

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE

FROM THE HALL CLOSET • BOX 421 • MORTON GROVE, IL 60053

BOOK THREE CHAPTER ELEVEN NOVEMBER, 1977

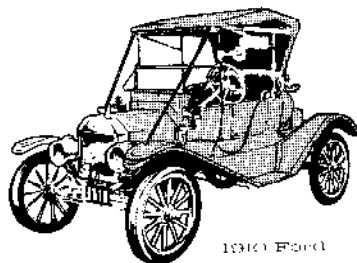


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NOSTALGIA NEWSLETTER



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Love that OZ and HARRIET!

*Everything good that can happen
takes place in the Nelson
household—and with good reason*

ANY FAMILY who's been through it knows that there's never a dull moment with two normally healthy and active teen-age boys around. But most of us can only imagine the chronic state of chaos which exists in such a family as the Ozzie Nelsons, in which "the boys"—David, now a tall and handsome sixteen, and Ricky, thirteen and devilish—are not only around, but an important part of the act. They will play themselves in forty TV films this year, and in forty radio broadcasts of *The Adventures Of Ozzie And Harriet*. This impressive work schedule they will have to squeeze into a full school

Continued . . .



Surprise! Birthday camera for a deserving husband.

REPRINT from RADIO-TV Magazine, November, 1953

Love That Oz And Harriet!

calendar and an anything but quiet social life.

"It makes for problems," Harriet Nelson will tell you with more pride than resignation. "Right now, we're shooting around the Hollywood High School football schedule." After that will follow basketball, baseball, track. . . .

David, "a four-season man," has played quarterback on the Hollywood High "B" football team for the past two seasons; in this, his senior year, he has reached the sufficient age, weight (160 pounds) and height qualifications to make him eligible for varsity. With only a half-inch to go, he also is moving in on a fifty-dollar prize promised him when he matches his father's five feet, ten inches of height.

Their four-year success as performers has had remarkably little effect on the personalities of "the boys." They like their jobs, and are pleased when their friends see or hear them and break out with a compliment—but would be horrified at the possibility that acting for a living might set them apart from "the other guys."

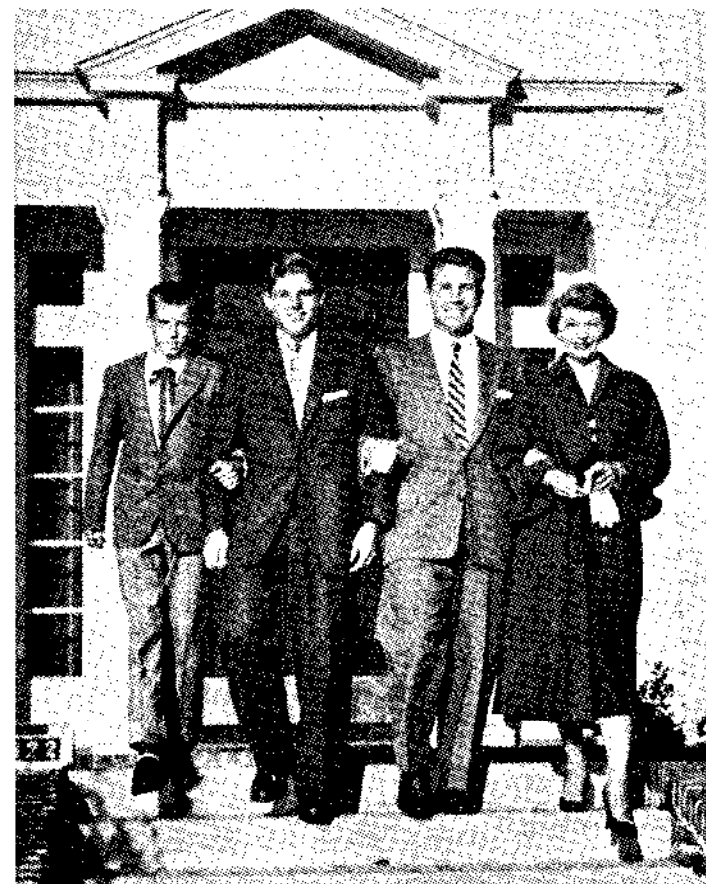
"Watch it . . . you're acting like a child actor" is the one rebuff at the grownups' disposal, Harriet says, which "will really bring them down to size."

The deep-set urge to be "one of the guys"—normal teen-age motivation everywhere—has been a valuable stabilizer for these two. So has belonging to a family which—no matter how high the ratings or how inflating the press notices—keeps a minimum of air cushion between the feet and the ground.

Their handsome but homey Cape Cod Colonial house in the Hollywood Hills, within ten minutes of the radio and TV studios where they work, is a mixed-up kind of Grand Central Station, where a half-dozen writers can be working with Oz in the study, agency big shots from the East having tea with Harriet in the living room, yet half of Hollywood High School and Ricky's pals from Bancroft Junior High disporting themselves noisily in the pool . . . as though Pop were off at the store and Mom worried about nothing more crucial than the apple pie for supper.

Ozzie has learned to work against a backdrop of teen-age sound effects which would deafen an ordinary man. Imagine figuring out cost sheets to an obligato of hot jazz records accompanied by Ricky on his trap drums . . . or going over the new script while David and pals tussle gruntingly over a football in the garden just outside the window.

There are quieter moments, when David may be back at the garage taking apart and re-assembling his prized 1941 Ford—reward for reaching the advanced age of sixteen. The Ford's own advanced age is well concealed beneath a coat of fire-engine red paint and every chromium gadget available in the local auto supply store. David's allowance is about the same as his classmates' (the boys' earned income is invested for their future education), but the demands on his pocket change are still limited. Girls are still something in David's life to be dealt with en masse—at his school clubs' Friday-night dances,



for instance. But "no steady deal" as yet, and the Ford gets the A treatment.

Ricky's money goes for records (his father supplies his instruments—drums, clarinet, and saxophone, so far), and occasionally, when he is feeling sentimental, he'll shell out for a new collar for his devoted pal, Sox, an "alley dog" given to Rick by a neighborhood friend and named for the objects he takes special delight in destroying. Ricky had to put up a real fight to keep Sox . . . not because of the hound's chewing proclivities, or because he is noted for wallowing first in mud puddles and then on Harriet's white pile rugs . . . but because the whole family was so broken up a year ago—when Sox's predecessor, Nick, died of food poisoning—that Ozzie vowed their house should forever after be dog-less. Once allowed to stay, however, Sox promptly became one of the family. Probably, as Harriet says, "We'll end up by writing him into the script."

From August, when their TV filming starts, through June, when their radio program winds up for the season, every-

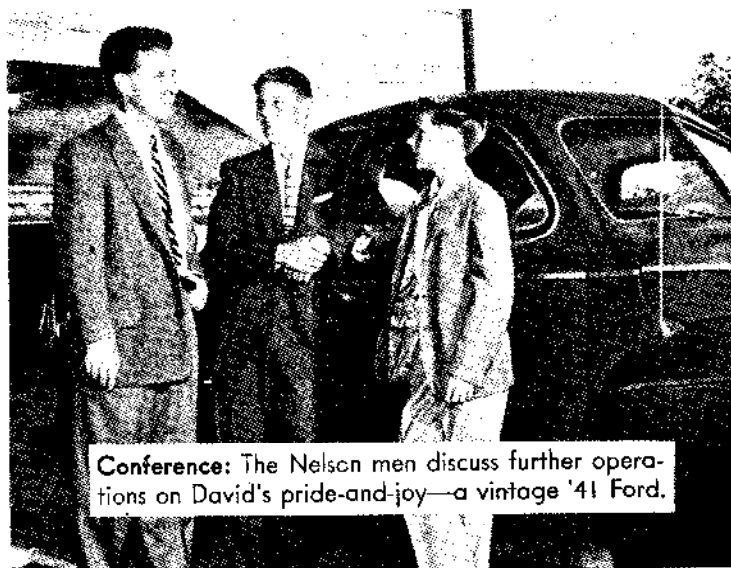
thing that happens around the house ends up in the script. All those shows eat up a mighty pile of material.

Last year, the Nelsons' debut season on television, the grind also—to hear Harriet tell it—"ate the people."

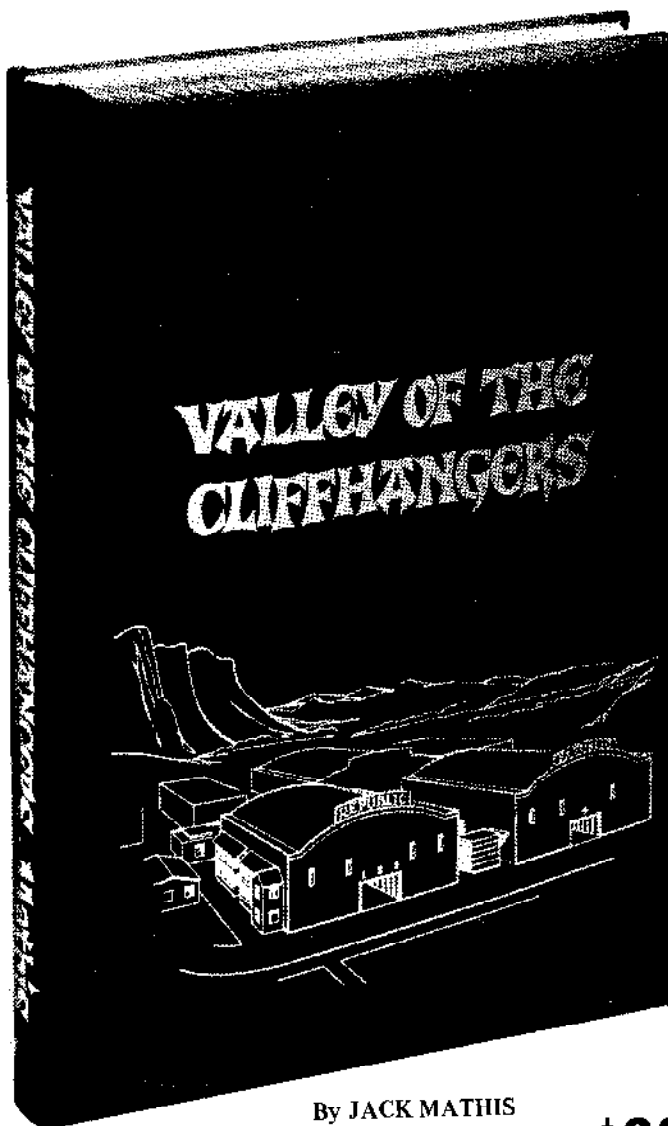
The grownups, at least, were so exhausted at season's end that they canceled their tentative plans for a prolonged vacation in Europe and limped off to lie in the sun and—after a few days of complete coma—to swim a bit at their holiday cottage at Hermosa Beach. During their vacation, seeing people other than their fellow workers for the first time in months, they began to find out what happens when you make yourselves intimately at home in millions of living rooms every week.

One weekday morning soon after they holed up at Hermosa, Harriet answered a ring at the back door, bright and early, to find three small fry of assorted ages—all unknown to the Nelsons—wondering: "Can Ozzie come out and play?"

At a dude ranch where they went for a week, Edgar Bergen's daughter, Candy—whom they'd never met—greeted them: "Hi, Oz! Hi, Harriet! How are the boys?"



Conference: The Nelson men discuss further operations on David's pride-and-joy—a vintage '41 Ford.



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By JACK MATHIS

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FILM CLIPS

Clipped BY
MARK NELSON

IT'S VERY EASY to stereotype the motion picture studios, as simply as one might type the performers who worked for those studios. **Metro-Goldwyn-Mayer**, it is frequently said, made the greatest musicals. **Warner Brothers** cornered the market on the gangster film. **Republic** turned out the greatest serials. Last month in these pages, we spoke of **Universal's** contribution to the American horror mythos.

But **Universal** was not founded solely on the Frankenstein monster and studio tours. In fact, during the 1940's, **Universal** turned out scores of musicals designed to boost the morale of the military and working folk. Seldom seen today but quite successful at the time, the **Universal** musicals are considered fascinating studies of the American spirit.

Universal's leading songstress was **Deanna Durbin**, who was tested at M-G-M in a short subject called **EVERY SUNDAY** with another young performer, **Judy Garland**. **Deanna** was rejected by the top brass (though it is still rumored that this was an error, and it was **Judy** who was supposed to get the sack). Neither M-G-M nor **Universal** complained, for **Deanna's** first vehicle for the later studio, **THREE SMART GIRLS** (1936) proved her popular enough to lift **Universal** into the profit margin for that year. What **Judy Garland** did for **Metro-Goldwyn-Mayer** has, of course, become legend.

Deanna Durbin averaged one and a half films per year for **Universal** over the next 12 years, including such titles as **ONE HUNDRED MEN AND A GIRL** (1937), **THREE SMART GIRLS GROW UP** (1939), **FIRST LOVE** (1939 — a modern-dress version of **CINDERELLA**), **IT STARTED WITH EVE** (1941), **HERS TO HOLD** (1943 — another in the **THREE SMART GIRLS** series), and **CHRISTMAS HOLIDAY** (1944).

The **Durbin** movies proved so successful that **Universal** tried to initiate a series of B musicals with similar storylines featuring young **Gloria Jean Schoonover**. Billed simply as **Gloria Jean**, she appeared with major stars **Bing Crosby** (in **IF I HAD MY WAY**, 1940) and **W. C. Fields** (in **NEVER GIVE A SUCKER AN EVEN BREAK**, 1941). But **Gloria Jean** was no **Deanna Durbin**, and her performing was thereafter limited to such youth-musicals as **WHAT'S COOKIN'?** (1942) and **PARDON MY RHYTHM** (1944).

The **Universal** comedies often featured a generous helping of musical entertainment, sometimes at the expense of the comedians.

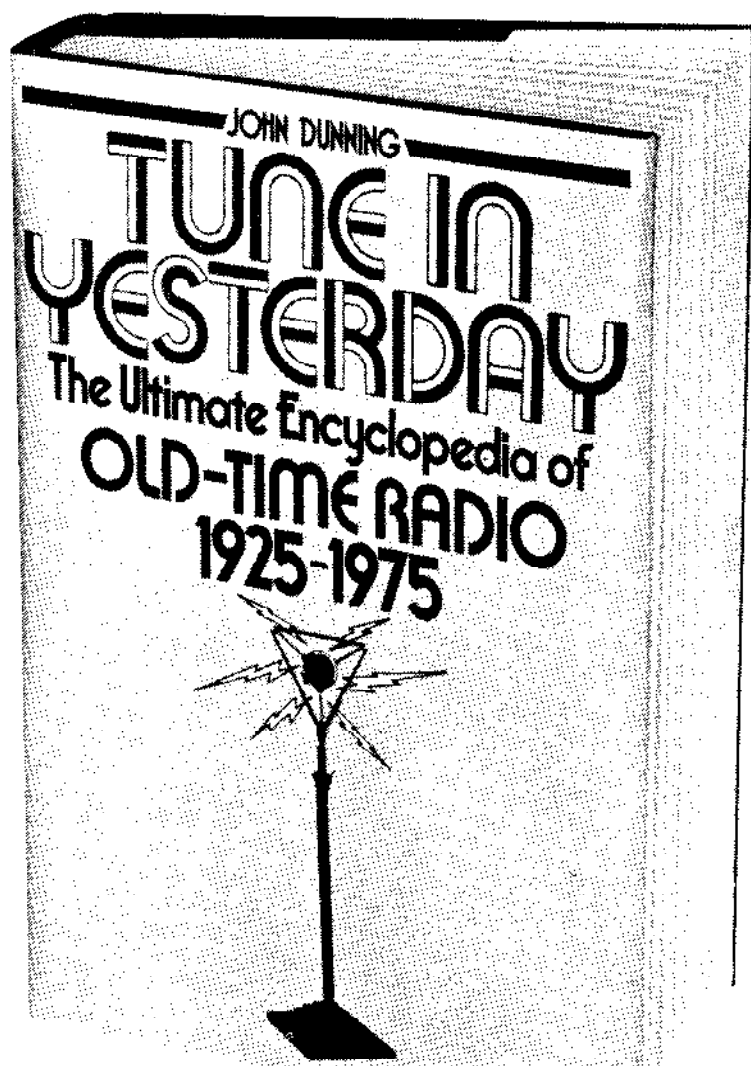
No complaints, however, with the **Abbott and Costello** service comedies **BUCK PRIVATES** (1941) and **IN THE NAVY** (1941) which featured the **Andrews Sisters** harmonizing a few of their greatest hits: "Boogie Woogie Bugle Boy," "I'll Be With You In Apple Blossom Time," and "You're a Lucky Fellow, Mr. Smith" are fine examples.

As competition for M-G-M's **Mickey Rooney-Judy Garland** youth musicals, **Universal** developed the team of **Donald O'Connor** and **Peggy Ryan**. The duo first appeared in the all-star **WHAT'S COOKIN'?** (1942) with a long list of fellow performers: the aforementioned **Gloria Jean** and the

Andrews Sisters, **Jane Frazee** and **Robert Paige** (who also appeared in a series of **Universal** musicals), **Grace MacDonald**, the **Jivin' Jacks and Jills**, and **Woody Herman and his Orchestra**. But the impression was made, and it was a lasting one. **Donald O'Connor** and **Peggy Ryan** were billed above the title in **SCHOOL FOR JIVE** (eventually released as **MR. BIG**) in 1943. In the next year and a half the team made eight films together: **WHEN JOHNNY COMES MARCHING HOME** (1943), **TOP MAN** (1943), **THIS IS THE LIFE** (1944), **THE MERRY MONOHANS** (1944), **BOWERY TO BROADWAY** (1944), **CHIP OFF THE OLD BLOCK** (1944) and **FOLLOW THE BOYS** (1944). Their final film, **PATRICK THE GREAT** (1945), was released after **O'Connor** had been in the **Army** for over a year.

Although it must be admitted that most of the **Universal** musicals paled in comparison with those of the other major studios, they were always brimming with energy and production values. Few **Universal** musicals won Academy Awards, but many were nominated. **THREE SMART GIRLS** and **ONE HUNDRED MEN AND A GIRL** were nominated for Best Picture and Best Writing awards; the latter won the Oscar for Best Musical Scoring. **Deanna Durbin** won a special Oscar for her "significant contribution in bringing to the screen the spirit and personification of youth" in 1938. **THE GLENN MILLER STORY** received an Oscar for Sound Recording and a nomination for Best Writing and Best Musical Score.

Basically, the **Universal** musicals were overlooked by both the critics and the motion picture industry. But the people who enjoyed them during that war-torn decade will always remember the fine musical entertainment that followed the spinning silver globe onto the screen.



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UP AND DOWN THE SCALES



JO STAFFORD

NEW JO STAFFORD FIGURE

HARMONIZES WITH VOICE

REPRINT from TUNE IN Magazine, August, 1946

JO STAFFORD now looks as glamorous as her blue velvet voice sounds—when she steps up to the mike to thrill the largest listening audience any feminine vocalist can claim. Time was, not so long ago, when she didn't. There was a little matter of 51 pounds between her and the Petty girl vision conjured up by GI's when they heard her—their favorite girl singer.

For auburn-haired Jo's success story doesn't follow the usual pattern whereby the youthful singer from Keokuck, who has penthouse and mink aspirations, decides first to take care of that most important requisite—a glamorous exterior. She does a general renovating job on face, figure and hair that makes her hometown friends wonder if this can really be little Susie. Then she starts to scale the heights, hopeful that even if her voice doesn't make the grade, her looks will.

That wasn't the way it was with Jo Stafford of Long Beach, California—current singing star of "The Chesterfield Supper Club" program. No, not at all. Singing was all Jo cared about—how she looked was incidental. As the shy one of the four Stafford girls she had a full-fledged inferiority complex due largely to her well-cushioned contours. Parties and dances weren't included in Jo's high school curriculum. And, despite a beautiful mane of burnished copper, gray-green eyes and a peaches-and-cream complexion, she became more or less reconciled to taking a back seat where appearance was concerned.

So she concentrated on her singing. And that proved a very adequate consolation prize, indeed. In six short years Jo Stafford had become a name that bobby-soxers, GI's and swing-minded music lovers speak with reverence. Her disc sales, which took a phenomenal spurt upward with her recordings of "Long Ago and Far Away" and "There Is No You" were out ahead of those of

Continued . . .

Jo STAFFORD

all other feminine songbirds. Her network soloist debut with Johnnie Mercer on "The Chesterfield Music Shop" had won millions of Stafford radio enthusiasts. Her night club engagements and theatre appearances had packed in cafe society and worshipful teensters respectively. The bobby-soxers mooned over her as they swooned for Frankie.

Jo Stafford had reached the top and she weighed 186 pounds which even for her five-feet-seven-inches was considerable. She had gotten there because she could sing the way folks like to hear a girl sing—not because she looked like a magazine cover girl.

That should have been a big source of satisfaction to her. After all, hadn't she long ago given up hoping to look like a red-headed Lana Turner? Hadn't she decided that fame as a singer was enough? Being all woman, in spite of her tomboyish name, it wasn't. Those high school dateless days still rankled. And other events only served to irritate an old, still sensitive wound. GIs who did Jo the honor of according her first place in their music-hungry lives, began writing back for her pictures. Jo sent them—but with misgivings: they were definitely not A-1 pinup material. Then she made her second public appearance at a big New York theatre and a number of Broadway columnists, while kind to her vocalizing, were not so generous to her physical charms. Jo began to have doubts about the nation-wide public appearance tour she hoped to make—and the tempting movie offers that were coming. Good heavens, did the screen really make you look pounds heavier than you were? Mike Nidorf, Jo's astute and wise-cracking manager gave it to her straight—she would have to reduce. It was a hard blow. She had never realized anything so drastic. "I'm naturally lazy," she will tell you, smiling a quiet lazy

smile, "and exercise always seemed a special sort of punishment to me. As for eating, that's what I like to do next best to singing—especially chili beans and chocolate sundaes."

She had always secretly believed that there must be some other means of getting a sylph-like figure—wishful thinking, perhaps. Under constant pressure from Mike, however, and her own conscience which kept telling her how wrong it was to disillusion all those GIs who believed she looked as romantic as her songs sounded, she gave up her pleasant dreams and went to a doctor.

From then on fatty meats, starches and sweets were as taboo in Jo's life as exercise. For on that latter point, Jo has never given in—she may eat only two meals a day, brunch and dinner, and no mouth-watering snacks in between, but she still doesn't waste any time on a bowling ball or any similar repulsive objects. To her amazement, the diet worked like a charm. Her descent down the weight scale was as rapid as her climb up to fame. The first week she lost five pounds and, in eight weeks all told, she was down to a beautiful 135. And we do mean beautiful. For once the extraneous padding was sloughed off, lo—Jo in a sweater and skirt was something to behold.

It was all too wonderful. Nicest part is that holding the line, or lines, so to speak, is not nearly so difficult as she expected. Her tightly-packed schedule makes for a nervous tension that isn't conducive to gaining. Then, there's her very active social life to further help the cause. For, with her metamorphosis from plump prima donna to curvaceous sweater girl came a new social confidence. She goes everywhere—and loves it.

And last but not least, Jo finds it isn't hard to keep the scales tipping 135 because she wants to do so and, in case you don't know, where something she wants is concerned, Jo is a girl with a

Continued . . .



WHEN THE NO. 1 GIRL SINGER FIRST SCALED HEIGHTS, SHE TIPPED THE SCALES AT 186

will. It's in everything she does—in the firm line of her chin and mouth. In her quiet composure, her refusal to be hurried, and it's in her singing—though perhaps unconsciously. For Jo is what is called a "musician's singer." Every note is exact and true without straining. And every word reflects sincerity and concentration. If she dislikes the lyrics of a song she refuses to sing them.

Frank Sinatra who has been a pal and admirer of Jo's from the time they were both comparative unknowns on the Tommy Dorsey program says of her, "There isn't a singer of ballads or popular music in the country who couldn't learn something by listening to her."

Note-warbling came as natural to Jo

as to her other three sisters although their mother and father have only an appreciation rather than a talent for music. As soon as Jo had earned her high school diploma she and her two sisters formed a trio for radio and night club work throughout the Golden State. A year or so of that and then Jo joined the Pied Pipers—a group of seven boys. When the group had dwindled to a quartet, including Jo of course, Tommy Dorsey signed them for a two year stint. On the same program was a scrawny but likeable young singer named Sinatra who was about ready to go it alone. He felt he had enough on the ball, and how

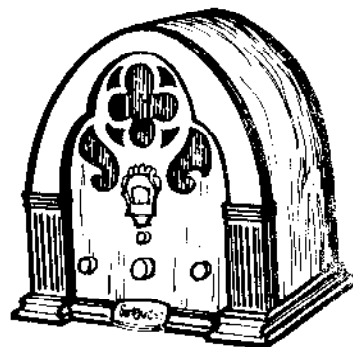
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JO STAFFORD

right he was. When, in 1941, Jo finally followed his example Frankie was on hand at her first solo engagement to give her an encouraging "I told you so."

Johnnie Mercer also comes in for a share of Jo's gratitude for furthering her career. Besides arranging her radio debut on his program he signed her to record for Capitol records. Last spring in order to make her first album of Stafford favorites, she hopped a plane in New York for a week's stay in Los Angeles. And, being a native after the Chamber of Commerce's own heart, it was with great reluctance that she came back east. Christmas she bought her

mother and father a home in Long Beach, and if and when her work ever allows she would like to share it with them, and own a dog or two—a frustrated desire. Not that the Central Park apartment she shares with her sister Chris, her personal secretary and companion, isn't spacious enough. It is—though Jo finds little time in which to enjoy it.

When she does have a few minutes to herself she likes light reading, the movies or some delightfully lazy occupation like sleeping. "I'm not domestic—I've never been home enough—and I'm not intellectual," she explains with candor. Be that as it may—she's as lovely to look at as to listen to which, for the Stafford fans' money—is enough.

Hope's Favorite Picture of Crosby



You can't see much of Bing Crosby (behind mike) in this photo, which is why Hope likes it! REPRINT from SCREEN GUIDE, June, 1943

The 'LOUD SPEAKER' Generation

BY CHET REDPATH

Have you noticed the fact that a great number of us are from the "loud" speaker generation?

That's right, the "loud" speaker, not to be confused with the "soft" speaker generation. The "soft" speaker generation is known by its tweeters, woofers and tiny transistors. We, the "loud" speaker generation, are known by the size of our power tubes.

We were baptized in the tubes of Lee DeForrest. We were steeped in the super heterodyne of good old Atwater Kent. Our imaginations were polished to a rich patina as our minds were challenged by the mystery of radio. We thrilled to the terror of the Hermit's Cave, and warded off Inner Sanctum's horror by the light of the vacuum tube. We escaped the tyranny of "Ming the Merciless" under heavy blankets pulled snugly over our heads.

We were a hearty lot, even though warned and admonished by our mothers "not to eat any cold Boston bean sandwiches" we did, and did suffer the delightful perils of "bad dreams". Yes, we were a hearty lot, we stumbled through prohibition, made the world safe for democracy, and passed the greatest test of all: Jerry Lester, Dagmar, Lucky Pup and all that TV could throw at us.

Some of us knew "the world as we knew it" was coming to an end. The signs were there. . . Captain Video (who doubled as a smil-

ing dentist on a now forgotten toothpaste commercial). Remember? The good Captain was more impressive extolling the virtues of some marvelous miracle whitener as opposed to making space safe for a Sunday stroll.

I think this was the point that our mothers found solace in the "new" electronic medium—TV. Many of us fell asleep to the drone of the 60 cycle hum of "test pattern". Mom no longer had to worry about us being "scared to death" or letting our imaginations run away with us. No siree, our imaginations were safely confined in 10 inches of "G.E.", "RCA" or the "Dumont" picture tubes. Comedy reached a new "low" as the so called "monster" was lowered to the stage on braided cable. We laughed when we were supposed to be scared. The slim thread of our imaginations was clipped by modern TV technology.

Our youthful minds that were "faster than a speeding bullet" were faced by a menace more insidious than "Public Enemy no. 1". TV critics fell all over themselves convincing us of the wonders of Peter Pan (and Mary Martin) as pure entertainment. To this day Peter Pan is a somewhat limp-wristed twit with more good fortune than fortitude warding off evil-doers. We of the "loud" speaker generation were secretly rooting for Captain Hook. The sneering Captain was much more satisfying to us than the aerial "Hostell Twinkie", Peter Pan.

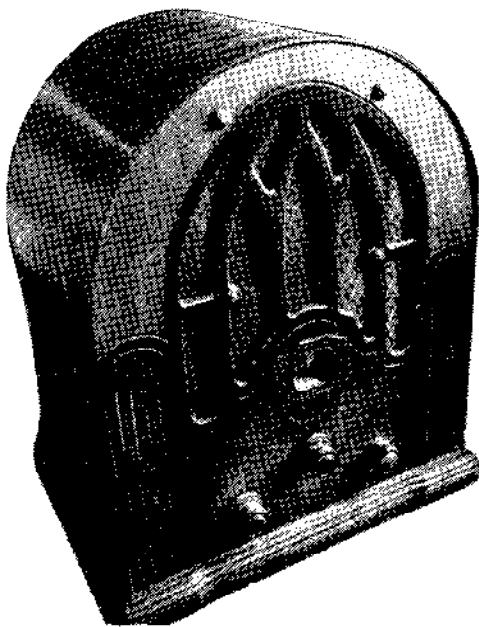
But then, we had been conditioned to a more realistic life. The misadventures of such ominous characters as "The Thin Man", "The Fat Man", "Boston Blackie", "Bull Dog Drummond" and "The Man Called X." Our characters were well-defined. The Lone Ranger was a "good guy", and Butch Cavindish was a "bad guy". We were not confused by so-called sex rolls. Robin Hood's relationship with the Maid Marian was as it should be and made sense to our unsophisticated lives.

We drifted in a sea of "Harbor Lights". We set "Red Sails in the Sunset" and for the most part, grew up with the age-old desire to make life a little better for our kids. Well, it may not have worked out quite as planned, but we still have our true friends, Jack Benny, The Great Gildersleeve, Baby Snooks, Burns and Allen and Amos and Andy to name a few.

We were not affected by "social significance" or "social passing" in school. Many of us said hello to the same 4th grade teacher twice.

The first man we looked for, and the last man we wanted to see, was Marshall Dillon of "Gunsmoke."

Today, it's the tax collector!



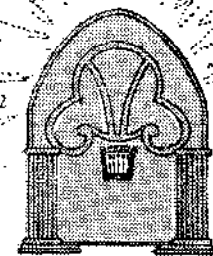
Do You Remember??

ORIGINAL RADIO BROADCASTS

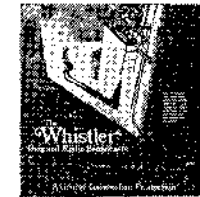
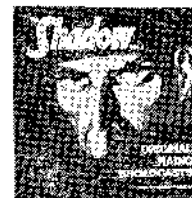
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| <input type="checkbox"/> The Great Gildersleeve | <input type="checkbox"/> George Burns/Gracie Allen | <input type="checkbox"/> Flash Gordon |
| <input type="checkbox"/> Laurel & Hardy | <input type="checkbox"/> Laurel & Hardy (Another Fine Mess) | <input type="checkbox"/> The Whistler |
| <input type="checkbox"/> Little Rascals | <input type="checkbox"/> Popeye—Orig. Radio Broadcast | <input type="checkbox"/> Superman |
| <input type="checkbox"/> Dracula—Orson Welles | <input type="checkbox"/> Mills Brothers, Orig. Radio Broadcast | <input type="checkbox"/> Bela Lugosi |
| <input type="checkbox"/> Little Orphan Annie | <input type="checkbox"/> W.C. Handy, St. Louis Blues | <input type="checkbox"/> The Shadow |
| <input type="checkbox"/> The Lone Ranger | <input type="checkbox"/> An Evening with Lum & Abner | <input type="checkbox"/> Charlie Chan |
| <input type="checkbox"/> Harry S. Truman | <input type="checkbox"/> Major Bowes Original Amateur Hour | <input type="checkbox"/> Lassie |
| <input type="checkbox"/> This Is Your FBI | <input type="checkbox"/> Edgar Bergen/Charlie McCarthy | <input type="checkbox"/> Tarzan |
| <input type="checkbox"/> Captain Midnight | <input type="checkbox"/> Mr. Keen—Tracer of Lost Persons | <input type="checkbox"/> Tom Mix |
| <input type="checkbox"/> Hopalong Cassidy | <input type="checkbox"/> The African Queen, Garson/Bogart | <input type="checkbox"/> Mae West |
| <input type="checkbox"/> Soap Operas, Vol. 2 | <input type="checkbox"/> Way Out West, Laurel & Hardy | <input type="checkbox"/> Dick Tracy |
| <input type="checkbox"/> Hindenburg Disaster | <input type="checkbox"/> Jack Armstrong—All American Boy | <input type="checkbox"/> Sam Spade |
| <input type="checkbox"/> Terry and the Pirates | <input type="checkbox"/> Louis Armstrong Talks About Himself | <input type="checkbox"/> W.C. Fields |
| <input type="checkbox"/> Chandu The Magician | <input type="checkbox"/> Little Orphan Annie, Capt. Midnight, Vol. 2 | <input type="checkbox"/> Rudy Vallee |
| <input type="checkbox"/> Sgt. Preston of the Yukon | <input type="checkbox"/> The Enforcer, Humphrey Bogart Sound Track | <input type="checkbox"/> Red Skelton |
| <input type="checkbox"/> Ripley's Believe It Or Not | | <input type="checkbox"/> Judy Garland |

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THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, NOVEMBER 5th
RADIO FROM CHICAGO

UNCLE NED'S SQUADRON (8-18-51) Uncle Ned Locke is the leader of this radio squadron broadcast from the "Reedy Room" at WMAQ's Merchandise Mart studios. Announcer Hugh Downs is in the "Control Tower" and the story for the day concerns "Test Pilot Johnny Jones." (15:00; 14:25)

HARVEST MOON FESTIVAL AUDITIONS (10-25-48) Carlos (Gus) Chan hosts a program featuring talented hopefuls in the Chicago Sun-Times Harvest Moon Festival Queen Candidate competition. Art Van Damme and his Quintet provide the music. (14:20)

OUR SPECIAL GUEST is **IRV KUPCINET** of the Chicago Sun-Times. For many years Kup hosted the fabulous all-star extravaganza known as the "Harvest Moon Festival" and he'll reminisce with us about those great shows held annually at the Chicago Stadium. (10:25)

HARVEST MOON FESTIVAL (11-18-50) The sixth annual program, broadcast remote from the Chicago Stadium. George Jessel is master of ceremonies and we'll tune in to Debbie Reynolds, Dave Garroway, Irv Kupcinet, Louis Prima, Dean Martin and Jerry Lewis, and Dorothy Lamour. Sponsored by the Chicago Sun-Times. (15:00; 14:30)

CURTAIN TIME (10-11-47) Harry Elders and Nanette Sargent star in "Ticker Tape Romance." Mars, Inc. (9:30; 9:45; 8:45)

VIC AND SADE (2-3-44) Radio's homefolks play Rummy With Art Van Harvey as Vic, Bernadine Flynn as Sade, David Whitehouse as Russell, Crisco. (12:00)

QUIZ KIDS (8-1-48) Chief Quizzer Joe Kelly

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questions bright youngsters from Chicago: Joel Kupperman, Lonny Lunde, Rene Templeton and Melvin Miles. Alka Seitzer. (10:05; 9:30; 9:45)

SATURDAY, NOVEMBER 12th
MORE FROM THE WAR

NEWS OF THE WORLD (12-7-41) CBS reporters John Daly, Robert Trout, Ford Wilkins and Albert Warner cover the world. (14:45)
FIBBER MC GEE AND MOLLY (10-12-43) Fibber and the WACS starring Jim and Marion Jordan. Johnson's Wax. (10:25; 11:25; 6:35)
FDR D-DAY SPEECH (6-6-44) The president's message of hope. (7:30)

CAVALCADE OF AMERICA (2-5-45) "The Road to Berlin" recounts Bing Crosby's overseas tours. Dupont. (12:00; 15:45)

JACK BENNY PROGRAM (12-24-44) The gang is at Jack's house for a wartime Christmas eve.

PLUS: I CAN HEAR IT NOW Edward R. Murrow recalls the history of the World War II era spoken by the men who made it.

SATURDAY, NOVEMBER 19th
ANNUAL THANKSGIVING PROGRAM

JACK BENNY PROGRAM (11-29-53) Jack, Rochester, Mary Livingstone, Bob Crosby, Don Wilson, the Sportsmen, Dennis Day, Mel Blanc, Artie Auerbach. Thanksgiving at the Benny house. Lucky Strike Cigarettes. (12:10; 8:25; 9:40)

ELGIN THANKSGIVING SHOW (11-25-48) An excerpt of the annual two-hour show presented by the Elgin Watch Company. Dean Martin, Vera Vague, Jerry Lewis. (13:30)
THE LIFE OF RILEY (1940s) Riley invites the Gillises (and their turkey) for Thanksgiving dinner. William Bendix, John Brown, Alan Reed. (11:45; 13:10)

CAVALCADE OF AMERICA (11-24-47) George Tobias, Mercedes McCambridge and Ralph Bell star in "Us Pilgrims," a story of an immigrant's idea of a first Thanksgiving. Dupont. (14:15; 13:25)

DURANTE AND MOORE SHOW (11-22-46) The nose and the haircut present a Thanksgiving Opera with Jimmy as Miles Standish and Garry as John Alden. Rexall. (11:20; 10:00; 8:05)

BING CROSBY SHOW (11-24-54) Bing recalls his Thanksgiving memories. (7:45; 7:05)

MILTON BERLE SHOW (11-25-47) "Salute to Thanksgiving" with Jack Albertson, Pert Kelton, Dick Varney, Frank Gallop, Phillip Morris Cigarettes. (10:30; 10:45; 8:50)

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, NOVEMBER 26th
THE CINNAMON BEAR

It's time again for our annual presentation of the classic Christmas fantasy in which Judy and Jimmy Barton, while searching the attic for the Silver Star that belongs to the top of their Christmas tree, meet Puddy O'Cinnamon... the Cinnamon Bear. This year, we'll present the first 14 consecutive chapters on the Saturday after Thanksgiving and then tune in to three more consecutive chapters each Saturday thru Christmas Eve.

"The Cinnamon Bear" was written by Glen Heisch and directed by Lindsay MacHarrie. Music was composed by Don Honrath and conducted by Felix Mills and the orchestra. The songs of Maybe Land were sung by the Paul Taylor Quartet. The syndicated program was electrically transcribed in Hollywood.

The Cinnamon Bear was played by Buddy Duncan (who was just under five feet tall).

Judy Barton was played by Barbara Jean Wong. The child actor who played Judy's twin brother, Jimmy, is not known.

Mrs. Barton, the twins' mother, was Verna Felton.

Joseph Kearns was the Crazy Quilt Dragon; Hanley Stafford was Snacker Snick, the Crocodile; Howard McNear played Samuel the Seal and doubled as Slim Pickin, the Cowboy.

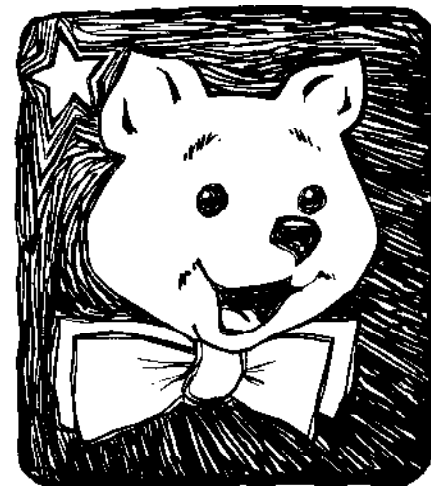
Elvia Allman was Penelope the Pelican; Elliot Lewis was Mr. Presto, the Magician; Lou Merrill was Santa Claus.

Frank Nelson played Captain Tin Top; Cy Kendall was Captain Taffy, the Pirate, and also the Indian Chief. Gale Gordon doubled as Weary Willie, the Stork, and as the Ostrich.

Ted Osborne was both King Blotto and Professor Whiz, the Owl.

Joe DuVal portrayed Fe Fo, the Giant; Martha Wentworth was the Wintergreen Witch; Dorothy Scott was Fraidy Cat; Ed Max was Assistant Blotto Executioner.

Lindsay MacHarrie who directed the series also played the Bumble Bee.



It's not known who played Melissa, the Queen of Maybe Land and some of the other characters in the story.

Announcer Bud Heistand (Mel Blanc Show and many other network programs) was the narrator of the series.

(NOTE: Vintage radio collector Terry Black of Springfield, Illinois was primarily responsible for uncovering all this historical information about "The Cinnamon Bear" and it was thru his efforts that we have been able to enjoy again this marvelous story for youngsters of all ages.)

Chicagoans remember listening to the adventures of Paddy O'Cinnamon and his friends between Thanksgiving and Christmas for many years. For a long while the program was on WGN, but it was also heard on WCFL. Its long-time Chicago sponsor was Wieboldt's Department Store and hostess June Marlow encouraged us kids to visit Wieboldt's Toy Teria to meet Santa Claus in person! (Ahhh, those were the days!)

CHAPTERS 1 and 2 - 24:05
CHAPTERS 3 and 4 - 24:08
CHAPTERS 5 and 6 - 24:35
CHAPTERS 7 and 8 - 23:25
CHAPTERS 9 and 10 - 23:40
CHAPTERS 11 and 12 - 23:45
CHAPTERS 13 and 14 - 23:15





Here's a CINNAMON BEAR Trivia Quiz!

BY GEORGE LITTLEFIELD

No matter how often you've listened to "The Cinnamon Bear" — either on cassettes or over the radio each year at the Yuletide season, the story of Paddy O'Cinnamon, Judy and Jimmy Barton, the Crazyquilt Dragon and their quest for the Silver Star remains fresh and appealing.

This program, appealing to the very young in everyone, was first produced and recorded in the late 1930's. Since that time it has refused to die; throughout most of the 35 years of my own life, some version of "The Cinnamon Bear" (either on the original transcriptions, audio tape, or as a TV puppet show) has been on the air during the weeks after Thanksgiving and before Christmas.

Last year, I had the pleasure of sharing the saga of "The Cinnamon Bear" with my children for the very first time. The staggering amount of questions that Diane (4) and Gary (2) came up with during the opening chapter alone made me realize that we adults are missing a lot of "The Cinnamon Bear" through sheer familiarity. Adults tend to listen around many subtleties and delicious bits of business, paying attention to the flow of the plot without stopping to enjoy the whimsical details so dear to the hearts of children.

To illustrate this point, I've concocted a Cinnamon Bear Trivia Quiz, simply by listening carefully to each chapter, the way my kids do (when they're in a mood to). All 15 questions are plainly answered during the course of the serial; in fact, some answers are mentioned a number of times.

Correct answers and a grading scale will

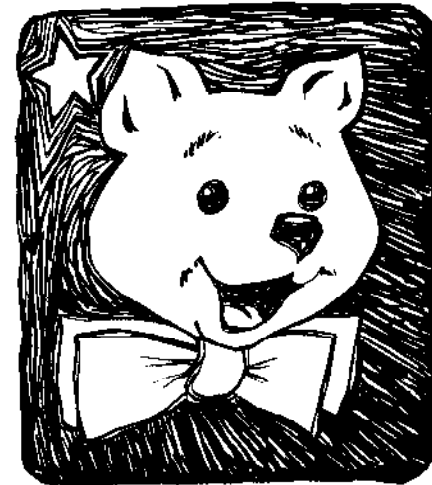
Searching for a Silver Star

be found at the end of this quiz. The number of the chapter in which each answer may be heard is also noted. Multiple questions must be answered in full to be counted correct.

If you're a veteran listener, you probably think you'll be able to answer at least half of these questions. But if you can answer any more than four questions correctly, count it as a low-grade miracle; Melissa must have been helping you!

Here are the questions:

1. (a) What word did Judy Barton have trouble spelling on her Christmas list?
(b) What word did she decide to use instead?
2. Who owned the large old trunk in the attic in which Judy and Jimmy first found the Cinnamon Bear?
3. What was the Crazyquilt Dragon's heart made of?
4. What did the Crazyquilt Dragon eat to help him stay bouyant?
5. What foreign language could the Inkaboos speak?
6. What was the Cinnamon Bear's exact nationality?
7. What kind of lollipops does the Crazyquilt Dragon favor?



8. What was unusual about the Crazyquilt Dragon's sleeping habits?
9. What color was the Crazyquilt Dragon's ear?
10. (a) What foreign language did the Grand Wunkee speak to Melissa's throne room door?
(b) Exactly what did he say?
(c) And what did it mean?

11. What is the location of the Wishing Wood?

12. Judy Barton tried to bribe both the Wintergreen Witch and the Chief Cook and Bottle-Washer of the Muddlers with one of her possessions. What was it?

13. (a) Who had the honor of starting off the Candy Pirates' rousing song?
(b) Who led the Cocklebur Cowboys in their song?

14. On their way to meet Santa Claus, Jimmy and Judy encountered a talking snowman with a fondness for strawberry snowcones. The snowman sounded remarkably like what famous film comedian?

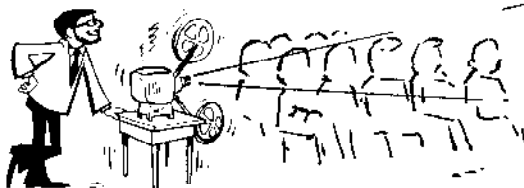
15. Judy and Jimmy Barton and Santa's helper Nicky Frooodle all wore the same size (9%) in what type of garment?

ANSWERS

on page

22

CHUCK SCHADEN'S



MEMORY CLUB MOVIES

If you have a fondness for the "good old days," then you're automatically a member of our MEMORY CLUB which meets every Saturday evening in the Community Room at North West Federal Savings, 4901 W. Irving Park Road, Chicago. There's plenty of free parking in the large lot at the rear of the office on Dakin street and CTA transportation to the door. MEMORY CLUB movies begin at 8 p.m. and the doors open at 7:30 p.m. "Dues" are \$1.25 per meeting.

SATURDAY, NOVEMBER 5th

WAKE UP AND LIVE (1937) Alice Faye, Walter Winchell, Ben Bernie, Jack Haley, Patsy Kelly, Joan Davis, Grace Bradley, Warren Hymer. A fast-moving spoof (and one of the best) of the great radio days with the Winchell-Bernie "feud" continuing in earnest. Haley is a mike-frightened singer and Alice is his inspiration. Buddy Clark provides the singing voice for Haley in this really funny film comedy.

SATURDAY, NOVEMBER 12th

SATURDAY NIGHT MATINEE—Once again the Memory Club attempts to recreate a Saturday afternoon at the movies. We'll have a feature — **THE ORIGIN OF THE LONE RANGER** — plus a cartoon, a newsreel, and selected short subjects! Don't miss it if you can!

SATURDAY, NOVEMBER 19th

MAMMY (1930) Al Jolson at his best in this story of murder backstage — with music. Jolie sings "Let Me Sing and I'm Happy" and other hit Jolson tunes. Cast includes Lois Moran, Louise Dresser, Hobart Bosworth, Tully Marshall, Jack Curtis.

SATURDAY, NOVEMBER 26th

ORCHESTRA WIVES (1942) Glen Miller and his orchestra with George Montgomery, Lynn Bari, Carole Landis, Cesar Romero, Ann Rutherford, Virginia Gilmore, Mary Beth Hughes and Jackie Gleason. Story of musicians and their neglected wives with lots of that famous Miller music: "I've Got a Gal in Kalamazoo," "At Last," "Serenade in Blue" and more.

THE CINNAMON BEAR

Classic Christmas Story for Children of All Ages!

The exciting adventures of Judy and Jimmy Barton, who can't find the Silver Star for the top of their Christmas tree.

While searching for it in their attic, they meet Paddy O'Cinnamon, the Cinnamon Bear who offers to help. The Cinnamon Bear shows Judy and Jimmy how to "de-grow" and then takes them with him on one thrilling adventure after another seeking the Silver Star.

Along the way, they meet Willy the Stork, the Crazy Quilt Dragon, Samuel the Seal, Wesley the Wailing Whale, Penelope the Pelican, Captain Taffy and the Pirates on the Island of Obie, the Roly Poly Policeman, the Wintergreen Witch, Fee Foo the friendly giant, Melissa, the Queen of Maybe Land, Snacker Snick the Crocodile, the Cowboys from the Lollipop Hills, the Singing Tree in the Golden Grove, Nicky Frooodle in the Land of Ice and Snow, Jack Frost and finally, Santa Claus himself!

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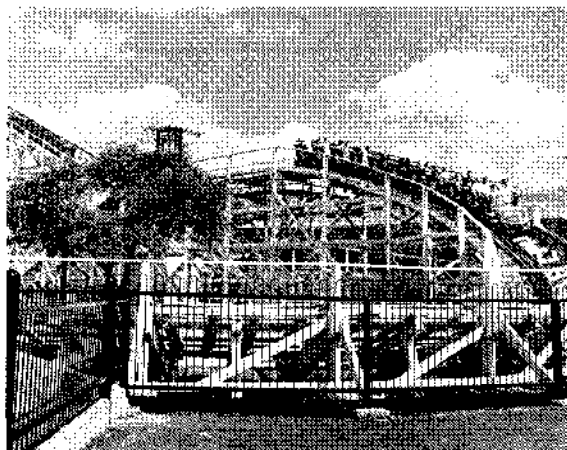
By Chuck Wlodarczyk

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"School Time" Returns

By MARY ESTHER MOULTON

Will radio revolutionize school teaching? It's too soon to tell, but letters of appreciation are pouring in as this unique WLS program begins its third year . . .

REPRINT from RURAL RADIO, November, 1938

A PROGRAM that fulfills an obligation . . . a program that does a job . . . without commercialism of any sort. That is what they say about WLS School Time, and above is one of hundreds of letters that have been received from listeners.

This program is directed toward children, but it is also planned for the teacher and the older person who is interested in broadening his experience.

Radio is a new tool in education. It can never replace the teacher but it should be her valued ally. With a radio in the classroom the teacher can have the children listen to an interesting educational program. Radio to school children is a recreation. They will listen to it with a great deal of enjoyment. Radio can be used to great advantage by teachers and pupils.

WLS School Time gives you fine music, good artists, up-to-the minute news events, acquaintances with new radio personalities and a wealth of experience.

Mr. Orleman, assistant treasurer of WLS-Prairie Farmer explains it this way. When School Time took a tour through a steel plant, one of the high officials of the company conducted the tour. He described the different processes, showed them the steel bar coming out of the furnace, white hot. It was an expert description.

Mr. Orleman said, "It was the most dramatic thing I've ever heard. Few people visiting a steel plant could have had such a personally conducted tour. Few people who worked in the

plant could have had that experience." Radio can do a great deal that nothing else can do.

Perhaps the best recommendation for WLS School Time is its director, Harriet Hester. Her career has made her perfectly suited to her job as educational director at WLS. For the past eight years she has had much to do with rural education. It has been her hobby and her work.

About eight years ago Mrs. Hester lived in a little town of about 200 people. Some of her neighbors came to her one day saying they didn't feel that their children were getting enough musical education. Mrs. Hester, an accomplished musician, took up the suggestion, went to the school boards with a plan, and soon started going around to one-room country schools teaching music to the children. Soon she had a number of schools on her list.

Five years ago, she took over the Winnebago county supervisorship of music education. In this county there are more than one hundred districts of which 77 are one-room schools. Mrs. Hester had charge of all these schools. Some of them had as few as three pupils and some had 23. She taught all grades.

At first there were many schools which did not have pianos, but she undertook to replace instruments and furnish new ones, until now there are only four schools in the county which don't have good pianos. She has placed 32 of them in Winnebago county.

Mrs. Hester's husband is Superintendent of Schools at New Milford, Illinois. They have a ten-year-old daughter and are, of course, very much interested in education for her sake. Harriet herself has been an active member in PTA groups for thir-

Continued . . .

"SCHOOL TIME"

teen years. They have lived in rural areas most of their lives. Never daunted by lack of plentiful equipment, Mrs. Hester is used to doing creative things in the schools. During her regime as county music supervisor 12 schools in Winnebago County received Superior rating by the State Department.

Now Mrs. Hester has turned to a new method of teaching. She is educational director of WLS and School Time is her special work. She has a sweet clear voice and has many exciting and sound ideas. On Monday Mrs. Hester conducts a musical program, "Music in America." On Tuesday Julian Bentley discusses current events. Wednesday is devoted to social studies, the World in Which We Live concerned with business and industry and personal relationships. Thursday is "Little Lessons for Little Folks." John Strohm, assistant editor of *Prairie* takes you on Friday into other countries where he has been recently. School Time goes on the air every day except Saturday and Sunday at 1:00 P.M. It is a well-rounded program, enjoyable and sincere.

School Time is not intended to replace the teacher. It is intended to aid her. Her co-operation and suggestions are solicited. School Time is carried on in line with modern educational theory. It is designed to serve the needs of the school-room teacher. The expression of her desires is welcome at all times.

School Time is not a new program. It has been on WLS two years this being the third. But it is a program constantly improved by the suggestions of listeners and by experience added to each day. The program is unsponsored—a deliberate move on the part of WLS officials, who want no other remuneration than the good it is doing.

Last year some 1200 schools tuned in on WLS School Time. That number is constantly increasing. At the beginning of this fall semester WLS received hundreds of encouraging and appreciative letters. On one Thursday Mrs. Hester suggested that the children listening draw freehand pictures of the mythical twins, Polly and Pat under the apple tree that her story for the day described. Her desk was soon piled high with pictures of apple trees.

THE CINNAMON BEAR

Trivia quiz

ANSWERS:

1. (a) Velocipede; (b) Tricycle. (Chapter 1).
2. Uncle Jed (Chapter 1)
3. Red yarn. (Chapter 4)
4. Corks. (Chapter 4)
5. French. They shout "oyez, oyez, oyez!" at the beginning of the trial; this is French for "hear ye, hear ye, hear ye!" (Chapter 4)
6. "Slightly Irish." (Chapter 1)
7. Loganberry lollipops. (Chapter 7)
8. He habitually slept with his eyes open. (Chapter 12)
9. Blue and orange. (Chapter 12)
10. (a) French—because it was a French Door?
(b) "Ouvrez la porte!"
(c) "Open the door!" (Chapter 14)
11. Directly north of the Marshmallow Meadows as the crow doesn't fly. (Chapter 14)
12. Her pocket mirror. (Chapter 18)
13. (a) Barnaby Bright;
(b) Glow-worm Gus. (Chapters 7 and 19)
14. W.C. Fields. (Chapter 21)
15. Fur suit (Chapter 22)



GRADING SCALE:

15 correct—Superior! Congratulations! You've just won a month's vacation in Maybealand. You'll be flown there by Cinnamon Bear Airlines—provided you supply the soda pop.

10 to 14 correct—Excellent! You win a weekend with the Candy Pirates. (The Management is not responsible for aching fillings; please supply your own Tums.)

5 to 9 correct—Very Good! Santa's toy soldiers will make an appearance in your home December 24 to sing "The Christmas Tree Parade."

2 to 4 correct—Average. This year, listen to the details.

1 correct—Fair. You've spent too much time underneath the Singing Tree.

0 correct—Poor. You win a year's vacation at the Wintergreen Hilton in Looking Glass Valley.

RADIO SMASH

ARTHUR GODFREY is still pinching himself to see if it's all quite true. For his sudden storybook rise to fame has been one of those things that happen so seldom as to seem almost unbelievable when they do. Behind his experience however, is the very substantial support of one Walter Winchell, who picked Godfrey out of thin air and catapulted him to outstanding success in no longer time than it takes to snap a finger.

And the most amazing part of it is, that Godfrey got where he is today by being a bad boy—by breaking all the rules!

It seemed that Godfrey had to run away from Broadway to make a success on Broadway—seventeen years later. At fourteen he left his native Manhattan and fibbed his way into the navy. That started a career of roving and adventure. A bit of this and a bit of that finally led him into radio, as announcer with a Washington, D. C. station.

And then, just a little over a year ago, he began to break the rules. Much of his work consisted of announcing morning programs of Victrola records, with him making commercial announcements between records. Every listener has heard this type of program. Put on by a clever and original-minded man, it can be extremely entertaining, as Godfrey later was to prove. But all too often it is dull.

Arthur decided that his program WAS dull, and he set out to do something about it. He began kidding the sponsors, whose advertisements he read. Only those who have worked in a radio studio know what a risky thing that is! But you can just imagine the roving, restless jack-of-all-trades, Godfrey, not caring much whether he got fired. The advertisements were uninteresting? Very well, he'd make a monkey of them. So he reasoned. The records he had to play were old, musical chestnuts? Very well, he'd smash the records! And he did, not once but many times—snatching the spinning disks from the phonograph turntables, he would dash them to the floor and dance on them, while explaining to delighted listeners that it was about time such monstrosities were destroyed anyway! He threw in his own vocal choruses, sound effects and any other novelties that popped into his head at the time other records were being played.

And the result? Nothing could demonstrate more clearly the swiftness with which radio is changing and developing under the free initiative of the American system, than the tremendous response Godfrey received. Almost overnight he found himself with an immense following of listeners.

Last January 15, Arthur joined the announcing staff at WJSV, the CBS outlet in Washington, where he continued his spontaneous fun on the Sun Dial program, heard locally there from 7 to 9 a. m. six mornings a week. A few days after he started there he was asked

to put on a special performance of the Sun Dial show from 1 to 9 a. m.—an eight-hour trick!

During those eight hours, all unknown to Godfrey, Fate was weighing him in the palm of its hand! If he had just looked upon that eight hours of work as a feat of mental and physical endurance, Arthur might still be doing his Sun Dial trick six days a week. But to him it was amusing good fun, and he threw himself into it with a chuckle.

Miles away in New York, Walter Winchell began to fiddle with his short wave radio set at about four o'clock in the morning. Short wave experimentation is a hobby with Winchell. Around the black horizon, in Washington, Arthur Godfrey was happily ad-libbing and playing his pranks. Walter had just come in from one of his nocturnal rounds of Broadway. He yawned and twirled his dial.

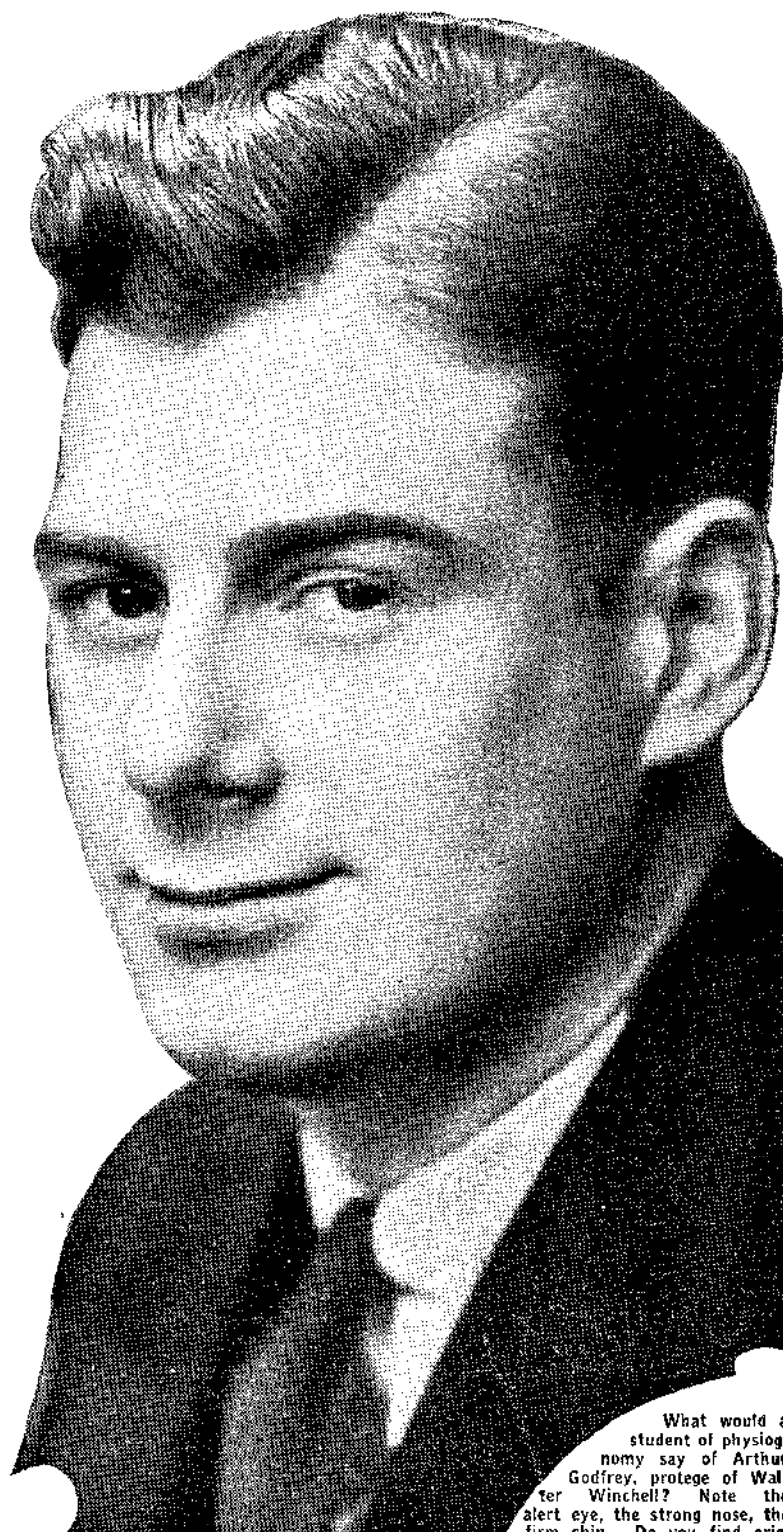
Out of the night came the fresh voice of a young man—an original young man who obviously was enjoying himself. Winchell stopped yawning when he heard. For five solid hours he sat and listened to Godfrey's ad-lib witticisms. And at the end of the program he telephoned the announcer in Washington to offer his congratulations on achieving something new and fresh at the microphone.

Arthur thought he was being ribbed at first. Why should the great Walter Winchell call him up?—He was still a bit skeptical until he saw the rave write-up about himself in the renowned Winchell column a day or so later.

Then things began happening fast, and on January 26, Godfrey was in New York signing his name to a Columbia contract, after a successful audition promoted for him by the columnist. Before long he was doing some fourteen shows a week, including one set of programs over the entire CBS network; the Metropolitan Parade and other CBS sustaining programs; and his six weekly Sun Dial broadcasts in Washington. Most of those he announces from the CBS studios in New York, whence they are "piped" to Washington to be broadcast.

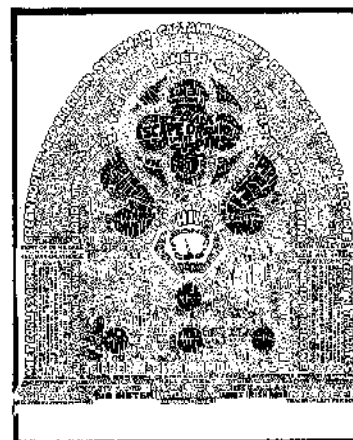
And one morning Winchell came "through the pipe"! Washington listeners were astonished, early in March, to hear the familiar Winchell twang making a duet out of the Godfrey solo. What had happened was that Winchell, who broadcasts for a fancy price on the opposition network, dropped up to CBS to see his protege at work. Godfrey escorted his patron to a mike, and the two of them ad-libbed for three-quarters of an hour, during which Winchell sang, whistled, "ribbed" Godfrey and did a lot of things he never had thought of doing before any microphone.

Godfrey is truly Walter Winchell's "white-haired boy" for now he is his pal as well as his protege. A great friendship has sprung up between them.



What would a student of physiognomy say of Arthur Godfrey, protégé of Walter Winchell? Note the alert eye, the strong nose, the firm chin. Do you find originality in his face?

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_____ AN OLD-TIME RADIO _____ STAN AND OLLIE

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BERWYN—Please refer to July-August issue of Nostalgia Newsletter, Notes from the Bandstand (about bandleader Tommy Dorsey) by Karl Pearson. Please tell these guys to do some research before making public statements such as "And fifth, Jack Leonard left the band. His replacement was a young kid out of the Harry James orchestra. His name: Frank Sinatra." This statement is in error and I ought to know. I was there with the Dorsey band in October, 1939. This passage should read "Jack Leonard was still with the band for a few days when ALLAN DE WITT, a Chicago vocalist and musician, replaced him. Frank Sinatra did not replace Allan DeWitt 'til February of 1940 at Milwaukee's Riverside Theatre. Allan DeWitt replaced Frank Sinatra later in New York City and Boston due to his illness and a possible word argument with Dorsey." I must admit, however, Mr. Pearson was absolutely right in his comment about Stuart Foster: "When Dorsey added Stuart in 1945 his ballads were among the best." He also should have stated that Stuart Foster was by far the best vocalist that Dorsey ever had and that includes Frank Sinatra! One addition: Buddy Rich replaced a fine drummer, Cliff Lehman, in November of 1939. Edith Wright was replaced at the Palmer House by Anita Boyer in 1939. I've had my say.—**ALLAN DE WITT.**

PONTIAC, ILL.—I'm getting quite a few letters regarding the article I wrote on our star, Patsy Montana (September Newsletter). The reaction has been great and, hopefully, we will receive some new members from that exposure. I enjoyed seeing my article in print — you did a very good job with it! I know where you got the inset (photo): a WLS Family Album circa 1936!—**AUSTIN A. FINKENBINDER.**

{ED. NOTE}—Thanks for your comments. For your article you're getting a lifetime subscription to the Newsletter. The circular inset photo came from a 1938 Rural Radio magazine, not a WLS Family Album.

GLENVIEW—So glad you are an officer of North West Federal. We have several accounts there and feel good that you are on the staff watching over our accounts! We are glad for the pictures of Ravinia Park (September Newsletter). We were among the 10,000 but had to sit 'way back. What a beautiful summer evening to enjoy the best concert of the season. You were a perfect choice for emcee. Glad I got to tape your very last morning program. If we ever move away or retire, I can listen to my own "old time radio" program again.—**RUTH BLOCK.**

DES PLAINES—I wonder if you can help me. In the Newsletter ad about the Riverview

WE GET LETTERS

book, how can I go about getting it through the mail? With enclosed postage, of course. Please let me know.—**MRS. C. PROVENZANO.**
{ED. NOTE}—We'll be happy to send you the Riverview book by mail if you will add \$1 for postage and handling. Send your check for a total of \$10.95 to the M-G-M Shop, 5941 W. Irving Park Road, Chicago, 60634.

OAK FOREST—Two movie theatres that loomed large in my young life were the Calo on north Clark street and the Rosewood on west Montrose avenue. The Rosewood (it seemed) always had triple features and you could be admitted at the Calo for nine cents. Those were the days! Of course, the Uptown and the Riviera were for special occasions and you stood patiently in line, ready to pay 25 cents admission. Does anyone remember when the Uptown brought back the stage show? I recall seeing Mel Torme as one of the featured attractions.

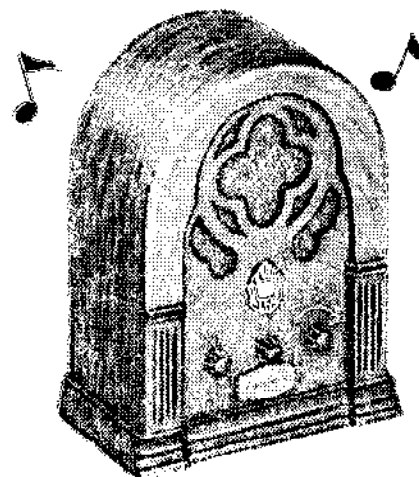
Yes, Chuck, there really was a BUGG Theatre on north Damen avenue just south of Irving Park Road. My recollection is of seeing a Wallace Beery film there some time in the very early 1940s. I have fond memories of the North Center, the Davis, the Liberty, the Julian (where you were admonished to check you cap pistol at the door!), the Ardmore on west Argyle, and the Temple Theatre on north Clark street. Does anyone really remember the Temple?

My father was a trainman for the Chicago Rapid Transit Company until about 1935 or 1936. I was always fascinated by the names of some of the (now extinct) branches: Kenwood, Stock Yards, Normal Park. At that time each elevated train had a conductor and a trainman for EACH car. During the Eucharistic Congress at Mundelein in 1926, the crush of people was so great that the much lighter CRT cars were used to transport people to and from Chicago in addition to the regular North Shore interurban cars.—**JOHN F. QUINN.**
{ED. NOTE}—Thanks for the memories.)

WILMETTE—As a relative newcomer to the Chicago area (I arrived in June from Georgia), I was pleasantly surprised while tuning the FM dial last Saturday afternoon to stumble across your show. Through television is king today, I am one of those who has never been



able to get over his love affair with radio, and it's great to hear the old shows again. In fact, the only things I enjoy more than old radio shows are old movies, and the soundtracks therefrom. I'm looking forward to visiting Metro Golden Memories — that is, if I can find the place! The generally high quality of radio in this area has been one of the more pleasant surprises I've experienced. Your show, of course, is especially enjoyable, as is the fine jazz played nightly on WNUR-FM and WBEZ-FM. Keep up the good work.—**JACK BOWERS.**



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Like to hear good barbershop harmony? Well then come to the Town & Country Barbershop Show, "A Sentimental Journey", on Nov. 19, 1977 at Steven Mather High School, 5835 Lincoln Ave. in Chicago at 8:00 p.m. In addition to the Town & Country Chorus, we will be featuring the 3rd place 1977 International medalists, The Vagabonds, the 1976 District Champions, The Valley Fourgers, and the 1977 2nd place medalists, Region 3 Sweet Adelines. Tickets are \$4.00 for adults, \$2.50 for children 12 & under. The Afterglow will be held at La-Rays Executive Caterers, 7225 N. Caldwell Ave., Niles, immediately following the show. Tickets for the Afterglow are \$1.50 and can be bought only with the purchase of show tickets. Tickets are available from Alan Snopce, 671 Clayton Lane, Des Plaines, IL 60016. Please make checks payable to "Town & Country Chapter".

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WANTED - Historical books about Chicago. Call Ken, 328-9585.

WANTED - General magazines, movie magazines, movie-oriented sheet music. TV Guides prior to 1965. Call Dave, 692-4532.

I'LL BUY ALL YOUR OLD PLAYER PIANO ROLLS. Mike Schwimmer, 835-2428. Evenings.

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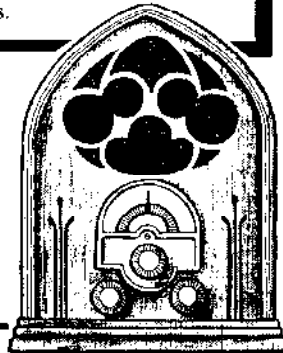
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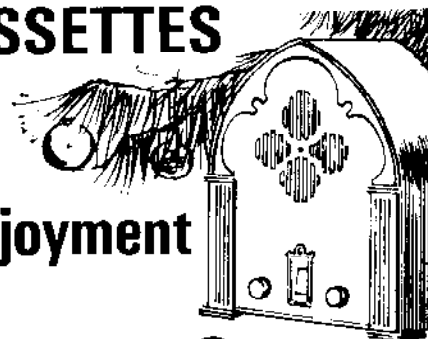
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GREAT GILDERSLEEVE
OZZIE AND HARRIET
FIRST NIGHTER
GREAT CHRISTMAS COMEDY
THIS IS YOUR F.B.I.
DUFFY'S TAVERN

9. **CHARLES DICKENS' "A CHRISTMAS CAROL"**
starring Lionel Barrymore as Scrooge in this hour-long version of the story as presented on the Campbell Playhouse of December 24, 1939. Orson Welles narrates the holiday classic.

21. **MIRACLE ON 34th STREET**—from the Lux Radio Theatre. Edmund Gwenn stars as Kris Kringle, Macy's Department Store Santa

64. **GRAND CENTRAL STATION** — "Miracle for Christmas" the traditional Christmas broadcast.

GREAT GILDERSLEEVE — "Why the Chimes Rang" Gildy's classic holiday program.

66. **ADVENTURES OF OZZIE AND HARRIET** — The Nelson's decide on a family gift for Christmas. A new radio-phonograph.

FIRST NIGHTER — "Little Town of Bethlehem" with Barbara Luddy and Olan Soule.

66. **GREAT CHRISTMAS COMEDY** — Edgar Bergen and Charlie McCarthy: Charlie recites "The Night Before Christmas" ... **Bob Hope** and **Frank Sinatra**: Floorwalkers at a Christmas Department Store ... **Jack Benny** and **Fred Allen**: Shopping for gifts in Bargain Basement ... The Mighty Allen Art Players: St. Nick refuses to make his trip this year!

67. **DUFFY'S TAVERN** — "A Christmas Visitor" is the guest in the Tavern as Archie the Manager learns the meaning of the Holiday.

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