

# NOSTALGIA DIGEST

AND  
RADIO  
GUIDE



JAMES STEWART

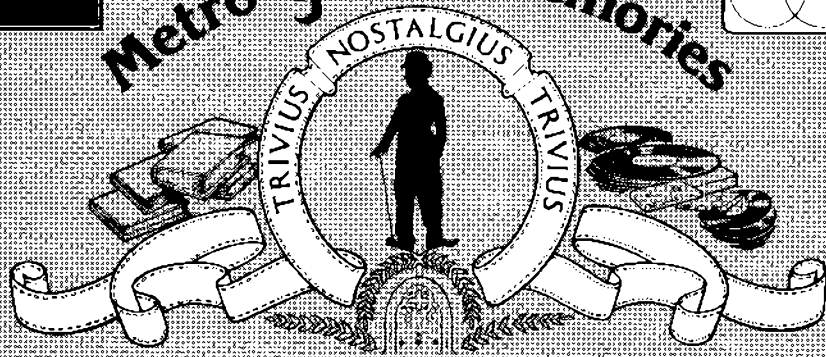
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# NOSTALGIA DIGEST<sup>©</sup>

BOOK SIXTEEN

CHAPTER SIX

OCTOBER-NOVEMBER, 1990

## HELLO, OUT THERE IN RADIOLAND!!

There's always something good going on at the Museum of Broadcast Communications in Chicago and if you haven't yet found a reason to stop in, perhaps we can supply one . . . or two . . . or three.

How would you like to meet Little Orphan Annie? Or the star of radio's First Nighter program? Or a number of famous Quiz Kids?

Well, all these folks will be coming to the Museum in October or November to participate in our Saturday afternoon *Those Were The Days* broadcasts.

**Les Tremayne**, who starred for many years on the First Nighter program (with Barbara Luddy) is planning a trip to Chicago from his home in Brentwood, California and he'll be with us on *TWTD* Saturday, October 6.

This is the 50th Anniversary of radio's **Quiz Kids** and we'll have an on-the-air reunion Saturday, November 3. Joining us will be **Lon Lunde** (his specialty was music); **Ruth Duskin Feldman** (literature and chemistry); **Shelia Conlon** (music/poetry); and her brother **Patrick Owen Conlon** (Shakespeare/sports/the Bible).

**Shirley Bell Cole** who starred as that little chatterbox, Orphan Annie will be on hand on Saturday, November 10.

Each of these radio personalities have agreed to chat with us and their other fans who visit the Museum.

So this is your personal invitation to stop in and be a part of our studio audience on any or all of these three special dates this Fall.

Bring your camera to take a picture, bring your autograph book to collect a



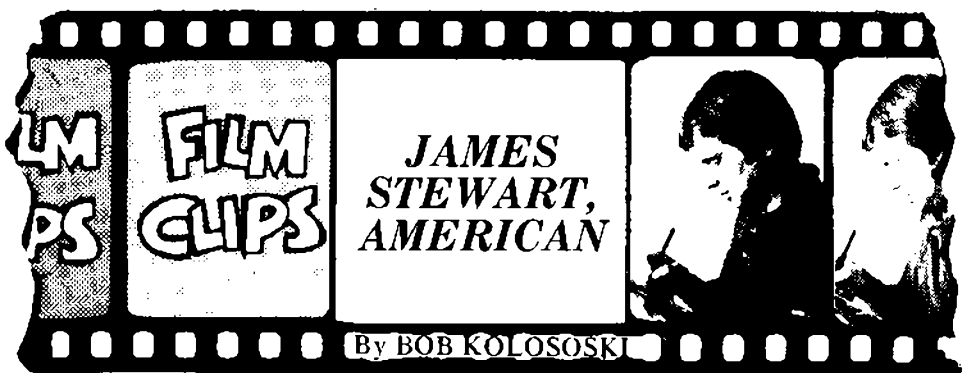
famous signature, and you can even bring a question or two, because you'll probably have a chance to speak personally with **Les Tremayne**, **Shirley Bell Cole** or one of the **Quiz Kids**.

While you're at the Museum, plan to spend some extra time checking out the old time radio shows or vintage television programs that are in the archives.

And be sure to open Fibber McGee's closet; take a peek at Charlie McCarthy, Mortimer Snerd and Effie Klinker; see the Kennedy-Nixon debate exhibit; and get your fifteen minutes of fame at the TV anchor desk!

You can spend a couple of decades at the Museum of Broadcast Communications — all in one day!

— Chuck Schaden



The summer of '62 was hot and the "dog days" started early in July. I was trying to enjoy my summer vacation from high school, but the heat was melting my enthusiasm. I had tried to persuade some of my friends that an afternoon at the local air conditioned movie palace was the perfect way to beat the summertime blues. However, my buddies felt that the Humbolt Park pool was the solution to the torrid-zone weather we were experiencing. I'm no Johnny Weissmuller, in fact I can't swim a stroke, so the thought of death by drowning that afternoon prompted me to bid farewell to the gang and head for home.

I located the *Daily News* and quickly opened it to the movie listings. My keen eye spotted John Wayne in "The Man Who Shot Liberty Valance" at the Congress Theatre on Milwaukee Avenue. John Ford was the director and the Duke was the star so I felt that I was in store for a great western. I knew that I could make it to the Congress in about twenty minutes on my trusty Schwinn and save twenty five cents bus fare. My ride up California to Milwaukee was speedy and uneventful. I parked my bike, paid the fifty cent admission fee, entered the theatre and headed for the center of the main floor. Soon the lights went dim and the curtain began to rise. The projector shot its concentrated beam of light to the screen beginning the first of two cartoons and a trailer previewing coming attractions and finally the Paramount mountain and the

feature film.

I paid to see John Wayne, but co-star Jimmy Stewart held my attention for the entire film. I remember how bewildered I was watching him as if for the very first time. I knew that I had seen some of his films before, but I had no idea that he was a major star. Even the light haired wig he wore to make him look younger didn't diminish the intensity of his performance. I was impressed. I left the theatre curious about Mr. Stewart and decided to stop at the local library branch to see if I could find any books on him. Well, in 1962, there wasn't much of a movie section in any library and I struck out that day. However, since that hot summer day, I have read a lot about Jimmy Stewart and have seen most of his seventy-seven movies.

I discovered that I like James Stewart as an actor and as a fellow human being.

One of the first things I learned about Stewart was the fact that he studied architecture at Princeton University. Since I had aspirations to become an architect, it thrilled me to think that James Stewart almost became a great American architect. *American* is the key word because, above all, Jimmy Stewart is a great American. He grew up in the small town of Indiana, Pennsylvania where his father owned the local hardware store. When Jimmy was nine years old his father joined the army to fight in the First World War. His mother played the organ at the church the Stewart family attended every Sunday. He attended

Mercersburg academy in preparation for Princeton and, by his own account, had a very normal and happy childhood.

Shortly after WWI, a barn-storming pilot stopped near Indiana and charged \$15 for a fifteen minute ride in the clouds. The young Stewart couldn't resist and with his father's permission he spent his modest savings to experience a quarter hour of flight.

Twenty years later Captain James Stewart would be leading his bomber group over the skies of Europe during World War II. He was an established movie star in 1941 but was determined to join the army because he was certain that America was going to enter the war raging in Europe.

He had purchased a Stinson 105 airplane and logged more than 400 hours of flying time to prepare for his entry into the army air corps. He was rejected on his first try because he was ten pounds shy of the 140 pound minimum requirement. Stewart went to a weight expert and was able to gain the weight necessary to be accepted on March 22, 1941.

By the end of the year he had earned the rank of lieutenant and when he arrived in Europe in 1943, he was the Captain of his own Flying Fortress. He flew in over thirty bombing missions and at the war's end he was a full colonel. After the war he stayed in the Air Force Reserve and in 1957 was promoted to the rank of brigadier general. He retired from the reserve in 1968, but continued to tour bases and give talks to the men on duty.

The more I read about Jimmy Stewart, the more I liked him. He was a combat veteran who refused to use his war record to advance his career. He was a soft-spoken man whose word was "as good as gold." He was a hard-working man who put in a good day's work and he was well-respected by his fellow actors. He was a shrewd businessman. In 1950, he signed a contract with Universal to star in two films and he paid a percentage of the profits rather than a straight salary. It was



a great deal for Stewart because both films, "Winchester '73" and "Harvey," were financial successes. He continued with this type of arrangement with other studios and eventually other actors followed in his footsteps. His movie career has had some ups and downs, but Stewart has consistently turned in a good performance.

In marriage too, he has been successful. He married Gloria Hatrick McLean in 1949, and this year they celebrated their forty-first year of marriage. The one tragic note to Jimmy's personal life was the death of his adopted son Ronald, who was killed in action in Vietnam in 1971.

Since I first saw "Liberty Valance," I've made it a point to see every Jimmy Stewart movie at the theatre or on TV.

The first time I saw "It's a Wonderful Life" was about twelve years ago around Christmas. I was unhappy with my job and not in a very good Christmas mood. This may sound hoaky but the movie, and Stewart's performance in particular, gave me a renewed spirit of hope for the future.

## FILM CLIPS

It was a wonderful experience for me and one I often reflect on if things start to get me down; there's a little George Bailey in all of us.

The westerns he made with Anthony Mann in the 1950's still hold up today as solid entertainment. He made four films with Alfred Hitchcock in the director's chair and two of them — "Rear Window" and "Vertigo" — are considered classics. Both of these films were made in the mid-1950's when Stewart's popularity was at its peak. In fact, in 1955 he was the number one male star in the country — a remarkable feat considering that directly after WWII his career took a nose-dive.

The first movie he made upon his return to civilian life was "It's a Wonderful Life" — a great film but a box office loser. Next came "Magic Town" — poison at the box office. "On Our Merry Way" failed to sell tickets and Hitchcock's "Rope" was only a mild success. "You Gotta Stay Happy" didn't make the producers happy and "Malaya" came and went without much fanfare. Then, in 1950, Stewart made "Broken Arrow" and "Winchester '73" and his career began to take off. He was nominated for an Oscar for his role in "Harvey."

His portrayals of tough western anti-heroes in his six Anthony Mann westerns gave new life to his career and dismissed his image as a light comic actor and all around nice guy. He took chances with his career and it paid off.

The last good movie Stewart was in was "The Shootist" in which John Wayne was the star — it was also Wayne's last movie. Wayne played an ailing gunman and Stewart the doctor who informs the killer that he is losing his fight with cancer. The scenes with the two old pros are poignant and played with sincerity.

Stewart has done a few things since then, but nothing earth-shattering. His movie career has virtually ended, but he continues to receive honors and last year I had a



chance to meet him in person. He was in town to sign copies of his little book of poetry. I went to Marshall Field's at noon — Jimmy was to start at one-o'clock — and was pleasantly surprised to find hundreds of people already in line. This was a crowd of people from every age group and nationality. It looked like a United Nations assembly.

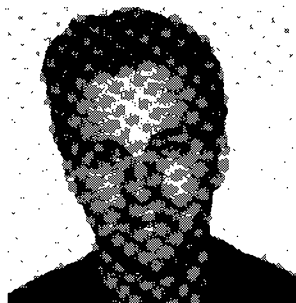
When James Stewart finally came in, jaws dropped and the crowd moved forward to see him better. Cameras clicked everywhere and it took the attendants a few minutes to organize the line up to Mr. Stewart. There was excitement in the air.

He was tall and thin and looked just like Jimmy Stewart.

The line wound around the entire lower level and I knew it would take quite a while to get up to him, but there was no turning back. As I edged up closer, I began to formulate what I was going to say to him. The words swirled in my head and I began to develop a slight case of nerves. When I finally stepped up in front of him, all I could get out was "I love your movies." He looked at me and replied, "Well, thank you." It was a great day for me. I had met a movie star, a war hero, and a great American . . . all rolled up in one: James Stewart.

# 1948: Television Arrives

BY TODD NEBEL



The pivotal year in the struggle for the affection of the American mass audience was 1948, and the lines were drawn between what was the Golden Age of Radio and what would become the Golden Age of Television. By 1955, this struggle would be won hands down by television as America's primary entertainment source. By 1960, a total metamorphosis had taken place in radio, which was now inhabited by disc jockeys and newscasters — a situation which continues to this day. What were the circumstances in this climate of change which saw Americans so willing to jump on the television bandwagon? And, how far and high would Americans jump for this new "post war baby" in 1948?

At the start of 1948, radio was the undisputed king in bringing entertainment into millions of American homes. Network radio programs of comedy, drama, music, mystery and news supplied Americans with their primary source of entertainment and contact with the outside world. Radio was the one constant which had always stayed the same — its celebrities and its programs were always there, like the old easy chair in your parent's parlor. Perhaps this was one of the reasons which would precipitate the winds of change that were in the air in 1948.

Radio had not changed noticeably in years: its stars and programs were the same as they had always been. Perhaps the time had come to not only *hear* radio stars like Burns and Allen, Jack Benny, Eddie

Cantor and Amos and Andy but to *see* them as well.

Television wasn't the only change which Americans were experiencing in 1948, change came in the form of the Cold War, the Berlin Airlift, the Red Scare, Inflation, a housing crisis, a postwar baby boom and a tight Presidential race between a Democrat (Truman) and a Republican (Dewey). Television, along with other technological improvements which came in a flurry following the war, was but one aspect of the increasing pace of change in the lives of Americans.

Television had been introduced before World War II with anticipated wide spread use expected in the early 1940's. Of course, the war ground to a stop all progress which television had achieved and only began picking up where it had left off by 1948. Production, technological development and interests by the entertainment industry, advertising sector, and American public reached a rousing crescendo in 1948, thereby creating a veritable force which radio now had to reckon with. At the outset of 1948, the network radio hierarchy which was confident and undisputed king, would, at best, by year's end, be wishing for a peaceful coexistence with network television.

How quickly did Americans respond to the television boom of 1948? All polls and surveys told the same thing: television was no longer around the corner, it was here. New stations were constantly going on the air and applications for still more were

## TELEVISION ARRIVES

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descending in an avalanche on the Federal Communications Commission. And, as the television audience began to grow by leaps and bounds, more advertisers looked to television to sell their goods. New blood was now pumping economic prosperity into the television industry, as well as the rest of the country's economic future.

In addition to the economic effect, television was also having an evolutionary effect on the social life of the nation. Early surveys found that people with television tended to stay home more. This cut down on their attendance at movie theatres and reduced the number of hours they spent listening to the radio. Television was found to be more exacting than radio in its requirements, thus demanding an individual's undivided attention. And, not so surprising, families who were found to gather around their television sets consequently forgot about their household duties! It was noted, however, that reading books and playing games were activities that didn't have to be ruled out if people were listening to their radios, as concluded by the Television Broadcasters Association (TBA).

Moreover, the TBA also found that the average American household in 1948 enjoyed its television on the average of three hours a day, which further eroded time for radio and other family recreation. Video families, when polled, said 99% of them were happy with the purchase of their telesets and 35% said they were considering acquiring a second set.

In regards to supply and demand, the TBA found that despite increased production of telesets, total demand far outpaced the actual supply of sets in 1948. Production levels of 62,000 sets a month were achieved nationally by September 1948; up from the previous level of 35,000 sets just six months before. As for the total numbers of sets in use throughout America, 515,000 were in use by September, 1948 which was more than double the figure of

200,000 just six months earlier! The TBA therefore predicted that by the end of 1949 an estimated five persons viewing each of the 800,000 sets would register a total possible audience of at least four million viewers!

For an example of the new-found power which television was now wielding over radio, the advertising firm of Lennen and Mitchell produced another survey in 1948. It found that in homes having radio but no television, Bing Crosby attracted a 16.3% share of the available audience. However, in homes having both television and radio at their disposal Bing's audience had dropped to only a 4% share. The most surprising fact of all (or maybe the most disturbing!) was that Bing's competition opposite him on the television had been a wrestling match!

Not all, however, were convinced that network television in 1948 was posing a threat to the health and welfare of network radio. Edgar Kobak, President of the Mutual Broadcasting System, said, "From the standpoint of one who has been a pioneer in radio and television, I cannot visualize in the latter a threat to the former. If anything, television serves only to offer a challenge to radio for its further improvement, a challenge healthful to both of these mediums of artistic expression. Radio will continue to attract and serve the interest of those of us not able through time limitations to isolate our interest on one focal point such as the video screen," he said. "Television, like moving pictures, demands undiverted attention, and there are relatively few who will find themselves able, in these busy days, to afford themselves the luxury of such undivided attention over protracted periods of time."

Mrs. George Levison of Evanston probably would have disagreed when she reported her views (and the views of thousands of others) on the subject of television to the *Chicago Tribune*, saying, "Our social life has centered largely around television in the past year. We're happy to stay at home and have the children, neigh-



bors, and friends around watching wrestling or some other show. That set has gone a long way toward paying for itself in the sitters' fees it has saved us. We've gone out a lot less this past year and enjoyed staying home. It's a great help in keeping my daughter Carol occupied, too. When Junior Jamboree is on I can just forget about her for an hour for she sits perfectly quiet, absorbed in Kukla, Fran and Ollie."

For Mrs. Levison as well as everyone else, the fascination with television 1948, meant viewing lots of sports programs, old movies and the stations' test patterns which, incidentally, provided enjoyment for many first-time viewers. Regardless of the entertainment offered, a poll taken of television owners said 45% of them felt video had brought their families closer together while also providing the means of entertaining friends and neighbors as well.

With the start-up of operations by stations WBKB, WGN-TV, WENR-TV and WNBO-TV, television began its humble but significant beginnings in Chicago. Commercial advertisers jumped on board and nationally their sponsorship went from 23 sponsors in March 1947 to 225 one year later to finally 612 sponsors by July, 1948. By the end of the year, network radio would be feeling the full effect of a dwindling number of advertisers, an ever smaller number of listeners and a shrinking pool of personnel — from producers and directors to writers and actors (like Milton Berle, Ed Wynn and Ed Sullivan).

By the time the smoke had cleared, Matthew J. Culligan, Vice President of NBC told *Variety* in 1958, "Radio didn't die, it wasn't even sick. It just had to be psychoanalyzed. The public didn't stop loving radio despite TV. It just started liking it in a different way — and radio went to the beach, to the park, the patio and the automobile. Radio has become a companion to the individual instead of remaining a focal point of all family entertainment. An intimacy has developed between radio and the individual. It has become as personal as a pack of cigarettes."

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# NOTES FROM THE BANDSTAND

## 1990: Banner Year for the Big Bands

By KARL PEARSON

1990 is turning out to be a banner year for big band reissues. The advent of the compact disc has created a market for all kinds of music and has done wonders for big band music in particular. The most interesting big band series is the massive reissue program being undertaken by Columbia Records with their "Best of the Big Bands" series. Available in both compact disc and cassette formats, this is the largest big band reissue program since the Hindsight and RCA Bluebird series of the late 1970's and early 1980's.

Currently there are 16 releases in the "Best of the Big Bands" series. Columbia (formerly a division of CBS and currently owned by Sony Corporation) has a wealth of big band material to draw from. Almost

every big band recorded at one time or another for Columbia or one of its associated labels (Brunswick, Vocalion, Master and Okeh). For example, Columbia's 1939 stable of bands included Count Basie, Duke Ellington, Benny Goodman, Bobby Hackett, Horace Heidt, Harry James, Jack Jenney, Gene Krupa, Kay Kyser, Jimmie Lunceford, Red Norvo, Jack Teagarden and Teddy Wilson, while the Brunswick and Vocalion labels featured Bobby Hackett, Dick Jurgens, Lawrence Welk and Frankie Masters!

Columbia's recording facilities during the Big Band Era were one of the best. Many of the company's New York sessions were recorded in Leidekranz Hall, an auditorium known for its outstanding acoustics. In those pre-tape days recording masters were cut directly to acetate — or wax-coated discs from which the metal stampers used in the pressing process were made. In addition to its stampers, Columbia also made a series of backup discs, or "safeties," which were recorded on 16-inch 33 1/3 R.P.M. acetate discs. While other recording companies are currently forced to use their worn or deteriorating stampers or inferior shellac pressings for remastering, Columbia is able to rely on its virtually unplayed safeties which offer excellent fidelity!

The current "Best of the Big Bands" series offers a wealth of material covering a wide scope of styles, both sweet and swing. In some cases these reissues contain material that has remained unissued for over 40 years! Releases featuring Harry James, Sammy Kaye, Les Brown, Les and

**BENNY GOODMAN**



**SAMMY KAYE**

Larry Elgart and Woody Herman are currently available along with packages by Eddy Duchin, Kay Kyser, Will Bradley, Lester Lanin, Cab Calloway, Artie Shaw, Hal Kemp, Claude Thornhill and Glen Gray. The Artie Shaw reissue contains unusual material by Artie's 1936 orchestra, which featured a string section, while the Hal Kemp album features many fine sides which have been unavailable since Kemp's death in 1940.

Unlike many previous big band reissues the "Best of the Big Bands" series is not merely a repackaged "Greatest Hits" format. Each album contains 16 tracks featuring a generous sampling of hits, along with obscure and unissued titles.

As an example, the Benny Goodman set features the famous Goodman versions of "Airmail Special" and "Why Don't You Do Right" along with usual gems like "What's New" and "Tangerine." A previously unissued version of "Don't Be That Way" is also on the set.

The Claude Thornhill disc features "Snowfall," "A Sunday Kind of Love,"

and a previously unissued version of "Stealin' Apples."

Some of the issues cover a short time span while others cover longer periods.

The Glen Gray album covers the period from 1932 to 1934 while the Cab Calloway collection covers the years 1932 to 1942. The listener can hear the change in Calloway's singing style as well as the changes in musical taste, from the album's 1932 version of "Dinah," through 1938's "F.D.R. Jones," to the 1942 version of "Minnie The Moocher."

The overall quality of the series is quite good. Remastering varies from album to album and most likely is based on the condition of the source material. Liner notes are well-written. One area that is lacking is the absence of recording dates and personnel. This is the one area that needs work, as many collectors and fans enjoy this information.

One can only hope that Columbia will continue the "Best of the Big Bands" series for several more years. This fan can only hope to see future releases by Dick Jurgens, Charlie Spivak, Glenn Miller, Charlie Barnet and Red Norvo.

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

**TAPE 2**

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

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# Daytime Diary

Much of radio had changed by 1955, but many of the durable daytime dramas — the Soap Operas — were still going strong as this log, reprinted from a 1955 Radio Magazine, indicates. On the following pages you'll see how fans kept up with their favorite programs.

NBC

MBS

ABC

CBS

## Morning Programs

|                              |   |  |  |                                     |
|------------------------------|---|--|--|-------------------------------------|
| 8:30<br>8:45                 | World News<br>Roundup                                     | Local Program  | John MacVane                                       |                                     |
| 9:00<br>9:15<br>9:30<br>9:45 |   | Robert Hurligh<br>Easy Does It<br>Cecil Brown<br>9:35 Easy Does It<br>(con.) | Breakfast Club                                     |                                     |
| 10:00                        | Mary Margaret<br>McBride<br>10:05 Norman<br>Vincent Peale | Cecil Brown  | My True Story                                      | Arthur Godfrey<br>Time              |
| 10:15<br>10:30<br>10:45      | Joyce Jordan, M.D.<br>Doctor's Wife<br>Break The Bank     | Guest Time*<br>News<br>10:35 Johnny Olsen<br>Show                            | 10:25 Whispering<br>Streets<br>When A Girl Marries |                                     |
| 11:00<br>11:15               | Strike It Rich  | Florida Calling With<br>Tom Moore<br>11:25 News, Holland<br>Engle            | Companion—Dr.<br>Mace<br>Paging The New            | Arthur Godfrey<br>(con.)            |
| 11:30<br>11:45               | Phrase That Pays<br>Second Chance                         | Queen For A Day<br>*Wed. Faith In Our<br>Time                                | Albert Warner, News<br>Your Neighbor's<br>Voice    | Make Up Your Mind<br>Second Husband |

## Afternoon Programs

|                                  |  |   |  |   |
|----------------------------------|--|---|--|---|
| 12:00<br>12:15<br>12:30<br>12:45 |  | Noon News<br>12:05 Down At<br>Holmesy's   | Valentino<br>Frank Farrell                     | Wendy Warren &<br>The News<br>Rosemary<br>Helen Trent<br>Our Gal Sunday     |
| 1:00<br>1:15<br>1:30<br>1:45     |  | Cedric Foster, News<br>Luncheon At Sardi's<br>Ted Steele Show<br>Game Of The Day? | Paul Harvey, News<br>Ted Malone                | Road Of Life<br>Ma Perkins<br>Young Dr. Malone<br>The Guiding Light         |
| 2:00<br>2:15<br>2:30<br>2:45     |  | Luncheon With Lopez<br>2:25 News, Sam<br>Hayes<br>Wonderful City                  | Martin Block                                   | Second Mrs. Burton<br>Perry Mason<br>This Is Nora Drake<br>The Brighter Day |
| 3:00<br>3:15<br>3:30<br>3:45     | News, Ben Grauer<br>3:05 Woman In Love<br>Pepper Young<br>Right To Happiness | Ruby Mercer Show  | Martin Block (con.)                            | Hilltop House<br>House Party  |
| 4:00<br>4:15<br>4:30<br>4:45     | Backstage Wife<br>Stalla Dallas<br>Young Widder Brown<br>Woman In My House   | Bruce & Dan<br>Tex Fletcher's<br>Wagon Show                                       | Latin Quarter<br>Matinee<br>Treasury Bandstand | News<br>Treasury Bandstand<br>4:55 News                                     |

# Daytime Diary

**BACKSTAGE WIFE** Mary Noble, wife of actor Larry Noble, is almost happy over the trouble actress Elise Shephard is causing for Larry. In an effort to make Larry increasingly dependent on her, Elise is undermining his self-confidence to the point where his career is in danger—and this means that he must turn to Mary for help and strength as he used to do before Elise came into their lives. Will this renew their love? NBC Radio.

**THE BRIGHTER DAY** On the surface, Don Harrick is a talented architect hired to plan the new Youth Center, and Lydia is his charming, devoted sister-in-law. But Reverend Dennis suspects the emotional strain underlying this relationship. Will he be able to help Lydia free herself from the bondage into which Don's selfishness has tied her ever since her husband's death? What happens when editor Max Canfield becomes important to her? CBS-TV and CBS Radio.

**THE DOCTOR'S WIFE** Dr. Fred Conrad is a fine assistant, and Dan has no intention of losing him. Even the difficulty that might have arisen from Fred's feeling for Dan's wife Julie seems to have been smoothed away. But as time goes on a curious situation develops—a situation which cannot go unnoticed in a town as small as Stanton. Will Julie be making a mistake if she tries, with her usual efficiency, to handle it herself? NBC Radio.

**THE GUIDING LIGHT** The knowledge that her former husband, Dr. Dick Grant, is alive and apparently well raises an irresistible hope in Kathy's heart—a hope that Dick's friend, Dr. Jim Kelly, tries instinctively to discourage even before he knows about the new friendships and loyalties Dick formed in New York. Is Kathy to know heartbreak again after realizing the depth of her love for Dick? And what about the Bauers' new domestic problem? CBS-TV and CBS Radio.

**HILLTOP HOUSE** A pathetic problem in loyalty occupies Julie as Alvin Butler, released from prison, finds he can only clear his name at the expense of his wife's health. Knowing that she cannot stand the shock of learning that her father was the real criminal, Alvin must content himself with regaining the love and faith of his children, who have been Julie's charges at Hilltop. Meanwhile, will Julie's cousin Nina really wreck her marriage? CBS Radio

**JUST PLAIN BILL** Bill Davidson and his daughter Nancy stand at opposite sides of an important question. Nancy believes everyone should mind his own business, and has pleaded with her father to keep out of trouble by letting his friends solve their own problems. But Bill's deepest belief is that all men must help one another. Despite his love for Nancy and her family, he refuses to turn a deaf ear to any friend in trouble. Will he regret it one day? NBC Radio

**LORENZO JONES** Still suffering from a complete lapse of memory, Lorenzo feels that Belle is a threat to his happiness rather than the wife he once loved so deeply and—Belle believes—would still love if he could regain his memory. Only when Belle is on the verge of giving up and leaving does Lorenzo show any sign of recalling the past, but the vague flicker has never lasted. Is there any hope for Belle? NBC Radio.

**MA PERKINS** A problem unhappily reminiscent of one that King Solomon solved faces Ma as Gladys and Joe discover their missing baby—in the home of a young couple who innocently hoped to



"JUST PLAIN BILL"  
Arthur Hughes as Bill Davidson



**"MA PERKINS"**

Murray Forbes (left) as Willy Fitz; Charles Egelston as Shuffle Shober; Virginia Payne as Ma Perkins.

adopt her and have grown to love her. There seems no way of avoiding heart-break, but fate takes a hand. What about the future of the young family so dear to Ma's heart? And what about the new—and unexpected—problem? CBS Radio.

**OUR GAL SUNDAY** The death of Leslie Northurst removes the most serious threat that has ever menaced the happiness of Sunday and Lord Henry, for now Lord Henry's title and estates can no longer be endangered by Leslie's false claim. But Sunday quickly realizes that it has given way to another danger—for Lord Henry had an excellent motive for wanting Leslie out of the way. What happens as suspicion gathers around Henry? CBS Radio.

**PEPPER YOUNG'S FAMILY** While the Youngs search desperately for Peggy's husband Carter, Carter himself is clumsily trying to establish a new life for himself in New York, convinced that if he returns to Elmdale criminal charges against him will disgrace the family. What part will pretty, helpful Noel play in this life? And what of Peggy, who finds Biff Bradley and Dave Wallace taking up more and more of her time? NBC Radio.

**PERRY MASON** Sam Merriweather is a very wealthy, powerful man—and this, Perry knows, explains the strange events that have suddenly begun to upset the smooth efficiency of his organization. Is Sam's secretary Lois really losing her grip? Or is Sam's daughter Eve responsible for the odd things Lois appears to have done? Whatever the plot is, will it succeed before Sam learns that Lois is his real daughter, Eve an impostor? CBS Radio.

**THE RIGHT TO HAPPINESS** Ever since Miles Nelson first embarked on a political career, Annette Thorpe has made herself a powerful force in both his public and private life. Not even Miles himself can remain blind to Annette's unconcealed hatred of Carolyn, but he believes he can retain control of the situation and still avail himself of Annette's considerable influence. But Carolyn knows Miles is deceiving himself. NBC Radio.

**THE ROAD OF LIFE** Dr. Jim Brent continues his attentions to Sibyl Overton Fuller, hoping to unmask her role in Jocelyn's deportation. But Sibyl has deceived herself into believing that Jim really loves her and will divorce Jocelyn. What will happen as Sibyl tries to force the issue and as she herself is subjected to pressure by those who know her secret? And how will Jim react when he learns that Jocelyn, too, has a secret—the child she is to bear him? CBS-TV and CBS Radio.



**"OUR GAL SUNDAY"**

Karl Swenson as Lord Henry Brinthrope; Vivian Smolen as Sunday.

## DAYTIME DIARY

### THE ROMANCE OF HELEN TRENT

Buoyed up by hope that Gil Whitney's divorce from his wife Cynthia will at last clear the way for his marriage to her, Helen refuses to take seriously the constant pursuit of millionaire Brett Chapman. But Chapman has vowed that he will recapture Helen's interest. Has he found an unwitting ally in Gil's own jealousy—and another in Gil's pretty secretary, Fay Granville? CBS Radio.

**ROSEMARY** Bill's newspaper campaign against the drug-pushing criminals who have been getting to Springdale's youngsters has brought him up against bigger opposition than he realizes. Time after time he and the police find themselves on the verge of success only to have it slip out of their reach. How soon will Bill realize that Ray Calder, considered a friend by Rosemary, has a lot to do with this? CBS Radio.

**SECOND HUSBAND** Despite her faith in Wayne's love, Diane Lockwood cannot help wondering if her second marriage will turn out to be a mistake. Her two children are still not completely reconciled to accepting Wayne as their father, and Wayne's family have never given up hoping that his cousin, Claire Walcott, would become his wife. Will Claire, with the subtle help of Wayne's mother, manage to cause real trouble in this new marriage? CBS Radio.



"ROMANCE OF HELEN TRENT"  
Julie Stevens as Helen Trent

### THE SECOND MRS. BURTON

Terry's mother-in-law, the dowager Mrs. Burton, is so determined to run the lives of her children that she seems willing to damage her own interests to keep them from acting independently. In the recent fracas over the paper she and Stan jointly own, she very nearly defrauded herself as she tried to teach Stan a lesson. If she got married—as the family hopes she will—would she really be less of a problem? CBS Radio.

**STELLA DALLAS** Lovely Janice Bennett had thrown new complications into the already tangled situation involving Stella's daughter Laurel. In an effort to save Laurel's marriage, Stella has encouraged a pretended romance between Janice and Stanley Warrick, whose mother has tried to engineer a divorce between Laurel and Dick Grosvenor. Has Stella only hastened disaster? NBC Radio.

**THIS IS NORA DRAKE** The bitter aftermath of her husband Fred's death is slightly relieved for Nora as she and the police succeed in bringing to justice the criminals responsible for it. But punishing them is another problem—a problem complicated for Nora by a new and puzzling friendship. What part will the attractive young reporter David play in her life—and what strange relationship develops with his sister? CBS Radio.

### WENDY WARREN AND THE NEWS

Busy days as editor of a small-town paper give Wendy the illusion that her life is fully occupied. But she knows all too well that it is an illusion, for the happiness of her marriage to Mark—even though it ended in tragedy—has left her with the knowledge that a career is not enough to fill her life completely. CBS Radio.

### WHEN A GIRL MARRIES

The trumped-up accusation of bribery against which Harry Davis must defend himself has caused Joan to undertake some dangerous activities. Probing for the secrets of the gambling underworld which threatens them, she has made more enemies and some odd friends—and loyalty to these new friends leads Joan to a crisis. Will she have to call on Phil Stanley for help? ABC Radio.

### WOMAN IN MY HOUSE

Now that the Carters are more or less grown-up, there aren't so many of them around the Carter house much of the time. And yet, no matter how far they roam, they keep coming back to the center of the family





**"STELLA DALLAS"**

From left: NBC sound Engineer; Vivian Smolen as Laurel Dallas Grosvenor ("Lolly Baby"); Anne Elstner as Stella; director Richard Leonard

when there are problems to be solved. Jessie Carter knows that it is now her function to know when to help, how much to help—and when not to help at all. NBC Radio.

**YOUNG DR. MALONE** Marcia Sutton Mason finds herself caught in her own trap as the friendship she invented for Tracey Malone turns out to be the real thing. Will she continue with the plan she and her ambitious husband conceived—the plan that, if successful, will destroy Jerry Malone's position as head of the Dineen Clinic and put Ted in his place? Or will loyalty to Tracey make a startling change in her whole life? CBS Radio.

**YOUNG WIDDER BROWN** Though he knows that he was tricked into marriage with Millicent, Dr. Anthony Loring is at last forced to realize that at the moment there is no legal way of ending that marriage. Faced with the knowledge that he must renounce all hope of a future with Ellen Brown, Anthony becomes strangely ill, and his illness causes an important change in Ellen's life. NBC Radio.



**"YOUNG WIDDER BROWN"**  
 Florence Freeman as Ellen Brown; Ned Wever as Dr. Anthony Loring

**OCTOBER**

**Old Time Radio Classics — WBBM-AM 78**  
**MONDAY thru FRIDAY 8:00-9:00 P.M.**  
**SATURDAY and SUNDAY 8:00-10:00 P.M.**

| Sunday  | Monday   | Tuesday  | Wednesday  | Thursday  | Friday  | Saturday   |
|---|--|--|--|---|---|--|
|   | <b>1</b><br>NFL Football<br>NO RADIO CLASSICS  | <b>2</b><br>Dragnet<br>Easy Aces                   | <b>3</b><br>Thin Man<br>Guiding Light            | <b>4</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS   | <b>5</b><br>Mollie Mystery Theatre<br>Charlie McCarthy      | <b>6</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS  |
| <b>7</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS                 | <b>8</b><br>NFL Football<br>NO RADIO CLASSICS  | <b>9</b><br>Lights Out<br>Easy Aces                | <b>10</b><br>Have Gun. Will Travel!<br>Third Man | <b>11</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS  | <b>12</b><br>Jerry of the Circus<br>Candy Matson, Detective | <b>13</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS |
| <b>14</b><br>Third Man<br>Jack Benny<br>Dragnet<br>Theatre Royale | <b>15</b><br>NFL Football<br>NO RADIO CLASSICS | <b>16</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS | <b>17</b><br>The Shadow<br>Charlie McCarthy      | <b>18</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS  | <b>19</b><br>Lights Out<br>Guiding Light                    | <b>20</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS |
| <b>21</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS                | <b>22</b><br>NFL Football<br>NO RADIO CLASSICS | <b>23</b><br>Jack Benny<br>Easy Aces               | <b>24</b><br>Academy Award<br>Just Plain Bill    | <b>25</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS  | <b>26</b><br>The Fat Man<br>Jack Armstrong                  | <b>27</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS |
| <b>28</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS                | <b>29</b><br>NFL Football<br>NO RADIO CLASSICS | <b>30</b><br>Lights Out<br>Easy Aces               | <b>31</b><br>The Shadow<br>Charlie McCarthy      | <b>PLEASE NOTE:</b> Due to WBBM's commitment to news and sports, <i>Old Time Radio Classics</i> may be pre-empted occasionally for late-breaking news of local or national importance, or for unscheduled sports coverage. In this event, vintage shows scheduled for <i>Old Time Radio Classics</i> will be rescheduled to a later date. |   |  |

**NOVEMBER**

**Old Time Radio Classics — WBBM-AM 78**  
**MONDAY thru FRIDAY 8:00-9:00 P.M.**  
**SATURDAY and SUNDAY 8:00-10:00 P.M.**

| Sunday   | Monday   | Tuesday  | Wednesday  | Thursday   | Friday  | Saturday  |
|--|--|--|--|--|---|---|
| <b>PLEASE NOTE:</b> All of the programs we present on <i>Old Time Radio Classics</i> are syndicated rebroadcasts. We are not able to obtain advance information about storylines of these shows so that we might include more details in our <i>Radio Guide</i> . However, this easy-to-read calendar lists the programs in the order we will broadcast them. Programs on <i>Old Time Radio Classics</i> are complete, but original commercials and network identification have been deleted. This schedule is subject to change without notice. |  |  |  | <b>1</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS  | <b>2</b><br>Lum and Abner<br>Front Page Farrell     | <b>3</b><br>Dragnet<br>Jack Benny<br>The Line-Up<br>Joe Palooka   |
| <b>4</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS  | <b>5</b><br>NFL Football<br>NO RADIO CLASSICS  | <b>6</b><br>Blackhawk Hockey &<br>Election Coverage<br>NO RADIO CLASSICS | <b>7</b><br>The Bickersons<br>Smiths of Hollywood  | <b>8</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS  | <b>9</b><br>Charlie Chan<br>The Shadow              | <b>10</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS                |
| <b>11</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS   | <b>12</b><br>NFL Football<br>NO RADIO CLASSICS | <b>13</b><br>Big Town<br>Lum and Abner                                   | <b>14</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS | <b>15</b><br>Mandrake the Magician<br>Lights Out   | <b>16</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS  | <b>17</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS                |
| <b>18</b><br>Dragnet<br>Pat Novak for Hire<br>The Shadow<br>Third Man  | <b>19</b><br>NFL Football<br>NO RADIO CLASSICS | <b>20</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS                       | <b>21</b><br>Duffy's Tavern<br>Theatre Royale      | <b>22</b><br>Jack Benny<br>Thanksgiving<br>Special | <b>23</b><br>Our Miss Brooks<br>Strange Dr. Weird   | <b>24</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS                |
| <b>25</b><br>The Big Story<br>Jack Armstrong<br>Sherlock Holmes<br>Dragnet   | <b>26</b><br>NFL Football<br>NO RADIO CLASSICS | <b>27</b><br>Fred Allen<br>Jerry of the Circus                           | <b>28</b><br>The Shadow<br>Charlie McCarthy        | <b>29</b><br>Blackhawk Hockey<br>NO RADIO CLASSICS | <b>30</b><br>Gasoline Alley<br>Penny Singleton Show | <b>Dec. 1</b><br>Dragnet<br>Lights Out<br>Jack Benny<br>Third Man |

# 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 6th

### AN AFTERNOON WITH LES TREMAYNE

**FIRST NIGHTER** (10-25-40) "Three Who Faced Death" starring **Les Tremayne** and Barbara Luddy in the story of an amnesia victim who is accused of murder. Campana Products, NBC. (9:35; 6:10; 7:50)

**BOB CROSBY SHOW** (3-5-44) In a broadcast from El Toro Marine Base, it's Bob Crosby and the Bobcats,

the Pied Pipers, and guest Gail Robbins. Announcer is **Les Tremayne** who joins in the fun by singing "Who Threw The Overalls in Mistress Murphy's Chowder!" AFRS rebroadcast (9:05; 10:40; 6:55)

**READER'S DIGEST RADIO EDITION** (2-12-48) "The Baron of Arizona" starring Joseph Cotten in the true story of a man who actually convinced the United States government that he owned the State of Arizona. Host for the program is **Les Tremayne**. Hallmark Cards, CBS. (12:55; 16:50)

**THE THIN MAN** (7-13-48) "The Haunted Hams" starring **Les Tremayne** and Claudia Morgan as Nick and Nora Charles in a light-hearted mystery-comedy. The "Hams" are members of the theatrical troupe whose barn burns down. Cast includes Mercedes McCambridge and Parker Fennelly. Ed Herlihy announces. Pabst Blue Ribbon Beer, NBC. (14:10; 15:10)

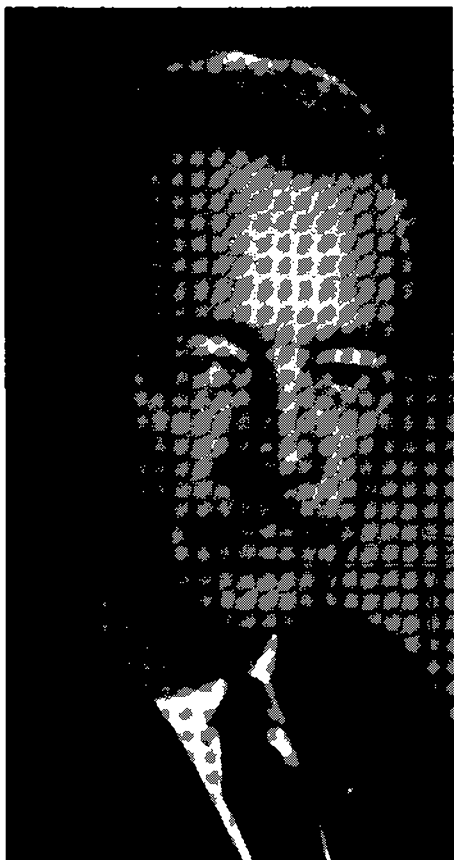
**OUR SPECIAL GUEST** will be **LES TREMAYNE** who plans to join us "live and in person" at our studio in the Museum of Broadcast Communications. He'll be on hand to talk about his long and successful career in radio and television. **Listeners are invited to join the studio audience at the Museum for autographs and photographs.**

### SATURDAY, OCTOBER 13th TRIBUTE TO HOWARD DUFF

**NOTE:** We pay our respects to the talented performer who died on July 8, 1990 at the age of 76.

**ADVENTURES OF SAM SPADE** (1940s) "The Flopsy, Mopsy and Cottontail Caper" starring **Howard Duff** as the detective who vies with another private eye for a job at a charity affair. Lurene Tuttle is featured as Spade's faithful secretary, Effie Perrine. Wildroot Creme Oil, CBS. (17:20; 10:50)

**SUSPENSE** (1-10-48) "The Kandy Tooth" stars **Howard Duff** as detective Sam Spade in the first hour-long Suspense program, hosted by Robert Montgomery. It's a re-opening of the Maltese Falcon case with the return of Caspar Gutman, who asks Spade to find a special "kandy tooth" inside a man's



LES TREMAYNE

bridgework. Joe Kearns is co-starred as Gutman, with Lurene Tuttle as Effie, plus Bill Johnstone, Cathy Lewis, Wally Maier, Jay Novello, Jeanette Nolan, Jack Edwards, Sidney Miller, Hans Conried. Sustaining, CBS (19:56; 13:58; 23:58)

**SPEAKING OF RADIO** (8-25-75) Actor **Howard Duff** reminisces about his long career in radio and motion pictures in a conversation with Chuck Schaden recorded at Duff's Malibu, California home. (28:00)

**SUSPENSE** (5-10-59) "On A Country Road" starring **Howard Duff** and Ida Lupino in the classic Suspense drama about a husband and wife, returning from a picnic during a storm, who hear about an escaped lunatic armed with a meat cleaver. (This is the fourth and final telling of this story on the Suspense series.) Sustaining. CBS. (7:05; 7:30; 3:00)

**ADVENTURES OF SAM SPADE** (6-19-49) "The Apple of Eve Caper" starring **Howard Duff** as Dashiell Hammett's private investigator who tries to prevent two ladies from fighting. Lurene Tuttle is Effie Perrine. Wildroot Creme Oil, CBS. (11:02; 17:36)

#### SATURDAY, OCTOBER 20th SALUTE TO JIMMY STEWART

**SCREEN DIRECTORS PLAYHOUSE** (12-9-49) "Call Northside 777" starring **James Stewart** recreating his role from the 1948 motion picture about a reporter who tries to prove a convicted killer is innocent of murdering a police officer. Cast includes William Conrad, Stacy Harris, Peggy Weber, Paul Frees. Sustaining, NBC. (13:40; 16:15)

**SIX SHOOTER** (1954) **James Stewart** stars as Britt Ponset, Texas plainsman who meets "A Stranger With A Song." Cast includes Ben Wright, Barney Phillips, Will Wright. Stewart, as Ponset, "sings" briefly in this episode! Syndicated, AFRS (11:00; 15:30)

**LUX RADIO THEATRE** (11-5-45) "Destry Rides Again" starring **James Stewart** and Joan Blondell in a radio version of the 1939 film. Jimmy recreates his screen role in this action-filled Western satire as he tames a rowdy town without violence and calms a boisterous dance-hall girl, Blondell (in the role Marlene Dietrich played on the screen) This is a recording of a Lux rehearsal. Lux Soap, CBS. (18:10; 16:45; 17:55)

**SUSPENSE** (12-1-49) "Mission Completed" is a special Pearl Harbor anniversary drama starring **James Stewart** as a paralyzed World War II veteran, haunted by fears related to his confinement in a Japanese Prisoner of War camp. AutoLite, CBS. (15:50; 13:00)

**OUR SPECIAL GUEST** will be *Nostalgia Digest* columnist and film buff **BOB KOLOSOSKI** who will be on hand throughout the afternoon to talk about the fascinating film career of **James Stewart**.

#### SATURDAY, OCTOBER 27th ANNUAL HALLOWE'EN SHOW

**MURDER AT MIDNIGHT** (8-17-47) "Island of the Dead" is the story of a dead man who comes back . . . for revenge! Syndicated. (10:50; 14:15)

**LIFE OF RILEY** (10-29-44) William Bendix stars as Chester A. Riley, up to his old tricks for Hallowe'en as he tries to prove to his son that ghosts don't exist. Paula Winslowe is Peg Riley, Conrad Brynon is Junior, John Brown is Digby O'Dell, the friendly undertaker. American Meg Institute, NBC. (15:00; 14:50)

**SUSPENSE** (12-2-48) "The Hands of Mr. Ottermole" starring Claude Rains and Vincent Price in the famous story of a stranger who practices his grim trade. AutoLite, CBS. (9:05; 20:30)

**GREAT GILDERSLEEVE** (10-29-47) Harold Peary stars as Throckmorton P. Gildersleeve, the Water Commissioner. Gildy meets Mrs. Downruple, a new water customer, and plans a cozy Hallowe'en party for two. Cast features Walter Tetley as LeRoy, MaryLee Robb as Marjorie, and Lillian Randolph as Birdie. Kraft Foods, NBC. (14:50; 16:10)

**INNER SANCTUM** (11-12-25) "The Wailing Wall" starring Boris Karloff in a reworking of "The Black Cat." A man murders his wife, then seals her up in the wall of his home. Raymond opens the creaking door of the Inner Sanctum! Lipton Tea and Soup. CBS. (13:20; 16:25)

**JACK BENNY PROGRAM** (10-31-48) Jack and the Beverly Hills Beavers go Trick or Treating and stop at Dennis Day's house to scare Dennis' mother (Verna Felton). Artie Auerbach appears as Mr. Kitzel. Jack and the Sportsmen Quartet do a Hallowe'en commercial. Lucky Strike Cigarettes, NBC. (7:40; 12:10; 8:20)

(NOTE — Today's program will be carried on a special Ghost-to-Ghost network.)



# THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

## NOVEMBER

SATURDAY, NOVEMBER 3rd  
QUIZ KIDS REUNION

**QUIZ KIDS (3-28-43)** From New York City, Chief Quizzer Joe Kelly introduces special guest Fred Allen as "official judge" for this show featuring Joel Kupperman, Harvey Bennett Fishman, Smylla Brind, Richard Williams and Gerard Darrow, Alka Seltzer, NBC. (12:45; 15:40)

**JACK BENNY PROGRAM (4-6-41)** It's the Quiz Kids vs. the Jell-O Kids as Jack and the gang trade quips with Gerard Darrow, Richard Williams, Claude Brenner and Joan Bishop. The Jell-O Kids are Phil, Mary, Don and Dennis. Jack is the Quizzer! Jell-O, NBC. (9:30; 6:00; 14:00)

**QUIZ KIDS (10-3-48)** Joe Kelly quizzes Patrick Owen Conlon, David Koska, Joel Kupperman, Lonnie Lunde, and Shelia Conlon. Alka Seltzer, NBC. (10:33; 8:50; 11:05)

**FRED ALLEN SHOW (3-2-47)** The Quiz Kids are guests as they participate with Fred in a murder mystery, "Mayhem in the Penthouse." Joining regulars Portland Hoffa, Minerva Pious, Kenny Delmar, Parker Fennelly, and Peter Donald, are Quiz Kids Joel Kupperman,

Lonnie Lunde, Naomi Cooks and Jack Rooney. Featured are the DeMarco Sisters, Al Goodman and the orchestra. Shefford Cheese, Tenderleaf Tea, NBC. (15:00; 12:44)

**QUIZ KIDS (5-16-43)** In a broadcast from Chicago, home base for the Quiz Kids, guest Bing Crosby takes over from Joe Kelly as quizmaster. The Kids are Claude Brenner, Robert Anver, Ruthie Duskin, Gerard Darrow, Richard Williams. Ruthie sings a duet with Bing! Alka Seltzer, NBC. (12:10; 17:15)

**OUR SPECIAL GUESTS**, joining us "live and in person" at our studio in the Museum of Broadcast Communications will be former **QUIZ KIDS LON LUNDE, RUTH DUSKIN FELDMAN** (author of the book, "Whatever Happened to the Quiz Kids"), **SHELIA CONLON**, and **PATRICK OWEN CONLON**. They'll be with us to celebrate the 50th Anniversary of the Quiz Kids program (which made its radio debut June 28, 1940) and to remember their days on the air as nationally famous personalities. **Listeners are invited to join the studio audience at the Museum for autographs and photographs.**



THE QUIZ KIDS

**SATURDAY, NOVEMBER 10th  
LITTLE ORPHAN ANNIE  
AND OTHER RADIO ADVENTURES**

**LITTLE ORPHAN ANNIE** (1940) Isolated episode in the long-running after-school adventure starring **Shirley Bell** as Annie with Allan Baruch as Joe Cornstasse. Annie and Joe follow a suspicious woman to the Black Cat Cafe. Announcer Pierre Andre urges listeners to send for Annie's new Identification Tag and Chain premium. Ovaltine, WGN/NBC. (13:40)

**OUR SPECIAL GUEST**, joining us "live and in person" at our studio in the Museum of Broadcast Communications, will be **SHIRLEY BELL COLE** who starred for almost ten years as radio's Little Orphan Annie. **Listeners are invited to join the studio audience at the Museum for autographs and photographs.**

**LITTLE ORPHAN ANNIE** (1940) Another isolated episode from the series. **Shirley Bell** as Annie and Allan Baruch as Joe Cornstasse hide from pirates who are diving for pearls. Announcer Pierre Andre urges kids to send in for Orphan Annie's 1940 Shake-up Mug! Ovaltine, WGN-NBC. (14:15)

**ARCHIE ANDREWS** (8-7-48) Bob Hastings stars as Archie with Harlan Stone as Jughead. Archie and his family try to keep cool when it's 90 degrees in the shade! Swift and Company, NBC. (18:40; 10:25)

**BUSTER BROWN GANG** (5-15-48) Smilin' Ed McConnell and the whole gang from Hollywood: Alkalai Pete, Froggy the Gremlin, Squeaky the Mouse, Midnight the Cat. Smilin' Ed tells the story of the Pirate and the Parrot. Buster Brown Shoes, NBC. (16:35; 11:50)

**ADVENTURES OF FRANK MERRIWELL** (3-5-49) Lawson Zerbe stars as Merriwell in "The Championship Game." Yale plays a series of basketball games with the University of Illinois but a big snowfall causes trouble. Sustaining, NBC. (13:45; 15:20)

**LET'S PRETEND** (1950s) Uncle Bill Adams takes the Pretenders on a journey to hear the story of "Beauty and the Beast." Sustaining, CBS. (13:30; 14:30)

**SATURDAY, NOVEMBER 17th  
ANNUAL THANKSGIVING SHOW**

**SOLDIERS IN GREASEPAINT** (11-25-43) An all-star Thanksgiving Morning broadcast saluting the show business performers who entertain our World War II men and women with USO shows. Hosts Bob Hope and Jack Benny present Al Jolson, Frederic March, Jascha Heifetz, Martha Raye, Kay Francis, Carole Landis, Judith Anderson, Jackie Heller, Merle Oberon, Jerry Colonna, Andy Devine, Jimmy Burke, Jinx Falkenberg, Fay Mackenzie, Anna Lee, John Garfield, Frances Langford. Very patriotic. Sustaining, NBC. (14:55; 10:39; 19:21)

**LIFE OF RILEY** (11-19-44) Riley sets out to shoot a turkey for Thanksgiving dinner. William Bendix is

Chester A. Riley with Paula Winslowe as Peg, Conrad Binyon as Junior, John Brown as Digby O'Dell, the friendly undertaker. American Meat Institute, NBC. (11:00; 11:45)

**EDDIE CANTOR SHOW** (11-22-44) Eddie prepares Thanksgiving dinner and guest Alan Ladd shows up as a tough guy hired to kill the turkey! Bert Gordon is the Mad Russian, announcer is Harry VonZell. Sal Hepatica, Trushay, NBC. (10:05; 8:45)

**CASEY, CRIME PHOTOGRAPHER** (11-25-48) Statz Cottsworth stars as Casey who plans a Thanksgiving outing, but decides to help a friend first. Toni Home Permanent, CBS. (18:01; 11:51)

**PHILCO RADIO TIME** (11-26-47) Bing Crosby welcomes guest Frankie Laine to his Thanksgiving program, then narrates the dramatic story of Lt. Philip Nolan, the "Man Without A Country." Philco, ABC. (9:35; 20:00)

**JACK BENNY PROGRAM** (11-28-48) It's Mary Livingstone's turn to have the gang over for Thanksgiving dinner. In a speech, Jack invites the Pilgrims landed at Cape Cod! Lucky Strike Cigarettes, NBC. (15:50; 11:50)

**SATURDAY, NOVEMBER 24th  
RADIO TO GET INTO  
THE HOLIDAY SPIRIT BY**

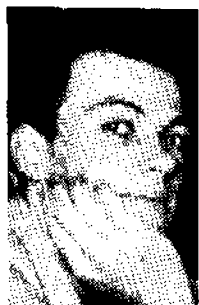
**LIFE WITH LUIGI** (12-20-48) Pasquale discovers that his name is not on Luigi's Christmas list! J. Carroll Naish stars as Luigi Basco with Alan Reed as Pasquale. AFRS rebroadcast. (9:45; 15:10)

**LUX RADIO THEATRE** (12-10-51) "The Lemon Drop Kid" starring Bob Hope and Marilyn Maxwell with: Verna Felton, Jack Kruschen, William Conrad, Lief Erickson. Bob and Marilyn recreate their 1951 screen roles in this Damon Runyon story about a race track tout in debt to the mob for \$10,000. Hope must retire the debt by Christmas -- or else! Lux Soap, CBS. (18:25; 20:40; 19:55)

**JACK BENNY PROGRAM** (12-19-54) Jack plans a Palm Springs Christmas party for the entire cast: Mary Livingstone, Dennis Day, Eddie "Rochester" Anderson, Bob Crosby, Don Wilson. Artie Auerbach is featured as Mr. Kitzel; Mel Blanc is Benny's landlord. Dennis sings a Christmas medley and the Sportsmen present a "Palm Springs version" of "Winter Wonderland." Lucky Strike Cigarettes, CBS. (10:55; 15:45)

**CHRISTMAS SPECIAL** (1940s) "Jingle Bell's Happiest Christmas" starring Charles Colburn. Story of a young boy who hopes his racehorse, Jingle Bells, will win the race so his mother can have a needed operation. Syndicated. (1:24; 12:05; 13:30)

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



I REMEMBER IT WELL<sup>000</sup>

## Voyage Beyond The Three R's

BY DAN MCGUIRE

Oh, the glory of a grammar school grad! Proud families granted us favored status. Younger schoolmates envied and idolized us. Summer vacation took on an added glow.

Alas! As with all things, the day of reckoning arrived. Our high school careers began, and we were again the new kids.

Our semi-rural suburb had no high school of its own. District regulations enabled us to attend any Chicago school (subject to enrollment limits). During our last semester at James Giles Elementary we received sign-up sheets and information about various schools.

Several girls and boys elected to attend Schurz or Taft, two northwest side schools. A few of the athletic males chose Lane Technical High. Lane was an all-boy school with a reputation for strict discipline. It was a long way into the city (near the famed Riverview amusement park), but boasted some of the city's best interscholastic teams for the sports-minded.

After studiously evaluating all the information given us, I selected Steinmetz High School for two very significant reasons. 1: Most of my classmates were going there. 2: It was closest to home.

Distance was not a trivial factor in this decision. Kids under eighteen didn't own cars, and there was no fleet of school buses or parental car pools dropping students at the school door.

At Giles, some kids rode bicycles to school. Most of us lived close enough to walk. Our trip to Steinmetz would take an

hour (in good weather) and involve three Chicago Surface Lines buses.

I walked four blocks (less than some kids) to Irving Park Road, our nearest arterial route into Chicago. A motorized shuttle bus was *scheduled* to arrive every twelve minutes. It took us to Neenah Avenue, end-of-the-line for the Irving trolley bus.

If the trolley bus was ready to go, we rode it two blocks to Narragansett, the connecting north-south line. If it wasn't there or was just turning around, we could walk the two blocks faster. Then, however, we risked encountering a grumpy Narragansett driver who would demand: "How come your transfer's not punched?"

On this last leg of the trip, the bus became crowded with students. In heavy traffic, on a narrow street, it proceeded at a turtle's pace. Many mornings we poured off the bus with just moments to spare.

Other Steinmetz alumni, who transferred at points about five blocks from the school, tell me they frequently despaired of the bus ever arriving. They would begin walking briskly, run the last block or so, and arrive at school panting and sweating. Often the bus passed them when the campus was in sight.

Newly arrived freshmen were apt to be awed by the immense size of Steinmetz. Giles graduates were products of a square-shaped building with four classrooms on each of two floors — just enough for eight grade levels.

Our high school commanded a full city



STEINMETZ HIGH SCHOOL, CHICAGO

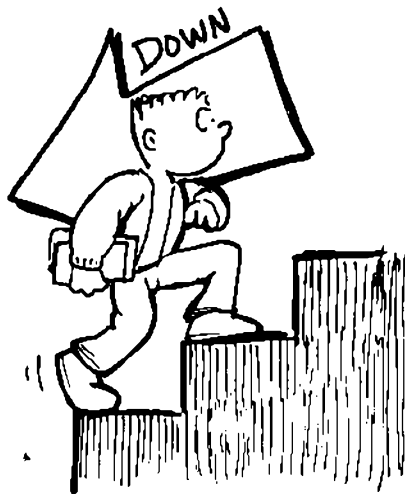
block. It stood three stories tall, with wings extending back to the alley on each of the east-west side streets. At its center, a partial fourth floor (used by band and orchestra classes) and twin towers lent a fortress appearance.

Stairways at Giles were wide enough for us to march in or out five abreast without crowding. Here they were twice as wide. Yet, with the student population close to 3,000, stairs were designated "Up" or "Down," with large red arrows posted for those in need of remedial reading courses.

The disoriented "freshies" were easy to spot. They were the ones being buffeted left and right by a tide of young humanity as they struggled up the stairs marked "Up."

Finding assigned classrooms was a challenge until you acclimated to the numbering system. On city streets, even numbers are on one side, odds on the other. Here, odd numbers were in the south hall of the building, evens in the north.

If you forgot that some rooms hid around the corners on the two wings, you might travel a hallway several times, fruitlessly rechecking numbers. By the time a sympathetic hall guard steered you to the room, other students evaporated into their classes and you were marked "absent."





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## I REMEMBER IT WELL

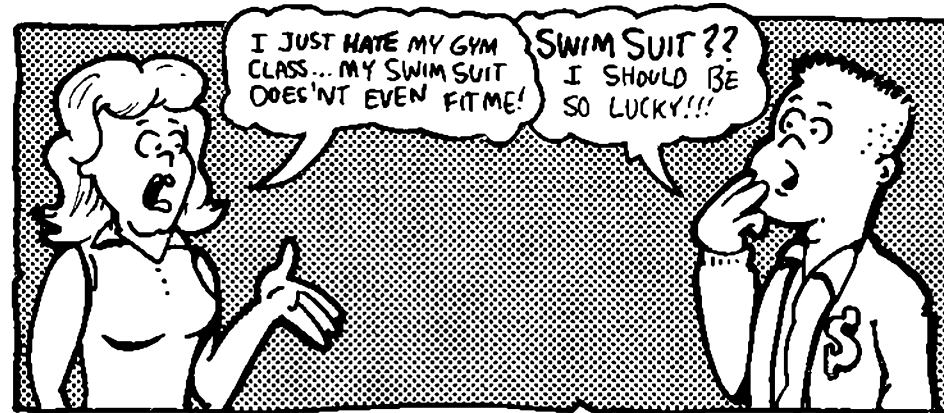
Between bells, we had five minutes to depart one class ("in an orderly fashion, like young ladies and gentlemen") and reach the next, making washroom stops as needed. Suppose you left room 120 bound for 317. You joined the herd and walked at as brisk a pace as possible past slowpokes and loitering socializers (how did they have the time?). After fighting up two flights on the "Down" stairway, you paused to remember if you must go left or right. Heaven help you if you'd forgotten a book and had to detour to your locker.

**Lockers.** There was another revolting development. No more girls' and boys' cloak rooms. You paired up with a buddy or girl friend (same sex, please) and shared a locker. Hardware stores did a land office business on combination locks the month before school opened. You needed a lock for your individual locker in gym class, too.

For weeks you carried the locker combination on a slip of paper in your wallet. When you finally had the "combo" memorized, you threw the note away. Two days later you spun the dial and your mind went blank. You went to several classes unprepared until you caught up with your locker partner and he or she refreshed your memory.

At least three-fourths of Giles pupils lived close enough to walk or ride bikes home for lunch. At Steinmetz, probably 85% of the student body ate at school, while another 10-12% patronized the neighborhood "shop shops."

Lunchroom patrons had two choices. You could bring a brown bag lunch. Or you could buy a lunch at the cafeteria. To be fair, if you selected judiciously, the cafeteria offered well-balanced, nutritional meals. But let's face it. High school, college and army chow is generally bland at best, and at its worst, well... If I didn't have a sack lunch, I usually ate plain hamburgers and fries, both liberally doused with ketchup.



Knowing that swimming was part of gym class, some freshman boys brought swim trunks. Surprise, fellas! Boys swam nude. It embarrassed a few shy kids, what with rowdy lockerroom humor. I was prepared, having been exposed to this practice at the "Y."

("Exposed to this." Yuk, yuk! That's a joke, son!)

Girls got to wear tank suits, albeit drab, ill-fitting ones. They used safety pins and chains to keep them from falling off. Rules were a little looser for girls, too. They sat out swim sessions in the bleachers when they had the monthly "female trouble." Some girls who really hated swimming could convince PE teachers that they had "trouble" three or four times a month.

Female freshies took a giant step forward in the fashion area. They began wearing nylons and using make-up. These were grown-up privileges most girls enjoyed only on very special occasions (if at all) while in grammar school.

We experimented with a raft of new styles in high school. Angora and cashmere sweaters, penny loafers (with coins inserted in the flaps), poodle skirts and pony tails (on girls only in those days). For guys, hip-hugging jeans, pegged pants, turned up shirt collars, crew cuts, cleats on shoes and the infamous D-A haircut.

We could devote a whole column to the fashions and fads, but it's almost time for classes to let out.

Even with staggered schedules, going

home was a mob scene. Hundreds of kids streamed into the streets at the same time. All trying to board a few buses already half-filled with adults who wished they had traveled earlier or later.

We didn't all get on the first bus, of course. Even on the third or fourth, we were wedged in tight, falling over seated passengers when the bus swayed. Kids who rode short distances had to start almost immediately negotiating their way to the door. Don't drop a book or you may never see it again.

Those of us who rode a long way eventually found a seat and could stretch our legs and relax. Some kids actually began reading assignments. Jeez!

High school took a big bite out of our free time. In grammar school we attended classes from 9 a.m. to 3:15. I could walk to Giles in three minutes. Steinmetz classes started at 8 a.m. Now I rose at 6 and was seldom home before 4:30.

All these unforeseen adjustments (and others) were among what our grammar school principal alluded to at graduation as "new and exciting challenges." But Mr. Leigh was equally on the mark about the opportunities that awaited us as the scope of our world expanded to a phenomenal degree.

Some of us, once we got the hang of it, were reluctant to leave those hallowed halls after only four years.

# Those Golden Years of Radio

BY RUSS RENNAKER

(Russ Rennaker's radio days began in 1919 and his recollections as a broadcast engineer are from his soon to be published book.)

In the early days of broadcasting, there was a rash of "pranksterism" such as setting fire to one corner of the announcer's script while he was reading it!

Announcers usually stood up before the microphone and the script they read from was either held in their hand or sometimes placed on a music rack in front of them. In either case it was easy for anyone to sneak into the studio and, with a flip of a cigarette lighter, set fire to one corner of the piece of paper he was reading. Unfortunately there was not much the astonished announcer could do about that—at least until the red light over the door went out.

Then there was one very neat trick that was a little more subtle. Newsmen read the news from teletype reports that came in over the wires, and sometimes a news flash came in during a newscast and the hot flash was torn off the machine and simply handed to the newsmen to read. The teletype machines were two-way machines and one could type up a message and send it over the wire as well as receiving one. The prank was to take an idle machine and type up a news flash that started out like any news report would and then after the first line or two it would deteriorate into nothingless or meaningless, or worse, phrases.

With one of these "hot flashes" stuck in his face during his newscast what was a newsmen to do but read it? As he said the words and began to realize it was a hoax you could hear him slow down, hesitate, not really knowing what to do next, or say, for that matter. How well an announcer got out of one of those predicaments would determine how worthy a newsmen he was, according to the prankster at any rate.

One time one of the tricks backfired and resulted in the dismissal of the perpetrator. An announcer was reading from his news script and a "friend" slipped in behind him and unbuckled his belt and unzipped his trousers letting them fall to the floor. This was a common trick and usually was simply laughed off by both parties, but this time something was different.

This particular studio had an observers' booth built along one side, and visitors or prospective sponsors could sit there in comfort and see what was going on. The observers' booth was separated from the studio by a "one-way-window"—the observers could see into the studio but those in the studio could not see into the observers' booth. You guessed it! This day the booth was full of observers, including the station manager!

Then there was this prank of another kind. I had the occasion to be with Don Hancock (later a well known NBC announcer) when he auditioned for an announcing job at WLW in Cincinnati. They had him read all sorts of things and finally they asked him to step over to the window and describe what he saw. Don moved over to the window and for a moment stood staring, the monitor speaker dead. I thought he had lost his voice. The window looked out onto a brick wall about three feet away! Then he started talking; he was describing a circus parade! It wasn't until afterward that I found out there had been no parade. The ten minute description of a nonexistent circus parade came right out of his imagination. He got the job all right. On the way home I told Don, "It was so real I thought I could hear the caliope."

Here is one which I remember all too well and in which I was an unwitting

participant. I was an engineer at WFBM in Indianapolis, a CBS affiliated station, and we were doing some equipment installation in the studios after the station went off the air for the night. On this particular evening the manager came around and asked if I would be on duty in the control room the following morning. I said yes, I would be since that was my regular shift. He said that he had a young man coming in the following morning for his first day as an announcer and would I take him under my wing and get him started off right. Of course I said I would be glad to do that.

Well, the work we were doing after hours, took much longer than I had expected and morning came and time to put the station on the air was approaching. Both my helper, an engineer by the name of Clyde, and myself were grimy with perspiration and of course in coveralls, looking more like janitors than engineers.

Clyde said to me, "Why don't you go home and get cleaned up and come back later for your regular shift and I'll put the station on the air since I have the rest of the day off anyhow."

That sounded good to me and I thanked him and took off for home. I had completely forgotten about the new announcer coming in for his first morning on the job, and so did not mention it to Clyde.

So about a half hour before air time the new kid showed up. Clyde was sitting at the operator's position with his feet up on the console—sound asleep. The new announcer awakened him and asked for me. Clyde, an inveterate prankster immediately saw a chance to pull a prank.

"Well," he said, "Russ isn't here yet. I'm the janitor."

Then he promptly pretended to go back to sleep. Ten minutes till air time and the announcer was anxiously pacing the floor. The announcer's desk, the push buttons, and even the microphone were all unfamiliar to him.

"Oh, Russ will be here all right,"

assured Clyde. Then he added, "If he doesn't show up I think I can get the equipment turned on for you. I have seen him do it once or twice." Not a very reassuring statement!

And that is the way this young man made his debut on his very first job as a radio announcer. The announcer's name was Durward Kirby!

Years later, on his own NBC TV program Durward told the story of his first morning as an announcer with the "janitor" as his studio operator. He laughed then, but he sure wasn't laughing any that morning way back in 1936.

Then there was the story of the absent-minded sound-effects man. It was a "live" (as all shows were then) soap opera and the script called for hoofbeats trotting leisurely down the pavement. Imagine the listeners' surprise when their ears were met with a burst of machine-gun fire! I don't know how the announcer got out of that one.

Announcers are noted for showing up late, or at least never giving themselves as much time to make an assignment as they should. Rushing into a studio with the news script, or an announcement to make, with only seconds to spare was almost the norm in the early days of radio.

George Watson, a staff announcer at WBBM in Chicago in the 1930s was no exception. One day Jack McCormick, an inveterate prankster placed an eight-foot step ladder in a studio about to be used by Watson, and set the microphone on top of the step-ladder. Two seconds before the red light came on, Watson rushed into the studio, took one look at the setup, and then methodically climbed to the top of the ladder and calmly read the item without a "flub," climbed back down the ladder and exited the studio without another word. He was probably deep in thought as to what kind of trick he could think up to play on McCormick in the near future.

\*Such were the foibles of radio in those days.

# WE GET

**CHICAGO** — Saturday at one o'clock is a special time for me. Usually I am working my part-time job, or if it's summer, I'll be outside fixing and painting our house or working on the lawn. In either case, when 1:00 rolls along, I stop what I'm doing and tune in to old time radio. Your program really makes the afternoon zoom by and I enjoy using my imagination as I listen to the various shows you run. I wouldn't be without it!

— **RAYMOND P. TOCZEK**

**CICERO, IL** — I have been a fan of radio shows since I was a kid growing up in the 1930's and '40s, and now can enjoy them again in more recent years thanks to your fine programs and the shows that you make available. I have been blind most of my life and enjoy creating my own mental pictures from listening to both radio and TV shows. When I listen to TV, people sometimes ask what I do for a picture, and I tell them the picture is in my mind. Of course, in the old days of radio it was what everyone did, and there was nothing unique about it. At any rate, I look forward to many more enjoyable hours of listening to old time radio shows, and remain your faithful listener.

— **BILL McNAMARA**

**LAKE GENEVA, WISCONSIN** — At 39 years of age my only memories of old time radio were of soap operas I listened to while sick in bed. As a member of the television generation my knowledge of that field is much more extensive. I really enjoy listening to your show and I thank you for bringing that great entertainment to new generations of listeners. My 13 year old daughter Jennifer is becoming a fan as well. — **KEN HOWELL**

**RACINE, WISCONSIN** — I try not to miss your program. I am 60 years old and I sure can relate to all that goes on on your show. The best words on WBBM are, "The Blackhawks are off tonight!"

— **DOROTHY M. COLE**

**BOURBONNAIS, IL** — How wonderful to hear again the down-home voices of Lum and Abner. They were really on target with their visit to Washington, D.C. I will always remember the pleasantry of Lum telling Abner on one occasion, "I'm famous now but don't have no time to enjoy it."

— **RUSSELL B. LUNDREY**

**NORTHBROOK, IL** — Saturdays are the best day of the week because there's at least four hours of old time radio — sometimes six! Thanks for the pleasure you give to so many of us fans. My mother is 85 and lives in California. I buy your tapes from the Hall Closet and send them to her. She loves reminiscing about her recollections of what she used to be doing when such and so a show was on. I enjoyed the Ma Perkins episodes. Perhaps part of that show's appeal to so many women was that Ma Perkins was the kind of mother we all wish we had and wish we could be ourselves — always understanding, wise, etc.

— **ANN CALLAWAY**

**ZION, IL** — I have been interested in your recent remembering of Fibber McGee and Molly programs because they were the greatest and bring back some wonderful recollections of early radio. I have been a radio fan since the very early 30s! I remember when Fibber McGee and Molly had their daytime program of Smack-Out. I was just a kid so was in school, but when I was home I never missed it.

I went to Sullivan High School — yes, there were other high schools (besides Steinmetz)! And one of my dear friends was a girl named Marilou Sage. Her parents were close friends of the Jordans and we used to get tickets thru them for the radio broadcast. We went as often as we could — in the Merchandise Mart.

Well, the other day I was going thru some things and to my utter surprise I found this ticket to a Fibber McGee broadcast. Never in the world knew I had it. So I am sending it to you. Maybe you have some, maybe it won't mean much, but for what it is worth, here it is.

In fact you have mentioned when Pery Como appeared on McGee's program. We saw him — he was not too well-known at that time. But we enjoyed his singing. Then, one time when we were at the broadcast, at the close, a gentleman came in and announced that there was a man in another studio that had appeared on some programs, and if anyone cared to, they could go to the studio and he would perform for us. We were all excited, and to our delight we heard Alec Templeton



"FIBBER MC GEE AND MOLLY"  
Marian and Jim Jordan

# LETTERS

NATIONAL BROADCASTING COMPANY, Inc.  
CHICAGO STUDIOS  
MERCHANDISE MART

MON. 29 JUN. '36 7:00 P.M.

THE MAKERS OF JOHNSON'S WAX & GLO-COAT  
PRESENT  
"FIBBER McGEE and MOLLY"  
VOID IF SOLD 1936 SEE REVERSE SIDE

This card of admission is void unless presented at the Studio and seat taken not later than five minutes before the hour named on the face hereof. Children under six years of age not admitted.

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play and arrange numbers from titles given from the audience, as was his custom if you remember. He was new in this country and we knew little about him. He was tremendous and it was exciting to hear him. He appeared as a guest at the Tribune-sponsored Music Festival held at Soldiers Field for many years in the 30s, at summer's end. That was the highlight of the summer — tickets, 50 cents!

We kids used to go to see radio programs all the time. Kaltenmeyer's Kindergarten, Lady Esther Program and of course WLS Barn Dance. Great, great programs and wonderful memories.

As little kids we listened to TTT Club — Topsy Turvy Time with the three doctors, Pratt, Sherman and Randolph. We saved Wrigley Gum wrappers so we could send in for rings and all kinds of jewelry that they offered. Also, many of the comic characters had programs — Gasoline Alley, Orphan Annie, Harold Teen and, of course, Dick Tracy. So, I go way back with programs that we delighted in. Even programs like the one Everette Mitchell had when he would say, "It's a beautiful day in Chicago!" was fun because of his delightful personality.

I am enjoying your One Man's Family episodes. We wouldn't miss that for anything. They offered a Family Album of the Barbour family, which I sent for, of course. It showed the family members, a picture of their home on the Bay as well as the Sky Ranch. I had it for years, but somehow it got lost, I'm sorry to say.

I can't tell you what pleasure you provide with the radio broadcasts. I couldn't believe my ears when I first heard you. A step into the past that I thought was totally gone. I only wish we could hear Vic and Sade a little more often. That still is probably my favorite program.

I could go on forever, just remembering! I hope you keep on for a long, long time. And by the way, your Christmas programs are beautiful! So meaningful and full of holiday spirit. Many of our grandkids have the Cinnamon Bear and even listen during the year. Hope this ticket gives you a little pleasure. Sure did for me, a most appreciative listener. — **ALYCE FRANZEN**

(ED. NOTE — A little pleasure! That ticket to the Fibber McGee and Molly broadcast is a real treasure and it is going to be added to the Fibber McGee and Molly/Marian and Jim Jordan exhibit at the Museum of Broadcast Communications. The ticket has an indirect, special meaning for us, too. The date of the McGee broadcast, June 29, 1936, happens to be the exact date of our second birthday! But we were too small to be admitted to a radio show in the Merchandise Mart, dad-rat the dad-ratted! Thanks very much for the ticket and all your happy memories.)

## WE GET LETTERS

**CHICAGO** — I was introduced to your program about two years ago. At that time I was 13. I have just recently started taping these old-time shows. I really don't know why it took me so long. Thanks for the "newer" memories.  
— **AL GINNIS**

**CHICAGO** — Because of you and your program on WBBM I've been a steady listener for some time now. I enjoy it. I'm propped up in bed recovering from a fractured hip and you've been a help to me with your program. Tonight I listened to your Mel Blanc interview replay and it was excellent. I just had to write and thank you (I should have done it before). — **BARBARA KANE**

**CHICAGO** — As a devoted radio fan in the "golden years," I listen to your program and always resent the interference of the Blackhawks with your time slot. It was an especial surprise to learn that Jack Armstrong episodes are still in existence. I have tried to call during your program, but never got through so decided to write. Are you aware that the Hudson High song played at the beginning and end of the program is the University of Chicago fight song, "Wave the Flag for Old Chicago" by Gordon Erickson? One wonders whether the nuclear energy episodes you played were somehow influenced by someone on the Manhattan Project. If I heard you correctly, they are from before Hiroshima. Now if you can just locate "Mariandi of Mars" from around 1939 or 1940. It was on in the late afternoon, perhaps near the time of Little Orphan Annie (which is also fun to hear, as would the Easy Aces).  
— **JAMES W. VICE**

**HOMEWOOD, IL** — What a wonderful surprise to turn on the radio tonight (to WBBM, the only radio station we ever listen to in our household) and hear Little Orphan Annie! It was just great! What a delight! I am writing to my dear friends (who were my playmates) and letting them know about the show! Please do more! Our young people need more "audial stimuli" before they forget how to listen. As a teacher I speak from experience!  
— **MERCEDES D. TURPIN**

**NORTHBROOK, IL** — As a long time listener to your show, it was great to hear One Man's Family again. Nothing has changed; the Barbour's have as many problems as we all do. I heard you mention that the man who played Paul passed away. Can you tell us more about him?  
— **BEVERLY BAKER**

**(ED. NOTE** — Michael Raffetto, who appeared on One Man's Family as the Barbour's eldest son Paul, died on May 31, 1990 at the age of 91. He was a graduate of the University of California and taught drama and directed at the Greek Theatre from 1927 to 1929. In 1930, he wrote, produced, directed and acted in a radio series called "Arm of the Law." As a result of his success with that program, he was named program director for NBC's west coast operations, a position he

held until 1932 when he joined the cast of Carlton E. Morse's One Man's Family. He appeared as Paul on that series until 1955. In 1938, while still on OMF, he starred in another Morse series, I Love A Mystery as private eye Jack Packard of the A-1 Detective Agency. Raffetto also produced, for a time, the Death Valley Days radio series.)

**CHICAGO** — Please change my address from Chicago to Albion, New York. I'm very sad to be leaving *Old Time Radio Classics* and *Those Were The Days*. I might be able to catch WBBM radio at night. I've never heard mention whether or not your program is syndicated. There are so many radio stations out there, someone must be looking for you. I'll be receiving radio signals from Rochester, Buffalo and Toronto, Ontario. I'll be looking for you. Thanks for ten years of memories.  
— **RICHARD HOAG**

**(ED. NOTE** — We're sorry to lose you as a listener, but hope you will keep in touch via your *Nostalgia Digest* subscription. We're not syndicated, although we've had a number of opportunities to do so. Actually, we prefer doing local shows rather than syndicated broadcasts which would have to be more strictly structured and formatted.)

**PRESQUE ISLE, WISCONSIN** — Can't stop now, Chuck. Enclosed is my check for another subscription renewal. Although I am unable to receive your *TWTD* broadcast, I still enjoy reading the excellent articles in the *Nostalgia Digest*. I also want to let you know that I received two responses from my letter printed in your April-May issue. I had asked for help from one of your listeners to trade recordings of your Saturday broadcasts with me. One fine gentleman from Vermont, who is a collector of big band albums, contacted me. He was unable to help as far as your *TWTD* programs go, but we are now corresponding and trading tapes of other material. The other fellow receives your broadcast in Illinois. Although he has a tape deck, he does not have the recording equipment to tape your full four-hour program. So again, my request goes out to your devoted listeners. Is there anyone in Illinois willing to exchange recordings of the *Those Were The Days* programs? Does anyone in the Chicagoland area have a seven inch, two- or three-speed reel-to-reel recorder they would like to sell? If someone is willing to help, please contact me at HC 1, Box 390, Presque Isle, WI 54557. As the saying goes, if at first you don't succeed . . .  
— **EDWARD SERMONTI**

**IPAVA, IL** — At the invitation of our son who lives in Chicago, we spent the past weekend visiting him and most of Saturday afternoon at the Museum of Broadcast Communications. There is probably no other place he could have taken us that we would have been more entertained or more interested. The recreation of the Fibber McGee and Molly radio show was excellent and we enjoyed all of the features of the Museum. I

purchased the April-May copy of *Nostalgia Digest* and *Radio Guide* and am enclosing a check for a two-year subscription. In response to the letter in the April-May issue, I believe the words to Jolly Joe's program theme was:

Tie a little string around your finger, so you'll remember me

Any little thing to make me linger in your mem-o-ry.

If you always listen to Jolly Joe, my how happy I will be.

So tie a little string around your finger, so you'll remember me.

I also remember the melody quite well!

— **ROBERT L. SHAWGO**

**OKEMOS, MICHIGAN** — I wish to comment on a letter in a recent issue concerning Joe Kelly and his children's program. I remember it well. Jolly Joe Kelly used to live in my home town of Coldwater, Michigan and lived next door to us when I was a baby in 1928 or 1929. I had the opportunity to visit him once in Chicago. Another Chicago radio personality which I have not seen mentioned in the *Nostalgia Digest* was "Two-Ton" Baker. I believe he used to be on WGN in the afternoons. I also have a question about Vic and Sade. It was my understanding some years back that there is a Vic and Sade fan club. Do you know anything about such an organization or if it exists? I have visited the Museum of Broadcast Communications and hope to visit again in the future.  
— **LOUIS E. LEGG**

**(ED. NOTE** — Sorry to say that Dick "Two-Ton" Baker is no longer living, but he was a very popular singer-pianist in the Chicago area during the 1940s, 50s and 60s. His programs on radio and TV were well-received, and he was fun to watch on a roller coaster TV commercial promoting the now-defunct and fondly remembered Riverview amusement park. For information about membership in the "Friends of Vic and Sade" club write to Barbara Schwarz, 7232 N. Keystone Avenue, Lincolnwood, IL 60646.)

**CHICAGO** — I just had to write and express my disappointment in not seeing any Lone Ranger broadcasts in the schedule recently. As a youngster, growing up in the early forties, the Lone Ranger was not only my favorite radio show, but he was also my number one hero. I hope you're not putting the Lone Ranger out to pasture since it will not only disappoint me but, I'm sure, countless of other Lone Ranger fans as well. Congratulations on your 20th anniversary. I've been with you for 20 years and hope to be with you for 20 more.  
— **ROMAN SERAFIN**

**(ED. NOTE** — Lone Ranger radio shows have been temporarily withdrawn from broadcast syndication, we are told, because of a proposed new motion picture about the Masked Man. But don't fear, just as soon as the daring and resourceful rider of the plains starts riding again, we'll catch up with him again!

**CHICAGO** — Thanks for *Those Were The Days* and *Old Time Radio Classics*. I especially appreciate the admiration and effort you've put into taping interviews through the years with voices and personalities long gone from the airwaves. You had no way of knowing there would be an army of fans out here to appreciate them, and you did it anyway. By the way, did you ever notice how PeeWee Herman sounds like he's doing Joe Penner's routines? I love all the Vic and Sade shows and let's hear more of our beloved Bob and Ray.

— **DOLORES MADLENER**

**CHICAGO** — I'd like to order two subscriptions . . . one for myself and one for a friend. I found the June-July *Digest* in the waiting room of where I work, Swedish Covenant Hospital Emergency Room. Lucky day for me! I love it.  
— **DONNA KUNICKI**

**LOMBARD, IL** — I have had the *Nostalgia Digest* ever since it was only a couple of pages and hope to continue it for several more years. The programs are great and bring back many happy memories.  
— **MAYBELLE S. AUSTIN**

**DARIEN, IL** — Just received my first issue of *Nostalgia Digest* in the mail today, and read it from cover to cover! Thanks for so much information, and thanks especially for letting us see the Fibber McGee and Molly Exhibit. It looks great, and I hope to visit in person someday. Each Saturday afternoon between 1-5 p.m., I relax in my favorite armchair and turn on *Those Were The Days* and return to the halcyon days of my youth when radio was really the theatre of the imagination! Thanks for providing the trip back each week. God bless.  
— **REV. KEVIN SHANLEY**

**WORTH, IL** — I certainly enjoy your shows. They bring back many pleasant memories of my childhood. I had great parents and I can remember the evenings of listening to the shows that you are now using on your show.  
— **LARRY WHITE**

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**9** BURT LANCASTER  
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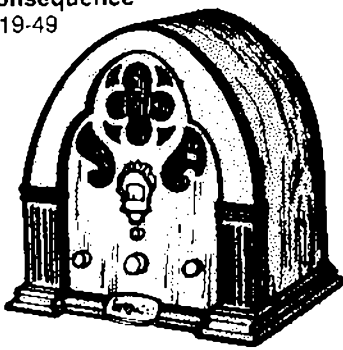
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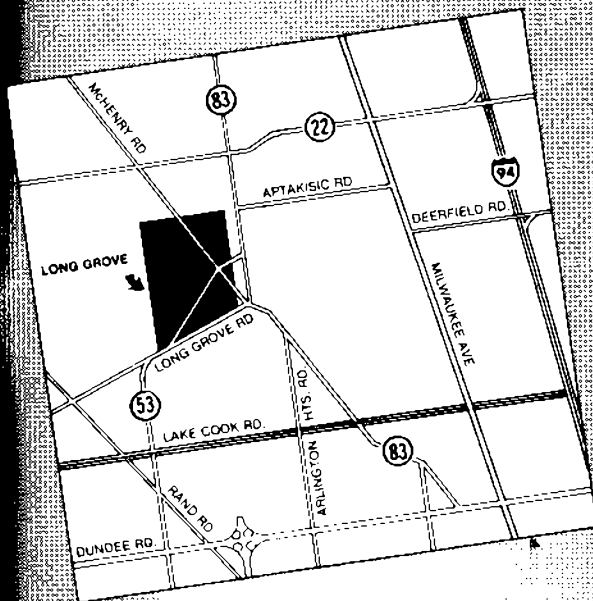


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who starred on radio as "LITTLE ORPHAN ANNIE" will be at the Museum of Broadcast Communications for *Those Were The Days* Saturday, November 10.

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