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BOOK THIRTEEN CHAPTER ONE
DECEMBER, 1986 - JANUARY, 1987

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HELLO, OUT THERE IN RADIOLAND!!

With this issue we mark the completion of twelve years worth of the *Nostalgia Digest and Radio Guide*.

Book Thirteen, Chapter One begins our 13th year of bringing you information about our vintage broadcasts and articles from and about the good old days.

We cannot mark this special occasion without expressing our sincere thanks to every subscriber on our list. Your support and encouragement help keep this little magazine going. We really appreciate you.

And we want to say thanks to our contributing writers and columnists: **Bob Kolososki** and **Karl Pearson** not only keep us entertained with their articles about the movies and the big bands, but they occasionally join us on the air to share their knowledge and expertise; **Todd Nebel** travels a time tunnel to write about World War II at home (and also helps with much of our technical needs in getting our broadcasts on the air each week); **Dan McGuire** is the biographer of everyone's childhood and **Brian Johnson** is the talented artist who illustrates so many memories; **Terry Baker** proudly reminds us that this issue features his third consecutive December-January *Digest* cover story. A tradition has begun!

We acknowledge with thanks, too, the important creative contributions of **Holly and Bob Wilke** of **Accurate Typesetting** who live up to their name and to **Joe and Andy Olcott** of **Booklet Publishing Company** who do such a nice job of printing each issue.

And so, as we start another year of *Digest-ing*, and as we look forward to the exciting holiday season, we express our best wishes to you and your family for a Merry Christmas . . . and for a Happy New Year filled with good old memories.

—Chuck Schaden

The EDDIE CANTOR Story

By Terry Baker

As radio entered the early 1930's it was facing a situation much like the nation's as a whole. Just as the country's economy had been in decline, so were both radio sales and listenership. Audiences that had bought radios to keep up with the saga of "Amos 'n' Andy" back in the late 20's were finding that there was not much else worth tuning in. Radio would have to make people want to listen.

To do this, radio was going to need an influx of big name talent to grab the public's attention. With the demise of vaudeville that's just what they got. These vaudeville stars needed work, had well polished acts and already had a built-in following from which radio could build an audience. Most of the top vaudeville stars eventually moved

to radio but the first to make the switch was Eddie Cantor.

Born on New York's East Side, Eddie (named Edward Israel Iskowitz) came into the world on January 31, 1892. Eddie's Russian-born parents both died by the time he was two and the responsibility fell upon his grandmother to raise him. Grandma Esther was able to keep a roof over their heads and food on the table by running a small employment agency, supplying cooks, dishwashers and waitresses to local restaurants.

Worrying about survival made it hard for Esther to keep a tight reign on Eddie while he was growing up. By the time he was six, Eddie was already staying out till midnight singing on street corners with local gangs for pocket money. Since he was one of the few six-year olds who could carry a tune, Cantor usually did fine during these outings.

School was a different matter. The opportunity to get a quality education didn't excite Eddie and therefore he did not do well. Cantor's only enjoyment in school came from reading aloud in class. Teachers were quick to notice that he had an excellent speaking voice and Eddie would frequently be asked to recite a passage during school functions. Unfortunately for Eddie these few pleasant moments in school did not alter the fact that his grades were poor and at an early age he decided to drop out.

Although not enthusiastic about school, Cantor always looked forward to his annual trip to Surprise Lake when classes were over. Surprise Lake was a boy's camp in Cold Springs, New York. The local welfare center would sponsor a trip there each summer and it

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EDDIE CANTOR - CLAUS



would allow underprivileged children the opportunity to experience life in the country for a couple of weeks. Cantor loved everything about Surprise Lake and it was here where he put on his first real performance before an audience.

One evening while the group was sitting around the campfire, Eddie started to do impressions, rolling his large bulging eyes (that would later be his trademark) in an effort to amuse them. In doing this Cantor hoped that the counselors would think he had talent and ask him to stay and entertain the next group of campers that were coming. They did and Eddie became a semi-permanent feature around the camp during the next few summers. Cantor loved the camp so much that long after he became a star, he would return each year to raise money for the camp's operation.

Those weeks at camp were wonderful but eventually Eddie would have to return to the real world and once he left school, that meant finding a real job. Eddie tried a variety of occupations but he seemed more interested in making his co-workers laugh than do-

ing his job. To this end he usually didn't have those jobs very long. The great amount of spare time he did have was spent perfecting his pool game and shooting baskets in schoolyards. It was here where he would meet his wife-to-be.

Ida Tobias was an attractive, bright girl from a well respected family. She was also an excellent athlete and could better most boys in any sport. Rather than try and compete against her and be humiliated, Eddie decided to attract her attention using his singing prowess. During a local playground concert Eddie was given the chance to sing. Ida was thoroughly impressed and a romance blossomed.

Like all relationships there were problems that had to be overcome. Ida's parents warned her against falling in love with a boy from the East Side claiming that none of them were any good. The fact that Eddie was a drop-out with no steady job certainly didn't improve her parents opinion of him.

Eddie would have to find a job but the only thing he seemed to have a knack for was entertaining an audience. That raised a new problem because Ida's parents thought all show business performers were bums, ranking just above baseball players in the amount of respect accorded to them. Ida's father issued an ultimatum to Eddie saying that he would have to give up show business and settle down to a real job or lose Ida. Since this was all he could do he ignored this threat and continued to search for acting work. It would be up to Eddie to prove that he would be able to take care of Ida financially.

The year was now 1908. Cantor was 16 and under pressure to succeed for the first time in his life. He made a wise decision to start his career slowly rather than jump in head first. Eddie was content to participate in amateur contests, building up his confidence while adding to his repertoire of impressions and comedy routines.

EDDIE CANTOR STORY

A few months later Eddie moved on to take a job as a singing waiter in a Coney Island saloon. The money was good and the work was steady which enabled Eddie to accumulate the first savings of his life. With money in tow he went back to show Ida and her parents how far he had come.

What he neglected to tell them was how he made this money, preferring to tell them that he was managing a restaurant instead. Eddie knew they would find out the truth soon enough and he planned to be well established by that time so money would no longer be an issue. The important thing now was that Ida had faith in his ability to be a good provider.

After his stint as a singing waiter Cantor got a booking with the People's Vaudeville Company for four weeks at twenty dollars per. The owners were impressed with Eddie and offered him a chance to perform another four weeks provided he changed his act. Eddie had worked long and hard to perfect his performance and he certainly couldn't change it at the drop of a hat. The next move Eddie made was to have a tremendous impact on his career.

Rather than change his material Cantor decided to change his appear-

ance. Eddie went on stage the following night in black-face and did the exact same routine with only a few changes in presentation. Even though every single line of dialouge was the same as before the audience loved it and Cantor was hired to do four more weeks.

With the switch to black-face Cantor's career took off. For two years Eddie performed with the popular comedy team of Bedini and Arthur playing in many of the top vaudeville houses around the country. After that was a two-year stint with Gus Edwards "Kid Kabaret" playing along side future star Georgie Jessel. Each step up the show business ladder had increased Eddie's knowledge of the industry as well as his pocketbook. By 1914 he had saved enough so that he and Ida could be married and they tied the knot in June of that year.

For the next few years Eddie bounced from one vaudeville troop to another but in 1917 he joined the fabulous Ziegfeld Follies. There he joined such greats as Fanny Brice, Will Rogers and W.C. Fields. The Follies was big-time and so was the money he received, four hundred dollars a week.

It was during his second year with the Follies that Eddie stopped using black-face. The make-up had served him well and helped him get where he was today but he didn't want to wear it forever. Cantor was concerned how audiences would react to this change but audiences didn't seem to mind as he was just as popular with the make-up off as on.

Cantor continued with the Follies throughout the mid-1920's. Nothing could compare with the experience Eddie received while working at the Follies. He got the chance to do it all whether it was singing, dancing or comedy. Eddie proved himself talented in each of these areas.

NOSTALGIA DIGEST

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Working with Ziegfeld also gave Cantor the opportunity to perform in front of a camera as one of their plays, "Kid Boots" was made into a motion picture with Eddie as the star. Eddie would go on to make a handful of other successful movies but his biggest success was to come in another medium.

Cantor remained with the Follies until 1928. The next few years found Eddie performing at benefits and doing an occasional film. There was not much work out there for vaudeville stars. Competition from motion pictures and radio had forced many of the old vaudeville houses to close. Eddie had never given much thought to radio before but by 1931 he decided it was time to give radio a try.

Cantor had appeared on radio once during a 1921 experimental broadcast to raise money for the Salvation Army. But Eddie's first network broadcast was not until February 5, 1931 when he appeared as a guest on Rudy Vallee's "Fleischmann Hour". Vallee's program launched many great radio careers and while some of them were virtual unknowns initially, Eddie was already an established vaudeville star when he made his appearance.

Eddie's radio debut was a successful one and within weeks he had been contacted by the makers of Chase and Sanborn coffee. They were impressed by his performance and wanted him to replace Maurice Chevalier as host of a radio program they were sponsoring. Cantor accepted their offer and his own show hit the airwaves for the first time over the NBC Red network on September 13, 1931.

Cantor was joined on the show by announcer Jimmy Wallington, orchestra leader David Rubinoff and a series of guest stars. It was a comedy-variety program that was not unlike many of the vaudeville shows that Eddie had appeared in. But it was a novelty to radio audiences who had very few shows of this type to listen to.

Eddie's songs and jokes were corny but audiences loved them. By the end of his first season his show had become the second most popular program in the country, already surpassing Rudy Vallee and trailing only Amos 'n' Andy in the ratings. With his popularity continuing to climb his show moved into the top spot the following year and remained there through 1934. No other program even came close to attracting the audience that Cantor garnered during those years.

Cantor's tremendous success was to have a great impact on the future of radio programming. Networks hoped to duplicate Eddie's success by bringing other top vaudeville stars onto radio. Jack Benny, Burns and Allen,

EDDIE CANTOR STORY

Fred Allen and Ed Wynn all began their shows the year after Cantor's debut. With talent like this, radio programs were never the same again.

Another change that Eddie was to bring to radio was audience participation. Previously, audiences were not permitted to utter a sound while in the studio. Cantor encouraged them to laugh, cheer, anything to get them involved with the program and make the audience at home feel involved too. Oftentimes Eddie would go on stage wearing a funny costume just to get the audience started.

As far as Eddie was concerned, an audience was never wrong. If a joke didn't work it was either because it wasn't funny or it wasn't presented right. Using this logic Cantor would perform his entire show before another audience six hours before air time, gauging audience reaction and making changes where needed. Eddie respected his audience and used them to improve his performance.

Cantor also used his popularity to drum up support for a host of charitable causes. Eddie knew he commanded a lot of attention and he wanted something worthwhile to come of it. He would often deliver a message at the end of his program urging listeners to support the Red Cross, to attend church, and drive safer to name just a few. During the war years Eddie encouraged his listeners to send Christmas presents to wounded GI's to let them know that Americans had not forgotten about them. The response was phenomenal.

Eddie's closest association was with the March of Dimes, the slogan of which he himself coined (no pun intended). Working with President Roosevelt, Cantor raised millions that went toward the fight against infantile paralysis. By using his talents to promote these noble causes



EDDIE CANTOR WITH SINGERS OLIVE MAJOR (left) and DINAH SHORE

Cantor endeared himself to the American public all the more.

To the surprise of many Eddie took a year off radio in 1934 to make a motion picture but he returned in a half-hour format on CBS the following year. Joining Eddie as regulars on this program were Harry Einstein and Bert Gordon. Einstein had been a semi-regular during the 1933-34 season portraying Parkyakarkus, an idiotic member of the Greek embassy. Gordon became Eddie's favorite foil as The Mad Russian.

Cantor's new show showcased the talents of a lot of young stars such as Deanna Durbin and Bobby Breen. The show was faster paced and Eddie joked more about his family life at home with Ida and his five daughters.

His new show was successful but nowhere near as popular as his previous show had been. The show was number one in 1936 but had dropped to 14th by 1938 and was cancelled the following year. The reasons for the show's demise would be difficult to

pinpoint but perhaps audiences has grown too sophisticated for Eddie's type of humor.

In the fall of 1940, radio gave Eddie another chance. Sponsored by Sal Hepatica, Cantor went on the air for NBC on Wednesday nights. The show remained basically the same except for new announcer Harry Von Zell. 1942 saw the welcome addition of Dinah Shore to the cast.

Dinah became one of the most popular singers of that time and Cantor used this to his advantage. Airing opposite Fred Allen, Eddie would find out the timing of Fred's show and when he went to a commercial Cantor would put Dinah on. Those turning the dial to avoid the commercial would find Dinah and stay there.

Cantor proved he was still popular as his show stayed in the top twenty throughout the 1940's. Eventually though, pressure from television caused all of radio's audience to decline and Eddie's program finally went off the air in 1949.

Like most other radio comedians, Eddie would make the switch over to television. Cantor had long been an outspoken advocate of television. As early as the mid 30's when television was still in its experimental stages, Eddie was quoted as saying that he felt it would someday be the greatest medium of communication.

Cantor's view of television had dimmed somewhat by the late 40's after watching the poor quality of many of the programs being broadcast. Nevertheless Eddie agreed to try out the new medium as one of the four rotating hosts of NBC's Colgate Comedy Hour. Joining Eddie as hosts were Fred Allen, Martin & Lewis, and Abbott & Costello. Each host got to showcase their particular talents along with those of several big name guest stars.

The show premiered on September 10, 1950 and was very successful,



DEANNA DURBIN AND EDDIE CANTOR

always placing in the top ten and outperforming its prime competition on Sunday night, Ed Sullivan's Toast Of The Town. Eddie was very pleased because the program was a hit and he only had to work every fourth week. Television took a lot of energy and Eddie (now pushing sixty) was not in condition to perform every week.

Even performing once a month took its toll on Cantor's health. In September of 1952 he suffered a heart attack immediately after one of his broadcasts and was out for several months. Once he recovered, Eddie returned as a semi-regular host until 1954 but he was never quite the same. The rest of his career would consist of occasional television guest roles and performing for various charities.

Eddie's health continued to decline throughout the 1950's. The last few years of his life were not happy ones. Repeated heart attacks would force him to retire and the deaths of his wife Ida and one of his daughters weakened his health all the more. Eddie Cantor died on October 10, 1964 but not before he had touched millions of Americans with his humor and kindness.



NOTES FROM THE BANDSTAND

Jimmy Dorsey and his Big Band

By KARL PEARSON

In the competitive big band business of the 1930's and the 1940's perhaps one of the most relaxed and easygoing leaders was the late Jimmy Dorsey. And like the title of his theme song "Contrasts," the difference between Jimmy and his well-known driven, more aggressive younger brother Tommy was like night and day. TD pushed his men and himself, while JD was willing to take things at a more easygoing pace. And while there were periods of strife between Tommy and his band members (at one or two points in his career he fired his **whole** band), Jimmy was well-liked and respected by his sidemen.

Jimmy more or less became leader by default at the Glen Island Casino in May, 1935. The Dorsey Brothers Orchestra (which had been organized by Glenn Miller) had just settled in for a successful engagement at Glen Island when, one night on the bandstand, Tommy walked out on Jimmy in a disagreement over the tempo of a song!

The band (minus Tommy) made a couple of sessions under the Dorsey Brothers name in mid-1935, as the booking agency was trying to get the brothers back together but without success. Finally, in September of that year, the first records by Jimmy Dorsey and his orchestra began to appear on Decca records.

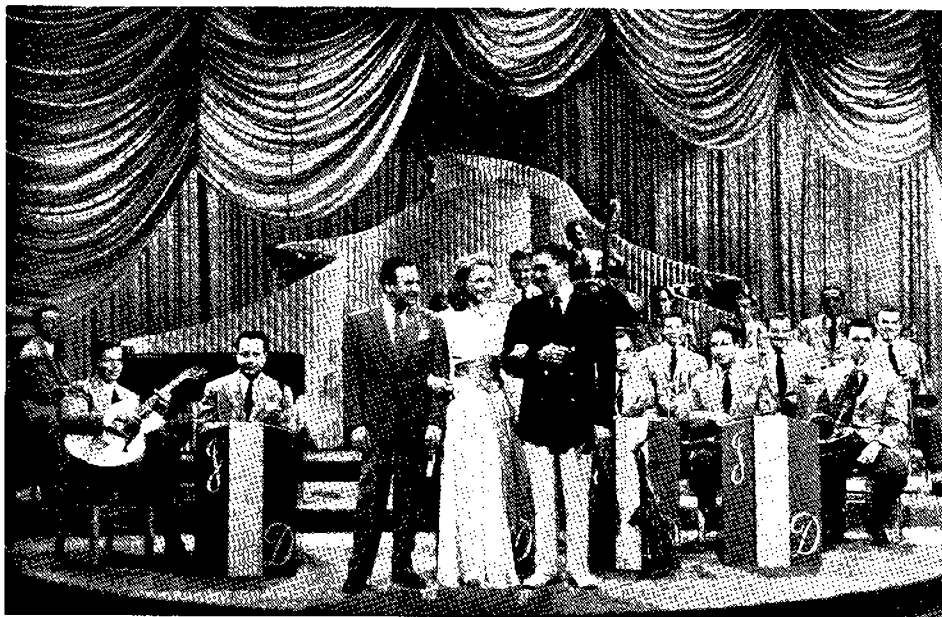
Jimmy's career received a big boost almost at the start when his band landed the coveted spot on Bing Crosby's

"Kraft Music Hall" as heard coast-to-coast on NBC. Bing loved the band and gave it a solo spot or two during the one hour program, in addition to using it as accompaniment on many of his own Decca records.

Jimmy also had a speaking part on the show, in a similar capacity to what John Scott Trotter would later do with Bing. On one show Jimmy was given the role of introducing a famous female operatic soprano, who was rather ample in size. But when the time came for Dorsey to read his lines he made a major blooper by saying, "Ladies and gentlemen, I would like to introduce a famous opera *steer*." Needless to say, Jimmy didn't get too many spoken lines after that!

One of the problems encountered with the "KMH" appearances is that the band had to remain on the west coast for the weekly broadcasts. Consequently, the band was only able to appear at such California locations as the Palomar Ballroom in Los Angeles and was not too well-known as an attraction of its own outside the California area. So after two seasons, Bing and Jimmy parted ways.

When Jimmy came east he encountered "the problem" again. Brother Tommy was better-known on the east coast. There were many nights that Jimmy was besieged with requests for "Song of India" and "Marie" which were, of course, Tommy's current hits. After awhile, though, this began to



THE JIMMY DORSEY ORCHESTRA with Jimmy and vocalists Helen O'Connell and Bob Eberle

change when Jimmy began to establish a name of his own. Audiences started to request such JD songs as "Parade Of The Milk Bottle Caps", "John Silver" and "Flight of the Bumble Bee", the last of which was Jimmy's alto sax speciality.

Much of the success of the band was due to the fine sidemen that Jimmy featured through the years. Trombonists Bobby Byrne and Si Zentner, trumpeters Shorty Sherock and Charlie Teagarden, drummers Ray McKinley and Buddy Schutz, saxists Herbie Shaymer, Serge Chaloff and Babe Russin sparked the Dorsey band at various times. In the arranging department there were such fine arrangers as Toots Camarata, Hal Mooney, Pat McCarthy, Larry Clinton and Don Redman.

And, of course, there was Jimmy, playing clarinet and alto sax. Dorsey was an excellent musician with fine ability and tone (he was admired by many musicians, including bop jazz-

man Charlie Parker), and with a lot of humor in his playing. He may not of been able to swing as much as Benny Goodman, but Jimmy could execute his ideas well. At Tommy's suggestion (yes, the two made up—many times) Jimmy featured his alto more prominently than his clarinet. Tommy's logic was that "(Benny) Goodman was there first. Make a name for yourself on alto."

The role of the vocalists in Jimmy's band should not be forgotten, for he featured many fine singers. Ray McKinley, Kay Weber, June Richmond, Ella Mae Morse and Kitty Kallen sang with the band at different times. On records such guest stars as Bing Crosby, the Andrews Sisters and Louis Armstrong were heard.

But one of the biggest reasons for the success of Jimmy's band were vocalists Bob Eberly and Helen O'Connell. Bob had been with Jimmy since the Dorsey Brothers days, while Helen joined in 1939. Their biggest success came in 1941 with the hits

NOTES FROM THE BANDSTAND

"Amapola" and "Green Eyes," which featured a chorus by Eberly in ballad tempo, followed by Jimmy (on alto) in an uptempo chorus, and the tempo slowed down once again to feature Helen in a semi-wailing finale. The idea for this unusual arrangement began on Jimmy's radio show for Twenty Grand Cigarettes. The band was very limited to time on the program and arranger Toots Camarata devised the arrangement as a way to feature the best assets of the band.

As World War II progressed Jimmy, like many other leaders, lost many of his men to the draft, including Bob Eberly. Helen O'Connell left about the same time. But Jimmy took it all in stride and began leading a more swinging, even more modern sounding band. And in 1953, eighteen years after Tom-

my walked off the Glen Island bandstand, the brothers were reunited again.

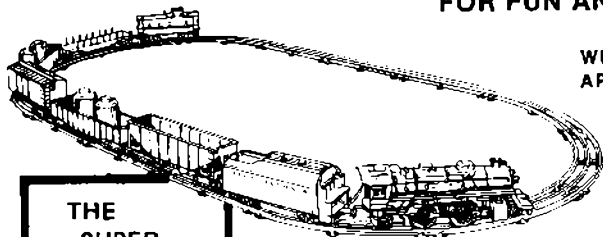
The Dorsey brothers were featured in such places as New York's Cafe Rouge and on the half-hour "Stage Show" TV program, where a young Elvis Presley made his first appearance. Tommy would be featured on many of his big hits, and Jimmy would be heard likewise. At the end of the night, the two appeared out front together. It would remain this way for three years, until Tommy died in November of 1956. After Tommy's passing, Jimmy had one more big hit—even though the public tastes were changing—with his recording of "So Rare." But without Tommy, Jimmy lost his will to lead the band. He had lung cancer, and just seven months after Tommy's death, Jimmy passed away on June 12, 1957.

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The Home Front

The GI's War Correspondent

By Todd Nebel



On the homefront of World War II, Americans were news-hungry and craved to know more about the fate of their sons on battlefields, in air battles and battles on the high seas. The war brought many new names to prominence in radio newscasting. Among them were Edward R. Murrow, Howard K. Smith, Charles Collingwood, Lowell Thomas, Eric Severeid and George Fielding Elliot; men who broadcast from the scenes of warfare as well as men who analyzed the events on the fronts.

Certainly the most widely loved of all the correspondents was a newspaperman who best conveyed the stark realities of the GI's world, not a world of soldiers in the military but of civilians in uniform, in short, us. Without ever turning their radios on, the homefolks read in their newspapers the frontline dispatches of a modest little homespun man named Ernie Pyle.

Ernie Pyle was the most widely read war correspondent in the world; a wedge of American apple pie in the battlefields where his countrymen were fighting, bleeding and dying. But, he didn't write much about the dying, he wrote about the living.

Pyle was an Indiana farm boy who spent his pre-war years as a "tramp" newspaperman in the Southwest writing features. A small dapper man in his early forties, terribly shy, suffering from an array of ailments, real or im-

agined, he found himself in war writing about what the ordinary soldier felt, thought, saw and said.

At the beginning though, Pyle entered the war as a correspondent for Scripps-Howard papers, covering the London blitz and trying to conform to the war correspondent's style of hard reporting. The turning point came one day in North Africa when Pyle and another soldier jumped into a ditch when a force of Stukas covered their airfield with a rain of bullets. When it was over, Ernie put his hand on his companion's shoulder and said, "Wow! That was close, eh?" The soldier fell backwards into the ditch; he was dead. Dazedly, Pyle went on to his assignment, a press conference for a French general, but was unable to write his story. Pyle cabled his editor that he could not carry out the assignment and instead wrote about the soldier who had died with him in the ditch. Ernie Pyle had found his point of view.

From that point on, although he hated the war and the life he lead, Ernie Pyle wrote about the people, not of admirals or generals or upper level government officials, unless they just happened to be sharing his lot with his GI's.

Pyle's war was an anti-heroic war, in tune with the men who were fighting in it—men like those two GI's, Willie and Joe, whom cartoonist Bill Mauldin had depicted so well with his pen. He also

concentrated on the details; the debris of shoes, cigarettes, and writing paper left behind by the dead on Normandy beach, for example. Ernie conveyed a quick, ingenious sympathy for the GI's and he made individual deaths as important as the loss of a friend. He was not a civilian in the ranks; he was no chaplain who relayed gripes; he was simply one of the guys in the outfit, and the guys loved him. They talked with him, providing him with the greatest news stories of the war.

By 1944, Ernie's reputation was established and his column was appearing in more than 400 newspapers, giving him a total readership of something like 60 million. The folks on the homefront worried about him and cabled their newspapers to inquire about his health while they prayed for his safety. Repeatedly, Ernie Pyle had narrow escapes from death, some of which he wrote about in his columns.

One of Ernie's best columns told of a company commander named Captain Waskow, who was respected and loved by his men. Captain Waskow had been killed in the hills of Italy near Monte Cassino where the Germans held a superior position in an ancient abbey atop a high hill. Captain Waskow's body was brought down by muleback and laid beside the road. The men in the company passed by slowly and somberly, one by one. Ernie wrote:

One soldier came and looked down and said out loud, "God damn it!" That's all he said, and then he walked away. Another one came and he said, "God damn it to hell anyway!" He looked down for a few last moments and then turned and left. Another man came. I think he was an officer. It was hard to tell in the dim light, for everybody was grimy and dirty. The man looked down into the dead Captain's face and then spoke directly to him, as though he were alive, "I'm



ERNIE PYLE

sorry, old man!" Then a soldier came and stood beside the officer and bent over, and he spoke to the dead Captain, not in a whisper but awfully tenderly, and he said, "I sure am sorry, sir!" Then the first man squatted down, and he reached and took the Captain's hand, and he sat there for a full five minutes holding the dead hand in his own and looking intently into the dead face. And he never uttered a sound all the time he sat there. Finally he put the hand down. He reached up and gently straightened the point of the Captain's shirt collar, and then he sort of rearranged the tattered edges of his uniform around the wound, and then he got up and walked away down the road into the moonlight.

Ernie's column about the death of Captain Waskow was instrumental in causing General Eisenhower to reverse his decision and order the bombing and shelling of the 1,400-year-old Cassino Abbey. The column also inspired a

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THE HOME FRONT

movie, released in 1945, and a script which Ernie Pyle supervised. The film was called, "The Story of GI Joe", and it starred Burgess Meredith as Ernie Pyle and Robert Mitchum as Captain Waskow (called Captain Walker in the film).

After Ernie had left the hills of Italy in 1944, he joined the invasion troops at Normandy beach. In September of 1944, he left France to go to the United States to be lionized for a couple of months and look over the script of the GI Joe picture. Then, early in 1945, Ernie left for the war in the Pacific. On March 31st, from Okinawa, Ernie wrote to his wife: "I've promised myself and I promise you that if I come through this one, I will never go on to another one." To fellow correspondent Pyle confided, "I have begun to feel I have about used up my chances."

On April 18, 1945, on the tiny Pacific islet of Ie Jima, off the coast of Iwo Jima, Ernie Pyle was killed by a Japanese sniper. Ernie Pyle's war was over. So was his coverage of it, which had been cherished by so many millions of Americans.

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15 Gunsmoke Dragnet	16 Six Shooter Burns and Allen	17 Blackhawk Hockey NO RADIO CLASSICS	18 Black Museum Lone Ranger	19 Jack Benny This is Your FBI
22 Lone Ranger Sherlock Holmes	23 Blackhawk Hockey NO RADIO CLASSICS	24 This is Your FBI Dragnet	25 Challenge of the Yukon Gunsmoke	26 Blackhawk Hockey NO RADIO CLASSICS
29 Burns and Allen Six Shooter	30 Blackhawk Hockey NO RADIO CLASSICS	31 Gunsmoke Black Museum		

JANUARY		RADIO CLASSICS – WBBM-AM 78 MONDAY thru FRIDAY 8:00-9:00 P.M.		
Monday	Tuesday	Wednesday	Thursday	Friday
			1 Lone Ranger Green Hornet	2 This is Your FBI Have Gun, Will Travel
5 Dragnet Gunsmoke	6 Lone Ranger Black Museum	7 Blackhawk Hockey NO RADIO CLASSICS	8 Sherlock Holmes Have Gun, Will Travel	9 Burns and Allen Challenge of the Yukon
12 Green Hornet Six Shooter	13 Jack Benny This is Your FBI	14 Blackhawk Hockey NO RADIO CLASSICS	15 Black Museum Lone Ranger	16 Have Gun, Will Travel Dragnet
19 This is Your FBI Challenge of the Yukon	20 Jack Benny Gunsmoke	21 Blackhawk Hockey NO RADIO CLASSICS	22 Dragnet Lone Ranger	23 Blackhawk Hockey NO RADIO CLASSICS
26 Blackhawk Hockey NO RADIO CLASSICS	27 Jack Benny Six Shooter	28 Blackhawk Hockey NO RADIO CLASSICS	29 Challenge of the Yukon Gunsmoke	30 This is Your FBI Dragnet

THOSE WERE THE DAYS

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

DECEMBER

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

SATURDAY, DECEMBER 6th RADIO TO PLAN YOUR CHRISTMAS LIST BY

FIBBER MC GEE AND MOLLY (12-15-53) Jim and Marion Jordan star with Arthur Q. Brian as Doc Gamble. Molly has lost an earring and Fibber looks for it in the snow. First of 14 consecutive and related quarter-hour McGee shows from 1953-54. Tums, NBC. (13:50)

CINNAMON BEAR (1938) Chapter 15. Snapper Snick, the Crocodile. (12:00)

SUSPENSE (12-17-61) "Yuletide Miracle" starring Larry Haines and Santos Ortega. An ex-con on parole is moved by the spirit of Christmas. Sustaining, CBS. (10:10; 13:05)

FIBBER MC GEE AND MOLLY (12-16-53) The McGees go Christmas shopping at the Bon Ton Department Store in Wistful Vista. Bill Thompson is the Old Timer. Papermate Pens, NBC. (14:10)

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CINNAMON BEAR (1938) Chapters 16 and 17. Oliver the Ostrich; the mud-slinging Muddlers. (12:00; 12:00)

GREAT GILDERSLEEVE (12-10-47) Harold Peary as Gildy, who decides to do his Christmas shopping "early" this year. Walter Tetley as Leroy, Lillian Randolph as Birdie, Louise Erickson as Marjorie; Earl Ross as Judge Hooker, Dick LeGrand as Peavy. Kraft Foods, NBC. (15:23; 14:35)

THE SHADOW (12-24-39) "The Stockings Were Hung" stars Bill Johnstone as Lamont Cranston and Marjorie Anderson as the lovely Margo Lane. The Shadow helps a newsboy's family have a merry Christmas when he confronts a Scrooge-like businessman. MBS. (14:30; 9:10)

CINNAMON BEAR (1938) Chapter 18. The Cockerburr Cowboys. (12:00)

FIBBER MC GEE AND MOLLY (12-17-53) Fibber plays Santa to raise funds for the Ladies' Club Christmas fund. Sustaining, NBC. (13:50)

SATURDAY, DECEMBER 13th RADIO TO ADDRESS CHRISTMAS CARDS BY

FIBBER MC GEE AND MOLLY (12-18-53) During a wintertime blizzard, Fibber loses a government tax refund check! Jim and Marion Jordan star with Bill Thompson. Papermate Pens, NBC. (14:40)

CINNAMON BEAR (1938) Chapter 19. To the Golden Grove (12:00)

LIFE WITH LUIGI (1948) J. Carroll Naish stars as the little immigrant with Alan Reed as Pasquale and Hans Conried as Schultz. Pasquale discovers that his name isn't on Luigi's Christmas list. AFRS rebroadcast. (9:45; 15:10)

FIBBER MC GEE AND MOLLY (12-21-53) Fibber tries to do a good job wrapping a gift for Aunt Sarah, then gets into trouble at the post office. Papermate, NBC. (14:45)

CINNAMON BEAR (1938) Chapters 20 and 21. The Grand Wunky takes the Wintergreen Witch to exile in Looking Glass Valley; the Land of Ice and Snow. (12:00; 12:00)



FIBBER MC GEE AND MOLLY star in a series of seasonal shows from 1953-54.

GREAT GILDERSLEEVE (12-17-47) Gildy, angry with the Mayor's response in the newspaper about laxity in the Water Department, locks himself in his room until he gets an apology. This is an unusual broadcast, with Hal Peary absent from the program due to illness. Walter Tetley, Lillian Randolph, Louise Erickson. Kraft Foods, NBC. (12:08; 18:58)

SUSPENSE (12-22-57) "Dog Star" starring Evelyn Rudy with Shirley Mitchell, Dick Beale, Shep Menkin, Jack Krushin, Ben Wright. A little girl, hoping to get a dog for Christmas, receives one in an unexpected way when a Russian satellite crashes near her home. AFRS rebroadcast. (12:56; 9:05)

CINNAMON BEAR (1938) Chapter 22. Meet Jack Frost. (12:00)

FIBBER MC GEE AND MOLLY (12-22-53) The Squire of Wistful Vista and Mrs. McGee go shopping for a Christmas tree. Tums, Papermate, NBC. (14:35)

SATURDAY, DECEMBER 20th RADIO TO WRAP, BAKE AND DECORATE BY

FIBBER MC GEE AND MOLLY (12-23-53) The McGees invite Doc Gamble (Arthur Q. Brian) and his girlfriend (Mary Jane Croft) to help trim the Christmas tree. Papermate Pens, NBC. (14:40)

CINNAMON BEAR (1938) Chapter 23. Paddy O'Cinnamon gets stuck in a pile of Christmas stickers. (12:00)

SUSPENSE (12-20-59) "Korean Christmas Carole" stars Bill Lipton, Lawson Zerbe and Lyle Sudrow. In Korea, in 1958, a PFC gives a ride to a fellow soldier who was there during the war. Participating sponsors, CBS. (7:25; 9:40; 6:00)

FIBBER MC GEE AND MOLLY (12-24-53) Sis visits the McGees on Christmas Eve. Fibber tells the story of "Laura, the Lop-Sided Pine." Sustaining, NBC. (14:45)

CINNAMON BEAR (1938) Chapter 24. Judy, Jimmy and Paddy O'Cinnamon attend the Christmas tree parade! (12:00)

GREAT GILDERSLEEVE (12-24-47) Hal Peary, as Gildy, goes shopping for Leroy's model airplane and makes plans to play Santa at church. Kraft Foods, NBC. (17:35; 10:55)

CINNAMON BEAR (1938) Chapter 25. Captain Tin Top returns the Star, but the Crazy Quilt Dragon steals it! (12:00)

STARS OVER HOLLYWOOD (12-19-53) "A Christmas Carol" by Charles Dickens stars Edmund Gwenn in a dual role as Charles Dickens and Ebenezer Scrooge. Carnation Milk, CBS. (13:00; 16:05)

CINNAMON BEAR (1938) Chapter 26. The final episode in our adventure. Do our heroes find the star for the Christmas tree? (12:00)

FIBBER MC GEE AND MOLLY (12-25-53) The McGees spend a quiet Christmas day at home. Sustaining, NBC. (14:25)

SATURDAY, DECEMBER 27th SEASON'S GREETINGS

FIBBER MC GEE AND MOLLY (12-28-53) The McGees go to the Bon Ton Department Store to exchange some Christmas gifts. Sustaining, NBC. (14:15)

GREAT GILDERSLEEVE (12-31-47) Gildy has three parties to go to on New Years Eve. Hal Peary stars. Kraft Foods, NBC. (15:32; 14:16)

SUSPENSE (12-23-43) "Back For Christmas" starring Peter Lorre as a botany professor digging a "devil's garden" in his cellar, planning to murder his nagging wife. Roma Wines, CBS. (16:10; 14:15)

FIBBER MC GEE AND MOLLY (12-29-53) The McGees make plans for a New Year's Eve party at the Elk's Club. Tums, NBC. (13:50)

SUSPENSE (12-23-56) "Back For Christmas" starring Herbert Marshall as a botany professor digging a "wine bin" in his cellar, planning to murder his nagging wife. A somewhat different treatment of the same story as presented on Suspense in 1943. Sustaining, CBS. (13:10; 17:00)

JACK BENNY PROGRAM (12-26-43) Turning the clock back, it's Christmas Night at Jack's house and the whole gang shows up for a party. Grape Nut Flakes, NBC. (11:20; 7:20; 10:15)

FIBBER MC GEE AND MOLLY (12-30-53) Fibber looks for a partner so he can revive his "famous" vaudeville act for the Elk's Club New Year's Eve party. Bill Thompson appears as Wallace Wimpole. Sustaining, NBC. (14:45)

NOTE: TWTD listeners will be asked to compare, call in and comment on the two different versions of "Back For Christmas" as presented on Suspense in 1943 and 1956.

THOSE WERE THE DAYS

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

JANUARY

SATURDAY, JANUARY 3rd HAPPY NEW YEAR WITH GOOD OLD RADIO

FIBBER MC GEE AND MOLLY (12-31-53) Jim and Marion Jordan as Fibber and Molly who star in the New Year's Eve extravaganza at the Elk's Club party. Sustaining, NBC. (14:45)

AMOS 'N' ANDY (12-26-48) Freeman Gosden and Charles Correll star as radio's all-time favorites. The Kingfish receives a New Year's card from an unknown woman. Rinso, CBS. (10:30; 8:55; 9:50)

MYSTERIOUS TRAVELER (12-31-46) "New Year's Nightmare." A holiday reveler welcomes in the new year with too much partying. Sustaining, MBS. (15:00; 13:30)

SWEENEY AND MARCH (12-31-47) Bob Sweeney and Hal March with Hans Conried, Hy Averback, Jane Morgan. Making plans for a New Year's Eve block party, the boys are selected to give the 12 Midnight signal to the town. Sustaining, CBS. (8:30; 9:55; 11:00)

SUSPENSE (12-28-58) "32nd of December" star-



BOB SWEENEY AND HAL MARCH appear in a New Year's Eve broadcast from 1947.

ring Frank Lovejoy as a man who sets out to pawn his wife's ring to cover his gambling debts, but is compelled, instead, to purchase an unusual antique clock. Sustaining, CBS. (10:10; 9:00)

JACK BENNY PROGRAM (1-1-50) In a flashback to New Year's Eve, Jack stops at Mary's party to propose a toast to every member of his cast. Lucky Strike Cigarettes, CBS. (14:05; 13:20)

FIBBER MC GEE AND MOLLY (1-1-54) The McGees spend a quiet New Year's Day at home, basking in the success of the Elk's Club party. Sustaining, NBC. (14:40)

SATURDAY, JANUARY 10th

I LOVE A MYSTERY (10-31-49) "The Thing That Cries in the Night" by Carlton E. Morse, starring Russell Thorson as Jack Packard, Jim Boles as Doc Long and Tony Randall as Reggie York of the A-1 Detective Agency. In the complete, 15-chapter adventure (which we'll present each Saturday during January), Grandma Martin hires the detectives to find the fiend who is trying to murder her three granddaughters, Faith, Hope and Charity Martin. Mercedes McCambridge appears as Charity Martin. Chapter 1. (10:45)

I LOVE A MYSTERY (11-1-49) Chapter 2. (10:05)

I LOVE A MYSTERY (11-2-49) Chapter 3. (10:30)

ADVENTURES OF OZZIE AND HARRIET (9-23-45) David and Ricky plan to build a clubhouse on the vacant lot next door. International Silver Co., CBS. (14:43; 14:45)

LUX RADIO THEATRE (3-23-53) "Fourteen Hours" starring Paul Douglas and Terry Moore in a suspense drama about a man threatening to jump from the ledge on the sixteenth floor of a building. Douglas repeats his screen role. Irving Cummings is host. AFRS rebroadcast. (13:40; 15:55; 18:00)

YOUR SATURDAY DANCE DATE (8-26-50) Jimmy Dorsey and his orchestra in a remote broadcast from the Marine Dining Room of the Edgewater Beach Hotel in Chicago. Bill Griskey announces. Sustaining, NBC. (7:25; 10:55; 9:30)

YOURS TRULY, JOHNNY DOLLAR (4-25-50) "Policy Holder Pearl Carasa Matter" stars Edmund O'Brien as the man with the action-packed expense account. Cast includes Joe Kearns, William Conrad, Howard McNear, Bill Johnstone. Sustaining, CBS. (14:30; 15:10)



I LOVE A MYSTERY stars Russell Thorson as Jack, Jim Boles as Doc and Tony Randall as Reggie in "The Thing That Cries in the Night."

SATURDAY, JANUARY 17th

I LOVE A MYSTERY (11-3-49) "The Thing That Cried in the Night." Chapter 4. (9:55)

I LOVE A MYSTERY (11-4-49) Chapter 5. (10:15)

I LOVE A MYSTERY (11-7-49) Chapter 6. (9:40)

PHIL HARRIS-ALICE FAYE SHOW (1-16-49) Phil is unhappy that his band hasn't been invited to play at President Truman's Inaugural Ball. Elliott Lewis, Walter Tetley, Robert North. Rexall, NBC. (15:45; 12:50)

SUSPENSE (1-24-48) "The Black Angel" starring June Havoc with Alan Reed, Lurene Tuttle, Joseph Kearns, Bill Johnstone. A husband faces the death penalty for the murder of a beautiful actress. His wife, who is also an actress, sets out to prove him innocent. Robert Montgomery hosts. Sustaining, CBS. (24:20; 12:10; 21:17)

HENRY MORGAN SHOW (5-16-50) Satire with Arnold Stang. Minerva Pious. Art Carney. Sportsman of the Week; Morgan Theatre of Coming Attractions. CBS. (10:16; 9:13; 9:35)

THE SHADOW (10-24-37) "The Temple Bells of Neban" starring Orson Welles as Lamont Cranston with Agnes Moorehead as the lovely Margo Lane. A young playboy, an Indian mystic dancer, and narcotics lead the Shadow to investigate evil. During this episode, the Shadow reveals the origin of his powers. Blue Coal, MBS. (13:51; 14:52)

SATURDAY, JANUARY 24th

I LOVE A MYSTERY (11-8-49) "The Thing That Cries in the Night." Chapter 7. (10:00)

I LOVE A MYSTERY (11-9-49) Chapter 8. (10:05)

I LOVE A MYSTERY (11-10-49) Chapter 9. (10:05)

PHIL HARRIS-ALICE FAYE SHOW (1-23-49) Phil and his family visit Washington, D.C. to attend the Presidential Inaugural Ball. Remley doesn't have an invitation and Phil doesn't have a tuxedo. Rexall, NBC. (14:10; 15:30)

LUX RADIO THEATRE (3-8-48) "Spellbound" starring Joseph Cotten and Valli in David O. Selznick's 1945 screen hit, originally directed by Alfred Hitchcock. Psychiatrist Valli (in Ingrid Bergman's role) becomes suspicious of Cotten (in the Gregory Peck role), the newly arrived head of the mental hospital. William Keighley is host. Lux Soap, CBS. (18:20; 18:20; 21:20)

EDDIE CANTOR SHOW (12-12-45) Guest Hildegard visits Eddie and the gang to appear in a Cantor version of the hit movie, "Spellbound." Cast includes Burt Gordon, the Mad Russian and announcer Kenny Delmar. Bristol Myers, NBC. (6:50; 10:20; 9:10)

BROADWAY IS MY BEAT (1950s) Larry Thor stars as Detective Danny Clover, investigating the Gordon Merrick murder. AFRS rebroadcast. (12:18; 14:31)

SATURDAY, JANUARY 31st

I LOVE A MYSTERY (11-11-49) "The Thing That Cries in the Night" Chapter 10. (9:20)

I LOVE A MYSTERY (11-14-49) Chapter 11. (10:15)

I LOVE A MYSTERY (11-15-49) Chapter 12. (10:15)

RED SKELTON SHOW (4-1-51) The Skelton Scrapbook of Satire takes on hospitals with Red as a patient with a wacky nurse. Cauliflour McPugg and Willy Lump-Lump show up, too. Lurene Tuttle, Pat McGeenan, Dick Ryan, Ann O'Neill, Rod O'Connor, David Rose and the orchestra. Tide Soap, CBS. (9:10; 12:35; 7:15)

SUSPENSE (2-21-48) "Beyond Reason" starring Robert Ryan and Ruth Warrick. A successful businessman is killed by a hit and run driver. Soon afterwards, a suspicious "business partner" turns up. Hosted by Robert Montgomery. Sustaining, CBS. (17:04; 16:20; 13:53; 9:00)

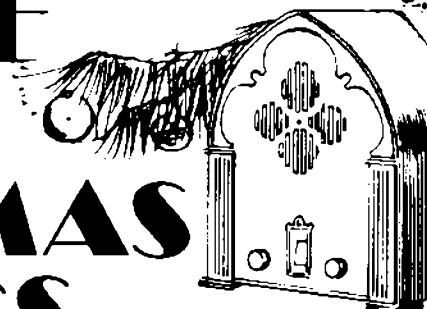
COMMAND PERFORMANCE (1944) Bing Crosby, Judy Garland, Frank Sinatra and Bob Hope entertain the troops during World War II. AFRS. (15:55; 14:00)

I LOVE A MYSTERY (11-16-49) "The Thing That Cries in the Night" Chapter 13. (9:10)

I LOVE A MYSTERY (11-17-49) Chapter 14. (8:25)

I LOVE A MYSTERY (11-18-49) Chapter 15. The conclusion of this story. (14:00)

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I REMEMBER IT WELL...

Christmas Eve at Grandma's House...

by Dan McGuire



December 24, 1947. It is 4:30 p.m. on Christmas Eve. My brothers and I have been dressed in our Sunday best for almost an hour. We must sit quietly and read so our clothes don't get mussed.

Out front our Uncle Harold's car appears. He has worked at the Lakeview Post Office until 2, gone home for his family and delivered them to Grandma's house. Now he will drive us so we don't have to carry all our presents on the streetcar.

The Studebaker is long and roomy. It still has the aroma of newness. En route, Uncle Harold demonstrates its push-button radio and we are treated to continuous Christmas music selections.

Our long ride down Irving Park Road takes us past the block-long Sears store at Cicero and Milwaukee. Its many window displays include animated Christmas scenes involving Santa and his elves. A Salvation Army worker packs up his kettle as the Sears door is closed and locked behind some departing last-minute shoppers.

When we pass the YMCA, I know we are almost there. Three blocks up the next side street we park behind Grandpa's black Ford sedan. My mother's childhood home has a porch with steep steps and a bay window on the north. A hugh tree, overloaded with colored lights, fills the window.

Aunt Evie, who is unmarried and still lives here, opens the door before we ring. We shed our coats and

galoshes in the hallway. Relatives who have already arrived mill around in the living room, waiting to greet us. All the parents marvel at how much their nieces and nephews have grown since last seen.

Grandpa picks up my brothers, Alan and Dickie, and they kiss him on his shiny pate. I'm the oldest grandchild and a little too heavy. He gives me a hug and tilts his head for a kiss.

We go back to the kitchen to greet Grandma, who is busy preparing dinner. Her greying black hair is done up in a bun. She looks too small and fragile to have raised six children. But her eyes sparkle when she spies her grandchildren. We each get a warm hug and a kiss, but only after she has carefully wiped her hands on her apron.

Aunt Flo is helping Grandma. Our mother instinctively grabs an apron and pitches in. We boys are "under foot" now, so we are sent out of the kitchen.

On one side of the crowded living room, we mingle with our cousins: Tim, Susie and Joan (Aunt Louise and Uncle Walt's children); Elaine and Alice (Aunt Flo and Uncle Harold's); Freddie, Faith and Frankie (Aunt Edie and Uncle Sven's). We start a game of Old Maid and exchange stories about our youthful adventures and what we hope to get for Christmas.

Aunt Evie passes around a dish of

I REMEMBER IT WELL

candies. I score some points by declining. "Good boy. You don't want to spoil your appetite," she concludes. Actually, they are hard candies with soft, gooey centers and I have never liked them much.

Uncle Will arrives. He is single and still lives here. I was disappointed not to see him when we arrived. He has been a favorite with me ever since he took me for a ride in the rumble seat of his Ford coupe.

I wait for everyone else to greet him first, then step up to shake his hand in a grown-up manner. He shakes, but then laughs and picks me up under the arm-pits, hoisting me almost to the ceiling.

When he sets me down, he ruffles my hair and tells me what a big lug I'm getting to be. We go to admire the tree ornaments that have decorated Grandma's trees for 20 years or more. Then we are at the window watching people walk or drive by. Uncle Will makes up stories about happy Christmas gatherings to which they are heading. As he talks, his face close to mine, his breath is strong and musty.

Aunt Edie and Grandma appear behind us. Grandma says something gently remonstrating. Only then do I identify my uncle's smell and realize that something is amiss. I come to his defense with the innocence of youth: "It's all right, Grandma. He's just a little drunk is all."

Uncle Will's shoulders begin to shake and he bursts into tears. Grandma and Aunt Edie hustle him away to the kitchen. Puzzled by the effect of my candor, I follow at a distance. As Will's mother and three sisters comfort him and fill him with black coffee, I listen at the kitchen door. Slowly I comprehend. Uncle Will has been thinking of his Army buddies who did not make it home to enjoy this Christmas.

Chagrined, I tip-toe back to the living room. The men folk talk with enthusiasm of politics, sports, the Marshall Plan, inflation, last week's snow storm.

Aunt Evie, a school teacher, gathers the older kids around the phonograph. She has a new five-record, 78-rpm album of *The Nutcracker Suite* and hopes to enrich us with some culture. She summarizes the story for us. Then we must close our eyes and try to visualize the dances described by the musical segments. After three or four pieces, our interest wanes. She observes our fidgeting and permits us to escape.

Aunt Louise summons Aunt Evie to help her set the table. Mom and Aunt Flo steer us kids to the two bathrooms to wash our hands. Mine are clean, but I know better than to say so. As we straggle back, Grandma shouts from the kitchen: "Everybody sit. Pa, is your knife sharpened?"

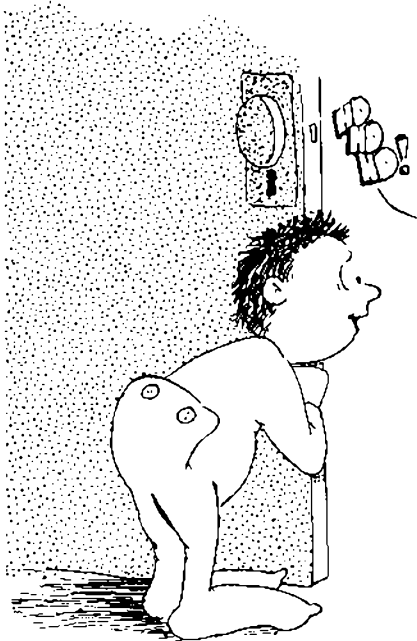
The adults gather at the dining room table. A card table has been drawn up next to the kitchen table, and the kids will eat there. For the first time, I am invited to sit with the grown-ups.

The women help Grandma distribute platters and bowls of food to both tables. Last of all, she personally delivers the huge roast turkey. ("As big as Tiny Tim," I think.) Its aroma is so mouthwateringly delicious that I can taste it already.

As Grandma seats herself, she says, "You can say grace now, Pa." Grandpa, who is not a regular church-goer, gives a brief but acceptable blessing.

He then whets the blade of his carving knife on a sharpening steel. His strokes are swift and smooth. He touches the blade to the tip of his thumb to test its sharpness. Then he calls for requests, first from the grandchildren, and serves up large or small slices of white or dark meat to order.

Grandma is up and down throughout the meal, taking food to the children,



fetching an extra salt shaker. Her daughters take turns trying to outrun her and saying, "Sit down, Ma, I'll get it."

Sitting with the adults is a mixed blessing. A picky eater, I hear several declarations of disbelief that I do not eat cranberries or rice pudding. Also, I miss feeding Brownie, the Irish terrier, who must stay in the kitchen. The younger kids toss little scraps to her from their table. If the morsels come at all close, Brownie unerringly snaps them up in midair, never moving from her spot.

During dinner Uncle Will seems to have regained control and is becoming his jovial self again. Once he makes a joking remark and winks at me.

The meal ends with ice cream and three kinds of pie, including Grandpa's favorite, mince. Everyone compliments and thanks Grandma for the delicious spread.

Now comes the most trying part of the evening. The ladies clear the tables while the men and kids adjourn to the living room. We must sit politely until all the dishes are washed. Grandpa makes it easier by playing some Christmas tunes for us on his ocarina. I do not understand why he calls it a sweet potato. It does not look like any sweet potato I ever saw.

At last we are all assembled. Several of my cousins who are old enough to read are elected "elves." They get to pass out the multitude of presents arrayed around the tree.

Amid the excitement, I'm wishing I could tell Uncle Will that I'm sorry I made him cry. But I don't know how. When he opens my present (a package of Gillette blades and some shaving soap), it's obvious that he likes it best of all. He calls me over to sit on his lap and I know that everything is okay between us.

Finally, the last gift is opened and displayed to all. There is the usual aftermath of cleaning up wrapping paper. There are more thank-you's all around. Kids try to stifle yawns. ("I'm not tired, Mom, really.") They're reminded that they must be home in bed before Santa can come.

Gifts are accumulated in shopping bags. People mill around and side step each other getting their coats and boots on. We all exchange best wishes for Christmas and New Years. One last hug and kiss for Grandma and Grandpa, then we step out into the crisp December night and another fresh inch of snow.

We load our new possessions into the Studebaker's trunk. One bag has to come up front. A few bulky toys don't fit and are left with Grandma.

To avoid crowding up front, Elaine sits in the back on my lap. Since she is my cousin, I am not embarrassed. When her hair brushes my face, it has a clean sweet smell like some sort of

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I REMEMBER IT WELL

blossom. I wonder if all girls smell so nice or just my cousin.

We pass Sears again. The street is empty, but the window displays continue their semi-lifelike pantomimes.

A trolley car passes with just three passengers. Each sits staring out a window, looking lonely. I feel sorry for them, but then imagine them back with their families for The Big Day tomorrow.

In front of our house, we unload our bags and wish our relatives happy holidays once more. Cousin Alice is asleep on her mother's lap and doesn't hear.

Our street has no lights, but the moon reflects brightly off the snow. Dad has no trouble finding the key-hole. Inside, our darkened tree looks forlorn compared to Grandma's.

My brothers and I are quickly urged into our pajamas. "Santa could be here any minute," my father warns. As we snuggle down under our blankets, my parents move quietly through the house, only a couple of lights lit. My father stokes up the coal furnace in the cellar. Mother says, "My goodness, it's eleven o'clock already."

Alan whispers, "Dickie, let's stay awake and spy on Santa." No answer. Dickie is already breathing heavily.

Alan directs his suggestion to me. But this year I learned something that is still a secret to Alan. I do not reply. When he repeats his whispered idea, I imitate Dickie's breathing.

Alan becomes silent and my eyes grow heavy. I feel myself drifting away to a house much more lavish than ours. I am a nutcracker dressed as a soldier. The sugar plum fairies appear and I play the ocarina as they dance around me. Their wings are transparent and their hair smells like blossoms.



TRIVIUS • NOSTALGIUS • TRIVIUS



"Remind me to tell Jack about this place . . . 10 cents ice cream and entertainment."
— Submitted by Carol Cole, North Aurora, IL

"I think I'll ask if I can sit up there — I always did want to be on radio."
— Submitted by Frank Herman, Chicago, IL

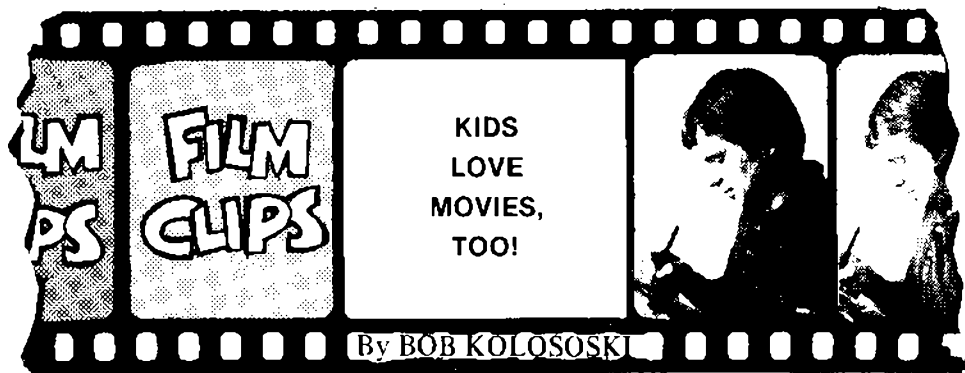
We interrupt this radio program for a special message: Warning, coffee has been linked to paralysis of the left hand in certain people.
— Submitted by Raymond P. Toczek, Chicago, IL

"I wonder if Perdish tastes more like Vanilla or Chocolate?"
— Submitted by Jim Feth, Park Ridge, IL

The police today are puzzled by a rash of daylight robberies where old radios are the only items missing and a young girl in a dream-like trance is the only suspect reported by eyewitnesses.
— Submitted by James J. Nyman, Chicago, IL

These are the five best entries in the Add-A-Caption contest from our last issue. Each of the five caption writers above will receive a \$5 gift certificate from Metro Golden Memories and a cassette tape from the Hall Closet.

Thanks to all who submitted entries; the judges had a difficult time choosing five of the best. This issue, try your luck at the "Guess Who" on page 32 and see if you can identify our mystery personality.



Christmas is coming and everyone has shopping to do, cards to write and presents to wrap. Party invitations pour in and last year's resolutions are history. In the midst of all the holiday euphoria, there is always time to take in a movie. The film producers have traditionally chosen December to unleash their big budget efforts hoping to cash in on the holiday spending spirit. The sad fact is that the majority of the films released are adult-oriented and children are generally overlooked. If most adults really believe that "Christmas is for kids" then why aren't there more movies for kids released at Christmas? The answer is purely economical, of course, with the studios unwilling to gamble on a "G" rated film of any kind.

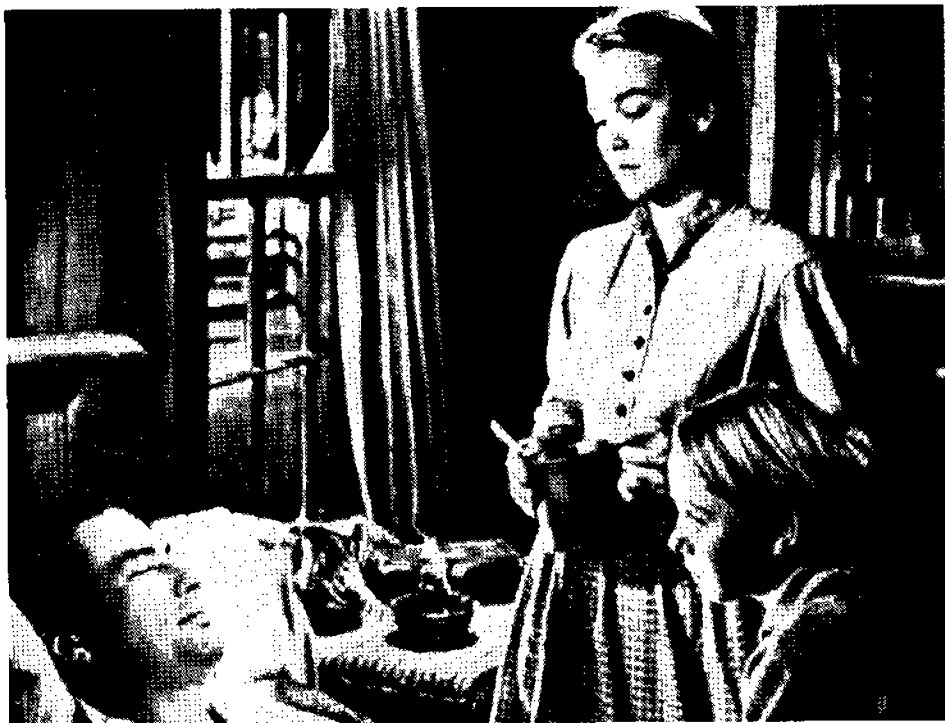
The solution for parents is to reach back into the vast collection of films made over the past 50 years. There have been thousands of films produced since the 1940's . . . many are available now in video tape . . . and should still appeal to a contemporary ten year old. Most boys prefer action films while girls are, more predictably, sentimental in their preferences. And, although some pre-teens would rather study the theory of relativity than watch a Walt Disney film, the Disney collection is still a good starting point. Disney has been and continues to be the best source of "family films" and

the following selections are the *creme de la creme* of the Disney film library.

The Disney reputation for excellence was born with the animated features the studio began producing in the 1930's. A good percentage of the Disney animated features are classics and will entertain children gloriously. Disney has also produced dozens of live-action films. At the top of this list is "Mary Poppins". The film, starring Dick Van Dyke and Julie Andrews as the magical nanny, is about as perfectly perfect as a film could be. Disney spent a fortune to make this the most supercalifragilisticexpialidocious film ever and it paid off. The story is supplemented by marvelous songs, wonderful dance numbers and humor to please any age group. It is truly a Disney masterwork.

But, if it's adventure your child craves then "20,000 Leagues Under the Sea" is the movie to see. This rip-roaring adaptation of the Jules Verne novel boasts a galley of special effects—the highlight being the giant squid. James Mason, Kirk Douglas and Peter Lorre star in this superbly crafted production.

One of the greatest movies of all time just happens to fit neatly into the category of child-pleasing films. "The Wizard of Oz" was filmed at MGM in 1939 and is as popular today as it was nearly fifty years ago. The only thing left to say about this super movie is



THE YEARLING is a wonderful family film and stars Gregory Peck, Jane Wyman and Claude Jarman, Jr.

... see it! The star of "Oz", Judy Garland, also happens to be in another film suitable for the younger crowd. The movie is "Meet Me in St. Louis" and it is the sentimental and warm story of a St. Louis family circa 1904. All the characters ring true with little Margaret O'Brien giving the best performance of her child-acting career.

Two more must see films for "the kids" are "The Yearling" and "National Velvet". Both star child actors (Elizabeth Taylor was only 12) forming a special bond with their pets. Claude Jarman Jr. as Jody in "The Yearling" is especially effective as boy who makes the transition to young adult through a crisis with his pet faun.

You cannot mention children's movies without including a Shirley Temple film or two. The easiest way to recommend her films is to see any Shir-

ley Temple feature film made at 20th Century Fox from 1934 to 1940.

There are dozens more on our movies for kids list including "Jungle Book" with Sabu, "The Adventures of Huckleberry Finn" with Mickey Rooney and the delightful "Willie Wonka and the Chocolate Factory" starring Gene Wilder.

Although over the last few years good children's movies have been few and far between, there is an occasional glimmer of hope that shows producers are still trying. One such film was last year's big budgeted "Santa Claus, the Movie". It was not well received by critics (who tend to be beyond childhood) but was loved by the dozens of kids who were in the audience the day I saw it with my family. I hope more producers have the courage to produce this type of film and keep alive a fine tradition of movie making.

WE GET LETTERS

BUFFALO GROVE, IL — Love your show on WBBM. It's fun to be with you six days a week. Of course, Saturday is heaven. I work in a bride's shop... but the air is filled with old radio, not orange blossoms on Saturdays. — **JO ANN SMITH**

DES PLAINES, IL — Doesn't the Morton Grove Post Office object when you open Box 421 and all that junk comes crashing out?

— **CHARLES H. HAGUE**

(ED. NOTE — Gotta straighten out that Closet one of these days!)

NORTH RIVERSIDE, IL — I moved to Chicago from Detroit, Michigan in January. The discovery of both your programs on WNIB and WBBM was a pleasant surprise, indeed. I am and shall continue to be a faithful listener. I especially enjoyed your tribute to Frank Nelson. — **BILL MARSZALEC**

CHICAGO — Saturday's Tribute to Frank Nelson was outstanding. Interesting enough, as you were broadcasting, a memorial service for him was being held at Forest Lawn in California.

— **ROBERT ROSTERMAN**

OAK RIDGE, TENN — Contrary to comments in your last issue, I do enjoy your doubling of themes on the WBBM programs. I especially enjoy the Sergeant Preston/Lone Ranger doubles. In fact, I wish you had them more often; just like the good, old, not-so-long-ago days. A second vote for this comes from my 11-year-old daughter, Maria, who must listen to these "re-transcribed." We both hope to see more Lone Ranger Weeks. How about a Challenge of the Yukon Week? I heard your comments about the WBBM of earlier days. Indeed, I've also come back to WBBM. Some years ago I listened to the American Airlines show, Music 'Til Dawn. Your show is great—the program mix is great. We really enjoy it. Ditto for the *Nostalgia Digest*, too. — **W. JOSEPH ARMENTO**

LINCOLNWOOD, IL — Thank you for old time radio. Takes me back to a younger, more carefree, less complicated time. Grammar in those days is a pleasure to hear again. Even Tonto's few spoken words are better than much speech today. I'm a Senior Citizen listener. — **ANN MAGDALIN MARKIN**

MT. PROSPECT, IL — I'm not much of a letter writer, but I want you to know how very much my husband and I enjoy your programs. We especially enjoy mysteries. It's such a refreshing change from television. — **MRS. HENRY ZURAWIK**

TOWANDA, IL — Our family listens regularly to *Radio Classics*. My seven year old son enjoys The Lone Ranger and the Challenge of the Yukon best. I enjoy Burns and Allen best.

— **JANET MAUGHMER**

CHICAGO — I felt badly about not being one of the protesters when WAIT-Radio cancelled your program the first time. Listening to that program filled up a lot of my summer weeknights. I listen to *Radio Classics* and *TWTD*. I enjoy them both, especially *Radio Classics*. I wish they would extend your time on that show. News gets boring after a while. I enjoy the Jack Benny and Green Hornet tapes. What I really would love to hear is some Amos 'n' Andy. I hope your programs will be around for as long as you care to do them.

— **MRS. ELIZABETH TAYLOR**

SOUTH HAVEN, MI — We listen to *Radio Classics* at least two or three times a week. Especially like Dragnet, Have Gun, Will Travel and The Black Museum. Your show is at a good time for me. Usually I am correcting papers (I teach) or doing household chores about that time. Sometimes I really let go. It is really fun to wash dishes, listen to Paladin and sip a shot of "Redeye" right along with him! A good way to end the day. Thanks.

— **R. O. HAY**

HOMEWOOD, IL — I've been a regular listener for quite a while. I even bought a Coronado 1934 radio from your store last year. Since becoming a listener I have started to collect old radios. I use an RCA Radiola 18 (1927) to listen to the WBBM shows, also a 1931 Philco 90B cathedral radio. Usually I alternate radios and listen to a different one each night. You can't get much more realistic than that. I don't need TV or the Blackhawk hockey to interfere with radio programs. I'd like to see the CBS Mystery Theatre reinstated. You do a great service, but that hour is too short! — **JOHN L. FRIGO**

CRETE, IL — Thanks to you and WBBM, my son and I relive the days of exciting radio! We especially enjoy the westerns. We'd listen to the Lone Ranger Monday thru Friday if we could!

— **ED AND KRIS NOWAK**

PALATINE, IL — I look forward to each issue of the *Nostalgia Digest* and find the articles well-written, interesting and informative. Listening to your radio shows brings back many memories of life in a less hectic time. — **ROBERTA A. SKINNER**

CHICAGO — I listen to *Those Were The Days* and *Radio Classics* faithfully. Every Saturday morning I give myself a special treat by visiting Metro Golden Memories and renting a movie. Every week I am pleasantly surprised by the exciting new additions to the movie library. A few weeks ago I spent some of my birthday money on one of your radio cassette packages, "Les Miserables." Every time we listen to this set it seems even better. All I can say to the other listeners and readers of *Nostalgia Digest* is you don't know what you're missing if you have not made your own library of the Hall Closet cassettes. We just listened again to "1984" and we felt that parts of it were better than the movie which came out two years ago. Please continue to add to your video and radio cassette collection so that all of us can enjoy more, more, more! — **KATHY KLEIN**

NAPERVILLE, IL — The Frank Nelson memorial program was the best of its kind you've compiled. I hope you won't have to do another for a long time.

— **SARAH COLE**

DOWNERS GROVE, IL — Your efforts at bringing good entertainment back into the living rooms of America are to be applauded. I've been a listener since September, 1983, so this letter has been a long time coming. I was never able to get *Radio Theatre* on my radios, due probably to the limited reception areas of WAIT and WMRO; however WBBM is just what the doctor ordered. And, needless to say, I never pass a Saturday without listening to *TWTD*. Please keep up the great things you're doing for radio fans in Chicagoland and in the Midwest. That you enjoy so much what you're doing is an added plus for us, your listeners; you are no doubt aware that you may very well become a legend in your own right, as the Shadow, Lone Ranger, et al, have been in theirs.

Thanks, also, for the annual Halloween and Christmas seasonal shows you host on *TWTD*. They have become holiday traditions around my house. And last, but not least, thanks for *Nostalgia Digest*, which is a work of art unto itself. You and all the contributing editors have compiled a complete, entertaining radio guide which is no doubt envied in the industry. I've been sending the *Digest* to my mother who moved to Cape Coral, Florida a year ago, and she also gets cassettes on which I record your shows. *TWTD* is one show she really misses, so she's getting the next best thing. So don't stop doing what you're doing, or she'll go nuts down there all by herself, and so will I because radio's still Number One with me.

— **DAVE KENT**

(ED. NOTE — Thanks for your very kind words. But please tell the Shadow, Lone Ranger, et al that they have nothing to worry about!)

HARVEY, IL — The article by Todd Nebel in the October-November *Digest* sparked a thought that had been knocking around in my mind for some time. The thought had to do with the name Wallace Wimple, one of the characters played by Bill Thompson on the Fibber McGee and Molly Show. Some time back, when Adlai Stevenson (the younger) was getting into state politics again, he was apparently referred to as a "wimp" and said he resented it. In an article about Stevenson, this matter was mentioned and the author said he had researched the word but could find nothing.

If I remember right, Mr. Wimple often referred to his wife as Sweetie-Pie. He had a timid, hen-pecked voice. I always thought the term "wimp" had its origin with Mr. Wimple — an appropriate adjective for such a person. On the other hand, it might have referred to Wimpy, a cartoon character (from Popeye?). In any case, I'm wondering if anyone else has an idea on this.

— **SHELDON B. FOOTE**

WAUWATOSA, WISC — Wanted to let you know I really enjoy your show every evening. Hate those playoffs at the moment since it means you're not on! I enjoy all the shows, especially Have Gun, Will Travel. I'm an old-time-radio buff from about 15 years back. I'm really sorry I can't pull in your weekend show. My brother, who lives in Palatine, listens. His 16 and 10 year old daughters are big fans, also. Keep up the good work. Your fans in Milwaukee love it. — **LYNN BICKEL**

FREEPORT, IL — I am a teacher and use some of your shows for listening skills in the classroom. I enjoy the mysteries most, but I regularly listen to all the shows. I know there are other people from this area who definitely listen to *Radio Classics* and enjoy your format. — **SHARI KLEVER**

WOODSTOCK, IL — I enjoy your program of old radio shows. It certainly makes cleaning up the kitchen more enjoyable every evening, and is more entertaining than the news or music. Some of the older shows bring back memories: having to be in bed before my mother would turn on The Lone Ranger (I even gave up listening to it for Lent!) Another favorite was Sergeant Preston and I have always been curious about the theme music for that show. Do you happen to know what it is? We even have a West Highland White Terrier named Yukon King; I told the children that they could choose the breed if I could name the dog Yukon King! — **MRS. LEONARD S. BELMONTE**

(ED. NOTE — The theme music used on the Challenge of the Yukon is the "Donna Diana Overture" by von Reznicek. On the radio show, Yukon King's barking was done by a sound man who was paid an additional fee as an actor for performing the dog's "role." "Thanks to you, King, this case is solved!")

GUESS WHO!

This young man was born at the turn of the century and grew up to become one of the true superstars in the history of motion pictures.

He was born in Milwaukee and attended Ripon College in Wisconsin. He appeared on the Broadway stage before beginning a 37-year career in the movies. A star of major proportions in his own right, he was also half of one of the most famous teams in the world of entertainment, co-starring with another superstar in nine films over a 25-year period.

If you can identify him, you might win a half-dozen cassette tapes from the Hall Closet and a \$25 gift certificate from Metro Golden Memories.

Any reader of the *Nostalgia Digest* is eligible to make a guess.

Just send a note to GUESS WHO, *Nostalgia Digest*, Box 421, Morton Grove, Illinois 60053.

Tell us who he is and you get the prizes. In case of a tie, a drawing will be held to determine the winner. One guess per reader, please.

Guesses must be received by the *Nostalgia Digest* no later than December 10, 1986 so we can print the name of the winner—and a more recent picture of our celebrity—in the next issue.

Have fun!

CHARLES DICKENS A CHRISTMAS CAROL

Starring — Lionel Barrymore
Narrator — Orson Welles

The Campbell Playhouse broadcast of Christmas Eve, 1939, presents the traditional seasonal classic, "A Christmas Carol" starring Lionel Barrymore in his role as Ebenezer Scrooge . . . a grasping, clutching old skinflint who finally learns the meaning of the holiday after being visited by the Ghosts of Christmas Past, Christmas Present and Christmas Yet-To-Come. The story is well told, and so clear you would think it was just recorded. And you will remember your old friends . . . Tiny Tim and Bob Cratchit. You will enjoy this program every Christmas . . . year after year. It never gets old. Orson Welles narrates this complete, hour long story.

MIRACLE ON 34TH STREET

Lux Radio Theatre
Starring Edmund Gwenn

Edmund Gwenn re-creates his delightful performance as Kris Kringle in this radio adaption of the 1947 Twentieth Fox film about the Macy's Department Store Santa Claus who goes on trial to prove that he is indeed the real Santa. This radio version closely follows the story as presented on the screen. This is a classical story that will be enjoyed every year at Christmas time!

Plus

A Holiday Extra has been added . . . a delightful swing version of Jingle Bells, a reading of "The Night Before Christmas," and then ending with the playing of two Christmas carols.

LIFE WITH LUIGI

Starring J. Carrol Naish as Luigi Basko, the li'l immigrant in a delightful episode in which Luigi agrees to marry Rosa if she loses some weight! With Alan Reed as Rosa's father Pasquale. 4/10/49

Starring J. Carrol Naish and Alan Reed in a heartwarming and patriotic broadcast. Luigi teaches his friends that America truly is the greatest nation when he is willing to spend all of his money on a small statue of George Washington at an auction.

Broadcast 9/21/49

THE MALTESE FALCON

HUMPHREY BOGART

Sidney Greenstreet and Mary Astor

Bogie is Sam Spade in this radio version of the classic motion picture. He is hired to solve the mystery of the carved figure of a black bird, The Maltese Falcon, whose value is measurable only in terms of human life. Sponsored by Squibb drug products. Broadcast July 3, 1946.

ARSENIC AND OLD LACE

BORIS KARLOFF

Eddie Albert, Verna Felton and Jane Morgan
Radio version of the Broadway play about the Brewster family, headed by two sweet, old ladies who murder lonely men . . . it's one of their charitable efforts!

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**Morton Grove, Illinois
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Here's a Photo for your Radio Scrapbook:

WALTER TETLEY



He was radio's most famous "smart-alec" kid!

Walter Tetley's radio career began on the East Coast where he made frequent appearances on *Coast-to-Coast on a Bus*, *Let's Pretend* and *Fred Allen's Town Hall Tonight*.

He moved to California in the late 1930s and had small parts on the *Lux Radio Theatre* and other shows (and did some movies) before becoming Gildy's nephew Leroy Forrester on *The Great Gildersleeve* in 1941, a part he continued to play until the series left the air in 1958.

In the midst of his *Gildersleeve* stint, he landed the role of Julius Abbruzio, the wise-cracking delivery boy on the *Phil Harris-Alice Faye Show* and performed that part from 1946 to 1954.

Walter Tetley died on September 4, 1975 at the age of 60.