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BING CROSBY

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BOOK FOURTEEN CHAPTER ONE

DECEMBER 1987-JANUARY 1988

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Thirteen years ago we started publishing the *Nostalgia Digest and Radio Guide*. Actually, it was originally called the *Nostalgia Newsletter* and was a mere six, 8½×11 pages, folded down to a number ten envelope size and mailed to subscribers once a month.

With this issue — Book Fourteen, Chapter One — we begin our 14th year of sending your way information about our old time radio broadcasts and selected features and articles from and about the days of not-so-long-ago.

So once again we mark the occasion by expressing our sincere thanks to every subscriber on our list. Your encouragement, support and comments help keep our little magazine going. You are really appreciated.

We also appreciate the efforts of those who are regular contributors to the editorial pages of the *Digest*: **Dan McGuire** whose childhood memories remind us so much of our younger days; **Bob Kolososki** whose love of movies keeps bright the silver screen greats of the past; **Karl Pearson**, whose interest in the big band era grows and grows. **Todd Nebel** has investigated the World War II years for us and **Terry Baker** has continued the tradition of providing us with yet another December-January cover story. And **Brian Johnson** is the artist who illustrates so much of the memories.

Thanks, too, go to **Holly and Bob Wilke** of **Accurate Typesetting in Chicago** who not only do an excellent job with the typesetting and layout but manage to meet every deadline; and to **Joe and Andy Olcott** of **Booklet Publishing Company in Elk Grove Village** for their continuing good work.

Now, as we start another year of *Digesting*, and as we look forward to the happy holiday season, we express our best wishes to you and your family for a Merry Christmas . . . and a Happy New Year filled with good old memories.

— Chuck Schaden

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BING CROSBY

America's Favorite Crooner

BY TERRY BAKER

Through the years our country has produced a large pool of vocal talent. Any list of these performers would not be complete without including the man we know simply as Bing. Not only did Bing Crosby establish himself as a major singing star but also a radio and movie star thus becoming one of our nation's most popular performers.

Bing entered the world on May 2, 1904 with the moniker Harry Lillis Crosby named after his father. There have been several accounts of how he got his nickname Bing. Crosby's own recollection is that when he was eight he became hooked on a local comic strip called the "Bingville Bugle." One of the characters in the strip was named Bingo. Crosby dropped the o and was called Bing from that point on.

Born in Tacoma, Washington, his family moved to Spokane in 1906. His father took a job as a bookkeeper with a local brewery while his mother, Katherine had her hands full raising Bing and his host of brothers and sisters. It's ironic that Bing's father, whose job was handling money could not manage their family's finances. That job fell to his mother along with the task of providing discipline. Kate saw to it that the Crosby brood stayed in line and were taught strong traditional values.

One very important thing that Harry Crosby did provide for his family was an easy-going outlook on life. It was his theory that you should not worry about anything, just take life as it comes and everything would work out. It was a lifestyle that Bing would emulate and would later become his show business trademark.

It was also Mr. Crosby who introduced Bing and the rest of the family to the joys of music. Both Harry and Kate loved music and it was this shared love that initially brought them together. Wanting to share these pleasures with his children, Harry took his first check from the brewery and bought the family a phonograph. Later he purchased a piano and while both sisters learned to play, Bing and his brothers never did.

Bing's childhood was a normal one. He loved sports, especially baseball and football and was an above average student as well. After graduating from a local grade school he attended Gonzaga High School. Gonzaga was a Catholic school run by the fathers of Gonzaga College (which Bing would also attend). The money situation was rough during these years. Since their father made very little it was up to the Crosby boys to find part-time jobs and help the family financially.

Bing held down a host of jobs through those years. For several years he found himself rising at the crack of dawn to deliver papers for the *Spokesman-Review*. Later he worked for Weyerhaeuser Timber Company locating new roads for the booming logging industry. He even worked briefly with his father at the brewery. The job he most enjoyed though was working as an assistant in the prop department at the Auditorium Theater in Spokane. It was here that Bing had his first opportunity to see the world of show business close up.

It was while still in high school that Bing began his musical career. Bing and several fellow students formed a band and per-



formed around the high school area. Crosby sang and even played the drums a little. In 1921, during his first year at college, Bing joined a group called the Musicaladers. This group included Al Rinker who would work with Bing for many years to come.

Al had the unique ability of listening to records and memorizing the arrangements. The rest of the band would learn them and then play them from memory. It was a good thing their memories were strong because none of them knew how to read music. They weren't great musicians either but their ability to mimic the big name performers gave them a different sound and

made them quite popular throughout the area.

The Musicaladers were together for almost two years before they broke up. One member moved and two others transferred to another college. Only Bing, Al and Al's brother Miles were left. Since Miles didn't want to put another band together Bing and Al were left to go it alone. Their talents enabled them to get many bookings including a long run performing at the Clemmer Theater in Spokane where they performed their act prior to the movie presentation.

* Bing still continued his education and during his junior year he switched his

BING CROSBY

studies to law. He even found employment, working part-time at a nearby law office. Though he tried, his heart just wasn't in it. He wanted to sing and since he was making as much money performing with Al as he was with his part-time job, singing made economic sense as well. The boys left Gonzaga in 1925 and headed south to seek their fortune.

It took them a week to drive to Los Angeles. In fact they had to hitchhike the last 80 miles but arrive they did. While in Los Angeles they stayed with Al's sister, Mildred. Mildred Bailey (as she was known professionally) was a talented songstress and well on her way to becoming a star in her own right. It was Mildred who got them their first audition in town.

Bing and Al got to perform their act for the head of the Fanchon and Marco circuit, a group that put on shows up and down the west coast. They performed well and were booked into the Boulevard Theatre in Los Angeles. From there they travelled the rest of the circuit earning \$250 to \$300 a week with an act known as "Two Boys and a Piano."

After the show closed, Bing and Al joined the Paramount-Publix circuit and began working at the Metropolitan Theater back in Los Angeles. While there the boys were spotted by Paul Whiteman who liked what he saw. After auditioning, Bing and Al signed a contract to join Whiteman and his orchestra on tour.

It was 1927, just two years after they left Spokane, and already they found themselves working with one of the top bands in the country. Bing and Al joined Whiteman in Chicago and their act went over well as it did in other cities they played. However when they got to New York they received their first taste of failure. Perhaps New Yorkers were too sophisticated for their style of music but Bing and Al just could not win the crowds over.

Whiteman did not want to let them go so he tried his best to find other things for



THE RHYTHM BOYS

them to do. For a while they were out in the theater lobby performing for the overflow crowds and those waiting for the next show. They even worked briefly manning the theater curtains. Whiteman was also able to use them as vocal accompanists on several of his recordings. It wasn't exactly what Bing and Al had been expecting but at least they were working.

When the band moved on to Philadelphia, Whiteman gave the boys another chance to perform on stage. Out of New York, Bing and Al got their confidence back and performed well. Upon returning to New York, Crosby and Rinker were teamed up with local pianist Harry Barris and became known as "Paul Whiteman's Rhythm Boys."

Their act consisted mostly of novelty tunes and it went over big. As their popularity grew they found themselves with plenty of outside work. They performed at many a dinner party and also recorded a song that Barris had wrote.

The Rhythm Boys were flushed with success but, as often happens in such a

case, the group become lazy. They rehearsed little, if any, learned no new material and were constantly arguing about who was the boss. Whiteman was very upset with this behavior and refused to take them along on his next tour. Instead they were booked on a vaudeville tour through the Midwest. Their attitude still didn't change though as they performed poorly and sometimes didn't show up for their engagements.

When the boys returned to Whiteman's band in 1930 they got the opportunity to perform in their first motion picture, "The King of Jazz." It was by no means an epic film but it gave Bing the chance to appear before the camera for the first time. Shortly thereafter Bing and Whiteman became involved in a salary dispute and Crosby left the band.

Working for Paul Whiteman had been a wonderful opportunity for Bing. Not only had he greatly furthered his musical career but also enriched his personal life as well. It was while working with The Rhythm Boys in Los Angeles that he met his future wife, Wilma Wyatt, better known as Dixie Lee. Dixie had come to California after winning a singing contest in Chicago. She was working at Fox Studios when she first saw Bing perform. They hit it off immediately and within two years they were married.

Dixie's studio did not think much of her relationship with Bing. Fox had big plans for her films. They certainly didn't want her to be tied down just yet, especially to some nobody like Bing. Dixie however had no desire to be a movie star. She simply wanted to be a loving wife and mother and Bing was the man she had chosen to be with. She achieved her wishes becoming a source of support and encouragement for Bing as well as a devoted mother to their four sons.

When Bing left Paul Whiteman in 1930, Al and Harry followed him. It did not take long for the trio to find work. Orchestra leader Gus Arnheim was forming a band to perform at the Coconut Grove in Los

Angeles and asked the boys if they would join him. They agreed and created a comedy and singing routine with two other performers on the show.

What really made this a golden opportunity for Bing was the fact that he was able to sing for a radio audience for the first time. Each night for two hours the Coconut Grove broadcast their show throughout the west coast. This exposure would greatly increase the group's popularity.

It was while performing there that the



BING CROSBY

boys recorded their first big hit. It was a song written by Harry entitled "I Surrender Dear." The song became so popular that audiences asked them to sing it several times each evening.

Everything seemed to be going right for the group but near the end of their engagement Bing once again found himself in a dispute with an owner over finances. When Crosby quit this time he was on his own. Al and Harry moved into other areas of the music field and Bing found himself in Hollywood making movie shorts for \$600 each.

Crosby did not really have the appearance to be a movie star. He was a rather average looking man with somewhat large ears. Although short on looks, Bing's relaxed easy going style came across well on screen whether he was acting or singing. Through his appearances in these film shorts Crosby's popularity continued to grow. This was but a small indication of the film success he was to have later on. At this point Bing finally felt financially secure enough to support a wife and he and Dixie were married.

It was now that Bing's brother Everett entered the picture. Everett was living in Los Angeles and became Bing's unofficial agent. Knowing that radio would provide Bing with additional audience exposure, Everett approached both CBS and NBC about hiring Bing for their networks. CBS President William Paley was aware of Bing's talents and in the summer of 1931, Crosby was hired to do a fifteen minute program five nights a week. It was appropriately titled "Fifteen Minutes with Bing Crosby." He was scheduled to debut in late August but a severe case of laryngitis forced his premiere program back to September 2. The show was sustaining at first but as Bing's ratings improved *Crema Cigars* picked up the sponsorship.

During the first season on radio, Bing supposedly began adding the "bub-bub-bub-boos" to his songs. Even Crosby did

not remember if this was true but according to the story, Bing accidentally dropped his sheet music during one of his broadcasts. He couldn't pick up the music fast enough so he replaced the words with "bub-bub-bub-boos." The audience liked the sound and Bing continued to do it from that point on. Truth or not, that does make for a good story.

While performing on radio Bing still continued his stage and film career. For seven months in 1932 he worked at the Paramount Theater as their emcee. He also made three films that year for Paramount including "The Big Broadcast of 1932" with other top radio stars. Later on that year Crosby found himself back east working at the Capitol Theater in New York. It was here that Bing got the opportunity to work with Bob Hope for the first time. Hope was the master of ceremonies and Crosby was called on to sing a few of his songs. The two also performed a few comedy sketches together. Bing and Bob worked well as a team and it became the start of a long personal and professional relationship. Through the years the two made frequent appearances on each other's radio programs developing almost a Benny-Allen-like feud as Bing would comment on Bob's ski nose and Hope would counter with a remark about Crosby's ears.

During the 1940's Crosby and Hope raised millions of dollars for the war effort through their numerous benefit performances. They also made many trips overseas to entertain the troops both as a team as well as individually. Coupled with frequent appearances over *Armed Forces Radio*, their value to improving the troops' morale was immeasurable.

Of course we can't forget their seven road pictures together. Beginning with the *Road to Singapore* in 1939 to the *Road to Hong Kong* 23 years later, the boys (along with *Dorothy Lamour*) brought laughter to millions of moviegoers around the world. Indeed their relationship was both a friendly and profitable one, not only for them but for us as well.



BING CROSBY AND BOB HOPE

Even without Hope, Bing's movie career would flourish. By only his fifth film Crosby was one of the top box office draws. Bing appeared in mostly light romantic comedies but given the chance proved himself a talented dramatic actor. His portrayal of a Catholic priest in *Going My Way* won him critical acclaim as well as an Academy Award.

Through the mid-1960's Bing appeared in sixty feature films and there wasn't a bad one in the bunch. Of course certain ones stand out such as the aforementioned *Going My Way*, *Holiday Inn*, *The Country Girl*, *High Society* and *White Christmas*. The warmth and charm that Crosby conveyed with each performance made him one of our nation's most popular movie actors.

When Bing returned to radio in 1932 he found himself with a new sponsor, appearing twice-a-week for Chesterfield cigar-

ettes. The following year he appeared on a thirty-minute Monday night program for Woodbury Soap. In 1934 he moved to Tuesday night, still for Woodbury. Then in 1935 Crosby got his biggest radio opportunity, the chance to host NBC's popular Kraft Music Hall program. Without hesitation Bing jumped over to NBC and began hosting the show in December of 1935.

The Kraft Music Hall was a sixty-minute variety program with the emphasis on music. The relaxed atmosphere on the show made this a perfect vehicle for Crosby's talents. Bing was called on to sing a few songs, introduce and chat with the guests and in general just let his own appealing personality come thru. With Bing at the helm the show continued as the most listened-to variety show on radio. Crosby loved doing the show and remained as its host for ten years.

BING CROSBY

It was never difficult to find performers who wanted to do the show. Money was not the reason because the pay was the lowest of all the top rated programs. But the program did mean good exposure plus the chance to work with Bing. Add to this the fact that rehearsal time was minimal. Since each performer's contribution was but a portion of the total show they only needed to rehearse their material which rarely took more than thirty minutes. Such an arrangement made appearing on Crosby's show very attractive.

Chances are whatever music you like, Bing would sooner or later feature it on the program. Whether it be jazz, opera or the sound of the big bands, Crosby offered something for everyone. Even Spike Jones and the City Slickers made their radio debut on Bing's show.

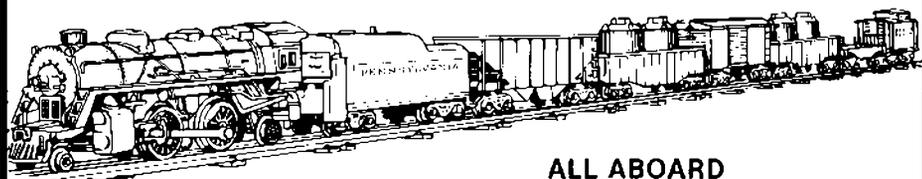
The program underwent few changes

during Crosby's stint as host. The show never moved off Thursday nights. In fact only once did the show move out of the NBC studios and that was to do a show in Bing's hometown of Spokane. Personnel also remained the same. Carroll Carroll served as the show's lone writer until 1938 then as head writer thereafter. Ken Carpenter handled the announcing chores and John Scott Trotter led the orchestra thru most of the Kraft years. Since the show relied so heavily on guest stars there were few regular performers. Those that were usually did so briefly but the list included such names as comedian Bob Burns (the Arkansas Traveler), musical comic Victor Borge and singers Peggy Lee, Connie Boswell and Ginny Simms.

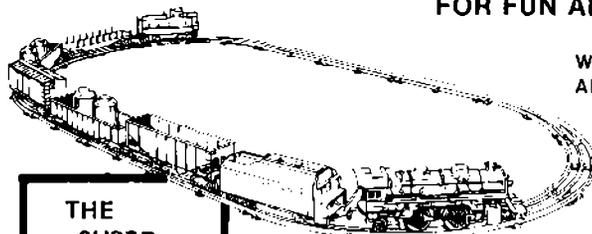
The only significant changes that affected the program was its switch to a thirty-minute format in 1942 and the loss of Bing's theme song, "When the Blue of the Night Meets the Gold of the Day" had

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become synonymous with Crosby's program but when the publishing group ASCAP pulled their songs from radio in a dispute, Bing had to find a new theme.

By the time Crosby ended his profitable association with Kraft in 1946 he had become one of the most popular performers on radio. The Kraft Music Hall was still one of the top twenty rated shows on the air when he departed.

In addition to his radio and film success, Crosby's good fortune would continue in the recording studio. Under the guidance of Decca Records' President Jack Kapp, Bing had a string of popular recordings that stretched over several decades. Kapp selected the songs and made sure that Bing did not get stuck singing just one type of music.

Crosby showed his versatility by recording all types of songs ranging from hill-billy to jazz to opera. He sang duets and made recordings with most of the top orchestras. During the war Bing recorded several patriotic songs that served to boost the spirits of all Americans both here and abroad. By giving listeners a chance to hear all of Bing's talents they did not become bored with him and Crosby was able to continue as a recording artist long after his counterparts faded away.

Of course, recording a song like "White Christmas" certainly didn't hurt. Simply put, Bing's rendition of Irving Berlin's holiday favorite has sold more copies than any other song in history. It immediately became a Christmas classic and though many artists have recorded it since, no one did it like Bing. It's one of those rare tunes that sounds as good the 50th time you've heard it as it did the first and no Christmas is complete without Bing singing "White Christmas."

In the middle of 1946 Kraft Foods tried desperately to get Bing to return to their radio program. They offered him a substantial raise and even stock in their company. But Crosby didn't need their money. He was already one of the wealthiest men in Hollywood. Bing owned a part of every



picture in which he appeared and his real estate holdings, oil ventures and other business interests made him a millionaire many times over. The one thing he wanted from Kraft they couldn't give him.

After making several appearances on the Armed Forces Radio Service program Command Performance, Bing became fascinated with the use of recordings. The AFRS would record a forty or fifty minute program and then edit it down to thirty minutes for broadcast. By doing this any mistakes or jokes that didn't go over could be eliminated and only the best material would remain. To Bing this seemed the only way to do a radio show. Not only would he be able to produce the best possible product but he could record several shows in advance. This would give Bing the chance to spend more time with his family and to pursue his favorite pastime, golf.

Unfortunately for Bing both CBS and NBC had a standing policy not to broadcast any prerecorded material. Their logic was that no audience would listen to a show unless it was done live. Also, if an

BING CROSBY

entertainer wished to record their show, they could then sell it to any station thus eliminating the need for a network.

Undaunted, Bing decided to sell his services to any sponsor who would let his production company record his show. It would then be the sponsor's job to sell the show to a network. Eventually Philco stepped forward and purchased the program and in turn sold it to the American Broadcasting Company. ABC had been in business only six years and was anxious to try anything to compete with the established networks. The chance to grab a major star like Bing was too good to pass up. They agreed to air Bing's show with one stipulation: if his ratings dropped below 12 for any full month he would have to return to live broadcasts.

Crosby made his Philco Radio Time debut on Wednesday, October 16, 1946 with Bob Hope as his guest. Ken Carpenter continued as Bing's announcer and the show's format was basically the same as the Kraft program. Although the ratings dropped a bit throughout the season he finished with a respectable 16.1. His success prompted several other shows to begin recording and by the end of the decade nearly all programs were being recorded for later broadcast.

Bing stayed with Philco until 1949 when he moved back to CBS, still on Wednesdays, for Chesterfield. In 1952 General Electric picked up the sponsorship and moved him to Thursdays. It was in November of that year that Bing's wife Dixie passed away due to cancer. This left a huge void in his life but he continued to work during that tough time.

Bing stayed with General Electric through 1954. For his final two years on radio he hosted a fifteen minute songfest five nights a week for various sponsors. Due to the impact of television, radio audiences had been in decline for several years and Crosby decided to call it quits in 1956. Bing was one of but a handful of big name

stars that remained on network radio till the end.

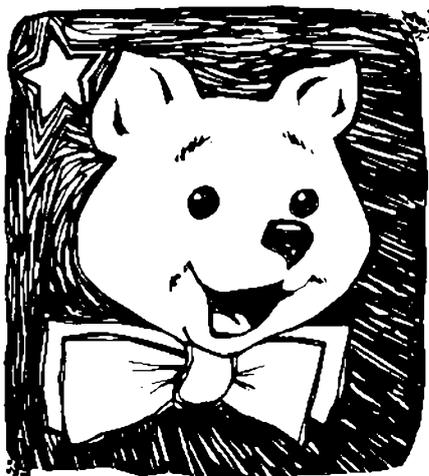
Throughout the early 1950's Bing knew that television would be a big part of his future. All the networks wanted his talents as did the sponsors. When Crosby signed his radio contract with General Electric they even included a clause which allowed them to be the sole sponsor of any television special that Bing decided to do.

Bing looked forward to trying out this new medium but did not want to tie himself to a weekly series. Crosby had far too many prior commitments and besides that, Bing was afraid that too much exposure would cause viewers to grow tired of him. He was content to appear in a few specials each year, a la Bob Hope.

Crosby did make one attempt at a weekly series. In 1964 he starred in a situation comedy called, what else, "The Bing Crosby Show" which ended after one season. In 1971 he turned down the role of Lt. Columbo in that soon-to-be-popular police drama because it would have interfered with his golf game. Bing's remaining contributions to television came from behind the scenes as his production company developed such shows as Ben Casey and Hogan's Heroes.

Crosby remained very active in his later years. In addition to keeping an eye on his many business investments, he devoted much of his time to his new wife and family. Bing married actress Kathryn Grant in 1957 and they added two more boys and a girl to the Crosby clan.

He continued to host his annual Pro-Am golf tournament that brought together the finest players from around the world. Bing loved the game so much that he even traveled around the world just to play on the finest courses. It seems appropriate that when Bing passed away he was engaged in his favorite activity. In 1977 while shooting a round of golf, Crosby suffered a heart attack. He was 73 years old. Bing's unique blend of talent and style had made him an audience favorite throughout the world. He will never be forgotten.



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I REMEMBER IT WELL...

the children's menu-

BY
DAN
McGUIRE

A KID'S CHECKLIST OF
MEMORABLE HOUSE SPECIALTIES

The days between Thanksgiving and New Years are rich with activities, sights, sounds and smells that stir up fond memories for the child who remains in each of us. Having possessed a hearty appetite and a sweet tooth since before I could hold a spoon, I find the aromas of holiday cooking especially evocative.

Christmas cookies. The words are almost an incantation. They conjure visions of decorated serving dishes and bowls piled high with seemingly infinite varieties of marvelous munchables. Besides the half dozen types Mom baked, we savored samples with relatives, neighbors and at school parties.

Can you single out one cookie and say, "This was my absolute favorite?" Me neither. Still, the cut-outs always will be most representative of Christmas for me.

Shaped like Santas, angels, reindeer, bells, stars and other holiday figures, our cut-outs were covered with red and green sugar sprinkles. Between the cooking tray and the serving bowl a few of the delicate reindeer legs always broke off. Mom didn't want to serve any broken cookies to guests, so she dispensed them among her three willing volunteer cookie tasters.

When Disney's classic movie *Snow White* was re-released in the 40s, Mom bought a set of Snow White cookie cutters. As I recall, it included the heroine and seven dwarfs, no prince or wicked queen/witch. Dopey was my favorite character, but I confess I usually reached for a Snow White cookie when these were passed around. They were larger.

High on everyone's personal preference list, I suspect, would be chocolate chip cookies. Perhaps because mothers tend to bake them year-round, special occasion or no, they are a perennial favorite of most red blooded American youth.

Made from scratch (natch!), Mom's chocolate chip cookies had just the right amount of genuine Hershey's chips in every mouthful. Served hot, they boasted a soft chewy texture. After setting and cooling for awhile, they acquired a pleasurable crunchiness. Call them Almost Home or anything else, no commercially made chocolate chips — including the bakery variety — will ever quite measure up to the ones that came fresh from your mom's oven.

Besides being a champion cookie baker, Mom baked most of the standard pies — apple, peach, mince, pumpkin, etc. Because pies and cakes were frequent fares for dessert, we didn't think of them as special treats. Cherry pie is an exception, though.



In the back yard of our old homestead grew a large and productive cherry tree. During its season, Mom gathered enough cherries to prepare eight or ten pies — if she got them before “those greedy robins and wrens.” Many of these were donated to neighbors because, silly kids that we were, my brothers and I didn’t care for them.

Grandpa Farr cured us of this folly by coaxing us to eat small slices covered with huge gobs of vanilla ice cream. After a few such samplings, we began taking larger slices and soon discovered that the pie tasted pretty good even by itself. Now that the old cherry tree is long gone, I own to a special fondness for cherry pie ala mode.

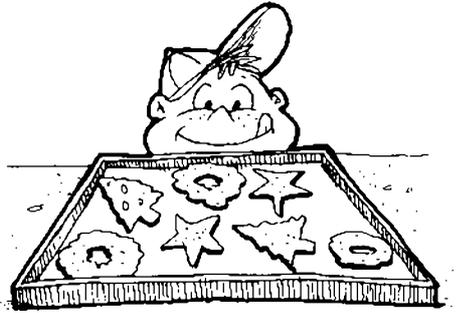
More vividly than the pies themselves, though, I recall a byproduct we called cinnamon rolls. If one of her offspring was kibitzing while she prepared a pie, Mom usually ended up with more dough than she required for the pie’s bottom and covering. As she finished trimming the edges, she’d wonder aloud, “My, what will I do with all this left-over dough?”

The answer was instantaneous: “Make cinnamon rolls!”

Part of the joy of cinnamon rolls was that Mom’s “helper” got to roll the dough out flat and thin. Mom sprinkled cinnamon and sugar liberally over the entire surface. Then she curled the dough into a long ropelike coil. Her helper cut this into one-inch sections that went into the oven on a cookie tray.

The result was a super delicious dividend. I always enjoyed the first one most, while it still was so hot from the oven that it almost burned the roof of my mouth.

Homemade fudge didn’t qualify as a dessert, so Mom only occasionally whipped it up. (She probably figured our teeth were rotting enough already from all the penny candy we consumed.) A batch would fill an eight-inch square pan. The slices were



an inch square and about as thick. They were super rich and would melt on your tongue like butter.

Mom and Dad liked nuts in their fudge. Al, Rich and I preferred it plain. Mom usually compromised by scattering a few nuts in one corner.

Another byproduct of Mom’s baking was the bowl that would need cleaning afterward. Whoever was fortunate enough to come in for a drink of water and find Mom mixing fudge or cake frosting would ask excitedly. “Can I lick the bowl?”

Cleaning the bowl is an art for which kids have a natural instinct. First you scrape up as much of the leftover substance as possible with Mom’s wooden spoon. As you warm to your task, Mom is likely to caution you: “Don’t scrape a hole in my bowl.”

Soon this method becomes ineffective as you retrieve only small dabs. Now you begin running your pointer around the rim and inside. Then you lick your finger with the satisfaction and concentration of an infant sucking its thumb.

One rather unusual treat at our house was Mom’s version of fried potatoes. Mom had an early vintage deep fryer that she didn’t use much. It was a mess to clean and spattered a lot of grease around her stove. But if we were having pork chops or steak she sometimes elected to serve fried potatoes.

Mom didn’t use a slicer to produce the traditional long cubed sticks of potato. Instead, she cut the peeled potato into coin-shaped slices. These came out of the fryer

Cartoon illustrations by Brian Johnson

I REMEMBER IT WELL

looking like American fries but tasting like French fries, only better because they tended to cook more evenly. We called them American French fries.

In the summertime we enjoyed a number of especially delicious ice cream treats. Sometimes it was simply a safety cone scooped full of ice cream from a pre-packaged half gallon Dad bought on his way home from work. Late in the evening, we'd all sit on the front porch and watch dusk settle over our block as we contentedly licked the "flavor of the day."

Some nights we all walked ten blocks to Thompson's Grocery. Thompson's had a soda fountain that sold hand-packed pints of the most flavorful ice creams in the northwest suburbs.

Most times we bought two pints of vanilla and two half gallons of Dad's Old Fashioned Root Beer. We went just before dark and returned at a faster pace so the ice cream wouldn't melt in the summer heat. When we got home it would be just soft enough to mix into *Black Cows* that were definite contenders for World's Greatest.

Mom produced her tallest tumblers and stuffed them with ice cream. Dad poured in the root beer, ever so slow-ly, so the glass filled without foaming over. We drank without straws, spooning out bites of ice cream as we went. Afterward, my brothers and I would point and laugh at each other's foam mustaches.

We varied this routine occasionally by purchasing cream soda (the clear type) and chocolate ice cream. I don't know if this was our own invention, but none of my friends ever mentioned enjoying similar concoctions. It was an equally thirst quenching change of pace from our *Black Cows*.

When my father felt ambitious, he prepared his own private recipe malted milk shakes. It required two more pints of vanilla and Mom's largest mixing bowl.

Dad started by beating two eggs into a



cupful of milk. He added more milk and a few chunks of ice cream and began mixing with Mom's hand cranked beater. As the ice cream dissolved, he added more. More milk, more beating and along the way the addition of some Hershey's chocolate syrup and Carnation malt powder.

The process continued until all the ice cream was used up and the bowl was about to overflow. The deliciously thick malted milk had to be scooped out with a measuring cup and poured into our glasses. To add a soda fountain touch, Mom served them with Salerno butter cookies.

Somewhere in the world there still may be "malts" as scrumptious and loaded with real ice cream as those we made in our kitchen. I've not found any recently.

Other memories of edible treats include the crab apple tree in Shirley's yard across the alley. We'd been told the apples could make us sick. Apparently no one told the apples. The kids on our block munched about a barrelful each summer. They were a bit tart, but on an afternoon when we'd been playing hard they provided a refreshing pick-me-up.

During the war years, Wayne's folks and mine had victory gardens side by side in a vacant lot. Wayne and I sometimes did

our bit by pulling weeds until we got bored. Then, to reward ourselves, we yanked up a couple of carrots that were growing tall. We wiped them on our pants and ate them while walking home, enjoying the satisfying crunching sound with each bite.

If it's true that we consume several bushels of dirt in an average lifetime, I don't know a more congenial way to eat my quota than chawing on a carrot plucked fresh from the earth.

From Christmas cookies to raw carrots may seem like a real giant step. But a child's imagination wears seven-league boots when deciding what constitutes a treat to eat. Thus does the spirit of Christmas repast engulf me with diverse mouth watering memories.

I'll bet you could add a few of your own to my list. However, you must excuse me now. I detect the aroma of freshly baked brownies in the kitchen. Someone may need the services of an experienced taste tester.

Editor's Note: Eating raw carrots isn't all that odd, Dan. However, we remember you eating Oreo cookies without separating the two halves and licking off the cream filling!

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DECEMBER

RADIO CLASSICS — WBBM-AM 78
MONDAY thru FRIDAY 8:00-9:00 P.M.
SATURDAY and SUNDAY 8:00-10:00 P.M.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
PLEASE NOTE: Due to WBBM's commitment to news and sports, <i>Radio Classics</i> may occasionally be pre-empted for late-breaking news of local or national importance, or for unscheduled sports coverage. In this event, vintage shows scheduled for <i>Radio Classics</i> will be rescheduled to a later date.		1 Life of Riley Red Ryder	2 Hockey NO RADIO CLASSICS	3 This Is Your FBI Fibber McGee & Molly	4 Hockey NO RADIO CLASSICS	5 Hockey NO RADIO CLASSICS
6 Old Time Radio Nostalgia Night	7 NFL Football NO RADIO CLASSICS	8 X Minus One Gunsmoke	9 Hockey NO RADIO CLASSICS	10 Lights Out Green Hornet	11 Challenge of the Yukon Box Thirteen	12 Hockey NO RADIO CLASSICS
13 Hockey NO RADIO CLASSICS	14 This Is Your FBI Life of Riley	15 The Clock Lone Ranger	16 Hockey NO RADIO CLASSICS	17 Gunsmoke X Minus One	18 Red Ryder Jack Benny	19 Hockey NO RADIO CLASSICS
20 Hockey NO RADIO CLASSICS	21 NFL Football NO RADIO CLASSICS	22 Six Shooter Lights Out	23 Hockey NO RADIO CLASSICS	24 Dragnet Fibber McGee & Molly	25 Damon Runyon Theatre Life of Riley	26 Hockey NO RADIO CLASSICS
27 Hockey NO RADIO CLASSICS	28 NFL Football NO RADIO CLASSICS	29 Lights Out Have Gun, Will Travel	30 Hockey NO RADIO CLASSICS	31 Hockey NO RADIO CLASSICS		

JANUARY

RADIO CLASSICS — WBBM-AM 78
MONDAY thru FRIDAY 8:00-9:00 P.M.
SATURDAY and SUNDAY 8:00-10:00 P.M.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
PLEASE NOTE: — All of the programs we present on <i>Radio Classics</i> are syndicated rebroadcasts. We regret that we are not able to obtain advance information about the storylines of these shows so that we might include more details in our <i>Radio Guide</i> . However, each show we present is slightly less than 30 minutes in length and this easy to-read schedule lists the programs in the order we will broadcast them on WBBM-AM. The first show listed will play at approximately 8 p.m. and the second will be presented at about 8:30 p.m. and so forth. Programs on <i>Radio Classics</i> are complete, but original commercials and network identification have been deleted. Thanks for listening.					1 The Clock Lone Ranger	2 Jack Benny Black Museum Dragnet Challenge of the Yukon
3 Hockey NO RADIO CLASSICS	4 Red Ryder Dragnet	5 Black Museum Life of Riley	6 Hockey NO RADIO CLASSICS	7 X Minus One Jack Benny	8 Hockey NO RADIO CLASSICS	9 To Be Announced
10 Hockey NO RADIO CLASSICS	11 Hockey NO RADIO CLASSICS	12 This Is Your FBI Fibber McGee & Molly	13 Hockey NO RADIO CLASSICS	14 Box Thirteen Green Hornet	15 Life of Riley X Minus One	16 Hockey NO RADIO CLASSICS
17 Hockey NO RADIO CLASSICS	18 Lights Out Third Man	19 The Clock Have Gun, Will Travel	20 Hockey NO RADIO CLASSICS	21 Lone Ranger Red Ryder	22 Dragnet Six Shooter	23 Hockey NO RADIO CLASSICS
24 Hockey NO RADIO CLASSICS	25 Jack Benny The Clock	26 Hockey NO RADIO CLASSICS	27 Fibber McGee & Molly This Is Your FBI	28 X Minus One Third Man	29 Hockey NO RADIO CLASSICS	30 Hockey NO RADIO CLASSICS
31 Super Bowl NO RADIO CLASSICS						

THOSE WERE THE DAYS

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

DECEMBER

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

SATURDAY, DECEMBER 5th RADIO TO PLAN YOUR CHRISTMAS LIST BY

CINNAMON BEAR (1937) Chapter 15. Snapper Snick, the Crocodile. Syndicated. (12:00)

ADVENTURER'S CLUB (12-20-47) "Christmas in the Holy Land" is the exciting true story of adventurer Bob Lorenz who raced halfway around the world to win a bet. W.A. Sheaffer Pen Co., CBS. (13:15; 16:10)

CINNAMON BEAR (1937) Chapters 16 and 17. Oliver the Ostrich; the mud-slinging Muddlers. (12:00; 12:00)

CHRISTMAS SING WITH BING (12-24-61) Bing Crosby stars in this seventh annual Christmas Eve broadcast featuring Edgar Bergen and Charlie McCarthy, Jo Stafford, Paul Weston and the orchestra, the Norman Luboff Choir and Bing's wife, Katherine Crosby. Insurance Company of North America, CBS. (13:15; 14:00; 21:19)

FIBBER MC GEE AND MOLLY (12-24-40) On Christmas Eve Fibber gets a package from the Bon Ton Department Store. Jim and Marion Jordan star with Hal Peary as Gildersleeve. Isabel Randolph as Abigail Uppington, Mel Blanc, Gale Gordon, Harlow Wilcox, the King's Men, Billy Mills and the orchestra. Johnson's Wax. NBC. (9:06; 11:10; 8:45)

CINNAMON BEAR (1937) Chapter 18. The Cockerburr Cowboys. (12:00)

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SATURDAY, DECEMBER 12th RADIO TO ADDRESS CHRISTMAS CARDS BY



DURANTE-MOORE SHOW (12-22-45) It's "The Nose and the Haircut," Jimmy Durante and Garry Moore with their holiday show featuring singer Jeri Sullivan, announcer Howard Petri and Roy Bargy and the orchestra. In a sketch, the boys are zookeepers hired to catch a six-legged octopus someone wants to give as a Christmas present! AFRS rebroadcast. (14:50; 14:30)

CINNAMON BEAR (1937) Chapter 19. To the Golden Grove. (12:00)

TRUTH OR CONSEQUENCES (12-20-47) Ralph Edwards hosts the zany audience participation show with a holiday consequence for a contestant. The show visits a disabled World War II veteran in a hospital for a warm-hearted, sentimental "This Is Your Life" — type segment. A touching and moving program for the Christmas season. Harlow Wilcox announces. Duz, Drene, NBC. (7:02; 22:23)

CINNAMON BEAR (1937) Chapters 20 and 21. The Grand Wunky takes the Wintergreen Witch to exile in Looking Glass Valley; the Land of Ice and Snow. (12:00; 12:00)

VISIT TO A DOLL FACTORY (12-9-38) A radio documentary offering a sound picture of the Ideal Novelty and Toy Factory and a look at how dolls are made. Sustaining, MBS. (13:55)

THE SHADOW (12-22-40) "Joey's Christmas Story" stars Bill Johnstone as Lamont Cranston, the "wealthy young man-about-town" who is also the Shadow, and Marjorie Anderson as the lovely Margo Lane. The Shadow has a chat with "Santa Claus" to help a down and out family at Christmastime. Blue Coal, MBS. (15:30; 11:40)

CINNAMON BEAR (1937) Chapter 22. Meet Jack Frost. (12:00)

SATURDAY, DECEMBER 19th RADIO TO WRAP, BAKE AND DECORATE BY

LUM AND ABNER (1944) Chester Lauck and Norris Goff present their annual Christmas story, first presented in 1933. The scene is Pine Ridge on Christmas Eve. Lum, Abner and Grandpappy Spears are headed east out of town to bring supplies to a young couple (named "Joe" and "Mary") staying the night in a barn. Miles Laboratories, BLUE Network. (14:30)

CINNAMON BEAR (1937) Chapter 23. Paddy O'Cinnamon gets stuck in a pile of Christmas stickers. (12:00)

GREAT GILDERSLEEVE (12-18-46) Harold Peary stars as Throckmorton P. Gildersleeve with Walter Tetley as LeRoy, Lillian Randolph as Birdie, Richard LeGrand as Mr. Peavy and Louise Erickson as Marjorie. LeRoy expects to get a motor scooter for Christmas, but his uncle tries to talk him out of it. Kraft Foods, NBC. (15:56; 14:14)

CINNAMON BEAR (1937) Chapter 24. Judy, Jimmy and Paddy O'Cinnamon attend the Christmas Tree Parade! (12:00)

JACK BENNY PROGRAM (12-23-45) Guests Mr. and Mrs. Ronald Colman are scheduled to visit Jack's home for Christmas dinner. Cast for this first post-war Christmas show includes Mary Livingstone, Eddie "Roches-

ter" Anderson, Phil Harris, Larry Stevens, Mel Blanc, and Don Wilson. Lucky Strike Cigarettes, NBC. (12:10; 17:00)

CINNAMON BEAR (1937) Chapter 25. Captain Tin Top returns the star, but the Crazy Quilt Dragon steals it! (12:00)

AMOS 'N' ANDY (12-24-46) The traditional Christmas show stars Freeman Gosden and Charles Correll as radio's all-time favorites. Andy gets a job as a department store Santa to earn money to get Amos' daughter a doll for Christmas: Amos tells Arbadella the meaning of the Lord's Prayer. Rinso, NBC. (16:15; 13:15)

CINNAMON BEAR (1937) Chapter 26. The final episode in our adventure. Do our heroes find the star for their Christmas tree? (12:00)

SATURDAY, DECEMBER 26th SEASON'S GREETINGS

RED SKELTON SHOW (12-25-45) Red's Scrapbook of Satire presents Clem Kadiddlehopper as a Christmas tree salesman. Junior, the mean little kid and his grandma visit Santa Claus at a department store. Cast includes Gigi Pearson, Verna Felton, Arthur Q. Brian, Anita Ellis, David Rose and the orchestra. Raleigh Cigarettes, NBC. (7:50; 7:45; 12:25)

RICHARD DIAMOND, PRIVATE DETECTIVE (12-19-51) Dick Powell stars as Diamond who tells his favorite Christmas story, "A Christmas Carol." The regular cast members appear in this version of the Dickens' ghost story: Virginia Gregg, Alan Reed, Arthur Q. Brian, Barney Phillips, Jack Krushen. Camel Cigarettes, ABC. (17:20; 10:55)

BOB HOPE SHOW (1954) It's Bob's Christmas show from Long Beach Veteran's Hospital with Bill Goodwin, Margaret Whiting, Frank Nelson, Joe Kearns, Sheldon Leonard and Jim Backus. AFPS rebroadcast. (12:25; 12:00)

HENRY MORGAN SHOW (12-25-46) The comedian presents a Christmas story about kids who travel to Washington, D.C. to get a law passed making every day Christmas. Cast includes Arnold Stang, announcer Michael Roy, Bernie Green and the orchestra. Ever-sharp, ABC. (8:25; 9:20; 7:15)

SUSPENSE (12-22-49) "Double Entry" starring Eddie Cantor in "an unusual story of clerical crime at Christmas." Eddie helps a co-worker replace some embezzled money. Sidney Miller co-stars. AutoLite, CBS. (16:25; 13:10)

GREAT GILDERSLEEVE (12-25-46) Gildy invites some friends over to sing carols on Christmas Day. Hal Peary stars with Walter Tetley, Lillian Randolph, Louise Erickson, Richard LeGrand. Kraft Foods, NBC. (14:57; 14:52)

THOSE WERE THE DAYS

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

JANUARY

SATURDAY, JANUARY 2nd
HAPPY NEW YEAR
WITH GOOD OLD RADIO

JIMMY DURANTE SHOW (12-31-47) Jimmy's absent from this broadcast as pals Garry Moore and Red Skelton sub for him. Junior the mean little kid is scheduled to be the baby new year at a New Year's eve party. Garry and Red present a comic opera. Cast includes Candy Candido, Verna Felton, Peggy Lee, Roy Bargy and the orchestra. Rexall, NBC. (7:55; 12:30; 8:15)

GREAT GILDERSLEEVE (1-1-47) Gildy forgets to ask Eve to the New Year's Costume Ball and must welcome the New Year alone. Harold Peary is Gildy with Walter Tetley as LeRoy, Earl Ross as Judge Hooker. Kraft Foods, NBC. (15:43; 14:45)

HENRY MORGAN SHOW (1-1-47) Morgan gives an annual report on the program, predicts the future for 1947 and offers a Hit Parade spoof presenting "songs you love to hate!" Eversharp, ABC. (9:05; 15:30)

SUSPENSE (12-31-61) "The Old Man" stars Leon Janney with Lawson Zerbe, Larry Haines, Ralph Camargo, Rita Lloyd. An old man is being forced to

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retire. Sustaining, CBS. (11:55; 12:20)

MEL BLANC SHOW (12-31-46) As the year ends, Mel is scheduled to play all the characters in a "Pageant of 1946" lodge play, presented by the Benevolent Order of Zebras. Cast features Hans Conried, Joe Kearns, Mary Jane Croft, Earl Ross, the Sportsmen, Victor Miller and the orchestra. Colgate Tooth Powder, CBS. (10:15; 14:05)

JACK BENNY PROGRAM (12-28-47) Jack and the gang present their annual New Year's play, "The New Tenant." Mary Livingstone is absent from the program with a cold, so Alice Faye (Phil Harris' wife) plays Mary's part. Lucky Strike Cigarettes, NBC. (15:30; 14:10)

SATURDAY, JANUARY 9th
SALUTE TO ALICE FAYE

PHIL HARRIS-ALICE FAYE SHOW (3-20-48) Phil is determined to be a thoughtful husband and buy Alice a birthday gift, even though her birthday was two days ago! Elliott Lewis is Frankie Remley, Jeanine Roos and Anne Whitfield are the Harris' children. Rexall, NBC. (8:55; 9:20; 10:26)

MUSIC FROM HOLLYWOOD (12-24-37) Alice Faye stars with Hal Kemp and the orchestra in their final program of the series featuring "songs of the movies, sung by the stars, played for dancing America." Additional vocals by Bob Allen, Skinnay Ennis, Saxie Dowell. Carlton KaDell announces. Chesterfield Cigarettes, CBS. (15:18; 14:20)

OUR SPECIAL GUEST will be **ALICE FAYE** who will reminisce about her long career as a singer and actress on radio and in motion pictures. This conversation was recorded in Chicago on October 28, 1987.

LUX RADIO THEATRE (6-3-40) "Alexander's Ragtime Band" starring Alice Faye. Ray Milland and Robert Preston in a radio version of the 1938 film. Lots of great Irving Berlin music as Alice recreates her screen role in this sentimental story of show business spanning the years 1911-1938. Cecil B. DeMill is host. Lux Soap, CBS. (22:44; 21:08; 17:00)

PHIL HARRIS-ALICE FAYE SHOW (2-13-49) Flowers arrive for Alice and she assumes that they're from Phil for Valentine's Day. Elliott Lewis is Frankie Remley, Walter Tetley is Julius, Hal March is the florist. Rexall, NBC. (12:25; 6:55; 10:30)



ALICE FAYE

SATURDAY, JANUARY 16th

ADVENTURES OF DICK TRACY (10-16-47) An isolated episode in "The Case of the Book of Four Kings." Ned Weaver appears as Tracy. Sustaining, ABC. (14:50)

MR. AND MRS. NORTH (1940s) "Fool's Gold" stars Joseph Curtin and Alice Frost as Pam and Jerry North investigating the case of a scheming daughter who causes her father to accept a bribe. Adler Sewing Machines, KNX, Los Angeles. (11:15; 10:00; 6:30)

THEATRE FIVE (1960s) "Joey" starring Peter Donald. Syndicated, ABC. (11:06; 9:24)

SPECIAL ADDED ATTRACTION: This is the 50th Anniversary of the famous **Benny Goodman Carnegie Hall Concert** (1-16-37) and in honor of the occasion our special guest will be big band buff and *Nostalgia Digest* columnist **KARL PEARSON** who will bring along a stack of radio broadcast excerpts featuring many of the numbers played during that concert, including, of course, "Sing! Sing! Sing!"

SATURDAY, JANUARY 23rd

I LOVE A MYSTERY (1-2-50 thru 1-27-50) "Temple of Vampires" by Carlton E. Morse. The continuing adventures of Jack Packard, Doc Long and Reggie York of the A-1 Detective Agency. This is one of the most-remembered sequences in this popular series. Russell Thorson is Jack, Jim Boles is Doc and Tony Randall is Reggie, with Mercedes McCambridge as Sunny Richards. This exciting 126-minute drama will be presented in 10 cliff-hanging episodes. Sustaining, MBS. (Chapters 1, 2, 3, 4. (13:30; 11:10; 13:10; 13:40)

LIFE WITH LUIGI (3-27-49) J. Carrol Naish stars as Luigi Bosco with Alan Reed as Pasquale and Hans Conried as Schultz. It's springtime in Chicago and Luigi has a date to go dancing! Sustaining, CBS. (13:25; 15:55)

I LOVE A MYSTERY (1950) Chapters 5, 6, 7. (12:45; 12:05; 18:00)

BOB HOPE SHOW (11-27-45) Bob broadcasts from the campus of the University of Southern California with Peggy Ryan, Jerry Colonna, Frances Langford, Skinnay Ennis and the orchestra. AFRS rebroadcast. (6:30; 10:05)

I LOVE A MYSTERY (1950) Chapters 8, 9, 10. (9:30; 10:05; 12:15)

SATURDAY, JANUARY 30th

THE WHISTLER (7-23-45) "Let George Do It" is the Whistler's strange story. Signal Oil Co., CBS. (8:05; 17:30; 4:50)

ADVENTURES OF OZZIE AND HARRIET (12-5-48) Guests Bing Crosby and his son Lindsay join Ozzie for dinner at "Admiral Nelson's" house! John Brown is Thorny. International Silver Co., NBC. (15:00; 15:00)

YOUR TRULY, JOHNNY DOLLAR (6-22-50) "The London Matter" stars Edmund O'Brien as "the man with the action-packed expense account, America's fabulous free-lance insurance investigator." The U.S. Treasury Department's Narcotics Division enlists Dollar's aid. Wrigley's Gum, CBS. (12:30; 16:40)

HALLS OF IVY Ronald Colman stars as Dr. William Todhunter Hall, president of Ivy College. Colman's wife Benita co-stars as Vicky, wife of the college president. When a co-op agricultural project is started, Professor Wellman doesn't like students using school property to grow their vegetables. Written and created by Don Quinn. AFRS rebroadcast. (13:29; 12:08)

MR. KEEN, TRACER OF LOST PERSONS (10-6-49) "Case of the Man Who Invented Death" starring Bennett Kilpack as Mr. Keen with Jim Kelly as Mike Clancy. The kindly old investigator solves a murder. Anacin, Kolynos, CBS. (14:15; 14:20)



Not so long ago a person went to a movie theatre to see a movie and much, much more.

Beginning in the late teens and through the 1920's a phenomenon came into being the likes of which will never be seen again. The great movie palaces were created to impress and awe the movie going public and, of course, to draw them to the movies. The theatres were dubbed "cathedrals", "temples" and "palaces" and were comparable in opulent splendor to the temples of the Orient or the cathedrals of Europe. These monuments to the movies became more elaborate with each passing year and young architects flourished and matured in a decade of frantic design.

John Ebersson was one of the first architects to concentrate on theatre design. He began in 1908 and by 1930 he was designing major theatres throughout the United States. His concept was to design the auditorium as "a magnificent amphitheatre under a glorious moonlit sky". In Chicago he designed the Paradise and the Avalon theatres, the latter being a Persian palace so ornate that a patron expected to see a Persian prince strolling around.

Chicago moviegoers were fortunate to have in the Windy City the powerful movie house chain of Balaban & Katz and their architectural firm — Rapp and Rapp. George Rapp and his brother C.W. designed their first theatre in 1916 and for the next 13 years designed dozens of movie palaces throughout the country. Their best

efforts, however, were in Chicago and their style changed from theatre to theatre. The Tivoli was a grand tribute to Versailles and the Uptown's Spanish motif probably transformed many male patrons into hot blooded latin lovers. Their crowning achievements were the Chicago and the Oriental theatres. The Oriental was a cavernous series of sculptured halls, foyers and the auditorium dedicated to the Orient. The auditorium, a full three stories in height is richly detailed from floor to the peak of the center dome. The curtain, approximately 60 feet wide and 40 feet high, was a tapestry design with deep colors and Oriental figures covering every square inch.

Their other jewel in the theatre crown was the Chicago. It is a unique theatre today because at the Chicago they are presenting something the theatres were designed to present — live stage shows.

In that wild, roaring decade known as the 1920's the price of movie theatre tickets was an entertainment bargain. All the great movie palaces had full orchestras, a grand organ and a live stage show. The orchestra usually played a classic selection and would often accompany the film. The musician at the "mighty Wurlitzer" would do a solo and would be called upon to accompany the film. The live stage show or "prologue" was generally an elaborate affair with singers and chorus girls and, in some cases, the live show would follow the same theme as the movie. All this en-

tertainment plus the grand aesthetics of the theatre made a night at the movies something to look forward to.

The man most responsible for the entertainment format and grandiose designs of the theatres was S.L. Rothafel, or Roxy as he preferred to be called. In 1908 Roxy started his career modestly in Forest City, Pennsylvania with a theatre that had originally been a tavern. He combined vaudeville, movies and a dash of showmanship so well that in 1913 he found himself in charge of the Regent theatre in New York. He gathered together a first class orchestra and originated the concept of the orchestra's accompaniment being harmonious to the screen's action. He moved the projector forward for a clearer picture and dressed the projectionists like brain surgeons. The Regent was his showcase and the word around town was not Beck's but Roxy. In rapid succession he took over the management of the Strand, the Rialto and the Rivoli and he created magic and big box office.

In 1919 a group of investors pooled their resources to build the largest theatre in the world. One of the investors was Major Edward J. Bowes who would find radio fame (and thousands of amateurs) in the 1930's. The group conceived and financed the Capital theater on Broadway and 52nd streets in New York. They hired architect Thomas W. Lamb to design the building. He had designed several other theatres including the Rialto and the Rivoli, but the Capital was to be his finest creation. Reinforced by a healthy budget he designed a grand white marble staircase leading from the mahogany paneled lobby to the grand auditorium. The theatre was styled in Adam and Empire with fluted columns, and silverleaf at every turn. Three large rock crystal chandeliers lighted the lobby and were hanging from an elaborately ornate ceiling. Everyone agreed that the theatre was magnificent but the \$2.20 price tag to enter the lofty portals put it out of reach of the average movie fan.

The theatre began to lose money and the



S. L. ROTHAFEL
"ROXY"

dreaded "white elephant" label was pinned on its imported front entrance doors. The partners saw doom closing in on them when F.J. Godsal (a man of questionable character) struck first. He announced his plan to buy the Capital and a deal was agreed upon by all concerned partners. Godsal brought in Roxy to manage the theatre and once again Roxy's sixth sense of showmanship saved the day.

Roxy was happy at the Capital until Herbert Lubin walked into his life. Lubin had agreed to purchase a prime piece of New York real estate for three million dollars. On this rather costly corner Lubin wanted to build a theatre. He considered himself a promoter and building a super colossal theatre was something he knew nothing about. He made Roxy a deal he couldn't refuse and Roxy threw himself into the project 110 percent! Architect W. W. Ahlshlager was hired to transform Roxy's wildest dreams to paper and then to 3-D reality. From the day they broke ground (Dec. 19, 1925) the theatre and its creator were in the news. Roxy announced at care-

FILM CLIPS

fully timed intervals that his theatre would seat nearly 6,000 patrons; have three grand Kimball organs playing simultaneously; and for the patron's safety a complete hospital ward with nurses, physicians and surgeons would be within the building.

Roxy planned every detail of the building to the nth degree and money was no object. He had engineers design the best cooling system money could buy and a broadcast studio on the top floor so he could broadcast his "Roxy's Gang" radio show to millions of listeners every week. Roxy was an ex-marine and he hired Col. Howard H. Kipp USMS (ret.) to train the attaches (ushers) in the traditions of pleasing the patrons. The best lighting systems available were installed and enough electricity was used by the theatre daily to service a town of 25,000 people. Harold Rambusch was hired as the interior decorator and he worked feverishly for weeks consuming yards of paper to please Roxy's every desire.

Less than a year after ground breaking the Roxy was ready to open its doors to the public. The grand opening was an affair to remember with movie stars and Broadway celebrities everywhere, but the real star that night was Roxy. Even the most sophisticated socialite was overwhelmed by the theatre that night. The rotunda had twelve two-story green marble columns with corinthian type capitals. These held up the huge dome from which a twenty foot chandelier hung. On the floor was the world's largest rug weighing in at two and one half tons. The theatre section

seated 6,214 patrons with twisted columns copied from the baldechino (an altar) in St. Peter's cathedral in Rome. There were pulpits to either side of the stage borrowed from Saint Maria Novella in Florence. The motif throughout the theatre was a welding of Renaissance details on Gothic forms finished off with Moorish overtones. There was so much plagerized Catholic cathedral detail that this theatre was truly the Cathedral of the Motion Picture.

The orchestra had three concert conductors to direct them through their nightly concerts. The stage shows often featured the Roxyettes — a well trained corps of chorus girls who vigorously trained in Roxy's "small theatre" until they were ready to go on the big stage. The Roxy was more than a theatre it was a little city and S.L. Rothapfel was the mayor and city council.

In an age of gold leafed opulence and bigger and better plaster statues the Roxy was the biggest and the best. No other theatre in the world came close to the Roxy in any way, shape, or form. But then on a dark day in October 1929 the stock market crashed and the days of the great movie theatres were numbered. Sound was in and the stage shows and orchestras were slowly fading from the scene. Roxy left his beloved theatre in 1930 to take over the management of Radio City Music Hall. However, ill health forced him to resign in 1932 and when he died in 1936 a little bit of movie history went with him. The Roxy theatre was battered and bulldozed into a pile of marble and gold leaf rubble in 1960. An era of grand entertainment had vanished — it was all gone with the wind.

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by
**JOHN
BAKER**

REPRINT from
STAND BY Magazine
March 27, 1937

So You Want to Be an **ENGINEER**

YOU'RE interested in radio, and you like to fool with tubes and wires and gadgets; talking to a microphone scares you stiff. All right, then maybe your best bet (if you want to get into radio) is to learn to be an operator.

Maybe you'll be an operator on an ordinary broadcasting station, but Tommy Rowe, chief engineer of WLS, says there are more jobs open in other lines of technical radio activity than in the field of commercial broadcasting. And in all lines of radio activity you won't find an abundance of jobs waiting to be filled.

In a commercial radio station perhaps the most prominent work of an operator is handling the control board. The operator must work with producers in handling radio programs of all kinds. Some shows may require several microphones, (no less than five microphones are used for the National Barn Dance on Saturday night) and the operator must cooperate in the placing of these microphones to get the proper balance for the program.

When the program is on, the engineer must see that each microphone

is open at the right time; otherwise some part of the program might not be heard. He must keep the proper balance between different portions of the program. For example, he must see that an orchestra does not drown out a singer, or that a chorus does not cover up a soloist; he must be sure that an announcer's voice is strong enough to stand out above a musical background. By a simple turn of a knob, an operator could ruin the finest show ever produced, but he doesn't do it, because he's just as important as the stars.

Operating the control panel, with its volume indicators and controls for the various microphones, is only part of the work of an operator at the average radio station. The operator also needs to be familiar with the operation of short-wave radio equipment, for which an advanced license is required. He may be called upon to make recordings of programs, and that means that he must know how to operate recording equipment. He needs to know telephone and telegraph work, and must know how studios should be treated for sound. A good share of his time when not on the control board may be spent in

repairing or replacing equipment of all kinds; so an operator must know how to take a microphone apart and put it together again. He must understand the intricate wiring of a control panel, with its thousands of tiny connections. Once in a while he may have to design or build new equipment for special purposes, or he may have to rig an emergency transmitter or amplifier.

"Anybody can 'ride gain' on a control board," says Tommy Rowe, "but it takes a real operator on the job when anything goes wrong. That's when experience and training really count, and every operator has to have both of those." ("Riding gain" is an operator's expression for controlling the volume.)

Outside the commercial broadcast field there is opportunity for radio operators in airplane and shipping work. An operator on a passenger ship comes into contact with the passengers in handling their personal messages, and so he should be a friendly, personable individual who likes to meet people; in addition, of course, he has to be a competent radio man, because when anything breaks down in mid-ocean he can't call upon anyone else to fix it.

Tommy Rowe and Charles Nehlsen, of the WLS staff, both went to sea as ship radio operators when they were still in their 'teens. John O'Hara, WCFL, and E. A. McCormick, one of NBC's operators, are others who gained early experience on board ship before turning to program broadcasting.

The operator for an airline is charged with the responsibility of maintaining equipment both at airports and in the planes, so that pilots can have communication with the ground and learn about weather, condition of the landing field and all the other data which fliers need to make flying safe.

In addition to actual broadcasting, there are many radio engineers engaged in the designing and building of radio equipment of all kinds, such as receiving sets for home use, airplane and ship transmitters and receivers, short-wave equipment for amateurs, and large transmitters for commercial broadcasting stations.

In order to operate a radio transmitter of any kind, on land, on sea, or in the air, an operator must pass an examination for a license, issued by the Federal Communications Commission. The examination indicates whether or not the candidate is familiar with both the theoretical and practical phases of radio.

To get this knowledge, any experienced radio engineer will recommend getting as much training as possible, at an accredited engineering college, or in a school which specializes in radio training. But don't be misled by advertisements which hold out the promise of immediate wealth, fame and success in the radio field. A radio engineer or operator may get a job which pays him a fairly good salary, but he won't find it easy sledding. He earns his pay because of thorough training and hard work. Operating an amateur or 'h'am" station is excellent experience for any boy interested in getting into radio as a life work. Reading all the available publications on the technical end of radio is a help. And then, anyone wanting to become a radio operator should plan to spend at least 18 months in a technical school, studying radio; or better still, let him take a regular four-year engineering course at some university which has good courses in radio.

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NOTES FROM THE BANDSTAND

Benny Goodman at Carnegie Hall

By KARL PEARSON

It was 50 years ago on a cold Sunday night in January, 1938 that jazz history was made. On January 16 of that year at New York's Carnegie Hall, clarinetist Benny Goodman stepped onstage before a capacity audience and gave the downbeat for "Don't Be That Way."

The person given credit for the original idea was Wynn Nathanson of the Tom Fizdale agency who promoted Benny's "Camel Caravan" radio series, sponsored by Camel Cigarettes. Nathanson's idea was: why not present a Goodman concert at Carnegie Hall? Big band/jazz concerts were not exactly a new idea. Benny had previously appeared in a jazz concert presented at Chicago's Congress Hotel in the Spring of 1936. Other bands had given concerts — Paul Whiteman, for instance, had premiered George Gershwin's "Rhapsody in Blue" at Aeolian Hall in 1924. The idea of Carnegie Hall, however, was new. The "Hall" was well known in classical music circles, but had never been home to popular music. Therefore thought of a Goodman concert at Carnegie would undoubtedly receive much publicity.

Today, jazz and swing are commonly accepted forms of music, but back in 1938, there were times when both were accused by some circles of corrupting the morals of the youth of America. Of course the majority of people in the country were either in favor or indifferent to the music. So when Benny Goodman and his Trio, Quartet and Orchestra were scheduled to perform at Carnegie Hall on January 16, 1938, it became big news.

There were some doubts about pulling it off, however. Would such a concert draw a significant number of people? Would it be a big success or a flop? The doubts didn't last long, for as the word spread, advance ticket sales took off. The planning began.

It was decided that there would be no special compositions for the occasion. The evening would consist of a variety of numbers by the big band — repertoire by arrangers such as Fletcher Henderson, Jimmy Mundy and Edgar Sampson would be featured. The Goodman Trio and Quartet would have their feature spots also. And since this basically was a jazz concert, musicians from the Duke Ellington and Count Basie bands were invited to participate. A young, relatively-unknown ex-guitarist out of Boston, Bobby Hackett, would appear

CARNEGIE HALL PROGRAM
SEASON 1937-1938

FIRE NOTICE: Look around now and choose the nearest exit to your seat. In case of fire walk (don't run) to that exit. Do not try to beat your neighbor to the street.
John J. McEneaney, Fire Commissioner

CARNEGIE HALL
Sundays Evening, January 16th, at 8 P.M.
S. LUDORF
presents
The arrangement of 1937 Music Corporation of America
BENNY GOODMAN
and his
SWING ORCHESTRA

I.
"Don't Be That Way" *John McEneaney*
"Satchmo's Tin Lipy" *Thom "The Big Boy" Dell*
"One O'Clock Jump" *W. R. Burdette*

II.
"Swing Low" *W. R. Burdette*
"Swing Low" *W. R. Burdette*

PROGRAM CONTINUED ON SECOND PAGE FOLLOWING

on trumpet during a segment presenting a 20 year history of jazz.

The doubts that Benny had about drawing people to Carnegie were erased on the night of the concert. Chairs had to be set up on the sides of the stage to accommodate the overflow crowd. Benny kicked off with "Don't Be That Way," a number which had made its premiere on a "Camel Caravan" broadcast a few days earlier. The band played the number with some restraint, but not for long, for when Gene Krupa took his drum solo, the crowd reacted with enthusiasm. "Sometimes I'm Happy" followed, and then came a relatively new number, Count Basie's "One O'Clock Jump." The 20-year history of jazz followed, with representations of the Original Dixieland Jazz Band, Ted Lewis, Bix Beiderbecke and Louis Armstrong. And the Duke Ellington contingent played one of the Duke's numbers.

Later in the evening came a jam session featuring several of the guest soloists and members of the Goodman band playing an extended version of "Honeysuckle Rose."

The highlight of the evening was a novelty tune written two years earlier by trumpet player Louis Prima. Its title: "Sing, Sing, Sing". Jimmy Mundy had arranged the tune for Benny during the band's stay at the Congress Hotel in early 1936. In its original form the arrangement featured a vocal by Helen Ward. But Helen didn't like the tune and asked Benny not to have her do it. The number then became an instrumental. Over the next two years it grew in length; a section from the tune "Christopher Columbus" was added. Eventually the number became over eight minutes in length, and became the band's feature number. On the night of the concert however, the number grew to twelve minutes and went down in history. Gene Krupa's enthusiastic drumming, Harry James' outstanding trumpet solo and Benny's outstanding solo made the piece famous. But Jess Stacy stole the show with his quiet, understated piano solo. "Sing, Sing, Sing" brought an end to the sched-



uled program, and brought down the house. Two encores followed, the music ended and the concert was over. Only the memories remained.

Or so most people thought. Twelve years later in 1950, while moving out of his New York apartment, one of Benny's daughters found a metal case containing some "old records" in a closet. It turned out that those "old records" were recordings from the Carnegie Hall concert. Albert Marx, husband of Helen Ward, had arranged to have the concert recorded back in 1938. Using a single overhead microphone, the signal was run by wire to CBS, whose engineers transcribed the entire concert on 12 inch 78 RPM acetate discs. Afterwards Marx gave a set to Benny, who promptly forgot about them — until 1950. Benny immediately took the discs to Columbia records, where they were transferred to tape. The results were issued on two LP's by Columbia later that year, one of the first "live" albums ever issued on LP.

The Benny Goodman Carnegie Hall Jazz Concert album has since become famous, and is probably the biggest-selling jazz album of all time. It has remained in the Columbia catalog since its original issue some 38 years ago, and was recently repackaged by Columbia in three formats: LP, cassette and compact disc. Fifty years after the concert itself!

WE GET

HOMewood, IL — I want to express my thanks and appreciation for your wonderful tribute to Danny Kaye. I have loved and admired him all my life and was heart-broken at his passing. I am 33 years old and too young to remember him in radio in its heyday, however my Dad is an avid listener of your shows and he got me interested. — **KATHY MOW**

CHICAGO — I met you at the Museum of Broadcast Communications. We talked about old time radio, of course, with special emphasis on Ernie Simon and Bob Elson, plus Easy Aces and Escape. I became a member of the Museum on that day and I am happy to subscribe to the *Nostalgia Digest* for two years. — **BURTON MANDELBAUM**

MILWAUKEE, WISCONSIN — I'm a new listener. I heard your WBBM show for the first time a few weeks ago and try to catch it every night. In fact, I bought a new receiver yesterday just to pick up your show better. We will be patronizing your sponsor, End of the Line Caboose Motel, later this month. Keep up the good work . . . and more mystery drama. — **MIKE BAUERFEIND**

MELROSE PARK, IL — We all love your program and wouldn't dream of touching that dial! My husband Rich is the one who introduced me and our family and friends to your program. He's one of your biggest fans! Also, thank you very much for autographing a copy of "Radio's Golden Years" which was purchased at Metro Golden Memories. — **MARY PLIER**

DES PLAINES, IL — Thank you for playing the Legend of Jimmy Durante on your program. I tape your programs and send them to my parents who are retired and living in Florida. They listen to the tapes on their car trips to Illinois. Jimmy Durante is my father's favorite performer and he will be thrilled when he receives this latest tape. Also, keep those Jack Benny programs coming. I could listen to Jack and the gang for hours. — **JILL HERBON**

ROLLING PRAIRIE, INDIANA — It is good to be able to hear your program on WBBM. Having been away from the Chicago area for so many years, the last time I was able to tune in was on WLTD. I missed the enjoyment of "watching" good radio drama. — **BROTHER JAMES KINSELLA, C.S.C.,
Lemans Academy**

CHICAGO — Enclosed is my check for a two year renewal. I certainly do not want to miss one issue of your delightful and informative publication. I have them all . . . from Volume 1 to the most current one. So happy that you are gradually increasing your air time and like all of your other fans, hope to be hearing more and more of you for many years to come. — **JEANETTE CECOLA**

CHICAGO — Do you remember the days at the radio station in Evanston? That is where you got your start following my program. You have certainly expanded and grown and I wish you all of the success in the world! I love to listen to your program whenever I can, as I certainly enjoy old time shows. We never will find a time in our lifetime when people have such talents as did those in the past. — **IRENE F. HUGHES**

CHICAGO — Why don't you play more of Jack Benny and his cast. Also George Burns and Gracie Allen. Those two are the best. I think Felicia Middlebrooks is the best radio hostess. She's the tops. She enjoys doing a good show. It's a pleasure to listen to her on WBBM. — **BETTY EGERMAN**

DOLTON, IL — September 28, 1987. No Bears and no NFL Monday night football. Your *Nostalgia Digest* scheduled NFL for this Monday night. I tuned in hoping that *Radio Classics* might be on the air. After all, WBBM bumps you for hockey, football and basketball, it's only fair play that *Radio Classics* goes on the air when the NFL's on strike. Hooray! Just so you'll know, I'll take *Radio Classics* over sports any day of the week. — **BOB PEEL**

CHICAGO — The Riverview Roller Rink burned down on Wednesday, June 16, 1971. Arson was suspected. CATOE, the Chicago Area Theatre Organ Enthusiasts, had one of the finest theatre pipe organs ever, a Kimball, made in Chicago, stored there and it was destroyed. The rink was built as a 500 mile bicycle track and then was converted to a roller rink. — **A. L. PETERSON**

BRODHEADSVILLE, PENNSYLVANIA — I pick up your signal between 9:30 and 10:00 p.m. (Eastern time zone) every Monday evening between Bethlehem and Brodheadsville (east part of the state). Thanks for making my drive home from teaching enjoyable. — **JAY S. BROWN**

DE KALB, IL — Are you sure you weren't window peeping years ago at our house? I was listening to your I Love A Mystery show tonight on WBBM, and you prefaced the show with "lay on the floor and imagine a Zenith console radio with the flickering green eye." Well! My boyfriend (now husband) and I did lie on the floor, in front of our Zenith console that had the green tuning eye! I enjoyed your show and the interview with Mr. Carlton E. Morse. You really know how to roll back the years. — **MR. & MRS. WILLIAM MOORE**

TUCSON, ARIZONA — I have warm memories of cold Christmas seasons in the midwest, though I fled the

LETTERS

cold winters more than 26 years ago. Those memories included the adventures of Judy and Jimmy and Paddy O'Cinnamon and the Crazy Quilt Dragon. I hope it's not too late to revive those memories with a complete set of all the Cinnamon Bear episodes on tape. Somehow, over several years, I never managed to hear the whole story, nor do I remember the ending. Check enclosed for the tapes! — **MRS. JOHN MATTHEWS**

MANITOWOC, WISCONSIN — Just wanted to tell you how much I enjoy the old time radio programs. Luckily I am able to hear most of them. I often wished I had heard the program when Arthur Godfrey released Julius LaRosa from his show, and was happily surprised when you had it on last night. I hope someday the Mystery Theatre will also be back. Thank you for these pleasurable hours of listening. — **ILONA POULOS**

MILWAUKEE, WISCONSIN — I am a security guard and I listen to your program every night. I was searching the radio dial when I discovered your program about a year ago and I haven't missed a broadcast since. I was so bored with radio, but since I discovered your program, it's like discovering radio all over again. I especially enjoy Jack Benny, George Burns, Life of Riley and the Black Museum. A while back a listener called your program and asked if Studebaker had ever sponsored a program. I am a collector of old books, magazines and records and, just by luck, I ran across an ad in a Reader's Digest showing a 1955 Studebaker. Below the picture it said to be sure and watch "The Studebaker-Packard Reader's Digest Hour on ABC Television." I hope your program stays on forever. It's the best thing on radio! I hope to visit your store, Metro Golden Memories. I'd be like a child in a candy store! — **DAVID SHOFR**

MINNEAPOLIS, MINNESOTA — We love your shows and are now hearing them again since the sun started setting at 7:30. Your program comes in very good at our lake near St. Cloud. Thanks a lot.

— **VICTOR J. MAEHRN, SR. FAMILY**

AKRON, OHIO — Each time I renew *Nostalgia Digest* I like to let you know I'm still enjoying it and *WBBM Radio Classics*. On April 16, 1984 I taped a Larry King interview with Candice Bergen and I remember her saying that Charlie McCarthy was in the Smithsonian Institution. Last July 10th I had to fly to Washington round trip for one day. With a couple of hours to spare before flying home, I went to the Smithsonian's Museum of American History. After 10 or 15 minutes of walking, there he was in person, next to Dorothy's (Wizard of Oz) red shoes. This was a real thrill for me being an Old Time Radio (OTR) buff. Just a few feet away from Charlie was another old star of radio and TV, Howdy

Doody. He was on display just above the Walton's old radio!

First chance I ever have to get to Chicago, the Museum of Broadcast Communications will be my first choice tour.

I live about 20 minutes from the NFL Football Hall of Fame in Canton, Ohio and about an hour from the soon to be built Rock and Roll Hall of Fame in Cleveland and in a couple of years the National Inventor's Museum will be built here in Akron. It is currently displayed in the U.S. Patent Office in Washington, D.C. Akron won the bidding for the museum over Philadelphia this past summer. I am looking forward to seeing the Marconi exhibit which has provided so much to all of us OTR fans. I'll give you an update on this with my next renewal of *Nostalgia Digest*. Thanks again for expanding WBBM. — **PAUL MERLO**

(ED. NOTE — Thanks for your interesting letter. When you get to Chicago and our new Museum of Broadcast Communications you'll see the Charlie McCarthy that Edgar Bergen used most often in his work, and you'll see Mortimer Snerd and Effie Klinker, too. Meanwhile, if you're looking for another Ohio landmark, you might want to pay a visit to the End of the Commons General Store near Middlefield, in Mesopotamia County, east of Cleveland near the Pennsylvania border. The proprietor is Ken Schaden, younger brother of your *Radio Classics* host!)

CHICAGO — I especially enjoyed your interview with Clayton Moore. I am wondering if you might send me a copy of the Lone Ranger's Creed, recited by Clayton Moore. — **EVELYN CUNICO**

Laura, IL — I just love the old shows! In fact (careful now), let's demand equal time with sports. Sports isn't bad, but the radio shows of yesteryear are better. When your guest was the Lone Ranger, he stated the Lone Ranger Creed. May I please have a copy of such for our Sunday School. We are studying Creeds.

— **RICHARD HARTLEY**

(ED. NOTE — Here is the Lone Ranger Creed as recited by Clayton Moore when he was a guest on our WBBM show:

"I believe to have a friend a man must be one . . . that all men are created equal and everyone has the power and the right within themselves to help make this a greater world . . . that God put the firewood on earth . . . that every man must gather and light it himself. I believe in being prepared physically, mentally and morally and to fight when necessary for that which is right . . . we must make the best out of what equipment that we have and that sooner or later somewhere, somehow we must settle with this earth and make payment for what we have taken. I believe that this country of the people, by the people and for the people shall live forever and everything changes but the truth and the truth alone lives forever. I believe in my Creator, my country and my fellow man."



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GUESS WHO!



These three youngsters started out individually in Minneapolis, Minnesota, but eventually they got together professionally to become favorites of moviegoers, radio listeners and record fans. The one on the left was born January 3, 1918. The one in the middle was always the one in the middle and was born February 16, 1920. And the youngster on the right was born July 6, 1915.

If you can identify these three cute kids, you might win a \$25 gift certificate from Metro Golden Memories in Chicago.

Any reader of the *Nostalgia Digest* is eligible to make a guess.

Just send a note to GUESS WHO, *Nostalgia Digest*, Box 421, Morton Grove, Illinois 60053.

Tell us who they are and you get the prize. In case of tie, a drawing will be held to determine the winner. One guess per reader, please.

Guesses must be received by the *Nostalgia Digest* no later than December 15, 1987 so we can print the name of the winner — and a more recent photo of our celebrities — in the next issue.

Have fun!



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Lux Radio Theatre
Starring Edmund Gwenn

Edmund Gwenn re-creates his delightful performance as Kris Kringle in this radio adaption of the 1947 Twentieth Fox film about the Macy's Department Store Santa Claus who goes on trial to prove that he is indeed the real Santa. This radio version closely follows the story as presented on the screen. This is a classical story that will be enjoyed every year at Christmas time!

Plus

A Holiday Extra has been added . . . a delightful swing version of Jingle Bells, a reading of "The Night Before Christmas," and then ending with the playing of two Christmas carols.

CHARLES DICKENS A CHRISTMAS CAROL

Starring — Lionel Barrymore
Narrator — Orson Welles

The Campbell Playhouse broadcast of Christmas Eve, 1939, presents the traditional seasonal classic, "A Christmas Carol" starring Lionel Barrymore in his role as Ebenezer Scrooge . . . a grasping, clutching old skinflint who finally learns the meaning of the holiday after being visited by the Ghosts of Christmas Past, Christmas Present and Christmas Yet-To-Come. The story is well told, and so clear you would think it was just recorded. And you will remember your old friends . . . Tiny Tim and Bob Cratchit. You will enjoy this program every Christmas . . . year after year. It never gets old. Orson Welles narrates this complete, hour long story.

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JANUARY

INNER SANCTUM #4 "Death Demon"

When his father is murdered in his sleep, a psychotic young man threatens to summon him from the grave to learn who his murderers are. He suspects his stepmother and her new husband. Bromo Seltzer, 7/19/48.

"The Undead"

The wife of an actor finds a picture of her husband in the obituary column of a ten-year-old newspaper. She goes to the graveyard, mentioned in the newspaper, and finds his name on a crypt, but when she opens the coffin there is no body. Lipton Tea, 12/18/45.

AMOS 'N ANDY #2 THEIR LIFE STORY

Reall's 25th Anniversary Salute. An entertaining must for every lover of Amos 'N Andy. From the time they first meet at an Elks Lodge, to their original Sam & Henry show, to the present. Bing Crosby and Jack Benny (Cameo appearances) encourage them when they need it most. Very sentimental. 2/14/53.

THE MARRIAGE BROKER

Saffire informs the Kingfish that she wants him to find a husband for her widowed 225 pound girlfriend. When Kingfish learns she has a \$20,000 estate, he becomes a marriage broker, and Andy the future groom to be. Rinsø, 10/10/48.

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