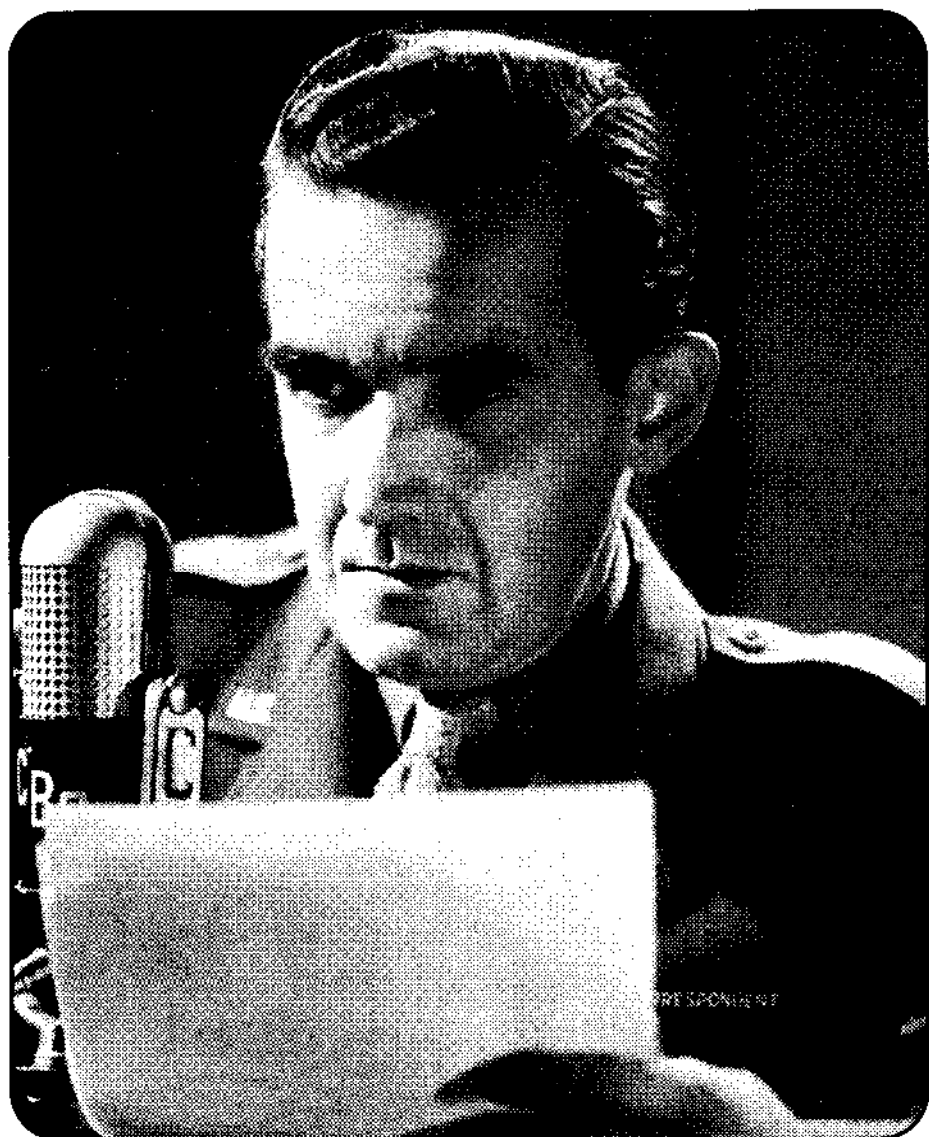


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NOSTALGIA DIGEST AND
RADIO GUIDE ©

AUGUST - SEPTEMBER, 1995



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CHUCK SCHADEN'S NOSTALGIA DIGEST AND RADIO GUIDE

BOOK TWENTY-ONE

CHAPTER FIVE

AUGUST-SEPTEMBER 1995

Hello, Out There in Radioland!

Our *Those Were The Days* 50th Anniversary commemoration of **Radio and World War II** is drawing to a close.

With the observance of the end of the fighting in the Pacific in August and the official V-J Day in September, we conclude our four-year old time radio odyssey during which we have reached into the past to provide a comprehensive sound picture of radio and the war years on the home front and around the world.

We began on December 7, 1991 with rebroadcasts of news and special programming surrounding the announcement of the Japanese attack on Pearl Harbor. Listeners heard complete coverage of the joint Session of Congress as President Roosevelt asked for a declaration of war against the Empire of Japan.

During the weeks and months that followed, we presented 588 broadcasts from World War II: news, speeches, special programs, special events, and entertainment shows.

Often we would devote a complete *TWTD* program to certain wartime milestones such as D-Day, FDR's fourth term, the Death of the President, the Surrender of Germany, General Eisenhower's triumphant return to the United States, and more.

Our *Nostalgia Digest* got into the act, too, as our columnists and contributors followed the action with 41 articles and features on the war and its participants.

And now our series comes to an end with radio's coverage of the Japanese surrender ceremony broadcast in its entirety from the deck of the Battleship Missouri in Tokyo Bay on September 2, 1945.

This has been an exciting, fascinating and compelling adventure for us and, we hope, for you, too. We've heard a lot and learned a lot.

A great many listeners have told us how much they appreciated hearing the radio sounds of the World War II era. Quite a number pointed to the string of World News Today broadcasts which helped bring the story of action on the battlefield fifty years ago to the home front a half-century later.

Many commented favorably on the quality and sincerity of the entertainment shows and how they lifted morale and expressed patriotism.

There were some, however, who thought that we overdid the WW II material.

But this is *history*. And it's *history* from a point of view that can't be found in the *history books*. We had what may have been a once-in-a-lifetime opportunity to experience WW II in *real time*, albeit fifty years after the fact.

We are extremely proud of our 50th anniversary commemoration of **Radio and World War II**.

And we're glad you tuned in.

—Chuck Schaden

The Story of *WORLD NEWS TODAY*

BY JIM WARRAS

Who said "you can't go home again?" Certainly not Adolf Hitler.

In March, 1938, he returned home to his native Austria, accompanied by a sizable amount of Nazi terror and a sizable portion of the German army. The question of where Adolf and his army might travel next was a major concern to much of the rest of the world; so major that it triggered something totally alien to the Nazi philosophy: the expansion of a politically-independent, international news reporting service.

Catalysts of this expansion were three Americans, only one of whom had any experience as a foreign correspondent. They were William S. Paley, founder and president of the Columbia Broadcasting System and two of his employees: Edward R. Murrow, whose official title at that time was "European Director" of CBS and William L. Shirer, dubbed "Continental Representative of CBS." End product of their efforts was CBS' legendary "World News Today"...but a lot of things had to happen first.

Paley started the process by redefining radio news and rethinking who should deliver it. Though it was news that gave birth to modern American commercial broadcasting (What else could one call those election returns from KDKA, Pittsburgh, on Nov. 2, 1920?), local stations and, later, networks were soon dominated by shows featuring big-time, *entertainment* stars. Certainly, some current events deserved coverage (political conventions and cam-

Jim Warras, a regular contributor to these pages, is a retired news writer who worked for more than 30 years with NBC and CBS.

paigns, Lindbergh's return from Paris, the occasional Presidential speech) but, for the most part, radio news in 1938 still consisted of an announcer in a studio, reading what was rewritten from the station's teletype machines. No question, some of these announcers were major journalists in their own right (H.V. Kaltenborn once edited "The Brooklyn Eagle" while Walter Winchell's syndicated column was as distinctive as his radio delivery). Nevertheless, what went on the air was usually no more and no less than what was available for their particular newscast's script.

Then Murrow and Shirer came along. Ed Murrow's majors in college were speech and drama. In 1935, CBS hired him as "Director of Talks and Education." In 1937, Bill Paley sent him to Europe...not to broadcast himself but to line up other people to short-wave programs back to New York. When it came to *news* reports, Murrow was supposed to use journalists already serving as correspondents for newspapers and wire services.

Paley did not want CBS employees doing news programs themselves because he felt they might commit the network "editorially." Murrow argued against that policy from the beginning and, in September, 1937, persuaded Paley to hire, as his number-two man in Europe, William Shirer, a veteran journalist in his own right. Paley could have been wavering in his "no employee newscast" rule by then because, before agreeing to take on Shirer, he required him to send an audition broadcast from London. Though Shirer didn't have the "golden throat" that seemed so essential to broadcast executives in 1938,



BEFORE THE BLITZ-- Edward R. Murrow, Columbia Network's European Staff Chief, is the center of this quiet, contented-looking group in a Paris sidewalk cafe sometime before the arrival of the Nazi blitzkriegers. At Murrow's left is William L. Shirer, CBS's famed Berlin correspondent. The man on his right is not identified. (CBS Photo)

Murrow convinced Paley it didn't matter. What mattered was that Shirer knew what he was talking about, and that some day CBS might be glad to have him use it. "Some day" was coming soon...but not just yet.

In early 1938, as German soldiers prepared for possible war (no one knew for sure how Britain and France or Austria would react to the Fuehrer's "homecoming") Murrow and Shirer were also hard at work. Their big assignment from CBS was to line up children's choirs for a program called "Columbia's American School of the Air." Shirer was based in Vienna, but used quick train trips to set up choir broadcasts from Bulgaria and Yugoslavia. Each time he returned to the Austrian capital the increase in tension was obvious. But CBS

still refused Shirer's request for air time.

Murrow, meantime, was recruiting choirs in Warsaw, Poland, so Shirer could not reach him by phone. With domestic Nazis preparing to take over the Austrian government, and still no word from New York, Shirer, on his own, tried to set up a broadcast through the Austrian Broadcasting Company. No luck: the Nazis were already in control. Finally, late on Friday, March 11th, Murrow got through to Shirer from Warsaw. He told Shirer to fly to London while he, Murrow, would head for Vienna. Neither knew yet if CBS would let either of them broadcast.

Shirer's flight was far from easy (he had to change planes in Berlin, of all places) but he finally reached London late Saturday, March 12th. His English secretary was

Story of WORLD NEWS TODAY

waiting with good news. CBS wanted him to broadcast for 15 minutes at 11:30 that night (6:30 P.M. in New York.) Using a script he wrote on the plane, Shirer gave the world its first uncensored account of the Nazi take-over of Vienna. As Shirer noted in his memoir "The Nightmare Years," it was also the first time CBS had ever allowed one of its own staff to go on the air and report news first-hand. Broadcast journalism would never be the same.

Now that the journalistic ice was broken, so to speak, CBS couldn't get enough of Shirer...or Murrow, for that matter. Shirer got orders to set up another broadcast for Sunday night, March 13th: a half-hour this time, which would include *live* reports not only from London but from as many other European capitals as could be contacted. New York announcer Robert Trout called it a "special broadcast" and, for the people putting it together, it certainly was. Shirer admitted later, "I didn't have the faintest idea how to do it."

The first thing he did was telephone Murrow who, by then, was in Vienna. Shirer also contacted American correspondents in Paris, Rome and Berlin. At first, it didn't look good for Vienna (where the new Nazi broadcasting bosses, who turned down Shirer, were still in no mood to do favors for Americans.) But Murrow thought he could get a phone line to Berlin, where other Nazis at the "Reichsrundfunk" could send his report to New York. Then more bad news from Rome. The Italian government transmitter there was not available, requiring another phone line to another transmitter in Geneva, Switzerland. Much the same story for Paris, which meant a third phone link, this time to London.

Part of the problem of course, was that Shirer and Murrow had to set all this up on

a Sunday (then, as now, a day-off for most people, even journalists and broadcasters.) But CBS' persistent duo had lots of friends among American journalists in Europe and that March 13th, called in lots of I.O.U.'s. The final lineup for this "special broadcast" included, besides Trout in New York interviewing Senate Foreign Relations committee member Lewis Schwollenbach; Edgar Mowrer of the Chicago Daily News in Paris; Pierre Huss of the International News Service in Berlin; Frank Gervasi of INS in Rome; Murrow in Vienna; and, of course, Shirer in London.

Naturally, there were last-minute complications. The telephone line from Rome never materialized, so Gervasi dictated his report by phone to the London secretary and it was aired by Shirer. Murrow, however, came through loud and clear (via the Berlin transmitter). So did the Paris-to-London phone connection. But Shirer had other worries. Ellen Wilkinson, a member of Parliament who had reluctantly agreed to a late-Sunday-night interview, arrived at BBC's Broadcasting House just 15 minutes before airtime. But Shirer's final jolt that weekend came *after* the broadcast, on a feedback line from New York. CBS news director Paul White said everyone there, from Paley on down, was elated. So much so, White said, "they want another broadcast tomorrow night." So, as Bob Trout put it, "that next night Monday we did it all over again and the "Round-Up" (titles would change over the years) was launched."

That second broadcast featured the same cities (London, Paris, Rome, Berlin and Vienna) and the same correspondents. Gervasi, in Rome, remembered his payoff as warm thanks from Shirer...and \$50 from Paley. A full "Round-Up" did not continue *every* night (that would come later) but Murrow, at least, was back on the air Tuesday, describing Hitler's entry into Vienna.



ROBERT TROUT

Thanks to this German (and now Austrian) Fuehrer, that would be no shortage of material for this new American broadcasting format. Next stop for Hitler (and the Murrow-Shirer team) was Czechoslovakia, leading to the Munich "Peace In Our Time" pact of September, 1938. Less than a year later, "Time" was up. Germany invaded Poland.

CBS managed to keep pace with all this, helped by new correspondents like Eric Sevareid in Paris. However, battles over how and what to broadcast also continued on both sides of the Atlantic. In Europe, the problem was growing censorship (particularly German). Stories the Nazis liked, like the absorption of Austria and German military victories, were no problem. But other stories, beginning with Czechoslovakia's reluctance to knuckle under to Hitler, had a tougher time hitting the air. Even if a reporter was in Prague (before occupation) and his transmitter was in neutral Switzerland, the telephone line connecting these two points crossed German territory. One could almost guaran-

tee "technical difficulties."

Broadcasts from Berlin, of course, meant as many as three censors checking your script before a word was uttered. But CBS felt it was worth the effort...particularly when, just a week after World War II started, NBC and Mutual *suspended* direct news reports from Europe (apparently thinking such reports were "unneutral"). That left American radio listeners with Murrow in London, Shirer in Berlin and Sevareid in Paris ('til just before the French capital fell in June, 1940.)

Along with news roundups, there were also more "special" broadcasts, as events (and Germans) picked up their pace. Shirer, for example, scooped the world with his live broadcast of the German-French armistice signing at Compiègne. His words were supposed to go by telephone to a recording machine in Berlin. Instead a German engineer (either accidentally or on purpose, Shirer never learned for sure) switched the line to a transmitter that fed a joint CBS-NBC hookup throughout the U.S.

Sometimes, CBS correspondents in Europe would have *liked* to use recording, but Paley kept mixing the idea. He felt news reports should always be live so listeners would always feel they were hearing events "as they happened." But Murrow and Shirer argued that wasn't always possible. For one thing, "events," particularly in wartime, didn't always conform to American broadcast schedules, or to the best time of the day for a short-wave transmission. BBC reporters regularly used portable disc recorders, and the Germans even offered one to Shirer whenever he visited a battlefield. The recorder issue was still unresolved when Shirer left Nazi Germany for good in December, 1940, as it turned out, just one step ahead of the Gestapo, who were convinced his broadcasts included coded messages to the Allies.

Shirer's replacement in Berlin, Howard K. Smith, had his own narrow escape a year later, just after Pearl Harbor and just before Germany interned American civilians.

This growth of the war, of course, insured continued growth into the "round-up" style of worldwide news reporting. If Berlin and Paris were no longer available, there was always London (where NBC got back into the battlefield news business in the summer 1940) and, later, Cairo, Manila (at least until the Japanese took over, Algiers (while the Allies were driving the Axis out of North Africa), and our own nation's capital.

Reporting staffs grew as well. Later-blooming CBS "stars" included Charles Collingwood, Bill Downs, Winston Burdette and David Schoenbrun. As the war moved along, even news recordings gained grudging respect on American networks. Certainly, that George Hicks report, describing D-Day landings from a ship off Omaha Beach, was among the most dramatic.

After the war, news round-ups continued, if a bit less "worldwide" than before. For one thing, the format (live reports from distant world capitals) was no longer a novelty. For another, most of the important news now originated in our own capital or in New York City at the United Nations. By the early 1950's, many of the best radio reporters had switched to television (though radio would keep its monopoly on "immediate" news until video satellite feeds became practical.) Today, of course, CBS still dominates radio news in the U.S.; with the help of its network-owned stations in New York, Chicago and Los Angeles. But credit for preserving the early "glory days" of CBS news has to go to a non-network-owned radio affiliate in Seattle, Washington.



HOWARD K. SMITH

Back in the war years, station KIRO thought CBS covered world news just fine. What it didn't like was when "The World Today" went on the air, 6 p.m. in New York was 3 p.m. on the Pacific Coast; fine for soap operas but a lousy time for news. So KIRO transcribed each day's "World Today" (presumably while Bill Paley still refused recordings from his correspondents) and aired the entire broadcast at 6 p.m., Seattle time. More importantly, KIRO saved those transcriptions until University of Washington Professor Milo Ryan found out about them, while researching a project on Edward R. Murrow. In 1957 the entire collection of transcriptions was turned over to the university, where it has since been transferred to audio tape for use by present-day researchers. What a fitting way to study so crucial a period of world history...and to honor the people who first told us about it. ■

WAR STORIES

1. *The Quiet Heroine* by Richard Kunz

Extraordinary circumstances often inspire great courage from seemingly ordinary people. The subject of our story, born in a large European capital half a year before the 1929 Wall Street crash, was the daughter of a banker. Her mother was a strong-willed woman deeply disturbed by the rising Nazi tide and of her husband's increasing attraction to the same cause. The two separated in 1935 and he went off to London, leaving his wife alone to care for three young children.

The young Edda (for that was her baptismal name) pined for her father, and her mother reluctantly agreed to pack her daughter off to London for several years. That generally unhappy visit came to an end in 1939 with the outbreak of war on September 1. Certain that the Germans would not attack the Low Countries, her mother arranged for Edda to return to a safe haven with her family in Holland.

Adolf Hitler had other ideas, of course, and in May, 1940 the Wehrmacht overran the Netherlands and Belgium. Life changed overnight for the people of both countries, as the Fuhrer's troops purged village after village of Jews and "traitors". The family itself was reportedly of part-Jewish ancestry, and an uncle and a cousin were executed as "enemies of the Third Reich."

Continued on next page

2. *Never to Forget* by Ruth Hosek

We lived overseas for many years. Our encounters with Europeans were interesting, stimulating and always touched on the war in some way or other. Germans we met who had been POW's in America were full of praise and enthusiasm about their experiences. An Austrian ski instructor once asked why we were skiing in Austria as he declared that the best skiing was in Aspen where he had been interned.

In the middle 1960s we were living on a hilltop in a cute little bungalow with a very large yard that desperately needed mowing. Not wishing to add a lawnmower to the baggage of our gypsy life, we were very happy when a kind neighbor lent us his mower to do the job. After finishing, we knocked on his door, wanting to return it. He invited us in, seating us at a beautifully set table complete with freshly brewed coffee and homemade pastries. As we enjoyed the food, he told us that he had been a boy in Berlin during the airlift. The children had stood on the hills around the airfield, hanging on to the chain-link fences, watching the planes land.

"One day," he continued, "as we watched, little white parachutes floated down and we ran as fast as we could to find out what they were. We found handkerchiefs and chocolate bars. Chocolate bars! I was eight years old and I had never had one."

He was quite animated by this time, reliving a happy experience. He poured brandy

Continued on page 9

THE QUIET HEROINE

Continued from Page 7

To survive, the now eleven-year-old's mother posed as a pro-German aristocrat. That sham, however, did not stop the occupying Nazis from confiscating the family's home, property and bank accounts. Nor did it deter the forces of darkness from shipping off Edda's brother to a labor camp in Germany when he refused to join the local Nazi youth group.

The Dutch Resistance was just beginning to organize, and the barely-teenaged Edda eagerly volunteered to do whatever she could to frustrate the occupying foreign army. Gifted with an aptitude for the dance (polished with studies at the local conservatory of music begun before the fall of Holland), she took part in clandestine shows in out-of-the-way locations to raise funds for the Resistance.

Not content merely to use her terpsichorean talents, she distributed anti-Nazi literature, bicycling around (and occasion-

ally through) German checkpoints. She was also a part of a group that brought food to downed Allied flyers who were being hidden in local homes until they could be passed back to England.

That she had promise as an actress, too, was evident one day in 1942 outside Arnhem. Her mission then was to make contact with a British paratrooper who had landed in a nearby forest. Not having a bicycle that day, she was returning on foot through the forest when she saw a German soldier coming through the trees. Though barely thirteen, she had the presence of mind to smile at the soldier, and offered him a handful of wildflowers she had gathered. He patted her on the back, and she skipped away. Her work in the underground continued.

When the family was finally forced by the Germans to evacuate their home in 1944, Edda found shelter in a house in a neighboring village, crowded in with hundreds of other refugees. Though weak from a minimal diet, she tried to lift the spirits of her compatriots by teaching dance, though communal malnutrition provided few takers.

One day, Wehrmacht troops saturated the streets of the small town, looking for women to work in their military field kitchens. She was literally picked up off the street with a dozen others, but in the ensuing confusion managed to escape to a deserted cellar. There, withered to a skeletal 90 pounds, suffering from a variety of malnutrition-induced diseases, she came close to death.

Fortunately, a month later Allied troops liberated the town; Edda was returned to her family and nursed back to health. Eventually she moved to London, maturing into the most elegant of superstars and a tireless humanitarian. She died in 1993.

The world knew her as Audrey Hepburn. ■

NEVER TO FORGET

Continued from Page 7

into the glasses standing on the table and handed one to each of us.

"That night in bed," he went on quietly, "I had to keep reminding myself that these people were once our enemies. They were doing so much to keep us alive. And, in the midst of all that, they were thoughtful and generous enough to remember the children."

He raised his glass. "Thank you."

Later that spring we took a trip to the Ardennes American Cemetery and Memorial near Liege, Belgium. We were truly impressed at seeing the perfectly kept final resting places of so many U.S. soldiers killed in the Battle of the Bulge. The markers are secured with a system of reinforced-concrete beams on piles to maintain the levels and alignments. These are buried in the ground. The crosses and Stars of David stand straight and clean in thick carpets of dark, lush grass, the sections bordered by long, carefully pruned shrubs. It was so lovely, so peaceful.

After seeing the memorial and small museum, we were welcomed into the caretaker's office. He was a retired Army sergeant who, after meeting and marrying a French girl shortly after the war, decided to retire in Belgium, working for the American Battle Monuments Commission.

He told us that shortly after the cemetery was finished, many of the townspeople would come. Slowly it became obvious that the most important reason for their visits were the large public restrooms.

"At first," he said, "I was not happy about that, but, living in the nearby community myself, I knew that flush toilets and running water were not available in the bombed-out condition of the village. They kept everything very clean and so I said nothing. And, with rebuilding, those visits soon stopped.

"Then I noticed what to me was a more disturbing habit. Groups of people would come to the cemetery, walking among the graves, singing, playing guitars, carrying food hampers, bottles of wine. Children ran and laughed between the markers. Sometimes bridal parties would assemble for long hours on an afternoon. I simply could think of no excuse for what I considered to be disrespect for the dead.

"So I went to the mayor's office. He listened patiently to my complaints. Then he leaned forward.

"Monsieur, I believe you have misunderstood what has been happening. The villagers, when they celebrate births and christenings and marriages, want to include those fallen soldiers in their festivities. We know that without their sacrifice such parties and celebrations would not take place. They wish to remind all of us never to forget what these brave young men have given them - the gift of life. We want never to forget'." ■

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*Ken Alexander
Remembers . . .*

*The Rag Man, the Peddler,
the Good Humor Man*



It's probably been a while since you saw a horse in the street in front of your home, or in the alley behind your home. In the 1930s and '40s, on Chicago's West Side, we would see horses, and we would hear the clip-clop of their iron shoes on pavement, every day.

Vendors and others plied their trade in the streets and alleys of the neighborhood, and many of them made their rounds in horse-drawn wagons.

The milkman came around early in the morning to make his deliveries — so early that most people were still sleeping. We seldom saw him, except when he came to collect once a week, later in the day.

Some dairies were using trucks in those days; others still had wagons.

Many milk trucks were designed so that the driver could drive standing. He was continually getting in and out of his truck to make deliveries, and this arrangement obviated his having to settle into a seat each time he drove to the next house on his route. I believe that these trucks ran on batteries.

Some of the horses that pulled milk wagons were so smart that they memorized all the houses on the route. Thus, while the milkman was making a delivery at one house, the horse would pull the wagon to the next house, usually just a few doors away. In this way, the driver didn't have to climb into the driver's seat after each de-

livery.

Some houses and apartments were equipped with electric refrigerators; others had iceboxes, which needed to have the ice replenished every few days. That was the job of the iceman.

The iceman drove his truck through the alley, scanning the rear windows of each customer's residence for the square, cardboard sign which indicated that ice would be needed that day, and how much — 25, 50, 75, or 100 pounds. When he spotted one of his company's signs, he would stop his truck, get out, and go to the back of the truck, where, with his ice pick, he would chisel a cake of ice of the required size. This he would grasp with a pair of tongs and hoist onto his back for the climb upstairs. (His right shoulder was covered with a thick pad to keep it from freezing.)

When the iceman cut a cake of ice from a larger block, some shards of ice would usually chip off. If my friends and I happened to be playing in the alley, and if it was a hot day, the boldest boy among us might approach the iceman: "Could we have a piece o' ice?"

"Help yourself," the iceman would say, and we would clamber onto the tailgate and each take a large sliver of ice. What a delight! It didn't have the flavor of a popsicle — it had no flavor at all — but it was every bit as cold. And you couldn't beat the price.

In spring, summer, and fall, peddlers of produce would come to the neighborhood. Each had a wooden wagon drawn by a horse, and as the wagon creaked along the alley, the peddler would hawk his wares: sweet corn, tomatoes, apples, potatoes, plums. I still remember one peddler's cry of "Freestone yellow peaches, four pounds for a quarter!"

Sometimes, the peddler's cries could be a bit creative. For example, one day we heard a peddler hawking new potatoes for "Twenty-nine cents a large peck!" That caused my parents some amusement, for, as they explained to me, there is no such thing as a large peck; a peck is a peck eight quarts. Period.

Then there was the man who bought, rather than sold. We referred to him as the rag man. He bought rags, old newspapers, and scrap metal. As his wagon approached, we would hear him call "Rakes a lion!" which we construed to mean "Rags and old iron."

Rumors circulated among us boys in the neighborhood about the tremendous wealth to be had by selling scrap to the rag man. A hundred pounds of newspapers would bring ten cents. For ten pounds of aluminum, four cents could be realized. I never had any material to sell to the rag man, but I enjoyed fantasizing about what I might do with the money if I'd had anything to sell.

Before Chicago began using trucks to collect the city's garbage and rubbish, it employed wagons for the job. These were large wagons, whose bodies, I believe, were made of iron. They had sloping sides; their shape was somewhat like that of the plastic trays in which meat is sold at the supermarket. The garbage wagons were pulled by a team of two horses.

With all the horses around, you may be wondering where they were shod. They were shod in blacksmith shops, and there

**"He was a skinny, old man,
and he had a large, two-
wheeled cart."**

was one in our neighborhood, at about 3700 west on Chicago Avenue. Unlike the village smithy in Longfellow's poem, it did not stand under a spreading chestnut tree; however, it was a real blacksmith shop.

I once was in the shop — a large, dark, high-ceilinged room with bare brick walls and a doorway tall and wide enough for a horse to pass through.

Off to one side there was a forge. There was an anvil, and on racks along the wall hung horseshoes, which would be heated in the forge and hammered into the right shape for the hooves of the horses that would wear them.

Speaking of horses reminds me of the pony man. During the warm seasons he would appear in the street leading a pony. For a small fee he would allow a small child to ride the pony. The ride was only a short one — to the end of the block and back — with the pony walking slowly and the pony man walking alongside, but the tots enjoyed it.

One man, who owned neither truck nor horse, used to scavenge the alleys for corrugated cardboard cartons. He was a skinny, old man, and he had a large, two-wheeled cart, which he pulled like a draft animal, leaning forward as he plodded along.

Then there was the man who sharpened knives and scissors and blades of any kind. He had his gear in a hand cart, and as he trundled the cart, the turning wheels would sound a chime to make his presence known: DING, DONG, DING.....DING, DONG, DING.

There was a popcorn man who came around on warm evenings. He drove a

KEN ALEXANDER REMEMBERS...

small truck in which he had a machine for popping corn, to which he would add butter and salt. There was always a bevy of kids around the popcorn man's truck.

Another vendor who attracted the kids was the waffle man. He came on Saturday afternoons, and to let us know that he had arrived, he would blow a few notes on a bugle. Right there in his truck he made waffles — sweet, hot, golden waffles — which he would spread with butter and sprinkle with powdered sugar.

How could I forget the Good Humor man? He drove a small, white truck with a large picture of a Good Humor bar painted on the side. (Most people called Good Humor bars ice cream bars, but my mother maintained that they were ice *milk* bars. To us kids, the point was of only academic interest.)

On the outside of the truck, above the windshield, was a row of small bells, which the Good Humor man would jingle as he cruised the neighborhood.

The Good Humor man wore a crisp white uniform, a white cap with a black visor, and a black Sam Browne belt. No matter how sultry the weather, the Good Humor man always looked cool. Even when we had no money to spend, we were always happy to see the Good Humor man.

He, and the other men who made their living traversing the streets and alleys with their horses and wagons, their trucks, and their carts, did more than provide a service to the people of the community: Each one added a bit of color to the neighborhood, making it a more interesting place to live. And that may explain why, after the passage of fifty years, when I think of the old neighborhood, some of the memories which most readily come to mind are my recollections of the rag man, the peddler, and the Good Humor man. ■

America's Fabulous Free-Lance Insurance Investigator

Yours Truly, Johnny Dollar

BY JIM WIDNER

The opening is familiar among fans of Old Time Radio: "the man with the action-packed expense account...America's fabulous freelance insurance investigator." And if we still weren't sure, he always told us himself: "yours truly, Johnny Dollar."

Opening on a Friday night, February 18, 1949 (The Paricoff Policy Matter), right at the start of television's golden age, this radio show brought us a high-powered insurance investigator who worked chiefly for the Universal Adjustment Bureau, a clearinghouse for the many insurance companies. The series starred Charles Russell as Johnny Dollar, the smart and tough detective, whose trademark it was to toss silver dollars as tips to busboys and bellhops.

Appearing on CBS Radio, Johnny Dollar was heard each week flying off to a different town filled with danger and possibly murder as he tried to get to the bottom of insurance fraud. There were rarely any recurring characters except Dollar; despite sometimes romance and friends, the character was generally a loner. These early episodes, however, tended to be flat and the character of Dollar too dry. So at the start of the 1950 season, Charles Russell was out and veteran film actor Edmund O'Brien stepped in as the second Johnny Dollar.



EDMUND O'BRIEN

JOHN LUND

The series during the O'Brien years improved with scripts by expert crime writers such as F. Jack Neuman, John Michael Hayes, Sidney Marshall and Blake Edwards. The character took on the stereotype of the American detective developed by Dashiell Hammett and Raymond Chandler. Dollar was more hardboiled; his softer side rarely appeared.

O'Brien left in 1952 and John Lund became Dollar number three. With Lund in the role, the character as developed by O'Brien remained.

In 1955, radio actor Bob Bailey, fresh from his long run as George Valentine in *Lt George Do It*, stepped into the role as the fourth Johnny Dollar (there was an audition show with Dick Powell in 1948 that is not counted). It was with Bailey that the series really blossomed.

Changing to a 15-minute format five times a week, and under the sharp eye of the new producer/director, Jack Johnstone, the scripts got much deeper into characterization and plot. And Bailey's depiction of Dollar had shades of gritty street fighter, yet bright and sensitive. With a strong cast (many of the same veteran radio actors appearing in different roles) and excellent directing, the portrayals were much more real. And exciting; listen to such serials as "The Open Town matter" or "The MacCormack Matter." Even while radio drama was already declining, this was

radio acting at its best. The sound effects, some of which were canned, fit into the scripts so well as to produce some very exciting adventure/mystery.

But doing a daily show live was taxing, so by the end of 1956, the series reverted to thirty minute, once-a-week episodes. But the power of the show continued, due a lot to the continued presence of both Bailey and Johnstone. Gradually, however, toward the end of the 1950's, the show began to sound tired — some of the scripts were weak and even Bailey did not always seem excited.

Bailey left the show when it moved to New York production studios and initially Bob Readick filled Johnny Dollar's shoes. That was a transition that lasted only six months. In June, 1961, Mandel Kramer came to the role. He was perhaps the second best of the Dollar portrayals. Kramer's Dollar displayed more cynical humor than Bailey's. Johnny Dollar remained sensitive yet tough and with Jack Johnstone continuing as producer, the series remained poignant right up to its demise.

Yours truly, Johnny Dollar has the distinction of being the last dramatic radio series from the golden age of radio. As with the close of *Suspense*, radio drama sounded its death throes. Among many old time radio fans, Johnny Dollar is usually viewed as the division between original radio drama and the resurgence of nostalgia which began in the seventies. ■

'JOHNNY DOLLAR' TAPE SET

FOUR COMPLETE HALF-HOUR SHOWS
WITH FOUR DIFFERENT 'DOLLARS'!

The Pericoff Matter - Charles Russell
Dead First Helpers Matter - Edmund O'Brien
Lake Meade Mystery Matter - Bob Bailey
Tip-Off Matter - Mandel Kramer

\$13.95 + S&H = TOTAL \$18.67

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FROM FUNNIES TO FILM

A Centennial Look at the Comics in Animation

BY CURTIS L. KATZ

Leapin' lizards!

This year marks the centennial of that great American art form, the comic strip. One hundred years ago, in May of 1895, Richard Outcault's rambunctious "Yellow Kid" first appeared in Joseph Pulitzer's *New York World*, touching off a craze for newspaper comics that has continued (complete with rambunctious kinds) to the age of Calvin & Hobbes."

According to some sources, this year also marks the centennial of commercial motion picture production. The coincidence of these centennials brings to thought the association of comic strips with motion picture animation. It seems like a natural association, but while there have been numerous animated adaptations of comics characters, surprisingly few have been enduring successes.

While they are both forms of cartoon art which developed simultaneously, the comic strip and film animation emerged separately. Animation first appeared in movies several years after comic strips first appeared in newspapers. The earliest known films to employ animation were those created for Edison by cartoonist and vaudeville magician J. Stuart Blackton in the first years of this century. These show subjects combined live action with animated effects. The first animated films in which drawings moved without the on-screen presence of the artist were the films of French portrait painter and photographer Emile Cohl, who began experimenting with animation in 1908.

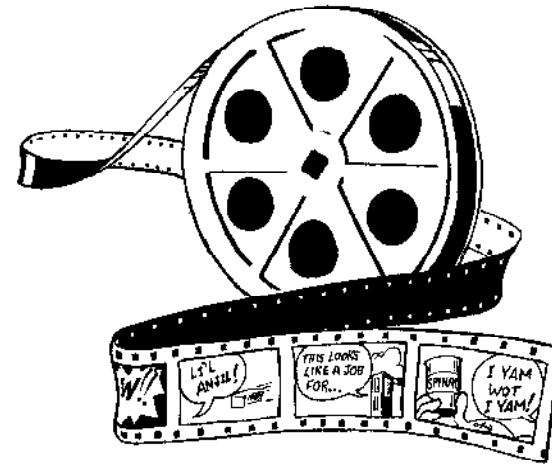
It did not actually occur to anyone to use animation to bring comics characters to life on the screen until 1911, when pioneer comic strip artist Winsor McCay animated

characters from his own "Little Nemo In Slumberland" strip, and presented the film as part of a vaudeville act.. Best known for his 1914 film *Gertie The Trained Dinosaur*, McCay imparted to *Gertie*, *Little Nemo* and his other early animations the same draftsmanly drawing and meticulous attention to detail that characterized his comic strips, as well as a fluid grace of movement that would not be equalled until the Disney cartoons of the mid-1930s.

Late in his animation career, following World War I, Winsor McCay brought another of his comic strips "Dreams of A Rarebit Fiend." to the movies in three cartoons produced through a studio. These shorts, like the strip, depict disturbingly surreal adventures that inevitably prove to be nightmare induced to the hero having partaken of a little too much Welsh rarebit before bedtime.

Winsor McCay's work mystified movie audiences, inspired fledgling animators, and made comic strips suitable grist for movie cartoons. Several comics were soon being committed to the screen. Initially, animated cartoons were created by what would now be termed, "independent film makers" — individuals working along or with a few assistants. But in 1913, Raoul Barré opened the world's first animation studio, in a drafty loft building in the Bronx. In 1916, Barré joined up with Charlie Bowers, who had just started creating cartoons based on the comic strip "Hans and Fritz," to produce a series of cartoons based on "Captain" Bud Fisher's long-running "Mutt and Jeff" comic strip.

Another early animation studio was that of the Hearst International Film Service,



started in 1915. William Randolph Hearst was the first newspaperman to realize the value of comic strips in promoting newspapers and he was also quick to recognize the value of motion pictures in promoting comic strips — and thus further promoting his newspapers. His Hearst Vitagraph News Pictorial newsreels therefore incorporated many features of a print newspaper — including comics. The comics characters animated for these newsreels read like the roll call for a Funny Pages Hall of Fame: Krazy Kat, Happy Hooligan, the Katzenjammer Kids, Maggie and Jiggs, and more. Though their animation was primitive, these Hearst films did much to strengthen the perceived association between the funny pages and movie cartoons.

Neither the Hearst studio nor that of Raoul Barré lasted beyond World War I, but many of the comics characters they brought to the screen — notably Mutt and Jeff, and Krazy Kat — continued to be animated by other studios on through the silent film era of the 1920s. And many of the people who learned the animator's trade at the Hearst and Barré outfits went on to become notable figures during animations's Golden Age the 1930s

through the 1950s.

Though the most recognizable stars of WW I era movie cartoons were popular comic strip character, the popularity of animated cartoons declined as the novelty of moving drawings wore off. Many exhibitors actually used cartoons as "chasers" to empty theaters at the end of a show. This began to change when, in 1919, Pat Sullivan introduced Felix the Cat, the first truly popular cartoon character created specifically for the movies. Following the success of Felix, cartoon producers relied decreasingly on the comics as a source for characters, and more on their own inspiration. In fact, cartoons began supplying characters to the funny pages. In 1923, Felix became the first in a line of film cartoon stars to have their own newspaper comic strips, the most notable of these being Walt Disney characters, especially Mickey Mouse.



Mickey, of course, first appeared in Disney's 1928 sound film *Steamboat Willie*. By early 1930, Mickey Mouse was both a screen sensation and a star of Hearst's King Features Syndicate comic stable. Though they always carried the by-line "by Walt Disney," the Mickey strips were in fact the work of cartoonist Floyd Gottfredson, who drew them virtually from their inception until 1975.

With the coming of talking pictures and Mickey Mouse, animated cartoons suddenly became a popular and respectable part of a film program, and some cartoon studios saw comic strips as a source of ready-made familiar characters to meet the public demand for more "Mickey Mouse."

In 1929, the Columbia Screen Gems studio acquired the rights to George Herriman's "Krazy Kat." But producer Charles Mintz failed to appreciate the

FROM FUNNIES TO FILM

gentle quirky whimsies integral to Herriman's strip, and made his animators change the appearance and personality of the cat character so that he became merely yet another of many bland happy-go-lucky imitations of Mickey Mouse. This unremarkable series was Columbia's cartoon mainstay through the mid-1930's. An attempt by Columbia to bring Billy DeBeck's "Barney Google" to the screen in 1935 resulted in only four cartoons. The studio's 1944 adaptation of "Li'l Abner" outlasted Barney Google by only one cartoon, and was so unpopular that not even the hillbilly strip's creator Al Capp like the series.

Likewise, Otto Soglow reportedly never cared for the cartoons featuring his "Little King" character, produced from 1933 to 1934 by the obscure Van Beuren Studio. More successful were that studio's lively 1936 Technicolor cartoons derived from Fontaine Fox's "Toonerville Trolley" strip. Directed by Burt Gillett, who had directed Walt Disney's 1933 hit, *The Three Little Pigs*, these cartoons won the acclaim of critics, exhibitors, and audiences. Indeed, the Toonerville cartoons might have lifted Van Beuren out of obscurity, had not their distributor, RKO, suddenly abandoned the studio for the opportunity to distribute the films of Walt Disney on the eve of the completion of his *Snow White*. The Van Beuren Studio folded, and the Toonerville Trolley—at least on film—suffered the fate of many transit systems during the Depression.

From 1938 into 1939, MGM produced a series of cartoons based on the comic strip "The Captain And The Kids," Rudolph Dirks' successor to "The Katzenjammer Kids." Many of these cartoons were directed by Friz Freleng, on hiatus from Warner Bros. Freleng's disdain for these character ("...they're the meanest little

[brats] in the world...!"), hastened the demise of this series, and Freleng's return to the Looney Tunes fold.

In 1940, shortly after Freleng's return, fellow Warners' director Chuck Jones came out with *The Mighty Hunters*, based on Jimmy Swinnerton's "The Canyon Kiddies," a comic strip featuring cute Native American children. Intended as the first of a series, it remained a one-shot.

Other child comics characters to appear in movie cartoons in the 1940's included Ernie Bushmiller's Nancy and Sluggo, featured in two Terrytoons during 1942, and Marjorie Henderson Buell's Little Lulu, who the Paramount Famous Studio brought to the screen in 1944. Not strictly a newspaper comic character, Lulu was a regular feature of the weekly *Saturday Evening Post* magazine. She enjoyed a popular run of two dozen cartoons before Paramount dropped her in 1948, possibly due to a contractual dispute with her creator. Lulu was replaced by the studio's own creation, Little Audrey.

It was Paramount that achieved the greatest fruition in making movie stars of comic strip characters, through their distribution of the cartoons of the Max Fleischer Studio and its successor, the Paramount Famous Studio. (Paramount usurped control of the Fleischer studio in the summer of 1942.) Just prior to their Little Lulu cartoons, the Fleischer/Paramount combination brought to the screen for the first time Jerry Siegel and Joe Schuster's Superman, in a high-powered, visually stunning cartoon series. After first appearing in *Action Comics* in 1938, Superman raced to newspaper comic pages and then to radio "faster than a speeding bullet" before his screen rights were acquired by Paramount in 1941. With their realistically animated human characters, airbrushed art deco style, and dynamic effects animation, these were the most expensive cartoon shorts ever pro-

duced, the initial entries in the series running to over \$90,000 a piece. The series lasted into 1944, with a total of seventeen titles, and on Oscar nomination to its credit.

Certainly the comic strip character that made the most successful and enduring transition from funnies to film was that "strong-to-the-finish" sailor man, Popeye. In the early 1930's, paramount struck a deal with King Features Syndicate to try out some of Hearst's popular comic strip characters in Max Fleischer's Betty Boop cartoons. The only hit film to result from this arrangement was a 1933 short entitled simply *Popeye The Sailor*, and Fleischer immediately inaugurated a Popeye series. The pugnacious old salt was, of course, the creation of cartoonist Elzie Segar, who had introduced him into his long-running "Thimble Theater" comic strip only a few years earlier, in 1929, to tremendous acclaim. The cinema Popeye proved to be as popular as the comic strip Popeye, if not more so.

By the late 1930s, some surveys indicated Fleischer's roughneck sailor actually carried more favor with youngsters than Disney's more genteel Mickey Mouse. Over 200 theatrical Popeye films were produced before the series ended in 1957.

A 1960 arrangement between Paramount and King Features resulted in over 200 new popeye cartoons created over the ensuing two (!) years specifically for television. In 1978 and again in 1987, the Hanna-Barbera cartoon factory brought Popeye to the small screen in two CBS network series. In fact, the popularity of Popeye on film has actually outlasted that of Popeye in print; after years of dwindling readership, and controversies with a succession of artists assigned to the strip, King Features quietly furloughed Popeye from the funny pages in the early 1990s. Of all the comic strip personalities to appear in animated cartoons, the winner and "champ'een" has to be...

Popeye The Sailor! Maybe it's that weedy vegetable he eats...

Television animation seems to have been much kinder to comics characters than has been theatrical animation. Lee Mendelson and Bill Melendez's TV specials based on Charles Schultz's "Peanuts" strip have remained enduring holiday favorites since the mid-1960s. In the '70s Filmation's bubblegum rock version of Bob Montana's "Archie" was a popular hit. And in the 1980s the unlikely little blue men from Pierre Culliford's Belgian comic strip "Les Schtroumpfs" were brought to American television by Hanna-Barbera as the phenomenally successful Smurfs.

Curiously, few denizens of the funny pages have made it into *feature-length* animated films. Mendelson and Melendez' four "Peanuts" theatrical feature come to mind, but one must look far afield to Japan's science fiction comics, France's "Asterix The Gaul" and Lucky Luke, or underground cartoonist Robert Crumb's "Fritz The Cat," for other examples.

Over the last hundred years, comic strip character have been successfully depicted in novels, radio, live action movies and TV, Broadway musicals, and—soon—U.S. postage stamps. It seems odd that, though not for want of trying, the seemingly natural association of comic strip and animated film has been so seldom successful.

Perhaps this is because, though both arc humorous cartoon art, animation and comics are to be appreciated differently: the one to be laughed at uproariously for a few minutes in a crowded theater, the other to be lingered over privately on a lazy Sunday afternoon, or to be savored in an honored place on a bulletin board or refrigerator door.

As Popeye, who was preeminently successful in both the funnies and film, might say on behalf of each medium, "I yam wot I yam." ■



☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

YESTERDAY IN AMERICA

BY BILL ELWELL

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

Welcome to the sixth and concluding article in our series on life in the United States during the Second World War. We hope you've found the vignettes in this series enlightening and will also find something of interest in this final offering of the unique events that occurred in America during that fascinating era.

RKO Release - Jim and Marian Jordan, the stars of the popular *Fibber McGee and Molly* radio program, also play the leading roles in a new RKO motion picture called *Heavenly Days*.

Harvest Workers Needed - There's an urgent need for workers in fields, orchards, and canneries. Every fruit, vegetable, and grain must be harvested, stored, or processed to meet the needs of our Armed Forces, Allies, and civilian population. You can sign up with your Farm Labor Office or county Agricultural Agent for full or part-time work.

CBS Presents - A new comedy, *The Baby Snooks Show*, is on the air over CBS stations.

Movie Star In Chicago - Well-known singer and motion picture celebrity Jeanette MacDonald has made her debut as an opera star in the Chicago Opera Company's production of *Romeo and Juliet*. The audience in the Civic Opera House brought Miss MacDonald back for eight curtain calls.

Warplane Over The Loop - The eyes of Chicagoans looked upward recently as a new B-29 bomber circled above the city

for more than an hour. The giant, 4-engine warplane, which contains parts made by fifty local companies, then landed at Municipal Airport for public inspection.

Warner Brothers Presents - A new motion picture, *Hollywood Canteen*, is filled with the kind of entertainment provided by celebrities for servicemen who visit the real Hollywood Canteen.

New Anti-Measles Device - A new germicidal lamp, which has been used successfully in hospital and battlefield operating rooms, has just been tested in a school classroom during a measles epidemic. Only one-fourth as many children in the test room came down with the disease as in unprotected classrooms.

The Magic of Movies - Movie houses are packing customers in at the amazing rate of 90 million per week! Music and comedy films are favored by the war-weary public.

Food Shortages - The food situation in America has become increasingly grim during the fourth year of the war. Managers of meat markets, for example, are complaining about 25 to 60 percent drops in supplies since last winter. Families are often left with only processed and stretched meats such as hot dogs and meatloaf.

CBS Show - *Arthur Godfrey Time*, a popular variety program, is now being broadcast over the CBS network.

Water-borne Wonders - The housing shortage in America, although acute, has seldom been as desperate as it was recently



HEAVENLY DAYS was the Fibber Mc Gee and Molly picture for 1944. This scene from the film shows Marian and Jim Jordan as the McGees of Wistful Vista on a train, loaded with soldiers, bound for Washington, D.C.

near Seattle, Washington. There the situation was so bad that several old homes were ferried across Puget Sound to new locations in the Seattle area.

Early Celebration - On April 28, a premature announcement of the Allies' victory over Germany brought large crowds into Chicago's Loop. Celebrations lasted until the middle of the evening when President Truman denied the report.

Fan-tastic Forecast - As soon as critical material can be made available by the government, electric fans, which have not been manufactured for civilian use for three years, will be back.

Troopship Arrives - The giant transport *Queen Mary* has docked in New York with nearly 16,000 troops. It is one of many ships bringing our soldiers back this summer from a now peaceful Europe.

War Ends - On August 14, 1945, some three months after peace returned to Europe, there is victory in the Pacific. In Chicago, prayers of thanksgiving were offered, and celebrants filled the Loop where a blizzard of paper fell from office windows. Police estimated the cheering, singing crowd at one million. Most of State, Randolph, Washington, and Dearborn Streets were jammed with revelers. One observer described the scene as a carnival of good, clean fun.

And that's the way it was on a joyful summer day fifty years ago in America. The nation had been successfully defended. The troops were coming home. Rationing and shortages would soon be over. Once again, life would be good. And most believed it would be even better...tomorrow in America. ■

TWTD 25th Anniversary Party

The Museum of Broadcast Communications presented a celebration in honor of the 25th Anniversary of Chuck Schaden's *Those Were The Days* program on April 23.

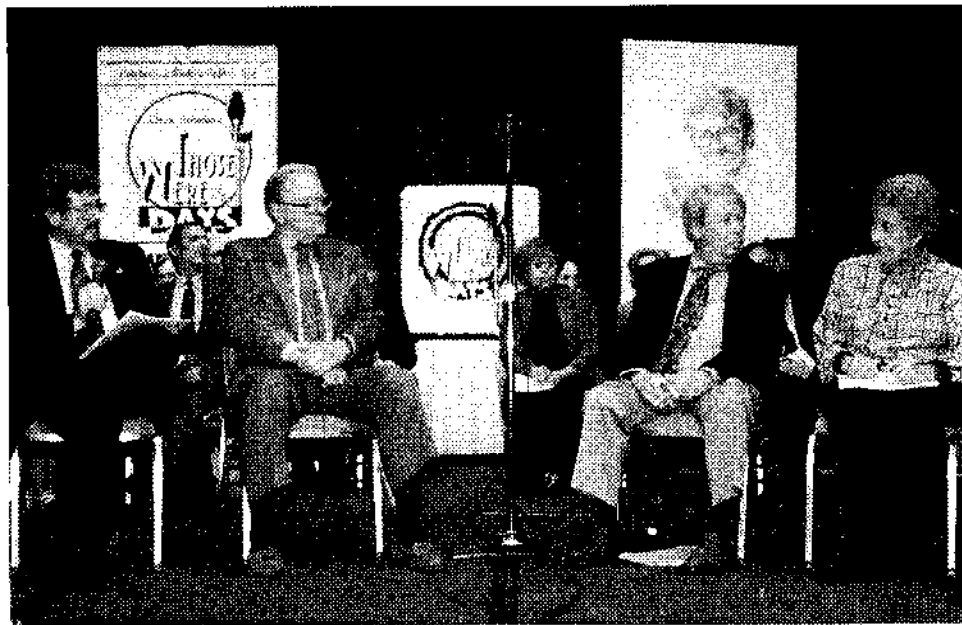
Museum founder/president Bruce DuMont introduced Chuck to more than 500 listeners to the program who came to the Swissôtel in Chicago to mark the occasion.

Following an interview session with special guests Fred Foy, Shirley Bell Cole and Bill Idelson, members of the *Those Were The Days* Radio Players presented a mini-version of Chuck's Saturday afternoon broadcast with re-enactments of Little Orphan Annie, the Bickersons, Vic and Sade, Charlie McCarthy Show, and the Lone Ranger.

The photos on these and the following two pages give you a glimpse of the event which Chuck called "one of the greatest days of my life."



VENTRILOQUIST Bob Issacson with "Charlie" and Chuck.



CELEBRITY GUESTS with Chuck are, from left, Fred Foy, longtime Lone Ranger announcer; Bill Idelson, of Vic and Sade; and Shirley Bell Cole, radio's Little Orphan Annie.



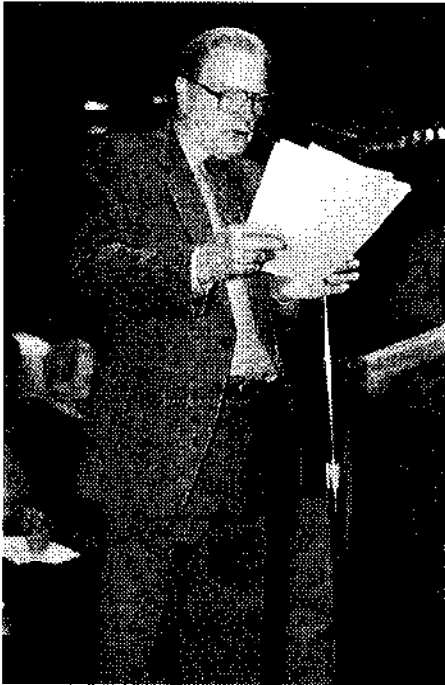
SOUND EFFECTS were provided by "Two Gun" Elliott Melecio who provided not only the sound of the Lone Ranger's silver bullets, but the "Arf" for Orphan Annie's dog Sandy!



OFFICIAL PHOTO OF CAST AND CREW OF TWTD RADIO PLAYERS.

Anniversary Party Photos by Margaret Warren

TWTD 25th ANNIVERSARY PARTY



"RETURN WITH US now to those thrilling days of yesteryear..." says announcer Fred Foy.



THE LONE RANGER -- Peter Heimsoth-- and his faithful companion?



SHIRLEY BELL COLE sings the Little Orphan Annie song.



WALLY CWIK, Director of the TWTD Anniversary show.



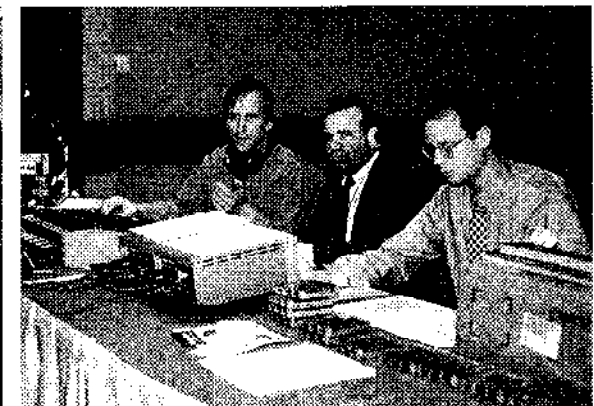
BILL IDELSON with Barbara Schwarz, co-ordinator of the "Friends of Vic and Sade" club.



A VERY HAPPY Chuck Schaden is surrounded by family members at the 25th Anniversary of TWTD. Shown, from left, are Chuck's brother Ken and his wife Margaret; Chuck's daughter Sue, wife Ellen, and daughter Patty.



KEN ALEXANDER is The Mighty Metro Art Players



RECORDING THE ANNIVERSARY PROGRAM for broadcast (and posterity!) are, from left, technicians Jim Zarembski and Rick Garofalo, and sound engineer Steve Dillie.

AUGUST 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
		1 Counterspy Pt. 1 of 2 Lunt and Abner	2 Counterspy Pt. 2 of 2 Bill Stern	3 Chandu the Magician Easy Aces	4 Dimension X Moon Over Africa	5 Can You Top This? Superman
6 The Home Front Pt. 1 <i>Nazis and Martians</i> 1938-1939	7 The Home Front Pt. 2 <i>London Calling</i> 1940	8 The Home Front Pt. 3 <i>Arsenal of Democracy</i> 1941	9 The Home Front Pt. 4 <i>The U.S. At War</i> 1942	10 The Home Front Pt. 5 <i>Give Till It Hurts</i> 1942	11 The Home Front Pt. 6 <i>G.I. Joe</i> 1943	12 The Home Front Pt. 7 <i>Liberation</i> 1944
13 The Home Front Pt. 8 <i>Victory</i> 1945	14 Dragnet Abbott & Costello Pt. 1	15 Green Hornet Abbott & Costello Pt. 2	16 Horatio Hornblower Vic and Sade	17 The Clock Groucho Marx Pt. 1	18 Fibber McGee & Molly Groucho Marx Pt. 2	19 X Minus One Superman
20 Six Shooter Charlie McCarthy	21 Jack Benny Johnny Dollar Part 1 of 5	22 Gangbusters Johnny Dollar Part 2 of 5	23 Fibber McGee & Molly Johnny Dollar Part 3 of 5	24 Cisco Kid Johnny Dollar Part 4 of 5	25 Famous Jury Trials Johnny Dollar Part 5 of 5	26 Nick Carter Superman
27 Burns and Allen 'The Chicklen Ranch'	28 The Falcon Groucho Marx Pt. 1	29 Sherlock Holmes Groucho Marx Pt. 2	30 Gangbusters Abbott & Costello Pt. 1	31 Red Ryder Abbott & Costello Pt. 2		

SEPTEMBER 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
3 Director's Playhouse Jimmie Allen	4 Jack Benny I Love A Mystery Part 1 of 10	5 Cisco Kid I Love A Mystery Part 2 of 10	6 Jack Benny I Love A Mystery Part 3 of 10	7 Dragnet I Love A Mystery Part 4 of 10	8 Jack Benny I Love A Mystery Part 5 of 10	9 Chandu the Magician Superman
10 My Favorite Husband Moon Over Africa	11 The Falcon I Love A Mystery Part 6 of 10	12 Famous Jury Trials I Love A Mystery Part 7 of 10	13 Fibber McGee & Molly I Love A Mystery Part 8 of 10	14 The Clock I Love A Mystery Part 9 of 10	15 Green Hornet I Love A Mystery Part 10 of 10	16 The Saint Superman
17 Halls of Ivy Easy Aces	18 Jack Benny Burns and Allen	19 Hidden Truth Abbott & Costello Pt. 1	20 Horatio Hornblower Abbott & Costello Pt. 2	21 Six Shooter Groucho Marx Pt. 1	22 Burns and Allen Groucho Marx Pt. 2	23 This Is Your FBI Superman
24 Lone Ranger Week Special Part 1	25 Lone Ranger Week Special Part 2	26 Lone Ranger Week Special Part 3	27 Lone Ranger Week Special Part 4	28 Lone Ranger Week Special Part 5	29 Lone Ranger Week Special Part 6	30 The Shadow Superman

PLEASE NOTE: Due to WBBM's commitment to news, *Old Time Radio Classics* may be preempted occasionally for late-breaking news of local or national importance. In this event, vintage shows scheduled for *Old Time Radio Classics* will be rescheduled to a later date. All of the programs we present on *Old Time Radio Classics* 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 *Radio Guide*. However, this easy-to-read calendar lists the programs in the order we will broadcast them. Programs on *Old Time Radio Classics* are complete, but original commercials and network identification have been deleted. This schedule is subject to change without notice.

THOSE WERE THE DAYS

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

AUGUST 1995

SATURDAY, AUGUST 8th
RADIO AND WW II
A LONG WEEKEND OF WAITING

★ **PRESIDENT HARRY S. TRUMAN** (8-9-45; Thursday afternoon) Upon his return from Berlin, the President of the United States reports to the American people on the Potsdam Conference. "War has indeed come home to Germany and to the German people." In this important speech, Truman says, "The world will note that the first atomic bomb was dropped on Hiroshima, a military base." ALL NETWORKS. (27:25)

★ **NEWS OF THE DAY** (8-10-45; Friday morning) H. V. Kaltenborn and Caesar Saerchinger report: "We are here in the NBC newsroom with the bulletins coming in constantly on Japan's surrender offer. With every minute that passes it seems more certain that the offer is definite and that there is a nine out of ten chance that it will be accepted." NBC. (14:30)

★ **NEWS REPORT** (8-10-45; Friday morning) Newsman Don Goddard, James Stevenson and Henry Cassidy with the latest news. "The events of the last two crowded hours have moved with lightning swiftness since we heard the Jap radio say that Japan would quit if she could keep her Emperor. These reports are still unconfirmed but they have set a whole world in motion. This is not V-J Day." NBC. (14:40)

★ **NEWS AT NOON** (8-10-45; Friday afternoon) Newsman Don Goddard relates the news events of the morning. "The war is not over. No offer of surrender has been received by the responsible heads of any Allied government. ...we're still fighting Japan in spite of the unconfirmed reports of this morning that the Japanese had transmitted an offer to surrender. This is not yet V-J day." NBC. (14:20)

★ **FROM THE PACIFIC** (8-10-45; Friday afternoon) News analysis with NBC Pacific correspondent Wilson Foster and reports from Guam and Manila. "This is a period of world-wide high blood pressure... At 5:37 this morning, Pacific time, Tokyo announced that the Japanese government had decided to accept the Potsdam declaration with one stipulation — that Hirohito be allowed to remain." NBC. (14:35)

★ **NEWS OF THE WORLD** (8-10-45; Friday afternoon) Newsmen W. W. Chaplin and Morgan Beatty report. "The International News Service has just reported from Stockholm that Sweden's government issued an official communique saying the Japanese surrender offer has been received. ...This is a day of wild speculation, of high hope, of reaching for a world peace which seems to be no more than just beyond our fingertips." NBC. (14:20)

★ **SIX O'CLOCK REPORT** (8-10-45; Friday evening) Lyle Van with the latest news. "The Allies are dis-

cussing Japan's offer of surrender provided they can keep their Emperor... No indication from official sources whether Hirohito must go... Premature celebrations around the world greet the first word of Japan's decision." NBC. (14:45)

★ **SPORTS HEADLINES** (8-10-45; Friday evening) Sports caster Bill Stern with late sports headlines and a brief discussion about the effect of the Japanese surrender on the sports scene. MGM Pictures, WEA/NBC. (4:40)

★ **LOWELL THOMAS** (8-10-45; Friday night) The popular news reporter brings the news up to date. "The White House announces that there will be no new statement until tomorrow. This means that discussions by radio-telephone are being held, discussions concerning Japan's offer of surrender. Washington, London, Moscow and Chun King now forming their decision. When this decision will be communicated to Tokyo — via the governments of Switzerland and Sweden — we are not told. This takes time." Thomas tells how the Japan offer for surrender came across news wires. Sunoco Oil, NBC. (14:30)

★ **ALEX DRIER** (8-11-45; Saturday evening) The news analyst speaks about the pending surrender of Japan and Japan's insistence on maintaining Hirohito as sovereign ruler. "History has come to a momentary standstill... as the most formidable concentration of military power ever assembled ponders a condition made by an enemy no longer capable of making his resistance a decisive factor with regard to the war's outcome." Red Heart Dog Food, NBC. (13:45)

★ **WORLD NEWS TODAY** (8-12-45; Sunday afternoon) Robert Trout and CBS correspondents around the world. "It was exactly 192 weeks ago that the American people learned that war had come to the United States... And now it's three years and eight months later... Almost four years of work and struggle, grief and failure, and later, success. ...Whether Sunday, August 12, 1945 is to be written into the records as the day the Second World War ended, we do not yet know." Admiral Radios, CBS. (25:00)

★ **GABRIEL HEATTER** (8-13-45; Monday evening) The famous commentator talks about the expected surrender of Japan and the acceptance of the Potsdam Declaration and what it means to Japan and the Emperor. "Even civil war in Japan isn't ruled out as a possibility now. Their people know nothing even now regarding their surrender offer." Kraml Hair Tonic, MBS. (14:00)

SATURDAY, AUGUST 12th
RADIO AND WW II
THE WAR IS OVER!
THE WAR IS OVER!

★ **CAB CALLOWAY AND HIS ORCHESTRA** (8-14-45; very early Tuesday morning) Remote broadcast starring "His Highness of Hi-De-Ho" from the Cafe Zanzibar in New York City with many interruptions for reports of the Japanese surrender. MBS. (29:20)

★ **NEWS BULLETIN** (8-14-45; Tuesday evening, approximately 7 pm, EWT) A reporter at President Truman's news conference relays the official news of the Japanese surrender. ABC. (6:15)

★ **NEWS BULLETIN** (8-14-45) News commentator Hilmar Baukage reports from in front of the White House in Washington, D.C. There will be no official V-J Day until the terms of the surrender are signed. ABC. (5:35)

★ **NEWS BULLETIN** (8-14-45) From the Cincinnati, Ohio *Times-Star* newsroom, a very excited announcer brings the official news of the surrender to Cincinnati listeners. CBS. (6:05)

★ **CBS NEWS** (8-14-45) Excerpt of CBS coverage of the official news of the Japanese surrender. Robert Trout in New York, Charles Shaw in Times Square, Webley Edwards in Guam, John Adams in Manila. Bill Henry is stationed outside the White House where he describes "a river of humanity." CBS. (15:40)

★ **MILWAUKEE VICTORY CELEBRATION** (8-14-45; Tuesday, shortly after 6 pm CWT) On-the-scene coverage of the downtown Milwaukee, Wisconsin celebration following the official news of the Japanese surrender. Bob Johnson interviews celebrants in front of the Riverside Theatre and describes the scene. Hugh Williams is on the second floor of the F. W. Grand store at Third and Wisconsin avenues, giving a word picture of the scene. WISN, Milwaukee. (9:55; 6:50; 8:20; 9:45)

★ **NEWS ROUND-UP** (8-14-45) Excerpt of NBC's Victory Night coverage with John W. Vandercook in New York; Ben Grauer, with a mobile unit at Times Square describes the tremendous crowd; Don Goddard covers the scene in New York; Robert St. John with late bulletins. NBC. (12:45)

★ **MILWAUKEE VICTORY CELEBRATION** (8-14-45) The excitement continues from downtown Milwaukee with Hugh Williams at the Grand store, Bob Johnson at the Riverside Theatre and Jack Raymond from the Bomb Plant of the A. O. Smith Corporation. WISN, Milwaukee. (15:50; 6:55; 5:05; 9:20)

★ **FOURTEEN AUGUST** (8-14-45) A message for the Day of Victory written, produced and edited by Norman Corwin and spoken by Orson Welles. The joys and sadness of victory are presented in this now-classic broadcast with a look at the awful effect of the weapon used to end the war. CBS. (15:55)

★ **MILWAUKEE VICTORY CELEBRATION** (8-14-45; Tuesday, 10:45 pm CWT) Reporters covering the gigantic party in downtown Milwaukee wrap up their radio reports. WISN, Milwaukee. (14:35)

SATURDAY, AUGUST 19th

★ **ONE MAN'S FAMILY** (4-6-51) Book 84, Chapter 15. "Father Barbour's big surprise." Miles Labs, NBC. (14:50)

★ **ONE MAN'S FAMILY** (4-9-51) Book 84, Chapter 16. "A farewell party." Miles Labs, NBC. (14:50)

★ **FLYWHEEL, SHYSTER AND FLYWHEEL** (1994) Program number 13 in a new series of re-enactments of the 1932 Marx Brothers radio show. Cast features Michael Roberts as Groucho Marx as Waldorf T. Flywheel and Frank Lazarus as Chico Marx as Emmanuel Ravelli, with Lorelei King as Miss Dimple. BBC. (27:26)

★ **WEDNESDAYS WITH YOU** (8-15-45) Excerpt from the summer replacement program for Eddie Cantor with Harry Von Zell, Nora Martin, Fred Martell, Leonard Suss. Following the official news of Japan's surrender, this program offers a special salute to the end of the war. Bristol Myers, NBC. (19:37)

★ **WORLD NEWS TODAY** (8-19-45) Robert Trout and world-wide correspondents. "President Truman is leading the nation in giving thanks for the victory, while Americans all over the country observe a Day of Prayer, each according to his custom. Special services were conducted in the East Room of the White House by the Chiefs of Chaplains of the Army and Navy. And the congregation of 200 military, government and congressional leaders prayed for wisdom and strength with which to face the hard tasks of peace." Admiral Radios, CBS. (25:05)

★ **CHASE AND SANBORN PROGRAM** (8-19-45) In this summer replacement program for Charlie McCarthy, Frances Langford and Tony Romano reflect on WW II entertainment shows for the troops and offer comments about the peaceful future. Music provided by Spike Jones, but there's no comedy songs on this broadcast. Chase and Sanborn Coffee, Royal Desserts, NBC. (28:00)

★ **ESCAPE** (3-29-53) "The Invader" stars Howard McNear, Faye Baker, Edgar Barrier, Paul Frees. A high school science teacher makes contact with space aliens who are coming to destroy the Earth and the human race. Sustaining, CBS. (27:06)

★ **ONE MAN'S FAMILY** (4-10-51) Book 84, Chapter 17. "A report from Pinky." Miles Labs, NBC. (14:35)

SATURDAY, AUGUST 26th

★ **GUNSMOKE** (9-26-53) William Conrad stars as U.S. Marshall Matt Dillon in "Fawn," a story of prejudice in Dodge City. Cast includes Parley Baer as Chester Proudfoot, Howard McNear as Doc Adams, Georgia Ellis as Kitty Russell. Sustaining, CBS. (28:05)

★ **PHIL HARRIS-ALICE FAYE SHOW** (10-3-48) In their first show for their new sponsor, Phil discovers that Frankie Remley (Elliott Lewis) has signed the contract instead of Phil. Rexall, NBC. (28:41)

★ **WORLD NEWS TODAY** (8-26-45) Robert Trout and CBS correspondents. "There's little doubt that the ships of the United States Navy will be closer to the City of Tokyo than they have ever been since Japan

Listing continues on next page

THOSE WERE THE DAYS

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

AUGUST-SEPTEMBER 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.

entered the second world war." Admiral Radios, CBS. (24:50)

FIBBER MC GEE AND MOLLY (2-13-45) Jim and Marian Jordan star as the residents of Wistful Vista. McGee decides to tune the piano himself rather than calling a professional piano tuner. Cast includes Arthur O. Brian, Shirley Mitchell, Marlin Hurt, King's Men, Billy Mills and the orchestra. Johnson's Wax, NBC. (30:00)

INNER SANCTUM (1-10-49) "Murder Comes to Life" with John Irving and Santos Ortega. A man who comes back from the "near dead" doesn't want to remember his name or the past associated with it. AFRS rebroadcast. (25:45)

ONE MAN'S FAMILY (4-11-51) Book 84, Chapter 18. "Clifford and Paul talk it out." Miles Labs, NBC. (14:50)

ONE MAN'S FAMILY (4-12-51) Book 84, Chapter 19. "Clifford finds employment." Miles Labs, NBC. (14:50)

SATURDAY, SEPTEMBER 2nd RADIO AND WW II OFFICIAL V-J DAY: THE FORMAL SURRENDER OF JAPAN

★ **JAPANESE SURRENDER CEREMONY** (9-2-45) "Tonight the guns are silent, bombers grounded, battle-ships at anchor." The complete eyewitness report on the final capitulation of the Japanese Empire, on board the Battleship Missouri in Tokyo Bay. General Douglas MacArthur conducts the surrender ceremonies, followed by addresses to the American people by President Truman, General MacArthur, and Admiral Chester W. Nimitz. ABC and ALL NETWORKS. (25:05; 20:20)

★ **WORLD NEWS TODAY** (9-2-45) Robert Trout reporting. "On this V-J Day, CBS reporters are waiting to bring you first-hand news from the world's political and battlefronts... Japan has surrendered. That's submitting the four home islands to the forces of occupation and renouncing the stolen empire overseas. The occupation troops are moving in gradually, slowly extending the area under Allied control... Thousands of miles from Japan, the Japanese forces are slowly yielding the territory they had fought to rule forever." Admiral Radios, CBS. (24:50)

★ **GREAT GILDERSLEEVE** (9-2-45) The first show of the new season falls on the official V-J Day. Harold

Peary stars as Gildy. LeRoy and Marjorie try to convince their uncle Throckmorton that they should go to the lake for the Labor Day weekend. Kraft Foods, NBC. (28:52)

★ **COMMAND PERFORMANCE** (9-2-45) A special V-J Day program for military audiences as well as civilian listeners stateside. An all-star cast observes the end of the war: Bing Crosby, Bob Hope, Dinah Shore, Frank Sinatra, Frances Langford, Orson Welles, Major Meredith Willson and the AFRS orchestra. President Truman has a victory message. AFRS/ALL U.S. NETWORKS. (28:15)

★ **BOB HOPE SHOW** (9-11-45) On his first show of the new season, Bob salutes Hollywood's contribution to bring about V-J Day. Guest is Robert Montgomery, regulars include Frances Langford, Jerry Colonna, Skinnay Ennis and the orchestra. AFRS rebroadcast. (29:00)

SATURDAY, SEPTEMBER 9th

MR. DISTRICT ATTORNEY (4-11-51) "Case of the Money Machine" starring Jay Josten as Mr. D.A., with Len Doyle as Harrington and Vicki Vola as Miss Miller. A patient is kidnapped from the State Medical Hospital. Bristol Myers, NBC. (30:00)

ONE MAN'S FAMILY (4-13-51) Book 84, Chapter 20. "Paul goes to see Elwood." Miles Labs, NBC. (14:50)

FLYWHEEL, SHYSTER AND FLYWHEEL (1994) Program 14 in the series of re-enactments of the Marx Brothers 1932 radio show. BBC. (27:25)

A DATE WITH JUDY (5-18-48) Louise Erickson stars as Judy Foster with John Brown as her father and Richard Crenna as Oogie Pringle. Judy has nothing to wear to the big dance. Tums, NBC. (28:35)

POP CHRONICLES — THE 40s (1972) The first program in an eight-part series telling the lively story of pop music in the 1940s, conceived and produced by San Francisco radio personality John Gilliland, who also is host for the series. Part one deals with the Early 1940s, offering an introduction to the era of big bands, crooners and dazzling vocalists. Commenting on the scene are guests Johnny Mercer, Bing Crosby, Helen O'Connell, Helen Forrest, Sammy Cohn, Tex Beneke, Ray Eberle, George T. Simon, Frank Sinatra, Perry Como, Patty Andrews, Paula Kelly, Freddy Martin, Harry James, Peggy Lee, Stan Kenton and many others. KSFO, San Francisco. (44:40)

ONE MAN'S FAMILY (4-16-51) Book 84, Chapter 21. "A pending divorce." Miles Labs, NBC. (15:00)

ONE MAN'S FAMILY (4-17-51) Book 84, Chapter 22. "Henry is faced with the inevitable." Miles Labs, NBC. (14:45)

SATURDAY, SEPTEMBER 16th

OUR MISS BROOKS (9-10-50) Eve Arden stars as the Madison High School English teacher, with Gale Gordon as Mr. Conklin, Dick Crenna as Walter Denton, Jeff Chandler as Professor Boynton. Rumors are flying as the fall semester begins. Colgate, Lustre Creme, CBS. (30:00)

ONE MAN'S FAMILY (4-18-51) Book 84, Chapter 23. "The plumber cometh." Miles Labs, NBC. (14:30)

WE TAKE YOU BACK (3-13-58) On the 20th anniversary of the CBS news program "World News Round-Up," reporters Edward R. Murrow, Robert Trout, Dallas Townsend, William L. Schrier, H. V. Kaltenborn and John Daly commemorate the start of regular CBS news broadcasts. Sustaining, CBS. (29:50)

ACADEMY AWARD (10-9-46) "It Happened Tomorrow" starring Eddie Bracken and Ann Blythe in a radio version of the 1944 motion picture. A reporter is able to get tomorrow's newspaper today! House of Squibb, CBS. (29:20)

BIG TOWN (9-21-48) "Final Payment" stars Edward Pawley as Steve Wilson of the Illustrated Press, with Fran Carlton as Lorelei Kilbourn, working together to smash an obituary racket. Lifebuoy Soap, NBC. (29:35)

ONE MAN'S FAMILY (4-19-51) Book 84, Chapter 24. "Clifford Barbour, baby sitter." Miles Labs, NBC. (14:40)

ONE MAN'S FAMILY (4-20-51) Book 84, Chapter 25. "When it rains it pours." Miles Labs, NBC. (14:50)

NOTE: This is the final One Man's Family program in our series this year. Next summer on *TWTD*: Book 85: Claudia's daughter Joan wants an apartment; plus: Clifford and Toots Schultz.

SATURDAY, SEPTEMBER 23rd

FRONTIER GENTLEMAN (6-1-58) "School Days" starring John Dehner as J. B. Kendall, reporter for the London Times, covering events in the American West. Two towns vie for the only school teacher available. Cast includes Jack Krushen, Virginia Gregg, Vic Perrin, Jack Moyle, Harry Bartell, Eddie Firestone. Sustaining, CBS. (22:50)

POP CHRONICLES — THE 40s (1972) Second program in the eight-part series telling the lively story of pop music in the 1940s, hosted and produced by John Gilliland. The story continues with music of 1940 and 1941. KSFO, San Francisco. (44:48)

CANDID MICROPHONE (8-31-47) Alan Funt surprises a cab driver, a caterer, and a dentist with outrageous stunts and gimmicks. This is "Candid Camera" before TV! Sustaining, ABC. (29:02)

LUX RADIO THEATRE (10-1-51) "All About Eve" starring Bette Davis, Anne Baxter and Gary Merrill

repeating their original screen roles in this radio version of the 1950 film classic. An aging star takes in an adoring fan and soon discovers that the young woman is taking over her life. Cast includes Reginald Gardner. William Keighley is host. Lux Soap, CBS. (18:05; 16:49; 25:18)

JIMMY DURANTE SHOW (4-28-48) Lucille Ball is guest as the Schnozzola takes Lucy and Peggy Lee on a tour of industry to show them big business' attitude towards women. Roy Bargy and the orchestra. Rexall, NBC. (27:55)

SATURDAY, SEPTEMBER 30th

LIFE WITH LUIGI (4-15-52) J. Carroll Naish stars as Luigi Basco who is suffering from insomnia. Alan Reed plays Pasquali who has a solution to the little immigrant's problem: marry his daughter Rosa! Cast includes Hal March, Jody Gilbert, Mary Shipp, Hans Conried. Wrigley's Gum, CBS. (30:00)

LIGHTS OUT (7-27-43) "Little People" is Arch Oboler's story of the bizarre revenge of a jealous husband. Ironized Yeast, CBS. (28:30)

CURTAIN TIME (2-28-48) "Readin', Writin', and Romance" stars Harry Elders and Nannette Sargent in a romantic comedy about a Civil War story that is to be made into a movie. Mars Candy, NBC. (29:35)

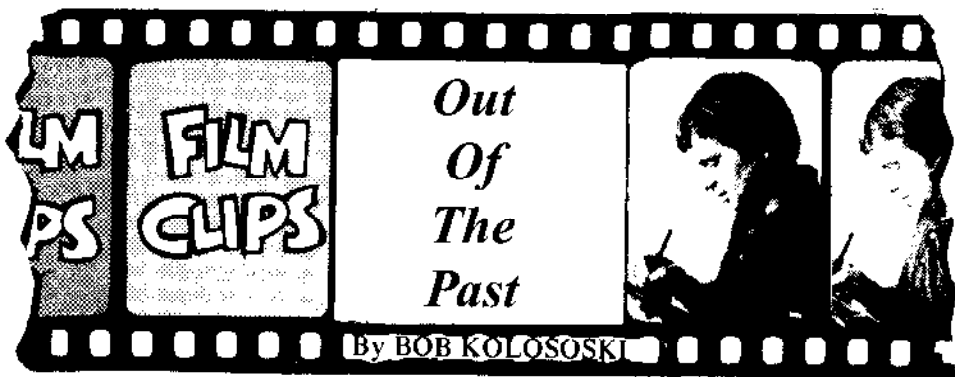
BREAK THE BANK (2-1-50) Bert Parks is the Quizmaster for the popular audience participation game. Host is Bud Collyer. Bristol Myers, NBC. (29:19)

THE WHISTLER (1940s) "The Golden Penny" is the Whistler's strange story. A playboy beats a wealthy man at chess and wins a job as skipper of the rich man's yacht. AFRS rebroadcast. (27:55)

FLYWHEEL, SHYSTER AND FLYWHEEL (1994) Program 15 in the 18-part series of re-enactments of the 1932 Marx Brothers radio show. BBC. (27:24)

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Out Of The Past

By BOB KOLOSOSKI

Imagine a world of shadows where night is omnipresent, friends are really your worst enemies, and the person you love has a dark secret that can only lead to your destruction.

Welcome to the world of *film noir*, the side of life seen as a reflection in a black mirror. The genre of *film noir* (French for "black film") began in the mid forties in Hollywood, not as a conscious effort to create a genre, but rather as a conglomeration of people and circumstances that jelled into a type of film the French critics embraced and classified as *film noir*.

There weren't any rules as to what a *noir* film had to have as content or how it was to be visually presented, but the evolution of *noir* established some pretty clear guidelines.

The best example of *film noir*, and the film that was the first purely *noir* film, was *DOUBLE INDEMNITY* made in 1944. Adapted and directed by Billy Wilder from a novel by James A. Cain, it starred Fred MacMurray (cast very much against type) as the self-assured, but weak Walter Neff (nerd?), and Barbara Stanwyck as the ultimately evil Phyllis Dietrichson. The film's stunning use of night shots and shadowy interiors set the mood for the murderous plans Walter and Phyllis hatch. Walter should have been the "hero" of the story, but instead he was seduced by Phyllis into killing her husband so she could collect the

life insurance money. Walter's submission to Phyllis' plan takes place in her home; dark with shadows that are not quite as dark as her heart. After the deed was done the lovers/murderers become unraveled by their distrust for each other and by the revelation by Walter that he has "been had" by Phyllis. His realization that she intends to betray him reinforced his sense of doom, and literally opens the door to his own destruction.

Double Indemnity was a pessimistic film released at a time when America was heading for victory in mankind's most destructive war. Surprisingly it was a huge success. It contains all the elements that a film needs to be classified as *noir*: a strong story by one of the hard-boiled fiction writers that walked the mean streets of pre-World War II America; a director comfortable with presenting the dark side of human nature; a contemporary American setting; and a male and/or female, capable of doing anything for all the wrong reasons. Finally the look of the film must reflect the evil of the characters who inhabit the film.

There have been many films made that aspire for *noir*, but for one reason or another miss the mark. To recognize a true *noir* film a basic knowledge of cinema history is necessary, because the elements of *noir* were born out of the past. In the 1920s German expressionism was the foundation



DOUBLE INDEMNITY, a *film noir* classic starred Fred MacMurray and Barbara Stanwyck.

for much of the European approach to cinema. Highly stylized sets and themes of bizarre creatures and super-villains ruled the German screens before Hitler's rise to power. After the Nazi party took over Germany many German filmmakers fled to France, and then to America. They found the Hollywood studios greeted them with open arms, but didn't embrace the German style of cinema.

Eventually emigre directors Fritz Lang, Robert Siodmak, and Billy Wilder were able to introduce, in their films, elements of the Gothic style they thrived on in Germany. They found in America a group of cinematographers who were anxious to create moods with different lighting techniques and camera angles. Lee Garmes, Gregg Toland, Charles B. Lang and Nicholas Musuraca were cinematographers who had been established in Hollywood, but were ready to work with anyone daring enough to be different.

The popularity of the detective magazines in the 1920s and 1930s brought to

the attention of the film moguls writers whose stories had jagged edges, and anti-heroes who skirted from one side of the law to the other.

Dashiell Hammett's Sam Spade was a detective who thrived on danger and disliked "playing ball" with the police.

Cornell Woolrich began writing in the late 20s and published his first crime novel *The Bride Wore Black* in 1940. His output in the 40s was totally crime fiction and the basis for several *noir* films including *BLACK ANGEL* (1946), *THE CHASE* (1946), *THE NIGHT HAS A THOUSAND EYES* (1948), and *FALL GUY* (1947).

James M. Cain wrote the novels *Double Indemnity* and *The Postman Always Rings Twice* (1947). Both were filmed and both films are *noir* at its best.

Raymond Chandler created Philip Marlowe and, alongside Hammett, was the most recognized name in the "hard-boiled" school of detective fiction. His novel, *Farewell, My Lovely*, was filmed as *MURDER, MY SWEET* and, along with *Double Indemnity*, began the *film noir* genre.

Prior to 1944 there were a few films that set the pace for *noir*, but were missing some of the key elements to be truly classified as *noir*. *CITIZEN KANE* was not *noir*, but the deep focus photography of Gregg Toland and the camera angles employed became key elements in the *noir* films to produced several years later.

THE MALTESE FALCON as filmed in 1941 by director John Huston was not quite *noir*, but a giant stepping stone toward *noir*. The night scenes and camera angles are right, but Sam Spade is not Walter Neff. He pegs Brigid O'Shaughnessy the minute she walks into his office. Spade as been around the block and goes along with Brigid, but refuses to commit a major crime for her (such as murder). Sam is not doomed by his femmes fatale.

In *MURDER, MY SWEET*, Dick

OUT OF THE PAST

Powell, as Philip Marlowe, is a little less in control of his fate, but he manages to escape the clutches of Velma, well-played by Claire Trevor. Powell (another lightweight actor cast against type) does a voice-over narration that would, along with flashbacks, become a well used element in the *noir* films. With the success of *Murder My Sweet* and *Double Indemnity* *noir* was in and the studios began to produce films that dealt with the underbelly of society.

This new approach to movies needed a few new faces to keep the fad rolling along. Burt Lancaster made a dynamite debut in *THE KILLERS* (1946). The story, directed by Robert Siodmak, was adapted from a short story by Ernest Hemingway. Ava Gardner was perfect as the dark-haired beauty used to drag Anderson into a life of crime that ends with his murder. Lancaster's next few films were *noir* including *BRUTE FORCE* (1947), *I WALK ALONE* (1948), with Kirk Douglas making an appearance in one of several *film noir* he did in the forties, and *CRISS CROSS* (1949).

Douglas also appeared in a key role in *OUT OF THE PAST* (1947), considered by connoisseurs of the genre to be the ultimate *noir film*. Robert Mitchum stars as Jeff Bailey, the owner of a gas station in a small town. He has a dark secret that catches up to him and leads him back to Kathie Moffett, played by Jane Greer, and to several murders including his own. Directed with a firm grasp on the concept of *noir* by Jacques Tourneur, *Out Of The Past* propelled Mitchum into stardom and gave RKO studios a needed hit film. They would cast Mitchum in other *noir* films, however none hit the mark with the impact of *Out Of The Past*.

Other actors to have impact with *noir* films were Robert Ryan in *CROSSFIRE*



ROBERT MITCHUM

(1947) and the overlooked *THE SET-UP* (1949), Dan Duryea in *SCARLET STREET* (1945), and *TOO LATE FOR TEARS* (1949). Richard Widmark, Dana Andrews, John Garfield, and John Payne all appeared in strong *noir* films and every major studio gave it a try.

Barbara Stanwyk was the best of the *noir* femmes fatales, but Jane Greer's role in *Out Of The Past* has earned her a place in the *noir* hall of fame. Other actresses who put in a rough night at the *noir* factory were Gloria Grahame, Elizabeth Scott, Ida Lupino, and Evelyn Keyes just to touch on a few of the great female performances in *noir*.

The *film noir* trend was strong until the mid-fifties and by 1960 it was all but over. In 1975 Mitchum appeared as Philip Marlowe in a superb remake of *FAREWELL, MY LOVELY*, and in 1983 *Out Of The Past* was remade as *AGAINST THE ODDS* with a fair degree of success.

Recently critics have likened *PULP FICTION* to *film noir*, but the film is more gimmick than *noir*. The scrambling of time and interweaving of stories and characters was the key to its success. *ROMEO IS BLEEDING* is *noir* at its best. Gary Oldman gives a strong performance as a crooked cop who is brought down hard by a cunning Russian gangster. The gangster, Lena Olin, is one of the most evil femmes fatales in all of *noir*. The film deserves a place next to *Double Indemnity* and *Out Of The Past* in any discussion of *film noir*.

The history of *noir* is rich in performances and films, and out of that past *noir* is resurrected every few years to present the viewers with a reflection of life through a dark mirror. ■

LETTERS...WE GET LETTERS

BANGOR, MAINE— I've been a rabid old-time radio fan for about twenty years, and I've enjoyed your programs very much when I can pick them up. Last year I invested in a good digital radio which allows me to listen to you more often than before, but not always the greatest audio. Around here WBBM competes for airspace with a country music station from Nova Scotia on 780 KHz, so some nights their signal wipes out your show. Recently the local affiliate for *When Radio Was* dumped that program from their schedule, and the only other outlet for me (besides my tape collection) is WWCR on shortwave from Nashville, which broadcasts *Golden Age of Radio Theatre* reruns (they're butchered to make room for commercials, but I suppose any time devoted to old radio should be appreciated.) You did a beautiful job with the Jack Benny material. I enjoyed it thoroughly! —FRANK "LOUIE" JOHNSON

LUQUILLO, PUERTO RICO— Enclosed is my check for a two year renewal. I miss *Old Time Radio Classics* very much and wish I were able to get it here. I have picked up WBBM a few times, but only for a few minutes. —RITA GERENA

CHICAGO— Congratulations on becoming a member of the Radio Hall of Fame. It's about time they honored you for all the joy you bring to the airwaves. I am only 25 so I grew up with radio the way it is today: rock 'n roll, news, sports, talk, etc. I wish radio still had great shows on them. —JIM WOOD

CHICAGO— I remember back in the 70s and 80s I would listen to your show Saturday afternoons while I carried out my daughter Peggy's trike or showed her how to plant radishes or help her build a snow fort. I'll be listening on June 24, 1995 as I drive to the church for Peggy's wedding. I will always remember those days, my friend. —JOHN "TIGER" LYONS

MICHIGAN CITY, INDIANA— There is something that has been bugging me for the past three months. You say that you are broadcasting the entire 1944-45 season of Fibber McGee and Molly, yet I can't find the

program of February 13, 1945 (if there was one) listed in the *Nostalgia Digest*. If you explained its absence on *Those Were The Days*, I missed it. I hope you will clear this up for me. —WILFRED G. BRILL
(ED. NOTE)— You didn't miss it, we did! Somehow, we skipped over that program. But we do have it and we will play it August 26 on *TWTD*.

TOLEDO, OHIO— I listen to your radio station 780 and enjoy it very much. I am a merchant seaman sailing on the Great Lakes so me and my watch partner tune in your station every night and enjoy listening to the oldies. —NATHAN J. FITZPATRICK

WEST ALLIS, WISCONSIN— I've been enjoying your show on WBBM for almost five years since I started the Third Shift. I can't get the FM station, though. I've enjoyed your magazine now for about four years. Hope to get down to see the Museum of Broadcast Communications one of these days. I wish Milwaukee had one, too. —DENNIS R. SMRCINA

THUNDER BAY, ONTARIO, CANADA— I am renewing my subscription to the *Nostalgia Digest* which in my opinion is money well spent. I enjoyed the article by Edward Michals concerning the different ballrooms in Chicago. As a young person I listened to the live broadcasts on radio. In my opinion Jan Garber had the most enjoyable smooth sounding band of all the bands that played at the different locations. Thanks for all the memories renewed as I listen faithfully every evening. —JOHN FORD

CHICAGO— I've enjoyed your outstanding efforts of producing good nostalgia radio shows on WBBM and WNIB. But I have a serious complaint. On Tuesday night/Wednesday morning (May 16/17) of your midnight show on WBBM, I was listening to *The Scarlet Cloak*. It was good, but as the program was near the end, the *Scarlet Cloak* was going to have a sword fight with the man who killed his father. I heard one sound of two swords clashing, then, at that precise moment, WBBM interrupted the show with a bulletin to announce that the

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State of Illinois had executed Girvies Davis. WBBM continued to talk about the traffic and then, just like that, announced at 12:35 am on Wednesday, "We are going off the air for transmission repair" and nothing was said as to when the show would continue or when or be heard in its entirety at another time. I don't know if the Scarlet Cloak beat his enemy or not and, to make matters worse, Speed Gibson of the Secret Police was not played at all! This is the third time this has happened this year. One time I called to station a little after midnight when I couldn't pick up the signal, and was told "transmission repairs." A second time you had previously promoted a Humphrey Bogart Suspense show and WBBM didn't even play anything that night — another transmission repair! Fix the darn thing and do it right! These unannounced and unexpected stoppage of your shows is a waste of time and very disappointing. I've been thinking maybe I'll just listen to you on WNIB and go to bed a little earlier during the week and not listen to WBBM and get disappointed.

— JAMES P. LORING

(ED. NOTE— We share your frustration and disappointment, but that's the radio biz these days.)

CAROL STREAM, IL— Love your show on WBBM. I'm listening to these old time radio shows for the first time, since I was born in 1959. I've never even heard of Kellogg's PEP before. I am a history buff, and I love old movies, and I'm glad I stumbled across your show on Newsradio 78. Now I listen to it all the time. Some things are absolutely timeless! —TOM SCHEFFLER

GLENCOE, IL— Your program and interest in radio has prompted me to write and ask if you might be able to help me find the answer to a question I've lived with for many years. Sometime in the mid 1940s I used to listen to a half hour program of light classical music at 10:30 pm. I remember the station was WAIT (820). The theme music was by Samuel Coleridge-Taylor. Though I have a number of recordings of his music, I haven't found anything that seems to be the piece I remember. I'd like to find out the name of that theme music. I checked the Chicago newspapers for 1943 and 1944 but there usually was no listing for WAIT. Can

you help me find the answer? —H. CLARK DEAN

(ED. NOTE— According to our faithful nostalgic companion Ken Alexander, who remembers listening regularly, the program was called the "Goldenrod Music Lover's Hour" and was heard on WCFL. The show was sponsored by Goldenrod Ice Cream and the host was Jack O'Dell. The theme, "Demand and Response" is from the "Petite Suite de Concert" by Coleridge-Taylor. Ken is sure it was not on WAIT, because that station signed off at sunset. Ken Alexander is a remarkable man of many talents and a broadcasting treasure. We are fortunate to have him as a writer for this magazine, on our *TWTD* broadcasts and as a friend.)

ELGIN, IL— Have you ever considered publishing a book called "The Best of *Nostalgia Digest*" which would include ALL of Ken Alexander's articles as well as the best of the other articles? I can't be the only person with dozens of questions about the old radio shows which have been answered by past articles that I have missed. *TWTD* gets better every week, including the great imitations for the commercials. I also appreciate the detailed discussions on the technical aspects of restoring the old transcriptions. Maybe you could cover the issue of going digital in detail on a future show. —DAVID SCHNEIDER

ST. CHARLES, IL— Congratulations to Ken Alexander for his sensitive reading of Franklin Roosevelt's last speech —the one that was never given— on your show of April 8. Ken managed to retain FDR's rhythms and inflections, and even hint of his eastern accent, without lapsing into the kind of parody and exaggeration that we all enjoy so much from the Mighty Metro Art Players. Ken is one of Chicago radio's most valuable and underrated resources, and I know we all appreciate your giving him the opportunity to display what he does best. On a personal note, my strongest memory of World War II centered around the death of FDR, which happened when I was only seven years old. I came home from school and tuned into the Tom Mix Show, as I did every afternoon, only to hear Tom's portrayer, Curley Bradley, singing fifteen minutes of the late president's favorite songs, ending, of course, with "Home On The Range." I knew then that something momentous must have

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HANS	OLIVE OYL	BON WINSLOW	SUPERMAN
	LITTLE KING	UNCLE WILLIE	

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BON WINSLOW
UNCLE WILLIE

EMMY
LORD PUNCHBOTTOM
REP. WINKLE
SUPERMAN

Kellogg's
PEP
WHOLE WHEAT
FLAKES

happened to momentarily suspend the narrative of Tom's exciting adventures.
 —DR. JAN BACH

CHICAGO— Just want to let you know how much I have enjoyed these past four years listening to the programs from the war years. From what you have shared with us over the years about your personal life, you and I are of the same generation —growing up during the 40s. And Ken Alexander's articles in the *Digest* are marvelous. So many memories

have been revived. I had almost forgotten about the trucks delivering coal. It all came back as I read his article, and I could actually see my old neighborhood stump and the coal going down the chute into the basement's coal bin. —BERNADINE KENNON

CRETE, IL— A million thanks for the old time radio programs over the past years. I have really enjoyed listening to them. A sad note, however, I find myself more than not turning

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the program off after a bit because of the emphasis on WW II. I hope that is what your audience wants and that they are not turning the program off. I am 61 and no longer want to be involved in WW II. I listen because the radio programs represent a happy time in the past. WW II is not a happy time in the past. I would imagine that many people my age and older are your listeners and from my experience with this age group, they don't even want to talk about WW II due to the horrors they had to endure. Do what you think is best, but I am really missing the way the program used to be on a lighter note. Again, thanks for all the wonderful programming you have brought to me over the years. It is deeply appreciated. —**JOHN JOHNSON**

FLOSSMOOR, IL— I've enjoyed listening to your Saturday afternoon shows since the mid-70s. However, as much as I respect your commitment to pay respects to the sacrifices of WW II, I think that you've gone overboard in scheduling too many WW II news shows rather than entertainment shows. After all, you are in the entertainment business. I look forward to V-J Day on your show and the end to all of those WW II news shows. —**BILL SOLTIS**

PARK RIDGE, IL— What a wonderful, exciting year for you! You have completed an unheard of (today) 25 years on the air in a business where surviving for a few years would be considered, I'm sure, quite good. And now, you are nearing completion of your unprecedented and unequalled four year retrospective of World War II. What marvelous milestones to achieve in the same year, and close on the heels of being inducted into the Radio hall of Fame.

Regarding your anniversary, I've known you (through the radio) for all 25 years. It was about September, 1970 when I was driving to work one morning and I heard Buddy Black on WNMP talking about you. I've been with you ever since. Through all these years, you have seemed like a good friend. Heaven knows, you have shared many activities with me over the years. You've been there when I worked up in the attic, been under the car with me changing the oil, spent many hours helping me at the workbench in the basement, and you (and

Jack Benny) have even helped me do income taxes. I guess the best part for this family is getting ready for Christmas, making sure much of our preparations take place on Saturday afternoons. It was a great joy to watch our kids get hooked on The Cinnamon Bear.

I must add some comments about WW II. My wife and I were in London on V-E Day. We were vacationing, but had not anticipated the widespread commemoration there of V-E Day. Monday, May 8, was declared a national holiday in all of Great Britain as the fitting finale of the three day commemoration. On Friday, May 5, we went to St. Paul's Cathedral in London. In the American Chapel there, we gazed at the glass enclosed book containing the hand-scribed names of the 28,000 Americans who lost their lives in England during WW II. It was a quiet moment and one of my thoughts was about you and all I had learned from your WW II retrospective about this commanding period in our nation's and world's history. Thanks for helping me with my work all these years and thanks for the memories from sharing your memories. And thanks, especially, for 25 years of entertainment sanity. Congratulations, Chuck, on your grand achievements. —**GERRY SCHORR**

GLEN ELLYN, IL— I've been listening to you and your *Those Were The Days* for approximately 85 per cent of my adult life! That, of course, is way longer than I listened to the old programs the first time around in the late '40s and early '50s. My wife and I were with you from the very start. I was one of those people who sent in a boxtop to get my first copy of the *TWTD* Program Guide, and I was also a charter subscriber to the *Nostalgia Digest*. One of my fondest memories of those times was the first time you broadcast The Cinnamon Bear. I couldn't believe that recordings of the show I loved so much as a child were still in existence. Over the years I've taped enough of your shows to fill three dresser drawers and four cardboard boxes with cassettes.

I also want to thank you for the many special events and activities you've offered to your listeners. My wife and kids and I attended many of your films at North West Federal Savings. There were so many great special events and personal appearances:

the first Riverview Night; the Bing Crosby program, which my mother and dad attended, too; the Buster Crabbe program; the Chicago's World's Fair program with Sally Rand; and, later on, the opening of the Museum of Broadcast Communications; the chance to meet Fran Allison and Don McNeill; and the chance to meet and talk with the Lone Ranger himself!

I've shared many a Saturday afternoon with you over the past 25 years. My children were born and grew to adulthood listening to your shows. And I even got to make a contribution to the *Nostalgia Digest* myself with my Cinnamon Bear Trivia Quiz.

Another thing—I think you deserve some kind of national broadcasting award for your ongoing "fifty years later" coverage of World War II. I know of no one else in any other part of the country who is doing anything like this, and I think it is a wonderful way to memorialize the people, places and events of a half-century ago. Because of your coverage, I was able to record something I've wanted for years and years—a program that was broadcast on the very day I was born: January 11, 1942. You played that program exactly fifty years to the day from when it was broadcast and I was born. As your World War II coverage draws to a close this summer, it will have fulfilled another important service; it will show those of us too young to remember exactly how long the war lasted in real time, something I never realized before.

I don't know which was the best program you ever broadcast—there were just too many of them. But I do know which to me was the most poignant. It was an interview you did with former Chicago radio and TV personality Tommy Bartlett. You asked him to reprise his old radio I.D., "This is the WBBM Air Theatre, Wrigley Building, Chicago." At first, there was no reply. Then, in a voice choked with emotion, Tommy Bartlett said, "I just can't do it—it means too much to me." I guess that says it all about how we, your listeners, feel about you and your programs, Chuck. As long as you're on the air, I'll be listening, just as I have all along. Happy 25th. —**GEORGE LITTLEFIELD**

CHICAGO-- You have done a great service to the "roots of radio" and for the history of an entertainment medium dear to the hearts of millions. Thank you. And cheers for years to come! --**JOAN DRY**

CHICAGO— I've only known you for 24 of the 25 years but I've seen you persevere through the "lean years" and go on to more than just local success. Hope you enjoy the esteem that you've earned. Someone had to do it. I'm glad it was you! Yesterday's memories must be preserved for tomorrow's generations. —**RICHARD WAGNER**

CHICAGO— I have been a devoted listener for 24 of your 25 years and your programs and related activities will always be an inextricable part of my memories from my first recollection of listening to "The Thing That Cries in the Night" on a snowy Saturday in 1970 through college, law school and even my courtship of my wife when we won the Jell-O commercial competition on the Jack Benny outing to Waukegan! Best wishes for many more years of health and success. —**JOEL S. ROTHMAN**

CRYSTAL LAKE, IL— Please add my congratulations to the many you already have received, for 25 short years of broadcasting old time radio. I have been listening to you for about 24 of the 25. I bought a cassette recorder to tape my presentations at seminars, but that all changed when I read the *Tribune's* "Action Line" telling where to find old radio shows. That, of course, was WLTD and I have followed you blindly and happily ever since. Please keep it up for another 25! —**FRANK A. MC GURN, JR.**

HOLLYWOOD, CALIFORNIA— Although I cannot hear your show from out here in Hollywood, I am well aware of what you are doing to preserve the Golden Age of Radio. I extend my best to you and thank you for airing many of my vintage programs. —**NORMAN CORWIN**

WASHINGTON, D.C. — I wanted to add my congratulations on your anniversary. I speak for the thousands of people who listen to WBBM each night from far-away places. In my case, Washington, D. C. Keep up the good work for those of us who believe that radio will never die, especially with all the help you are lending to keep it alive. —**DENNIS DAILY, UPI Radio Network**

HIGHLAND PARK, IL -- Congratulations on 25 wonderful years. So sorry we weren't

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there for the first program. We didn't arrive in Chicago until June 5, 1970 and missed that moment. Your anniversary brings back many family memories of listening to you together, of Lone Ranger tapes for Liz (now married and recently awarded a doctorate in psychology), of Suzanne's delight at discovering the humor of radio (she's reporting and anchoring at WTVR-TV in Richmond, VA and engaged), of your many appearances with (my late husband) Bob on "Kennedy and Company" and my days of working with you at the Museum. Rich memories! Thanks for them and many more to come. --BEV KENNEDY

CHICAGO-- Congratulations to you on 25 years of quality radio broadcasting! For many years, while either accomplishing a number of "honey-do" projects around the house, or just relaxing, your Saturday afternoon show on WNIB has become a "fixture" for great listening enjoyment. When possible, I also try to catch you on WBBM. I've enjoyed it all... Benny, Allen, Fibber and Molly, and the special programs dealing with Roosevelt's death and the close of the War were especially meaningful. Also, several months ago I intended to write and tell you how much I enjoyed your special programming and guests from the old WLS Barn Dance show. Great! I hope to enjoy your good company for another 25 years. --**DAVID OSELAND, Program Director, WCFC, TV 38.**

EVANSTON, IL— We want to let you know how much we enjoyed being a part of your 25th Anniversary of *TWTD* celebration at the Swissotel. The whole program was a love fest by everyone for both you and old time radio. Imagine being able to talk to, and shake hands with, the people whose voices we heard live on the radio a half century ago and, due to your efforts, for the last 25 years on *TWTD*. What a delight. Everyone there, the special guest stars, the *TWTD* Radio Players, and the audience all had a wonderful time. Because my view of actress Deborah Penning's side of the stage was partially blocked, I did not notice that she had a white cane. I thought that she was doing the part of Mrs. Silo in the Little Orphan Annie re-enactment from memory and was impressed by that. When my wife

pointed out to me that she was reading her part in braille, I was even more impressed. She is really some terrific lady. Ken Alexander's script was well-written, very appropriate for the occasion and loaded with wonderful puns. It was a treat to see the Mighty Metro Art Players "live and in person." Bill Idelson's explanation of Paul Rhymer's idiosyncracies and his demonstration of how Rhymer filled the short two minutes was interesting and entertaining. The best of good wishes to you and your family. We hope to keep meeting with you like this many, many more times. --**LLOYD IDELMAN**

GENEVA, IL-- What a pleasure it was to meet you. My family and I were completely enthralled with your wonderful 25th Anniversary celebration of *Those Were The Days*. The dedicated love and talent that was exhibited that day was a rare treat. What a thrill to see Shirley Bell Cole, Fred Foy and Bill Idelson, voices that I remembered on radio. Congratulations to you, Chuck. My daughter-in-law, Cindy, later said, "I had so wanted to close my eyes at certain times to envision the skits, but was afraid that anyone seeing me would think I was sleeping!" My daughter, Sue, envied me having experienced those wonderful years of radio, first hand. We heard the rebroadcast the following Saturday with a special sentiment. My family joins me in wishing you another 25 years of the best entertainment, and the chance to expose more and more young people to a medium that television can't touch. --**JEAN GOULD O'CONNELL, Chester Gould Museum, Woodstock, Illinois.**

READING, MASSACHUSETTS-- Thank you for including me in your Anniversary celebration. It was a marvelous weekend and I enjoyed every minute. The cast performed professionally and it was a pleasure to appear with them. Hi Yo Silver! --**FRED FOY**

BERWYN, IL— It's hard to believe that 25 years have passed. It seems like it was just a few years ago that you had your 10th Anniversary. I remember you showed slides and movies at the Clyde B. Reed Auditorium at North West Federal Savings. I remember your very first anniversary of *TWTD* on April 24, 1971. I don't think I'd have the

A LETTER FROM THE EDITOR:

It's impossible to adequately express our gratitude for the hundreds of cards, letters and calls we received as we observed 25 Years of Old Time Radio.

The warmth we felt at our Silver Anniversary party at the Swissôtel was truly overwhelming. The sentiments expressed by listeners who wrote often moved us to tears of joy and pleasure. And it has been a pleasure, a real pleasure, to bring to you these wonderful vintage broadcasts for the last quarter-century and to know how much our efforts have meant to you.

I hope you know how much you mean to me.

Thanks very much for listening.

--**Chuck Schaden**

patience today to stay with any TV series (if they lasted that long) but your program is like a bottomless pit. It goes on forever, we hope. We know you've put your heart and soul into making the *Those Were The Days* series a huge success. You've gained national acclaim and almost everyone locally has heard or knows about your excellent series of nostalgia radio shows. We remain yours for eternity. --**ESTHER AND ROBERT G. HARTFIELD (a charter listener)**

BENSENVILLE, IL— Twenty five years! Hard to believe, but you did it. Yes, you did! You became as good a preserver of the good old memories as the good old programs could ever want. And to the good old days of radio—which did not disappear into the ether— you became like a second sponsor. And it will be said of you that he knew nostalgia if anybody did. Here's to the next 25 years! --**DAN MC GUIRE**

HOFFMAN ESTATES, IL— In February, 1972 we moved into the Chicago area from Wisconsin and I began a span of life that has existed to this day. At first, I *hated* Chicago, the commute, the flatness, *everything!* And then that spring a friend told me about this fellow who broadcast old time radio shows out of a little radio station in Evanston. I began listening, then I began recording. Boy, did I begin recording! I ended up with a reel-to-reel recorder and would tape programs, transferring them to cassette tape later on. My wife complained that those recordings were more important to me than she was. I've mellowed a bit through the years and only record the WNIB shows now. (I've also run out of places to store tapes.) Saturday afternoon is a sacred time however and I let little interfere with those four hours.

I can recall the movies at North West Federal. We enjoyed bringing our kids there, too. Good movies, good popcorn and good wholesome fun. I chuckle when I recall one irate "old lady" who threatened to wallop me over the head with her umbrella when I sat down with my children in front of her. The years have flown by and I think back to Jack Benny's birthday train ride to Waukegan. The plaque we received hangs in my studio above an old radio and several old books on the radio shows that I've collected through the years along with many autographs thanks to other events and you.

My wife and I can move anywhere we would wish to, but now I don't wish to, nor does she. Why? Your broadcasts and the events at the Museum of Broadcast Communications. That's how important you and your efforts have become to me. I wanted you to know just how much these past 23 years have been for me, just one of your many fans. They have been "golden days" of radio. --**ED COOK**

NOSTALGIA DIGEST AND RADIO GUIDE

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Museum of Broadcast Communications

museum pieces

Reported by Margaret Warren

Looking ahead to fall, groups and organizations are gearing-up again. Program chairmen are looking for meeting ideas. How about a tour of the Museum of Broadcast Communications? You'll meet an authentic Charlie McCarthy, venture into Jack Benny's vault and jump back when you open Fibber's closet.

Senior groups, church groups, civic organizations, school classes — every category finds their special niche. Museum volunteer Mike Delaney heads the Museum's tour program. He or one of his other tour guides will take your group on a walk-through giving you background on early radio and television and stories behind the special exhibits. They'll point to old radio and television sets that look like the ones that stood in your living room back-when. There is the WBBM close-up camera

that was used in the historic Kennedy/Nixon debate during the presidential campaign of 1960.

Adding to your tour, Mike can tailor it to your group's interest. For instance, using footage from the Museum Archives, he can take a group through historic Graceland Cemetery, compare major world wars, replay almost-forgotten television commercials or documentaries on early broadcasting.

Are you sold? Contact Mike Delaney or Betsy Meneely at (312) 629-6017. They book the tours and can answer all your questions. Mike tells us that the busiest months are usually March, April and May when you need to plan weeks in advance. But this time of year, they will need only a few days notice. There is a \$2 guided tour charge for each visitor with a minimum charge of \$40 for a group under 20 persons.



TOUR DIRECTOR MIKE DELANEY explains the genius of Jack Benny to high school students.

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