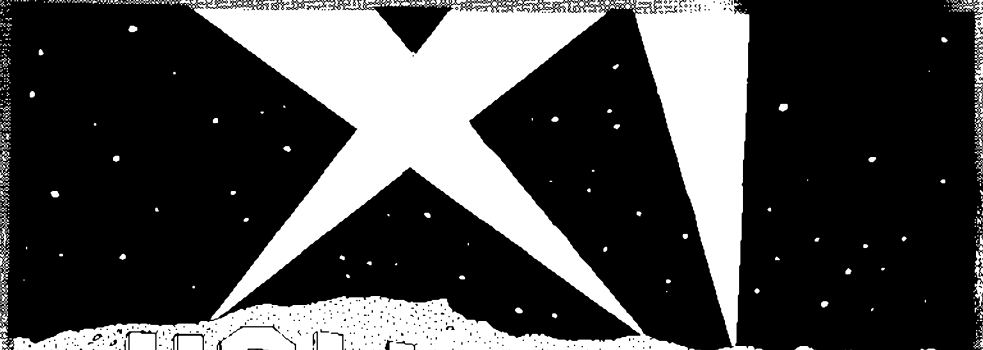


# NOSTALGIA DIGEST <sup>AND</sup> RADIO GUIDE



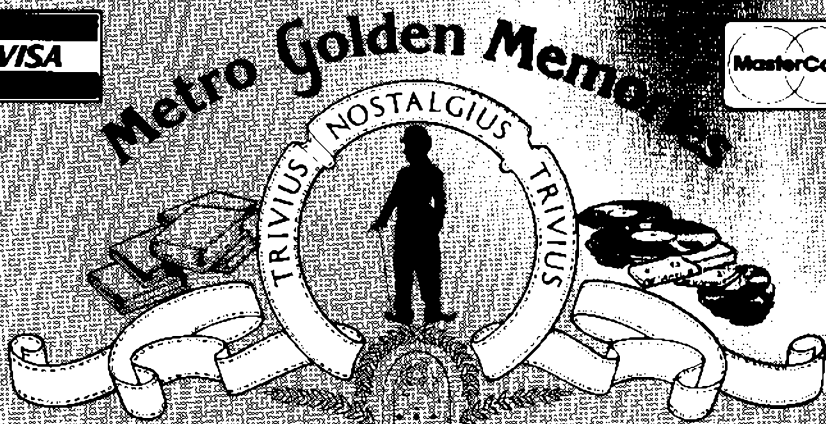
ORSON WELLES

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## HELLO, OUT THERE IN RADIOLAND!!

BOOK FOURTEEN      CHAPTER SIX

OCTOBER-NOVEMBER, 1988

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### NOSTALGIA DIGEST AND RADIO GUIDE

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Fifty years ago, on Sunday, October 30, 1938, Orson Welles and his Mercury Theatre presented what has become the most famous radio broadcast of all time.

It was Welles' version of the H.G. Wells story of invaders from the planet Mars, "The War of the Worlds."

In honor of the golden anniversary of the broadcast that frightened half the nation a half-century ago, be sure to read Terry Baker's cover story on the program and listen to our special four-hour salute to Welles and his other radio work on our WNIB *Those Were The Days* program October 22nd.

We're also pleased to announce the 50th Anniversary rebroadcast of the complete, original Mercury Theatre On the Air production of "The War of the Worlds" on a special, three-hour edition of *Radio Classics* on WBBM, Saturday evening, October 29th. It'll be a most appropriate setting for the Welles' drama, as we'll also have some other goodies for Halloween celebrants.

★ ★ ★ ★

Other special events to look forward to during the weeks ahead will be our TWTD programs saluting Phil Harris (Oct. 1st), Paula Winslowe (Oct. 15th), and the 65th Anniversary of WBBM Radio (Nov. 5th).

And don't forget that it's almost time again for the continuing adventures of the Cinnamon Bear. Paddy O'Cinnamon will begin searching for that silver star on November 12th and, with any kind of luck, he'll have it in hand by Christmas Eve!

Thanks for listening.

*Chuck Schaden*

# ORSON WELLES *and the*

BY TERRY BAKER

It's hard to believe that fifty years have passed since Orson Welles and his Mercury Theater played their own Halloween prank on our nation, causing thousands of Americans to flee to the streets in panic.

"The War of the Worlds" was one of, if not the most remembered radio program in history. Just what was it about this broadcast that caused such an impact? The story certainly wasn't new. H.G. Wells had written it some forty years previous. But oftentimes it's not necessarily the story but when and how it's told that determines one's reaction.

On this occasion all the elements were in place and the results were incredible. In October of 1938, America was a nation unsure of itself, unsure of where the world was heading. Too many events were happening that we were unable to control. Economic conditions in the country were slowly improving but 10 million Americans were still out of work. In September mother nature showed us how vulnerable we are as a violent hurricane pummeled the East Coast without warning, causing 600 deaths and \$400 million in damages. Then of course there was that madman in Europe who seemed to be grabbing all the news headlines those days.

All throughout September, Americans listening to their radios constantly heard their programs interrupted by bulletins bringing the latest news from Europe. We heard our allies give in and allow Hitler to annex Czechoslovakia without a shot being fired. We still felt that any war in Europe should remain "over there" and not concern us but it was apparent to many that Hitler was not going to stop there. He had plans for world domination and though

we didn't want to fight him, we might not have a choice. Americans were scared about their future and now Orson Welles would make them scared about the present.

Welles made his first mark in radio in 1935 performing on the CBS series "The March of Time". The show sounded just like a Movietone newsreel as actors dramatized current news events. Orson was often called on to portray several different characters in each episode. Other actors were amazed at Orson's range as he could go from playing a 20 year-old man one minute to a 60 year-old man the next and sound convincing in both roles.

Orson continued with "The March of Time" until 1936 and the following year took the role of Lamont Cranston in the Mutual drama series "The Shadow". A show about a man who could make himself invisible to fight villains was not meant to be taken seriously and it afforded Welles and the other actors a chance to ham it up just a bit. This made the show fun to do and also gave it a different sound that made it quite popular with listeners at home.

Besides the money (about \$1,000 a week) and the artistic challenge of radio, Orson liked it because it didn't take up much time from his theater work. It was not uncommon for Orson to do a radio show, go to the theater for his evening performance and return in costume to the studio for the show's West Coast broadcast.

The Mercury Theatre had also been doing quite well. Orson's reputation as an actor/director had continued to grow. When Welles left "The Shadow" after one season, CBS executives sought to capitalize on his popularity and offered him his own program.

# WAR OF THE WORLDS



The show would be called "The Mercury Theatre On the Air" and Welles would produce, direct, narrate and star in a series of one-hour dramatic presentations. To assist him, Orson called on several members of his theater cast. They included Kenny Delmar, Agnes Moorehead, Joseph Cotton, Karl Swenson and Ray Collins. John Houseman became the show's editor and Howard Koch (later to be co-author of "Casablanca") was soon added to write the programs initial scripts.

CBS would have final approval of these scripts but Orson would have the freedom to put on any performance he chose. But CBS also wanted Orson to be completely responsible for any trouble that might result from one of his broadcasts. Orson's attorney, Arnold Weissberger was shocked when he saw the contract that CBS wanted Welles to sign. Orson should be respon-

sible for any case of liable or plagiarism but since CBS had final script approval, they, not he, should be responsible for any other problems that might arise. CBS wanted Orson had enough to agree to this change. How important this would be was to become apparent in a few months.

The show made its debut on Monday night, July 11, 1938. Orson chose Bram Stoker's "Dracula" as the work for the initial broadcast. Welles not only narrated the story but also played the lead and one other character as well. The show was well received and after its nine-week trial run, CBS renewed the program for another year.

The show returned on September 11 with a new time slot. CBS had given them the worst spot on the schedule, Sunday night going against Edgar Bergen and Charlie McCarthy, the nation's number-

## WAR OF THE WORLDS

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one rated show. With such stiff competition they couldn't attract a sponsor so they had to go on the air as a sustaining program.

Each week's production was brilliantly done but very few people knew about them. They just could not attract an audience and after just seven weeks into the new season they trailed Edgar Bergen in the ratings by roughly an 11 to 1 margin. Things were not looking up when Welles chose to do an update of H.G. Wells, "The War of the Worlds" for their Halloween Eve broadcast.

H.G. Wells' story about a Martian invasion of the English countryside did not lend itself well to adaptation. Except for the invasion itself, there was very little writer Howard Koch could use in his version. He would have to write virtually an entirely new radio play in six days. He called Houseman asking if he could do another story. Houseman checked with Orson (who was in rehearsal for a play) and phoned back. The answer was no, this was Orson's pet project. Houseman did offer to come over and help Koch if needed.

To give listeners something to identify themselves with, Koch decided to have the story take place in New Jersey. The Monday before the broadcast as Koch was driving to see relatives he realized that he had no knowledge of the state's layout. To give the story credibility he would have to use the names of actual cities and towns. He quickly pulled into a gas station and picked up a map.

When he returned to New York the next day, he laid out the map on his desk, closed his eyes and dropped a pencil. Wherever it landed would be the sight of the invasion. It fell on the small town of Groves Mill. Koch was pleased. Not only did the name sound real but also the town was just a few miles from Princeton University. Princeton had an observatory which would play a key role in the story that Koch began to develop.

Koch had chosen to tell the story as though it was an actual event. A program of live music would be interrupted by news bulletins. First reports would tell of unusual occurrences on the planet Mars. The scene then shifted to Princeton where noted astronomer Professor Richard Pierson (played by Welles) gave his explanation of these events. Next would come eyewitness accounts describing the Martian landing craft and the destruction that they were causing. Both Koch and actor Frank Readick (who would portray reporter Carl Phillips) looked to Herb Morrison's broadcast of the Hindenburg disaster as the model that they would try to emulate.

The story moved quickly from here. The Martians started by splitting New Jersey in half, cutting communication and transportation lines along the way. Naturally the surrounding counties were placed under martial law and the entire CBS network gave control of their broadcast facilities over to the state militia. What followed was the worst military defeat in American history. Within a matter of minutes our nation's entire defense system was wiped out by a handful of Martian machines!

Invaders were now landing in all the major cities and there was nothing to stop them. The broadcast returned to New York where the announcer described the panic unfolding on the streets below until he succumbed to the poisonous gas floating over the city. The final act had Professor Pierson (who somehow survived the attack) walking through the streets, observing the destruction and wondering what was left of the world. He closed the story by revealing how the Martians were finally defeated (they were killed off by earth bacteria).

Koch nearly had a nervous breakdown working on this script. Both he and Houseman worked 36 hours straight to finish the initial draft the Wednesday before the broadcast.

The next morning the entire cast (except for Welles) got together for their first



rehearsal. As was customary, the rehearsal was recorded and played back for Orson that evening at his office. No one was pleased with the results. The story was just plain dull. Welles and crew worked throughout the night, intensifying news bulletins and increasing the use of names and details to give a greater sense of realism to the broadcast.

On Friday afternoon, CBS censors approved the revised script with some twenty-seven minor changes. They mostly concerned substituting phony names and places for real ones such as using the Park Plaza instead of the Hotel Biltmore. There was only one change that Welles did not completely comply with.

One point in the story called for President Roosevelt to address the nation. CBS would not allow this but would let them use some lower ranking government official such as the Secretary of the Interior. No one knew what he sounded like and since Kenny Delmar had been working on his FDR impersonation for days, Welles let him do it on the air. Although the announcer clearly stated the Secretary of the Interior was speaking, listeners heard

the voice of their President. Houseman would say later that he thought "this was the one naughty thing they did" during the broadcast.

Welles continued to make script changes right up to air time Sunday night. Instead of emphasizing the news reports during the early part of the show, Orson stretched out the musical portions. He wanted the show to start slowly. Listeners would no sooner hear a news flash than the orchestra would resume playing and the tension would begin mounting. Once the Martians landed the story would speed up dramatically and Welles would rush it to the finish. These changes made the script appear even duller than it was but the results proved otherwise.

The cast started the broadcast with no inclination of the havoc they were about to cause. It wasn't until the show was twelve minutes old that things started to happen. Each week at about this time, Edgar Bergen would introduce a guest performer on his program and several million listeners would tune to other stations to see what else was on. Welles had not been able to keep any of that audience in the past but tonight, some 3-6 million listeners heard of a Martian invasion and stayed put. These listeners had not heard the opening disclaimer and though some knew of the program and others soon realized it was a play, it was estimated that one million people around the country believed the story to be real.

The panic it created was incredible. In Harlem hundreds packed churches holding prayer vigils. In New York railroad stations, hundreds more sought ways to leave the city. And in Pittsburgh a woman was stopped from taking poison by her husband. There were countless other stories like these including some that thought these invaders were not Martians, but Germans. All the while Welles and his crew continued the broadcast, oblivious to what was happening outside the studio.

The first indication of trouble did not come until the program was some thirty

## WAR OF THE WORLDS

minutes old. Davidson Taylor, who supervised the broadcast for CBS received an urgent phone call from the front office. CBS affiliates were sending through reports of accidents and suicide attempts all supposedly caused by the broadcast. Davidson was ordered to go on the air with another disclaimer so he told actor Ray Collins to include one at the station break which would be coming up at the forty-minute mark. By this time the damage was already done. Those who had believed the broadcast were no longer listening at this point.

As Orson continued the program, policemen and guards began appearing in the control room. Welles closed the broadcast by stating this was the Mercury Theatre's way of "dressing up in a sheet and jumping out of a bush and saying 'boo'". As the closing theme played, Orson received a

call in the control room from the mayor of a midwestern city. He strongly chastised Welles for the broadcast and even threatened to come to New York and beat him up.

When the program ended the entire cast was rushed downstairs into a back office. Network officials gathered up all the scripts and recordings of the show and locked them up. Some reporters who had converged on CBS, found out where the cast was and began asking for their reactions about the deaths and riots that were occurring around the nation. Several members of the crew became convinced that they were murderers. In reality many accidents did occur but there were no deaths.

It would be early the next morning before Welles and company were released. One person who missed all the excitement was Howard Koch. He was so exhausted from his week of work that he stayed

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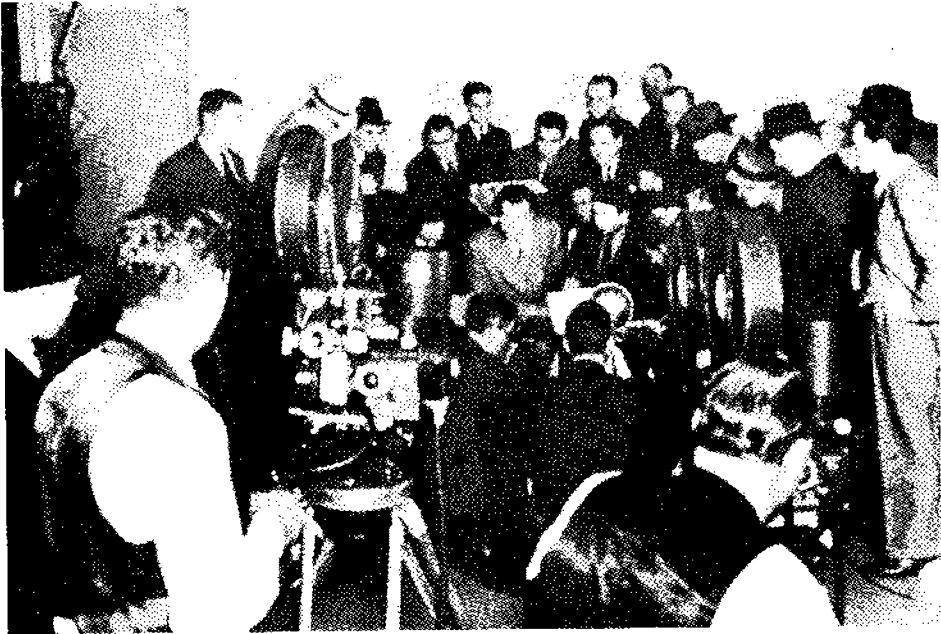
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**ORSON WELLES MEETS THE PRESS ON THE MORNING AFTER**

home, listened to the broadcast and went straight to bed. It wasn't until the next morning when his barber showed him the morning headlines that Koch learned of the turmoil of the night before.

It seemed that Orson's career would be finished. Welles took the brunt of the criticism that came out during the next few days. CBS chief William Paley was under severe pressure to discipline his star to help quell the threat of lawsuits that were building. But Paley stood by Orson throughout.

Lawsuits totalling close to one million dollars were filed against CBS and the Mercury Theatre. But since Orson had that special clause in his contract absolving him of any damages that occurred because of his broadcast, no legal action could be taken against him. In fact no suit was ever settled because there was no legal precedent for such an action.

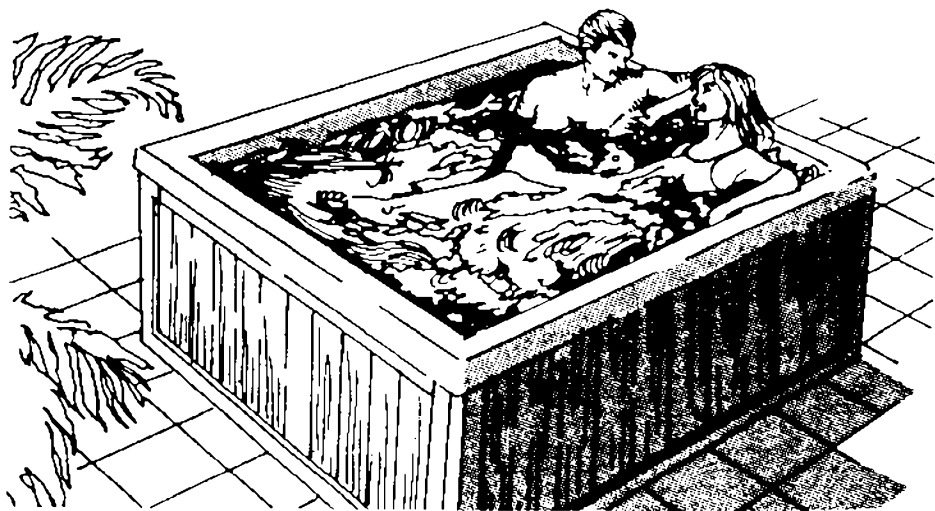
There were Congressional calls for greater governmental control of radio. Some even advocated out and out censorship but Washington wisely decided against such actions. Instead, CBS and the

other networks reached a joint agreement not to broadcast any dramatic work that would include news bulletins or impersonations of government officials when these would cause uneasiness or concern among listeners.

Instead of ruining his career, "The War of the Worlds" lifted Welles' career to new heights. His name was now known nationwide, not solely by theater patrons. With all this publicity the radio ratings improved and within two weeks, Campbell Soup bought the program and became its sponsor.

The Campbell radio series ended in 1940 but Welles' talents remained in great demand. He had plenty of radio and theater work and was about to embark on a brilliant movie career. Orson's first film, "Citizen Kane" is considered by some to be the greatest film ever made and while none of his films were great commercial successes, they were all examples of great movie-making. He continued to work both in front of and behind the camera until his death in 1985.

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# NOTES FROM THE BANDSTAND



## What's In a Title?

By KARL PEARSON

Of major importance to any big band tune was its title. A clever or easy-to-memorize name could help make the actual tune itself a big favorite with the record and sheet music-buying public.

A number of well-known tunes began their song lives under different names. Quite often the composer wasn't happy with his original title choice and would change his mind. For instance, *Sun Valley Jump* (written by Jerry Gray for Glenn Miller) was originally called *Give 'N' Take*. One of the biggest hits of the Big Band Era was originally known as *There's Rhythm In Harlem*. Composer Joe Garland renamed it, and Glenn Miller made a big hit out of *In The Mood*. The Benny Goodman Sextet's November, 1939 recording of *Seven Come Eleven* was originally issued as *Roast Turkey Stomp* in honor of Thanksgiving. Another Goodman Sextet recording was originally known as *Good Enough To Keep*, since it was a one-take recording at the end of a session. A spur of the moment choice of title, it was later renamed *Air Mail Special*.

Bandleader/composer Duke Ellington was well-known for renaming a number of his compositions. *Mood Indigo* was originally known as *Dreamy Blues*. One Ellington tune that featured cornetist Rex Stewart was originally known as *Twits and Twerps*, but Duke later created a more appropriate title, *Boy Meets Horn*. Two of the Duke's better-known compositions were renamed when lyrics were added to the original melodies. *Concerto For Cootie* is better-known today as *Do Nothin' 'Til*



DUKE ELLINGTON

*You Hear From Me* and *Never No Lament* (which was originally known as *Foxy*) is now known as *Don't Get Around Much Any More*.

Not many people know of the title metamorphosis that Glenn Miller's famous theme song *Moonlight Serenade* went through. The original melody, written in 1935, was known to the members of the Bob Crosby band (who initially rehearsed the song) as *Miller's Tune*. Lyrics were later written for the tune and its first official title was *Now I Lay Me Down To Weep*. Glenn was dissatisfied with the title and lyrics and became known as *Gone With The Dawn*. When Glenn formed his first band he was still not happy with either set of lyrics and so the tune was once again untitled. It wasn't until shortly before the song was recorded in April, 1939 that the tune finally became known as *Moonlight Serenade*.

## NOTES FROM THE BANDSTAND

Some well-known big band titles have unusual stories behind them. Horace Henderson's *Big John Special* (as recorded by his brother Fletcher and Benny Goodman) was named after a well-known Harlem bartender, "Big John". Artie Shaw's parody of *When The Swallows Come Back To Capistrano* was known as *When The Quail Come Back To San Quentin*. And Jelly-Roll Morton's famous *King Porter Stomp* was named after an obscure pianist Morton knew, Porter King. When Morton's initial recording was issued, the recording company transposed "Porter" and "King" and through error the tune became commonly known under its now-familiar title.

Musicians are well-known for their sense of humor, and there are a number of song titles that reflect this. The Charlie Barnet band had a number of crazy tune titles in its books. Titles such as *Bluehound Bus Grays*, *Bali Bali Buck Dance*, *Charlie's Other Aunt*, *Dusk In A Chinese Cemetery*, *Introduction To An Ending*, *Little John Ordinary* (a takeoff on *Big John's Special*), *Madame Butterball*,

*Mother Fuzzy* and *The Dirty Rotten Shame Blues* (in two parts) were featured numbers. Other numbers included *Budandy* (named for composers *Bud Powell* and *Andy Gibson*), and *Lumby* (named after the Barnet trumpet section, who were nicknamed "The Lumberjacks" due to their considerable size).

On a number of occasions tunes were named for the leaders themselves. *Benny Rides Again* celebrated Benny Goodman's return to the band business after a three month absence. *Rock-A-Bye Basie*, with its obvious pun, was named for the piano-playing Count, while *Woody's Whistle* referred to Woody Herman. Tommy Dorsey and Benny Goodman carried things a bit further by naming songs after their children. Tommy's recording of *Little Skipper* was named for Tommy Jr., while Benny's recordings of *Gilly*, *Rachel's Dream*, *Benjie's Bubble*, *Shirley Steps Out* and *Hi Ya Sophia* were named for Benny's five daughters and stepdaughters.

Sometimes songs got their titles from a bandleader's association with a specific sponsor or location job. Tunes associated with sponsors included Woody Herman's *Apple Honey* (an ingredient in Old Gold Cigarettes), Benny Goodman's *Camel Hop* (Camel Cigarettes) and *Red Horse Boogie* (Mobile Gasoline), and Artie Shaw's *Mellow Gold* (again, in tribute to Old Gold). "Location" titles include Harry James's *Palladium Party* (after the famous Hollywood ballroom), Glenn Miller's *Glen Island Special* (Glen Island Casino), Charlie Barnet's *Knockin' At The Famous Door* (named for the famous New York nightclub), and *Stompin At The Savoy* (after Harlem's famed Savoy Ballroom).

Perhaps the best-known of the location titles was the one written by Jerry Gray for Glenn Miller's band. Based on the telephone number of New York's Hotel Pennsylvania, Glenn's nightly broadcasts from the hotel's Cafe Rouge featured *Pennsylvania 6-5000*. The tune became so popular that the hotel kept the same telephone number for over forty years.

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# That 1945 World Series!

BY BRUCE HARR

It is early October, 1945. The country is still riding that euphoric wave created by the end of the war. Chicago baseball fans have an added reason to celebrate. Their beloved Cubbies are the champions of the National League!

Those of you wishing to date yourselves may recall some of the peculiarities of that season. The final war effort push to victory has restricted travel and there would be no All Star game. Arch Ward's brilliant scheme to showcase the stars of the game as a part of the 1933 Century of Progress was to experience its first and only interruption. Baseball also had a new commissioner for the first time since 1920. Former judge, Kennesaw Mountain Landis had died in November of 1944, and the owners chose a U.S. Senator from Kentucky, Albert B. "Happy" Chandler, to succeed him. Also, the St. Louis Browns signed an outfielder who had only one arm, Pete Gray.

The Cubs followed suit with some peculiarities of their own. They picked up a pitcher in a strange waiver deal, had a third baseman delivered in a wheelbarrow, received some help from the U.S. Navy, and had a future National League umpire in the outfield.

Hank Borowy was pitching well in the American League for the New York Yankees. He had won 10 of 15 games, but his name appeared on the \$7500 waiver list. The other American League clubs felt it would be wasted effort to claim him because the Yanks could then withdraw his name from the list. Borowy cleared waivers and was then available to the National League. Yankee boss Larry MacPhail and Cub general manager Jim Gallagher got together and agreed on a \$97,500 waiver price. Borowy was a Cub and would win 11 of 13 games losing only 1-0 and 2-1.



**ANDY PAFKO WAS A MEMBER OF THE CUB TEAM IN THE '45 SERIES**

Long-time Cub third baseman Stan Hack had retired after the 1943 season. He found it too difficult to get along with manager Jimmie Wilson. Early in the 1944 season, with the Cubs experiencing the worst losing streak in club history, manager Wilson resigned. One game later Charlie Grimm took over and was able to talk Hack out of retirement. On June 28 'Jolly Cholly' emerged from the Cub dugout with a wheelbarrow containing the original Stan the Man. He promptly walked to third base, dumping Hack at his old stomping grounds. Stan would prove invaluable during the pennant year, covering the hot corner while batting .323.

Perhaps the biggest boost the Cubs received in 1945 came not from a player THEY drafted, but one the Navy drafted — Stan Musial of the Cardinals. Still, St. Louis stayed in the race until the second last day of the season.

As a utility outfielder and pinch hitter, the Cubs employed Frank Secory. Although he hit .321 during the '44 season and .400 in the '45 World Series, Secory's claim to fame is that he umpired in the National League for 18 seasons.

## 1945 WORLD SERIES

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The Cubs lost to the Army a starting outfielder with a great melodic name, Dominic Dallessandro. He had hit .304 the previous year, but was ably replaced by Harry Lowrey who hit .283. Other stellar performances were turned in by Andy Pafko, who hit .298 and drove in 110 runs. Second baseman Don Johnson hit .302 and the big gun, Phil Cavaretta led the league at .355. He was named M.V.P.

The Cubs clinched the flag in Pittsburgh on September 29 in a 4-3 10th inning victory. The series was scheduled to open in Detroit on October 3rd.

October 3rd, 1945 was a pleasant sunny day. The drama which was about to unfold would quickly become a misadventure. The Tigers, whose average age of 33 led the majors, were known as the nine old men. In game one, they looked very old indeed. In the first inning, soon to be 37 year old Paul Richards let a pitch get by him and a run scored. Cullenbine got under a flyball just in time to let it drop for a two run triple. Later in the game, the Cubs just plain hit the ball and 54,637 Tiger rooters went home stunned, as Borowy beat Prince Hal 9-0.

The Tigers came back to win game two behind the fine pitching of Virgil "Fire" Trucks, who just a week before was in the Army. Thirty-nine year old Doc Cramer, who had fallen twice chasing balls the day before, was seen panting heavily on more than one occasion after chasing fly balls he couldn't quite reach. Detroit scored four runs in the fifth, with the help of a three run homer by Hank Greenberg. The one inning outburst was enough as the Briggs Battalion won 4-1. Henry Wyse, the Cubs 22 game winner took the loss.

The third game of the series was odd only because it did not fit in this World Series. Other than Cullenbine allowing Pafko to score by forgetting to throw home, this was a well played, extremely well pitched game. Claude Posseau got the win with a one-hitter. Rudy York blooped

a single to left in the second inning for Detroit's only safety. Chicago took a 2-1 series home with Passeau's 3-0 masterpiece. The Tigers came to bat in 26 innings and scored in only one of them.

The scene shifted to Wrigley Field for the remaining games. The Cubs were beat once again in another four-run, one inning burst, as the Tigers knocked out Ray Prim in the fourth. In the sixth, the Cubs were handed a run with some shoddy play by both teams. With Don Johnson on third after tripling, Lowrey hit a bouncer to third. For some unexplained reason, Johnson broke for home, but Outlaw ignored him and threw to first. Johnson, bewildered, stopped in his tracks then broke back to third. York fired to third, but threw the ball against the stands. Johnson came to his senses and ran home. For the second time, the Cubs had lost by a 4-1 score. The Tigers had scored in only two innings in four games, but were tied two games to two.

The fifth game was won by the Tigers 8-4 midst a number of hilarious plays. Greenberg drove the ball to the wall, but fell flat on his face while rounding first. He managed to scramble to second. A second Detroit runner fell rounding first, and was held to a single. The Chicago pitcher, Borowy, got the first hit off of Newhouser and 'Handy' Andy Pafko lost one in the vines.

Game six was a 12 inning affair with no shortage of comedy. York fell fielding a grounder. Pinch-hitter Chuck Hostetler fell ten feet from home plate and was thrown out trying to make it back to third. The Cubs finally won when Bill Shuster, running for Frank Secory who had singled, scored all the way from first on a routine single to left by Hack. The ball took a bad hop over Greenberg's shoulder and the series was even.

The final game was anti-climatic. A tired Borowy was in the showers before the Cubs got to bat. The game was never close, with Detroit taking the championship by a final score of 9-3.



# I REMEMBER IT WELL

## MANY PUPILS GREW BRIGHTER VIEWING OFFBEAT FILMS...

BY DAN MCGUIRE

In our early teens a Friday or Saturday night movie, followed by a stop at the malt shop, was a favorite choice of couples savoring the first joys of unchaperoned dating. When we were old enough to have access to "a set of wheels," drive-in theatres played a key role in the getting-to-know-you process.

Yet another type of motion picture comes to mind, unlike anything we saw at the commercial movie houses — except, perhaps, for some segments of newsreels. I'm talking about movies we saw as students at James Giles Elementary School. Educational films.

Most were produced by *Encyclopedia Britannica* or other textbook publishers. Some of the wildlife and African tribal documentaries had a *National Geographic* quality to them, but I don't specifically recall the magazine being given credit.

One that made a great impression on me was a rare departure from comedy shorts by the Walt Disney studios. It dealt with the epidemic of malaria among the workers who built the Panama Canal. I vividly recall a lot of four-fingered men pausing in their labors and roused from their sleep to swat vicious looking mosquitoes.

The typical educational film dealt with almost any subject we might study in school, including some the textbooks barely covered or omitted altogether. Hygiene films instructed us on the proper way to blow our noses and how germs were spread if we did not cover our coughs and sneezes. One showed us the correct

way to brush our teeth. Then it followed a brother and sister on a visit to the dentist. They smiled throughout, demonstrating that this was not an ordeal to be avoided but a sort of adventure.

Even back in the 30s and 40s, educational films were giving kids more information on the birds and the bees than most parents did. Many films dealt with the nesting habits and family lives of birds. We never actually saw Mr. and Mrs. Robin being intimate. We did see Momma sitting on her eggs and the chicks eventually breaking out. Later we watched the babies being fed sqwiggling worms and being urged out of the nest to test their wings.

Bees and ants had their lives documented so intensely it's a wonder they didn't rise up and attack the snoopy photographers. In these insect societies we witnessed the parallel to human civilization as great hordes of workers labored on behalf of the upper classes. It never impressed me much that one queen ant or queen bee laid all those eggs and was waited on by her faithful drones. What fascinated me was how the filmmakers got their big cameras into those little nests.

The sheer range of educational film topics was unfathomable. Science films covered everything from the formation of volcanoes to building a simple compass with a straight pin and a dry cell battery. Geography films took us on journeys down the steamy Amazon river and to the frozen arctic region.

During World War II there were War Department films instructing us on air raid

## I REMEMBER IT WELL

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procedures and demonstrating how the scrap iron, rubber, paper and fats we turned in would be used in the war effort. Every year, during Fire Prevention Week, there'd be a film on potential fire hazards in the home. Chief Scofield, of the volunteer fire troop, would be on hand to introduce the film and urge us to help keep our homes fire safe.

Generally, the films ran between 12 and 20 minutes. Anything longer tended to make the lower grades grow restless. Eighth graders often felt they'd already absorbed enough education. In the semi-darkened hall, they occasionally were tempted to tell jokes or aim wadded gum wrappers at their friends. However, their attention span was aided by the sharp eye and stern scowl of Mrs. Horton, seated at the edge of her group.

Educational films were big on summarizing. Any film with a "how to" format concluded with the narrator doing a recap. On the screen, a house is engulfed in flames, and the narrator says, "So to prevent *your* home from becoming a victim of fire, remember . . ."

Mini-scenes from the film reappear as he enumerates:

"One. Don't let old newspapers accumulate.

"Two. Never use gasoline or kerosene for cleaning.

"Three. Store oily or greasy rags in a sealed metal container . . ."

Talking to a friend who attended Chicago public schools, it surprised me to learn that educational films were somewhat of a special event for them. Not so at Giles school.

Every other Friday our teachers marched us, by grades, down to the basement assembly hall. Wooden slat folding chairs would be set up in theatre style rows. The smaller kids in the lower grades sat up front. Succeeding grade levels filtered into the rows farther back.

With time out for changing reels, two or three films usually ran about 45 minutes to an hour. Our arrival was timed so that the program would end around our 3:15 dismissal time. In warm weather we brought our books and satchels with us and were turned loose directly from the basement hall.

John V. Leigh, our principal, was film selector, overseer and projectionist for this celluloid segment of our education. When the regular films' length permitted, Mr. Leigh loved to slip in a little "extra added attraction." Usually, these were vintage black and white cartoons (Oswald Rabbit, Mutt and Jeff, Crazy Kat), sport shorts or animal films that were more entertaining than educational.

A unanimous favorite was the sing-along series that flashed each song's words on the screen and helped us stay together by bouncing a black dot over them. ("Just follow the bouncing ball.") Mitch Miller was never blessed with a sing-along audience better than ours. Most enthusiastic of all was Mr. Leigh's tenor voice from back near the projector.

With or without the "extras," our Friday afternoon films were a good way to wind down as pupils grew restless for the weekend break. Though we often viewed them as an escape, many of the films dealt with subjects we were studying and helped to reinforce what we'd learned.

A suburban school teacher tells me that many of these same films are still available in the schools' film catalogs. I trust teachers who order films are being selective. Those old science films are likely to present space travel as a someday possibility. The geography films will describe a Berlin that is still one great unwallled city or refer to Istanbul as Constantinople.

It would be great fun, though, to get a roomful of Giles alumni together for a day-long film fest of these dated educational flicks. If we could get Mr. Leigh to lead us in some sing-alongs, I'll bet it would be S.R.O.





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<b>OCTOBER</b>			<b>RADIO CLASSICS — WBBM-AM 78</b> <b>MONDAY thru FRIDAY 8:00-9:00 P.M.</b> <b>SATURDAY and SUNDAY 8:00-10:00 P.M.</b>			
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>2</b> Blackhawk Hockey NO RADIO CLASSICS	<b>3</b> NFL Football NO RADIO CLASSICS	<b>4</b> Jack Benny Lights Out	<b>5</b> CBS Radio Mystery Theatre	<b>6</b> Blackhawk Hockey NO RADIO CLASSICS	<b>7</b> CBS Radio Mystery Theatre	<b>1/8</b> Notre Dame Football or Blackhawk Hockey NO RADIO CLASSICS
<b>9</b> Blackhawk Hockey NO RADIO CLASSICS	<b>10</b> NFL Football NO RADIO CLASSICS	<b>11</b> CBS Radio Mystery Theatre	<b>12</b> Blackhawk Hockey NO RADIO CLASSICS	<b>13</b> Duffy's Tavern Gangbusters	<b>14</b> CBS Radio Mystery Theatre	<b>15</b> Blackhawk Hockey NO RADIO CLASSICS
<b>16</b> Blackhawk Hockey NO RADIO CLASSICS	<b>17</b> NFL Football NO RADIO CLASSICS	<b>18</b> Blackhawk Hockey NO RADIO CLASSICS	<b>19</b> CBS Radio Mystery Theatre	<b>20</b> Blackhawk Hockey NO RADIO CLASSICS	<b>21</b> Lone Ranger Jack Benny	<b>22</b> Blackhawk Hockey NO RADIO CLASSICS
<b>23</b> Charlie McCarthy CBS Radio Mystery Theatre Duffy's Tavern	<b>24</b> CBS Radio Mystery Theatre	<b>25</b> Blackhawk Hockey NO RADIO CLASSICS	<b>26</b> The Falcon Burns & Allen	<b>27</b> CBS Radio Mystery Theatre	<b>28</b> Charlie McCarthy Hopalong Cassidy	<b>29</b> 8:00-11:00 p.m. HALLOWEEN SPECIAL including Orson Welles' WAR OF THE WORLDS
<b>30</b> Blackhawk Hockey NO RADIO CLASSICS	<b>31</b> Blackhawk Hockey NO RADIO CLASSICS	<b>PLEASE NOTE:</b> — All of the programs we present on <i>Radio Classics</i> are syndicated rebroadcasts. We regret that we are not able to obtain advance information about the storylines of these shows so that we might include more details in our <i>Radio Guide</i> . However, each show we present is slightly less than 30 minutes in length and this easy-to-read schedule lists the programs in the order we will broadcast them on WBBM-AM. The first show listed will play at approximately 8 p.m. and the second will be presented at about 8:30 p.m. and so forth. Programs on <i>Radio Classics</i> are complete, but original commercials and network identification have been deleted. Thanks for listening.				

<b>NOVEMBER</b>			<b>RADIO CLASSICS — WBBM-AM 78</b> <b>MONDAY thru FRIDAY 8:00-9:00 P.M.</b> <b>SATURDAY and SUNDAY 8:00-10:00 P.M.</b>			
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>PLEASE NOTE</b> Due to WBBM's commitment to news and sports, <i>Radio Classics</i> may be pre-empted occasionally for late-breaking news of local or national importance, or for unscheduled sports coverage. In this event, vintage shows scheduled for <i>Radio Classics</i> will be rescheduled to a later date.		<b>1</b> CBS Radio Mystery Theatre	<b>2</b> Jack Benny Stand By For Crime	<b>3</b> Blackhawk Hockey NO RADIO CLASSICS	<b>4</b> CBS Radio Mystery Theatre	<b>5</b> Blackhawk Hockey NO RADIO CLASSICS
<b>6</b> Blackhawk Hockey NO RADIO CLASSICS	<b>7</b> NFL Football NO RADIO CLASSICS	<b>8</b> Election Night Coverage NO RADIO CLASSICS	<b>9</b> Blackhawk Hockey NO RADIO CLASSICS	<b>10</b> CBS Radio Mystery Theatre	<b>11</b> Burns & Allen Lights Out	<b>12</b> CBS Radio Mystery Theatre Double Feature
<b>13</b> Blackhawk Hockey NO RADIO CLASSICS	<b>14</b> NFL Football NO RADIO CLASSICS	<b>15</b> Charlie McCarthy Screen Dir. Playhouse	<b>16</b> Blackhawk Hockey NO RADIO CLASSICS	<b>17</b> CBS Radio Mystery Theatre	<b>18</b> Lone Ranger Green Hornet	<b>19</b> Blackhawk Hockey NO RADIO CLASSICS
<b>20</b> Blackhawk Hockey NO RADIO CLASSICS	<b>21</b> NFL Football NO RADIO CLASSICS	<b>22</b> CBS Radio Mystery Theatre	<b>23</b> Blackhawk Hockey NO RADIO CLASSICS	<b>24</b> Jack Benny Thanksgiving Double Feature	<b>25</b> Blackhawk Hockey NO RADIO CLASSICS	<b>26</b> Blackhawk Hockey NO RADIO CLASSICS
<b>27</b> Dragnet CBS Radio Mystery Theatre Burns & Allen	<b>28</b> NFL Football NO RADIO CLASSICS	<b>29</b> Blackhawk Hockey NO RADIO CLASSICS	<b>30</b> CBS Radio Mystery Theatre			

# THOSE WERE THE DAYS

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

### OCTOBER

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

#### SATURDAY, OCTOBER 1st AN AFTERNOON WITH PHIL HARRIS

**JACK BENNY PROGRAM** (10-4-36) Phil Harris makes his first appearance on the Benny show in this first broadcast of the 1936-37 season, Jack's third season on the air for Jell-O. Cast includes Mary Livingston, Kenny Baker and Don Wilson. Jell-O, NBC. (10:12; 7:30, 11:54)

**OUR SPECIAL GUEST** will be **PHIL HARRIS** who reminisces about his show business career in a conversation recorded at his home in Palm Desert, California on June 15, 1988. (26:48)

**ONE NIGHT STAND #27** (1944) Phil Harris and his orchestra in a remote broadcast from a nightspot in the U.S., probably in Hollywood. Terry Harmon shares vocal honors with Phil, who sings "Shoo, Shoo, Baby" and "G.I. Jive." The band is featured on "Night in the Jungle," "Always," and "Stompin' at the Savoy." AFRS rebroadcast. (14:00; 16:00)

**FRED ALLEN SHOW** (5-19-46) Guest Phil Harris shows up asking Fred to get him a job on the radio panel show "Information Please." The Allen's Alley question deals with safe driving and later Phil joins Senator Claghorn for a Harris version of Allen's Alley called "Tobacco Road." Portland Hoffa, Kenny Delmar, Minerva Pious, Alan Reed, Parker Fennelly, DeMarco Sisters, Al Goodman and the orchestra. AFRS Rebroadcast. (14:27; 14:45)

**SPECIAL GUEST PHIL HARRIS** continues his recollections of his long and successful career. (23; 25)

**PHIL HARRIS - ALICE FAYE SHOW** (10-3-48) First show for their new sponsor, Rexall, finds Phil and Remley with problems. Elliott Lewis, Walter Tetley, Robert North. Rexall, NBC. (12:58, 15:52)

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#### SATURDAY, OCTOBER 8th LET'S GO TO THE MOVIES!

**HOLLYWOOD SOUND STAGE** (1-31-52) "13 Rue Madelein" starring Douglas Fairbanks Jr., Don DeFore, Henry O'Neill, and Craig Stevens in a radio version of the 1946 film about the United States Office of Strategic Service in World War II Paris. Sustaining, CBS. (14:15; 12:55)

**SCREEN GUILD THEATRE** (4-21-40) "Ninotchka" starring Rosalind Russell and Spencer Tracy in a radio adaptation of the 1939 screen comedy about a beautiful Russian official who comes to America to assist comrades in the States. Roger Pryor hosts. Gulf Oil Co., CBS. (13:40; 16:40)

**LUX RADIO THEATRE** (4-29-46) "Gaslight" starring Ingrid Bergman and Charles Boyer recreating their screen roles in this radio version of the 1944 drama. This is a rehearsal recording of the program. Cast includes Gale Gordon in a straight dramatic role as Inspector Cameron of Scotland Yard. Producer is William Keighley. Lux Soap, CBS. (18:50; 17:50; 20:50)

**ACADEMY AWARD** (4-6-46) "Kitty Foyle" starring Ginger Rogers in her Oscar-winning role as a working-girl trying to get her love life together. House of Squibb, CBS. (15:40; 14:05)

**OUR SPECIAL GUEST** will be *Nostalgia Digest* columnist **BOB KOLOSOSKI** who will be on hand to talk about the movies represented on today's program.

#### SATURDAY, OCTOBER 15th SALUTE TO PAULA WINSLOWE

**LIFE OF RILEY** (6-7-47) William Bendix stars as Chester A. Riley with Paula Winslowe as his wife Peg. Flashback episode tells how Riley met Peg and, as a waiter at Camp Killicare, tried to get his first date with her. John Brown, Alan Reed, Tommy Cook. Dref, NBC. (16:10; 13:13)

**SUSPENSE** (4-13-53) "The Great Train Robbery" stars Fred MacMurray with Paula Winslowe and Joe Kearns.

The story of a man who dreamed he would have all the money he would ever need. Larry Thor, Harlow Wilcox. Auto-Lite. CBS. (14:14; 15:35)

**OUR SPECIAL GUEST** will be **PAULA WINSLOWE** who reminisces about her long career as a radio actress in a conversation recorded in her home in Los Angeles on June 17, 1988. (11:30; 14:28)

**A DAY IN THE LIFE OF DENNIS DAY** (3-26-47) Dennis stars in his own show with a cast that features Paula Winslowe, Dink Trout, John Brown, Barbara Eiler and Elliott Lewis. Charles Dant and the orchestra. Vern Smith announces. Colgate Dental Creme, NBC. (15:40; 13:24)

**SUSPENSE** (1-24-56) "The Cellar Door" stars Paula Winslowe and Parley Baer. It's the story of a mother, a father, a locked door and a baby. Sustaining, CBS. (7:42; 20:49)

**LIFE OF RILEY** (3-4-45) William Bendix and Paula Winslowe as Chester and Peg Riley with John Brown as Digby O'Dell, the friendly undertaker. Peg tells about the time their first child was born and how Riley acted when he first heard the news. American Meat Institute, ABC. (15:16; 15:38)

#### SATURDAY, OCTOBER 22nd REMEMBERING ORSON WELLES

**THE THIRD MAN** (1950) "Harry Lime Joins the Circus" starring Orson Welles as the character he created on the screen in the 1950 film. Lime is trying to find a Nazi war criminal and the trail leads him to a circus. Zither music by Anton Karas. Syndicated. (11:35; 13:40)

**SUSPENSE** (9-23-43) "The Most Dangerous Game" starring Orson Welles and Keenan Wynn. A big game hunter has his eye on a human quarry. Joe Kearns introduces the story as the Man in Black. Sustaining, CBS. (17:30; 12:06)

**FRED ALLEN SHOW** (10-18-42) Excerpt featuring Orson Welles who arrives amidst much fanfare to appear with Fred in a special version of Victor Hugo's "Les Miserables." Portland Hoffa, Alan Reed. (18:03)

**MERCURY THEATRE ON THE AIR** (8-15-38) "Abraham Lincoln" written, produced and directed by Orson Welles who also stars in the title role. Agnes Moorehead is Mrs. Lincoln, Ray Collins is General Grant, Ed Jerome is General Lee. This is the story of Lincoln in the Presidency. Dan Seymore announces. Sustaining, CBS. (22:20; 14:07; 21:05)

**MERCURY SUMMER THEATRE** (6-21-46) "The Hitch-Hiker" starring Orson Welles in a classic radio thriller written by Lucille Fletcher. Pabst Blue Ribbon Beer, CBS. (29:50)



PAULA WINSLOWE AND WILLIAM BENDIX  
IN THE LIFE OF RILEY

#### SATURDAY, OCTOBER 29th ANNUAL HALLOWE'EN SHOW

**LIGHTS OUT** (8-3-43) "Murder Castle" by Arch Oboler. Women answering job offers enter a mysterious castle and are never seen again. Joe Kearns stars as the "prospective employer." Ironized Yeast, CBS. (12:13; 17:04)

**THE SHADOW** (2-8-48) "The Thing in the Cage" stars Bret Morrison as Lamont Cranston, wealthy young man about town, with Grace Matthews as the lovely Margo Lane. A fearsome caged beast kills on command. Andre Baruch. Blue Coal, MBS. (13:35; 14:05)

**ADVENTURES OF OZZIE AND HARRIET** (10-31-48) On Hallowe'en, David and Ricky insist they saw a ghost in the old McAdams house. Ozzie scoffs and decides to go into the "haunted house" to disprove their fears. Cast includes John Brown, Janet Waldo, Jack Kirkwood. International Silver Co., NBC. (14:05; 15:55)

**MYSTERY IS MY HOBBY** (1-7-48) "Death Loses the Body" as Barton Drake pursues the killer of a lovely chorus girl. Syndicated. (12:05; 9:09; 5:05)

**SUSPENSE** (3-10-52) "A Watery Grave" starring Joseph Cotten in the story of a man who craves power, position and money. Cast features Joe Kearns and Mary Jane Croft. Larry Thor, Harlow Wilcox. Auto-Lite. CBS. (15:12; 13:21)

**MURDER AT MIDNIGHT** (1946) "The Creeper." a classic story of murder and suspense. A madman "creeps" around, murdering women in their apartments, and scrawls notes on the walls asking "For Heaven's sake, catch me before I kill again." Ann Shephard stars. Syndicated. (12:05; 13:00)

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# THOSE WERE THE DAYS

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

# NOVEMBER

### SATURDAY, NOVEMBER 5th HAPPY 65TH ANNIVERSARY, WBBM

**DOUBLEMINT CAROUSEL** (1960s) Host Mal Bellairs presents a program of "live" music from Chicago with the Boyd Sisters (they were the Doublemint Twins), Bill Lawrence, the King's Jesters, Hal Kartun and Sid Nierman at the double pianos, and Hal Kartun's orchestra. Wrigley's Gum, CBS. (17:16)

**GOLD COAST SHOW** (2-1-61) Ollie Reymand, the King's Jesters and lots of commercials. This zany outing spoofs Irv Kupcinet's "free-form" late-night television show. The Gold Coast version is called "On and On" and features "Irv Lipcinet" with "Gaga Lamour," "Orson Swells," and "Professor Eisenspiel." Participating sponsors, WBBM. (14:00)

**MUSIC 'TIL DAWN** (1965) Excerpt featuring host Jay Andres setting the scene for an autumn night in Chicago. American Airlines. WBBM (7:30)

**MUSIC 'TIL DAWN** (9-14-68) Excerpt from Jay Andres' final broadcast as host of the long-running all-night show on WBBM. A surprise opening has been prepared by members of the engineering staff. American Airlines, WBBM. (13:40)

**JUST ENTERTAINMENT** (1956) Burgess Meredith hosts a musical revue from Chicago as a temporary replacement for the Gene Autry Show. Guests include Dagmar (from TV's "Broadway Open House"), singer Andy Williams, "Gypsy Fiddler" Frank York, and Connie Mitchell. Caesar Petrillo and the WBBM/CBS orchestra. Chicago radio personality Howard Miller, who produced the show, appears briefly in a comedy sketch. Announcer is Joe Foss. Wrigley's Gum, CBS. (12:06; 11:55)

**PAUL GIBSON** (1-24-66) Chicago radio's most controversial "talker" on WBBM's "Talk of Chicago" airs his views on women and cats in this complete program which features a number of calls from listeners, dubbed "The Ladies and the Tiger." Tom Clark announces. Lee Armentrout produces. Participating sponsors, WBBM, Chicago (14:25; 15:45; 18:20)

**TOP TUNE TIME** (1950) A "live" quarter-hour of musical variety starring Buddy Moreno with Sandy Sanders, Len Cleary and his musical group and announcer Bob Grant. Sustaining, WBBM, Chicago. (13:30)

**OUR SPECIAL GUEST** will be **JAY ANDRES**, former host of WBBM's all-night Music 'Til Dawn program and present host of WNIB's Morning Song.

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### SATURDAY, NOVEMBER 12th THE CINNAMON BEAR AND OTHER GOODIES FOR KIDS

**CINNAMON BEAR** (1937) Chapter 1. Judy and Jimmy Barton discover that the silver star for the top of their Christmas tree is missing. Searching for the star in their attic, they meet Paddy O'Cinnamon, the Cinnamon Bear. Syndicated (13:00)

**LET'S PRETEND** (6-21-47) "Bluebeard" as presented by the Pretenders, including Gwen Davies, Jack Grimes, Bob Reddick, Ann Marie Dyer and Arthur Anderson. Uncle Bill Adams is host. Cream of Wheat, CBS. (12:35; 11:40)

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

**ADVENTURES OF FRANK MERRIWELL** (10-5-46) "The Riddle of the Wrong Answer" or "Gambling is the Devil's Pastime." A gambler's plot to keep Frank from playing football results in failing grades on Merriwell's history exam. Lawson Zerbe is Frank, Hal Studer is Bart Hodge, Elaine Rost is Inez. Sustaining, NBC. (16:25; 14:45)

**LAND OF THE LOST** (1947) The adventures of Isabel Manning Hewson (who wrote these stories) and her brother Billy "in that wonderful kingdom at the bottom of the sea, where all things lost find their way, and where the world is bathed in a shimmering green light." Red Lantern, the talking fish who glows under water, takes our adventurers to Lead Pencil-vania. Art Carney is Red Lantern. Bosco Chocolate-flavored Syrup, ABC. (14:12; 10:42)

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

**BUSTER BROWN GANG** (12-13-47) Smilin' Ed McConnell and all the gang: Froggie the Gremlin, Squeaky the Mouse, Midnight the Cat, Mr. Jim Nasium, plus the story of Ted and Tad, flying adventurers, who take their twin engine plane Yankee Doodle to a gold mine deep into the Brazilian jungle. Buster Brown Shoes, NBC. (16:05; 12:35)

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

### SATURDAY, NOVEMBER 19th ANNUAL THANKSGIVING SHOW

**HALLMARK PLAYHOUSE** (11-25-48) "The Free Land" starring Martha Scott. A pioneer couple wed on Thanksgiving Day, then journey by train and sleigh to homestead in the Dakotas where they face the hardships of the Prairies. James Hilton hosts. Hallmark Cards, CBS. (16:30; 12:20)

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

**ABBOTT AND COSTELLO SHOW** (11-28-47) On Thanksgiving Day Bud and Lou present a seasonal playlet: arriving from England in 1620 are John Alden Costello and Miles Standish Abbott. Sustaining, ABC. (9:40; 6:40; 12:42)

**MARK TRAIL** (11-22-50) A radio version of the comic strip, featuring "thrilling adventure in the great outdoors." Just before Thanksgiving, turkey ranch owner Jim Pilgrim discovers that his flock has been poisoned. Jackson Beck announces. Kellogg's Corn Flakes, MBS. (7:00; 14:50; 7:20)

**MILTON BERLE SHOW** (11-25-47) Uncle Milty presents a "Salute to Thanksgiving" and recalls the time he and his wife got a live turkey for the holiday. Phillip Morris Cigarettes, NBC. (9:35; 9:25; 7:50)

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

**CAVALCADE OF AMERICA** (11-24-47) "Us Pilgrims" starring George Tobias with Mercedes McCambridge and Ralph Bell. A lighthearted story telling how the first pilgrims came to America. DuPont Co., NBC. (14:15; 13:25)

### SATURDAY, NOVEMBER 26th RADIO TO GET INTO THE HOLIDAY SPIRIT BY

**ARCHIE ANDREWS** (12-17-49) Archie, his parents, Jughead, Betty and Veronica converge on Stacy's Department Store to do some Christmas shopping. Bob Hastings is Archie, Harlan Stone is Jughead. Sustaining, NBC. (15:30; 14:30)

**STARS OVER HOLLYWOOD** (12-12-53) "Time For Christmas" starring Anita Louise. A young girl tries desperately to get her mother a cuckoo clock for Christmas. Carnation Evaporated Milk, CBS. (15:08; 13:35)

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

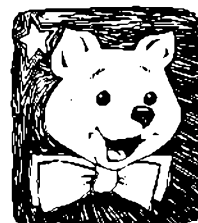
**THE SHADOW** (12-24-39) "The Stockings Were Hung" features Bill Johnstone as Lamont Cranston with Marjorie Anderson as the lovely Margo Lane. The Shadow helps a newsboy's family have a Merry Christmas when he confronts a Scrooge-like businessman. Sustaining, MBS. (14:30; 9:10)

**BOB HOPE SHOW** (1950s) From the Long Beach, California Veterans' Hospital, it's Bob and guest Bing Crosby for some holiday cut-ups. With Jack Kirkwood as a department store Santa, Bing and Bob vie to buy the other better presents. AFPS Rebroadcast (11:30; 11:55)

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

**THE WHISTLER** (12-24-50) "Three Wise Guys." A Damon Runyon story about three people who try to recover some hidden loot from a factory payroll job. The story is set at Christmas in the town of Bethlehem. Cast features John Brown, Marvin Miller, Bill Fohrman. Signal Oil Co., CBS. (11:23; 8:11; 8:14)

## The CINNAMON BEAR Returns!

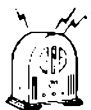


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# SPEAKING OF RADIO



## Chuck Schaden's Conversation with HARRY VON ZELL



*Harry Von Zell's broadcast career spanned nearly the entire golden age of radio and he was a prominent personality on television after the radio days.*

*He died in 1981, but we did have an opportunity to speak with him at length in his Encino, California home in 1975.*

*We of course knew that he played an important role in Fred Allen's radio programs and we asked him what it took to put Fred's Town Hall Tonight series together in the 1930s.*

Well, first of all, it was a Herculean task that Fred Allen took on. He wrote, every week, with a lead pencil and yellow paper in little tiny print, the entire show, a full hour. At that time, people who were putting on hour shows with guest stars, a variety type show, would hire three or four writers, and still have trouble getting a product ready for air sufficiently ahead of time to go over it and get it right. But here was Fred, week after week, turning out this full hour. It meant sitting in a dark hotel room or apartment room all the days of the week we weren't on the air, and working nights to get the thing finished.

Another thing about that show was the element of the unexpected. Fred had the little imp in him somewhere, which moved him at times to depart from the script altogether! He would throw things at you from left field, and you would darn well better be ready to step in! There was a variety of Mighty Allen Art sketches. There was the big businessman sketch and the Judge Zeke Allen sketches and the circus sketches and One Long Pan, the Chinese detective sketches. Oh, there were a number. But on one particular occasion he

did a Judge Zeke Allen, the hillbilly judge. A murder had been committed and a trial was in progress, Judge Zeke Allen presiding. My part in it was that of Zeb. It was an interrupted line. He was supposed to call Zeb to the stand, to say what he knew. His farm happened to be adjacent to the Witty's Farm, and Witty Brown was the victim of the murder. Zeb evidently, in the judges opinion, didn't have anything to say that was worthwhile anyway, so the speech was interrupted after he had said about four or five words.

We had done a complete rehearsal in the afternoon, I said my four words and got stood down by the judge for being incompetent and being rowdy. Well on the air show, when it came to the interruption, Fred just walked away about eight or ten paces from the microphone and just gave me the signal to keep talking. And I did, and in the course of presenting my testimony I brought in the Atlantic Fleet, an air squadron, a regiment of marines, a flock of crows that lasted for miles, (and you couldn't see the sun because there were so many crows); a cyclone went through the property and Fred just kept



HARRY VON ZELL AT THE MIKE IN THE EARLY 1930s

standing aside! By this time, the audience—we were in the large studio at NBC, which held about 1400 people—the audience was absolutely in an uproar and people at home knew what was being done to me!

Now this resulted in—and I've had nobody challenge me on it—it was the first time anyone ever used the expression, "We're a little late folks, goodnight." I had used up with my ad libbing about 11 or 12 minutes, and we came that far from the end of the show and we had to get off. So Fred just walked up to the microphone and said, "Thanks to Zeb's testimony, we're a little late folks, see you next week." Then the following week instead of coming on with the billboards and the fanfare and the Town Hall Tonight Opening, we just took up the dialogue, wherever we were the week before!

*Well, he had written it and he didn't want to throw it away, huh!*

It was just another slant on the unique quality and the depth of humor that was possessed by Fred Allen! There came to New York, a man with a highly publicized myna bird, whose name was Major Ramshaw. It had already become world famous. He had toured Europe with it, it could answer questions. You could say how old are you major, and it would say I'm 12 years old, how old are you? You know! It could sing like Caruso. It could do anything! So of course on his "people you didn't expect to meet" segment, Fred had to have Major Ramshaw. So he contacted the man's trainer, I can't remember his name, and of course he was immediately responsive, 'cause Fred offered him a good price. Well, nobody knew what was happening, 'cause we never rehearsed the bird, of course. Came the air show, and now comes "people you didn't expect to meet" and here was Mr. so and so with Major Ramshaw, the famous genius myna bird.

## SPEAKING OF RADIO

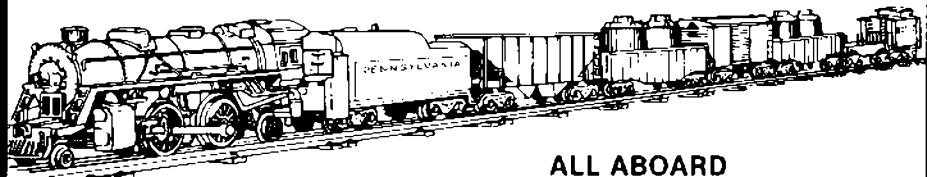
Fred said, "Well, Major Ramshaw, welcome to Town Hall Tonight. Have you ever been on radio?" Nothing. Not a whistle, not a peep, not a chirp. Nothing. And it went on and on and on. The bird's trainer would say, "Speak up, sing a little song for us." Nothing. Well, pretty soon Fred, assuming an attitude of embarrassed frustration, just said, "Major, you may be a bird, but if you were a chicken . . ." You know things like that! Fred said, "Well, it must be being on the radio and we do have a large audience. Maybe an audience this size frightened him and all the orchestra and the paraphernalia and the microphones. The major may just be nervous and not able to function right. So we'll try again next week." He went on the next week, and the next week, and our rating was just going up and up! Well, it became obvious to me, at least, and I said,

"Well, how much did you pay this guy to bring a dumb bird?" Fred said, "I'm paying him double!" Ha! He said, "I'm paying him double and I'll keep it going until we have the biggest rating that radio can ever possibly have. Everybody will listen to hear if Major Ramshaw ever does anything, and all I did was ask him if he had one that didn't do anything, and said I'll pay you more and I'll pay you twice, double!"

The advertising manager of the Sal Hepatica Company never quite gathered Fred's humor. He got more angry every week, when this bird wouldn't talk. "Well," he said, "This is ridiculous. We're making fools of ourselves, you know." Finally, he put his foot down and he said, "Fred I won't stand for it. I just won't stand for it. I want that foolish bird off of here, because we won't . . ." But Fred said, "the ratings . . ." "Never mind the ratings, it's embarrassing. My friends

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**FRED ALLEN AND HARRY VON ZELL GO OVER SCRIPT PRIOR TO TOWN HALL TONIGHT BROADCAST.**

are all calling me up saying what kind of a bird is that?" So we had to stop it.

*And he never did speak?*

No, no, never said a word.

*There was another incident with Fred Allen, where a bird played an important role. Didn't he have an eagle in the studio?*

Oh, yes, that was a beautiful incident. It was a terrific bird, wingspan close to eight feet, and the bird perched stood about two, three feet tall. He had a beak, which if it went to caress you would cut your arm off! I don't remember the name of that bird. Now, you see, my memory has played a bad trick on you, and me and whoever, cause the myna bird's name was

not Major Ramshaw. Ramshaw was the eagle! I don't remember the myna bird's name at all.

*The eagle was Major Ramshaw, well he (the myna bird) never said a word anyway.*

The bird shall remain nameless! Anyway, we had to rehearse the eagle's trainer, 'cause he had dialogue to read with Fred and he had to have the eagle with him because Fred wanted the eagle to fly. Would he fly in the studio? The studio was about three stories high, and very large, he had room to fly. And the trainer said, "Yes, on my order he will fly. The way that we do that is I send him off to fly and then I hold a piece of raw meat in my hand. Then he'll circle two or three times and then he'll come and land on this gauntlet." He had this big leather gauntlet that he wore on his wrist. "He'll come and land on that to get the meat." Fred said, "Fine. We'll have him fly."

I said, "How about the people in the studio, might they be in danger?" "No," the trainer said, "He's used to people." He said, "The only thing we shouldn't make a lot of noise. You must tell your audience before the show that if he swoops in his flight, and it looks like he might be swooping down to land on somebody, don't worry about it, because he won't go that near. He just likes to fly that way." All right, we did that, but the audience couldn't keep quiet. A woman would scream, and then another one would scream over here and the bird got more and more excited. Instead of the bird making two or three circles, the bird made about a dozen!

By this time, the people who weren't scared were laughing uproariously, as the trainer kept calling the bird and holding the meat up higher, and getting bigger pieces of meat! Finally the bird looked like it was going to come and land on the trainer's wrist, but instead it swooped up and landed on a big stage flat that we had on the stage. There it was perched, about 30 feet in the

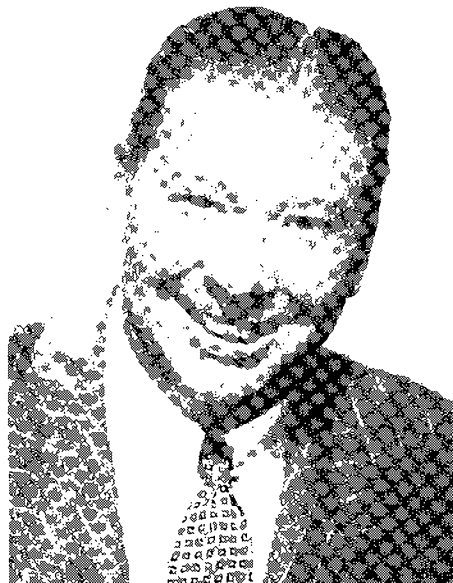
## SPEAKING OF RADIO

air. And sitting right down here were members of the cast including myself and our singing guest of the week, Tony Martin, resplendent in full dress cause he was working a supper club at the time and had to be dressed for it. As Fred described it to the air audience after the incident occurred, "Major Ramshaw, as you can understand, in a fit of distemper and nervousness, has suddenly been moved by an act of nature!" Which, incidentally, by some miracle missed our resplendent and talented guest star by about a half inch! That was the incident of the eagle!

*What a wild show. Here was a radio show, and Fred Allen brings on eagles and myna birds!*

Yes, and here's another example of how Fred's mind worked. He had a field man, a wonderful gentleman back from the beginning of vaudeville named Jim Harkins. It was Jim's job to comb the newspapers and newsreels, any source of public information, to enable him to recommend to Fred people who were in town or were going to be in town, that would be good on the "you didn't expect to meet" spot. He came up with one man, and at the time he told Fred, well, "I don't know if this is going to be so much," and Fred said, "Oh, yes, it'll be terrific." Jim said, "Well don't blame me if it doesn't hit hard enough." "Don't worry about it," said Fred.

Now this man turned out to be a man of the sea. He had spent his whole life, his whole adult life, on the water, and he had for years been the skipper of a vessel. He recounted experiences of shipwreck collision, storm, fog, very dramatic things. He went through the whole thing, there wasn't much funny about it until it developed that he had spent all of that time running a ferryboat from New York to New Jersey. He had never been out of the Hudson River! Yet, he had lived a full life as a sea captain. And that was funny, and shocking



and surprising! Oh, we got a lot of mail about that. They wanted him to come on again, and tell more of his experiences. People jumping overboard, rescues, there were all kinds of things!

*Fred Allen started a lot of things on that early Town Hall Tonight Show that really moved easily into the various half hour shows he did in the forties. Allen's Alley started out as a "round table" thing didn't it?*

Yes, Allen's Alley was really a series of characters who lived in a place, and he tried to carry that into television.

*It didn't work.*

No, it didn't. You see you make these people visual and you disappoint them.

*You worked for a long time with Eddie Cantor. How was Eddie Cantor, as a comedian, different from Fred Allen from your point of view?*

Cantor was what you call a heavyweight. He literally subdued his audience with the power of his energy and his delivery. He delivered a simple line with an impact that was 10 times its normal weight as a line. He was very physical. I never knew when

it was going to happen or if it was going to happen, but if there were a line, and we were exchanging dialogue with jokes in it, which I would set up and he would pop them off me, he would suddenly lean on me! You know, grab me around the neck, and leap! Well, Cantor weighed about 175 pounds, and was like a piece of rock. He was an extremely strong man. There was a time when he jumped on Errol Flynn in the ballroom of a hotel before an audience in the theatre. They both went into laps of the audience. Errol Flynn couldn't hold him up! Course, he had no idea he was going to get hit that hard.

*But he did that to get a rise from the audience, a laugh?*

Yes, yes, sometimes he would take Dinah Shore, and I used to feel so sorry for her, because she dressed in beautiful gowns, you know. He would pick her up and start whirling her around his body like an adagio. Here she would be flying through the air! Nobody ever knew when these things were going to strike him. It was just something that he had to do.

When he worked on radio in front of a microphone, he went through all of the physical motions, the jumping up and down, that he become famous for on the stage. That little prance that he did . . . clapping the hands and prancing around! And if there was a passage of music, a segue of some kind. He would literally dance away from the mike, like he was putting on a regular circus performance! I never knew a man who was able to expend that much energy over so many years and still maintain it. There may have been an answer to that. Eddie told me once that he had already become a star with Ziegfeld. He was very young. He became a star, really, when he was in his teens. But as he matured he became a bigger star. Of course the big thing was the eyes where, in a large theatre, a person in the back row could see him roll them backwards and forwards. And they popped. They were big eyes.

This is Eddie's story that he told me. A doctor contacted Eddie and said, "I don't want to intrude but, I feel as a doctor I should bring this to your attention. I would like to examine you. It is my opinion that you have an overdeveloped or hyperthyroid. This is a source of this energy that you have. It's also the thing that makes your eyes pop. And that enables you to handle them the way you do. As you get older, that could be threatening to your health. You could lose your energy. A simple operation, in my opinion, would correct it and of course you would want to get the opinion of two or three other doctors. I offer you this just because I'm a doctor." Eddie was moved by it, but he said, "If I had this operation my eyes wouldn't pop anymore?" "No, they wouldn't. They would be more or less normal." "Forget it! Forget it! Never mind my energy. If my eyes stop popping I'm through!"

Now this was the dedication of a man who, and it wouldn't make any difference whether it was an audience of four or 4000, worked with every bit of the energy and talent that he had. Very often, the things were charity affairs, the little church affairs, the things that he wasn't really getting paid for. Yet he put on the whole thing, and went back to the dressing room. He had a man that was with him for years and years. I think he was a Norwegian, he was a masseur, and a body conditioner, and after every performance, first thing in his dressing room stripped down. This man would work him over, bathe him with oil, you know, and get the perspiration off of him. I never knew anybody like him. The nearest thing to Cantor, as a physical performer was Al Jolson, who worked like Eddie. He, too, expended needless energy, 'cause all he had to do was go up there and sing and go through a few motions. Then he would burn up energy. He gave out with muscle every word he sang, or uttered in dialogue or whatever.

*Did you ever work with Jolson?*

Yes.



## SPEAKING OF RADIO

*When was that?*

The first time I worked with him, Fred Allen had him as a guest. Then I did a series. We had Jolson one week, Phil Baker would be the next week. But the only full series that I ever did with Jolson was dropped after the first 13 weeks, 'cause he didn't have any audience!

*Which was that? Was that the Lifebuoy Series?*

I don't remember who the sponsor was. It was very early. Harry Richmond started a series, and he only did two shows and then he quit. He said, "This is not for me. I have to be seen." And I think Jolson felt the same way. He said, "If they can't see me . . ." Of course he was wrong, but he didn't like radio too much.

*You liked it didn't you?*

Yes, loved it.

*Did you work with Stoopnagle and Budd?*

Yes, in their debuts. I introduced the Boswell Sisters to the network audience. I introduced the Mills brothers, introduced Stoopnagle and Budd. I introduced Kate Smith to radio. I had seen Kate Smith in a Broadway show with Fred Allen and Burt Lahr, "Flying High." She was at the time about 18 or 19 years old, a tremendous woman, and yet, I still say, she was the greatest natural singer I've ever heard in my life. Voice and ability to use it . . . expression . . . and could tap dance like Eleanor Powell.

*Kate Smith?*

Kate Smith. I was just so impressed by her, not just her dancing, which would always come as a complete surprise to a first audience, but her singing. I thought, "My golly, more people should hear this

than a theatre audience." I spoke to Freddy Rich who was at that time in charge of the popular music department at CBS. He went over to see the show and the next thing I knew she was signed up by CBS. I always did the Freddy Rich Novelty Hour, which was a show that went on around 7 o'clock in the evening. Often on split network, depending on what sponsorship we got for it. But it was mainly orchestra with an occasional no-name singer or a comedian at times.

*Did you ever do any band remotes?*

Oh, a lot of them, yes. Glenn Gray, Ozzie Nelson, Tommy Dorsey and later Jimmy Dorsey. They had been staff band men at CBS. But then they broke away from that to form their own band. They were just using the house band at the time.

*You did a lot of news work too, didn't you?*

Yes, I did 15 minutes of news three times a week for CBS. I think that was only local, however. Graham McNamee had been doing the voice of Pathe News, newsreels. I don't know whether he quit or they decided to make a change. But they contacted me and for a year or two, I also did the Pathe News voice.

*Early, or relatively early in your career, you broadcast reports of Admiral Byrd's Antarctic Expedition.*

Yes, that was a two year expedition and, of course, the series lasted two years. That was a very challenging assignment in that the communications by short wave in those times were very risky and undependable. Especially from the Antarctic, where most of our weather patterns form. The static that generates from there is tremendous. So the only way that we could handle a situation like was for our engineering department to make daily contacts at some time or another when they could hear each other with clarity. They would make contacts with the expedition every day and get reports what had happened that day. This

would be provided to me in cryptic form. On Monday, such and such happened, something of significance. Tuesday something else happened to them.

They would provide me with sort of a guide sheet in the event that we would hit a time during the network broadcast where the static got so bad the audience couldn't hear what was coming out of the South Pole. Then I would have to say that in our daily reports we know that on Tuesday of this week, they had a rather dramatic incident, and I would go into it. There coming close to the Herbert Hoover thing, but it was not a spoonerism or a blooper. They had provided me with the information, that during the week they had had a tragedy. They had a little reconnoitering plane down there that they would send out occasionally to get pictures and to check weather and what not.

Upon returning to the base, it had been caught in a whirl of wind. The average wind velocity, where they were bunked-in, underground, was 80 miles an hour. That was average, so you can imagine it would get up to 500, 600 miles an hour when the wind really moved! And it hit his plane and dumped him down and put him through the ice. Well, right away I asked about the pilot. He was fine according to the reports we got, but the plane was completely demolished. They won't be able to use it anymore, but the pilot got off relatively easy.

All right, came Friday night and time for the broadcast. We went on the air with fairly good reception. I was working with earphones. Now the radio sets they had by that time had improvements in them that would tend to minimize static. But on earphones, whatever static there is, is magnified. They can do nothing to cut it down, but it's worse. We had only been on the air a few minutes, trying to get clarity and it just wasn't coming through, so they pitched it to me to take over. Well, here I explained that atmospheric pressures are such that we have to take over from the studio. I explained that in our daily reports

we learned that a tragedy occurred during the week.

About that time, I got the finger as my engineer pointed south. So I said, "I'm getting a signal now that we have resumed communications with Charlie down there and I'm going to ask him to tell you about this incident. Then I said, "Are you there Charlie?" "Yes, Harry, I can hear you fine." "Well, I understand your plane was destroyed during the week, caught in a gust of wind, when it was returning to base and crashed through the ice." Well, he . . . he begins to get lost in the static again. So I said, "How is the . . . and I named the pilot. How is the pilot? Is he badly hurt?" Oh I didn't hear a word he said, but when he got through I said, "Oh, thank God. Thank God. We're so happy to know that he is doing so well!" Now, a lot of people in their homes could hear what he was saying. In my earphones with the static amplified, I couldn't hear what he was saying. What he actually said was, "Well, considering, he's going to be alright. He has multiple fractures of both legs, severe lacerations of the face and head, a fractured collarbone." The man was literally broken to pieces, and cut to pieces and here I was, saying, "Well thank God."

The station received a lot of phone calls, mostly asking what is the matter with that crazy man? Well, they explained that with the earphones when the static got bad I couldn't hear, that I had information indicating that the pilot was not severely injured. So the next week when we came on the air, we explained the situation.

*Well, we've come to the end of our interesting chat. You've done a great job for us all these years with good entertainment.*

There's no one anywhere, whoever was listening all those years, who could possibly have derived the pleasure that I got.

*You provided a lot of pleasure and we thank you for it.*

## GUESS WHO!



Only a handful of our readers failed to guess that this little tyke, pictured in the August-September issue, is none other than the one, the only, **Jimmy Durante!**

A few readers guessed Jack Benny, Oscar Levant or Al Jolson, but there was no doubt about it, it was the great Schnozzola!

The rules call for a drawing from all the correct entries to choose a winner and we did:

**GWEN CONLEY  
CALUMET CITY, ILLINOIS**

Our winner gets a \$25 Gift Certificate from Metro Golden Memories in Chicago. And we extend thanks to all who entered.



More photos of the great Durante and a fascinating story about his career will appear in the upcoming December-January issue of the *Nostalgia Digest and Radio Guide*.

## WE GET

**CHICAGO** — I received my first copy of *Nostalgia Digest* a few days ago and somebody should kick my butt for waiting so long to subscribe. What memories your shows on WBBM and WNIB bring back. I love all of them. But, you better buy a calculator! Turn to page 18 of *Nostalgia Digest*. At the top of the page — Timing Information — 9:45 — 11:20 — 8 50 — does not total 29:55. It's 29 15.  
— **JOHNNY PITTS.**

**(ED. NOTE)** — Thanks for subscribing and listening. We must have different calculators. My calculator, which adds hours and minutes, still adds up those time segments to 29 55.)

**LOUISVILLE, KENTUCKY** — We want to thank you for the good old-time radio shows on WBBM, especially the comedy shows. We have reception problems at times due to fading and adjacent local station, but it's well worth a bit of ear straining. Sometimes, reception is very good, later at night. — **BILL AND MARY LATTA**

**WEST CHICAGO, IL** — Thanks for all the delightful hours you bring us. We certainly appreciate everything. It has meant a lot to be able to send greetings to Jim Jordan, Dennis Day and Irving Berlin. Your interview with Dennis Day was special. Did you realize how much you two sounded alike in the interview? You truly make our weekday evenings and Saturday afternoons, evenings and Sunday evenings!  
— **BOB AND NANCY STROEBEL**

**MILWAUKEE, WISCONSIN** — Thanks for presenting the radio shows of the past. How nice it is to just close one's eyes and listen for an hour or two without being glued to the "tube". Using one's imagination makes it so realistic as opposed to TV. — **JOE BALEY**

**LA GRANGE PARK, IL** — I want to convey my gratitude and congratulations to you for the delightful entertainment of your *Radio Classics*. I have always been an avid radio fan from my childhood into my Senior Citizen years. The program on the eve of July 4th, which depicted the signing of the Declaration of Independence was excellent. My usual favorites are Charlie McCarthy, Jack Benny and Fibber McGee programs, plus the various mystery shows. The performers in those comedies provided such wholesome humor suited for the entire family.

It's my belief that these "radio classics" have a good audience appeal because they consist of a wide variety to please various tastes. When 8 p.m. rolls around at our La Grange Convent, I've arranged my schedule to enable me to set my dial at 78. This will assure me of some delightful entertainment. I may be provided with some hearty laughs or perhaps a challenge to my imagination. — **SISTER MARY JOSEPHINE, C.S.J.**

# LETTERS

**ST. CHARLES, IL** — I am 11 years old and I enjoy your radio program. Me, my brother and most of my friends have started the "Radio Classics Fan Club." We all listen to your show every night and agree it's better than TV any day. I would like to thank you for making the past year of bed times really fun. — **GREG SWEDBERG**

(ED. NOTE — We're honored that you have started such a club, Greg. Thanks very much for listening.)

**WAUWATOSA, WISCONSIN** — Enclosed is a check for the WBBM book. I am especially interested in it as I worked at WBBM Radio when it was the "Showmanship Station" in 1956-57. H. Leslie Atlass used to walk by my desk at 9:15 every morning. I was the Assistant Sales Promotion Director and took charge when Al Greenberg went to Playboy Magazine. He was replaced by Harry Wilbar. They had the Gold Coast Show, which was built around commercials. It was an exciting time, as they had "live" shows with a "live" band, "live" announcer, and "live" vocalist right there in the studios. I try to catch your show every chance I get.

— **DICK BADENHOOP**

**CHICAGO** — Attached please find my check for extension of my *Nostalgia Digest* for the next two years. I have subscribed to this publication since October, 1976 and have all of these issues. I thoroughly enjoy this *Digest* and do read it cover to cover.

— **EDWARD BEYER**

**ELLCOTT CITY, MARYLAND** — I really enjoy your program when I am able to pick it up. There is a certain type of laid back competence that you are able to generate which makes your show in a class by itself. The show is very, very smooth and entertaining.

— **DOUG DUE**

**HANOVERDALE, PENNSYLVANIA** — First, I want to thank you for introducing me and my family to old time radio. You and your programs rank among some of the best memories that we treasure from our stay at Bethany Seminary in Oak Brook (along with the Cubs, Bears, Lincoln Park Zoo and 99-cent second run movie theatres). We resided in Oak Brook from August, 1982 until July, 1986. We have visited in the area three times since moving to South Central Pennsylvania two years ago. Each time we have recorded as many minutes of "Chuck Schaden" as our schedule would possibly allow. Each trip also included a "ceremonial" budget-busting visit to Metro Golden Memories. Our most recent "pilgrimage" also included a wonderful hour and a half in the Museum of Broadcast Communications.

We have continued our subscription to *Nostalgia Digest*, and right here is the frustration! We love the

articles, special features, photographs and even the ads for MGM and MBC. But when we look through the listings for *Radio Classics* and *Those Were The Days* we are reminded of how much great radio we are missing. As I mentioned, we have purchased numerous tapes of favorites shows at MGM, but do you know what? They always seem pale, a little bit empty, simply not as satisfying as when listening to RC or TWTD. The missing ingredient: Chuck Schaden! In reading the letters in the *Digest*, it is obvious that many others who have moved from the Chicago area feel the same way. In an old "Outer Limits" TV episode, an alien earth creature was inadvertently transported to Earth on a Super Radio Wave. Can we turn up the power at WBBM and WNIB/WNIZ without telling anyone?

— **RONALD E. LUDWISK,**  
*Pastor, Church of the Brethren*

(ED. NOTE — Thanks for your kind words about all our efforts.)

**NAPERVILLE, IL** — You have no idea what your vintage radio programs have done for me. I don't even remember what I used to do on Saturday afternoons (and evenings, now) before I started listening to *Those Were The Days*. We also enjoy the *Nostalgia Digest*. Between your programs and my interest in Gilbert and Sullivan (I'm a member of the Midwestern Gilbert and Sullivan Society), my poor family has about all it can take.

I have a problem that other *Nostalgia Digest* readers might be willing to help me with. Next June (1989) the Greater Philadelphia Gilbert and Sullivan Society is going to be hosting an International Symposium of Gilbert and Sullivan in Pennsylvania, and I have been scheduled to give a talk about G&S on radio. I have found a number of G&S-related radio broadcasts (from the Railroad Hour, Chicago Theatre of the Air, Fred Allen Show and the like), but I was wondering if any of your other readers have any reminiscences of hearing these or any other G&S-related broadcasts. If anyone has any memories they would like to share, I would love to hear from them.

— **SARA COLE**

(ED. NOTE — Any Gilbert and Sullivan fans who would like to contact Ms. Cole, who is Secretary/Archivist for the Society, may write to her at 540 S. Webster St., Naperville, IL 60540-6526.)

**WYOMING, MICHIGAN** — I've been a listener since pre-WBBM days. I leave the *Nostalgia Digest* out on the coffee table and can't tell you how many people have enjoyed thumbing through it. I know most folks mention their favorite programs when writing, so I've got to put in a good word for the comedies. Thanks for being a "keeper of the flame." I'm 45 and so don't remember too much of the old radio days when they were live, but sure love hearing them now. Would like to see the Museum of Broadcast Communications when we visit Chicago next.

— **TOM JENKINS**

**MOVIE TRIVIA**

By Bob Kolososki

I am often asked by my friends to answer movie trivia questions. Although I don't consider myself a trivia expert I like the challenge and always make an effort to answer the questions. Well, I'd like to turn the tables and ask the questions for a change. I have compiled a number of movie trivia questions which cover the cinema from the 30's through the 60's and are particularly easy. If you can answer a majority of them correctly you are a movie trivia expert. Good luck and "Here's looking at you, kid".

**QUESTIONS**

- 1938 was a busy year for Warner Bros. director Michael Curtiz. He directed five films, name two of the five.
- Name the last movie Cary Grant starred in.
- What was the first Marx Brothers movie filmed in Hollywood?
- The James Bond series began with "Dr. No" in 1962. Who played the title role?
- Which "Golddiggers" movie featured the extraordinary "Lullaby of Broadway" number?
- Fred Astaire and Ginger Rogers made a series of the most profitable films at RKO studios. Name the only Astaire Rogers film to lose money.
- Johnny Weissmuller was MGM's Tarzan but who played his mate, Jane?
- Humphrey Bogart made a few action films during WWII. Which one ended with Bogie saying "I'm just thinking about the trip back?"
- James Stewart starred in four Alfred Hitchcock thrillers. Name all four.
- David Niven was a fine actor who learned his craft quickly and was honored with an Academy Award for what 1958 film?
- What was the last "Andy Hardy" movie?
- In 1943 RKO began a series of low budget, finely crafted horror films. Who produced the series and what was the first film in that series?
- The 1953 film "House of Wax" was a huge success mainly because of a new film effect—what was that film process called?
- James Cagney and George Ratt were usually

- cast in gangster roles. They appeared together in what 1939 Warner Bros. gangster film?
- "The Big Trail" made in 1930 by director Raoul Walsh starred what then unknown actor?

**ANSWERS**

1. Gold Is Where You Find It
- Four's A Crowd
- Angels With Dirty Faces
- Four Daughters
- Adventures of Robin Hood
2. Walk Don't Run, 1966
3. Monkey Business, 1931
4. Joseph Wiseman
5. Golddiggers of 1935
6. The Story of Vernon and Irene Castle
7. Maureen O'Sullivan
8. Action In The North Atlantic
9. Rope
10. Rear Window
11. The Man Who Knew Too Much
12. Val Lewton
13. ID
14. Each Dawn I Die
15. John Wayne

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## JACK BENNY SHOW

### The IRS Visits Jack

Jack receives a telephone call from the IRS. They want to discuss his 1950 income tax return. Jack tells Rochester to "get me an Alcatraz, I mean an Alka Seltzer!" Jack tells the two IRS agents he earned \$175,000. His expenses for entertainment were \$17.00. The IRS agents are dumbfounded. Lucky Strike, 4/8/51.

## JACK BENNY SHOW

### The IRS Re-Visits Jack Guest — Ronald Colman

The IRS agents still can't believe that anyone earning \$175,000 a year can only spend \$17.00 a year on entertainment. They check this out with Ronald and Bonita Colman and learn that Jack took them, and Mary, out to an expensive restaurant, yet, spent only \$3.90. The explanation is really hilarious. Lucky Strike, 4/15/51.

## WAR OF THE WORLDS

### Starring Orson Welles

"Ladies and gentlemen, we interrupt our program of dance music to bring you a special bulletin . . . it is reported that at 8:50 p.m., a huge, flaming object, believed to be a meteorite, fell on a farm in the neighborhood of Grover Mill, New Jersey . . ." This is the most famous radio broadcast of all time! The original, uncensored program from Sunday night, October 30, 1938, as heard on the Columbia Broadcasting System, Orson Welles and his Mercury Theatre group presented the classic H.G. Wells story in "on-the-scene" news-documentary style and frightened half the country with their "on-the-scene" reports of the landing of creatures from outer space . . . men from Mars.

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## AMOS 'N ANDY SHOW

### Andy Buys a Cabin

The Kingfish has a beat-up cabin in the mountains that cost him \$100. He sells the cabin to Andy for \$250, by telling him it is an historical place . . . "where George Washington gave his Gettysburg address." It also has a "pan-aroma" view. Then the Kingfish learns that he can get \$500 for the cabin. The plot thickens. Rinso, 5/18/48.

## AMOS 'N ANDY SHOW

### The Raffle Ticket

Andy wins a Plymouth Roadster with a raffle ticket he bought. The Kingfish plans on getting the ticket from Andy, but the ticket has been lost. They find the ticket, but the presentation is to have much publicity so the Kingfish has to get Andy out of town. Very funny turn of events. Rinso, 5/25/48.

## THE FIBBER MC GEE & MOLLY CHRISTMAS SHOW OF 1949

### With Gale Gordon and Cliff Arquette

The Squire of Wistful Vista is decorating his house for the holidays as his regular visitors drop in . . . Mayor LaTrivia, Besse, The Old Timer, and, of course, Harlow Wilcox with his usual pitch for Johnson's Wax. Teeney and the King's Men sing "Twas the Night before Christmas."

## THE BURNS AND ALLEN CHRISTMAS SHOW — 1940's

### With Edna Mae Oliver and Paul Whiteman

It's the night before Christmas and Gracie tells a bedtime story to her pet, Herman the Duck. She falls asleep and dreams she is at the North Pole where Santa's bag of toys has been stolen by the Wicked Witch. A delightful Christmas fantasy. Bill Goodwin speaks for Swan Soap.

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