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BOOK FIFTEEN CHAPTER SIX
OCTOBER-NOVEMBER, 1989

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NOSTALGIA DIGEST AND RADIO GUIDE

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Although we haven't scheduled any Ma Perkins broadcasts for the near future, and even though we don't have an article about her in this issue, we just couldn't resist using the Ma Perkins Hallowe'en photo for the cover of this October-November *Digest*.

For the record, however, Ma Perkins made her radio debut on station WLW, Cincinnati on August 14, 1933. She moved quickly to the NBC network on December 4th of that year and continued a fabulous five-times-a-week radio schedule until the final broadcast on CBS November 25, 1960.

Virginia Payne, who is shown on our cover in Ma Perkins garb and make-up (with an unidentified little girl), portrayed "America's Mother of the Air" for the entire 27-year run. She was 23 years old when the program went on the air, but she was very convincing as the mature widow who was always on hand to solve problems which confronted (or were created) by her children, friends and relatives.

• • •

Holy smoke! Look at the calendar! Where has the time gone? This issue of the *Nostalgia Digest* is the last issue of our fifteenth year of publication.

It seems like only yesterday when we started the *Nostalgia Newsletter* in December, 1974.

Well, this calls for a celebration. And we'll have one in our next issue, as we add more pages for the occasion and reprint a copy of our very first issue. Plus, we'll also reprint other editorial highlights from the past fifteen years.

Might be fun. Don't miss it if you can.
Thanks for listening.

Chuck Schaden

BOBBY JORDAN — — ANGEL UNAWARE

BY PATRICK McGRATH

"Bobby Jordan must not have had a guardian angel." So wrote Leo Gorcey in his autobiography, *An Original Dead End Kid presents: Dead End Yells, Wedding Bells, Cockle Shells, and Dizzy Spells*. Appropriately, Bobby Jordan was born on April 1, 1923; throughout his life, fate's whims conspired to fool him. Bobby was the youngest of the six original Dead End Kids (Leo Gorcey, Billy Halop, Huntz Hall, Gabriel Dell, and Bernard Punsly were the others). The son of a New York merchant, Bobby was a gifted child whose varied abilities included the saxophone and tap dancing.

As David Hayes and Brent Walker detailed in their excellent book, *The Films of The Bowery Boys* (Citadel Press, 1984), Bobby enrolled in the Professional Children's School. It was through this influence that he made his Broadway debut in the 1930 production of *The Would-Be Gentleman*. Three years later, he made his motion picture debut in a short subject for Universal Studios. The best was yet to come.

Sidney Kingsley's *Dead End* opened on Broadway October 29, 1935 with Bobby in the role of Angel. Sam Goldwyn bought the film rights and brought the kids to Hollywood for the memorable screen version. The boys were such a rousing success that the term "Dead End Kid" became part of the American language. This film launched the boys on a labyrinthian path which would encompass four series for three studios, and 84 films from 1938-1958. They were the Dead End Kids at Warner Brothers; the Dead End Kids (and Little Tough Guys) at Universal; the East Side Kids at Monogram; and the Bowery Boys, also at Monogram. Bobby

Jordan played in all four series, as did Huntz Hall and Gabriel Dell.

The films at Warner Bros. were the best the boys ever made. Jack Warner had acquired the services of the sextet after the impact of *Dead End*. It was a match made in heaven. The studio specialized in gangster and big city pictures boasting such famous tough guys as James Cagney, Edward G. Robinson, Humphrey Bogart, and a newcomer named John Garfield. Like the Dead End Kids, all were authentic products of the New York streets.

Crime School was the first picture the kids made as a group at Warners. Released in May 1938, the film re-teamed the guys with *Dead End* co-star Bogart. After shooting (but prior to releasing) the film, the studio made a major mistake when it dropped the contracts of Halop, Hall, Dell, and Punsly. Leo Gorcey and Bobby continued at Warners' in roles outside the gang. Prior to *Crime School*, Jordan scored one of his greatest triumphs in the Edward G. Robinson picture, *A Slight Case of Murder* (February 1938). Playing a tough kid with the unlikely moniker of Douglas Fairbanks Rosenbloom, Bobby came close to stealing the picture. Robinson considered Bobby one of the finest young actors he ever worked with.

In June, Bobby hotfooted over to Columbia for a major part in a Jack Holt film called *Reformatory*. This time Bobby did not come close to stealing the picture, he purloined it outright. Variety said: "Bobby Jordan, one of the kids out of *Dead End*, holds the center of interest most of the way nicely." July saw Bobby toiling away in the Kay Francis tear-jerker *My Bill*. Meanwhile, Jack Warner (after seeing and no doubt personally counting the box-



BOBBY JORDAN (center) stars in the 1943 Monogram film "Kid Dynamite" with Pamela Blake and Snub Pollard.

office returns for *Crime School*) realized his mistake and re-signed Halop, Hall, Dell, and Punsly. It cost the penny-pinching Warner dearly; the boys upped their weekly stipend from \$275 to \$650 per man. Thus reunited, the boys were poised on the threshold of their finest hour.

Angels With Dirty Faces was released in November of 1938. The film starred James Cagney, Pat O'Brien, Ann Sheridan, George Bancroft, and in his third and final film with the Dead End Kids, Humphrey Bogart. Directed by the legendary Michael Curtiz, the picture was an explosive portrait of a gangster (Cagney, who else?) and the slum kids who worship him. The kids were perfect in support of Cagney and O'Brien; their scenes with Cagney crackled with electricity.

Their first 1939 film was *They Made Me A Criminal* starring John Garfield. Of all the major stars the boys worked with, they liked Garfield the best. The rapport between Garfield and the boys was clearly evident and easily the outstanding feature of the movie. Garfield thoroughly enjoyed working with the gang and believed that

Bobby Jordan and Billy Halop had the most ability of the group.

The kids made three more films at Warners': *Hell's Kitchen*, *Angels Wash Their Faces*, and *On Dress Parade*. All were 1939 releases, the first two featuring Ronald Reagan. As for the films, Bobby's death scene was the essential plot element of *Hell's Kitchen*; *Angels Wash Their Faces* bore no resemblance to the classic *Angels With Dirty Faces*, but Jack Warner was never above a cheap tactic if it would add to the marquee value; and *On Dress Parade* further cleaned up the boys' act. They should have stayed dirty. The film ran a scant 62 minutes.

In addition to the four Dead End Kids movies in 1939, Bobby also appeared in *Off The Record*, third-billed under Pat O'Brien and Joan Blondell. Variety reported: "Bobby Jordan is reticently intense as the tough kid." He and Billy Halop re-teamed with John Garfield in August for *Dust Be My Destiny*, one of Garfield's early man-on-the-run films. In late 1939, Warner Brothers dropped the boys from its list of players.

BOBBY JORDAN

The boys were not out of work for long. Halop, Hall, Dell, and Punsly went back to Universal where they had made two previous films, *Little Tough Guy* and *Call A Messenger*. Universal lost no time in putting the boys in a series which spanned seven films between 1940 and 1943. Bobby appeared in three of the pictures: *You're Not So Tough* and *Give Us Wings* (both in 1940) and *Keep 'Em Slugging* (1943).

Concurrent to Universal's series, Monogram Pictures had launched a series of its own with a picture bearing the prophetic title of *East Side Kids*. This series was under the auspices of infamous producer Sam Katzman, king of the shoe-string budgets. Sam was overseer of many film series (Jungle Jim, Bela Lugosi, etc.) during a 40 year career, but none was as enduring as the *East Side Kids* series. The initial entry had featured Frankie Burke, Hally Chester, Harris Berger, and Donald Haines, none of whom were household names. What Katzman desperately needed were some young, tough actors with proven drawing power; enter Bobby Jordan and Leo Gorcey.

Bobby Jordan was the first of the original *Dead End Kids* to sign with Monogram, but he was quickly joined by Leo Gorcey. Bobby and Leo were co-leaders of the gang for thirteen films; from *Boys of The City* in 1940 through *Ghosts On the Loose* in 1943. The rapport between Bobby and Leo was one of the most consistently enjoyable aspects of the series. Their chemistry on-screen was a reflection of the off-screen friendship they shared.

Huntz Hall joined the boys for the sixth entry, *Bowery Blitzkrieg* (1941) honing the comedic timing which would carry him through 65 consecutive series appearances. The following year, Gabriel Dell became the fourth "original" to join the gang when he appeared in *Mr. Wise Guy*. Dell would appear sporadically in various guises in

East Side Kids and Bowery Boys films through 1950.

During the 1940-1943 period, Bobby Jordan also appeared in the following films: *Young Tom Edison* and *Military Academy* (both 1940), *Junior Army* (1942), *Destroyer* (1943), and *The Adventures of the Flying Cadets* (1943 serial). In August 1943, Bobby appeared in the aforementioned *Keep 'Em Slugging*. As Hayes and Walker observed: "The final film of the Universal congregation, *Keep 'Em Slugging*, may be the most enjoyable. Bobby Jordan is the lead, playing the role of Tommy. Billy Halop's former character. The use of Jordan, as noted by *Motion Picture Daily*, resulted in 'somewhat less of the slapping and cuffing which is their specialty.' For the fan, *Keep 'Em Slugging* offers the spectacle of Bobby Jordan playing full-fledged leader for the only time in his combined *Dead End Kids*-*East Side Kids*-*Little Tough Guys*-*Bowery Boys* career. He is marvelous." And indeed he was, rising to the occasion with a riveting performance. But a little thing called World War II intervened and fate had some cruel twists waiting in the wings for Bobby Jordan.

Bobby entered the army in 1943. He was off-screen in 1944 and 1945 except for a cameo appearance (playing himself) in *Bowery Champs* (1944). In late 1945, Bobby was honorably discharged from the military. Having survived the rigors of war, it was civilian life which tripped him up, literally and figuratively. An elevator mishap caused the removal of his right kneecap. Despite the accident, Bobby was eager to resume his film career; however, a few changes had taken place in his absence.

Having left as co-leader of the *East Side Kids*, Bobby discovered upon his return a new series named the *Bowery Boys*. The pictures were produced by Jan Grippio, who just happened to be the agent for Leo Gorcey and Huntz Hall. Leo was now king, Huntz his clown prince, and the rest



MR. WISE GUY (Monogram, 1942) featured the East Side Kids. Shown, from left, are Leo Gorcey, Huntz Hall, Ann Doran, Billy Gilbert, David Gorcey, Bobby Jordan, Bill Lawrence.

of the boys reduced to mere serfdom. Bobby played one of the serfs in the first eight films of the new series, beginning with *Live Wires* in early 1946 and ending with *Bowery Buckaroos* in late 1947. Although he was not given much to do, Bobby still brought depth and authenticity to his characterization, lending the series a credibility which the later films lacked. Somewhat embittered and more than a little bewildered that Leo and Huntz would place their careers ahead of friendship, Bobby left the series. He had hopes of establishing a solo career, but it was not to be.

Bobby Jordan appeared in only two films after leaving the Bowery Boys, *The Treasure of Monte Cristo* (Screen Guild 1949) and *The Man Is Armed* (Republic 1956). Unable to find steady film work, he at various times was a bartender, a door-to-door salesman, and an oil field worker. Bobby's eleven year marriage ended in divorce in 1957, with his wife retaining custody of eight year old Robert Jr. Among his final screen appearances were bit parts in the *Maverick* TV series

produced by Warner Bros., the studio where Bobby had spent his halcyon days. On September 10, 1965, Bobby Jordan passed away at age 42 from cirrhosis of the liver.

If the latter years of Bobby's life were mostly downhill, it was due in part because he had reached such enormous heights early in his career. As an integral part of the screen's first organized gang of juvenile delinquents, Bobby left an indelible mark on film history. The Dead End Kids were a team in every sense of the word. Ensemble acting was the hallmark of their best films, something none of the imitators and off-spring groups ever came close to rivalling. Bobby Jordan's dynamic portrayals were essential to the gang's success. He was tough, but his sensitivity shone through on the screen. If he lifted a few too many bottled spirits, he also lifted the spirits of moviegoers in the 1930's and '40's. Bobby was respected by his peers, praised by reviewers, lauded by luminaries like John Garfield and Edward G. Robinson, and loved by his fans.

Few could ask for more than that.

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NOTES FROM THE BANDSTAND

The Music Goes 'Round and 'Round On Compact Disc

By KARL PEARSON

I swore that I wouldn't let it happen. After all, was it really necessary to get involved with those funny little silver discs? It had happened to other collectors I knew; they had become hooked. First they started out with just a few, before they knew it there was a whole shelf of compact discs. But of course, that wasn't going to happen to me.

Was I wrong!

Just a few years ago the phrase "CD" referred to a good way to invest your money; now it refers to a musical investment. For the Compact Disc (or "CD") has more or less taken the lead in the music industry. CD's have become popular with the buying public for three major reasons. First of all, CD's have a playing time of up to 75 minutes compared to the average 25 minutes for one side of an LP. Compact discs are also somewhat easier to store and are easier to transport than conventional LP's. And since the CD is "read" by a laser beam as compared to the stylus which comes in contact with the LP, there is no obvious wear.

I suppose my wife Glenna could be blamed for my headlong jump into compact disc collecting for she was the one who presented me with a compact disc player last Christmas. But it's really not her fault as I had started to pick up a few CD's months before. It was obvious that I didn't own a CD player, but SOMEDAY I would, and then, so went the reasoning, one would need discs for the player!

There are a number of fine issues and reissues of big band material currently available in the compact disc format. One



BENNY GOODMAN

basic rule of CD collecting is: Buyer Beware! There are several poor big band reissues on the market, either of misrepresented material or of poor audio quality. One such release claims to be a Glenn Miller reissue, when in fact it is a latter-day big band imitating the Miller style!

For every "bad" CD there are a greater number of "good" ones. Columbia's "Jazz Masterpieces" series has released a number of fine reissues of material in remarkably good sound, with an occasional unissued title or alternate take thrown in for good measure. Three volumes featuring Count Basie have already hit the market, while several volumes featuring Benny Goodman, and a volume featuring the postwar Woody

NOTES FROM THE BANDSTAND

Herman band present a small sample of what Columbia is in the process of reissuing. RCA's Bluebird series follows a similar jazz-flavored format, with releases of Erskine Hawkins, the Glenn Miller Air Force Band and Duke Ellington being the notable exceptions.

And, there are many more labels currently featuring the big band sounds. The Hindsight label has several discs available featuring the likes of Russ Morgan, Artie Shaw, Les Brown, Sammy Kaye, Harry James and others. Verve Records has reissued a number of big band jazz albums including several by Count Basie. The Verve CD's also contain a number of "bonus tracks" not heard on the original LP's (such as unissued items). This "bonus track" practice is also used by many other labels.

One of the more recent newcomers to the big band/jazz field is the Musicmasters label, which ventured from the classical field into the jazz field three years ago with a release titled "Benny Goodman and his Orchestra: Let's Dance," which featured Goodman's big band as recorded seven months prior to his death. Musicmasters is currently in the process of issuing a number of CD's consisting of material from Goodman's private library, which he had donated to Yale University. Other Musicmasters releases of note include CD's by Benny Carter and Louis Bellson, and two outstanding CD's by tenor saxist Loren Schoenberg, who leads a New York-based big band that shows a great



DUKE ELLINGTON

deal of love for traditional big band swing.

Along the lines of the Musicmasters' Benny Goodman project a number of Duke Ellington CD's have been released by both the LMR and Saja labels. These consist of material from Ellington's personal files, and have been issued under the blanket title "Duke Ellington: The Private Collection." Two releases of note are titled "Dance Concerts, California 1958" (Volume 2) and "Dance Dates, California 1958 Volume 6) and consist of live 1958 performances (in stereo) by the Ellington band.

For the LP collector who has not yet ventured into the world of CD collecting, the majority of these titles are also available on LP.

Even with this new addiction to CD's, I still have a great love for the LP and the 78 formats. There's still a lot which has not (and probably will never) be reissued on CD. There are also some smaller independent labels which have been content to issue only in the LP format. And I must admit that LP liner notes are a lot easier to read than the small books enclosed with compact discs!

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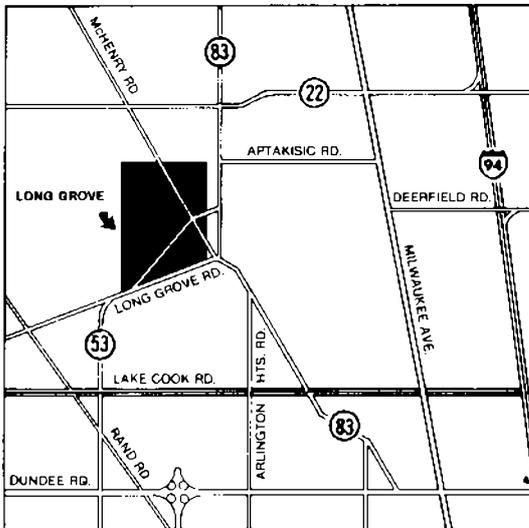
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The Go-Go White Sox of 1959

BY BRUCE HARR

Chicago has celebrated several major sports championships, most recently the Bears. In baseball, we have to look back to 1959 for a league championship when the White Sox brought glory to the Windy City.

That's right, you did read the words "championship" and "White Sox" in the same sentence. Loyal Sox rooters have patiently waited thirty years for a repeat performance. Prior to 1959, the championship flag flew over Comiskey Park in 1919. Maybe forty years is a key and 1999 will be golden for the South Siders and their fans.

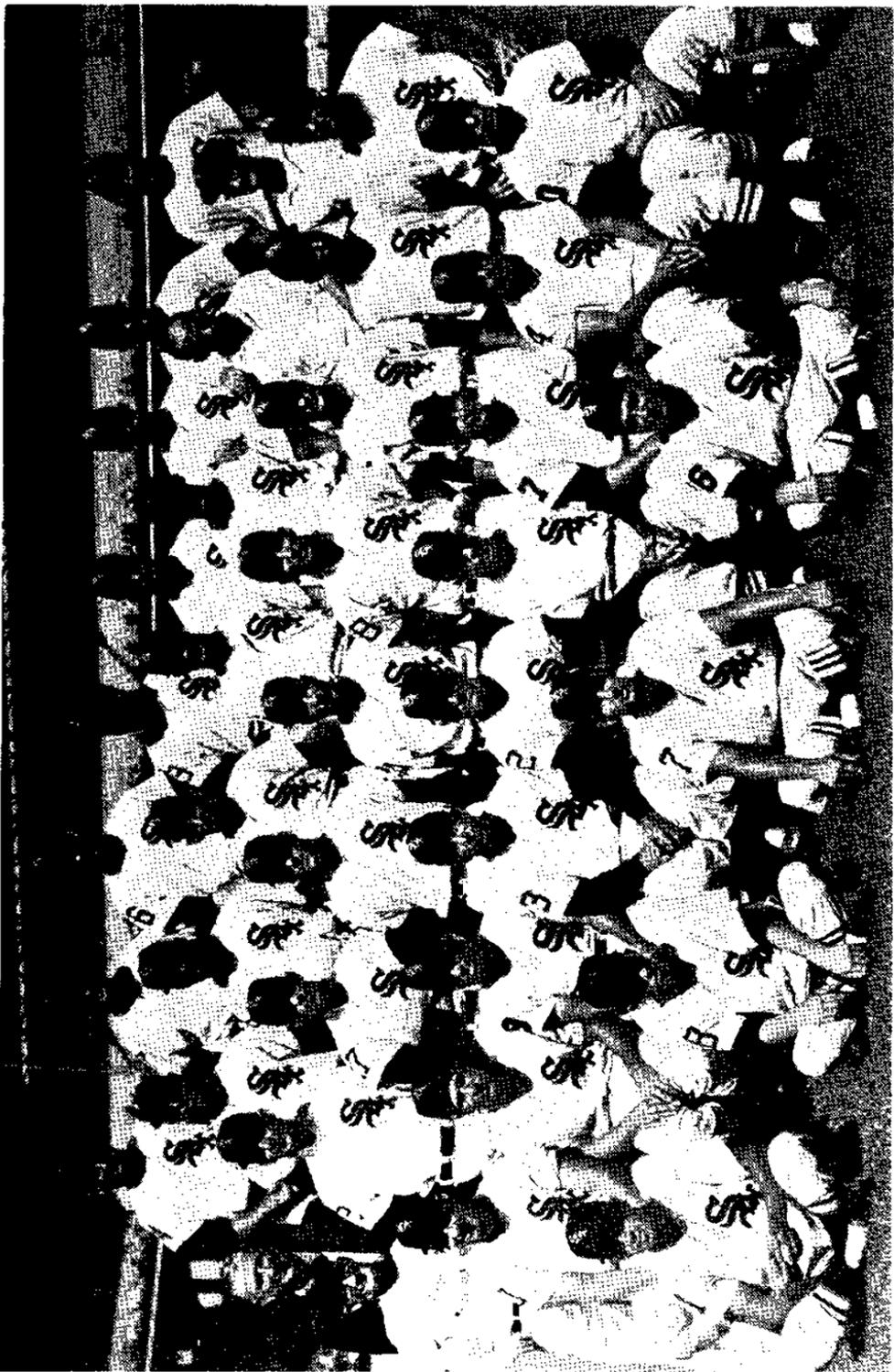
The '59 club was known as the "Go-Go" Sox and the "Hitless Wonders," a throwback to the 1906 team of "Hitless Wonders" that defeated the mighty Cubs, victors in 116 contests. Hitless as they were, the '59 pennant was well deserved behind strong pitching, good speed and sound defense. The management was also a positive aspect of this team. Al Lopez had taken over the managerial reins in 1957. Perhaps of more significance is the fact that on February 17, 1959 a group headed by the legendary Bill Vecek took over the club. His personality and philosophy of life was contagious and a major contribution to the championship.

On the field the Sox were a strange mixture. Here was a high-octane running team called the "Go-Go" Sox. It was also the oldest team in the majors. They lead big league baseball with 113 stolen bases, but Little Louie Aparicio had 56 of them. Early Wynn won the Cy Young Award at 39, while Nellie Fox copped the MVP. The pitchers who did most of the pitching averaged 34 years of age. The everyday line-up was sprinkled with players in their mid-thirties. The front office, apparently looking for a little experience, had traded for four more veterans in their mid-thirties.

This club outhit only three clubs in the majors and was dead last in home runs. But this collection of wily veterans was in first place on July 28th, swept a four game series from second place Cleveland late in August, and clinched the flag officially on September 22 behind Early Wynn. Nice memories for pale hose fans. Reading that headline "Oh What a Beautiful Morning!" the next day was a pleasure. Those who greeted the Sox at Midway the night of September 22 had a great time. Remember Little Louie leaving the plane, with the brim of his hat bent back, as Vecek and his wife, Mary Frances, rush to greet him. Remember too, the victory motorcade on September 24. Early Wynn was busy capturing the celebration with his movie camera. The hysteria went on right up to the opening of the World Series.

The series began at Comiskey Park on October 1 as the Los Angeles Dodgers came to town. The opener proved to be the last hurrah for the Sox, but what a day it was! The ageless old timers Wynn (39) and Ted Kluzewski (35) gave the fans a victory. Wynn threw a shut out as Klu wrecked the Dodgers with two home runs and five runs batted in. The 11-0 mauling of the team from L.A. brought the hopes of the frenzied fans to a new high. The game was won in the third inning when the "Hitless Wonders" became hitters and chased Dodger starter Roger Craig. Fox doubled, Jim Landis singled and Big Klu unloaded his first home run.

The rest of the inning was not so neat and clean. Sherman Lollar was on base when Duke Snider and Wally Moon collided on a fly ball. Billy Goodman singled and Al Smith tripled. Snider made a weak throw to the infield which bounced over second. Gil Hodges picked up the ball but fell backwards to the ground. It was a funny sight watching a slow rolling base-



ball knock over the powerful Hodges. "Jungle" Jim Rivera came up and grounded to Charlie Neal, Smith broke for the plate and looked like a dead duck. Neal's throw hit Rivera's bat in front of home plate, bouncing to the screen. Smith, who had begun to retreat to third, reversed his direction again and scored. With a 9-0 lead the Sox were not to be denied.

Game two matched Bob Shaw against Johnny Padres. Through four innings the Sox held a 2-0 lead, thanks to Aparicio, Landis and Lollar. In the fifth, the light-hitting Neal homered to the left field bleachers. Al Smith went to the wall, looked up and saw a face full of beer. A fan had placed his beer on the wall, inadvertently knocking it over in the excitement. (*Chicago Tribune* cameraman Chester Gabyrisiak captured the moment, winning several prizes for his timely photo.) Later in the game Chuck Essigian homered, and the suddenly heavy-hitting Neal hit a two run homer to win the game. The Sox threatened in the eighth, but Lollar was cut down at the plate by a wide margin as he attempted to tie the ballgame. The final was 4-3 as the town favorites lost a heart breaker.

In Los Angeles, 92,000 sports fans turned out to watch Don Drysdale face Dick Donovan. Chicago stranded 13 runners through 7 innings. Trailing 2-0 in the eighth, after Klu singled, the heavenly bodies aided the Sox as the sun played havoc with a Moon. Dodger outfielder Wally Moon lost the ball, helping the White Sox to their only run in a 3-1 setback.

Another large crowd watched a rematch of the opening day pitchers. Wynn didn't have it on this day as Craig was able to hold on to a 5-4 victory. The Chicago club now trailed three games to one.

Game five was a pitching masterpiece as Shaw outdueled the little known Sandy Koufax, 1-0. The eighth inning saw strategy being employed by both sides. With two runners aboard and one out, Walter Alston brought in left handed Ron Fairly to pinch hit. Senor Lopez countered by bringing in left-hander Billy Pierce from the bull pen.

Now stay with me on this:

Alston countered that counter by pinch-hitting right handed Rip Repulski for Ron Fairly, the pinch-hitter. Rip was promptly walked. Alston had another right-handed pinch-hitter in Carl Furillo. Once Furillo was officially announced, Lopez brought in right-hander Dick Donovan to face Furillo. Carl popped out as did the next hitter, a fellow named Don Zimmer. This was the last Dodger threat.

The final game was the only one in which the Sox were outclassed. It was 8-3 after 4 innings. Then, Sherry came in to pressure a 9-3 L.A. victory and World title.

The White Sox lost the championship four games to two, but the series could have gone either way. Aside from the opening game onslaught won by the Sox, and the finale won by the Dodgers, each game was a narrow victory, decided in the late innings. Though the 'Go-Go' Sox came up short, it was truly a year to remember. Fox, Aparicio, Wynn, Shaw, Smith, Lollar, Donovan, Rivera, . . .

THE 1959 WHITE SOX

Row 1: L. Aparicio, J. Sala (Bat Boy), J. Roscich (Bat Boy), J. Heinsen (Bat. Prt. Cth.); Row 2: S. Lollar, B. Goodman, D. Gutteridge (Coach), T. Cuccinello (Coach), A. Lopez (Manager), J. Cooney (Coach), R. Berres (Coach), S. Esposito, J. Romano; Row 3: E. Colledge (Equip. Mgr.), B. Snyderworth (Trvl. Sec.), D. Donovan, O. Turk Lowm, B. Shaw, G. Staley, B. Latman, C. McBride, A. Smith, T. Kluszewski; Row 4: J. Rivera, E. Battey, R. Arias, N. Cash, J. Landis, E. Froelich (Trnr.), A. Colledge (Visiting Equip. Mgr.); Row 5: E. Wynn, E. Torgeson, J. Stanka, R. Moore, J. McAnany, N. Fox, B. Pierce, J. "Bubba" Phillips.



WBBM RADIO *Yesterday & Today*

By **CHUCK SCHADEN**

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It's the story of how, in 1923, they converted their amateur equipment to a commercial broadcasting station which was assigned the call letters, WBBM.

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... the story of radio broadcast lines that criss-crossed the city to bring listeners exciting band remotes from dozens of hotels and ballrooms in the area.

... the story of soap operas and dramatic shows emanating from the *WBBM Air Theatre* in the 30s and 40s, the story of live musical entertainment on the *Showmanship Station* in the 50s and the story of the *Talk of Chicago* in the 60s.

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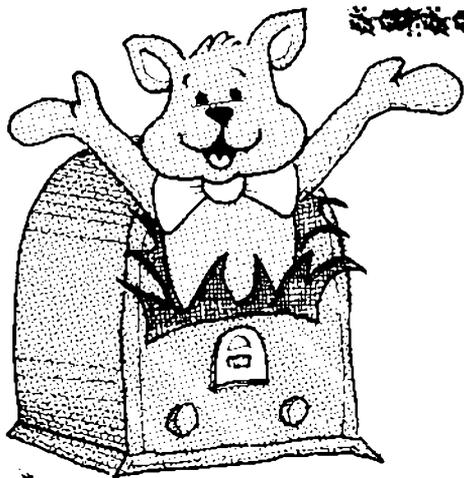
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OCTOBER

Old Time 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
1 Blackhawk Hockey NO RADIO CLASSICS	2 Burns & Allen This Is Your FBI	3 CBS Mystery Theatre "Give The Devil His Due"	4 X Minus One Fibber McGee	5 Blackhawk Hockey NO RADIO CLASSICS	6 CBS Mystery Theatre "I Must Kill Edna"	7 Blackhawk Hockey NO RADIO CLASSICS
8 Blackhawk Hockey NO RADIO CLASSICS	9 NFL Football NO RADIO CLASSICS	10 Directors' Playhouse Charlie McCarthy	11 CBS Mystery Theatre "Aaron Burr Murders"	12 Blackhawk Hockey NO RADIO CLASSICS	13 CBS Mystery Theatre "The Body Snatchers"	14 Blackhawk Hockey NO RADIO CLASSICS
15 Blackhawk Hockey NO RADIO CLASSICS	16 NFL Football NO RADIO CLASSICS	17 Blackhawk Hockey NO RADIO CLASSICS	18 Lights Out Burns & Allen	19 Blackhawk Hockey NO RADIO CLASSICS	20 Blackhawk Hockey NO RADIO CLASSICS	21 CBS Mystery Theatre Double Feature: "Is The Lady Dead?" "Charity is Never Dead"
22 Blackhawk Hockey NO RADIO CLASSICS	23 CBS Mystery Theatre "The Dice of Doom"	24 Blackhawk Hockey NO RADIO CLASSICS	25 CBS Mystery Theatre "The Sighting"	26 Blackhawk Hockey NO RADIO CLASSICS	27 This Is Your FBI Jack Benny	28 Blackhawk Hockey NO RADIO CLASSICS
29 Blackhawk Hockey NO RADIO CLASSICS	30 NFL Football NO RADIO CLASSICS	31 Blackhawk Hockey NO RADIO CLASSICS	PLEASE NOTE: — All of the programs we present on <i>Old Time 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>Old Time Radio Classics</i> are complete, but original commercials and network identification have been deleted. Thanks for listening.			

NOVEMBER

Old Time 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>Old Time Radio Classics</i> may be pre-empted occasionally for late-breaking news of local or national importance, or for unscheduled sports coverage. In this event, vintage shows scheduled for <i>Old Time Radio Classics</i> will be rescheduled to a later date.			1 CBS Mystery Theatre "The Death Watch"	2 Blackhawk Hockey NO RADIO CLASSICS	3 Lone Ranger Burns & Allen	4 Blackhawk Hockey NO RADIO CLASSICS
5 Blackhawk Hockey NO RADIO CLASSICS	6 NFL Football NO RADIO CLASSICS	7 CBS Mystery Theatre "Strange Voyage of the Lady Dee"	8 Dragnet Jack Benny	9 Blackhawk Hockey NO RADIO CLASSICS	10 CBS Mystery Theatre "Tattooed For Murder"	11 Blackhawk Hockey NO RADIO CLASSICS
12 Blackhawk Hockey NO RADIO CLASSICS	13 NFL Football NO RADIO CLASSICS	14 This Is Your FBI Great Gildersleeve	15 CBS Mystery Theatre "Stephanie's Room"	16 CBS Mystery Theatre "Masque of the Red Death"	17 Fibber McGee Directors' Playhouse	18 Blackhawk Hockey NO RADIO CLASSICS
19 Blackhawk Hockey NO RADIO CLASSICS	20 NFL Football NO RADIO CLASSICS	21 CBS Mystery Theatre "Many Names of Death"	22 Jack Benny Double Feature	23 Thanksgiving Comedy Special	24 Duffy's Tavern Lone Ranger	25 CBS Mystery Theatre Double Feature: "Reluctant Killer" "Oblong Box"
26 Blackhawk Hockey NO RADIO CLASSICS	27 NFL Football NO RADIO CLASSICS	28 Dragnet Lights Out	29 CBS Mystery Theatre "Deadly Pearls"	30 Blackhawk Hockey NO RADIO CLASSICS		

THOSE WERE THE DAYS

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

OCTOBER

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, OCTOBER 7th REMEMBERING FRANKLYN MacCORMACK

MEISTER BRAU SHOWCASE (3-19-67) Excerpts from Franklyn MacCormack's all-night program features music by Wayne King ("The Waltz You Saved For Me") and a segment from the "Torch Hour." Peter Hand Brewery, WGN. (12:15; 9:30; 8:40)

JACK ARMSTRONG, THE ALL-AMERICAN BOY (3-11-41) Isolated episode from the adventure series with announcer Franklyn MacCormack describing a premium for girls, a gardenia bracelet that glows in the dark! Jack and his friends search for Professor Loring. Jack is Charles Flynn, Billy and Betty are John Gannon and Sara Jane Wells; Uncle Jim is Jim Goss. Wheaties, Breakfast of Champions, MBS. (14:40)

JACK ARMSTRONG, THE ALL-AMERICAN BOY (3-12-41) Another isolated episode, the next consecu-



FRANKLYN MAC CORMACK

tive chapter in the continuing search for Professor Loring. Announcer Franklyn MacCormack urges listeners to send for the luminous gardenia bracelet. Wheaties, MBS. (14:35)

MUSIC FROM THE ARAGON (2-8-64) Final broadcast from Chicago's far-famed Aragon Ballroom. Lawrence and Broadway. Wayne King and his Orchestra, Franklyn MacCormack, and announcer Cliff Mercer present a bittersweet broadcast on the Aragon's closing weekend. Vocals by Nancy Evans and Jim Hayes. King presents a medley of theme songs of famous band-leaders who played the Aragon over the years, then joins MacCormack for their famous "Melody of Love" presentation. Sustaining, WGN. (15:25; 12:50; 12:40; 13:05)

MEISTER BRAU SHOWCASE (1960s) Excerpt from the all-night program featuring Franklyn MacCormack narrating "Vagabond House" one of his most popular and most-requested poetic recitations with music. WGN. (22:30; 20:50)

SATURDAY, OCTOBER 14th DISNEY IN RADIOLAND

ACADEMY AWARD (4-27-46) "Snow White and the Seven Dwarfs" for which Walt Disney won a special Academy Award in 1937 is dramatized. Radio adaptation of the film includes many of the songs from the picture. House of Squibb, CBS. (17:32; 11:36)

TREASURY STAR PARADE #69 (1943) Walt Disney emcees a musical preview of his animated feature "Bambi" featuring Jimmy Cash, Sally Miller, David Brookman and the orchestra. U.S. Savings Bonds. (14:45)

STORY SHOP (8-23-47) Donald Duck visits storyteller Craig McDonnell to tell the story of "Donald Duck's Vacation Adventures." Clarence Nash provides the voice of the famous Duck. Story features music from the Walt Disney feature, "Fun and Fancy Free." Sustaining, NBC. (15:00; 13:45)

LUX RADIO THEATRE (12-25-39) "Pinocchio" is offered as a preview of the Walt Disney film to be released in February, 1940. This radio version closely

follows the movie. Cecil B. DeMille is producer. Lux Soap, CBS. (21:00; 23:35; 14:50)

CHARLIE MCCARTHY SHOW (9-21-47) Walt Disney and Donald Duck join Edgar Bergen, Mortimer Snerd and the gang for a preview of the five action-animated feature "Fun and Fancy Free" that is to have its World Premiere on September 27, 1947. Charlie and the cast re-create the "Jack and the Beanstalk" story from the film. In supporting roles are Pat Patrick, Anita Gordon, Ray Noble, Clarence Nash (as Donald Duck), Ken Carpenter, and Alan Reed (as the Giant). Chase and Sanborn Coffee. Royal Pudding, NBC. (9:10; 12:05; 9:10)

SATURDAY, OCTOBER 21st

ADVENTURES OF OZZIE AND HARRIET (1-9-49) Harriet is concerned about David and Ricky's obsession with sports heroes. Cast features John Brown, Tommy Bernard, Henry Blair, Janet Waldo. International Silver Company, NBC. (15:10; 14:54)

LUX RADIO THEATRE (3-19-45) "Grissly's Millions" starring Pat O'Brien and Lynn Bari in a radio version of the 1914 Republic motion picture, a murder mystery about the death of a wealthy man and the manhunt for his killer. Otto Krueger is guest producer. Lux Soap, CBS. (17:55; 19:20; 20:25)

MEET THE MEEKS (10-4-47) Mother puts the entire family on a diet. Cast features Fran Allison, Forrest Lewis, Beryl Vaughn, Cliff Soubier. Sustaining, NBC. (15:10; 15:15)

X MINUS ONE (6-12-56) "If You Was A Moklin" stars Joseph Julian, Patricia Wheel, Karl Weber. Inhabitants of the planet Moklin begin to penetrate the ranks of Earthlings. Sustaining, NBC. (13:00; 12:10)

ALDRICH FAMILY (1940s) Ezra Stone stars as Henry Aldrich with Jackie Kelk as Homer Brown. Homer's girlfriend Agnes reminds him that it's the anniversary of their first date. Henry tries to help his friend select a gift. Jell-O, NBC. (17:30; 11:50)

SATURDAY, OCTOBER 28th ANNUAL HALLOWE'EN SHOW

INNER SANCTUM (10-31-49) "A Corpse for Halloween" stars Larry Haines, Barry Kroeger. A man responsible for the death of his buddies on an expedition is haunted by their ghosts. AFRS rebroadcast. (24:10)

FIBBER MCGEE AND MOLLY (10-24-39) The McGees attend a Halloween party at the home of the Gildersleeves. Jim and Marian Jordan star with Hal Peary, Isabel Randolph, Donald Novis, Bill Thompson, Harlow Wilcox, Billy Mills and the orchestra. Johnson's Wax, NBC. (8:30; 12:20; 8:25)

SUSPENSE (1-4-54) "On A Country Road" starring Frank Lovejoy with Joe Kearns, Joan Banks and



FRANK LOVEJOY

Jeanette Nolan. A couple returning from a picnic run out of gas after hearing about an escaped lunatic armed with a meat cleaver. AutoLite, CBS. (16:15; 13:15)

MURDER BY EXPERTS (7-2-49) "Two Coffins to Fill" starring Karl Weber as a philandering gambler who plots to kill his wife. Sustaining, MBS. (19:15; 10:05)

BABY SNOOKS (11-1-46) Fanny Brice stars as Baby Snooks with Hanley Stafford as Daddy. Annoyed with Halloween, Daddy vows to teach Snooks and her friend Phoebe a lesson as they go Trick or Treating. Cast includes Arlene Harris as Mommy, plus Ben Alexander, Frank Nelson, Sara Berner, Carmen Dragon and the orchestra. Harlow Wilcox, Jell-O, CBS. (11:35; 10:45; 8:05)

THE SHADOW (10-31-37) "The Three Ghosts" stars Orson Welles as Lamont Cranston and Agnes Moorehead as the lovely Margo Lane. A newlywed couple take a home in the country in a house inhabited by ghosts. Blue Coal, MBS. (13:29; 15:00)

(NOTE) — Today's program will be carried on a special Ghost-to-Ghost network. Turn out the lights, pull down the shades ... and don't miss it if you can!

THOSE WERE THE DAYS

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

NOVEMBER

SATURDAY, NOVEMBER 4th

CHALLENGE OF THE YUKON (12-3-48) Sgt. Preston's dog Yukon King figures in the plans of a claim jumper after a gold strike is discovered near the town of Dawson. Paul Sutton stars as Sgt. Preston. Quaker Puffed Wheat and Rice. ABC. (12:55; 14:55)

RED SKELTON SHOW (10-21-47) Red appears as Clem Kaddledhopper (a "man with a plan"); as Deadeye ("The Big Card Game"); as Junior, the mean little kid ("More Child Psychology"); Anita Ellis, Verna Felton, Lurene Tuttle, Pat McGeehan, Rod O'Connor, David Rose and the orchestra. Raleigh Cigarettes, NBC. (11:42; 16:36)

HAVE GUN, WILL TRAVEL (5-24-59) John Dehner stars as Paladin, with Ben Wright, Joe Kearns, Harry Bartell. An outlaw robs a bank of \$50,000. Various sponsors, CBS. (8:15; 7:00; 7:15)

MILTON BERLE SHOW (10-14-47) Uncle Milt offers a "Salute to Theatre" with Jack Albertson, Pert Kelton, Mary Shipp, Al Kelly, Billy Sands, Frank Gallup, Ray Bloch and the orchestra. Philip Morris Cigarettes, NBC. (10:50; 8:45; 8:15)



RED SKELTON with daughter Valentina

HALLMARK PLAYHOUSE (5-19-49) "Enchanted Cottage" starring Richard Widmark and Lurene Tuttle with Gerald Mohr. James Hilton hosts the radio dramatization of the love story with the universal theme: beauty is in the eye of the beholder. Hallmark Cards, CBS. (14:35; 14:10)

ESCAPE (7-11-51) "The Island" featuring Harry Bartell and William Conrad. "Escape to the Western Pacific" for the story of a man trapped by the terror of another man's insane dream. Story is set in the month of May, 1945. Sustaining, CBS. (15:25; 12:05)

SATURDAY, NOVEMBER 11th THE CINNAMON BEAR AND OTHER AFTER-SCHOOL RADIO ADVENTURES

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 ornament in their attic, they meet Paddy O'Cinnamon, the Cinnamon Bear. First of 26 consecutive episodes. Syndicated. (13:00)

CAPTAIN MIDNIGHT (1-10-49) Isolated episode starring Ed Prentiss as our flying hero with announcer Pierre Andre describing the amazing Key-O-Matic Code-O-Graph premium, which plays a part in the story. Ovaltine. MBS. (13:02)

STRAIGHT ARROW (1-7-50) Howard Culver stars as Steve Adams, "a white man raised among the Comanche Indians." Adams becomes Straight Arrow "to take up the cause of law and order throughout the West." A pioneer wagon train heading for Oregon is snowbound in the mountains. Nabisco Shredded Wheat, MBS. (8:15; 10:00; 9:25)

CINNAMON BEAR (1937) Chapter 2. Judy and Jimmy de-grow and take a glass airplane to Maybe Land in search of the silver star. (13:00)

LITTLE ORPHAN ANNIE (1936) Isolated episode with Annie and Mr. and Mrs. Silo upset about Jed's losing his Showboat. Announcer Pierre Andre describes "Name the Airdale" contest. Ovaltine, MBS. (14:40)

TERRY AND THE PIRATES (2-9-42) Isolated episode finds Terry, Flip and Pat arriving at a hidden hospital in China during the early days of World War II. Listeners invited to be a good luck mascot for a B-25 bomber by buying war stamps. Quaker Puffed Cereals, NBC BLUE. (14:16)

CINNAMON BEAR (1937) Chapter 3. Weary Willie and the Looking Glass Valley. (13:00)

HOP HARRIGAN (2-19-42) Isolated episode in the series. Hop Harrigan and mechanic Tank Tinker are held by Japanese soldiers who plan to run a Kamikaze raid using Hop's plane. Chester Stratton and Kenny Lynch star. Sustaining. NBC BLUE. (14:15)

ADVENTURES OF SUPERMAN (1-2-46) Isolated episode in the super-adventure series starring Bud Collyer as the Man of Steel. The wiley Mr. Jones (the Spider) sets a trap to catch Superman. Special guest appearance by Batman and Robin. Announcer Jackson Beck tells of Pep Pin offer. Kellogg's Pep. MBC. (13:30)

CINNAMON BEAR (1937) Chapter 4. The Inkaboost! (13:00)

SATURDAY, NOVEMBER 18th ANNUAL THANKSGIVING SHOW

MELODY RANCH (11-22-52) Gene Autry and the gang present some tunes, some comedy and a western adventure about a "Thanksgiving Kidnapping." Featured are Pat Buttram, the Cass County Boys, Frank Nelson, Sheldon Leonard, announcer Charles Lyons. CBS. (8:30; 14:40)

CINNAMON BEAR (1937) Chapter 5. The Crazy Quilt Dragon is rescued. (13:00)

ALDRICH FAMILY (11-25-48) While Central High students are planning activities for the annual Thanksgiving Dance, Henry suggests a "Turkey Run." Ezra Stone, Jackie Kelk, Catheryn Raht, House Jamison star as Henry, Homer, Mr. and Mrs. Aldrich. Announcer is Dan Seymour. Jell-O. NBC. (15:30; 12:45)

ARMED FORCES RADIO THANKSGIVING SHOW (1944) Lionel Barrymore is host for this special program for military listeners around the world. Talent line-up includes Dinah Shore, John Charles Thomas, Baby Snooks and Daddy (Fanny Brice and Hanley Stafford). Frank Morgan, Harry Von Zell, Wally Brown. AFRS. (11:50; 11:55; 5:45)

POINT SUBLIME (11-24-47) Cliff Arquette and Mel Blanc appear as Ben Willet and August Moon. Set in a little village on the Pacific coast, this episode finds Evy Hanover (played by Jane Morgan) having an early Thanksgiving dinner. John Hancock Insurance. ABC. (15:03; 26:30)

CINNAMON BEAR (1937) Chapter 6. Wesley the Wailing Whale, Samuel the Seal (13:00)

HALLMARK PLAYHOUSE (11-24-49) "The Courtship of Miles Standish" by Henry Wadsworth Longfellow stars David Niven in a story of the early days of the Plymouth Colony. Hallmark Cards, CBS. (16:00, 13:10)

SATURDAY, NOVEMBER 25th RADIO TO GET INTO THE HOLIDAY SPIRIT BY

FIBBER MCGEE AND MOLLY (12-19-39) Jim and Marian Jordan star with Hal Peary as Gildersleeve, Isabel Randolph as Mr. Uppington, Bill Thompson as the Old Timer, plus Harlow Wilcox, Billy Mills and the orchestra, singer Jimmy Shields. A week before Christmas, a package arrives from Uncle Sycamore. Johnson's Wax, NBC. (8:20; 12:10; 9:00)

CINNAMON BEAR (1937) Chapters 7 and 8. Mr. Presto, the Magician; the Candy Pirates. (13:00; 13:00)

SUSPENSE (12-22-57) "Dog Star" featuring Evelyn Rudy, Shirley Mitchell, Dick Beale, Shep Menkin, Jack Krushin, Ben Wright. A little girl, hoping to get a dog for Christmas, receives one in an unexpected way when a Russian satellite crashes near her home. AFRS rebroadcast (12:56; 9:05)

SCREEN DIRECTORS PLAYHOUSE (12-23-49) "Miracle on 34th Street" stars Edmund Gwenn in a radio version of the 1947 film. A department store Santa is on trial to prove he's the real Santa Claus. Sustaining. NBC. (14:50; 15:35)

CINNAMON BEAR (1937) Chapters 9 and 10. The Roly-Poly Policeman; Professor Whiz, the Educated Owl, and Fraydy Cat (13:00; 13:00)

ADVENTURES OF NERO WOLFE (12-22-50) "Case of the Slaughtered Santas" stars Sidney Greenstreet as Wolfe with Lawrence Dobkin as Archie, Wolfe investigates the murder of several sidewalk Santas. Sustaining. NBC. (13:35; 13:40)

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I REMEMBER IT WELL...

BAT MAN

... YOU'RE STILL THE GREATEST!

BY DAN MCGUIRE



In that long ago era when only kids read comic books, radio was still our primary medium of entertainment. The "theatre of the imagination" was an ideal stage for action packed adventure programs.

Every weekday afternoon, versatile actors and actresses (aided by skilled sound effects men) brought to life such favorites as Dick Tracy, the Lone Ranger, Orphan Annie, Terry and the Pirates, Red Ryder, Superman and others. Archie Andrews and his pal, Jughead Jones, joined the Saturday morning line-up. Drawing on the success of Penny Singleton/Arthur Lake movies, Blondie and Dagwood earned a half hour in a family oriented evening slot.

Youthful fans were loyal listeners, and many of these shows enjoyed long runs on radio. When television took over, the picture changed.

Most comic book series did not adapt well to TV. The characters and scenes so clearly envisioned by our mind's eye were difficult to recreate on the small screen. Superman episodes (although now treasured as classics of the era) were low budget efforts and could not begin to duplicate the Man of Steel's radio feats. The show survived largely on the strength of its hero's popularity.

The Lone Ranger was a notable exception. Its Old West setting already existed on Hollywood back lots. It meshed well with TV's myriad other Western series and old cowboy movies. The Masked Man's long ride across the TV plains made Jay Silverheels perhaps the most steadily employed Indian actor and created a lifelong career for Clayton Moore.

Hollywood has cashed in on the popularity of many comic characters. Dick Tracy, Superman, Brenda Starr, Batman, Red Ryder and Captain Midnight all survived 1940's cliffhanger serials.

Tarzan has been a perennial favorite since Elmo Lincoln portrayed him on the silent screen. We've seen such diverse folks as Li'l Abner, Orphan Annie and Popeye given feature film treatment. With modern special effects making his exploits

believable, Superman easily flew to new box office record heights. Word has it a Warren Beatty/Dick Tracy feature is now "in the can" for release soon.

Meanwhile, last summer we were bombarded with Hollywood hype for the Michael Keaton/Jack Nicholson "Batman" movie. I couldn't be more pleased. Since the days when ten cents would buy me the latest edition, Batman has been my all-time unzappable favorite.

Tarzan was a close runner-up. I'd have loved to have the Ape Man's physique, be friends with the wild beasts and perform his feats of strength and courage. Yet I couldn't quite daydream myself into forsaking all of civilization's amenities.

Batman, however, did battle in an urban setting not unlike nearby Chicago. He was mysteriously awesome in his dark cowl



I REMEMBER IT WELL

garb. Out of costume, his life as millionaire Bruce Wayne was one I could readily adapt to.

Tarzan and Batman were both grown-ups, educated and experienced. Thus, my fantasizing required a giant leap of imagination. But Batman was aided by a young co-crimefighter named Robin.

Robin (in reality Wayne's ward, Dick Grayson) was not much older than me. Like me, he had to attend school and adhere to various juvenile restrictions. These actually prevented him from accompanying his mentor on some adventures.

Batman usually was cool and calculating in the face of dangerous situations. Robin's bravery was commendable, but often triggered impetuous actions. Capable of laying crafty traps for the baddies, he was equally prone to boyish outbursts such as: "Holy cat litter, Batman! That felonious feline is playing cat and mouse with us."

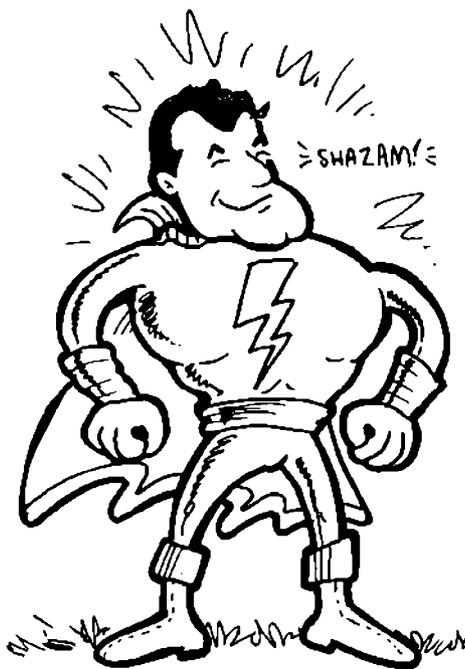
The dynamic duo were a perfect pair of heroes for me. I could identify with the Boy Wonder and dream of growing up to be like Batman.

Comic book heroes came in a wide range of sizes and styles. Most of my contemporaries had their favorites. This sparked some spirited debates.

My steadfast defense of Batman and Robin was that they (like Tarzan) were mortal humans. However outrageous their derring-do might become, they had no special powers to prevent them from being killed by the villains.

I shared my buddy's enthusiasm for Superman. He ranked high on my list, too. Yet there was no escaping the fact that he was . . . well, Superman.

He could fly, see through walls, catch bullets in his hand. Kryptonite (meteoric chunks from his home planet, Krypton) made him weak, but bullet nor knife still could not pierce his skin. The Man of Steel was most vulnerable to the penchant of his friends Lois Lane and Jimmie Olson for being captured by the bad guys.



Illustrations by Brian Johnson

Some of my friends (whom I'll not embarrass by naming) thought Captain Marvel was the last word in heroes. To me he was a comic hero in the classic sense.

The Captain originally was conceived as a satire on Superman. To the great surprise and good fortune of Marvel Comics, readers took him seriously. He soon rivaled Superman in popularity and circulation numbers.

Dashingly handsome in his sparkling red and gold costume, Captain Marvel was brimming with valor and patriotism. Compared to Superman, though, he came up short on cleverness and boldness of action. Perhaps his criminal opponents demanded too little of him. Apart from his arch enemy, a mad scientist named Nincvah, none was as ominously ornery as those Superman encountered.

Captain Marvel did have his vulnerable

side. He was really Billy Batson, a young radio reporter. When his work led him to uncover crooked activities, he shouted "Shazam!" A bolt of lightning changed him from scrawny kid to muscle-bound hero.

The nonsense word *Shazam* was created from the initials of six mythical characters. In his costumed persona, Billy acquired their great attributes. Had the bad guys ever wised up, they could have ended the series early on. They were forever slapping or gagging Billy when he'd only started to call for the transforming lightning.

"Shaz--." *Bop!* "Ooooh."

Don't get me started on Mary Marvel and Captain Marvel Junior. These spin-offs of the Cappy character were really Mary Batson and Freddie Freeman, a girl reporter and a crippled news vendor.

Like Billy, Mary shouted "Shazam!" to become a super female. For some reason, Freddie had to shout "Captain Marvel!" It was twice the syllables, which didn't seem fair. Bad guys were always clubbing Freddie with his own crutch before he could finish.

Girls often voted for Wonder Woman. As I approached puberty, I gave her high marks, too. Her outfit — red, white and blue, with stars — was essentially a tight bathing suit with hightop boots. On her, it did not defame the flag. Wonder Woman was definitely an all-American gal, but she carried a magic lasso and wore bracelets that deflected bullets. Come on.

Plasticman was fun, but who believes a guy who can stretch his body around corners like a rubber band? The Shadow and Mandrake the Magician were interesting characters, essentially mortal. Yet they, too, had little tricks that shielded them from the bad guys' bullets.

Others come to mind. The Flash. Captain America. Submarineman. Some were nominally human and/or mortal. But even Green Lantern couldn't hold a candle to Batman.



Batman and Robin captivated a large TV audience of all ages in the 1960s. The caped crusaders' most colorful adversaries were well represented. (I'd have liked to see the fellow called Ali Blabber.)

The 3-year series and the movie it inspired were heavy on melodrama and choreographed with visual Biffs, Pows and Zowies. Having outgrown the comics themselves, I enjoyed seeing my favorite crimefighters still doing their hero stuff, but sort of tongue in cheek.

The new *Batman* movie is something else. Every bit as well done as the *Superman* flicks, it is crammed with the fast-paced, high-powered action I remember from the D.C. Comics of the 40's.

Michael Keaton gives a credible performance in both halves of his dual personality. In spite of body armor under his costume (an 80's innovation), Batman still takes a few lumps. Nicholson, as the Joker, is the real star. Not since Richard Widmark pushed an old lady down a flight of stairs in her wheelchair has the screen presented such a delightfully demented villain.

Police Commissioner Gordon and Wayne's faithful butler, Alfred, are on hand, fairly true to character. But the scriptwriters omitted Robin in order to let the film concentrate on the brooding psychological side of Batman, the dark knight, and the romantic efforts of his alter ego, Bruce Wayne. That's okay with me. I'm too old to identify with the Boy Wonder any more.

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WE GET LETTERS

MILWAUKEE, WISCONSIN — Sure do like your program. I listen every night I can and especially like comedy. I haven't had a TV since 1980 and if I miss anything it is PBS programming, but I can't have anything. I'm satisfied; I like radio better.

— **MARTHA M. HALLER**

GARY, INDIANA — We enjoy your Saturday program of golden oldies. I was a little girl in the late 40s, but my Mom and Dad listened to all these radio shows. My favorites are Phil Harris and Jack Benny.

— **MARY ANN T. BUKUR**

CHICAGO — I work nights and the whole shop listens to the radio programs. Please, more comedy!

— **ROBERT H. GEHRKE**

MICHIGAN CITY, INDIANA — We really enjoy hearing the old programs! They bring back precious memories. Never thought we could turn the TV off in favor of radio — it's actually fun! Hope we can get more hours every day. It's great seeing radio coming back.

— **DOROTHY BAINES**

CHICAGO — Here's my check for a custom cassette recording of the Lux Radio Theatre broadcast of "Lost Horizon" on WNIB several weeks ago. I recorded this off the air, but on well-used inferior tape, and after many re-plays, my recorder "ate" the cassette. And here's a fact worth forgetting: I had a similar experience recording the same play back in the late '40s from an original Lux broadcast. That time Herbert Marshall starred and my equipment was a Webcor wire recorder. The very disaster-prone Webcor promptly converted my treasure into a handful of stainless steel wool. You can imagine how much I want a good copy on dependable tape after waiting 40 years for a second chance at the great story! Here's to the prospering and expansion of old time radio. That, I think, is assured by its solid merit.

— **BILL CHRISTENSON**

CHANNAHON, IL — On Saturday, July 1st you played some patriotic recordings by Everett Dirksen, John Wayne, Red Skelton and James Cagney. In these days when people are allowed to desecrate our flag, we are privileged to be able to hear patriotic inspirations of this nature. We try never to miss your program because it has the most historic value of any program regarding our radio heritage.

— **ROSE E. FIELDS**

CHICAGO — I just wanted to write to let you know that I am a regular listener to *Those Were The Days* on Saturdays. And I would like to congratulate you on your 20th year as host and hope it continues for another 20 years. I remember those shows when I was a kid and they certainly bring back memories.

— **JOHN PERRITANO**

(ED NOTE — Thanks for your anniversary wishes. We recently completed 19 years on the air, and we are now in our 20th year.)

SPRINGFIELD, IL — Thanks for some great entertainment. Isn't it amazing how we had all those excellent programs — crime, comedy, adventure and romance — and the writers and performers had talent. No need for four-letter words or sleazy scripts. They're as entertaining today as then.

— **A. W. BECKER**

SCHERERVILLE, INDIANA — I enjoyed your tributes to Mel Blanc on WNIB and WBBM. We have two of the autographed Mel Blanc books.

— **RICH JONAS**

WESTCHESTER, IL — Please send information as to obtaining cassette tapes of old time radio programs. My mother is 84 years old and has bad eyesight. Her main enjoyment now is *Radio Classics* on WBBM. But once we are into the hockey season, there are many nights it is not broadcast. Tapes of the old programs would certainly help.

— **BARBARA SMITH**

(ED. NOTE — Old shows on cassette may be obtained at Metro Golden Memories in Chicago, or by mail from the Hall Closet in Morton Grove. We're sending a list of tapes available.)

URBANA, IL — My wife and I have been spending a lot of weekends in the Chicago area over the last year and a half and we really appreciate your Saturday afternoon broadcasts of old radio programs. We were born in the '30s, and grew up on those shows. They bring back wonderful memories, and often point up the shallowness of a lot of what passes for entertainment these days.

Some weeks ago you were talking over the air about the radio shows that were broadcast to the troops during the second war. You mentioned that the commercials were deleted by Armed Forces Radio because the government did not want the troops to feel that the people on the home front were enjoying products that the troops did not have. I think there was another reason for this policy. The government did not want its facilities used for private business purposes, and so ordered sponsors' messages cut from the broadcasts made over the Armed Forces Network. This policy continued after the war, when shortages and troop morale were no longer important considerations.

My information on this matter comes from personal experience. In 1964 and 1965, I was an instructor at the Defense Information School, located then at Fort Slocum, near New York City. We trained personnel for the Armed Forces Radio and Television Service. A rule we taught was that military radio and TV facilities could

WE GET LETTERS

never carry commercial messages because of the government's policy against use of these stations for private business purposes. The function of AFRTS was to inform, educate, and entertain — but never to sell!

If you are ever down this way, you might enjoy watching a program I do on Channel 12. Monday thru Friday at 10:30 p.m. I host a classic film series, and talk about the film for a minute or two before and after it airs.

— **THOMAS GUBACK**

BROOKLYN, NEW YORK — I've always been a big fan of yours and have listened to your shows for many years. I recently moved to New York and, although I love New York, I hate missing your radio shows. In fact, your shows are one of the few things I really miss about Chicago! There is an old-time radio show on a public radio station in New York, however the host is not as glib as you and doesn't provide as much interesting background information on the shows or performers. Plus, the show's on Sunday nights and I usually fall asleep before it's over. Writing this letter really made me realize just how fun a part of my life listening to your show has been.

— **OSA A. THEUS**

(ED. NOTE — Thanks for your very kind words. We miss you, too.)

ADA, MICHIGAN — Love your show, but please add my name to the list of listeners who dislike the CBS Radio Mystery Theatre. It's just NOT old-time radio. I'm disappointed when you have it on; it sends me elsewhere on the dial or to a good book. Enjoy everything else you air.

— **MIKE GRANT**

MICHIGAN CITY, INDIANA — I enjoy your *Old Time Radio Classics* seven nights a week. Don't change a thing. Please add my vote for the CBS Radio Mystery Theatre. It is great entertainment, fun to listen and enjoy. Thanks to WBBM, also!

— **MRS. D. A. DOLEZAL**

CHICAGO — *Nostalgia Digest* seems to have an ongoing discussion about the CBS Mystery Theatre. Let me add my two and a half cents. Occasionally, the performances are exceptional . . . usually when a truly superior performer is put into an episode. Mercedes McCambridge jumps to mind, but there have been others. Occasionally, a plot rises above the ordinary . . . but all too infrequently, I didn't like them when they were first run . . . and they were the only game in town. So why should I like them now? I think the problem Mr. Brown (the producer) had was that the writing was never worthy of 60 minutes. So everything had to be stretched beyond the capacity of the material. Endings are almost all predictable from the first segment. And I must agree with those who point out that E.G. Marshall is inane . . . a feeble attempt to duplicate Raymond of

"Inner Sanctum" (complete with the overdone squeaking door). It is not first rate.

— **FRED BONDY**

(ED. NOTE — Inner Sanctum was created for radio by Hyman Brown, the producer of the Mystery Theatre, so he gets to use the creaking door whenever he wants! Mr. Marshall is not inane, but we agree that some of the lines written for him are.)

BURTON, MICHIGAN — I really enjoy listening to *Old Time Radio* every night on WBBM. I love to be on the edge of my seat when I hear the Mystery Theatre with host E.G. Marshall. In fact, I enjoy the Mystery Theatre double feature you are now presenting on your two-hour Saturday night show. I would like to make a suggestion for your Sunday Nostalgia Night program: why not devote a segment to the late Kermit Schafer and his highly-celebrated collection of classic radio and television Bloopers.

— **DENNIS STONE**

CHICAGO — This is one great big thank you for years of enjoyment! I work in the box office of a theatre in Chicago and everyone here just loves your show. We started listening on Saturday afternoons, then every night on WBBM. I noticed lately that you have been playing more of the interviews you have done with the stars. We love when you give this special time to one person. It really helps to appreciate their work more. Our favorite show on WBBM is, without doubt, the CBS Mystery Theatre, especially twice on Saturday. The quality and productions are excellent. Please keep playing this show as much as you do. Finally, a white back you played "Alexander's Ragtime Band" with Robert Preston. He is one of our favorite actors — please give his work on radio a little more air time on your show. We'll keep listening.

— **STEVEN WELLES**

SPRING GROVE, IL — Years ago there was a program called "Three Sheets to the Wind" starring John Wayne. He played the part of an undercover agent or spy, pretending to be a "drunk" to cover his true job. The story took place on a cruise ship, a wealthy cruise ship. The bad guys, of course, were on the ship. If I remember correctly, it was supposed to be made into a movie. I would appreciate any information as to how it all ended.

— **DOLORES MORISSETTE**

(ED. NOTE — Well, it ended quickly. "Three Sheets to the Wind" only lasted 26 weeks on NBC in 1940 and although we've had many people remember this short-lived series, we have not been able to uncover any copies of the show or any further details. But we keep searching and when we find something, we'll let you know. Also, we are not aware of a movie with that title.)

LAKE ZURICH, IL — We enjoy your oldies on the radio and my eleven year old son really gets caught up in the mystery programs. Of course, I love Burns and Allen, Jack Benny and so many others.

— **VIRGINIA WATSON**

LA GRANGE PARK, IL — I just thought you'd like to know how much *Radio Classics* is enjoyed by all age groups, not just those old enough to remember the original broadcasts. My son asked me to send you a letter, and the following is a rough paraphrase of what he wanted me to convey to you. I can tell you truly — he enjoys these broadcasts very much, probably more so than Saturday morning cartoons. The activation of his mind's eye by the stories demonstrates, I think, what power radio always had.

"Hi. My name is Justin Cullen-Benson. I am six years old, and I go to kindergarten at Ogden School in LaGrange. I have been listening to *Radio Classics* since I was four, and it is one of my very favorite things. I wish *Mystery Theatre* was on more often. And I really liked the 'Picture of *Dorian Gray*' the most. I also like all the scary stories you have on. If you can, please put *Fibber McGee* and *Molly* and *Jack Benny* on last. I would really appreciate it."

He didn't want me to tell you, but bedtime's at eight and he likes to listen to the stories while in bed. Once again, thank you for myself. I enjoy them too, and I'm 36! — **SCOTT AND JUSTIN CULLEN-BENSON.**

(ED. NOTE — Thanks, Justin, for your letter. I like the mystery shows, too, and we'll do our best to schedule some of them during the first half of our program. You're probably the only person in your class at Ogden School who appreciates what we call "old time" radio. Thanks very much for listening.)

CHICAGO — I have enjoyed listening to the old time mysteries. Now I have an especial accolade. I loved your guest Karl Pearson's big band tapes on July 23rd. When I was a teenager I used to dance in the Aragon Ballroom. Now that I am a grandmother, I still love the "old time" music of the 30s and 40s. I also enjoyed your book on WBBM Radio. I won it in a drawing. Please keep your excellent program on the air.

— **MRS. BARBARA McMANUS**

KOKOMO, INDIANA — I listened to your big band program on July 23rd and want you to know how very much I enjoyed it. I was a remote engineer for WBBM in those days and did all the big bands at one time or another from ballrooms all over Chicago. You didn't mention Chuck Foster from the O'Henry Ballroom, or Russ Colombo from Colisemo's Night Club on South Wabash. My favorite was Glenn Miller. I was the audio engineer for his Chesterfield programs over CBS in 1940. I also did Lawrence Welk from the Aragon the year he came to Chicago, and his first network appearance. I always try to listen to your program whenever I can, and was glad I did not miss the Big Bands. It sure brought back memories.

— **RUSS RENNAKER**

CHICAGO — Your program Sunday was a delight. It brought back great memories and you did a wonderful

job. Please keep the big band sound!

— **THOMAS V. KING**

MILWAUKEE, WISCONSIN — I listen to *Old Time Radio Classics* every night. I really enjoyed the show with all the Big Band music. — **MRS. LULA JOCHEN**

LINCOLNWOOD, IL — Sunday night, quite by accident, I tuned in to your program and I thoroughly enjoyed listening to you and Karl Pearson with the big bands. Once I started listening I couldn't turn it off. It brought back a lot of happy memories. You both put on a terrific show. Thank you for a most pleasant two hours. From now on I will be a frequent listener.

— **B. PENNY**

SPRING, TEXAS — Thanks for keeping alive those radio broadcasts of yesterday. I support and endorse your efforts. I hope your management receives sufficient encouragement and support to continue these broadcasts.

— **WALTER K. TKACHUK**

PORTAGE, INDIANA — I certainly miss your voice and your chit-chat when you are not on your Saturday show. It seems as if half the times I am home on Saturdays to listen to *Those Were The Days*, you have a day off or are in California taping interviews. I love the interviews and all the programs but am disappointed when you aren't on the show. — **CAROLYN MOORE**

STEVENSVILLE, MICHIGAN — I heard the WNIB show on July 29th on which Ken Alexander substituted for you. Ken did a good job. I especially liked his little remembrances of his boyhood experiences. That is a nice touch and makes the show that much more entertaining. One of his little stories dealt with his remembering the sponsor of Mr. Keen, Tracer of Lost Persons being Kolynos Tooth Paste. Ken remembered receiving a free Big Little Book from a druggist with the purchase of a tube of Kolynos. I, too, was given a Big Little Book, "Mickey Mouse Sails for Treasure Island," probably about 54 years ago and still have it today. And you, Chuck, do an excellent job with your WBBM daily program, but the show worth waiting for (and recording!) is *Those Were The Days* on Saturday afternoons. Keep up the good work! — **JOHN KARAS**

SOUTH BARRINGTON, IL — I listen to your program every chance I get. I also wrote to Cragin and thanked them for sponsoring your program. I also took a mortgage from them for my home and mentioned the fact that I heard the ad on your station.

— **RAY J. CZMIEL**

(ED. NOTE — Bless you!)

ROCHESTER, NEW YORK — Most nights, I am able to hear you on radio and your show is among the best of its type. Thank you for many hours of entertainment.

— **THOMAS J. JENNINGS**

WE GET LETTERS

Mc HENRY, IL — I'm 14 years old and I love radio plays. I think the old time television and radio actors/actresses were a lot better than today's actors. I like comedy just a bit more than police reenactments (Gangbusters). I don't like the mystery plays of the '70s.

— **LOREN A. LENZEN**

SINSINAWA, WISCONSIN — I saw in the *Chicago Tribune* that June 29th was your 55th birthday! I will reach that same age later this year. I was born and raised on Chicago's West Side near Laramie and Division. I remember listening to many old time radio programs on my brothers' beds in their room. I especially remember Jack Armstrong and the Green Hornet, Lux Radio Theatre, One Man's Family. Our dad forbid us to listen to Gangbusters. We enjoyed what we did hear, including the Lone Ranger. So, I certainly enjoy what you play each night from 8 to 9 p.m. I entered the Sinsinawa Dominican Sisters thirty years ago. Now at our motherhouse in southwest Wisconsin, I can get WBBM on the radio and enjoy all the people on your station, beginning with Felicia Middlebrooks and John Hultman at 5 a.m. and ending with you at 9 p.m. Thank you for your good work.

— **SISTER ANNE JEFFORDS, OP**

BOURBONNAIS, IL — Thanks for the tribute to Fran Allison. When you first began returning us to vintage radio, I had so much hoped that in one way or another we could hear again the Breakfast Club, made so very listenable by Don McNeil. I first heard of the program when, as a senior at Olivet Nazarene College, the class of 1944 took its trip to the broadcast. It was war time and we were caught in the gasoline rationing. We pooled our resources and came on the train from Richton Park. My own appreciation of Fran Allison as Aunt Fannie was when she would come on overdrive talking as fast as she could. The phone would ring and you would hear the voice of Don: "Oh, yes, she's here." After two or three attempts, he would get her attention to the fact that the phone call was for her. I remember her friend Nettie with whom she would share a few morsels of gossip and then go out with the gusto with which she came in. Hilarious would best describe her visits. One thing I noticed in your interview with her was that she had a keen sense of love and appreciation for all the people she worked with.

— **RUSSELL B. LUNDRY**

MILWAUKEE, WISCONSIN — You convinced us to stay at the End of the Line Caboose Motel in Lake Geneva and we were treated very royally. The people who accompanied me enjoyed it just as much as I did. Lake Geneva was beautiful. We in Milwaukee appreciate WBBM's *Radio Classics*.

— **VIRGINIA LULEWICZ**

CHICAGO — Would you please settle a long-standing argument with my fellow workers at Allstate Insurance Company? Please tell us whether or not Paddy O'Cinnamon and The Cinnamon Bear story (sponsored by Wieboldt's Stores) was ever broadcast on TV in the '50s. We say it was and many of my fellow workers say not so.

— **MR. & MRS. WILLIAM J. KURTZ.**

(ED. NOTE — Paddy O'Cinnamon and twins Judy and Jimmy Barton and all the other characters of Maybe Land did indeed appear on TV in the 1950s. A puppet version of the show, using the radio "soundtrack" was broadcast during the pre-holiday seasons of 1951, '52, '53 and 1954. It was shown on WGN-TV in '51, '53 and '54 and on WENR-TV (Channel 7) in 1952. The series was not a great success on TV. All this information, and lots more about the much-loved story, can be found in *The Cinnamon Bear Book*. And the radio series begins again November 11th on *Those Were The Days* on WNIB.)

BARRINGTON, IL — I spent most of my childhood listening to radio — including one year off from school at the age of seven when I listened ALL DAY LONG. Recently I heard a "Suspense" broadcast and realized why I never listened to it as a child — as an adult woman I was scared to death! Do you have any information on radio stations in the San Francisco Bay Area which provides old time radio broadcasts? I will be visiting my elderly parents in Oakland in a few months and would like to put them in touch with the kind of pleasure I get here on Saturday afternoons.

— **JACKIE CHISHOLM**

(ED NOTE — We have heard that San Francisco station KSFO has a regular old time radio program on each morning, but it would be best to contact the radio-TV writers from the daily newspapers there. Ask them what's happening OTR-wise. They should be able to help.)

MILWAUKEE, WISCONSIN — I've been listening to your show for several years now and I really enjoy it. But I do have one suggestion. Sometimes, when you are about to play a really good program (such as Jack Benny), in your introduction you tell us about especially funny parts that we should listen for. I don't like to hear that ahead of time. For example, you will tell us that there is a funny "Si Sy" routine done by Mel Blanc that we should listen for. That takes away from the show — from the surprise. It's like someone telling you the best parts of a movie that you haven't seen yet. I like your history and backgrounds on the shows, but please (I know it's hard) try not to give so much away. Keep up the good work.

— **CHUCK POWELL**

(ED. NOTE — Our enthusiasm for these great old shows makes us want to have you listen every minute. We know that's not possible, so sometimes we try to tell you to listen for something special. While we may say there's a great "Si Sy" routine coming up, we never tell you what it's about. But we'll try to watch it from now on!)

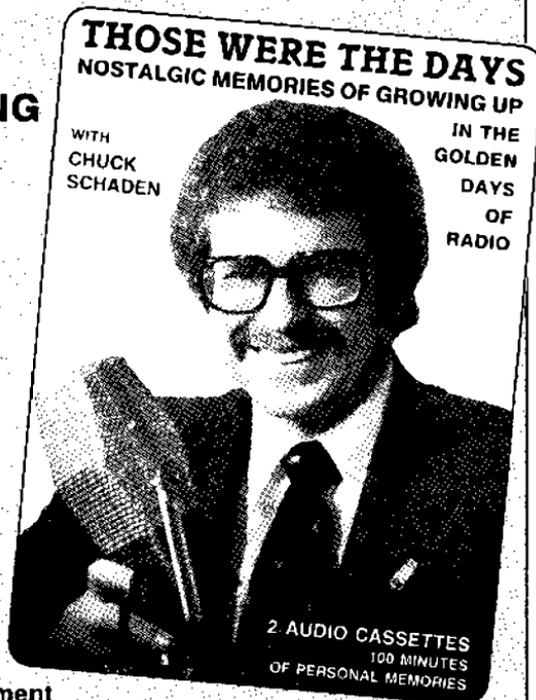
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**RETURN
TO THOSE THRILLING
DAYS OF
YESTERYEAR
AS
CHUCK SCHADEN
REMINISCES!**

Join him on the floor in front of the old Zenith console radio (with the flickering green eye), tuning in to The Shadow, Jack Benny, Fred Allen, and the Lone Ranger . . . helping Dad build a fire in the coal furnace and listening to Inner Sanctum . . . watching Mom do the

Monday wash to the accompaniment of soap operas and Ma Perkins . . . running home after school to decode Captain Midnight's secret message. Chuck recalls Abbott and Costello, the Bickersons, Bergen and McCarthy, and fondly remembers Amos 'n' Andy's Fresh Air Taxi Company, Jack Benny's Maxwell, and Fibber McGee's closet.

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WE GET LETTERS

LAKE STATION, INDIANA — I wish you had some tapes or videos on Liberace. He had his own TV show for a few years back in the early 50s. He was a fabulous showman and had a spectacular style of playing the piano. I can get compact discs and tapes at the music stores, but no videos as of yet. I'd appreciate it if you'd send me information on this. I've been a Liberace fan since back in the 50s. Such showmanship shouldn't be forgotten.
MRS. BERNICE CLAWSON

(ED. NOTE — We have a few Liberace radio shows in our collection and we'll try to schedule one sometime in the near future. While the Liberace TV shows are not at present available on video tape, a few of his guest appearances — with Jack Benny — are available and you can check with Metro Golden Memories for more information.)

HOFFMAN ESTATES, IL — I really enjoy your "Don't Touch That Dial!" I listen every evening and really like the old time stories and series. They sure are a lot better than the garbage they have on TV.
— **ANN W. MERSKIN**

ROCKFORD, IL — I love the radio programs offered on WBBM (only wish they were on later in the evening,

so I could listen after going to bed. Will take them any time, however. I appreciate all the programs, especially the old time comedians.
— **RUTH LUNDQUIST**

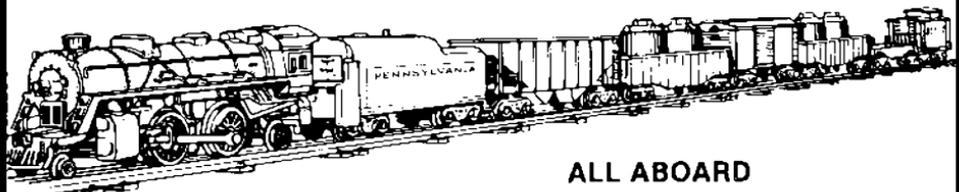
LOUISVILLE, KENTUCKY — Thanks for all the enjoyment you've brought ever since I picked you up on WCFL about six years ago. Could you tell me how I might get in touch with some of the radio stars who are still around? I'd like to let them know that the shows they did many years ago are still providing great entertainment for many.
— **FRED MARTIN**

(ED NOTE — An excellent source for celebrity addresses is *Christensen's Ultimate Movie, TV and Rock 'n' Roll Directory*. This gigantic volume has some 50,000 reasonably recent addresses and many radio stars are listed (although not mentioned in the book's title). Check your library, or contact Metro Golden Memories in Chicago. The book sells for \$39.95 plus tax and shipping.)

APPLETON, WISCONSIN — I am a truck driver and I run through Chicago quite a bit. I enjoy the old time radio hour a lot. There are even nights I will park and take a break for an hour and listen to the show, especially when I'm away from Chicago, but still within listening area. If possible I would appreciate it if you could forward this to WBBM. I also listen to them for news. Keep up the good work. — **STEVE VAN MUN**

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