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NOSTALGIA DIGEST ©

BOOK EIGHTEEN

CHAPTER FIVE

AUGUST-SEPTEMBER, 1992

HELLO, OUT THERE IN Radioland!!

It's been a great summer!

Things got off to a good start early in June when we broadcast our *Those Were The Days* program from the Chicago Historical Society. We were there "live" to help celebrate the opening of the Society's "Chicago Goes to War, 1941-45" exhibit. If you have been following our 50th anniversary observance of the war, you will certainly want to pay a visit to the Society to see this exhibit. It's wonderful, it's nostalgic, and it's worth your time.

A week later we were part of another special event, a milestone event in the life of our five-year-old Museum of Broadcast Communications. After six weeks of preparations, the MBC opened in its new home at the Chicago Cultural Center on Michigan Avenue at Washington.

Nearly one thousand people attended the Fifth Anniversary "preview" party on Friday, June 12th and almost two thousand folks came to celebrate the official opening the next day, Saturday, June 13th.

Perhaps you heard our WBBM broadcast on Friday night and maybe you heard our TWTD program on Saturday afternoon.

Friday night's broadcast on WBBM was a hectic one, as we "covered" the Museum's pre-opening Gala.

And Saturday's WNIB show was tremendously memorable for us and, we

hope, for our listeners and those who were part of our very large studio audience.

It was during our Saturday show that we officially dedicated the "Jack Benny's Vault Exhibit," made possible by generous contributions from hundreds and hundreds of Benny fans in our radio audience.

Jack's daughter Joan and one of his writers, George Balzer, were on hand for the occasion. We were proud to announce that we had received sufficient contributions to the vault project that in addition to the exhibit, we were able to establish the Jack Benny Endowment Fund in the amount of \$10,000. This Fund will, we hope, grow over the years and provide further funding for activities, exhibits and growth in the Radio Hall of Fame at the Museum.

We may never be able to properly express our gratitude to the Jack Benny fans in our audience who made the vault project a reality, but we want you to know that your support means a great deal to us.

Turn the page, now, and read some of the mail that accompanied the contributions to the vault exhibit, and see some of the events that took place on a special weekend.





Jack Benny's Vault exhibit opened June 13 in the Radio Hall of Fame at the Museum of Broadcast Communications in the Chicago Cultural Center.

The Exhibit was made possible by the hundreds of Jack Benny fans who contributed their money to pay for the construction and design of the Vault-full of memories.

Here are some more excerpts from letters that accompanied the contributions:

CHICAGO — Thumbs-up on the Jack Benny Vault idea. As "progress" overtakes us, at least a small part of the good old days of sanity will be retained; where humor and good acting existed without off-color material. Let's hope the Jack Benny Vault and memories endure for many generations. — **ERNEST F. HEILEMANN**

CHICAGO — My Mom was 39 for so many years we actually forgot how old she really was! Thanks for letting us be a part of Jack Benny's vault. — **ESTHER GUTIERREZ CRUZ**

DOWNERS GROVE, IL — It's a real pleasure to be part of this project to preserve the memory and life of Jack Benny and the many others that were on his shows for future generations to enjoy. My wife and I can still remember seeing Jack on television when we were children. When traveling, we take along the old radio programs to help make the miles go by faster. In fact, our boys, ages 10 and 13, make sure that we take their favorite programs along. See you at Jack Benny's Vault! — **LARRY T. KUZMINSKI**

MUNSTER, INDIANA — I remember many wonderful hours sitting in front of the radio in the 40s and I'm sorry that my sons never had that experience. Jack Benny was and always will be one of my favorites. I'm happy to contribute to a memorial to him and the "good old days." — **EMIL F. GRABOW, M.D.**

LA GRANGE, IL — I'm at last sitting down to write a note and send a check for Jack Benny's Vault. As I do this, I'm reminded of one of my greatest regrets — being two feet away from that remarkable man and not thanking him for all the joy he'd brought into my life and the lives of others for so many years. I was having a very late lunch in the coffee shop of the Ambassador East Hotel and Jack and a couple of his writers were there talking about a show he was about to do. "I can't say that," he said to one of them, "I'll look like an idiot!" I just sat there and listened . . . and chuckled . . . and left. I suppose we all regret those irretrievable opportunities.

As I've listened to the Saturday afternoon programs on my favorite radio station, I've realized how many levels of importance they have, and with how many voices they speak to us. Perhaps the two most meaningful to me are 1) the voice of individuality, and 2) the voice of morality.

On the first point, it's impossible, isn't it, to hear these programs and not be acutely aware of the uniqueness of each artist. One never thinks of Jack Benny competing with Bob Hope or Phil Harris, or Jim and Marion Jordan. It's not about who's better or the best, but about individual, original styles of expression. In a world that tends to lead us falsely to believe that we must constantly compete with one another for specialness and position, these radio artists compel us to remember, and to focus on, the incomparable uniqueness of each one, and to quietly cherish that quality in ourselves and in our fellow beings.

On the second point, morality, it's impossible to miss the wonderfully moral base of the programs. While the world is weighing in heavily on the side of the "me first" belief that anything goes, that there aren't any standards except what we want to do, these programs — especially many of those from the war years — support the moral virtues that are the backbone of civilization. They encourage obedience to law, sacrificing for others, honesty — even if unrewarded, persistence, looking past appearances, forgiveness, and lots of others. We need to hear this; we need to have it go out over the airwaves. — **BARBARA COOK**

MT. PROSPECT, IL — Here's my contribution for Jack Benny's Vault. Though I never heard these programs as original broadcasts, I have become a dedicated listener to old time radio now and Jack Benny ranks Number One. Ask my wife. I'm always "shushing" her on Saturday afternoons when you play one of his shows. — **BOB BERLAN**

CHESTERTON, INDIANA — Please accept this check in the name of my brother, Frank A. Remes. This December he will be celebrating the 17th anniversary of his 39th birthday and I can't think of a better way



JACK BENNY'S VAULT GUARD, "ED" (Brian Johnson) comes out of the vault to greet Mr. Benny's daughter Joan, Chuck Schaden, and long-time Benny writer George Balzer. Several thousand people visited the vault exhibit on the Museum's opening weekend.

to help him to enjoy it than to have his name on the plaque for Jack Benny's Vault; he has been a big fan of Jack's since the days of the original broadcasts, and his devotion continues through your wonderful re-broadcasts. This goes for me too, although I am MUCH younger, of course. — **VERONICA REMES-JENSEN**

CHICAGO — I do particularly look forward to the Jack Benny broadcasts. The more I hear the more I realize that a true comedian is one who doesn't have to rely on cheap gimmicks or dirty jokes for a laugh. My husband remembers all these shows from their original broadcasts and keeps telling me I was born too late. Thank you for taking me back to the past!
— **MARDA MABEE**

CHICAGO — I'd like my contribution to be in my parents' name and to have their name in Jack Benny's Vault honor roll of contributors: Mr. and Mrs. Isaiah B. Bradford, Sr. (deceased). This would mean so much to me, as a way of honoring my parents and my father's love of the Jack Benny Show. My father and I would both look forward to February for Jack Benny Month on *Those Were The Days*. February held a special place for us, and now me alone. February 10th is my birthday, the 14th was my parents' anniversary and Jack's 39th birthday, and the 27th is my son Isaiah III's birthday. February is also Black History Month and I want to

thank you for featuring one of the few Black radio personalities and star on last February's *Nostalgia Digest* cover story: Eddie "Rochester" Anderson.

My son is a freshman at the University of Illinois at Urbana and is taking classes in communications. He surprised his instructor when he asked if anyone in the class had heard of X Minus One, Fibber McGee and Molly, and Jack Benny. My son was able to give the instructor a lot of details about Jack, Fibber, and other old radio programs. The instructor was sure no one under 20 years old would know anything about these good old radio days. I sent some of my old issues of *Nostalgia Digest* to be used in the class.

— **ISAIAH B. BRADFORD, JR.**

CHICAGO — I wanted to do something special for my 39th birthday, so I decided to make another contribution to the Jack Benny Vault in my sons' names: Geoffrey and Garrett Gawne. They listen with me every Saturday and know that Jack Benny is my favorite. I know that my children will never hear anything tasteless or profane. All my friends and relatives now know that I am freezing my age at 39, like Jack Benny. That's a great age to stop counting!
— **MARIE GAWNE**

BROOKFIELD, IL — Mr. Benny has always been my favorite. I want to tell you that I have been a "39-er" for quite some time, but I am only now approaching that

JACK BENNY'S FANS

age myself. I'll explain: I had the immense pleasure of seeing the great Jack Benny when I was attending the Jack Benny Junior High School in Waukegan, Illinois in 1969. Did you know that we went by the name "The 39-ers" and that our school colors were none other than green (money green?) and white? Mr. Benny made a visit one day, and I remember running to the cafeteria window to see a long black car with the smiling face and the waving hand of Jack Benny in the window. See you at the Vault!

— **BILL DAWKINS**

PARK FOREST, IL — As one of the volunteer tour guides at the Museum of Broadcast Communications, I am looking forward to the move to the Cultural Center and to the addition of Jack Benny's Vault as an exhibit. The re-creation of the McGees' closet, with its sound effects, has been a very popular exhibit with the senior and adult groups with whom I work. I think Jack Benny's Vault will be just as popular, if not more so, especially for those visitors who grew up with old-time radio, as I did.

— **BASIL KAKAVAS**

ARLINGTON HEIGHTS, IL — Enclosed is our contribution for your "reincarnation" of Jack Benny's Vault. We try to keep our Saturday afternoons free for old time radio. While we both enjoyed the Benny radio shows over a long period of time, it wasn't until you brought

it up that we realized the caliber of his comedy. You're right, there was never anything even slightly offensive or off-color in his material. We even saw him in Las Vegas with our sub-teen sons and his show was great! There is no comparison with his type of wit with so much of what is called entertainment in movies and on TV today. He could do more with a look than most comedians today can do with pages of dialog. We look forward to seeing the completed vault

— **ELIZABETH L. BUNNELLE**

VILLA PARK, IL — Since I was unable to send a contribution to the Fibber McGee exhibit, I am especially pleased to have the opportunity to honor Jack Benny in this special way. I look forward also to many enjoyable hours at the Museum's new, more accessible facility in the Chicago Cultural Center. Good luck to all concerned!

— **MRS. DEBBRA PIENING**

ELK GROVE VILLAGE, IL — Enclosed is my contribution to Jack Benny's Vault. I did it for my second most favorite radio program (Fibber McGee and Molly) and now I must do it for my favorite radio program, Jack Benny. This is my way of giving back to the man who gave me so much laughter and decent entertainment. May it go on forever! I may never see both the Fibber McGee and Jack Benny exhibits because I'm crippled and can't get around, so I hope you'll print a picture of it in the *Nostalgia Digest*. **JEROME J. LUCZAK**



JOAN BENNY enjoys the talents of ten year old **Benjamin Spangler** who impersonated her famous father during our *Those Were The Days* broadcast.



VIOLINIST DANNY HU, fifteen year old student at the Jack Benny Center for the Arts in Waukegan, treated MBC opening day visitors to a special rendition of "Love in Bloom."

CHICAGO — I have a little story you might like to hear. In 1950, when I was first married in Denver, I worked as an artist at Neusteter's Department Store in Gift Wrapping. Mary Livingstone bought a sweater as a birthday present for Jack Benny and had it wrapped in my department. On the wrapped box, I painted an original caricature of Jack playing the violin. The package was presented to him at a banquet in his honor. The next day, Mary Livingstone came in to tell me that, at the banquet, after his speech, he opened the gift and carefully tore off the drawing and put in it his shirt pocket. He probably joked about "saving." I was flattered that Mary Livingstone came in to tell me about it especially because I was a fan of his already. My daughter Annmarie and I are looking forward to this new exhibit. Good luck in your new location.

— **MRS. ELYSSE A. DANIELS**

HOBART, INDIANA — Here's my contribution for Jack Benny's Vault. I wish it could be more, but I'm just a poor college student. I'm 22 years old and I've been listening for about seven years. It's too bad that not many people my age have been exposed to the joys of old time radio and, especially, Jack Benny. In my opinion, he's probably the best comedian I've ever had the pleasure of listening to. I only wish he wouldn't have passed away when I was so young. I hope my name gets on the role of Jack Benny's loyal friends. He's given me so many hours of laughter that I think he deserves a memorial. I hope that someday if I have

children, I can introduce them to Mr. Benny's unique comedy and then take them to the Museum of Broadcast Communications and show them how long Dad's been listening! — **DOMINIC S. GAGLIARDI**

GENEVA, IL — I'm sending this for the Jack Benny Vault as a special surprise to my husband for having introduced me to Jack Benny through old time radio. He has really made me a fan of Jack Benny. He is always telling me about all the words Jack has put into the lexicon like "39" and "Maxwell." Thank you for letting us be a part of this special project.

— **MARILYN E. GIVENS**

WAUKEGAN, IL — My memories of Jack Benny are thoughts of many Sunday night suppers eaten while listening to his show. I felt a certain amount of pride even as a kid, in knowing he was from Waukegan. It's sad to say, but I doubt that very many of the present day residents of the town know or realize who he was.

— **RON SMITH (Judl's husband)**

WAUKEGAN, IL — I came along a little too late for radio, but I do remember watching Jack and all the gang on TV. I grew up in Los Angeles, and spent my summers with a dear uncle who worked at the studios. I never met Mr. Benny, but did meet Dennis Day. If I happened to have friends over when the show was on,



MINUTES BEFORE broadcast time, George Balzer, Chuck Schaden and Joan Benny discuss the TWTD program rundown.

JACK BENNY'S FANS



JOAN BENNY autographs copies of "Sunday Nights at Seven," the book she wrote with her father.

and Jack mentioned Waukegan, I could proudly say, "That's where my Mom is from!" We'll do our best to keep that pure, unspoiled "funnyness" alive by supporting the Vault, and by reminding our daughter of Waukegan's favorite son often. She, too, is proud to be a "39-er" — a graduate of Jack Benny Junior High.

— **JUDI SMITH** (Ron's wife)

CHICAGO — I first listened to Jack & Company as a child in Bakersfield, California, between 1947 and 1950. For some strange reason my mother, a single parent, always put us kids to bed early on Sunday nights. Often the sun was still shining. Was it really only 7 o'clock? My sister and I pleaded with mom to leave our bedroom door open. She agreed, as long as we were quiet. That friendly laughter we heard from the radio in the other room has stuck with me. So Jack, Uncle Jack to me, here's a small token of my appreciation. I'm pleased to say I actually grew up, and have even acquired your last initial.

— **JENNIFER (TAYLOR) BARTOLI**

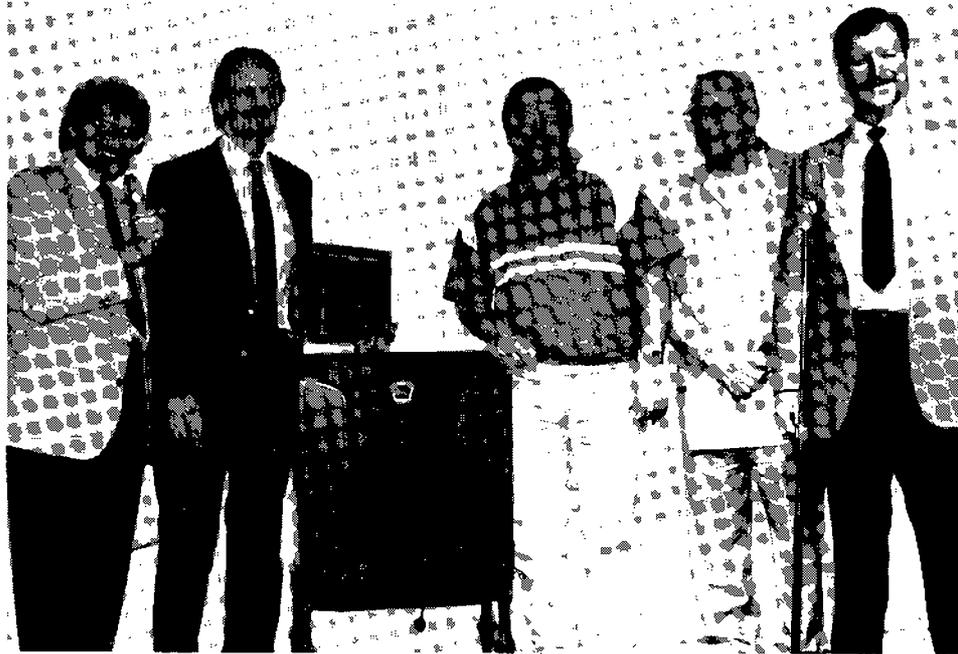
VILLA PARK, IL — We couldn't live with ourselves if we didn't take part in honoring this man who brought us so many years of enjoyable comedy.

— **DON AND LITA ANDERSON**

CHICAGO — I remember as a five-year-old, in the late 1930s, listening to the Jack Benny radio show on Sunday evening with my parents. The routine never varied. My mother was organist at our church. We had



ON THE AIR with long-time Benny writer George Balzer, *TWTD* host Chuck Schaden, and Joan Benny, daughter of the man honored in the Radio Hall of Fame.



GATHERED AROUND the 1931 Philco High Boy Console Radio that was auctioned as part of the drive to raise funds for the Jack Benny's Vault Exhibit are, from left, Chuck Schaden; successful high bidder George Pedersen; Dave Kutz of "A Cut Above" who provided a personalized engraved plaque to mark the event; Lee Rengers of Rengers Furniture Restoration who restored the antique radio to mint condition; and Jim Melka, who donated the radio to the "cause."

a big Sunday breakfast, went to Sunday School, then attended church. Mother fixed baked chicken for dinner in the winter, fried chicken in the summer. We ate dinner at 2 p.m. in the dining room. We ALWAYS ate supper at a card table set up in the living room in front of the radio, so that we could listen to the Jack Benny show. For supper, Mother fixed chicken sandwiches with leaf lettuce and mayonnaise. We ate the vegetables left from dinner and, best of all, we got to finish the rest of the dessert! In winter, my dad lit a fire in the fireplace. I understood much of the humor of Jack's shows, even as a five-year-old!

— **DIANE ARMSTRONG WEBER**

GLENVIEW, IL — I'm old enough to remember Jack Benny the first time around, but I enjoy Jack even more now that I'm 39. I think Jack would have enjoyed reading the letters sent with the contributions to the Vault. Why not put them in the vault and make them a permanent part of the exhibit?

— **FRANK AND ALICE LENART**

(ED. NOTE — Good idea. All the letters sent with contributions to the Jack Benny exhibit at the Museum of Broadcast Communications have been placed in a mail sack in the Vault, representing all the fan mail he received during his career.)

WAUCONDA, IL — Not only will I be 39 next month (and I guess from now on) but my nickname, "Jackson," was given to me by my Grandfather. The Jack Benny Show was his favorite. When I hear Jack being called "Jackson," it gives me a warm memory of "Poppy."

— **JACQUELYN (MRS. THOMAS) McARDLE**

CHICAGO — Here is my contribution for the Jack Benny Vault. I'm 13 years old and the thing I like about Jack Benny is that his humor is clean. My dad got me interested in these programs and I'm happy that he did, because each Saturday from 1 to 5, I can enter my world of imagination. I put a Jack Benny stamp on this envelope.

— **ADAM SONDERBERG**

MT. PROSPECT, IL — Nobody can top Benny; his timing was perfection! My main memory as a child listening to the Benny show on Sunday night, is sitting at a card table in front of our large console radio in the living room eating what my mother called a "Dutch Supper" which consisted of cold cuts with all the trimmings, like baked beans, etc. That was a Sunday night treat!

— **SUE RANDALL FANCKBONER**

*Ken Alexander
Remembers . . .*

The Home Front



There are war veterans among us today who remember Pearl Harbor because they were there. There are millions more who fought for us elsewhere in the Second World War — in the Pacific, or in Europe, or in North Africa. And there are those who lost their fathers, brothers, cousins, or uncles in that war; women who lost their husbands or sweethearts.

The lives of those veterans who survived the war, and of the Americans whose loved ones were killed in the war, hold stories of great courage and sacrifice. My recollections of the war are those of a boy in his early teens living on the West Side of Chicago.

When the United States' first peacetime draft was instituted, in 1940, men of draft age in my neighborhood had to register at the grammar school I attended: George W. Tilton School, at West End and Keeler avenues. School was recessed for the summer, but one of my classmates and I went to the schoolyard to play one day and we saw the men entering the school building to register. In the coming months they would be receiving letters or telegrams which were referred to as "greetings," because they began: "GREETINGS. YOU ARE HEREBY DIRECTED TO REPORT FOR ARMED FORCES PHYSICAL EXAMINATION AT . . ."

The word "greetings" took on a new meaning. When someone said, "My

brother-in-law got his greetings last week," everyone knew what it meant: greetings from Uncle Sam.

I was 12 years old when Pearl Harbor was attacked. My sister was six; she was too young to understand the significance of the news bulletins we heard on the radio that Sunday afternoon, but she still remembers that the mood of our parents was grim. It seemed that a cloud was hovering over the family. Something terrible had happened.

The next day one of the boys in my class brought a radio to school, and the teacher allowed him to plug it in and turn it on at 11:00 so that we could hear President Roosevelt's war message to Congress.

From that point on, things happened fast; it didn't take long for America's war machine to get up to speed. Factories that had been known as defense plants were now called *war plants*. Other factories, which had been producing goods for civilian consumption, retooled for making war materiel. War plants operated 24 hours a day, seven days a week.

Although the term "recycling" wasn't used in those days, the government asked us to do plenty of what we now call recycling — and we did. Homemakers recycled their used kitchen fats. They would pour the drippings into a one-pound can. When the can was full, it would be turned in at the butcher shop. Eventually it would find its way to a war plant, where

it might be used in the manufacture of explosives or any of several other products.

When you went to the drug store to buy a tube of toothpaste (the tubes were made of metal), you had to turn in an empty tube.

We also turned in tin cans for recycling. We would remove both the top and the bottom with a can-opener, tuck them inside the can, then lay the can on the floor and flatten it by stepping on it. That ounce of metal may have had a new incarnation as part of an army jeep, an infantryman's rifle, or a B-29 bombing plane.

Women with long blonde tresses were asked to donate their hair to the war effort; it was used in the manufacture of bombsights.

Neighborhoods, clubs, and schools organized drives to collect scrap metal, scrap rubber, and old newspapers. During a scrap drive at our school one day, two of the bigger boys, who had been in the schoolyard helping the custodian sort out the donated material, returned to the classroom and held up their grimy hands for the class to see. The teacher looked at the boys, smiled approvingly, and said to the class, "Dirt for victory."

"Victory" was a word we often saw and heard during the war — "victory" and the phrase "V for Victory." The letter "V" and the Morse code symbol for it, three dots and a dash (. . . —), were seen everywhere. One of the Chicago radio stations played the opening four notes of Beethoven's Fifth Symphony — three short and one long — as an audible "V." Victory was on the mind of everyone.

Many people planted victory gardens in their back yards. These were vegetable gardens and they served two purposes: they were a way of increasing food production and they freed valuable cargo space on trucks and trains.

Another way in which we saved cargo space was the use of V-mail when writing to our servicemen overseas. We would write the letter on a special form printed on thin paper which folded to form its own



envelope. The letter was then microfilmed and the microfilm sent overseas, where it was enlarged and delivered.

The war brought shortages of many things, and rationing had to be imposed to make sure that we all got our fair share and nobody got more than what he was entitled to. In the grocery line, it seems to me that the first item to be rationed was sugar. Then came coffee, butter, meat, and canned goods. A shopper had to pay attention not only to the prices of groceries but also to the number of ration points each item cost.

Shoes were rationed, as well as gasoline. Other items, though they may not have been rationed, were scarce. Men's white shirts were sometimes hard to find. Men's pants began to be sold without cuffs — not as a matter of style but to save on material, which could be used for G.I. uniforms. Women's nylon hose were almost impossible to find.

THE HOME FRONT

Once, while at the neighborhood post office, I overheard a conversation between a clerk and a man who wanted to buy a large number of stamps. The clerk told the man that she wasn't able to sell him as many as he wanted. The man got a laugh from the people standing in line behind him when he grumbled, "What are they doin' now, rationin' stamps?"

One commodity of which there was no shortage was popular songs about the war — poignant songs and frivolous songs. Numerous war songs came out of World War II — enough to provide material for another article.

Any commercial product with a name that sounded Japanese or German or Italian was suspect. Thus, Mrs. Japp's potato chips became *Jay's* potato chips. The meatpacker Oscar Meyer changed its name to Oscar *Mayer* (pronounced like "mayor"). And the women's skin lotion Italian Balm, a Campana product which was one of the sponsors of the popular "First Nighter" radio program, became *Campana* Balm.

For several weeks in its Sunday editions, the *Chicago Tribune* included color portraits — one each week — of our nation's military leaders. The series included pictures of Gen. Douglas MacArthur, Gen. Dwight D. Eisenhower, Gen. George C. Marshall, Gen. George S. Patton, Gen. Mark Clark, and Gen. Jonathan Wainwright of the army; Gen. H.H. ("Hap") Arnold and Gen. Carl Spaatz of the air force, and Adm. William F. ("Bull") Halsey and Adm. Chester W. Nimitz of the navy. I collected those portraits and saved them for a long time.

What had been United States Defense Bonds and Stamps were now *War* Bonds and Stamps; their symbol was the Minuteman of the American Revolution, who was pledged to be ready to fight on a minute's notice. He stood alert, sleeves rolled up to the elbow, his left hand resting on the handle of a plow, his right grasping

a musket. The Minuteman was pictured on posters and in magazine ads everywhere, reminding Americans to buy bonds and stamps.

Big-name entertainers donated their services in behalf of the bond drive. Sometimes they would put on a show with no admission charge; to be admitted, though, you did have to buy a bond.

In 1944, during a marathon radio broadcast, Eddie Cantor sold war bonds at an average rate of \$28,000 per minute — a total of 40 million dollars' worth. And those were 1944 dollars.

At school on Fridays we pupils were given an opportunity to buy war stamps. We bought what we could: two ten-cent stamps here, a 25-cent stamp there — it all added up.

Many of the network radio programs included public service messages in behalf of the war effort. Sometimes the star of the show would step out of character at the end of the broadcast and urge the listeners to buy war bonds or donate blood to the Red Cross. A line from one of these announcements has stuck in my head for half a century. At the end of a Fibber McGee and Molly show, Jim and Marian Jordan reminded the radio audience of the importance of writing letters to the servicemen to keep up their morale. Marian Jordan closed by saying, "Remember, just one letter can change his *cares* to a *caress*."

Hanging vertically in the front window of a home, a small flag with a white field with a red border and a silver star in the center meant that a man from that home was serving in the armed forces. Many of those flags had multiple stars. A gold star meant that a serviceman had lost his life. The term "gold star mother" referred to a woman who had lost a son in the war.

It was not only the men who went into the service. Women, too, left their homes to join the WAC (Women's Army Corps), the WAAC (Women's Army Auxiliary Corps), the WAVES (the women's reserve of the navy), the WAAF (Women's



VICTORY GARDENERS cultivated vacant land in densely populated parts of the city as well as in back yards and neighborhood lots. Several organizations, including the Chicago Park District and the Office of Civilian Defense, offered instructions on how to grow successful urban gardens.

Auxiliary Air Force), and the SPARS (the women's reserve of the coast guard).

Many women who did not join one of the services went to work in war plants to do jobs which had been considered men's jobs. As it turned out, they could do many of the jobs as well as men could, and some even better. They worked all shifts.

An aunt of mine went to work in the Rock-Ola plant, at Homan and Kedzie avenues. Rock-Ola had been in the business of manufacturing juke boxes and other coin-operated machines; now they were turning out guns for the army.

When he quit work for the day, my father would say goodnight to the men he worked with, always adding, "Remember Pearl Harbor." After some weeks, his co-workers presented him with a rayon

necktie made by the Haband Company. The tie was navy blue, with narrow, red diagonal stripes. The stripes were composed of letters which, seen close up, spelled, **REMEMBER PEARL HARBOR**. My dad wore that tie on December 7 for many years afterward. I still keep it, as a memento of my dad and of the era.

One afternoon in the spring of 1944, a friend of the family who had dropped in was discussing the war with my father. He told my dad that he was discouraged with the way the war was going in Europe. "We don't seem to be making progress," he said, "We're not getting anywhere."

My dad was more confident. "But just wait," he said, "Our leaders must be planning something. They're working on something."

THE HOME FRONT

One morning not long afterward, as the family was preparing for the day, the radio station we tuned in was not broadcasting the usual time-temperature-news-music program; it was relaying shortwave reports from England and France. My dad listened for a few seconds, and then he said, "That's it — invasion."

It was June 6 — D-Day. The headline on that evening's paper read, **ALLIES INVADE EUROPE**. The big push was on.

On a Thursday afternoon the following April, on returning home from school I turned on the radio and learned that President Roosevelt had died at Warm Springs, Georgia.

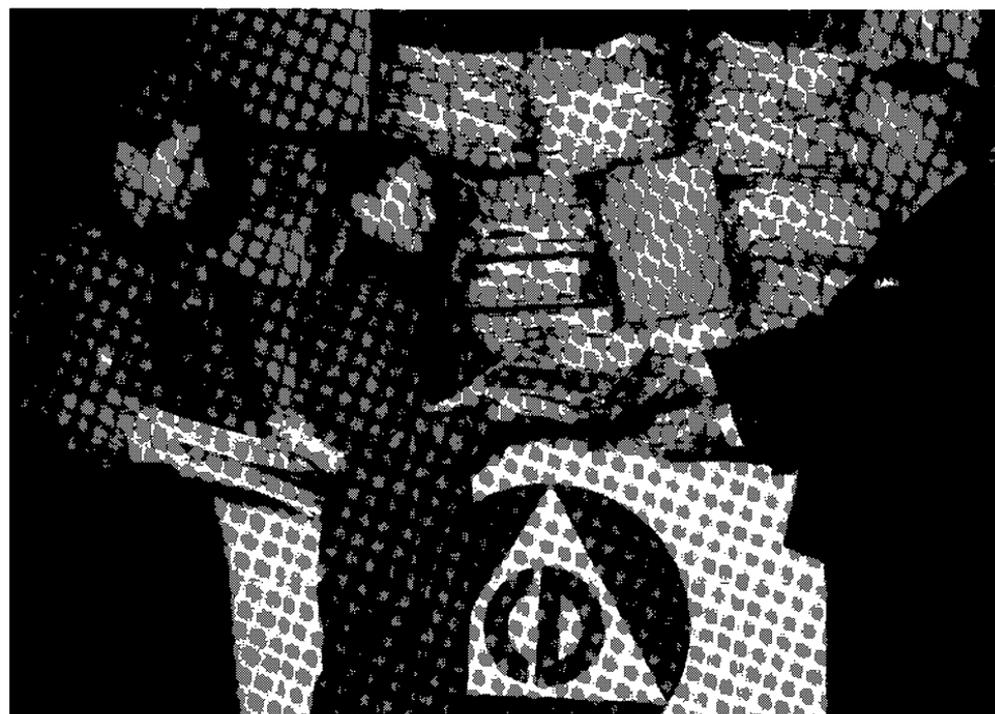
Next morning at Austin High, we attended a hastily arranged assembly, a memorial tribute to the late President. When the program ended, school was dismissed for the day. For the next several

days the radio stations carried no commercials; there was nothing but coverage of the President's death and funeral, news, and mournful music.

The following September, just a few days after V-J Day, my fellow students and I returned to school after summer vacation. One of my classes was a chemistry course, and on the first day of the semester, after he had taken attendance, Mr. Akers, the chemistry teacher, talked to us on a subject not covered in our textbook; he spoke to us about the atomic bomb, which the world had learned of just four weeks earlier.

He told us that physicists had found a way to split the nucleus of the atom, and he spoke of the unimagined power that was released in uncontrolled nuclear fission. He said that the achievement of nuclear fission was one of the most important scientific developments in the history of the world.

Mr. Akers was an elderly man, and kindly, a teacher with a sense of humor;



PAPER AND SCRAP DRIVES were conducted throughout the city as Boy Scouts and all school children participated in the war effort on the home front.

**V-J DAY in Chicago's Loop!
It was finally over,
OVER HERE.**

Special thanks to the Chicago Historical Society for providing the photographs that accompany this article. The photos are from the Society's exhibit, "Chicagoans and World War II" which continues thru August 15, 1993 at Clark Street at North Avenue.

**For more information call
(312) 642-4600, ext. 383.**



often there was a twinkle in his eye. But on that day, as he spoke of the atomic bomb, he spoke solemnly.

When I recall the war years, what stands out in my mind more than anything else is the unanimity of purpose shown by the American people.

During the past few decades, protest demonstrations in this country have been commonplace. Sit-ins, lie-ins, boycotts, marches, draft-card burnings, flag burnings, parades, rallies, demonstrations for and against all manner of things have been too numerous to keep track of. Hardly a day passes when we don't hear of a demonstration. It seems that the nation is divided into factions, each one with an ax to grind.

Some of the grievances are legitimate;

others may not be. But all of us have a constitutional right to express ourselves, and we can be grateful that we live in a country where peaceable protest is allowed.

During World War II, though, if I remember correctly, there were few if any protest demonstrations. Americans didn't have time for that; we had a war to win. This country exhibited a unity of will that was remarkable.

As we commemorate the 50th anniversary of the war, you'll be hearing a lot about the way Americans set aside their personal gripes and all worked together to achieve a common goal. If you grew up in the Sixties, Seventies, or Eighties, you may find that hard to believe.

Believe it. ■



Museum of Broadcast Communications

museum pieces

Reported by Margaret Warren



Ever since the opening ribbons were cut on June 12, Museum visitors have been all over the place checking out the nooks and crannies in our new Cultural Center

location. They are visiting the familiar exhibits we brought along from River City like Fibber McGee, Charlie, Mortimer and Effie, the Sportsman's Cafe and the Kennedy/Nixon debate. They are also discovering the new Jack Benny vault, the expanded Arthur C. Nielsen, Jr. Research Center, the huge new Kraft TeleCenter and the larger G.D. Crain, Jr. Advertising Center. And more radio action with the Radio Hall of Fame Studio where Chuck Schaden broadcasts every Saturday afternoon on WNIB-FM and Bruce DuMont hosts his nationally-syndicated "Inside Politics" Thursdays at 7:00 p.m. on WBEZ-FM.

We are now well underway with our summer-long tribute to Walt Disney. And we're calling all former Mickey Mouse Club members. Come on down on Saturday, August 22 -- with or without

Member Hotline

312/629-6020

24 Hours

For the latest information
on screening schedules,
star appearances and seminars



**The Museum of
Broadcast Communications**

your mouse ears — and be a kid again for a few hours while you meet two of Walt's Mouseketeer buddies, Cubby O'Brien and Lonnie Burr. Channel 7's Janet Davies will host the session. Phone the Museum for reservations.

After your Disney experience, be sure and stop by Commercial Break, the Museum store to select from a huge array of merchandise including a very special Disney poster. Commercial Break, incidentally, has a wonderful selection of tee shirts, mugs, books, games and other great stuff that tie-in with your favorite shows and stars.

Flip your calendar to September and circle Tuesday, September 1 for a special Museum Patrons Event, "An Evening With Jim McKay." The veteran ABC sportscaster will recall his career with special focus on the 20th anniversary of the tragic massacre of members of the Israeli team at the 1972 Munich Olympics. The *Tribune's* Jim Warren will conduct the interview with plenty of time for questions.

The action moves to radio on Sunday, November 15 with a major gala to induct new members to the Radio Hall of Fame. It's a black-tie event to be broadcast nationwide on our Radio Hall of Fame Network with Paul Harvey as host. WGN will broadcast it in Chicago. Phone the Museum for details and reservations.

Along with the new Cultural Center location have come new ideas, new plans and new directions. Volunteers are needed to get involved in all this. What better way to use your knowledge of broadcasting and the old shows. Where else can you hang out with Charlie and Mortimer, peek in Fibber's Closet or check on the cash reserves in Benny's Vault. The Museum needs people to conduct tours, work in the



JIM MC KAY

archives and lots more. Call Colleen Duke (312) 629-6023 at the Museum and talk about it.

The Museum's hours have changed and now we're open seven days a week, Monday through Saturday, 10 a.m. to 4:30 p.m. and on Sunday from noon to 5 p.m. The Cultural Center may cover the entire Michigan Avenue block from Randolph to Washington, but we're easy to find. Simply enter the building on the Washington Street side and turn left. Admission is free.

With all this action, now is the time to become a member of the Museum of Broadcast Communications. Or give a membership as a gift. A \$30 membership makes you part of all this, gives you advance notice of all the terrific events and discounts of all kinds. Stacey Ford, (312) 629-6015 on the Museum staff will give you the full story. Give her a call.

Museum of Broadcast Communications

Chicago Cultural Center

Michigan Avenue at Washington Street

Chicago, 60602

Phone [312] 629-6000



AUGUST

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 Gangbusters Charlie McCarthy Six Shooter Fibber McGee & Molly</p>
<p>2 <i>Old Time Radio Nostalgia Night</i></p>	<p>3 Charlie McCarthy Rocky Jordan</p>	<p>4 Fibber McGee & Molly Tarzan of the Apes</p>	<p>5 Six Shooter Jack Benny</p>	<p>6 Life of Riley Easy Aces</p>	<p>7 Baby Snooks Sherlock Holmes</p>	<p>8 Rogue's Gallery Jack Benny Damon Runyon Theatre Aldrich Family</p>
<p>9 <i>Old Time Radio Nostalgia Night</i></p>	<p>10 Great Gildersleeve Unsolved Mysteries</p>	<p>11 Hopalong Cassidy Vic and Sade</p>	<p>12 This Is Your FBI Third Man</p>	<p>13 Gangbusters Tarzan of the Apes</p>	<p>14 Milton Berle Hop Harrigan</p>	<p>15 Lum and Abner Sealed Book Life of Riley Boston Blackie</p>
<p>16 <i>Old Time Radio Nostalgia Night</i></p>	<p>17 Maisie Truth or Consequences</p>	<p>18 Life of Riley Vic and Sade</p>	<p>19 Scarlet Queen Tarzan of the Apes</p>	<p>20 The Shadow Charlie McCarthy</p>	<p>21 Phil Harris & Alice Faye Lum and Abner</p>	<p>22 Dimension X Unsolved Mysteries Burns and Allen Curtain Time</p>
<p>23 <i>Old Time Radio Nostalgia Night</i></p>	<p>24 Lone Ranger Tarzan of the Apes</p>	<p>25 Sgt. Preston Bill Stern</p>	<p>26 Sherlock Holmes Unsolved Mysteries</p>	<p>27 Life of Riley Lum and Abner</p>	<p>28 X Minus One Guest Star</p>	<p>29 Nightbeat Vic and Sade Amazing Mr. Malone Texaco Star Theatre</p>

SEPTEMBER

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>30 Aug. <i>Old Time Radio Nostalgia Night</i></p>	<p>31 Aug. Life of Riley Johnny Dollar - Pt. 1</p>	<p>1 I Confess Johnny Dollar - Pt. 2</p>	<p>2 Lone Ranger Johnny Dollar - Pt. 3</p>	<p>3 The Shadow Johnny Dollar - Pt. 4</p>	<p>4 My Favorite Husband Johnny Dollar - Pt. 5</p>	<p>5 Nick Carter Fibber McGee & Molly Lux Radio Theatre: <i>Casablanca</i></p>
<p>6 <i>Old Time Radio Nostalgia Night</i></p>	<p>7 Sherlock Holmes Hop Harrigan</p>	<p>8 Scarlet Queen Tarzan of the Apes</p>	<p>9 The Bickersons Unsolved Mysteries</p>	<p>10 Hopalong Cassidy Easy Aces</p>	<p>11 X Minus One Police Headquarters</p>	<p>12 Boston Blackie Fred Allen Let George Do It</p>
<p>13 <i>Old Time Radio Nostalgia Night</i></p>	<p>14 Frank Race Police Headquarters</p>	<p>15 Sealed Book Fibber McGee</p>	<p>16 Milton Berle Tarzan of the Apes</p>	<p>17 Jack Benny Hop Harrigan</p>	<p>18 Burns and Allen Unsolved Mysteries</p>	<p>19 Lone Ranger Favorite Story Life of Riley This Is Your FBI</p>
<p>20 <i>Old Time Radio Nostalgia Night</i></p>	<p>21 The Saint Easy Aces</p>	<p>22 Six Shooter Bill Stern</p>	<p>23 Fibber McGee & Molly Hop Harrigan</p>	<p>24 Gangbusters Lum and Abner</p>	<p>25 Charlie McCarthy Tarzan of the Apes</p>	<p>26 Nick Carter Sealed Book Burns and Allen Dangerous Assignment</p>
<p>27 <i>Old Time Radio Nostalgia Night</i></p>	<p>28 Mysterious Traveler Unsolved Mysteries</p>	<p>29 Lone Ranger Vic and Sade</p>	<p>30 Texaco Star Theatre Tarzan of the Apes</p>	<p>1 Oct. Scarlett Queen Vic and Sade</p>	<p>2 Oct. Sherlock Holmes Lum and Abner</p>	<p>3 Oct. Screen Guild This Is Your FBI Lone Ranger Guest Star</p>

THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

AUGUST

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.

SATURDAY, AUGUST 1st

IT PAYS TO BE IGNORANT (9-18-48) Zany panel show with quizmaster Tom Howard and panelists George Shelton, Lulu McConnell, and Harry McNaughton with Harry Salter and the orchestra and announcer Ken Roberts. Questions include "What do we eat with a salad fork?" and "In what season of the year do autumn leaves fall?" Sustaining, CBS. (8:15; 8:55; 12:10)

SUSPENSE (6-2-49) "The Ten Years" starring Joan Crawford with Lurene Tuttle as two sisters who make a promise on the night of their mother's death . . . a promise that is broken and ends in tragedy. AutoLite, CBS. (26:45)

SHEAFFER PARADE (7-25-48) Eddy Howard and his "Band of the Year" in a Chicago broadcast featuring "Rickety Rickshaw Man," "A Tree in the Meadow" and "Little Brown Jug." Sheaffer Pens, NBC. (11:00, 7:50; 10:45)

★ **THIS NATION AT WAR** (8-3-42) "The Story of Shipbuilders" Jim Backus hosts "the living documentary story of the 130 millions of Americans who are making history." A series of direct, on-the-spot broadcasts from Portland, Long Island, San Francisco, South Chicago and Washington, D.C. Hal Totten reports from the steel mills in South Chicago. National Association of Manufacturers, NBC BLUE. (30:00)

★ **FIBBER MC GEE AND MOLLY** (5-26-42) Molly's Uncle Dennis has been missing for two days! Jim and Marion Jordan star with Gale Gordon, Bill Thompson, Isabel Randolph, Harlow Wilcox, Billy Mills and the orchestra. The King's Men sing "Sound Effects Man." First of two consecutive and related broadcasts. Johnson's Wax, NBC. (10:45, 11:55; 7:35)

ONE MAN'S FAMILY (10-31-50) Book 80, Chapter 2 "Henry Confronts His Grandson" as the popular Carlton E. Morse series continues. Miles Labs, NBC. (13:50)

ONE MAN'S FAMILY (11-1-50) Book 80, Chapter 3 "Pinky's Lot is Not a Happy One" Miles Labs, NBC. (13:55)

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SATURDAY, AUGUST 8th

SUSPENSE (1-26-50) "Mr. Diogenes" starring Ozzie and Harriet Nelson (as themselves), Joseph Kearns, as Diogenes, executes an elaborate plot to cheat a radio give-away show of a big money prize. AutoLite, CBS. (28:00)

★ **SPECIAL BROADCAST** (8-6-42) Coverage of a ceremony from "somewhere on the East Coast." President Franklin D. Roosevelt. . . on behalf of the people of the United States presents to Queen Wilhelmina of the Netherlands and to her fighting countrymen a new combat vessel, a U.S. built, U.S. Navy submarine chaser . . . to fight the Axis U-boats." Both FDR and the Queen speak during this broadcast. Sustaining, NBC BLUE. (29:30)

★ **FIBBER MC GEE AND MOLLY** (6-2-42) Uncle Dennis is still missing! Second of two consecutive and related shows. Jim and Marion Jordan star as the McGees of Wistful Vista. Johnson's Wax, NBC. (10:40; 11:55; 7:05)

★ **THE WORLD TODAY** (8-10-42) News and analysis by Quincy Howe and CBS correspondents at home and abroad, including Eric Sevareid and Bob Trout. "American forces have landed on the Solomon Islands and fighting is raging." Sustaining, CBS. (14:55)

★ **TREASURY STAR PARADE #8** (1942) Walter Huston, Frederic March and Florence Eldridge present patriotism on the air. Florence reads an essay by a 12-year-old, "What Freedom Means to Me." U.S. Treasury Department. (14:17)

SUSPENSE (11-9-50) "Blood on the Trumpet" starring William Holden with special trumpet effects by Ziggy Elman. In New Orleans, police investigate the murder of a woman who was beaten to death. AutoLite, CBS. (29:40)

ONE MAN'S FAMILY (11-2-50) Book 80, Chapter 4 "Pinky is Faced with Work!" Miles Labs, NBC. (13:50)

ONE MAN'S FAMILY (11-3-50) Book 80, Chapter 5 "Pinky's First Day of Slavery." Miles Labs, NBC. (14:40)

SATURDAY, AUGUST 15th

SUSPENSE (1-25-51) "Aria for Murder" starring Ezio Pinza in a tale of jealousy and hate on the stage of a deserted opera house. AutoLite, CBS. (29:35)

★ **MAIL CALL #66** (1943) Lucille Ball is hostess for an all-star program featuring Stan Laurel and Oliver Hardy, Edgar Kennedy, Patsy Moran, Kay Thompson. "Stan's Wedding" sketch provides a rare Laurel and Hardy radio appearance. AFRS. (30:00)

★ **BEN BERNIE WAR WORKERS' PROGRAM** (8-21-42) The Old Maestro emcees a program for civilian war workers in defense plants and other vital industries. Music and comedy with singer Jack Fulton, comedian Yogi Yorgesson (Harry Stewart) and Cesar Petrillo and the CBS staff orchestra. Wrigley's Gum, CBS. (14:20)

SUSPENSE (5-10-51) "Death On My Hands" starring Phil Harris and Alice Faye in the story of an accidental death and an attempted escape. AutoLite, CBS. (29:20)

ONE MAN'S FAMILY (11-6-50) Book 80, Chapter 6 "You Can Lead a Horse to Water, but . . ." Miles Labs, NBC. (13:25)

ONE MAN'S FAMILY (11-7-50) Book 80, Chapter 7 "Oh, My Aching Back." Miles Labs, NBC. (14:40)

OUR SPECIAL GUEST will be **BILL OATES**, a regular contributor to the *Nostalgia Digest* and the Grand Sheikh of the "Flying Elephants" tent of the "Sons of the Desert," the world-wide Laurel and Hardy fan club.

SATURDAY, AUGUST 22nd

SUSPENSE (5-19-52) "The Flight of the Bumble Bee" starring Fred MacMurray in the story of a routine operational mission of a B-29 bomber over Korea. AutoLite, CBS. (28:30)

★ **TOMMY DORSEY SHOW** (8-18-42) Remote broadcast from the Capitol Theatre in Washington, D.C. with Frank Sinatra, Jo Stafford, the Pied Pipers, Ziggy Elman and Buddy Rich. Raleigh Cigarettes, NBC. (7:50; 11:40; 9:10)

★ **AN AMERICAN IN ENGLAND** (8-24-42) "Women of Britain" describes how much of Britain's resistance was due to the effective use of woman-power in factories whenever a job was left open by a man who had joined the armed forces. Broadcast from "somewhere in the British Isles via the BBC," the program is written and directed by Norman Corwin and produced by Edward R. Murrow. Narrator is Joseph Julian. Sustaining, CBS. (15:40; 14:00)

★ **TREASURY STAR PARADE #9** (1942) Walter Huston and Frederic March present a vaudeville

routine: William Hargrave sings "America is Calling You." Huston reads the story of "Women in America." U.S. Treasury Department. (14:05)

★ **BEN BERNIE WAR WORKERS' PROGRAM** (8-25-42) Ben Bernie and all the lads present a light-hearted quarter-hour of morale building entertainment featuring singer Gail Robbins. Wrigley's Gum, CBS. (14:10)

SUSPENSE (11-3-52) "Frankenstein" starring Herbert Marshall in an excellent radio adaptation of the classic man-made monster story by Mary Shelley. AutoLite, CBS. (27:55)

ONE MAN'S FAMILY (11-8-50) Book 80, Chapter 8 "The Girl with the Million Bucks." Miles Labs, NBC. (14:20)

ONE MAN'S FAMILY (11-9-50) Book 80, Chapter 9 "Up From Slavery." Miles Labs, NBC. (14:00)

SATURDAY, AUGUST 29th

ADVENTURES OF OZZIE AND HARRIET (10-7-45) The Nelsons are joined by Bea Benadaret and Verna Felton as they receive a most unusual gift from an Arabian prince. International Silver Company, CBS. (14:30; 15:05)

SUSPENSE (2-23-53) "St. James Infirmary Blues" starring Rosemary Clooney in a prohibition era story of the roaring twenties. AutoLite, CBS. (28:30)

★ **GI JIVE #901** (1940s) GI Jill presents tunes by Tommy Dorsey, Jose Iturbi, Johnny Hodges and Glenn Miller. AFRS. (14:19)

SUSPENSE (5-25-53) "Pigeon in a Cage" starring Dick Haymes in the story of a man who watched a murder committed and couldn't get away to tell about it. AutoLite, CBS. (29:25)

★ **TREASURY STAR PARADE #10** (1942) Frederic March presents "Production Now" which describes a small town's part in America's war effort. U.S. Treasury Department. (14:17)

★ **AN AMERICAN IN ENGLAND** (8-31-42) "The Yanks Are Here" tells how the Americans have come to the British Isles to fight the war and live with the English people. Narrated by Joseph Julian, written and directed by Norman Corwin, produced by Edward R. Murrow. Sustaining, CBS. (13:40; 14:55)

ONE MAN'S FAMILY (11-10-50) Book 80, Chapter 10 "Hazel Comes to See Paul." Miles Labs, NBC. (13:55)

ONE MAN'S FAMILY (11-13-50) Book 80, Chapter 11 "Pinky returns to Bondage." Miles Labs, NBC. (13:50)

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THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

SEPTEMBER

SATURDAY, SEPTEMBER 5th

SUSPENSE (6-7-54) "A Terribly Strange Bed" starring Peter Lawford in "a classic study of suspense by Wilke Collins. A new dramatization of one of the most terrifying stories ever written." This is the last AutoLite-sponsored program, CBS. (29:10)

★ **WILLSON-NESBITT SHOW (8-4-42)** Meridith Willson and his orchestra co-star with story teller John Nesbitt in a summer replacement show for Fibber McGee and Molly. Songs by Connie Haines and Bob Carroll. Willson salutes the 152nd anniversary of the U.S. Coast Guard and presents a 54th birthday tribute to songwriter Irving Berlin. Nesbitt tells a story about Benedict Arnold, "The Man Who Could Not See." Johnson's Wax, NBC. (9:55; 19:45)

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

HARRY JAMES AND HIS MUSIC MAKERS (9-2-42) Remote broadcast from the Roof of the Hotel Astor in New York City. Vocals by Helen Forrest and Johnny

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McAfee. Selections include "Mr. Five by Five," "Avalon," and "But Not For Me." Sustaining, CBS. (13:10; 11:40)

★ **PRESIDENT FRANKLIN D. ROOSEVELT (9-3-42)** In a brief excerpt from a speech to the International Students Assembly, FDR pays a fitting tribute to America's youth. All networks. (3 minutes)

PHIL HARRIS-ALICE FAYE SHOW (10-9-49) When Phil finds a few grey hairs, Alice makes an appointment for him to get a dye job. Cast features Elliott Lewis as Frankie Remley, Walter Tetley as Julius Abbruzzio, Rexall, NBC. (11:50; 7:05; 9:50)

ONE MAN'S FAMILY (11-14-50) Book 80, Chapter 12 "Pinky's Date with Eunice." Miles Labs, NBC. (14:10)

ONE MAN'S FAMILY (11-15-50) Book 80, Chapter 13 "Pinky Discloses his Wedding Plans." Miles Labs, NBC. (14:00)

SATURDAY, SEPTEMBER 12th

HENRY MORGAN SHOW (4-25-50) The comedian is joined by Art Carney, Minerva Pious and Arnold Stang for fun and satire. Sketch: Sam Spade in "Hamlet of Whom Done It." Sustaining, NBC. (10:05; 9:45; 10:05)

LUX RADIO THEATRE (4-2-45) "Swanee River" starring Dennis Morgan, Al Jolson and Frances Gifford in a radio version of the 1939 film, the life story of Stephen Foster. Guest producer is Walter Huston. Lux Soap, CBS. (22:05; 18:35; 17:55)

SUSPENSE (10-18-55) "Life Ends at Midnight" with Paula Winslowe and Stacy Harris in the story of the return of a prodigal son. Sustaining, CBS. (29:05)

BOB HOPE SHOW (1-8-46) Guest Joan Davis joins Bob and regulars Jerry Colonna, Frances Langford and Skinnay Ennis and the orchestra. Hope and Davis do a vaudeville sketch. AFRS rebroadcast. (12:55; 16:35)

ONE MAN'S FAMILY (11-16-50) Book 80, Chapter 14 "Pinky Envisions a Rosy Future." Miles Labs, NBC. (14:05)

ONE MAN'S FAMILY (11-17-50) Book 80, Chapter 15 "Eunice's Father Interviews Pinky." Miles Labs, NBC. (14:00)

SATURDAY, SEPTEMBER 19th

LUM AND ABNER (4-12-50) Chester Lauck and Norris Goff as the owners of the Jot-Em-Down Store in Pine Ridge. The boys try to outwit a real estate salesman. Cast features Zazu Pitts, Andy Devine, Cliff Arquette, Jim Backus. Ford Motor Co., CBS. (14:42; 14:52)



RONALD COLMAN moved his "Halls of Ivy" program from Friday to Wednesday in 1950.

SUSPENSE (10-23-56) "The Doll" starring Patty McCormick. A father forgets his daughter's seventh birthday, but his new wife doesn't. Sustaining, CBS. (24:05)

HALLS OF IVY (5-21-52) Ronald and Benita Colman as Dr. and Mrs. Hall of Ivy College. The school's Mummy is missing! Voice of America rebroadcast. (12:00; 12:00)

★ **TREASURY STAR PARADE #11 (1942)** Danny Kaye cuts up in this patriotic program which also features Frederic March as a farmer in an "Average American" sketch. U.S. Treasury Department. (14:23)

★ **MOONLIGHT SERENADE (9-23-42)** Glenn Miller and the orchestra from New York with Marion Hutton, Tex Beneke, Skip Nelson and the Modernaires. Announcer is Mel Allen who mentions that tomorrow night is Glenn's last program due to his entry into military services. The Band offers a salute to the armed forces. Chesterfield Cigarettes, CBS. (13:50)

ADVENTURES OF NERO WOLFE (11-17-50) "Case of the Careless Cleaner" starring Sidney Greenstreet as Wolfe with Larry Dobkin as Archie Goodwin. Nero catches a killer when he declares knowledge of the cause of death. Sustaining, NBC. (14:19; 13:29)

ONE MAN'S FAMILY (11-20-50) Book 80, Chapter 16 "Pinky Makes His Decision." Miles Labs, NBC. (14:15)

ONE MAN'S FAMILY (11-21-50) Book 80, Chapter 17 "What's Happening with Teddy and Elwood?" This is the logical end of the "Pinky" sequence and the conclusion of this year's visit with the Barbour family. (Don't touch that dial 'cause there's more to come next summer!) Miles Labs, NBC. (14:10)

SATURDAY, SEPTEMBER 26th

SUSPENSE (1-6-57) "A Shipment of Mute Fate" starring Jack Kelly in the classic "Suspense" drama by Martin Storm about a Bushmaster snake loose on an ocean liner. Sustaining, CBS. (23:10)

OUR MISS BROOKS (10-2-49) Eve Arden stars as the English teacher at Madison High School. Miss Brooks helps stop the school's star football player from transferring. Cast features Richard Crenna as Walter Denton, Gale Gordon as Osgood Conklin, and Jane Morgan as Mrs. Davis. Colgate Products, CBS. (12:00; 16:10)

LUKE SLAUGHTER OF TOMBSTONE (4-27-58) "Death Watch" stars Sam Buffington as Slaughter, a former Civil War soldier now an Arizona cattleman, accused of horse stealing and rustling. Sustaining, CBS. (13:28; 10:54)

★ **BEN BERNIE WAR WORKERS' PROGRAM (9-28-42)** Music and comedy for war workers with Ben, Gail Robbins, the King's Jesters, Cesar Petrillo and the CBS staff orchestra. Music includes "This is the Army, Mr. Jones" and "Ten Little Soldiers on a Ten Day Leave." Wrigley's Gum, CBS. (13:40)

NICK CARTER, MASTER DETECTIVE (1940s) "Case of the Demented Daughter" features Lon Clark as Nick, Charlotte Manson as Patsy Bowen, his Girl Friday. Sustaining, MBS. (17:12; 11:55)

★ **GI JIVE #902 (1940s)** Jill spins the records for military listeners. Tunes featured are by Tommy Dorsey, Andrews Sisters, Duke Ellington and Artie Shaw. AFRS. (14:08)

SUSPENSE (7-28-57) "Murder on Mike" starring Raymond Burr. A radio writer is extremely unhappy that his scripts for "Murder, Please" have been changed by the show's producer. Participating Sponsors, CBS. (28:10)

NOSTALGIA DIGEST AND RADIO GUIDE

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LAUREL and HARDY

THE CHICAGO STOP

BY BILL OATES

At the State Lake theatre Ramon Novarro and J. Carrol Naish were on stage to accompany the motion picture *The Lady in Question*; Duke Ellington and his band were at the Oriental; and with *Knute Rockne All American*, Stan Laurel and Oliver Hardy appeared on stage in Chicago at the theater of the same name.

These shows were typical of the offerings that blew into the Windy City in 1940, a time period that gave the moviegoers an incredible entertainment treat. The time was ripe: the Great Depression had recently faded, prosperity had arrived, and the new decade revived the momentum of an expanding country.

For Oliver Norvell Hardy and Arthur Stanley Jefferson it represented the much desired chance to come face to face with their adoring audiences. Just as surely as a world calamity (World War II) would break the new-found national tranquility, this pinnacle in Laurel and Hardy's careers represented the calm before their creative storm.

Stan and Ollie (Babe to those who used his childhood name) spent three decades as a premier comedy team and continue to be loved by millions around the world.

The glory years of "two minds without

a single thought" were spent at the Hal Roach Studios, beginning in 1926. At this Culver City fun factory the team made over 100 silent and sound shorts and feature films. While many then-popular comedians of that era are only infrequently seen today, the films of Laurel and Hardy continue to be shown on television and at film revivals. They are also the stars of "new" video releases, both in glorious black and white, as well as in titles that have been colorized.

Sadly, the triumphal tour that brought Laurel and Hardy to Chicago for their only visit, starting on October 18, 1940, came at the artistic peak of their career. The gray years at Roach quickly gave way to slick looking, but increasingly less funny films at 20th Century Fox and MGM, which was no fault of the comedy team.

The boys came into this world over 100 year ago. Stan, the slender genius fool, was born in Ulverston, England in 1890, and found his way in front of audiences as his curiosity peaked about the theater that his father managed. Not always the perfect student in school, young Stan's occupational learning came as a member of the Fred Karno comedy troupe in pre-World War I England. When they toured America

MOTION PICTURE THEATERS

DOWNTOWN. DOWNTOWN. DOWNTOWN.

Chicago

LOOK WHO'RE HERE!



TODAY — LAUREL & HARDY lead the stage parade... while "KNUTE ROCKNE" again leads the thrill parade!

First time in Chicago!

IN PERSON!

STAN OLIVER
LAUREL & HARDY

with their own company of 30 in their own newly **HUGE STAGE REVELS!**

LAFF, TOWN, LAFF!

LEW PARKER
SYD GOLD
PAUL REMOS
GARLENE GARNER
MAXINE CONRAD
CARLTON KELSBY
JAMES MORTON
GONZALO & CRISTINA
LAUREL & HARDY REUNITES

Autographed photos of
LAUREL & HARDY
to the first 1000 patrons TODAY!

Women, THIS IS YOUR PICTURE!

For above the cheers... the pounding thrills... last week's wet-eyed throngs felt the touch of a woman's love... her light and courage... stealing "Rock" in despair... lifting him to triumph and immortal fame!

KNUTE ROCKNE
ALL AMERICAN

PAT O'BRIEN as Knute
GALE PAGE as Mrs. Rockne
DONALD REAGAN, DONALD CRISP



2nd
BIG WEEK!

Paramount World News

CHECK B. DENNIE'S "NORTHWEST MOUNTED POLICE" are on the way!

with a group that included Charlie Chaplin, Laurel through that his calling was on the west side of the Atlantic and eventually stayed for good.

Oliver Norvell Hardy, a full moniker often delivered in the films by the larger member of the team, was born in Harlem, Georgia in 1892. Like Stan, Ollie's formative years led way to family activities in and around the theater, and especially in early movie houses. In 1913 he followed his dream to be in motion pictures when he journeyed to Jacksonville, Florida and to Lubin Pictures.

Both Stan and Babe learned their craft in struggling, small companies and even ran into each other nearly a decade before they were teamed. Stan's first starring film "Lucky Dog" (1919) included the part for a hold-up man, aptly played by a sometimes villain Hardy. Until their joint venture at Roach in 1926, their careers found paths through numerous studios. Stan even left acting for the director's chair for awhile. Ollie played both comic and villainous parts, and even starred as the Tinman in the first feature film version of *The Wizard of Oz* (1925).

LAUREL AND HARDY

Hal Roach, the 100-year-old producer who still appears in behalf of his productions, began making comedy films in 1913. Mack Sennett had laid down the early ground rules for this cinema genre, but Roach redefined it for the next two and a half decades. His comedy All-Stars were the principal players in his films which included Harold Lloyd, Charlie Chase, Our Gang, and eventually Laurel and Hardy and the team's talented supporting players.

The derby hats were not part of Laurel and Hardy's earliest trademarks, nor were their distinctive habits such as Ollie's tic twiddling and Stan's crying, but after a few silent films the characters evolved into their memorable personae.

The first Laurel and Hardy "starring" film was titled "Putting Pants on Phillip" (1928), a short subject built on an hilarious single gag wherein American Ollie had to

convert visiting Scottish nephew Stan's wardrobe from kilts to pants. Calling one film the official first Laurel and Hardy style production creates controversy, but it is accurate to say that during the 1926 and 1927 seasons at Hal Roach Studios two characters with derby hats and distinctive mannerisms began to evolve into Laurel and Hardy.

At the end of this period, a part-talkie *The Jazz Singer* premiered in 1927 sending the film industry scrambling for sound equipment. Hal Roach jumped on the bandwagon making his first Laurel and Hardy sound film, "Unaccustomed As We Are," in 1929 and in doing so assured that these comedians would easily adapt to the new talkies.

Their comic genius emanated from the fertile mind of Stan and the perfect execution of the gags by Ollie. They were good friends off camera, but Stan often stayed back at the studio creating while Ollie took to the golf links. It was the



"I'm Mr. Hardy . . ."



". . . and this is my very good friend, Mr. Laurel."



STAN AND OLLIE at the Hal Roach Studios' radio station KFVD in 1928.

"dumb one" who was the creative brains behind Laurel and Hardy. The ultimate film by the team was the feature *Way Out West* (1937), produced by Stan for Hal Roach and containing numerous routines by the frequently underacknowledged Laurel.

After *Saps at Sea* was released in 1940, Laurel and Hardy sought greener pastures. At his peak, Stan Laurel made \$3,500 per week, good wages for the time, but substandard for a major Hollywood star. What he didn't realize was the artistic freedom he enjoyed at Roach Studios. One such valuable comedy machination was the luxury to shoot scenes in sequence, normally a rarity in motion pictures.

Instead of returning to Roach, the boys made a disastrous trek to 20th Century Fox and MGM for more money. Later Stan lamented the difficulty in exercising continuity in humor if the filming was so disjointed. At Roach, when one exited a

kitchen door into a living room, the camera moved into a new set to complete the sequence, as opposed to the usual studio method of shooting all kitchen scenes, then all living rooms scenes, and so on.

Hal Roach had cunningly kept Stan Laurel's contract expiring in one year and Oliver Hardy's in the following year, thus assuring that the team would not move elsewhere together. Stan simply waited until Babe's contract expired, hoping Roach would sweeten the pot. In the meantime, the Boys left for their stage tour of the United States.

Laurel and Hardy crossed the United States in 1940 playing in numerous major cities. After the team was given the key to Omaha, Nebraska, a scene which could have been out of a Laurel and Hardy film occurred. The mayor quickly asked for the key back because Republican presidential nominee Wendell Wilkie was due on the next train into town and there was only one

LAUREL AND HARDY

key to the city. Wilkie followed them to other locations as well. The comedy team was a big hit in Indianapolis, but when the Hoosier hopeful arrived for a political rally, the celebration shifted toward the hometown boy.

A lucky Chicago audience saw "some 30 performers" (according to the *Tribune* review of October 20, 1940), including Lew Parker, Syd Gold, Darlene Garner, Paul Remos, Gonzalo and Cristina, and, straight from the Cocoanut Grove, Danny Dare's dancing chorus of beauties. Autographed photos were available to the first 1,000 in line, who paid 35 cents admission from 9 a.m. to 1 p.m. and 50 cents until 6:30.

Laurel and Hardy often performed sketches written by Stan and the Chicago audience was treated to 30 minutes of laughter, including the famous "Drivers License Sketch" (originally written by Stan in 1939 for a Red Cross benefit and revised for later tours). After a week in the Windy City (visits often included stops at orphanages and radio stations) the revue moved on and C.B. De Mille with the cast of *Northwest Mounted Police* (Gary Cooper, Madeleine Carroll, Paullette Goddard, Robert Preston) replaced them in the next parade of stars at the theatre.

During the 1940's Laurel and Hardy did their part for the war effort, going on two tours, making the public service film "Tree in a Test Tube," and appearing on radio broadcasts such as the 1943 stint on Armed Forces Radio Service's "Mail Call" with another sketch written by Stan.

The boys thought that even greater cinema opportunities lay ahead after the tour; Stan was preparing final plans for a version of Victor Herbert's *The Red Mill* (they starred in the same composer's *Babes in Toyland* in 1935 and this new venture would have been another natural for them.) Instead, a downhill slide of five years started at the Fox studios.

Discouraged with Hollywood, The boys

sought security in two stage tours of Europe in 1947 and 1952. Ill health, first for Stan and later, more devastating for Babe, squashed the last plan for the team, a television series of English style pantomimes done on the Roach television lot which was home to shows such as *My Little Margie* and *Amos 'n' Andy*.

First beloved by millions in the roaring twenties and by depression-weary audiences, the films of Laurel and Hardy continue to give laughs through the audience's feeling of superiority over the way things just shouldn't be done.

Comedy seldom receives critical acclaim, and the followers of great comedy help keep the samplings alive. One major award came when the team won the best short subject Oscar of 1931-2 for perhaps their most famous film "The Music Box." This film still remains as a monument to futile action and hilarious reaction: it all seems to be a simple chore, delivering a piano, but even the viewer must admit to similar circumstances of misfired energies. Stan received an honorary Oscar in 1961 for his comedy contributions four years before his death and four years after Ollie died.

Every other year, hundreds of Sons of the Desert, the Laurel and Hardy appreciation society endorsed by Stan in his last year and named for the film that had the boys sneaking off to a convention in Chicago, celebrate Laurel and Hardy at an international gathering (the first of which was in Chicago in 1978) by screening as many of the films of the team as possible.

When Sons from around the world met this year in Las Vegas, they competed for one prize: the chance to enjoy Laurel and Hardy films, stories, memorabilia, activities, and fellow admirers of "the two minds without a single thought" as much as they could in the few days of the convention.

As has been the case for sixty-five plus years, there will be no losers, just another fine mess for all. ■

'Golden Door for Immigrants'

ELLIS ISLAND

BY REV. KEVIN SHANLEY, O.CARM

For many immigrants, Ellis Island was the "Golden Door" to the land of freedom and opportunity: America. The immigrants came in their millions from all corners of the earth to seek a new life. For most, Ellis Island was a joyful experience; for those turned back it became the "Island of Tears."

The now renovated immigration station in New York Harbor was officially opened on January 1, 1892, one hundred years ago. Fittingly, the first immigrant to pass through the reception station was 15-year-old Annie Moore from Co. Cork, Ireland.

As befits such an occasion, immigration officials presented the Irish girl with a \$10 gold piece. Annie told reporters that it was more money than she had seen in her entire life. Following Annie Moore that day, Ellis Island processed 2,250 people. As the tide of immigrants fleeing poverty and unrest in Europe rose, the number processed through the immigration station quickly rose to 5,000 on some days. On peak days during 1907, the number rose to 10,000-12,000.

Annie Moore was the first to lead the millions of other immigrants through Ellis Island. The poverty of Europe made America seem a great haven. Today Ellis Island stands as a memorial to the more than 17 millions of immigrants who entered the U.S. through the massive "Great Hall." For countless millions more, whose parents, grandparents, and great-grandparents began their new American life there, Ellis Island is a symbolic shrine to freedom and a new life. Nearby, the Statue of Liberty, dubbed the "Mother of Exiles," still lifts her golden lamp to light the way to America.

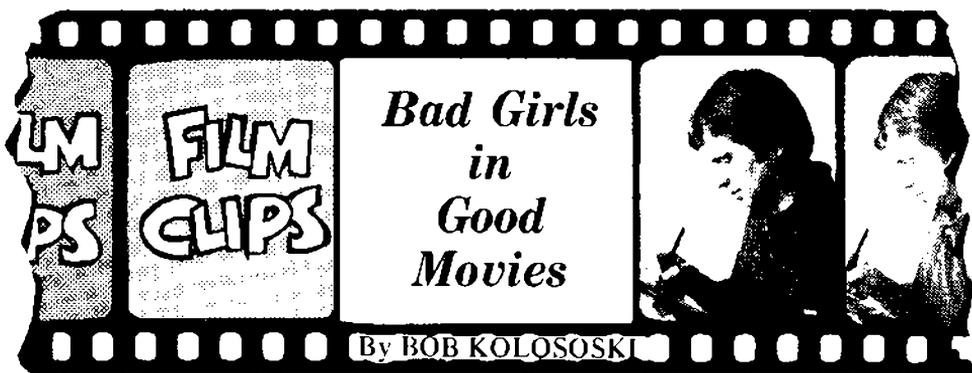
A total of 80 percent of the immigrants arriving at Ellis Island were processed in a matter of four or five hours. Of the 20 percent detained for hospitalization or additional tests, most were admitted to the U.S. after a few days. Less than 2 percent were sent back to their homelands but the trauma of split families enacting the wrenching scenes of farewell were enough to give Ellis Island its sad appellation as the "Island of Tears."

The immigrants had to submit to a series of medical tests, and answer questions about nationality and names. Immigration officials often changed the spelling, or shortened or translated many names.

Ellis Island officially opened in 1892. Prior to that time, and for most of the 19th Century, the U.S. encouraged immigration and no federal barriers existed. With the coming of masses of Irish following the Great Famine of 1847-49, and others from Europe, and elsewhere, various states tried to formulate a process and build reception centers. After 1882, the U.S. Government took control of the immigration process and developed guidelines. Ten years later Ellis Island was opened to handle most of the immigrants.

By 1954, however, Ellis Island had lost much of its original purpose and the Government offered it for sale. After many years of neglect, the island fell into great disrepair. In 1982, President Ronald Reagan announced that the Statue of Liberty-Ellis Island Centennial Commission would supervise the restoration of both these shrines. Ellis Island will become an historical museum to the memory of the millions of immigrants who helped to make America a great nation.

Annie Moore would be so proud! ■



By BOB KOLOSOSKI

Last May the problems of the world were put aside for two weeks as Vice President Quayle and the press debated the morality of TV's Murphy Brown. Ms. Brown (Candice Bergen) had given birth to a child in the season finale. Quayle raised the issue of an unwed mother on prime-time television and faster than you can say Oprah Winfrey the talk shows were loaded with groups and individuals who had opinions for, against and couldn't care less about the subject of unwed motherhood and the morality of the world in general.

There is no denying that TV and the movies influence our society and we influence the world. The question of Murphy Brown's indiscretion will not be answered until the generation of teen-age girls who provide the viewing audience to the show get a little older and let life's experiences give them an A or D in their report card of responsible citizenship. However, Ms. Brown as a bad girl is not a new situation for as far back as 1915 bad girls on the movie screen were popular items for discussion and debate.

Theda Bera was one of the first woman screen stars to be type-cast. She was a "vamp" and strong men trembled at her sight and moral women everywhere saw her as an enemy to all that was good and righteous. Between 1915 and 1920 she vamped her way through a series of films that shocked the audiences and reaped heavy profits for her studio. She played Carmen in 1915 and told reporters that she

felt so close to the character that she believed that she really was Carmen in another life (nothing's new, Shirley). She went on to play Salome and Cleopatra and her success spawned a collection of vamps and would-be vamps that choked the screen with movies dealing with subjects calculated to shock the public into buying tickets.

Bara's most serious competition came from a Polish countess named Pola Negri who was discovered in Germany by Ernst Lubitsch and was cast in a trio of films ("Gypsy Blood," "The Red Peacock," and "Passion") that won her a first class ticket to Hollywood and into the arms of Rudolf Valentino. Their love affair on and off the screen burned up the headlines and sold tickets to their films. In the 1923 film "The Cheat" Negri is branded by an East Indian and decided that was the last time she would be used for that type of film. She tried to change her image and her career faded to black.

As the 1920's progressed so did the movie-going audiences' taste. The vamp was out and the age of the jazz-baby was in and the dark brooding historical dramas gave way to stories of modern-life — to "Flaming Youth" (1924). Clara Bow won a Fame and Fortune Beauty Contest sponsored by a movie magazine in 1922 and a trip to Hollywood. By 1924 she was the girl with IT. She starred in the movie of the same name, as well as "The Wild Party," "Dancing Mothers," "Red Hair," and "Mantrap." She was always



CLARA BOW

the flapper who led good men to the devil and paid for her sins at the hands of evil men.

But she was nothing more than her studio's attempt to cash in on the fame of Gloria Swanson — a really bad girl. Swanson had worked her way up from a movie extra at the Chicago Essance studios to the most glamorous star in Hollywood. She spiced up a couple of Cecil B. DeMille epics and in 1926 decided to produce a film version of Somerset Maugham's story "Miss Thompson" which played on Broadway as the hot play "Rain." However Will Hays, the film industry watchdog of censorship, had publicly stated that "Rain" would never be made into a film. Undaunted, Swanson changed the focus of the story from rape to suicide and persuaded Mr. Hays to give her production his blessing. She also convinced her secret lover, Joseph Kennedy, to provide the cash needed to bring "Miss Sadie Thompson" to the

screen. The movie made millions and Miss Swanson's private life continued to make the scandal sheets.

As silent films faded out and sound became king, the public began to forsake the bad girls of the silent cinema and new naughty girls were needed to replace the old. Jean Harlow burst on the scene in the 1929 film "Hell's Angels" and movies would never be the same. She had platinum blonde hair and an aversion to wearing underwear, which piqued the interest of the movie fans and the censors. In the film she is a party girl giving her all to keep up the morale of World War I warriors (several warriors a week). She signed a contract with MGM and over the next seven years she perfected the tramp with the heart of gold character usually opposite Clark Gable.

She was not alone at the studio in the devil-woman department. Greta Garbo had come over from Sweden and caused a sensation playing films as "Flesh and the Devil" and "Love." In 1930 she starred in "Anna Christie," based on Eugene O'Neill's famous play. The film was advertised with the slogan "Garbo Speaks!" She also portrayed a woman of



GRETA GARBO

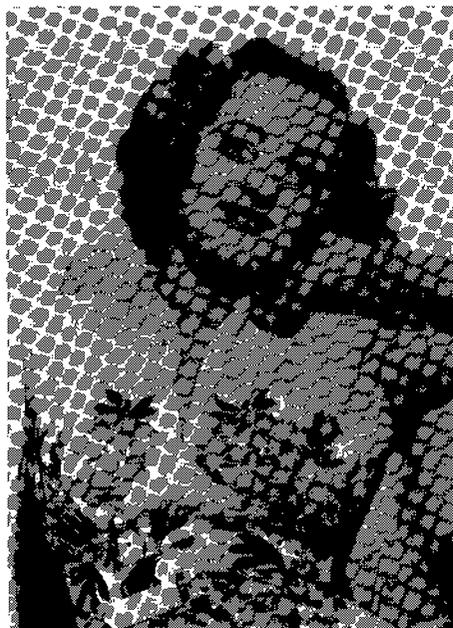
FILM CLIPS

ill-repute and disliked the casting. She began to petition for better parts leaving the harlot roles go to Harlow or Joan Crawford.

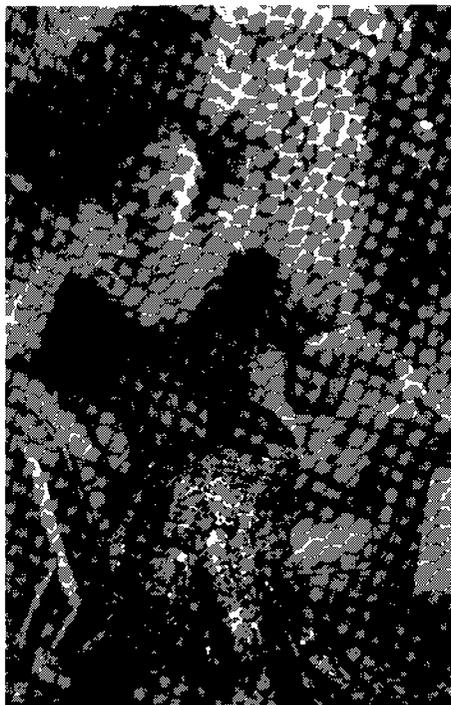
Crawford played Sadie Thompson in the first talkie version of "Rain" and went from a 20's flapper to a 30's golddigger. Perhaps her best bad girl role was in "Grand Hotel" She played a secretary willing to work behind closed hotel room doors. Crawford was good as a golddigger but over at Warner Bros. the queen of the goldiggers resided.

Joan Blondell came to Warners from the New York stage. She could sing a little, dance a little, and portray a lady of loose morals with a heart of mush better than anyone in Hollywood. She was a solid fixture in two of the Warners "Golddigger" movies and in "Dames" she blackmails Guy Kibbee into backing a Broadway play written by Dick Powell. Blondell was a breezy bombshell.

Bette Davis was at Warners at the same time as Blondell and started out playing



BETTE DAVIS



MAE WEST

gangsters girlfriends and, on more than one occasion, had to do a cheap imitation of Jean Harlow. In 1934, she fought to get the part of Mildred in "Of Human Bondage." She turned in a first class performance and turned around her career. She would later play a hard-as-nails nightclub hostess in "Marked Woman" with Humphrey Bogart and in "Jezebel" she was a southern belle capable of making everyone's life miserable to win the love of the man she wanted, even if he was not in love with her.

With all of these loose women running around the movie screens in the 30's it might be hard to pick out the baddest of the bad. That is if Mae West had not come to Hollywood in 1932. George Raft was set to start a movie and suggested Paramount bring in his old friend and lover Mae West to play opposite him. The movie "Night After Night" was a rather routine bit of hokum with Raft as a prize-fighter turned nightclub owner. West was used to

her own material and convinced the bigwigs at Paramount that she could write better dialogue for herself than the screenwriters. She did and she was right.

Her first contribution had her maid remarking "Goodness what large diamonds" and Mae quipping back "Goodness had nothing to do with it." Her next two films were her own, "She Done Him Wrong" and "I'm No Angel" saved the studio from financial ruin. Mae was unique in that she created and controlled her screen image which was really her off screen personality. She was a shrewd woman on and off the screen and she took orders from no man.

Mac was bad but she wasn't evil and in the 40's the evil woman took over as the predominate character of the decade. Mary Astor was perfect as Brigid in the "Maltese Falcon." She was a liar, a cheat, an adulteress, and a murderer and she expected detective Sam Spade to let her go scott free at the end of the film.

Brigid was bad in '41 but, Barbara Stanwyck was pure poison in 1944. In the film "Double Indemnity" she seduces insurance salesman Fred MacMurray into killing her husband for his insurance money. Of course, the road to true happiness cannot be found with a detour for murder so their perfect plan crumbled before the final reel and Stanwyck pays the piper for her crimes.

In "The Postman Always Rings Twice," Lana Turner seduces John Garfield into killing her husband for his insurance money and she winds up joining her husband before the final fade.

Rita Hayworth was Columbia's evil woman and in the film "Gilda" she was able to raise the national blood pressure rating with a three minute striptease with her elbow length gloves being the only clothing to be discarded.

When the 40's passed into history, so did the evil woman until 1983 when Kathleen Turner would resurrect and personify the evil woman in "Body Heat." She was a throwback to the Stanwyck and Turner



RITA HAYWORTH

woman scheming to murder her husband and anyone else who go in her way, and she was blonde to boot. The movie "Fatal Attraction" had Glen Close ready to terrorize and kill her lover, his wife, daughter and even their pet rabbit. Here was truly an evil woman.

My basic instincts tell me that as time goes on we're going to see a still newer breed of bad girl on the screen.

This may not be news, but if the bad girl is in a good film, then the lady is worth watching. ■

WE GET LETTERS

MICHIGAN CITY, INDIANA — I really enjoy the *Nostalgia Digest*, not only seeing what's on each night, but the great articles. Some bring happy memories, even a tear recalling the good old days. Listening is pure pleasure.
— MRS. LEON KOHN

FLOSSMOOR, IL — I've enjoyed listening to your shows since 1976. It's so good that I'm amazed that there aren't more shows like it on radio. As much as I like to hear the old radio shows themselves, I especially enjoy the interviews you have done with the stars and also your informative comments about the old shows. I wasn't around when the shows first aired, so the background information you provide really helps to flesh out the many wonderful people involved in those old broadcasts. Congratulations on 22 years of your shows and I look forward to the next 22 years.
— BILL SOLTIS

BELOIT, WISCONSIN — I love the evening radio show and listening to the old programs brings back a lot of good memories. Here's hoping you continue on with all sorts of good luck. It's so good to know that I can turn on my radio at midnight and listen to all the old favorites. It's hard for me to rightly explain how I feel, but please know I love it and look forward each night. I'm 65 years old and you have made a lot of us oldies happy with your programs. Thank you for being there. Thank you for thinking about old people and their memories.
— MRS. PHYLLIS ANDERSON

BURLINGTON, WISCONSIN — Since I wasn't around for the original broadcasts of these vintage programs, I feel fortunate to experience them today. This particular medium is truly entertainment. Thanks so much for bringing these memories to a new generation.
— PAULA NOLTE

ROUND LAKE, IL — I'm 62 years young and was a radio listener when radio was in its prime. After school we would always meet in a lot owned by the church and play ball 'til 4:30. We all wanted to be home for Jack Armstrong, Captain Midnight, Tom Mix, I Love A Mystery, and so on, too numerous to list. I particularly enjoy the funny programs like Jack Benny, Fibber McGee and Charlie McCarthy. Most nights now, I look at what is to be presented to us by TV and am ready to shut the TV off at 7:30 or 8:00 p.m. Keep up the good work and I hope someday, during the week, we can listen to you again at a reasonable hour. Saturday and Sunday nights at 8, I would call reasonable.
— JACK MOLIDOR

BATAVIA, IL — I combine these shows with exercising (usually jump rope). When my exercise regimen is in good shape, I am taping them very actively. I don't necessarily skip the commercials; we even spent a wedding anniversary at the End of the Line Caboose

Motel in Lake Geneva, Wisconsin. My favorites are Six Shooter, Hopalong Cassidy, Johnny Dollar and the Scarlet Queen. I used to listen to Carl Amari, also, but he seems to have left the airwaves.
— ALAN WEHMANN

(ED. NOTE — Carl Amari is no longer hosting old time radio shows, but he is now actively syndicating vintage radio programs to stations around the country. He also sells tapes of the old shows under the "Radio Spirits" label, many of which may be purchased at Metro Golden Memories in Chicago.)

LOUISVILLE, KENTUCKY — We in Kentucky enjoy hearing all of your old time programs. When the skies are clear, the radio crackles alive with programs that should never be forgotten. I have many programs and would love to trade with anyone out there, especially anyone who tapes your Saturday afternoon programs. I will write back to everyone who writes me. My address is 1804 Tyler Lane, Louisville, KY 40205.
— ANDREW STEINBERG

EVANSTON, IL — I want to add my voice to those praising "The Home Front" series that you've been running. At one point you started saying how good it was, then stopped yourself and sort of apologized for running on about how good it was. DON'T APOLOGIZE. I've caught about half of the episodes and every time I hear one, every few minutes I say to myself, "Damn, this is great!" While I love old time radio, this is one of the very few shows you've played that elicits that kind of response from me (the last one that did that was the Fibber McGee retrospective series that had Fibber looking back on old time radio.) "The Home Front" is one of the very best things you've played in the eight or so years that I've been listening to your show. Keep it up, and I hope things work out really well in the museum's new home!
— ROSS PAVLAC

CRESTWOOD, IL — Please send tapes of "The Home Front" series played on *Those Were The Days*. Would like to have our sons listen to them and learn. Thank you for the enjoyable and sad rendition of our strife time.
— HELEN AND JOE BAKON

PALM HARBOR, FLORIDA — Ken Alexander's "Trolley Song" in your June-July issue really brought back fond memories of pre-World War II life on Chicago's Northwest Side. Interesting, however, that he should mention the *Herald-Examiner* newspaper and Pulaski road in his opening paragraphs. I thought Crawford avenue was re-named Pulaski road after the demise of the *Examiner* when Hearst combined the morning *Examiner* with his evening *American* edition, renamed the *Herald-American*.
— THEODORE F. LUGA

(Steinmetz, Class of 1937)

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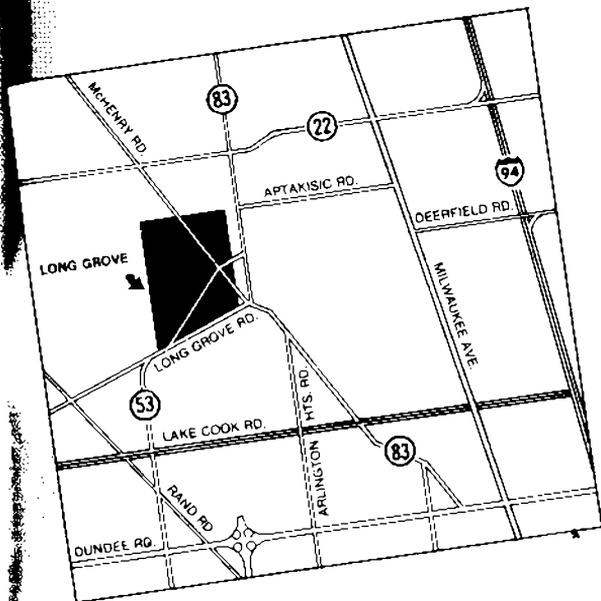
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