

# NOSTALGIA DIGEST

AND  
RADIO  
GUIDE



RED SKELTON

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# NOSTALGIA DIGEST ©

## HELLO, OUT THERE IN RADIOLAND!!

BOOK ELEVEN      CHAPTER ONE

DECEMBER, 1984 — JANUARY, 1985

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This issue of the *Nostalgia Digest and Radio Guide* marks the beginning of our eleventh year of publication.

We're ten years old and what a great ten years it has been! From our little six-page *Newsletter* which started with about 115 subscribers in 1974, to our present 48-page magazine which reaches more than 5,000 homes every other month, our goal has been to provide you with information about our vintage broadcasts and to entertain you with features and articles to capture your interest.

It's fun to plan, write and publish the *Digest* and we are indebted to our readers and to our columnists and contributors who make this an exciting periodical.

But it's business as usual as we celebrate our tenth anniversary. We think you'll find many worthwhile articles in this year-end issue and that you'll be particularly pleased with the line-up of old-time radio shows that we have scheduled for December and January.

You'll note an abundance of seasonal programming, including many of the great radio holiday classics; we're looking forward to spending Christmas and New Year's with you.

A special highlight of our *Radio Theatre* for December includes a weeklong tribute to bandleader Glenn Miller who was lost just forty years ago. And in January you'll hear at least one Vincent Price performance everynight during our month-long salute to that very talented performer.

You'll have "Radio To Prepare For The Holidays" all during December on our *Those Were The Days* program and in January we'll pay our respects to many of the show business greats who died during 1984.

Check the Radio Guide beginning on page 17 for all the details.

Finally, as the holiday season approaches and the new year begins, we express our thanks for listening . . . thanks for reading . . . thanks for your support.

Best wishes to you and your family for a Merry Christmas . . . and for a Happy New Year filled with good old memories.

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— Chuck Schaden  
*Nostalgia Digest* - 1 -

# Cover Story:

## RED SKELTON

To many he was a master in the arts of pantomime and slapstick comedy. Others thought he was simply a burlesque comic who would try for the easiest possible laugh. However, no one can argue with the great success Red Skelton has achieved during his show business career.

This success did not come easy to Red. The youngest of four sons, Red was born in Vincennes, Indiana, July 18, 1913. His father died two months before Red was born, leaving his mother to raise the family.

Times were tough and as Red grew older he began taking small jobs around town to bring a little extra money into the house. By the time he was 12, Red

had come to realize that the greatest pleasure he got out of life was making people laugh.

Whether it was the show business blood in him (Red's father had been a circus clown) or just a strong desire to make people feel happy is anyone's guess. But at age 12, Red ran away from home and joined up with a traveling medicine show that had just passed through town.

For the next two years Red would return home for school, then rejoin the medicine show during the summer. Red's heart just wasn't into getting an education and at 14 he left home for good to pursue his career.

During the three years that followed, Red took any job he could find that allowed him to perform in front of an audience. From touring with various acting companies to performing solo on a riverboat, Skelton let no job opportunity slip through his fingers. Red even worked a stint as a clown with the Hagenbeck-Wallace Circus, the same circus his father had worked for years before.



**THE SKELTON SHOW CAST (from left) David Rose, Anita Ellis, Wonderful Smith, Verna Felton, Red Skelton, GeGe Pearson, Pat McGeehan.**

CHUCK SCHADERS  
**NOSTALGIA DIGEST**  
AND  
**RADIO GUIDE**

DECEMBER, 1989 - JANUARY, 1991



RED SKELTON

By 1930 Red had begun playing small burlesque houses and was supplementing that job by working as a clown at dance marathons around the country. It was during this time of his life that Red met his first wife.

Edna Stillwell was a strong and intelligent woman who had a great deal of confidence in Red's abilities and wanted him to succeed. Edna stood by Red during the tough years that were ahead and he came to rely on her for more than just emotional support. Since Red was never adept at handling business affairs, Edna took over control of their finances. She was so proficient at this job that even after their divorce Red would turn to her for business advice.

After struggling on the dance marathon circuit for several more years, Skelton finally caught a break. Watching Red during one of these shows was a man by the name of Jim Harkins. Harkins was a veteran of vaudeville and he felt Red had all the talent to become a star. Through Harkins, the Skeltons' got in

touch with Tom Kennedy, a New York agent. Kennedy had also seen Red perform on several occasions and was impressed enough to sign him as a client.

After making a few forgettable film shorts, Skelton finally got his chance to perform on a major nightclub stage, The Lido in Montreal, Canada. Red was a huge success in Canada playing to full houses for over a year.

By now his reputation had reached the United States and Red returned home to the same type of packed crowds that had loved him up North. His increasing popularity caught the eye of both movie and radio executives who saw Red as an up and coming star.

Although Red was a visual comic and not really suited for radio, he loved the new challenge and worked on improving his voice characterizations. Successful local shows in Cincinnati and Chicago got Red the opportunity to perform over the NBC network on "The Fleischmann Hour" starring Rudy Vallee in August of 1938. Red was such a hit that he was invited back for two more appearances. This exposure was great for Red's ratings in Chicago where he continued his local show until the summer of 1939.

At this point the Skeltons' decided to try their luck in Hollywood. Red signed with MGM and did have a successful movie career, eventually earning the title "MGM's clown". In fact it was the surprise success of Red's film "Whistling In The Dark" that gave him his opportunity to have a network radio show.

Critics praised Skelton's performance in this film putting him on a par with Bob Hope. With comparisons like that, it was inevitable that sponsors would start to offer Red the chance to host his own network show.

Raleigh Cigarettes was the first sponsor to put in a bid for Red's services. Desperately wanting to grab a foothold in the tobacco market, Raleigh Cigarettes figured that sponsoring a rising young comic would be a perfect way to sell

## COVER STORY

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their product. Raleigh bought the Skelton show for \$15,000 a week for 39 weeks and officially gave it the title "The Red Skelton Scrapbook of Satire".

That \$15,000 a week covered Red's salary of \$2,500 per week, the salaries of bandleader Ozzie Nelson and his wife, singer Harriet Hilliard plus all of the writers including Red's wife Edna who was considered the head writer. Edna couldn't write a line but she did know the kind of comedy Red was comfortable in doing and she made sure the writers never made Red do any comedy that he didn't feel right doing.

"The Skelton Scrapbook of Satire" first went on the air over NBC in October of 1941. Ironically the show was scheduled in the time slot immediately following Bob Hope's show. The first program set the format that Red's show would follow throughout its run. Red would start with an opening monologue usually made up of jokes dealing with current news items. Ozzie and Harriet would follow with a band number and a song, then chat with Red for a few minutes.

The second part of the program would consist of several sketches that allowed Skelton to use his many voice characterizations. San Fernando Red, Clem Kaddidleshopper, Sheriff Deadeye and Junior "The Mean Widdle Kid" all would get their chance to shine on the Skelton program along with any other characters he and his writers could develop.

The show was an immediate hit, placing in the top ten of the Hooper ratings after only a month on the air. The fact that Red's program followed Bob Hope's (which was the number one show at the time) certainly didn't hurt. But whatever the reason for the programs success, Red was now a bonafide star. Skelton's show stayed atop the ratings through 1944. The only thing that was

able to stop the show's success was World War II.

Upon hearing the news of the Japanese attack on Pearl Harbor, Red decided to volunteer for military service. Word of Red's intentions got back to the head of MGM studios, Louis B. Mayer who quickly summoned Red into his office. Mayer explained to Red that although he understood and respected his desire to serve, Red would be of greater service to his country by entertaining the troops and civilians here at home. In this way Skelton would be helping to boost morale all over America. Red took Mayer's advice and continued his radio and movie career while performing at various service camps around the country in his spare time.

It was at this time that Red and Edna reached a parting of the ways and were divorced. Now, without a wife, Red lost his draft exempt status and within months was inducted into the service. So when Red returned, his writers were waiting for him. Two people that wouldn't be back for Skelton's new show were Ozzie and Harriet who had become stars on their own show.

To replace them Red hired David Forrester to lead the orchestra and gifted radio performers Verna Felton, Lucene Tuttle, and Pat McGeehan to help him with the comedy. Red's new show premiered in December of 1945 and picked up right where the old show left off. Skelton's new program zoomed to the top of the ratings again and remained there throughout the 1940's.

In 1949 Skelton switched networks and joined CBS. Red certainly wasn't unhappy with his treatment by NBC. It was just that the offer from CBS was too good to pass up. William Paley, the president of CBS was determined to make his the number one network and was going to spare no expense in achieving that goal. By offering huge, attractive contracts, Paley was able to persuade Jack Benny, Amos 'n' Andy, Edgar



#### RED SKELTON HAMS IT UP WITH HIS SOUND EFFECTS MEN

Bergan and Red Skelton to join CBS. Red remained a regular on the CBS schedule until 1953 when he returned to NBC for his final season on radio.

By 1950 both NBC and CBS were pressuring Skelton to bring his show to television. Red's skills as a visual comedian were obviously tailor-made for this new medium. However as was his custom, Red was afraid of failure. He finally agreed to do a television series in 1951 over NBC with the stipulation that he could continue his series on radio. In this way Red figured that if he was a flop on TV he would still have his radio show to fall back on.

Doing a series simultaneously on radio and television would seem to have been an enormous task for his writers but they were able to solve this problem in a rather unique manner.

From the start of his career, Red had kept a file of every routine he had ever performed plus any sketch that his writers had ever written including those that never got on the air for one reason or another. That file really came in handy

now. While Red and his writers concentrated on the television series, Red's ex-wife Edna would go through the files, pick out the best of the material that Red hadn't used and put it into script form. From there the writers would only have to write lead-ins for each sketch and the job of writing a "new" script was finished.

In the long run, Red's fear of television was unnecessary. After a rough two years, Red moved his show to CBS where his program became just as popular as his show had been on radio. His television series was on the air for 20 years and usually wound up at or near the top of the ratings.

Today at 71, Red Skelton is still quite active. An accomplished painter, he has had many exhibits of his work. Red also does an occasional special for cable television and continues to perform at colleges and theaters around the country, leaving them laughing wherever he performs.

— TERRY BAKER

*Nostalgia Digest* -5-



I REMEMBER IT WELL.



LET THE GAMES CONTINUE...

YOU'RE STILL IT!



By DAN MC GUIRE!

Hi! Glad you could come back. Remember last time I was telling you about favorite games the kids on my block played? Kick the Can, 50 More, etc.

Hide-n-seek type games required an "It" person. Nobody especially wanted to be *It*, so we sometimes resorted to the "guilty finger" process. Whoever suggested the game turned around and closed his eyes. Someone traced a circle on his back as the gang sang:

*Make a round circle,  
Color it purple,  
Some-hod-ie poke.*

Somebody then poked the imaginary purple circle. As the poked player turned, everyone wagged a finger in his face and chanted:

*Who's got the guilty finger?  
Who's got the guilty finger?*

If you were lucky enough to pick the kid with the guilty finger, he was *It* instead of you. Trouble was, your chances were 1 in 6, 12, 20 etc., depending upon the number of players. A more democratic method was counting potatoes.

Everyone, including the Counter, held out two fists. The Counter went down the line tapping each fist with his own and counting off: "One potato, 2 potato, 3 potato, four. Five potato, 6 potato, 7 potato more." The fist tapped on the word "more" was out. By repetition, other hands were eliminated until only one remained. The body attached to it, was *It*.

Some games required leaders rather than *It* persons, and everyone was willing.

Mother, May I? gave the leader a sense of power. Players lined up across the street, about three houses down from the goal line at the corner. The leader called out directions to each one in turn: "Jimmy, take 8 baby steps forward." Or: "Jane, take 5 giant steps forward."

Before moving, the player must ask, "Mother, may I?" If the leader replied, "Yes, you may," the player made his move. "Baby steps" were toe-to-heel. "Giant steps" were the longest stride you could manage. You might also be told to take "scissor steps." This involved leaping forward and alternately landing with legs spread wide apart and then with feet together.

When asked, "Mother, may I?" the leader could say, "No, you may not," and give a different order. This could be repeated several times. Any time you moved and forgot to ask "Mother, may I?" you went back and lost your turn.

The leader could also order you backward, and theoretically could prolong the game forever. But a lot of cheating went on. Players on the edges sneaked up a few feet, or everyone moved aside for a car, and when they reformed the line it was ten feet farther along. Besides, leaders eventually got tired of leading and let someone cross the goal line.

Red Light, Green Light was a swifter version of the same idea. The leader turned his back and called out, "Green light!" Everyone started walking forward as fast as they could. The leader called, "Red light!" and turned quickly. If he



saw you still moving, you were sent back.

Statue Maker involved being swung around by the arm and sent spinning across the yard to land in the goofiest possible position. After a gallery of statues had been created, a "buyer" came along. He picked a statue he liked and asked the Maker, "How does it work?" The Maker turned an imaginary key, and: *Viola!* The statue came to life and gave a show of crazy antics until the Maker turned it off. This was repeated with each statue until the buyer made a purchase. Then roles changed and another array of statue was created.

Some games were more favored by one sex than the other. Girls were good at jumping ropes. Boys weren't. We sometimes joined in when two people turned one long rope. (Remember: "Teddy bear, teddy bear, turn around"? Or: "Fire, fire, false alarm. Chuckie fell in Margie's arms. How many kisses did he get?") But when two ropes started twirling in tandem, that was it for us.

Why couldn't boys jump rope? (They were agile enough to climb trees and walk fences.) Partly, I think, because girls had better rhythm; but boys really did jump, whereas girls actually skipped, one foot lifting a second behind the other.

Games like London Bridge and Kitty in the Corner were genderless, while Hop Scotch offered challenges to both sexes. You had to lag a stone into squates chalked on the sidewalk, each progressively farther away. Then you hopped



down the column and retrieved the stone on your return trip. Only at the far end ("Sky Blue") could you put both feet down to turn around.

Soldiers, cowboys and Indians, cops and robbers - all variations on a theme - attracted mostly boys. Girls occasionally played Army nurse, a gun moll or Dale Evans. Everyone wanted to be a G.I. when we played soldiers. Otherwise, the bank robber, rustler and desperado roles were popular - until they were captured. Then the baddies inevitably said, "I know what. Let's play we have a jail-break!"

Some games went on all afternoon. They recessed at supper hour, then resumed and went on until dark. They usually ended in a familiar pattern. A couple of mothers would call their wayward offspring. If we were out of sight down the block, these players conveniently would not hear. The calls were soon repeated. Continued deafness brought further calls in a few minutes - this time from male voices.

At this point, hearing improved miraculously. Callees began to disperse and shout toward home: "Com - ming!" To their pals, they yelled back: "My ol' man's callin'. I gotta go See yuz tomorrow."

Thus did the games go on . . .

*Editor's Note: Unabashed in his desire to be Statue No. 1, Dan McGuire often claimed sainthood and demanded: "Bet him who is without sin be cast in stone first."*



Illustrations by Brian Johnson

# The Fine Art of D-Xing!

By JIM MELKA

*D-Xing – listening to long distance or hard to pick up radio signals.*

Now that winter is upon us many friends of the Radio Theatre have commented about crossover or interference on their AM radios. So, with this article, we hope to help you D-X the Radio Theatre.

Problems in reception are easier to solve when broken down into smaller parts, so that's what we'll do with this one, starting with

## ENVIRONMENT

Environment is the world around your radio. Now if the lady in the apartment next to yours vacuums constantly, or the guy next door has a 2000 watt CB base station, there is not too much we can do about that. But there are several ways that you can improve the reception of your present radio. All of these are fairly simple, and you've probably thought of most of them.

Any appliance that has an electric motor in it can cause interference if your radio is close enough to the motor. (This is why clock radios are always suspect of being bad receivers) Is your radio on top of the old frigidaire or by the heater fan? If so, move it to some more convenient spot and see if reception improves. Moving the radio to a spot that's in a direct line with a window is a very good idea.

Building walls are filled with metal pipes and supports that cut down on your reception. Indeed, moving your radio (preferably a small portable) around your listening room, tuning it and at the same time "fine tuning" it should show you the perfect spot. Remember, AM radio signals are easier to pick up the higher your radio is, so you might want to re-

serve the top book shelf for your special "Radio Theatre Radio." And last, but not least, light dimmers, whether in walls, or on a lamp cord put out LARGE amounts of noise. They should not be used, or if absolutely necessary, they should be turned on full. OK, so you've tried all that, and reception still is not as clear as you would like. The next angle is easy. Or is it? Let's look at

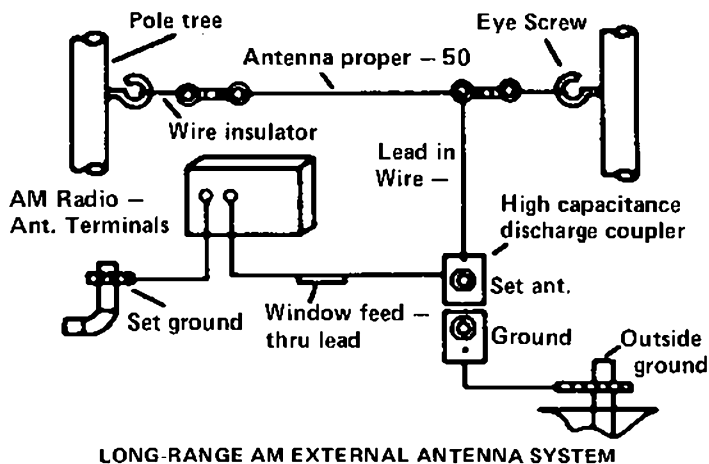
## YOUR RADIO

Many modern AM Radios have fallen prey to a thing that's creeping into almost all phases of our lives and that is "shortcuts" in construction. Manufacturers of radios have for many years now regarded the AM band as just a place where people turn for news and weather reports. This is unfortunate because many of the improvements in station selectivity and isolation that were developed in the 30's, 40's and 50's are not incorporated in these radios. This includes many modern stereos and component systems.

There is hope, however. This hope comes in the form of the highly selective long range radio. These portables, called "sports radios" by some manufacturers, are primarily designed so that the avid sports fan can pick up his favorite "play-by-play" even when vacationing in the out back. These well built beauties are just the thing for clean, clear reception because they have all the sophisticated circuitry built in. However remember when choosing a new radio, what requirements and features you will want for ease in D-Xing.

The radio should have:

1. A large, easy to read station grid
2. A large, sensitive tuning knob
3. Separate controls for bass and treble
4. A connection for an external AM antenna



5. An ear phone output jack ( for tape-worms

A nice extra is AC-DC operation, as this allows radio to be your companion at home and away.

"Sounds expensive" you say? Well, it need not be too expensive. Many of the larger radio manufacturers make this type of set and since they are portables the price is kept reasonable. Also stereo is not needed because all of the vintage shows are monaural.

My personal favorite is the General Electric "super radio", Model #7-2880B. It has all the features, a great sound and a low price. It also has an FM band that allows D-Xing of "Those Were The Days" on Saturdays. But you'll want to pick and choose.

Talk to several reputable businesses that sell and repair radios. They can give you the straight information and make sure that the store understands that the radio will be returned for a full refund if your reception is not clean. Also remember, AM radio signals are very directional, so be sure to try all of the tricks that we told you earlier.

"What's that I hear? Ya say ya want more? Ya say yer not satisfied? Tell ya what I'm gonna do! (Go away son, ya bother me) I'm gonna tell ya all bout . . ."

## AM ANTENNAS

The strange thing about AM antennas is that even the experts can't seem to agree on what the best length is. A good rule of thumb is that they should be at least 50 feet long and made of copper. Getting confused? Well just hold on there.

An AM antenna is simply a long exposed length of copper wire, set off by insulators from what ever it's held up by. This arrangement looks a lot like a clothes line in the back yard. An insulated (not exposed) wire is hooked to one end of the copper antenna wire to "lead into" your radio. Hooking the lead into a high capacitance discharge coupler is advised. This is a big name for an inexpensive little box kept outside your house that protects you and your radio from lightning. The antenna side of the coupler connects to the lead in and your radio. The grounded side connects a steel or copper rod that's driven into the earth to a depth of over three feet. A solid round curtain rod works well for this. With the coupler in place, if lightning should strike the antenna, it's dispatched into the ground.

You can pick up everything that's needed at a good electronics shop or use a "short wave antenna kit" from places like Radio Shack. G. E. also has a nice

## FINE ART OF D-Xing

AM antenna kit with everything you'll need. It costs \$14.45 and is kit #5-1824. The address is:

General Electric  
National Parts Distribution Center  
P.O. Box 7025  
Charlotte, NC 28217

### ANTENNA TIPS

The higher your antenna the better. An attic or rooftop is the perfect spot for an AM antenna. If your antenna is in an attic, it's not exposed to the elements, and the high capacitance discharge coupler is not needed. If the antenna is outside, remember to have both ends mounted to something secure. If the antenna is mounted to a tree that moves in the wind, it may be broken in the next wind storm. Be sure in all cases that the radio itself is grounded. The ground screw on most radios equipped for external AM antennas is near the antenna connection itself. A wire should be connected from this ground screw to a water pipe, radiator, or some other good ground.

For even better reception slanting the antenna may be advantageous. This means crossing the radius of the signal. Taking a map and drawing a straight line from the radio station's tower to your antenna's location is the easiest way to find what angle the antenna will work best. Just cross the line from the radio station with antenna, like you would cross the top of the letter "T".

WAIT's sending antenna is near York Road and I 290 in Elmhurst.

WMRO's antenna is located on Aurora's east side near Eola.

Well, I guess that's it. Sure do hope this helps and that you can continue to enjoy the Radio Theatre, by D-X.!

*(EDITOR'S NOTE: Thanks to faithful listener Jim Melka who contributed this article and who D-Xes us every night in his Forest Park, Illinois, home.)*

# THERE'S ONLY ONE

# Bing!

By **ROSEMARY CLOONEY**

REPRINT from TV Magazine  
January, 1955

Every once in a while it hits me — right between the eyes — the fact that I, personally, know Bing Crosby. Like the day when we were finishing the movie, "White Christmas," and looking forward to the party planned by Bob Alton, the dance director. As I shot out of my dressing room in the afternoon, I almost collided with Bing. (He had the dressing room next door to mine. Imagine being paid for living next door to Crosby!)

"You going to Bob's party Saturday night?" I asked him.

"Sure. You're picking me up."

"Great," said I, whose husband was slaving away in New York. "Then we've got a date."

"Not so fast," said Bing. "I'm bringing a damsel."

"Will you stop



Singing with Bing in "White Christmas" was a great experience—as always. Somehow, it's not like working with any other singer I know.

with the chaperones?" I said. And then I mounted my bicycle and pedalled off toward the set.

I no more than got around the corner before I was awash with the sinking sensation that comes over me occasionally after speaking with Bing. That fast exchange of patter in front of our dressing rooms was typical of our friendship, yet I couldn't help feeling I was a pretty brash character to be even talking to him, much less kidding with him. Who was I, the upstart from Maysville, to stand face to face with Bing Crosby?

Maybe it would be a good idea if I tried to explain this worship that other singers have for Bing. He's idolized by millions of people who can't even carry a tune, I know—but to somebody who earns a living by singing in show business, he is the absolute end. Show people can talk all night about singers, Perry and Frank and the whole lot—and then there is Bing. The man is an institution all by himself, and he has a way of spinning out a melody that no other singer can touch. He stands alone, and I know I speak for all of us whose pipes earn our bread and butter, when I say that we, individually and as a group, bow low to Mr. Crosby. And are happy to do it.

Now that you know why I can't help getting down on my knees and then stepping on myself whenever I see him, let's

go back to the scene where I'm on my bike, chastising myself for being so sassy with the master. When I'm about half way through with this routine, another wave of remorse dashes over me. This one's because I know that Bing likes me to be flip with him—that way, he knows I'm at ease. Which is the way it should be, because Bing is my friend, not Svengali.

It took me a while to learn this. When I first met him, I'd been with Paramount only a few short weeks and was still getting my bearings. I wasn't even prepared for having a dressing room with a rug on the floor (or a floor)—let alone meeting Bing Crosby—and then, suddenly, there he was in front of me and somebody was introducing us. I must have turned gray. I wouldn't know. But I do remember there was a strange sensation just in back of my eyes that felt as though my whole face was sagging, as in a jet take-off. In short, I reacted like a knobhead. They told me afterward that Bing had made a stab at conversation (*one* of us had to). He said something about a radio show we were to do together, and asked if I knew when it would take place. And I, with all the savoir-faire of the Missing Link, had mumbled "Some time in the 20's."

When I thought, afterward, of how this must have embarrassed Bing, I wanted to put my head under a pile-driver. I had been so ridiculous, I was so ashamed of

# There's Only One Bing!

myself. I had been impressed, and nothing makes Bing so uncomfortable as people who are impressed. After getting off to such a stumbling start, I had plenty of chances to make it up to him, for after that we did a lot of shows together. I apologized to him, and to myself I said, "Watch yourself, mother. Don't let him know ever again that your knees have turned to water. Do this by the simple process of not letting your knees turn to water."

It was a great little sermon and, except for infrequent lapses, I've stuck to my guns. It's been easier since I've come to know Bing better, and I think I've had this opportunity mainly because of my old man, known formally as José Ferrer. Joe says it's the other way around. He says he married me because I had the distinction of knowing Bing first.

If you think I'm a Crosby fan, you should know Joe. That man's Crosby crazy. After he'd finished "Moulin Rouge" and boarded the *Ile de France* at Le Havre to come back to the States, he called me in Hollywood from the boat. "Guess what!" he said. "I hear Bing's going to get on the ship tonight when we stop off at Southampton."

"Wonderful," I said. "Tell him hello for me."

"You know him. I don't." I really think Joe was afraid to speak to him. It was as if the King of Sweden were going to board the ship—except that Joe wouldn't be half as uneasy with a king as he would with Bing Crosby. The following day, Joe called and reported he'd watched Bing come on the ship, and the next day he was as happy on the phone as a kid who's had Santa Claus over for dinner. It seems they'd finally found each other and had spent half the night discussing jazz. Bing couldn't have been too surprised at Ferrer's fund of knowledge on the subject—I'd already told him how much Joe admired him and that he was a jazz fan, among three thousand other things. This kind of proxy introduction could have served to break the ice between them, but with Joe and Bing there wasn't any ice to be broken. Joe has Crosby records in his collection that Bing has long forgotten, and the talks they had on board ship have developed into a fast friendship. They correspond all the time and write each other about bands and singers I never heard of—bands and singers that maybe never got out of their home town—but, if they are good, Bing and Joe know about them.

In the last two months, what with all this camaraderie between my husband and Bing, I've come to the point where I can hold a reasonable facsimile of a conversa-

tion with him. The fact that I can is somewhat of a milestone, because Bing as a rule talks easier with men than he does with women. For some reason, he thinks I'm funny and this helps, for once I've got an audience, I'm on.

Bing teases me without mercy about my appetite, a trait with which I was born and haven't shed to any noticeable degree. If there's a pretzel or a sandwich around, I eat it, and Bing calls me the Buffet Bandit of Bourbon County. I swear he has spies on the set. I can notice a "prop" lunch stuck in a dark corner for a future scene and I can sneak into that same dark corner to grab a bite—they might be props, but they're food—and Bing will find out about it. Every time.

That famous relaxation of his might be a fact, but it doesn't mean he's unaware of what goes on around him, or uninterested. He's much more sensitive than people give him credit for, particularly to other people's discomfort. When I first sang with him, I took his unworried, unhurried attitude to mean "Clooney's doing all right." This was probably as far from the truth as Maine is from Manchuria, but the sum total of it was that I did feel more comfortable. And to get me in that state took some doing. The fact was that I had been close to being petrified with fright. Sing with Bing, that's no ordinary order. It's like telling a hack writer to collaborate with Somerset Maugham on a novel. The mere thought can harden your arteries. My own were well on the way by the time I stood next to Bing with the music in my hand, but it was his nonchalance which helped me get back to normal.

And, singing with him, I found a new experience. This is "shop talk" and perhaps difficult to put over, but I'm going to try. I've recorded with almost every other singer in the business, but I never get the feeling I have when I sing with Bing. It's a strange sort of a communion. With other singers, you wonder how they're going to phrase the next line, have to watch their faces for some expression that will let you know. With Bing, I stand across from him, in front of the mike, and I don't even have to look at the music. I know how he'll handle the next bit of the lyrics and I sail right in with him. I don't know how I know. I just know.

"Rosie works the same way I do," he told somebody once. And, as if that wasn't enough to put me into a size-26 hat, he has told others that he likes the way I sing. He's never told me so to my face—Bing doesn't do things that way—but hearing the compliment via others has meant more to me. It's made working with him pure pleasure, and fun.

"White Christmas" was a wonderful picture to make, in company with people like Bing and Vera-Ellen and Danny Kaye—and director Mike Curtiz, who called Bing "Binki" and made the set merry with his Curtiz-isms. (Such as the day he walked 'round and 'round Crosby, inspecting him carefully. "Binki," he said, "before this scene you should have a haircut. It's struggling in the back.")

We had a lot of laughs on the set and off. My kid sister Betty visited me while we were making the picture, and Bing took us to a football game. The local Rams were playing the Detroit Lions and, inasmuch as Betty lives in Detroit, her sentiments were in direct opposition to ours. She screamed her head off and Bing teased her, and for a moment I had the crashing brainstorm that maybe I could marry her up and we'd have Bing in the family. But the nearest we ever got to that was Betty's heart-to-heart talk with Bing about the horses she's bought to raise in Kentucky. After their conversation left the stable, I nodded brightly at Bing.

"Nice girl, huh?" I said.

"Nice girl," he said, and grinned. "Too young."

"It was a thought," I said lamely.

Bing's fun is wonderful, but his serious side is even better. Take what he did for Vera-Ellen. Vera came to Paramount for "White Christmas" at a time when the lot was jammed with contract players as well as visiting stars. The only available dressing room was a tiny space hardly big enough to turn around in. Bing noticed this and phoned the producer. He wanted to know why Vera had been squeezed into the smallest dressing room on the lot.

"It's the only one we have," the producer said. "It's too bad, but we're awfully crowded right now."

"Okay," said Mr. Crosby. "The least we can do is re-decorate it for her."

Nobody said anything about the pitch from Bing, but within a few days Vera had a newly papered and painted room, brightened with new furniture. I'm not even sure Vera knew what caused it, and for all I know she may learn it for the first time when she reads it here.

Bing's like that. He seems unaware of what goes on around him, but in reality there isn't a happy or unhappy wave that goes through a room without his being conscious of it.

Bing is a thoughtful man, and a kind one. In "White Christmas" there must have been twenty or thirty children, kids who had dancing or singing parts. After they'd once been introduced to Bing, he never forgot their names, and you could see the kids' faces light up with pleasure when he addressed them by name.

He has a way with kids, which is evident when you meet his own. Lindsay's

the only one I know so far, but if he is any example of the other three, Bing is the best father a boy could have. Linny was about fourteen, I guess, when I first met him on one of Bing's radio shows, and later, when the show was taped at Pebble Beach while Bing was there for the golf tournament, the whole gang stayed up there.

It was then I got to know L. Crosby, and the kid stole my heart. He's polite but not inhibited. He's fun to be with, like his dad, and has the same mannerisms, the same sharp wit, the same way of dropping the funniest remark out of the blue. You don't see Bing lading out any discipline but you can tell it's there, for Linny adores his father.

I don't suppose it's easy to be Bing Crosby. Wherever he goes, he's the center of attention, and yet I've never seen him taut. I've never seen him moody, never seen him lose his temper, nor show any sign of strain. I've never heard him say an unkind thing about anybody. He seems to float along without effort despite the pressure.

I'd say that Bing Crosby is a happy man, simply because he is kind and good to other people. All he asks is privacy, and friends in whom he can place his confidence. I like to think I'm one of those friends, although I seem to insist on "goofing" in minor matters. I know, for instance, that Bing does a hilarious take-off on a soprano and—having been doubled into hysterics a few times by listening to this bit—I suggested one day that he do it for a writer who was talking to us. Bing begged off, and I was ashamed of myself because I'd let him down.

Another time, I showed him a letter which embarrassed him pink. But I couldn't help it. The letter was from my father, written not long after he had visited Hollywood. While he was here, Pop had met Bing and, because Mr. Crosby isn't one to talk about himself, the conversation centered around Pop and what he was doing. I didn't realize what an impression Bing had made, until I got the letter. In it, Pop wrote: "I remember listening to Bing Crosby back during Depression days, and no matter how black things looked or how troubled I was, I always felt a little bit better when I heard Bing sing. And then when I met him, I felt wonderful again. He's quite a guy."

I don't have the sense I was born with, of course, so I took the letter to the studio and showed it to Bing. It might have embarrassed him, but at least that was one time I forgot he is my idol and remembered instead that he is my friend. Because when anybody likes my friend, I want my friend to know it.

# Nostalgia Almanac

DECEMBER						
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LIONEL BARRYMORE  
& SANTA CLAUS

- 1** THE GREAT TRAIN ROBBERY, the first motion picture to tell a story, was copyrighted on December 1, 1903. It made a star of Broncho Billy Anderson who went on to appear in 375 more western films.
- 2** EZRA STONE, radio's Henry Aldrich was born on this day in 1917.
- 3** THE VOICE OF FIRESTONE made its radio debut in 1928.
- 4** WALTER WINCHELL'S JOURNAL first appeared in 1932. The First Nighter program was first heard on this day in 1930.
- 5** PROHIBITION in the United States ended in 1933 as Utah, the 36th state, ratified the 21st Amendment to the Constitution, repealing the 18th Amendment.
- 6** AGNES MOOREHEAD star of "Sorry Wrong Number" and numerous other radio dramas, was born in 1906.
- 7** OLE BUTTERMILK SKY was the Number One song on Your Hit Parade in 1946.
- 8** COCONUTS starring The Marx Brothers opened at the Lyric Theatre on Broadway in 1925. The smash hit played 377 performances.
- 9** CAN YOU TOP THIS? first appeared on radio in 1940.
- 10** THE BURNING OF ATLANTA was the first sequence filmed as David O. Selznick began production on Gone With the Wind in 1938. Old sets from King Kong, The Garden of Allah and others were burned to set the screen ablaze!
- 11** BUTTONS AND BOWS was the Number One song on Your Hit Parade in 1948.
- 12** MAE WEST appeared on radio on the Chase and Sanborn Hour in 1937 and touched off a storm of protests and an investigation by the FCC.

- 13** DICK VAN DYKE was born on this day in 1925.
- 14** ROBERT BLAKE, former star of the Our Gang comedies, was presented in a starring role in Truman Capote's In Cold Blood which opened in 1967.
- 15** CAPTAIN MIDNIGHT led his Secret Squadron off the radio airwaves forever on this date in 1949.
- 16** KATHARINE HEPBURN made her television debut in The Glass Menagerie in 1973.



**17** THE CHICAGO BEARS defeated the New York Giants 23-21 for the first NFL Championship, in Chicago, 1934.

**18** BUD COLLYER was the host of To Tell The Truth, TV panel show when it made its debut in 1956.

**19** THE FIRST RADIO BROADCAST from OUTER SPACE was a tape recording of President Dwight D. Eisenhower's Christmas greetings, beamed from a rocketship revolving around the Earth in 1958.

**20** CHATTANOOGA CHOO CHOO was the Number One song on Your Hit Parade in 1941.

**21** WALT DISNEY'S SNOW WHITE AND THE SEVEN DWARFS premiered in 1937. The picture went on to win one big Oscar and seven little ones! It was the first feature-length Technicolor sound cartoon.

**22** HOLIDAY ON ICE, a Saturday Spectacular on NBC television was presented in 1956. Sonja Henie starred with Alan Jenkins, Julius LaRosa, Ernie Kovacs and Jaye P. Morgan.

**23** DON MC NEILL, longtime host and creator of radio's Breakfast Club, was born on this day in 1907.

**24** PERRY COMO made his television debut on the Chesterfield Supper Club on Christmas Eve, 1948.

**25** LIONEL BARRYMORE portrayed Ebenezer Scrooge for the very first time on Christmas Day, 1934 when the Columbia Broadcasting System presented a radio version of Charles Dickens' "A Christmas Carol."

**26** WHITE CHRISTMAS was the Number One song on Your Hit Parade in 1942.

**27** PHOTOPLAY, the popular movie fan magazine published its first issue in 1917.

**28** DUKE ELLINGTON and his orchestra recorded "The Sidewalks of New York" in a Chicago recording session in 1940.

**29** MARY TYLER MOORE was born on this day in 1937.

**30** FRANK SINATRA, appearing with Tommy Dorsey and his orchestra, opened his first successful engagement at the Paramount Theatre in New York in 1942.

**31** 3,500 MOVIE EXTRAS appeared in crowd scenes in The Hunchback of Notre Dame which premiered on New Year's Eve, 1939. Charles Laughton was the star of the picture that also marked the American screen debut of Maureen O'Hara.

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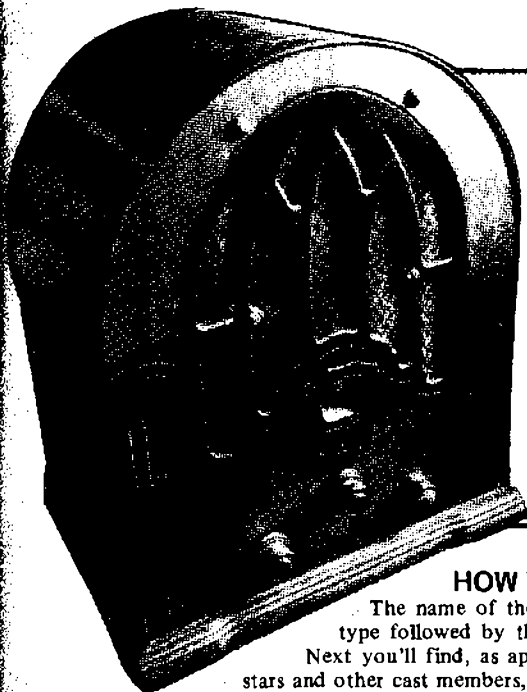
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## RADIO GUIDE

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OCTOBER and NOVEMBER



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**THOSE WERE THE DAYS**

1 P.M. to 5 P.M.

**WNIB Chicago 97.1 FM**

**WNIZ Zion 96.9 FM**

PLUS

Monday thru Friday

**RADIO THEATER**

7 P.M. to 11 P.M.

**WAIT Chicago 820 AM**

**WMRO Aurora 1280 AM**

### HOW TO READ THE RADIO GUIDE

The name of the vintage radio show appears in bold face type followed by the original broadcast date (in parenthesis).

Next you'll find, as appropriate, the title of the story, names of stars and other cast members, and a line about the content of the show.

If the show was sponsored, the name of the original sponsor appears next. If the show was unsponsored, it was known as a Sustaining program; if the show was presented on a station-by-station basis across the country, it was known as a Syndicated program.

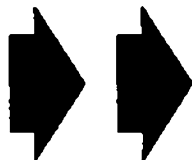
This information is followed by the network source of the broadcast: NBC (National Broadcasting Company), CBS (Columbia Broadcasting System), ABC (American Broadcasting Company), MBS (Mutual Broadcasting System), AFRS (Armed Forces Radio Service).

Finally, for your convenience we provide timing information on each vintage show. (9:45; 11:20; 8:50) means that we will present the show in three segments: 9 minutes and 45 seconds; 11 minutes and 20 seconds; 8 minutes and 50 seconds. If you add the times of these segments together, you'll have the total length of the show (29:55) for our example.

**NOTE:** The vintage radio shows listed appear in the order we expect to present them on our programs. Occasionally, we may delay or pre-empt a show to provide time to present other material of special interest. In such an event, the pre-empted program will be rescheduled to a later broadcast.

If you have any questions about our programming or if you simply want to share some information or a memory, please call anytime during our broadcast, at our studio number, (312) 965-7763.

And, thanks for listening.



PROGRAM LISTINGS BEGIN ON NEXT PAGE . . .

# THOSE WERE THE DAYS

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

## DECEMBER

### SATURDAY, DECEMBER 1st RADIO TO PLAN YOUR CHRISTMAS LIST BY

**GREAT GILDERSLEEVE** (12-1-48) Harold Peary stars as Throckmorton P. Gildersleeve, with Walter Tetley as LeRoy, Merylee Robb as Marjorie. Gildy tries to get a holiday job for nephew LeRoy. First of four consecutive broadcasts from December, 1948. Kraft Foods, NBC. (14:25; 16:10)

**ADVENTURES OF NERO WOLFE** (12-22-50) "Case of the Slaughtered Santas" starring Sidney Greenstreet as Wolfe with Larry Dobkin as Archie Goodwin. Sustaining, NBC. (13:35; 13:40)

**BACHELOR'S CHILDREN** (1-24-39) Isolated episode from the long-running daytime serial starring Hugh Studebaker as Dr. Bob Graham and Olan Soule as Sam Ryder. Sam and Janet Dexter are married. Old Dutch Cleanser, CBS/WGN. (14:50)

**BACHELOR'S CHILDREN** (12-22-39) It's Christmas eve and Janet is in the hospital about to deliver her first child. Sam falls asleep in the waiting room. First of two consecutive episodes. Old Dutch Cleanser, CBS/WGN. (15:00)

**BACHELOR'S CHILDREN** (12-25-39) It's Christmas Day and the baby has arrived! Old Dutch Cleanser, CBS/WGN. (14:50)

**SUSPENSE** (12-20-59) "Korean Christmas Carol" starring Bill Lipton, Lawson Zerbe, Lyle Sudrow. In Korea, 1958, a Pfc. gives a ride to a fellow soldier who was there during the war. Participating sponsors, CBS. (7:25; 9:40; 6:00)

**ABBOTT AND COSTELLO SHOW** (12-12-46) Bud and Lou have fun with singer Marilyn Maxwell, Skinnay Ennis and his orchestra, announcer Ken Niles. Costello plans a Christmas party. Camel Cigarettes, NBC. (11:50; 10:45)

**THE WHISTLER** (12-26-48) "Delayed Christmas Present" featuring Joan Banks and Jack Petruzzii. Signal Oil Co., CBS. (21:40; 6:25)

### SATURDAY, DECEMBER 8th RADIO TO ADDRESS CHRISTMAS CARDS BY

**CHARLIE MC CARTHY SHOW** (12-14-47) Edgar Bergen welcomes guest Gary Cooper who helps Charlie in a Santa scheme. Mortimer Snerd, Pat Patrick, Anita Gordon. Chase and Sanborn, Royal Puddings, NBC. (9:15; 8:20; 13:40)

**RICHARD DIAMOND, PRIVATE DETECTIVE** (12-19-51) "A Christmas Carol" is Diamond's favorite Christmas story. The fable of Scrooge is presented by Dick Powell as Diamond and the various characters in the detective series including Virginia Gregg, Alan Reed, Arthur Q. Brian, Barney Phillips, Jack Krushen. Camel Cigarettes, ABC. (17:20; 10:55)

**FIBBER MC GEE AND MOLLY** (12-23-52) Jim and Marion Jordan star as Fibber and Molly with Bill Thompson as The Old Timer and Wallace Wimpole; Arthur Q. Brian as Doc Gamble; Dick LeGrand as Ole; the King's Men; Billy Mills and the orchestra; Harlow Wilcox. The McGee's plan a Christmas surprise party for Doc Gamble. Teeney and the "kids" sing "Twas the Night Before Christmas." Reynolds Aluminum, NBC. (11:55; 18:00)

**THIS IS YOUR FBI** (12-24-48) "The Return of St. Nick." Federal agents investigate the disappearance of a man who usually plays Santa for kids in a settlement house. Equitable Life, ABC. (15:25; 14:50)

**GREAT GILDERSLEEVE** (12-8-48) Harold Peary as Gildy, Lillian Randolph as Birdie, Una Merkle as Adeline Fairchild. Gildy's done some Christmas shopping, but the gifts he brought home have disappeared. Kraft Foods, NBC. (14:10; 15:30)

**GRAND CENTRAL STATION** (12-19-51) "Miracle for Christmas" is the traditional Christmas offering from this popular series. A cynical ambulance driver and a mysterious doctor make their holiday rounds of mercy. Pillsbury, CBS. (16:30; 10:35)

### SATURDAY, DECEMBER 15th RADIO TO WRAP, BAKE AND DECORATE BY

**SUSPENSE** (12-21-50) "A Christmas For Carol" starring Dennis Day with Joe Kearns. A young bank teller is told his expectant wife needs a full-time nurse. AutoLite, CBS. (12:25; 16:05)

**CHRISTMAS DRAGNET** - Stan Freberg's comedy recording. (6:44)

**LUM 'N' ABNER** (1940s) Chester Lauck and Norris Goff as Lum Edwards and Abner Peabody in the traditional Christmas broadcast. The Nativity story as seen in a real life incident in Pine Ridge, Arkansas. (14:05)

**GREAT GILDERSLEEVE** (12-15-48) Harold Peary as Gildersleeve, Earle Ross as Judge

Hooker, Olan Soule as a department store clerk. Gildy tries to economize with his Christmas shopping this year. Kraft Foods, NBC. (15:50; 14:25)

**THE BIG SHOW** (12-24-50) Tallulah Bankhead hosts an all-star 90-minute Big Show Christmas Eve broadcast featuring Jimmy Durante, Burt Lahr, Robert Merrill, Margaret O'Brien, Edith Piaf, Fran Warren, Ed Wynn. Meredith Willson and the orchestra, announcer Ed Hertlily. Schnozzola sings "Isn't It A Shame That Christmas Comes Just Once A Year"; Ed Wynn offers proof that there is a real Santa Claus; Margaret reads, "Yes, Virginia, There Is A Santa Claus." Anacin, RCA Victor, NBC. (13:00; 16:35; 9:30; 12:35; 7:20; 15:00; 15:10)

### SATURDAY, DECEMBER 22nd RADIO TO TRIM THE TREE BY

**THIS IS MY BEST** (12-19-44) "The Plot To Overthrow Christmas" by Norman Corwin. Orson Welles stars as Nero, who proposes "jazzing up" Christmas caroles to do away with goodwill at Christmas. All the baddies in Hell vote to poison Santa Claus (Ray Collins) and Nero is elected to travel to the North Pole to do the deed! Cresta Blanca, CBS. (15:18; 14:59)

**BING CROSBY SHOW** (12-20-50) A not-so-traditional holiday show as Bing is joined by his wife Dixie Lee Crosby and their four sons, Gary, Phillip, Dennis and Lindsay. Chesterfield Cigarettes, CBS. (7:45; 20:25)

**GREAT GILDERSLEEVE** (12-22-48) Harold Peary as Gildersleeve who wants to have a quiet, simple family Christmas this year. Kraft Foods, NBC. (16:05; 14:15)

**FAMILY THEATRE** (12-21-49) "The Littlest Angel" starring Loretta Young. Charles Tazewell's story of a small boy who became the littlest angel in God's Kingdom. Holy Cross Fathers, MBS. (10:41; 19:08)

**TRUTH OR CONSEQUENCES** (12-20-47) Ralph Edwards plays a holiday trick on an unsuspecting contestant, then switches to the

Long Beach Veterans' Hospital where he brings warm-hearted Christmas cheer to a World War II veteran. Duz Soap, NBC. (7:02; 22:23)

**HALLMARK PLAYHOUSE** (12-23-48) "Silent Night" presents the story of the origin of our most played Christmas Carol and how it came to be written. James Hilton hosts. Hallmark Cards, CBS. (16:45; 12:25)

### SATURDAY, DECEMBER 29th HAPPY NEW YEAR!

**AMOS 'N' ANDY** (12-29-44) Freeman Gosden and Charles Correll prepare to welcome in the new year. Andy is waiting for an invitation to Miss Jackson's New Year's party. Rinso, NBC. (9:50; 6:25; 14:35)

**JACK BENNY PROGRAM** (12-30-45) The "New Year" and the "Old Year" visit Jack and the gang. Lucky Strike Cigarettes, NBC. (14:35; 13:05)

**MYSTERIOUS TRAVELER** (12-31-46) "New Year's Nightmare." A holiday reveler welcomes in the new year with too much partying. Sustaining, MBS. (15:00; 13:30)

**RED SKELTON SHOW** (12-26-51) The Skelton Scrapbook of Satire features The Day after Christmas; Clem Kadiddlehopper; and Junior the Mean Little Kid making New Year's resolutions. Lurene Tuttle, David Rose and the orchestra. Norge Appliances, CBS. (6:45; 12:45; 10:35)

**FIBBER MC GEE AND MOLLY** (12-30-52) Fibber finally wangles an invitation for the New Year's Eve dance at the Country Club. Jim and Marion Jordan star with Bill Thompson, Arthur Q. Brian, Dick LeGrand, Gil Stratton, the King's Men, Billy Mills and the orchestra. Reynolds's Aluminum, NBC. (10:00; 12:45; 8:25)

**SUSPENSE** (12-28-58) Frank Lovejoy stars in "The 32nd of December." A man sets out to pawn his wife's ring to cover his gambling debts, but is compelled to purchase an unusual antique clock. Cast includes Joan Banks, Barney Phillips. Sustaining, CBS. (10:10; 9:00)

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# JANUARY

## SATURDAY, JANUARY 5th WE REMEMBER THEM WELL - I

**FRED ALLEN SHOW** (5-2-48) Guest Henry Morgan joins regulars Kenny Delmar (Senator Claghorn), Minerva Pious (Mrs. Nussbaum), Parker Fennelly (Titus Moody), Peter Donald (Ajax Cassidy), the DeMarco Sisters, Al Goodman and the orchestra. The Allen's Alley question is "Are you interested in music?" Ford Motor Co., NBC. (16:02; 14:55) *With this broadcast we remember Kenny Delmar who died July 14, 1984 at the age of 73.*

**THEATRE GUILD ON THE AIR** (12-24-50) "David Copperfield" starring Richard Burton, Boris Karloff, Flora Robeson, Brenda Forbes, Cyril Ritchard. The classic Charles Dickens story about a young boy in old England. AFRS Rebroadcast. (14:10; 11:00; 18:35; 14:10) *With this broadcast we remember Richard Burton who died August 5, 1984 at the age of 58.*

**GRAND OLE OPRY** (6-5-59) Ernest Tubb, the Texas Troubadour is host of this week's program from Nashville, Tennessee. Guest is Grandpa Jones. Regulars include The Jordainaires, Marvin Hughes, Tommy Jackson, and announcer T. Tommy. Pet Milk Products, WSM. (8:26; 8:20; 12:50) *With this broadcast we remember Ernest Tubb who died September 6, 1984 at the age of 70.*

**SCREEN GUILD THEATRE** (9-23-46) "Susan and God" starring Walter Pidgeon and Bette Davis with Paula Winslowe in the story of a woman so wrapped up in religion that she almost loses her family. Radio version of the 1940 film. Lady Esther Cosmetics, CBS. (13:00; 15:26) *With this broadcast we remember Walter Pidgeon who died on September 25, 1984 at the age of 87.*

(NOTE: Additional programming for this date will be announced.)

## SATURDAY, JANUARY 12th WE REMEMBER THEM WELL - II

**SCREEN GUILD PLAYERS** (9-30-46) "Junior Miss" starring Peggy Ann Garner with Allen Joslyn, Barbara Whiting, Frank Nelson. Radio version of the 1945 movie. Lady Esther, CBS. (13:08; 15:16) *With this broadcast we remember Peggy Ann Garner who died October 16, 1984 at the age of 52.*

**FRED WARING SHOW** (6-7-48) Fred Waring and the Pennsylvanians in a weekday morning program of music and entertainment. Fred plays the banjo and sings "Fibber's Tune" in honor of the vacationing Fibber McGee and Molly. Bill Bivens announces. Johnson's Wax, NBC. (9:15; 12:15; 9:45) *With this broadcast we remember Fred Waring who died July 29,*

*1984 at the age of 84 and Bill Bivens who died January 15, 1984 at the age of 68.*

**LUX RADIO THEATRE** (6-8-36) "The Thin Man" starring William Powell and Myrna Loy in the radio version of their 1934 screen success. Cast includes Barbara Luddy, Porter Hall, Bret Morrison, Producer is W. S. Van Dyke. Lux Soap, CBS. (15:10; 22:10; 20:35) *With this broadcast, we remember William Powell who died on March 5, 1984 at the age of 91.*

**DRENE TIME** (3-30-47) Don Ameche, Frances Langford and Danny Thomas star with Carmen Dragon and the orchestra. In a Bickerson's sketch, Blanche insists she is at death's door! Drene Shampoo, NBC. (6:02; 7:15; 15:12) *With this broadcast, we remember Carmen Dragon who died on March 28, 1984 at the age of 69.*

(NOTE: Additional programming for this date will be announced.)

## SATURDAY, JANUARY 19th WE REMEMBER THEM WELL - III

**STRAIGHT ARROW** (3-24-49) Howard Culver stars as rancher Steve Adams who disguises himself as a Comanche Indian warrior to take up the cause of law and order whenever justice is threatened. Outlaws develop a scheme to raid the homes of settlers. Nabisco, MBS. (13:47; 13:04) *With this broadcast, we remember Howard Culver who died August 5, 1984 at the age of 66.*

**COUNT BASIE** (6-30-37) Remote broadcast from the Savoy Ballroom, the "home of happy feet" featuring vocals by James Rushing and Billie Holiday. Sustaining, MBS. (9:55; 8:30; 10:00) *With this broadcast we remember Count William Basie who died on April 26, 1984 at the age of 79.*

**LUX RADIO THEATRE** (9-24-51) "Movie-time USA" is a program honoring the motion picture industry on its 50th anniversary. Producer William Keighley presents seventeen Hollywood stars in scenes from eight new movies: "Pride of St. Louis" with Dan Dailey and Joanne Dru; "Thunder on the Hill" with Claudette Colbert and Ann Blythe; "Flying Leathernecks" with John Wayne and Robert Ryan; "An American in Paris" with Gene Kelly and Leslie Caron; "Saturday's Hero" with John Derek and Donna Reed; "Wild Blue Yonder" with Wendell Corey, Vera Ralston, Forrest Tucker; "Distant Drums" with Gary Cooper and Mary Alden; "Here Comes the Groom" with Bing Crosby and Jane Wyman. Lux Soap, CBS. (13:55; 14:03; 14:05; 15:55) *With this broadcast we remember William Keighley who died on June 24, 1984 at the age of 94.*

**G. I. JOURNAL** (1940s) Groucho Marx is Editor-in-Chief with a staff of entertainers

including Johnny Weissmuller, Lucille Ball, Mel Torme and the MelTones, Mel Blanc, and Verna Felton. AFRS. (11:12; 14:25) *With this broadcast, we remember Johnny Weissmuller who died on January 20, 1984 at the age of 79.*

(NOTE: Additional programming for this date will be announced.)

**SATURDAY, JANUARY 26th  
WE REMEMBER THEM WELL - IV**

**PHIL HARRIS-ALICE FAYE SHOW (1-8-50)**  
Phil agrees to baby sit with his sponsor's dog. Elliott Lewis as Frankie Remley, Walter Tetley as Julius, Jeanine Roos and Anne Whitfield as the Harris children, Robert North as Willie, Gale Gordon as Mr. Scott. Written by Ray Singer and Dick Chevillat. Rexall, NBC. (10:30; 7:15; 10:05) *With this broadcast, we remember Dick Chevillat who died on May 10, 1984 at the age of 78.*

**LUX RADIO THEATRE (2-1-55)** "Five Fingers" starring James Mason in his original screen role from the 1952 motion picture. Co-starring is his wife, Pamela Callino Mason with Hans Conried, Parley Baer, Herb Butterfield. Irving Cummings is producer. An unsuspected spy works for the Germans during World War II. AFRS Rebroadcast. (20:55;

12:05; 14:30) *With this broadcast, we remember James Mason who died on July 27, 1984 at the age of 75.*

**JUVENILE JURY (12-5-48)** Moderator Jack Barry, who originated the program, hosts a panel of youngsters who answers questions and solves problems sent in by listeners. Gaines Dog Food, MBS. (10:31; 9:30; 8:50) *With this broadcast, we remember Jack Barry who died on May 2, 1984 at the age of 66.*

**HALLMARK PLAYHOUSE (3-10-49)** "And There I Stood With My Piccolo" starring Meredith Willson in a radio adaptation of his autobiography, dealing with his musical career from high school to Hollywood. Jeff Chandler co-stars. Hallmark Cards, CBS. (18:12; 11:36) *With this broadcast, we remember Meredith Willson who died June 15, 1984 at the age of 82.*

**CHASE AND SANBORN SHOW (8-12-45)**  
Francis Langford and Spike Jones and his City Slickers star with announcer Ken Carpenter. Chase and Sanborn, NBC. (9:02; 11:10; 9:30) *With this broadcast we remember Ken Carpenter who died on October 17, 1984 at the age of 84.*

(NOTE: Additional programming for this date will be announced.)

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# Chuck Schaden's RADIO THEATRE

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## DECEMBER

### MONDAY, DECEMBER 3rd

**CINNAMON BEAR** (1937) Chapter 11. Fee Red, the Friendly Giant. Syndicated. (15:00)

**RED SKELTON SHOW** (12-17-46) The Skelton Scrapbook of Satire zeroes in on department stores with Cauliflour McPugg, Clem Kadiddlehopper, and Junior the mean little kid. Raleigh Cigarettes, NBC. (5:50; 10:35; 11:45)

**VAUGHN MONROE SHOW** (12-13-45) Studio broadcast with Vaughn Monroe and his orchestra, Sonny Stewart and the Norton Sisters. Sustaining, CBS. (14:16; 14:52)

**SUSPENSE** (12-23-43) "Back For Christmas" starring Peter Lorre. A professor plans to murder his wife. Roma Wines, CBS. (16:10; 14:15)

**RAILROAD HOUR** (12-22-52) Gordon MacRae and Dorothy Kirsten with a musical Christmas party featuring a mini-version of the Nutcracker Suite. Association of American Railroads, NBC. (15:55; 14:30)

**THE LONE WOLF** (1949) "The Golden Santa" featuring Walter Coy as Michael Lanyard, the Lone Wolf. Sustaining, MBS. (15:35; 10:30)

**CAPTAIN MIDNIGHT #201** (12-4-39) The adventure series continues. Ed Prentiss stars as Captain Midnight. Don Gordon announces. Skelly Oil, Transcribed. (14:35)

### TUESDAY, DECEMBER 4th

**CINNAMON BEAR** (1937) Chapter 12. The Rhyming Rabbit and the Bumble Bee. (15:00)

**SUSPENSE** (12-22-49) "Double Entry" starring Eddie Cantor with Sidney Miller. An unusual story of clerical crime at Christmastime. Auto-Lite, CBS. (16:25; 13:10)

**KRAFT MUSIC HALL** (12-4-47) Al Jolson stars with Oscar Levant, Lou Bring and the orchestra and guest Red Skelton. Kraft Foods, NBC. (7:45; 9:25; 12:15)

**TOWN HALL TONIGHT** (12-22-37) Fred Allen stars with Portland Hoffa, the Basin Street Boys, Peter Van Steeden and the orchestra, the King's Men and guest Jack Benny. Benny tries to sell Allen his Maxwell. In a holiday sketch, Santa Claus is on strike! Ipana, Sal Hepatica, NBC. (15:30; 9:30; 7:30; 14:20; 11:50)

**PHILCO RADIO TIME** (12-4-46) Eighth show of the series. Bing Crosby welcomes guest Jimmy Durante. John Scott Trotter and the orchestra, Skitch Henderson, the Charioteers,

Ken Carpenter. Philco Radios, ABC. (17:05; 12:30)

**CAPTAIN MIDNIGHT #202** (12-5-39) (14:30)

### WEDNESDAY, DECEMBER 5th

**CINNAMON BEAR** (1937) Chapter 13. Through the picture frame to see the Wintergreen Witch. (15:00)

**CINNAMON BEAR** (1937) Chapter 14. Queen Melissa offers help. (15:00)

**LUX RADIO THEATRE** (12-10-51) "The Lemon Drop Kid" starring Bob Hope and Marilyn Maxwell in a radio version of their 1951 movie. Famous Dameron Runyon story set at Christmastime. Cast includes Verna Felton, Jack Kruschen, William Conrad. Lux Soap, CBS. (18:25; 20:40; 19:55)

**FRANK SINATRA SHOW** (12-12-45) Seasonal program featuring the Pied Pipers, Axel Stordahl and the orchestra, announcer Bill Lazar. Old Gold Cigarettes, CBS. (7:10; 10:50; 8:40)

**ONE MAN'S FAMILY** (12-4-49) Book 71, Chapter 10. "The Family Must Make Its Decision." Sustaining, NBC. (12:25; 16:50)

**CAPTAIN MIDNIGHT #203** (12-6-39) (14:35)

**CAPTAIN MIDNIGHT #204** (12-7-39) (14:35)

### THURSDAY, DECEMBER 6th NORTHWESTERN BASKETBALL NO RADIO THEATRE TONIGHT

### FRIDAY, DECEMBER 7th

**CINNAMON BEAR** (1937) Chapter 15. Snapper Snick the Crocodile. (15:00)

**JACK BENNY PROGRAM** (12-7-47) 10th show of the season. Jack takes a violin lesson from Professor LeBlanc (Mel Blanc), then goes down to the vault to get money for the professor. Joe Kearns is Ed, the vault guard. Lucky Strike Cigarettes, NBC. (9:40; 8:15; 10:30)

**THE WAR YEARS** - Documentary recording highlighting over 50 historic broadcasts of events that altered the course of world history. It's World War II in 50 minutes as we Remember Pearl Harbor. (13:00; 12:00; 10:00; 14:00)

**COMMAND PERFORMANCE** (12-24-42) The first of four annual Christmas eve broadcasts for service men and women around the world during World War II. An all-star cast includes Bob Hope, the Andrews Sisters, Red Skelton, Spike Jones and his City Slickers, Ginny Simms, Bing Crosby, Ethel Waters, Edgar

Bergen and Charlie McCarthy, Charles Laughton, Kay Kyser, Dinah Shore, Jack Benny and Fred Allen. AFRS. (16:20; 15:20; 13:20; 14:49)

**CAPTAIN MIDNIGHT #205** (12-8-39) (14:30)

### MONDAY, DECEMBER 10th

**CINNAMON BEAR** (1937) Chapter 16. Oliver the Ostrich. (15:00)

**OUR MISS BROOKS** (12-25-49) Eve Arden as the school teacher who spends Christmas Eve at home, trimming her small tree. Gale Gordon, Dick Crenna, Jeff Chandler, Jane Morgan. Colgate Products, CBS. (15:45; 12:30)

### GLENN MILLER TRIBUTE I

**GLENN MILLER AND HIS ORCHESTRA** (6-18-38) Remote broadcast from the Paradise Restaurant in New York City. Vocals by Gail Reese, Ray Eberle, Tex Beneke. Announcer is Ben Grauer. This is the earliest known Glenn Miller broadcast in existence. Sustaining, NBC-BLUE. (11:25; 8:45; 10:00)

**GLENN MILLER AND HIS ORCHESTRA** (4-7-39) Remote broadcast from Frank Dailey's Meadowbrook, Cedar Grove, New Jersey. Vocals by Marion Hutton, Tex Beneke, Glenn Miller. Sustaining, NBC-BLUE. (9:25; 7:45; 8:45)

**OUR SPECIAL GUEST** tonight and all this week will be big band historian **KARL PEARSON** who will discuss the career of Glenn Miller and his orchestra on this, the 40th anniversary of Miller's disappearance during World War II.

**SUSPENSE** (12-21-58) "Out For Christmas" stars Raymond Burr as an ex-con, out to seek revenge on the cop who sent him up. Participating sponsors, CBS. (6:25; 6:20; 11:30)

**CAPTAIN MIDNIGHT #206** (12-11-39) (14:25)

### TUESDAY, DECEMBER 11th

**CINNAMON BEAR** (1937) Chapter 17. The mud-slinging Muddlers. (15:00)

**PHIL HARRIS-ALICE FAYE SHOW** (12-11-49) Christmas shopping for a gift for Alice. Elliott Lewis is Frankie Remley. Rexall, NBC. (18:30; 9:00)

### GLENN MILLER TRIBUTE II

**GLENN MILLER AND HIS ORCHESTRA** (7-26-39) Remote broadcast from the Glen Island Casino, New Rochelle, New York. Vocals by Ray Eberle and 16-year-old Kay Starr. Sustaining, NBC-BLUE. (18:15)

**GLENN MILLER AND HIS ORCHESTRA** (1-4-40) Remote broadcast on opening night at the Cafe Rouge of the Hotel Pennsylvania in New York City. Vocals by Marion Hutton and Ray Eberle. Sustaining, NBC-BLUE. (14:45; 14:45)

**MOONLIGHT SERENADE** (6-13-40) Glenn Miller and his orchestra broadcasting from the

stage of the Chicago Civic Theatre. Vocals by Tex Beneke, Marion Hutton, Ray Eberle. Chesterfield Cigarettes, CBS. (14:25)

**PHILCO RADIO TIME** (12-11-46) Bing Crosby with guests Jerry Colonna and Peggy Lee. Philco Radios, ABC. (15:55; 11:15; 6:50)

**CAPTAIN MIDNIGHT #207** (12-12-39) (14:25)

### WEDNESDAY, DECEMBER 12th

**CINNAMON BEAR** (1937) Chapter 18. The Cockerbur Cowboys. (15:00)

**THE WHISTLER** (12-24-50) "Three Wise Guys," a Damon Runyon story featuring John Brown, Marvin Miller, Bill Foreman. Signal Oil Co., CBS. (11:23; 8:11; 8:14)

### GLENN MILLER TRIBUTE III

**GLENN MILLER AND HIS ORCHESTRA** (11-6-40) Remote broadcast from the Cafe Rouge of the Hotel Pennsylvania, New York City. Vocals by Marion Hutton, Ray Eberle, Jack Lathrop. Sustaining, NBC-BLUE. (10:00; 9:20; 10:45)

**MOONLIGHT SERENADE** (5-6-41) Glenn Miller and his orchestra broadcasting from Hollywood. Vocals by Paula Kelly and the Modernaires, Ray Eberle. Chesterfield Cigarettes, CBS. (12:25)

**CHESTERFIELD TIME** (12-24-41) Glenn Miller and his orchestra in a Christmas Eve broadcast. Announcer is Paul Douglas. Chesterfield Cigarettes, CBS. (11:35)

**ONE MAN'S FAMILY** (12-11-49) Book 72, Chapter 11. "Clifford Defies the Lightning." Sustaining, NBC. (13:12; 16:55)

**CAPTAIN MIDNIGHT #208** (12-13-39) (14:35)

### THURSDAY, DECEMBER 13th

**CINNAMON BEAR** (1937) Chapter 19. To the Golden Grove. (15:00)

**BLONDIE** (12-15-48) Penny Singleton and Arthur Lake star as Blondie and Dagwood Bumstead with Frank Nelson as Herb Woodley and Hanley Stafford as Mr. Dithers. Dagwood wants to find out what the children want for Christmas. Colgate, Super Suds, NBC. (12:40; 13:45)

### GLENN MILLER TRIBUTE IV

**GLENN MILLER'S SUNSET SERENADE** (12-27-41) A "USO Matinee" from the Cafe Rouge of the Hotel Pennsylvania in New York City. Vocals by Marion Hutton, Tex Beneke, Ray Eberle, Ernie Caceres and the Modernaires. Sustaining, NBC-BLUE. (21:00; 13:45; 16:20)

**CHESTERFIELD TIME** (7-16-42) Glenn Miller and his orchestra broadcasting from CBS studios in Chicago. Vocals by Marion Hutton, Tex Beneke, Skip Nelson and the Modernaires. Chesterfield Cigarettes, CBS. (14:20)

**MILTON BERLE SHOW** (12-23-47) Uncle Milty on radio, with a Salute to Christmas. Cast

# Chuck Schaden's RADIO THEATRE

## DECEMBER

includes Jack Albertson, Pert Kelton, Dick Varney, Frank Gallop, Ray Bloch and the orchestra. Phillip Morris Cigarettes, NBC. (10:30; 9:00; 9:25)

**CAPTAIN MIDNIGHT #209** (12-14-39) (14:10)

### FRIDAY, DECEMBER 14th

**CINNAMON BEAR** (1937) Chapter 20. The Grand Wunky takes the Wintergreen Witch to exile in the Looking Glass Valley. (15:00)

**JACK BENNY PROGRAM** (12-14-47) Jack's in bed recuperating from a sprained ankle after playing football with the neighborhood boys. Dr. Frank Nelson stops by. Lucky Strike Cigarettes, NBC. (13:10; 15:40)

### GLENN MILLER TRIBUTE V

**I SUSTAIN THE WINGS** (6-10-44) Captain Glenn Miller and the Band of the Army Air Force Training Command broadcasting remote from the Servicemen's Center in Chicago. Vocals by Sgt. Johnny Desmond, the Crew Chiefs, Sgts. Ray McKinley and Mel Powell. Sustaining, NBC. (13:20; 15:40)

**THE WEHRMACHT HOUR** (11-1-44) Propaganda broadcast beamed to German troops, with "Lisa" as hostess and featuring Major Glenn Miller and the American Band of the AEF. Recorded at the HMV Studios, St. John's Wood, England, Vocals in English and German by Sgt. Johnny Desmond and Sgt. Ray McKinley. Glenn speaks in German and English. Recorded on 10-30-44, the day before broadcast, at the American Broadcasting Station in Europe. (10:00; 7:50; 10:40)

**DRAGNET** (12-22-53) Jack Webb stars with Ben Alexander in the traditional Dragnet Christmas story. A statue of the Infant Jesus is stolen from the Nativity scene at the Mission Church. Friday and Smith investigate. NBC. (12:45; 13:48)

**CAPTAIN MIDNIGHT #210** (12-15-39) (14:25)

### MONDAY, DECEMBER 17th

**CINNAMON BEAR** (1937) Chapter 21. The Land of Ice and Snow. (15:00)

**RED SKELTON SHOW** (12-19-51) The story of "The Little Christmas Tree" by the characters in the Skelton Scrapbook of Satire: Junior, Deadeye, Clem Kadiddlehopper. Norge Appliances, CBS. (8:20; 11:00; 10:30)

**COMMAND PERFORMANCE** (12-24-43) The second annual Armed Forces Radio holiday special stars Bob Hope, Kay Kyser, Jimmy Durante, Frances Langford, Ed "Archie" Gardner. Nelson Eddy, Spike Jones and his City Slickers, Ginny Simms, Ish Kabibble,

Dinah Shore, Jack Benny and Fred Allen. AFRS (18:40; 19:05; 21:30; 10:48; 20:41)

**FIBBER MC GEE AND MOLLY** (12-20-49) Marion and Jim Jordan star. Fibber tries to have the best decorated house in the neighborhood for Christmas. Teeney and the kids sing "Twas the Night Before Christmas." Gale Gordon, Cliff Arquette, Billy Mills and the orchestra. Johnson's Wax, NBC. (7:20; 6:18; 15:38)

**CAPTAIN MIDNIGHT #211** (12-18-39) (14:30)

### TUESDAY, DECEMBER 18th

**CINNAMON BEAR** (1937) Chapter 22. Meet Jack Frost. (15:00)

**CINNAMON BEAR** (1937) Chapter 23. Paddy O'Cinnamon gets stuck in a pile of Christmas stickers. (15:00)

**PHIL HARRIS-ALICE FAYE SHOW** (12-18-49) 'Tis the season, but the Harris family discovers there's no community Christmas tree this year. Elliott Lewis as Frankie Remley, Walter Tetley as Julius, Hans Conried as the Mayor. Rexall, NBC. (9:25; 8:05; 10:45)

**KRAFT MUSIC HALL** (12-18-47) Al Jolson welcomes guest Jimmy Durante and the Kraft Choral Club. Oscar Levant, Lou Bring and the orchestra. Kraft Foods, NBC. (10:00; 12:20; 6:21)

**DUFFY'S TAVERN** (12-24-48) Ed Gardner stars as Archie, the manager of the Tavern where "the elite meet to eat." Cast includes Eddie Green, Florence Halop as Miss Duffy, Charlie Cantor as Clifton Finnegan and Jeff Chandler as the Spirit of Christmas. Archie is depressed because he isn't going to get a Christmas bonus from Duffy. A traditional Christmas show. Bristol Meyers, NBC. (8:40; 21:00)

**PHILCO RADIO TIME** (12-18-46) Bing Crosby with Skitch Henderson, Ken Carpenter, John Scott Trotter and the orchestra, and Peggy Lee. Sing songs "White Christmas." Philco Radios, ABC. (11:50; 8:45; 8:55)

**CAPTAIN MIDNIGHT #212** (12-19-39) (14:35)

**CAPTAIN MIDNIGHT #213** (12-20-39) (14:40)

### WEDNESDAY, DECEMBER 19th NORTHWESTERN BASKETBALL NO RADIO THEATRE TONIGHT

### THURSDAY, DECEMBER 20th

**CINNAMON BEAR** (1937) Chapter 24. Judy, Jimmy and Paddy attend the Christmas Tree Parade! (15:00)

**COMMAND PERFORMANCE** (12-24-44) As World War II continues, Armed Forces Radio



broadcasts its third Christmas special with an outstanding cast of stars from stage, screen and radio: Bob Hope, Xavier Cugat and his orchestra, Jerry Colonna, Virginia O'Brien, Spike Jones and his City Slickers, Ginny Simms, Jimmy Durante, Dinah Shore, Jack Benny, Fred Allen, Kay Kyser, Frances Langford, Dorothy Lamour, Johnny Mercer, Danny Kaye, W.C. Fields, Judy Garland, Spencer Tracy, and Lee J. Cobb. AFRS. (14:55; 18:25; 9:06; 14:30; 17:15; 12:45; 12:01; 23:10)

**ONE MAN'S FAMILY** (12-18-49) Book 72, Chapter 12. "A Touch of the Christmas Spirit." Sustaining, NBC. (12:45; 16:35)

**CAPTAIN MIDNIGHT #214** (12-21-39) (14:35)

#### FRIDAY, DECEMBER 21st

**CINNAMON BEAR** (1937) Chapter 25. Captain Tin Top returns the Star, but the Crazy Quilt Dragon steals it! (15:00)

**JACK BENNY PROGRAM** (12-21-47) Jack and Rochester go downtown to do some Christmas shopping. Mary Livingstone, Eddie Anderson, Joe Kearns, Mel Blanc, Artie Auerback, Dennis Day, Lucky Strike Cigarettes, NBC. (12:40; 16:10)

**READER'S DIGEST, RADIO EDITION** (12-19-46) "Room For A Stranger" stars Frank Sinatra as a Navy flier back from overseas whose leave is cancelled on Christmas Eve. Hallmark Cards, CBS. (15:00; 14:40)

**THEATRE GUILD ON THE AIR** (12-23-45) "Little Women" starring Katherine Hepburn with Oscar Homolka, John Larch and Elliott Ried in the classic story by Louisa M. Alcott. Norman Brokenshire announces this special Christmas presentation. U.S. Steel, ABC. (28:00; 29:40)

**FIRST NIGHTER** (12-22-45) "Little Town of Bethlehem" is the traditional Christmas story broadcast for many years as the holiday offering on this popular series. Barbara Luddy appears as Mary, Olan Soule is Joseph in the retelling of the Christmas Story. Cast includes Sidney Ellstrom, Hugh Studebaker, Herbert Butterfield, Willard Waterman, Phillip Lord. Campana Products, CBS. (4:50; 24:40)

**CAPTAIN MIDNIGHT #215** (12-22-39) (14:45)

#### MONDAY, DECEMBER 24th

##### CHRISTMAS EVE

**CINNAMON BEAR** (1937) The final episode in our adventure. Do our heroes find the star for their Christmas tree? (15:00)

**SANTA CLAUS IS COMING TO TOWN** (1930s) A musical story for the holiday season. Syndicated. (14:54)

**AMOS 'N' ANDY** (12-24-46) Freeman Gosden and Charles Correll present their traditional Christmas broadcast. Andy gets a job as a department store Santa to earn money to get a doll for Amos' daughter Arbadella. Later, Andy

tells his daughter the meaning of The Lord's Prayer. Rinso, NBC. (16:15; 13:15)

**CAMPBELL PLAYHOUSE** (12-24-39) "A Christmas Carol" by Charles Dickens, narrated by Orson Welles and starring Lionel Barrymore as Ebenezer Scrooge, who learns the true meaning of Christmas. Campbell Soups, CBS. (31:55; 28:10)

**A CHRISTMAS SING WITH BING** (12-24-55) Bing Crosby acts as musical anchorman as he travels around the world to celebrate the holiday. Insurance Company of North America, CBS. (24:50; 19:44)

#### SPECIAL HOLIDAY PROGRAM

On Christmas Eve, December 24th, we'll host a special **OPEN HOUSE** on WAIT, AM 82, with an e-x-p-a-n-d-e-d broadcast which begins at 4 p.m. and continues until 12 midnight! In addition to the programs mentioned in our regular *Radio Theatre* listings, we'll have several more old time radio classics for you and we'll be joined by many of the WAIT personalities who will share their special Christmas memories and favorite seasonal music. Don't miss it if you can!

#### TUESDAY, DECEMBER 25th MERRY CHRISTMAS!

**PHIL HARRIS-ALICE FAYE SHOW** (12-25-49) Phil promises the girls they can stay up to see Santa, then has trouble finding someone to play Santa. Guest Jack Benny drives a hard bargain! Elliott Lewis, Jeanine Roos, Anne Whitfield. Rexall, NBC. (8:15; 5:25; 15:10)

**KRAFT MUSIC HALL** (12-25-47) Al Jolson plays host to Boris Karloff in a Christmas sketch. Oscar Levant. Kraft Foods, NBC. (15:50; 13:15)

**CRESTA BLANCA PLAYERS** (12-25-46) "All Through The House" starring Janet Leigh, Gregory Peck, Joseph Cotten, John Garfield, Gene Kelly. Three Scrooge-like brothers resent the fact that they have responsibility of a young niece house guest. Cresta Blanca Wines, CBS. (14:20; 14:45)

**PHILCO RADIO TIME** (12-25-46) Bing Crosby presents his annual Christmas show which features many caroles, songs, and the presentation of Charles Tazewell's play, "The Small One." Ken Carpenter, John Scott Trotter and the orchestra. Philco Radios, ABC. (13:05; 16:00)

**HENRY MORGAN SHOW** (12-25-46) Satirist Morgan tells the story of kids who go to Washington to get a law passed making every day Christmas. Cast includes Arnold Stang, Michael Roy. Eversharp Schick Razors, ABC. (7:45; 10:20; 5:00)

**CAPTAIN MIDNIGHT #216** (12-25-39) Announcer Don Gordon reads a Christmas letter from W. T. Skelly, president of the Skelly Oil Corporation, sponsor of the series. (14:40)

# Chuck Schaden's RADIO THEATRE

## DECEMBER

WEDNESDAY, DECEMBER 26th

**ADVENTURES OF OZZIE AND HARRIET** (12-26-48) Ozzie tells a story about the time when he and his brother believed their father when he said it would snow. David and Ricky portray themselves. International Silver Co., NBC. (12:25; 17:20)

**COMMAND PERFORMANCE** (12-24-45) The first peacetime Christmas in four years is celebrated by Armed Forces Radio in this special all-star broadcast. Spreading the joy are Bob Hope, Bing Crosby, Dinah Shore, Harry James, Herbert Marshall, Jimmy Durante, Ginny Simms, Jerry Colonna, Johnny Mercer, Judy Garland, the Pied Pipers, Ed "Archie" Gardner, Frances Langford, Kay Kyser, Cass Daley and Frank Sinatra. AFRS. (16:03; 13:07; 14:25; 17:14; 20:18; 22:36)

**CHARLIE MC CARTHY SHOW** (12-26-54) Edgar Bergen with Mortimer Snerd, Ray Noble and the orchestra and guest William "Hopalong Cassidy" Boyd. AFRS Rebroadcast. (8:25; 18:45)

**ONE MAN'S FAMILY** (12-25-49) Book 72, Chapter 13. "Christmas Morning with the Barbour's." This is the final chapter in the current sequence of One Man's Family programs. Sustaining, NBC. (12:05; 16:55)

**CAPTAIN MIDNIGHT #217** (12-26-39) (14:45)

**CAPTAIN MIDNIGHT #218** (12-27-39) (14:45)

THURSDAY, DECEMBER 27th  
NORTHWESTERN BASKETBALL  
NO RADIO THEATRE TONIGHT

FRIDAY, DECEMBER 28th

**JACK BENNY PROGRAM** (12-28-47) Jack and the gang present the annual New Year's play, "The New Tenant." Mary is home with a cold, so her part is played by Alice Faye. Frank Nelson portrays "Thor, the god of Thunder." Lucky Strike Cigarettes, NBC. (15:30; 14:10)

**LUX RADIO THEATRE** (12-25-39) "Pinocchio" is a radio version of Walt Disney's animated film "scheduled to be released next February." Cecil B. DeMille is host. Lux Soap, CBS. (21:00; 23:35; 14:50)

**SUSPENSE** (12-31-61) "The Old Man" starring Leon Janney with Lawson Zerbe and Larry Haines. An old man is being forced to retire. Sustaining, CBS. (11:55; 12:20)

**FRED ALLEN SHOW** (1947) Fred and the regulars get ready for the new year with guest Georgie Jessell. Kenny Delmar, Minerva Pious, DeMarco Sisters, Portland Hoffa, Al Goodman and the orchestra. Blue Bonnet Margarine, Tenderleaf Tea, NBC. (16:35; 13:20)

**CAPTAIN MIDNIGHT #219** (12-28-39) (14:00)

**CAPTAIN MIDNIGHT #220** (12-29-39) (14:00)

MONDAY, DECEMBER 31st  
NEW YEAR'S EVE

**COUNT BASIE AND HIS ORCHESTRA** (12-31-60) Remote broadcast from Birdland in New York City, part of NBC's "Monitor" New Year's Eve program. Vocals by Joe Williams. Sustaining, NBC. (11:20; 9:40)

**RAY MC KINLEY AND THE GLENN MILLER ORCHESTRA** (1-1-66) Just after midnight, remote broadcast from The Riverboat in New York City. Sustaining, CBS. (8:15)

**RAY MC KINLEY AND THE GLENN MILLER ORCHESTRA** (1-1-66) Remote broadcast from The Riverboat (in the Empire State Building), New York City. Vocals by Lou Lantz, Joan Shepherd, Ray McKinley. Broadcast from 12:30 to 12:55 a.m. Sustaining, NBC. (9:15; 14:10)

**CHAMPAGNE MUSIC OF LAWRENCE WELK** (12-31-70 - 1-1-71) Remote broadcast from the Hollywood Palladium, broadcast from 11:56 p.m. to 12:25 a.m., Pacific Standard time. Sustaining, NBC. (11:40; 8:50; 8:30)

**NEW YEAR'S EVE DANCING PARTY** (12-31-45) Armed Forces Radio Service offers an hour of New Year's greetings from the top bands in the country as this specially prepared remote broadcast takes listeners from coast-to-coast for a spectacular 17-band, Big Band Countdown! Harry James from Hollywood; Count Basie from New York; Freddy Martin from the Co-

onut Grove, Los Angeles; Woody Herman from the Meadowbrook, Cedar Grove, New Jersey; Gene Krupa from the Hollywood Palladium; Henry King from the Hotel Mark Hopkins, San Francisco; Louis Armstrong from Cafe Zanzibar, New York; Jimmy Dorsey from Casino Gardens, Ocean Park, California; Les Brown from Hotel Pennsylvania, New York; Artie Shaw from California; Stan Kenton from the Hotel Sherman, Chicago; Tommy Dorsey from San Diego; Carmen Cavallaro from Ciro's in Hollywood; Louis Prima from Salt Lake

City; Benny Goodman from Boston; Duke Ellington from Evansville, Indiana; and Guy Lombardo from New York, AFRS (14:50; 16:50; 15:00; 13:30)

**OUR SPECIAL GUEST** and **CO-HOST** for this New Year's Eve program will be **KARL PEARSON**, *Nostalgia Digest* columnist, big band buff and collector.

(NOTE) Listeners are invited to bring funny hats, noisemakers and appropriate beverages to celebrate. Black tie optional.

# JANUARY

## TUESDAY, JANUARY 1st HAPPY NEW YEAR!

**RED SKELTON SHOW** (1-1-46) The Skelton Scrapbook of Satire salutes "Bells and Resolutions" with Deadeye and Junior. Rod O'Connor, Anita Ellis, Verna Felton, David Forrester and the orchestra. Raleigh Cigarettes, NBC. (8:20; 7:55; 11:50)

**KRAFT MUSIC HALL** (1-1-48) Actress Madeline Carroll joins Al Jolson, Oscar Levant and Lou Bring and the orchestra. Kraft Foods, NBC. (8:45; 10:55; 9:45)

**GUEST STAR** (1940s) Joan Leslie stars in "Time Is Sacred" a sketch for the New Year. Host is Jess Barker. David Rose and the orchestra. US Treasury Department. (14:05)

**MILTON BERLE SHOW** (12-30-47) In a Salute to New Year's, Milton and his cast recap the year 1947 and describe the scene at Berle's house last New Year's eve. Phillip Morris Cigarettes, NBC. (10:10; 7:45; 9:30)

**PHILCO RADIO TIME** (1-1-47) Bing Crosby with guest Joe Frisco plus the Charioteers, Skitch Henderson, John Scott Trotter and the orchestra, and Peggy Lee. Philco Radios, ABC. (11:30; 8:00; 10:00)

**HENRY MORGAN SHOW** (1-1-47) The comic offers a report on the 918 jokes he used on last year's shows and presents a sketch using last year's leftover lines and music. Also a Your Hit Parade spoof. Eversharp Schick Razors, ABC. (9:00; 14:30)

**CAPTAIN MIDNIGHT #221** (1-1-40) (14:05)

## WEDNESDAY, JANUARY 2nd

**ESCAPE** (1-31-50) "Present Tense" starring Vincent Price as a man convicted of the ax-murder of his wife. Sustaining, CBS. (14:21; 14:32)

**OUR SPECIAL GUEST** will be actor **VINCENT PRICE** who talks about his long career on the screen, on stage and in radio. Conversation recorded in Chicago, September 8, 1971. (15:30)

**SUSPENSE** (11-11-56) "Three Skeleton Key" starring Vincent Price in "that story about the

rats" who attack a lighthouse. Sustaining, CBS. (18:05)

**CHARLIE BARNET AND HIS ORCHESTRA** (5-28-44) One Night Stand broadcast from Casa Manana. Vocals by Kay Starr. AFRS. (9:35; 10:40; 7:15)

**READER'S DIGEST, RADIO EDITION** (1-1-48) "The Master Swindle" starring Paul Muni. A modern painter gets nothing but poor reviews of his work. Les Tremayne is host. Hallmark Cards, CBS. (15:55; 13:35)

**ARTHUR GODFREY'S TALENT SCOUTS** (9-17-46) The old Redhead introduces guests who have scouted some young performers trying to get a break. Sustaining, CBS. (15:09; 14:59)

**CAPTAIN MIDNIGHT #222** (1-3-40) (14:15)

## THURSDAY, JANUARY 3rd

**HOLLYWOOD STAR TIME** (2-3-46) "Shock" starring Vincent Price and Lynn Bari recreating their screen roles in this radio version of the 1946 film. A girl is shocked into amnesia by witnessing a murder. Frigidare/General Motors, CBS. (17:00; 11:50)

**STARS OVER HOLLYWOOD** (12-30-50) "Continental Cowboy" starring Vincent Price in the story of a cowboy movie actor who flees to Paris to escape his fame. Carnation Evaporated Milk, CBS. (16:42; 11:47)

**HOLLYWOOD STAR TIME** (4-7-46) "Hang-over Square" starring Vincent Price and Linda Darnell in a radio version of the 1945 film. A talented musician fears he suffers mental lapses during which he commits murders. Frigidare/General Motors, CBS. (17:32; 11:20)

**LUX RADIO THEATRE** (10-10-46) "Dragonwyck" starring Vincent Price and Gene Tierney in a radio version of their 1946 film. Cast includes Gale Gordon. William Keighley is host. Lux Soap, CBS. (16:30; 13:20; 20:15)

**OUR SPECIAL GUEST** will be **BOB KOLOSOSKI**, film historian and *Nostalgia Digest* columnist who will be on hand to discuss the movie career of Vincent Price.

**CAPTAIN MIDNIGHT #223** (1-5-40) (14:00)

# Chuck Schaden's RADIO THEATRE

## JANUARY

### FRIDAY, JANUARY 4th

**JACK BENNY PROGRAM** (1-4-48) Jack tries to buy tickets for the Rose Bowl game. The Sportsman Quartet are all sick, so they send their wives to do the commercial. Lucky Strike Cigarettes, NBC. (14:50; 15:00)

**THE SHADOW** (2-11-40) "Death Is An Art" starring Bill Johnstone as Lamont Cranston with Marjorie Anderson as the lovely Margo Lane. Syndicated, MBS. (13:00; 10:25)

**EDDIE HOWARD AND HIS ORCHESTRA** (12-5-45) Remote broadcast from the Aragon Ballroom in Chicago. Vocals by Eddie Howard and Kenny Myers. Sustaining, WGN/MBS. (13:10; 12:05)

**X MINUS ONE** (5-1-56) "Sea Legs." Mr. Craig passes a test for a job on Earth. Galaxy Magazine, NBC. (11:40; 18:20)

**SUSPENSE** (7-19-59) "Occurance at Owl Creek Bridge" starring Vincent Price with Cathy Lewis. During the Civil War, a Southern civilian is caught attempting to destroy a bridge. Sustaining, CBS. (9:00; 10:30)

**CAPTAIN MIDNIGHT #224** (1-8-40) (13:50)

### MONDAY, JANUARY 7th

**FIBBER MC GEE AND MOLLY** (1-6-42) Fibber and Molly plan to go to a night club. Jim and Marion Jordan star with Isobel Randolph, Gale Gordon, Harlow Wilcox, Bill Thompson,

the King's Men, Billy Mills and the orchestra. Johnson's Wax, NBC. (17:34; 10:38)

**FAMILY THEATRE** (10-26-50) "Jane Eyre" starring Vincent Price and Donna Reed. Sustaining, MBS. (17:25; 12:32)

**SONGS BY SINATRA** (12-11-45) Frank Sinatra is supported by the Pied Pipers and Axel Stordahl and the orchestra and is joined by guest Fred Allen. Old Gold Cigarettes, CBS. (7:30; 13:10; 4:45)

**BOBBY BENSON AND THE 8-BAR-B RIDERS** (8-15-50) "The Three Wise Monkeys" hold clues to an estate left for three cousins. Sustaining, MBS. (12:00; 9:33; 7:04)

**VILLAGE STORE** (3-20-47) Jack Haley stars with Eve Arden, Hans Conried, Frank Nelson and guest Vincent Price. Sealtest Milk, NBC. (9:50; 10:10; 8:35)

**CAPTAIN MIDNIGHT #225** (1-10-40) (14:15)

### TUESDAY, JANUARY 8th

**GUNSMOKE** (8-5-56) "Sweet and Sour" stars William Conrad as Marshall Matt Dillon with Parley Baer as Chester, who rescues a young woman from a man who is trying to force her to drink with him. Chesterfield Cigarettes, CBS. (7:00; 8:20; 7:44)

**KRAFT MUSIC HALL** (1-8-48) Al Jolson welcomes guest William Powell to the Music Hall. Kraft Foods, NBC. (8:50; 9:10; 11:25)

**OUR MISS BROOKS** (4-3-49) Eve Arden stars as Miss Brooks who is suspected of writing to a newspaper advice column. Palmolive, Lustre Creme, CBS. (10:53; 17:50)

**PHILLIP MORRIS PLAYHOUSE** (5-6-49) "Murder Needs An Artist" starring Vincent Price. Phillip Morris Cigarettes, CBS. (14:07; 14:18)

**PHILCO RADIO TIME** (1-8-47) Mickey Rooney is Bing Crosby's guest. Philco Radios, ABC. (8:30; 14:20; 7:45)

**CAPTAIN MIDNIGHT #226** (1-12-40) (14:30)

### WEDNESDAY, JANUARY 9th

**MUSIC IN THE MORGAN MANNER** (9-3-45) Russ Morgan and his orchestra in a remote broadcast from the Trocadero Restaurant in Hollywood. Sustaining, MBS. (8:16; 6:48)

**SUSPENSE** (5-10-54) "The Last Days of John Dillinger" starring Van Heflin as the gangster who was shot to death in front of the Biograph Theatre in Chicago. AFRS Rebroadcast. (12:20; 9:00)

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**LUX RADIO THEATRE (9-9-40)** "Manhattan Melodrama" starring William Powell, Don Ameche and Myrna Loy in a radio version of the 1934 film that was playing at the Biograph Theatre in Chicago the night that gangster John Dillinger was shot. Cecil B. DeMille hosts. Lux Soap, CBS. (25:30; 14:40; 19:55)

**DUFFY'S TAVERN (1-5-51)** Actor Vincent Price visits Ed "Archie" Gardner when Archie wants to change the tavern into an exclusive club for actors. RCA Victor, Anacin, NBC. (10:00; 11:00; 7:25)

**READER'S DIGEST, RADIO EDITION (1-8-48)** "The Woman Who Couldn't Come Home" featuring Mady Christians. The true story of a nurse stationed in Paris in 1918. Hallmark Cards, CBS. (13:45; 15:20)

**CAPTAIN MIDNIGHT #227 (1-15-40) (14:30)**

**THURSDAY, JANUARY 10th  
NORTHWESTERN BASKETBALL  
NO RADIO THEATRE TONIGHT**

**FRIDAY, JANUARY 11th**

**JACK BENNY PROGRAM (1-11-48)** In preparation for a trip to Denver for next week's broadcast, Jack goes to his vault to get some money, then to the train station. Elliott Lewis is the cab driver, Mel Blanc is the train station announcer, Frank Nelson is the ticket agent. Lucky Strike Cigarettes, NBC. (13:40; 16:00)

**GREEN HORNET (11-22-39)** "Robertson's Gas Racket" is smashed by the Hornet. Sustaining. (14:30; 12:40)

**STORY OF DR. KILDARE (2-22-50)** Lew Ayers and Lionel Barrymore star as Dr. Kildare and Dr. Gillespie. Mr. Marciano's wife is dying of cancer and he wants Kildare and Gillespie to find a cure. Syndicated. (13:20; 14:00)

**RALPH FLANAGAN AND HIS ORCHESTRA (10-17-51)** Remote broadcast from Cafe Rouge of the Hotel Statler in New York City. Vocals by Harry Prime and Rita Hayes. Sustaining, NBC. (10:48; 8:45; 9:30)

**SUSPENSE (3-3-57)** "Present Tense" starring Vincent Price as a "Walter Mitty" type murderer. Sustaining, CBS. (8:17; 19:40)

**CAPTAIN MIDNIGHT #228 (1-17-40) (14:10)**

**MONDAY, JANUARY 14th**

**FIBBER MC GEE AND MOLLY (1-13-42)** Fibber thinks he has committed a "sleepwalkers" crime! Johnson's Wax, NBC. (17:30; 11:28)

**THE FAT MAN (1940s)** "Murder Seeks a Lost Penny" starring J. Scott Smart as Brad Runyon, the Fat Man. Sustaining, ABC. (12:13; 13:15)

**YOUR HIT PARADE (7-22-35)** Lennie Hayton and his Lucky Strike orchestra playing "the 15 most popular songs of the week." Vocals by Kay Thompson, Charles Carlyle, Gogo DeLys, Johnny Hauser. Lucky Strike Cigarettes, NBC. (16:35; 15:30; 15:30; 12:20)

**COLUMBIA PRESENTS CORWIN (3-21-44)** "The Undecided Molecule" by Norman Corwin starring Vincent Price, Groucho Marx, Robert Benchley, Norman Lloyd, Keenan Wynn and Sylvia Sidney. Sustaining, CBS. (14:55; 15:20)

**CAPTAIN MIDNIGHT #229 (1-19-40) (14:25)**

**TUESDAY, JANUARY 15th**

**STARS OVER HOLLYWOOD (3-20-54)** "The Incredible Truth" starring Vincent Price. A young editor must decide whether or not to publish a story. Carnation Evaporated Milk, CBS. (12:45; 15:15)

**KRAFT MUSIC HALL (1-15-48)** Bing Crosby pays a visit to Al Jolson in the Music Hall. AFRS Rebroadcast. (7:35; 7:10; 13:15)

**YOU ARE THERE (1-2-48)** "July 21, 1881 - The Surrender of Sitting Bull." Ken Roberts, John Daly, Don Hollenbeck, Peter Hobbs, Canada Lee, Karl Swenson. Sustaining, CBS. (15:39; 13:08)

**SUSPENSE (11-23-43)** "Strange Death of Charles Umberstein" starring Vincent Price with Hans Conried. During World War II Berlin, a man assumes the identity of another for espionage purposes. Sustaining, CBS. (13:05; 16:50)

**PHILCO RADIO TIME (1-15-47)** Al Jolson pays his first visit to Bing Crosby on his Philco show. Philco Radios, ABC. (9:00; 13:40; 7:30)

**CAPTAIN MIDNIGHT #230 (1-22-40) (14:35)**

**WEDNESDAY, JANUARY 16th**

**COUNT BASIE AND HIS ORCHESTRA (1944)** Remote broadcast from the Blue Room of the Hotel Lincoln, New York City. Vocals by Earl Warren and Jimmy Rushing. AFRS Rebroadcast. (9:20; 9:50; 8:05)

**READER'S DIGEST, RADIO EDITION (1-15-48)** "The Hand on the Latch" starring Dorothy McGuire with Everett Sloan. Hallmark Cards, CBS. (15:10; 13:45)

**I WAS A COMMUNIST FOR THE FBI (1952)** "Against the Middle" stars Dana Andrews as Matt Cvetic, double agent. Syndicated. (13:14; 13:51)

**COMMAND PERFORMANCE (1948)** Vincent Price is host for this post-war edition of the Armed Forces broadcast. Joan Davis, Kay Starr, Robert Maxwell, AFRS. (10:05; 15:40; 17:30)

**INNER SANCTUM (5-24-45)** "Musical Score" starring Barry Kroeger in a story about a man who thinks he has killed a composer and his wife. Lipton Tea, CBS. (14:45; 14:25)

**CAPTAIN MIDNIGHT #231 (1-24-40) (14:00)**

**WEDNESDAY, JANUARY 17th  
NORTHWESTERN BASKETBALL  
NO RADIO THEATRE TONIGHT**

# Chuck Schaden's RADIO THEATRE

## JANUARY

FRIDAY, JANUARY 18th

**JACK BENNY PROGRAM (1-18-48)** Jack and the gang broadcast from Denver, Colorado on behalf of the March of Dimes. Lucky Strike Cigarettes, NBC. (15:00; 14:40)

**MURDER AT MIDNIGHT (1946)** "The Secret of XR 3" starring Karl Swenson. A three foot midget has an opportunity to grow to normal size. Syndicated. (13:16; 12:31)

**SCREEN GUILD PLAYERS (10-5-50)** "Champaign For Caesar" starring Vincent Price, Ronald Colman, Art Linkletter, Barbara Britton, Audrey Totter in a comedy spoof of radio giveaway quiz shows. Based on the 1950 movie. Sustaining, ABC. (13:50; 15:18; 14:55; 15:20)

**BEN BERNIE SHOW (9-17-35)** The "old maestro" himself, Ben Bernie with a major variety show from the 1930s. Guests are Benny Fields and Blossom Seeley. Broadcast from NBC Chicago studios. Announcer is Harlow Wilcox. Pabst Blue Ribbon Beer, NBC. (11:45; 16:04)

**CAPTAIN MIDNIGHT #232 (1-26-40)** (14:05)

MONDAY, JANUARY 21st

**FIBBER MC GEE AND MOLLY (1-20-42)** Fibber plans to reenact the crime. Continued from last week's show! Johnson's Wax, NBC. (16:36; 12:18)

**HALLS OF IVY (1950s)** Ronald Colman and Benita Hume Colman star as Professor and Mrs. William Todhunter Hall of Ivy College. A minister asks Prof. Hall about his son who would rather study music than religion. VOA Re-broadcast. (10:50; 13:40)

**BENNY GOODMAN AND HIS ORCHESTRA (10-21-43)** One Night Stand program featuring vocals by Ray Doering and Carol King. AFRS. (8:35; 11:50; 5:49)

**SUSPENSE (6-1-44)** "Fugue in C Minor" starring Vincent Price and Ida Lupino. A widower's children insist their father murdered their mother and hid her body in the pipe organ. Roma Wines, CBS. (9:40; 18:50)

**MICHAEL SHAYNE (1940s)** "Wandering Fingerprints." Jeff Chandler stars as Shayne, a victim of blackmail. Syndicated, MBS. (12:08; 14:11)

**CAPTAIN MIDNIGHT #233 (1-29-40)** (14:10)

TUESDAY, JANUARY 22nd

**THE WHISTLER (11-15-42)** "Apparition" is the Whistler's strange story. A woman whose husband died suddenly is being visited by an apparition of her dead husband. Sustaining, CBS. (13:05; 14:40)

**KRAFT MUSIC HALL (1-22-48)** Lucille Ball joins Al Jolson in the Hall for a sketch, "Asa Jolson, Fearless Detective." Kraft Foods, NBC. (8:20; 7:15; 13:25)

**ADVENTURES OF OZZIE AND HARRIET (1-2-49)** Ozzie thinks women let men win simply to make them feel better, so he starts a knitting contest to prove that he really is better than Harriet. International Silver Co., NBC. (14:56; 15:04)

**PHILLIP MORRIS PLAYHOUSE (2-25-49)** "Leona's Room" stars Vincent Price. A columnist kills a "good time girl" named Leona. Phillip Morris Cigarettes, CBS. (13:32; 15:06)

**PHILCO RADIO TIME (1-22-47)** Bing Crosby plays host to Lina Romay, George Jessell and Jack McVea and his All-Stars. Philco Radios, ABC. (8:15; 12:30; 9:30)

**CAPTAIN MIDNIGHT #234 (1-31-40)** (14:15)

WEDNESDAY, JANUARY 23rd

**HARRY JAMES AND HIS MUSIC MAKERS (7-13-45)** Studio broadcast featuring vocalists Kitty Kallen, Buddy DeVito and harpsichord player Sylvia Marlowe. AFRS Rebroadcast. (9:40; 11:05; 9:15)

**SCREEN GUILD PLAYERS (7-16-45)** "Flesh and Fantasy" starring Vincent Price, Edward G. Robinson, Dame Mae Whitty. A man's life is changed by a Fortune Teller who reads his palm and sees murder! Lady Esther Cosmetics, CBS. (14:10; 14:30)

**READER'S DIGEST, RADIO EDITION (1-22-48)** "The Strange Story of John Ericson" starring Roger Pryor. A man would rather go to prison than give up the work he loves. Hallmark Cards, CBS. (15:15; 13:43)

**THE CROUPIER (9-21-49)** "The Roman" stars Vincent Price in a drama of man against fate. A couple on a cabin cruiser are shipwrecked. Sustaining, ABC. (15:10; 14:10)

**GI JOURNAL #125 (1940s)** George Burns and Gracie Allen are co-editors for this edition of the Journal with Robert Young, The Ginger-snaps, Ginny Simms, Mel Blanc as Pvt. Sad Sack. AFRS. (9:47; 7:45; 11:03)

**CAPTAIN MIDNIGHT #235 (2-2-40)** (14:00)

THURSDAY, JANUARY 24th  
NORTHWESTERN BASKETBALL  
NO RADIO THEATRE TONIGHT

FRIDAY, JANUARY 25th

**JACK BENNY PROGRAM (1-25-48)** Jack and Mary are on the California Limited, returning to Hollywood from their trip to Colorado. Lucky Strike Cigarettes, NBC. (14:30; 15:10)

**DRAGNET** (1-18-51) Two young hoodlums are terrorizing Los Angeles with a series of random brutal beatings and holdups. Jack Webb as Sgt. Joe Friday, Barton Yarborough as Officer Ben Romero. Fatima Cigarettes, NBC. (17:15; 10:55)

**CHAMBER MUSIC SOCIETY OF LOWER MASON STREET** (10-21-40) Paul Laval, Henry Levine and swing orchestras, Dixie Mason, and Jack and Charlie Teagarden. Sustaining, NBC. (16:35; 7:50)

**SCREEN GUILD PLAYERS** (4-1-46) "On Borrowed Time" stars Vincent Price, Lionel Barrymore, Agnes Moorehead, Ted Donaldson. A fable of Death, who comes to claim its victims. From the 1939 film. Lady Esther Cosmetics, CBS. (15:50; 13:20)

**MAIL CALL #126** (1940s) Ann Rutherford is encooee with the King Sisters, Johnny Mercer, Lena Horne and Garry Moore. Spoof of Mrs. District Attorney. AFRS. (11:05; 6:40; 11:15)

**CAPTAIN MIDNIGHT #236** (2-5-40) (14:15)

### MONDAY, JANUARY 28th

**FIBBER MC GEE AND MOLLY** (1-27-42) During a winter storm, Fibber gets a special message from the Governor. Johnson's Wax, NBC. (15:44; 13:00)

**DIARY OF FATE** (4-20-48) "Craig Norton Entry" features Herbert Litton, Gloria Blondell, Frank Albertson. A frustrated writer decides to kill a promising new author to take credit for his work. Syndicated. (12:08; 14:56)

**LUX RADIO THEATRE** (9-13-48) "Another Part of the Forest" starring Vincent Price, Walter Houston, Ann Blythe in a radio version of the 1948 film. William Keighley, host. Lux Soap, CBS. (18:05; 19:45; 16:15)

**DUKE ELLINGTON AND HIS ORCHESTRA** (9-18-45) One Night Stand remote broadcast from the New Zanzibar in New York City. Vocals by Joya Sherrill and Albert Hibbler. AFRS. (9:25; 9:30; 9:50)

**CAPTAIN MIDNIGHT #237** (2-7-40) (14:30)

### TUESDAY, JANUARY 29th

**FAMILY THEATRE** (1940s) "The Happy Prince" starring Vincent Price and Loretta Young. The famous story of the statue of a Prince, encrusted with jewels and gold and the swallow who plucks the jewels to distribute to the less fortunate. Sustaining, MBS. (14:00; 14:30)

**KRAFT MUSIC HALL** (1-29-48) Quizmaster Walter O'Keefe visits Al Jolson. Kraft Foods, NBC. (10:15; 10:05; 8:35)

**SPACE PATROL** (1950s) "The Ring Robbery" features Ed Kemmer as Commander Buzz Corey with Lyn Osbourn as Cadet Happy. AFRS Rebroadcast. (11:48; 13:25)

**HOLLYWOOD STAR TIME** (5-19-46) "The Lodger" stars Vincent Price and Cathy Lewis

in the "Jack the Ripper" story based on the 1944 movie. Frigidare/General Motors, CBS. (17:19; 11:35)

**PHILCO RADIO TIME** (1-29-47) It's on "The Road to Hollywood" as Bing Crosby welcomes Bob Hope and Dorothy Lamour. Philco Radios, ABC. (15:00; 15:00)

**CAPTAIN MIDNIGHT #238** (2-9-40) (14:20)

### WEDNESDAY, JANUARY 30th

**READER'S DIGEST, RADIO EDITION** (1-29-48) "Lady for Ransom" stars Geraldine Fitzgerald. Hallmark Cards, CBS. (13:19; 15:40)

**CBS RADIO WORKSHOP** (4-6-56) "Speaking of Cinderella" starring Vincent Price and Lurene Tuttle who debate over the "real" version of the Cinderella story. Sustaining, CBS. (16:00; 13:35)

**SUSPENSE** (9-12-46) "Hunting Trip" starring Vincent Price and Lloyd Nolan as two friends on a hunting trip. One begins to suspect he is a potential murder victim, Roma Wines, CBS. (7:35; 15:20)

**SCREEN GUILD PLAYERS** (1-20-47) "Dragonwyck" starring Vincent Price, Teresa Wright and Glenn Langan in a radio version of the 1946 film. Lady Esther Cosmetics, CBS. (15:20; 13:40)

**OUR SPECIAL GUEST** will be film historian and *Nostalgia Digest* columnist **BOB KOLOSOSKI** who helps us conclude **VINCENT PRICE MONTH** with more background and information on the career of the famous actor.

**CAPTAIN MIDNIGHT #239** (2-12-40) (14:30)

### THURSDAY, JANUARY 31st NORTHWESTERN BASKETBALL NO RADIO THEATRE TONIGHT

### FRIDAY, FEBRUARY 1st

**JACK BENNY PROGRAM** (2-1-48) Jack and Mary Livingstone attend the preview of Ronald Colman's new movie, "A Double Life" where they meet guests Ronald and Benita Colman. The foursome go to Ciro's to celebrate. Frank Nelson is the head waiter. Lucky Strike Cigarettes, NBC. (13:55; 16:00)

**INNER SANCTUM** (1-10-49) "Murder Comes To Life" with John Irving and Santos Ortega. AFRS Rebroadcast. (11:35; 14:10)

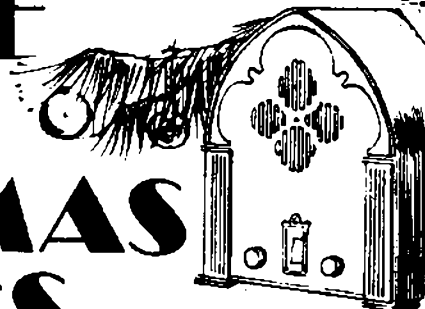
**EDDIE HOWARD AND HIS ORCHESTRA** (1955) One Night Stand remote broadcast from the Aragon Ballroom in Chicago. (10:30; 9:45; 8:35)

**PHIL HARRIS-ALICE FAYE SHOW** (1-1-50) Phil receives a letter from a fan who tells him that Phil could be a concert singer. Bob Sweeney as the fan. Rexall, NBC. (8:55; 9:30; 9:35)

**GREEN HORNET** (4-24-40) The Hornet and Kato break up a publishing racket. Sustaining, NBC-BLUE. (13:56; 14:05)

**CAPTAIN MIDNIGHT #240** (2-14-40) (14:30)

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# SPEAKING OF RADIO



Chuck Schaden's Conversation with

## JIM JORDAN RADIO'S FIBBER MC GEE — PART 2 —

*Jim Jordan, co-starring with his wife Marion, appeared on radio from April 16, 1935 until the late 1950s as Fibber McGee and Molly.*

*In 1973 we had an opportunity to meet Jim Jordan for the first time and part of our conversation was printed in the last issue of the Nostalgia Digest and Radio Guide. Jim told of his pre-Fibber days and how writer Don Quinn came up with the name, Fibber McGee.*

*We continue our conversation now, by commenting to Jim that Molly had a rather thick Irish brogue in some of the early programs, as compared to the shows from the middle forties and early fifties.*

Might have changed a little bit.

*A softening of the Irish brogue?*

I think maybe so. Because in *The Smith Family* — she started out doing Molly McGee much like she had done Nora Smith. I don't know though, even in the end, when she'd really get mad, you see, she'd go back into this real broad Irish.

*The character of Molly McGee on the radio program was one who loved and respected Fibber, but she kind of knew Fibber's shortcomings and had to kind of tap him on the wrist every once in a while.*

That's right. She was much more lovable than Nora Smith had been. Nora Smith had been the Irish mother.

*Fibber was a little harsh in the beginning, wasn't he?*

Well, we found, doing Fibber McGee and Molly, that he could tell a lie on Smackout that would last fifteen minutes. The whole thing would be one lie. I have some of the scripts back there, you should read some of them. They're

precious, even now. But we didn't have time to do that on Fibber McGee and Molly, we had to move faster, you see, so that's why we changed that around a little. When we were doing ten or twelve voices, you had nothing but the voice to go on, and you did a great deal of making your character by the level of your voice, by the pitch.

*In the original Fibber McGee and Molly programs for Johnson's Wax you did a great many voices, the two of you, didn't you?*

I didn't do any, Marion did more. The only one I did, I think, was Mort Toops.

*Mort Toops was Willie Toops' father! Didn't you play Uncle Dennis at one time?*

No, no. There never was an Uncle Dennis. He was an offstage character that was never heard. He was just somebody that we talked about. It was great as long as we did that. Many years later, we decided to bring him on, to do him. And that ended it. The appeal of it was gone. We dropped it after that.

*• That would be like introducing Sweetie-face, eh? Wallace Wimple's wife?*

## SPEAKING OF RADIO

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Yeah, you'd spoil it if you had her on. You wouldn't think of having her on. That's what Uncle Dennis was. There would only be two or three lines mention of him, and it was always very funny. Because everybody knew that he was a drunk and a bum, and so that made it easy. We'd be doing the show, and all of a sudden there'd be a terrible rumble of footsteps, and you could hear him going up the steps, you know, and falling back, and we'd just wait until it was all done and there'd be a door slam and we'd say, "Uncle Dennis is home early tonight."

*Was 79 Wistful Vista the address of Fibber McGee and Molly right from the very beginning?*

No, not at the beginning. We didn't have an address and we didn't have a house in the beginning. We started selling a wax product called CarNu, and we traveled around in a car for about a year.

*Really? What kind of a car was it?*

Oh, a broken down jalopy — we'd drive in to filling stations, and that would lead into the CarNu commercial. We made a deal with them in the beginning; we said we didn't care what money we got, we didn't care. We only cared for one thing: they leave us on for 26 weeks, don't stop us after 13. Which they did. They told us afterwards if they hadn't promised that, they probably would have dropped us after the first 13 weeks, because it was summertime to begin with, so we didn't bother them very much!

When they decided to renew us after the first twenty-six weeks, they decided to put us into a house, to make our home the crux of the whole thing. So, how will we get this house? Fibber didn't have any money. Somebody conceived the idea of our entering a raffle of a real estate subdivision. We won it. We won the house in a raffle, that's how we got it. The name

of the town that was having this raffle — this place was called "Wistful Vista." "Wistful" is sad, "vista" is view, so Wistful Vista was the place that had a sad view. That's what it was. That's where Wistful Vista came from, and then we named our house the same as the town — 79 Wistful Vista.

*And that's where so many of the citizens of Wistful Vista came to visit you each Tuesday night. Were you on Tuesdays in the very beginning?*

No, we were on Monday in the very beginning. And we later switched to Tuesday.

*You stayed on Tuesday night for virtually the whole span of half-hour shows --*

Oh, yes. That's right. Well, we started on Tuesday — I don't know when we moved — I think we started on Tuesday night and moved to Monday to get away from Burns and Allen because we were opposite them. We didn't figure that was good for us. We moved to Monday night, and then Lux came in there. So we moved back to Tuesday.

*So Burns and Allen was easier competition than the Lux Radio Theatre?*

Well, we weren't opposite them after that. We followed each other I think.

*You were part of a pretty strong lineup on Tuesday night. It was comedy night, wasn't it?*

Yes, Tuesday night, that's right.

*It was Bob Hope, then Fibber McGee...*

Bob Hope came in a little later; Skelton was in there, then later Ozzie and Harriet, and Amos 'n' Andy, too. And Baby Snooks — Fanny Brice.

*In the beginning you didn't have a doorbell at your house, at 79 Wistful Vista. You used to have people just . . .*

. . . knock on the door. We got a doorbell put in finally.



**JIM AND MARION JORDAN AS FIBBER MC GEE AND MOLLY**

*And that's how the chimes came about. And there were some other great people – most of them were played by Bill Thompson. How did he get involved with your program? Was he an actor in Chicago?*

Yes, he was just starting, and he had done a few things on NBC and we'd heard about him. We auditioned him and put him on the show. All these people that later became running characters on the show started on the show just doing one thing one night. They were just radio actors that were . . . we didn't just make a deal with somebody to hire them for a year. We'd hire them to do a character, and if it went well, we'd have them do another week, and then later make them a permanent fixture if they had the time to do it.

*Bill Thompson did, of course, Wallace Wimple, and Horatio K. Boomer, which was kind of a W. C. Fields character –*

Yes, he was.

*Why did he stop doing that after a while? Was there any special reason, or was it that the character was not received by the audience? Because he kept some of these other characters down the line, but not Boomer . . . I think, Nick Depopolous, too –*

Well, he dropped that, too. You see, the time came when you didn't do the Greek, or the Jew, or the Swede, or the black, or the white. It had to go.

*So those characters were victims of the ethnic picture.*

That's right.

## SPEAKING OF RADIO

*Bill Thompson was not the first man to play the Old Timer. I think Cliff Arquette was involved in that. Now this was in Chicago, wasn't it?*

Yeah. Cliff Arquette did the Old Timer. There was another guy did the Old Timer before Cliff Arquette.

*Oh, really?*

Um-hmm.

*Do you remember the name?*

Yeah. Jim Jordan.

*Jim Jord - oh, you were the first Old Timer!*

Yeah, that's right! I didn't do the same voice that those fellows did. They didn't take the voice, but the character was pretty much Luke Gray, you know. As much Luke Gray as McGee was, probably a little more. But his voice was the same. I'd pitch him way up, you know, cause he was a little bit older -- as I say, we had to use voice levels to create those different characters. I didn't do it very much on the show, and when Bill did it, why, we made it a fixture.

*Now Harold Peary was involved -*

I can't think of all the things that Hal did before he did Gildersleeve. I think he did Gildersleeve pretty soon after he started doing the show. I'm not sure.

*You moved to Hollywood, to California, for the broadcasts in 1939.*

That's correct. We came in '37, we worked here for ten weeks and we made a picture for Paramount, and we went back to Chicago until '39.

*It was called "This Way, Please," from 1937...*

That's right.

*Let's talk about those pictures. You did, to my knowledge, at least four movies -*

That's right.

*"Heavenly Days," "Look Who's Laughing," and "Here We Go Again."*

Yes.

*"Heavenly Days" was based on a catch-saying of Molly's -*

That's right. The others we made, "Look Who's Laughing" and "Here We Go Again," we made those with Edgar Bergen and Charlie McCarthy. "Heavenly Days" we did alone; that was the last picture we made. We did some shorts, and so on.

*You brought in Gale Gordon as Mayor LaTrivia and Arthur Q. Bryan as Doc Gamble, I think, after Hal Peary as Gildersleeve left the scene. He left the Fibber McGee and Molly program to go on to his own show, "The Great Gildersleeve."*

Well, I recall this very well, because this show, that I'm going to tell about, to me, was the funniest damn radio show I ever heard. I don't know whether anybody else would think so or not. But Molly had an old boy friend, named Otis Cadwallader. Did you ever hear that name?

*Oh, sure.*

Well, that's Gale Gordon. He came to Wistful Vista to visit and we had him for dinner. We had nothing, and I went to Gildersleeve, who lived next door; he was always involved with us at this time. We wanted to impress this guy, I didn't want him to know that I didn't have anything. So Gildersleeve and I talked and I asked him if he would be our butler for the night. And he said he would. So he put on his tuxedo and he came over and acted as our butler. And when he was standing behind the dining room table - I'll never forget this - this McGee, to show you what a rat he really was, he couldn't resist telling Cadwallader what a rat he had living next door.

*In front of Gildersleeve!*



JIM JORDAN

And Gildersleeve just stood there; he didn't say a word. But to me, that was a very funny picture; a very funny scene.

*And that, of course, is from the radio show, and you can picture it - you could always picture these things because that's what radio is.*

You betcha. This is something that's very important. We learned that a long time ago with The Smith Family. You painted a picture, just the same as if you were doing a motion picture, or doing it on the stage for people to see. You painted that picture so that people could see what they were laughing at. That was the trick. We had an expression that we used, "I don't get the picture." If you don't make a picture, you're not going anywhere. This is the way we thought about it, anyway.

That was a funny picture; I'll never

forget a line in that show. I don't know why I remember this show so well. It was just - to me, it was just the best Fibber McGee. I remember another line in there. Molly said, "Shall we have coffee in the library?" after we got finished, and McGee says, "It's too late, they close at 7 o'clock." That was a funny show. But there Hal Peary and Gale Gordon were in that show together. So he was on doing other things before Hal left.

*Hal was on his own for the Gildersleeve program, and there was another person there who went on to his own show, Marlin Hurt, as Beulah. Beulah was your maid in the story for a while.*

That's right. He was great, too.

*Marlin Hurt was a white man playing a black woman.*

Yeah. He worked in a trio, a singing trio, for years, called Tom, Dick and Harry. He was a wonderful guy; he had the ability to do this black woman, who was just very funny...

*"Somebody bawl for Beulah?" he used to say.*

That's right!

*Molly did a number of characters on the program. She was Teeny and Sis, wasn't she? I never found out what the difference between Teeny and Sis was...*

They were the same little girl.

*Just another name for the little girl, eh?*

That's right, yeah. McGee always called Teeny "Sis". She was the same little girl.

*We loved that, because Molly would go up the stairs - I can picture McGee's living room today - and McGee would be downstairs, and the doorbell would ring, and "Hi, mister!"*

Usually, that way. Sometimes they'd be on together, but that was more work, and didn't mean that much. Still, we would often have them on together.

## SPEAKING OF RADIO

*Teeny used to talk about Willie Toops and the Bicycle that he had. Marion played Mrs. Wearybottom –*

Now, that was Mirandy, from Luke and Mirandy. 'Course, all the characters that we ever did, I think this applies to most performers, they take them from live people that they know. That's where Mirandy came from

*There was a character in Chicago who didn't make the trip to Hollywood with you; he was played by Hugh Studebaker–*

Silly Watson.

*What kind of a character was Silly Watson?*

He was a butler for McGee. He never got any money; McGee never paid him anything. It was a little bit incongruous. There was a lot of fantasy about Fibber McGee and Molly all the way down the line! He was wonderful. He was great!

*It's interesting. McGee never had a visible means of support –*

No, no.

*– yet he had a butler, and a maid, and the butler was never paid, and the maid didn't last, and he always had some kind of Get-Rich-Quick thing –*

That's right. Anything that ever happened outside of 79 Wistful Vista – there was only one thing downtown in Wistful Vista. That was 14th and Oak. Everything happened on the corner of 14th and Oak. The railroad station was there, the Post Office was there, a great big high rise building was there. Anything that we wanted: the park, City Hall – it was always on the corner of 14th and Oak. That was a pretty crowded place! Well, that's fantasy, you see.

*And everything happened around just a little light theme, and I think the genius behind that, of course, was Don*

*Quinn. He'd come up with this line and then the characters couldn't help but react in those different ways.*

That's right. All the story lines came out of a meeting. Not that Don didn't bring them in, but we would hash them over; sometimes other people would bring in an idea that would become a story.

We always had a couple of them ahead, more or less. He would develop them. It seems to me people are beginning to realize what a great writer he was. I was over at Walt Disney Studios yesterday, talking with some people, and one of these fellows said to me, "Don Quinn. He was one of the great writers, wasn't he?" We hear that now more than we did twenty years ago, which is as it should be.

*He was doing his thing, then, creating these characters . . .*

Several times we would give up on a show on Monday noon. It's all on paper, ready to go and it wasn't – just coming off. I can remember him saying, "Well, I'll start here, and I'll take it home and re-write it tonight." Monday night! And we'd do it Tuesday. We had a lot of things that were pat that we could do, that would take time. Sure fire, like the closet, and this, and that, and the other thing. But very few writers can do that.

*What about that closet, as long as you brought it up?*

That also came from the Smith Family.

*It did? The full closet, with all the –*

No. In the Smith Family, as I told you, these people became affluent. They got dough. And they had a davenport. They were "lace curtain Irish" people but they had a davenport. And this davenport had a spring in one certain seat that would squeal when you sat on it. If you wanted to embarrass anybody, you'd say, "Sit here." They called it the Horsehair Sofa, which were in vogue,

years ago. That became the Smith Family's horsehair sofa, and when anybody would say, "Sit here," the audience would know what's coming. And they'd laugh.

And when we started the McGee show, we said we'd find something like that; we called it a running gag, a gag that you could throw in anyplace. We tried several things – I remember one was a shade that flew up, and that was no good; we tried other things, and we kind of gave up on it. In one show, to show how slovenly these people were, McGee went to the closet and opened it up, and it was so full, it had so much stuff in it, that it couldn't hold it and it all fell out. And we said, well, gee, let's try that again. That's where it came from. That's where the closet came from. But the idea for that sort of thing came from the sofa way back on the Smith Family.

*I'm glad we asked!*

Many of the ideas that we had for that sort of thing came from the theatre. When we were young and doing things on radio, we would think of something we had seen when we were kids on the vaudeville stage to bring in. That's show biz!

*Show biz helped the commercials on their way for Johnson's Wax. Was it Don Quinn's idea to get the commercial integrated into the show?*

Yes. This was Don's forte. You bet! I think we were the first ones to do that.

*It was amazing; you looked forward to it, yet the audience shared with you, as Fibber, "Oh, no! Not again!" – always the jabs . . .*

I think that was the thing that made the show as much as anything.

*Was it the custom of the time to have two breaks in the show? You had Billy Mills and the orchestra, and the Kings Men, each with a spot in there – or I guess, at one time, it was Donald Novis, and even Ted Weems and the orchestra*

*in there for a while. Was it just to break the action? To add variety to the thing?*

That's right. There was a lot of discussion. Oh, I know lots of people thought that we didn't need an orchestra, that we shouldn't use it, but we thought we should. It gave it a tempo, it made it important in the beginning, to have the orchestra, we thought. I'm sure we were right.

*There were some great shows, over the years. They were really great. We lost Molly in 1961, and then there were no more new Fibber and Molly performances on the radio.*

No. There couldn't be.

*The great sounds from 79 Wistful Vista, though, have continued to create pictures in our memories.*

*Jim Jordan, I can't tell you what a thrill it's been for me to have this chance to chat with you, and I'd like to say thanks to you, and to Marion, too, for all those folks out there in Radioland for providing the best there was – the best there is, on good old radio. Thank you.*

Thanks. That's nice to hear.

## Chuck Schaden's SPEAKING OF RADIO

*Conversations with . . .*

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# A STOCKING FULL OF MUSIC

By

TODD NEBEL

The golden age of radio usually is understood as encompassing the years 1930 - 1950. For myself as well as others, the period is extended until 1955 under the informal heading, "radio's courageous but losing battle against television." It is unfair to call these extra five years "ungolden" because it was still entertaining radio entertainment, but with fewer listeners.

The music of that 25 year period and radio programming were interchangeably interconnected and woven into an entertaining fabric. Some of this music was Christmas music. And so it also happens that Christmas and the golden age of radio at that time had combined to produce by far, the most American "popular" Christmas music than at any other time in our country's history.

Many times during the golden age of radio, "popular" (not liturgical) Christmas music was introduced by "popular" recording artists and radio personalities. The music would be written for the artist to be introduced in a radio show, on a record, in a film and sometimes all at once. In the case of radio, millions of listeners would be exposed to a new song, creating an ideal place for immediate exposure and hopefully, later commercial success.

Bing Crosby, Perry Como, Gene Autry, the Andrews Sisters, Frank Sinatra, Dennis Day and Eddie Cantor are a few of the artists who had great success exposing new Christmas compositions on

radio. Radio was, and still is, an ideal medium for music. The music of the golden age of radio was a perfect complement to the swinging and joyous melodies written for Christmas at that time. Hence, a wealth of popular Christmas songs were produced during the period. Composers since the mid-fifties have had some limited successes (notably with songs like "Jingle Bell Rock" and "The Chipmunk Song") but mostly the changed musical styles have produced dismal attempts at writing Christmas music. The whining electrified guitars and flabby basses of the sixties and seventies and the computerized synthesized music of the eighties, lacks the warmth and heart-felt tones so closely associated with the holiday.

The "golden age" of popular Christmas songs began in 1932 when the song "Santa Claus is Comin' to Town" was written by Haven Gillespie and J. Fred Coots. They tried for two years to get someone to take a chance on their song, but even Eddie Cantor (who employed Coots as a staffwriter) was not interested. It was not until Ida Cantor, Eddie's wife, persuaded Eddie to give the song a chance. Cantor used the song on his radio show one week before Thanksgiving in 1934. The song was an instant success and has since become the third best selling Christmas song of all time (mostly due to the Bing Crosby - Andrews

Sisters recording).

"Rudolph the Red Nosed Reindeer" was created in 1939, the invention of Robert L. May, an advertising copywriter for Montgomery Ward Stores and a brother-in-law to composer Johnny Marks. May had thought up Rudolph as an advertising promotion gimmick for Wards. In 1949, Johnny Marks put words and music to the already successful published story book of "Rudolph the Red Nosed Reindeer." Marks then had the song published and went on a search to find the right singer for his song. After Perry Como rejected it, Gene Autry was approached, but he thought the song too childish for his image. Marks had a demonstration record made up and sent to Autry, who liked what he heard. With strong approval and an added push by Autry's wife, Autry agreed to record it. The song has since outdistanced all of Autry's hits by far and only one song has surpassed Rudolph's popularity and that is "White Christmas."

"White Christmas" is by far the best-selling of the "popular" Christmas songs. It has sold well over 100 million records. Bing Crosby's recording of the song is the single best selling record in history. When Irving Berlin composed the score for the film, "Holiday Inn", (of which "White Christmas" was just one of the tunes), everyone on the set of the picture agreed, "Be Careful, It's My Heart," the Valentine song, was the real hit. Everyone except Bing Crosby, who realized that his favorite "White Christmas" was the real winner. The Oscar for the best song of 1942 went to "White Christmas" and today polls indicate its Christmas popularity is exceeded only by "Silent Night" among all Christmas music.

Here are some other holiday songs that were popularized during the "golden age of Christmas radio":

"Winter Wonderland" - written in 1934 by Felix Bernard and Dick Smith. The best selling version was recorded in 1950 by The Andrews Sisters.

"I'll Be Home For Christmas" - written in 1943 by Walter Kent, Kim Cannon and Buck Ram. First recording was by Bing Crosby.

"Have Yourself A Merry Little Christmas" - introduced in 1944 by Judy Garland in the film "Meet Me in St. Louis." Written by Hugh Martin and Ralph Blaine.

"Let It Snow! Let It Snow! Let It Snow!" - written by Sammy Cahn & Julie Styne in 1945.

"Here Comes Santa Claus Right Down Santa Claus Lane" - written in 1946 by Gene Autry and Oakey Haldeman. Autry made the first successful recording.

"The Christmas Song" - written in 1946 by Mel Torme and Robert Wells. The best known version is done by Nat King Cole.

"All I Want for Christmas is My Two Front Teeth" - written in 1946 by Don Gardner. The song found true fame in 1948 when recorded by Spike Jones and his City Slickers.

"Christmas Dreaming" - written by Lester Lee and Irving Gordon in 1947. Sung by Frank Sinatra.

"You're All I Want For Christmas" - written for Bing Crosby in 1948 by Glen Moore and Seger Ellis.

"Sleigh Ride" - music written by Leroy Anderson in 1948. Mitchell Parish added words in 1950 and it became a success.

"Christmas in Killarney" - an Irish song by John Redmond, James Cavanaugh and Frank Weldon. Versions recorded by both Dennis Day and Bing Crosby.

"Mele Kalikimaka" - recorded in 1950 by The Andrews Sisters and Bing Crosby. Written by R. Alex Anderson; Hawaiian expression for "Merry Christmas"

"Frosty the Snowman" - written by Steve Nelson and Jack Rollins in 1950. Best selling Christmas record of 1951, sung by Gene Autry.

"It's Beginning to Look Like Christmas" - written by Meredith Wilson in 1951. Song about Christmas decorations, recorded by Bing Crosby.

"Silver Bells" - introduced in 1951 in the movie "The Lemon Drop Kid" which starred Bob Hope. Written by Jay Livingston with music by Ray Evans.

"That Christmas Feeling" - written by Jimmy van Heusen-Johnny Burke in 1951. Recorded by Bing Crosby.

"Sing A Song of Santa Claus" - written by Mann Curtis in 1952. Recorded by Ames Brothers.

"I Saw Mommy Kissing Santa Claus" - written by Tommie Connor and recorded by Jimmy Boyd in 1952.

"Santa Baby" - recorded in 1953 by Eartha Kitt. Written by Joan Javits, Phi Springer and Tony Springer.

# FILM CLIPS

## FRED AND GINGER

By **BOB KOLOSOSKI**



The 1930's was a marvelous time to enjoy some of the most elaborate movies ever put on film — the movie musicals. When Warner Bros. released *42nd Street* in 1932 they started a cycle that ran through to the end of the decade. Every studio began to hire talented singers and dancers hoping to cash in on the musical craze. Warners had Dick Powell and Ruby Keeler; Paramount had Maurice Chevalier; Twentieth Century Fox had Shirley Temple; and RKO Studios had Fred and Ginger, a dancing team that created movie history.

The teaming of Fred Astaire and Ginger Rogers read like a page out of a second rate Hollywood script. He was an established stage star who was in his second movie and she was a hard-working feature player appearing in her sixth movie that year. The year was 1933 and the movie was "*Flying Down to Rio*". They danced only one number together the Carioca. It wowed audiences and before Fred and Ginger had a chance to catch their breath they were handed the script to their next movie. For the next six years they would star in seven more films, dancing their way into the hearts of millions of movie fans.

The plots to most of their films were so Trite (with a capital T) that the screen writers were embarrassed to have their names listed on the credits. The best way to describe the story lines is "boy meets girl, boy loses girl, boy wins girl." To gloss over the plot imperfections between

the dance numbers a cast of superb second banana actors were cast to add doses of comic relief. Edward Everett Horton was an established supporting star and in the films "*Gay Divorcee*", "*Top Hat*" and "*Shall We Dance*" he headed the B team of character actors and actresses providing energetic support for Fred and Ginger. The roster of the B team varied from movie to movie but included Eric Blore, (a bald English butler type), Alice Brady and Helen Broderick (two society-wise dames), Victor Moore (a very funny little mouse of a man), Jack Carson, Lucille Ball, Franklin Pangborn, and so on.

The beauty of Fred and Ginger's dances was generally enhanced by beautiful sets and beautiful music. The RKO set designers burned up tons of graphite designing sets that were worthy of the dances. For the most part, the sets were stark white with brilliantly shiny black floors and proportioned to awe the audience. In "*Gay Divorcee*", two sound stages were linked and a Venic canal built between the two with shining black dyed water. The music, on the other hand, was such an integral part of the dance that the studio hired the best composers money could buy. Pandro S. Berman, the producer of the series, hired Irving Berlin for the films "*Top Hat*", "*Follow the Fleet*" and "*Carefree*". George and Ira Gershwin contributed to the film "*Shall We Dance*". Jerome Kern and Dorothy Fields wrote music for the

movie "Swing Time" and Cole Porter wrote the lovely song "Night and Day" featured in the film "Gay Divorcee". Fred wasn't a grand singer but when he sang to Ginger the words never seemed so right. So when he sang "The Way You Look Tonight" in "Swing Time", the audience swooned and when Fred and Ginger dueted "Let's Call the Whole Thing Off" in the film "Shall We Dance", the audience smiled along with the joke.

Fred and Ginger had beautiful songs to sing but what the movies were all about and what the fans came for was the dancing. The dances were created by Fred and his friend Hermes Pan, who spent weeks creating the numbers that would be the soul of Fred and Ginger's movies. When the dances were finally ready, Fred and Ginger would spend hours rehearsing until the movements and timing were perfect. Fred insisted that the dances be filmed as one continuous take and as many as three cameras were used to capture every wonderful moment.

The stories would introduce a mood and these moods were correlated to music and dance. Through their dancing, Fred



**FRED AND GINGER**

and Ginger would sway the mood of the viewer from happiness to sorrow or loneliness to sweet romance. The viewers all wanted one thing and that was the magic moment when Fred would hold Ginger in his arms and they would go into their dance. In spite of story lines, the viewers knew that when they were dancing, they had to be right for each other. Fred didn't rely on gimmicks as he did in his later films (such as rotating sets or empty shoes dancing) because with Ginger he had found the perfect partner. Their dances were sweeps of fluid motion and when the mood was romance, love was in the air.

The success of Fred and Ginger was a grand combination of luck, fine directors (Mark Sandrich and George Stevens being the two best) lovely music and opulent sets. The bottom line was and will always be the chemistry created when they were dancing. So this New Year's Eve, if you are up late and one of their movies is on TV, you may want to tune in to the greatest dance team ever to grace the silver screen - Fred Astaire and Ginger Rogers.



**FRED AND GINGER**



**CHICAGO** — I love your show and am delighted that you were able to switch to WAIT. I have also been to "Film to Video" where they transposed some old 16mm films of my parents to tape. Great Guys! Thank you for the hours of entertainment.

— **BARBARA MORRIS**

**BROOKFIELD, WISCONSIN** — A year ago, October 3, my brother and myself were in Northern Wisconsin camping. We were hunting deer. After all day hunting, we came back to the tent out in the middle of the woods. The closest town is 28 miles from our tent. We got done with eating and it is around eight or nine o'clock at night. I turned on my powerful short wave radio and we found your station for the first time and you had "On A Country Road" (from Suspense) playing. After listening to it, we were thinking about what could be out in the woods . . . and here we are out in a cotton tent! After listening to your station, I pulled out my two pistols — a .357 mag. and a .44 mag. I gave one to my brother and felt a little better. THEN we went to sleep! We were up there for three weeks and did not miss a program. Let me tell you they were top shows. They make your mind wander off.

— **TROY AVERY**

**LA GRANGE** — Enclosed is a check for two more years of *Nostalgia Digest* which is very enjoyable reading! As an avid radio fan in the 40s, I remember listening to my favorite shows while drawing pictures. Now, I always have your programs on in my sewing room where I spend a lot of hours. My family is used to hearing me laughing out loud at Charlie McCarthy or Jack Benny and know that "Mom is listening to her old radio program again!" I'm so glad you are bringing back such wonderful entertainment. Thanks!

— **VIRGINIA BRAUCHER**

**CHICAGO** — I'm glad to renew my subscription, but I'm very disappointed that I cannot get WAIT on my radio. I've even bought a new, supposedly better, radio, but when they cut the wattage, I lose the station. I live in Chicago — not some faraway state. It doesn't seem even remotely reasonable that Chicagoans cannot get a Chicago radio station. Is there anything to be done?

— **PATRICIA D. KELLY**

**(ED. NOTE** — The station is obliged — under direction from the Federal Communications Commission — to reduce its signal power, and transmit in a north-easterly direction at sundown, resuming full power at sunrise. This is to protect other stations in the country broadcasting on the same wavelength. As I

# WE GET

understand it, we are protecting a station in Texas. I agree that it does not seem reasonable to cut out some metropolitan Chicago listeners, but the FCC says it is the only alternative to having the station leave the air completely at sunset, which is what had to be done just a few years ago. We — and the station — really regret the inconvenience to you. Perhaps you will be able to get a little help after you read Jim Melka's D-Xing article in this issue of the *Digest*.)

**EVANSTON** — I have been listening to your Saturday old time radio show for about seven years now. I also like the weeknight radio show. I hope it will continue for a long time to come.

— **MRS. DONALD MORITZ**

**CHICAGO** — Listening to the old time broadcasts takes me back to my childhood days (I'm from the Orphan Annie days!) It's the only way I can re-live my past! I guess a lot of people feel that way, too. I especially like Lux Radio Theatre and Screen Guild Players.

— **MS. FRANCES BARON**

**NEW CASTLE, PENNSYLVANIA** — Enjoyed the August-September *Nostalgia Digest*. Am really disappointed that I can no longer get your program down here in New Castle. Really a "bummer." I see you're calling The Creaking Door a British or Australian series. I think you'll find that series was from South Africa. I have several in my collection. Will look forward to the next great issue.

— **MILLER HAHN**

**CHICAGO** — One of your "cassette tape extras" prompted me to write to you. I've been listening to your week-night programs for about a year and really enjoy them, especially the mysteries.

You are probably wondering what "old time radio" and the Chicago Astronomical Society have in common. Well, for the last four or five years, a number of CAS members have been going on week-long astronomy camping trips in northwestern Illinois. Two years ago, during one of these trips, we had a spell of cloudy nights. There were about a dozen of us squeezed into one guy's camper, all complaining about the weather. I remembered that I had brought along a cassette of Orson Welles' broadcast of War of the Worlds. As we listened, we discovered that, according to the play, the first report of unusual activity

# LETTERS

on the planet Mars was made by a "Professor Farrell of the MOUNT Jennings Observatory, Chicago, Illinois." Everyone laughed at the thought of an observatory on a mountain in Chicago.

A few months later I had the idea of making "Mount Jennings" name tags for members who attended these trips. The idea really became popular in CAS and we've adopted Mount Jennings as OUR "observatory." We've also renamed the week-long trips the "Mount Jennings Expedition." I've sent one of these name tags to you so you can be an honorary "Staff Astronomer!"

One of our members suggested that I send a Mount Jennings tag to Mr. Welles. I thought it would be a great idea. I think he would really appreciate knowing that his broadcast of 1938 is still alive today. — DONALD GALLIAN, Chicago Astronomical Society (Founded in 1862), "The World's Oldest Amateur Astronomical Society" PO Box 48504, Chgo. 60648.

(ED. NOTE: Thanks very much for the honorary membership. I'm also an honorary member of Ramon Raquello's Orchestra and the Grover's Mills Chamber of Commerce.)

**SAN PEDRO, CALIFORNIA** — It surprises me that the author of "Let The Games Begin", Dan McGuire, in the latest *Nostalgia Digest* should profess ignorance as to the origins and meanings of "gool" and "oley, oley, ocean free" (sic). I'm hurrying my typing finger along as fast as it will go because I expect you will be inundated by letters from citizens of my vintage with the answers, and I want to be first.

First, let us remember that the words and phrases were being used by kids who were not yet old enough to have discovered the more interesting and practical differences between boys and girls. At that age, who cares if "gool" is pronounced as to rhyme with "drool" or "bowl." Obviously, since the pronunciation that was used almost universally was to rhyme with "drool" it was the juvenile tongue's line of least resistance. It matters not that "gool" was a sewer cover or a lamp post, a tree, or the left front fender of the neighbor's Chrysler Airflow; if you or I touched "gool" before *It* could, we were safe until the next game started. Ha, Ha, Ha, Ha, Ha, Haaa!

I am enclosing a copy of the label of Decca record 1438 B ("Ollie Ollie Outs In Free" recorded by Ted Weems and his Orchestra). It was released in early 1942, but I don't have the least idea when it was recorded. During those particularly confusing days the record companies were issuing records from masters that had been rejected previously, or had been stockpiled against the days when such as Ted Weems and Perry Como were no longer available. Also, I'm not certain whether the record companies hadn't been warned that the musician's strike which stretched from July 31, 1942 until November 11, 1944 was approaching.

You will note the spelling of the song title which is mid-way between "All in, all in, outs in free" and "Ollie, ollie ocean free." How the first, the original, became the second is as obvious as why Henry Pratt changed his name to Boris Karloff.

I'm always available to straighten out the younger generation. — LARRY LAVIERI

(ED. NOTE — Dan McGuire will be eternally grateful to you for including him as a member of the younger generation.)

**EVANSTON** — It seems to me when we were kids and played hide and seek and shouted "Ahlee, Ahlee, Ots in Free" we meant "All outside is free." Right? Those were the days! — MARGARET L. COE

**SKOKIE** — When I was young, I went to several of the radio broadcasts coming from Chicago. I think the years were '36, '37 and '38. I went to the Wrigley Building, station WBBM and saw Ogden Nash, a great poet. Most of the broadcasts were at the Merchandise Mart. I saw First Nighter, Fibber McGee and Molly and there was a show on Saturday called Kaltenmeyer's Kindergarten, which I enjoyed! They were as much fun to watch as to listen to. — IRVING DONIGER

## NOSTALGIA DIGEST

### BACK ISSUES AVAILABLE

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

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# Nostalgia Almanac

## JANUARY

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		



DAVE GARROWAY

**1** HOPALONG CASSIDY came to radio on New Year's Day in 1950, after entertaining television audiences with reruns of old Hopalong films. Two years later, in 1952, Tom Corbett, Space Cadet made his radio debut.

**2** THE CURTAIN FELL on four long-running radio soap operas in 1959. Listeners heard the last of Backstage Wife, Our Gal Sunday, The Road of Life, and This Is Nora Drake.

**3** BING CROSBY'S first variety television special was seen in 1954 on CBS-TV. His guest was Jack Benny.

**4** ARTHUR LAKE AND PAMELA BRITTON starred in the television premiere of Blondie, making a successful transition from the comic strips, the movies and radio.

**5** FORD MOTOR COMPANY raised basic wage rates from \$2.40 for a nine-hour day to \$5 for an eight-hour day.

**6** DANNY THOMAS was born on this day in 1914.

**7** INNER SANCTUM made its first radio appearance in 1941 and Gene Autry's Melody Ranch premiered in 1940.

**8** SLOW BOAT TO CHINA was the Number One song on Your Hit Parade in 1949.

**9** CLINT EASTWOOD starred when Rawhide made its television debut in 1959.

**10** THE BEATLES AT SHEA STADIUM, a film of the Beatles 1965 New York concert was presented on ABC-TV on this day in 1967.

**11** FRANK CAPRA'S Bitter Tea of General Yen was the first movie attraction at the Radio City Music Hall in 1933. The Theatre had opened a few weeks earlier as a vaudeville house.

**12** SAM 'N' HENRY made their radio debut on WGN Radio in Chicago in 1926, paving the way for a fantastic career for their creators, Freeman Gosden and Charles Correll, who went on to become Amos 'n' Andy.

**13** RALPH EDWARDS, host and creator of radio's Truth or Consequences and This is Your Life was born on this day in 1913.

**14** THE TODAY SHOW premiered on NBC Television in 1952. Dave Garroway was the first "host-anchorman" of the longest running morning news and information program on the TV screen.

**15** SHELLEY WINTERS presented, on this day in 1975, the Academy Award Oscar she won in 1959 for The Diary of Anne Frank to a Dutch museum named after Ms. Frank, who died in a Nazi concentration camp.

**16** CAROLE LOMBARD was killed in an airplane crash in Nevada on her return from a bond rally in Indiana in 1942.

**17** DON'T LET THE STARS GET IN YOUR EYES was the Number One song on Your Hit Parade in 1953.

**18** W.C. FIELDS appeared on his first dramatic role when MGM's David Copperfield was released in 1935.

**19** LUCILLE BALL'S son Desi Arnaz IV was born in 1953, on the same day that Lucy and Desi's TV son Ricky, Junior was born.

**20** FRANKLYN DELANO ROOSEVELT began his third term in office in 1941, the first president to be so elected.

**21** THE FAT MAN made his radio debut in 1946. He tipped the scales at 239 pounds, but never gained an ounce in the five years he was on the air.

**22** D.W. GRIFFITH, the innovative filmmaker, was born on this day in 1875. One hundred years later, the United States Postal System honored him with a commemorative stamp.

**23** HUMPHREY BOGART was born on this day in 1899; his film *Casablanca* premiered on this day in 1942; and *The Treasure of Sierra Madre* opened on this day in 1948.

**24** ABIE'S IRISH ROSE, a successful Broadway comedy, was translated to radio and premiered in 1942.

**25** PRESIDENT JOHN F. KENNEDY answered 31 questions in 38 minutes at the first "live" presidential news conference from the U. S. State Department auditorium in 1961.

**26** JOAN LESLIE was born on this day in 1925. Her real name is Joan Agnes Theresa Sadie Brodel.

**27** TENNESSEE WALTZ and MY HEART CRIES FOR YOU were tied for the Number One song position on Your Hit Parade in 1951.

**28** SID CAESAR AND IMOGENE COCA were teamed for the first time in 1949 when they appeared on the DuMont Television Network's *Admiral Broadway Revue*.

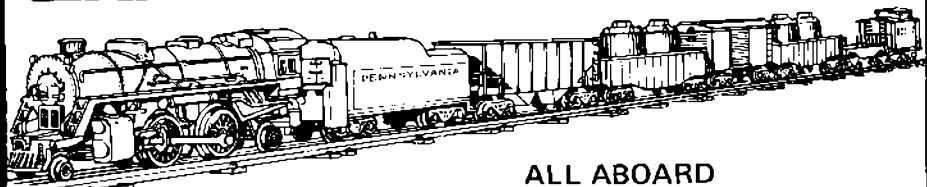
**29** ALAN LADD died in Palm Springs, California at the age of 50 in 1964.

**30** THE LONE RANGER made his first radio appearance from the studios of WXYZ, Detroit, in 1933.

**31** THE GREEN HORNET premiered on radio in 1936, also broadcasting from WXYZ, Detroit.

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'TIS THE SEASON TO REMEMBER CHRISTMAS

1. In 1974, a children's television special, "Yes, Virginia, There Is A Santa Claus" was presented for the first time. This Emmy-award winning special has been repeated nearly every year since. Who narrated the animated cartoon?

2. Name the 1951 Warner Bros. movie co-starring Doris Day and Gordon MacRae that introduced a song called "Christmas Story."

3. Name the actor who portrayed Santa Claus in the 1936 film, "Three Godfathers."

4. In which two films does Bing Crosby sing "White Christmas"?

5. Name Ertha Kitt's most famous Christmas recording.

6. The song, "Have Yourself a Merry Little Christmas" was sung by whom to whom in which movie?

7. Joan Hackett tried to teach broken down cowboy Charlton Heston some Christmas songs in which 1968 movie?

8. In Stan Freberg's comedy recording of Christmas Dagnet, what is the name of the Scrooge-like character?

9. Bob Hope did not introduce it, but what popular Christmas song first appeared in the movie, "The Lemon Drop Kid"?

10. What Christmas song did Bing Crosby teach his young choristers in "Going My Way" (1944)? Deanna Durbin also sang this song in "Lady On A Train" (1945).

11. Who narrated and sang about "Rudolph, the Red-Nosed Reindeer" in the 1964 NBC-TV animated cartoon musical which is revived each year?

12. Ray Bolger and June Haver performed a musical version of "A Visit From St. Nicholas" in which movie?

13. In Stan Freberg's "Green Christmas" record satire of Yuletide commercialism, what is tattooed on the arms of a cigarette-smoking Santa?

14. On what famous radio show was the story of The Lord's Prayer told each year at Christmas?

15. In what very un-sounding 1949 movie did Judy Garland sing a song called "Merry Christmas"?

16. Who was the love interest for Bing Crosby and Fred Astaire in the 1942 film, "Holiday Inn"?

17. In which film did Bing Crosby sing, "The Secret of Christmas"?

18. Name the Broadway musical that introduced, "We Need A Little Christmas," by songwriter Jerry Hermann.

19. Name the only actor to ever win an Academy Award Oscar for a portrayal of Santa Claus.

20. Who was the original sponsor, locally, of "The Cinnamon Bear" on radio?

21. Who portrayed "Susan Walker" in the 1947 film, "Miracle on 34th Street"?

22. Name the 1945 film set at Christmas-time which featured Sidney Greenstreet in a supporting role.

ANSWERUS NOSTALGIUS

1. Jim Backus  
 2. "On Moonlight Bay"  
 3. Robert Livingston  
 4. "Holiday Inn" and "White Christmas"  
 5. "Santa Baby"  
 6. Judy Garland to Margaret O'Brien in "Meet Me In St. Louis" (1944)  
 7. "Will Penny"  
 8. Grudge  
 9. "Silver Bells" (1951)  
 10. "Silent Night"  
 11. Burl Ives  
 12. "Look For The Silver Lining" (1949)  
 13. "Merry Christmas" and "Less Than"  
 14. "Amos 'n' Andy"  
 15. "In The Good Old Summertime"  
 16. Marjorie Reynolds  
 17. "Say One For Me" (1959)  
 18. "Mame" (1966)  
 19. Edmund Gwenn in 1947 for "Miracle on 34th Street"  
 20. Webold's Department Store  
 21. Natalie Wood  
 22. "Christmas in Connecticut"

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## DECEMBER

**NEW**

### JACK BENNY SHOW #2

#### JACK GOES INTO HIS VAULT!

Phil Harris, Rochester, Dennis Day and Don Wilson

So many great skits all wrapped into one great and funny show. Jack gets a violin lesson from Professor LaBlanc, and then goes down to his vault to get the \$1.50 for the lesson. You meet Ed, his guard, and when Jack opens the vault, the sound effects are terrific! This is a particularly funny show, and you just shouldn't miss it. L.S.M.F.T. 12/7/47.

#### JACK'S FIRST TIME ON CBS.

Phil Harris, Rochester, Dennis Day, Don Wilson, Mel Blanc, and Mary Livingston

This is the first show for Jack on CBS. He is nervous, and he is driving everyone crazy with his constant worry. Rochester gets a ticket because he goes through a stoplight ... the old Maxwell, Lucky Strike, 1/2/49.

**ENCORE**

### MIRACLE ON 34TH STREET

Lux Radio Theatre  
Starring Edmund Gwenn

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

Plus

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

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## JANUARY

**NEW**

### LIGHTS OUT

#### The Coffin in Studio B

Two men are rehearsing a Lights Out show that is about to go on the air in a few minutes. They are interrupted by a coffin salesman who shows one of them a catalog of coffins. Thinking it is a gag, and in order to get rid of him he makes a choice ... a fatal choice, presentation, late 1930.

### THE SHADOW

Orson Welles and Agnes Moorehead  
The Tenor with the Broken Voice

Lamont Cranston, and lovely Margo Lane, are at the opera listening to a tenor sing Pagliacci, when all of a sudden he loses his voice. A few weeks later another tenor is killed while singing Pagliacci. The Shadow is called upon to solve these unusual happenings. Goodrich Tires, 12/5/37.

**ENCORE**

### DRAGNET

Starring Jack Webb  
"Gangland Murder"

Dum de dum dum! The story you are about to hear is true. Only the names have been changed to protect the innocent. This step-by-step solution to an actual crime, is a dramatized case taken from the files of the Los Angeles Police Department. Sponsored by Fatima Cigarettes. 3/30/50.

#### "Obscene Literature at High Schools"

You are a detective sergeant. You are assigned to the juvenile bureau. The high schools in your city have been flooded with obscene literature. You stamp out one source and a dozen more spring-up. Your job ... STOP THEM! Another true story from the files of the Los Angeles Police Department. Sponsored by Fatima Cigarettes. 4/6/50.

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