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RADIO
GUIDE



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BOOK EIGHTEEN

CHAPTER TWO

FEBRUARY-MARCH, 1992

HELLO, OUT THERE IN RADIOLAND!!

The winter months of February and March are ideal months for listening to vintage radio, so let us call your attention to some of the goodies we have planned for you.

ON THOSE WERE THE DAYS:

- Jack Benny takes the spotlight during February and we have many fine broadcasts, including eight Benny shows we'll present *without interruption*: four consecutive programs from precisely fifty years ago as well as the first four shows from Jack's 1947-48 season.

- In the 21-plus years we've been on the air, the calendar has never let us broadcast a Saturday program on Leap Year Day, February 29th. But our turn comes up this year, so we've assembled seven old time radio shows that were originally broadcast on February 29th — 1936, 40, 44, 48, 52, and 56. It's rare to find vintage shows from those dates, but we'll have them for you on February 29, 1992.

- We've had excellent response to our World War II series, and in March we begin a sequence of Treasury Star Parade and G.I. Jive Shows, along with a couple of special broadcasts of importance from the early weeks of the war: Fibber McGee and Molly were pre-empted in March of 1942 for a government program for the War Production Drive, and Ezra Stone appears in a "This Is War" broadcast from 50 years ago, showing how the war effort affects the average American.

- We weren't able to observe the 200th anniversary of the Bill of Rights last December because of our seasonal programming, but on March 21st we'll present "We Hold These Truths," a 150th anniversary commemoration by Norman

Corwin and an all-star cast, originally broadcast on December 15, 1941.

- A four-part Tribute to Vic and Sade begins on March 7th. This 1973 documentary features cast members and others reminiscing about Paul Rhymer and the popular program he created, as well as classic Vic and Sade broadcasts.

ON RADIO CLASSICS:

- The hockey schedule on weekends lightens somewhat now and so we'll be on the air a bit more often on Saturday and Sunday evenings. And there's only one late-starting game during the week, so other than that, we'll be on weeknights without interruption.

- The Shadow knows what evil lurks in the hearts of men, and we have a Shadow broadcast scheduled for almost every week during February and March.

- The now-famous "Adam and Eve" sketch performed by Mae West and Don Ameche on a 1937 Charlie McCarthy Show will be heard at Midnight on February 13th. Tune in to hear what shocked so many listeners 55 years ago!

FINALLY — since it was announced that the Museum of Broadcast Communications would be moving from its present home at River City to new quarters at the Chicago Cultural Center on Michigan Avenue, many have asked if we will continue to broadcast from the Museum. The answer is yes! We'll move with the Museum and start broadcasting *Those Were The Days* from the new location in mid-1992.

Thanks for listening.

Chuck Schader

“Oh, Rochester . . .”

BY BILL OATES

Salesman: Is your boss an old man?

Rochester: No.

Salesman: Is he middle aged?

Rochester: No.

Salesman: Is he elderly?

Rochester: Wrap it up.

He had to keep track of his boss's hair, make sure a pre-World War I automobile kept rolling, and lovingly suffer with the cheapest employer ever. On New Year's Eve, he had to abandon his own evening's plans to share "Auld Lang Syne" with a pathetically lonely miser. And throughout their three decades of master and suffering servant relationship, no duo better understood each other and moreover created and amplified more endearing

characters on radio and television than those of Rochester and Jack Benny.

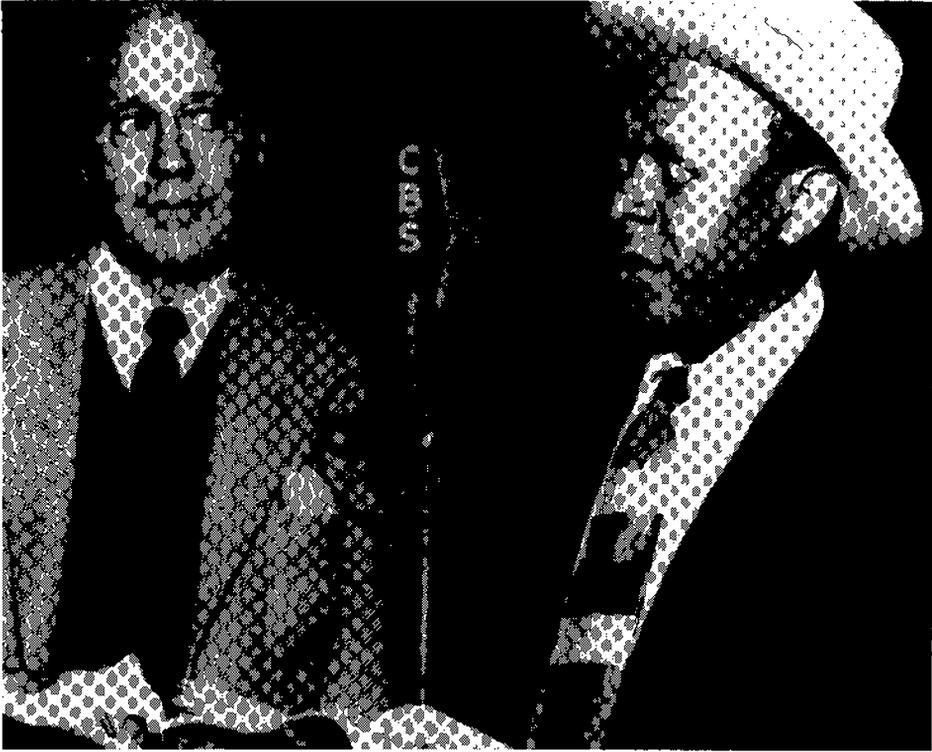
Perhaps the greatest comedy ensemble to perform on the radio (and later on television) was the cast that was called "The Jack Benny Show." The namesake would be the first to admit that his success lay in the workings of so many talented actors, who, at the hands of equally capable writers, provided listeners with an incredible number of laughs per half-hour show. One member, Eddie "Rochester" Anderson, was not only an integral part of the group, but also became one of the earliest successful black actors to be accepted in a sea of white faces. From simple stage beginnings in Oakland, California to the number one show on the air, it was Rochester who rose to play opposite his "boss" in a way that audiences adored and anticipated for years. He became the first universally accepted performer of his race to be endeared to the hearts of all Americans and especially on Sunday nights.

Performing was almost a given to young Eddie Anderson. His father was a minstrel show performer (yes, a black man in a minstrel show) and his mother was of a rare breed of black tight-wire artists. Big Ed and Ella Mae Anderson ushered Eddie into the world on September 18, 1905. By age fourteen, he and brother Lloyd began singing in all-black revues in such prestigious spots as San Francisco's Presidio and in hotel lobbies. When the boys began touring up and down the Pacific coast, father objected and the duo came home for awhile.

The job that was more acceptable to Big Ed provided young Eddie with a potential disaster that was turned into one of the



EDDIE "ROCHESTER" ANDERSON



JACK BENNY and EDDIE "ROCHESTER" ANDERSON

most distinctive trademarks in radio. Hawking newspapers on Oakland's streets gave Eddie some spending money, but the theory was that the louder one yelled the more papers one sold. The future star yelled so loudly to out-sell his opposition that he permanently damaged his vocal chords. What seemed to be the death knell for a performer gave "Rochester" his distinctive raspy voice.

Later in his teen years, a second brother, Cornelius, was added to the group and the "Three Black Aces" began their career as a song and dance team. The parts for the trio grew as the 1920's progressed. In 1919, the team landed parts in the cast of "Strutting Along." After Eddie got one line in a stage comedy in 1924, he left the group to do a solo turn. This was not the end of the team, even though their more famous brother accepted more prestigious jobs, for later they played two and a half

years at the famed Cotton Club night spot in Harlem during its heyday.

Movie producers noticed the talented young black man in the early 1930's. First, Anderson got a small part in the film "What Price Hollywood?" A greater claim to fame came when he had a more prominent part in the all-black Warner Brothers film "The Green Pastures" in 1935. But, even though he had a small role, Eddie Anderson eventually found himself in the most famous production in film history, "Gone With the Wind."

Anderson had been on the "Jack Benny Show" for two years when David O. Selznick requested that "Rochester" (to radio audiences) be tested for the part of Pork, the O'Hara's house servant. A note from Selznick to the resident counsel at RKO studios said, "I think that George (Cukor) is right to test Anderson . . ." He did not receive this part, but rather it went

“OH, ROCHESTER . . .”

to Oscar Polk. Instead Eddie moved to the Hamilton's household as Uncle Peter.

Rochester's movie roles, some guess the number near sixty, continued into the 1960's. But, just as it was Jack Benny's lot to be a movie star before he was successful on radio. Anderson's greater claim to fame emanated from the Philcos and Zeniths of America for nearly two decades.

When Jack Benny needed character parts on his show he often dipped into his cast of supporting players: a Benny Rubin, Bea Benadaret, or Mel Blanc. It was Rubin who was to assume the Negro dialect part as a train porter in a 1937 show. He had mastered so many voices, but, according to Jack Benny in his autobiography recently compiled by daughter Joan, script-writer Bill Morrow noticed Rubin vocalizing the part nicely, but the actor was deemed “too Jewish looking.” Even after an offer to don blackface, Morrow suggested that Rubin would “look” the same to the critical studio audience, only darker. It was decided that the show should hire a Negro actor.

Eddie Anderson had taken a number of bit parts on radio prior to what was to have been another one-shot stint. One story goes that a phone call came to a hotel in Los Angeles that housed many black actors in 1937. Anderson picked up the call for another actor and reported to the intended's audition.

Jack Benny had recently taken the Super Chief from New York to Los Angeles and the character of a real porter loomed as a potential gag candidate on the Easter show of that year. What resulted was the landing of a part and a lifetime job rewritten so that “Rochester” Van Jones would become Benny's definitely underpaid and often highly critical valet. The routine went —

Jack: Hey, porter, porter!

Rochester: Yas-suh.

Jack: What time do we get to
Albuquerque?



JACK BENNY AND “ROCHESTER”

Rochester: What?

Jack: Albuquerque.

Rochester: I dunno, do we stop there?

Jack: Certainly we stop there.

Rochester: My, my!

Jack: Hm.

Rochester: I better go up and tell the engineer that.

Jack: Yes, do.

Rochester: What's the name of that town again?

Jack: Albuquerque.

Rochester: (laughs) Albuquerque.

What they gonna think up next?

Jack: Albuquerque is a town.

Rochester: You better check on that.

Jack: I know what I am talking about . . . now how long do we stop there?

Rochester: How long do we stop where?

Jack: In Albuquerque.

Rochester: (laughs) There you go again. (sound: train whistle twice)

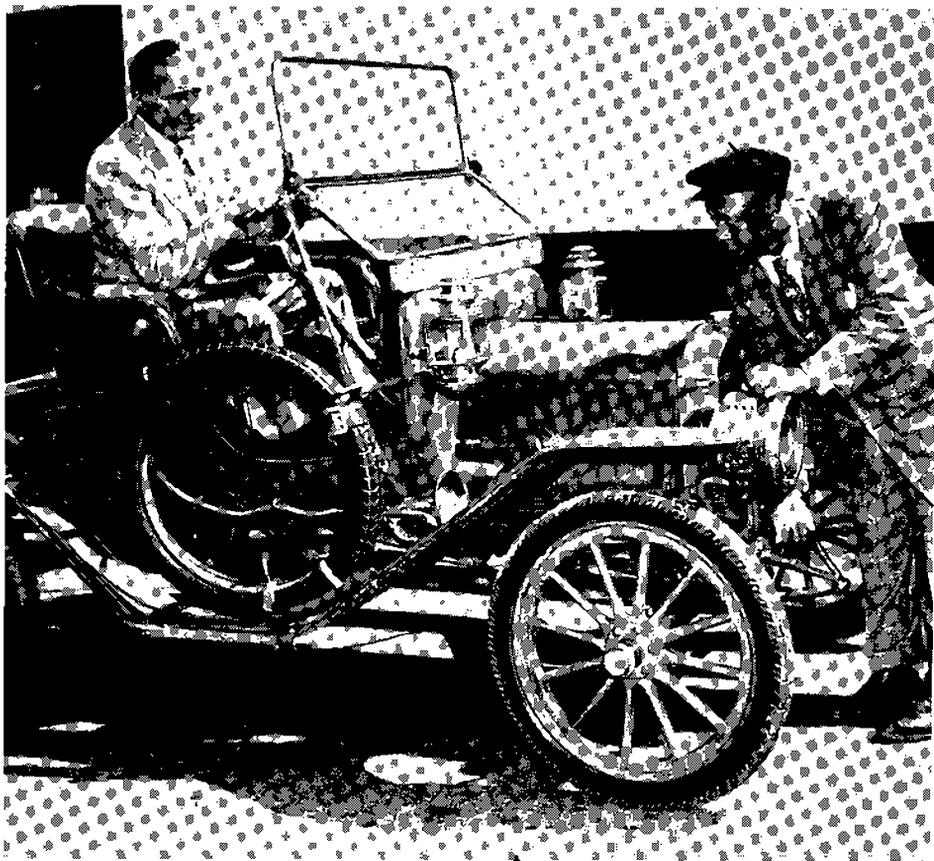
Five weeks later the character reappeared in the show when he stopped at Benny's house when the train came again to Los Angeles. Jack eventually hired the man away from the railroad and the character was adapted as a permanent member of the cast (the first Negro in a major radio production). And so the arrangement continued until the regular show left television in 1964.

Anderson confessed that he had to raise the pitch of his voice for the character. His normal sound was lower, and if he put more pressure on his voice he got the correct vibration. Of course, sometimes that voice cracked mid-word over the air sending the Boss into tears of laughter. The only competition Rochester had for voice jousting came when Andy Devine was

required to play opposite the valet in the Buck Benny sketches.

The Benny show starred performers whose early careers relied on commonly accepted racial stereotypes, and the programs of the late 1930's reflected a closer tie to those now dated jokes. As an awareness of the damaging comedy became more evident, and, after there was a radical writer turnover in the early 1940's, Jack Benny, an extremely sensitive leader, liberalized his treatment of Rochester. Late in Anderson's career, civil rights activists sought his name for their cause, but because he appreciated the fortunes that had befallen him he distanced himself from their requests.

Jack Benny went to bat for his fellow performer more than once. Rochester had



JACK BENNY, "ROCHESTER" AND THE FAMOUS MAXWELL

"OH, ROCHESTER . . ."

been the subject of a controversy when, in a well-publicized case, a film in which he appeared called "Brewster's Millions" was banned in Memphis. The problem, according to a local newspaper, was that the film portrayed "too much social equality and racial mixture." Prior to this 1945 film, Benny had boosted his black cohort's posture when the film "Buck Benny Rides Again" experienced its world premiere in Harlem's Victoria Theater. An enthusiastic crowd, urged on by mc Bill "Bojangles" Robinson, roared its approval as Rochester entered the stage smoking, as he said, one of "Mr. Benny's cigars." In another instance of support, Benny checked out of a hotel that suggested, by this time famous, Rochester's occupancy might upset some customers from the South. The former son of a Jewish immigrant, Benny Kubelsky, also left a restaurant with his entire entourage when a similar suggestion to remove Rochester from the group was made.

Eddie Anderson's greatest film role came when Vincent Minelli was given his first chance to direct at MGM. "Cabin in the Sky," though decidedly stereotypical by today's standards, was one of the most talent-laden musicals produced by this the most prestigious of studios. It was Lena Horne who had the job of seducing Little Joe (Rochester) with her suggestive "There's Honey in the Honeycomb." This Black Everyman could only respond with the song "Life's Full of Consequences" as Kenneth Spencer (representing heaven) and Rex Ingram (from hell) fought for his soul. One tune, "Happiness is a Thing Called Joe," was one of the few added to the original Broadway score which already included the powerful Ethel Waters tunes "Taking a Chance on Love" and "Cabin in the Sky." Add to the ensemble John "Bubbles" Sublett, Louis Armstrong, Oscar Polk, Butterfly McQueen, Ruby Dandridge, and Duke Ellington's orchestra, and a cast of first caliber black entertainers were gathered for a highlight of the 1942 film season.

Numerous other movie roles surrounded Anderson's career. Rochester played in several Benny radio screen spinoffs, including the 1943 film "The Meanest Man in the World." In this film it was Rochester who suggested to the honorable but unsuccessful lawyer Benny to become mean and aggressive. Success followed Jack in this part, but he reverted to Mr. Nice Guy before he lost his girl and friends. The last major film that included Anderson in an important role was "It's a Mad, Mad, Mad, Mad World" in 1963. This Stanley Kramer Cinerama comedy spectacular included literally hundreds of famous comedians, including Jack Benny for a moment, in one of cinema's wildest chase movies. Near the end of the film, taxi drivers Rochester and Leo Gorcey drove treasure seekers toward the climax and the "Big W" where Jimmy Durante had indicated the money-hungry might find gold.

It is ironic that fan mail described



**DON WILSON, JACK BENNY AND EDDIE
"ROCHESTER" ANDERSON ON TV**

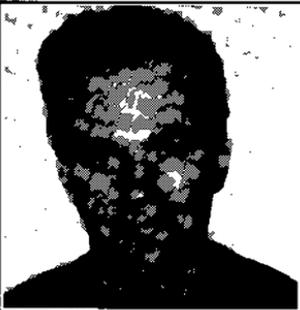


"THE MEANEST MAN IN THE WORLD" (1943) with Priscilla Lane, Jack Benny and Eddie "Rochester" Anderson.

Benny's horrible treatment/underpayment of the manservant, for the real Anderson was paid quite handsomely. It is, however, common knowledge that Eddie Anderson unnerved taskmaster Jack Benny with his tardiness at rehearsals. Anderson was notorious for being late for practice. He usually had excuses that were accepted reluctantly. After one threat from Benny, Rochester had the police escort him into the studio to vouch that he was delayed because of a traffic problem. Jack actually fired Anderson when an early Ronald and Benita Colman guest appearance was threatened by the valet's absence. Rochester was written out of the script, even though he explained that he was late because of a delayed plane arrival from San Francisco. Jack silently ignored Rochester's pleas, until Mary intervened,

saying that her husband was breaking Anderson's heart. The old softee relented and all was forgiven by the next week's show. One can hear Rochester crying, "But Boss . . ." or "Aren't I a stinker?"

Eddie "Rochester" Anderson's lot on the air was to keep track of radio's most successful, surrealistic household, and, in doing so, broke the ground for other black actors, such as Amanda Randolph, Louise Beavers, Eddie Green, and Ernestine Wade, who followed in his footsteps. The acid test to the success of Eddie "Rochester" Anderson's career as a member of "The Jack Benny Show" is evidenced today when new listeners are exposed to the show or old listeners regroup for another reprise; the results show increased admiration for the mastery of ensemble radio comedy. ■



Radio's World War II Tools of Propaganda

BY TODD NEBEL

Although World War II cramped radio like the rest of the nation with respect to material and personnel supplies, this was the golden age of radio at its best with plenty of economic success and public esteem in its favor. The war had global importance, and radio, as in the depression, remained available to most of the public and served as an important information and entertainment provider to the nation.

But American broadcasting was not an entirely domestic element during the war. The United States also broadcast overseas in two different forms: Armed Forces Radio Service broadcasts for American troops abroad and the fledgling propaganda efforts of the Voice of America.

The government began producing radio programs in January, 1942, and first labeled them "Voice of America" in February. From the beginning, "Voice of America" broadcasts were heard in a variety of languages in several parts of the world. Its programming bill of fare consisted mainly of music, with news, commentary, entertainment programs from American radio, and programs specially designed for "Voice of America" broadcasts often using well-known radio characters. All broadcasts were transmitted at first by privately owned shortwave stations in this country (which the government took over for the duration late in 1942) or on new government-owned transmitters. By the end of the war, Voice of America had major production centers in New York and

San Francisco, with over 1000 programs a week coming from New York alone.

During the war, the American listening audience for foreign broadcasting was quite small, perhaps 5 to 10 percent of the total population had and used shortwave equipment. And most of this equipment had been purchased because it was offered as an additional feature on larger console and table model radios. However, it was predicted that 150,000 Americans generally tuned directly to English-language broadcasts from Germany, with fewer listening to Italian or Japanese transmissions.

Germany's international radio broadcasting was produced by the Ministry of Enlightenment and Propaganda headed by Dr. Joseph Goebbels, a "natural" propagandist and one of the closest advisors to Adolph Hitler. The Germans transmitted their radio broadcasting to the world at large and to countries that were German military targets. Broadcasting of the former type stressed the correctness of the German position on world issues, the wonderful life inside Nazi Germany, and the heroic exploits of German arms. The latter created a climate of fear and promoted internal strife in the target country by stressing German military strength and supporting the rights of dissident or minority groups, especially those of German dissent. One of Goebbel's most famous radio personalities was "Lord Haw-Haw," the microphone name for British traitor James Joyce who began broadcasting to the British Isles for the

Nazis beginning in 1939. Joyce's nickname came from his affected upperclass-English style. He failed to sway his audience, and even more importantly, the British laughed at him even as he advised them of locations for upcoming bombing raids.

Later on in the war, Berlin transmitted "Axis Sally," an Ohio woman named Mildred Gillars, who attempted to destroy the morale of the allied forces by playing big band music with her own warnings of impending doom. The soldiers usually listened to the music but ignored and laughed at her warnings. At the conclusion of the war the British captured Joyce and hanged him as a traitor. American authorities put Gillars on trial and imprisoned her until 1961.

The Italians tried to follow Germany's example too, but with even less success. In addition to Mussolini's, the most famous voice used by Italy for broadcasts overseas to the United States belonged to the former American poet, Ezra Pound. Pound told of the wonders of Fascist Italy and the damnation of the democracies fighting it. Following the liberation of Italy, the Americans captured Pound, but he was committed to a mental hospital for a number of years as unfit to stand trial.

The primary cause of Japanese overseas broadcasts during World War II was to convince fellow Asians of the greatness and inevitability of the "Greater East Asia Co-Prosperity Sphere" being built with the strength of Japanese arms. For the benefit of American fighting men in the Pacific, Japanese broadcasting primarily meant Tokyo Rose (Iva Ikuko Toguri and others) who played big band records and offered them a soft shoulder, telling them that while they were fighting, other men were wooing their wives and sweethearts at home. Although the music was popular, one story claims that the Americans parachuted new recordings on Tokyo to

replace the old, scratchy ones (but the new batch all broke on landing) — the propaganda was largely ignored. After the war the Americans captured and fined Toguri and then sent her to prison. Following her release from prison she worked here in Chicago while hoping for a pardon which was finally granted in 1977.

Besides the United States, other allied nations also broadcast beyond their borders, especially the British. The BBC was the main allied voice heard in Europe for four long and tenuous years, after Germany had conquered most of the continent in 1940. It supplied balanced news and commentary and increasingly coded messages to specific resistance groups to coordinate guerrilla action with allied military forces. Much of the advanced work prior to D-Day was accomplished in this way. And the BBC's own "World Service" newscasts probably had the highest credibility of any non-domestic broadcasting service in the world. ■

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Last December, the 50th anniversary of Pearl Harbor was observed.

For millions of Americans it is still the "day of infamy" and the memories of history's most devastating war linger on five decades after the sneak attack on Hawaii. But this was really the second day of infamy for World War Two. The first came in September 1939 when the armies of Adolf Hitler and Nazi Germany suddenly attacked Poland and started the war that would go on for nearly six years and cause the deaths of 54 million people.

When the world, perpetually turning on its axis, spun to that early September morning and the first roars of cannon broke the silence of peace, history took a sharp turn into a dark age for man. The events that shape our world today are a direct result of the events of that day. Europe was officially at war and in the East, Japan was carving out sections of China to increase its empire beyond the shores of its homeland. The world was in a state of chaos and America wanted to avoid being dragged into another global war.

Statesmen and notable citizens (such as Charles Lindberg) spoke out against America going to war in Europe and another group felt that a Hitler-controlled Europe would eventually be a threat to the security of America. No one wanted another war, but it existed and could not be ignored and in Hollywood it was not ignored by brave studio-bosses and filmmakers who decided to wake up the

American people to the dangers of sticking their heads in the sand and hoping the war would go away.

Long before war in Europe erupted, Hollywood released a few films that gave out very strong anti-war messages. The silent films "Wings" and "The Big Parade" de-glorified war and played to huge audiences. The 1930 film "All Quiet on the Western Front," directed by Lewis Milestone from Erich Maria Remarque's novel, was a damning look at the futility of war and the many lives it destroys. "The Dawn Patrol," produced in 1930 and again in 1938 by Warner Bros., drives home a strong anti-war theme. Both versions were highly successful, but the message fell on deaf ears.

In 1936, Adolf Hitler was openly breaking the Versailles Treaty by building a huge army and powerful air force. A remarkable film was produced in England. "Things to Come" was based on the H.G. Wells novel *The Shape of Things to Come* and, as was usual with the visionary Mr. Wells, it was an accurate prediction of World War II. The film spans decades as a global war nearly wipes out mankind and ends with the remaining descendants rocketing to the moon in order to insure survival. The film was a financial disaster because Englanders laughed at scenes of London being bombed by a foreign air force.

In the mid-thirties Alfred Hitchcock directed a series of films that dealt with espionage and spies from a foreign country



"THE MORTAL STORM" (1940) starring James Stewart, Margaret Sullavan and Robert Young.

clearly out to undermine the British Commonwealth. The first movie was "The Man Who Knew Too Much" and it featured a young Peter Lorre as a foreign agent plotting an assassination of a key British statesman. He followed that in 1935 with "The Thirty-Nine Steps" starring Robert Donat as an average citizen caught up in a plot to steal a secret airplane engine design by a group of ruthless spies.

In the next three years Hitchcock filmed "The Secret Agent," "Sabotage," and "The Lady Vanishes," all dealing with agents of a *foreign nation* doing some dirty work in England. It wasn't until 1940 when Hitchcock was in America and directed "Forcing Correspondent" that the *foreign nation* could be named — as Germany. Hitchcock's body of work in the thirties were thrillers with a warning that an enemy was emerging and goose-stepping his way into the fabric of life in Europe. The audiences were entertained,

but failed to see the larger picture that Hitchcock was clearly focusing in on.

On July 18, 1936 armies led by Gen. Francisco Franco began a revolt against the Popular Front government in Spain and the Spanish Civil War had begun. What seemed to be a local, confined war was in reality a warm-up for what was to come. Adolf Hitler backed Franco and sent thousands of weapons and planes to Spain for the Franco armies. Many of those planes and guns were experimental weapons Hitler needed tested and the war in Spain was the perfect proving grounds. The Loyalists troops fought against overwhelming odds and were eventually defeated. In America a group of freedom loving men formed the Abraham Lincoln Brigade and went to Spain to fight on the side of the Loyalists against the fascist-backed armies of Franco. Ernest Hemingway was one of the Americans who went to Spain and his novel *For Whom*

FILM CLIPS

the Bell Tolls chronicled the war. In 1937, Paramount produced "The Last Train From Madrid," the first movie to acknowledge the war in Spain. It starred Lew Ayres and Dorothy Lamour; it wasn't a very good film but paved the way for other movies on the Spanish conflict to follow. "Blockade" was released in 1939 and took a serious look at what was happening in Spain. But even the fine acting of Henry Fonda and Madeleine Carroll couldn't pull the film out of the box office doldrums. In 1940, Paramount tried again with "Arise My Love" scripted by Charles Brackett and Billy Wilder. Claudette Colbert and Ray Milland lead a good cast through some somber experiences in Spain, but once again the audiences failed to take notice of the film or the dangers it was expounding.

When war did explode in Europe in 1939 an extraordinary film was near completion

WW II MOVIES ON VIDEO TAPE

- ★ Across the Pacific
- ★ Bridge on the River Kwai
- ★ Command Decision
- ★ Destination Tokyo
- ★ From Here to Eternity
- ★ Great Escape
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at Warner Bros. "Confessions of a Nazi Spy" was a powerful exposé of Germany's secret army of spies and agents operating in America. The film still manages to create a sense of fear towards the Nazis and their totalitarian doctrines today — 45 years after the defeat of Hitler and his army of henchmen. Edward G. Robinson stars as the U.S. government agent who smashes a Nazi spy ring operating in New York City. The film is tough, real and a fine piece of film-making. Robinson and Jack Warner received threats of death if the film was released, but they refused to be intimidated and both wound up on Hitler's list of American Jews to be terminated when Germany conquered America.

In 1940, the first peace-time draft was set into motion in the U.S.A. and Hollywood found a way to take the edge off the fact that young men were being readied for war. Hollywood drafted Bob Hope in the army on Paramount's backlot. The 1941 film "Caught in the Draft" was pure Hope-less silliness, but a big money maker because the audiences wanted to laugh at the war rather than admit it was a reality.

Universal took a long-shot and put Abbott and Costello in "Buck Privates" and saved the studio from financial difficulties. Both films poked fun at basic training, but that was before anyone knew basic training was going to happen to millions of young Americans. Charlie Chaplin's sense of humor was a little darker than most and his film "The Great Dictator" managed to make Italian dictator Benito Mussolini a straight man for Adolf Hitler. Chaplin won the New York Film Critics Award for best actor and the movie was huge success everywhere it played — except fascist Argentina. It was banned in Germany and all occupied countries. But the darkest comedy to come out of Tinsel Town was "To Be Or Not To Be" produced in 1941 and released in 1942. Produced and directed by Ernst Lubitsch and starring Jack Benny and Carole



"CAUGHT IN THE DRAFT" (1941) with Paul Hurst, Clarence Kolb, Bob Hope and Dorothy Lamour.

Lombard it was severely criticized in its day as the ultimate in bad taste. However, it managed to find humor in the horror of Poland's occupation while showing the compassion and bravery of the oppressed. It was Benny's finest film and one of Lombard's best. She was killed shortly after its release in a plane crash while on a bond drive tour.

In 1940, MGM decided to take their heads out of the sand and produced "The Mortal Storm." Set in 1933 "somewhere in Europe," the film followed the destruction of a Jewish family as the politics of their homeland ripped the family apart. The fine cast of James Stewart, Margaret Sullivan, Frank Morgan and Maria Ouspenskaya, do a credible job with the highly dramatic material. Later that year, MGM released "Escape" starring Robert Taylor as an American who goes to Germany to rescue his German-born mother from a Nazi concentration camp.

Concentration camps, Japanese atrocities in China, the Battle of Britain, Lend-Lease, the fall of France and the endless talk of war plagued the American public in 1941. On June 22, 1941, Germany launched Operation Barbarossa against the Soviet Union and war seemed to be everywhere — except in the good old U.S.A. and there were plenty of politicians who promised to keep us out of the war.

When December 7, 1941 rolled around and Pearl Harbor reeled under the surprise attack by the forces of Japan, Americans forgot about what had been said and promised; America had to go to war. The lines had been drawn and when Germany declared war on the U.S. later in December the line had come full circle. Every man, woman, and child was at war and Hollywood was at war too. The movies were going to war — to win. ■

NEXT TIME: *Hollywood and the war films of 1942 and 1943.*



Museum of Broadcast Communications

museum pieces

Reported by Margaret Warren

FEBRUARY is Black History Month and the MBC will pay tribute to those special weeks by repeating **HAROLD WASHINGTON ON THE AIR**. That very successful exhibition ran last fall and looked back on the media's relationship with Harold Washington as mayor. Phone the Museum for details.

ARCHIVES director Don Visovatti reports that **KUKLA, FRAN AND OLLIE** continues to be especially popular with Museum visitors. Don also tells us that we just acquired a 1951 Muntz TV! Some folks remember watching Kukla and Ollie on a Muntz TV!

MORE ARCHIVES news. We've acquired the Owl Award winners. No, they are not statues honoring our feathered friends! Rather they are awards that salute television films and documentaries produced about older people. They are sponsored by the Retirement Research Foundation, a Chicago organization established by the late John D. MacArthur.

The Owl Award collection includes a MacNeil/Lehrer NewsHour report on Alzheimer's disease; the highly acclaimed TV film drama, "Mrs. Delafield Wants to Marry" starring Katherine Hepburn; and a look at housing problems of the elderly poor in San Diego. Also part of the collection is a Florida-produced exercise program for the wheelchair-bound, plus a film telling the stories of two extraordinary older woman athletes. Ask to see the Owl Award winners next time you visit the Museum.

SPORTS FANS can wile away some winter hours watching tapes of the 1991 World Series and/or the Bulls Championship games. Or get *really* nostalgic and take a look at highlights of the last time the Cubs and Sox played in the World

Series — Sox in 1959, the Cubs in 1945.

OUR NEW TEACHER TRAINING Institute is proving that the Museum of Broadcast Communications is an excellent education resource. Social studies and gifted program teachers from the Chicago Public Schools are taking advantage of the opportunity to incorporate the Museum in their classroom program. Museum staffer Colleen Duke and education consultant Richard Sherman have been conducting sessions for teachers and kids. Through discussion, listening and viewing of material from our Archives, many events from the past are being brought clearly to life for the teachers and their students. A generous grant from Polk Bros. is helping to make this program a success.

STEVE ALLEN was guest of honor at a small dinner party at the Museum last Fall. His remarks were right on target when he stressed the importance of preserving radio and television programming. He told us that hundreds of hours of his own programming was destroyed years ago by orders of a network executive. (No doubt a guy with a passion for clean shelves!) Steve has been supportive of the Museum's efforts from the beginning and we thank him.

WORD COMES that our California friends, the Pacific Pioneer Broadcasters, honored Dick Van Patten at their luncheon in November. Eight must not have been enough as PPB's Lenore Kingston reports that the dais included a dozen or more of Dick's fellow actors, writers and producers.

BIG PLANS are underway for our move to Chicago's Cultural Center this spring. Museum staff are overseeing the operation as carpenters, electricians, plumbers and painters ready the space. The



move should just about coincide with our 5th Anniversary.

It's been a busy five years of steady growth. Exhibits have been added along the way like Crain's "One Minute Miracle" celebrating the television commercial. And hundreds of fans made the delightful "Fibber McGee and Molly" exhibit possible through generous contributions. Fibber fans have had a great time opening the famous closet door.

Our NewsCenter continues to allow visitors to play TV news anchor and to take home their performance on videotape. This exhibit has been popular with everyone — celebrities too. When actor Bob Conrad co-anchored with his young daughter last spring, he quipped, "If this acting thing doesn't work out, I'll use the tape to audition for a news anchor job!"

The Sports Cafe has provided a relaxing nook for looking back at great sporting events. Charlie, Mortimer and Effie have greeted Edgar Bergen fans at the Museum entrance since day one.

These attractions, and more, will be moved to the Cultural Center. We'll continue our seminars and exhibitions — the kind that have packed our River City space for almost five years. Watch for an exhibition this spring on political advertising. Stay tuned for details.

In the meantime, we're open and operating at River City everyday except Monday and Tuesday. Chuck Schaden continues to originate his "Those Were The Days" broadcasts from the Museum on Saturday afternoons. So don't let all this talk about moving dissuade you from coming down now to the Museum. ■

Museum of Broadcast Communications
800 S. Wells St., Chicago 60607

FOR INFORMATION ON MEMBERSHIP OR UPCOMING EVENTS

PHONE (312) 987-1500



FEBRUARY

Old Time Radio Classics — WBBM-AM 78
MONDAY thru FRIDAY MIDNIGHT to 1:00 A.M.
SATURDAY and SUNDAY 8:00-10:00 P.M.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>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. All of the programs we present on <i>Old Time Radio Classics</i> are syndicated rebroadcasts. We are not able to obtain advance information about storylines of these shows so that we might include more details in our <i>Radio Guide</i>. However, this easy-to-read calendar lists the programs in the order we will broadcast them. Programs on <i>Old Time Radio Classics</i> are complete, but original commercials and network identification have been deleted. This schedule is subject to change without notice.</p>						<p>1 To Be Announced</p>
<p>2 X Minus One Fibber McGee Nightbeat Jack Benny</p>	<p>3 Lum and Abner Fibber McGee</p>	<p>4 The Shadow Chandu the Magician</p>	<p>5 Blackhawk Hockey NO RADIO CLASSICS</p>	<p>6 The Bickersons Unsolved Mysteries</p>	<p>7 This is Your FBI Black Chapel</p>	<p>8 Blackhawk Hockey NO RADIO CLASSICS</p>
<p>9 Fibber McGee Charlie McCarthy Burns & Allen Jack Benny</p>	<p>10 Aldrich Family Lum and Abner</p>	<p>11 The Shadow Chandu the Magician</p>	<p>12 Damon Runyon Theatre Guest Star</p>	<p>13 Adam & Eve Sketch: Mae West & Don Ameche Lights Out</p>	<p>14 Lum and Abner Jerry of the Circus</p>	<p>15 Abbott & Costello Charlie McCarthy X Minus One Fibber McGee</p>
<p>16 Blackhawk Hockey NO RADIO CLASSICS</p>	<p>17 Star Theatre Ma Perkins</p>	<p>18 Lum and Abner Crime Classics</p>	<p>19 The Shadow Chandu the Magician</p>	<p>20 Life of Riley Captain Midnight</p>	<p>21 Bill Stern X Minus One</p>	<p>22 Burns & Allen Nightbeat Abbott & Costello The Bickersons</p>
<p>23 Blackhawk Hockey NO RADIO CLASSICS</p>	<p>24 Vic and Sade Dangerous Assignment</p>	<p>25 Fred Allen Chandu the Magician</p>	<p>26 The Shadow Bill Stern</p>	<p>27 Blondie Unsolved Mysteries</p>	<p>28 The Saint Lum and Abner</p>	<p>29 Blackhawk Hockey NO RADIO CLASSICS</p>

MARCH

Old Time Radio Classics — WBBM-AM 78
MONDAY thru FRIDAY MIDNIGHT to 1:00 A.M.
SATURDAY and SUNDAY 8:00-10:00 P.M.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>1 Blackhawk Hockey NO RADIO CLASSICS</p>	<p>2 Lights Out Tom Mix</p>	<p>3 Nightbeat Lum and Abner</p>	<p>4 Hollywood Star Playhouse Abbott & Costello</p>	<p>5 Duffy's Tavern Abbott & Costello</p>	<p>6 Damon Runyon Theatre Unsolved Mysteries</p>	<p>7 Jack Benny Abbott & Costello Fibber McGee Burns & Allen</p>
<p>8 Charlie McCarthy Fibber McGee Burns & Allen Jack Benny</p>	<p>9 The Shadow Chandu the Magician</p>	<p>10 Life of Riley Lum and Abner</p>	<p>11 Nightbeat Ma Perkins</p>	<p>12 Philip Marlowe Captain Midnight</p>	<p>13 Midnight Strange Dr. Weird</p>	<p>14 Jack Benny Abbott & Costello Fibber McGee Burns & Allen</p>
<p>15 Blackhawk Hockey NO RADIO CLASSICS</p>	<p>16 The Shadow Dizzy Dean</p>	<p>17 Life of Riley Tom Mix</p>	<p>18 Rogue's Gallery Captain Midnight</p>	<p>19 Grand Marquee Chandu the Magician</p>	<p>20 Great Gildersleeve Easy Aces</p>	<p>21 Blackhawk Hockey NO RADIO CLASSICS</p>
<p>22 Blackhawk Hockey NO RADIO CLASSICS</p>	<p>23 Escape Chandu the Magician</p>	<p>24 The Shadow Unsolved Mysteries</p>	<p>25 Mystery in the Air Strange Dr. Weird</p>	<p>26 Lights Out Captain Midnight</p>	<p>27 This Is Your FBI Dizzy Dean</p>	<p>28 Blackhawk Hockey NO RADIO CLASSICS</p>
<p>29 Blackhawk Hockey NO RADIO CLASSICS</p>	<p>30 Quiet Please Chandu the Magician</p>	<p>31 Aldrich Family Lum and Abner</p>	<p>PLEASE NOTE: All of the programs we present on <i>Old Time Radio Classics</i> are syndicated rebroadcasts. We are not able to obtain advance information about storylines of these shows so that we might include more details in our <i>Radio Guide</i>. However, this easy-to-read calendar lists the programs in the order we will broadcast them. Programs on <i>Old Time Radio Classics</i> are complete, but original commercials and network identification have been deleted. This schedule is subject to change without notice.</p>			

THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

FEBRUARY

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

February is Jack Benny Month!

SATURDAY, FEBRUARY 1st

JACK BENNY PROGRAM (2-1-42) Jack, Mary Livingstone, Phil Harris, Dennis Day and Don Wilson are joined by guest Humphrey Bogart for a sketch, "The Fright Wig Murder Case." Cast features Voala Vonn and Frank Nelson. Jell-O, NBC. (29:25)

LUX RADIO THEATRE (4-16-39) "Bullets or Ballots" starring Edward G. Robinson, Humphrey Bogart, Mary Astor and Otto Kruger in a radio version of the 1936 film. A cop pretends to leave the police force to crack a citywide mob ring. This is a recording of the dress rehearsal for the broadcast. Cecil B. DeMille is host. Lux Soap, CBS. (21:00; 13:45; 22:55)

JACK BENNY PROGRAM (10-30-49) It's Don Wilson's Silver Anniversary in radio and his 16th year with Jack. Guest Frank Sinatra drops in to sing a special song for Don, then joins Mary Livingstone to appear as Don's parents in a sketch, "The Don Wilson Story." Lucky Strike Cigarettes, CBS. (10:20; 17:15)

SONGS BY SINATRA (1-23-46) Frank Sinatra with lots of music and comedy. Regulars include announcer Marvin Miller, Janet Waldo, and the Pied Pipers. Guest is pianist Skitch Henderson. AFRS rebroadcast. (12:15; 17:44)

JACK BENNY PROGRAM (10-5-47) First show of the 1947-48 season. There's lots of talk about what the gang did during summer vacation. The regulars include Mel Blanc, the Sportsmen Quartet, and Bea Benadaret and Sara Berner as the two switchboard operators. Lucky Strike Cigarettes, NBC. (26:35)

SATURDAY, FEBRUARY 8th

JACK BENNY PROGRAM (2-8-42) Jack is upset when he learns that Fred Allen is moving his program to Sunday nights beginning March 8, 1942! Cast features Mary Livingstone, Phil Harris, Don Wilson, Eddie

"Rochester" Anderson, and Frank Nelson as Virgil Rhymer, the sound effects man. Jell-O, NBC. (29:20)

TEXACO STAR THEATRE (3-8-42) Fred Allen stars in "an hour of mirth and melody" in this first program in his new Sunday time slot. The "March of Trivia" presents awards to Hollywood Riff-Raff. The Texaco Workshop Players present a mini-cavalcade of the career of Fred Allen for the benefit of his new Sunday night listeners. Guest is Shakespearean actor Maurice Evans. Cast includes Minerva Pious, John Brown, Alan Reed (as Falstaff Openshaw), Jimmy Wallington, Al Goodman and the orchestra. Texaco, CBS. (16:40; 17:55; 21:10)

★ **NEWS OF THE WORLD (2-11-42)** Charles Collingwood in London, Eric Sevareid in Washington and other CBS correspondents offer the latest news of the war. "MacArthur's men are holding the line in Bataan." Sustaining, CBS. (15:35)

JACK BENNY PROGRAM (6-20-48) A remote broadcast from Cleveland, Ohio where Jack is appearing at the Palace Theatre. The scene is Jack's backstage dressing room. Singer Marilyn Maxwell (who's on the bill with Jack), Cleveland Indian pitcher Bob Feller, and Bob Hope drop in. Lucky Strike Cigarettes, NBC. (11:05; 16:20)

BOB HOPE SHOW (11-9-48) Guest Jack Benny joins Bob and Doris Day, Hy Averbach, Jack Kirkwood and Les Brown and the orchestra. Hope and Benny play disc jockeys in a "Make Believe Washroom" skit AFRS rebroadcast (11:40; 12:00)

JACK BENNY PROGRAM (10-12-47) Second show of Jack's 1947-48 season. Since sponsor took out a million dollar insurance policy on him, Jack must go to the doctor for a physical examination. The doctors are played by Mel Blanc and Frank Nelson. Lucky Strike Cigarettes, NBC. (25:40)

SATURDAY, FEBRUARY 15th

★ **JACK BENNY PROGRAM** (2-15-42) In a flashback to yesterday, Feb. 14, Jack tries to find someone to spend his birthday with. Dennis Day sings Jerome Kern's new inspiring, patriotic song about Abraham Lincoln (just three months after Pearl Harbor). Schlepferman delivers a singing telegram to Jack. Jello-O. NBC. (28:55)

CAMPBELL PLAYHOUSE (3-24-40) Host and producer Orson Welles presents Jack Benny starring in a radio version of the hit Broadway comedy "June Moon" by Ring Lardner and George S. Kaufman. Jack is a songwriter from Schenectady who goes to the big city of New York to write a romantic hit. Cast features Benny Rubin, Bea Benadaret and Lee Patrick. This is the first time a studio audience was permitted to view an Orson Welles broadcast. Announcer is Ernest Chappel. Campbell Soups, CBS. (28:00; 30:30)

SUSPENSE (10-7-43) "Philoamel Cottage" starring Orson Welles and Geraldine Fitzgerald. It's Agatha Christie's story about a wife who has suspicions about her husband's mysterious past. Sustaining, CBS. (28:55)

JACK BENNY PROGRAM (2-27-55) Jack leaves the rehearsal to watch the wrestling matches on television. Cast includes Dennis Day, Bob Crosby, Eddie "Rochester" Anderson, Don Wilson, Hy Averbach, Elvia Allman, Frank Nelson, Mel Blanc, Mahlon Merrick and the orchestra. Lucky Strike Cigarettes, CBS. (14:30; 10:05)

★ **NEWS OF THE WORLD** (2-25-42) Columbia correspondents around the world offer news of the war. "Anti-aircraft guns went into action against unidentified aircraft in the Los Angeles area shortly after 3 a.m. Pacific War Time this morning." Sustaining, CBS. (12:00)

JACK BENNY PROGRAM (10-19-47) Third show in Jack's 1947-48 season. Jack is off to the Hillcrest Country Club to play some golf. First of two related programs. Lucky Strike Cigarettes, NBC. (26:40)

SATURDAY, FEBRUARY 22nd

★ **JACK BENNY PROGRAM** (2-22-42) Jack and the gang broadcast from the U.S. Army Post at the Presidio in San Francisco, California, before an all-soldier audience. Dennis sings "Private Buckaroo," and Mary reads a poem, "I Like A Soldier Boy." The program is being short-waved to military audiences around the world, including General MacArthur and his men in the Philippines. Jell-O, NBC. (29:15)

JACK BENNY PROGRAM (5-16-48) Actor Robert Taylor subs for Jack who has taken the week off! Cast features Mary Livingstone, Phil Harris, Eddie "Rochester" Anderson, Dennis Day, Don Wilson, Mel Blanc, Frank Nelson, the Sportsmen. Lucky Strike Cigarettes, NBC. (8:55, 11:15, 7:05)

LUX RADIO THEATRE (4-29-40) "Smilin' Through" starring Robert Taylor and Barbara Stanwyck with H. B. Warner in a radio version of a romantic love story set in the present and the past. The story was brought to the silver screen in 1922 and again in 1932. (It would be re-made again in 1941.) Cecil B. DeMille hosts. Lux Soap. CBS. (20:50; 19:25; 19:20)

JACK BENNY PROGRAM (10-17-48) Guest Barbara Stanwyck joins Jack and the gang as Jack takes Mary to the movies to see Barbara's new picture, "Sorry Wrong Number." Lucky Strike Cigarettes, NBC. (9:50; 16:05)

JACK BENNY PROGRAM (10-26-47) Fourth program of the 1947-48 season. Picking up from last week's show, Jack is still looking for his golf ball at the Hillcrest Country Club! Then it's back to the studio for more rehearsal. Lucky Strike Cigarettes, NBC. (26:55)

SATURDAY, FEBRUARY 29th

20 YEARS OF LEAP YEAR DAYS!

DODGE SHOW (2-29-36) Harry Richman and the Dodge Orchestra with guests Tom Howard and George Shelton in a program of music and comedy. Dodge Motors, Syndicated. (14:35)

CAPTAIN MIDNIGHT (2-29-40) An isolated episode of the series finds Chuck Ramsay a captive in Ivan Shark's airplane. Bill Rose as Chuck, Boris Apton as Shark. Announcer Don Gordon offers a Captain Midnight Aviation Map. Skelly Oil Co., MBS. (14:00)

★ **FIBBER MC GEE & MOLLY** (2-29-44) Jim and Marion Jordan star with Arthur Q. Brian, Ransom Sherman, Shirley Mitchell, Marlin Hurt, Harlow Wilcox, the King's Men, Billy Mills and the orchestra. Influenced by a cowboy story, "Panamint" McGee decides to build a western campfire in the fireplace at 79 Wistful Vista, Johnson's Wax, NBC. (9:50; 13:30; 6:55)

ADVENTURES OF SHERLOCK HOLMES (2-29-48) "The Case of King Phillip's Golden Solver" stars John Stanley as Holmes and Alfred Shirley as Dr. Watson. Lady Cynthia relates the story of the disappearance of a priceless family heirloom. Clipper-Craft Clothes, MBS. (18:25; 11:55)

JACK BENNY PROGRAM (2-29-48) Before rehearsal. Jack takes his girlfriend to lunch. Later, Jack makes Phil analyze, line by line, the lyrics to "That's What I Like About the South." The Sportsmen sing "Sonny Boy." Lucky Strike Cigarettes, NBC. (6:45; 15:20; 6:00)

ETHEL AND ALBERT (2-29-52) Peg Lynch and Alan Bunce, as the Couple Next Door, plan to go to an ice carnival. AFRS broadcast. (14:40)

X MINUS ONE (2-29-56) "Hello Tomorrow" stars Jan Miner and John Larkin. It's the year 4195, it's after the Third Atomic War, and civilization is underground to survive the intense gamma radiation. Sustaining, NBC. (24:20)

THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

MARCH

SATURDAY, MARCH 7th

★ **TREASURY STAR PARADE** (2-25-42) First program in the long-running series of patriotism and morale-building for the Home Front audiences during World War II. Lt. Robert Montgomery, U.S.N. presents Judith Anderson, Maurice Evans and Igor Gorin. Gorin sings "The Pledge of Allegiance," followed by the drama, "The Statue of Liberty." U.S. Treasury Department (14:50)

INNER SANCTUM (6-12-45) "Portrait of Death." A woman's portrait leads to death. Lipton Tea and Soup, CBS. (13:40; 15:15)

★ **JACK BENNY PROGRAM** (3-8-42) Guest Joan Bennett joins Jack and the whole gang in a remote broadcast from the U.S. Marine Corps Base in San Diego, California. The band plays, "He's 1-A in the Army and A-1 in My Heart." Mary's poem: "Tell it to the Marines, but Don't Get Tough About It!" Phil, Dennis, Rochester, Don, Jell-O, NBC. (10:30; 17:50)

LUX RADIO THEATRE (11-11-40) "Nothing Sacred" starring Joan Bennett and Douglas Fairbanks, Jr. in a radio version of the 1937 movie "screwball comedy." Hazel Flagg, a wrongly-diagnosed small-town girl expresses a last wish to see New York City before she dies. Cecil B. DeMille hosts. Lux Soap, CBS. (19:10; 20:50; 16:40)

★ **TOM MIX RALSTON STRAIGHT SHOOTERS** (4-18-41) An isolated episode of "Hidden Mesa" starring Russell Thorson as Tom with Percy Hemus as the Old Wrangler. Tom and the Wrangler battle "Whisper" Johnson, an enemy agent out to bomb a defense plant (eight months before Pearl Harbor). Ralston, NBC. (14:40)

TRIBUTE TO VIC AND SADE (1973) Part 1. Narrated by Bob Arbogast and Gary Owens. Jack Foster interviews Bernadine Flynn, Clarence Hartzell, Bill Idelson, Bob Brown, Johnny Coons, Franklyn McMahon. Included is a Vic and Sade episode, "Rush Plans a Party." Special. (29:25)

SATURDAY, MARCH 14th

★ **KRAFT MUSIC HALL** (3-12-42) Bing Crosby stars with Mary Martin, Victor Borge, Jerry Lester, Ken Carpenter, the Music Maids and Hal, John Scott Trotter and the orchestra. Guests are Pat O'Brien and Wingy Manone. Pat joins Bing for some pre-St. Pat's Day fun, Wingy plays "That's A Plenty!" Bing chats with an Army food advisor and sings the "Quartermaster Song." Pat closes with a patriotic bit. Kraft Foods, NBC. (14:00; 13:00; 17:45; 11:20)

-20- *Nostalgia Digest*

★ **NEWS OF THE WORLD** (3-13-42) War news from around the world via shortwave radio. "Metropolitan Opera star Ezio Pinza was taken into custody by the FBI as an enemy agent." News correspondents are Harry Marvel, John Raleigh, Charles Collingwood, John Purcell. Sustaining, CBS. (13:50)

HALLMARK PLAYHOUSE (3-17-49) "Our Own Kind" is a story for St. Patrick's Day starring Barry Fitzgerald. Host is James Hilton. Hallmark Cards, CBS. (13:04; 15:05)

★ **G.I. JIVE #755** (1940s) G.I. Jill spins records on the A E F. Jukebox for the boys in the service around the world. Tunes by Glenn Miller, Lucky Millinder, Dinah Shore and Martha Tilton. AFRS. (14:45)

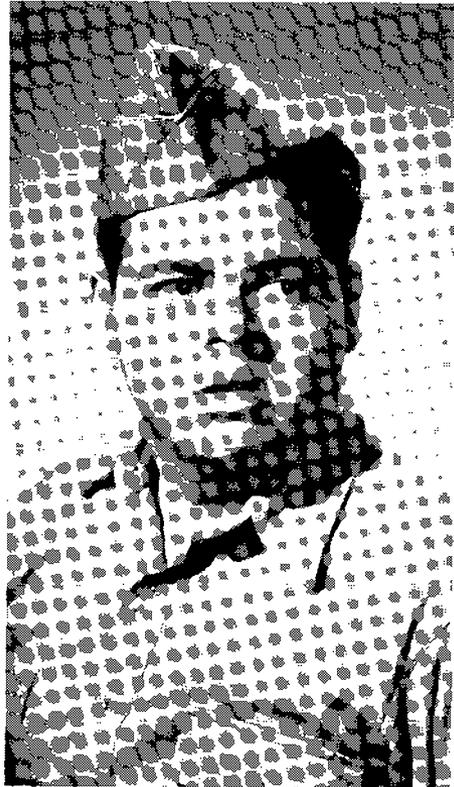
★ **WAR PRODUCTION DRIVE** (3-17-42) The makers of Johnson's Wax "has given this time to their government" for this special World War II program urging Americans to step up war production on the home front to help win the war... "the total war in which everyone is a soldier." Comments by Donald M. Nelson, chairman of the War Production Board, follow a drama written and produced by William N. Robson. This broadcast replaced Fibber McGee and Molly on this date. NBC. (29:15)

TRIBUTE TO VIC AND SADE (1973) Part 2. Comments by Bernadine Flynn, Clarence Hartzell, Bob Brown, Billy Idelson. Includes Vic and Sade broadcast from March 12, 1942. Vic plans to go on a lunch date. Special. (27:05)

SATURDAY, MARCH 21st

INNER SANCTUM (1946) "Murder Comes at Midnight" starring Mercedes McCambridge. A sound engineer and his wife rent a house in the country. AFRS rebroadcast (10:55; 13:50)

★ **WE HOLD THESE TRUTHS** (12-15-41) A special program, heard on the combined networks of the United States, in honor of the 150th Anniversary of the Bill of Rights, the first 10 amendments to the U.S. Constitution. An all-star cast participates in this dramatic production written and directed by Norman Corwin, Cpl. James Stewart, Lionel Barrymore, Walter Huston, Edward Arnold, Marjorie Main, Walter Brennan, Edward G. Robinson, Bob Burns, Orson Welles, Rudy Vallee. President Roosevelt makes significant remarks one week after the U.S. Declaration of War on Japan and just a few days after entering into war with Germany. Music by Bernard Herrmann. Leopold Stokowski conducts the NBC Symphony Orchestra performing the Star Spangled Banner. All



EZRA STONE stepped out of his role as Henry Aldrich to work for Uncle Sam during WW II.

Networks and many independent stations. (31:20, 29:10)

★ **G.I. JIVE #756** (1940s) G.I. Jill spins the records for military listeners. Music by Harry James, Bing Crosby, Ella Mae Morse, Glenn Miller, AFRS. (14:45)

★ **THIS IS WAR** (3-21-42) "You're On Your Own" stars Ezra Stone, Claude Raines and Everett Sloan in a profile of Mr. Jones, average American and what the war is doing to his normal routine. Sixth show in the series. All Major Networks. (14:45, 15:00)

TRIBUTE TO VIC AND SADE (1973) Part 3. Cast members continue to reminisce about the series and talk about creator-writer Paul Rhymer. Includes 1942 episode: Sade wants to visit the Cardberrys. Special. (28:52)

SATURDAY, MARCH 28th

★ **FIBBER MC GEE AND MOLLY** (3-31-42) Jim and Marian Jordan as the folks at 79 Wistful Vista. Cast features Bill Thompson, Isabel Randolph, Gale Gordon,

Harlow Wilcox, the King's Men, Billy Mills and the orchestra. Fibber tries to win \$5,000 in a contest by completing the sentence, "I like Latherino Soap because . . ." The band plays a patriotic medley, Johnson's Wax, NBC. (9:15; 11:40; 9:05)

SUSPENSE (3-27-48) "Night Must Fall" starring Robert Montgomery, Dame Mae Whitty, Heather Angel. A lodger at an English home is suspected of a strange murder. Sustaining, CBS. (13:49; 8:20; 14:31; 21:21)

★ **TERRY AND THE PIRATES** (2-9-42) Isolated episode finds Terry fighting the Japanese "somewhere in China." Young listeners are asked to send in their pledges to buy War Stamps. Quaker Puffed Cereals, NBC. (14:16)

MURDER AT MIDNIGHT (1946) "Terror From Out of Space." George Petrie and Peter Capell co-star. A military scientist attempts to establish radio contact with the moon. Syndicated (11:45; 13:30)

★ **TREASURY STAR PARADE** (2-27-42) Program number two in the wartime series. Judith Anderson and Maurice Evans present the Death Scene from "Macbeth." Host Robert Montgomery appears as a truck driver in a sketch about the "Average American." Al Goodman and the orchestra. Treasury Department. (14:33)

TRIBUTE TO VIC AND SADE (1973) Part 4. The conclusion of this loving tribute to radio's homefolks. Cast members recall Paul Rhymer and the program they all love. Includes an episode from Jan. 4, 1943: "Sade plans a gathering and ice cream also." Special. (29:25)

CUSTOM CASSETTE SERVICE

A custom cassette tape recording of any of the old time radio programs broadcast on **THOSE WERE THE DAYS** — currently or anytime in the past — is available for a recording fee of \$13 per one hour or less

You will get a custom recording prepared just for you on top quality Radio-Tape, copied directly from our broadcast master. Simply provide the original broadcast date, the date of our rebroadcast, and any other specific information that will help us find the show you want.

Send your requests to:

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Morton Grove, IL 60053

If you have any questions,
please call (708) 965-7763

CLAYTON MOORE:

The Man Behind the Mask

His very silence seemed a part of his grim strength, dominating personality, and strong character. His was the lithe grace of a panther. Broad of shoulder, lean of hip, his six-foot-two of height was topped by a broad-brimmed Stetson. The upper part of his clean-shaven face was masked. A fine, firm chin and well-formed mouth added to the impression that here was a man of sterling courage and untold power. The ivory handles of a brace of .45s protruded from holsters strapped low on either side.

"We'll push on a little longer, Tonto," the Lone Ranger said at last.

—From the Lone Ranger and the Mystery Ranch by Fran Striker

by JOHN FEEHERRY

Jack Clayton Moore, TV's most famous Lone Ranger, strides into the 3rd-floor meeting-room area of Amoco Corporation's international headquarters building in Chicago. At age 72, he still has the lithe grace of a panther, a throwback perhaps to the days of his youth when he was an acrobat and trapeze performer in a circus. His shoulders are still broad and he is still lean of hip. His just under 6-foot height is topped by a broad-brimmed Stetson, and the upper part of his clean-shaven face is masked. He does indeed have a fine, firm chin and well-formed mouth, which now breaks into a friendly smile as he extends his hand in greeting to an *Amoco Torch* reporter.

"I think I'll take these off," he says in that resonant voice familiar to millions of devotees of the Lone Ranger television series that still runs in syndication around the world. He unbuckles the gun belt that holds silver-plated bullets and a brace of silver-plated single-action Colt .45s that protrude from low-slung holsters on either side. He lays them across a nearby couch, and then sits down lightly on a facing couch next to Connie, his wife of only two months. "Might was well get comfortable," he says.

Moore has come to Chicago on this day in April as a part of his promotional work for Amoco Oil Company's introduction of

Amoco Silver Lead-Free gasoline. This has included personal appearances in front of dealer and jobber groups as well as appearances in introductory TV ads. On this day, he has a full schedule that includes interviews with newspaper reporters and radio talk-show hosts, a walk-through of Amoco Corporation's employee cafeteria, and a luncheon address to the Women's Ad Club of Chicago. By late afternoon, he'll be on his way back to his home in California's San Fernando valley. But in a sense, any time Clayton Moore comes to Chicago, he's already home.

"Yes, I was born right here in Chicago in 1914," he says, "and grew up on the North Side. Went to Senn High School. The earlier part of my life was spent like any regular, young American — going to movies with my cap gun at eleven in the morning, paying a nickel and staying there almost all day long watching Tom Mix, William S. Hart, Col. Tim McCoy, and all the cowboys of the earlier days. When I was a kid there were two things I wanted to be, a policeman or a cowboy."

Moore's father, Sprague Moore, a native of Binghamton, N.Y., was a real-estate developer in Chicago when he met his wife to be, Theresa, a Chicago native. Three sons were born of that marriage, and Clayton and his two brothers grew up in



CLAYTON MOORE as THE LONE RANGER

middle-class circumstances. "I am the last of the Moores," he says sadly, observing there are no male offspring to carry on the family name. Moore has an adopted daughter now 29. His first wife, Sally, died in 1986.

Moore was an exceptional athlete in high school, showing early in life all the qualities that would make a fine gymnast. He trained at the Illinois Athletic Club under the famed Olympic coach, John W. Behr, and was taught to swim by fellow Chicagoan Johnny Weissmuller, the Olympic swimmer who later went on to become the most famous of the movie Tarzans.

Moore's involvement with gymnastics and track led to his first job as a leaper, flyer, and catcher in a circus trapeze act. But this was to be a short-lived occupation. "In 1934, I fell and injured my leg," he says. "So no more trapeze."

Moore, who had been doing modeling work on the side, pursued this career as

a John Robert Powers model in New York, appearing in all types of newspaper and magazine ads and in catalogs. But the yen to be a movie cowboy like the heroes of his youth was strong. In 1938, he moved to Hollywood.

"I beat on the doors of casting offices all over town," he says, "and I was finally signed to a contract by Bryan Foy, a B-picture producer at Warner Brothers. I stayed at Warner Brothers for about a year, doing plays with such soon-to-be stars as Susan Hayward and Carole Landis."

After a year, Moore left Warner Brothers and went briefly to Metro-Goldwyn-Mayer, and then to Edward Small Productions, where he was cast in a minor role in his first full-length feature western movie — *Kit Carson* — starring Jon Hall as the famed frontiersman, and Dana Andrews in his first motion picture.

"I was a good guy in that one," Moore says. "But I got shot by Indians as I tried to warn the wagon train."

Moore was cast in two other movies for Edward Small — *Son of Monte Cristo* starring Louis Hayward and Joan Bennett, and *International Lady* with George Brent and Basil Rathbone. But it wasn't until he moved to Republic Studios that he really began to get training in gun handling and swordplay. At Republic, he played the lead in *Perils of Nyoka*, the first of many serials he made that eventually would earn him the title "king of the serials." But the war intervened.

From 1943 to 1945, Moore served as a dispatcher for the U.S. Army Air Force's gunnery school in Kingman, Ariz., rising to the not-so-lofty rank of corporal. "I never made sergeant," he says. "I always had the feeling that the commanding officer didn't like *Perils of Nyoka*, which played in town every Friday night. I took a lot of ribbing over that."

After the war, Moore returned to California, but there was a strike in progress and the actors did not cross the picket lines. For about a year, Moore was forced to find work wherever he could —

CLAYTON MOORE

mixing cement, digging foundations, building fences. "There are a few thousand feet of fence in California that I built," he says with a grin.

By 1949, with the strike long over, Moore had returned to Republic Studios where he had established himself as a journeyman actor in some now forgettable, but then very popular, serials (*Jesse James Rides Again*, *The Adventures of Frank and Jesse James*, *G-Men Never Forget*, and *Ghost of Zorro*). His portrayal of the masked Zorro would figure prominently in the decision to cast Clayton Moore as the Lone Ranger.

Radio had already established the Lone Ranger as an American institution by 1949. The program, which made its debut on WXYZ radio in Detroit on January 30, 1933, became an instant success and soon was heard on stations all over the country. The brainchild of WXYZ's owner, George W. Trendle, and a prolific radio scriptwriter, Fran Striker (who went on to write 12 Lone Ranger novels based on the radio series), the Lone Ranger program was heard on Mondays, Wednesdays, and Fridays for two decades. "A fiery horse with the speed of light, a cloud of dust and a hearty 'Hi-Yo Silver, away.' The Lone Ranger rides again" (the opening refrain) were practically household words, and the accompanying *William Tell Overture* had become the Lone Ranger's trademark. A Lone Ranger movie serial in the late 1930s, starring Lee Powell as the masked man and Chief Thundercloud as Tonto, for the first time added flesh and blood to the radio characters.

The radio programs over the years featured three actors in the role — George Seaton, Earle Graser, and Brace Beemer (the last and most famous of the radio Lone Rangers). The series went off the air in 1954. Like so many of the old-time radio shows, it was a victim of the growing popularity of television. But the Lone Ranger and Tonto were already riding

again on television. Moore had finally realized his childhood dream — not just as a movie cowboy, but as *the* western hero.

"There were at least 50 actors who auditioned for the role," Moore recalls. "George W. Trendle and Fran Striker were doing the auditioning, and someone had told them about my masked role in *Zorro*. So they got hold of the film and called me in on the day before they were to make the selection. I got the job on the spot."

The casting of Jay Silverheels as Tonto was the beginning of a close personal friendship between the "Lone Ranger" and "Tonto" — both on and off the screen. Silverheels, who died in 1980 at the age of 59, was the son of a Mohawk chief and something of a sports hero in Ontario, Canada, where he grew up.

"I took Jay's death very hard," Moore says. "He was a good friend and a fine gentleman."

The Lone Ranger TV series was launched in 1949 with a three-part mini-series explaining the legend of how the Lone Ranger came to be. Briefly put, John Reid (the Lone Ranger's real name) is the only survivor when a posse of six Texas Rangers — led by his brother, Dan — is ambushed by the notorious Butch Cavendish gang. The severely wounded John Reid is found and nursed back to health by Tonto, whose life he had saved when both were youngsters. John Reid vows to bring the Cavendish gang to justice, but realizing he will be recognized by the outlaws, he dons a mask fashioned from the black vest of his dead brother. "You lone ranger now," Tonto says. And so the legend is born.

The Lone Ranger and Tonto went on to bring the Butch Cavendish gang and a host of other outlaws to justice in 182 half-hour TV shows before going into syndication in 1957, and in two-full length color motion pictures. Clayton Moore was the Lone Ranger in all but 52 of the TV episodes and in both motion pictures. Actor John Hart replaced Moore as the TV Lone



**CLAYTON MOORE and JAY SILVERHEELS
as THE LONE RANGER and TONTO**

Ranger for one year in 1952-53. During his hiatus, Moore kept busy wearing both white hats and black hats in serials (*Radar Men from the Moon*, *Son of Geronimo*, *Jungle Drums of Africa*), a full-length motion picture (*Buffalo Bill in Tomahawk Territory*), and in TV series (Hopalong Cassidy, Roy Rogers, Gene Autry, the *Cisco Kid*, etc.)

But the clamor for Clayton Moore's return to the Lone Ranger was deafening. "People began writing in to General Mills threatening to stop eating Cheerios if I wasn't returned to the role," he recalls with a grin. General Mills, the sole sponsor during the TV days, got the message.

"Jay Silverheels and I hold the record, I believe, for making the most TV episodes," Moore says. "We made three pictures a week, one every two days. We'd have a new script to memorize each night. And none of the scenes was shot in sequence." Moore and Silverheels, both natural athletes, performed most of the stunt work themselves. For the most part,

the TV episodes were filmed on location near Lone Pine, California, 300 miles north of Los Angeles, and around Kanab, Utah. Studio work was done at Carthe Sound Stages in Hollywood.

"A lot of stars who are prominent today appeared in the Lone Ranger," Moore observes. "Dennis Weaver, James Arness, Craig Stevens, Marjorie Lord, and others all appeared in Lone Ranger episodes early in their careers."

In 1954, two years before the TV series ended and the episodes were syndicated, George W. Trendle sold his interest in the entire Lone Ranger package — radio, TV, comic books, and merchandising items — for \$3 million to Jack Wrather, a Dallas oilman and TV producer. At the time, this was believed to be a record price for a TV-radio property. But it would turn out to be cheap at the price, because Lone Ranger reruns have been amazingly durable to this day on TV, and even radio episodes are making a comeback. Wrather sold the Lone Ranger properties to Southbrook Entertainment International of Beverly Hills, California two years ago.

Ironically, no one associated with the Lone Ranger — except, of course, the Wrather interests and now Southbrook — have cashed in on this syndicated bonanza. "We were paid a certain sum for six reruns," Clayton Moore says. "After that, nothing."

After the series ended, Clayton Moore and Jay Silverheels earned good livings — as the Lone Ranger and Tonto — making personal appearances at shopping malls, rodeos, and dinner parties all over the country. But in 1979, the Wrather Corporation, which was making a new Lone Ranger movie starring younger actors (Clinton Spilsbury as the masked man, and Michael Horse as Tonto), sought to ban Clayton Moore from wearing the mask. The celebrated court case that followed was decided in Moore's favor in 1984.

But Moore, true to the Lone Ranger tradition, bears no malice. "I have no

MUSIC, MUSIC, MUSIC

A Trip Down Big Band Memory Lane

BY JAMES V. PACE

So many men and women, young and old, are aficionados of the Big Band Sound, the 1940's Sound, and are often **IN THE MOOD** to hear songs from this bygone era.

Have you ever thought of dropping everything and going on vacation? You could **TAKE THE A TRAIN** to the railway station. You could board the

CLAYTON MOORE

"The Face Behind the Mask"

(continued from previous page)

animosity toward anyone who has ever been connected with the Lone Ranger," he says. And indeed, the Lone Ranger character has seemingly taken over this kindly man who neither smokes or drinks and deplores violence and sex on TV and in motion pictures today. "We don't need it and our kids don't need it, not anti-heroes. The Lone Ranger never killed a man," he observes. "He shot only to wound or disarm."

Moore, with the help of a co-author, is in the process of putting together an autobiography. The working title: *I Am that Masked Man*. Just recently his star was placed along Hollywood's Walk of Fame, an honor that was also bestowed on Jay Silverheels in 1979, shortly before his death.

Moore would like to do one more feature-length Lone Ranger picture before he "rides up to the big ranch in the sky with the white hat on." But, he adds, "this is a dream that will probably never come true. I'm not a kid any more," Moore says. ■

CHATTANOOGA CHOO-CHOO for a **SENTIMENTAL JOURNEY** to the South. Of course, no trip to the South would be complete without a visit to **TUXEDO JUNCTION**. You might want to, however, take a long and leisurely cruise **ON A SLOW BOAT TO CHINA**. Or you might want to stay on the North American continent and spend some time **SOUTH OF THE BORDER DOWN MEXICO WAY**. Or does **APRIL IN PARIS** appeal to you?

If you're feeling blue because you're a Monday night football widow and **DON'T GET AROUND MUCH ANYMORE**, don't worry. A trip **ON THE SUNNY SIDE OF THE STREET** can work wonders. On the other hand, is this feeling of unhappiness compounded by a husband or boyfriend who forgot your birthday? Are you so miserable that you've confided to your best friend that "**I'LL NEVER SMILE AGAIN**"? No matter. A **STRING OF PEARLS** should help compensate for his **CARELESS** attitude. But imagine your surprise if he had a **ROOMFUL OF ROSES** delivered to you! Conversely, your husband or boyfriend may feel that you have been unreasonable. His response to you might be: "**DON'T BE THAT WAY!**"

Need a little libation to round out your evening? A sip or two from the **LITTLE BROWN JUG** or a **MOONLIGHT COCKTAIL** or a **RUM AND COCA COLA** might satisfy you. In the long run, however, the choice is up to you. One might say **TO EACH HIS OWN**.

Trends in music come and go. But I am certain that true Big Band lovers will remain loyal **TILL THE END OF TIME**.

This concludes our **SENTIMENTAL JOURNEY**. ■

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"Si," "Sy" I
Doctor's Office I
Railroad Station I
Violin Lesson I
Sportsmen LS/MFT
"Do Wah Ditty" II
Beverly Hills Beavers

TAPE 2

Cimmaron Rolls I
Dennis and the Doc
"Si," "Sy" II
Railroad Station II
Violin Lesson II
At The Races
Cimmaron Rolls II
Ronald Colman's Dream
Chief Radio Engineer
Doctor's Office II
Railroad Station III
Benny's Birthday

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*Ken Alexander
Remembers . . .*

A Valentine For You



The concept of Saint Valentine's Day has always appealed to me, ever since I was a tad in the lower grades of grammar school. The teacher would let us mark the occasion by exchanging valentines in class, and that little celebration lent a warm and cherry glow to the dark, cold month of February.

When we entered the classroom on



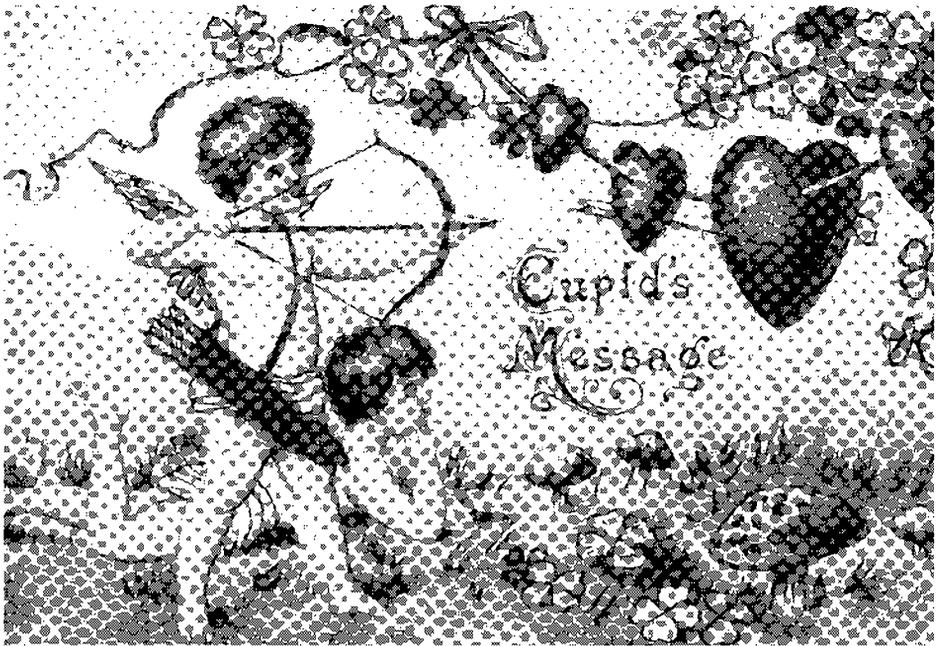
Valentine's Day, we would see, on a table in the front of the room, a large cardboard box with a slot in the lid. The box was covered with white tissue paper and girded with a wide red ribbon. As we pupils filed into the room, we would deposit our valentines in the slot before getting down to the business of learning the three R's.

Late in the afternoon, the teacher would interrupt the lesson and announce that the moment we had waited for had come: it was time to pass out the Valentines.

Now, a great deal of thought had gone into selecting those valentines and into deciding which valentine should be sent to which classmate. Even though we were only seven or eight or nine years old, I had taken a liking to some of the girls in the class — an admission I never would have made at the time.

There was Patricia, with her auburn hair in pigtails adorned with ribbons of a different color each day; Lila Lee, who wore her raven hair in bangs; Betty Jean, with curly locks of light brown. And there were others, all sweet and bright and pretty. I admired them all as little ladies, and I made sure that I sent just the right valentine to each of them. (Of course, I hoped that the compliment would be returned.)

The odd thing was that the girls and I rarely even spoke to each other. I lived east of the school, and they lived in other directions; the only place we saw each



other was in school. We weren't allowed to converse in the classroom; talking was not permitted in the halls or on the stairways. At recess, in the schoolyard, the boys and the girls didn't mingle with each other; the boys played boys' games and the girls played girls' games. As a consequence, I hardly knew those girls. We were able to listen to each other's recitations in class, but we never *communicated* with each other. Nevertheless, we did exchange valentines.

And now the teacher was ready to distribute those greetings. She would take the lid off the box and remove the valentines, one by one, calling the name written on each envelope: "Norma T., a valentine for you . . . Roger J., here's one for you . . . The name on this one is Ralph E. . . . This one goes to Kenneth A. . . . Ethel I., a valentine for you."

Sometimes she would have a comment; for instance, she might draw from the box an unusually large envelope and call, "Lila Lee S. . . . Someone must really like you, Lila." The ceremony was a bit like mail call in the army but much quieter and gentler.

As each child's name was called, he or she would walk to the front of the room, retrieve the precious valentine, and return to his or her desk. The most popular kids, of course, made the trip many times.

The teacher herself would receive her share of valentines. Each time she picked out an envelope with her name on it, she appeared to be surprised.

The valentines themselves were mostly red or pink, decorated with hearts and cupids and flowers. There might be a border of lacy white paper. Alongside some contemporary valentines, they would look pretty old-fashioned, but they had about them a soft and gentle aura which seemed to be perfectly in keeping with the spirit of the day.

Some of the valentines had short verses; others said simply, "To My Valentine." or "Be My Valentine." Receiving one was quite a thrill, especially if it had been signed by one of the little girls you admired from four rows away.

Then there were the so-called comic valentines, which ridiculed some aspect of the recipient's behavior or personal appearance. They consisted of an unflat-

A VALENTINE FOR YOU

tering drawing and a mean-spirited verse. During my childhood, I received a total of three comic valentines.

One accused me of being a sourpuss; the verse read:

*We know you've had your share of woe,
And in this world of ours, who hasn't?
But don't let all your troubles show.
Why can't you be a bit more plasn't?*

Another made fun of my puny physique and my lack of athletic prowess; it began:

*A regular Apollo, Greek god of grace,
You excel in each sport and win ev'ry
race*

and it ended:

*. . . For strength and endurance you
take the top prize.
What a man! What a man! What a fine
pack of lies!*

The third comic valentine I received was headed, "Radio Bug;" it criticized me for my fascination with radio.

I never knew whether any of my classmates received comic valentines. I never showed mine to anyone and I don't suppose the other kids would have shown theirs to me: no one was proud of receiving a comic valentine. Evidently, the senders were not proud of sending them, either; they always sent them anonymously. Anyway, what I remember most are the *nice* valentines.

Today the calendar is dotted with special days which have come into being in recent decades; for example, Sweetest Day, Grandparents' Day, Secretaries' Day, and Bosses' Day. Those days were contrived by the greeting card companies, the candy-makers, and the florists' associations to stimulate sales at what would otherwise be slow times of the year. I suppose there's nothing wrong with that.

Valentine's Day is different, though; it is a tradition. Valentine's Day can be celebrated by anyone from fresh-faced preschoolers to venerable old folks.



Valentines can be exchanged between parents and their children, grandparents and their grandchildren, great-grandparents and their great-grandchildren, brothers and sisters, uncles and nieces, aunts and nephews, husbands and wives, playmates, school chums, sweethearts, or people who are simply good friends.

Because of Valentine's Day, once a year — on February 14 — we have an excuse, if we *need* an excuse, to tell our loved ones that we love them. I think Valentine's Day is neat.

I wish you a happy Valentine's Day, and I hope that you'll receive some valentines yourself — that is, besides the one you've just finished reading. ■

WE GET LETTERS

GLEN ELLYN, IL — I've been listening and receiving the *Digest* since October, 1976. It still beats television!

— WAYNE KISER

ARLINGTON HEIGHTS, IL — It was a little harder making out the check to the *Digest* this year because I don't listen anymore during the week since you moved to Midnight. And now that the hockey season is here you are off most weekends, too, so there is not much chance for me to listen. But I decided to renew my subscription because I know the move to Midnight was not your fault and there is still the summertime when there is no hockey so I can still justify the expense. I would hope that you are still looking for a station to broadcast your show during the week at an earlier time.

— STEVE SIMON

ARLINGTON, VIRGINIA — Thank you for "old time" radio, which we hear from 1 to 2 a. m. local time. I found the Bickersons interesting. Locally, WMAL carries "When Radio Was" on weekends. WAMU has three hours of old time radio on Sundays, called the Big Broadcast. They carry Gunsmoke and Jack Benny regularly. They had Johnny Dollar for a while. Your signal may not always be the best, yet it's worth straining my ear to make sense of the broadcasts.

— NORMAN W. HILL

OAK PARK, IL — The "non-professional . . . real person . . . from the military . . ." doing the pitch with Lum and Abner on last night's (rather, this morning's) *Old Time Radio Classics* was the most decorated soldier from the Second World War. I'm certain you'll recognize Audie Murphy's voice if you listen again. His delivery improved somewhat with age. Chuck, I'm a loyal fan (and sometimes self-proclaimed cognoscenti) of Old Time Radio. I feel that your comments and background information add a graceful touch to each broadcast. Keep it up.

— JACK DELANEY

CHICAGO — Terry Baker's article on the Edgar Bergen and Charlie McCarthy Show (December-January *Digest*) was quite interesting, informative and made enjoyable reading. One detail — perhaps not of interest to anyone but me — is that the article notes that while Edgar was young, "the family moved to a small farm in Decatur . . ." which, to most readers, would imply Decatur, Illinois. However, in 1940 I believe it was. I was in Decatur, Michigan one summer evening, and joined a large group of people assembled in a public park to see and hear Edgar and Charlie — a special visit by Edgar because he felt he owed it to his "home town" now that he was famous. As a teen-ager, I hadn't been much of a Bergen-McCarthy fan until then, but I was most impressed by the free and lengthy

performance they put on for the crowd, and I really appreciated Edgar's talents, ever after. Best wishes for your continued success in bringing us great entertainment from the past. **W. R. SEBASTIAN**

MILWAUKEE, WISCONSIN — I have enclosed a check for a two year subscription. Keep up your excellent work. I really enjoyed the announcer interviews from the Pacific Pioneer Broadcasters. The World War II project looks exciting. Do you have access to the Breakfast Club programs? If so, any broadcast plans on WNIB-WNIZ?

— PHIL GOLDBECK

(ED. NOTE — We have a few Breakfast Club shows and we'll try to schedule one sometime this year.)

KOKOMO, INDIANA — I always enjoy your late night program of *Old Time Radio Classics* very much and was particularly interested in a 1945 episode of the Tom Mix program you ran recently. I had good reason to remember it. It so happened that I was the studio engineer at that time. Lloyd Knight was the sound effects man. In one scene Tom was supposed to answer the phone. In the rehearsal Lloyd had trouble getting the phone to ring and Tom said "hello" five seconds BEFORE the phone rang. We tried it several times and the same thing happened each time. We had a half hour until air time and Lloyd promised faithfully he would have the bell fixed for the air show. When we came to that spot in the script we all kept our fingers crossed — but this time the phone rang BEFORE Tom answered it, much to everyone's relief.

— RUSS RENNAKER

EUSTIS, FLORIDA — It has been a year and a half since we moved to Florida from Palatine. I still miss your radio shows, especially at the holiday season. As a gift to myself I would like to renew my subscription to the *Nostalgia Digest*. Even though I can't listen to your programs, I can still enjoy the informative and fun articles and order cassettes of programs listed. I did tape some of your shows when I lived up north and now wish I had taped more. Maybe I can talk my sister into taping some for me. I would also like to order a custom cassette of "An Old Time Radio Christmas Carol" by Ken Alexander broadcast 12-22-91.

— KATHLEEN SMITH

PORTAGE, INDIANA — Been in California five years — missed your Saturday afternoon program. So we're re-locating back in Northwest Indiana and the greater Chicago area. Good to be back with old time radio friends. *Those Were The Days* has been a top favorite for 16 years. You have become a familiar, friendly voice

WE GET LETTERS

via the air waves. Enjoy listening to you as much as the programs and performers. Radio shows are great means to exercise one's imagination, while making light task of some chores. Failing vision rules out reading and much TV, so radio is prime importance as it was in the 30s and 40s. It would be so wonderful if the *Old Time Radio Classics* could be aired earlier every day. It would be the best public service for the young to experience as well as those who know it.

— J.X. GRABCZYK

BARTLETT, IL — Thanks for letting me renew my subscription for two years. I know I complained a lot when your show moved from 8 p.m. to Midnight. I even wrote WBBM and got nasty. But after a while it got better and better. I started fixing my shower just around Midnight and I get to hear the show.

— SCOTT RANALLO

GROVE CITY, PENNSYLVANIA — Enclosed is my renewal check and I'm happy to be sending it. When I was single I got to Chicago several times a year, visited your store and the Museum and enjoyed each trip very much. I'm married now, and while we're not stingy, we're awfully busy, and trips to Ohio are more in keeping with our travel plans. We'll certainly hit the End of the Commons as we look for the Mighty Wurlitzer, along with caverns and Indian mounds and UFO's at Wright-Patterson! I just have to finish seeing everything in my native Pennsylvania (a never-ending project)! Please tell the nice folks at Metro Golden Memories that someday, somehow, I'll be around to deliver more pretzels, chips, etc., if my husband doesn't devour them first! Much luck moving the Museum to its new home — please don't break anything.

— LIZ (MILLER) WARD

ST. CLOUD, MINNESOTA — Enclosed is my check to renew my subscription. Even though my life seems to keep changing, I always know I can count on receiving your *Nostalgia Digest* in the mail. I am only 20 years old, but I am nonetheless overly intrigued by everything related to old time radio. It's a great joy for me to read your *Digest* and dream about the times never known . . . how grand it must have been. Please keep up the great work (both on your *Digest* and on your show). You know I'll be right by your side with my *Nostalgia Digest* in hand and my radio tuned to 78!

— STEVE BRIX

ORLAND PARK, IL — I really enjoy your radio shows on WNIB and WBBM. As I told the person who took my subscription over the telephone, I am 29 years old and represent a growing number of young adults who truly enjoy good 'ol radio! Keep up the great work, Chuck!

— ERIK R. KUNZ

CHICAGO — This letter is in reply to the letter I read in your December-January issue. The letter was from Joe Baley of Milwaukee suggesting an informal get-together of old time radio listeners. I would be very interested in attending such a get-together. I think your suggestion of having it at the Museum of Broadcast Communications is an excellent one. I feel that a Saturday or Sunday afternoon would be a good time.

— CHARLES BEAVIS

CICERO, IL — The letter writer from Milwaukee suggesting a get-together of your listeners was a great idea. I hope you can work it out. — JOE ZDENEK

(ED. NOTE — We've heard from a few listeners who like the idea. Any others? Perhaps we'll try an informal meeting later this spring. If so, we'll announce it in the *Digest* and on the air.)

PERU, IL — Please send the Cinnamon Bear tapes and book. I think today's family is lacking in basic, old fashioned "tradition." Forty-five years ago my Mom started the Cinnamon Bear tradition with my brother and myself. So many wonderful memories! In 1968, when we were living in Decatur, Illinois, the local radio station broadcast the Cinnamon Bear series and I loved it all over again. But my daughters were only babies and missed out on how special the program is. Now my daughters are grown and have daughters that are at that special magic age when Christmas memories and traditions begin to have real meaning. So this Christmas two more generations will share the Cinnamon Bear together.

— KATHY BOERS

CHICAGO — I'm so excited about the special World War II programming that you are doing! I wasn't "around" yet and to think that I'm going to hear history in the making! Wow! Thanks!

— BEV ISRAEL

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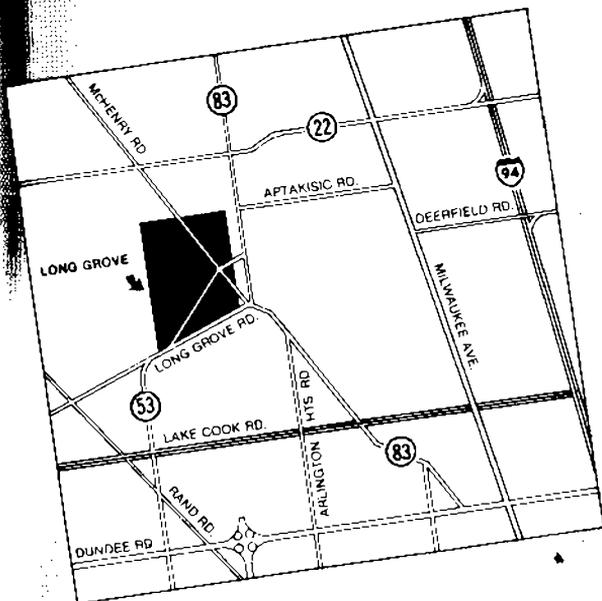
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INSIDE!

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CLAYTON MOORE

was the Man Behind the Mask for many years on television as The Lone Ranger. He's a Chicago boy who made good. Read John Feehery's article about the career of the Masked Man. Page 22.