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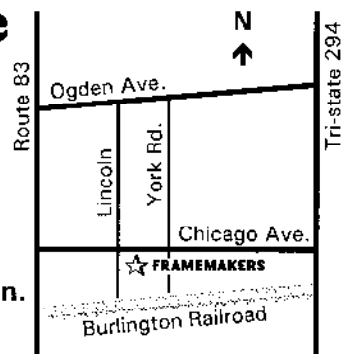
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CHUCK SCHADEN'S

NOSTALGIA DIGEST

AND
**RADIO
GUIDE**

BOOK TWENTY-FIVE

CHAPTER FOUR

JUNE/JULY 2000

Hello, Out There in Radioland!

Fifty years ago, toward the end of June, 1950, when North Korean Communists crossed the 38th parallel, President Truman announced support for our South Korean allies.

Within a few days, he authorized Douglas MacArthur, commanding general of American Far East forces in Tokyo, to provide the Republic of Korea troops with American naval and air support.

By the middle of September, U.S. soldiers and marines were part of the United Nations force that launched an assault at Inchon.

Before the end of the year President Truman, in a broadcast to the nation, had declared "a state of national emergency" and promised that the United States would fight to preserve "the principles of freedom and justice."

And so, not a full five years after the end of World War II, the United States was again at war, although this was called a "police action" and often referred to as "the Korean conflict." Once again, Americans were asked to serve their country overseas and on the home front.

But perhaps because this was not a "declared" war, perhaps because this was not a "world" war, this country's home front did not respond by pulling out all the stops as they had during WW II.

We were, of course, supportive of our troops, and there were some sacrifices that had to be made at home, but by and large the most attention paid to Korea was in the newspapers, and on newscasts broadcast on radio and, increasingly, television.

Radio's prime-time programs, beginning a decline in the face of TV competition, seldom contained any mention of Korea in the shows' storylines. Perhaps a mention of the "national emergency" and how listeners might help ("donate blood") was added to the program's closing credits, but, generally speaking, that was it.

Still, radio did acknowledge the conflict and on June 17 and 24 we're going to devote two complete *Those Were The Days* programs to selected Korean wartime broadcasts from its beginning in 1950 thru 1953, when an armistice was signed three years, one month and two days later.

We'll have a number of topical entertainment shows as well as broadcast coverage of newsworthy events. The scene for our Korean War coverage will be set on our June 10th *TWTD* program with a documentary on the presidency of President Harry S Truman and radio coverage of the assassination attempt on his life.

We hope you'll be able to tune in.

--Chuck Schaden

Tonight The Program's Gonna Be Different!

The Life and Times of Ed Wynn, The Fire Chief

BY ELIZABETH MC LEOD

He wasn't really a comedian at all.

He was a clown. An old-fashioned baggy-pants clown.

And, indeed, a sad clown at that.



His career -- and for that matter, his personal life -- were filled with ups and downs. For decades, he battled crushing personal depression -- and yet, he endured. For nearly sixty-four years, Ed Wynn

was a professional entertainer, dedicated to the simple pursuit of laughter. Even when he himself had little to laugh about.

Isaiah Edwin Leopold was born in Philadelphia in 1886, the son of a successful hat manufacturer. The elder Leopold was determined that his son should follow him into the family business, but young Isaiah had different plans. From an early age, the boy enjoyed clowning -- for family and friends, for schoolmates, for anyone who would stand still long enough to observe his antics -- and finally, tensions between Isaiah and his father grew to the point where the youth ran away from home to join a traveling theatrical troupe. In 1902, his father's son Isaiah Edwin Leopold became actor Ed Wynn.

Elizabeth McLeod is a radio journalist and broadcast historian who lives in Rockland, Maine. She has specialized in the documentation of early 1930s radio for more than 20 years, and is currently co-writer of the CBS Radio Network program Sound-Bytes.

His first efforts in show business proved ill fated. The acting troupe ran out of money in -- of all places -- the rough-and-ready riverfront logging city of Bangor, Maine. Wynn's father refused to pay his way back to Philadelphia, so the would-be entertainer was forced to take a job playing piano in a Bangor brothel in order to earn the money for a ticket home. His father hoped that this experience would serve to get the show-business bug out of his son's system once and for all, but the boy had no interest whatsoever in becoming a hat salesman. He occupied himself more with exploring the comic potential of the more funny-looking hats in the company's stock, and within a few months of his return home, he had run away again -- this time to New York. And this time, he was gone for good.

Before the end of 1902, Wynn had teamed with vaudeville comedian Jack Lewis in an act satirizing the foibles of college boys. The act enjoyed a two-year run on the Williams Time, a small family-oriented vaudeville circuit, and the experience taught Wynn the basics of visual comedy. It was during the run of Lewis And Wynn that the classic "Ed Wynn" character first began to fall into place -- the voluminous coats, the tiny hats, the slap shoes, the owlish horn-rimmed glasses and most of all, the twittering, dithering personality. By 1910, Wynn was working solo -- and was ready for the Big Time. By 1913, he was headlining at vaudeville's Mecca, the Palace Theatre in New York, in an act called "The King's Jester," in which



the "Ed Wynn" character was charged with the task of making a sour-faced king laugh -- which he finally accomplished by whispering an off-color joke in the monarch's ear.

It was this act which brought him to the attention of Master Showman Florenz Ziegfeld, who added "The King's Jester" to the *Follies of 1914*. Wynn became a show favorite -- to the chagrin of rival comedian W. C. Fields, who was not amused when the manic Wynn disrupted his "Pool Sharks" sketch by hiding under the pool table and making faces at the audience. Never one to be upstaged, Fields put an end to this interruption -- without breaking character -- by walking around to the front of the table and knocking Wynn unconscious with the blunt end of a pool cue. Thinking it all part of the act, the audience howled.

But even an angry Bill Fields couldn't stand in Wynn's way. Success followed success, and in 1917 Wynn accepted a long

term contract from Ziegfeld's arch-rivals, the Shubert Brothers -- who headlined him in a string of musical-comedy revues. And then came the first of the setbacks.

Ed Wynn had enjoyed great success in the theatre up to this point, but he well knew that the life of the average actor was precarious. Producers treated performers as so many interchangeable parts, rehearsal and travel schedules were merciless, and contracts were woe-fully one-sided. The average actor had no protection, and for Wynn -- a whole-souled political liberal -- the situation was intolerable. Finally, in 1919, Wynn walked out on his Shubert contract to take a lead-

ing role in the nationwide actors' strike which finally led to the recognition of the Actor's Equity Association.

But his courage in standing up for his fellow actors earned him a place on the infamous Shubert Blacklist. Wynn was banned for life from the Shubert theatres, and the power of the blacklist was such that he was unable to secure a contract with any rival producer. So, finally, he took an enormous financial risk, and became his own producer.

It worked. Thruout the 1920s, Wynn headlined in a series of his own revues -- produced, written, and staged by Wynn -- ... series began with *The Perfect Fool* in 1921, and continued thru the decade with *Ed Wynn's Grab Bag*, *Manhattan Mary*, *Simple Simon*, *Follow The Leader*, and *The Laugh Parade*. All of these shows followed essentially the same pattern, presenting Wynn as a capering master-of-ceremonies tying together the individual revue scenes. Funny costumes, ab-

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surd jokes, and outlandish visual gags were all key components of these productions — the very essence of Roaring Twenties Broadway Nonsense.

It was during the run of *The Laugh Parade* in 1931 that Wynn's career came to a turning point. The show was one of the few critical successes during that disastrous Depression-wracked Broadway season, but it was losing money. Earlier that year, Eddie Cantor had become the first major Broadway star to turn to radio as a full-time alternative to the stage, and Cantor's success inspired Wynn to pay attention when he was approached by the Texas Company with an offer to star in his own radio series. The company was preparing to introduce a new "emergency-grade" gasoline with the brand name of "Fire

Chief," and proposed to Wynn that he headline a radio series built around a "Fire Chief" character.

Both Wynn and Texaco had some misgivings about the project. Wynn depended heavily on visuals for his comic appeal, and was unsure about radio. He had experimented with the medium as far back February 1922, with a broadcast presentation of *The Perfect Fool* over WJZ in Newark and found the experience to be terrifying. He avoided radio thru the rest of the twenties, and Texaco was only able to convince him to commit to the new series by offering him a \$5000-per-week paycheck. But Texaco itself was concerned about Wynn's dependence on visual comedy, and consequently two company executives sat thru an entire performance of *The Laugh Parade* with their backs to the stage to determine if the comedy would carry over on a purely aural

basis. They were finally satisfied — and *The Fire Chief Program* made its debut over the NBC-WEAF network on April 24, 1932.

The series drew plenty of advance publicity — Radio Guide magazine offered a cover article in which Wynn's famous slapshoes rated a photo all to themselves — and expectations were high. In packaging the show, NBC's Program Department followed the example of Eddie Cantor and Jimmy Wallington in providing Wynn with a staff announcer to serve as his foil for the series — and it was a sign of the faith NBC had in the project that the network's most prestigious announcer, Graham McNamee, was assigned to the show. Although McNamee had never done comedy before, he would



prove to be an ideal choice.

In the ten years since the ill-fated *Perfect Fool* experiment, Wynn's mike fright had only escalated, and he approached the opening broadcast in a cold sweat. It was McNamee who calmed him down each week. McNamee who gave him the courage he needed to face that forbidding black enamel box. The two men became close friends — and McNamee's regular-guy enthusiasm acted on the air as the perfect complement to Wynn's manic comedy. But even with McNamee's friendship, support and encouragement, Wynn was still frightened, still insecure about his ability to perform as a radio comedian — and to help him get thru each week's program, the show was made to be as much like a stage performance as possible. *The Fire Chief Program* was aired from the rooftop stage of the New Amsterdam Theatre — former home of the *Ziegfeld Follies* — before an enormous live audience. Wynn appeared in full costume — scooting out onto the stage each week on a toy fire engine, wearing a tiny Texaco Fire Chief helmet, and proclaiming "I'm the Chief tonight. Gra-

ham! Tonight the program's gonna be different!"

But it really wasn't that different from what Wynn had been doing on stage for more than twenty years. The program was a series of short exchanges of revue-type jokes, broken up by musical interludes performed by Don Voorhees' Orchestra. During the musical numbers, Wynn would dart backstage and quickly change his costume — each outfit more outlandish than the last. But unlike Eddie Cantor, Wynn was able to keep the visual joke of his appearance separate from his verbal comedy — he didn't refer to his costume gags on the air, didn't make them part of the show targeted at listeners at home. In short, the theatrical trappings were there only to keep Wynn from panicking and freezing before the microphone. With the costumes, with the audience, he could pretend he was still in the theatre, and forget all about that frightening little box. Although *The Fire Chief Program* quickly became one of the most popular new shows of 1932, Wynn never overcame his terror of broadcasting, and it was a constant psychological struggle to face the microphone each Tuesday night.

And this fear of broadcasting may have led Wynn into the most tragic venture of his career — a venture which would nearly destroy him, both professionally and personally.

By 1933, Wynn knew that the Broadway phase of his career was over. He had tried to make an impression in film, but his personality was too unrealistic for the screen. He was successful in radio, but broadcasting terrified him — aside from the mike fright, he was constantly worried about the ravenous way in which radio ate up material. Jokes and bits of business he had spent years refining on the stage were used once on radio — and then they were gone forever. Wynn knew the world of show business was changing, and he wanted to re-



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main a part of it — but performing was becoming an increasingly insecure way to make a living. He needed something more solid. If the performing end of broadcasting wasn't to be his future — then maybe, he decided, the business end would be.

To that end, Wynn spent much of 1933 organizing nothing less than his very own radio network. In partnership with a short-tempered Hungarian violinist named Ota Gygi, Wynn put together a group of investors and formed the Amalgamated Broadcasting System, buying a small New York City station, WBNX, to serve as its flagship. Wynn sank all of his personal savings — and all of his personal prestige — into the project. It would be, he hoped, a legacy for his family.

(It should be noted here that neither Wynn nor Amalgamated ever had anything to do with station WNEW, which didn't go on the air until 1934. Although WNEW did for a time occupy the studios that had originally been built for Amalgamated, Wynn himself was never involved in any way with that station. Contrary to a myth dating back at least to the 1940s, the "EW" in "WNEW" *doesn't* stand for "Ed Wynn" — rather, the "NEW" stands for "Newark," the station's original location.)

The Amalgamated Broadcasting System signed on for the first time on September 25, 1933 with a gala four hour program from the newly-constructed WBNX studios on Madison Avenue in New York. But the project was doomed from the start. Wynn was in Hollywood making a film during the summer of 1933, and he had left Gygi in charge. This was his biggest mistake.

Gygi was an old-school European, a man of strong and rather snobbish opinions — and his influence on the policies of Amalgamated was significant. At a stroke he managed to alienate almost the entire New

York City press corps by announcing at a kickoff press conference that he was only interested in what the New York Times thought of the project and had no use for any of the other papers — especially not the tabloids. As it happened, one of the city's most powerful radio critics was Ben Gross, of the tabloid Daily News — and Gygi's attitude ended up costing the new network any support Gross might have given it. Other radio critics followed Gross's lead, their comments on Amalgamated running from dismissive to snide.

But even more damaging was Amalgamated's attitude toward advertisers. The new network treated them as a necessary but distasteful evil, wrapping itself in proclamations of "public service" and enforcing a policy of no direct commercial announcements on any of its programs.

Advertisers would be allowed mentions at the opening and closing of programs, but no direct sales talk. This sort of policy had dominated radio during the twenties, but had been abandoned by both NBC and CBS by the turn of the 1930s — and by returning to such a rule, Amalgamated was in effect cutting its own throat.

Few advertisers were willing to pay top dollar rates for less freedom than they could get from the established chains — and without big-money advertisers, Amalgamated had no chance of offering top-quality programming. Without top quality programming, the network could not attract powerful affiliates. And without powerful affiliates, the network had no hope of attracting advertisers. If one had tried to deliberately craft an operating plan predestined for failure, it would have looked very much like the plan adopted by Amalgamated.

The new network lasted just over a month, falling silent on October 28, 1933. By then, Wynn had formally washed his hands of the project — but he still felt re-



sponsible for what had happened. He had lost his entire life's savings in the venture — but despite that loss, he took upon himself the responsibility of paying back all the money his investors had lost — a sum exceeding \$300,000. As he struggled to meet this commitment, his depression deepened.

In 1935, Texaco dropped Wynn's option, and *The Fire Chief Program* came to an end. The comedian was out of work, deeply in debt, and his marriage was crumbling under the strain. He tried to put together a new Broadway show, but failed. He tried a radio comeback in 1936, but Graham McNamee was unavailable due to other commitments, and Wynn worked instead with announcer John S. Young, a polished New Englander who lacked McNamee's sense of enthusiasm and, more importantly, was unable to provide the backstage moral support Wynn desperately needed, especially at this vulnerable point in his life.

McNamee finally joined the series in mid-run, but even this reunion of the two old friends wasn't enough to save the show. Wynn's comedy style had become dated — the yelping vaudevillians of the early thir-

ties had been supplanted by smooth character comedy in the Jack Benny style. By 1937, the series was cancelled, and Wynn slipped into a deep, chronic depression. His wife divorced him that same year, in a messy public scandal, and under all this stress, Wynn finally snapped. He suffered a complete mental breakdown — and disappeared from public view for two years.

With the help of his son Keenan, Ed Wynn gradually re-emerged from seclusion in the early 1940s, venturing first onto the stage and then back into radio in 1944 for one of the most unusual series ever broadcast. Entitled *King Bubbles of Happy Island*, the new show presented Wynn as the monarch of a fairytale kingdom in which he traveled about helping his subjects with their problems. The show was fully-staged for its live audience, with elaborate sets and costumes for Wynn and his entire cast, and sponsor Borden's Dairies had high hopes when the series premiered in September 1944.

It was, indeed, a unique format. And it couldn't have come at a worse time. America wasn't in the mood for fairytale sweetness-and-light when there was a war to be won. Radio comedy in the war era tended to be loud, abrasive and brassy — as different from Wynn's fluttering silliness as possible. Critics were brutal in their dismissal of *King Bubbles*, and the show vanished after a single season.

Wynn kept trying. In January 1946, he rejoined Texaco for a revival of *The Fire Chief Program*, doing one comedy segment each week on what was otherwise a program of concert music with tenor James Melton. Original 1930s scripts were used during Wynn's segments, and the show was promoted as a bit of early-radio nostalgia. But Graham McNamee had died in 1942 — and the stilled Melton was a poor substitute in the straight-man role. Predictably,

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the series floundered and was cancelled in July 1946. And with it ended Ed Wynn's radio career.

But, again, Wynn kept trying. He fought off the continuing waves of depression, of insecurity, of fear — and turned to television in 1949. His *Ed Wynn Show*, broadcast live on the West Coast and nationwide by delayed kinescopes was one of the early successes of network TV, bringing 1920s-style revue comedy to a whole new audience. Wynn worked "in one" on this series — he had come to realize he'd never be able to replace Graham McNamee — but he was frequently joined by guest stars, including some of the true legends of comedy. Visual comedians from Buster Keaton to Lucille Ball joined Wynn in 1949 and 1950, and audiences loved the novelty of seeing these artists in their own living rooms.



"Requiem for a Heavyweight" *Playhouse 90* (1956)
Keenan Wynn, Jack Palance, Ed Wynn

The Ed Wynn Show earned Wynn one of the first Emmy Awards presented in 1949 — but by the early fifties, the novelty had faded. The broad vaudeville-type humor of television's infancy gave way to a more sophisticated brand of sketch comedy. And Ed Wynn was no Sid Caesar.

Wynn's career in the early fifties tapered off, his best-remembered role being the voice of the Mad Hatter in Disney's animated version of *Alice in Wonderland*. It was an appropriate full-circle role for this hatter's son as he approached the half-century mark in his show business career, and following this role, he gradually slipped into retirement. When he made guest appearances on variety shows during the mid-fifties, it was as a "Grand Old Man Of Comedy." Little did he realize a whole new career was just ahead.

It was at the instigation of son Keenan that Ed Wynn turned to straight acting in the late fifties. The senior Wynn knew that comedy had changed, that his style was outmoded and old-fashioned — but he still wanted to work. Keenan had been cast in a *Playhouse 90* television drama by Rod Serling, a compelling story of the seamy world of small-time boxing entitled "Requiem for a Heavyweight." The play contained a key role for a trainer — a wistful, elderly man named "Army" who represented the faint voice of decency in an otherwise corrupt business. In a suggestion that might have seemed bizarre, Keenan approached producer Martin Manulis and recommended his father for the role — and Manulis took the idea to Serling, who against his better judgment, agreed. Ed Wynn himself was terrified,



The Diary of Anne Frank (1959)
Ed Wynn and Millie Perkins

PHOTOFEST

certain he would fail and ruin the show — but at Keenan's prodding, he reluctantly took the part.

"Requiem For A Heavyweight" aired live on October 11, 1956 — and was one of the true high points of the Golden Age of Television. Keenan Wynn played Maish, a corrupt fight manager ruthlessly manipulating the career of the simple-minded boxer Mountain McClintock, played by Jack Palance. And Ed Wynn, as Army, surprised everyone — critics and author alike — by turning in an extraordinary, searing performance in his first real dramatic role.

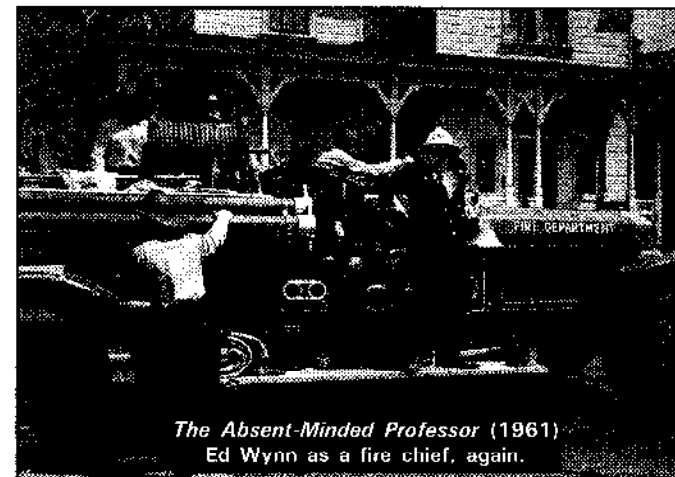
Over the next decade, Wynn would appear in twenty films — sometimes in comedy relief roles as gently-batty old men, and sometimes in touchingly-dramatic parts. His work as the gentle Mr. Dussell in the 1959 film adaptation of *The Diary Of Anne Frank* earned him an Academy Award nomination in the category of Best

Supporting Actor. Two years later, he returned to the Disney Studios for a part in the Fred MacMurray family comedy *The Absent Minded Professor*; and his role in this film was an inside joke for old-time radio fans — he appeared as a dithery small-town Fire Chief. Somewhere, Graham McNamee was smiling.

Wynn acted steadily over the next several years — most often in Disney films, and also appeared frequently on television. He died of cancer on June 19, 1966, just a few months shy of his eightieth birthday. In his last years, Wynn finally seemed to have found the peace of mind, the security, that had eluded him for so long — as can be seen from the plaque on his niche at Forest Lawn Cemetery in Glendale, California.

It's a simple inscription - but one which says much about this sweet, sad man.

"Dear God — Thanks." ■



The Absent-Minded Professor (1961)
Ed Wynn as a fire chief, again.

WALT DISNEY PRODUCTIONS

Boyhood Memories Of a Die-Hard Cubs Fan

BY JERRY MOE

Baseball was a big part of my life as I grew up in Chicago in the 1930s and '40s. Since we lived on the Northwest Side, we very naturally were Cubs fans in our family. I think just about everyone we knew were fans of the Cubs — it seemed as natural to be a Cubs fan as to breathe.

What special days they were when my Dad took me to Wrigley Field. One time I was given a choice: see a Shirley Temple film with

some cousins, or go to Wrigley Field with my Dad. My memory is a bit hazy, but I think I chose the latter.

I remember how we kids from the neighborhood used to go to our local park, Olympia Park, climb into trucks, and then taken to Wrigley Field. Then we would get in free! We were way up in the Upper Grand Stands. What a treat that was!

I remember being impressed with the beauty of Wrigley Field and with the abilities of my heroes, the Cubs. I can still see them: Stan Hack, the old dependable, at third; Billy Jurgens at shortstop; Billy Herman at second; Phil Cavaretta at first (what a double-play combination!); Bill (Swish) Nicholson in right field; Dom ("get out of the hole") Dalessandro in center; and Augie ("Goo Goo") Galan in left field. Gabby Hartnett was the catcher, and I recall pitchers like Larry French, Big Bill Lee, and Lonnie Warnecke. Charlie Grimm was the manager.

Jerry E. Moe is a Nostalgia Digest subscriber from Valparaiso, Indiana.



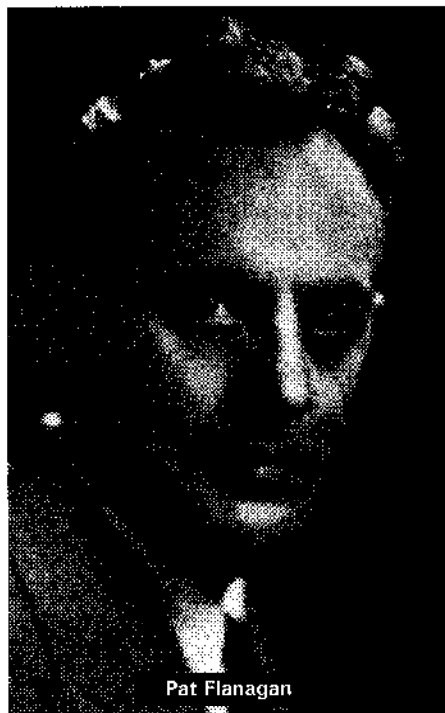
In those days the Cubs were always up in the first division scrapping it out with the new York Giants (remember Mel Ott and Carl Hubbell?); with the Gas House gang of St. Louis; and with the Pittsburgh Pirates (look out for Paul and Lloyd Waner, Big Poison and Little Poison).

I think I knew every batting average and every vital statistic. I used to love those books they sold at the park that gave summaries of all the teams and players' averages.

When I couldn't be at the park, I would listen to the broadcasts of the games on radio. We mostly listened to Pat Flanagan announcing the games on WJJD. He got so excited at times that we thought he would break a blood vessel. Sometimes we listened to Bob Elson on WGN. When the Cubs were out of town, the games were reported by means of ticker tape, and they used sound effects to make it seem more real.

I suppose the biggest moment for a Cubs fan at that time was when Gabby Hartnett hit that home run in the dark against Pittsburgh, and the Cubs were assured of winning the 1938 National League pennant. I heard that moment on the radio and joined the pandemonium that engulfed Chicago. I remember the ticker tape parade they had honoring Gabby and the Cubs shortly thereafter.

Even though the Cubs have had many difficult seasons, haven't won a World Series since 1980, or a pennant since 1945, I will always remain a Cubs fan through



Pat Flanagan

thick and thin, no matter what. I'm sure this is true for all of us die-hard fans. There is just something ingrained in me and I would no more leave the Cubs than I could turn my back on my family, my religion, or my country.

Playing baseball was mighty important in my growing-up years. We kids used every opportunity to play, be it softball or hardball. We didn't have adults to organize us, as they do today. We kids organized our own team. We were called "The Streaks."

We had red and green jerseys. We each went around to the stores and found sponsors to pay for our shirts. I remember I had "Timkin Heating" printed on the back of my shirt. We were really a pretty good team, and had lots of fun.

In those days we had to make do with what we had. When a baseball's cover came off, we would tape it with friction tape, and keep using it as long as we could.



Bob Elson

We used the 16-inch softball until it became such a mush ball it just couldn't be used anymore.

Remember how we used to decide who would bat first by putting out fists around the bat handle? One from each team would take turns going up the bat until the last one to be at the top of the bat would go first.

It is still a thrill for me to go to Cubs Park when I can, and especially when I can take my grandsons along. What a big moment it is when everyone sings "Take Me Out to the Ballgame!" No one can ever lead it like Harry Caray did.

And I must agree with the words:

Then it's root, root, root

For the Cubbies.

If they don't win

It's a shame.

For it's one, two,

Three strikes, you're out!

At the old ball game!

Our Miss Brooks

BY RICHARD W. O'DONNELL

Radio's most popular teacher, *Our Miss Brooks*, has been teaching for more than a half-century now.



English teacher Connie Brooks' misadventures at Madison High School was first beamed out over the airwaves by CBS on July 19, 1948. The program lasted for eight years before switching to television for five years.

Eve Arden played the title role, and her dry brand of humor was the key to the radio show's success. Her voice was distinctive, and each word was spoken clearly, precisely, almost syllable by syllable. Listeners were left hanging, waiting for the punch at the end of her lines.

Though the program has been off the air for more than four decades, the "Brooks" brand of humor is still effective today, as it was when the show aired weekly. It wears well. Fortunately it was taped during its glory days and recordings of the show are still available.

In many ways, Connie Brooks was a role model for teachers during her radio and TV years and her impact can still be felt today.

"Connie Brooks was a woman who loved to teach," leading lady Eve Arden once told an interviewer. "She might have made more money by moving to a larger city, but she was content with her colleagues, the town where she lived, and the young scholars at her favorite school."

Because of the popularity of her show, Arden was called upon to speak before

Richard W. O'Donnell is a free-lance writer from Port Richey, Florida.

countless PTA meetings and educational groups, which she did when her schedule allowed. She also had to turn down offers from about a dozen high schools to become an English teacher.

"I am proud of the fact my little radio show made Americans aware of the low salaries their teachers, especially women teachers, were being paid in those days," the actress declared. "I honestly believe we helped to increase the salaries paid. But salaries are always too low. Nevertheless, I am convinced Connie, and teachers like her, would have kept on teaching — they loved it regardless of how much they were paid."

Connie Brooks was an excellent instructor who was never paid the salary she deserved. Eve Arden's radio character was a great favorite of women teachers everywhere. No doubt, many had led similar lives.

Miss Brooks rented a room in a house owned by Mrs. Davis, an absent-minded old soul, played by radio veteran Jane Morgan. They had to pinch pennies together to survive.

Three performers on the show went on to greater things, in addition to Eve Arden, of course. Jeff Chandler, who played Philip Boynton, the dull science teacher who never had sense enough to realize Miss Brooks loved him, went on to become a major film star. Chandler died in 1961 while working on a film overseas. (Robert Rockwell played Boynton on television.)

Richard Crenna, a long-running radio teenager in those days, played Walter Denton, a high school student who drove Miss Brooks to class every day in his old jalopy.



Our Miss Brooks
Gloria McMillan, Eve Arden, Dick Crenna

He went on to star in films and on television and is still active.

The third member of the cast worthy of a special mention is Gale Gordon, regarded by many as one of radio's greatest character actors. He appeared on countless radio shows including *Fibber McGee and Molly* (he was Mayor LaTrivia), and *Junior Miss* (he was the father).

In *Brooks*, as school principal Osgood Conklin, he played a similar role. He made life miserable for Miss Brooks by loading her down with extra work, refusing to give her a deserved promotion, and opposing any increase in wages she may have requested. Conklin was a complete scoundrel.

Our Miss Brooks was written by Al Lewis and he kept his humor on an even keel. To a great degree, it gave the program a timeless quality, which may well explain why the show is still effective today.

Eve Arden was probably one of Hollywood's most underrated performers. When she was up there on the silver screen you noticed her. Though she never got Mr. Boynton to notice her on radio, Arden was an authentic beauty who, in 1934, made her debut on Broadway, at the age of sixteen, in *The Ziegfeld Follies*. Two years later she was doing comedy in a later ver-

sion of the *Follies*. In 1937 she moved to Hollywood where she had a role in *Stage Door* which starred Katharine Hepburn.

Eve Arden's real name was Eunice Quedens, and she was raised in Mill Valley, California.

Arden won an Emmy in 1953 for her work on the TV version of the radio show. She was also nominated for an Academy Award for her performance in

Mildred Pierce in 1945.

Madison High School, where Connie Brooks taught, it should be noted, was a high school like no other high school. Walter Denton and his sidekick, Stretch Snodgrass, played by Leonard Smith, and Harriet Conklin, the principal's daughter and the love of Walter's life, played by Gloria McMillan, all attended classes at Madison high for a decade or more. Nobody ever graduated, or so it seemed.

Students attending Madison all had strong family backgrounds, respect for the educational process, and good manners. There was a sense of friendship between Madison's teachers and the students. It was a wonderful school.

"I often was tempted to try my hand at teaching English," Eve Arden once stated. "Teaching is an honorable profession, and I would have taken great pride in being a teacher. I was well versed in English, and had even done some writing on my own. But I never took advantage of those offers I received to teach."

With a smile, she added: "To tell the truth, I couldn't afford to take that cut in salary."

Eve Arden was paid about \$250,000 to appear on the thirty-nine *Our Miss Brooks* shows that aired annually.

Even today, that's quite a sum of money. ■

A Thrilling Day from Yesteryear

BY BILL OATES

Family pictures show me with my elbows on a high chair tray and my eyes riveted to a TV screen circa 1951-52. Shortly after I climbed down and was able to make sense of choices between the four networks, Westerns became my reason to wait

for the big tube to "heat up." Gene Autry, Hopalong Cassidy, and Roy Rogers, all holdovers from the "oaters" that my dad watched in the movie theatre, now had a home on a small, black and white waterless fishbowl in our living room. These ten-gallon hat protagonists were all good guys who elevated red, white and blue values,

but another seemed different, aloof from the overt presence more evident in their fictitious environments. He was a loner, a masked rider of the plains who stood for the same things they did but in a covert, mysterious way.

Cue music: Rossini's "William Tell Overture."

A few years later a grammar school lad and the rest of his elementary chums gath-

Bill Oates, of Kouts, Indiana, is a high school English teacher and author.



Clayton Moore as *The Lone Ranger*

ered on the lawn outside the school for the first time in six years. The anticipation ran high, first because of the uniqueness of the event. And once rumor leaked out that we were to see HIM, the greatest hero we had ever known, small fry hearts began to

pitter-patter in wild anticipation.

In the 1950s, celebrities adorned the covers of tri-fold dime and quarter savers. The intention was for the kids to fill the little pockets and then turn them in for an immature but, eventually, a genuine \$25 U.S. Savings Bond.

I only remember bringing my coins and one day seeing, to me at the time, the greatest symbol of

all that was good in America.

It was on that day that the Treasury Department envoy of the year, *The Lone Ranger*, came to Schumacher Elementary School in Akron, Ohio and stupefied hundreds of eager Cheerios eaters.

Cecil B. DeMille could not have staged a more impressive entrance. Although the Great Horse Silver did not deliver the masked man up the sidewalk that separated both halves of the student body, a long, black limousine brought him literally to our feet. He strode majestically to the podium

as the strains of "The William Tell Overture" accented his arrival. I remember our hero apologizing for not bringing Silver or Tonto, but we forgave him. He said that they were back in California working. Besides, most of us had never seen a limo before, so that part of the experience was pretty cool.

Clayton Moore — I don't know if we were supposed to know his real name or not — told us all that he was in our midst, come down from Olympus no doubt, to encourage us to be good Americans and invest in our country. He could have instructed the group to turn to their sides and eat the grass next to them, and they would have. Just the voice alone, the voice we had heard for years, commanded us to his every whim. And we knew that he would never ask

us to do anything that violated the Ranger's code of decency.

As the minutes wore on, we examined the living hero before us. He wore powder blue — what was that color? He soothed our question about his attire by explaining that light blue filmed as white for the black and white televisions, which most of us had. However, the show was frequently filmed in color, when it became evident that the old Andrea, Fada, or Muntz would be eventually replaced with RCA color sets.

And then the dazzling began. After

warning us about the proper use of guns, he pulled out both of those silver plated beauties. We knew that he would not use them unnecessarily, and if so, he would only shoot the gun out of his adversary's hand. No merciless killing by our Lone Ranger.

Once the weapons were out, The Man spun them and flipped them and caught them like a juggler before replacing them in his holster. Little hands applauded with

glee. Then he turned on his heel and returned to the limo. The experience was over, albeit too short. However, it might have been the best fifteen minutes I spent in my youth.

As I look back four decades later and wonder why a guy in a mask so mesmerized an audience, I see more that is lost today than was present then. We were

led to the TV screen that offered exactly what our parents and grandparents believed in and fought for: guys in white hats always getting the guys in black hats.

Clayton Moore, John Hart, Earle Graser, Brace Beemer, and others played the mysterious masked man at different times and for different generations. Whether on the radio, on television, or in the movies, each actor continued the tradition of right over might, clean living, and fair play.

I guess I just really miss those thrilling days of yesteryear, when those values per-



Clayton Moore as *The Lone Ranger*
On the Great Horse Silver

THRILLING DAY FROM YESTERYEAR

vaded the media.

WXYZ, a real Detroit station, needed a ratings boost in 1932, because it was losing four thousand dollars a week as an independent station. A hero was desired to help the station, and doing so would save the credibility of its owner, George W. Trendle.

On January 30, 1933, in the heart of the Great Depression, *The Lone Ranger* first rode into the homes of listeners who appreciated his wholesome demeanor. It is completely appropriate that *The Lone Ranger* actually saved the radio station from sinking, just as he saved the downtrodden from the oppression dished out by the likes of evil Butch Cavendish and his gang.

For the next quarter of a century original weekly or daily shows spoke to the hearts of buckaroos from coast to coast. Reruns and even inferior incarnations of the Ranger continued years later. Only one version of the masked man's story completely upset the faithful.

In 1981, seemingly intelligent filmmakers attempted to resurrect the Western hero. However, *The Legend of the Lone Ranger* materialized as a flop at the box office. Moreover, it disappointed many fathers and grandfathers who wanted to take the next generation to witness their childhood hero at work.

What did not work with this version was the "new and improved" Ranger.

For example, in the opening scene a bloody massacre played out before the viewers' eyes, defaming the normally non-violent portrayals of the past. Secondly, the actor did not sport the deep, somewhat nasal vocal delivery of his predecessors. I even heard that his voice was dubbed, and poorly.

Finally, in one of the worst marketing

blunders of filmmaking, the company engaged in a lawsuit to prohibit Clayton Moore from wearing the mask in public. His character was sold to the new film producer and the retired actor's heart was broken.

The new owners could have made friends and sold more tickets by giving him a supporting role in the film, perhaps as the old timer that he often portrayed on his own series. They thought they knew best.

The man who continued to popularize the masked man in the 1950s and beyond did not shy away from such an injustice, even in real life.

Moore had to sue for the right to appear in public as *The Lone Ranger*. While the courts sorted out what was to be done, "our Ranger" continued to visit with his admirers but wearing masked shaped sunglasses instead.

It was at this juncture that I met *The Lone Ranger* when he appeared in Chicago. At age thirty-one, I was still in awe of the masked man.

Eventually, he won the right to wear his mask. And until his dying day in December of 1999, he remained *The Lone Ranger*.

Some called him hokey, and others believed he was too obsessed with refusing to go out in public without his mask. However, those of us who appreciate his work on television and in two feature films, as well as those who preceded him, realize that he did something grossly lacking in the entertainment industry today.

He practiced what his character preached. He knew that a hero visible to youngsters had an obligation to set good standards.

The show usually ended with "Who was that masked man?" Those in the "early Western United States" often did not recognize him, but we always did, and to him we say thank you, kemo sabo.

"Hi, Yo Silver, away!" ■

Remembering the Indiana Dunes

BY C. MACKEY

I'm a city kid. So, it may surprise you to learn that all it took to make me happy was sand and water. Before you get the erroneous idea that I spent my entire childhood in deep depression, let me advise you that I lived on the South Side of Chicago which meant I was close to the Indiana Dunes State Park—and that made me very, very happy.

I wasn't unique; everyone loved "The Dunes," as it was called. There was no place in the Chicagoland area that provided more fun, adventure, and recreation for anyone, in any age group; but I doubt I'm wrong when I say, "Kids loved it best of all!"

Preparing for a family Dunes' outing was hectic and exciting; there was lots to do. My brother, cousins, and I had to make the difficult decision of whether to wear our bathing suits under our clothes. We also had to decide which toys to bring and then find them. While we took care of the important stuff, our parents crammed my dad's panel truck with coolers of food and drinks, suntan lotion, towels, extra clothes, blankets, and various other things they thought necessary. They always took too long.

Finally underway, contests to spot the first sand dune began. We were wise enough to wait for the welcoming sign to Indiana before looking in earnest; but my

C. Mackey is a graphics designer and free-lance writer from Flossmoor, Illinois.



Artwork by
Sharon Bartley

dad had to field how-much-further questions from that moment on. He was remarkably patient.

The thrill of glimpsing the first sand dune was only matched by the excitement of arriving on top of the final hill before entering the State Park. From its height, we received our first look at Lake Michigan. The blue water always looked cool and inviting, and our excitement at being so close was impossible to contain.

My dad probably never noticed the beauty of the lake in the distance because the drive was always difficult. Heavy traffic and hot weather were typical. His eyes, I'm sure, were focused on that last half-mile, which was usually lined with cars inching towards the gate to pay the entrance fee. He would always echo our shouts of joy with groans.

After paying the modest fee, we entered the largest parking lot we'd ever seen—this was pre-shopping mall, remember. We would drive up and down the aisles looking for a place to park and unload our gear. Dad didn't spend much time looking for a spot close to the beach; he usually took the first opening he saw. I imagine he'd had enough of our noisy excitement and was anxious to get out of the truck. We were eager too and didn't mind how far we had to carry things to the beach—carrying things back was another matter.

Near the entrance to the waterfront

INDIANA DUNES STATE PARK

stands a huge pavilion that was probably built when the Park was first established. It was closed during most of my youth; but in its prime, it had showers, dressing rooms, and a restaurant. Though we couldn't go inside of the building, we could reach the top floor by climbing numerous steps on the side of the pavillion. We usually raced up, impatient to survey the surrounding area.

Before us, as far as we could see, stretched Lake Michigan. Miles and miles of sand mountains lined its beach. Grass, wildflowers, and small trees dotted the top of the dunes and crept down their backs. We knew that beyond the sand dunes stretched thick woods with long, winding trails for us to explore. On a clear day, we could see the buildings of Chicago edging the lake on the west; and we were positive we could identify our neighborhood.

The lake itself seemed endless and was colored a variety of shades of blue; the sky reflected the brightest hue and melted into the water at the horizon. Sometimes the lake was calm and peaceful; and other times, its waves were enormous and angry. Red flags occasionally warned of strong undertows and sometimes barred swimming altogether.

The view in Fall was especially spectacular. In addition to various tans and blues coloring the beach, lake, and sky, we could see the vivid crimson and gold of the treetops beyond the dunes. The magnificent scene was unforgettable.

When we were finally turned loose to play, I headed straight for the lake. Riding waves was wonderful fun! My dad taught all of us how to jump over the small waves, wait for the big ones, and ride them to shore. We quickly learned that the largest waves provided the

longest rides.

For some reason, I found sand bars fascinating. Sometimes there weren't any to be found, but often they were far from the shore. I felt quite brave swimming through water over my head, standing up on the sand bar, and waving to amazed younger cousins on the beach.

I could stay in the lake all day. I never got cold, but my mom and dad felt otherwise. They said my lips turned blue, and I have seen pictures of me shivering and clutching a towel around my shoulders near our beach blanket. I remember trying to explain to my parents that if I stayed in the water, I would be fine. It was only when I was on the beach I was cold. I could never make them understand.

During my forced retirement (shore-line duty), I enjoyed playing in the sand with my family. We would build huge castles or dig deep pits. The castles were great to jump into once we tired of piling sand, and we'd attempt to fill our holes with buckets of water and never did understand why we weren't successful. We also tried to dig down to China; but when we'd hit water, the sides of the holes would collapse so that task was abandoned rather quickly.

When I was older and more patient, I would sit along the water's edge and build a castle by dribbling wet sand through my fingers to form towers. Around its base I'd construct a moat which the waves kept full of water. It wasn't long before a large wave came along, captured my entire castle, and swept it back into the lake.

Parents, aunts, and uncles never minded being buried alive in the sand, and we loved to oblige. We'd first make a sand pillow for their head. They would lie down, and we'd cover every inch of them-except for face and toes-with piles

of sand. When we finished, our victims, to the delight of each of us, would wiggle their toes to let us know they were all right and promptly fall asleep.

I never stopped to wonder why adults were so willing to be buried in the sand; but now as parent and grandparent, I realize it was probably cool, relaxing, and, most of all, relief from the exuberant kids they had brought to the beach. If you're

covered with sand, it's impossible to act as lifeguard, babysitter, hiker, ball player, teacher, disciplinarian, waiter/waitress, bathroom escort, referee, etc.

Hiking along the extensive shoreline was another favorite pastime. We enjoyed splashing each other, hunting for baby crabs and dead fish-perfect for frightening younger cousins-and finding colorful rocks to take home.

On our hikes, my dad taught us how to skip stones across the water. First, we had to find the right kind of rocks; we took this very seriously. They had to be the perfect size: not too small, not too large, flat, and just the right thickness. Dad showed us how to fling them with a sideward flip of the arm; and if we were lucky, they'd skim and bounce across the top of the water. Contests arose immediately.

Each visit to The Dunes also meant an expedition up Mt. Tom, the largest dune in the Park. All of us, adults and children, would gather at its base to begin. As the mountain of sand loomed above us, I'm sure that each of my cousins felt as I did: intimidated by its size and fearful of being embarrassed by failure. But, as I said before, climbing the dune was mandatory; we all knew it and met its challenge.



Mt. Tom was steep, and its sandy makeup made it difficult to ascend. We'd climb and rest, push each other and slip down. Often three steps forward resulted in two steps back.

My Uncle Dom was an integral part of each climb. He encouraged, teased, pulled, dared, charmed, and even carried us all the way to the top of the big sand dune. And then, before we could enjoy our accomplishment, before we could survey the land below, or before we could even catch our breath, he would grab our hands and race down the mountain. Sometimes, though, he'd merely give us a mighty push to set us off on our own. Of course, we loved it and him too!

Time and weather have worn down old Tom a bit, but the Dune continues to tower over everything in the Park and extend its challenge to climbers. I admit, I still feel the pull of that family mandate though I haven't attempted a climb in years. I must confess, I don't have a strong desire to do so either. Thank heavens, I haven't visited the Park with my uncle; for at eighty, he wouldn't hesitate to cajole me to the top of the mountain and race me to its bottom. He'd probably win. ■



Chuck Schaden's

THOSE WERE THE DAYS

WNIB-WNIZ • FM 97 • SATURDAY 1 - 5 PM

JUNE 2000

SATURDAY, JUNE 3rd J. CARROL NAISH ON RADIO

LIFE WITH LUIGI (6-5-49) **J. Carrol Naish** stars as Luigi Basco, the "little immigrant" from Italy, with **Alan Reed** as Pasquale, **Hans Conried** as Schultz, **Mary Shipp** as Miss Spaulding. When Luigi's night school class collects money for a gift for their teacher, Pasquale steers Luigi to the race track. Sustaining, CBS. (30 min)

SUSPENSE (7-12-45) "Footfalls" starring **J. Carrol Naish** as a blind man who refuses to believe that his son is a murderer. **Roma Wines**, CBS. (30 min)

LUX RADIO THEATRE (12-13-43) "Five Graves to Cairo" starring **Franchot Tone**, **Anne Baxter**, **Otto Preminger**, **J. Carrol Naish**, and **Fortunio Bonanova** in the radio version of the 1943 film. **Cecil B. DeMille** hosts this drama of World War II intrigue as an English soldier and a French innkeeper match wits with German Field Marshal **Rommel** and the Nazis in a remote Sahara Desert hotel. **Lux Soap**, CBS. (25 min & 20 min & 14 min)

LIFE WITH LUIGI (4-15-52) **J. Carrol Naish** as Luigi who is having trouble sleeping at night. **Pasquale** tries to convince him that not being married to **Rosa** is the cause of his insomnia. **Alan Reed** as **Pasquale**, **Jody Gilbert** as **Rosa**,

Joe Forte as **Horowitz**, **Ken Peters** as **Olson**. **Charles Lyons** announces. **Wrigley's Gum**, CBS. (31 min)

SUSPENSE (2-4-52) "The Treasure Chest of Don Jose" stars **J. Carrol Naish** in a story about a buried treasure and the curse that went with it. **AutoLite**, CBS. (29 min)

Read about J. Carrol Naish on page 26.

SATURDAY, JUNE 10th

GREAT GILDERSLEEVE (5-5-48) **Harold Peary** stars as **Throckmorton P. Gildersleeve**, with **Walter Tetley** as **Leroy** who wants his uncle to take him fishing, but **Gildy** says no. **Kraft Foods**, NBC. (30 min)

THE TRUMAN YEARS Recorded documentary on the presidency of **Harry S Truman**, from the time he took office in 1945 to the day he left office in 1953. (40 min)

TRUMAN ASSASSINATION ATTEMPT (11-1-50) **Charles Colingwood** reports on the attempted assassination on the life of President **Harry S Truman**, who was temporarily residing at the **Blair House** during the renovation of the **White House**. CBS. (10 min)

ED WYNN, THE FIRE CHIEF (1-22-35) **Ed Wynn** stars with announcer **Graham McNamee** and **Eddy Duchin** and his orchestra. The comedian tells about the book he is writing; **McNamee** reads letters from **Wynn's** listeners. **Texaco Gasoline**, NBC. (30 min) *Read the cover story about Ed Wynn on page 2.*

BRIDE AND GROOM (1947) **Emcee John Nelson** emcees "The Stansel Wedding," the on-the-air marriage of a young man from the state of **Washington** and a minister's daughter from **Texas**. Broadcast from the **Chapman Mark Hotel** in **Hollywood**. **Double Dandereen Shampoo**, **Phillips Milk of Magnesia**, ABC. (29 min)

HALLMARK PLAYHOUSE (12-15-48) "Wedding Morning" starring **Robert Walker** in a comedy about the jitters a bride and groom experience on the morning of their big day. **James Hilton** hosts. **Hallmark Cards**, CBS. (29 min)

Radio and the Korean War

SATURDAY, JUNE 17th

—Part One—

DESTINATION FREEDOM (11-26-50) "Mackton and Winston of Company D, Korea." **Maurice Copeland**, as "Paul Revere," narrates this drama about United States occupation troops in Japan responding to the outbreak of war in Korea as part of the United Nations effort. Cast includes **Rita Ascot**, **Bill Fine**, **Rosemary Kelly**, **Jack Lester**, **Arthur Peterson**, **Charles Flynn**. Broadcast from **Chicago**. Sustaining, **WMAQ/NBC**. (30 min)

RAILROAD HOUR (11-6-50) "Irene" starring **Gordon MacRae** with **Eileen Wilson** and **Verna Felton**, with the **Norman Luboff Choir**, **Carmen Dragon** and the orchestra. Mid-commercial in this show tells what the nation's railroads are doing to participate in the Korean war effort. **Marvin Miller** announces. **Association of American Railroads**, NBC. (28 min)

STATE OF THE UNION (1-8-51) President **Harry S Truman** delivers his "State of the Union" address before the first Joint Session of the 82nd Congress of the United States. "As we meet here today our American soldiers are fighting a bitter campaign in Korea... we are fighting to keep the forces of Communist aggression from making a slave state out of Korea." CBS and all networks. (35 min)

THE MAN CALLED X (2-17-51) **Herbert Marshall** stars as **Ken Thurston** who finds himself in the middle of enemy territory during the Korean conflict. **Leon Belasco** appears as **Pegon Zeldschmidt**. Cast includes **Peggy Weber**, **William Conrad**, **Will Wright**, **Byron Kane**, **Ted Osborne**. Multiple Sponsors, NBC. (29 min)

PRESIDENT TRUMAN (4-11-51) In a speech to the American people, President **Harry S Truman** "talks plainly" about what the United States is doing in Korea, our policy in the Middle East, and discusses the dismissal of **General Douglas MacArthur**. CBS and all networks. (19 min)

GENERAL DOUGLAS MAC ARTHUR (4-19-51) *Excerpt*. Following his return to the United States after being relieved of his command by President **Truman**, **Gen. MacArthur**, in a speech before a Joint Session of Congress, relates his view of the Korean conflict. This is his famous "Old soldiers never die..." speech. CBS. (20 min)

SATURDAY, JUNE 24th

—Part Two—

SUSPENSE (12-20-59) "Korean Christmas Carol." A soldier, spending his first Army Christmas in Korea in 1958, gives a ride to a hitch-hiking G.I. who recalls his Christmas in Korea, during the war, seven years earlier, in 1951. CBS. (23 min)

DESTINATION FREEDOM (4-29-51) "Korean Frontline," a story of the United Nations' effort in the Korean conflict. At a front line near the 38th Parallel a war correspondent talks about the war with a couple of U.S. G.I.s. Sustaining, **WMAQ/NBC**. (29 min)

JACK BENNY PROGRAM (9-16-51) First show of the new season after **Jack** returns from his USO trip to Korea. **AFRS** rebroadcast. (24 min)

1952 ELECTION (11-9-52) After President **Truman** decided not to run for a third term, **Gov. Adlai Stevenson** of Illinois was the Democratic candidate and **General Dwight D. Eisenhower** was the Republican nominee. On this election night during the Korean war, **Stevenson** and his running mate, **Sen. John Sparkman** of Alabama, concede the election while **Ike** and his vice president-elect **Senator Richard Nixon** offer messages of victory. (14 min)

PRESIDENT TRUMAN (1-15-53) President **Harry S Truman**, "on the eve of his return to private life, speaks from his office in the executive wing of the White House. This address is his farewell address to the nation." The retiring chief executive talks about the job of the president; **FDR's** death; **Potsdam**, the decision to drop the atomic bomb; the surrender of **Japan**; the **Cold War**; the **United Nations**; the **Marshall Plan**; **Berlin Airlift**; **Korea**, the decisions that had to be made, and why he has not dropped the **A-bomb** in Korea. CBS and all networks. (27 min)

STARS OVER HOLLYWOOD (12-26-53) "Anywhere, U.S.A." starring **Rock Hudson** as **Air Force Lt. John Grayson**, a former Korean prisoner of war who visits a small town to see the girlfriend of his buddy who died in the **POW** camp. **Carnation Evaporated Milk**, CBS. (29 min)

SUSPENSE (5-17-59) "A Friend of Daddy's" starring **Frank Lovejoy**. When an army buddy from the Korean war shows up, a man extends the hospitality of his home. CBS. (19 min)

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JULY 2000

SATURDAY, JULY 1st THE DORSEY BROTHERS

MARTIN BLOCK SHOW (1-21-54) Guests are **Tommy and Jimmy Dorsey** who talk about their music and their relationship in Block's popular network program from New York. Joining the brothers for this "live" broadcast is a Dixieland contingent from their band. Selections include their theme songs, "I'm Getting Sentimental Over You" and "Contrasts." Sustaining, ABC. (15 min & 14 min)

THE AMERICAN REVIEW (10-22-33) *Excerpt.* Ethel Waters stars with emcee George Beatty, the **Dorsey Brothers Orchestra**, violinist Joe Venuti, and announcer Harry Von Zell. Ethel sings "To Be or Not To Be" and "Dinah." The Brothers play "Stay on the Right Side of the Rode," "This is Romance" and "Fidgety." American Oil Co., CBS. (20 min)

THE AMERICAN REVUE (11-5-33) *Excerpt.* The Dorsey Orchestra plays "Thanks." Joe



Tommy and Jimmy Dorsey

Venuti plays "Doin' Things," and "Ethel Waters sings "Give All Your Love to Me." American Oil Co., CBS. (9 min)

KRAFT MUSIC HALL (7-6-44) *Excerpt.* Bing Crosby stars with guests **Tommy and Jimmy Dorsey** who play their original theme song, "Sandman." Bing tries to get the brothers to "patch things up." Kraft Foods, NBC. (8 min)

TOMMY AND JIMMY DORSEY AND THEIR ORCHESTRAS (9-19-46) Remote broadcast from Casino Gardens in Ocean Park, California. Vocals by Dee Porter, Bob Carroll, Stuart Foster and Charlie Shavers. Selections include "Ain't Misbehavin'," "I Don't Stand a Ghost of a Chance," "Oh, What a Beautiful Morning." Sustaining, ABC. (29 min)

STAGE SHOW (1956) *Composite excerpts from the TV series.* **Tommy and Jimmy Dorsey and their orchestra** with guests Fran Warren, Helen O'Connell, Russ Morgan. Selections include "Song of India," "Bye Bye Blues," "A Sunday Kind of Love," "At the End of a Love Affair," a Russ Morgan medley, and "Amapola." Nescafe, CBS-TV. (24 min)

OUR SPECIAL GUEST will be *Nostalgia Digest* contributor and big band historian **Karl Pearson** who will talk about the Dorsey Brothers, their music, and their sibling relationship.

SATURDAY, JULY 8th

VOYAGE OF THE SCARLET QUEEN (7-3-47) "Shanghai Secret" starring Elliott Lewis as Capt. Philip Carney, master of the ketch "Scarlet Queen." In this first show of the series, Carney entered this in the ship's log: "Cleared port of San Francisco at 2:30 p.m. Sailing delayed 19 hours due to death of first officer. Cause of death: The Shanghai Secret." AFRS rebroadcast. (28 min)

OUR MISS BROOKS (2-20-49) Eve Arden stars as Connie Brooks, English teacher at Madison High School, with Jeff Chandler as Mr. Boynton, who isn't paying enough attention to Miss Brooks; he's more interested in his frogs.

Palmolive Soap, Lustre Creme Shampoo, CBS. *Read about Our Miss Brooks on page 12.*

DANNY KAYE SHOW (1-6-45) First show in the series with guest Eddie Cantor and regulars **Eve Arden**, Lionel Stander, Harry James and his Music Makers. Danny does his "Russian composers" routine, plays all characters in a sketch, and sings "Minnie the Moocher." Pabst Blue Ribbon Beer, CBS. (30 min)

VILLAGE STORE (5-6-48) starring Jack Carson with **Eve Arden**, Hans Conried, Hy Averback, Mel Blanc. Jack organizes a sea cruise. Sealtest/Kraft, NBC. (28 min)

COUNTERSPY (5-2-50) "Case of the Soaring Saucer" starring Don McLaughlin as David Harding, with Mandel Kramer as Harry Peters. Dope smugglers use radio controlled, rocket powered flying saucers to bring their stuff in from Mexico. Pepsi Cola, ABC. (30 min)

DUFFY'S TAVERN (1940s) Ed Gardner stars as Archie the manager of the Tavern who goes to the opera and decides to write one himself. He enlists the aid of guest **Ed Wynn** who tells the story of "Carmen" accompanied by the whole gang. NBC. (25 min)

SATURDAY, JULY 15th

TEXACO STAR THEATRE (3-31-46) James Melton stars with regulars **Ed Wynn**, Jane Lawrence, and David Brookman and the orchestra. Wynn, the Fire Chief, explains the plot of Gilbert and Sullivan's "H.M.S. Pinafore." Texaco Gasoline, CBS. (27 min)

THE PAUSE THAT REFRESHES ON THE AIR (8-16-42) Andre Kostelanetz and the orchestra in a program presenting Aaron Copland's "A Lincoln Portrait" with "the words of Lincoln spoken by the distinguished poet and biographer Carl Sandburg." Copland appears to introduce the musical work, performed for the first time on the air. Coca Cola, CBS. (30 min)

VICTOR BORGE SHOW (7-10-45) Summer replacement program for *Fibber McGee and Molly* stars pianist-humorist Borge, who tells about a murder mystery he wrote; presents his version of a Mozart opera; and plays a medley of Jerome Kern songs. Johnson's Wax, NBC. (30 min)

THE NORTHERNERS (4-19-54) Richard Shores directs "the Northerners" in a program of music and narration featuring guest star Burr Tillstrom of *Kukla, Fran and Ollie*. Tillstrom makes his radio debut reading James Thurber's "Many Moons," a story of a magical kingdom, using many different voices (but not the

Kuklapolitan voices!). Northern Trust Co., WMAQ/NBC, Chicago. (29 min)

SCREEN GUILD PLAYERS (6-7-48) "Snow White and the Seven Dwarfs" starring Jimmy Durante and Margaret O'Brien, with Mary Jane Smith as Snow White and Mel Blanc as Sneezy in a charming musical comedy version of the classic story made popular by Walt Disney. Camel Cigarettes, NBC. (27 min)

MARIO LANZA SHOW (7-22-51) "MGM's romantic tenor" stars in his summer series with Giselle MacKenzie. Coca Cola, CBS. (29 min)

SATURDAY, JULY 22nd HITCHCOCK FILMS ON THE AIR

SUSPENSE (3-3-52) "The Thirty-nine Steps" starring Herbert Marshall as a London tourist who tries to prove that he is not guilty of murder. This story was used by **Alfred Hitchcock** in his 1935 film of the same name. AutoLite, CBS. (29 min)

ACADEMY AWARD (10-30-46) "Suspicion" starring Cary Grant and Ann Todd in a radio version of **Alfred Hitchcock's** 1941 mystery-drama about a wife who believes her husband is trying to kill her for the insurance money. House of Squibb, CBS. (28 min)

HOLLYWOOD SOUND STAGE (1-10-52) "Shadow of a Doubt" starring Joseph Cotten and Ann Blyth in a radio version of **Alfred Hitchcock's** 1943 film. A young girl begins to suspect her uncle is a murderer. Cast includes Virginia Gregg, Jane Morgan, Jerry Hausner. Sustaining, CBS. (30 min)

LUX RADIO THEATRE (1-26-48) "Notorious" starring Ingrid Bergman and Joseph Cotten in a radio version of **Alfred Hitchcock's** 1946 film, a story of espionage set in post-WW II South America as the daughter of a Nazi spy becomes an agent for the U. S. government. Cast includes Joseph Kearns, Gerald Mohr, Bill Johnstone, Jack Kruschen. William Keighley is host. Lux Soap, CBS. (23 min & 12 min & 15 min)

ESCAPE (7-10-54) "The Birds" with Ben Wright, Virginia Gregg and John Dehner. "You are in a farmhouse on the southern coast of England. The autumn countryside around you is desolate and bleak, and you know that in the dusk outside — waiting patiently for you, silently watching for you — in an enemy from whom there may be no escape!" This story was used by **Alfred Hitchcock** in his 1963 film of the same name. Sustaining, CBS. (28 min) *Read the article about Alfred Hitchcock films on page 36.*



Chuck Schaden's
THOSE WERE THE DAYS
 WNIB-WNIZ • FM 97 • SATURDAY 1 - 5 PM

JULY 2000

SATURDAY, JULY 29th

KRAFT MUSIC HALL (2-24-44) Bing Crosby welcomes guests Phil Silvers and Marilyn Maxwell. The "Time Machine" takes listeners back to 1933; Phil wants to make Bing a success by handling all of Crosby's business affairs. Kraft Foods, NBC. (29 min)
SAVOY BOXING MATCHES (9-3-46) Announcers Fahey Flynn and John McCormick are ringside at the Savoy Indoor Arena in Chicago to describe the bouts between CYO (Catholic Youth Organization) and Savoy boxers. Flynn gives the blow-by-blow description while McCormick offers background. South Center Department Store, WBBM, Chicago. (31 min)
CRIME PHOTOGRAPHER (3-7-47) "The Mysterious Lodger" stars Statts Cotsworth as Casey with John Gibson as Ethelbert and Leslie Woods as Ann. Mrs. Myers' boarder, a pa-

roled murderess, is killed. Tony Marvin announces. Anchor-Hocking Glass, CBS. (29 min)
IT PAYS TO BE IGNORANT (9-4-42) Tom Howard moderates a panel of zanies: Harry McNaughton, Lulu McConnell, George Shelton, trying to answer such difficult questions as, "What beverage do we get from tea leaves?" Music by the Corn Cobblers. Piel's Beer, MBS. (30 min)
HAPPY ISLAND (2-5-45) Comic Ed Wynn appears as King Bubbles of Happy Island, who takes a job as warden of the State Prison. Cast features Jim Backus, Minerva Pious, singer Jerry Wayne, announcer Paul Douglas. AFRS rebroadcast. (30 min)
THEATRE FIVE (1960s) "Incident on U. S. 1" starring James Earl Jones as a lone gunman who holds up a diner on the highway. Fred Foy announces. Syndicated, ABC. (20 min)

Coming in August

A Mid-Summer Festival of Radio Comedy

...and for more good listening...

ART HELLYER SHOW-- Music of the big bands and the big singers with lots of knowledgeable commentary and fun from one of radio's legendary personalities, now in his 53rd year on the air! *WJOL, 1340 AM, Saturday, 11am-2 pm.*
DICK LAWRENCE REVUE-- A treasure trove of rare and vintage recordings with spoken memories from the never to be forgotten past. *WNIB, 97.1 FM, Saturday, 8-9 pm.*
RADIO HALL OF FAME-- Carl Amari hosts this series (formerly the weekend edition of "When Radio Was") honoring many of the old time programs and performers who have been inducted into the Radio Hall of Fame. *WMAQ, 670 AM, Saturday and Sunday, 10pm-midnight.* Also heard in other cities; check the Internet: www.radiospirits.com
SATURDAY SWING SHIFT-- Bruce Oscar is host for this two-hour show featuring swing music on record performed by the big bands, pop singers and small groups. *WDCB, 90.9 FM, Saturday, 10 am-Noon.*
METRO GOLDEN MEMORIES-- John Sebert and Bob Greenberg host a program of old time radio broadcasts. *WNDZ, 750 AM, Saturday, 6-7 am.*

"When Radio Was" -- WMAQ-AM 670
 Monday thru Friday 11 p.m. to 1 a.m. Host Stan Freberg

Monday	Tuesday	Wednesday	Thursday	Friday
June, 2000 Schedule				
NOTICE! WMAQ, Chicago now carries TWO <i>When Radio Was</i> broadcasts each night between 11 p.m. and 1 a.m.			1 Fibber McGee Pt 2 The Shadow Jack Benny Abbott & Castello Pt 1	2 Abbott & Castello Pt 2 Lights Out Dragnet Bob and Ray
5 Dragnet Life With Luigi Gangbusters	6 Escape Abbott & Castello Green Hornet	7 Suspense Johnny Dollar Pt 2/5 Suspense Martin & Lewis Pt 1	8 Martin & Lewis Pt 2 Hermit's Cave Six Shooter Great Gildersleeve Pt 1	9 Great Gildersleeve Pt 2 Box Thirteen Lone Ranger Gunsmoke
12 Have Gun, Will Travel Burns and Allen The Whistler	13 Lone Ranger Fibber McGee & Molly Broadway's My Beat	14 The Shadow Johnny Dollar Pt 3/5 X Minus One Charlie McCarthy Pt 1	15 Charlie McCarthy Pt 2 The Shadow Boston Blackie Duffy's Tavern Pt 1	16 Duffy's Tavern Pt 2 Directors' Playhouse The Saint Lum and Abner
19 Screen Guild Theatre Our Miss Brooks Gunsmoke	20 Mr. Keen, Tracer Life of Riley Murder By Experts	21 Suspense Johnny Dollar Pt 4/5 Suspense Burns and Allen Pt 1	22 Burns and Allen Pt 2 Green Hornet This is Your FBI Fibber McGee Pt 1	23 Fibber McGee Pt 2 Lone Ranger Dragnet Bob and Ray
26 Tales of Texas Rangers My Friend Irma Crime Classics	27 Damon Runyon Theatre Great Gildersleeve Hermit's Cave	28 The Shadow Johnny Dollar Pt 5/5 Box Thirteen Duffy's Tavern Pt 1	29 Duffy's Tavern Pt 2 Dimension X The Shadow Charlie McCarthy Pt 1	30 Charlie McCarthy Pt 2 Rogue's Gallery Gunsmoke Dick Tracy 'Audition'
July, 2000 Schedule				
3 The Falcon Abbott & Castello Lights Out	4 Boston Blackie Burns and Allen The Third Man	5 Suspense Bill Stern's Sports Green Hornet My Friend Irma Pt 1	6 My Friend Irma Pt 2 Dragnet Suspense Burns and Allen Pt 1	7 Burns and Allen Pt 2 Philip Marlowe Lone Ranger Strange Dr. Weird
10 Dragnet Charlie McCarthy Escape	11 Gangbusters Fibber McGee & Molly Mr. District Attorney	12 The Shadow Blackstone's Magic Gangbusters Fibber McGee Pt 1	13 Fibber McGee Pt 2 The Shadow Six Shooter Stan Freberg #9 Pt 1	14 Stan Freberg #9 Pt 2 Sgt Preston of Yukon Box Thirteen Vic and Sade
17 Green Hornet Great Gildersleeve The Fat Man	18 The Saint Jack Benny The Whistler	19 Suspense The Unexpected The Saint Abbott & Castello Pt 1	20 Abbott & Castello Pt 2 Frontier Gentleman Suspense Duffy's Tavern Pt 2	21 Duffy's Tavern Pt 2 Family Theatre Lone Ranger Gunsmoke
24 Advent's of Frank Race Our Miss Brooks Molle Mystery Theatre	25 The Lone Ranger Life With Luigi Gunsmoke	26 The Shadow Strange Dr. Weird X Minus One Charlie McCarthy Pt 1	27 Charlie McCarthy Pt 1 Nightbeat Hopalong Cassidy Great Gildersleeve Pt 1	28 Great Gildersleeve Pt 2 Directors' Playhouse Jack Benny Lum and Abner
31 X Minus One My Favorite Husband Richard Diamond	OUT OF AREA LISTENERS PLEASE NOTE If WMAQ Chicago is out of your reception area, "When Radio Was" is heard on a great many other stations throughout the country. For a complete station listing, plus more detailed program information, and a steady audio stream on the Internet, visit www.radiospirits.com			

A Man of Many Parts

BY CLAIR SCHULZ

Ask the question "Who played a criminal in more movies: Humphrey Bogart, Edward G. Robinson, James Cagney, or J. Carrol Naish?" and the likely response

from many people is apt to be "Who is J. Carrol Naish?"

J. Carrol Naish, who charted more often on film's underworld hit parade than Bogey, Eddie, Jimmy, and a raft of Hollywood heavies, belonged to that almost-extinct caste known as character actors, which included such familiar faces

as Alan Mowbray, James Gleason, Franklin Pangborn, and Everett Sloane whose presence in movies of the thirties, forties, and fifties added color and depth to the story lines. A distinction that separated Naish from most of his confreres is that he could dip into his arsenal of dialects to enrich the sound tracks as well as the images flicker-

Clair Schulz is a free-lance writer, movie historian and collector from Trevor, Wisconsin.

ing on the screen with a note of verisimilitude.

The one glaring irony of his life is that, of all the nationalities he portrayed in pic-

tures which included Arabs, Spaniards, Italians, Native Americans, Russians, Mexicans, Frenchmen, Greeks, Chinese, Indians, and Japanese, Joseph Patrick Carrol Naish, born January 21, 1900 in New York City as the great-great grandson of the Lord Chancellor of Ireland, never played an Irishman.

More interested in learning from life rather than from books, Naish dropped out of school at the age of fourteen and earned a meager living as a promoter of new songs at vaudeville theatres and nightclubs. He joined the Navy to fight in World War I and, after the Armistice, decided to stay in Europe.

As he toured the Continent in the early 1920s singing and doing odd jobs for room and board, he began to absorb the culture of the countries he visited. By the time he

returned to the United States in 1926 he could speak eight different languages.

After serving as a stunt man and extra in silent films, Naish landed the part of a Japanese prince in a touring company of *The Shanghai Gesture*. One member of that company, Gladys Heaney, became his wife in 1928, and remained so right up until his death on January 24, 1973.

After appearing in several more plays, Naish tested for a small part as a thug in the early talkie *Stand Up and Cheer*. Before long he became Public Enemy #187, one of the small-time miscreants in crime pictures with lurid titles like *Ladies of the Big House* and *Homicide Squad*. Sometimes he labored in anonymity, but by 1932 he had earned a spot in the credits and roles that promised more than bit parts.

As Loretta Young's Chinese father in *Hatchet Man*, he performed capably under William Wellman's direction until the title weapon cut short his character's life in one of those cops-and-robbers films that Warner Brothers did better than any

other studio.

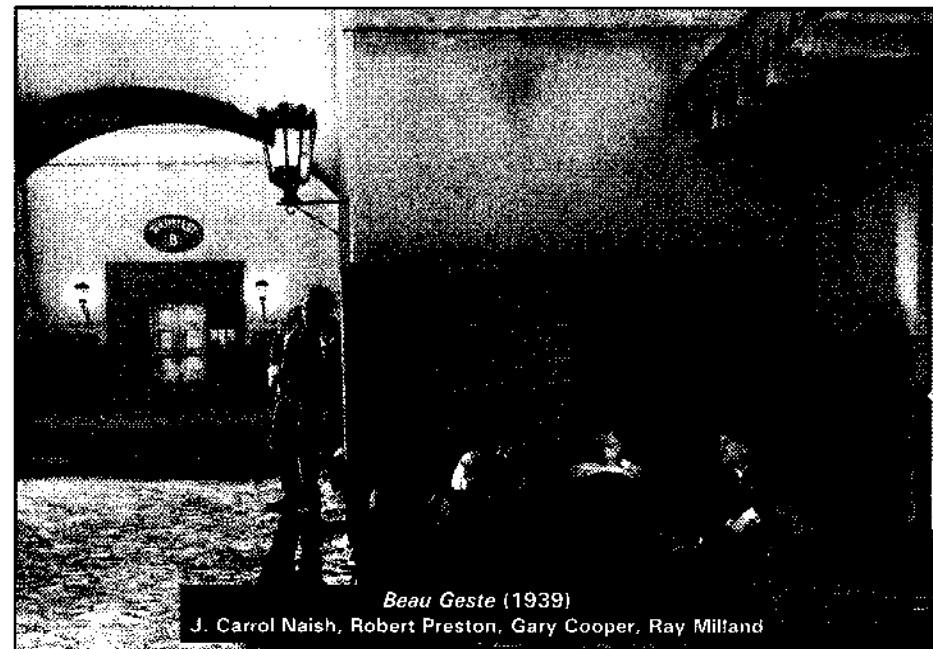
Because of Naish's swarthy countenance he quickly became typecast in villainous roles. Even when appearing in the comedies *The Kid from Spain* and *Elmer the Great* his job was not to throw straight lines to Eddie Cantor or Joe E. Brown but rather to menace the heroes or their friends.

Whether cast as a bootlegger in *The Mad Room*, a poisoner in *The Devil's in Love*, a corrupt lawyer in *No Other Woman*, or a cheating gambler in *Frisco Jenny*, Naish might have been a candidate for the title of Hollywood's ruffian-in-residence of 1933 had not he already earned the honor of busiest actor for he showed up in eighteen features that year plus a serial, *Mystery Squadron*. In fact, this period marked the most active portion of Naish's career as he appeared in an average of fourteen movies a year from 1932 through 1936.

In 1934 he assumed the guise of his first real person, Leon Trotsky, in *British Agent*, and when he played a blackmailer in *Upper World* who bumped off a chorine



J. Carrol Naish



Beau Geste (1939)
J. Carrol Naish, Robert Preston, Gary Cooper, Ray Milland

PHOTOEST

MAN OF MANY PARTS

played by Ginger Rogers it marked the only time Ginger was killed in a picture. The same couldn't be said for Naish's characters because in most of his movies that year, including *One is Guilty*, *Return of the Terror*, *The Defense Rests*, and *Murder in Trinidad*, they paid dearly for their crimes. Naish could have answered the title question of his final



A Medal for Benny (1945)
J. Carrol Naish and Arturo de Cordova

PHOTOFEST

film that year, *What's Your Racket?*, with "Playing hoods or getting caught or killed before the credits roll."

In the mid-1930s both the quality of his pictures and of his parts improved. He con-
nived as an Arab slave trader in the Cecil B. DeMille epic *The Crusades* and as the Grand Vizier in *The Lives of the Bengal Lancers*, buckled some swash as a pirate in *Captain Blood*, exchanged baleful looks with Bette Davis as a chiseler in *Special Agent*, and played an Indian Major in *The Charge of the Light Brigade* and a French officer in *Anthony Adverse*.

Even when producers placed him back into the world of crime Naish had stepped up a notch, for he took on three notable detectives in 1936-1937. As a snake charmer in *Charlie Chan at the Circus*, moody scofflaw in *Bulldog Drummond Comes Back*, and smuggler in *Think Fast, Mr. Moto*, the outcome was clear: guilty as cast.

He solidified his tough guy image as the *King of Alcatraz* and, in *Persons in Hiding*, joined with Patricia Morrison on a criminal rampage inspired by the exploits of Bonnie and Clyde. The charms of saronged Dorothy Lamour could do nothing to curb the malicious tendencies of the natives he played in *Jungle Love* and *Ty-*

phoon who planned to make the white visitors crocodile fodder.

In *Beau Geste* Naish had a meaty part as Private Rasinoff who, as thief and informer, got his comedownance in a fall from a watchtower. His gangsters now traveled in royal company: if he wasn't trying to corner the oriental rackets in *King of Chinatown*, he was abetting the *Queen of the Mob*.

He assumed a sympathetic role in *Blood and Sand* as the matador-turned-mendicant who found favor with the current king of the cape (Tyrone Power). For his portrayal of a confused Italian prisoner of war in *Sahara* Naish received an Academy Award nomination as Best Supporting Actor of 1943.

When given a chance to work on the right side of the law, Naish slipped on a trenchcoat and performed admirably as detectives solving mysteries in *Calling Dr. Death* and *Enter Arsene Lupin*. But, more often than not, he walked by night and stepped into the shadows to do dirty deeds in *The Whistler* and *The Mark of the Whistler* or, in the xenophobic war years, played Japanese or Nazis in a slew of movies including *Behind the Rising Sun*, *Dragon Seed*, *Waterfront*, and as the nefarious Dr. Daka in the *Batman* serial.

In the mid-1940s Naish began doing an occasional guest shot on radio shows, most notably on *Suspense* in the episodes "Foot-falls" (1945) as a blind father reluctant to believe his son committed a murder, and later in 1942 as a hapless bloke who found "The Treasure Chest of Don Jose."

Perhaps the high point of Naish's cinematic career came in 1945 when he rendered an endearing performance as a Mexican accepting a posthumous Medal of Honor for his son in *A Medal for Benny*, and for his efforts earned his second Best Supporting Actor nomination.

The following year he played another anxious father as he tried to steer son John Garfield away from a musical career in *Humoresque*. In *Carnival in Costa Rica* (1947) and *The Kissing Bandit* (1948) he assumed patriarchal duties again for the benefit of sons Cesar Romero and Frank Sinatra, respectively. Naish took playing



Batman (1943)
Douglas Croft, J. Carrol Naish, Lewis Wilson

PHOTOFEST

fathers to fully-grown men while still in his forties in stride for by that time he had tried his hand at everything from an artist in *Gentleman at Heart*, to a hunchback in *House of Frankenstein*, to an ape-man in *Dr. Renault's Secret*.

In 1948 Naish began making fewer pictures because in September of that year he assumed his most famous role, that of Luigi Basco in the CBS radio program *Life with Luigi*. Every week on this heartwarming show listeners followed the adventures of immigrant Luigi as he grappled with understanding the complexities of American

life and making a living in his humble antique shop in Chicago. Naish played Luigi with such sincerity that the audience knew his naive honesty would win out over the machinations of Pasquale, who repeatedly attempted to ensnare Basco in traps from which the only escape was to marry Rosa, Pasquale's giggling, obese daughter.

Life with Luigi, with its unique framing device of Luigi writing a letter to his



House of Frankenstein (1944)
J. Carrol Naish and Boris Karloff

PHOTOFEST

MAN OF MANY PARTS

mother in Italy, with the important civic lessons learned in quaint fashion by Basco, Schultz, Horowitz, and Olsen in night school, and with its unabashedly patriotic messages spoken by a sometimes bewildered newcomer who demonstrated more

wisdom than jaded natives, successfully accomplished what other situation comedies seemed afraid to attempt, namely mixing humanity and humor. Not just any actor could make audiences shed a tear and laugh out loud in the same thirty minutes; J. Carrol Naish accomplished this feat regularly until the show left the air in March of 1953.

When *Life with Luigi* moved to television in September 1952, most of the radio cast came along with Naish: Alan Reed as Pasquale, Jody Gilbert as Rosa, Mary Shipp as teacher Miss Spaulding, Ken Peters as Olsen, and Joe Forte as Horowitz. Sig Rumann replaced Hans Conried as Schultz. *Life with Luigi* had a short run on TV, leaving the air December 22, 1952.

Naish's films during the 1950s were mainly westerns. He won the title role in *Sitting Bull* and also portrayed that tribal leader in *Annie Get Your Gun*. In *Rio*



Life with Luigi (1948-1953)
J. Carrol Naish as Luigi Basco

Grande he provided support for John Wayne as General Philip Sheridan. For some reason Naish considered work as an Italian police detective in the little-seen *Black Hand* (1950) as his favorite screen role.

In the fall of 1955 he returned to the theater in the Broadway production of Arthur Miller's *A View from the Bridge*. In the first portion of the drama he played a German immigrant named Gius and after the intermission he returned as Alfieri, an Italian lawyer. A critic for *The New York Times* called his performance "particularly good."

In 1956 and 1957 Naish filmed 39 episodes of the syndicated series *The New Adventures of Charlie Chan*. He starred as the famous investigator using London as his home base with support from James Hong as #1 son Barry.

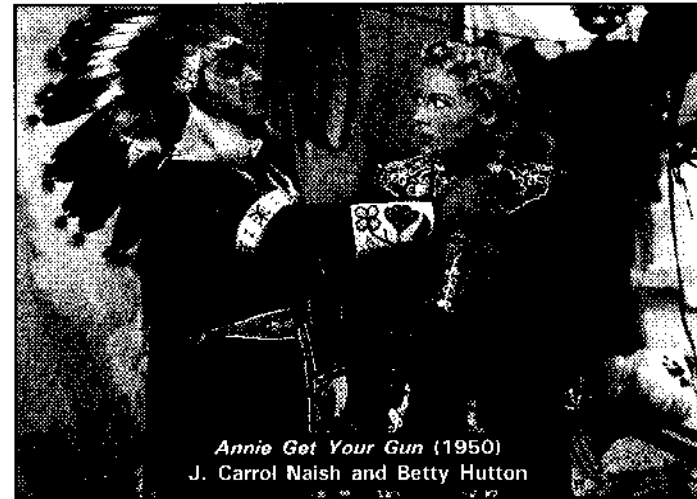
In Naish's final series, *Guestward Ho!*, he stole the show as Hawkeye, a canny Native American whose schemes moved the plots along and ironic remarks garnered most of the chuckles in this sitcom which ran during the 1960-1961 season.

Naish, who free-lanced throughout his long motion picture career as he selected the roles he wanted, took an eclectic ap-

proach to television as well. He reprised his role in "A Medal for Benny" on *Lux Video Theater* in 1954, played a gambler in "Key Largo" on *Alcoa Hour* in 1956, and also appeared on the *Schlitz Playhouse of Stars* and *The Desilu Playhouse*. He popped up in off-beat roles on the western series

Wagon Train, *Wanted: Dead or Alive*, *Bonanza*, *The Restless Gun*, *The Texan*, and *Cimarron City*, and he could also be seen having fun with the casts on *Green Acres*, *I Dream of Jeannie*, and *Get Smart*.

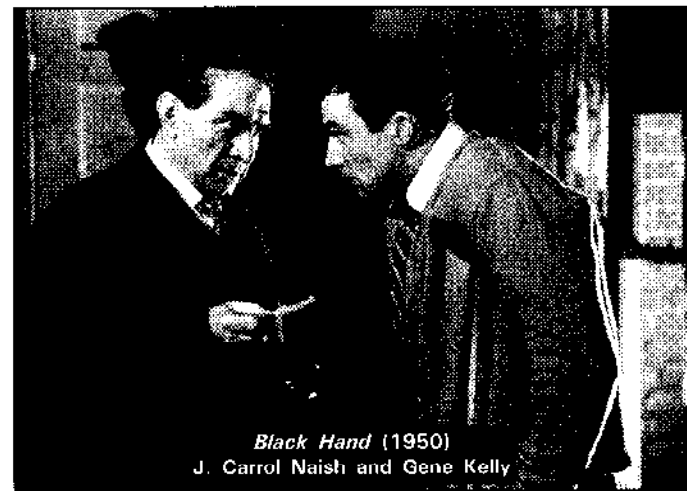
After appearing in over 180 movies Naish retired in 1964, then was enticed into playing Dr. Frankenstein in *Dracula vs. Frankenstein*, an odious exploitation film that escaped into theatres in 1971. Naish, so weakened that he had to perform in a wheelchair, looked as if he and co-star Lon Chaney, Jr. couldn't wait for "The End" to come. Two years later it did, for both men.



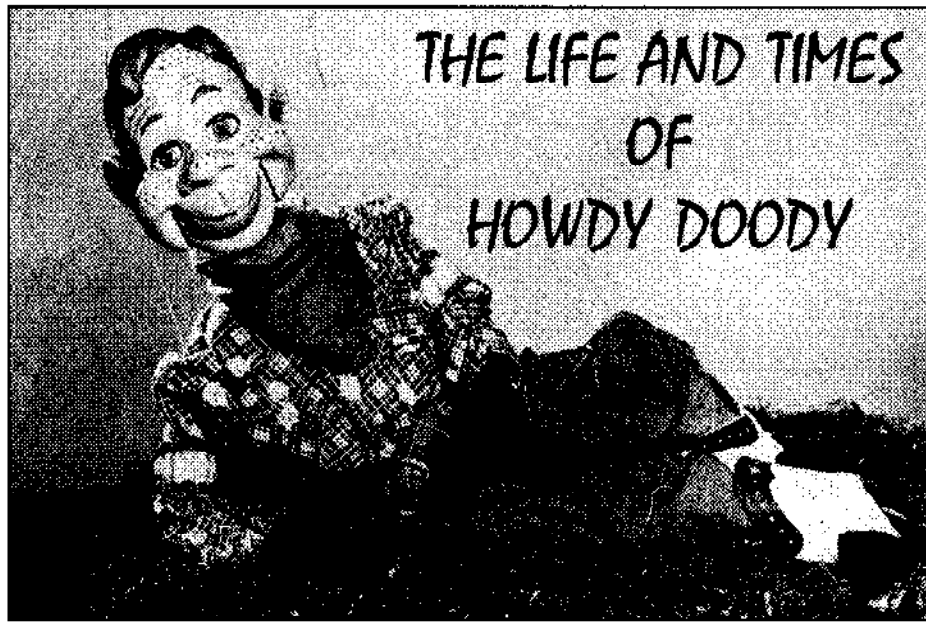
Annie Get Your Gun (1950)
J. Carrol Naish and Betty Hutton

There are those who claim that the end had come earlier than that for actors like J. Carrol Naish who relied on ethnic characterizations for their livelihood. Such criticism, raised as early as 1952 when objections to the representations of Italians shown in the television version of *Life with Luigi* may have contributed to its hasty exit, are not without validity. But Naish proved that he didn't need a dialect to affect a credible performance. He was the product of an industry that not only tolerated typecasting but avidly propagated it.

Whether he played a crook or a cowpoke, a papa or a peasant, a major or a matador, a trapper or a Trappist, a gaucho or a guard, a composer or a count, a publisher or a prospector, a sleuth or a spy, he treated audiences to realistic portrayals that merited the simple accolade, "What a character!" ■
NOTE-Tune in TWTF June 3 to hear J. Carrol Naish on Radio.



Black Hand (1950)
J. Carrol Naish and Gene Kelly



BY WAYNE KLATT

It's a story all too familiar, broken homes and a bitter custody battle. But this time the youngster caught in the middle is Howdy Doody.

Millions of men and women still fondly recall the wobbly 27-inch marionette of the early 1950s, along with his fellow puppets Phineas T. Bluster, Flubadub, and Indian Princess Summer-Fall Winter-Spring. And who can forget the two real-life characters, cowboy-suited Buffalo Bob Smith, the voice of Howdy, and Clarabell, a male clown with a female name. One of several men who played Clarabell was Bob Keeshan, later to star as Captain Kangaroo.

Buffalo Bob would greet children sitting in the studio's Peanut Gallery—as others watched television screens the size of washing-machine windows—with a hearty, "Say kids, what time is it?" The juvenile audience would call back, "It's

Wayne Klatt is an editor at New City News Service, Chicago, and a free-lance writer.

Howdy doody Time!"

They sang the theme song to the tune of "Ta-ra-ra Boom-der-c":

*It's Howdy Doody time,
It's Howdy Doody time,
Bob Smith and Howdy, too,
Say 'howdy do' to you.
Let's give a rousing cheer
'Cause Howdy Doody's here.
It's time to start the show,
So kids, let's go!*

Howdy Doody's voice was born on December 27, 1947—two months after *Kukla, Fran and Ollie* premiered in Chicago after Smith approached NBC executives in New York about doing a children's show although he had no puppet. So, for show after show, he had to pretend Howdy was in a desk drawer. After three weeks, the freckled eternal optimist came out to the delight of children watching the six stations carrying the show. The initial marionette was a rather ugly and makeshift version that lasted six weeks before the forever smiling Howdy appeared.

Howdy and television grew up together because his popularity helped sell TV sets across the country. In time, NBC branched out into 180 affiliates, and commercials on the program helped sell Welch's grape juice, Wonder bread, Hostess Twinkies and Colgate toothpaste. Howdy was the first performer to rack up more than 2,500 shows and, in 1955, the first to be shown every day in color. The next year the show introduced the character of Gumby.

Even though the first eight years were in black and white, fans who saw those shows can still close their eyes and imagine his red hair, red-checked shirt, tan pants and tiny cowboy boots. Despite his Western get-up, his name from the greeting of "Howdy doo" came more from Smith's background in the South.

As Buffalo Bob was recovering from a heart attack in 1954, he put in some performances from a specially built studio in his basement. But he thought the cra of live shows and gentle whimsy had ended. So at the end of their thirteenth season, in 1960, Buffalo Bob and Howdy retired from show business.

Smith dabbled in real estate and bought three radio stations. He thought he and Howdy were forgotten until a graduate student at Pennsylvania State University called in 1970 to ask if they could put on a show. There were anti-war demonstrations on campuses across the country, but at least 1,600 young men and women cheered and laughed as Buffalo Bob showed them a kinescope of the tenth anniversary show and then performed live with Howdy Doody.

"During the show and afterward, I saw tears coming down the girls' cheeks," Buffalo Bob told a reporter.

Buffalo Bob and Howdy went on to make hundreds of appearances across the country.

In 1977 he and others involved in the

show put up a telephone auction of Doody memorabilia.

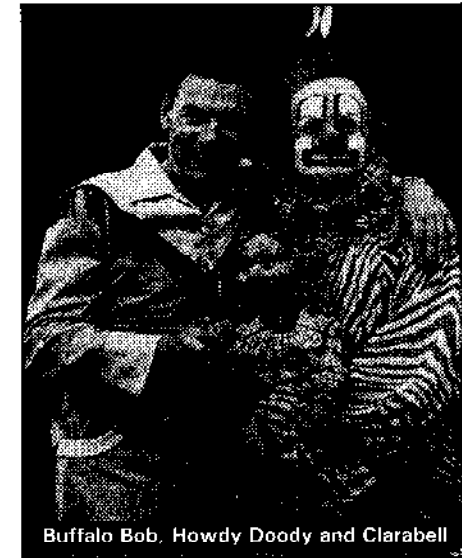
In July, 1998, Smith died of cancer in a hospital near his home in Flat Rock, North Carolina. He was 80. Howdy was 41 but, amazingly, looked no more than 10.

The Detroit Institute of Arts, which has one of the largest collections of significant puppets on the continent, insisted that Smith had promised the original to the museum, although he did not provide for the transfer in his Will. But the original was also claimed by the three sons of Rufus Rose and his wife, who created the puppet at their design studio in Waterford, Connecticut, and were the ones who had pulled Howdy's strings on the TV show.

Rose died in 1975 while in possession of a letter from Smith turning the original over to him for safekeeping. The sons valued the puppet as \$50,000, even though the Smithsonian Institute has a copy.

At last word, the original was lying in a safe deposit box in Connecticut while litigation is pending in a Hartford federal court.

Once again, Howdy Doody is a puppet in a drawer. ■



Buffalo Bob, Howdy Doody and Clarabell

Alfred Hitchcock and the Golden Days of Radio

BY CHARLES HUCK

The great movie director Alfred Hitchcock has been discussed at length, minutely dissected, criticized, eulogized and often misunderstood over the past several decades.



On the occasion of the master of mayhem's 100th anniversary in 1999, several books on the person and films of this extraordinary purveyor of suspense have virtually flooded the marketplace. Boxed videos of Hitchcock's feature films, along with several CDs of the films' soundtracks, many produced by the highly gifted composer Bernard Herrmann, are available nearly everywhere. Retrospectives occur regularly, and such films as *Vertigo* and *Rear Window* have been painstakingly restored and re-released theatrically. Hitchcock, it seems, has been re-discovered.

Radio played a somewhat important role in the director's career since many of his films were later re-created as condensed dramas on such programs as *Lux Radio Theatre* and *Screen Directors' Playhouse*.

On the former, *The Thirty-nine Steps* was broadcast on December 13, 1937, starring Robert Montgomery and Ida Lupino. Bob

Charles Huck is a retired magazine editor and professional photographer with forty years in the publishing business. He has been collecting old time radio shows since the 1950s.

Hope and Carole Lombard appeared as *Mr. and Mrs. Smith* on June 9, 1941. *Suspicion* aired twice on *Lux*: on May 4, 1942, with Brian Aherne and Joan Fontaine, and on September 18, 1944, with William Powell and Olivia DeHavilland. *Shadow of a Doubt*, starring William Powell and Teresa Wright, was broadcast on January 3, 1944; and *Notorious*, with Joseph Cotten and Ingrid Bergman, was heard on January 26, 1948. Cotten crops up again, this time with co-star Alida Valli, in the March 8, 1948, adaptation of *Spellbound*. Cary Grant and Phyllis Thaxter were the stars of *I Confess*, broadcast on September 21, 1953, while Dana Andrews and Robert Cummings were the antagonists in the April 12, 1954, broadcast of *Strangers on a Train*.

At least three of Hitchcock's films were condensed for *Screen Directors' Playhouse*. Robert Montgomery and Mary Jane Croft starred in *Mr. and Mrs. Smith* on January 30, 1949. Tallulah Bankhead, Jeff Chandler and Sheldon Leonard appeared in *Lifeboat*, broadcast on November 11, 1950. (Old-time radio aficionados will recognize Jeff Chandler as Mr. Boynton the biology teacher on *Our Miss Brooks* and Sheldon Leonard as the race-track tout on *The Jack Benny Program*.) *Spellbound*, starring Joseph Cotten and Mercedes McCambridge went over the airwaves on January 25, 1951.

Whenever possible, the radio adaptations of feature-length films starred the original cast. But more often than not, such stars were unable to appear because of prior

commitments, and some even were terrified of appearing before a "live" microphone. On *Lux Radio Theatre*, for example, William Powell took the Joseph Cotten role in *Shadow of a Doubt*, and Cotten in turn took the Gregory Peck role in *Spellbound*. On the other hand, Tallulah Bankhead was the only original star to appear in the radio version of *Lifeboat* heard on *Screen Directors' Playhouse*.

Hitchcock appeared as a guest on many radio programs, although exactly how many appearances he did indeed make are unknown. On April 13, 1939, he was a guest of Rudy Vallee on *The Royal Gelatin Hour*.

The master of suspense appeared only once on *Texaco Star Theatre* starring Fred Allen, broadcast on January 24, 1943. Hitchcock did appear later with Fred on *The Fred Allen Show*

on February 17, 1946. It is not known whether these two programs currently exist as attempts to locate them have so far proved fruitless. *The Charlie McCarthy Show* of March 21, 1948, had Hitchcock as a guest, but again no recording of that event has surfaced.

Hitchcock, his wife Alma and members of his staff were always on the look-out for material to be adapted for the weekly *Alfred Hitchcock Presents*, which premiered on television in 1955 and ran for a

total of 266 episodes until 1962. These exclude the 93 *Alfred Hitchcock Hour* presentations, which ran from 1962 to 1965. Joan Harrison, indefatigable researcher and producer of the Hitchcock TV series, later joined by Norman Lloyd, was responsible for several of the stories adapted for TV. She had been Hitchcock's secretary but quickly proved herself extremely competent in other areas.

Hitchcock listened to radio and was enthralled by many of the dramas and suspense anthologies traveling through the ether in the 1940s. Several dramatic/suspense programs on radio were later adapted to the half-hour *Alfred Hitchcock Presents*. While listening to Louis Pollack's story, *Breakdown*, on the May 15, 1949, broadcast of *Prudential Family Hour of*



Stars. Hitchcock decided to film that particular story as his first television show. He also decided to use reliable actor Joseph Cotten, who starred in the radio version, as the star of the TV adaptation. The story concerns a businessman who fires an accountant and is angered because the man broke down and cried and did not control his emotions. While driving back to New York from Florida, the businessman is involved in a serious accident and is completely paralyzed, trapped in the wreckage

ALFRED HITCHCOCK AND RADIO

but still alive. When finally removed and taken to the morgue since he appeared to be dead, he panics, and his abject fear creates a tear in his eye, which is noticed by a morgue attendant. Thus he is spared embalming. As Hitchcock said at the end of the story, "Well, that was a near thing." He always injected humor in the opening monologue and closing comments of his shows, often poking fun at commercials. Although *Breakdown* was filmed first, it was the seventh Hitchcock TV show broadcast, airing on November 13, 1955.

Besides other radio programs, the great anthology series *Suspense* provided more grist for the Hitchcock mill. The audition program that would become the CBS *Suspense* series was broadcast on July 22, 1940. It was called *The Lodger*, directed by Hitchcock, who also directed the feature film of that name in 1926. Herbert Marshall served as narrator and star of the radio version. The story was broadcast twice more on *Suspense*. Raymond Lawrence starred in the December 14, 1944, version, while Robert Montgomery starred in the February 14, 1948, retelling.

John Collier's story *Back for Christmas*, starring John Williams, was seen on *Alfred Hitchcock Presents* on November 13, 1956.



The story was heard twice on *Suspense*: on December 23, 1943, with Peter Lorre and on December 23, 1956, with Herbert Marshall. Another John Collier story, *Wet Saturday*, broadcast on *Presents* on September 30, 1956, with Cedric Hardwicke and John Williams, was heard four times on *Suspense*. Clarence Derwent appeared in the July 24, 1942, version, while Hans

Conried and Charles Laughton starred on December 16, 1943. Hans Conried again appeared in *Wet Saturday* on December 19, 1947, and March 20, 1948.

The Thord Joffre-Walter Newman story *Alibi Me* was broadcast by Hitchcock on November 11, 1956. It was performed twice on *Suspense*, on

January 4, 1951, with Tommy Bernard, and on April 20, 1958, with Dick Beals and radio legend Stan Freberg. *The Hands of Mr. Ottermole*, by Thomas Burke, was shown on TV May 5, 1957, starring Rhys Williams. An all-star cast, including Verna Felton, Vincent Price and Claude Rains, starred in the *Suspense* version on December 2, 1948.

The Waxwork, written by Alfred M. Burrage, became a Hitchcock TV show, starring Barry Nelson, on April 12, 1959. It was heard on *Suspense* starring Herbert Marshall on March 1, 1959. The story came close to being broadcast by two different

mediums at the same time! The classic Ambrose Bierce story *An Occurrence at Owl Creek Bridge* was broadcast on *Presents* on December 20, 1959. Three *Suspense* versions were heard on December 9, 1956, with Roy Glenn and Jack Kruschen; December 17, 1957, with Harry Bartel and William Conrad, and July 19, 1959, with Norm Alder and Sam Edwards.

Hitchcock produced a short-lived hour-long series for television called *Suspicion* in the late fifties. He directed the first episode (September 30, 1957), which was based on a Cornell Woolrich story about a watch repairman who sets a bomb to go off in his basement at *Four O'Clock*, thinking that it will kill his supposedly unfaithful wife. F. G.

Marshall was the star. Van Heflin took the role in the *Suspense* version, which was heard on March 10, 1949, and titled *Three O'Clock*. Why the hour difference is anybody's guess.

According to the story, the watch repairman is tied up and gagged in the basement by housebreakers who don't know the bomb is set to go off at three, or four, o'clock. Since the fuse was blown earlier, a fact not learned until the end, the bomb does not go off at the set time. In the Hitchcock version, the watch repairman goes insane, while in the *Suspense* version, he suffers a fatal heart attack. Again

the comparison is most interesting.

Two of Hitchcock's feature films were broadcast on radio before they hit the silver screen. *Rope*, based on the 1929 stage play by Patrick Hamilton, was broadcast on *Suspense* on July 8, 1942, and starred Richard Widmark. This was six years before *Rope* appeared in theatres.

The Birds, which Hitchcock brought to theatres in 1963, was heard on *Escape* on July 10, 1954. The Daphne Dumaquier story starred veteran radio actors Ben Wright and Virginia Gregg.

And speaking of *Escape*, the Roul Dahl story *Poison* was broadcast by Hitchcock on October 5, 1958, starring James Donald and Wendell Corey. *Escape's*



version went over the air on July 28, 1950, starring Jack Webb and William Conrad. *Escape* also broadcast *An Occurrence at Owl Creek Bridge*, with Harry Bartel, and *Back for Christmas*, with Paul Frees, both in 1947.

Hitchcock and radio are an unbeatable combination. For those having access to the *Suspense*, *Escape* and similar dramatic programs, it is most interesting to compare them with the TV versions, shown on local broadcast and cable channels from time to time. ■

NOTE-- Tune in TWTD July 22 to hear *Hitchcock Films On the Air*.

The Musical Pause That Refreshes

BY ED KNAPP

"Now, listen to Kostelanetz and the music millions love," the radio announcer imparts. The faint glow emanating from the dial seemed to brighten at 4:30 Sunday afternoons as the orchestra's strings sounded with music in a rich symphonic style. The familiar sound of composer Leonard Joy's pleasing "Coca Cola Signature" theme filled the air with its resplendent notes. The charming voice of announcer-violinist Albert Spaulding rose above the melodic opening to intone, "Sunday afternoon and a time for an interlude of colorful refreshing music prepared by Andre Kostelanetz."

The Pause That Refreshes radio program had begun. The brilliant Kostelanetz sixty-five piece orchestra, composed of an exquisite blend of strings, woodwinds, brass, and percussions, was prepared to entertain its listeners for 30 pleasurable minutes of classic, semi-classic, and popular music. The refined ensemble under the masterful direction of Russian-born conductor Andre Kostelanetz, imbued every musical selection with their very own rich romantic emphasis. The skilled conductor and his assemblage of fine musicians were known as "The First Family of Music."

The concert orchestra, under the baton of Kostelanetz, were expertly qualified to present an exceptionally wide-range of music types, from abbreviated opera versions, to the works of classic composers

Edwin S. Knapp of Three Rivers, Michigan is a retired photographer who spends his free time writing and collecting.



Beethoven, Chopin or Mozart, to colorful romantic pieces by Sigmund Romberg, Victor Herbert, Stephen Foster, Fritz Kreisler, and Richard Rodgers. The lissome musicians were equally at home with dazzling musical interruptions of music by such popular American artists as George Gershwin, Cole Porter, Harold Arlen, Jerome Kern, Irving Berlin, and Hoagy Carmichael. The orchestra's ability to bestow their finest instrumental treatments of popular musical theatre tunes was legendary. *Showboat, South Pacific, Oklahoma, Porgy and Bess* and *The Desert Song*, among others, received beautiful scored renditions faithful to the composers' works.

A popular feature of each Sunday afternoon half-hour was the appearance of renowned musical guests before the CBS radio microphone. Vocalists included professionals from stage, screen, and radio including Lanny Ross, Jane Froman, Frank

Parker, Judy Garland, Kenny Baker, Paul Robeson, Ethel Merman, and Morton Downey. From the opera stage, among those who appeared on *The Pause That Refreshes* were Rise Stevens, Gladys Swarthout, Robert Merrill, Jan Peerce, and Lily Pons (Mrs. Kostelanetz).

The Kostelanetz repertoire was extensive and listeners heard Latin-American music, Strauss waltzes, American folk tunes, hymns, patriotic songs, and musical portraits of famous Americans.

The orchestra kept extremely busy in their rounds of ceaseless activity. In addition to their weekly radio date, they made recordings for RCA and Columbia; toured concert stages throughout the United States and Canada; and even made a series of movie musical short subjects.

When World War II began, the Kostelanetz orchestra made V-Disc recordings and appeared on Armed Forces Radio broadcasts. In 1944 the U. S. War Department asked them to travel overseas to entertain our fighting forces. When his radio contract was concluded, Kostelanetz did not renew it, but instead took his orchestra overseas where his music was wholeheartedly welcomed by battle-weary soldiers in remote regions of India, Burma, China and Europe. The conductor and his dedicated musicians served the military and their country well in their tour, living under trying, rugged, dangerous conditions.

Radio listeners who recall tuning into *The Pause That Refreshes* on those Sundays in the late thirties and early forties will always feel a part of the lovely web of musical enchantment the orchestra wove into their lives when they tuned in for the majestic sound of Andre Kostelanetz and dreams came true in magnificent alluring arrangements beyond comparison. ■

NOTE-- Tune in TWTD July 15 to hear a broadcast of The Pause That Refreshes On the Air.



Our Readers Write
WE GET LETTERS

CHICAGO-- Your article about the *Digest* in the 25th Anniversary issue (Dec-Jan 99-00) prompted me to look back through my collection of *Digests*. During that review I noted that you have not played an Ed Wynn show since June, 1988 and the 18-part Glenn Miller Story was last on in 1985 on WAIT. Is there a chance you could schedule a few Ed Wynn shows and re-run the Glenn Miller Story? --**JIM OSTARELLO** (Ed. Note Thanks for the reminder. You probably have noticed that Ed Wynn is on the cover of this issue and that we have scheduled four of his broadcasts during June and July. We've been thinking about that Glenn Miller series, and perhaps it'll turn up on our schedule sometime next year.)

DARIEN, IL-- Congratulations on your *Nostalgia Digest's* excellent 25th Anniversary issue. I enjoyed it from cover to cover. Having been an editor for many years of both a newspaper and a magazine I can appreciate all the long hours of editing, writing, proof-reading, lay-out, and all the myriad of things that are expected for any type of editor. Over the years, I've been impressed with the balance you have always maintained between the focus on old-time radio and the various articles on the other forms of entertainment, and about the past. I hope and pray that you will be able to continue your excellent work for many years to come! --(REV.) **KEVIN SHANLEY**

CHICAGO-- I've been listening to your program since your 50th anniversary Pearl Harbor broadcast in 1991. Since then, I've graduated from high school and college and gone through many life experiences. And it has been so refreshing to know that *Those Were The Days* has always been there, and is now, now that I have more time to listen on Saturdays. --**THOMAS KRUK**

CHICAGO-- As a rider of the Illinois Central Commuter Railroad (now "Metra") for almost 55 years, I discovered C. Mackey's article in the February/March issue to be sentimental and most meaningful. I was introduced to



MORE LETTERS

the IC when growing up in Hyde Park around the University of Chicago. Years later, I moved to South Shore where I caught the South Chicago train at 71st and Stony Island. Currently, I live in historic Pullman, and catch the train at 111th or 115th streets. Growing up, school, working, living, and now retired all happened along the route of the great IC.

--KENNETH A. LESAK

HANOVER PARK, IL-- Thank you for letting me be on *Those Were The Days* (Dec. 11, 1999). I was shocked when you asked me to play the player piano. I was almost glued to my seat (in your studio) when you motioned me to the stage. It felt strange to talk to an audience you don't see! Thanks again for this once-in-a-lifetime experience.

--MATTHEW LEW

ARIZONA-- Congratulations on 30 years behind the "mike." The article on paperboys in the April-May issue brought back memories. I had two of these to do after school during my mid-teens. I lived in the Fox Lake, Illinois area. I had five different papers to deliver and we did not have to collect from the customers; they had to pay the distributor. You got exactly the correct amount of papers from the distributor each day after school. As the article stated, these had to be folded and a rubber band put on. My bike was a Roadmaster, with balloon tires -- a real sturdy and reliable thing. It seldom let me down. Just like the article said, the paper routes gave me a measure of financial freedom. As for the article about Casey Jones in the same issue, I wonder if the signals were working properly, or if they even had signals in those days. The crew of the train that was overlapping the through line must have been blameworthy.

--FRANK HORN

CHICAGO-- I couldn't be home today (Dec. 18, 1999) to listen to *TWTD* so I taped it, as I often do. When I got to the part in the show where I heard your emotional reading of John Kass's Chicago Tribune column of

Dec. 14, I had to rewind the tape to get the whole story. I have to admit you got to me a little, too. I hadn't read John's column that day, so I went back through the paper stack to get it out and read it for myself, and can understand your emotion reading it. I've been a fan of yours ever since you began doing old time radio. --JOHN HEGER

LAKE FOREST, IL-- I was sort of half-listening last Dec. 18 while doing some pre-Christmas chores when you began reading the Chicago Tribune column about the letter from a former Marine and his experience one Christmas in a military hospital during the Korean war. This was about the time when the Great Gildersleeve (Hal Peary) visited the hospital and had a memorable encounter with a Marine who had lost both hands to frostbite. I cannot tell you how moved I was by this incredibly powerful little story. I spent another long-ago Christmas in a war zone myself --in Viet Nam-- and though I had the great good fortune not to be in combat, I can still relate to the feelings of the men in that hospital almost a half-century ago. The spirit of love and giving and sacrifice represented by those two men -- Hal Peary trying so hard to be funny and cheerful in the face of so much pain and suffering, and the crippled Marine covering Peary's embarrassment and confusion with a simple hug -- represent all that Christmas is meant to be. The Christmas spirit has seldom been shown so beautifully. Thank you from the bottom of my heart for sharing this beautiful letter with your listeners. Best wishes for at least another 30 years of fine programs.

--MIKE GOLM

NOSTALGIA DIGEST AND RADIO GUIDE

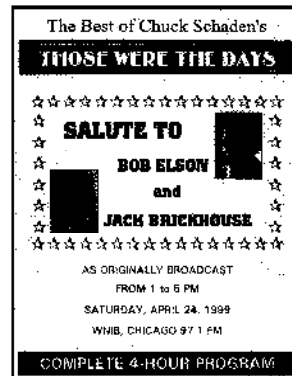
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Get the Best of *Those Were The Days!*



Chuck Schaden salutes two legendary Chicago broadcasters: Bob Elson and Jack Brickhouse: **SPEAKING OF RADIO (9-20-80)** Bob Elson talks about his career as a sports announcer and interviewer in a conversation with Chuck Schaden during a *Those Were The Days* broadcast. Includes brief play-by-play baseball clips and a complete 1945 "Bob Elson on the Twentieth Century Limited" program. Mr. Elson died in 1981 at the age of 76. **CRIME FILES OF FLAMOND (4-25-48)** "The Case of the Ruinous Report" starring Myron (Mike) Wallace as the detective trying to untangle a love triangle. **Bob Elson** does commercials for Brachs Candy Bars. **WGN/MBS. SPEAKING OF RADIO (9-9-77)** Broadcaster **Jack Brickhouse** talks about the early days of his career in radio in a conversation with Chuck Schaden recorded at WGN Radio, Chicago. He died in 1998 at the age of 82.

FOOTBALL (11-16-58) Excerpt. Jack Brickhouse describes the action during the final seven minutes of the game between the Chicago Bears and the Baltimore Colts at Wrigley Field in Chicago. Irv Kupcinet provides color commentary. Standard Oil, WGN.

HUBBARD-BRICKHOUSE SHOW (11-24-61) Excerpt. Chicago radio personalities Eddie Hubbard and Jack Brickhouse in a late afternoon interview program. Guests are former Mousketeer Annette Funicello and singer-actress Monique Van Vooren. WGN.

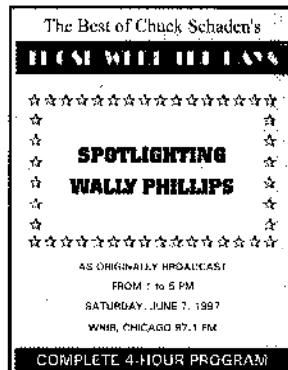
CHICAGO WHITE SOX BASEBALL CAMP (3-20-61) Excerpt. Jack Brickhouse talks with Sox manager Al Lopez and players Nelson Fox and Early Wynn from the Sox spring training camp in Sarasota, Florida. WGN.

Chuck Schaden devotes the entire program to one of Chicago's most popular radio personalities on his Golden Anniversary.

WALLY PHILLIPS began his broadcasting career fifty years ago, in 1947, when he got his first radio job at station WJEF in Grand Rapids, Michigan. He soon moved to Cincinnati, Ohio where, over the next eight years he he was on the air at WASI, WCOP and WLW.

In the fall of 1956 he joined WGN in Chicago, his radio home ever since. He began his Chicago career doing a variety of mid-day and evening programs. In 1965 he brought his quick wit and clever use of the telephone to WGN's morning drive time, quickly becoming the listeners' choice and making him a ratings leader for several decades.

Wally Phillips joins us in person during our program as we talk about his radio career and present clips from some of his memorable broadcasts.



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← **J. CARROL NAISH**

is best known as the star of radio's Life With Luigi, but he was a "man of many parts." Read Clair Schulz' article beginning on page 26.

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