

NOSTALGIA DIGEST

AND
RADIO
GUIDE



TEX BENEKE

In and Browse!



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NOSTALGIA DIGEST

HELLO, OUT THERE IN RADIOLAND!!

BOOK TEN CHAPTER SIX
OCTOBER-NOVEMBER, 1984

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The summer is over, fall begins and the new radio season gets under way.

Just like the good old days!

And we have put together what we think is an exciting schedule of broadcasts for listeners who tune in to our *Those Were The Days* and *Radio Theatre* broadcasts during October and November.

On the *Radio Theatre*, you'll hear every show of the 1947-48 season of the Jack Benny Program and Al Jolson's Kraft Music Hall, plus the complete 1946-47 season of Bing Crosby's Philco Radio Time (his first season of "transcribed" broadcasts).

You'll be able to tune in to consecutive episodes of *The Cinnamon Bear* from 1937, *Captain Midnight* from 1939 and *One Man's Family* from 1949.

Five related, consecutive Eddie Cantor Shows from 1947 will be yours for the dialing, along with a half-dozen or more band remote broadcasts from Chicago's Edgewater Beach Hotel in the early 1950s, and a rebroadcast of the famous Chase and Sanborn 100th Anniversary Special from 1965.

On *Those Were The Days*, you'll hear special shows highlighting the talents of Sheldon Leonard, Virginia Gregg, Everett Mitchell and Fran Allison, plus our annual Hallowe'en and Thanksgiving programs and an 88th Birthday salute to Jim Jordan, radio's Fibber McGee.

And that's just the beginning! Check our Radio Guide beginning on page 17 for complete details and all the rest of our "new season" excitement.

Then sit back, relax and enjoy the sounds of the golden age of radio.

Thanks for listening.

- Chuck Schaden

Cover Story:

TEX BENEKE

By KARL PEARSON

When Gordon Lee Beneke stepped into a New York studio in April, 1938 for rehearsal with a new band led by then-unknown bandleader Glenn Miller, little did he know that landing that particular job would bring him fame and popularity that still remains to this day.

It was at that first rehearsal for Miller's new band that "Tex" Beneke, as he is now known, got his famous nickname. After driving from Detroit in a blinding snowstorm, Beneke wearily arrived at the studio and climbed the three or four flights of stairs leading to the room. Upon entering, Glenn spotted him and called out "Hi there, Tex!"

Born in Fort Worth, Texas on February 12, 1914, young Gordon began playing soprano saxophone at age nine. As a teenager he began playing professionally with territory bands and in 1935 landed a job with Ben Young, a local leader who had a fine band. The Young band got a job at the Texas Centennial Celebration in Dallas in 1936, where it became better-known. Because of this Dallas engagement the band began a tour of the mid-western states, eventually settling in Detroit.

In early 1938, while the Young band was still in Detroit, drummer Gene Krupa came through town looking for men for his new band. Although Krupa wound up taking some of Ben Young's sidemen he didn't take Tex as he already had a fine tenor saxist in his band: Sam Donahue. But when Gene returned to New York he

ran into Glenn Miller, also forming a band of his own. Glenn had had a band the year before but it had failed. After a few months of part-time work for Tommy Dorsey he had decided to give it another try, form a new band and begin looking for new men. Krupa told Miller about Beneke and Glenn, needing a tenor saxist contacted Tex. Miller told Beneke the pay was not much — only \$50.00 a week. But Tex held out for \$52.50! Miller, usually a tough businessman, met Tex's price and Beneke joined the Miller band in April, 1938.

At that first rehearsal, tenor saxist Beneke also became a vocalist. While going through the "charts" in the Miller library, Glenn called for "Doin' The Jive," a number recorded by Miller's previous band. The tune called for a vocal exchange between Glenn and Jerry Jerome, Tex's predecessor. Glenn gave Tex Jerome's part and the rest is history.

Prior to his association with Miller, Tex was basically a tenor man, not a vocalist; although Tex later confessed to having "sung a few choruses of the blues, somewhat on the shady side" with Young's band!

Those first few months with the Miller band were rough: the band was not doing well, but Tex stuck it out. Finally in the spring of 1939, the band struck pay dirt with its recordings for RCA Bluebird and with its late-night broadcasts from such places as Frank Dailey's Meadowbrook and the Glen Island Casino. The money began pouring into the Miller band coffers with lucrative theater dates and location jobs.

Tex was part of the reason for the Miller success. As a star soloist, he was featured heavily on many uptempo and ballad numbers (where he had, and still has, a wonderfully warm sound). He was also an asset as a vocalist, at first paired in vocal/dialogue exchanges with Glenn, later on numbers with Marion Hutton, and also on numbers with Hutton and the Modernaires, for which he is best remem-



bered. Tex soloed and sang on many of the band's hit recordings such as "Ida, Sweet As Apple Cider," "Chattanooga Choo Choo" and "Kalamazoo." He also appeared on the air and in the movies with the band. Tex recalled that "I had one or two lines of dialogue" in one of the movies.

As World War II began the Glenn Miller band was at the height of its popularity. But even with all his success, Glenn felt that he wanted to do his part in helping the war effort and enlisted in the U. S. Army. On September 27, 1942 the Glenn Miller Orchestra played its last engagement at the Central Theater in Passaic, New Jersey, and then the band broke up. Glenn was hoping to put a service band of his own together and wanted to get many of his civilian sidemen in it, including Tex. He told him to be patient and not to enlist until Glenn

called him, so Tex kept busy by going out on a theater tour with Marion Hutton and the Modernaires.

While patiently waiting for word from Glenn, Tex received "Greetings from his draft board. And in February, 1943 he once again became Gordon Beneke when he was drafted into the navy. By the time that he was discharged some two-and-a-half years later, Beneke had risen to the rank of Chief Petty Officer and was in charge of two navy bands.

At the same time that CPO Gordon Beneke was in the navy, Major Glenn Miller was stationed in England and was now leading his great Army Air Force Band. In the little time that Glenn had between personal appearances and broadcasts, he had begun to make his postwar plans. Miller figured he had gone as far as he could with his "civilian band sound" and decided on leading a larger band

COVER STORY

similar to his Air Force Band, complete with strings. He would offer jobs to many of the men in his Air Force Band and also wanted Tex to return.

But Glenn was never able to return and fulfill his dream. On December 15, 1944, on a routine flight to Paris, his plane disappeared while over the English Channel. He was never heard from again.

At the war's conclusion several people including Glenn's widow Helen felt that Glenn's plans could still be carried off, even without him. And the most logical replacement for Glenn was Tex. And so, on January 17, 1946 the Glenn Miller Orchestra under the direction of Tex Beneke made its debut at New York's Capitol Theater (A sideline: on that same bill under the words "extra added attraction" were then-unknown performers Dean Martin and Jerry Lewis.)

The band did follow along the lines of Glenn's Air Force Band and included a string section and french horn, in addition to the usual big band lineup. Consisting of some 40 musicians and singers, approximately two-thirds of the members had played in the Miller AAF Band. Its repertoire consisted of many of the old civilian band hits, numbers from the AAF band's book, new songs in the Miller style and some brand-new bop-influenced instrumentals. Arrangers such as Jerry Gray, Norman Leyden, Billy May (who had all worked with Glenn) and young Henry Mancini supplied charts for the band. And Tex was, of course, featured heavily on sax and vocals, in addition to being leader.

The Beneke-Miller band was an immediate success also landing a record contract with RCA Victor, Glenn's old label. The band had several big selling records, including one using the AAF Band's arrangement of "St. Louis Blues March." It made many broadcasts and appeared in a few film shorts. The band



did well wherever it played. On opening night at the Palladium in 1947 it set the house record with 6,750 admissions!

The band continued to do well, but eventually there were problems. Tex became discouraged; he felt that had Glenn returned he would have tried new things, and that the band should continue in different directions. But the band's management wanted Tex to stick with the Miller style; yet RCA would not let the band re-record any of the original Miller hits as the originals were still selling well and RCA didn't want any competition with those originals. In addition to this, the band business had begun to drop off; attendance was down, ballrooms closed all over the country. And there were fewer and fewer large ballrooms that had bandstands big enough to hold the large Beneke/Miller organization. So finally, in December, 1950 Tex and the Miller estate parted company.

Since then Tex has led bands on a semi-permanent basis and throughout the years has worked with many of the Glenn Miller band alumni.

And Tex still plays many of the Miller hits.



I REMEMBER IT WELL.

LET THE GAMES
BEGIN ...

YOU'RE IT!



By DAN MC GUIRE

In the golden years of my childhood, long before noise pollution was recognized as a social ill, our neighborhood was often subjected to a deafening din. The cause wasn't any of our modern culprits: auto traffic, box radios, jet planes over head, etc. It was us kids.

If we weren't in school, sick, eating meals, doing chores or listening to a favorite radio program, we were usually out playing. We played in the streets, the alleys, the yards - and we didn't play quietly. The degree of noise we made was a measure of what a good time we were having.

On my block alone, the gang (there was no connotation of delinquency to the word *gang*) included 19 kids who were within 3 or 4 years of my own age. Another dozen were only a few years younger or older, and because our block was so populated with kids, we had a lot of spill-over of friends from the next block and across the alley. Depending upon the game being played and who was around, anywhere from half a dozen to perhaps 30 kids might be engaged in one boisterous activity.

When two or three games were played in close proximity, it was necessary to yell over and around other players, and things got even more raucous. Amazingly, mothers could single out the voices of their own offspring from

amidst this robust ruckus. Often a mother would lean out a window and put our lusty lungs to shame with her sonic-boom soprano shout: "Billy! Stop all that SCREAMING!" By implication, we were all chastised, and for a little while we lowered our voices in the vicinity of Billy's house.

Ten or twelve games stand out in my memory as those we played most frequently. Several of the most popular were in the search or chase category.

The simplest of these was tag, or "It." The game almost always began spontaneously. Half a dozen kids are standing around, digging holes in the lawn with their heels, and one says,



Illustrations by Brian Johnson

I REMEMBER IT WELL



"Let's play tag." The rest look around, nodding heads at each other, and someone says: "Okay. You're It!" Everyone takes off at a run. "It" singles out one to chase and tag so that he then becomes *It*.

The taggee can not retag the taggor, so the title of *It* keeps getting passed around. This rule, plus the challenge of catching the faster runners, saves slow pokes from always being *It*. There are no pre-arranged boundaries. The radius of play is instinctively governed by the number of players. If the group spreads out too far, *It* will get tired and discouraged and say, "I quit!" Also, you must not get too far out of range and lose sight of who is *It* -- or suddenly you will be.

The more daring players make wild dashes past *It*. Sometimes several players in close proximity result in a chain reaction. *It* tags one, who immediately passes it on, and again it gets passed on. "You're *It*." "You're *It*!" "YOU'RE *It*!" The cluster breaks up, all still running, and everyone else hollers: "Who's *It*?"

Hide and Seek also required an *It* person. Whoever was *It* faced a wall or covered his eyes and counted to a hundred. The rest of us ran to hide. The boundaries were usually anywhere from alley to alley on the south half (the most densely populated) of our block. Garages, gangways, partially enclosed porches,

bushes, parked cars and dozens of other places made for good spots for hiding.

In the traditional Hide and Seek game, *It* went looking for hidden players. After spotting one, he returned to the home base, or "gool", and announced to the neighborhood at large: "One, two, three on Jimmy, behind Larson's lilac bush! Not free, not free!" If he had actually spotted Joey, Joey would pop out and cry: "*Oley, oley, ocean*,* free! It's Joey, not Jimmy!" He was then entitled to a count of 50 in which to hide elsewhere.

As each player was located and correctly identified, he came back to *gool* and waited for others to be caught. When the last person was found, that game was over and the person caught first became *It* for the next game.

Fifty More and Kick the Can were a little more involved. In Fifty More, players could try to sneak back to *gool* when *It*'s back was turned. If they could get there before *It* spotted them and did the "One, Two, Three" routine, they slapped *gool* and shouted: "50 More!" This freed all previously captured players to run and hide again while *It* returned and counted to 50.

Kick the Can literally used an old tin can, which *It* banged on the sidewalk



*No one knew where the terms *oley, oley, ocean* and *gool* came from, what they meant or even the correct spellings, but my research indicates that their use was fairly universal.



while he covered his eyes and counted and the players hid. Again, players could try to sneak back to *gool*, where the can remained while *It* searched. A running kick sent the can clattering down the street, to be retrieved by *It* while his captives fled.

Obviously, these variations had the potential of being very frustrating for *It*. The game often broke up after he counted 50 for the seventh time and became disgusted. Or he grew so cautious that he wouldn't stray ten yards from *gool* and the hiders got bored. Once Bobby got mad and just went into his house without saying anything. We all

stood or crouched restlessly in our hiding places for half an hour. Boy, were we made at —

Aw, shucks, I think my mother's calling. I gotta go. I wanted to tell you about Statue Maker, Mother May I? and a whole bunch more. Tell you what. Meet me here next issue, okay? Good. See you then. Meantime:

Oley, oley, ocean, free! New quitter!

Editor's Note: Dan McGuire's gamesmanship began at birth. His parents looked at each other and said, "This is *It!*"

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HOW RADIO COVERED THE

BY TERRY BAKER

Presidential election coverage has etched an important place in radio history.

Most radio historians agree that American radio programming began on November 2, 1920 when station KDKA in Pittsburgh broadcast the results of that day's Presidential election between Warren Harding and James Cox. This was the first scheduled radio program and while only a few hundred people heard the broadcast, the owners of KDKA were encouraged by radio's obvious potential.

Radio proved its potential during the 1924 Presidential campaign. Incumbent Calvin Coolidge (who took office upon Harding's death) realized the influence that radio could have on a campaign and he intended to use it to his advantage.

Prior to the '24 election, Coolidge made several Presidential addresses over a make-shift "network" of stations. This was before the existence of networks as we know them today. Stations across the country would decide whether they wanted to carry a program and those that did became a network.

1924 brought about radio's first coverage of the political conventions. Republicans, who were strongly behind Coolidge nominated him on the first ballot in a well-organized convention. Democrats on the other hand had no clear-cut choice coming into the convention. This was prior to the advent of state primaries where delegates would be committed to voting for a candidate at the convention. Back in '24, things were up for grabs as everyone tried to get a hand in selecting the nominee. Fifteen days and 103 ballots later, the Democrats finally decided upon John W. Davis as their candidate.

The few million listeners who tuned in noticed the stark contrast between the chaotic Democratic convention and the calm Republican one. When radio chose to cover speeches by the candidates during the campaign, they selected the candidate that would bring in the most listeners and most often that was President Coolidge.

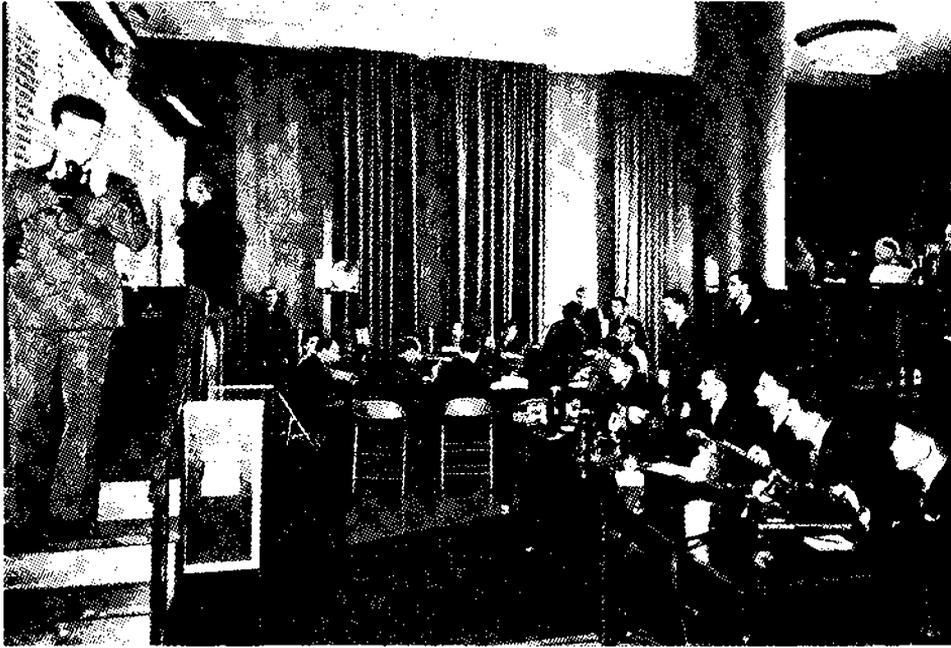
Coolidge had a smooth, quiet speaking voice which came across beautifully over the airwaves thus enhancing his presidential image with the voters. With the President getting most of the airtime, this meant limited exposure for John Davis and coupled with a patriotic election eve speech by the President, insured the incumbent's reelection.

Republicans had realized radio's potential first and had capitalized on it. Democrats had learned a valuable lesson and in the elections to come, radio would play an even greater role and reap the benefits that would occur because of both parties interest in the new medium.

By the 1928 elections, network radio as we know it had begun. Both NBC and CBS were in operation by then. With local stations affiliating themselves with these networks, the potential radio audience listening to one show at any particular time was greatly increased. The thought of several million additional registered voters being able to hear their campaign rhetoric was too golden an opportunity for the political parties to pass up. Thus the age of campaign commercials was born.

In 1928 the political parties spent over \$1.1 million buying radio time on network and local stations. Leaders of both parties could be heard extolling the virtues of their particular organization and urging Americans to support them in the coming election. While many Americans still may have considered radio a

PRESIDENTIAL ELECTIONS



THE COLUMBIA NETWORK covered election returns in November, 1932. CBS newsmen reported to the nation the election of Franklin D. Roosevelt, who used radio extensively throughout his campaign and his presidency. FDR's "Fireside Chats" became a radio staple during his years in office.

novelty, the money spent by the two parties in 1928 proved that they felt radio was here to stay.

One drawback during the early days of radio was the slowness of reporting election returns. Votes could only be reported after they were counted and prior to the age of computers, this took quite some time. Even after the votes were counted, stations had to find out those results.

In 1924 there were no networks. Stations could report their local results but they then had to contact other individual stations to get out-of-town totals. Stations would then piece them all together to report the national totals. While radio did provide up-to-the minute totals, very little could be reported in that minute.

The situation had improved somewhat by 1928. With the advent of networks, affiliated stations would report their local results to network headquarters who in turn combined all those reports into national totals. In this way, totals did come in a bit faster. But not fast enough to combat the boredom that listeners would experience after following the returns for several hours.

To this end, efforts were made to make the returns interesting and more entertaining to the listeners at home. Networks employed political commentators such as William Wile of CBS and David Lawrence of NBC to help analyze the totals and explain what these results might mean. In later years as Americans increased their political awareness, these same commentators would be modera-

RADIO ELECTION COVERAGE

tors on various panel discussion programs.

These shows enabled people at home to hear both sides of political issues simultaneously. Those discussions would get rather heated as election time came near and any slip-up could cost a candidate or a party thousands of votes. Programs such as these would soon give America a well-informed electorate but they were still a few years down the road.

In the meantime, the addition of commentators did help the entertainment value of election evening broadcasts but the speed of broadcasting those election results, although improved was still slow and in some cases misleading. This was due to the fact that most network affiliates were in the large cities east of the Mississippi River. What about the large western cities as well as smaller towns across the country where networks did not have affiliated stations? Those towns comprised millions of votes and these totals had to come in as before. That meant an extremely long time before any final totals could be announced. It would take time and money before radio could provide faster and more accurate election returns.

By the time the next elections rolled around America was in the midst of the Great Depression. Banks were closing left and right, over twenty percent of all Americans were unemployed and yet radio sales were going through the roof. Americans needed to get their minds off their economic problems and radio was the perfect diversion.

As radio sales sky-rocketed, more and more stations wanted to become affiliated with the networks. Thus networks were able to add many western stations to their growing family and in turn, improve their ability to get results from western states on election night.

1932 brought FDR and the "New Deal" to the White House. As former

governor of New York, Franklin Delano Roosevelt had frequently used radio as a means of speaking to his constituents and during his campaign for President he used that speaking experience to his advantage.

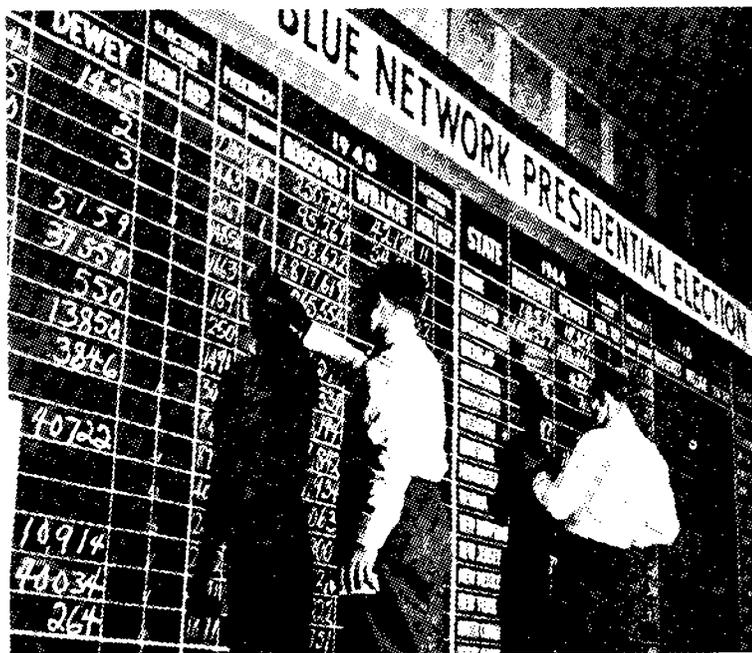
After his victory, FDR frequently used radio to drum up public support for his policies. His "Fireside Chats" became a radio staple during his years in office. His ability to persuade Americans was phenomenal. And President Roosevelt demonstrated radio's ability to reach the individual.

Radio was now clearly established as a regular part of American life. However, several obstacles remained in the path of network efforts to improve their news gathering capabilities, including those that would supply additional election coverage.

Newspapers and wire services opposed news programming on radio from the very beginning. Newspapers purchased many radio stations across the country because they saw the new medium as an obvious financial threat. In this way, radio news was merely an extension of themselves.

Even with these safeguards, radio had begun to make a serious dent on newspaper circulations. This was especially upsetting to the publishers who had been printing daily radio logs without charging stations for advertising. By 1933, in response to this financial threat, newspapers decided to hamper the quality of radio newscasts. In this fight newspapers called upon the wire services to give them a hand.

The wire services had been undecided how to deal with radio during its early years. At first wire services decided not to provide radio with any news stories, not even for a price. Later that was changed to allow stations to broadcast stories of national importance. With pressures from newspapers, the wire services then reversed themselves again back to their original position. This meant stations



THE BLUE NETWORK OF THE NATIONAL BROADCASTING COMPANY covered presidential elections along with NBC-RED, COLUMBIA, MUTUAL and scores of independent stations across the country. Radio brought election returns to the nation and listeners stayed up all night to hear if their candidate was the people's choice.

could not use election returns or any other kind of news reported by the wire services. In order to combat this sabotage plan the networks decided to take their biggest financial gamble.

In 1933, CBS and NBC both started their own national news bureaus. By using telephones and telegrams and by placing a news correspondent in every American city with a population in excess of 20,000 along with several major foreign cities, the networks were able to "scoop" the established wire services on several occasions.

The establishment of news bureaus was a great risk to take during the depression but it was one that paid off. These bureaus were of tremendous use in reporting news events, especially Presidential elections where the networks could use all of their national correspondents to help report the results. The wire

services soon realized that networks could do a more than adequate job of covering the news themselves so rather than fight they reached an agreement with the networks to provide them with additional news stories thus enhancing radio's coverage all the more.

As the years passed, network news departments wanted to devote more time to the election campaigns and new advancements in radio equipment made it easier to follow candidates on the campaign trail. In addition improved tabulation techniques made vote tallies available faster in each following election thereby increasing radio's ability to cover the event.

These gradual improvements continued until the eventual demise of radio at the hands of television. But election coverage played a most important role in radio history and did have quite an impact on voters.

The VOICE *of*

Introducing Vaughn De Leath and Franklyn Baur, Two Well-Known Radio Personalities

REPRINT from RADIO NEWS, February, 1930

THE Voice of Firestone stands high among the radio presentations of the National Broadcasting Company, and high in the estimation of its listeners. It features two of the outstanding personalities of the air—Vaughn De Leath and Franklyn Baur.

Miss De Leath and Baur have several things in common. Both have been before microphones almost from the time when radio was born. (Miss De Leath was the first woman ever to sing in a broadcast program.) Both are limited by contract to one broadcast a week. Both are at the top of radio's ladder of fame.

Vaughn De Leath was born in Mount Pulaski, Illinois, and made her debut there as an entertainer. She was just three years old when she first faced the footlights in a home-talent minstrel show.

She directed an orchestra when she was twelve years old. When thirteen, she sent out to thirteen different publishers thirteen copies of a song she had written. She sold the song to the first bidder, although there were several other offers. Recently she has had published another song, "Old Glory, I Salute You," that she first made popular on the air and that was written when she was twelve years old. Not long ago she found it in an old trunk and tried it out on the air—with success.

She was graduated from Mills College in California, going from there directly onto the concert stage. She did her share of starving in those early days of her musical career, she says.

After coming to New York, in 1919, she began to taste success when it was discovered that her voice was excellent for phonograph records. In January, 1920, she did something she had never done before, and something no other woman had done at that time. She sang before a microphone.

The event is important enough to be told in some detail. The studio was a little room in the tower of the Pulitzer Building in Park Row—a room reached by climbing three flights of winding stairs. There wasn't space enough for a piano, so an accordion was used. Dr. Lee DeForest was in complete charge of the broadcasting, which was still very much in the experimental stage. The microphone had a horn on it—a horn originally designed for a 1904 model.

FIRESTONE

Since then Miss De Leath has been definitely associated with radio broadcasting. She sang for WJZ when that station was the only one east of Pittsburgh. In 1923 she managed and directed station WDT. On occasion she even did her own announcing. During the early days of radio tests her voice was picked up at seven European listening points at the same time.

Although she is primarily a radio artist, she still makes phonograph records which are popular in Europe as well as in the United States. She writes both the words and music to songs, and is the author of a number of popular compositions. Her semi-classical compositions may be found in any modern library.



Vaughn De Leath



Franklyn Baur

Franklyn Baur, the tenor Voice of Firestone, made his début as an entertainer somewhat later in life than Miss De Leath. He was eight years old before he tucked a violin under his chin and took his bows at public gatherings. With no insistence on the part of his family he studied violin for six years. Then he gave up the violin and devoted two years to studying piano. It was not until he was sixteen, however, that he discovered his singing voice.

When he was eighteen, Baur heard that the Park Avenue Baptist Church of New York was looking for a soloist. He applied for the job. So did more than one hundred professional singers. Baur was selected.

Concerts followed, and then he went abroad to sing. He was heard by the Prince of Wales, who commended him publicly. Homesick, he returned to America and began making phonograph records. Scouts from the radio studios discovered him, and he went on the air. One of his early radio appearances was as tenor with the Shannon Four in an Eveready program series. He was also featured in programs which are now part of radio history. Florenz Ziegfeld heard him and sent for him. The result was that Baur was featured in the Ziegfeld Follies of 1927. But he left the Follies the next year to return to radio.

Although he is a familiar and well-known person to radio audiences, Baur is only twenty-six years old.

Nostalgia Almanac

OCTOBER

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	31			

IN OCTOBER OF 1927 the movies started to talk as Al Jolson starred in "The Jazz Singer" for Warner Brothers. The film opened on October 6, 1927 and the silent film era began to draw to a hasty close.

SPUTNIK I, the first man-made satellite, was launched by Soviet scientists on October 4, 1957. The 184-pound sphere circled the earth every 90 minutes.

ORSON WELLES' radio production of *The War of The Worlds*, adapted from the H. G. Wells story, proved the power of radio on October 30, 1938. Welles' realistic drama, presented as coverage of the invasion of New Jersey by Martians, had listeners from coast-to-coast scrambling for cover.

GLENN MILLER and his orchestra performed a concert at Carnegie Hall, New York on October 6, 1939 as part of an ASCAP Festival of American Music.

TOKYO ROSE, of Japanese wartime propaganda broadcasts, was sentenced on October 7, 1949 in San Francisco to 10 years of prison for treason.

THE FIRST PROFESSIONAL FOOTBALL GAME to be televised was seen over NBC experimental station W2XBS on October 22, 1939. NBC cameras covered the action from Ebbets Field, Brooklyn as the Brooklyn Dodgers defeated the Philadelphia Eagles 23-14.

CHICAGO TRIBUNE readers got their first glimpse of Chester Gould's comic strip, *Dick Tracy* on October 4, 1931.

OCTOBER RADIO DEBUTS include Rudy Vallee (1929); *The Joe Penner Show* (1933); *Lux Radio Theatre* (1934); *Stella Dallas* and *Big Town* (1937); *The Right to Happiness* and Bill Stern's *Sports Newsreel* (1939); *Chicago Theatre of the Air* (1940); *Red Skelton* (1941); *Adventures of Ozzie and Harriet* and *True Detective Mysteries* (1944); *A Day in the Life of Dennis Day*, *Phileo Radio Time* and *Adventures of Frank Merriwell* (1946); *You Bet Your Life* (1947); *Rocky Fortune* (1953).

OCTOBER TELEVISION PREMIERES include *Kukla, Fran and Ollie* (1947); *Life of Riley*, *Aldrich Family* and *Man Against Crime* (1949); *Jack Benny*, *Burns and Allen*, *Arthur Murray Party*, and *Frank Sinatra* (1950); *I Love Lucy* (1951); *I Married Joan*, *Red Buttons*, *Ozzie and Harriet*, *Our Miss Brooks*, and *This is Your Life* (1952); *Person to Person* and *Winky Dink and You* (1953); *Father Knows Best*, *George Gobel Show*, *December Bride* and *Rin Tin Tin* (1954); *Adventures of Topper*, *Alfred Hitchcock Presents*, the *Mickey Mouse Club*, *The People's Choice*, and *Captain Kangaroo* (1955); *Playhouse 90* (1956); *Leave it to Beaver* (1957); *Yancy Derringer*; and *Bat Masterson* (1958).

OCTOBER BIRTHDATES

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. 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); Luraine 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); Benia 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. 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. 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)

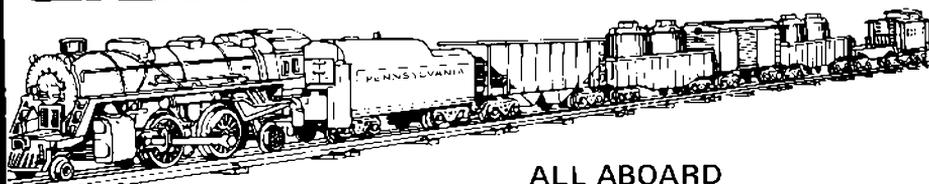
OCT. 29: Fanny Brice* (1891); Richard Dreyfuss (1947); Akim Tamiroff* (1889)

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

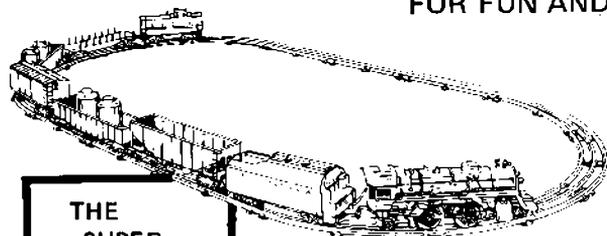
NOTE: * denotes deceased

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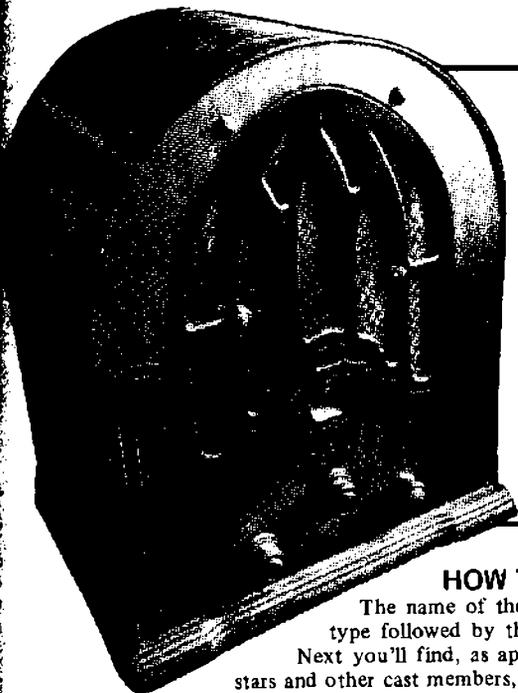
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RADIO GUIDE

COMPLETE LISTINGS

for

OCTOBER and NOVEMBER



Saturday Afternoon
THOSE WERE THE DAYS

1 P.M. to 5 P.M.

WNIB Chicago 97.1 FM

WNIZ Zion 96.9 FM

PLUS

Monday thru Friday

RADIO THEATER

7 P.M. to 11 P.M.

WAIT Chicago 820 AM

WMRO Aurora 1280 AM

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.

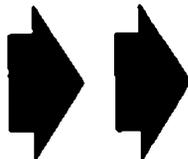
This information is followed by the network source of the broadcast: NBC (National Broadcasting Company), CBS (Columbia Broadcasting System), ABC (American Broadcasting Company), MBS (Mutual Broadcasting System), AFRS (Armed Forces Radio Service).

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 any-time during our broadcast, at our studio number, (312) 965-7763.

And, thanks for listening.



PROGRAM LISTINGS BEGIN ON NEXT PAGE . . .

THOSE WERE THE DAYS

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

OCTOBER

SATURDAY, OCTOBER 6th
SALUTE TO SHELDON LEONARD

SCREEN DIRECTORS PLAYHOUSE (4-3-49) "Ghost Breakers" starring Bob Hope with Sheldon Leonard and Shirley Mitchell. Radio version of Hope's 1940 comedy-mystery film. A radio reporter travels to Black Island, inhabited by zombies, crones and ghosts. Sustaining, NBC. (14:00; 16:00)

OUR SPECIAL GUEST will be **SHELDON LEONARD** who talks about his varied career as an actor, writer, producer and director in a conversation recorded in his Beverly Hills, California home on March 19, 1984. (27:30; 19:39)

MULLIGAN'S TRAVELS (1940s) Audition recording of a program that did not make a network or syndication appearance. Sheldon Leonard stars as a cab driver from Brooklyn who strives to get his education through the G. I. bill. Cast includes Bea Benadaret, Verna Felton, Arthur Q. Brian, Eric Snowdon. (16:10; 11:26)

ADVENTURES OF MAISIE (1949) Ann Sothern stars as Maisie Revere with Sheldon Leonard, Hans Conried, Bea Benadaret, Ben Wright. Maisie meets royalty while working on a farm.

SUSPENSE (1-8-54) "The Face is Familiar" starring Jack Benny with Sheldon Leonard, Joe Kearns, Hy Averback. Some shady characters dupe Jack into assisting in a bank robbery. AutoLite, CBS. (15:10; 13:45)

EXTRA: Throughout the program this afternoon, you'll hear many clips from past **Jack Benny** programs featuring **Sheldon Leonard** in his role as the racetrack tout.

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A limited number of back issues of the *Nostalgia Digest and Radio Guide* are available for \$2 each. For a complete list, send a stamped, self-addressed envelope to:

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SATURDAY, OCTOBER 13th
SALUTE TO VIRGINIA GREGG

LET GEORGE DO IT (9-11-50) "The White Elephant" stars Bob Bailey as private detective George Valentine with Virginia Gregg as Claire Brooks — Brooksie — Valentine's secretary. Standard Oil, MBS. (11:50; 14:45)

OUR SPECIAL GUEST will be radio actress **VIRGINIA GREGG** who discusses her long career on radio in many different roles, especially as a "girl Friday" type for several private eyes. Conversation recorded in Beverly Hills, California, March 19, 1984. (21:44)

SUSPENSE (1-25-54) "Want Ad" starring Robert Cummings with Virginia Gregg, Mary Jane Croft, Paula Winslowe. AutoLite, CBS. (18:08; 12:56)

RICHARD DIAMOND, PRIVATE DETECTIVE (2-9-51) "The Blue Serge Suit" starring Dick Powell as Diamond with Virginia Gregg as Helen Asher, Jim Backus, Arthur Q. Brian. Camel Cigarettes, ABC. (13:20; 13:30)

YOURS TRULY, JOHNNY DOLLAR (4-25-50) "Pearl Carasa Matter" stars Edmund O'Brien as the man with the action-packed expense account. Cast includes Virginia Gregg, Hy Averback, Joe Kearns, Bill Johnstone, Bill Conrad, Howard McNear. The body of Pearl Carasa is pulled out of the East River. Sustaining, CBS. (14:00; 15:10)

SCREEN DIRECTORS PLAYHOUSE (1-6-50) "Magic Town" starring James Stewart with Virginia Gregg and Hans Conried. Radio version of the 1947 film about a pollster who discovers an American town which reflects the national average. RCA Victor, NBC. (12:04; 18:20)

SATURDAY, OCTOBER 20th
IT'S A BEAUTIFUL DAY IN CHICAGO!

UNCLE NED'S SQUADRON (2-17-51) Ned Locke and co-pilot Hugh Downs in an aviation-oriented program for youngsters, broadcast from the Merchandise Mart studios of NBC in Chicago. Sustaining, WMAQ. (14:25; 15:20)

OUR SPECIAL GUEST will be **EVERETT MITCHELL**, long-time host and producer of NBC's National Farm and Home Hour and his biographer **RICHARD CRABB**, author of *Radio's Beautiful Day*. They discuss Mitchell's long and illustrious career in Chicago radio which dates back to the formation of station WENR and other radio firsts. Conversation recorded in Morton Grove on July 17, 1984. (9:45; 15:25; 18:45; 14:05)

NATIONAL FARM AND HOME HOUR (11-26-49) Edited version of the program starring Everett Mitchell with music and news of interest to the agricultural community. From NBC's Merchandise Mart studios. Allis Chalmers, NBC. (13:30)

CURTAIN TIME (5-31-47) "Twice Blessed" starring Harry Elders and Nanette Sergeant. A rich young woman helps struggling artists. Program originates at NBC studios in Chicago's Merchandise Mart. Mars Candies, NBC. (10:36; 10:31; 10:01)

DESTINATION FREEDOM (10-10-48) "Little David" is the story of boxer Joe Louis whose mother called him "Little David" because she knew he would rise up and conquer the world. Featuring Fred Pinkard as Louis with Studs Terkle, Oscar Brown, Harry Elders. Hugh Downs announces the program which originated in the Merchandise Mart studios of the National Broadcasting Company. Produced in cooperation with the Chicago Defender. Sustaining, WMAQ. (15:12; 14:05)

QUIZ KIDS (9-5-48) Chief Quizzer Joe Kelly quizzes Patrick Conlon, Daryce Richman, George Cooks, Joel Kupperman and Melvin Miles. Guest Gene Autry arrives at the Merchandise Mart studios of NBC to make an appearance on this program. Alka Seltzer, NBC. (7:38; 9:40; 11:28)

SATURDAY, OCTOBER 27th
ANNUAL HALLOWE'EN PROGRAM

SUSPENSE (2-3-44) "The Sisters" starring Agnes Moorehead and Ida Lupino as twin

sisters. Police investigate a woman who purchased a casket — for herself. Roma Wines, CBS. (14:10; 14:34)

INNER SANCTUM (3-21-49) "Only the Dead Die Twice" starring Larry Haines, Alice Reinheart, Raymond Edward Johnson. A man takes a job driving a hearse for a woman who has killed her husband. AFRS Rebroadcast. (12:50; 10:10)

ESCAPE (2-15-48) "Ancient Sorceries" featuring Paul Frees and William Conrad. "You are alone in a remote village on the Welsh border surrounded by silent townspeople who are watching, and waiting for you to decide to lose your soul." Sustaining, CBS. (14:30; 15:45)

THE DARK (1940s) Arch Oboler's fantastic "Light's Out" story about persons who are turned inside out! (8:35)

THE WHISTLER (6-19-43) "House of Terror." A woman marries an older man who winds up buried in the cellar. Sustaining, CBS. (16:10; 13:35)

MURDER AT MIDNIGHT (8-18-47) "Island of the Dead." The story of a dead man who comes back for revenge. Syndicated. (10:50; 14:15)

SUSPENSE (12-5-46) "The House in Cypress Canyon" starring Robert Taylor, Howard Duff, Hans Conried and Cathy Lewis. "Unearthly cries and blood oozing from under a locked door" go with a newly purchased house. Roma Wines, CBS. (13:20; 16:25)

(NOTE: As usual, this **THOSE WERE THE DAYS** broadcast will be presented on a special **Ghost-to-Ghost** network! Don't miss it if you can!)

NOVEMBER

SATURDAY, NOVEMBER 3rd
A VISIT WITH FRAN ALLISON

KUKLA, FRAN AND OLLIE (10-13-52) Burr Tillstrom, Fran Allison and the Kuklapolitans. Radio version of the popular TV series. The trio talk about their first meeting. Sustaining, NBC. (9:26)

OUR SPECIAL GUEST will be **FRAN ALLISON** recalling her career on television in Kukla, Fran and Ollie and on radio as Aunt Fanny on the Breakfast Club in a conversation recorded in her Van Nuys, California home on March 22, 1984. (23:53)

KUKLA, FRAN AND OLLIE (10-14-52) Burr Tillstrom, Fran Allison. Ollie discusses a letter sent by NBC executives urging them to be more descriptive on radio! Sustaining, NBC. (9:29)

BREAKFAST CLUB — Excerpts from 1960, 1961, and 1953 featuring Fran Allison as Aunt Fanny and the host of the Breakfast Club, Don McNeill, NBC. (3:21; 3:06; 3:00)

MEET THE MEEKS (9-20-47) Fran Allison co-stars with Forrest Lewis, Vera Vaughn and Arthur Peterson. Mortimer Meek tries unsuccessfully to catch up on his sleep on his day off. NBC. (11:30; 8:05; 10:50)

KUKLA, FRAN AND OLLIE (10-15-52) Burr Tillstrom, Fran Allison, Jack Fascinato. Fletcher Rabbit, the mailman, tries to find a whistle. Fran sings, "I'm Gonna Sit Right Down and Write Myself a Letter." Sustaining, NBC. (9:26)

EXTRA ADDED ATTRACTION

MONITOR (5-11-55) An isolated hour of NBC Radio's weekend service, the forerunner of modern-day news-and-feature/all talk radio. John Cameron Swayze, the NBC Weather Girl, Bob and Ray, the Art Van Damme Quintet, Roger Price, Show Business Reviews, Bill Lawrence, John Chancellor, Frank Gallop, many others. Sustaining, participating sponsors, NBC. (14:35; 14:55; 13:45; 15:30)

NOVEMBER

**SATURDAY, NOVEMBER 10th
HAPPY BIRTHDAY, JIM JORDAN
88 YEARS YOUNG!**

FIBBER MC GEE AND MOLLY (1-26-43) Jim and Marion Jordan star as the Squire of Wistful Vista and his wife, McGee writes a torrid love novel. Bill Thompson, Isabel Randolph, Harlow Wilcox, The King's Men, Billy Mills and the orchestra, Johnson's Wax, NBC. (9:09; 12:12; 9:00)

SUSPENSE (2-3-49) "Back Seat Driver" starring Fibber McGee and Molly as a couple held at gunpoint in their car. AutoLite, CBS. (8:35; 20:40)

G.I. JOURNAL # 77 (1940s) Editors for this edition of the Journal are Frank Sinatra and Fibber McGee and Molly, with Ginger Rogers, Mel Blanc, Arthur Q. Brian, the Les Paul Trio, Connie Haines, AFRS. (14:15; 16:00)

SCREEN GUILD PLAYERS (2-10-47) "Heavenly Days" starring Jim and Marion Jordan as Fibber McGee and Molly in a radio version of their 1944 movie. Fibber goes to Washington to speak for the average man. Lady Esther Products, CBS. (14:45; 12:30)

PHILCO RADIO TIME (4-14-48) Bing Crosby welcomes guests Fibber McGee and Molly. Fibber claims it was he who made Bing what he is today, invites him to sing at the Wistful Vista Elk's Club. Philco, ABC. (8:52; 7:42; 13:20)

FIBBER MC GEE AND MOLLY (12-26-39) Jim and Marion Jordan as the McGees, at the Wistful Vista train depot after putting Uncle Sycamore on the train to Peoria. They meet Molly's old boyfriend, Otis Catwalater (Gale Gordon) who invites himself over for dinner. To impress Otis, the McGees get neighbor Gildersleeve (Harold Peary) to be their butler for the evening. Isabel Randolph appears as Mrs. Uppington, Mel Blanc is the train agent. Harlow Wilcox, Billy Mills and the Orchestra, singer Jimmy Shields. Jim Jordan calls this program his favorite show. Johnson's Wax, NBC. (10:41; 8:15; 9:56)

**SATURDAY, NOVEMBER 17th
ANNUAL THANKSGIVING SHOW**

JIMMY DURANTE SHOW (11-26-47) Guest Victor Moore joins the Schnozzola on the eve of Thanksgiving. Jimmy has a live turkey and Arthur Treacher is raffling it off! Candy Candido, Hans Conried, Rexall, NBC. (8:50; 10:35; 9:05)

SONGS BY SINATRA (11-21-45) On the first peacetime Thanksgiving after the end of World War II, Frank Sinatra offers a patriotic program

featuring Marilyn Maxwell, the Pied Piper, Louis Prima, Axel Stordahl and the orchestra, Old Gold Cigarettes, CBS. (6:58; 11:30; 8:35)

CAVALCADE OF AMERICA (11-24-47) "Us Pilgrims" starring George Tobias with Mercedes McCambridge and Ralph Bell. The story of an immigrant's idea of a first Thanksgiving. DuPont, NBC. (14:15; 13:25)

EDDIE CANTOR SHOW (11-21-45) Eddie plans to cook a turkey for Thanksgiving in his room at the Waldorf Hotel in New York! Thelma Carpenter, Bert Gordon, Leonard Seuss, Billy Conn and Hildegard. Ipana, Sal Hepatica, NBC. (9:22; 7:45; 11:40)

HALLMARK PLAYHOUSE (11-24-49) "The Courtship of Miles Standish" starring David Niven. Hallmark Cards, CBS. (16:00; 13:10)

LIFE OF RILEY (11-29-48) William Bendix stars as Chester A. Riley who invites Gillis — and his turkey — for Thanksgiving dinner. AFRS Rebroadcast. (11:45; 13:10)

**SATURDAY, NOVEMBER 24th
RADIO TO GET INTO
THE HOLIDAY SPIRIT BY**

RAILROAD HOUR (12-15-52) "Holiday Inn" starring Gordon McRae and guest Dorothy Warrenshold, with the Norman Luboff Choir. A musical version of the Irving Berlin film. Marvin Miller announces. Cast includes Olan Soule and Bill Johnstone. Association of American Railroads, NBC. (15:44; 13:10)

ARCHIE ANDREWS (12-13-47) Bob Hastings as Archie, Harlan Stone as Jughead Jones. The Christmas shopping mix-up doesn't get any better and Stacy's Department store is never the same! Swift's Franks, NBC. (16:25; 13:05)

HINDS HALL OF FAME (12-23-34) A Walt Disney Christmas Show featuring Mickey Mouse, Donald Duck, Goofy, Clara Cluck, Minnie Mouse and Walt Disney. Hinds, NBC. (14:36; 15:26)

SUSPENSE (12-17-61) "Yuletide Miracle" featuring Larry Haines, Santos Ortega with Joe DiSantis, Rosemary Rice, Kathryn Raht, Bill Lipton. A man on parole is moved by the spirit of Christmas to fulfill the wish of a dying boy. Sustaining, CBS. (10:10; 13:05)

GRAND OLE OPRY (12-25-59) The Opry's Christmas show from Nashville with Marty Robbins, the Jordanaires, Skeeter Davis, Grover Lavender, Marvin Hughes. Pet Milk, NBC. (7:10; 10:35; 11:16)

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

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OCTOBER

MONDAY, OCTOBER 1st

BOB CROSBY AND HIS ORCHESTRA (4-29-40) Remote from Chicago's Blackhawk Restaurant. Sustaining, MBS-WGN. (10:10; 8:05; 10:50)

SUSPENSE (4-24-47) "Win, Place and Murder" starring Richard Conte as a private detective attempting to track down the murderer of a bookie. Roma Wines, CBS. (11:20; 16:58)

TEXACO STAR THEATRE (5-24-42) Fred Allen stars with Portland Hoffa, Kenny Baker, Jimmy Wallington, Al Goodman's orchestra and guest Jack Haley. (14:40; 21:15; 13:05; 11:55)

MR. DISTRICT ATTORNEY (1950s) "Case of the Assassin in the Dark" stars David Brian as Paul Garrett, the D.A. Syndicated, AFRS. (18:35; 7:48)

SCREEN DIRECTOR'S PLAYHOUSE (1-9-49) "Stagecoach" starring John Wayne, Claire Trevor and Ward Bond in the radio version of the 1939 film. Sustaining, NBC. (14:15; 15:40)

TUESDAY, OCTOBER 2nd

BURNS AND ALLEN SHOW (6-6-44) Guest Dinah Shore joins George and Gracie in the first of two consecutive, related broadcasts. George is depressed, thinking he is a failure as a singer. Swan Soap, CBS. (7:54; 10:02; 11:32)

KRAFT MUSIC HALL (10-2-47) First show of the series starring Al Jolson, Oscar Levant, Lou Bring and his orchestra, announcer Ken Carpenter. Guests are Edgar Bergen and Charlie McCarthy. Kraft Foods, NBC. (10:30; 7:30; 10:25)

DR. SIXGUN (1954) Karl Weber stars as Dr. Grey Matson. A Southern colonel of the Jewish faith arrives in the territory and is challenged to a duel on the Day of Atonement. Sustaining, NBC. (16:55; 11:15)

THE WHISTLER (1940s) "The Gentle Way" starring Willard Waterman and Howard McNear. Signal Oil Co., CBS. (8:18; 14:32; 3:13)

SPOTLIGHT REVUE (6-18-48) Spike Jones and the City Slickers, Dorothy Shay, the Park Avenue Hillbilly and guest singer Buddy Clark, Coca Cola, CBS. (17:00; 12:40)

DIARY OF FATE (1948) "Janice Bennett Entry" is the drama told by "Fate." Syndicated. (13:50; 13:40)

WEDNESDAY, OCTOBER 3rd

DRAGNET (4-17-52) Jack Webb stars as Sgt. Joe Friday, searching for a confidence man. Fatima Cigarettes, NBC. (18:15; 9:40)

READER'S DIGEST, RADIO EDITION (5-5-46) "Time of Night" starring Ruth Hussey. A strange story of two people who fall in and out of love. Hallmark Cards, CBS. (15:20; 13:50)

MUSIC IN THE MORGAN MANNER (1-18-45) Russ Morgan and his orchestra in a remote broadcast from the Trocadero Restaurant in Hollywood. Sustaining, MBS. (8:52; 6:16)

X MINUS ONE (2-15-56) "Skulking Permit." The "lost" colony of New Delaware has not been visited by officials from Earth in 200 years. Sustaining, NBC. (15:15; 13:50)

GREAT GILDERSLEEVE (1-18-50) Harold Peary as Throckmorton P. Gildersleeve with Walter Tetley as LeRoy, Lillian Randolph as Birdie. Gildy needs an excuse to get his girlfriend over for dinner. Kraft Foods, NBC. (15:44; 15:00)

MOONLIGHT SERENADE (1951) Rebroadcast of some 1942 Glenn Miller radio appearances. Syndicated. (12:50)

ONE MAN'S FAMILY (10-2-49) Book 72, Chapter 1. "Father Barbour and His Three Sons." Sustaining, NBC. (17:20; 12:50)

THURSDAY, OCTOBER 4th

INNER SANCTUM (12-13-48) "Murder Faces East." The legend of a Burmese Idol directs a man to kill his wife. AFRS Rebroadcast. (9:15; 13:55)

HARRY JAMES AND HIS MUSIC MAKERS (7-6-45) Vocals by Kitty Kallen and Buddy DiVito. Guests are the Delta Rhythm Boys. AFRS Rebroadcast. (8:55; 9:40; 11:20)

WHISPERING STREETS (1958) "Reverend Kingsley's Retirement" narrated by hostess Bette Davis. AFRS Rebroadcast. (7:00; 9:20; 8:17)

EDDIE CANTOR'S SHOW BUSINESS (1950s) Eddie talks about famous show business teams, including Moran and Mack, Abbott and Costello (who do "Who's On First?"), Mary Martin and Ezio Pinza, and Jimmy Durante and Helen Trauble. AFRS Rebroadcast. (12:45; 10:45)

LET GEORGE DO IT (8-9-48) "The Perfect Specimen" stars Robert Bailey as private eye George Valentine, with Frances Robinson as

Claire Brooks. Standard Oil, MBS. (12:15; 6:45)

MAIL CALL #127 (1940s) Host Groucho Marx introduces Ida Lupino, the Gene Krupa Quartet, and humorist Robert Benchley. AFRS. (15:40; 14:45)

FRIDAY, OCTOBER 5th

JACK BENNY PROGRAM (10-5-47) First show of the 1947-48 season, with Mary Livingstone, Dennis Day, Phil Harris, Eddie "Rochester" Anderson, Don Wilson. Jack's back from summer vacation. Lucky Strike Cigarettes, NBC. (15:55; 13:05)

MR. KEEN, TRACER OF LOST PERSONS (2-16-50) "The Two-Faced Murderer" stars Bennett Kilpack as the kindly old investigator. Anacin, CBS. (13:30; 15:00)

JAN GARBER AND HIS ORCHESTRA (1950) The Idol of the Airlanes in a remote broadcast from the Trianon Ballroom in Chicago. Announcer is Hal Stark. Sustaining, WBBM. (8:30; 11:55; 9:20)

LUX RADIO THEATRE (6-2-47) "The Jazz Singer" starring Al Jolson, Gail Patrick, Ludwig Donath and Tamara Shane in the radio version of the 1927 movie that brought sound to the silver screen. Al Jolson recreates his original screen role. Lux Soap, CBS. (19:50; 18:40; 21:40)

ADVENTURES BY MORSE (1944) "The City of the Dead" Chapter 10: "Where The Pearls Were Hidden" is the final episode in this continuing adventure. Syndicated. (12:50; 12:05)

MONDAY, OCTOBER 8th

YOURS TRULY, JOHNNY DOLLAR (5-30-50) "Port au Prince Matter." Edmund O'Brien stars as the man with the action-packed expense account. Sustaining, CBS. (14:20; 14:10)

MUSICAL AUTOGRAPHS (1944) starring Guy Lombardo and his Royal Canadians, featuring "the favorite music of America's favorite personalities." AFRS Rebroadcast. (10:05; 8:40; 10:30)

ADVENTURES OF OZZIE AND HARRIET (12-5-48) Guest Bing Crosby pays a visit to the Nelson household. International Silver Co., NBC. (15:00; 15:08)

CAVALCADE OF AMERICA (10-12-42) "Admiral of the Ocean Sea" starring Orson Welles in a dramatization of Columbus' discovery of America. DuPont, NBC. (13:56; 14:00)

HALLMARK PLAYHOUSE (12-8-49) "Christopher and Columbus" starring Dorothy McGuire in a dual role as twin sisters traveling from London to America. Hallmark Cards, CBS. (14:04; 15:42)

MILTON BERLE SHOW (10-14-47) Milty offers a "Salute to Theatre" with regulars Jack Albertson, Mary Shipp, Pert Kelton, announcer Frank Gallup and Ray Bloch and the orchestra. Phillip Morris Cigarettes, NBC. (12:15; 9:00; 8:55)

TUESDAY, OCTOBER 9th

BURNS AND ALLEN SHOW (6-13-44) Dinah Shore returns as guest in the second of two consecutive, related programs. George is in Kansas City, thinking he has been chosen by the Chamber of Commerce as the City's favorite singer. Swan Soap, CBS. (13:45; 8:31; 7:28)

KRAFT MUSIC HALL (10-9-47) Al Jolson and the regulars welcome guest Lauritz Melchior. Kraft Foods, NBC. (11:05; 6:45; 11:10)

MURDER AT MIDNIGHT (1946) "The Dead Came Back." The police allow a murderer to escape and return to the scene of the crime. Syndicated. (12:01; 12:48)

AUTHOR'S PLAYHOUSE (10-23-44) "The Greatest Man in the World" by James Thurber. A man claims his single engine plane can fly non-stop around the world. Sustaining, NBC. (12:55; 10:15)

BOX THIRTEEN (1948) Alan Ladd stars as adventure-seeking mystery writer Dan Holiday. "Hot Box" is a teakwood box Holiday is asked to bid on at an auction. Syndicated. (13:30; 12:45)

SCREEN GUILD THEATRE (6-17-46) "Marriage is a Private Affair" starring Lana Turner and John Hodiak in their original screen roles in this radio version of their 1944 movie. Lady Esther Cosmetics, CBS. (14:02; 14:32)

WEDNESDAY, OCTOBER 10th

THE SHADOW (10-23-39) "Gun Island" stars Bill Johnstone as Lamont Cranston and Agnes Moorehead as the lovely Margo Lane. Blue Coal, MBS. (14:15; 16:45)

JIMMY DURANTE SHOW (2-25-48) The Schnozzola welcomes guest Victor Moore and regulars Peggy Lee, Candy Candido, announcer Howard Petrie, Roy Bargy and the orchestra. Rexall, NBC. (8:55; 9:15; 11:05)

HALL OF FANTASY (1953) "Hangman's Rope" is the story of a man who held the job of executioner for the Crown for 23 years and how he came back to finish the job. Syndicated. (15:10; 10:10)

ADVENTURES OF MAISIE (1949) Ann Sothern stars as Maisie Revere who recommends to the company president that he hire an efficiency expert. Cast includes Frank Nelson, Hans Conried, Lurene Tuttle, Sheldon Leonard, Sidney Miller. Syndicated. (11:20; 15:20)

FRANKIE CARLE AND HIS ORCHESTRA (8-12-50) "Your Saturday Dance Date" broadcasting remote from the Marine Ballroom of the Edgewater Beach Hotel in Chicago. Bill Griskey, announcer. Sustaining, NBC. (11:20; 9:45; 7:15)

ONE MAN'S FAMILY (10-9-49) Book 72, Chapter 2. "Clifford Delves into his Past." Sustaining, NBC. (13:20; 16:28)

Chuck Schaden's RADIO THEATRE

OCTOBER

THURSDAY, OCTOBER 11th

JERRY GRAY AND HIS BAND OF TODAY (8-13-50) Remote broadcast from the Palladium in Hollywood, California. Sustaining, CBS. (15:28; 12:32)

MR. PRESIDENT (7-3-47) Edward Arnold stars as a Chief Executive of the United States who fought cancer of the mouth. Sustaining, ABC. (17:00; 10:00)

BOLD VENTURE (1951) Humphrey Bogart and Lauren Bacall star as Slate Shannon and Sailor Duval. A newlywed couple poison a man in Slate's hotel and try to frame him. Syndicated. (11:43; 12:25)

COMMAND PERFORMANCE # 131 (1940s) Actress Barbara Stanwyck is mistress of ceremonies introducing Dick Haymes, Sterling Holloway, Errol Flynn, June Allyson, Linda Darnell and Cass Daley. AFRS. (10:00; 6:00; 13:00)

SUSPENSE (9-11-47) "The Twist" starring Michael O'Shea with Sidney Miller. A would-be radio writer plans a murder. Roma Wines, CBS. (14:37; 12:54)

OUR MISS BROOKS (3-11-50) Eve Arden stars as the English teacher at Madison High School, awakened by a burglar in her house. Gale Gordon, Richard Crenna, Jeff Chandler. Colgate-Palmolive Peet Co., CBS. (7:50; 13:00; 8:10)

FRIDAY, OCTOBER 12th

JACK BENNY PROGRAM (10-12-47) Jack and the gang, with Mel Blanc, Frank Nelson, Bea Benaderet. Jack goes to the doctor for a physical exam because his sponsor took out a million dollar insurance policy on him. Lucky Strike Cigarettes, NBC. (16:00; 13:00)

BING CROSBY - THE FINAL CHAPTER (10-11-77) Bing Crosby's last radio appearance before his death on October 14, 1977 at the age of 76. Featuring a conversation with Alan Dell, BBC radio personality, and songs Bing sang on the air just three days before he died on a golf course in Spain. Also excerpts from a BBC "Variety Bandbox" program from August 29, 1944 and a 50th Year-In-Show Business telecast from BBC-TV in 1975. An outstanding tribute to one of the world's greatest entertainers. Special, BBC. (7:37; 20:07; 10:22; 16:38)

SCREEN DIRECTOR'S PLAYHOUSE (3-22-51) "The Great Lover" starring Bob Hope and Rhonda Fleming in their original screen roles in this radio version of the 1949 movie comedy. Newspaperman Bob is a boy scout leader on a ship filled with his troops, luscious Rhonda and a murder! Cast includes Jim Backus, Walter

Tetley, Sheldon Leonard, and Fritz Feld. Chesterfield Cigarettes, Anacin, RCA Victor, NBC. (13:00; 11:55; 16:20; 11:35)

ADVENTURES BY MORSE (1944) Episode 1 of a three-part Carlton E. Morse mystery, "A Coffin For the Lady." Syndicated. (13:30; 12:35)

MONDAY, OCTOBER 15th

SAMMY KAYE AND HIS ORCHESTRA (6-10-40) "Sensations and Swing" from the Hotel William Penn in Pittsburgh. Sensation Cigarettes. (7:45; 14:15; 7:45)

THE LINE-UP (1950s) Bill Johnstone as Lt. Ben Guthrie and Wally Maher as Sgt. Matt Grebb of the San Francisco Police Department trying to find a man responsible for a series of gas station holdups. Sustaining, CBS. (12:40; 14:00)

BIOGRAPHY IN SOUND (2-28-56) "The Magnificent Rogue," a biography of W. C. Fields narrated by Fred Allen, featuring interviews with people who knew Fields and clips from radio performances. Sustaining, NBC. (16:35; 11:50; 13:00; 10:50)

HALLMARK PLAYHOUSE (9-15-49) "Anna and the King of Siam" starring Deborah Kerr in a radio version of the story which became the award-winning musical "The King and I." Hallmark Cards, CBS. (11:20; 18:10)

AVALON TIME (11-8-39) Red Skelton stars with Dick Todd and Bob Strong and the orchestra. Avalon Cigarettes, NBC. (13:00; 11:14; 4:50)

TUESDAY, OCTOBER 16th

SUSPENSE (9-25-47) "The Blue Hour" starring Claire Trevor as a woman being investigated for the murder of her rich boyfriend. Roma Wines, CBS. (9:30; 18:19)

KRAFT MUSIC HALL (10-16-47) Al Jolson, Oscar Levant and guest Bing Crosby. Kraft Foods, NBC. (10:20; 7:35; 11:10)

STORY OF DR. KILDARE (1-26-51) Lou Ayers as Dr. Kildare, Lionel Barrymore as Dr. Gillespie, tracking down a phony doctor. Syndicated. (11:03; 13:14)

JACK CARSON SHOW (11-27-45) Actress Diana Barrymore is guest with regulars Arthur Treacher and Freddy Martin and the orchestra. AFRS Rebroadcast. (12:50; 13:05)

MY FAVORITE HUSBAND (1950) Lucille Ball stars with Richard Denning as Liz and George Cooper. While the Coopers are on vacation, the milkman continues to make deliveries. AFRS Rebroadcast. (11:20; 11:46)

MILCO RADIO TIME (10-16-46) Bing Crosby stars in the premier show of his new series, a landmark for radio as it was the first network program permitted to be transcribed (recorded) in advance of the broadcast date. Bob Hope is the guest who joins Lena Romay, the Chariteers, Skitch Henderson and Ken Carpenter. Milco, ABC. (8:35; 12:40; 8:00)

WEDNESDAY, OCTOBER 17th

BOB HOPE SHOW (2-26-46) Guest Jane Wyman joins Bob for a "Lost Weekend" sketch. Mary Colonna, Frances Langford, Skinny Dennis and the orchestra. AFRS Rebroadcast. (8:19; 13:26)

LUX RADIO THEATRE (5-1-39) "Lady for a Day" starring Mae Robeson, Warren William, Alan Parker and Guy Kibbee in a radio version of Frank Capra's 1933 screen hit. It's Damon Runyon's "Apple Annie" story which Capra later remade in 1961 as "Pocketful of Miracles." Lucille Howard is guest producer. Lux Flakes, CBS. (18:25; 17:10; 23:50)

JUDY CANOVA SHOW (4-19-47) Judy wants to enter a Hollywood glamour contest. Mel Blanc, Joe Kearns, the Sportsmen. Colgate-Rmotive, NBC. (13:00; 17:00)

MAX BENEKE AND THE GLENN MILLER ORCHESTRA (1-30-48) One Night Stand remote broadcast from the Hollywood Palladium. AFRS. (10:00; 10:40; 7:30)

ONE MAN'S FAMILY (10-16-49) Book 72, Chapter 3. "Father Barbour Gets Left Behind." Sustaining, NBC. (13:55; 16:30)

THURSDAY, OCTOBER 18th

LET'S PRETEND (1950s) "Beauty and the Beast" presented by Uncle Bill Adams and the Pretenders. Sustaining, CBS. (13:30; 14:30)

FIBBER MC GEE AND MOLLY (2-2-43) Merrion and Jim Jordan, Bill Thompson, the King's Men, Billy Mills and the orchestra. Fibber decides to clean out the hall closet. Johnson's Wax, NBC. (10:24; 12:57; 7:54)

ESCAPE (4-1-54) "The Return." A man asks a blind beggar to show him a place where there is no strife or struggle. He is taken to the "perfect place." Sustaining, CBS. (13:20; 15:20)

G.I. JOURNAL # 59 (1940s) Joe E. Brown is Editor-in-Chief, with Lucille Ball, Cass Daley, the Charioteers, Mel Blanc. AFRS. (12:10; 7:20; 10:25)

FRONTIER GENTLEMAN (5-25-58) John Dehner stars as J. B. Kendall, reporter for the London Times who searches for a woman kidnapped by Indians. Sustaining, CBS. (11:20; 11:50)

SONGS BY SINATRA (11-28-45) Frank Sinatra is joined by the Pled Pipers, Axel Stordahl's orchestra, the King Cole Trio, and Lillian Romundy of the Metropolitan Opera. Old Gold Cigarettes, CBS. (8:05; 10:30; 8:25)

FRIDAY, OCTOBER 19th

JACK BENNY PROGRAM (10-19-47) Rochester drives Jack in the Maxwell to the Hillcrest Country Club for a game of golf. Mary, Dennis, Phil, Don, the Sportsmen, Lucky Strike Cigarettes, NBC. (10:20; 7:25; 11:30)

WILL OSBORNE AND HIS ORCHESTRA (9-20-48) Remote broadcast from the Edgewater Beach Hotel, Chicago. Sustaining, NBC. (9:45; 9:30; 9:30)

ON STAGE (3-19-53) "Eddie" starring Cathy and Elliot Lewis. Eddie gives a girl a lift, tries to get a date with her. Sustaining, CBS. (14:30; 14:30)

TRUE DETECTIVE MYSTERIES (6-26-37) "Girl in the Iron Mask". A married woman and her lover plot to kill her husband. Sustaining, MBS. (11:40; 12:15)

MY FRIEND IRMA (1-6-52) Marie Wilson stars as Irma Peterson with Cathy Lewis as Jane Stacy, John Brown as Al, Hans Conried as Professor Kropotkin. Irma wants to get her memoirs published. Ennds Chlorophyll Tablets, CBS. (13:55; 15:05)

ADVENTURES BY MORSE (1944) Episode 2 of "A Coffin for the Lady." Syndicated. (13:35; 10:04)

MONDAY, OCTOBER 22nd

PEOPLE ARE FUNNY (1-31-50) Art Linkletter puts the contestants through their paces in this audience participation show. Raleigh Cigarettes, NBC. (7:15; 8:05; 12:40)

BENNY GOODMAN AND HIS ORCHESTRA (11-20-37) Remote broadcast from the Manhattan Room of the Hotel Pennsylvania, New York. Vocals by Martha Tilton. Sustaining, CBS. (9:20; 9:10; 12:05)

STARS OVER HOLLYWOOD (8-16-52) "My Wife, the Deputy Sheriff" starring Gary Merrill, with Mary Jane Croft, Fred Howard, Alice Reinheart. Carnation Evaporated Milk, CBS. (15:30; 13:00)

AMOS 'N' ANDY (1950s) Freeman Gosden and Charles Correll with Ernestine Wade, Johnny Lee, Amanda Randolph. Sapphire's birthday is coming up and the Kingfish needs some money for a gift. AFRS Rebroadcast. (8:36; 16:10)

CAPTAIN MIDNIGHT # 167 (10-17-39) Red Roberts, also known as Captain Midnight, and his young friend Chuck Ramsey are sent by a friend to meet Senor Pareda. They discover him wounded and bleeding with a strange story to tell. He has been tortured by master criminal Ivan Shark, who has a wicked scheme afoot! This is the first of a series of mostly consecutive and related episodes of the long-running adventure series. Don Gordon announces. Skelly Oil, Transcribed. (14:40)

CAPTAIN MIDNIGHT # 168 (10-18-39) Ed Prentiss stars as Captain Midnight. (14:40)

Chuck Schaden's RADIO THEATRE

OCTOBER

TUESDAY, OCTOBER 23rd

PHIL HARRIS-ALICE FAYE SHOW (11-20-49) Daughter Phyllis is offered a movie contract. Anne Whitfield as Phyllis, Elliot Lewis as Frankie Remley, Walter Tetley as Julius. Rexall, NBC. (8:50; 8:50; 10:15)

KRAFT MUSIC HALL (10-23-47) Al Jolson welcomes guest Groucho Marx. Kraft Foods, NBC. (9:45; 13:10; 6:30)

EDGAR BERGEN SHOW (1953) Bergen stars with Charlie McCarthy, Mortimer Snerd, Jack Kirkwood, Ray Noble and the orchestra, announcer Bill Baldwin. Charlie and Ray Noble get a job in a department store. Sustaining, CBS. (10:30; 13:25)

MYSTERY IN THE AIR (9-18-47) "The Black Cat" starring Peter Lorre in a radio version of the Edgar Allen Poe classic. Camel Cigarettes, NBC. (13:00; 16:00)

PHILCO RADIO TIME (10-23-46) Spike Jones and the City Slickers join Bing Crosby on the second show of the season. Philco, ABC. (12:30; 16:40)

CAPTAIN MIDNIGHT # 169 (10-19-39) (14:45)

CAPTAIN MIDNIGHT # 170 (10-20-39) (14:30)

WEDNESDAY, OCTOBER 24th

GREEN HORNET (5-15-40) Al Hodge as the Hornet, smashing a murder ring. Syndicated. (13:00; 15:00)

MAIL CALL # 125 (1940s) Dinah Shore is mistress of ceremonies welcoming Carlos Ramirez, Virginia O'Brien, Jimmy Durante, Monty Woolly. AFRS. (9:20; 11:30; 8:20)

HALLS OF IVY (1-23-52) Ronald and Benita Colman star as Professor and Mrs. Hall of Ivy College, which plans to honor a WW I Medal of Honor winner, the father of a student at the College. VOICE OF AMERICA Rebroadcast. (12:20; 15:20)

FRED ALLEN SHOW (1-30-49) Fred visits Allan's Alley, then welcomes guest Rudy Vallee. Portland Hoffa, Kenny Delmar, Parker Fennelly, Minerva Pious, Peter Donald. Fred offers to get Rudy into television! Ford Motor Co., NBC. (15:10; 13:05)

ONE MAN'S FAMILY (10-23-49) Book 72, Chapter 4. "A New Twist to an Old Story." Sustaining, NBC. (14:45; 14:45)

CAPTAIN MIDNIGHT # 171 (10-23-39) (14:40)

CAPTAIN MIDNIGHT # 172 (10-24-39) (14:45)

THURSDAY, OCTOBER 25th

BARNEY RAPP and HIS NEW ENGLANDERS (6-17-39) Remote broadcast from Barney Rapp's Supper Club in Cincinnati, Ohio, with vocals by Doris Day and Lee Johnson. Sustaining, NBC. (10:00; 10:15; 9:10)

ACADEMY AWARD (12-18-46) "Lost Angel" starring Margaret O'Brien and Jeff Chandler in the radio version of the 1943 film. Margaret repeats her screen role. House of Squibb, CBS. (15:00; 13:15)

KOLLEGE OF MUSICAL KNOWLEDGE (19-44) Kay Kyser broadcasting from Los Alamedas Naval Air Force Base. Contestants try for prizes. Georgia Carroll sings. AFRS Rebroadcast. (13:50; 15:30)

MERCURY THEATRE ON THE AIR (9-5-38) "The Man Who Was Thursday" starring Orson Welles with Ray Collins and Joseph Cotton. A fantasy-mystery about a Scotland Yard detective who infiltrates a gang of anarchists who plot to bomb the president of France and the King of England. Sustaining, CBS. (15:54; 14:22; 14:30; 13:32)

LIFE WITH LUIGI (4-1-52) J. Carroll Naish stars as Luigi, the little immigrant with Alan Reed as Pasquale who has a plot to help Luigi "celebrate" April Fool's Day. Wrigley's Chewing Gum, CBS. (13:45; 17:50)

FRIDAY, OCTOBER 26th

JACK BENNY PROGRAM (10-26-47) Jack's still at the Hillcrest Country Club, looking for his golf ball! All the regulars, plus Artie Auerbach as Mr. Kitzel and Sandra Gould and Sara Berner as the switchboard operators. Lucky Strike Cigarettes, NBC. (11:30; 9:20; 8:40)

BREAKFAST CLUB (1943) Don McNeill arrives to the program late from vacation with his family. Jack Baker subs until Don gets there. Good morning, Breakfast Clubbers! NBC-BLUE. (13:30; 13:00)

THE FAT MAN (1940s) "Murder Runs A Want Ad" starring J. Scott Smart as Brad Runyon, Dashiell Hammett's radio detective who tips the scale at 239 pounds. Sustaining, ABC. (13:56; 13:50)

DRENE SHOW (2-9-47) Don Ameche and Francis Lengford star as "The Bickersons" with Danny Thomas, Gale Gordon, Carmen Dragon and the orchestra. Drene Shampoo, Dreft, NBC. (6:20; 9:00; 13:55)

ABBOTT AND COSTELLO SHOW (3-3-49) Bud and Lou offer a Sam Shovel sketch, with Sam hunting a Hillbilly burglar. Sustaining, ABC. (16:08; 14:12)

VENTURES BY MORSE (1944) The final episode of "A Coffin for the Lady." Syndicated. (13:25; 13:33)

MONDAY, OCTOBER 29th

FRANK SINATRA AND HIS ORCHESTRA (10-26-40) Remote broadcast from the Hollywood Palladium. Vocals by Frank Sinatra, Anita Haines, the Pied Pipers. Sustaining, CBS. (14:15; 14:25)

THE HOUSE OF RILEY (10-29-44) William Bendix as Peter A. Riley, up to his old tricks for Hallowe'en. He tries to prove to son Junior that ghosts don't exist. Conrad Binyon as Doctor, John Brown as Digby O'Dell, the kindly undertaker. American Meat Institute. CBS-BLUE. (15:00; 14:50)

THE ADVENTURES OF PHILIP MARLOWE (10-1-44) "The Tail of the Mermaid" starring Gerald Mohr as Marlowe. Sustaining, CBS. (15:00; 14:38)

THE BIRTH OR CONSEQUENCES (10-31-48) Ralph Edwards and radio's big audience participation show broadcasting from Milwaukee, Wisconsin. Hallowe'en night program features guest Boris Karloff, Duz Soap. NBC. (18:20; 18:10)

DR. LARAMIE (4-29-56) Raymond Burr stars as Capt. Lee Quince of the U. S. Cavalry. A dying Indian chief asks Quince to make sure his son doesn't stray to the wrong side of the law. Sustaining, CBS. (17:00; 12:30)

THE NEW YORK JOURNAL # 72 (1940s) Jack Haley is Editor-in-Chief, with Arthur Treacher, Ann Rutherford, Ziggy Elman, Connie Haines, Mel Blanc. AFRS. (6:50; 7:50; 14:20)

TUESDAY, OCTOBER 30th

THE CHARLIE MC CARTHY SHOW (10-26-47) Guest Richard Widmark joins Charlie, Edgar Bergen, Mortimer Snerd, Anita Gordon, Ray Noble and the orchestra. For Hallowe'en, Charlie is selling protection from soaped windows. Chase and Sanborn Coffee, Royal Pudding. NBC. (8:25; 9:28; 12:01)

KRAFT MUSIC HALL (10-30-47) Al Jolson stars with Oscar Levant and guest William Bendix. Kraft Foods, NBC. (10:10; 5:45; 12:10)

MERCURY THEATRE ON THE AIR (10-30-38) "The War of the Worlds" starring Orson Welles. This is the classic radio drama by H. G. Wells that frightened half the nation when it was first broadcast. As Martians invade the planet Earth, the Columbia network reports to the nation. Sustaining, CBS. (13:14, 15:45; 16:12; 17:37)

THE MCGEE MC GEE AND MOLLY (10-24-39) The McGees attend a Hallowe'en party at the Gildersleeve home. Jim and Marion Jordan with Harold Peary, Isabel Randolph (Mrs. Uppington), Harlow Wilcox. Johnson's Wax, NBC. (8:00; 11:30; 7:45)

PHILCO RADIO TIME (10-30-46) Bing Crosby,

Skitch Henderson, Lina Romay, and the Les Paul Trio. Philco, ABC. (10:45; 7:45; 10:50)

WEDNESDAY, OCTOBER 31st HALLOWE'EN

SUSPENSE (6-23-49) "Ghost Hunt" starring Ralph Edwards as a radio disc jockey who sets up a stunt to stay overnight in a haunted house and record the happenings. AutoLite, CBS. (15:40; 13:55)

ADVENTURES OF OZZIE AND HARRIET (10-31-48) The Nelson boys insist they saw a ghost in the old McDonald house, but Ozzie goes into the "haunted" house to disprove their fears. International Silver Co., NBC. (14:05; 15:55)

MYSTERY IN THE AIR (8-14-47) "The Lodger" starring Peter Lorre and Agnes Moorehead. The story of Jack the Ripper. Camel Cigarettes, NBC. (11:40; 16:20)

FAVORITE STORY (1940s) "Dr. Jekyll and Mr. Hyde" starring William Conrad in the dual role. Ronald Colman introduces this favorite story of Alfred Hitchcock. Syndicated. (12:30; 12:05)

INNER SANCTUM (12-6-48) "Cause of Death" starring Barry Kroeger and Santos Ortega. A man's wife appears to him after her burial. AFRS Rebroadcast. (12:15; 12:00)

ONE MAN'S FAMILY (10-30-49) Book, 72, Chapter 5. "Family Reaction to Rexford Frome." Sustaining, NBC. (14:55; 14:05)

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Chuck Schaden's RADIO THEATRE

NOVEMBER

THURSDAY, NOVEMBER 1st

EDDIE CANTOR SHOW (11-6-47) Harry Von Zell, Zizi Blake, Bert Gordon, Cookie Fairchild and the orchestra. Eddie receives a threatening letter, warning him not to run for President. First of five consecutive, related programs. Pabst Blue Ribbon Beer, NBC. (11:30; 10:25; 6:36)

COLUMBIA PLAYHOUSE (3-31-38) Tribute to Irving Berlin. Al Jolson is master of ceremonies with an all-star cast saluting the great songwriter: Ethel Merman, Walter Winchell, Eddie Cantor, Sophie Tucker, Ben Bernie, Rudy Vallee, Tommy Dorsey, Connie Boswell, Guy Lombardo, Paul Whiteman, Louella Parsons. Program includes a musical preview of the new 20th Century Fox film, "Alexander's Ragtime Band" featuring the music of Irving Berlin. Special, CBS. (15:15; 12:45; 17:25; 31:45)

HALLMARK PLAYHOUSE (8-26-48) "State Fair" featuring Barbara Eiler, Tony Barrett, Barbara Fuller, Earl Ross, Sam Edwards, Peter Leeds. Radio version of the 1945 film, Hallmark Cards, CBS. (15:34; 14:16)

HERE'S TO VETERANS (12-8-47) Tex Beneke and the Glenn Miller orchestra "from the Supper Club." Eddie Hubbard announces. U.S. Veterans Administration, Syndicated. (12:00)

CAPTAIN MIDNIGHT # 173 (10-25-39) Ed Prentiss stars. (15:00)

CAPTAIN MIDNIGHT # 174 (10-26-39) Announcer is Don Gordon. (14:40)

FRIDAY, NOVEMBER 2nd

JACK BENNY PROGRAM (11-2-47) The gang does their version of the film "Dark Passage" with Jack in the Humphrey Bogart role, Mary in the part played by Lauren Bacall. Cast includes Frank Nelson and Mel Blanc. Lucky Strike Cigarettes, NBC. (11:05; 10:50; 7:10)

I WAS A COMMUNIST FOR THE FBI (1952) "Trial By Fear" stars Dana Andrews as Matt Cvetic. Syndicated. (12:58; 13:28)

COUNT BASIE AND HIS ORCHESTRA (8-31-52) Remote broadcast from Birdland at 53rd and Broadway in New York City. Sustaining, NBC. (11:25; 12:30)

SCREEN DIRECTORS PLAYHOUSE (12-9-49) "Call Northside 777" starring James Stewart recreating his screen role from the 1948 film. Cast includes Bill Conrad, Stacy Harris, Peggy Weber. A reporter tries to prove a convicted killer is innocent. Sustaining, NBC. (13:40; 16:15)

NATIONAL BARN DANCE (12-5-42) Hoosier Hot Shots, LuluBelle and Scotty, the Dinning

Sisters, Arkie, the Arkansas Woodchopper, Eddie Peabody, and guests Tom, Dick and Harry. Alka-Seltzer, WLS-NBC. (9:45; 9:18; 9:35)

CAPTAIN MIDNIGHT # 175 (10-27-39) (14:30)

CAPTAIN MIDNIGHT # 176 (10-30-39) (14:30)

MONDAY, NOVEMBER 5th

LUX RADIO THEATRE (5-27-46) "Music For Millions" starring Margaret O'Brien, Jose Iturbi, Jimmy Durante and Frances Gifford in a radio version of the 1944 movie. AFRS Re-broadcast. (21:20; 16:30; 11:25)

FRED ALLEN SHOW (10-19-47) James Mason is guest. Al Goodman and the orchestra, De-Marco Sisters. Tenderleaf Tea, Blue Bonnet Margarine, NBC. (13:10; 16:36)

X MINUS ONE (5-29-56) "Lulungameena" is a mysterious planet where a man comes to grips with himself about a murder he committed 25 years ago. Sustaining, NBC. (15:30; 12:20)

CLAUDE THORNHILL and HIS ORCHESTRA (1950) Remote broadcast from the Marine Dining Room of the Edgewater Beach Hotel, Chicago. Bill Griskey announces. Sustaining, NBC. (10:15; 9:20; 7:45)

CAPTAIN MIDNIGHT # 181 (11-6-39) (14:20)

TUESDAY, NOVEMBER 6th

RUSS MORGAN AND HIS ORCHESTRA (7-8-51) Remote broadcast from the Marine Dining Room of the Edgewater Beach Hotel in Chicago. Music in the Motgan Manner! Sustaining, NBC. (11:20; 12:10)

KRAFT MUSIC HALL (11-6-47) Al Jolson plays host to actor Humphrey Bogart. Bogie sings! Kraft Foods, NBC. (7:25; 13:15; 5:55)

CHARLOTTE GREENWOOD SHOW (9-30-45) Strange packages and cards begin to arrive for Charlotte. Hallmark Cards, ABC. (15:30; 14:25)

BARRY CRAIG, CONFIDENTIAL INVESTIGATOR (11-28-51) William Gargan stars in "The Case of the Naughty Necklace." Craig is hired to buy back a pearl necklace from a man's former sweetheart. Cast includes Parker Fennelley. Sustaining, NBC. (15:15; 13:07)

PHILCO RADIO TIME (11-6-46) Bing Crosby stars with the Charioteers, Skitch Henderson, Lina Romay and guest Rafael Mendez. Philco, ABC. (9:00; 9:15; 11:30)

CAPTAIN MIDNIGHT # 182 (11-7-39) (14:35)

WEDNESDAY, NOVEMBER 7th

THE TAVERN (10-26-45) Ed Gardner Archie, the manager of the tavern, Eddie as Eddie the Waiter, Charlie Cantor as Finnegan, and Florence Halop as Miss Archie's. Archie's nephew is coming to visit. Rebroadcast. (8:30; 8:05; 7:05)

HANKIE CARLE AND HIS ORCHESTRA (10-26-50) Remote broadcast from the Marine Dining Room of the Edgewater Beach Hotel "on the beautiful shores of Lake Michigan" in Chicago. Bill Griskey announces. Sustaining, NBC. (15:9:40; 8:10)

DRIVER AT MIDNIGHT (1946) "Nightmare." A woman dreams she is being smothered by her husband. Syndicated. (13:12; 13:10)

MAND PERFORMANCE # 447 (1940s) Stafford, Bob Hope, Red Norvo, Del Sharkey, emcee. AFRS. (13:50; 15:35)

THE MAN'S FAMILY (11-6-49) Book 72, Chapter 6. "Rex Frome Invades the Barbours." Sustaining, NBC. (14:25; 14:40)

CAPTAIN MIDNIGHT # 183 (11-8-39) Skelly Oil, Syndicated. (14:35)

THURSDAY, NOVEMBER 8th

GRACIE CANTOR SHOW (11-13-47) Because she is running for president, Eddie gets threatening phone calls and advertises for a bodyguard. Slapsy Maxie Rosenbloom and Maxie Morley both answer the ad. Pabst Blue Ribbon Beer, NBC. (11:55; 11:35; 5:10)

PHILCO RADIO HALL OF FAME (1-2-44) George Burns and Gracie Allen, Milton Berle, Billie Howard, Georgia Gibbs, Raymond Wham Swing, Deems Taylor, and Paul Whitehead and the orchestra. Philco Corporation, NBC-BLUE. (14:50; 11:15; 11:50; 19:35)

HAVIER CUGAT AND HIS ORCHESTRA (11-51) Remote broadcast from the Beach Dining Room of the Edgewater Beach Hotel in Chicago. Bill Griskey announces. Sustaining, NBC. (12:25; 11:30)

SUSPENSE (7-24-47) "Murder By An Expert" starring Lynn Bari. A woman murders her husband and so she can marry another man. Roma Wines, CBS. (6:15; 21:37)

CAPTAIN MIDNIGHT # 184 (11-9-39)(14:45)

FRIDAY, NOVEMBER 9th

JACK BENNY PROGRAM (11-9-47) Ronald Reagan and Benita Colman join Jack and the gang. Vera Berner appears as Jack's girlfriend, Gladys Abisco. Lucky Strike Cigarettes, NBC. (14:30; 14:45)

INNER SANCTUM (2-12-46) "Elixir Number Four" starring Richard Widmark. AFRS Rebroadcast. (12:25; 12:00)

JIMMY DORSEY AND HIS ORCHESTRA (8-26-50) "Your Saturday Dance Date" from the Marine Dining Room of Chicago's Edge-

water Beach Hotel. Announcer is Bill Griskey. Sustaining, NBC. (7:25; 10:55; 9:30)

STRANGE WILLS (1940s) "Miser's Gold" starring Warren William as attorney John Francis O'Connell. Cast includes Lurene Tuttle, Howard Culver and Marvin Miller. Syndicated. (13:20; 14:17)

READER'S DIGEST, RADIO EDITION (5-12-46) "A Young Man Named Carroll" starring Dane Clark. After the death of his wife, a young father tries to raise his son alone. Hallmark Cards, CBS. (14:35; 14:00)

CAPTAIN MIDNIGHT # 185 (11-10-39) (14:20)

MONDAY, NOVEMBER 12th

OUR MISS BROOKS (10-23-49) Eve Arden stars with Richard Crenna, Gale Gordon, Jane Morgan, Jeff Chandler. When Mr. Boynton returns from a biology convention, everyone at Madison High gets a gift. Colgate, Lustré Creme, CBS. (12:00; 16:05)

THE WHISTLER (5-19-48) "Murder on Margin" features Willard Waterman with Betty Lou Gerson. A stockbroker plans to leave his wife to marry another woman. Signal Oil Co., CBS. (8:53; 15:40; 4:12)

GUY LOMBARDO TIME (11-15-41) Musical program featuring Carmen Lombardo, Kenny Gardner, the Lombardo Trio and the famous twin pianos. Colgate, CBS. (8:25; 11:00; 8:30)

CAVALCADE OF AMERICA (2-7-49) "The Store That Winked Out" starring Zachary Scott. A ballad of the life of young Abe Lincoln in 1832 as he strolled the prairie of Illinois trying to get into politics. DuPont, NBC. (14:10; 13:30)

JIMMY DURANTE SHOW (2-11-48) Victor Moore, Peggy Lee, Candy Candido, Roy Bargy and the orchestra. Rexall, NBC. (11:05; 8:42; 8:50)

CAPTAIN MIDNIGHT # 186 (11-13-39) Skelly Oil, Syndicated. (14:30)

TUESDAY, NOVEMBER 13th

ADVENTURES OF OZZIE AND HARRIET (12-12-48) Harriet worries about new drapes; David worries about a math test; Ozzie reads a self-test magazine article on the subject of worrying. International Silver Co., NBC. (16:48; 13:16)

KRAFT MUSIC HALL (11-13-47) Excerpt of program features guest Victor Moore joining Al Jolson, asking for advice on being a radio success. Kraft Foods, NBC. (15:05)

GUNSMOKE (9-13-53) "There Never Was A Horse" starring William Conrad as Marshall Matt Dillon, with Parley Baer as Chester, Howard McNear as Doc and Georgia Ellis as Kitty. Sustaining, CBS. (13:35; 14:40)

SPOTLIGHT BANDS (3-21-45) Johnny Long and the orchestra, Morton Downey. Remote

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broadcast from Cleveland, Ohio. AFRS. (8:40; 6:32)

ORDER IN THE COURT (1940s) A woman, injured in an automobile accident at age 3, moves with her parents to Albuquerque to help her rehabilitation. She falls in love with the boy next door as they grow up together. Syndicated. (11:49; 15:20)

PHILCO RADIO TIME (11-13-46) Bing Crosby plays host to guest Ezio Pinza. Philco, ABC. (12:45; 16:50)

CAPTAIN MIDNIGHT # 187 (11-14-39) (14:35)

WEDNESDAY, NOVEMBER 14th

THE SHADOW (10-30-38) "The Isle of Fear" starring Bill Johnstone as Lamont Cranston and Agnes Moorehead as the lovely Margo Lane. Blue Coal, MBS. (16:56; 14:07)

YOUR HIT PARADE (6-8-46) Andy Russell makes his first appearance on the program. Joan Edwards, the Hit Paraders. AFRS Re-broadcast. (10:15; 9:15; 9:20)

THE BIG STORY (12-15-47) "The Case of the Final Curtain" is the big story of Aubrey Maddox, assistant city editor of the Hartford Daily Current. Les Tremayne stars as Maddox. Pall Mall Cigarettes, NBC. (15:40; 13:00)

LIFE OF RILEY (5-13-45) William Bendix as Chester A. Riley who is not happy that his mother-in-law is coming to visit. American Meat Institute, NBC. (12:30; 17:36)

ONE MAN'S FAMILY (11-13-49) Book 71, Chapter 7. "Paul Meets the Lady in the Case." Sustaining, NBC. (14:10; 15:00)

CAPTAIN MIDNIGHT # 188 (11-15-39) (14:35)

THURSDAY, NOVEMBER 15th

EDDIE CANTOR SHOW (11-20-47) Baby Face Moran demands ransom for the return of Cantor! Eddie tries to get the money from guest Jack Benny. Pabst Blue Ribbon Beer, NBC. (8:55; 11:55; 7:05)

JACK BENNY PROGRAM (11-16-47) Jack goes downtown to renew his driver's license. Cast includes Frank Nelson, Ben Benadaret, Mel Blanc, Elliot Lewis. Plus all the regulars, Lucky Strike Cigarettes, NBC. (11:40; 8:25; 9:00)

CHASE AND SANBORN 100th ANNIVERSARY SHOW (11-15-64) Edgar Bergen and Charlie McCarthy host a program presenting comedy gems from past Chase and Sanborn programs. Clips include Eddie Cantor, Major

Bowes, Rudy Vallee, W. C. Fields, Rosalind Russell, Fred Allen, Mae West, Adolph Menjou, Alec Templeton, Carole Lombard, Clark Gable, Nelson Eddy, Dorothy Lamour, Don Ameche, Mary Pickford, Charles Laughton, Mortimer Snerd, Jimmy Stewart, Margaret O'Brien, Jack Oakie, Ogden Nash, Ethel Barrymore. Chase and Sanborn Coffee, NBC. (12:30; 12:05; 13:10; 12:40)

CAPTAIN MIDNIGHT # 189 (11-16-39) (14:30)

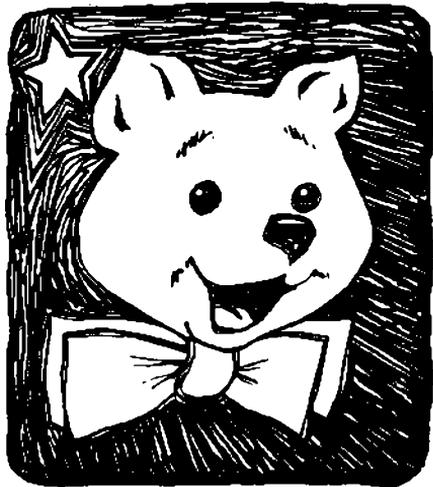
CAPTAIN MIDNIGHT # 190 (11-17-39) (14:30)

FRIDAY, NOVEMBER 16th NORTHWESTERN BASKETBALL NO RADIO THEATRE TONIGHT

MONDAY, NOVEMBER 19th

CINNAMON BEAR (1937) Chapter 1. Judy and Jimmy Barton discover that the silver star for the top of their Christmas tree is missing. Searching for the star in their attic, they

THE CINNAMON BEAR



The exciting Christmastime adventures of Paddy O'Cinnamon and his friends will be heard every weeknight on THE RADIO THEATRE at 7 p.m. beginning Monday, November 19 and ending, of course, on Christmas Eve, Monday, December 24.

CINNAMON BEAR (1937) Chapter 1. Paddy O'Cinnamon, the Cinnamon Bear. First of 26 consecutive adventures. Syndicated. (15:00)

PRESIDENT (1949) Edward Arnold stars as the nation's Chief Executive who is asked to finish a national day of thanksgiving. Sustaining, ABC. (15:33; 13:41)

THE SHAW AND HIS ORCHESTRA (10-21-50) Remote broadcast from the Cafe Rouge of Hotel Pennsylvania, New York City. Vocals by Helen Forrest, Tony Pastor. Sustaining, CBS. (8:15; 10:20; 10:35)

THE AUTRY'S MELODY RANCH (1940s) The Autrys investigate a Thanksgiving Kidnapping. Sustaining, CBS. (14:30; 14:40)

GREEN DIRECTORS PLAYHOUSE (11-25-50) "The Spiral Staircase" starring Dorothy McGuire with John Dehner, Steven Dunn. Radio version of the 1946 movie with Dorothy McGuire repeating her screen role as a mute who has to deal with a killer. Sustaining, NBC. (16:25; 13:50)

THE JOURNAL #88 (1940s) Robert Benchley Editor-in-Chief with Linda Darnell, Connie Hines, Verna Felton, Mel Blanc, Alan Jenkins. Sustaining, AFPS. (10:10; 9:20; 10:25)

CAPTAIN MIDNIGHT # 191 (11-20-39) (14:30)

TUESDAY, NOVEMBER 20th

CINNAMON BEAR (1937) Chapter 2. Judy and Jimmy de-grow, take an airplane to Mayberryland. (15:00)

LIFE OF RILEY (11-19-44) Riley sets out to shoot a turkey for Thanksgiving dinner. William Bendix stars with Paula Winslowe as Peg, John Brown as Digger O'Dell. American Meat Institute, NBC-BLUE. (11:00; 11:45)

KRAFT MUSIC HALL (11-27-47) Al Jolson and guest Dorothy Lamour on a Thanksgiving Day broadcast. Kraft Foods, NBC. (8:55; 14:30; 5:50)

SCREEN GUILD THEATRE (5-27-46) "Firebrand" starring Douglas Fairbanks, Jr., Frank Morgan and Virginia Fields. A sculptor has murdered a soldier and is about to be executed. Lady Esther Cosmetics, CBS. (13:00; 15:42)

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)

PHILCO RADIO TIME (11-20-46) Bing Crosby plays host to guest Burl Ives. Philco, ABC. (14:35; 15:10)

CAPTAIN MIDNIGHT # 192 (11-21-39) (14:20)

WEDNESDAY, NOVEMBER 21st

CINNAMON BEAR (1937) Chapter 3. Weary Willie and the Looking Glass Valley. (15:00)

DURANTE AND MOORE (11-22-46) The Nose and the Haircut: Jimmy Durante and Garry Moore present a Thanksgiving Opera. Rexall, CBS. (11:20; 10:00; 8:05)

MARK TRAIL (11-22-50) Radio Version of the comic strip. "Thrilling adventure in the great outdoors." Matt Crowley as Mark. Just before Thanksgiving, turkey ranch owner Jim Pilgrim discovers that his flock has been poisoned. Kellogg's Corn Flakes, MBS. (7:00; 14:50; 7:20)

SUSPENSE (11-25-48) "Screaming Woman" starring Margaret O'Brien. AutoLite, CBS. (12:40; 16:32)

MILTON BERLE SHOW (11-25-47) Uncle Miltie offers a Salute to Thanksgiving with Pert Kelton, Jack Albertson, Mary Shipp, Billy Sands, Phillip Morris Cigarettes, NBC. (9:35; 9:25; 7:50)

ONE MAN'S FAMILY (11-20-49) Book 72, Chapter 8. "The Dinner that was Interrupted." Sustaining, NBC. (15:20; 14:55)

CAPTAIN MIDNIGHT # 193 (11-22-39) (14:30)

THURSDAY, NOVEMBER 22nd HAPPY THANKSGIVING!

CINNAMON BEAR (1937) Chapter 4. The Inkaboos! (15:00)

EDDIE CANTOR SHOW (11-27-47) Even though it's Thanksgiving Day, Eddie is still held captive by his kidnapers. Guest is Hildegard. Pabst Blue Ribbon Beer, NBC. (10:20; 11:32; 6:35)

HALLMARK PLAYHOUSE (11-25-48) "The Free Land" starring Martha Scott. Pioneer life in the Northwest Territory is the basis of this Thanksgiving Day broadcast. Hallmark Cards, CBS. (16:30; 12:20)

THANKSGIVING SHOW (1944) An Armed Forces Radio special hosted by Lionel Barrymore with Dinah Shore, John Charles Thomas, Harry Von Zell, Fanny Brice as Baby Snooks, Frank Morgan. AFPS. (11:50; 11:55; 5:45)

ABBOTT AND COSTELLO SHOW (11-28-47) Bud and Lou present a Thanksgiving Day sketch set in the year 1620 with John Alden Costello and Miles Standish Abbott. Sustaining, ABC. (9:40; 6:40; 12:42)

CHARLIE MC CARTHY SHOW (11-18-45) Guest Margaret O'Brien appears with Edgar Bergen and Charlie in a Thanksgiving version of "The Courtship of Miles Standish." AFPS Rebroadcast. (16:15; 11:15)

CAPTAIN MIDNIGHT # 194 (11-23-39) (14:20)

FRIDAY, NOVEMBER 23rd

CINNAMON BEAR (1937) Chapter 5. The Crazy Quilt Dragon rescue! (15:00)

CINNAMON BEAR (1937) Chapter 6. Wesley

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the Wailing Whale, Samuel the Seal, Penelope the Pelican. (15:00)

JACK BENNY PROGRAM (11-23-47) Jack invites the gang over to his house for Thanksgiving Dinner. Artie Auerbach as Mr. Kitzel helps Jack and Mary choose a turkey for the occasion. Lucky Strike Cigarettes, NBC. (16:20; 12:50)

ESCAPE (3-11-54) "Bird of Paradise" starring John Dehner, Lawrence Dobkin and Ben Wright. Sustaining, CBS. (12:40; 15:38)

RAY MC KINLEY AND HIS BAND (1-16-70) Remote broadcast from the Riverboat in the Empire State Building in New York City. (7:52; 11:48)

RICHARD DIAMOND, PRIVATE DETECTIVE (9-24-49) Dick Powell stars with Virginia Gregg, Ed Begley, Herb Butterfield. A socialite, fed up with being blackmailed, kills her blackmailer, then commits suicide. Sustaining, NBC. (16:45; 11:50)

CAPTAIN MIDNIGHT # 195 (11-24-39) (14:40)

CAPTAIN MIDNIGHT # 196 (11-27-39) (14:30)

MONDAY, NOVEMBER 26th NORTHWESTERN BASKETBALL NO RADIO THEATRE TONIGHT

TUESDAY, NOVEMBER 27th

CINNAMON BEAR (1937) Chapter 7. Mr. Presto, the Magician. (15:00)

PHIL HARRIS - ALICE FAYE SHOW (12-12-48) Elliott Lewis as Frankie Remley is asked to become a baby sitter for the sponsor's child. Rexall, NBC. (15:10; 13:25)

KRAFT MUSIC HALL (11-20-47) Al Jolson, Oscar Levant, Lou Bring and the orchestra with guest Charles Boyer. Kraft Foods, NBC. (8:30; 6:35; 13:55)

LUX RADIO THEATRE (10-6-52) "Model and the Marriage Broker" starring Jeanne Crain, Thelma Ritter, Steve Dunn, with Hans Conried, Verna Felton, Charles Cantor, Radio version of the 1951 film comedy. AFRS Re-broadcast. (16:45; 15:10; 19:40)

PHILCO RADIO TIME (11-27-46) Bing Crosby with guests Judy Garland and the Les Paul Trio, Philco, ABC. (9:50; 11:35; 8:35)

CAPTAIN MIDNIGHT # 197 (11-28-39) (14:00)

WEDNESDAY, NOVEMBER 28th

CINNAMON BEAR (1937) Chapter 8. The Candy Pirates! (15:00)

EDDIE CANTOR SHOW (12-4-47) Last show in this sequence. Eddie and Harry Von Zell are both being held prisoner! Guest is Hildegard. Pabst Blue Ribbon Beer, NBC. (12:55; 10:40; 5:12)

DRAGNET (4-24-52) Jack Webb is Sgt. Joe Friday, investigating the discovery of a dead body found in a hospital elevator. Fatima Cigarettes, NBC. (8:45; 10:00; 9:00)

GREAT GILDERSLEEVE (2-8-50) Gildy gets caught in the middle of an argument. Harold Peary, Walter Tetley, Marylee Robb. Kraft Foods, NBC. (14:40; 16:22)

GLENN MILLER AND HIS ORCHESTRA (2-5-40) Remote broadcast from the Cafe Rouge of the Hotel Pennsylvania in New York City. Vocals by Marion Hutton, Ray Eberle, Tex Beneke. Sustaining, NBC-BLUE. (11:30; 10:20; 8:30)

ONE MAN'S FAMILY (11-27-49) Book 72, Chapter 9. "Dr. Thompson Opens Paul's Eyes." Sustaining, NBC. (13:30; 15:20)

CAPTAIN MIDNIGHT # 198 (11-29-39) (12:35)

THURSDAY, NOVEMBER 29th NORTHWESTERN BASKETBALL NO RADIO THEATRE TONIGHT

FRIDAY, NOVEMBER 30th

CINNAMON BEAR (1937) Chapter 9. The Rolly-Polly Policeman! (15:00)

CINNAMON BEAR (1937) Chapter 10. Professor Whiz, the educated Owl; Fraidy Cat. (15:00)

JACK BENNY PROGRAM (11-30-47) Jack has a dream that he's put on trial for killing the turkey for Thanksgiving dinner. Lucky Strike Cigarettes, NBC. (13:30; 15:15)

NICK CARTER, MASTER DETECTIVE (1940s) "The Case of the Chemical Chickens" stars Lon Clark as Nick with Charlotte Manson as his girl Friday, Patsy. Old Dutch Cleanser, MBS. (10:30; 10:30; 6:20)

GINNY SIMMS SHOW (1-4-46) Guest Eddie Cantor joins Ginny and Frank DuVol and the orchestra for some fun and songs. Bordon, CBS. (12:30; 15:40)

SUSPENSE (8-29-46) "Blue Eyes" starring Hume Cronyn. Oliver Littlefield is not happy when his wife and everyone else tells him he is not looking well. Roma Wines, CBS. (14:18; 16:42)

CAPTAIN MIDNIGHT # 199 (11-30-39) (14:35)

CAPTAIN MIDNIGHT # 200 (12-1-39) (14:40)

SPEAKING OF RADIO



Chuck Schaden's Conversation with

**JIM JORDAN
RADIO'S FIBBER MC GEE**



Jim Jordan was Fibber McGee on radio for some twenty-five years during the golden age of broadcasting. Along with his wife Marion as Molly, Jim brought laughter to millions of listeners who tuned in to hear the fun at 79 Wistful Vista. Jim Jordan was born on November 16, 1896 and we send greetings to him on his 88th birthday!

Some years ago, when he was just a youngster of 77, we had the opportunity to meet with him for the first time, and naturally the tape was rolling.

We remarked that he came from Peoria, Illinois and asked if that was where he met Marion Driscoll?

We met in Peoria and we were married there in 1918. I started in the business in 1917, in Vaudeville, and of course I went to Chicago to start. Then in 1918 I came home to wait for the draft, in April of 1918. We were married in August because the head of the draft board lived next door and he told us that the war was winding down and I wouldn't be called. So we got married on August 31st and we went to St. Louis and spent a little honeymoon with a sister who lived there. We were there about five days when I got the summons. Uncle Sam needed me then, so I went right into the service.

What did you do? Were you overseas?

I went to France. I was in France inside of about 6 weeks. The war did end then, on November 11th. I had been in a hospital with dysentery; we started a show there, an army show, and I worked in the show about five months. We came home in July.

Did you and Marion first work together after you came out of the service?

We worked together, yes, but I stayed out of the business for about a year after

that, trying to do other things in Peoria; I did something new about every month.

Were you a postman at one time?

Well, that was before I went in the service. I was a postman from April until August, while I was waiting to go into the service. But I worked at all kinds of jobs. We got going again, in the business, in about 1921. We went to Chicago, and this is where we formed the little concert company that we had for about three years after that -- before radio came along to us.

What was your first radio job?

Well, in those days, you didn't speak of it as a radio job, because radio didn't pay anybody any money. All you did was go in and perform. You could walk in off the street, into any radio station, and they were glad to have you. If you had a ukelele under your arm, you could go to work. For nothing.

The price was right.

The price was right! So that's what we did. We finally got a little job on a station called WIBO on the north side of Chicago,

SPEAKING OF RADIO

on Broadway near Devon. We got paid there; we did a show for — golly, I can't think what it was, now — once a week on Friday night, for which we were paid ten dollars. That was our first pay.

Did you write the show yourselves? Was it an ad lib thing? What was the nature of it?

Nobody talked except the announcer. We sang. We sang together. We did duets; that's what we did in Vaudeville, too.

After we fooled around with WIBO for quite a while, and other stations, we also worked for a song publisher. We got \$35 dollars a week from a publisher for going around to all the stations in town plugging their songs. But the whole thing added up to about \$75 a week less than what we needed to live! So by the end of a year of this, we had to go back in vaudeville again.

We went back in vaudeville about 1926, I guess it was, and we worked for about a year. We were playing a theatre in Danville, Illinois, at Hallowe'en time in 1927, and we were on the bill with Tim and Irene Ryan. Tim said if we would go to New York, he would get us the Lowe Time, which would be a good year's work in vaudeville in those days; it would keep you going for about a year. A great thing if we could do it! So we made a deal to meet him in New York on a certain date. When we got back to Chicago, we went to dinner one night at a restaurant called Brentano's, I think it was on South Wabash Avenue near Jackson. There we ran into a fellow, Howard Newmiller, who was a pianist. He was from Peoria, and he'd been with the Oriole Terrace Orchestra, Ted Fio Rito, and Danny Russo, and he had gone to work for a radio station called WENR, and he said "If you'll come over there, I think I can get you a job there." So we went over the next day and got a job, and that's

where we stayed in radio. That was in October in 1927, and from that day until Marion's illness in 1960 we were on the radio constantly -- always.

Now, that was your first job?

That was our first real, professional radio job, you might say. And we made a deal with Western Vaudeville. They were going to use us three days a week at the radio station. We made a deal with Western Vaudeville where they would use us one day, or two, or three, around Chicago. We could bill ourselves as "radio stars." you see, which increased your value a lot, even then. So that's what we did; that's how we started.

Well, what was the Smith Family?

Well, the Smith Family was organized they had a kind of a stock company group working at this radio station. Everybody sort of doubled. And the station organized this family radio show. It was a talk show — we were beginning to talk a little by that time — very little. So we did the show. It was formed out of all the people working at the station. There were about 7 or 8 of us, I think, in it, and that's where the Smith Family started. I think it started about 1928, I'm not sure of the date. It might have been a little earlier than that.

The Smith Family became a very hot item. It was a very popular show. Because it was one of the first "talk" shows as such . . . of that type. Amos 'n' Andy had been on before that, as Sam 'n' Henry, but there wasn't very much of that type of talking being done on radio in those days.

Was the Smith Family a situation kind of a thing?

Oh yes. It was a very funny situation. It was about a contractor and his wife, named Smith — it was an Irish-type family, and he had become influential, he made some money. He had a wife and two daughters, one daughter went with a Jewish violinist and the other one went



JIM JORDAN

with an Irish prize fighter. I was the Irish prize fighter, and Marion was the Irish mother, the wife of Smith -- her name was Nora Smith. That was the deal, and it made for a lot of nice comedy. It was real good.

In 1931, WENR was sold to NBC. We didn't want to go to NBC because we were playing theatres, and by this time we were making six, seven, eight hundred dollars a week. We could go play theatres on the week-end; one night would pay you well, you know, for what the Smith Family had done for us, principally, and what we were doing for ourselves. We kept doing other shows at the same time. We did a little show called Luke and Mirandy. And Luke, was, well, he was Fibber McGee, really.

He was?

Fibber McGee was Luke. It's the same Luke that was later in *The Smackout*; same guy. Luke eventually became McGee.

Mirandy was Molly?

Yes.

Smith Family was just a couple times a week?

Once a week. It was a half-hour show.

Now, The Smackout --

That was a daily program.

And in it, you were the proprietor of a --

-- grocery store. At a little crossroads. There was nothing there except the store. This old guy ran the store, Marion and Jim Jordan were his friends, and they had a lot of other friends. We had ten or

SPEAKING OF RADIO

eleven people in the cast; we did all of them.

You did all of the characters?

Oh yeah, nobody else — we did everything! I produced the show, directed it, performed in it, and the whole works! Nobody in the studio but an announcer.

What was the significance of the name, Smackout?

Among other things we were doin' on WENR, we worked on a farm program with a man named Farmer Rusk, who did farm advisory work via radio. They put us on there to entertain a little bit through this. You know, sing some songs. And he had been at the University of Missouri, and a few miles out of Columbia, Missouri, there was a little crossroads. This old guy had a store, and the students of the University somehow or another went into this place, and they'd say, "I'm looking for a hoe handle," or something, and he'd say "I'm sorry, I'm just smack outa hoe handles, I'll have one here for you tomorrow." He did this so much that the kids hung a sign out in front of the store reading "Smackout". That's where we picked up the name, Smackout.

When did you meet Don Quinn?

While we were at WENR, in 1929 or 1930. In The Smith Family there was a girl named Thora Martins. She was the daughter who was in love with the prize fighter, who was me. Thora Martins had been in The Student Prince and her girlfriend dated Don Quinn. And so she met Don Quinn, and she brought him over to the station and introduced him to us. This was along about 1930, or '31.

Had he been doing some writing for The Smith Family?

No, he hadn't written anything in radio. He was a commercial artist.

Oh, he was?

He had been, yes. It was 1930, after the crash, and he went kaplop, with the agency that he had. This was a very clever artist. He wanted to write, and so he started writing stuff for us, and it just evolved from there.

From The Smackout? Where did you use the things he wrote?

We didn't use them! He wrote, and we didn't have the opportunity to use them. We were doing this Luke and Mirandy at WENR, and in 1931, WENR was sold to NBC. We didn't want to go on NBC because of the theatre thing, and they would not allow us to announce the date. They wouldn't allow us to come on the radio at five o'clock in the evening, or six o'clock, and say that we were going to be in Barrington at the theatre tonight at eight. NBC wouldn't allow that kind of business, so we didn't want to go there. We went to the Chicago Daily News, WMAQ.

During the switch, this is when we said we would have Don write the show, and we had this name Smackout in the back of our mind to use, 'cause we never did use it at WENR. We used it when we went over and started at WMAQ. That's when he started writing for us.

Amos 'n' Andy wrote their own material, and they were on WMAQ, a Columbia station; they were broadcasting on a Columbia station over WMAQ in the Chicago area, and over the rest of the country. NBC was picking it up. That was a kind of a novel deal, too. But they wrote their own material. So when we went to WMAQ, we said we'd have to have a writer, and we wanted to bring in Don Quinn. But they had the feeling that if you didn't write it yourself, you didn't deserve to do it.

They were spoiled with Freeman Gosden and Charles Correll!

That's right. They ruined the whole thing! So we let a fellow there write it for a while, but he had a lot of other jobs to



JIM AND MARION JORDAN

do, he couldn't go on writing it, so we said we'd just take it over ourselves. We just didn't tell anybody where the material was coming from, we just provided it. We were there about six months when WMAQ was sold to NBC. We were stuck, then, we had to go. We went with NBC at that time, and that was in 1931. We did Smackout until after we started Fibber McGee and Molly, in 1935.

You were still doing Smackout when Fibber and Molly started.

Right.

At that time, when NBC took over WMAQ from the Daily News, that was the end of your vaudeville days, right?

That's right. We couldn't play dates, because we were no good, you know. It was nothing. You just couldn't go out and play a date without people knowing. The tie-in was to announce it on the air and then go do it.

I want to talk about the vaudeville for a second, here. Which theatres were you playing in the Chicago area? Did you

play in Chicago, at the Palace, or the Marbro...?

No, no. We played mostly in the rural areas, because that's where radio had its pull. Prior to that we'd been on Western Vaudeville, and played some theatres in Chicago. I don't know what they were. Small time theatres, Western three-a-day theatres.

When you first started Fibber and Molly, and you were still doing The Smackout, weren't you involved a little bit with Kaltenmeyer's Kindergarten?

We were also doing Kaltenmeyer's Kindergarten at WENR. We couldn't do The Smith Family any more, because it was broken up. There was a fellow named Bruce Kamman, who had this Kaltenmeyer's show, and NBC put us in there. We did that show for a while, that was once a week on a Saturday. That was a good radio show, too; that was a half-hour show.

You were Mickey Donovan, and Marion was Gertie Glumpf.

SPEAKING OF RADIO

That's right.

Were those similar to Fibber McGee and Molly characters, or were they totally different?

No, Mickey Donovan was the Smith Family prize fighter; a tough little kid. And Giggling Gertie, that was kind of part of Teeny, which Marion had done - that's what that was.

A great many people fondly remember Kaltenmeyer's Kindergarten

It was a great radio show. And that again was done by people who did other things on the show. Bruce Kamman was a producer and a director, he was also a musician, by the way, a trumpet player; and we had a Jewish kid - I can't remember his name, except he was done by Johnny Wolff, who was a fine trumpet player. The Italian kid was Don Mangano, who was a clarinet player. We, too - Marion was, of course, a musician - there were some others who were not musicians, but the principal people in the thing were people who were doing other things -

Chuck Schaden's

SPEAKING OF RADIO

Conversations with . . .

- | | |
|--------------------------------------|--|
| <input type="checkbox"/> Dennis Day | <input type="checkbox"/> Edgar Bergen |
| <input type="checkbox"/> Rudy Vallee | <input type="checkbox"/> Harold Peary |
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| <input type="checkbox"/> Don Ameche | <input type="checkbox"/> Jack Benny |

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SPEAKING OF RADIO
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they were musicians. Yes, it was a great show, written by the fellow who had written Luke and Mirandy for us, and he wrote The Smith Family, too. His name was Harry Lawrence. He wrote Kaltenmeyer's Kindergarten.

When you and Marion auditioned for a job at WGN, you found some stiff competition there, back in the middle twenties.

Yes, that's right. Prior to this time we had been payed a little something from music publishers for plugging their songs at stations. This other team was doing the same thing. When we tried out for this job at WGN, they needed a team that could be on the air for an hour every afternoon. These fellows tried out, and we tried out; it wasn't very long til we got the word from them that these other guys got the job. Not that they were any better than we were. They just knew somebody there, I think. They had an in! Somebody was their uncle! They were Charlie Correll and Freeman Gosden. They hadn't started Sam 'n' Henry at that time; they just went to work there. They got the job because they could fill more time than we could, really. They started Sam 'n' Henry shortly after that. Sam 'n' Henry became Amos 'n' Andy a year or two later.

Bouncing from one station to the next . . . when they went from WGN to WMAQ, which was then involved with NBC, MAQ wanted them, but WGN said that they couldn't take the names Sam 'n' Henry.

That's right, the name had a copyright, the Chicago Tribune owned it. So they just changed it to Amos 'n' Andy. I think they did that because it would get them early in the phone book! At any rate, the strange thing about that was, that here were four people that were trying out for a job, and three of the four were born and raised in the same town: Marion, and Charlie Correl, and myself,



all were born and raised in Peoria. In fact, Charlie was a little bit older than we were. His younger brother Bryant was also a performer in Peoria, and he and I did things together, and were good friends. I didn't know Charlie at the time, we got acquainted with him there in Chicago.

When were the names Fibber McGee and Molly first used?

Well, when we did The Smith Family, and Molly was Nora Smith, she used the same voice that later became Molly. All you had on radio was the voice, you see. And we said we would not use that voice ever again until the right thing came along. Now, we did Smackout, we did Kaltenmeyer's, and we did all these things, but we never used that voice; we kept it away. We said when the right opportunity comes, we'll use it. And we also had the name: Molly. We said, we will call her Molly when we do it. And the opportunity came in 1935 when we had the opportunity to do an audition

for the Johnson Company. They had never heard Molly McGee, but they had heard Nora Smith, and they had heard Luke Gray.

Is that how the audition came about, because they had heard Luke and Nora?

Yes. They had heard us, not Nora, on Smackout. That was on every day. Henrietta Johnson - who was Mrs. Jack Lewis, and her maiden name was Johnson of the Johnson Company - she had been listening to us at home all this time for months. She finally got her husband to listen, and he had the agency with the Johnson account. That's how it came about.

And they obviously liked the audition.

Yes, they did, and they wanted us, they knew they wanted us; they had had other shows on NBC, but they didn't want NBC to know that they wanted us. We didn't know this either, till a long time later; they told us. They just wanted to have NBC present some things to them. Because if they went to NBC and

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said that they wanted us, that would have been one deal, but if NBC sold it to them, that would be another type of a deal. You understand what I mean.

Dollars and cents were involved.

Sure! So they went to NBC and said "We want to listen to some shows." They listened to about twenty shows, but they never heard us. NBC never presented us. They didn't picture us as doing a half-hour evening show. We were daytime radio, fifteen minute show; they didn't realize that we were doing a half-hour show, in fact two, on NBC at that time. Not that we were doing all of it. We were not only on Kaltenmeyer's Kindergarten, we were also on a show called Saturday Night Jamboree. They never did hear us, so finally — we heard about this, so we put an audition together and we went over to the McClurg Building. We didn't say anything to NBC about it at all, and neither did the Johnson Company. And we went over, and did the audition, and they virtually bought it right there, right then. It wasn't Fibber McGee, it was Marion and Jim Jordan. After they agreed that we would get together and make some kind of a deal, we went back and told NBC.

And NBC said, "Why didn't we know about this?"

Well, they had their chance, but they didn't think about us in that light.

What happened after this? You put a Marion and Jim Jordan show together...

Yes, then we sold it. They bought it. It was in the fall of 1934. In the process of getting it all together, and taking our time, 'cause it was going to go on in April — I guess it was around Christmas time, that this happened, in '34, I don't remember exactly. But we had meetings with the Johnson Company — how we will do this, and what we will do, all

down the line. And one time, in one of these meetings — of course Don was writing our stuff then — Jack Lewis, who was head of the agency and Henrietta Johnson's husband, said "It's too bad this Luke Gray, who was on Smackout —" he was an awful liar, that's what he was. He told tall tales. He was in every war that was ever fought. And he told these stories to this little girl who would come into the grocery store. We kind of followed through into this new show with that. And one day, at one of those meetings. Jack Lewis said, "You know, it would be kind of nice if we had a name that reflected this character." We had debated whether to use our own name or to put another name handle on the people that were going to do this show. "It would be nice if we had a name that was kind of significant of a liar," which he was. And so nobody said anything.

The next meeting we had, which was the next day or the day after, I don't know, we all walked into the agency office, and sat down at the desk, and Don Quinn walked in and he had a little slip of paper about six inches long and an inch wide. He had been an artist. So he had just printed on there, "FIBBER McGEE". He just passed it around and that was it.

Everybody bought that right off the bat.

Sure. Then we tacked on the name Molly, which we had had in our mind all this time. That's how it was born.

★ ★ ★ ★

EDITOR'S NOTE: There's much more to the story of Fibber McGee and Molly. We'll continue this *Speaking of Radio* conversation with Jim Jordan in the next issue of the *Nostalgia Digest and Radio Guide*, as Mr. Jordan recalls the first year of the show when the couple traveled in a broken down jalopy, how they found their home at 79 Wistful Vista and how the "hall closet" was developed.

WE GET LETTERS

OMETOWN — This is to acknowledge and convey my thanks to you and the management of WGN for airing the fine program you hosted Saturday, June 30, commemorating WGN's 60 years of broadcasting service.

— GEORGE W. ECK

INDIANAPOLIS, INDIANA — What a very enjoyable two hours I spent with you on WGN on June 30th. I was born in Chicago and grew up with radio -- from the first crystal set my father made and I now have a stereo and I keep one transistor tuned to WGN. The 1930-1938 years are ones I was able to listen to during the day. The 1940s were spent doing war work. Couldn't even follow the Cubs. I have all of Franklyn McCormick's recordings and play them often. His lovely voice lives on. Again, thanks for those two hours.

— MRS. JOSEPHINE M. MEYER

DECATUR, ILLINOIS — I tuned in late to the WGN Anniversary special, but I sure did love it! I like the way you did your show. Really jumping back in time. I love the way radio originated from remote spots. It really seemed a little better then, than now.

— SUE ELLEN WALTZ

WESTMONT — We just finished listening to your WGN 60th Anniversary (Diamond) show. It was really a jewel of a show. WGN surely picked the right man for the emcee of the show. We personally remember all your comments on the history of WGN including Charlie Erbstein of WTAS (Willie, Tommy, Annie and Sammy), Elgin, Illinois and his engineer Carl Meyers. We met Correll and Gosden when they were Sam and Henry at the old Drake Hotel studios. Much success on your WAIT-WMRO show.

— MARY AND HERB ROYSTON

CHICAGO — My family and I listened to your recent tribute to WGN's golden years and were especially delighted to again hear Quin Ryan and his reminiscences. Quin was a first cousin of my father. Although I was born too late to have heard any of Quin's broadcasts (I am now 33 years old), my brothers and I were often entertained by stories from Quin and his brother Joe at our holiday table. Two or three times a year we would hear stories from Quin about Sam and Henry, Myrna Loy, Wallace

Beery, Rudolph Valentino and dozens of others.

I thought your production was cleverly conceived and thoroughly entertaining and informative.

— JUSTIN O'BRIEN

ELMWOOD PARK — I thoroughly enjoy your Saturday afternoon programs, particularly this past weekend while wallpapering! Nearly dropped the wallpaper during the 1947 Jack Benny show because I was laughing so hard!

— ELAINE A. UTTERBACK

CRYSTAL LAKE — Radio today, especially old time radio, is better than TV. I'm so addicted to old time radio that my collection of cassettes is almost 2,000. When I drive on business, there are a bunch of tapes with me. Long trips are much shorter, it seems, with them. When I travel air, the first items packed are my tapes and a tape player.

— FRANK A. MC GURN, JR.

RICHMOND, VIRGINIA — I'm sorry to have lost Radio Theatre on the airways. WCFL came in real good, most evenings, here in Richmond. I enjoyed listening to you and the programs very much. Maybe WAIT or WMRO will go to 50,000 watts in the near future! Anyway, I still subscribe to the *Nostalgia Digest*. It's a fine magazine, well put together.

— PAUL WEBB

CHICAGO — Have enjoyed Those Were The Days show on Saturday for more than five years. Other than The Cinnamon Bear, I haven't heard any repeats. Also, heard you on WGN, June 30th. We attended several Chicago Theatre of the Air broadcasts on Saturday nights at the Medinah Temple and, needless to say, this brought back many happy memories. I want you to know how happy I am about your new Radio Theatre on WAIT-WMRO. From now on, I don't have to turn on the TV. Especially find it interesting when you give the day and year of each show. Happy memories are recalled when you have One Man's Family on Wednesday. Still get a chuckle when I hear Fibber and Molly. Don Quinn (the writer) lived in our building when we were kids, so we saw him from time to time. Hope you go on forever.

— HELEN KURLYR

CHICAGO — I really, really enjoy Those Were The Days and just recently discovered your

WE GET LETTERS

Radio Theatre and I am awestruck! You really play a great variety, including all the big bands, comedies, mysteries and radio versions of films. I am only fifteen, but nevertheless I really get into all the stuff you offer. Whenever a good broadcast is on, I usually record it and save it for further listening enjoyment. I have been recording for almost three years now. You're a great substitute for TV and I hope you remain on the air for a long time.

— ERIK MARTIN

CHICAGO — As usual you have given new life and vitality to dates and events so much a part of our country's great past! Many congratulations to you for returning to weekday broadcasts. The powers that be at WAIT and WMRO know the way to a listener's heart, and should be commended for adding your show to their fine line-up of programs.

I must ask who does the research on the birthdays (in the *Digest*)? There are a great many mistakes among those listed as deceased. One example is Paulette Goddard listed as deceased when, in fact, she is very much alive. Also still alive is Regis Toomey (living at Motion Picture Retirement home, as is Mary Astor and Viola Dana) and Don DeFore. On the other hand, Virginia Bruce is dead and is listed as living. I hope you don't think me too bold for having alerted you to this. I really do love *Nostalgia Digest* as I do my dear old Hollywood stars!

Keep up your marvelous work. You and your sponsors allow people to remember, and that is something very special.

— KENNETH A. CURLEY

(ED. NOTE — We regret that reports of some deaths are greatly exaggerated in the *Nostalgia Digest*. We'll try to keep closer watch on our list of celebrity birthdays and we can use all the help we can get. Thanks for your comments.)

CHICAGO — It sure is good to hear some of the old time goodies. I am 83 years old and am not too old to enjoy hearing good programs. Enclosed find a check for ten dollars (for a one year subscription). If God will still spare me some more golden days, then next year you will hear from me again. Have fun! Keep up your good work.

— EMMA ZUBEK

OAK PARK — I've been an avid fan of yours for seven years now and find myself lucky to hear you almost every night of the week. I consider myself an Orson Welles freak and love it when you play his radio shows. I'm also a

Fred Allen freak and think he's the ultimate comedian, so when you played Fred with Orson as a guest, you gave me a double dose of entertainment.

You have a Jack Benny month (in February), why not have a Fred Allen month of shows? I'm sure we could all use a dose of sophisticated humor to balance your show. It would be nice if you played some classical programs, such as Mario Lanza and the Voice of Firestone, etc. Keep up the good work, Chuck, and please take a vacation!

— STEVE E. DOORNBOS

(ED. NOTE — What are you trying to tell us?)

CHICAGO — The *Nostalgia Digest* gets better all the time and I just finished my first partial reading of the August-September 1984 issue. The WAIT-WMRO evening program is great for all of us, but after reading those letters from out of state, I feel genuinely sorry for the out of state listeners (who used to hear the program on WCFL) who are now cut off from old time listening enjoyment.

— BILL HANNON

PALATINE — I'm 30, so I wasn't around when the "old time" radio shows were first broadcast, and never heard them until I stumbled on to your show about three and a half years ago. I have long been an avid fan of movies made during Hollywood's "golden era" and when I was growing up, a special family treat was listening to my parents' 78's, so the old radio shows really fit into, and round out, my fascination with the entertainment produced from 1930-1955.

It's been said before, but there's not a sitcom on TV today that holds a candle to the radio comedy shows of the 40's. I'm so grateful to you and your advertisers and colleagues for making this fine entertainment available.

I was really getting depressed about "WCFL Radio Theatre" going off the air. I sew a lot, and it was wonderful to be able to listen to stories that keep your interest, but don't require visual obedience as TV does. I'm thrilled that you found a new home (on WAIT).

Now, I'd like to ask a question: My step-mother is 40, and when we were talking last winter about The Cinnamon Bear, she remembered it and associated it with Carson Pirie Scott. However, she swears she saw it on television in the mid-fifties. Can you clear this up? Was there a televised version of The Cinnamon Bear, or did the radio version weave such a powerful spell on her imagination that she remembers her own visualization?

Speaking of the Cinnamon Bear, we bought two sets of the tapes — one for our own use,

ad one for the 4-year-old daughter of our
er friends. She listens to the tapes all year,
ot just at Christmas, and the characters are
st as popular with her as are Mickey Mouse
nd Big Bird!

Many thanks for bringing back memories to
he older listeners and helping create memories
or your younger audience. That's entertain-
ment!
— TRUDI L. BENEDICT

ED. NOTE— And thanks for your kind words.
The Cinnamon Bear was originally sponsored
on radio — for many, many years — by Wie-
boldt's Department Store and its famed Toy-
teria! A filmed version of the show, using the
radio "soundtrack" and puppets turned up on
television for one, maybe two years in the
early 1950s, but was not nearly as successful
as the radio series. After all, Paddy O'Cinnamon,
Judy and Jimmy, the Crazyquilt Dragon and
the Wintergreen Witch were people, not pup-
pets! Once again, the imagination added the
essential ingredient to the story which, inci-
dentally, will be broadcast again this year
beginning Monday, November 19 at 7 p.m. on
our Radio Theatre. The search for the Silver
Star resumes!)

PROSPECT HEIGHTS — You bring back mem-
ories, memories and more memories. I am a
new subscriber to your *Nostalgia Digest* and
love it. Please keep those beautiful old radio
shows coming. Who said, "those were not the
good old days"? We know better. No need for
TV. I have become a "chronic" listener (to
WAIT). All of the personalities broadcasting
are a delight to listen to: Eddie Hubbard, Rick
Patton, Len Johnson, John Anthony, Fred Hall,
Dick Buckley. I enjoy the great music and the
informative comments are very much appreci-
ated.
— MARIAN SYLVIA

PARK RIDGE — Great to hear you weeknights
now too! I applaud WAIT's foresight, or in
the case of nostalgia, is that hindsight? Either
way, it's a delight. The networks are so dreary
and cliché . . . cable so obvious and repetitive
. . . records and magazines are so contemporary.
You offer the ideal alternative.

Actually, I tend to end up my work day
here in my home office about 7 or 8. Now
instead of trying to relax in front of a screen
filled with unwelcome visitors, you let me
relax right in here with guests of my choice.
Keep it up. Nostalgia grows because it permits
us to exercise a kind of "control" that is mis-
sing in today's life. Through your programming,
we at least get what we prefer rather than what
somebody else prefers.

— JACK B. SPATAFORA

PALATINE — You've renewed my faith in
radio. My approval is like the kiss of death,
it seems. CBS Radio Mystery Theatre, Night-
fall, WBEZ's Sherlock Holmes and Lord Peter
Wimsey, etc. — as soon as I find them and
like them, they disappear. When WCFL drop-
ped you, I just quit listening. Then I got the
most recent *Nostalgia Digest*. Wonder of
Wonders! You were back! — KATE PHILIPPE

PARK RIDGE — I listen to your evening show
often and love the way it knits up history.
Even my sons, aged 24 and 20, are entranced.
One aspect that grabs us all is the Bill Stern
Show. His stories were among the most colossal
lies of all time, so much so that some of the
kids are concocting latter-day parallels as a
fad!

I personally heard Stern, with appropriate
crescendo music, claim that Caruso and Rach-
maninoff entered the Indy 500 to help pay for
the musical education of two local kids, Jimmy
and Tommy Dorsey! Also that Knute Rockne
and Dwight Eisenhower had a fist fight in
Kansas after which they shook hands and Rock
advised Ike to go to West Point! I doubt that
Rockne was ever in Kansas except to die in a
plane crash there and, to be sure, Caruso and
Rachmaninoff never entered the Indy 500 and
probably never heard of the Dorseys.

When my sons ask me how Stern got away
with it, I shrug. — NELSON W. CAMPBELL

ED. NOTE— Bill Stern's stories were promoted
as "some legend, some heresy . . . but all
fascinating" — and they were, too!

CHICAGO — I just received my first issue of
the *Nostalgia Digest* and I'm delighted with it.
However, there is an error in the "Trivius
Nostalgus Trivius" department. In question
number 20, Fremont didn't belong to Dennis
(the Menace) Mitchell, but to his next door
neighbor, Mr. George Wilson. Dennis also owns
a dog, but his name is Ruff.

— MARGARET KINNALLY

ED. NOTE — Right you are. You and many
others. Everyone gets an Invisible Facsimile
for catching the flub.)

DEERFIELD — I enjoy listening to old time
radio. Even though I am 11, I enjoy hearing
so many old time programs. My parents used to
listen to them too when they were my age. The
thing I like best is, you can use your imagi-
nation. One night I was turning the radio, I
came across your program and heard Jack
Armstrong. And it was great! Ever since that
night, I have listened to your program. I tell
my friends I listen to old time radio more than
rock music.
— DAVID GREENSPAN

FILM CLIPS

SPIRIT OF AMERICA

By **BOB KOLOSOSKI**



This past summer, American athletes won dozens of gold medals and instilled a sense of pride in their fellow Americans. Patriotic pride is a wonderful commodity and in America it seems to fluctuate between glorious highs and bleak lows. If it could be gauged on a scale of one to ten, I believe that during the years 1942 to 1945 it was riding high at a constant ten. Those were the turbulent years of World War II and "the American Spirit" peaked. Hollywood film makers saw the need to define "the American Spirit" through the genre known as the "war movie."

The first few months of the war were bleak as American forces suffered devastating defeats. In war, as in the Olympics, it is easy to feel pride in victory but to keep that spirit alive in failure is a challenge. A handful of skillfully made films honored the soldiers who died in those initial bitter conflicts while managing to fire the spirit of pride in the audience.

The civilian population willingly made sacrifices for the war effort. They gave up meat, shoes, automobiles, and cigarettes. The soldiers in the field, however, were asked to make the supreme sacrifice. Two of the best films to honor the sacrifice of those courageous men were "Bataan" and "Wake Island". The marines on "Wake Island" were out-gunned and out-

numbered, but refused to surrender knowing that their resistance would give other American forces time to regroup. In "Bataan" the thirteen volunteers stayed behind to fight a rear guard action meant to give their comrades a chance to retreat. In both films the American troops are doomed men fighting to the last man, and never questioning their fate, only accepting it with dignity.

American workers pooled their energies in a massive team effort to produce the supplies and weapons needed to win the war. Team spirit is an American fundamental and the World War II film to best define that spirit was "They Were Expendable". Directed by John Ford, this stirring film told the story of a group of men called upon to defend the Phillipine Islands with a squadron of PT boats. As the war progressed and it became apparent that the islands would be lost, the men became more valiant. They sailed out in their tiny boats to challenge Imperial cruisers and, during these naval encounters all the boats and most of the men were lost. Finally, the few survivors were separated despite their efforts to remain together as a valiant team.

On the home front, American engineers were perfecting the technologies of the day to build better machines of war. These machines, ships, planes and tanks

became the surrogate homes for American troops. In the film "Air Force" the bomber "Mary Ann" became a legend as it flew from Pacific island to island and withstood repeated enemy attacks. Her crew revered her and willingly risked their lives to save her from certain destruction. Indeed she seemed indestructible as the world around her (Wake Island and the Phillipines) were falling to the enemy. She was a symbol of superior American technology — the technology that would eventually turn the tide of the war in favor of the U.S.A.

Freedom is perhaps the greatest American asset but one that is generally taken for granted. To educate the troops to the horrors of Nazi tyranny and Japanese conquests, master director Frank Capra produced a unique series of films.

They were called "Why We Fight" and consisted of seven documentary films that clearly made one appreciate his and his family's freedom.

In a more dramatic vein, the film "Cry Havoc" took place in an Army hospital at Bataan. It was unusual in that it focused on the Army nurses and not the soldiers. Their courage in the face of capture, and certain loss of freedom, matched anything their male counterparts had done.

The "American Spirit" encompasses patriotism, sacrifice, team effort, technology and freedom. It peaked during World War II as Americans united in a common cause. To a degree the war films of that era reinforced that spirit, but it is a shame that it took a war to do it.

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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 1916, an experimental radio station at the DeForest Radio Laboratory in the Bronx, New York broadcast election bulletins on the results of the Wilson-Hughes election. Beginning after dark on November 7, the station carried bulletins for approximately six hours. When it signed off at about 11 p.m., they announced that Hughes had been elected. The bulletins were provided by the *New York American* newspaper.

FIRST TV NETWORK TELECAST of election returns were broadcast by NBC-TV on November 5, 1940.

RONALD REAGAN, former actor, was elected governor of California by a margin of nearly one million votes on November 8, 1966.

RUSSIAN SCIENTISTS launched Sputnik II carrying Laika, a live dog, as the world's first space passenger on November 3, 1957.

CHEVROLET AUTOMOBILE Number 10,000,000 was assembled by General Motors on November 13, 1932, Chevy's 23rd birthday.

ELIZABETH TAYLOR'S film *Butterfield 8* premiered on November 16, 1960. She was not happy making the film and called it "a piece of junk." Nevertheless, critics hailed her performance and she won an Academy Award for her role as a "fashionable call girl."

NOVEMBER RADIO DEBUTS include Grand Ole Opry (1925); The Goldbergs (1929); Story of Myrt and Marge (1931); Buck Rogers (1932); Dr. Christian (1937); Spotlight Bands (1941); Roy Rogers and The FBI in Peace in War (1944); This Is Your Life (1948).

NOVEMBER TELEVISION PREMIERES include Studio One (1948); Herb Shriner Show (1949); Jimmy Durante (1950); Omnibus and Ding Dong School (1952); Guy Lombardo and Life With Father (1953); Nat King Cole Show and The Price Is Right (1956).

NOVEMBER BIRTHDATES

- 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 Flynn* (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 Lescoulie (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 Meeker (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. 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)

NOTE: * denotes deceased

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1. What was Sky King's real first name?
2. What do Janet Blair, Imogene Coca, Nanette Fabray and Gisele MacKenzie have in common?
3. When Billy Batson wanted to become Captain Marvel, what word did he utter?
4. What New York department store was the setting for the 1947 film, *Miracle on 34th Street*?
5. Wally Cox portrayed Mr. Peepers on TV in the early years. What was Mr. Peepers first name?
6. Bob Hope played a dentist in two films. Name them.
7. What cereal was known as "the best breakfast food in the land!"
8. What radio character lived in Black Swan Hall?
9. What were the names of the priests played by Bing Crosby and Barry Fitzgerald in the 1944 film, *Going My Way*?
10. Who portrayed Annie Oakley on television?
11. Who was Jimmy Dodd?
12. Who said, "I never drink . . . wine" and in what movie?
13. On radio, who was Lenore Case?

14. Who played the "Magic Violin" in Phil Spitalney's All-Girl Orchestra?
15. Name Popeye's hamburger-eating pal in the *Thimble Theatre* comic strip.
16. Who was Judy Canova's maid on the radio show?



17. Who is pictured above?

ANSWERUS NOSTALGIUS

1. Schyler
2. They were all wives of Sid Caesar on his various TV shows.
3. Billy Batson called, "SHAZAM!" — the wisdom of SOLOMON
- the strength of HERCULES
- the stamina of ATLAS
- the power of ZEUS
- the courage of ACHILLES
- the speed of MERCURY
4. Macy's Department Store
5. Robinson
6. Patface (1948) and Son of Patface (1952)
7. Wheaties, the "breakfast of champions!"
8. Our Gal Sunday
9. Bing was Father O'Mally and Barry was Father Fitzgibbons
10. Gail Davis
11. Host of the Mickey Mouse Club on television.
12. Bela Lugosi as Dracula in the 1931 classic
13. She was secretary to Britt Reid who was the publisher of the *Daily Sentinel*. Reid was also *The Green Hornet*.
14. Evelyn
15. *Wimpy*
16. *Geranium*
17. Character actor Jack Norton.

5.50

OCTOBER

NEW

INNER SANCTUM #2

The Black Art

Host Raymond opens the squeaking door to the story of Larry Gifford. Larry gets involved in a murder he did not commit, but he is arrested and sentenced to hang. A wealthy, beautiful and very strange French woman helps him escape. Then Larry discovers he cannot escape from her unusual and awful powers. Lipton Tea, 1945

Till Death Do Us Part

Joe and Nancy Page are on their honeymoon when they witness a murder being committed. The murderer knows he has been seen. Joe and Nancy start, and keep, running! Not your normal kind of honeymoon, but one you will experience on this horror show! Lipton Tea, 1945

ENCORE

THE BICKERSONS

Don Ameche and Frances Langford
With Danny Thomas

The complete 1 1/2 hour program including a funny Danny Thomas new beverage, "Thomas-Cola," skit. The Bickersons, of course, have an hilarious ten-minute "Join the Elks Now, John," skit (at three o'clock in the morning!). Sponsored by Drene Shampoo 3/2/47

A DANNY THOMAS COMEDY SKIT TWO "THE HONEYMOON IS OVER" SKITS

(1) Don Ameche is worried about Danny, as he has spent four weeks in a telephone booth. Don hires a psychiatrist. Guess who ends up needing help!

John and Blanche, as the Bickersons, have two hilarious skits (1) Chow Mein for Breakfast and (2) A \$1,200 Bald Mink Coat. Sponsored Drene Shampoo 1947

5.50

NOVEMBER

NEW

BING CROSBY

The Bells of St. Marys

Co-Starring INGRID BERGMAN

Screen Guild Players present this great radio version of the 1944 film classic. Father O'Malley and Sister Benedict do not always agree on how to solve school problems, but they have high respect for each other. A fine performance! You will love it. Camels, 10/16/47.

Holiday Inn

BING CROSBY and DINAH SHORE

Jim turns a farm into a nightclub open only on holidays. Linda gets a job at the Inn and Jim's "Dreaming of a White Christmas" includes her. Jim's ex-partner shows up and complicates things, but true love wins. Happy ending. Screen Guild Players. Lady Esther, 1/11/43.

ENCORE

JAMES STEWART

It's A Wonderful Life

Lux Radio Theatre presents a true-to-the-screen radio version of the 1946 movie classic. Donna Reed plays Jimmy's wife while Victor Moore Co-stars as a lovable apprentice angel sent to earth by the Superintendent of Angels. Stewart is very depressed on Christmas Eve and wishes he was never born. If Victor Moore can convince Jimmy of his importance, Moore will earn his wings . . . after waiting 200 years!

The story is about the problems, the fun, the accomplishments and the love of a good man. When despair becomes great it takes an elf-like apprentice angel to make Jimmy realize how full and meaningful his life has been.

1947 Broadcast.

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