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RADIO
GUIDE

JUNE - JULY, 1995



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| 1 EVE ARDEN
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1-18-51 | 7 BOB HOPE
Death Has A Shadow
5-5-49 |
| 2 LUCILLE BALL
The Ten Grand
6-22-44 | 8 DANNY KAYE
I Never Met The Dead Man
1-5-50 |
| 3 BETTE DAVIS
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The Big Shot
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| 4 KIRK DOUGLAS
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10-2-47 | 10 AGNES MOOREHEAD
The Thirteenth Sound
2-13-47 |
| 5 FIBBER MC GEE & MOLLY
Backseat Driver
2-22-51 | 11 RED SKELTON
The Search For Isabel
11-3-49 |
| 6 CARY GRANT
Black Path Of Fear
3-7-46 | 12 JAMES STEWART
Consequence
5-19-49 |

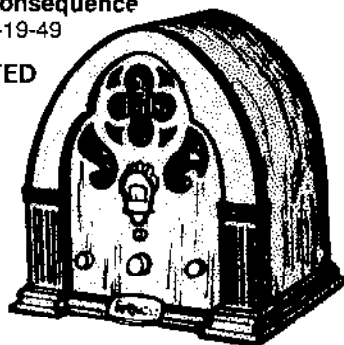
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BOOK TWENTY-ONE

CHAPTER FOUR

JUNE-JULY 1995

Hello, Out There in Radioland!

We've been doing a lot of celebrating lately, observing the 25th Anniversary of our *Those Were The Days* program and, continuing our look at Radio and World War II, the end of the war in Europe.

(Incidentally, we'll have some photos of our *TWTD* Silver Anniversary event in the next issue of our *Nostalgia Digest*. We had a great time on April 23 when 500 fans of old time radio came to the Swissôtel in Chicago to see stars Shirley Bell Cole, Bill Idclson, Fred Foy, and the *Those Were The Days Radio Players* perform re-enactments of Little Orphan Annie, The Bickersons, Vic and Sade, Charlie McCarthy Show, and The Lone Ranger. Along with Ken Alexander and the Mighty Metro Art Players, they provided an afternoon of magnificent radio nostalgia and made our anniversary very special, indeed.)

We have more to celebrate in June and July as you'll discover when you check the *TWTD* listings in this issue.

On June 17 we tune in to the events surrounding the return to the United States of General Dwight D. Eisenhower after his victory in Europe.

On July 8 we observe the 40th Anniversary of radio station WNIB, where our *TWTD* program has been heard for almost half of the life of the station, since September of 1975.

In August we'll mark the 50th Anniversary of the end of the war in the Pacific and, in September, the formal end of World War II.

In the meantime, we hope you will enjoy all the great radio sounds we've lined up for you during the next two months.

On WNIB, we'll have a string of One Man's Family episodes to share with you, a special salute to Major Glenn Miller, a delightful "ride" on a Showboat, and an opportunity for you to listen in as we chat with some fine radio actors -- Jack Krushen, Peter Leeds, Tyler McVey and Les Tremayne-- as they reminisce about the great radio days.

On our WBBM *Old Time Radio Classics* program, listen for another five-part adventure with yours Truly, Johnny Dollar and a week-long string of Captain Midnight episodes.

So as Spring turns into Summer, we'll keep sending you some of the best audio sounds possible.

Stay close to your radio and don't touch that dial!

Thanks for listening.

--Chuck Schaden

All About Eve

BY CLAIR SCHULZ

In this age of comedy clubs and rapid-fire jokespewers it is important to remember that there is a difference between women who merely recite gags and the gifted handful of true comedienne's blessed with the ability to evoke laughter with intonation, a line from a song, or just a look. It is not easy to recall a punch line spoken by Lucille Ball or Carol Burnett, yet they remain two of our favorite entertainers because of what they did that cannot be written into a script. We should never forget that Eve Arden also belongs in that select group of funny ladies.

The actress we know as Eve Arden was born Eunice Quedens in Mill Valley, California. For years she claimed that her birthdate was April 30, 1912, but after her death on November 12, 1990 a spokesman for her family gave her age as 83 which would suggest that she was born in 1907. Whatever the year of her birth one thing is certain: here was a person who was probably "acting up" during her diaper days. While her divorced mother was working, Eunice was engaged in make-believe games and was soon delighting neighborhood children by assuming all the parts in impromptu plays.

She remembered that her first real taste of show business came when she played a page in a pageant at a Dominican convent in San Rafael. In high school she performed in song-and-dance skits and was the

Clair Schulz of Stevens Point, Wisconsin is a regular contributor to Nostalgia Digest.

star of the senior play. One night some friends of her mother dropped her off in front of a San Francisco theatre and practically dared her to get an acting job. She left her name and address and within a few weeks she was given a walk-on role that didn't pay much, but at least it got her foot in the stage door. It was with that theatre troupe that she had a memory lapse which was almost as embarrassing as forgetting her lines. One evening after the curtain came down she removed her make-up and headed for a streetcar only to be called back by the stage manager who reminded her that she would probably want to stick around for the second act of the play.

Like many performers young Eunice suffered through some lean times in the early thirties, but she did find work with the Bandbox Repertory Company that toured the resort and hotel circuit. She was acting in *Lo and Behold* at the Pasadena Playhouse when Lee Shubert spotted her while scouting singers and dancers for the *Ziegfeld Follies*. She was told to be in New York on August 15, 1934 if she was interested in the salary of \$100 a week...and indeed she was.

What was even more appealing than the money was the chance to rub elbows with Fanny Brice, have her own musical number, and get her name up on the marquee. But she would have to make one change: Shubert said to her in so many words, "We want you, but Eunice Quedens will have to go." So she plucked her new identity from two objects close at hand: Eve from



EVE ARDEN

a novel she had been reading and Arden from some Elizabeth Arden cosmetics.

Eve was pleased with her work in *Follies* and particularly proud of Robert Benchley's praise of her in *The New Yorker*. (Benchley later became a friend and appeared in two movies with her.) When the musical revue closed after two years in New York, she appeared in a Theater Guild production called *Parade* that contained material written especially for her comedic talents.

Eve's first movie, *Oh Doctor!*, was a trifle, but it did get her a screen test at Universal. The director working on *Stage Door* saw the test and invited her for a reading. She wasn't awed by the company of stars like Ginger Rogers and Katharine Hepburn; when the others present seemed reluctant to read what Eve knew instinctively were the best lines, she grabbed them and delivered them like an old pro. But her presence in the movie is notable not for anything she said but for what she wore. She suggested to director Gregory La Cava that she could do some "business" with a cat

and that idea grew into her appearance in the film with a living furpiece around her neck.

During the next few years she was playing everything from a saloon owner to a trapeze artist at RKO, Paramount, and Universal with the likes of Clark Gable, Lana Turner, and Judy Garland. She teamed with Danny Kaye on stage in the hit Cole Porter musical *Let's Face It* and repeated her role in the movie version opposite Bob Hope. She also appeared with Gene Kelly and Rita Hayworth in what may be the quintessential 1940's film, *Cover Girl*.

Because Eve felt that doing so many pictures in succession put a strain on her already shaky marriage and because she wanted more freedom to do plays and radio programs, she signed a seven-year contract with Warner Brothers that limited her work to two or three movies a year. Her performance in one of those films, *Mildred Pierce*, earned her an Academy Award nomination for best supporting actress in 1945. In *One Touch of Venus* and *The Kid From Brooklyn* she was perfecting the kind of wisecracking characters she began playing in Lubitsch's *That Uncertain Feeling*. Arden, her own severest critic, said that one of the few pictures she made that she could actually watch and enjoy her work is the rather obscure *The Voice of the Turtle*, which starred Ronald Reagan.

It may have been a turn on the dance floor in Chicago with CBS kingpin William Paley in 1948 that elevated Eve from the "Who's she?" level to the "I know her!" plateau. Although she had done some work on *The Danny Kaye Show* and *The Village Store*, she was not well-known in that medium. Shortly after that night at the Ambassador East she was asked to read for the part of an English teacher named Constance Brooks. Eve didn't like the script she was shown and it wasn't until Al

ALL ABOUT EVE

Lewis, the man responsible for developing the characters and for putting those very funny lines in their mouths, did a rewrite that she agreed to take the part.

Our Miss Brooks was simply intended to be a summer replacement series starting July 19, 1948, but when it was topping the ratings at the end of its thirteen-week run a spot was made for it in the regular season schedule. Lewis was a writer who had an ear for amusing dialogue, but the success of the program was due to its perfect cast. Gale Gordon was superb as the cranky principal Osgood Conklin, Jeff Chandler portrayed the frugal and shy Mr. Boynton with skill that belied his virile appearance, Richard Crenna as Walter Denton was the best snickering and adenooidal teenager north of *The Aldrich Family*, and Jane Morgan played the absent-minded landlady who was frequently in a surrealist world that Connie Brooks could only occasionally penetrate.

But it was Eve Arden who gave the show not only its driving force but also its heart. Her Miss Brooks was a woman who, just after losing a battle in her unrequited romance with Boynton or receiving an unrealistic demand from dictatorial Conklin, would turn a sympathetic ear to the problems brought to her by Denton, Conklin's daughter Harriet, or Stretch Snodgrass, the school dunce. It took a real actress to be convincing as both Mother Superior and Milton Berle, and it is difficult to think of anyone who could have brought it off as well as Eve Arden did.

With the exception of Chandler, who was replaced by Robert Rockwell, the entire cast moved to television on October 3, 1952. Arden described that a typical week on the program consisted of a first reading on Friday morning, rehearsal from ten to five on Monday followed by an in-house

dress rehearsal, and afternoon walk-through on Tuesday afternoon, and then filming with three cameras at about 7:30 that evening. That gave her four days to be with her family each week.

It may be surprising to learn that this woman who almost always appeared smartly dressed on television or in movies was very much at home in dungarees with her family on their farm in Hidden Valley. She had adopted two girls during the 1940's, but after her divorce she was beginning to think she wouldn't ever find a good husband and father for the girls until Barry Sullivan suggested touring in a stage production with "a guy named Brooks West." It wasn't love at first sight. In fact, when Brooks asked "Why don't we get married?" she responded not with a "Yes" or "No" but in typical Miss Brooks fashion: "Oh?" In 1951 the "Oh?" became a "Yes."

The newlyweds soon adopted another child and in 1953 there were two more additions to their household: an Emmy for Eve's work on *Our Miss Brooks* and a baby boy.

As Miss Brooks Eve was earning \$200,000 a year, receiving fan mail from teachers, and garnering honors from the National Education Association the PTA. With the fame came a hectic schedule during the 1952-53 season when she was doing the show on both TV and radio and trying to answer an avalanche of requests to teach or lecture. But she never regretted playing the role and remembered fondly the people who told her that Connie Brooks had helped them recover from life-threatening illnesses.

Our Miss Brooks rolled along smoothly for three seasons before the powers that were in control tinkered with a good thing. For the 1955-56 season Madison High School vanished and Connie was sent to teach at an elementary school; only Gale



GALE GORDON & EVE ARDEN

Gordon remained from the original supporting cast. On September 21, 1956 school was out for Miss Brooks.

The following season Eve starred in a program based upon the autobiography of Emily Kimbrough. She played novelist Liza Hammond who had to cope with the rigors of traveling on lecture tours and raising twin girls. *The Eve Arden Show* lasted just one year.

The break from television gave her a chance to work with husband Brooks in *Auntie Mame* on the west coast. In 1959 both of them appeared in support of James Stewart and George C. Scott in Otto Preminger's *Anatomy of a Murder*.

Eve's appearance in a Las Vegas revue in 1962 demonstrated that she was loaded with talent. She sang, she danced, she told stories, and during the course of the evening she impersonated everyone from Jackie Kennedy to Bette Davis. This successful run and her later work in *Hello Dolly* and *Applause* showed that, like Judy Holliday, she was very much at home in musical comedies.

After taking some time off to tour Europe with her family during 1963 and 1964, she returned to work in *Hello Dolly* and did guest shots on television programs like *The Man From U.N.C.L.E.* and *Run For Your Life* before being called by Desi Arnaz to be in a new series with Kaye Ballard. *The Mothers-in-Law* gave Eve and Kaye a chance to ham it up as distaff versions of Oscar and Felix who enjoyed meddling in the affairs of their children. Though the program only ran for two seasons it produced a number of memorable episodes.

Versatile performer that she was Eve Arden was rarely idle even in the twilight of her career. She would appear in *Cactus Flower* in Miami around Easter, do a summer stock version of *Butterflies Are Free* in New Jersey, and be in Australia for *Applause* in September. In the movie version of *Grease* she went back to school with a promotion to principal and four years later she reprised her role as Miss McGee in *Grease II*. It wasn't until the death of her husband in 1984 that she curtailed her performing schedule.

In 1985 she revealed that Brooks had been fighting alcoholism for most of the thirty-three years of their marriage. Whether this was caused by the insecurity of a career that was minor when compared to that of his wife's had not been ascertained, but it is patently clear that Eve supported Brooks by encouraging him to enter detox centers and by attending AA meetings with him. By raising four children, being a farm wife, and having a career Eve was truly a modern woman who had it all, including the heartaches.

Eve Arden was surprised to learn in 1983 that she was Woody Allen's favorite comedienne. She shouldn't have been, for she has always had fans who love her even more than they love Lucy. For many of us this Eve remains the apple of our eye. ■

RADIOVILLE, INDIANA: The Town That Never Was

By JOHN RUSSELL GHRIST

One would think that a trip to a town called Radioville would promise an electrical enthusiast the opportunity to shop for bargains at a giant wireless sale or visit the world's biggest antenna farm.

But Radioville, Indiana is just a point on a map, a place that almost never existed. It's story has been lost in the pages of time and hidden by a clandestine figure who attempted to cash in on the radio craze after the 1929 Depression.

During this time, anything called "radio" sparked interest. After all it was the newest form of family entertainment. Folks would gather around their sets and listen to the budding stars of the airways including Waukegan's Jack Benny, Peoria's Fibber Mc Gee and Molly, and the famous Morris B. Sach's Amateur hour from Chicago.

In 1933, the Radio Steel and Manufacturing Company promoted its popular Radio Flyer wagon at the World's Fair in Chicago. A local school bazaar designated each of its booths with made up radio station call letters. In 1935, cowboy actor Gene Autry, known better by this generation as the owner of the California Angels Baseball Team, released his new movie, "Radio Ranch." However, Radioville never caught on. It was a platted town that was never built.

John Russell Ghrist is a 'ham' radio operator, former disc jockey, and Shadow Traffic Reporter for WMAQ and WLS. "Radioville, The Town That Never Was," is a 50 page report available in local libraries. He has also written "Valley Voices" a history of Chicago area radio, soon to be published by Crossroads Communications of Carpentersville, Illinois.

The area is located in unincorporated Pulaski County in Northern Indiana, near the communities of Medaryville and Francesville. It is only found on maps distributed by the state, and is based solely on a plat that was filed in 1932 by a Chicago businessman. If you drive north to San Pierre, you've gone too far.

Like so many towns that once existed, it's easy to drive right through the area on U.S. 421 (the former Indiana 43) and not notice anything but Hoosier countryside. There's a few scattered homes, farms, and some trailers. Never was there a sign that read, "Welcome to Radioville." The town didn't die because the blacksmith shop closed or the railroad moved its tracks. The place was merely a business venture that seemed to go sour shortly after its conception.

Radioville was created by a developer who tried to sell rural life, modern conveniences, and fresh country air to frustrated city dwellers, who wanted a new start after the Depression.

Estella Tetzloff, a long time area resident, recalls the time when a Mr. Ullrich of Chicago used to bring people out to sell them lots in Radioville. Mrs. Tetzloff, now of North Jusdon, Indiana wrote the Alberding family History. Her relatives were among the first landowners and farmers in the area.

Nothing much has ever happened in the community. There was a train derailment around 1930, a bowling alley was built there in 1950, and a treasure hunt was begun by local residents in 1959. A prospector talked a farmer into digging up his land looking for silver bars, left behind by Indians, but nothing was ever found.



BEAUTIFUL DOWNTOWN RADIOVILLE -- a stretch of US Highway 421 bordered by a game preserve, a bowling alley, an antique dealer and some modular homes

Many years before the creation of Radioville, the place was called "Anthony's Siding," where marsh hay was harvested from the adjacent swamps and loaded into boxcars, then sent to packing companies.

The original plat of survey was filed in October of 1932, by Margaret and Paul Loughlin of Joplin, Missouri. Paul operated a battery station before losing his business during the Depression. The couple moved to Chicago where Margaret went on to a successful real estate career.

Shortly after purchasing the Indiana property, which was mostly swamps and woods, the Loughlin's appointed Margaret's father, Henry Ullrich, as their power of attorney. Ullrich then went about selling lots in the area he named Radioville. Some Indiana officials say that he even used radio advertising to promote his community. Henry was a realtor and lived in River Forest, Illinois.

The subdivision consisted of 354 lots of

various sizes. Most of the people who purchased them were from Chicago, and had no idea of what they were buying. The new settlers soon abandoned their land, defaulted on property taxes, or tried to get their money back from Ullrich.

In a recent study by the author, made available to local libraries, several possible explanations were given as to why the area was named Radioville. It was first thought that a large amateur radio station was there. This has never been substantiated, although a few "hams," a radio TV repair shop, and a state police transmitting site were located there. None however go back to 1932. In 1948 WLS-TV (then WBKB -TV) once had a booster station, north of the area.

In 1927 a farmer reported that by standing between some trees in his front yard he could hear radio stations. The phenomenon is known as a non-linear detector. In other words, the effects of a small crystal radio set utilizing the trees and some aban-

RADIOVILLE, INDIANA

doned telephone company wires enabled the signals to be picked up. They were faint, according to newspaper reports of the time, and occurred about twelve miles east of Radioville.

Elgin dentist and collector of antique radio sets, Dr. Ralph W. Muchow, characterized this event as being similar to the principles in effect when people hear radio transmissions in their dental fillings or braces. "It's like the old fox hole radios that we used to make with a needle and a razor blade," he explained, "Different aged metals just a short distance away from each other will detect radio signals." Actress Lucille Ball reportedly had this capability. "Of course having miles of telephone wires coming to the farmer's home also made a great antenna," Muchow noted.

Other explanations have been offered, including one farmer Kenneth Alberding who knew Ullrich. Ullrich told him that he practiced diathermy, a medical treatment that used high frequency radio waves to heal people with arthritis. An FCC license was required to operate this equipment, since it caused radio interference. The procedure used microwaves to "cook" people inside out to relieve pain and discomfort in joints and muscles. Perhaps Ullrich planned to set up a clinic in Radioville once the town got started. It never did, and the granddaughters of the Loughlin Family have no knowledge of this portion of their grandfather's life, except to say that he was a "health food nut, and drank large quantities of carrot juice."

Others in the area think that the area was called Radioville when the CCC (Civilian Conservation Corps) constructed a fire observation tower in the local game preserve. A state police antenna may have been installed on the structure years ago. The tower was erected in 1933, at the Jas-

per-Pulaski County Fish and Wildlife Area, managed by Jim Bergens.

The only known broadcasting to have ever occurred from the area were some later amateur radio operators, a store front station in nearby North Judson, Indiana called EHJ, and a pre-FCC licensed facility WCMA, at Culver Military Academy.

EHJ, standing for "Enjoy Hearing Judson," used a public address system to "air" pretend local talent shows to passers-by. The programs ran in 1932, from a radio repair shop in the town. People sat in the street to listen.

Radio station WCMA operated with 500 watts at 1450 kc. from 1925-1935.

Former WBBM engineer, now broadcast consultant, Robert A. Jones was not surprised to learn that there was a place called Radioville. He knows of several locations around the country where old CAA towers once stood, and the street that passes by is still called Radio Road. He speculates that perhaps there once was a radio operation of some kind in the community years ago.

Another thought is that property owner Paul Loughlin, who was formally from Elgin, Illinois might have had some experience with radio from building car storage batteries. He owned a shop off U.S. 66 in Joplin, Missouri in 1930. In radio's early years, several radio stations were owned by battery manufacturing companies including WSBC in Chicago, with call letters that stand for World Storage Battery Company. However none of his daughters recall if he had any interest in radio.

At this point I am inclined to accept any one of these notions, as well as a few others, that we do not have space for here. Many of them sound convincing but more evidence is needed to prove them out. Information on Radioville is becoming scarce because people have moved, died, or have forgotten.



FARMER KENNETH ALBERDING says that Radioville was named after the medical practice used by the town's developer who used "radio waves" to heal aches and pains.

The name Radioville could have attracted investors who at the time were excited about anything that had to do with or was called radio something.

The idea of a community surrounded by a radio station had worked west of Chicago near Downers Grove. In the late 1920's Edward Nockels, president of the Chicago Federation of Labor sold lots in a large tract of land which included the towers of station WCFL. City residents were urged to take advantage of open spaces, reasonable prices, fresh air, and a modern community that would be built in the area. Fashionable homes and a large shopping center exist on this property today.

While the Downers Grove project had the financial backing of the Chicago Federation of Labor and was only about twenty miles from downtown Chicago, Ullrich's

Radioville was over a hundred miles away. His resources were far short of those held by the powerful labor council. Radioville could have just been a "copycat" of a successful well-financed project. Ullrich and Nockels were definitely on two different wavelengths.

However, because a plat was once filed with Pulaski County, and a subdivision planned, and perhaps an amateur radio station was once located there, the town still occupies a spot on state maps.

If you come to visit, don't expect to see any towers, or signs that say, "Welcome to Radioville." Don't turn on your car radio, looking to hear a large local station broadcasting news, weather, area sports, or a fast-talking disc jockey "making with the platters and the chatter" playing the Top 40.

You'll find instead a friendly bowling alley/restaurant where good food is served, and family fun take place in the eight lane facility. There are a few mobile homes and some farms. Bud Schroeder runs the bowling alley.

One will notice that U.S. 421 has changed very little over the years. It is still a lonely dark stretch of roadway at night, bordered on the west by a game preserve. There are some nice residents who are remotely curious as to how their town or area got its name, but are not overly concerned about it.

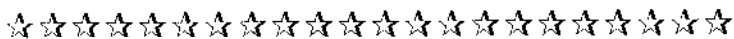
Life continues on there, as it does in most places. The sun rises, then drops behind the thick forests of the wildlife area at sunset every night in this tiny unincorporated Hoosier community.

Maybe someday, someone will start a real radio operation there and capitalize on its namesake, but until then, Radioville is today as it has always been, a dream, an idea, a quiet rural area, a town that never was. ■



YESTERDAY IN AMERICA

BY BILL ELWELL



Thank you for "tuning-in" to our latest presentation of life in the United States during the Second World War. We're delighted to show you more of the curious changes and unusual occurrences that happened in our nation at that time.

Chicago-Douglas Production Takes-Off - The Douglas aircraft plant in Chicago has completed its first C-54 Skymaster. The four-engine aircraft will be used to transport military personnel and supplies.

NBC Show - *The Life of Riley*, a new comedy program, is being aired over NBC stations.

Canning Guide - A new home canning guide tells how to preserve food grown in Victory Gardens. There are directions for brining, canning, dehydrating, freezing, and storing in pits and boxes.

Paramount Release - Bob Hope's newest comedy, *Let's Face It*, is a musical in which he makes his debut as a hooper. It's likely you'll see the entire picture before he does. A frantic camera crew and director barely managed to shoot the final half-minute close-up before Bob left to entertain our troops overseas.

Sulfa Drug Available - Sulfa-thiazole is one of the famous Sulfa drugs that help prevent infection of war wounds. Now you can get bandages treated with Sulfa-thiazole for extra protection when caring for small cuts and blisters.

Turn In Fat - Save your used and waste fat. Strain it into a clean, smooth-edge can.

When you have at least a pound, your butcher will buy it. Fat helps our war industries produce the glycerine needed for gunpowder.

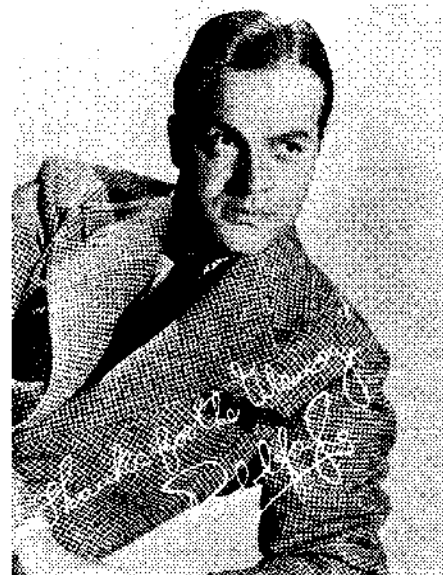
Feeding Fido - Meat rationing is also hard on the family dog. Make up for what he used to get by feeding him milk, eggs, and any unrationed meats available at your butcher's. And supplement his food with vitamin capsules. They're available at pet stores.

Aircraft Chart - Boys and girls can now get a new aircraft spotting chart. This colorful guide has pictures of the latest Allied and Axis fighters and bombers and can help identify friends and foes in a jiffy! Free copies of the chart are available at shoe dealers.

ABC Program - *The Land Of The Lost*, a new children's adventure show, can be heard on ABC stations.

Mild Substitute - If there's a milk shortage in your area, try soybeans instead. Make one quart of "milk" from one cup of dry soybeans and six cups of water. Soy milk does not look or taste like cow's milk and is not recommended as a beverage. However, it can be used in pea soup, meat patties, cupcakes, custards, and spice cookie.

Curious Advice - It's not generally known that singer Dinah Shore is behind Shirley Mitchell's success as Leila Ransom, the Southern belle on *The Great Gildersleeve* radio program. It seems that Dinah, who is from Tennessee, helped



BOB HOPE

Shirley learn to speak with a Southern drawl for her role as Leila. Curiously, when Miss Shore later tested for the movie role of a Southern damsel, the director told her she did not sound Southern enough. Then he suggested she try to sound more like Shirley Mitchell!

Meat On The Table - Despite rationing and chronic shortages of popular meats, the American housewife can still put meat on her family's table. Smart shoppers are looking for low-point and unrationed meats and trying new wartime recipes. You too can keep your family well-fed by serving such patriotic dishes as boiled fresh tongue and spinach, deviled lamb neck slices, casserole of heart with biscuit topping, crispy liver steaks, kidney stew with potato patties, and oxtails with horseradish.

Winnetka Work Auction - Residents of Winnetka, Illinois have staged a new kind of auction on behalf of the 4th War Loan Drive. For amounts ranging from four to six digits in bond pledges, 36 Winnetkans hired themselves out to neighbors as but-



WILLIAM BENDIX as Chester A. Riley
with JOHN BROWN as Digby O'Dell

lers, car-washers, dishwashers, dog-washers, porch-moppers, and silver-polishers. Among the workers were the Chief of the Winnetka Police Department, Headmaster of the North Shore Country Day School, National Chairman of the League of Women Voters, President of Carson Pirie Scott & Company, and Principal of New Trier High School. Proceeds amounted to \$1,440,000 in bonds.

New Stoves Available - There's good news for the home front. Uncle Sam has authorized production of a limited number of stoves for essential civilian needs. To get one, apply to your local ration board for a purchase certificate. However, please do not apply if your present stove can be repaired.

V-Mail Photographs - The *Chicago Tribune* has solved the problem posed by the large number of photographs being sent to servicemen. In order to save space, the paper is reproducing photos of mothers and infants on V-Mail forms, so fathers can see children born since they left home. ■



When World War II ended in August, 1945 it marked the end of the most violent period in human history. The "long night of darkness" that had engulfed the world had been lifted, and a new era of peace was at hand. Amidst all the darkness, however, a bright light had managed to penetrate and dissolve the shadows in a flurry of Technicolor. That light captured the imagination of a generation surrounded by a world mired in war.

The movie musicals made at 20th Century Fox were ninety minute vacations from the war, enjoyed by what was left of the free world. It was the worst of times, but in the darkness of a theatre it could temporarily be the best time the dream factories had to offer. Thirty-one Fox musicals were released between 1940 and 1945, and although some of the plots were interchangeable, the music was always fresh and the best the studio could buy.

The people who wrote, produced, directed, and starred in these films were a mixed bag of Fox veterans and a batch of talented newcomers to the studio. Interestingly, the man who ran the studio, and was directly responsible for the push toward musicals in the forties, was the man who started the musical craze in the thirties. Darryl F. Zanuck was the head of production at Warner Bros. in 1933, and was the man who convinced Jack Warner to produce *42nd Street*. The film was a boffo

success, and musicals were king until 1938 when the musical engine ran out of steam.

In 1939 Hitler's troops invaded Poland and proceeded to conquer Europe by mid-1940. This created a dilemma in Southern California because a good portion of the movie revenue came from Europe. The loss of that market had to be replaced by another source and the studios turned to South America as the replacement player.



ALICE FAYE

They began to promote good-will tours south of the border, with one eye focused on diplomatic good and the other firmly focused on potential profits. Zanuck wasn't a diplomat, but he put two and two together and came up with the film *Down Argentina Way*. It scored big, as did stars Don Ameche, Betty Grable, and a little Latin bombshell by the name of Carmen Miranda. Suddenly Latin music was hot; Latin dances were hot; and Latin costumes, shown off in brilliant Technicolor, were the latest rage.

Zanuck and his studio were no strangers to musicals (Shirley Temple had kept the studio in the black for seven years with her sprite musical efforts), but this was a new decade and Zanuck was going to repack-age the musical to fit the newly prosperous movie-going public. He had shed off Shirley Temple in 1940; Alice Faye was regarded as the new queen of the lot, but an illness prevented her from starring in *Down Argentina Way*. Betty Grable, who had just been signed to a contract, was rushed in to replace Faye in the picture. Songwriter Harry Warren was hired to write one song for Temple's last film (*Young People*) and was teamed with lyricist Mack Gordon for that project. They worked so well together that they were assigned to write four songs for *Down Argentina Way* and they were on their way to a five year partnership at Fox. Director Irving Cummings had specialized in light films and Shirley Temple musicals, so his selection as director was a good solid decision by Zanuck. Cummings would direct seven more musicals before the end of the war.

As a matter of fact, the cast of characters used in the musicals remained fairly consistent throughout that five year period.

Alice Faye had been with Fox since 1935, and by 1940 had overtaken Shirley Temple as the box office champ of the studio. She, in turn, would be replaced by



BETTY GRABLE

Betty Grable during the war years and retire from films in 1945. Faye's last major musical was *The Gang's All Here* produced in 1943

Betty Grable had appeared in films since 1930, but she spent most of the decade in minor roles or "B" movies. She went to Broadway in 1939 to be in *DuBarry Was A Lady* and became an "overnight success." She signed with Fox in 1940 and by 1944 was one of the top ten moneymakers in films.

Carmen Miranda had her own Brazilian band and had scored a hit in the Broadway musical *Streets Of Paris*. She signed with

THE FOX MUSICALS 1940-1945

Fox in 1940 and became a musical and comical addition to many films - she was a little fireball.

Don Ameche was an unlikely musical star since his singing and dancing abilities were minimal, but he was a "jack of all trades" and was a welcome addition to any film.

John Payne had been in Hollywood since 1935 and had a pleasant singing voice, but was not a great dancer. He did have a great physique and managed to take off his shirt in almost every film he did.

Cesar Romero (a true Latin from Manhattan) was a musical stage star who began making films in 1933. He slowly worked his way up from bit player to the lead in a series of "Cisco Kid" features produced at Fox. His dark, handsome, Latin looks were a natural for the musicals at Fox, and he often played the foil to Carmen Miranda.

Directors Irving Cummings, Walter Lang, Allan Dwan, H. Bruce Humberstone, and Archie Mayo were the directors most often used for the Fox musicals. Zanuck was lucky enough to obtain the services of Busby Berkeley for one film, and in 1943 Berkeley pulled out all the stops in making *The Gang's All Here*. In many ways it is the ultimate wartime musical.

The Gang's All Here starred Alice Faye, and the backup cast was the best in the business. Carmen Miranda goes to town in the musical number banned in Boston "The Lady in the Tutti-Fruitti Hat." The sight of dozens of young ladies dancing with giant bananas was considered a bit vulgar by some critics. Benny Goodman and his orchestra belted out a pair of tunes composed by Harry Warren and Leo Robin, and Charlotte Greenwood did a poolside dance that defies description.

Brilliant Technicolor was used to good



CARMEN MIRANDA

effect in showing off the designer outfits worn by the ladies and gentlemen of the cast. The plot was sillier than most, but it was secondary to the stars, the songs, and the colorful sets. The intent wasn't to produce great story-telling, but rather to provide stylized visual entertainment.

Orchestra Wives was released in 1942, was shot in black and white, and starred George (I can't sing or dance) Montgomery and Ann Rutherford with the fabulous Glenn Miller and his band providing the musical spark. The film actually had a dramatic story that wasn't classic literature, but sturdy enough to hold the viewers interest between beautiful band numbers by Mr. Miller.

Several well known bands made appearances in a few of the Fox musicals. Sammy Kaye and his orchestra were in *Iceland*, Benny Goodman and his band in *The Gang's All Here*, Woody Herman and his Gang in *Wintertime*, Jimmy Dorsey and his boys in *Four Jills In A Jeep*, and Charlie Spivak's orchestra in *Pin-Up Girl*.

Ice Skating star Sonja Henie appeared

in three musicals during the war, and of the three - *Sun Valley Serenade*, *Iceman*, and *Wintertime* - *Sun Valley Serenade* holds up the best. Once again Glenn Miller and his band are a valuable asset to the film, but Henie's skating was the real attraction. Her range of acting ability spanned from looking cute with a pout to looking cute with a smile, but put her in an ice rink and she dominated the screen.

The most unusual and perhaps daring musical film of the war years was *Stormy Weather*. It starred Bill Robinson and Lena Horne with Cab Calloway and his cats providing some swinging backup. The cast was all black and it paid tribute to the contribution of African-Americans to the musical culture of our country. Fats Waller, Dooley Wilson, the Nicholas Brothers, and the Katherine Dunham dance troupe were all given the chance to display their talents in this first-class film.

As the war drew to a close in 1945 the musical that took the joyous mood of the country and translated it to the screen was *State Fair*. Filled with the beautiful songs



DON AMECHE

of Rodgers and Hammerstein, *State Fair* celebrated the simple life of rural America. The cast, which included Jeanne Crain, Dick Haymes, Dana Andrews and Charles Winninger, was perfect in this musical version of classic Americana. America was still a country of small towns. Most of those towns had sent their young men to war. On many of the remote battlefields a movie from the states was a link to home: a welcome break from the horror in which they were engaged.

The Fox musicals were often nothing more than Technicolor fluff, but to many servicemen overseas they were the best moral boosters the folks back home could send. Betty Grable never won the Academy Award, but her pin-up picture was everywhere there was an American unit. The stars and the films were tailor made for a time in American history when watching Carmen Miranda doing the "Chica, Chica, Boom Chic" would cause a young man to smile, and send a young woman out to look for a tutti-frutti hat. ■



CESAR ROMERO

*Ken Alexander
Remembers . . .*

More on the Home Front



In these pages some time ago, I recalled some of my memories of World War II. I was a pre-teen and a young teen living on Chicago's West Side in those years.

Since that first article appeared, I've recalled a few more memories of the era, and I'd like to share them with you. If you were on the home front in those days, my recollections may trigger some of your own. If you're too young to remember the war, this will give you an idea of the flavor of the times.

The war had lasting effects on many of us. For others of us, there were subtle changes in our daily routines — changes which we may have forgotten decades ago and not recalled since. Every one of us felt the effects of the war in one way or another.

Young children were affected, even those whose fathers and brothers did not go off to war. Boys playing outdoors were no longer policemen chasing robbers, or cowboys battling Indians; they were fighter pilots downing enemy planes, or infantrymen marching into enemy territory.

Schoolchildren were taught to distinguish between American and enemy aircraft by studying drawings of silhouettes of the planes.

At the grammar school I attended, an electric horn attached to the outside of the

building announced to the pupils the beginning of class and the end of recess. During the war, the principal felt that the sound of the horn might be mistaken by people in the neighborhood for an air raid siren, and the use of the horn was discontinued. Instead, an 8th-grade boy would walk through the schoolyard at the appropriate times ringing a handbell.

I recall another change at school. Each morning, at the beginning of class, the teacher and the pupils would stand and recite the Pledge of Allegiance to the Flag.

The right hand was placed over the heart as the pledge began: "I pledge allegiance..." On the words "to the flag," the right arm would be extended, with palm facing up and fingers together, in the direction of the flag hanging in the front of the classroom. This pose would be maintained till the end of the recitation.

Because the extended arm was reminiscent of the Nazi salute (in the Nazi salute, the palm faced down; apart from that, the two positions were identical) we were instructed to keep our right hands over our hearts for the entire pledge.

To an investor today, "CD" stands for "certificate of deposit." Mention "CD" to a record collector and he or she will think of a compact disc. During World War II, "CD" stood for "Civil Defense," and its

presence was all around us.

During the first months after the United States' entry into the war, we thought it was possible that cities on the east coast or the west coast, even cities in the center of the country, such as Chicago, would be bombed by enemy aircraft. The government organized the Office of Civilian Defense to prepare the civilian population to deal with these possible air attacks.

In many neighborhoods, each city block had a block captain, who was elected by the residents. It was his or her responsibility to instruct the residents in procedures to be followed in the event of an attack.

Air raid wardens had a similar duty, but they usually had charge of an area larger than a block.

There were other Civil Defense workers, whose duties were specialized. Some were nurses' aides. Others were to provide food and shelter for citizens who were made homeless by an air raid. Still others would remove unexploded bombs, or repair roads and bridges damaged by enemy bombs, or fight fires, or shut off broken gas mains. Many served on a voluntary basis.

In countries subject to attack by enemy bombing planes, the people were required to "black out" the cities at night: the only way the plane's crew could tell when they were over a city was by seeing the city lights below. Here in the United States, an important responsibility of block captains and air raid wardens was to instruct the people in their areas how to achieve a blackout.

The Office of Civilian Defense once arranged a practice blackout for the entire city of Chicago. We were given plenty of advance notice, during which time the newspapers and the radio, as well as the Civil Defense workers, instructed us in methods of covering all windows with heavy drapery or other opaque material which would not allow any light to be seen from the out-

side. The blackout would last (as I recall) for two hours.

At the appointed hour on the evening of the blackout, the city went dark. In every house and every apartment, in every store, office, factory, filling station, either the windows were covered or the lights were doused. All the street lights went out. Even the theater marquees in the downtown entertainment district were dark.

There was one exception. The electric sign in the window of an exterminating company was left on. When the manager had closed up shop for the night, he had forgotten about the blackout. The next day, the newspapers carried a picture taken from the air during the blackout. One tiny point of light was visible.

One day a few weeks later, the banner on the front page of one of the newspapers read: BLACKOUT COMING WITHOUT WARNING.

It never happened. Our political and military leaders had come to realize that the Axis was not going to bomb any American cities.

Still, there was plenty of work for the Civil Defense personnel. They organized scrap metal drives, scrap rubber drives, paper drives, blood drives, and war bond drives. All Americans wished to contribute to the war effort; the Office of Civilian Defense told us how.

One scrap metal drive I recall was held one evening at Madison and Pulaski. Music created a festive air for the occasion. On the sidewalk, a bin about six feet square and six feet high with an open top had been built from lumber and chicken wire for the collection of the donations. Battered pots and pans and kettles, old tools, tin cans of all sizes, old plumbing fixtures, toys, metal objects of all kinds were brought by neighbors and tossed into the bin.

Scrap rubber, too, was much in demand. To these drives we would contribute old

MORE ON THE HOME FRONT

auto tires, bicycle tires, innertubes, galoshes, rubber heels, rubber balls, and rubber garden hose.

Certain Fridays at school were designated as paper-drive days: each pupil was asked to bring ten old newspapers.

There was a heavy demand on the resources of the nation's railroads: great numbers of trains were needed each day for the movement of military equipment, supplies, and personnel, and civilians were asked to forgo any travel that was not essential. "IS THIS TRIP NECESSARY?" appeared on posters and in newspapers and magazines so often that it became a catch phrase.

If you were out walking with a friend and happened to stumble on an uneven sidewalk, your friend would very likely quip, "Was that trip necessary?"

While many commodities were rationed, many others were not. Auto parts, white shirts, and chewing gum, for example, were not rationed; you could buy all you wanted of those items — *if* you could find them. In the store, you might ask for an item and be told that it was out of stock. Somewhat irritated, you might complain that it had been out of stock last week, and the week before.

The clerk would very likely respond to your gripe by saying — sometimes teasingly, sometimes not so teasingly — "Don't you know there's a war going on?" That was a sentence often heard on the home front.

One of the rationed commodities was gasoline. The typical motorist had an "A" sticker on the windshield of his car. This meant that he was entitled to no more than four gallons of gas a week.

People whose occupations required them to do a lot of driving were allotted more

gas. Included among this group were physicians, who, in those days — incredible as it may seem today — routinely made house calls.

In the early days of the war, a family from Austria — Mr. and Mrs. Schwartz and their grown son — immigrated to the United States and settled in Chicago. They moved into the apartment upstairs of the one where my family lived, and we became friendly with them.

One day early in 1943, Mrs. Schwartz knocked on our door and, when my mother let her in, said, excitedly, "Mrs. Alexander, I have been at the supermarket. They have coffee!"

Mrs. Schwartz's point was not that the store had a certain brand of coffee in stock, nor that the coffee was on sale at an especially attractive price. The news was that there was any coffee at all on the shelves — something to shout about.

My mother, with ration book in hand, hurried to the supermarket to buy some coffee before it was all gone — it might be a long time before the store received another shipment.

"For the duration" was an elliptical phrase uttered countless times every day. For the duration of *what*? The duration of the summer? The duration of one's employment? The duration of the month? "For the duration" meant the duration of the war. No one needed to be told that, for the war was on everyone's mind.

People continued to fall in love and marry. Babies continued to be born. Children went to school. Men and women went to work, and to church. The buses and streetcars ran as usual. The newspapers rolled off the presses each day. Baseball games and football games were played, boxing matches were held, and horseraces were run.

Hollywood continued to make movies.

Broadway continued to give us plays and musicals. Songs continued to flow from Tin Pan Alley. Life went on. But nearly everything we saw, or read, or heard, or said was colored by the war and its ramifications. Always — *always* — the war was on our minds.

Radio played an important part in American life during the war. Indeed, the war years coincided with the peak of Radio's Golden Age. Radio brought us a variety of entertainment in those troubled years. It was also our most immediate source of news, and news of the war was vital to all of us.

The networks broadcast news programs featuring live reports from correspondents around the world, Edward R. Murrow being the most noted of these correspondents.

There were also several programs of news and commentary in which one man would speak for the entire fifteen-minute broadcast. The commentator would give only important news — mostly war news — and he would report the stories in depth, analyzing them. There was no fluff, no "happy" news here.

Some of the best known of these commentators were H.V. Kaltenborn, Raymond Gram Swing, Elmer Davis, and Gabriel Heatter, who, on the evening of a day when the war had gone well for the Allies, would sometimes open his broadcast with the words, "Good evening, Everyone. Ah, there's good news tonight."

Many people had their favorite news commentator, and they would listen to him just as regularly as they would listen to their favorite comedy show, or soap opera, or dance band.

On Saturday, April 6, 1946 — Army Day — I witnessed a grand parade on State Street. Thousands of spectators lining the street applauded and cheered the troops and the bands. The war had been over for sev-

eral months, life was returning to normal, and it was spring. The mood was one of jubilation.

We were justly proud of our armed forces, and of ourselves as a nation. When Pearl Harbor had been attacked four years before, the United States had been ill-prepared for war, but we, and our allies, through hard work, sacrifice, and determination, had won that war.

The high point of the parade came when an open car slowly passed, carrying, side-by-side in the back seat, President Truman and General Eisenhower, both men smiling and waving at the crowd.

General Eisenhower, who had been Supreme Commander of Allied Armies in the European Theater of Operations during the war, was at the time probably the most popular man in America; his bald head and his broad grin were familiar to all.

Mr. Truman had been President for just a year. Before that, as a senator from Missouri, his name had not often been in the headlines; as Vice President — like most Vice Presidents — he had continued to have a low profile. General Eisenhower, then, was more famous than the President of the United States sitting beside him.

As the car passed, spectators called from the sidewalk, "Hi, Ike!"

No one knew it at the time, of course, but in seven years, the General would succeed Mr. Truman in the White House.

World War II was a time of great anguish, but it was also a glorious time. Think of it: a hundred and thirty-two million Americans — soldiers and civilians; men and women; children, teen-agers, and adults of all ages; the rich and the poor — working as a team, all pulling in the same direction. It was a wondrous thing to see. We haven't seen anything like it since. ■

JUNE 1995

Old Time Radio Classics -- WBBM-AM 78 SEVEN NIGHTS A WEEK MIDNIGHT to 1:00 A.M.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>PLEASE NOTE: Due to WBBM's commitment to news, <i>Old Time Radio Classics</i> may be preempted occasionally for late-breaking news of local or national importance. 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.</p>						
4 Red Ryder Charlie McCarthy	5 Horatio Hornblower Portia Faces Life	6 Hopalong Cassidy Jack Armstrong	7 Jack Benny Green Horriet	8 Gangbusters Our Gal Sunday	9 Third Man Fibber McGee & Molly	10 Mysterious Traveler Superman
11 Famous Jury Trials Fred Allen	12 Black Museum Terry & the Pirates	13 Box Thirteen Charlie McCarthy	14 Cisco Kid The Goldbergs	15 The Clock Charlie McCarthy	16 The Falcon Don Winslow of Navy	17 Damon Runyon Theatre Superman
18 Tales of Texas Rangers Tennessee Jed	19 You Bet Your Life Third Man	20 Sherlock Holmes Woman in White	21 Six Shooter Tom Mix	22 Fibber McGee & Molly Burns and Allen	23 Dragnet Backstage Wife	24 Halls of Ivy Superman
25 Jack Benny The Clock	26 Sealed Book Young Wizzer Brown	27 Red Ryder Little Orphan Annie	28 Box Thirteen Evelyn Winters	29 Charlie McCarthy Black Museum	30 Famous Jury Trials Buck Rogers	1 July Life of Riley Superman

JULY 1995

Old Time Radio Classics -- WBBM-AM 78 SEVEN NIGHTS A WEEK MIDNIGHT to 1:00 A.M.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
2 Hopalong Cassidy Abbott & Costello	3 Dragnet Charlie McCarthy	4 Hidden Truth Sky King	5 Charlie McCarthy Fibber McGee & Molly	6 Gangbusters Pepper Young & Family	7 Black Museum Charlie McCarthy	8 Dark Fantasy Superman
9 Dimension X Jimmy Allen	10 Let's Pretend Johnny Dollar Part 1 of 5	11 Nightbeat Johnny Dollar Part 2 of 5	12 Hopalong Cassidy Johnny Dollar Part 3 of 5	13 The Line-Up Johnny Dollar Part 4 of 5	14 The Shadow Johnny Dollar Part 5 of 5	15 Our Miss Brooks Superman
16 The Shadow Easy Aces	17 The Green Lama Moon Over Africa	18 Burns and Allen Third Man	19 Hopalong Cassidy Easy Aces	20 Charlie McCarthy Sherlock Holmes	21 Duffy's Tavern Jimmy Allen	22 Fibber McGee & Molly Superman
23 Lone Ranger Sgt. Preston	24 My Favorite Husband Captain Midnight	25 X Minus One Captain Midnight	26 The Judge Captain Midnight	27 Academy Award Captain Midnight	28 X Minus One Captain Midnight	29 The Shadow Superman
30 Suspense Big Sister	31 The Saint Moon Over Africa	1 Aug. Counterspy Pt. 1 of 2 Lum and Abner	2 Aug. Counterspy Pt 2 of 2 Bill Stern	3 Aug. Chandu the Magician Easy Aces	4 Aug. Dimension X Moon Over Africa	5 Aug. Can You Top This? Superman

THOSE WERE THE DAYS

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

JUNE 1995

PLEASE NOTE: The numerals following each program listing for *Those Were The Days* represents the length of time for each particular show; (28:50) means the program will run 28 minutes and 50 seconds. This may be of help to those who tape the programs 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, JUNE 3rd

FIBBER MC GEE & MOLLY (5-15-45) Jim and Marian Jordan star as the McGee's who attend an auction. Fibber buys a hunk of junk trunk. Cast includes Arthur Q. Brian, Shirley Mitchell, Bea Benadaret, Marlin Hurt, Harlow Wilcox, King's Men, Billy Mills and the orchestra. Johnson's Wax, NBC. (29:25)

★ **HARRY S. TRUMAN** (6-1-45) The President's message to congress on the necessity of winning the war with Japan. "There can be no peace in the world until the military power of Japan is destroyed with the same completeness as was the power of the European dictators." Recording by Office of War Information. (15:55)

★ **CHESTERFIELD SUPPER CLUB** (6-5-45) Perry Como stars with Marian Hutton, Tex Beneke and Paula Kelly and the Modernaires (who are appearing with Perry in the Glenn Miller Tribute today at New York's Paramount Theatre). AFRS rebroadcast. (14:30)

★ **MAJOR GLENN MILLER DAY** (6-5-45) An all-star

tribute to the "missing-in-action" bandleader as broadcast from the stage of the Paramount Theatre in New York City as part of the Seventh War Loan Drive. Martin Block covers the proceedings for the listening audience from his perch 195 feet above the Paramount stage "through a very powerful pair of field glasses." Appearing in the *first half* of this four-hour program are Charlie Spivak and his orchestra, Chief Petty Officer Tex Beneke, dancers Tip, Tap and Toe, Jo Stafford, Shep Fields, comedian Dean Murphy, Gene Krupa, Louis Prima and his orchestra, the Modernaires, comedian and pantomimic Gil Lamb, Perry Como, Harmonica Rascals, Count Basie and his orchestra, Sammy Kaye, Cab Calloway, Pearl Bailey, and Xavier Cugat. (*Second half of this broadcast will be presented on TWTD next week*) WNEW, New York. (33:10; 27:45; 32:15; 23:45) **OUR SPECIAL GUEST** will be *Nostalgia Digest* columnist, big band historian and Glenn Miller authority **KARL PEARSON** who will talk about the career of Glenn Miller and offer comments about this unusual broadcast.

SATURDAY, JUNE 10th

★ **MAJOR GLENN MILLER DAY** (6-5-45) An all-star tribute to the bandleader, as broadcast from the stage of the Paramount Theatre in New York. The *second half* of this four-hour program on behalf of the Seventh War Loan Drive begins with a 30-minute segment heard from coast-to-coast by the National Broadcasting Company. Benny Goodman and his orchestra open the network portion with Milton Berle as comedian-emcee. Also appearing are Joe Besser, Johnny Johnston and Red Norvo. As the broadcast continues, we hear Ed Sullivan, Fred Waring and his Pennsylvanians, Guy Lombardo, Lloyd Nolan, Eddic Cantor, Diana Lynn, Bill "Bojangles" Robinson, and Kate Smith. WNEW, New York. (33:10; 23:50; 24:10; 25:30)

OUR SPECIAL GUEST will be big band historian **KARL PEARSON** who returns with additional commentary on Glenn Miller and this unusual broadcast.

★ **LET YOURSELF GO** (6-6-45) Milton Berle stars with guest Al Jolson and regulars Joe Besser, Connie Russell, announcer Ken Niles and Ray Bloch and the orchestra. Jolson tells his "secret ambition" to see the world as tolerant and free as the theatre. Al and Milton recall Jolson's life story. Great audience re-



GLENN MILLER

sponse for the popular Jolson. Eversharp, CBS. (28:50)

★ **FIBBER MC GEE & MOLLY** (5-22-45) Fibber is director of the big Band Concert and Bond Rally for the Seventh War Loan Drive at Wistful Vista's Civic Auditorium. Jim and Marian Jordan star with Bea Benadaret as Mrs. Carstairs, Shirley Mitchell as Alice Darling, Marlin Hurt as Beulah, and Arthur Q. Brian as Doc Gamble. Johnson's Wax, NBC. (30:02)

SATURDAY, JUNE 17th HAIL THE CONQUERING HERO: GENERAL IKE COMES HOME!

★ **GEN. DWIGHT D. EISENHOWER** (6-18-45) Ike arrives in the United States for the first time since victory in Europe. The Supreme Commander of the Allied Expeditionary Forces in Europe speaks before a joint session of Congress, expressing thanks to the courageous American soldiers, President Franklin D. Roosevelt and Prime Minister Winston Churchill. He tells how America and its allies played their parts in Victory. ALL NETWORKS/MBS. (30:54)

★ **NEWS** (6-19-45) 10 a.m. EWT. Henry Gladstone with the latest news from the Pacific front and around the world. Serutan, WOR/MBS. (28:55)

★ **EISENHOWER PARADE** (6-19-45) 11 a.m. EWT. From 57th Street and Fifth Avenue in New York City, newsman Hugh Sanders describes the parade in honor of Gen. Eisenhower. WOR. (4:45)

★ **GEN. DWIGHT D. EISENHOWER** (6-19-45) 12 Noon, EWT. Mutual reporters on the spot at New York's City Hall describe the scene and the arrival of Ike as Mayor Fiorello H. LaGuardia makes the General an Honorary Citizen of New York. The celebration includes musical selections by Igor Gorin, Marian Anderson, James Melton, the Police Glee Club, the New York City Band and comments by Ike himself. WOR. (51:20)

★ **EISENHOWER PARADE** (6-19-45) 1:20 p.m. EWT. From the marquee of the Hotel Astor comes this report on Ike's arrival in Times Square following his reception at City Hall. Ike waves to the screaming crowd! WOR. (3:00)

★ **GEN. DWIGHT D. EISENHOWER** (6-22-45) A hometown salute to the victorious leader of the Allied Forces in Europe. Ike come home to Abilene, Kansas where he talks about his boyhood, his family and his hometown. MBS. (29:15)

—PLUS—

FIBBER MC GEE & MOLLY (5-29-45) Fibber borrows Mrs. Carstairs lawnmower. Cast includes Jim and Marian Jordan, Bea Benadaret, Arthur Q. Brian, Shirley Mitchell, Marlin Hurt, Harlow Wilcox, King's Men, Billy Mills and the orchestra. Johnson's Wax, NBC. (29:40)

SATURDAY, JUNE 24th

ONE MAN'S FAMILY (3-22-51) We begin a summer long series of programs by the great Carlton E. Morse.

A few episodes from Book 84 are missing, but the story will be easy to follow in the twenty chapters that survive. The drama picks up, generally, where we left off last summer. In Chapter 4 of Book 84, Hazel is concerned because it has been a long time since she has heard from her son Pinky in Oregon. Meanwhile, Margaret is working on a history of the Barbour Family. Miles Labs, NBC. (14:40)

ONE MAN'S FAMILY (3-26-51) Book 84, Chapter 6. Paul is in Oregon, checking on Pinky. Miles Labs, NBC. (14:40)

★ **PRESIDENT HARRY S. TRUMAN** (6-26-45) Chet Huntly reports on the closing session of the United Nations Conference for International Organization from the War Memorial Opera House in San Francisco. President Truman addresses the delegates, speaking about the great work done in developing a charter for the U.N. and what it means to the world. CBS. (31:00)

FIBBER MC GEE & MOLLY (6-5-45) Molly wants the hall closet cleaned out in anticipation of the arrival of Mrs. Carstairs who is coming for tea. Bea Benadaret appears as Mrs. Carstairs. Marian Jordan, as Molly, sings "The Fireman's Bride" with the King's Men." Johnson's Wax, NBC. (29:36)

LUX RADIO THEATRE (12-15-52) "African Queen" starring Humphrey Bogart and Greer Garson in a radio version of the 1951 film. Bogart repeats his Academy Award winning role in this story of a souce and a spinster who travel up the Congo during the first world war. Host is Irving Cummings. Lux Soap, CBS. (16:30; 18:25; 21:05)

ONE MAN'S FAMILY (3-27-51) Book 84, Chapter 7. "Pinky Murray, Seaman Recruit." Miles Labs, NBC. (14:35)

ONE MAN'S FAMILY (3-28-51) Book 84, Chapter 8. "Jack is worried about Nicolette." Miles Labs, NBC. (14:40)

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

JULY 1995

SATURDAY, JULY 1st HERE COMES THE SHOWBOAT!

LUX RADIO THEATRE (6-24-40) "Show Boat" starring Irene Dunne, Allan Jones and Charles Winninger, recreating their original screen roles in this radio adaptation of the 1936 screen hit. Cecil B. DeMille hosts this version of the Jerome Kern - Oscar Hammerstein II musical about life on a Mississippi Show Boat. Cast includes Verna Felton. Lux Soap. (23:40; 16:25; 17:50)

AMERICANA (10-26-49) "The Show Boat and Other Pastimes" is the subject as Northwestern University School of Speech professor Martin Maloney narrates while announcer Bill Griskey reads passages from Captain Billy Bryant's 1936 autobiography "Children of Old Man River" subtitled "The Life and Times of a Show Boat Trooper." Excerpt, WMAQ, Chicago. (17:00)

THIS IS YOUR LIFE (10-26-49) Host Ralph Edwards surprises tonight's subject, Captain Billy Bryant whose career as a Show Boat captain is told in this broadcast. Helping Captain Billy recall those pleasant days are his wife Josephine and his daughter Betty. Also presented is a Show Boat performance in capsule form, "Ten Nights in a Barroom" featuring Betty's daughter in the role her mother originally played on the Show Boat. Phillip Morris Cigarettes, NBC. (27:30)

OUR SPECIAL GUEST will be **BETTY BRYANT** whose family-owned show boat plied the inland waterways of the Ohio River from before the First World War until 1942.



BILL GERSHON
WNIB's first classical music announcer

SATURDAY, JULY 8th HAPPY 40th ANNIVERSARY TO WNIB, CLASSICAL 97

NOTE: Radio station WNIB first signed on the air July 9, 1955 and is this year celebrating 40 years of continuous broadcasting under the same call letters and same ownership, Northern Illinois Broadcasters (NIB). We'll observe the occasion with an afternoon of recollections and entertainment as we talk about the early days of WNIB with **BILL GERSHON**, the station's first classic music announcer, and other distinguished alumni including **DICK BUCKLEY** and **MARTY ROBINSON**. Also joining us for a look at the WNIB scene will be program director **RON RAY** and program hosts **CARL GRAPENTINE** and **KEN ALEXANDER**. Plus, we'll have some old time radio sounds appropriate for the occasion:

RAILROAD HOUR (7-13-53) On the occasion of the program's 250th broadcast, Gordon MacRae and Dorothy Warrenskjold star in "The Friml Story" by Lawrence and Lee, a musical salute to the great operetta composer. Rudolf Friml himself speaks and performs from San Francisco. Association of American Railroads, NBC. (30:15)

VOICE OF FIRESTONE (12-5-38) A Tenth Anniversary broadcast of the popular series featuring the Firestone Symphony Orchestra under the direction of Alfred Wallenstein. Richard Crooks, tenor, sings "Ave Maria" and "My Wild Irish Rose." Orchestra presents the "Triumphal March" from Aida and "Tales from the Vienna Woods." Announcer is Gene Hamilton. Anniversary comments from Vaughn deLeath, Lowell Thomas, Lawrence Tibbett, NBC President Lenox Lohr, and Harvey Firestone. Firestone Tire and Rubber Co., NBC. (29:15)

TELEPHONE HOUR (6-14-44) Donald Voorhees and the orchestra plus special guest star Nelson Eddy. Eddy sings "Let's Make Tomorrow Today" from "Knickerbocker Holiday," "Water Boy," "Tally Ho," and, in Russian, "Do Not Weep My Child." AFRS rebroadcast. (29:30)

SATURDAY, JULY 15th

FIBBER MC GEE & MOLLY (6-12-45) Jim and Marian Jordan star. Fibber practices his magic act for the Elk's Club smoker. King's Men, Billy Mills and the orchestra. Johnson's Wax, NBC. (29:36)

★ **WORLD NEWS TODAY (7-8-46)** Robert Trout and CBS correspondents around the world report the news. "Japanese radio says that mustang fighter planes - 150 of them - have attacked air fields in the Tokyo area... Navy headquarters at Guam

announces that five Japanese suicide planes hit three of Britain's first line aircraft carriers... In Germany, the Russians are still in complete control of Berlin following the arrival of American, British and French troops." Admiral Radios, CBS. (24:45)

OUR MISS BROOKS (10-24-48) Eve Arden stars as the Madison High School English teacher as everyone conspires to "keep Miss Brooks from buying an alligator bag so we can give it to her for her birthday." Gale Gordon is Mr. Conklin, Jeff Chandler is Mr. Boynton and Richard Crenna is Walter Denton. Palmolive Soap, Lustré Creme Shampoo, Colgate Tooth Powder, CBS. (29:14)

★ **JURGEN'S JOURNAL (7-15-45)** "Good evening, Mr. and Mrs. North America and all the ships at sea." Columnist Walter Winchell offers news and commentary on the war, the political situation and domestic issues. Jurgen's Lotion, ABC. (14:35)

★ **WAR BOND MATINEE (5-7-45)** George Olson and his orchestra with music from Chicago to promote the sale of war bonds. Vocals by Judith Blair and Don Harmon. Announcer is Harry Creighton, U.S. Treasury Department, WGN/MBS. (14:50)

★ **FIBBER MC GEE & MOLLY (6-19-45)** Fibber has a secretive big deal brewing with Mr. Carstairs and he won't tell anyone what it's about - not even Molly! Jim and Marian Jordan. Johnson's Wax, NBC. (29:39)

ONE MAN'S FAMILY (3-29-51) Book 84, Chapter 9. "Fanny comes to Clifford's rescue." Miles Labs, NBC. (14:45)

ONE MAN'S FAMILY (3-30-51) Book 84, Chapter 10. "A pilgrimage to San Diego." Miles Labs, NBC. (14:35)

SATURDAY, JULY 22nd

LUX RADIO THEATRE (3-11-46) "Presenting Lily Mars" starring June Allyson and Van Heflin in a radio version of the 1943 film. A young amateur actress wants to break into the big time when a flop producer brings his recent Broadway disaster to her small town. Host is producer William Keighly. AFRS rebroadcast. (11:50; 16:00; 13:20)

★ **WORLD NEWS TODAY (7-22-45)** Robert Trout and CBS correspondents with up to the minute news. "A small force of B-29s crossed over Japan's Inland Sea today and dropped high explosive bombs on the synthetic oil plant at Ube, a town on the southwest tip of Hangchow Island. Between 75 and 100 Superfortresses took part in the raid, their first blow at Japan since last Friday.... The Japanese may be overcome within six months." Admiral Radios, CBS. (24:24)

FIBBER MC GEE & MOLLY (6-26-45) Mrs. Carstairs (Bea Benadaret) allows Fibber and Molly (Jim and Marian Jordan) to use her houseboat on the north shore of Lake Dugan for the summer. This is the last McGee program of the season and concludes our 60th Anniversary tribute to the series during which we've presented the entire 1944-45 season of broadcasts. Special guest is comedian Victor Borge who takes over the McGee time period for the summer.

Johnson's Wax, NBC. (29:30)

★ **VICTOR BORGE SHOW (7-3-45)** The Danish comedian/musician is the summer replacement for Fibber McGee and Molly and in this first show he offers a musical portrait of his cast; tells his favorite American story about "Pocahontas;" and offers his impression of the first baseball game he saw in America after coming to this country from Denmark. Cast includes singer Pat Friday, Henry Russell Sextet, Billy Mills and the orchestra, and announcer Harlow Willcox. Johnson's Wax, NBC. (29:55)

★ **NEWS OF THE WORLD (7-26-45)** John W. Vandercook with news from around the globe. "Winston Churchill and the conservative government of which he was the chief spokesman have not only been defeated but resoundingly defeated... It is the most clear cut victory ever won in any British election against the party of conservatism. Winston Churchill has straight-way resigned. Clement Atlee will be named by the King as the new Prime Minister." Charles Lyon announces for Alka Seltzer, NBC. (14:40)

ONE MAN'S FAMILY (4-2-51) Book 84, Chapter 11. "The pilgrim's return." Miles Labs, NBC. (14:40)

ONE MAN'S FAMILY (4-3-51) Book 84, Chapter 12. "Nicolette divulges her plans." Miles Labs, NBC. (14:40)

SATURDAY, JULY 29th

★ **WORLD NEWS TODAY (7-29-45)** Bob Trout and CBS correspondents at home and abroad report. "Within the hour Columbia's chief of European correspondents Edward R. Murrow reported from London his belief that one of the principle negotiators at Potsdam has stated that his country will go to war with Japan - and soon." [Strain; Russia] Admiral Radios, CBS. (24:55)

SPEAKING OF RADIO ACTORS' ROUNDTABLE (5-28-94) Radio actors Jack Krushen, Peter Leeds, Tyler McVey and Les Tremayne reminisce about their careers and the great days of acting in radio during a conversation moderated by Chuck Schaden and recorded at the Pacific Pioneer Broadcasters' clubhouse at Sunset and Vine in Hollywood, California. Lots of stories about radio, performers, producers and directors. Part 1 of 3. (28:01)

SUSPENSE (6-24-62) "With Murder in Mind" starring Jack Krushen as a mentalist who performs a night club mind-reading routine with uncanny accuracy. Sustaining, CBS. (23:45)

SPEAKING OF RADIO ACTORS' ROUNDTABLE (5-28-94) More memories and stories from the quartet of outstanding radio actors. Part 2 of 3. (30:45)

SUSPENSE (1-13-55) "Final Payment" starring Harry Bartell and Peter Leeds. The story of "a perfect fraud that succeeded only too well." Sustaining, CBS. (24:30)

SPEAKING OF RADIO ACTORS' ROUNDTABLE (5-28-94) The conversation continues as the radio actors reminisce about the glory days of broadcasting. Part 3 of 3. (31:55)

ONE MAN'S FAMILY (4-5-51) Book 84, Chapter 14. "I love romance." Miles Labs, NBC. (14:45)

HEIGH-HO, HEIGH-HO IT'S OFF TO WAR WE GO!

(The Mouse Factory as War Industry in WWII)

BY CURTIS L. KATZ

The call to serve our nation in World War II came swiftly to Mickey Mouse, Donald Duck, and their employer, Walt Disney. Within hours after the bombing of Pearl Harbor on December 7, 1941, a large part of the Disney studio was commandeered by the U.S. Army. Had the Army seen the tremendous possibilities of motion picture animation and its leading practitioner in instructing and indoctrinating our troops for war? Of course not. With typical Army logic, the Disney studio was regarded as the ideal place to store millions of rounds of ammunition and other equipment needed to defend southern California against possible Japanese attack.

Fortunately, someone *did* realize the potential of animation as an educational medium in time of war—the Navy. On the evening of December 8, 1941, Walt Disney received a call from the Navy Bureau of Aeronautics in Washington requesting twenty films, each 1,000 feet in length, on aircraft identification, the first to be delivered within ninety days, and the rest within six months. With one phone call, the Walt Disney Studio, which was accustomed to spending two to three years creating a 6,000-foot animated feature film, had just been committed to producing 20,000 feet of animation in a mere six months.

Within 36 hours of the attack on Pearl Harbor, the Walt Disney Studio was at war, and like many other industries across the

nation, Disney's mouse factory retooled for war production. In the first year of America's involvement in the war, Disney's annual output of film footage jumped nearly 1,000%; the world's most famous producer of cartoon merriment became the biggest civilian contractor for military film production, and a proving ground for motion picture animation as a medium of education, military training, and propaganda.

The first generation of young men to grow up watching Walt Disney Mickey Mouse films were now watching Disney films with titles like *Approaches and Landings*, *Air Masses And Fronts*, *Protection Against Chemical Warfare*, and *Fundamentals of Artillery Weapons*.

These films would help prepare these men to do battle against an enemy whose leader had singled out Disney's Mickey Mouse as evidence of America's "decadence." Adolf Hitler's propagandists declared Mickey Mouse to be "...the most miserable ideal ever revealed...mice are dirty." It is perhaps appropriate then that the Walt Disney Studio played an influential role in Hitler's defeat.

The advent of war is never opportune, but the onset of World War II could hardly have been less opportune for Walt Disney. His studio was one million dollars in debt to the Bank of America. The studio's first fling with profitability following the stunning success of its first feature, *Snow White and The Seven Dwarfs* (1937), evaporated with the outbreak of war in Europe in 1939, and the resultant loss of Disney's lucrative



foreign audience. A long and acrimonious strike in the spring and summer of 1941 added to the studio's woes. In November 1941, Disney laid off nearly half his work force to cut expenses.

But the Disney Studio was not entirely unprepared for war work. In the spring of 1941, as war clouds loomed ever closer to home, Disney took it upon himself to produce *Four Methods of Flush Riveting*, a short animated training film for the workers at the nearby Lockheed aircraft factory. Intended to demonstrate the powerful potential of animation as a wartime educational medium, *Flush Riveting* impressed the National Film Board of Canada, which

enlisted Disney to produce an anti-tank training film, and four theatrical trailers featuring the Seven Dwarfs and other familiar characters to promote the sale of Canadian War Bonds. (As part of the British Commonwealth, Canada had entered the war along side England in 1939.) As a result of his Canadian work, Disney was discussing film projects with various U.S. government agencies, including the Navy, when the Zeros descended on Pearl Harbor.

The transition from peacetime entertainment film-making to wartime government film production was quick and difficult. Animator Ward Kimball claimed "We'd

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work on the training films in between other things," but there virtually were no "other things" -- about 95% of Disney's wartime film footage was produced for the government. While production of Disney's popular short entertainment cartoons was maintained near pre-war levels, his ambitious program of one animated feature per year was abandoned following the completion of *Bambi* in early 1942, and a half-dozen features in various stages of development were shelved indefinitely. One of these, *The Sword In The Stone*, would not see the light of a projection lamp for over twenty years. While the most visible of Disney's government films were informational cartoons made for theater audiences on behalf of such public agencies as the Treasury Department, the Department of Agriculture, and the Office of War Information, the overwhelming majority of Disney's wartime pictures were training and indoctrinational films for the armed forces, to be seen only by GI's.

Disney was not alone in producing animation for the armed services; most cartoon studios contributed to the war effort, and the Air Forces' own First Motion Picture Unit produced more training film animation than all the civilian studios combined.

The normally hectic atmosphere of the Walt Disney Studio became absolutely frantic "for the duration." The burden of a rapidly expanding work load on a work force lately reduced by layoffs was exacerbated when the draft took one third of Disney's remaining employees. When pleas to the local draft board availed nothing, Disney invited board members to visit the studio. Astonished to be greeted by security checks and military personnel instead of cartoonists doodling Mickey Mouse, the draft board quickly halted the

conscription of Disney employees, and many who were already inducted were returned, in uniform, to their drawing boards. At the start of war production, the studio staff worked six-day weeks plus overtime, but when the strain of this pace began to impede the progress of work, Walt restricted his employees to a maximum of "merely" 54 hours per week. The studio operated around the clock. The animation camera department was kept running six days a week, twenty hours a day, the remaining four hours of each day being reserved for repairs and maintenance. Sound recording had to be conducted between 10 p.m. and dawn; the sound-proofing of the sound stage was not sufficient to keep out the incessant roar of new P-38's leaving the nearby Lockheed plant during the day.

Long hours and noisy neighbors were irksome, but what personally rankled Disney was sharing his studio with outsiders. The military had the run of the place! When the Army first arrived with their munitions depot, sentries were posted around the studio, and all employees were fingerprinted and issued ID badges -- including Walt. The munitions depot departed after eight months, but successive waves of military invasion continued throughout the war. The Navy isolated parts of the studio complex for security reasons.

The studio hosted many other "visitors" in the course of the war. When his neighbor, the Lockheed plant, ran out of office space, Disney was compelled to accommodate Lockheed personnel, and lodge anti-aircraft troops protecting the airplane factory from possible attack. Overworked animators had to double up in their cubicles elbow-to-elbow as allotment of studio space became critical.

The Disney studio finances, a traditional problem, became necessarily more complicated with the government involved. Walt



WALT DISNEY

Disney wanted to sell his services to the government strictly at cost, but the government bookkeepers could not comprehend, and their accounting procedures could not permit, such patriotic generosity. They insisted Disney must show a profit. Even with a small profit added, the military films often went over budget. Sometimes Disney could persuade the Navy to rewrite a contract, but if not, the studio had to swallow the loss. Often films were made before appropriations were issued. Two years after the war, Disney was *still* unraveling his financial entanglements with Uncle Sam.

But despite the chaos that war work brought upon Disney's studio and its art, employees, and ledgers, the Disney staff accepted the challenge with aplomb and good humor that impressed all visitors -- however long they stayed -- and Walt made repeated trips to Washington to solicit more contracts.

Walt Disney would not permit his cast of famous cartoon characters to appear in

military training films, but on the home front they were allowed to "do their bit" for the war effort in Disney's *other* government films -- those made for *civilian* agencies. Donald Duck who, by World War II, had surpassed Mickey Mouse in popularity, exhorted Americans to promptly pay their "taxes to beat the Axis" in *The New Spirit* (1942), and *The Spirit of '43* (1943). Minnie Mouse is the Typical American Housewife who learns the importance of saving cooking grease in *Out Of The Frying Pan Into The Firing Line* (1942), and it's the Seven Dwarfs who demonstrate methods for eliminating mosquitoes in *The Winged Scourge* (1943).

These films were popular with the public, if not always so with the scrooges in government. Treasury Secretary Henry Morganthau, for whose department *The New Spirit* was made, thought Donald Duck inappropriate in the role of "Mr. Taxpayer." His personal secretary may have echoed her boss's real thoughts when she bluntly told Disney, "I don't like Donald Duck." Congressional Republicans singled out the federal expenditure for a Donald Duck cartoon as a prime example of wartime Democratic boondoggling.

But ultimately it was Disney and his artists who were least pleased with their famous characters as government spokesmen -- for aesthetic reasons. Disney chafed at having to reuse footage from *The New Spirit* to make *The Spirit of '43*. His animators were disappointed that the Seven Dwarfs in *The Winged Scourge* could not be imbued with the seven distinct personalities they had labored years to create in *Snow White*. In short, the constraints of the wartime emergency did not permit the luxury of full character animation any more than they did the luxuries of butter and white sidewall tires, and after mid-1943, Disney no longer cast his regular stable of "actors" in any government films.

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Throughout the war, Disney managed to maintain a full production schedule of his regular cartoon shorts. Somewhat less than half of these had war-related themes. Some were virtually indistinguishable from propaganda. *Education For Death, Reason and Emotion*, and *Chicken Little* (all 1943) warn of the insidiousness of Nazi ideology.

Disney's most famous wartime cartoon short grew out of a script rejected for *The New Spirit*. Originally to have been entitled *Donald Duck In Nutzi Land*, it featured Donald Duck as a frustrated worker in a Nazi munitions plant. (It turns out, of course, to be only a dream.) While the cartoon was still in production, Disney tunesmith Oliver Wallace leaked the song he had written for the film to a neighbor who was associated with Spike Jones and His City Slickers. Disney was initially displeased, but was considerably mollified when the Jones recording sold over 1.5 million copies, and *Der Fuehrer's Face* became America's wartime anthem, much as Disney's *Who's Afraid of The Big Bad Wolf* had been a rallying song for Americans during the Depression. When the Donald Duck cartoon was completed, it was renamed for its featured song, and won the Oscar for Best Animated Short Subject of 1942.

Though Disney's regular program of feature film production was suspended for the duration of the war, production of a few special wartime features was undertaken.

Disney's two Latin American pictures, *Saludos Amigos* (1943) and *The Three Caballeros* (1945) were, in a sense, government projects, having resulted from a "good will tour," sponsored in part by the State Department, that Walt and some of his artists make to South America in the fall (spring, south of the equator) of 1941, shortly before Pearl Harbor. Nelson

Rockefeller's Commission on Inter-American Affairs requested the tour to promote the Roosevelt administration's "Good Neighbor Policy," a policy intended to shore up relations with our neighbors "south of the border" in order to counteract Nazi attempts at establishing ideological or military beachheads on this hemisphere.

The two films inspired by Disney's trip are essentially compilations of short subjects that use animation, live action, and music to give brisk colorful salute to Latin American and some of its cultures. *Saludos Amigos* includes segments featuring Goofy and Donald Duck; Donald helps introduce a new character, the Brazilian parrot Jose' Carioca. Donald returns as the star of *The Three Caballeros*; he is reunited with Jose', and they are joined by Panchito, a Mexican rooster.

While the obvious intention of these films is entertainment and perhaps a bit of education, propaganda is never far from the surface. One can hardly miss the message of hemispheric unity when, during the title song of *The Three Caballeros*, Donald the Anglo-American, Jose' the Portuguese-American, and Panchito the Spanish-American, stand shoulder-to-shoulder and sing, "In fair or stormy weather/ We stand close together/ Like books on a shelf."

Saludos Amigos and *The Three Caballeros* were each released first in Latin America, where they were received enthusiastically, and subsequently in the United States, to a merely warm reception. These two films have been seldom seen in theaters since the war. Today *Saludos Amigos* is best remembered for introducing the song "Aquerela do Brasil" to the movies. The chief legacy of *The Three Caballeros* was its pioneering use of the color traveling matte process. This fundamental technology for combining live and cartoon action in color laid the basis for milestone

advancements of this type of special effect in Disney's *Song of The South* (1946), *Mary Poppins* (1964), and *Who Framed Roger Rabbit?* (1988).

Walt Disney made the feature film *Victory Through Air Power* (1943) based on the 1942 book of the same name by Alexander de Seversky — because he personally believed in Seversky's controversial theories on aerial warfare. Strange as it may seem today, as late as World War II, American military leaders still resisted the contention, made by Seversky and others, that modern war would be fought from the air and won with fleets of long-range bombers.

In making *Victory Through Air Power*, Disney side-stepped the military, and brought Seversky's case straight to the public. Seversky himself appeared in the film to pitch his ideas, bracketed by animated graphics, a humorous cartoon history of aviation, and a serious animated dramatization of a bomber assault on Japan, culminating in one of the most powerful visual metaphors ever animated: an American eagle attacking the Japanese octopus to release its strangle hold on the Pacific. The film received mixed notices from critics, some of whom saw it was hard-sell propaganda. It was largely avoided by movie audiences who, according to one poll, were tiring of war-related movies, and it lost a half-million dollars.

But there would yet be victory for *Victory*. The picture received wide notice in England. During the first Quebec Conference, in August 1943, at which Franklin Roosevelt, Winston Churchill, and other Allied leaders formulated plans for D-Day, some controversy arose over air support for the invasion. Churchill asked Roosevelt if he had seen *Victory Through Air Power*, and was surprised to learn he had not. A print was rushed by fighter plane from New York for the President to see in Quebec. It is

generally believed that his screening of *Victory Through Air Power* was instrumental in obtaining the heavy air coverage that attended the Normandy invasion of 1944. It is perhaps not coincidental that the Allied High Command password on D-Day was "Mickey Mouse."

Largely forgotten today is Walt Disney's highly-publicized intention to produce another aviation feature, and animated pictures about gremlins, the mythical aerialimps to whose mischief wartime aviators attributed all unexplainable malfunctions in aircraft. (See the Dec. '94-Jan. '95 issue of *Nostalgia Digest*.)

As if the film production didn't keep Walt Disney busy enough, his studio engaged in off-screen war work as well. Hundreds of posters featuring Disney characters were produced to communicate wartime messages for various civilian and military agencies. Some of the popular Disney character storybooks told war-themed stories. A rubber company in Ohio even made samples of a Mickey Mouse gas mask — a real gas mask designed for children. It is perhaps just as well that the rubber shortage, and the absence of any real threat of a domestic gas attack, prevented this item from being mass-produced.

A virtual side industry became the creation of cartoon insignia for military units. The first Disney-designed military emblem was done for a naval air squadron in 1939. During the war, the demand for cartoon insignia became so great that Disney had to set up a five-man department to satisfy all the requests. One of the artists on this crew was Roy Williams, later famous as Roy, the "Big Mooseketeer" on *The Mickey Mouse Club*.

The Disney Studio created emblems for units of all U.S. military services, and for military units of some of our allies as well. They were tremendous morale-boosters, and were used as letterhead, jacket patches,

and aircraft nose art. To satisfy *public* interest in these insignia, they were reproduced on matchbook covers and collectible poster stamps.

While a multitude of cartoon characters were created especially for these emblems, Disney's regular characters were often requested. Perhaps because of his feisty personality, Donald Duck was by far the most popular, appearing on over 200 insignia, but all Disney's characters, even the gremlins (used in over two dozen emblems) had the opportunity to represent our fighting forces. Though they cost the studio an estimated \$25 each, Disney provided the insignia free of charge. "I had to do it," said Disney. "Those kids grew up on Mickey Mouse. I owed it to 'em." By war's end, well over 1,000 Disney insignia had joined the fight; hundreds more would be created on through the Viet Nam War.

World War II ended at the Walt Disney Studio almost as suddenly as it began. Within days after the atomic bomb fell on Hiroshima, Hollywood studios received a general order to cease military film production. At animation studios, military officials arrived and removed artwork for uncompleted films from animators' desks, and right from under the cameras. Presumably it was all destroyed; today few animated films made for the military in World War II, and virtually none of the artwork used to make them, are known to exist.

Some of the Disney training films have been preserved at New York's Museum of Modern Art and in the Disney Studio's own archives, and a few such films from other cartoon studios have somehow survived notably the Army's "Private Snafu" series produced by Warner Bros., which is actually available on several video collections. But for the most part, there exists little hard

evidence of a vast body of work important in the history of film animation.

In the heat of wartime, the animated cartoon had proved itself an efficacious educational tool, but this was small consolation to Walt Disney. By war's end, the studio's prewar million-dollar debt had been run up to over *four* million dollars. Walt's brother and business manager Roy Disney later observed, "After the war was over, we were like a bear coming out of hibernation. We were skinny and gaunt and we had no fat on our bones. Those were lost years for us." Indeed, the studio's first postwar "traditional" animated feature (*Cinderella*) would not appear until 1950, consistent profitability would not be attained until the 1960's, and the one-cartoon-feature-per-year production schedule would not be approximated until the 1990's.

Seeking postwar direction for his studio, Disney briefly considered focusing mainly on peacetime educational film production. In a 1944 speech, Disney called animated film "...the most flexible, versatile, and stimulating of all teaching facilities." The war had taught Disney much about educational film-making, but one of the hardest things he learned is reflected in that four million dollar debt. After the war, Disney only occasionally and reluctantly produced an educational picture.

This seems an unfortunate loss to those of us whose brightest classroom memories include screenings of such Disney films as *Donald in Mathmagic Land*, the "Man in Space" series, *Our Friend the Atom*, and the "I'm No Fool" safety series. These films, and the postwar world in which we saw them, were made possible in part by the considerable contributions of the Walt Disney Studio in World War II. ■



NOTES FROM THE BANDSTAND

A Father's Gift

BY KARL PEARSON

This year Father's Day falls on June 18, and for me it will be a time for reflection. Some *Those Were The Days* listeners may be aware that my father, George Ivar Pearson, passed away late last year after a long illness. Dad's birthday June 18, makes this year's Father's Day even more significant.

Over the past few months I have found myself frequently reminiscing about my father's life. Dad gave much to his friends and family, always offering a helping hand, encouragement, or support. In the process I feel that he touched many lives, although he may have never realized this fact.

There are three people who are primarily responsible for encouraging my interest in the music of the Big Band Era: my mother, father, and Chuck Schaden. Over the years these three individuals have encouraged me in both the collecting and broadcasting end of the hobby, and of the three I can proudly say that my father was the one most responsible for developing and nurturing my interests.

George Ivar Pearson, born in 1926, was a true product of the big band era. His parents, who had emigrated to America from their native Sweden before Dad was born, maintained an affection for the music of their homeland. As my father grew up he developed a love for American popular music, particularly for the big bands. Like many youngsters of the 1930's and 1940's, he later recalled staying up way past his bedtime, listening to the late-night band



GEORGE
IVAR
PEARSON

remotes (unbeknownst to his parents) that emanated from such magical places as the Cafe Rouge in New York City, the Trianon in Chicago, and the Palladium in Hollywood.

By the time Dad graduated from Lane Tech in 1944, his musical tastes included a number of the nationally-known bands such as those led by Benny Goodman, Tommy Dorsey and Glenn Miller, as well as midwestern favorites such as Dick Jurgens, Orrin Tucker and Tiny Hill. After graduation he enlisted in the United States Navy, spending most of his two-year stint on a ship in the Pacific. During his Navy service my father discovered that dancing to the music was just as much fun as listening to it. When Dad was able to get leave he would often head for a local dance hall or ballroom, where he would often try to get up the nerve to ask one of the dance hostesses to teach him the latest various steps. By the end of his naval stint he became a fairly good dancer.

After discharge Dad went to college on the G.I. Bill, as did many veterans. His interests in music and dancing continued, and often he would go dancing at various Chicago area ballrooms. After a trip to Swe-

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den with his father in 1947 Dad became interested in his Swedish heritage. He joined a Chicago Swedish folkdance group, where he met Barbro Olson, a young woman whose parents had also emigrated during Sweden in the 1920's. Barbro and George were married in 1953, and as Dad's life now included a new wife, a career, family responsibilities, and (in a few years) a family of his own, the musical interests as well as the records were put away on the shelf.

As life became increasingly busy, my father had little time to enjoy the music he grew up with. I do recall one Saturday evening when my parents went out with a group of their friends to a dance held at the Chevy Chase Country Club in Wheeling, where Frankie Masters and his Orchestra were playing. At the end of the evening Dad came home with a real prize: a brand-new Frankie Masters LP (in Stereo), which Frankie had autographed for him!

My first encounter with big band music occurred around 1966, and my father was responsible for it. I had received a portable Westinghouse phonograph as a Christmas gift and, like all portable phonographs of the period, it had four playing speeds: 16, 33-1/3, 45 and 78 RPM. The tonarm also had a switch that flipped the needle over to accommodate 78 RPM records. At that point in time my record collection was a modest one at best which consisted of no more than ten 45 RPM records (my wife Glenna may find this fact hard to believe) by groups like Paul Revere and the Raiders, the Beach Boys and the Beatles. After searching the house for other records I found several old albums of 78 RPM discs which belonged to my parents. After getting their permission to play them I began to listen Glenn Miller's "Pennsylvania Six-Five Thousand" and

several others. Although I found the records both different and interesting, I was not yet hooked on the big band sound.

My father introduced me to something both new and old in early 1970. He had recently discovered "Radio Yesteryear," a program of old-time radio rebroadcasts hosted by Buddy Black over radio station WNMP-AM in Evanston. (It wasn't until later that I found out Buddy Black was merely hosting the program on an temporary basis until Chuck Schaden, the actual program host and originator, obtained sponsor approval.) On that cold March afternoon we listened to a "Fibber McGee and Molly" broadcast and a Milton Berle Program that featured Al Jolson as guest. From the vantage point of a thirteen year-old who had never experienced radio as a major form of entertainment, the programs were fascinating. Almost immediately I became a big fan of old time radio. I began asking my parents endless questions about specific programs as well as recording shows off the air. I also recall that my father and I were both listening in on May 2, 1970, when Chuck Schaden broadcast his first *Those Were The Days* program. About a year later my father gave me a real surprise, when we visited Chuck one Saturday afternoon at the WNMP studios, which was a real treat.

For quite some time I still had only a passing interest in big band music, but that began to change. My father was very proud of his children and equally proud of their interests and accomplishments. Dad often told many of his friends about my unusual interest and a several of them loaned me various LP and 78 RPM records. One of his acquaintances loaned me two Glenn Miller 5-volume LP sets which contained a generous selection of material culled from various Glenn Miller radio broadcasts. These two sets marked a turning point in my interests, and I began to try to listen to

as much big band music as I possibly could.

Once again Dad encouraged me. The support from my mother and sister was equally great, although I suppose the family became a little weary of "Moonlight Serenade" or "In The Mood" after their 500th playing. I often blasted my stereo, as many teenagers are prone to do, although I strongly suspect that I was the only kid my age for miles around who was blasting songs like Benny Goodman's "Roll 'Em"! Even with such minor occurrences the family was very supportive of my big band and old time radio interests, although my sister still claims an aversion to "The William Tell Overture" after one particular week when I copied 40 "Lone Ranger" broadcasts to tape!

Over the next two decades my father and I would often sit and discuss different big band records. As my collection grew I began to return the favor by playing various recordings for him, and it was gratifying to find an item that he had never heard before and watch his reaction. In the early days of collecting my listening preferences were towards the more hard-driving uptempo numbers played by Glenn Miller, Artie Shaw and others. (Being somewhat shy and naive in the romance department I had not yet discovered ballads and other slow-tempo numbers.)

My father's musical tastes differed greatly from mine, and they often reflected his midwestern upbringing. Dad enjoyed a number of "sweet" dance bands that played in a style he often referred to as "ricky-tick". He also enjoyed the swinging sounds, but usually preferred a lighter style that was easily danceable. Within a few years it became obvious to me that there was more to the big bands that just the "fast stuff".

The search for big band records and trivia continued, and I began to share what I could

with Chuck Schaden and other members of the WLTD staff (the station had undergone a name change). In August of 1973 Chuck invited me to co-host a Glenn Miller program with him one evening, and my father told many of his friends and co-workers about his son's radio debut. Just a few short months later I was offered a program of my own on Saturday afternoons (I guess the idea of a 16-year old high school student playing big band music was rather novel), and as a show of support my father helped me with the script for the first program and offered words of encouragement. He also bought me several big band LP's to help fill out my still modest collection.

Over the years I always felt that my father and I had a special link through the music of the big bands, and as the years passed my love for big band music grew, as did the love for my father. In the last few years of his life Dad's health began to deteriorate, and he began experiencing various health problems. Just last summer, as I began to assemble a special November *Those Were The Days* tribute to Glenn Miller, Dad's health began to worsen. My father was unable to tune in to that particular broadcast, as he had undergone emergency surgery the previous day. Ten days later, on November 22, he passed away.

In the days since Dad's passing I have found there are times when a certain song will bring a flood of memories. Whenever I think of Tommy Dorsey's "On The Sunny Side Of The Street," I often think of my father during his Navy days, looking for a place to learn to do the Lindy. Other songs bring back memories of a specific time, place or incident. Over the past few months I have come to realize what a truly wonderful gift my father had shared with me--his love of music.

Thanks, Dad. ■

LETTERS...WE GET LETTERS

FORT WORTH, TEXAS— I grew up with the old time radio programs. I was very pleasantly surprised when I was scanning the dial and caught your program. I look forward to each of your broadcasts. TV just doesn't have any special appeal to me anymore. The values of our country have changed so drastically, it's as if I'm living in a foreign nation. —**TERRY PARNELL**

SHOREWOOD, IL— Started my first subscription in 1977. The *Digest* just gets better and better over time... just like a good wine. I look forward to each issue. Thanks for many years of pure enjoyment off radio. —**JAMES W. STUKEL**

ROCHESTER, NEW YORK— I accidentally found your delightful program Saturday night and caught the last part of "Pete Kelly's Blues," bringing back memories of Jack Webb. How we miss him. The jazz in that show was so great. —**MRS. D. E. SIMMONS**

WEST CHICAGO, IL— I've been a steady listener since back around 1972. In checking my *Nostalgia Digest*, my first issue is dated December, 1975 so I've a lot of memories wrapped up in those issues. I've done a lot of taping since then. I enjoy your broadcasts on Saturdays and at midnight. —**EARL R. NEUMANN**

SCHAUMBURG, IL— Listening to radio treasures of the past on WNIB on Saturday afternoons and on WBBM, when I awaken sometimes at midnight, is a delight. Many programs bring back grand memories from my early childhood and beyond. When I was growing up in northeastern North Dakota, the station on which my family and I often heard various programs was WDAY in Fargo, an NBC affiliate at that time. Little did I realize as a child that I would later work at that station in the news department while I was in college. Thank you for honoring the cherished past of radio. —**DR. LOWELL G. ALMEN**

LANSING, IL— I love your show and I would never get through the holiday season without "radio to wrap, bake and decorate

by." Thank you for the many entertaining hours! I'm 28 years old. —**DONNA KRUMM**

HOBART, INDIANA— After reading Bob Kolososki's Film Clips column about Basil Rathbone in the April-May issue, I couldn't help but write with an anecdote. "My Favorite Villain" was an article that brought back one memory in particular. When my children were in grade school, we would watch Channel 9 after we came home from church on Sunday. They would show the Sherlock Holmes series, then a Family Classics movie with Frasier Thomas. One particular Sunday, after the Sherlock Holmes film, the Family Classics movie was "The Adventures of Robin Hood." When Basil Rathbone appeared as the villain, my son walked out of the room. I didn't think of it at the time, but later I realized that Basil Rathbone had been his hero for months (as Sherlock Holmes) and suddenly he was the bad guy (as Sir Guy of Gisbourne). He couldn't accept the change! —**CAROLYN MOORE**

OGLESBY, IL— I enjoy listening to *Old Time Radio Classics* on WBBM every night. When my wife and I go to Chicago and Westmont area, it gives me a chance to stop at Metro Golden Memories and purchase some cassette tapes of radio shows. My son is seven years old and enjoys the tapes of The Shadow that I purchased. —**DREW JESSEN**

NILES, MICHIGAN— I wasn't going to renew my subscription when your program was taken off from the early time period on WBBM. I had difficulty with reception in the middle of the night. I have purchased an additional aerial and along with the longer running tapes, I am able to record you every night. I am truly an old radio fan and I hope you stay on forever. —**DIXIE L. CRIPPS**

CHICAGO— I was having my morning "java" at a nearby McDonald's one morning and a chap I often exchange pleasantries with asked me, out of the blue, "Do you ever listen to Chuck Schaden on the radio?" I was pleased to advise that, yes, I've been a listener for, lo, these many years. He

confessed he discovered your Saturday broadcast while "drying out" in a V.A. hospital and is a confirmed fan. He is a great Al Jolson admirer and loves it when you feature "Jolie." So you see, Chuck, you bring a lot of joy to the world and it's not even Christmas. —**ROBERT ROSTERMAN**

COLUMBIA, TENNESSEE— The April-May edition of *Nostalgia Digest* has just arrived along with a reminder that my subscription expires with this issue. Well, I don't want that to happen so I'm renewing. The issue commemorating your twenty-five years on the air with old time radio is outstanding. I congratulate you not only for the longevity, but also for bringing back wholesome family entertainment of an era gone bye. Old time radio had it all and through your efforts it lives. You're bringing much happiness into many lives. —**WALTER COLLINS**

CHICAGO— Congratulations on the 25th Anniversary of your program. I've been a faithful fan since you began on WLTD. I fondly remember sitting on the floor of the basement of North West Federal Savings watching wonderful movies with the likes of George Murphy, Olsen & Johnson and George Raft. Thanks to Metro Golden Memories, my two year old son is able to sing along with Al Jolson and Eddie Cantor. Over the years you have generously shared with us your collection from a wonderful era of entertainment. When people ask me what I like most about living in Chicago, I tell them, without hesitation, "Michael Jordan and Chuck Schaden." —**SHERWIN ESTERMAN**

EVANSTON, IL— Congratulations on the 25th Anniversary of *Those Were The Days*. And thank you for the many hours of listening pleasure which you have given me over those years. It has been said that "Nostalgia ain't what it used to be!" but you have kept my memories bright — often happy, occasionally sad, and forever memorable. I recall when I first stumbled across your program and the delight I gained from it. I heard the commercials featuring our friendly neighborhood shoe dealer Paul Meyer, who had his store on Central street within a few blocks of our house. Paul was a credit to the world of commerce: reliable, knowledgeable, trustworthy and interesting as a person. We thought

so well of him that when summer vacation ended we would send the children, alone, to his store to get outfitted for the school year. We were never disappointed in his "prescription" and the children were, of course, proud that they had been allowed to do their shopping without parental attendance. May you and your nostalgic endeavors continue to thrive for many, many years ahead. —**HOWARD F. COOK**

ROCHESTER, MINNESOTA— Congratulations on your silver anniversary! When we lived in Chicago (and when the wind was off Lake Michigan), we listened to you on WLTD. In more recent years, we've been able to pick you up on WBBM when the weather conditions are right. A couple of weeks ago, I finally had a chance to visit the Museum of Broadcast Communications. Congratulations again to you and all responsible! It's a fascinating place and extremely well done. —**CRAIG E. PETERSON**

GEPP, ARKANSAS— Your last issue of *Nostalgia Digest* made me very nostalgic for *Those Were The Days*. I had no idea you were celebrating 25 years on the air! Congratulations! I guess I started listening to *TWTD* about the first year you were on WNIB. I was a faithful listener until 1989 when we moved to Arkansas. We missed many things from Chicago when we moved here, but you and your show is the only thing I still regret leaving behind. Reading your history made me miss it all again. Those were really the days for me. You provided companionship, fun and entertainment while I worked around the house. I truly thank you for all you have done for all of us who love the old shows. I'm 42 years old and would never have had the opportunity to hear those shows without your efforts! —**LUANNE SWANSON**

ALBUQUERQUE, NEW MEXICO— You've worked so hard and with such dedication and creativity, you deserve all the accolades we can give you. —**RAY RAYNER**

MILWAUKEE, WISCONSIN— Congratulations on your 25th Anniversary. You have given me a lot of pleasure. We know that the Lone Ranger and the Green Hornet were related, but what about the Shadow's girl friend, Margot Lane and Superman's girl

WE GET LETTERS

friend, Lois Lane? Margot seems to be quite sophisticated while Lois is a working girl. At any rate, the Lane girls seem to prefer their men to be unusual heroes. —**MERLIN W. BROSE**

RIVER GROVE, IL— I remember what I was doing when Kennedy died, when the first man walked on the moon, and the first time I heard your radio program. It was a Saturday afternoon in June or July of 1970. I was trying to tune in to WLTD because I enjoyed the music they played, but instead I heard the Lone Ranger. At first I thought it was a commercial. Then you came on the air and I realized that there was somebody out there playing the programs I grew up hearing. I listened to the rest of the program; that was all it took. I was hooked! That was 25 years ago and I have been a loyal fan ever since! I've enjoyed every mile of the wonderful trip we have taken during the past 25 years. And it was great reading the current issue of the *Nostalgia Digest* and reliving all those wonderful times you have orchestrated and shared with us: radio programs, old time movies, radio re-enactments, interviews, guest appearance of our favorite stars, MGM Shop, Museum of Broadcast Communications...WOW! I can hardly wait to see what you have in store for us in the next 25 years! —**DOLORES VALLES ANAYA**

WARRENVILLE, IL— Congratulations on celebrating 25 years of providing your audience with the fabulous sounds of radio. I have been with you from the start. You have done more to bring the golden days of radio to the populace than anyone I know. I hope we're both around for another 25 years of listening. —**CHUCK HUCK**

LANSING, IL— Just got my *Nostalgia Digest* and was looking at all the things that you did over the years. You should grow the beard back, it looks better on you. In 1974 Jim Jordan looked kind of frail. Did you ever see the cartoon movie "The Rescuers?" The voice of the sea gull is Jim Jordan. A TV show that you should check out is called "Brooklyn Bridge." It's on the Bravo cable channel. Is your wife into old time radio or does she just go to the mall and shop like Les Tremayne's wife did when you interviewed him a couple of years ago? How

old are you? You don't look like you grew up with radio. You looked older in 1970 than you do now. If you say 39 I know you're lying. Keep up the good work. Tell Ken Alexander he's doing a great job with the impersonations of all the famous stars. I keep on thinking of new things to say so I'd better stop now. I'm 15 years old and wonder sometimes if the censor falls asleep on some of the TV shows that are on the air. Don't have to worry about that when I listen to your shows. —**DOUG MC GAGHIE**

SKOKIE, IL— Congratulations on your Silver Anniversary from a charter listener who also graduated from high school in 1952 and remembers your first show on WLTD. —**ROBERT J. FIELD**

ALSIP, IL— Congratulations for 25 successful years and thanks for keeping old time radio nostalgia alive so that eight- or nine-year-olds of today have the opportunity to experience the greatest entertainment the industry has ever provided. I admit that I can't always hear all four hours of your show on Saturday afternoons, but I can honestly tell you it's on for generous portions of the afternoon, whether I'm at home or in the car. And what's more, I'd miss it if it weren't. —**GLENN J. PNIEWSKI**

DARIEN, IL— What a delight to receive the 25th anniversary copy of *Nostalgia Digest*. It is so filled with interesting articles and information. It also helps me to realize how much effort you have put into the whole concept of Old Time Radio. You are to be truly congratulated for your great and good efforts which have brought so much joy to so many people. You have not only touched their hearts and minds, but more importantly, their memories. I am also more than grateful for your excellent program on the death of President Franklin Roosevelt. I was near to tears listening to this great event in our history, and remembering how deeply it affected me as a grade schooler. Your entire series on World War II has been a great help not only in re-living the memories of those long-ago days, but also in allowing us to understand the great events we experienced as children growing up on a world at war. —**FR. KEVIN SHANLEY**

CHICAGO— Your coverage of WW II is absolutely great. The news coverage of the

events as they unfolded week by week, month by month, and year by year is wonderful. I'm grateful that you are around to do this radio history of the war, because if you didn't do it, it would not be done. As the war (50 years ago) comes to a conclusion, I'm certain many of us know more about it than before. —**NICK NARDELLA**

HOMETOWN, IL— I've been a listener of yours since you began on WNIB. Lately I've enjoyed the wartime news reports from around the world. I remember some of them from my youth. —**BILL O'BRIEN**

FOREST PARK, IL— Just a quick note of appreciation for last Saturday's program on the death of Franklin D. Roosevelt. It was a very emotional four hours. Thanks, too, for your weekly radio show, but more so for your dedication to preserving our radio history. —**DON FOX**

WILLOWBROOK, IL— Thanks for your shows and the World News Today broadcasts. I was inducted on March 5, 1941 along with 12,000 others from the Illinois National Guard. I became a Signal Corps officer with the 9th Air Force. We landed on Omaha Beach on D-Day Plus 2. Your news stories bring back a few tears and many memories. I married my wife in England and we were on leave for V-J Day in London. The city went wild!! —**JAMES MELKA, SR.**

GRAND MARSH, WISCONSIN— Thanks for the quality broadcasting and *Digest*. Those of us who were alive during the great radio days find the articles true to the mark. —**LOU VALENTINO**

GRIMSBY, ONTARIO, CANADA— Have been fortunate in getting "good enough" reception (not too much static or stray reception) of your one hour of old time radio programming, from 1-2 a.m. our time. —**ROGER G. BRABANT**

CALUMET CITY, IL— I listen mostly at midnight, a good time for me. Shall I say I go to bed with your show? Want to thank one of the guides at the Museum of Broadcast Communications. A few months ago he led a group of Seniors from Calumet City Memorial Park District Drop-In Center through the Museum. His name was Jerry Warshaw and he was just wonderful. What

an interesting visit it was! —**MARY MC DERMOTT**

WHEATON, IL— Never would I have expected to be offended by anything you put on the air, but I was. The Mike Nichols-Elaine May working sketch, broadcast April 1, about a son deciding what he would be "when he grew up" really shocked me. I hope none of the men who have chosen nursing as a profession were tuned in. I would be proud of a son who elected to be a registered nurse and certainly would not find it a cause for snide laughter. I have little patience with the current political correctness, but that sketch certainly made me think less of Nichols and May and their sense of humor. —**ELIZABETH ROBERTSON**

LA PORTE, INDIANA— Well, I have to admit you got me. Normally, I record *TWTD* on a video recorder so I can get all four hours on one tape. If I am not going to be home, as I was not for your April 1st broadcast, I set up the timer on the recorder. However, when I came back Saturday evening, rewound the tape and listened to the first few minutes, I realized I must have set the timer wrong, since the program appeared to be at its end. Just to be sure, I even listened to the switch over back to the WNIB announcer. At that point, disgusted at my stupidity, I turned off the equipment, and sat down to read a book. About 20 minutes into my reading, my subconscious suddenly said HOLD ON! Just how devious is that Chuck Schaden anyway? I turned the tape back on and listened a little further, and found out! Good job! It takes a sophisticated ruse nowadays to fool most people, and you carried it off beautifully. The show was also very entertaining. I have also particularly enjoyed listening to the entire season of Fibber McGee. I should point out that while I am 47, my 17 year old son Mark also enjoys *TWTD*, and attended the Gildersleeve recreation with me a couple of years back. Keep up your excellent work. —**JOE ALINSKY**

CHICAGO— Congratulations!!! You really had me going this afternoon. When the show began, I thought no one was at the controls at WNIB, and that some heads would roll. Your "April Fool" was the best yet, but then again, you 'n your show are the best yet!!! —**KENNETH A. LESAK**



Museum of Broadcast Communications

museum pieces

Reported by Margaret Warren

SUMMER IS HERE and that means vacation time and visitors from out-of-town. Plan a stop at the Museum archives. Select a favorite program to watch or listen to, relax and enjoy. There are thousands of programs from early sitcoms to the O.J. trial tapes.

As an example, one afternoon I took a look at program cassette Number 4306. That's a 1975 Tom Snyder program from his first time around on late-night television when his ties were wider and his hair not as frayed. This cassette has two programs. The first originated in May from the Century Plaza in Los Angeles. You'll see Rona Barrett (5 years before her famous feud with Tom) criticizing the Emmy and Academy Award process and plugging a new program she was about to debut.

Then, fast-forward to a real gem. Here is Tom on October 19, 1975 in New York City at the famous NBC hangout known as Hurley's on the night before it was to close to make way for a new restaurant. Captured on this tape are 60 wonderful minutes of recollections of NBC, of Hurley's, the "Today Show" and so much more by Steve Allen, Dave Garroway, Frank Blair, Jack Lescaoulie, Bill Wendell, Don Pardo, Bob & Ray, Ben Grauer, Lanny Ross and Kenny Delmar. It doesn't get any better than this.

And that's just one example of the Tom Snyder programs waiting on the archives shelves for your attention as well as hundreds of other titles and series. And remember, there is no charge for viewing by Museum members.

By the way, Tom Snyder is not only back on late-night television for CBS, but he'll be one of our hosts at the spectacular Radio Hall of Fame gala induction here in Chicago on October 29th. Call the Museum for ticket information.

ANOTHER GLANCE at the archives finds the recent PBS "Frontline" profile of Rush Limbaugh. From the early 60s, watch from a selection of the "Armstrong Circle Theatre" dramas, lots of Walt Disney and segments from your favorite TV soaps.

RADIO, TOO. Get your nostalgic baseball fix by listening to Mel Allen call the 1938 World Series between the Yankees and the Cubs! Also, baseball fans, there's every play and every thrill of the 1939 All-Star Game, too. How about a re-listen to Jack Eigen in 1971. And there are Eddie Condon Jazz concerts from the mid 40s. Lots of classic listening too... Jack Benny, Fibber and Molly, "The Great Gildersleeve," "Duffy's Tavern," "The Fat Man," "A Day in the Life of Dennis Day" and on and on.

Stop in, bring guests, enjoy!

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← **RADIOVILLE, INDIANA**

The Radioville subdivision was platted in October, 1932 and consists of 354 lots of various sizes along with designated streets. Read John Russell Ghrist's account of the Town That Never Was. Page 6.

ALL ABOUT EVE ARDEN

By Clair Schultz

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MORE ON THE HOME FRONT

By Ken Alexander

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A FATHER'S GIFT

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YESTERDAY IN AMERICA

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HEIGH-HO, HEIGH-HO

IT'S OFF TO WAR WE GO

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