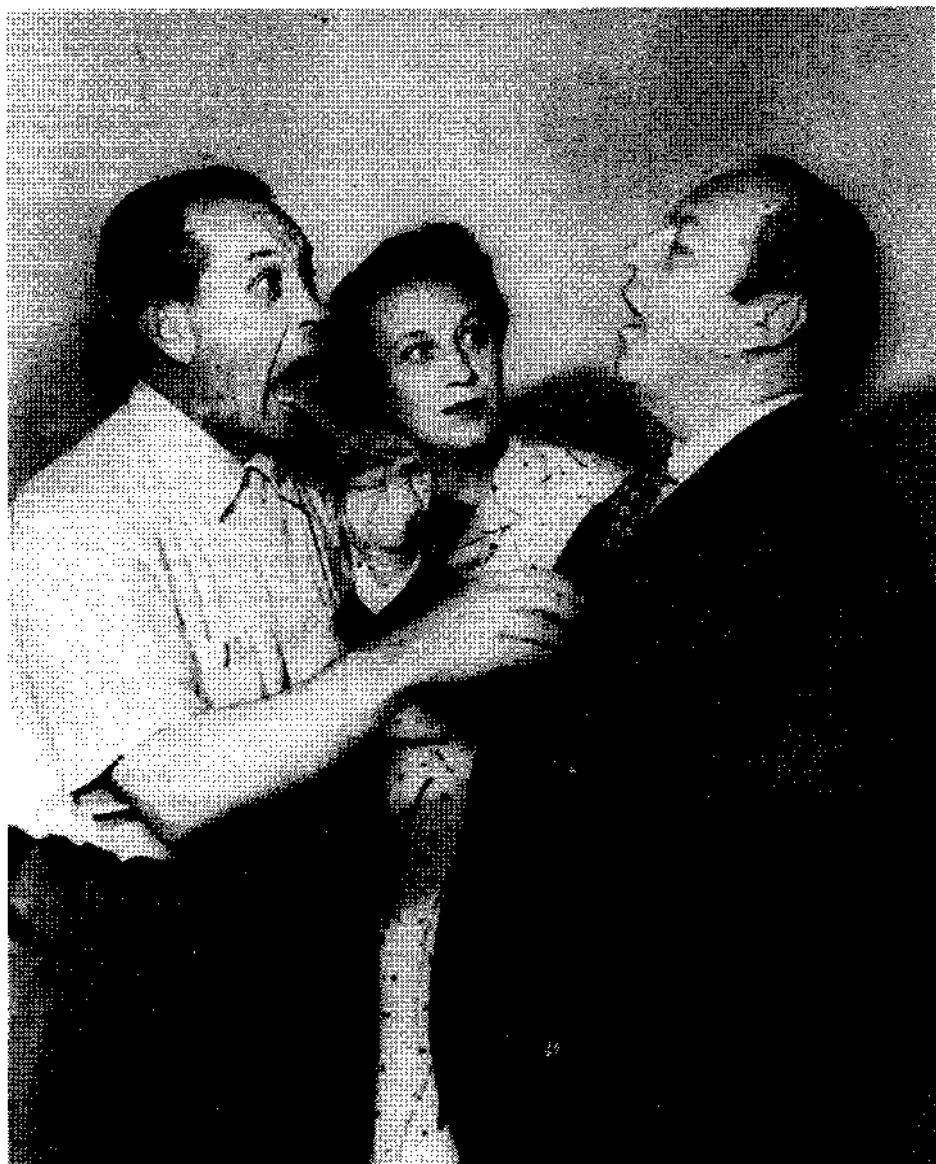


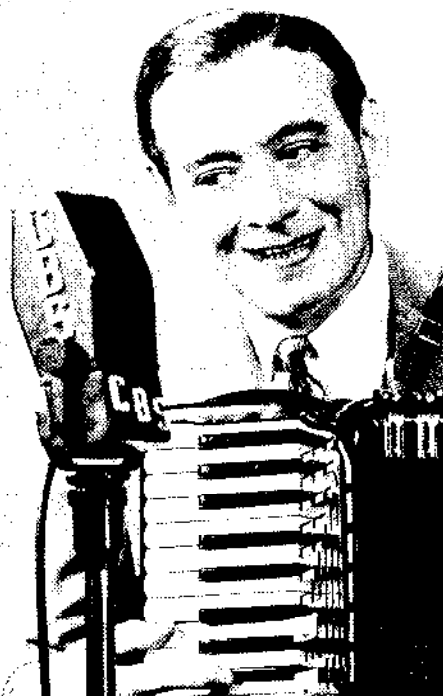
CHUCK SCHADEN'S OCTOBER-NOVEMBER, 1981

© NOSTALGIA NEWSLETTER AND RADIO GUIDE



SAY AHHHH — Fibber McGee swipes a cigar from Doc Gamble as Molly looks on in this publicity photo for the long-running radio series. The program began on NBC in 1935 with Jim and Marion Jordan in the starring roles. Arthur Q. Bryan joined the cast as Doc Gamble in 1942 when Gale Gordon (Mayor LaTrivia) joined the Coast Guard. Gamble was the perfect foil for McGee and the character remained with the program even after the return of LaTrivia. Bryan appeared on many other radio broadcasts including a starring role as Major Hoople on his own show. He worked with Al Pearce, Milton Berle and on The Great Gildersleeve as Floyd Munsen, the barber. Arthur Q. Bryan also provided the voice for Elmer Fudd on scores of Warner Brothers cartoons.

"I TAKE IT AND CAN'T LEAVE IT"



By PHIL BAKER

When I began this job as quizmaster of ceremonies, I thought I knew a lot about give-and-take. In midnight sessions for my previous program, I gave my gag writers all the coffee they could drink, all the cigarettes they could smoke, all the jokes they could steal and sell to other comics later on. All this went on until even my knees gave! And I was a past master at the art of taking it. My stooges, Beetle and Bottle, took care of that.

Beetle, the man in the box, was more or less a pioneer among stooges, since he was one of the first — if not the very first — to apply the slapstick to the seat of the star's trousers, rather than vice versa. The star wearing the trousers happened to be a guy named Baker. Beetle, my butler, did all right, too, when it came to slamming the boss around. However, unlike Beetle (who was impossible to contend with because he was invisible), Bottle could be put in his place from time to time.

My adventures with Beetle and Bottle went on for years, and then I took it again. This time, I took a vacation from radio. I was a little tired of situation comedy and decided to leave radio until I could find something different. Then, the Eversharp people presented another opportunity for me to trot out my "give and take" philosophy, when they offered me "Take It Or Leave It." I gave the offer five seconds' consideration, then I took it.

Back in the situation comedy days, I'd take an entire week putting together a show. Now, I ad-lib my way through most of the half-hour on the air—or, in other words, I do in a single half-hour

all the worrying that I used to do all week. It sounds simple. I'm sure many other radio comedians think it is.

As a matter of fact, I thought so, too — until the first time I appeared as emcee. I learned then that facing a mike with a prepared script in my hand was radically different from facing a stranger (I never see a contestant either before or after a broadcast), with only a few previously selected gags to fill in, if necessary. It took me more than two months before I had enough confidence to realize that I wasn't as nervous as the contestant himself!

Again, it's give and take. On the giving side is the fact that, in my three years on "Take It Or Leave It," I have given away more than \$50,000 in the sponsor's cold cash, not to mention 2,000-odd pens and pencils. And the show gives me more time to myself, but it still takes an awful lot out of me.

The contestants and the audience, both in the studio and at home, see to it that I do my share of taking it. And I, in turn, give them every opportunity to express themselves. Ordinarily, I have to draw out the contestant, to get him to talk freely, but there are times when the quizzee speaks up, with results that are often as funny as they are unpredictable.

For instance, there was that school teacher who ran into trouble on her category of questions. She answered the \$8 question correctly, but it was an effort. Trying to put her more at ease, I started to tell a joke. Then, just as I took that little pause before the tagline, she spoke up. "I'll take my eight dollars," she said. I never did get around to finishing my story.

That same night, another young lady set me back on my heels, with an answer that was completely logical and simple, yet surprising and funny. She chose a "you takes your choice" cate-

gory. That is, I was to ask her questions each of which had three possible correct answers, and she was supposed to supply two of the answers. Each time, she supplied all three answers, instead of just the two. Finally, I asked: "How do you know all these answers?"

"I went to school," she said.

I immediately gave her \$64. What's the use of carrying on, in the face of logic like that?

Speaking of the \$64 question, there have been times when I've even broken that precedent, to give a winner more than the nominal top amount. I did it for the first time after about two years on the show, when a soldier contestant mentioned that he was in town on an emergency furlough, to be with his wife during her operation.

After he answered the \$64 question, I invited him to keep on trying. I asked him to add 64 and 64 together and give me the answer. He told me 128, of course—so I awarded him \$128.

It reminds me very much of the time a contestant turned the tables on me. He asked me how I happened to become a quizmaster. I didn't answer. He asked me how I did at college. I still didn't answer. He asked me how I did in high school. That's when I turned to the audience and said: "When he reaches the sixth grade, boy, do I have an answer for him!" (Incidentally, it's true — I never did finish public school.)

Actually, there is no such thing as a "dull" contestant, if only radio programs weren't limited and you had the time to draw each one out. Human beings are interesting for their own sakes. The result is so much stimulating fun that there isn't anything greater I could wish for my own children, provided they had the interests and aptitudes, than the chance to do just what I have done—giving and taking and reaping rewards of my own!

SO YOU WANT TO GET INTO RADIO

AUDITIONS ARE ONLY THE FIRST STEP TOWARD A CAREER ON THE AIR

REPRINT from TUNE IN Magazine, August, 1945

Meat rationing or no meat rationing, there's a bit of ham in all of us. Deep down in our hearts, we're sure we are great actresses or actors—if only we had the chance. Our looking-glass may tell us that we could never pass the test of either Hollywood cameras or Broadway footlights, but what difference does that make? There's always *radio*, where real ability pays off, without benefit of a fortunate face or a million-dollar figure! All we need is an "audition," that magic word which seems to open up the doors of studios, the wallets of sponsors, and the hearts of a listening nation.

Actually, there's nothing either magical or mysterious about auditions. They're not even hard to get. The scenes pictured on these pages are not illustrations from a fairy tale. They're being reproduced in fact every working day in the home studios of major networks. They are as authentic as honest camera work and the regular auditioning facilities of the Columbia Broadcasting System can make them.

Elaine Williams is a real girl, who went through a real audition and got a real chance on the air. She was only one of many girls who had written in to CBS, requesting an audition, was singled out for this series for two simple reasons. First, although new to the network, she had had sufficient local-station experience to qualify for a hearing. Second, as a former beauty-



With sister Willie at the Rehearsal Club, Elaine reads over her audition script.

contest winner, she was photogenic enough to please the eyes of both the cameraman and TUNE IN readers.

The latter, of course, was not essential to her success in radio—though beauty has never yet proved to be a handicap, where male interviewers are concerned. As a matter of fact, producer-director Marx Loeb says that one of the things which impressed him most, when he first talked to Elaine, was that she *didn't* try to "trade on her looks," got directly to the point on the subject of what she could do—and had already done—in radio.

Producers and casting directors like applicants who realize that broadcasting is a very busy business indeed, with one eye always on the clock. They don't like unknowns who buttonhole

them in lobbies (while a fuming sponsor waits several floors above), take up extra time to tell bad jokes (to prove how good they are at dialects), or brag about being "an intimate friend of a close friend of yours."

There's a classic story about an actress who had come from England, determined to try radio over here. The only name she knew was that of David Sarnoff—and the fact that he was president of the Radio Corporation of America dismayed her not at all. Dressed in her best, she sailed into the RCA offices, demanding to see Mr. Sarnoff, "an old friend of the family."

Suitably impressed, the secretary disappeared into the inner sanctum, came back to report that the great man wasn't in but that another executive would be glad to see her. He was a mild little chap, asked if there wasn't something he could do to help. No,

she answered grandly, she could talk only to her old friend, Sarnoff.

At that moment, the secretary returned and said: "I'm sorry, Mr. Sarnoff, but Mr. Astorbilt has been waiting for some time. Will you be able to see him soon?" The last they ever saw of the young pretender was just the corner of her coat, as she fled precipitately through the open doorway!

It never hurts, of course, to have a real friend in the studios—or among the sponsors. But it isn't necessary to have "pull." Anyone can get an application blank and, with a modicum of familiarity with a mike, a pleasant interview and audition. Guardian of the gates at CBS, for instance, is casting director Marge Morrow, who looks very much like Mary Martin, is just as warm and cordial in real life.

Miss Morrow sees every application



Then—the audition itself, with Miss Morrow and an engineer as audience.



Having passed her test, she makes appointments to see various CBS producers.

SO YOU WANT TO GET INTO RADIO



Producer-director Marx Loeb is first to see her, find out what she can do best.

done on the air, and then only by the biggest stars. Short scenes from contemporary plays or actual radio scripts are best. Dialect roles which demand utter authenticity, dialogue which calls for a single performer to take several parts, should be avoided unless the player can give them the true professional touch. Elaine wisely concentrated on "straight" material, impressed both Miss Morrow and the directors who subsequently hired her, by the natural warmth of her voice in emotional but otherwise simple roles.

Novelty isn't necessary. Miss Morrow's files are filled with cards cross-indexed under such intriguing headings as Animal Imitations, Arabic, Baby Cries, Folksy, Hysterical, Laughs and Screams. The names listed there are definitely specialists in their field, and the competition is very tough. Auditionees have to be at least equal—if not superior—to those already

blank, watches only for a minimum of one year's radio or comparable stage experience. Elaine's case was typical. She had begun broadcasting (reading poetry "for free") while still in high school back in Appleton, Wis. Later, at Gary, Ind., she had done some little-theatre and more local-station work, had commuted to Chicago for dramatic courses, got her first real radio pay reading "commercials." Now she was ready for a CBS audition.

The audition itself seems short and rather unimpressive—except to the frightened girl at the mike. Her only audience is the director and engineer in the control booth, and the whole thing doesn't take more than five minutes at best. But that's a long time to be talking by one's self, gives plenty of chance for reading a half-dozen different kinds of material.

Commonest mistake that neophytes make is in choosing classical plays or heavy poetry. Shakespeare is seldom



Meanwhile, she haunts the studios, learning mike tricks from veteran players.

available, and their chances are usually better in straightforward roles.

All told, there are some 10,000 cards in Miss Morrow's cabinets, covering the names and qualifications of everyone she has ever auditioned. About 3,000 of these, old and new, are on the "active" list—the people she casts regularly on CBS sustaining shows and recommends to network or agency producers for sponsored programs.

Of all these, only about 250 are in the top brackets, making an excellent living from radio alone. Plenty of air-wave actors have to supplement their incomes with other jobs—modeling, clerking in department stores and soda fountains, making transcriptions. One girl works nights at a big New York hospital taking X-rays of accident cases. Elaine herself has done some writing in her spare time, sold a mystery story to a national magazine.

But spare time is something you don't have much of, if you're new to radio and really want to get ahead. Your audition is just the beginning, not an end in itself. After that comes the interviews with as many producers and directors as you can get appointments to see. You spend days pounding the pavement between network offices and advertising agencies, hours sitting in anterooms in the hope of a casual interview with someone who is "casting." Radio acting can be just as hard on the feet—and other parts of the anatomy—as it is on the vocal chords.

Of course, one of the first things you have done, after getting some encouragement from your audition, was to register with one of the telephone exchanges which relay your calls, take assignments for you, give you official-looking cards—bearing your name, picture, previous experience, acting specialties—which you can leave at the offices you visit.

But there's still plenty of leg-work to be done, and it doesn't stop when those precious calls start to trickle in

and you begin dashing around to the studios on real assignments.

Then, what do you have? Well, radio acting pays pretty good prices. A 15-minute sustaining show, with two hours of rehearsal, will bring you about \$20. A half-hour commercial show, with four hours or so of rehearsal, will bring about \$50. Additional rehearsals and rebroadcasts may add still more. And, if you get to be one of the big-timers—the gilt-edged few who make more than \$50,000 a year—your checks may read in three figures, as star of a regular series.

The only catch to all this is that calls are apt to be so few and far between, particularly for beginners. It's quite possible that you may wait six months before getting your first call, then get only a call or two a week for the rest of that year. So—you'd better bring plenty of savings with you when you tackle broadcasting in the big cities, no matter how much talent or experience you already have.

Perhaps, in the long run, it might be easier just to marry the sponsor or his daughter. It's been done. But, confidentially, you're more apt to meet *them* outside the studio than inside!



On the network at last, Elaine plays a scene with top radio actor Lon Clark.

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, OCTOBER 3rd

GRAND CENTRAL STATION (1940's) "Grandpa Crashes Through" stars Parker Fennelly as Grandpa Gleason who aspires to be an artist. Pillsbury Sno-Sheen Cake Flour, CBS. (11:58; 9:26)

MAIL CALL (1944) Bing Crosby hosts a variety show for military audiences around the world. Guests include the Andrews Sisters, Garry Moore, Peggy Ryan, Rise Stevens, the Sportsmen. AFRS. (11:00; 7:30; 10:10)

GENE AUTRY'S MELODY RANCH (1940's) "The Mystery of the Concertina" is the subject of Gene's "Yarn-Spinning Time." Pat Buttram and the Cass County Boys provide comedy and music. AFRS Rebroadcast. (9:35; 14:27)

FIBBER MC GEE AND MOLLY (3-31-53) Jim and Marion Jordan star. The Squire of Wistful Vista tries his skills at hypnotism. Dick LeGrand as Ole, Arthur O. Brian as Doc Gamble, Billy Mills and the Orchestra, Harlow Wilcox. Reynolds Aluminum, NBC. (9:30; 10:40; 8:35)

I LOVE ADVENTURE (7-18-48) International Incident Number 13, the final program in the series: "The Ambassador Ricardo Santos Affair" starring Michael Rafetto as Jack Packard and Barton Yarborough as Doc Long. Sustaining, ABC. (15:07; 13:19)

RECOLLECTIONS (3-20-57) Program 31: Connee Boswell; FDR Inaugural, 1933; The Voice of Firestone; Maxwell House Showboat; Ed Wynn, the Texaco Fire Chief; Frances Langford. Sustaining, NBC. (12:00; 15:35)

SATURDAY, OCTOBER 10th

FRONTIER GENTLEMAN (2-2-58) John Dehner stars as J.B. Kendall, a reporter for the London Times, writing of "life and death in the West." This first show of the series finds Kendall meeting up with the Shelton Brothers, who are hiding from Billy the Kid. Sustaining, CBS. (11:25; 12:18)

RAILROAD HOUR (1-3-49) Eddie Cantor stars in a musical radio version of his 1928 musical hit, "Whoopee" co-starring Gordon MacRae and Eileen Wilson. AFRS Rebroadcast as "Showtime." (14:25; 14:30)

CALVACADE OF AMERICA (7-21-41) "O'Henry" starring Karl Swenson. A young reporter on a story gets involved in the frantic search for a young girl. DuPont, NBC Red Network. (14:00; 14:10)

HENRY MORGAN SHOW (8-10-49) Henry Morgan and company poke fun at kids' radio serials as they present their version of Columbus' voyage, "Chris Columbus, All-Sicilian Boy." Morgan also does a French version of radio's Uncle Don. Cast includes Kenny Delmar and Arnold Strang. Vitalis, Mum, NBC. (9:55; 9:15; 9:35)

SUSPENSE (11-6-47) "Dream Song" starring Henry Morgan as a writer who hears strange music from the apartment next to his. Roma Wines, CBS. (14:30; 13:45)

RECOLLECTIONS (3-27-57) Program 32: Arthur Tracy, the Street Singer; the Swift Studio Party with Sigmund Romberg and Deems Taylor; Jack Benny Show in 1935; Jesse Crawford inaugurating the new pipe organ in the studios of WMAQ, Chicago, in 1936. (14:20; 13:30)

SATURDAY, OCTOBER 17th

DRENE TIME (2-23-47) Frances Langford, Don Ameche and Danny Thomas star in a variety program featuring the Bickersons, battling about Blanche's tonsilectomy. Drene Shampoo, NBC. (12:25; 16:00)

ESCAPE (8-4-50) "Two Came Back" starring Joan Banks and Stacy Harris. After World War II, two G.I.s return to New Guinea to search for gold. Richfield Oil, CBS. (15:58; 12:55)

SILVER SALUTE TO AFTRA (1961) On the 25th Anniversary of the founding of the American Federation of Television and Radio Artists, Don McNeill hosts an all-star radio and television simulcast. Appearing are Cliff Arquette, Jim Jordan, Fran Allison, Pat Buttram, Marvin Miller, Hugh Downs, Les Paul and Mary Ford, Pat Flannagan, Virginia Payne, Cliff Norton, Marilyn Maxwell, Les Tremayne, John Harrington, Pierre Andre, and John Holtman. Sheraton Hotels, WLS. (16:07; 12:40)

FORT LARAMIE (7-29-56) "Nature Boy" stars Raymond Burr as Capt. Lee Quince of the U.S. Cavalry, with Howard McNear, Parley Baer, John Dehner, Virginia Gregg, Harry Bartell, Vic Perrin. Quince escorts a frontier family back to Ft. Laramie. Sustaining, CBS. (16:42; 12:55)

VILLAGE STORE (1940s) Joan Davis and Jack Haley star with Verna Felton and guest Edward Everett Horton. Jack is engaged by accident to Blimpy and tires to palm her off on Horton. AFRS Rebroadcast. (10:15; 10:55; 5:00)

RECOLLECTIONS (4-10-57) Program 33: Paul Whiteman's Orchestra and the Rhythm

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

Boys; Greta Garbo and Lionel Barrymore in a scene from "Camille;" Shirley Temple; Bill "Bojangles" Robinson; Marian Anderson; Information Please; the Coon-Sanders Nighthawks. This is the final "Recollections" program in our series. Sustaining, NBC. (13:10; 14:30)

SATURDAY, OCTOBER 24th

RICHARD DIAMOND, PRIVATE EYE (4-5-50) starring Dick Powell as a happy-go-lucky detective. Diamond goes after a South American assassin trying to capture a fortune in gold. Cast includes Arthur O. Brian, Barton Yarborough, Virginia Gregg, Rexall, NBC. (11:25; 15:48)

GRAND MARQUEE (9-4-47) "What Is This Thing Called Love?" starring Jim Ameche and Murial Bremner. A producer tells a budding playwright to get some experience in love before his script is ready for production. Sustaining, NBC. (15:15; 15:00)

LIGHT-UP TIME (12-6-49) Frank Sinatra, Dorothy Kirsten, Ziggy Elman's orchestra. Frank sings "Bye, Bye Baby," "I've Got A Crush On You" and "Begin the Beguine." Bobby soxers go nuts! Lucky Strike Cigarettes, NBC. (12:50)

LIFE OF RILEY (2-23-46) William Bendix is Chester A. Riley, who has mother-in-law problems. John Brown as Gillis, Paula Winslowe as Peg. AFRS Rebroadcast. (14:20; 11:09)

BIOGRAPHY IN SOUND (2-28-56) "The Magnificent Rogue," a biography of W. C. Fields, narrated by Fred Allen and featuring interviews with many people who knew and worked with Fields, including director Leo McCarey, Maurice Chevalier, Errol Flynn, Ed Wynn, Mack Sennett, Baby LeRoy, and Edgar Bergen. Many sound clips from Fields' radio broadcasts are included. Sustaining, NBC. (16:36; 11:50; 13:00; 10:50)

X MINUS ONE (6-5-55) "Parigi's Wonderful Dolls" are for rent, but not for sale, so the young daughter of an Army General brings one home with unusual results. Joe Di Santis stars. AFRS Rebroadcast. (13:39; 13:56)

SATURDAY, OCTOBER 31st

ANNUAL HALLOWE'EN SHOW

INNER SANCTUM (10-31-49) "A Corpse For Halloween" starring Larry Haines and Barry Kroeger with Mercedes McCambridge. A man responsible for the death of his buddies is haunted by their ghosts on Halloween. AFRS Rebroadcast. (24:10)

TRUTH OR CONSEQUENCES (10-31-48)

Ralph Edwards broadcasts from Milwaukee, Wisconsin, as special guest Boris Karloff turns up for an unusual Consequence! Harlow Wilcox announces. Papa and Mama Hush contest continues. Duz, NBC. (18:20; 10:10)

MYSTERY THEATRE (1940s) "The Ghost Town Hermit" is about a writer who seeks out the last inhabitant of a ghost town. First show in this syndicated series. (16:10; 11:25)

ADVENTURES OF OZZIE AND HARRIET (10-31-48) David and Ricky insist they saw a ghost in the old McAdams house, so Ozzie vows to spend the night there to disprove their fears. Ozzie Nelson, Harriet Hilliard, John Brown, Janet Waldo, Jack Kirkwood. International Silver Company, NBC. (14:05; 15:55)

SUSPENSE (6-30-57) "The Yellow Wallpaper" starring Agnes Moorehead. A doctor and his wife rent a house and the wife begins to have hallucinations about the wallpaper in an upstairs room. Participating sponsors, CBS. (10:15; 16:40)

NOTE: As usual, this **THOSE WERE THE DAYS** program will be presented on a special **GHOST-TO-GHOST** network and, as usual, we'll also present two Arch Oboler mystery classics: **THE DARK (8:35)** and **THE CHICKEN HEART (7:45)**. Don't miss it if you can!

SATURDAY, NOVEMBER 7th

JACK BENNY PROGRAM (3-21-37) Jack and his cast broadcast from the Grand Ballroom of the Hotel Pierre in New York City. Mary Livingstone, Kenny Baker, Abe Lyman and his Orchestra, Don Wilson, Sam Hearn, Guest Mance Talcott, the Mayor of Waukegan, Illinois, talks about "Jack Benny Day" in Jack's hometown. Jell-O, NBC. (15:25; 13:35)

HAVE GUN, WILL TRAVEL (3-22-59) John Dehner stars as Paladin, a soldier of fortune with a wide reputation. Paladin attempts to rid a small town of the Enfield gang. Participating sponsors, CBS. (8:24; 5:38; 9:30)

ON STAGE (8-20-53) Elliott Lewis and Cathy Lewis star in a light-hearted comedy, "Canary Yellow" featuring GeGe Pearson. A father protests his son's role in the school play. Sustaining, CBS. (15:15; 14:15)

AMOS 'N' ANDY MUSIC HALL (7-11-55) Freeman Gosden and Charles Correll become disc jockeys in this series. Guest is band leader Les Brown. AFRS Rebroadcast. (13:40; 12:00)

GANGBUSTERS (1940s) "The Golf Course

CONTINUED ON PAGE 12

NORTH WEST FEDERAL SAVINGS

COMING
ATTRACTIONS

If you have a fondness for the "good old days" then you're invited to enjoy some nostalgic programs at North West Federal Savings Community Center, 4901 W. Irving Park Road, Chicago. There's plenty of free parking in the large lot on Dakin street at the rear of the NWF office or CTA transportation will take you to the door. Enter the Community Center thru the parking lot. Visitors who arrive by CTA should walk south along the side of the NWF building, then turn west to the entrance of the Center.

SATURDAY, OCTOBER 3rd

NOB HILL (1945), George Raft, Joan Bennett, Vivian Blaine, Peggy Ann Garner, Alan Reed star in a lavish Technicolor musical drama set in the brawling days of early San Francisco. Saloon owner Raft steps up into society to win high-class Bennett. (\$1.25)

SATURDAY, OCTOBER 10th

SALLY, IRENE AND MARY (1938), Alice Faye, Tony Martin, Fred Allen, Joan Davis, Gregory Ratoff, Jimmy Durante and Gypsy Rose Lee star in a delightful musical comedy as three girls put on a Broadway show. (\$1.25)

SATURDAY, OCTOBER 17th

SHIPMATES FOREVER (1935), Dick Powell and Ruby Keeler star in a musical set at the U.S. Navals Academy at Annapolis. Great music and production numbers with a fine supporting cast including Lewis Stone, Ross Alexander, Eddie Acuff and Dick Foran. (\$1.25)

SATURDAY, OCTOBER 24th

DUCHESS OF IDAHO (1950), Esther Williams, Van Johnson, John Lund, Paula Raymond and an all-star cast of M-G-M players including Eleanor Powell, Lena Horne, Red Skelton and Mel Torme. Musical comedy treat as a swimming star has romantic complications with a playboy and a band leader in beautiful Sun Valley. Technicolor fun! (\$1.25)

SATURDAY, OCTOBER 31st

PICTURE OF DORIAN GRAY (1945), George Sanders, Hurd Hatfield, Angela Lansbury, Donna Reed and Peter Lawford star in the haunting Oscar Wilde story of a man whose face never ages or reflects the evil he has done but his portrait shows all. A screen classic, perfect for Halloween! (\$1.25)

SATURDAY, NOVEMBER 7th

HOLLYWOOD CANTEEN (1944), An all-star World War II musical revue from Warner Brothers, featuring almost everyone of their top players: Joan Crawford, Bette Davis, John Garfield, Sidney Greenstreet, Peter Lorre, Ida Lupino, Eleanor Parker, Barbara Stanwyck, Alexis Smith, S. Z. Sakall, Joan Leslie, the Andrew Sisters, Jack Benny, Eddie Cantor, Jack Carson, Faye Emerson, Irene Manning, Janis Paige. (\$1.25)

SATURDAY, NOVEMBER 14th

TRAINS, TRACKS AND TOYS—A multi-media special event saluting the wonderful world of real and model railroading with films, slides and exhibits. An elaborate Lionel Train layout will be set up on our stage and many rare and valuable model trains will be on exhibit in the theatre lobby. We'll have some Lionel Train sets to give away as door prizes (just in time for Christmas)! Railroad fans of all ages will enjoy this special event. (\$1.25)

SATURDAY, NOVEMBER 21st

ORCHESTRA WIVES (1942) Glenn Miller and his Orchestra, George Montgomery, Lynn Bari, Carole Landis, Cesar Romero, Ann Rutherford, Virginia Gilmore, Mary Beth Hughes, Jackie Gleason. The trials and tribulations of traveling band members and their wives provides the setting for some great production numbers and arrangements by Glenn and the band. Score includes "I've Got a Gal in Kalamazoo," "At Last," and "Serenade in Blue." (\$1.25)

SATURDAY, NOVEMBER 28th

HONOLULU (1939), Eleanor Powell, Robert Young, George Burns and Gracie Allen, Sig Ruman, Ruth Hussey. Fun-filled musical about mistaken identities as a Hollywood screen idol changes places with a plantation owner. (\$1.25)

MEMORIES FOR SALE

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THOSE WERE THE DAYS • WNIB- FM 97.1

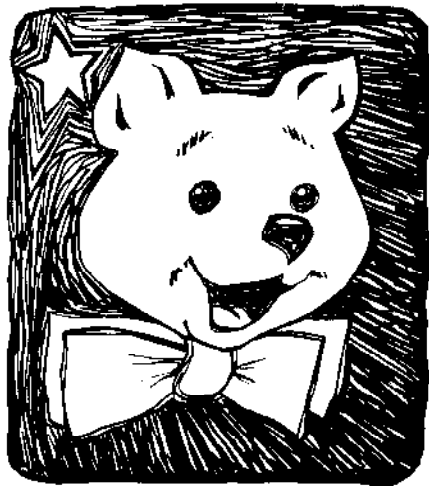
SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

Murder" is the result of problems among an auto theft gang. Cast includes Ann Burr, Frank Reddick. Rebroadcast. (10:25; 10:30; 4:01)

LIGHTS OUT (4-7-43) "Lord Marley's Guest" starring Mary Jane Croft. Arch Oboler's story of an American movie starlet at an English Lord's summer home. Ironized Yeast, CBS. (18:27; 10:45)

THE CINNAMON BEAR

Classic Christmas Story
for Children of All Ages!



It's time again for our annual presentation of the classic Christmas fantasy in which Judy and Jimmy Barton, while searching for the silver star for the top of their Christmas tree, meet Paddy O'Cinnamon, the Cinnamon Bear.

It's a charming story and for many years was originally broadcast between Thanksgiving and Christmas during radio's golden age. We'll do just about the same, but we'll begin our adventure a little earlier. This year, Paddy will make his first appearance on our **Those Were The Days** broadcast of Saturday, November 14th and we'll feature a few chapters each week between then and Christmas. There are 26 chapters in all, and each is a holiday cliffhanger!

Don't miss an exciting chapter of **The Cinnamon Bear**. See if our friends find that silver star in time for Christmas!

SATURDAY, NOVEMBER 14th THE CINNAMON BEAR AND OTHER GOODIES FOR KIDS

CINNAMON BEAR (1937) Chapters 1 and 2 of the holiday classic. Judy and Jimmy discover their silver star is missing, meet Paddy O'Cinnamon, and take the glass airplane to Maybe Land. (24:05)

SMILIN' ED'S BUSTER BROWN GANG (6-14-47) It's Smilin' Ed McConnell with Squeaky the Mouse, Midnight the Cat, and Froggy the Gremlin. Ed tells the story of two kids on the Circle S ranch. Buster Brown Shoes, NBC. (19:50; 9:33)

TERRY AND THE PIRATES (1945) An isolated episode in the continuing story of the "Calcutta Spy Ring." Quaker Puffed Wheat Sparkies, NBC. (13:55)

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

CINNAMON BEAR (1937) Chapters 3 and 4. Ambushing the Crazy Quilt Dragon; captured by the Inkaboos. (24:08)

LET'S PRETEND (1950s) "Six Who Traveled Through the World" is presented by Uncle Bill Adams and the Pretenders. A brave soldier is discharged by a wicked King and set out into the world for adventure. AFRS Rebroadcast. (7:05; 10:48)

DICK TRACY (10-16-47) An isolated episode of the continuing "Case of the Book of Four Kings." Sustaining, ABC. (14:50)

CINNAMON BEAR (1937) Chapters 5 and 6. Wesley the Wailing Whale swallows the star; Penelope the Pelican. (24:35)

SATURDAY, NOVEMBER 21st ANNUAL THANKSGIVING SHOW

GENE AUTRY'S MELODY RANCH (1940s) The Singing Cowboy is joined by Pat Buttram and the Cass County Boys for this Thanksgiving broadcast. Gene tells the story of a "Thanksgiving Kidnapping." CBS. (8:30; 14:40)

CINNAMON BEAR (1937) Chapters 7 and 8. Presto the Magician; the Candy Pirates. (23:25)

MR. PRESIDENT (1940s) Edward Arnold stars as the President of the United States when the nation's Chief Executive was asked to declare a day of national Thanksgiving. Sustaining, ABC. (15:33; 13:41)

LIFE OF RILEY (1940s) William Bendix

stars as Chester A. Riley in a seasonal broadcast. Riley invites Gillis to Thanksgiving dinner. AFRS Rebroadcast. (11:45; 13:10)

AFRS THANKSGIVING SHOW (1944) Actor Lionel Barrymore hosts an all-star Thanksgiving Day broadcast for listeners to the Armed Forces Radio Service. Guests include Dinah Shore, John Charles Thomas, Baby Snooks and Daddy, Frank Morgan, and Harry Von Zell. AFRS. (11:50; 11:55; 5:45)

CINNAMON BEAR (1937) Chapters 9 and 10. The house of the Wintergreen Witch; into the Enchanted Forest. (23:40)

ABBOT AND COSTELLO SHOW (1940s) It's Bud Abbott and Lou Costello on Thanksgiving Day. In a sketch, the boys portray John Alden and Miles Standish. Sustaining, ABC. (9:40; 6:40; 12:42)

SATURDAY, NOVEMBER 28th RADIO TO PLAN YOUR CHRISTMAS LIST BY

FIBBER MC GEE AND MOLLY (12-23-47) Jim and Marion Jordan appear as Fibber and Molly with Harlow Wilcox, Arthur Q. Brian, Gale Gordon, Bill Thompson, the King's Men, and Billy Mills and his orchestra. All the Christmas presents are locked inside the hall closet and Fibber has lost the keys! Teeney and the Carolers sing "The Night Before Christmas." Johnson's Wax, NBC. (10:45; 10:05; 7:40)

CINNAMON BEAR (1937) Chapters 11 and 12. Fee Foo, the Friendly Giant; the Rhyming Rabbit and the Bumble Bee. (23:45)

TERRY AND THE PIRATES (12-25-46) An unusual episode in the popular kid's series. The entire show is written in rhyme as Terry and all his gang extend Christmas greeting to listeners. Quaker Puffed Wheat Sparkies, ABC. (15:00)

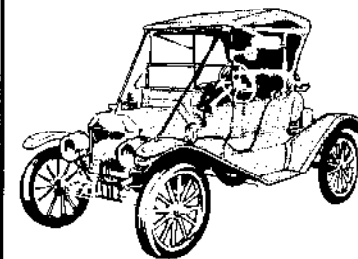
ARCHIE ANDREWS (12-17-49) Archie, his parents, Jughead, Betty and Veronica all visit Stacy's Department Store to do some Christmas shopping. Bob Hastings is Archie. Sustaining, NBC. (15:30; 14:30)

CHRISTMAS SEAL CAMPAIGN SHOW (1948) Bob Hope and his regular radio cast promote Christmas Seals. Doris Day, Irene Ryan, Four Hits and a Miss, Hy Averbach. Syndicated. (14:20)

CINNAMON BEAR (1937) Chapters 13 and 14. Through the picture frame to see the Wintergreen Witch; Queen Melissa offers to help. (23:15)

DRAGNET (1953) "The Christmas Story" finds Sgt. Joe Friday and his partner searching for a statue stolen from a Church on Christmas Eve. Jack Webb, Ben Alexander. NBC. (12:45; 13:48)

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MARION CLAIRE AND HER VOICE DOUBLE

DRAMA STUDENT TAKES ACTING LEADS ON "THEATRE OF THE AIR"

REPRINT from TUNE IN Magazine, July, 1945

ACTRESS SONDRA GAIR doesn't look a bit like prima donna Marion Claire (as you can see in the picture below)—yet they often seem the same person to "Chicago Theatre of the Air" listeners. Reason for the identity mixup is simple—both of these slender, talented ladies play the same character in the operettas broadcast over Mutual, each Saturday evening at 10 P.M. E.W.T. Blue-eyed soprano Marion Claire sings the starring feminine role, while Sondra handles the

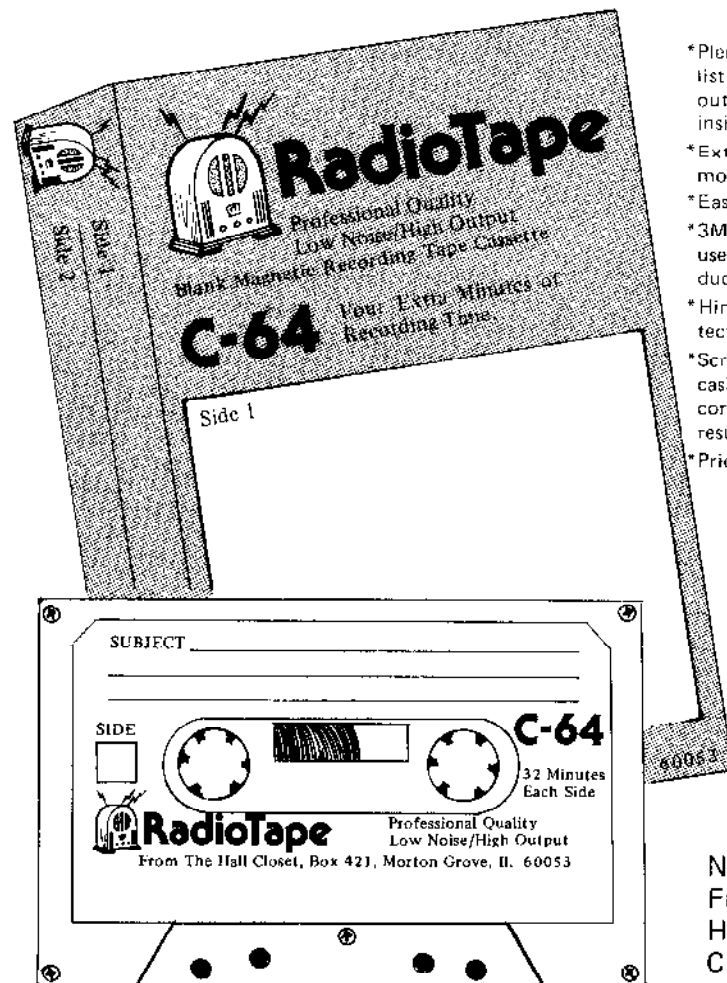
speaking lines.

Sondra feels as if she's stepped right into the middle of a Hollywood success story. Only 21 years old, and a senior at Northwestern University, the dark-haired lass began making professional radio appearances in 1944, arranging them so that they did not conflict with her school work. A lucky break gave her a chance to play "Carmen" with Miss Claire last December—and she has never missed a single program since that time.



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His famous half-time pep talk, "you all know what George Gipp's traditions stand for at Notre Dame. Well, the last thing he said to me was, Rock, sometime when the team is up against it ... tell them to go out there and win just one for the Gipper." Final results, Notre Dame 7, Army 6! With Donald Crisp and Fay Wray. 12/2/40.

**JUDY GARLAND
THE WIZARD OF OZ**

Judy Garland stars in this marvelous radio adaptation of the movie she made famous. It's an absolute charmer that takes you right down that Yellow Brick Road with Dorothy, her dog, Toto, and her friends, the Tin Woodman, the Scarecrow and the Cowardly Lion. With the Wicked Witch of the West in hot pursuit of Dorothy's ruby slippers, the little group finds many obstacles on the way to Emerald City to see the Wizard of Oz. Can the Wizard give the Scarecrow brains, the Tin Woodman a heart, the Cowardly Lion courage, and Dorothy ... the way back to Kansas and her Aunt Em? And don't forget the Munshkins ... and Judy's vibrant singing of "Over the Rainbow." Lux.

Get your tapes at any office of North West Federal Savings, at the Metro-Golden-Memories Shop in Chicago, or the Great American Baseball Card Company in Morton Grove. By Mail, send \$5.50 for each tape to HALL CLOSET, Box 421, Morton Grove, 60053.