Roy Rogers (1911); Elke Sommer (1941)

Nov. 6: Ray Conniff (1916); Sally Field (1946); Juanita Hall (1901); Mike Nichols (1931); Ole Olson (1892)

Nov. 7: Al Hirt (1922); Dean Jagger (1903)

Nov. 8: Joe Lynn (1924); June Havoc (1916); Katharine Hepburn (1907)

Nov. 9: Hedy Lamarr (1913); Ed Wynn (1886)

Nov. 10: George Fenneman (1919); Jane Froman (1907); Claude Rains (1889); Roy Scheider (1935)

Nov. 11: Stubby Kaye (1918); Pat O'Brien (1899); Robert Ryan (1909); Jonathan Winters (1925); Roland Young (1887)

Nov. 12: Sunset Carson (1922); Kim Hunter

(1922); Grace Kelly (1929); Jack Oakie (1903); Jo Stafford (1918)

Nov. 13: Jack Elam (1916); Alexander Scourby (1913); Jean Seberg (1938)

Nov. 14: Rosemary DeCamp (1914); Johnny Desmond (1921); Morton Downey (1901); Veronica Lake (1919); Dick Powell (1904); McLean Stevenson (1930); Martha Tilton (1915)

Nov. 15: Edward Asner (1929); Petula Clark (1932); Lewis Stone (1879)

Nov. 16: Jim Jordan (1896); Burgess Meredith (1908); Lawrence Tibbett (1896)

Nov. 17: Mischa Auer (1905); Rock Hudson (1925); Jack Lescaouie (1917)

Nov. 18: Imogene Coca (1908); Dorothy Collins (1926); Johnny Mercer (1909); Brenda Vaccaro (1939)

Nov. 19: Dick Cavett (1936); Tommy Dorsey (1905); Clifton Webb (1891); Alan Young (1919)

Nov. 20: Robert Armstrong (1890); Kaye Ballard (1926); Judy Canova (1916); Alistair Cooke (1908); Richard Dawson (1932); Reginald Denny (1891); Evelyn Keyes (1919); Dick Smothers (1939); Gene Tierney (1920)

Nov. 21: Vivian Blaine (1921); Goldie Hawn (1945); Ralph Mecker (1920); Eleanor Powell (1910)

Nov. 22: Hoagy Carmichael (1899); Rodney Dangerfield (1921); Geraldine Page (1924); Robert Vaughn (1932); Roland Winters (1904)

Nov. 23: John Dehner (1915); Ellen Drew (1915); Ruth Etting (1897); Victor Jory (1902); Boris Karloff (1887); Harpo Marx (1888)

Nov. 24: Howard Duff (1917); Geraldine Fitzgerald (1912); Corrine Griffith (1896); Teddy Wilson (1912)

Nov. 25: Steve Brodie (1919); Kathryn Crosby (1933); Jeffrey Hunter (1925); Ricardo Montalban (1920)

Nov. 26: Robert Goulet (1933); Adele Jergens (1917); Rich Little (1938); Eric Sevareid (1912)

Nov. 27: Buffalo Bob Smith (1917); Marshall Thompson (1925)

Nov. 28: Gloria Grahame (1924); Jose Iturbi (1895); Hope Lange (1931)

Nov. 29: Busby Berkeley (1895); John Gary (1932); Frank Reynolds (1923)

Nov. 30: Dick Clark (1929); Virginia Mayo (1920); Allan Sherman (1924); Efrem Zimbalist, Jr. (1913)



# TRIVIUS ◦ NOSTALGIUS ◦ TRIVIUS



1. What do Spencer Tracy, Milton Berle, Ethel Merman and Terry-Thomas have in common?

2. What are the real names of Moe, Larry and Curley, The Three Stooges?

3. Name the daytime radio drama that was a "tender, human story of young married life, dedicated to everyone who has ever been in love."

4. Fred Astaire and Ginger Rogers danced their way into our hearts in many films together. Here are some of the songs they danced to: 1) The Carioca 2) The Continental 3) I Won't Dance 4) Cheek to Cheek 5) Let's Face the Music and Dance 6) Let's Call the Whole Thing Off. Name the films in which these songs were featured.

5. Who played Babe Ruth in the 1942 film, *Pride of the Yankees*?

6. Who played Fibber McGee and Molly in the short-lived television series?

7. Whose autobiography was called "My Wicked, Wicked Ways"?

8. Name the theme song for radio's *Life With Luigi*.

9. In what three comic books did Captain Marvel appear?

10. Who were 1) John Reid 2) Britt Reid 3) Lamont Cranston 4) Oliver Queen

11. Names the bosses of 1) Ralph Cramden 2) Dagwood Bumstead 3) Phil Harris 4) Clark Kent



**GINGER ROGERS AND FRED ASTAIRE**

12. Who said, "Gentlemen, kindly include me out" and "A verbal contract isn't worth the paper it's written on?"

13. When Ben Casey was on television, each show opened with a series of five symbols being drawn on a blackboard. Name them in order.

14. Name the stars who played these screen characters: 1) Rose Sayer 2) Rick Blaine 3) "Big John" McMasters 4) Charlotte Vale

15. Who is Five O'Clock Charlie?

## ANSWERUS

1. They all starred in the 1963 film, *It's a Mad, Mad, Mad, Mad World*.  
2. Moe Howard, Larry Fine, Jerry Howard  
3. When A Girl Marries  
4. 1) Flying Down to Rio (1933) 2) The Gay Divorcee (1934) 3) Roberta (1934) 4) Top Hat (1935) 5) Follow the Fleet (1935) 6) Shall We Dance (1937)  
5. Babe Ruth, himself.  
6. Bob Sweeney and Cathy Lewis from September 15, 1959 to January 5, 1960. In the TV series, Hal Peary played Mayor LaTivia, Addison Richards was Doc Gamble and Barbara Baird was Teeney.  
7. Errol Flynn  
8. Oh, Marie  
9. Whiz Comics, Captain Marvel Adventure, Marvel Family Comics  
10. 1) The Lone Ranger 2) The Green Hornet 3) The Shadow 4) Green Arrow  
11. 1) J.J. Marshall of the Gotham Bus Company 2) J.C. Dithers of the J.C. Dithers Construction Company 3) Mr. Scott of the Rexall Company 4) Perry White of the Daily Planet  
12. Motion picture producer Samuel Goldwyn  
13. Man, woman, birth, death, infinity  
14. 1) Katharine Hepburn in *The African Queen* 2) Humphrey Bogart in *Casablanca* 3) Clark Gable in *Boom Town* 4) Bette Davis in *Now Voyager*  
15. The pilot of a sputtering North Korean plane that flies in each day to bomb the 4077th M\*A\*S\*H unit in the TV series.

## NOSTALGIUS

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15. Who is Five O'Clock Charlie?

5.50

NEW

## THE BLACK MUSEUM ORSON WELLES

This is Orson Welles, speaking from London. Here in the brownstone structure, which houses Scotland Yard, is the Black Museum, a warehouse of Souvenirs ... a candlestick, a china doll, a broom ... all are touched by murder.

**THE BRASS BUTTON.** Jean Morgan, known locally as the Swamp Girl, is murdered. The town people, the vicar, the army and the Inspector all help solve the mystery.

**THE SASH CORD.** A stagehand is shot through the heart after he is dead! Why? A private and special play gets the murderer. The "why a dead man is shot" actually makes sense.

ENCORE

## INNER SANCTUM

**BORIS KARLOFF**  
The Wailing Wall

Boris Karloff murders his wife and seals her in a wall of his home. He plasters and wall-papers the wall, but continues to hear unnatural wailing moans from the hidden tomb. This has Karloff in a tormented state and his voice is artistically torment-torn. Sponsored by Lipton Tea and Soup November 12, 1945.

"Musical Score"

A ship is hit by a stray mine and sinks. Five people escape on a liferaft and for 17 days one constantly hums a musical score to his injured wife. Then murder takes place, but the humming of the song continues. Sponsored by Lipton Tea and Soup, and your "horror host with the squeaking door," on May 24, 1945.

5.50

NEW

## MEET ME IN ST. LOUIS JUDY GARLAND

**MARGARET O'BRIEN and TOM DRAKE**

Lux Radio Theatre presents the radio version of the movie, with most of the original cast. 12/2-4/6

A charming and sentimental tale about a family in St. Louis at the turn of the century. It takes place about the time of the 1904 St. Louis World's Fair, and involves the romances, heartaches, laughs and problems of a family of three girls, a boy, a grandfather, and of course, a mother and a stern father (Gale Gordon).

ENCORE

## GREAT CHRISTMAS COMEDY

**CHARLIE McCARTHY & EDGAR BERGEN**  
With Don Ameche. Charlie must recite THE NIGHT BEFORE CHRISTMAS before he gets his Christmas present from Bergen. Charlie really "butchers" the poem. Quite an hilarious recitation. Broadcast 12-24-44.

**BOB HOPE AND FRANK SINATRA**  
Hope thinks he is receiving an expensive gift from Sinatra and worries about what to get him in return. The two also play singing floorwalkers at a department store during Christmastime. 12-24-53.

**JACK BENNY AND FRED ALLEN**  
They shop for Christmas gifts for each other in the best bargain basements available. 12-25-44

**FRED ALLEN**  
The Mighty Allen Art Players in "Santa Claus Sits Down." St. Nick refuses to make his trip this year and gives some funny "historical" reasons why. With Harry Von Zell. 12-22-37

BULK RATE  
U.S. POSTAGE  
PAID

Morton Grove, Illinois  
Permit No. 21

## EDDIE CANTOR

In February of 1931 Eddie Cantor made a guest appearance on the Rudy Vallee Fleischmann Hour and the comedian from the Ziegfeld Follies began a successful career on radio.

His own show, the Chase and Sanborn Hour, premiered on September 13, 1931.

In the early months he was well received by listeners but he was somewhat uncomfortable doing a radio show. Eddie Cantor did not get any reaction from his studio audience.

They were told *not* to react to anything being broadcast. In fact, before each program, announcer Jimmy Wallington would stand up before the studio audience and make a speech prepared by the J. Walter Thompson advertising agency:

"Ladies and gentlemen, you are here as guests of Chase and Sanborn. We ask you to cooperate with us in not applauding, not laughing, so that our listening audience can have the illusion of hearing a show without distraction."

Cantor wasn't happy about this, especially because he needed the reaction of the studio audience to be assured that his material was going over.

During one broadcast, he and Wallington were doing a sketch in which women take over the jobs of men. They were lady truck drivers "Edwina" Cantor and "Jenny" Wallington. Props were not necessary on radio but, on an impulse, Cantor grabbed some women's hats, he and Wallington put them on and the two clowns minced around the microphone during the skit.

The audience howled and there was no stopping them. They kept on laughing until the show was over. One minute after the broadcast ended, Cantor got a call from the agency.

"Eddie, what happened?" said John Reber of J. Walter Thompson.

"I'm impulsive," Cantor said. "I got carried away."

"Well, the show's finally come alive! You have audience participation!"

And from that moment on, all studio audiences were permitted to react to the performers during radio broadcasts.