

CHUCK SCHADEN'S
NOSTALGIA DIGEST AND
RADIO GUIDE

AUGUST — SEPTEMBER, 1993



ARTHUR GODFREY

25 YEARS ALL NEWS

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BOOK NINETEEN

CHAPTER FIVE

AUGUST - SEPTEMBER, 1993

HELLO, OUT THERE IN RADIOLAND!!

Here's a letter that means a lot to us:

GLENVIEW, IL — It has taken me about 11 years to write this letter! Every Saturday afternoon, as I listen to *Those Were The Days*, I remember the unusual circumstances surrounding the first time I heard your program, and I vow to write you a letter about it. For all those years, while I worked on my house, on my car, on my Christmas tree, or on some other task that occupied my hands but not my imagination, you provided the vehicle for me to travel back a few decades to a time when the world seemed to move a little slower, when mass communication was in its infancy. You have made many of my Saturday afternoons most enjoyable during those 11 years, and I figure that the least I owe you is a good story.

Back in the summer of 1982, I was an engineer at Motorola in Schaumburg. I was working on a project that had made it into its final phases, and I was required to spend a few days "baby-sitting" some automated electronic equipment that was running tests on the product I had worked on for the previous year and a half. One of these testing days happened to fall on a Saturday, and I needed some good reading material to keep me from getting too bored while I "served my time" in a windowless electronics lab on a nice sunny day.

A few weeks before this, I had managed to pry a box of old letters away from my father, who had been keeping them in his dresser drawer, always meaning to read them, but never finding time. My father was in the 22nd Marines during World War II, and had written home to his mother a few times a week during the two years he spent fighting in the South Pacific. His mother, my grandmother, saved every letter. When she passed away, the letters were found among her things and were returned to my father. My father was proud of his military service, but hardly ever talked about it, so I seized the opportunity to learn a little about his past.

I spent my Saturday reading the letters. Although they contained few details about where he was, or what he was doing (a Navy censor saw to that), they documented an emotional journey by a very young man from a small town some forty years earlier. I read his letters from boot camp that bubbled over with youthful patriotism, rooted in the shared hardships and camaraderie of his fellow "stone crushers." He spoke of cross country train trips, endless poker games, midnight marches, and grueling days of strenuous training. He signed all these early letters, "Your Marine Son, Johnny."

I read the letters from overseas that spoke of the many small island and Atoll campaigns that he was involved in, complete with lists of the number of enemy soldiers killed on each island. These letters were more subdued than the earlier ones, and registered some of the awe he felt at the power and violence of the operations he was involved in.

I read the letters from late in the war, letters that were sometimes the first ones written in four weeks because he had been too busy fighting, letters that spoke of how he missed dear friends who had been killed in battles on Guam and Okinawa, and of the many casualties in his platoon. He was afraid that his turn was next, and his letters reflected a young man who had grown much too tired for someone of his years. He signed these letters "Your Youngest Son, Johnny."

After reading those letters all day, I walked out into the late afternoon sunshine, much as one would emerge from a darkened movie theatre, completely enveloped in the mood of the story I had been reading. I got in my car to drive home, and absent-mindedly turned on the radio. You can imagine my excitement when I heard your voice announcing that the next selection would be an Armed Forces Command Performance from 1945! The show reinforced the mood I was already in, and I drove home feeling like I could really imagine what it must have been like to be a Marine in the South Pacific, listening to this show from a home so far away.

Needless to say, I was hooked! I have listened to your show through many home remodeling projects, through many Christmas seasons, and through many wonderful Jack Benny months! I have become a fan of all of the old comedy shows, and I really like the series of World War II shows that you have been playing exactly fifty years later.

Thank you for your hard work and dedication to what you do. You have allowed people like me, who missed the golden days of radio the first time around, to appreciate the unique capabilities of the medium, and the talented people who brought it to life. — **LEE BARRY**

Thanks very much for writing, Mr. Barry, and for your kind words. This proves that there are many good stories in old letters and old radio shows.

Thanks for listening.

Chuck Schaden

'How are ya, how are ya?'

Remembering Arthur Godfrey

BY BILL ELWELL

What comes to mind when you hear the name "Arthur Godfrey"? I remember a pleasant, relaxed voice that reached out in a personal way . . . an average guy who made good but kept his feet on the ground . . . a man who poked good-natured fun at commercials he read . . . a person who could be trusted.

When I reflected on these memories recently, it suddenly occurred to me that they were based on impressions received some forty years ago while listening to radio or watching television. And, the more I thought about this, the more I wondered.



ARTHUR GODFREY

What was really behind the friendly voice on radio and the smiling face on television? How did Godfrey become a star for CBS? And what became of him afterward?

I looked for answers to these questions and found a fascinating story. It is one well worth sharing, for the real Arthur Godfrey was much more than an average guy.

Arthur was born 90 years ago on August 31, 1903, in New York City. He lived a normal childhood there and, in time, became the oldest of five children.

Arthur's father earned a marginal living as a reporter for the New York Times, so there were periods when money was scarce. Consequently, as the family grew larger, so did its financial problems.

In 1915, the Godfreys moved to Hasbrouck Heights, New Jersey. While there, the family's poverty worsened, and at times the evening meal was a bowl of oatmeal.

Conditions deteriorated further when Arthur's father was stricken with cancer. His mother, an accomplished pianist, tried to support the family by playing for Pearl White thrillers at local movie houses. Arthur supplemented family income with earnings from his paper route.

While in high school, Arthur found work in a bakery. After his employer died, Arthur skipped school frequently to keep the business going. Because of these absences, the school principal punished young Godfrey. On the eve of the big freshman-sophomore debate, the



principal told him he could no longer be captain of the sophomore team.

Godfrey was outraged and quit school. He also left home to lighten the burden on his family. Thus, at the age of 15, Arthur headed back to New York City with a shirt, a pair of pants, two leaky shoes, and 35 cents in his pocket.

Times were hard when Godfrey arrived in New York. He survived, however, by working at various odd jobs for about a year and then began looking elsewhere for employment.

For the next two years, Godfrey tramped from one end of the country to the other and did whatever work was available to the young and inexperienced. During that time, he was employed as a coal miner, tire maker, dishwasher, lumberjack, farmer, and truck driver.

In 1921, Godfrey sought more steady work and joined the Navy. He spent most of the next three years aboard a destroyer as a radio operator. While in the Navy, he learned to play the banjo and began thinking about show business. He also took his first ride in a stuttering old airplane and became interested in fly-

ing. At the end of his tour, Godfrey decided to leave the service and resumed job-hopping.

Arthur found work selling cemetery lots in Detroit and was an instant success. He was a natural salesman and soon saved \$10,000, a small fortune in those days.

One day Godfrey learned of a traveling vaudeville act originating in Chicago and made a decision. He stopped selling cemetery lots, put his savings into the act, and toured the country with it. Unfortunately, the act went bankrupt in Los Angeles, and Godfrey was forced to ride the rails back to Chicago.

Godfrey took up taxi driving to support himself in Chicago. Then, one day in 1927, a former shipmate stepped into his cab. During the ride, he persuaded Godfrey to give up his job and join the Coast Guard.

On an evening in 1929, when Godfrey was stationed with the Coast Guard in Baltimore, he was listening to a local talent show, *Saturday Night Function*, broadcast by NBC station WFBR. The station manager was unable to get enough performers and invited talented listeners to come in and try their luck.

Arthur picked up his banjo, went to the station, and was put on the air. He won that night's contest and was offered a program of his own.

Godfrey wanted the job but could not accept the offer while he was in the Coast Guard. According to one story, the problem was solved by the Governor of Maryland. Apparently, Godfrey had done some work for him, so he helped Godfrey obtain a release from the service.

Initially, WFBR paid Godfrey \$5 per show in a playing-singing-talking format for a local pet shop account. He did such a fine job with his pleasant, humorous, and relaxed manner that the station manager promoted him to announcer. By 1930, Godfrey was a regular at

ARTHUR GODFREY

WFBR. Later that year, he moved to WRC, the NBC station in Washington, D.C.

Godfrey had maintained his interest in flying over the years and, while in Washington, arranged to take glider lessons. Around noon on September 26, 1931, he was driving to a lesson at an airport outside of Washington when an oncoming truck veered into his path and collided head-on with him. The impact was so powerful that the truck's engine wound up in the passenger seat of Godfrey's car.

The two men in the truck were thrown out, landed in bushes, and received a few scratches. Godfrey was less fortunate. He was crushed and not expected to live, but he did.

Godfrey was immobilized in the hospital for five months. While there, he spent much time listening to the radio

and decided most of what he heard, especially the advertising, was worthless. Announcers read prepared material and used artificial mannerisms. Moreover, they appealed to groups of people, instead of one typical person, and were not convincing.

Godfrey discovered a principle of successful advertising, and it was a major turning point in his life. He decided he would talk over the radio to "one guy" in an imaginary audience. And he would speak with that person as though the two of them had sat down for an informal chat.

When Godfrey returned to work, he tried out his new approach. His innovative style plus his relaxed, pleasant manner soon brought him widespread attention and built a friendly link with listeners. Station management, however, disapproved and strongly discouraged him, especially whenever he put down advertising. Even so, Godfrey kept at it.

One of Godfrey's sponsors was Zlotnik, a respected Washington furrier. Zlotnik had placed a stuffed polar bear in front of the store, and Godfrey described it over the air as a dirty white bear and a moth-eaten fugitive from Noah's ark. Listeners loved it, and business boomed for Zlotnik.

Godfrey supplemented his new approach with disc-jockeying, but his bosses at NBC still did not like his style. As a result, one day in late 1933, when he missed the beginning of his program, they decided it was time for Godfrey to leave.

Early the following year, Godfrey was hired as an announcer by the CBS station in Washington, WJSV, which later became WTOP. Thus began his association with CBS that lasted nearly 40 years.

Godfrey was put into an all-night slot where he played records and chatted with "one guy" in an imaginary audience. Soon sales of Godfrey-advertised products began to pick up.



"TOO FAT TRIO" PLUS ONE — Arthur Godfrey is joined by (from left) clarinetist Johnny Mince, bandleader Archie Blyer, and trombonist Sy Shaffer in a chorus of Arthur's big record hit, "Too Fat Polka."

Aviation continued to be a big part of Godfrey's life. He had been patched up enough after his accident in 1931 to continue flying and was able to obtain a private pilot's license in 1934.

In July of that year, Godfrey hired Margaret "Mug" Richardson to be his "Girl Friday". Mug, who had recently won the title of "Miss North Carolina," initially worked as Godfrey's secretary and bookkeeper. Later, she gathered letters, notes, poems, and clippings from newspapers and magazines and handed them to him to read while he was on the air. In time, she also acted as a buffer between Godfrey and writers and salesmen who wanted to reach him.

Godfrey wanted to transfer to New York City, but CBS officials considered him mainly a "local boy" and felt his appeal on a nation-wide hookup was

questionable. Then Walter Winchell, well-known radio commentator and newspaper columnist, heard Godfrey's show in Washington and gave him rave notices. He also urged CBS executives to bring Godfrey to the network's headquarters. Arthur did get a brief opportunity on a network show, but the program failed badly.

In 1941, Godfrey's luck began to improve. Station WABC, an affiliate in New York that later became WCBS, began carrying his Washington show in greater New York. Then, in 1942, Godfrey came to New York to announce for Fred Allen on the *Texaco Star Theatre*. He was so popular that audiences applauded when they heard his name.

Godfrey left the show after six weeks but continued his morning broadcasts

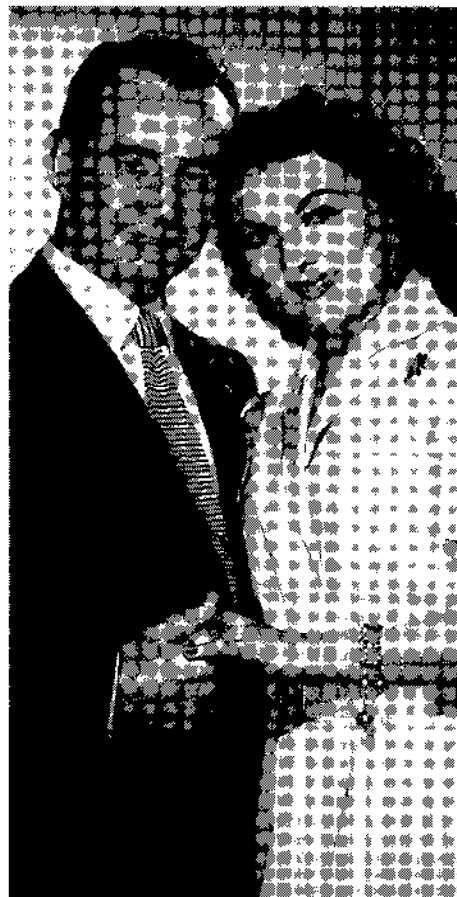


SINGER JEANETTE DAVIS rehearses a song with her boss, **ARTHUR GODFREY**.

ARTHUR GODFREY

from Washington and New York. He also appeared as a free-lancer on various CBS programs and continued looking for a national slot.

During World War Two, Godfrey wanted to fly for the Navy but was turned down because of disabilities resulting from his accident in 1931. However, Eleanor Roosevelt, the wife of President Franklin D. Roosevelt, listened to Godfrey on Washington radio and learned of his problem. She brought the matter to her husband's attention, and the President ordered the Navy to give Godfrey a commission.



FRANK PARKER and MARION MARLOW

In April 1945, Godfrey was assigned as the network's special reporter for the funeral of President Roosevelt. He still felt indebted to the late President because of his help with the Navy.

Godfrey's coverage of the event was moving and sincere. When he began to describe the solemn procession with its riderless horse and the caisson bearing the President's casket, he broke down and wept. Nevertheless, Godfrey stayed with it and continued to speak through his tears. It was a remarkable moment.

On April 30, after threatening to leave CBS and rejoin NBC, Godfrey was finally booked into the CBS morning line-up. His network show, *Arthur Godfrey Time*, was on the air five days a week.

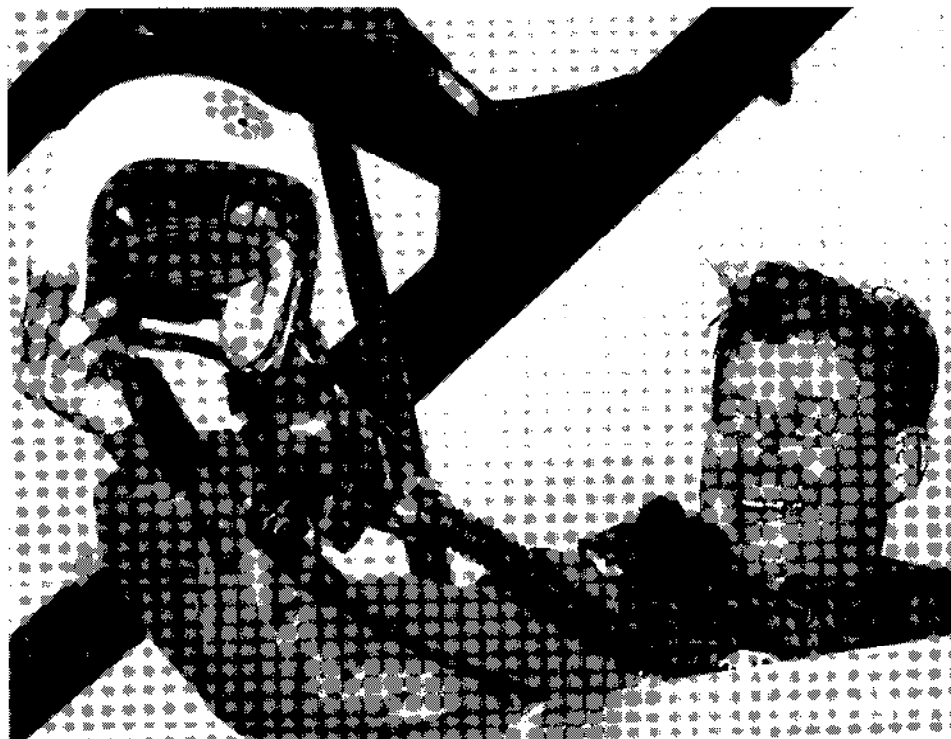
Godfrey's approach was folksy and appealing, and he introduced a cast of singers and musicians. By referring to their personal lives during broadcasts, he made them more interesting to the audience.

The use of live talent instead of records gave birth to the "Little Godfreys." These individuals formed a tight little group that remained with Godfrey. Over the years, it included such personalities as Frank Parker, Marion Marlowe, the McGuire Sisters, Pat Boone, the Chordettes, Janette Davis, Bill Lawrence, and Julius La Rosa.

On July 2, 1946, CBS also signed Godfrey to a weekly nighttime show, *Arthur Godfrey's Talent Scouts*. It was soon among the top twenty shows.

By 1948, Godfrey was a listening institution. A year later, he was also on television with two hit evening presentations: *Arthur Godfrey and His Friends* and *Arthur Godfrey's Talent Scouts*. Another radio program, *Arthur Godfrey's Digest*, began in 1950.

On Friday mornings, Godfrey's shows were broadcast from a studio in his home located on some 2,000 acres of lush scenery and farm land in Leesburg,



ARTHUR GODFREY in a jet training plane at Bolling Air Force Base, Washington, in 1950.

Virginia, where he lived with his wife Mary, daughter Pat, and son Mike. CBS had installed a private, mini-studio there, and listeners often did not realize Godfrey was in Virginia, while the rest of his crew were in New York.

Godfrey's daily coast-to-coast radio show and his two nighttime television shows consistently earned top ratings. According to surveys, he reached up to 82 million people every week.

By this time, Godfrey was a full commander in the Naval Reserve, an avid flier, and an enthusiastic advocate of air power. On Armed Forces Day in May 1950, he flew an Air Force jet at 35,000 feet and described what it was like to 30 million people. He also flew in a formation of giant Air Force B-36 bombers and praised them publicly. When the Navy sent him to a jet course at Pensacola, Florida, to qualify for carrier landings,

he was equally generous with his praise.

Godfrey became acquainted with many important people as the result of his interest in aviation. Among them were General Curtis Le May, Chief of the Strategic Air Command, and Eddie Rickenbacker, World War One flying ace and Chairman of Eastern Airlines.

Godfrey's friendship with Rickenbacker led to his appearance in a documentary film produced by Eastern. In the movie, Godfrey piloted a four-motor Constellation and explained safety and navigation procedures.

Godfrey owned two planes himself, a four-place Navion and a twin-engine Douglas DC-3, which was fitted to carry 14 passengers. In addition, he flew everything in the Navy and Air Force bangers and was described by Charles E. Wilson, Secretary of Defense, as the best non-commercial pilot in the country.

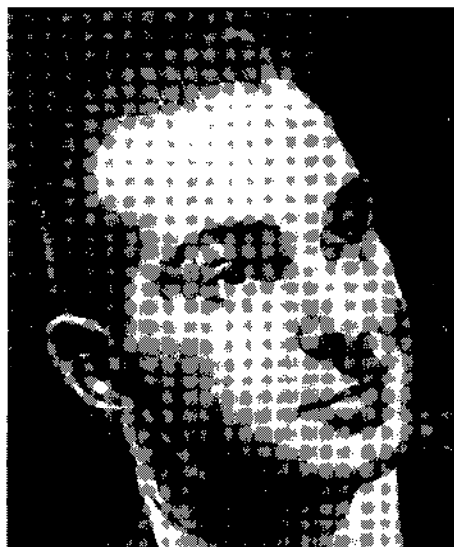
ARTHUR GODFREY

During his jet training in Pensacola, Godfrey heard of a sailor named Julius La Rosa with a reputation as a talented singer. Godfrey listened to him and liked what he heard.

Godfrey invited La Rosa to appear on his Wednesday night show, *Arthur Godfrey and His Friends*. When La Rosa accepted, Godfrey arranged special leave for him.

La Rosa was an immediate hit. When he left the Navy, Godfrey hired him. La Rosa's popularity grew quickly with audiences, and he was soon one of their favorite performers.

By 1953, Godfrey was at the peak of his popularity. He received some 60,000 letters per month, more than any other radio or TV personality. Godfrey also received thousands of gifts including food, clothing, appliances, jewelry, medicine, home furnishings, games, toys, and live animals. The animals were given to zoos, and many of the other gifts were donated to orphanages, hospitals, and other charities.



ANNOUNCER TONY MARVIN



ARTHUR GODFREY recuperating from a hip operation in his bed at Massachusetts General Hospital in Boston in 1953.

Early in 1953, Godfrey announced he would have corrective surgery on one of the hips damaged in his car accident some 20 years earlier. He received nearly 3,000 letters offering hopes and prayers for a quick recovery.

When Godfrey entered the hospital, many newspapers carried his picture and best wishes on their front pages. During the surgery, there were almost hourly bulletins about his condition and progress.

Godfrey was away from his shows for three months recuperating, and, while he was gone, substitute hosts filled in for him. During that same period, La Rosa and Archie Bleyer, Godfrey's orchestra leader, teamed up and made a hit recording. In addition, La Rosa, whose popularity had been soaring, began receiving more fan mail than his boss.

One of the substitute hosts for Godfrey was Ed Sullivan, newspaper columnist and host of the Sunday evening TV show, *The Toast of the Town*. Sullivan liked the talents of Godfrey's performers

and subsequently arranged for several of them, including La Rosa, to appear on his show. Contrary to Godfrey's wishes, Sullivan paid them far more than they were accustomed to receiving.

Godfrey learned that some of his employees were making more money by entertaining elsewhere. And he heard that La Rosa in particular had been receiving two to three times per personal appearance in night clubs what he was paying him per week.

When Godfrey was back before the cameras, he thanked his audience for their prayers. His operation had given him new mobility, but it was not a complete success. Then he received a letter telling him to deal with La Rosa only through his lawyer.

Godfrey was glad to be back, but he was angered by what some of his employees had been doing during his absence. He had always considered them to be friends and had tried to look out for them. He had attempted to keep them from show-business folks in order to keep them humble, for he did not want phonies around.

Godfrey seemed in good spirits during his program on October 19, 1953. Near the end of the show, when La Rosa came to the mike, Godfrey appeared pleased with the enthusiastic applause given the singer.

Then Godfrey recapped La Rosa's career and mentioned that he had been impressed by the singer's humble streak, which was typical of all the "Little Godfreys." He went on to say that he had encouraged La Rosa to keep that attitude and said that, as long as he did, he would have nothing to worry about.

Next, Godfrey pointed out that during La Rosa's two years on the show, he had built up a large following and that he and Bleyer had started their own recording company. Then he stated slowly and deliberately that La Rosa had gotten to



JULIUS LA ROSA

be a great big name. At that point, Godfrey turned the mike over to La Rosa and asked him to sing.

At the end of the number, Godfrey thanked La Rosa and without warning announced that the singer was leaving to star in his own programs. With that, Godfrey wished La Rosa well and closed the show.

Godfrey's dismissal of La Rosa stunned many in the audience, and, for a time, resulted in negative press. However, Godfrey's popularity remained solid, and he continued to be the top star in the CBS line-up.

La Rosa moved on from the experience and quickly found new opportunities. Ed Sullivan hired him for a series of appearances on *The Toast of the Town* and again paid him several times what he had been receiving.

During the next 2 1/2 years, La Rosa earned more than a million dollars for appearances in hotels and night clubs. In his last year with Godfrey, he received \$35,000. La Rosa concluded that being

ARTHUR GODFREY

fired was the best thing that could have happened to him.

Early in January 1954, Godfrey took off from the airport in Teterboro, New Jersey, in his DC-3. In the process, he flew directly over the top of the control tower. He was charged by the CAA with buzzing the tower.

On January 16, Ed Sullivan ran a column in the New York *Daily News* criticizing Godfrey as a matter of public interest. Sullivan charged him with reckless operation of a DC-3 and with flippancy in answering subsequent charges.

On March 16, the CAA suspended Godfrey's license to fly. However, only a few months later on September 17, the license was reinstated. It was suggested that Godfrey had used his influence to regain his license.



MR. AND MRS. ARTHUR GODFREY

What had happened to Arthur Godfrey? Some thought he had just been reacting to threats, real or imagined, to his authority and reputation. Others felt he was exhausted from overwork and in pain from his old injuries and recent operation. Whatever the case, most Godfrey fans remained loyal.

In the late 1950's, Godfrey experienced personal and professional setbacks. He was diagnosed with lung cancer and, because of poor health, gave up his TV shows in 1959. However, he stayed with his CBS radio program, which remained a morning favorite.

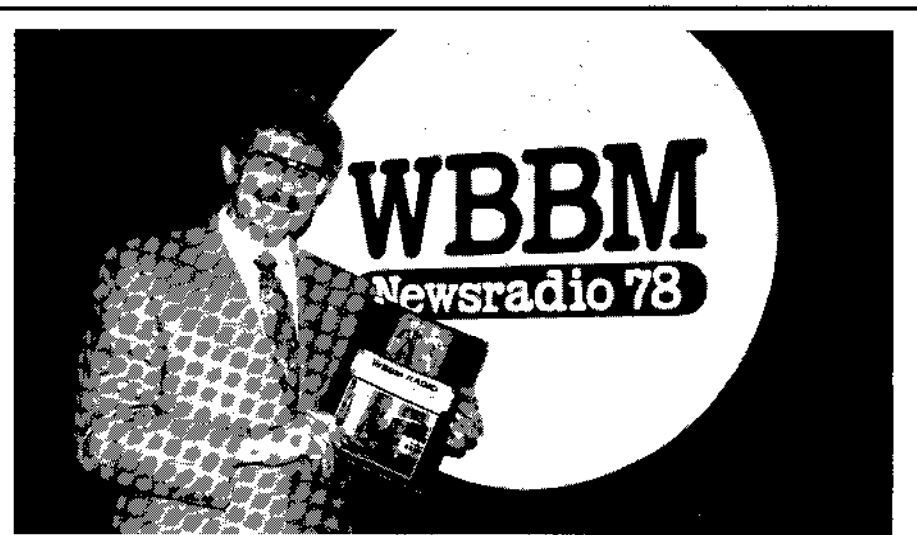
Godfrey's cancerous lung was removed, and, after he was pronounced fully cured, he began looking for a new TV program. However, CBS had no spot for him. The public had grown accustomed to polished entertainment, and there was little demand for his informality.

Godfrey continued his network radio program until April 30, 1972, when he took it off the air himself. It was 27 years to the day after his CBS network show began, and Godfrey left with an emotional farewell.

Complete retirement, however, was not on Godfrey's mind. He took up the cause of ecology and occasionally appeared in commercials. One of the items he advertised was a washday product called Axion.

Godfrey was still aware of his reputation for honesty, so, when he learned that Axion polluted as much as it cleaned, he publicly criticized it. It was almost like old times.

Arthur died ten years ago on March 16, 1983. Yet the memory of his life lingers on . . . an engaging story of a penniless youth, a struggling wanderer, a successful showman . . . and many years of pleasant entertainment. Thanks, Arthur, for the memories. ■



WBBM RADIO Yesterday & Today

By CHUCK SCHADEN

This book presents the story of WBBM Radio, Chicago.

It's a story that starts in 1911 in a small town in the center of Illinois where two brothers, Les and Ralph Atlass, began operating an amateur spark station.

It's the story of how, in 1923, they converted their amateur equipment to a commercial broadcasting station which was assigned the call letters, WBBM.

. . . the story of WBBM's early days in Chicago's Broadmoor Hotel and the move to the Wrigley Building and finally to the station's present home on McClurg Court.

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. . . the story of *WBBM Newsradio 78* and the dedicated people who have kept a constant watch over the city, state, country and the world, 24 hours a day, seven days a week since 1968.

It's the story of people, too. People who made WBBM what it is and what it is.

WBBM Radio, Yesterday and Today, is the fascinating story of the birth, growth and development of one of the country's truly great radio stations.

□ **WBBM RADIO, YESTERDAY AND TODAY** by Chuck Schaden. Hundreds of vintage photographs, fascinating text. Softcover, 8½ x 11, 128 pages. \$10 plus \$2.50 for shipping and handling. Total \$12.50

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MADE FOR EACH OTHER

Art Deco and the Silver Screen

BY GINO LUCCHETTI

If the nostalgically remembered Art Deco style of the thirties wasn't consciously developed because there was a perfect contemporary art and entertainment media companion for it known as the "silver screen," it had to be, in that case, the most happily of fortuitous coincidence to ever have happened in the development of Hollywood. Early films cried out for it, emphasized it, brought it to the forefront, and imposed it on the world. Art Deco was perfect for the era of black and white movies, and vice versa.

Art Deco, the readily identified geometric art style utilized so predominantly throughout the thirties in the "movies," used stark black, dazzling white, and gleaming chromium most effectively, and was utilized and displayed in all aspects of cinematography, even down to clothing, dress style, and geometrically designed furniture, appointments and architecture. It could never have achieved its widespread popularity in the thirties, if it had been conceived in an era of Technicolor. Monochromatic movies brought it to its pinnacle of popularity. Colors were not the in soul of Art Deco, they would have suppressed it, overwhelmed it and rendered it bland by drowning it in colors.

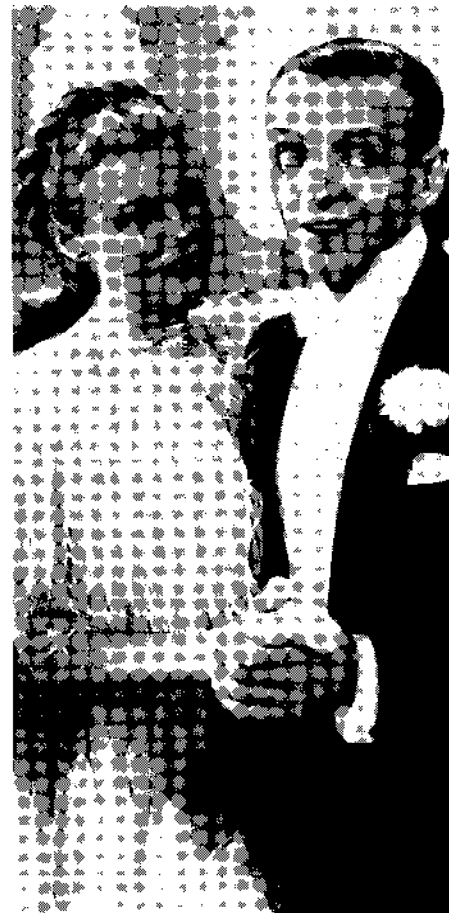
As an example, recall and visualize, if you will, those glorious night-club scenes of the thirties movies depicted entirely in polished black, dazzling white, and chromium decor, on geometrically patterned appointments, furniture and spectacular sets: Chromium and black gracefully swooping bannisters and hand-rails, inky black, milk-white or

checkered black and white dance floors, with walls featuring geometrically shaped sconces and lighting fixtures, even to chic table lamps. The orchestra's music stands were black and white and geometrics, of course, and the musicians were penguin-like Art Deco in their tuxes.

In women's clothing, and just about wherever cloth was used, it was satin, and white satin was the Art Deco textile of choice, it shimmered so beautifully and flattered leading ladies' figures, while black satin contrasted beautifully with their flawless skin.

That omnipresent style carried over even in the clothes and costumes. It was the age of elegance on the movie screens, and Fred Astaire in black tails, top hat, patent leather shoes, in pristine, starched white shirt, with white cuffs peeking out of the sleeves and a white breast-pocket handkerchief or a stylized white boutonniere, epitomized Art Deco in fashionable evening dress — even his long, lean inverted triangular face and supple, lanky body were Art Deco. Spiffily dressed men set the style of the day in black tuxedos, or in white dinner jackets with black trousers, black bow tie and black button-hole.

Women, matching the men in opulence, as is usually the case, showed their class in white floor-length gowns, with black trim, or black gowns with contrasting white accessory highlights and, oh yes, those black or white feathered boas. And the ladies always smoked insouciantly through long black or white cigarette holders. Colors would only have been superfluous since they would



FRED ASTAIRE AND GINGER ROGERS — the perfect Art Deco couple!

only appeared as dull, varying shades of dingy grey in the days before Technicolor.

Well known for his meticulous attire, debonair Adolph Menjou may have been the exemplar of Art Deco in men's clothes. If a part called for a worldly, sophisticated "boulevardiere," he filled the bill with flair. In women, it would be hard to find one more typical of the Art Deco style than Myrna Loy, who played the wife of William Powell, another Hollywood male fashion-plate in the popular "Thin Man" series. Myrna Loy — is that an Art Deco name or what? — may have been the ideal Art Deco woman; vampish, unruffled, or cool as

she'd be labelled today, even to sleekly coiffed hairdo and make-up, with haughtily arched eyebrows that reflected the graceful curves so prominent in Art Deco. She and nonchalantly suave Powell were so typical they could have been the Art Deco Poster Couple. In that series they lived and breathed the lifestyle, even to having an Art Deco white and black wire-haired pup, Asta.

Busby Berkeley, the genius of cinematic choreography, used the Art Deco motif in overwhelmingly opulent and glamorous sets, in superb musical numbers in which scores of beautiful women in stunning satin gowns, and jauntily top-hatted men in sophisticated evening clothes, sporting looping key chains, and accoutered to perfection even to their black and white canes, waltzed, tap-danced and serenaded as they descended or scaled grandiose, soaring helical balustrades. There were giant arches, circular sets which swirled, or appeared to as the camera wove through the set to catch every conceivable angle which could enhance the beauty of the scene. There were tall, graceful fluted columns, huge elevated circular drum-like dance floors, which sometimes were actually drums to be danced on to pound out the rhythm. By varying the monochromatic visual effect, black and white Art Deco geometrics were perfect for a film medium which couldn't depict colors, which otherwise might have been monotonous. And since there wasn't color, the eye-catching effect in the contrasting of black, white, and chromium rendered such lack of color unnoticed.

It was the age of "class," "eclat," on the silver screen. Haughty, elegant, stylish, *tres chic*, and carefree; the envy and joy of the movie goers of the dreary post-crash depression age who sought escape from the gray, less than dazzling, work-a-day experience. Its affect on the world in the decade of the thirties and after has been profound and lasting. ■



NOTES FROM THE BANDSTAND

Big Band Instrumentation

BY KARL PEARSON

The idea for this column came to me while listening to a tape of a 1943 Tommy Dorsey broadcast. During this period Tommy led a band of some thirty-plus musicians. The Dorsey orchestra featured a full-size string section (Tommy always liked to do things in a great big way) and a harpist. Realizing that the harp was rather unusual in a dance band setting, I decided to do a little more research into some of the more unusual type instrumentation used within a big band setting.

Most dance bands and orchestras featured a fairly standard instrumentation during the big band era. During the late 1920's most bands were comprised of two or three trumpets, one or two trombones, three or four saxophone players

(who often doubled on various saxes, flute or piccolo), piano, banjo, brass bass (tuba) and drums. During the early 1930's the banjo and tuba were replaced in most orchestras by the guitar and string bass respectively, which provided a more swinging, steady beat. By the mid-1930's the standard big band instrumentation was three trumpets, two or three trombones, four saxophones, piano, string bass, guitar, and drums.

By the end of the decade a number of bands began to increase the size of their instrumentation. It was a common occurrence for many bandleaders to add an additional man each to their trombone, trumpet and reed sections, which gave many a band a fuller and stronger overall tone. In most cases the additional saxophone used by orchestras was a baritone sax, which provided the sax section with deeper and more colorful tone. During World War II many orchestras increased in size once again. The bass sections of a number of bands swelled to as many as ten, featuring five trumpets and five trombones. Tommy Dorsey, Harry James and other leaders added string sections to their bands as well. The payroll for the average big band could range from eighteen to thirty-five musicians!

The instrumental configurations shown above were fairly standard during much of the big band era. It should be noted, however, that a number of leaders often used unconventional instrumentation to produce distinctive or unusual results.

Tommy Dorsey was not the only



TOMMY DORSEY



SHEP FIELDS

leader to use a harp in a dance band. Joe Marsala, the Chicago-born clarinetist, led a big band for a brief period during the early 1940's which featured Adele Girard, one of the few true jazz harpists in this country. Adele (who was also Mrs. Joe Marsala) was a featured soloist with the Marsala big band. Richard Himber used a harp on many of the Victor recordings made by his dance orchestra.

Bandleader-trombonist Bobby Byrne also played the harp, using a special instrument that had color-coded strings. At one point during his career Bobby decided to use his harp-playing talents

during a stage show, with unexpected (and unintentionally humorous) results. During one of the Byrne orchestra's stage show appearances, Bobby announced to the audience that he would play a harp solo. A lighting technician in the theater decided that a dark blue spotlight would provide the appropriate mood for such a feature and switched the stage spotlight dark blue. Bobby's solo immediately became an absolute disaster as he was unable to see his color-coded strings!!

Two of the world's best jazz pianists, Fats Waller and Count Basie, also enjoyed playing the electric Hammond organ, and both made several jazz recordings on that instrument. Waller himself had instructed young Bill Basie in the finer points of jazz organ playing during Fats' tenure as organist at Harlem's Lincoln Theatre during the mid-1920's. In later years both men enjoyed playing the electric organ for enjoyment, and Basie later made a few recordings on electric organ with his own band, including "Nobody Knows" and "Basie's Basement". Fats also made several recordings on Hammond organ with his small group, and his big band recording of "The Jitterbug Waltz" is a classic.

Many saxophonist learned with experience to double (alternate) on one or more woodwind instruments. Most sax players were able to double on clarinet, alto, tenor or baritone sax, and a few even picked up flute along the way! Some musicians even tried their hand at some of the more exotic reed instruments. The bass sax, with its deep and lumbering tone, was first heard on a number of late 1920's jazz recordings which featured Adrian Rollini. Rollini, who was also one of the first jazz vibraphone players, inspired several musicians to try their hand at bass sax. Joe Rushton (who later played with Benny Goodman and "Horace Heidt), Otto Hardwicke (with Duke Ellington) and Boyd Raeburn (with

NOTES FROM THE BAND

his own band), all played the massive reed giant. Raeburn and Hardwicke rarely soloed on bass sax, while Rushton played excellent jazz solos in a swaggering, loping manner.

Another of the more unusual reed instruments is the soprano saxophone. The soprano sax, which has a higher-pitched, eerie tone, is manufactured in conventional curved saxophone style and in a straight clarinet-type shape.

The soprano saxophone was first popularized in the 1920's by the great jazz master Sidney Bechet, who was an inspiration for several players. Johnny Hodges, alto sax star of the Duke Ellington band, double on soprano sax for several years during the 1930's, having learned the instrument from Bechet. Charlie Barnet frequently played soprano sax in his own band for many years. During the mid-1930's one of the top sweet bands was led by the soprano sax-playing Orville Knapp. Knapp's band featured a very unusual instrumentation which included his soprano sax and arranger Chick Floyd's Hammond organ. The Knapp band had a brief but

successful career before its leader was killed in an airplane crash in 1936.

In addition to the standard four- and or five-man sax team there were several bands which featured larger reed sections. Paul Whiteman made a few recordings with his "Sax Soccette"; an eight-man woodwind section from his Orchestra. Inspired by the Whiteman recordings, Shep Fields later assembled an "all-reed" band of his own, consisting of nine players who doubled on various woodwind instruments, along with a standard rhythm section. Glen Gray and the Casa Loma Orchestra would on several occasions feature a seven-man sax group. The Casa Loma sax septet consisted of the five-man sax section, augmented by leader Glen Gray and Casa Loma trombonist Murray McEachern.

Not all brass sections featured the standard trumpet and trombone configuration. During the 1920's The cornet, often referred to as the "short horn", had been more popular with musicians than the longer trumpet. As more musicians became aware of the trumpet-playing abilities of Louis Armstrong, the mellow, ringing sounds of the cornet were gradually replaced by the more hard edged sounds of the trumpet. By the early 1930's the trumpet became the horn of choice. A few musicians continued to play cornet throughout the big band era. Rex Stewart (with Duke Ellington), Muggsy Spanier (with Ted Lewis, Bob Crosby, and his own band), and Bobby Hackett (with Horace Heidt, Glenn Miller and as leader of his own band) are three such examples.

The electric or amplified guitar was popular in a number of orchestras several years before it was discovered by rhythm-and-blues and rock-and-roll groups. One of the most famous electric guitarists was Charlie Christian, featured for a brief two years with the Benny Goodman Sextet and Orchestra. Christian's brilliant playing can still be heard to this day on



CHARLIE BARNET



EDDIE DURHAM AND HIS ALL STAR GIRL ORCHESTRA

a number of Goodman's Columbia recordings. One of the pioneers of the electric guitar was Eddie Durham, who also played slide and valve trombone, six- and four-string guitar. Eddie was also a prolific arranger who later arranged for Glenn Miller, Artie Shaw, Jan Savitt and Ina Ray Hutton. The young Durham was first noticed by musicians while a member of Bennie Moten's Kansas City Orchestra. Durham's electric guitar solos can be heard on a number recordings made during his tenure with the Jimmie Lunceford and Count Basie bands during the mid-1930's.

We all know about the accordion-playing Lawrence Welk and his sweet band, but how about a "hot" accordion player in a jazz/big band setting? Yes, it really did happen during the late 1920's and early 1930's. Buster Moten, nephew of the great Kansas City bandleader Benny Moten, was a featured jazz soloist with his uncle's Orchestra. Buster, originally a pianist, had switched to accordion when he realized there was still

competition for the twin piano benches in the Moten orchestra. Actually, there were already *three* fine jazz pianists in the Moten orchestra: the two featured soloists, Bennie Moten and William "Count" Basie, and vocalist Jimmy Rushing, who originally was a piano player! ■

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Museum of Broadcast Communications

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Reported by Margaret Warren

HAVE WE GOT STARS for you! During the Museum's fall exhibition on Women in Television, you'll meet — in person — sitcom moms, former teens, career women and bionic types — all stars from your favorite television shows over the years.

How's this for a lineup on Sunday afternoon, Sept. 26: Susan Clark ("Webster's" mom), Shirley Jones ("Partridge Family's" mom), Pat Crowley (mom on "Please Don't Eat the Daisies"), Barbara Billingsley ("Beaver's" mom) and Alley Mills ("Wonder Years" mom). If that's not enough, Elinor Donahue will drop by on Thursday evening, Oct. 7 to recall her "Betty Ander-

son" days on "Father Knows Best."

There will be more panels and more stars as Museum producers finish filling out the schedule for this fantastic salute to Women on Television. And it will be your special opportunity to meet these women, collect their autographs, snap their photos.

Remember, these programs are FREE to Museum members. There is a charge for non-members. That's the best argument we know for signing on now as a Museum member. Only \$30 and you can attend these and many other outstanding events all year long, free of additional charge. Phone Katy at (312) 629-6015 for details.



RADIO PERSONALITY ART HELLYER left his Saturday 9 a.m.-1 p.m. WJOL (1340 AM) Joliet program early to visit the Radio Hall of Fame and Chuck Schaden's *THOSE WERE THE DAYS* broadcast. Art is shown at left, Chuck is at the far right, and that's the back of engineer Matt Sonnenberg in the middle.

THANKS TO THE ZENITH Electronics Corp., the Museum archives is now equipped for viewers who are hearing impaired. Zenith was a leader in developing closed-captioning in the U.S. and has donated the equipment to the Museum. Selected study suites in the A.C. Nielsen, Jr. Research Center are now available, allowing visitors with a hearing impairment to fully enjoy many of the programs in the Museum archives.

To start off the new service, David Fanning, executive producer of the PBS "Frontline" series gave the Museum copies of their programming for the entire eleventh season. "Frontline" has been closed-captioned since it first went on the air.

IT WAS ANOTHER Museum double header afternoon back on Saturday, May 8 when we had Charles Osgood talking with John Callaway in the Cultural Center Theatre while Art Hellyer recalled his long broadcasting career in the Radio Hall of Fame studio with Chuck Schaden. Both were very special treats for their fans and typical of the continuing array of special events at the Museum of Broadcast Communications.



CHARLES OSGOOD of CBS Radio visits with fans following his appearance at the Museum. Sessions like this give fans the chance to meet, chat with, take photos and collect autographs of their favorites.



THE MUSEUM was the site of a special broadcast and black tie gala in honor of WBBM Newsradio's 25th year as an all-news station. Shown on the air are WBBM's morning anchors Felicia Middlebrooks and John Hultman talking with Charles Osgood, originator of CBS Radio Network's "Osgood Files."

Museum of Broadcast Communications

Chicago Cultural Center

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| AUGUST | | | Old Time Radio Classics – WBBM-AM 78 MONDAY thru FRIDAY MIDNIGHT to 1:00 A.M. SATURDAY and SUNDAY 8:00-10:00 P.M. | | | |
|--|--|---|--|--|---|--|
| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
| 1 Celebrating WBBM Radio's 70th Anniversary | 2 Bulldog Drummond Adventures in Research | 3 Lone Ranger Strange Dr. Weird | 4 Duffy's Tavern Dizzy Dean | 5 Man From Homicide Vic and Sade | 6 Michael Shayne Lum and Abner | 7 Rocky Jordan Damon Runyon Theatre Lone Ranger |
| 8 Fibber McGee & Molly Duffy's Tavern Great Gildersleeve | 9 Johnny Dollar #1 Cisco Kid | 10 Johnny Dollar #2 Box Thirteen | 11 Johnny Dollar #3 Famous Jury Trials | 12 Johnny Dollar #4 The Falcon | 13 Johnny Dollar #5 Dragnet | 14 Under Arrest Damon Runyon Theatre This Is My Best |
| 15 Lone Ranger Buster Brown Gang Jack Benny | 16 The Clock Tarzan | 17 X-Minus One Easy Aces | 18 Six Shooter Sgt. Preston | 19 Horatio Hornblower Lum and Abner | 20 Tales of Texas Rangers Fibber McGee | 21 Red Ryder Burns and Allen Nightbeat |
| 22 My Favorite Husband Sgt. Preston Cisco Kid Third Man | 23 Mysterious Traveler Don Winslow | 24 Casebook of Gregory Hood Sgt. Preston | 25 Lone Ranger Fibber McGee | 26 Escape Pepper Young's Family | 27 Duffy's Tavern Tarzan | 28 Richard Diamond Directors Playhouse The Clock |
| 29 Voyage of Scarlet Queen Burns and Allen Six Shooter | 30 Hidden Truth Night Editor | 31 Horatio Hornblower Dick Tracy | PLEASE NOTE: Due to WBBM's commitment to news and sports, <i>Old Time Radio Classics</i> may be pre-empted occasionally for late-breaking news of local or national importance, or for unscheduled sports coverage. In this event, vintage shows scheduled for <i>Old Time Radio Classics</i> will be rescheduled to a later date. All of the programs we present on <i>Old Time Radio Classics</i> are syndicated rebroadcasts. We are not able to obtain advance information about storylines of these shows so that we might include more details in our <i>Radio Guide</i> . However, this easy-to-read calendar lists the programs in the order we will broadcast them. Programs on <i>Old Time Radio Classics</i> are complete, but original commercials and network identification have been deleted. This schedule is subject to change without notice. | | | |

| SEPTEMBER | | | Old Time Radio Classics – WBBM-AM 78 MONDAY thru FRIDAY MIDNIGHT to 1:00 A.M. SATURDAY and SUNDAY 8:00-10:00 P.M. | | | |
|--|--|---|--|--|---|---|
| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
| PLEASE NOTE: Due to WBBM's commitment to news and sports, <i>Old Time Radio Classics</i> may be pre-empted occasionally for late-breaking news of local or national importance, or for unscheduled sports coverage. In this event, vintage shows scheduled for <i>Old Time Radio Classics</i> will be rescheduled to a later date. All of the programs we present on <i>Old Time Radio Classics</i> are syndicated rebroadcasts. We are not able to obtain advance information about storylines of these shows so that we might include more details in our <i>Radio Guide</i> . However, this easy-to-read calendar lists the programs in the order we will broadcast them. Programs on <i>Old Time Radio Classics</i> are complete, but original commercials and network identification have been deleted. This schedule is subject to change without notice. | | | 1 Lone Ranger Phyl Coe Mysteries | 2 Lights Out Lum and Abner | 3 This Is Your FBI Easy Aces | 4 Dragnet Box Thirteen Tales of Texas Rangers |
| 5 Jack Benny Labor Day Sunday Special | 6 Wings to Victory Fibber McGee | 7 This Is Your FBI The Bickersons | 8 Lone Ranger Sgt. Preston | 9 Great Gildersleeve Tarzan | 10 Life of Riley Hop Harrigan | 11 The Clock Burns and Allen Black Museum |
| 12 Fred Allen's Texaco Star Theatre Fibber McGee and Molly | 13 Mr. & Mrs. North Johnny Dollar #1 | 14 Broadway's My Beat Johnny Dollar #2 | 15 Lone Ranger Johnny Dollar #3 | 16 Voyage of Scarlet Queen Johnny Dollar #4 | 17 Nightbeat Johnny Dollar #5 | 18 Falcon Mel Blanc Show Escape |
| 19 Life With Luigi Mysterious Traveler Jack Benny | 20 Six Shooter Adventures in Research | 21 Cisco Kid Lum and Abner | 22 Lone Ranger Sgt. Preston | 23 Box Thirteen Strange Dr. Weird | 24 The Falcon Vic and Sade | 25 Philip Marlowe Lone Ranger Voyage of Scarlet Queen |
| 26 Burns and Allen Dr. IQ, Mental Banker Charlie McCarthy | 27 Horatio Hornblower Easy Aces | 28 Nightbeat Lum and Abner | 29 Lone Ranger Fibber McGee | 30 Squad Room Fibber McGee | OCT. 1 Green Hornet Dizzy Dean | OCT. 2 Tales of Texas Rangers X Minus One Gangbusters |

THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

AUGUST

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

SATURDAY, AUGUST 7th

ACADEMY AWARD (7-3-46) We continue our summer-long "Festival of Movies on Radio" with "The Maltese Falcon" starring Humphrey Bogart, Sidney Greenstreet and Mary Astor recreating their original screen roles from the 1941 film. Detective Sam Spade is on the trail of the elusive Black Bird. House of Squibb, CBS. (30:00)

★ **PRESIDENT FRANKLIN D. ROOSEVELT (7-28-43)** Another of FDR's famous Fireside Chats as he speaks to the American people on the fall of Mussolini. "... the first crack in the Axis has come. The criminal, corrupt Fascist regime in Italy is going to pieces. . . . the military superiority of the United Nations — on sea and land and in the air — has been applied in the right place and at the right time." ALL NETWORKS. (20:10)

★ **FIBBER MC GEE AND MOLLY (5-11-43)** Jim and Marion Jordan star with Bill Thompson, Isabel Randolph, Harlow Wilcox, the King's Men, Billy Mills and the orchestra. Fibber gets a new barometer and predicts snow in May! Johnson's Wax, NBC. (30:05)

★ **PAUL SCHUBERT COMMENTARY (8-6-43)** The "officer, traveler, military and naval analyst discusses today's news developments and what they mean." "This is one of those nights when Europe is swept by alarms and rumors. . . . once more people have the feeling that anything can happen. . . ." Virginia Rounds Cigarettes, MBS. (14:25)

★ **VICTORY PARADE OF SPOTLIGHT BANDS (8-28-43)** Bob Crosby and his orchestra broadcasting from the San Francisco Civic Auditorium before an audience of servicemen and women. Featured are Joy Hodges and the Pied Pipers. Selections include "They're Either Too Young or Too Old," "Sunday, Monday and Always" and "Two O'Clock Jump." Coca-Cola, BLUE. (19:20)

★ **WORLD NEWS TODAY (8-8-43)** Douglas Edwards and CBS correspondents around the world report the events of the war. "The American Seventh Army is now within 50 miles of Messina. . . . RAF planes, based in Britain, have struck a triple blow at north Italy by bombing Milan, Turin and Genoa. . . . From Madrid come unconfirmed reports that Reichsmarshal Goring has become

Germany's new strongman as the army takes over." Admiral Radios, CBS. (23:50)

ONE MAN'S FAMILY (12-20-50) We continue our presentation of the classic radio series created by Carlton E. Morse. Book 81, Chapter 18. (14:55)

ONE MAN'S FAMILY (12-21-50) Book 81, Chapter 19. (15:09)

SATURDAY, AUGUST 14th

LUX RADIO THEATRE (5-3-54) "Going My Way" starring William Lundigan and Barry Fitzgerald in the radio version of the 1944 Academy Award winning motion picture. Barry Fitzgerald recreates his Oscar-winning role in this warm-hearted story of a down-to-earth priest who wins over his aging superior and a sidewalk gang of kids. AFRS rebroadcast. (18:40; 14:55; 15:55)

★ **WORLD NEWS TODAY (8-15-43)** "Prime Minister Churchill has returned to Quebec after a preliminary meeting with President Roosevelt here in the United States. . . . on the battlefield, American troops have advanced 15 miles eastward in Sicily with enemy rear guards in retreat towards Messina. . . . The RAF has bombed Milan and Berlin again while American planes hit German air fields in France. Douglas Edwards and CBS correspondents report from their posts around the world. Admiral Radios, CBS. (24:10)

★ **STAGE DOOR CANTEEN (8-12-43)** It's "Curtain Up for Victory" as Broadway performers entertain an all-serviceman audience. Mary Martin, Richard Rogers and Oscar Hammerstein, Una Merkle, Jack Smith and Raymond Paige and the Canteen Orchestra offer musical variety with an emphasis on the new hit show, "Oklahoma!" Corn Products, CBS. (29:20)

WHISTLER (1940s) "Generous Host" stars J. Anthony Smythe (who is best known for his role as Father Henry Barbour in the One Man's Family series). A wealthy man is befriended by someone who plans to rob him. AFRS rebroadcast. 23:00)

★ **RAYMOND GRAHAM SWING (6-16-43)** On the 616th day of the war, the Washington-based commentator reviews history on the march. "Prime Minister Churchill denied today that he told the Quebec cabinet last week

that the war in Europe will be over within six months." Mobile Gasolione, BLUE. (14:40)

ONE MAN'S FAMILY (12-22-50) Book 81, Chapter 20. (15:03)

ONE MAN'S FAMILY (12-25-50) Book 81, Chapter 21. (15:04)

SATURDAY, AUGUST 21st

ONE MAN'S FAMILY (12-26-50) Book 81, Chapter 22. (15:05)

ONE MAN'S FAMILY (12-27-50) Book 81, Chapter 23. (15:11)

FIBBER MC GEE AND MOLLY (5-18-43) When McGee borrows Mrs. Uppington's car, it is stolen! Jim and Marion Jordan star with Isabel Randolph, Bill Thompson, Arthur Q. Brian, Harlow Wilcox, Billy Mills and the orchestra, and the King's Men who sing "Comin' In on a Wing and a Prayer." Johnson's Wax, NBC. (29:45)

★ **JOHN W. VANDERCOOK (8-28-43)** The author, explorer, student of world politics and famous commentator reports: "The Axis leaders, in at least one respect, have been very lucky. . . . Mussolini and Adolph Hitler have probably been more passionately hated by more than any men who ever lived, yet they have led charmed lives. There is no record, even, of any serious attempt ever having been made to assassinate Hitler. Pot shots have been taken at Mussolini, but bad luck and bad aim prevented their finding a vital spot." Wheaties, BLUE. (14:40)

SATURDAY, AUGUST 28th — REMEMBERING ARTHUR GODFREY

NOTE: Arthur Godfrey was born on August 31, 1903 and on the eve of the 90th anniversary of his birth, we will remember this popular entertainer with an afternoon of special radio sounds.

ARTHUR GODFREY TIME (4-30-45) In this excerpt from his first radio show, Godfrey talks about his new, unsponsored, network series. Since he can't play records on the network (as he has done on his local Washington and New York shows for many years) he has assembled some "live" talent: Bobby Tucker and his Symphonettes and Marshall Young. Announcer is Dan McConnell. Sustaining, CBS. (12:00)

ARTHUR GODFREY'S TALENT SCOUTS (2-25-47) Not yet sponsored, this show is from Godfrey's first season with this format spotlighting mostly professional talent before they get their "big break." Talent includes singers, a pianist, and a comedian. Sustaining, CBS. (29:00)

ARTHUR GODFREY TIME (10-8-48) It's Arthur and all the little Godfreys: announcer Tony Marvin, Jeanette Davis, Bill Lawrence, the Mariners, Archie Blyer and the orchestra. Surprise guest Gene Autrey drops in with "Little Champion." Gene sings "Cool Water," and Arthur sings "Too Fat Polka." Glass Wax, Nabisco, Chesterfield Cigarettes. (14:45; 14:35; 29:40)

SCREEN DIRECTORS PLAYHOUSE (11-18-49) "The Uninvited" starring Ray Milland in his original screen role from the 1944 film. A young couple encounter mysterious spirits after moving into an old house. Good radio cast includes Alma Laughton, Norman Field, Mary Shipp, John Dehner, Georgia Backus, June Foray. Jimmy Wallington announces. Sustaining, NBC. (29:25)

★ **TREASURY STAR PARADE (1943)** Duke Ellington and his orchestra with a program of music to sell war bonds. Selections include "Wait for Me, Mary," and "A Slip of the Lip Might Sink a Ship." U.S. Treasury Department. (14:35)

★ **WORLD NEWS TODAY (8-29-43)** Doug Edwards and world-wide correspondents. "The Germans have put Denmark under martial law today, but resistance continued. . . . reports from Madrid say the Germans have forbidden Berliners to leave their homes during the night in an effort to stop the mass exodus to safety outside the city." Also a report from a carrier/trainer on Lake Michigan outside of Chicago. Admiral Radios, CBS. (24:30)

ONE MAN'S FAMILY (12-28-50) Book 81, Chapter 24. (14:44)

ONE MAN'S FAMILY (12-29-50) Book 81, Chapter 25. (14:44)

This is the final chapter in this book, and the last of our One Man's Family programs for this summer. We'll have more next year as we find out about Clifford's new job and his new girlfriend. Don't touch that dial!

ARTHUR GODFREY'S TALENT SCOUTS (12-26-49) Arthur is not in the studio when this broadcast goes on the air so announcer George Bryan must sub until the Old Redhead finally arrives, half-way into the show. Talent includes a singer from Chicago, a harpist, a musical group from Hawaii, and a classical singer. Archie Blyer and the orchestra. Lipton Tea and Soup, CBS. (29:25)

ARTHUR GODFREY TIME (10-19-53) Excerpt from the infamous Godfrey program during which Arthur introduces singer Julius LaRosa, talks about how he discovered Julie, compliments him on his success, asks him to sing a song ("I'll Take Manhattan") and then announces that this was Julie's "swan song" — LaRosa was, in effect, "fired" on the air! CBS. (7:20)

ARTHUR GODFREY TIME (4-30-72) Last program in the series. Godfrey recalls 1945, the year he began his network program, talks about his retirement, plays the dramatic broadcast of his coverage of the funeral of President Roosevelt, and gets rather mellow about concluding his radio broadcast career. Lipton Tea, CBS. (28:25)

THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1-5 P.M.

SEPTEMBER

SATURDAY, SEPTEMBER 4th

GREAT GILDERSLEEVE (9-6-50) Willard Waterman makes his first appearance as Throckmorton P. Gildersleeve in the first show of the new season. Marjorie tells her Uncle Mort a secret! Mary Lee Robb as Marjorie, Walter Tetley as Leroy, Richard Crenna as Bronco. Kraft Foods, NBC. (30:15)

FORD THEATRE (6-13-48) "My Sister Eileen" starring Shirley Booth and Virginia Gilmore in a radio version of the Broadway play and the 1942 motion picture. Two girls from Ohio try to survive in their Greenwich Village apartment. Cast includes Arthur Q. Brian, Carl Eastman, Gary Merrill, Arnold Moss, Larry Haines. Ford Motor Co., NBC. (23:55; 16:10; 20:10)

★ **WORLD NEWS TODAY** (9-5-43) Douglas Edwards, John Daly and other CBS correspondent report the news. "British and Canadian troops have widened their bridgehead on the toe of the Italian mainland to a strip of land at least 40 miles wide . . . great air fleets continue the systematic destruction of enemy communications . . . In the Pacific, American plans have all but wiped out two Japanese bases in New Guinea." Admiral Radios, CBS. (24:20)

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A custom cassette tape recording of any of the old time radio programs broadcast on THOSE WERE THE DAYS — currently or anytime in the past — is available for a recording fee of \$13 per one hour or less.

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★ **KRAFT MUSIC HALL** (9-2-43) Bing Crosby with guest actor Frank McHugh and regulars Trudy Erwin, Yuki Sherin, the Music Maids and Hal, John Scott Trotter and the orchestra. Comedy, music and "Time Marches Back." Kraft Foods, NBC. (29:30)

★ **WORLD NEWS** (9-5-43) Newsman John Stanley reports on the war situation, including the invasion of Italy. "Italy is not long for this war . . . Italian coastal defense forces . . . surrendered in droves . . . the situation in Berlin is reported as chaotic." W.L. Douglas Shoes, MBS. (14:05)

★ **PRESIDENT FRANKLIN D. ROOSEVELT** (9-8-43) FDR in another nationally broadcast Fireside Chat to the nation. "Today it is announced that an armistice with Italy has been concluded. This was a great victory for the United Nations — but it was also a great victory for the Italian people. After years of war and suffering and degradation, the Italian people are at last coming to the day of liberation from their real enemies, the Nazis." The President also announces the start of the urgent Third War Loan. ALL NETWORKS. (11:35)

SATURDAY, SEPTEMBER 11, 1993

★ **KRAFT MUSIC HALL** (9-8-43) Bing Crosby with guests Phil Silvers and Alan Reed as Falstaff Openshaw, with Trudy Erwin and John Scott Trotter and the orchestra. On the first day of the Third War Loan Drive, Bing's entire show is devoted to selling war bonds as the sponsor eliminates commercials. Time Marches Back to 1933. Kraft Foods, NBC. (30:30)

★ **THIS IS OUR ENEMY** (1943) A United States propaganda program, "a program of truth . . . about our enemy." Frank Gallop narrates the story of "a great slip-up, a big mistake our enemy made because of something he doesn't understand: the valor of the human spirit." MBS. (29:15)

★ **FIBBER MC GEE AND MOLLY** (5-25-43) Fibber has an idea which will revolutionize the world's post-war travel industry. Jim and Marian Jordan star. Johnson's Wax, NBC. (30:18)

★ **JUBILEE #37** (8-9-43) Ernie "Bubbles" Whitman is host for this program aimed at military audiences. Guests are Lucky Millinder and his orchestra, the Delta Rhythm Boys, Sister Rosetta Tharpe, Johnny Mason and Johnny Vigal. AFRS. (29:15)

SUSPENSE (2-1-51) "Fragile — Contents Death" Paul Douglas stars in a story of tension and heroism in the post office. AutoLite, CBS. (29:30) (This story was repeated on Suspense in 1956 with a different cast and

we'll have that repeat broadcast on *TWTD* next week.)

GREAT GILDERSLEEVE (9-13-50) Willard Waterman as Gildy tries to get out of visiting some of Marjorie's in-laws, but something changes his mind. Lillian Randolph as Birdie, Mary Lee Robb as Marjorie, Earle Ross as Judge Hooker, Richard LeGrand as Mr. Peavy. Kraft Foods, NBC. (30:05)

(NOTE: **KEN ALEXANDER** will be guest host for today's *Those Were The Days* broadcast.)

SATURDAY, SEPTEMBER 18th

SUSPENSE (5-22-56) "Fragile — Contents Death" stars Vic Perrin in the story of a postmaster and his desperate search for an unwelcome package." Sustaining, CBS. (27:55) (An earlier Suspense version of this story, from 1951, was heard last week on *TWTD*.)

GREAT GILDERSLEEVE (9-20-50) Willard Waterman as Water Commissioner Gildersleeve, who has a new secretary. Walter Tetley as Leroy, Arthur Q. Brian as Floyd the Barber, Sandra Gould as Hazel the secretary. Kraft Foods, NBC. (30:05)

★ **KRAFT MUSIC HALL** (9-16-43) Bing Crosby with guests Jinx Falkenberg and Alan Reed as Falstaff Openshaw. Falstaff and Uki Sherin collaborate on a musical mystery show. Time Marches Back to 1910. Kraft Foods, NBC. (29:55)

★ **WORLD NEWS TODAY** (9-19-43) Douglas Edwards and CBS newsmen around the world. "German troops are evacuating the Mediterranean island of Sardinia while the fighting on the Italian mainland continues to go well for the American Fifth Army . . . on the Russian fighting front, the Red Army continues to make tremendous gains . . . in the Pacific, American forces have carried out a heavy attack on Japanese targets in the Gilbert Islands." Admiral Radios, CBS.

FLYWHEEL, SHYSTER AND FLYWHEEL (1991) Sixth and final program in the first series of reenactments of the 1932 Marx Brothers radio show. Cast includes Michael Roberts as Groucho Marx as Waldorf T. Flywheel and Frank Lazarus as Chico Marx as Emmanuel Ravelli. Lorelei King is Miss Dimple. David Firman and the orchestra. BBC. (27:11)

MR. KEEN, TRACER OF LOST PERSONS (10-6-49) "Case of the Man Who Invented Death" starring Bennett Kilpack as the kindly old investigator, with Jim Kelly as Mike Clancy. Anacin. Kofynos, CBS. (28:35)

(NOTE: **KEN ALEXANDER** will be guest host for today's *TWTD* broadcast.)

SATURDAY, SEPTEMBER 25th

FIBBER MC GEE AND MOLLY (6-1-43) Jim and Marian Jordan star as the folks from Wistful Vista. McGee is all thumbs when it comes to bowling. Johnson's Wax, NBC. (30:00)

★ **WORLD NEWS TODAY** (9-26-43) Doug Edwards, Charles Colingwood and other CBS correspondents report the news. "Three allied forces on the Italian

mainland have all made new gains . . . allied planes are back over the Continent in force today as the British observe the third anniversary of their victory over the Luftwaffe . . . In the Pacific, Australian troops are within three quarters of a mile of a Japanese base in New Guinea." Admiral Radios, CBS. (24:05)

★ **KRAFT MUSIC HALL** (9-23-42) Guest George Murphy joins Bing Crosby and the regulars for music and comedy. Musical selections include "What Do You Do in the Infantry?" "Pistol Packin' Mama," and "I'll be Home for Christmas." Time Marches Back to 1908. Kraft Foods, NBC. (29:35)

GREAT GILDERSLEEVE (9-27-50) The County Fair is coming to Summerfield and the Gildersleeve household is excited. Willard Waterman, Lillian Randolph, Walter Tetley, Mary Lee Robb, Richard Crenna, Richard LeGrand, Earle Ross, Cathy Lewis. Kraft Foods, NBC. (30:00)

★ **THIS IS THE BLUE NETWORK — AT WAR** (1943) Milton Cross tells listeners what the 127 stations of the Blue Network are doing for the war effort. (5:10)

★ **THEY CALL ME JOE** (1943) Frank Lovejoy stars as Joe Kralic, a U.S. soldier of Slavic descent in an episode of this series "about GI Joe and the generations behind him . . . about the men and women who come from many lands to make in America a free way of life. Presented by the NBC University of the Air for stateside and military audiences "in every overseas theatre of operation." AFRS. (29:10)

★ **UNCLE SAM PRESENTS** (9-18-43) Captain Glenn Miller and the Band of the Training Command of the Army Air Forces. Selections include "American Patrol" with Cpt. Ray McKinley on drums, "Rhapsody in Blue" and "Pistol Packin' Mama" with the Crew Chiefs. Short-wave from NBC. (15:35)

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Tales From The... SKYVIEW

Skyview Tavern Meets Duffy's Tavern

Nothing was moving. It's another hot and sticky day in the quiet town of Winegar, Wisconsin. The scent of pine sleepily lingers across Lake Peabody lulling you to rest. Nothing could be more relaxing than fishing for walleyes in the West Bay. Forget the insect repellent, the dragonflies are working overtime.

Saturdays are always special at Skyview. Radio programs such as Garrison Keillor's *A Prairie Home Companion* and *American Radio Company Of the Air*, still amuse the local fishing guides and guests after a long day of walleye fishing on Lake Peabody.

Jack Schumacker says, "When the fishing guides are in a Skyview, the radio must be on."

Jack told me that an event back in 1950 created the prevailing radio rule. Old-timer fishing guide, Barefoot Charlie, once said, "Television? Never! Why should I have an extension cord go from shore to my boat and how can I concentrate on the lake?" So well said that, from that day on, Barefoot Charlie never owned a television set. Since most of the other local fishing guides held Barefoot Charlie's word as sacred in catching fish and other things, this is why most of the fishing guides who are in their late 60s and early 70s have never accepted television as of entertainment to this day.

Every Thursday night at 7 p.m., Skyview plays an old radio show called

FICTION BY BOB PIRIE

This story originally appeared in *American Breweriana Journal*, the Official Publication of the American Breweriana Association Inc. and is reprinted by permission of the author, who is editor of the publication. Mr. Pirie says it's fiction, but it seems too good not to be true.

Duffy's Tavern. The show is about (unlike the *Skyview*) a fly-infested dive on New York's Third Avenue. The food was repulsive, the service lousy and the atmosphere smokey and dank. The one thing that was kept at consistently high level at Duffy's was the insanity. The show originally broadcast from March 1, 1941 to mid-1951.

Another old-timer fishing guide, Skip Hanley, recalled back in 1943 when *Duffy's Tavern* was Jacob Schumacker's favorite radio show. "Jake wouldn't miss it for anything."

Duffy's Tavern really began when Ed Gardner created the voice of Archie, the Brooklyn barkeep, for an obscure CBS radio show, *This is New York in 1939*. Archie was the brainstorm of Gardner. Before the show came along, Gardner was strictly a third-string actor. *Duffy's Tavern* was simply a state of mind, a showcase for the talents of Ed Gardner, Shriley Booth, Eddie Green, Charlie Cantor, Alan Reed, and anyone who wanted to drop in. Archie made fun lampooning such guests as Bing Crosby, Vincent Price, Ethel Merman, Mel

Blanc, Bob Hope, George Burns and Jimmy Durante.

Duffy's Tavern was an excellent radio comedy, originally written by Gardner. Much of it holds up even after forty years. "Duffy's Tavern, where the elite meet to eat, Archie the manager speak'n, Duffy ain't here - oh, hello Duffy," became one of America's best known radio introductions. Incidentally, "Duffy" never appeared on the program throughout its ten years on the air.

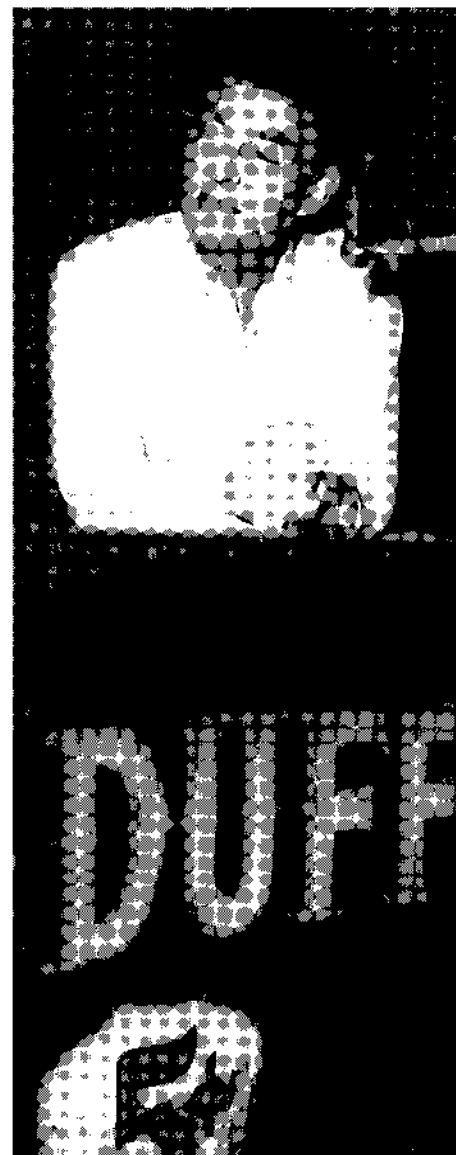
Gardner unsuccessfully tried to bring his radio show to the screen; both in motion picture and television. In 1945, a motion picture call *Duffy's Tavern* was released, but did not have the comedy strength it did in radio. Blatz Brewing Company sponsored the show for one season in 1949 before the show was forced into cancellation in 1951 due to another entertainment competitor called television. Gardner tried to rekindle his famous show for television in 1954, but it was canceled after one season.

From 1954 and on, *Duffy's Tavern* was quickly forgotten by the public as more programs and situation comedies entered television. By fate, it wasn't until July 1963 when *Duffy's Tavern* became a regular show at Skyview again.

Reminiscent of today, July 1963 was another hot and sticky day in the northern woods of Wisconsin. The Milwaukee Braves were not playing during the season break, so Skyview was enjoying a quiet afternoon. Emil Schumacker just tapped another keg of Hamm's for the Thursday night crowd.

About 7 p.m., a guest that had never been seen at Skyview stopped in for a bite to eat. The man was probably in his early 60s and seemed fatigued from a long road trip. Emil, noticing the gentleman, greeted him with a good joke. "What can I get you? Beer, burger, a good fish story?" asked Emil.

The guy looked up, smiled and said, "How about something heavy."



ED GARDNER

No problem, have I told you about the time I caught that 50-inch musky on a can of beer? Well, last year I was . . ."

"No, I mean something heavy to drink."

"I have whiskey, but it's a slow poison."

"Good, I'm a patient man."

Emil took a step backwards and said,

TALES FROM THE SKYVIEW

“Ha, that’s a good one sir, I didn’t catch your name.”

The man drank the shot of whiskey and then said, “Call me Ed. You know, I used to make a living cracking jokes behind a bar once a week.”

What happened?”

“Oh, it’s a long story.”

“We have taken in a lot of tall tales here in the past.”

“Okay; television forced me to retire.”

“Please explain.”

“I used to be on a radio show about a tavern manager who made jokes about people. Years ago it made millions laugh. Today, radio shows are only in the graveyard of the ether.”

Emil pointed at the four fishing guides sitting at the bar and said, “I tell you what, these guys are tough. If you can make these guys laugh, I’ll give you a free night in one of our cabins.”

Ed smiled and then said enthusiastically, “you got yourself a deal!”

Ed walked behind the bar just as the four fishing guides leaned back in their seat readied to heckle the potential comic, Ed started to whistle a few bars of “*When Irish Eyes are Smiling*,” Ed asked Emil for his name in case the phone rang.

Just then, the phone did ring, Ed lit a cigarette and went to work by answering it with a brooklyn accent. “Hello, Skyvoo Tav’rn, where the elite meet to eat. Archie, the manager, speak’n. Amos not here. What do you mean whooz this? I toid you, I’m Archie the new manager. Who’s this? Bill? Bill who? Bill Kelly? Sure, ting, We’ll send Kelly da bill right away.”

Emil leaned back trying to hold back his laugh.

“... just kidding Kelly. Look, what can I do for you. Where’s Amos? ‘er, he’s had to run. Where? I dunno, I toid him



ED GARDNER AND GLORIA ERLANGER as Archie and Miss Duffy.

there’s no fish in ta kitchen and he’s out on da lake fish ‘n. Ya, he was in such a hurry, he didn’t take fish ‘n pole, just toik some dynamite . . .”

Ed picked up the autographed Green Bay Packer football that was behind the bar, placed it next to the telephone receiver and hit it with a beer bottle. A few local fishermen laughed at Ed’s sound effect.

“... what was that? ‘er, dats just Amos blowing all da fish out of da bay. Looks like boiled fish fer a week.”

Laughter burst from one of the fishermen who sat at the bar. As Ed went on, more patrons gathered around the bar to hear Ed speak.

“Game Woyden won’t approve? Listen, Kelly, Game Woyden is ta one who gave Amos dem. No kid’n! Ta Woyden was in last week, I toid him dat I tink Wisconsin is a mucous of a state. What do I mean? Look Kelly, where else in dis country do ya know of a state dat has 12,000 lakes and one smartalec fish? Ya, last week, Game Woyden gave us a whole

box of dynamite and said ‘tis’ll flush ‘em out.’ You ever hoid of double baked tatos? Well let me tell ya, we’ve had double baked fish for the last two days.”

Since the entire tavern was laughing at Ed’s lampoon jokes, he waved at the crowd to make noise.

“What’s all dat ruckus? ‘er dat’s everyone calling for ‘Double bubble.’ What’s dat? Dat, my friend, is an idea I poi-sonally came up wit. It’s called Redundant Day. Ya know, you get two of everything; two drinx for da price of one, two shots in each drinx, two trips to da bathroom. Try it someday. How do I make money? Dat’s easy, after everyone’s had a few, too many, ya just charge dem double. Dey woidn’t notice or know da diff’nce. Of ‘coise it’s a good idea. Hey it woiked for over 20 years at Duffy’s . . .”

Ed lowered his voice and said, “Just between you and me pal, dat’s how Miss Duffy got a date for da night. Hey,

sometimes it toik at least ten drinx before someone asked Miss Duffy out. Redundant Day was da only time a young man woid afford dat much drinx in New York. Dat’s why Miss Duffy was like a garbage can, she was only tak’n out once a week. Why did Amos hire me? Listen, Kelly, wit good management, dis place could show a nice overhead!”

More laughter filled the place.

“Sincc Amos not here, what can I do for ya? Your cooler’s burned out? No problem, da next time your mudder in-law stops by, put her in. What’s dat? Ya don’t have a mudder in-law? Fine, use mine.”

After the laughter form the patrons, Ed had a tough time trying to hold back his laughter. “Look Kelly, I’ll send out that bill and let Amos know you called. Yeah right, Bye.”

Ed smiled for a standing ovation from the Skyview. More guests came up to



BEFORE THE THREE FAMOUS BLATZ CARTOON CHARACTERS were developed, these merchandise radio characters of the “Duffy’s Tavern” family had emerged en masse as a merchandising aid for Blatz Beer at the point-of-sale in February 1950. The neck risers pictured above were distributed to retail package stores across the country as a tie-in with the Blatz Brewing Company’s Thursday night radio comedy show on NBC.

TALES FROM THE SKYVIEW

the bar to get jested by Ed. For nearly an hour, Ed kept on cracking jokes as Emil and Jack kept refilling everyone's glass of beer. When Zip Fairbanks walked up and said, "Aren't you Ed 'Archie' Gardner from the old *Duffy's Tavern* radio show?"

Still talking in his comic Brooklyn accent, Ed said, "Now what given you da mucous of an idea?"

At this point all the patrons who remembered *Duffy's Tavern*, which ran between March 1, 1941 and late 1951, were asking him questions about his show.

Zip asked, "Is Duffy's Tavern still around?"

Ed replied, "Na, New York State Health Inspectors closed it. I tink I shoid have listened to Eddie, my waiter, when he complained about the place."

"Did Duffy ever appear in his tavern?"

"Ha! da mutt never came down when the bar closed in 1954. I remember the time when we tried to give him a birthday party, we had to sing Happy Boithday over the phone when he didn't show."

Ed felt that his act could go on for hours and decided to quit while he was ahead. He stood up and said "You have been an excellent crowd and Emil patted Ed on the back, handed him the key to Cabin 3 and said, "Thanks for a great evening and please feel free to stop on back if you are ever in the area again."

Ed said, "Thanks for the evening too, I haven't done this act in almost ten years. I'm happy to see that I can still entertain people." The next day Ed was on his way back to New York.

For weeks afterwards, many callers asked Emil if Ed Gardner was coming back, but Emil wasn't sure. On August 17, 1963, Ed Gardner passed away in New York. He was 62. News didn't travel fast about the forgotten actor, so

it wasn't until the following month that Emil heard the sad news.

In October 1963, Emil received eleven packages from the National Broadcasting Company. In the package was a letter addressed from Ed Gardner's attorney stating:

"... Ed Gardner leaves you his entire 462 *Duffy's Tavern* radio tapes to be played at Skyview in memory of his visit." The letter went on saying, "... Personal note: Tanx for da oppoportunity to do de act one more time. I hope da fun stays with you indefinitely."

Also in the package were four Blatz beer Point-of-purchase displays promoting *Duffy's Tavern*.

From that day on to this day, the four bottle risers have been on display behind the bar, next to an old RCA radio as a tribute to Ed "Archie" Gardner and *Duffy's Tavern*. Every Thursday night at 7 p.m., *Duffy's Tavern* still plays at a crowded standing room only establishment called the Skyview. ■



ED GARDNER

*Ken Alexander
Remembers . . .*

War Songs



Proverb: If you would learn about a certain period in history, listen to the songs the people sang.

The Second World War spawned dozens of songs, songs of several kinds. Some were designed to urge us — fighting men and civilians alike — on to victory. Others aimed to raise the morale of our armed forces. Some were love songs from a woman at home to her sweetheart in the service. There were songs that told of the peace which would ensue. Still others ridiculed the enemy. Some songs were martial, others hymnal; some were frivolous, others serious. Taken as a body, those songs from World War II tell a great deal about the mood of America at the time.

One song popular throughout the war (and still beloved today) swept the country even before the war began. Irving Berlin composed "God Bless America" in 1918 but didn't publish it at the time. Twenty years later Kate Smith asked Berlin to write a patriotic song which she would introduce on her radio show for Armistice Day in 1938. Berlin retrieved "God Bless America" from a file cabinet, made a couple of minor changes in the lyric, and told Kate Smith she was welcome to it. "God Bless America" had its first public performance on the "Kate Smith Hour" on November 10, 1938, and the American public immediately took the song to its heart.

During the war, Kate Smith often closed her radio show with "God Bless America"; it became her signature song.

Of the hundreds of songs Irving Berlin composed, "God Bless America" was closest to his heart. It was not his most lucrative song; in fact, it didn't enrich him in the least. Not wishing to profit from his love for the United States, Berlin established a trust fund for the Boy Scouts and Girl Scouts of America, and all royalties from "God Bless America" were assigned to those organizations. Those royalties to date are in the hundreds of thousands of dollars.

Perhaps the first war song to be written after the United States' entry into the war was "We Did It Before and We Can Do It Again." After the attack on Pearl Harbor, the song was hurriedly written and rehearsed, and on December 9, 1941 it was interpolated into the Broadway show *Banjo Eyes*. The star of the show, Eddie Cantor, sang the number with great success.

"Remember Pearl Harbor" was another song to appear early in the war. Just 12 days after Pearl Harbor, Sammy Kaye and his orchestra recorded the song, and by February of '42 it was on "Your Hit Parade."

"The White Cliffs of Dover," a song dealing with the English people at war, had great popularity in this country; it was on "Your Hit Parade" 17 weeks begin-

WAR SONGS

ning in December 1941, including six weeks in first place.

*The shepherd will tend his sheep.
The valley will bloom again.
And Jimmy will go to sleep.
In his own little room again.
There'll be bluebirds over
The white cliffs of Dover
Tomorrow — just you wait and see.*

Jerome Kern and Oscar Hammerstein's "The Last Time I Saw Paris" alludes to the German occupation of that city. The song was written in 1941 and was featured in the MGM film *Lady Be Good*. It won the Oscar for Best Song that year.

*The last time I saw Paris,
Her heart was young and gay.
No matter how they change her,
I'll remember her that way.*

According to legend, a U.S. Navy chaplain who was on duty at Pearl Harbor during the Japanese attack uttered the words, "Praise the Lord and pass the ammunition." Frank Loesser wrote a lyric based on the quote and set it to a melody of his own composing. The song was a hit late in 1942. Kay Kyser's recording of it sold over a million copies.

The following year, while Loesser was serving in the armed forces, he wrote a song which must have expressed the feelings of many a G.I. whose feet were sore but whose heart was proud because he was a member of the U.S. Infantry.

*What do you do in the infantry?
You win, you win, you win!
What do you do in the infantry?
You move into Berlin.
The rest of the army is riding, riding
Through a triumphal arch.
But what do you do in the infantry?
You march, march, march.*

A song in a similar vein was Johnny Mercer's "G.I. Jive," which details a typical day in the life of a soldier in basic training. Mercer's lyric is witty, as we

might expect, and at the same time right on target. Mercer himself sang the song in a popular recording.

"Shoo Shoo, Baby (Your Papa's Off To The Seven Seas)" was on "Your Hit Parade" for 17 weeks after it was introduced by Lena Horne.

"Goodbye, Mama, I'm Off To Yokohama" achieved a modicum of success.

A song in which a man in the service admonished his sweetheart to remain faithful during his absence began:

*Don't sit under the apple tree
With anyone else but me
Till I come marching home.*

In the spring of '42 it was a tremendous hit; recordings by the Andrews Sisters and the Glenn Miller band were heard everywhere.

Another song gave voice to the girl he left behind as she assured her serviceman that she *would* be faithful; it was written by Jule Styne and Sammy Cahn:

*Please walk alone
And send your love and your kisses
to guide me.
Till you're walking beside me,
I'll walk alone.*

Dinah Shore introduced the song in a movie. She also recorded it for RCA Victor. It held the number one spot on "Your Hit Parade" for eight weeks in 1944.

Also in 1944, another song about sweethearts separated by the war, "I'll Be Seeing You," was number one on "Your Hit Parade" — this one for 10 weeks. Bing Crosby, Frank Sinatra, and Hildegrade all had popular recordings of the song:

*I'll find you in the morning sun
And when the night is new,
I'll be looking at the moon
But I'll be seeing you.*

A man in the Air Force and his wife or girlfriend's love for him were the subject of another wartime ballad, one which

dominated "Your Hit Parade" for four weeks.

*Although it's tough, I know,
The job he has above,
I wouldn't have him trade it for a
king's.
An ordinary fellow
In a uniform I love,
He wears a pair of silver wings.*

"When The Lights Go On Again (All Over the World)" was an allusion to the blackouts put into practice in many cities to escape detection by enemy bomber pilots.

"Comin' In On A Wing and A Prayer" was based on an actual experience of an Air Force pilot while flying a mission to North Africa:

*Though there's one motor gone,
We can still carry on
Comin' in on a wing and a prayer.*

The drive to sell United States war bonds continued throughout the war, and Irving Berlin did his part by contributing the theme song for the bond drive: "Any Bonds Today?"

*Scrape up the most you can,
Here comes the Freedom Man
Asking you to buy your share of
Freedom today.*

In addition to the individual patriotic songs he composed, Irving Berlin wrote an entire Broadway revue. "This Is The Army," with an all-soldier cast and crew, opened in New York on July 4, 1942. It was a smash.

As with "God Bless America," Berlin didn't accept any money from "This Is The Army"; all box office receipts and all royalties from the sale of sheet music and recordings went to Army Emergency Relief and to charities of the Allied Nations. The show raised ten million dollars for those charities.

One hit song from the score, "I Left

My Heart at the Stage Door Canteen," told of a soldier who fell in love with a volunteer waitress at a USO canteen:

*I kept her serving donuts
Till all she had were gone.
I sat there dunking donuts
Till she caught on.*

The show's title song told what a new recruit accustomed to a soft civilian life could expect upon induction:

*This is the Army, Mister Jones.
No private rooms or telephones.
You had your breakfast in bed
before,
But you won't have it there
anymore.*

America's sense of humor was reflected in some of the war songs. One of them, composed by Frank Loesser and Arthur Schwartz, articulated the dilemma of a young woman looking for a date while most eligible men were away in the service:

*Tomorrow I'll go hiking
With an Eagle Scout unless
I get a call from Grandpa
For a snappy game of chess.
I've looked the field over and
Lo and behold,
They're either too young or too old.*

In the Forties most urban American families had their milk delivered to their homes early in the morning, before breakfast. Milk, cream, and buttermilk were supplied in bottles made of thick glass in those days.

The milkman would stop his truck (or horse-drawn wagon) in front of each residence on his route. He would place the requested number of quarts and pints in a metal basket, which he would carry to the customer's back door. There he would place the bottles on the concrete doorstep, from which he would collect the empty bottles, which had been left for him the night before, and place them in his basket. The clinking and clanking of bottles against metal basket, bottles

WAR SONGS

against concrete doorstep, and bottles against bottles could be quite noisy in the quiet pre-dawn hours.

What has all this to do with war songs? This: A popular song in '44 detailed the plight of a worker on the swing shift in a war plant who needed to sleep into the late morning hours but could not because of the racket set up by the milkman. "Milkman, Keep Those Bottles Quiet" was six weeks on "Your Hit Parade."

The identity of that war plant worker was never made known to us; very likely it was a woman. It may well have been the woman portrayed in another novelty song of the era, "Rosie the Riveter."

A light-hearted song popularized by the Andrews Sisters told of a pop musician who was inducted into the army, where he became "The Boogie Woogie Bugle Boy of Company B."

Humor can be an effective weapon, and some of the songs used that weapon against the enemy. One such song began:

*You're a sap, Mister Jap,
To make a Yankee cranky.
You're a sap, Mister Jap.
Uncle Sam is gonna spanky.*

Bing Crosby and the Andrews Sisters recorded a song called "There'll Be a Hot Time in the Town of Berlin (When the Yanks Go Marching In.)" It said the occupying G.I.'s would "change that Heil! to Whatcha know, Joe?"

The song that lampooned the enemy most mordantly of all was one recorded by Spike Jones and his City Slickers. This song literally gave the Bronz cheer to Hitler, Goebbels, Goering, and the whole Nazi crowd and their loony ideas:

*Ven Der Fuehrer says,
"VE iss der master race,"
Ve Heil! (p-f-f-f-t) Heil! (p-f-f-f-t)
Right in Der Fuehrer's face.
Not to love Der Fuehrer
Iss a great disgrace,
Zo ve Heil! (P-f-f-f-t) Heil!
(p-f-f-f-t)
Right in Der Fuehrer's face.*

"Der Fuehrer's face" was Spike Jones's first hit record.

Two inspirational songs that come to mind are "This Is Worth Fighting For" and "Say a Prayer For the Boys Over There (When They Play The Star-Spangled Banner.)"

Toward the war's end, a much-played selection on the nation's juke boxes was Tony Pastor's recording of "Bell Bottom Trousers."

*Bell bottom trousers,
Coat of navy blue.
She loves her sailor
And he loves her too.*

After the war had ended, the team of Jule Styne and Sammy Cahn gave us a song expressing the feelings of a wife or sweetheart for her returning serviceman:

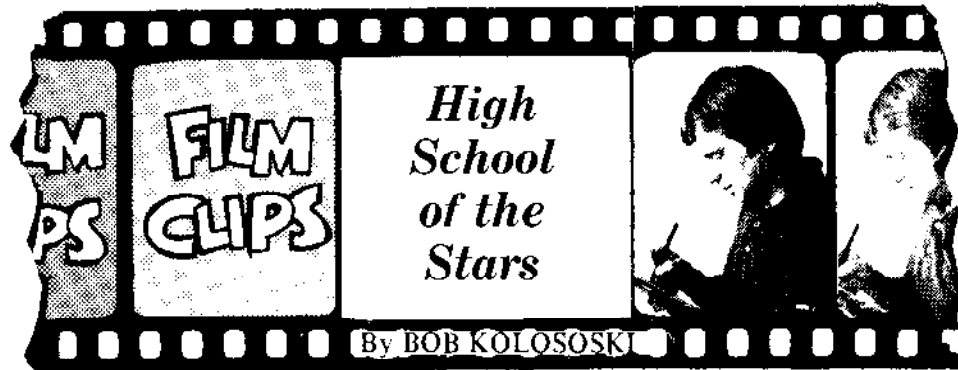
*Kiss me once and kiss me twice
And kiss me once again.
It's been a long, long time.*

Harry James and his orchestra helped popularize that song in a recording with the vocal by Kitty Kallen.

When it came to expressing the sentiments of the returning G.I. himself, the redoubtable Irving Berlin once more rose to the occasion:

*Just a blue serge suit and a brand
new necktie
And a room of his own with a door.
Just a home-cooked meal and a
quiet Sunday,
That's what he's been fighting for.
Don't ask him questions for he's
not talking.
All that he wants to do is go out
walking
In a blue serge suit with a peaceful
mind
And the girl he left behind.*

The war was over. Servicemen were coming home. War plants were reconvertng to the production of civilian goods. Life was returning to normal. And the songwriters were turning their attention once more to songs about love. Like everyone else, they had made their contribution to the war effort. ■



Most everyone has fond memories of their high school. My four years at Lane Tech were among the best in my life and I'm proud to be a Lane alumnus. If you were to ask John Ritter, Carol Burnett or James Garner if they are proud of their high school, the answer would most likely be yes. And if you asked them what high school deserves their pride, the answer would be the same — Hollywood High. The school has had more famous alumni attend it's "hallowed halls" than any other high school in the world. Stage stars, radio stars, movie stars, columnists, movie directors and war heroes have graduated from Hollywood High during its 88 year existence.

Los Angeles was a sleepy farming community in 1904 when the citizens decided to build a new high school at the corner of Sunset and Highland. The municipality of Hollywood was created in 1903 and by the time the high school was built, in 1905, Hollywood had a population of over 900 people. The building was a Roman temple-like structure that stood out because it was the only building in the area, surrounded by acres of farmland and cactus fields.

The first principal was James Otis Churchill who saw the school as an institution for sports as well as education. He started a tennis team, a football team and a girls' basketball team. He also set up a code of discipline that was carried a degree further by his successor, William Snyder.



LANA TURNER

Snyder took the reigns at Hollywood High in 1909 when Churchill died. He would be principal for 20 years and set the standards by which the school would function into the 1970s. He penned the school's motto "Achieve the Honorable" and his foresight led him to create a drama department that would become the best in the country, responsible for motivating many students into acting careers.

The first *celebrity* to graduate from

HIGH SCHOOL OF THE STARS

Hollywood High was Adela Rodgers St. John. She graduated with the class of 1910 and was given a job as a cub reporter by William Randolph Hearst. She was the first woman sports reporter and at one time worked directly for Louis B. Mayer. She has written dozens of books — many of which deal with Hollywood — and was a pioneer woman journalist, paving the way for all the Murphy Brown types who currently populate the airwaves.

The first student to leave Hollywood High and achieve movie stardom was Ruth Roland. She had played vaudeville as a child star but was going to Hollywood High when the movies arrived in the Los Angeles area. She began to cut classes and visit studios, looking for acting work. She became a feature player and then, eventually, began to star in serials earning her the name "Queen of the Serial Thrillers". Her career ended with the talkies, as did the careers of many other silent screen stars.

During the winter of 1918 a flu epidemic paralyzed the country and Hollywood High, as well as other public schools, was closed. This upset two seventh grade students who wanted to be sure they were admitted to the high school on schedule. So young Joel McCrea and Douglas Fairbanks, Jr. went to a private girls' school and asked to be admitted temporarily. Mrs. Woollett, who ran the school, was so impressed by the boys' sincerity that she admitted them until the public schools reopened two months later and the pair entered the co-ed Hollywood High right on schedule.

The drama department was taken over by Arthur Kachal in 1922 and one of his first students fell into some good hands after graduation. Fay Wray was never



JUDY GARLAND

given star billing at a Hollywood High production but King Kong loved her just the same. Kachal's tenure at Hollywood High lasted nearly 30 years. He tutored dozens of students who would do minor film work and a few that made the big time. In the 1920s he worked with Mary Brian, who starred in the first version of Peter Pan, and Barbara Kent, who would become one of Harold Lloyd's leading ladies.

By 1933 the country was in the depths of the Depression. That year Hollywood was hit with an earthquake. Hollywood High's building was severely damaged and had to be demolished. A new earthquake-proof building was designed and built and ready for the future stars that were to come.

Bernice Gaunt changed her name to Shirley Ross after graduating from Hollywood High. She sang "Thanks for the Memories" with Bob Hope in The Big Broadcast of 1938. In 1936 the student body included Mickey Rooney, Judy Garland, Marge Champion, Alexis Smith, Jason Robards Jr., Nanette



MICKEY ROONEY

Fabray and a new girl who was attracting attention everywhere she went. Her name was Judy Turner, soon she to be known as Lana Turner. She decided to ditch typing class one afternoon and get a soda at the Top Hat Cafe across the street from the school. Billy Wilkerson of *The Hollywood Reporter* was there and signed her to a contract on the spot.

Jason Robards Jr. was not planning on a career in acting because his father — a noted stage and screen actor — had fallen on hard times. Young Jason was a top track star and participated in other sports. He did take dramatics during his junior year at Hollywood High but he really didn't get totally involved in acting until 1946. Between his 1940 graduation and 1946 he was busy, along with many of his alumni, fighting in World War II.

The first Hollywood High celebrity of World War II was not a movie star but a pilot. Ted Lawson graduated in 1935 and in 1942 he was one of the pilots that followed Jimmy Doolittle to Tokyo and lived to write the best-selling book *Thirty Seconds Over Tokyo*. There were

thousands of men and women from Los Angeles in the services and, by the end of the War, 109 Hollywood High alumni had been killed in action.

Meanwhile, back at the school, the graduating class of 1942 featured Gloria Grahame (who would win an academy award for her performance in the film *The Bad And The Beautiful*) and Warren Christopher, who went into politics and was President Carter's assistant Secretary of State. Future actors dominated the halls of Hollywood High during the war years. Richard Jaeckel, Richard Long, James Garner, and Stuart Whitman attended the fabled high school between 1942 and 1945. The gymnasium was set up to sleep service men on weekend leave every Saturday night. During World War II, an estimated 95,000 servicemen enjoyed the hospitality of the school and its students.

After the war and in the years that followed, an impressive list of students attended Hollywood High. Dave Nelson and his brother Ricky were big on sports while Carol Burnett did interviews for the school paper. Linda Evans and Stefanie Powers were very popular and often vied for the same boy. Mike Farrell (of MASH fame) was often in some kind of trouble because he wanted to preserve a tough-guy image. Sally Kellerman ("Hot Lips" from the movie MASH) was very shy and rarely dated while in high school. Meredith Baxter Birney and Barbara Hershey were very involved in the dramatic programs during the early 1960s. John Ritter was the most popular boy on campus in 1965 and 1966 and became Student Council President to cap off his four years at Hollywood High.

Dozens of other alumni have gone on to successful careers in show business and other professions.

Sad to say, the area around the school is now populated by drug dealers and homeless people. Hard times have hit Hollywood High. But the spirit of students — present and past — will never let the glory of the school fade. ■

WE GET

LETTERS

ALBUQUERQUE, NEW MEXICO — Please thank Clair Schulz for the fine piece on Frank Lovejoy (Feb-Mar, 1993). I was impressed by the fact that someone else likes such diverse personalities as Reginald Marsh, Lionel Atwell and Dennis O'Keefe. If Clair is a woman, she has great taste! Called radio station KKOZ re: the article on Art Hellyer (Apr-May, 1993) who worked there in '46. Maybe someone will contact you. — **JIM GOODRICH**

(ED. NOTE — Clair Schulz is a person with great taste and is always a welcome contributor to this magazine. Watch for his article about Vincent Price in our October-November issue.)

CHICAGO — I enjoy the *Nostalgia Digest* so much. All the articles bring back such pleasant memories. *Those Were The Days* is my "stress-buster." Chores are much easier by listening to the shows as you work or just to curl up on the couch and let your mind "see" all the happenings. I love all the shows but I am really looking forward to *One Man's Family*. Life should be like that now! Thanks for all you do in keeping old time radio alive.

— **DONNA STANKIEWICZ**

HIGHLAND PARK, IL — Our family just started enjoying your programming of the old great radio programs. We have a six year old, a 10 year old, and a soon-to-be 12 year old. All three boys, along with mom and dad, enjoy the dramas and especially Jack Benny.

— **DIANA VIGNOCCHI**

NORTHBROOK, IL — I enjoyed Dan McGuire's article (Apr-May, 1993) on Kiddie Park, or as I always called it, "The Carnival." In my case, in summers my dad took me to the southeast corner of Milwaukee avenue and Golf road in Niles — then nothing but empty prairie (and the carnival) — now all built up and across the street from the Golf Mill shopping center. The rides were the same as described by Dan at the place where you guys went. As for radio programming 50 years ago (Apr-May, 1993), the two biggest surprises were: Elmer Davis News at 9:45 p.m. Fridays on three networks simultaneously. I thought only the president of the United States could

command that. And on the Saturday night schedule, what a surprise to learn that any station other than WLS (and much later, WGN) ever carried the National Barn Dance. — **PHILIP SCHWIMMER**

(ED. NOTE — Radio news commentator Elmer Davis was appointed by FDR shortly after WWII began to become director of the newly created office of War Information, controlling all domestic and foreign government news services. FDR's appointment was a smart one, because Davis was well-respected by journalists who were happier that a respected colleague rather than a bureaucrat would be in charge. Speaking for the Government, Davis would often be heard on all networks at a single time. As far as the National Barn Dance is concerned, the show originated in Chicago and was heard locally on WLS, but a 30 minute portion — sponsored by Alka Seltzer — was heard on the full NBC network . . . but in Chicago, that portion aired on WLS, not WMAQ, the NBC station here.)

LONG GROVE, IL — I can't tell you how much I enjoy your show. I was born in 1935 and grew up listening to Ma Perkins, Lorenzo Jones, Fibber McGee and the Shadow. It's nice to know that even though those days are gone they are not forgotten. I have followed you around the dial for at least 19 years. Keep up the great work. — **HENRY P. EICKELBERG**

MILWAUKEE, WISCONSIN — Here's my check for the Bob and Ray tapes. Have you considered one on Vic and Sade? My three-day sore throats as a boy got stretched out to two weeks in order to continue to enjoy their delightful humor a bit longer. — **WALTER H. DROST**

(ED. NOTE — Nothing commercially available on Vic and Sade, but we do have a few scheduled during the next couple of months on WBBM. Also, we can prepare a custom cassette of selected Vic and Sade episodes for you for \$13 from the Hall Closet, Box 421, Morton Grove, IL 60053)

WORTH, IL — Thanks for the April 3rd *TWTD* show "Remembering Nelson Eddy." It was much appreciated. Enjoyed the interviews with Gail Lulay and Bob Kolososki. I was especially pleased to hear Bob's reaction to the Nelson Eddy movies. There is a lot of humor in them along with all that beautiful music. Tell Bob that the next time he watches "Rose Marie" to watch the reaction when Nelson is singing the mounties' song. Someone, out of camera range and to Nelson's right, must be trying to break him up! Watch how quickly he turns his head and tries not to laugh.

— **SHIRLEY PASERPSKY**

CHICAGO — Thank you, thank you a million times for "Remembering Nelson Eddy." This superb artist is

sadly neglected and it is to your credit that you devoted the April 3rd *TWTD* to him. His films, of course, are better known than his opera and concert work. His 14 year supper club career with Gale Sherwood is probably better known than his early radio concerts. Thanks for a very satisfying program. — **JON WETHERELL**

CHICAGO — I was glad to spend four hours with America's favorite baritone Nelson Eddy. Lois Butler (who was a guest on one of the Eddy broadcasts) was a young singer who came in the end of the Deanna Durbin-Gloria Jean-Susanna Foster young soprano craze, so her career really never took off. She had a recording contract with Capitol records which released two albums of light operetta standards. And she made two movies for Eagle-Lion pictures around 1946 and 1947 — "Mickey" (with Bill Goodwin, Irene Hervey, Skip Homier and Hattie McDaniel) and "The Boy from Indiana" (with Lon McCallister). Lois Butler's career was all too brief. Both Gail Lulay and Bob Kolososki skipped 1938's "The Girl of the Golden West" in Nelson and Jeanette's film credits. This is the picture (originally released in Sepiatone) that followed "Maytime" and preceded "Sweethearts." 1938's "Sweethearts," by the way, was MGM's first feature in Technicolor. Jeanette had it in her contract that MGM's first feature in the Technicolor process would star her. She was certainly the ideal choice for Technicolor hues with her red hair and blue eyes and beauty.

— **ROBERT ROSTERMAN**

CHICAGO — Was at Metro Golden Memories and got the book on Nelson Eddy. Mrs. Lulay did a singular job with it; I am sure Mr. Eddy's estate is proud of her efforts. You, on the other hand, did your usual splendid work on April 3rd in assembling the best of Nelson Eddy's work. Another good thing I picked up at MGM was a Franklin MacCormack tape. How much I liked to listen to him! I worked 3:30 to Midnight in the few years preceding his death at the microphone, so I certainly listened to him a lot. — **FRANK HORN**

CHICAGO — Congratulations on 23 years of *Those Were The Days*. I recall with great fondness the memories huddling next to the radio each morning before school and sometimes each night, to listen to your WLTD broadcasts and, very often, record them. I was lured to the radio for *Montage* with Bruce DuMont during the summer months when I could listen, and to Mike Schwimmer's *Yesterday Show* most afternoons all year round. Weekends, of course, were extra-special with a double-dose of *Radio For Kids* and *Those Were The Days*. I waited with great anticipation for Monday morning and *The Hall Closet* to roll around. Many is the morning that I left a tape recorder running to sprint down the street to catch the bus for school. Please give my best to all the folks from the old 1590. — **BRAD SAUL**

CROWN POINT, INDIANA — I've received the "new" *Nostalgia Digest* and *Radio Guide*. Boy, I like the expanded form and the guide for Sunday Night, which you now tell what is playing. I'm pleased with the format.

— **ANNE ZELENICIK**

CRYSTAL LAKE, IL — Thank you, thank you for letting the 30 minute shows run without interruption (on *TWTD*). That alone is the best improvement in your program over the past 20 years plus. Wish you could play the Hollywood Radio Theatre or Zero Hour programs you originally played on WLTD Sunday afternoons in the early 1970s. Those were great stories. Would like to hear them once again. — **FRANK A. MC CURN, JR.**

WESTMONT, IL — Here is our renewal for two years of *Nostalgia Digest*. We have been listeners to radio since the days of the crystal set, 1925! I even made a few sets from parts purchased at the Loop store of Woolworth's and they worked! We have great memories of the early programs and really appreciated your WBBM anniversary program. Great to hear Jim Conway, Mal Bellairs, Cliff Johnson and the others.

— **FRANK AND ROSE MICHELS**

OLNEY, IL — My husband and I started receiving our subscription to *Nostalgia Digest* in March. We enjoy it tremendously. It's like going back to our youth. My son reads ours and enjoys it just as much as we. We're all three happy as clams that there is such a book. Our son is 35 and he collects and restores antique radios as does my husband. We chanced into the *Nostalgia Digest* through one of Mark's antique radio subscription magazines. Thanks for all the pleasure you give us.

— **MRS. FLORENCE SEMKO**

HARVEY, IL — Thank you for helping me located Art Hellyer again!

— **FRED C. MOORE**

JOLIET, IL — I listen every Saturday morning at 9 a.m. to Art Hellyer on WJOL, 1340 AM. He has been my radio idol for over 40 years. At 1 p.m. on Saturdays, I always have two radios going, one for Art's show (which runs until 2 p.m.), the other for your show which I enjoy until 5 p.m. Saturday, May 8 was the best *TWTD* show you've ever done . . . your audience got to hear both Art Hellyer and Chuck Schaden! Thank you!

— **DOLORES L. WARNER**

GREENDALE, WISCONSIN — Just a note to say how much I have enjoyed your two radio programs over the past year and a half. I have just recently discovered the wonders of old time radio, and the great variety and quality of those old shows continues to amaze me. It's been great fun to find what is out there, as your WBBM show led me to the *Nostalgia Digest*, which made me aware of the existence of *Those Were The Days*, which then introduced me to SPERDVAC, which has led me to logs, books, more shows, etc. I was also pleasantly amazed to see the name of my home town, Avon Lake, Ohio, show up above one of the letters in the April-May

NOSTALGIA DIGEST AND RADIO GUIDE

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WE GET LETTERS

issue. For any town in Ohio to appear on the letters page of a Chicago radio guide is of itself remarkable, and Avon Lake is not exactly a big place. It was great to see it there.

— **TIM OSTER**

ROCHESTER HILLS, MICHIGAN — I used to listen to the Mystery Theatre for many years and was very disappointed when it was taken off the air in 1983. When it was reinstated back in 1989 on CBS a number of my friends and I were very happy, only for a short time, though, as it was taken off the air again. If it ever goes back on the air, I would certainly appreciate knowing it.

— **SHIRLEY A. FISHER**

(ED. NOTE — At present, there are no plans to bring back the CBS Radio Mystery Theatre. Himan Brown, producer of the series, tell us that there is no sufficient national sponsor support for his program at this time. If the series ever does return, however, you can be sure we will be the first to let you know!)

VAN WERT, OHIO — We thoroughly enjoy hearing *Old Time Radio Classics* on Saturday and Sunday evenings on WBBM when we can get it. Reception is good some weeks, barely readable others. Well worth straining the ear for and better than any Sunday night TV!

— **BOB BLANK**

GREENDALE, WISCONSIN — Enjoyed my visit with the Milwaukee Area Radio Enthusiasts to the Museum of Broadcast Communications in June. Your demonstration and explanation of the radio days was very informative. I can tune in WNIB quite clearly had have already taped several shows. I met and became acquainted with some additional MARE members on the trip and certainly have a better appreciation of all the work required in broadcasting a radio show of your variety. I, along with a good friend, restore classic radio tubes. Whenever I find one thrown out or somebody discards one, it is restored if possible. Recently an Atwater-Kent radio was restored to good working order. I paid \$20 for it but it is worth at least \$110. — **DENNIS CHASSER**

CLYMAN, WISCONSIN — I collect antique radios and I listen to your broadcasts on my 1929 model 55 Atwater-Kent, on my 1931 Lyric Model J, and on my 1933 Model 89 Philco which I have in my den right next to my recliner chair. I am 62 years old so this takes me back to my childhood days in the 1930s and 1940s when I used to listen to those same broadcasts. I wonder how many people are listening on radios made at that period of time. — **GALE J. ROBERTS**

CHICAGO — As I was a baby born in October of 1942, I find your programs entertaining and informative about the time frame of early radio. I hope you continue with your programs. — **WALTER LISH**

MORGANTOWN, NORTH CAROLINA — Lots of nostalgia around early radio. As a kid back in the mid-30s

and early 40s, I took a "shine" to those programs. I remember that Libby's Milk sponsored a program about those early cave men. I don't remember any scripting or the plots. They offered, and I wrote in and received these two little mannikins or statuettes, about three or four inches high, of two of the main characters of the show. Strange enough, I remember their names: "Og" and "Ru." As a kid in my dad's grocery store, I remember that I favored Libby's Milk at that time. I first heard about old time radio over WBBM, Chicago. Other stations fail at times, but I can always get WBBM nighttimes. Out of a longtime habit, I'll leave AM radio on most of or all night. Waking up frequently, I can get the time of day (and night) every few minutes. On the all-news format refer without referring to a clock or watch.

— **H.E. MABE**

(ED. NOTE — The program you remember was "Og, Son of Fire," a prehistoric adventure show first heard over CBS in 1934.)

MANCHESTER, CONNECTICUT — Early this morning, at about 1:15 a.m., I thought I had better shut off my TV and hit the sheets. Most of the time, being single, when I do go to bed, I fall right to sleep but this morning I guess my system was all heped up and, for the life of me, could not get any Zzzs. When this happens I turn on my Bed-side radio. Much to my surprise, I heard the Lone Ranger. But it kept fading out and in. This all made me more awake and I did want to find out where it was coming from. It was WBBM. I have always liked the old radio shows. My big hunt these days is to see and get a picture of Franklin McCormack from the Jack Armstrong program. The way your station faded in and out might mean that I won't be able to pick you up again. I hope I will. Manchester is 12 miles east of Hartford, about 50 miles west of New London and the Atlantic Ocean. One thing they don't have up here in Southern New England is nostalgia radio broadcasts. — **WILLIAM T. PROCTOR**

RAINBOW CITY, ALABAMA — I really enjoy the broadcasts of old radio shows on WBBM and while I can't stay up every night during the week to listen to them "live," I have improvised a solution. I took an audio cable and connected the headphone output of a radio to the audio input of my VCR. I just flip the source input switch to audio-video, set the timer to record from 12 midnight to 1 a.m., and then listen to the shows the next evening. I'm very familiar with the 50,000 watt, Class A, Clear Channel AM stations in Chicago. I used to be a faithful listener to WLS while growing up in the 70s and 80s and remember listening to such great air talents as Uncle Larry Lujack and John "Records" Landecker. Now when I'm out in the evenings I dial in WBBM and catch up on all the day's news. I hope to come to Chicago this summer during my vacation and I look forward to visiting Metro Golden Memories as well as the Museum of Broadcast Communications. — **JESS SMITH**

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