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# NOSTALGIA NEWSLETTER

BOOK NINE CHAPTER ONE  
 DECEMBER-JANUARY, 1982-1983

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Thank you for subscribing.

## HELLO, OUT THERE IN RADIOLAND!

The first issue of the *Nostalgia Newsletter and Radio Guide* was published eight years ago, in December of 1974.

Initially, it was a guide to the old time radio programs we offered on station WLTD in Evanston, where *Those Were The Days* began in 1970. Over the years, the Newsletter has been a reflection of our efforts to keep alive the quality and substance of the good old days.

Now, as we open Book Nine, Chapter One - the beginning of our ninth year of publication - we're expanding the *Newsletter* to bring you not only news of our Saturday afternoon program on WNIB, but even more articles and features, as we say, from and about the past.

We'll continue to reprint articles from not-so-long-ago, but we've also asked some very talented people to write about the things that are enjoyed by all of us. In the pages that follow, you'll find some very interesting original articles by Dan McGuire, Michael Haggerty, Karl Pearson and Bob Kolososki.

And if you out there in *Newsletterland* happen to have a recollection that you'd like to write about, please send it to us. If we use it, you'll get a lifetime subscription to this little publication . . . and a share in the fun that makes putting together the *Newsletter* such a joy!

Your support and encouragement makes all this possible and we really appreciate it.

Thanks for reading; thanks for listening!

# Mr. District Attorney

*For Five Years Has Blazed the Trail  
Of Direct Approach to Dealing with  
Crime, Lately Has Fought Post-War  
Rackets and Racial Discrimination*

REPRINT from RADIO LIFE, May 26, 1946

**W**E COULD begin this story with a slew of mysterious clues and then, at the peak of your curiosity, murder. "Guess what program we're writing about?"

Chances are you'd say "Mr. District Attorney."

When a program has been on the air for more than 364 consecutive weeks without once repeating itself; when in five years that program has never dropped below twelfth in the ratings of top radio favorites, and when the program has accomplished all this without paying high-priced stars fabulous Hollywood salaries, the show presumably has something. In this case, that something is public acclaim of the sort that lifts a movie, book, or radio program out of the realm of the ordinary. "Mr. District Attorney" has that something.

Like many other American phenomena, "Mr. D.A." all started when a young man decided to go into business for himself. The man was a talented radio producer named Ed Byron. Byron had a firm belief that an adventure program built around an engaging central character would appeal to millions. The problem was to find the central character.

## Dewey Was Inspiration

The answer came from the then district attorney of New York, Thomas E. Dewey. Seven years ago, you may recall, the public concep-

tion of a district attorney was far from what it is now. Usually, it was of a persecutor, rather than a prosecutor; in the movies it was usually the somewhat dimwitted D.A. who lost his big criminal case to the smart movie lawyer . . . the hero in the picture. Dewey, by investigation, by trying and convicting criminals who had long been at large, helped reshape a public misconception.

Byron sensed the drama inherent in such a public figure. Here was a leading character who could not only participate in tense, exciting drama, but who could dramatize the services of sincere public officials in virtually every hamlet in the nation. Out of it all came a program that has a firm hold on American listening habits.

The Horatio Alger-like success of the program hasn't been as easy as it sounds. In the beginning there were many obstacles. Censorship officials in stations and networks frequently objected when "Mr. District Attorney" hinted at a crime wave to come. More rigorously, they opposed certain broadcasts which dealt openly with the Nazi menace . . . for this was before Pearl Harbor. Since then, Byron . . . who as a law school graduate seems to have a sixth sense that tells him of crimes to come . . . has had his foresight vindicated many times. Censorship is not one of his problems today. Thus, Byron has recently produced programs which forecast an increase in juvenile delinquency and which, more important, offered concrete



MR. DISTRICT ATTORNEY on the air. At mike are, from left, Len Doyle as Harrington, Jay Jostyn as Mr. D.A., Vicki Vola as Miss Miller. Director is Ed Byron.

suggestions for effective counter measures. Similarly, in the early days of the war, Byron forecast black market operations and subversive campaigns by pro-German followers.

## Post-War Rackets Bared

The result of this approach has been that throughout its tenure on the air, "Mr. District Attorney" has offered listeners a topical, newspaper-like flavor in its programs. Since V-J day, Byron and his co-author, Robert Shaw, have done programs dealing with many other post-war rackets which have been flourishing lately.

"The Case of the Mournful Dog," for instance, treated bogus employment agencies which were designed to mulct newly-discharged G.I.'s of their mustering out pay. The program served a double duty, since it not only exposed the rackets, but warned servicemen and their families to seek aid from government agencies or legitimate employment bureaus.

A strong factor for the program's success is that both Byron and Shaw,

perfectionists by nature, will give unstinted labor, research and work to insure the show's authenticity.

Both men have legal backgrounds. Byron is endorsed by a brigadier general in charge of Army neuro-psychiatric work in Washington, who has given him vital tips on the functions of the criminal and the diseased mind. A prominent surgeon in Detroit has taught him the various intricacies of surgery and the effect on the human body of various types of physical abuses.

Once a month the team of writers makes a round of "haunts." These are out-of-the-way places where reformed criminals, police reporters, and cops, off the beat, come in to relax after a day's work. Fraternizing with these men who are "in the know," Byron can foresee a crime or a trend of crimes and dramatize them on the air before the public is aware of their existence.

CONTINUED ON NEXT PAGE

## Mr. District Attorney

Tolerance has not been overlooked on the "Mr. District Attorney" program. One of the most talked-about tolerance scripts was "The Case of the Wrong Way to Die." Here was a story, that pricked at the subconscious. Anyone guilty of intolerance felt the impact of the script and victims of prejudice felt gratitude in the knowledge that the popular half-hour show was crusading their cause.

The story was about a young, rich and arrogant girl who joined the WAC on a dare. While in service she met and married an orphan whose parents fled from the persecution of the Russian ghetto to the safety of America. The girl's father did everything possible to break up the marriage, but the young lady's experiences in the WAC taught her the American creed, and intolerance doesn't enter into that creed.

On the basis of this script, "Mr. District Attorney" was awarded a plaque by the National Conference of Christians and Jews, the award being made because of the notable work the program has done in fighting discrimination, one of the major social problems of the day.

Letters came in from Mrs. Roosevelt and from editors and publishers of magazines and newspapers encouraging Byron to continue in this all-important work. Principals of high schools asked for recordings to play before their students.

Still another testimonial to the "Mr. District Attorney" program was given by the New York Criminal Courts Bar Association. The only award ever to be presented by this group, it commended the program for its fight against crime and for its efforts in promoting better understanding between the courts and its officers.

Further proof of the program's popularity and all-around public appeal can best be demonstrated by an incident that took place in Wayne County, Michigan.

District Attorney-elect O'Brien, in his acceptance speech said, "My only desire is to be as good a district attorney as radio's "Mr. D. A."

# WE GET LETTERS

**CHICAGO** — I began my sixth year of listening with your Halloween program. I'm only 24, so I don't remember much as radio was already losing popularity. I do remember my parents telling me how much they enjoyed the old programs and now I feel I have another link which brings us closer together. Mysteries are my favorite. Maybe that's why I chose Halloween to find your program. — **CATHERINE J. PERLINSKI**

**CHICAGO** — Many thanks for your Saturday afternoon show and your friendly "on the air" personality. It is one of the finest in Chicago radio today. Not only are the shows first rate, but the background information in practically every program is almost as interesting as the show. The wisest money I spend all year is for the Nostalgia Newsletter. — **NICK NARDELLA**

**CHICAGO** — Enjoy your show more than words can say. I, like yourself, grew up listening to the programs you replay each Saturday. Wish you were on more than once a week. I visit Metro Golden Memories and have done my Christmas shopping there more than once. — **THEODORE ZUDYK**

**CHICAGO** — You've probably heard this before, but: You can LIVE those golden days again, or you can RELIVE them. But RELIVE THEM AGAIN? That's a no-no. Your program is a constant delight. — **HERMAN FELL**

**(ED. NOTE** — After more than twelve years on the air, we feel we have relived those golden days more than once! But, of course, you're grammatically correct. To borrow part of a line from Butterfly McQueen in "Gone With The Wind," I guess we just "don't know nothin' 'bout" reliving! Thanks for listening!)

**CHICAGO** — Thanks for your fine programming and hours of pleasure. Hope you're on the air for a long time to come. — **A.P. HURTER**

**ELMHURST** — I really enjoy the programs... very timely now with the "big band" revival — **ROSE MIUCCIO**

**CICERO** — Don't stop now! Still have every issue of the Nostalgia Newsletter from Book One, Chapter One. Keep 'em coming. — **CARL G. SCHWERIN**

## I Don't Do Windows (Willingly)!

By Dan McGuire

As I settled down for a Saturday morning Tarzan movie, my Better Half announced that it was window washing day. I groaned, twisted myself into a Quasimodo shape and reminded her that I'd hurt my back on Halloween. She countered by asking did I want our children in tears when no one can see our Christmas tree from outside.

Reluctantly, I accepted a sprayer bottle, thankful that Herself only insists upon this chore in spring and fall. As a youth, I assisted my mother four times a year. The old homestead had two floors, plus a basement and attic, and more glass than a florist's hot house.

When I was ten, Mom decided I was old enough to help her. It was the first time I remember regretting that I had no sisters. Actually, I got off rather easily that year. Assigned to do only inside panes, I still could not keep up with Mom, and my beginner's efforts left a lot of semi-clean or streaky panes, which she had to re-do. So she usually shooed me outside after lunch and finished the job herself.

By the time I was 12, I was deemed proficient enough to stick with the job to the end. An initial glow of pride was quickly dimmed by an unpleasant realization. Window washing was an all-day chore. It was bad enough in summer, when there was always tomorrow for play. In spring and fall it meant wasting a Saturday that could be spent riding bikes in the forest preserve or seeing three horror films at the Times Theater.

Like most of its contemporaries, my boyhood home had windows operated with sashes and more or less permanently installed. Storm and screen windows were hung in a fashion that allowed for removal and switching with the season, but storms were heavy and hard to manage and usually stayed in place all

winter. (No two fit alike, so each was marked in a corner with codes such as "FF, NS" (first floor, north side). With a bit of careful juggling, screens could be removed and hauled in through the open window.

This done, the window washer would maneuver backwards out onto the ledge and pull one half of the window down snug against her legs. With the heavier two-thirds of her body perched out over empty space, she would calmly go about bringing a sparkle to the outside pane. That half of the window would then be raised, the other half lowered, and the process repeated. As second- and third-story level, this always impressed me as a daring feat. Yet in years of observation, I never saw a housewife fall from her perch (or even drop a cloth).

At the age of 13, by special request, I was permitted to try it. The first floor was easy. On the second floor and attic levels, I had moments of vertigo and concentrated on not looking down. But I soon mastered the technique, and (when Mom wasn't looking) would wave to passing friends with one hand (clutching the inside ledge with my hidden hand) and lean back at a precarious angle, grinning as their mouths gaped.

The windows in our present home are smaller, lighter and lift out easily. Cleaning them is simpler, which pleases my Helpmate, and faster, which pleases me. But when the Mrs. isn't looking, I can't resist the urge to hang out a window at a daredevil angle and awe passing small fry. (First floor windows only, of course.)

*Dan McGuire, a frequent contributor to various publications, is a collector of memories, a master of trivia and a really great window washer! We'll be hearing more from him.*

# RADIO'S NO. 1 WRITER IS A WOMAN

Irna Phillips writes 2,000,000 words a year to supply you with drama in fifteen-minute batches

REPRINT from RADIO GUIDE, July 7, 1939

**T**O BE the parent of sixty children is quite a job. The old lady who lived in the shoe didn't know what to do, but Irna Phillips, whose busy typewriter creates life in fifteen-minute batches, who writes "The Guiding Light," "Woman in White," and "Road of Life" discovers no difficulty whatever.

Radio presents no more interesting brain children. A young surgeon, Doctor Brent, healing the sick in a city hospital; a kindly cleric, Reverend Ruthledge, showing people how to live; and a grand Irish mother named Moran rearing her children. And almost sixty others.

Nor does radio present a more interesting writer. Or a more successful one. For producing three serial dramas at her Ontario Street office in Chicago, this slight, sharp-featured woman receives an estimated \$3,000 a week, which sounds like a lot of money—and is. After mulling over a few incidents, though, most people are inclined to say she earns it. For example, when they learn of the two million words she must write in a year just to keep her

radio family alive, or of the headaches in the job of guiding the lives of sixty characters in their proper orbits. There is also the little matter of Miss Phillips' responsibility for weaving those sixty characters into a story which will keep ten million listeners interested.

Yet Irna Phillips does all of that, and enjoys doing it.

A most intriguing thing about her, though, is the story of how she got into radio script writing. That is the story of her life.

On July 1, 1902, up on Chicago's North Side, a tenth child was born into the home of papa Phillips, every-day American, groceryman by trade. The new Phillips was a girl and they called her Irna. Irna didn't get to know much about the grocery store. A few bright recollections of "helping" her father keep store, of forbidden trips on the old horse-drawn delivery-wagon—then, when she was seven, her father's death.

Except for the tragic interludes of death, the little Phillips girl lived mostly in an imaginary world of paper dolls,



At her luxurious Ontario Street office in Chicago, Irna Phillips dictates scripts of three serial dramas at the rate of a thousand words per hour to her remarkable secretary, Gertrude Prys

rag dolls—any kind of dolls. Since she didn't see much of other children, except the eight who comprised the Phillips brood, her child-world centered about the family. That was normal, but significant. For even then she was learning the interesting quirks of family life which have formed the backbone of her radio stories.

Grammar school bored Irna. A queer illusion that nobody liked her grew into a persecution complex. The few pleasant schoolday memories she has are of the plays she saw given by the stock company at the College Theater. Equipped with a startling memory, she would come home to plague the rest

of the Phillipses with impersonations of every character in the play. Nevertheless, seeing those plays was the genesis of a passion for the stage.

**T**HE introvertish youngster wandered through Senn High School as in a dream, finishing in three years just to get it over with. Turned down for a part in a school play, she was deeply hurt, crawled into her shell a little farther, and didn't try out again. The one class which did interest Irna was storytelling. There she did her first piece of writing, a hero-worship ditty about a

CONTINUED ON NEXT PAGE

# RADIO WRITER NO. 1.

brother who went overseas in 1917. Somewhat sentimentally, she broadcasts poems not unlike that first one at Senn every Memorial Day on her "live-script" shows.

High school left Inna with a negative outlook which she carried over into the first year of college. Living at home and commuting to Northwestern University in Evanston, she made few friends, reacted like the typical unsocial person. After a year of loneliness, she took the first bold, independent step in her life. It was an ultimatum to her family: Either she would go away to school next year or not go at all. She won.

Next September found her on the green campus of the University of Illinois, where she was to meet a personality whose influence would reorientate her whole life and eventually lead her to the career she now follows. That personality was Dr. Charles Wolbert, head of the University speech department. As the months passed, a more society-conscious Inna budded under the guidance of Dr. Wolbert, whom she worshiped and intended to follow. Wolbert was a genuine scholar whose ideal was the happiness of man. Strangely, he took the trouble to practice his philosophy in his dealings with students.

Inna gained in charm and self-assurance, became president of her sorority chapter, decided to become a teacher of speech, chiefly because Professor Wolbert was a teacher.

At Fulton, Missouri, and later at Teachers' College in Dayton, Ohio, Miss Phillips, teacher of dramatics and public speaking, was apparently happy at her job, contented with an annual salary less than she now earns in one week.

That is, until 1930, when a new experience caught the school-teacher's imagination—stirred a dormant passion.

Visiting her family in Chicago, Inna thought it would be fun to visit a radio

station, and if she could, to meet Pat Barnes, whom she liked on the air. When she came to Pat, he mistook her for an audition-seeker. Before she could explain, he had steered her through a reading of "The Bow-Leg Boy," by Eugene Field. A week later, word came that the audition was good and that she could expect a call. She went back to Dayton, unimpressed.

But that chance audition began to stir her once passionate ambition to act. Perhaps radio could lead her, in some way she couldn't see then, to the stage. Less than a year later, she had resigned her teaching position, come to Chicago, and was acting on several WGN dramatic programs.

Then fate intervened—in the guise of a studio-director who asked her to write a Memorial Day program.

"But I can't write," protested Inna. "I've never even tried to write. I'm an actress, not an author."

The director insisted. What she wrote so impressed the station executives that they advised her to stop acting and concentrate on writing. Looking back, Inna Phillips recognizes that interview as the beginning of her real career.

**F**OR several months, she wrote a family serial drama for WGN. She was puzzled but happy. Puzzled to think that she—Inna Phillips, school-teacher—was now a writer! Happy in the thrilling experience of creative effort! Her mind was full of plots; everybody she met was potential character.

When that first serial had run a year, the young script-writer accepted an offer to write for WMAQ, NBC's key station in Chicago. Collaborating with Walter Wicker, she launched "Today's Children" in 1932 as a local program over WMAQ. The story of Mother Moran and her children of "today," it was the serial which won her fame,

and which, though discontinued now, is still considered by many to be her best.

After a long run as a sustaining show, WMAQ officials decided to drop "Today's Children" unless listeners protested. But protest they did. So indignantly and so volubly that instead of being scrapped the sketch was promptly put on the NBC network as a sponsored program.

Inna Phillips had arrived!

But she had yet to achieve the title *Fortune* magazine gave her in 1938—radio's No. 1 author. It was not until 1937 that her radio family began to multiply. First came "The Guiding Light," tale of a clergyman in the melting-pot area of a large city. The Reverend John Ruthledge, its central character, expounded Miss Phillips' theory that ministers should *show*, not tell, people how to live. There must have been something in the theory, for the serial skyrocketed to popularity almost instantly. Adding twenty-one more characters to the author's quickly growing family, "The Guiding Light" also required ten thousand more words of writing a week.

The extra load seemed not to hamper Miss Phillips a bit. She took it in stride, breezed through reams of scripts with the ease of a thoroughbred. Before 1937 was over, in fact, she had introduced yet another serial—"Road of Life." This one, a story of young surgeon Doctor Jim Brent, upped her radio family another twenty-odd, meant another ten thousand words a week.

**B**UT Miss Phillips still had her trump card to play. In 1938 she persuaded her Pillsbury sponsors to junk "Today's Children," which had then run five years and was credited with the largest audience of any daytime serial. Junk it they did. Only to see their prodigious writer come back with a substitute story, "Woman in White," which leaped to the same rank as its predecessor within three months.

Today, Inna Phillips organizes her work on a scale commensurate with its

gargantuan proportions. Established in a suite of offices on Chicago's swank near North Side, she comes to work each morning at eight o'clock, most likely meets her "grand" secretary, Gertrude Prys, at the door. The suite has three rooms, all furnished in exquisite taste with colorful oriental rugs and Georgian furniture.

Darting back and forth across the workroom, Miss Phillips dictates the scripts of her three serials to Miss Prys, falling into character as she proceeds. Miss Prys identifies each character by the change of inflection, most of the time knows what sound-effects to insert without being told.

**T**HERE are lots of ways of illustrating the immense amount of writing Inna Phillips turns out. If you can't imagine two million words a year, break it into novels. Counted in novels, her production is twenty-two a year. Such a record puts most famous volume writers to shame. Carlton Morse, her nearest radio rival, has consistently trailed. Kathleen Norris, who boasts sixty-six novels plus, isn't even in the running. But Inna Phillips isn't interested in mere bigness. What does interest her is life, and life—even in fifteen-minute batches—is just naturally big.

That is perhaps as good an explanation as any for the prodigious energy she lavishes on her huge family, for the thousand words she flashes through every working hour that its members might live for the enjoyment of a great listening audience. But it doesn't explain how Inna Phillips, quite unlike the old lady who lived in a shoe, obviously does know what to do and does it superbly well.



## The Melody Lingers On for NFL Veep

By Michael Haggerty

Ed McCaskey has long been recognized by Chicago sports fans as vice president of the National Football League team, but there's a large chunk of his non-sports past that remains part of his affable personality.

It has its roots in the early 1930s, when he began a love affair with the Big Bands that has never really dimmed. As a youngster in Lancaster, Pa. he would camp in front of the family radio for hours, mesmerized by the music flowing from its handsome cabinet.

Whenever he could scrape together the necessary admission money, he'd hitchhike, if necessary, in those post-Depression days to see the bands in person. By the time he was in high school, he was singing with little combos and, in his words, "third-rate dance bands."

His travel odysseys to watch the bands of the day in action were fruitful in several ways. He was able to learn from observing the various bands at work and, little by little, he was falling into a casual kind of acquaintanceship with

the musicians. He began to get to know such bandleaders as Frankie Carle, Guy Lombardo and Tommy and Jimmy Dorsey.

But his financial limits caught up with him and he had to quit college. Some Miami people got him a singing job in Florida with Manny Gates, whose star attraction was "Marilyn Duke, the Duchess of Song." But McCaskey found himself in Florida with a job that wouldn't begin for several more months. It was the winter of 1938 and "I had no money when I got teamed up with a great golfer, Porky Oliver, who also had no money." McCaskey remembers.

After a while he was singing in tiny clubs in small towns in eastern Pennsylvania. By 1937 when he entered Pennsylvania's Franklin Marshall College, he was gaining somewhat of a reputation as a singer. In order to pay for his education, he was also working at a gas station while going to school.

He caddied for Oliver in Florida's Orangebrook Open in return for 10% of Oliver's winnings, if any. Tommy Armour, who would soon be known as a golfing immortal, gave Oliver the golf balls he needed to compete in the tournament. One day on the golf course during the tourney, Oliver told McCaskey to shimmy up a tree and pick some grapefruit. "That was our lunch," McCaskey smiles. "Oliver finished in eighth place, won \$180 and he gave me my \$18 bucks."

McCaskey went back to Pennsylvania and became a vocalist with Chet Lincoln and his Pennies, a 16-man swing band.

During that period Harry James had left Benny Goodman to form his own band and James' manager, Jerry Barrett, had heard McCaskey sing and told him he's got a shot to sing with James when an opening arose.

Six months later McCaskey read in *Downbeat Magazine* that James had hired "some guy out of the Rustic Cabin in New Jersey." The new singer's first date with the James band was going to be at Roseland, so McCaskey indignantly stormed to New York City to see Jerry Barrett.

"Look at this skinny little guy," motioned McCaskey as they both watched Frank Sinatra perform. "He has a gold tooth and a scar on his neck." Barrett told McCaskey that Sinatra wouldn't last long and that he'd get his chance soon.

His next opportunity came when Sinatra left James to join Tommy Dorsey. But McCaskey didn't pass his audition in James' dressing room at Shea's Buffalo Theatre in New York. Dick Haymes got the job.

In 1940 he won a scholarship to the University of Pennsylvania and he continued to sing while attending the Ivy League school in Philadelphia. He graduated from Penn, went into the Army a private and emerged as a captain and a singing MC.

"One time I was booked into a Chinese joint during Holy Week," he recalls. "It had the narrowest room I've ever worked. One wall was a giant mirror. When you stood out on the floor to do your show, that mirror was looking you right in the face and the room stretched out to your left and to your right. The owners and waiters were standing around with their arms folded — just staring at me — and there were no customers in the place, of course, because it was Holy Week. And," he



ED MC CASKEY

laughs, "I'm trying to do 'Easter Bonnet'."

Even though Little Jack Little wanted to manage McCaskey's career, McCaskey and his wife Virginia had three (of what would be 11) children, so he declined the offer in favor of being a song-plugger in New York for Famous Music (one of his better efforts: "Love Somebody" by Doris Day).

After a year of song-plugging, McCaskey was asked to meet with Jimmy Dorsey at Frank Daily's Meadowbrook and he accepted an invitation to run Dorsey's Harmony Music firm. That job led to others before McCaskey settled into a successful sports career with the Chicago Bears. The music had stopped without his ever having hit the Big Band heights he had once aspired to. But for Ed McCaskey the melody does, indeed, linger on.

*Chicago sports broadcaster and writer Michael Haggerty is a weekly columnist for a publication about Notre Dame football entitled Go Irish.*

# THOSE WERE THE DAYS • WNIB- FM 97.1

## SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

**HOW TO READ THE RADIO GUIDE:** The name of the vintage radio show appears in bold face type followed by the original broadcast date (in parenthesis). Next you'll find, as appropriate, the title of the story, names of stars and other cast members, and a line about the content of the show. If the show was sponsored, the name of the original sponsor appears next. If the show was unsponsored, it was known as a Sustaining program; if the show was presented on a station-by-station basis across the country, it was known as a Syndicated program. This information is followed by the network source of the broadcast: NBC (National Broadcasting Company), CBS (Columbia Broadcasting System), ABC (American Broadcasting Company), MBS (Mutual Broadcasting System), AFRS (Armed Forces Radio Service). Finally, for your convenience we provide timing information on each vintage show. (9:45; 11:20; 8:50) means that we will present the show in three segments: 9 minutes and 45 seconds; 11 minutes and 20 seconds; 8 minutes and 50 seconds. If you add the times of these segments together, you'll have the total length of the show (29:55 for our example).

**NOTE:** The vintage radio shows listed appear in the order we expect to present them on our Those Were The Days program. Occasionally, we may pre-empt a show to provide time to present other material of special interest, such as a tribute to a personality who passed away during the preceding week. In such an event, the pre-empted program will be rescheduled to a later broadcast. If you have any questions about our programming or if you simply want to share some information or a memory, please call anytime during our Saturday broadcast at our studio number, 965-7763. And, thanks for listening.

# DECEMBER

## SATURDAY, DECEMBER 4th RADIO TO PLAN YOUR CHRISTMAS LIST BY

**CINNAMON BEAR** (1937) Chapters 11 and 12. Fee Foo, the Friendly Giant; the Rhyming Rabbit and the Bumble Bee. (23:45)

**RED SKELTON SHOW** (12-17-46) Red's Scrapbook of Satire looks at department stores with Cauliflour McPugg, Clem Kadiddle-hopper and Junior, the mean little kid. GeGe Pearson, Anita Ellis, Verna Fleton, Rod O'Connor, Raleigh Cigarettes, NBC. (5:50; 10:35; 11:45)

**RADIO CITY PLAYHOUSE** (12-25-48) "Twas the Night Before Christmas." Two reporters must help their managing editor give his wife an unusual holiday gift. Lyle Sudrow, Bernard Grant, Ross Martin, Luis Van Rooten. Story by Paul Gallico. Sustaining, NBC. (13:50; 13:30)

**BURNS AND ALLEN SHOW** (12-23-36) George and Gracie, singer Tony Martin, Henry King and his orchestra, announcer Ken Niles. The cast does a radio-oriented version of Dickens' "A Christmas Carol" with imitations of Jack Benny, Fred Allen and Eddie Cantor! Gracie sings "I Love You From Coast-to-

Coast." Campbell's Soup, CBS. (11:15; 7:00; 9:15)

**DUFFY'S TAVERN** (1940s) A Christmas broadcast featuring Ed Gardner as Archie the manager of the Tavern and Jeff Chandler as "A Christmas Visitor." Everyone's going to a holiday party but Archie. Bristol Meyers, NBC. (8:40; 21:00)

**CINNAMON BEAR** (1937) Chapters 13 and 14. Through the picture frame to see the Wintergreen Witch; Queen Melissa offers to help. (23:15)

## SATURDAY, DECEMBER 11th RADIO TO ADDRESS CHRISTMAS CARDS BY

**CINNAMON BEAR** (1937) Chapters 15 and 16. Snapper Snick the crocodile, Oliver the Ostrich, the clock-eating bird! (24:00)

**CHARLIE MC CARTHY SHOW** (12-19-48) Edgar Bergen with Charlie, Mortimer, Don Ameche and Marsha Hunt (as the Bickersons), Ken Carpenter, Ray Nobel and the orchestra, and guest Mario Lanza. Bergen tells Charlie a story about Santa's reindeer going on strike; the Bickersons fight at Christmastime; Lanza sings "The Lord's Prayer." Chase and Sanborn Coffee, NBC. (14:50; 13:20)

**CHRISTMAS DRAGNET** performed by Stan

Freberg and company. From commercial recording. (6:44)

**DRAGNET** (12-21-50) Jack Webb as Sgt. Joe Friday. Barton Yarborough as Ben Romero. A nine-year-old boy is missing before Christmas. Fatima Cigarettes, NBC. (14:05; 12:05)

**JIMMY DURANTE SHOW** (12-24-47) On Christmas Eve Jimmy welcomes child movie star Margaret O'Brien to his home. Peggy Lee, Candy Candido, Arthur Treacher, Roy Bargy and his orchestra. Rexall, NBC. (8:20; 11:58); (9:27)

**HALLMARK READER'S DIGEST** (12-19-46) "Room For A Stranger" starring Frank Sinatra in a warm-hearted Christmas story. A Navy flyer back from overseas is on his way to the Naval Hospital at Great Lakes, Illinois, when his leave is cancelled. Hallmark Cards, CBS. (15:00; 14:40)

**CINNAMON BEAR** (1937) Chapters 17 and 18. The mud-slinging Muddlers; the Cockerburr Cowboys. (24:00)

## SATURDAY DECEMBER 18th RADIO TO WRAP, BAKE AND DECORATE BY

**CINNAMON BEAR** (1937) Chapters 19 and 20. To the Golden Grove; the Grand Wunky takes the Wintergreen Witch to exile in the Looking Glass Valley. (24:00)

**AMOS 'N' ANDY** (12-22-44) Freeman Gosden and Charles Correll star in their annual Christmas show. Amos' daughter Arbadella wants a doll for Christmas so Andy takes a job as a department store Santa to earn one for her. Rinso, NBC. (17:25; 13:35)

**GRAND CENTRAL STATION** (12-19-51) "Miracle for Christmas," the annual holiday classic presented for the sixth year. A cynical ambulance driver and a mysterious Dr. Mason make their holiday rounds of mercy. Pillsbury Cake Flour, CBS. (16:30; 10:36)

**PHIL HARRIS-ALICE FAYE SHOW** (12-26-48) Phil cannot understand why he didn't get a Christmas gift from his sponsor, Rexall, Elliott Lewis, Walter Tetley, Gale Gordon. Rexall, NBC. (12:58; 11:00; 5:17)

**FRANKLYN MAC CORMACK SHOW** (12-23-49) On the Friday before Christmas, broadcasting from a new studio, Mac reads poetry appropriate to the holiday season. Harold Turner at the Organ. Chicago Sunday Tribune, WGN/WGNB Chicago. (14:40)

**FIBBER MC GEE AND MOLLY** (12-24-46) Jim and Marion Jordan with Bill Thompson, Gale Gordon, Bea Benadaret, the King's Men, Billy Mills and the orchestra, Harlow Wilcox. Fibber's hard at work fixing broken toys. Teeny and the kids sing "Twas the Night

Before Christmas." Johnson's Wax, NBC. (12:51; 16:58)

**CINNAMON BEAR** (1937) Chapters 21 and 22. The Land of Ice and Snow; Meet Jack Frost. (24:00)

## SATURDAY, DECEMBER 25th MERRY CHRISTMAS!

**CINNAMON BEAR** (1937) Chapter 23. Paddy O'Cinnamon gets stuck in a pile of Christmas stickers! (11:50)

**RAILROAD HOUR** (12-22-52) A Christmas party with Gordon MacRae, Dorothy Kiusten, the Norman Luboff Choir, announcer Marvin Miller. Seasonal music and a mini-version of the Nutcracker Suite. Association of American Railroads, NBC. (15:55; 14:30)

**CHRISTMAS SPECIAL** (12-25-43) "A Christmas Carol" starring Basil Rathbone as Ebenezer Scrooge in a radio version of Dickens' classic story. AFRS. (15:30; 11:15)

**CINNAMON BEAR** (1937) Chapter 24. Judy, Jimmy and Paddy attend the Christmas Tree Parade. (12:00)

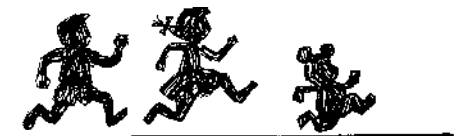
**CHRISTMAS STOCKING** (12-25-44) Ginger Rogers hosts this Armed Forces Radio special which features Helen Traubel, Cornelia Otis Skinner, Roland Young, Dinah Shore, John Nesbitt and Fred Waring and the Pennsylvanians. Music, comedy and holiday sentiment. AFRS. (8:35; 13:11; 7:28)

**FIRST NIGHTER** (12-22-45) "Little Town of Bethlehem" starring Barbara Luddy as Mary and Olan Soule as Joseph in the program's annual presentation of the Christmas Story. Cast includes Sidney Ellstrom, Hugh Studebaker, Herbert Butterfield, Willard Waterman, Phillip Lord. Campana Products, CBS. (29:30)

**CINNAMON BEAR** (1937) Chapter 25. Captain Tin Top returns the Star, but the Crazy Quilt Dragon steals it! (12:20)

**PHILCO RADIO TIME** (12-25-46) Bing Crosby and his traditional Christmas show featuring carols, "White Christmas" and the story of "The Small One." Philco, ABC. (11:18; 18:12)

**CINNAMON BEAR** (1937) Chapter 26 . . . the final episode in our adventure. Do our heroes find the star for the Christmas Tree? (12:45)



CONTINUED ON NEXT PAGE



# THOSE WERE THE DAYS • WNIB- FM 97.1

## SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

# JANUARY

SATURDAY, JANUARY 1st  
HAPPY NEW YEAR!

**FRED ALLEN SHOW** (12-28-47) Guest Monty Woolly joins Fred and regulars Portland Hoffa, Minerva Pious, Peter Donald, Parker Fennelly, Kenny Delmar, the DeMarco Sisters and Al Goodman and his orchestra. The Allen's Alley question is "What is the outstanding event of 1947?" Blue Bonnet Margarine, Tenderleaf Tea, NBC. (15:05; 13:50)

**MILTON BERLE SHOW** (12-30-47) A Salute to New Year's with Milton, Pert Kelton, Jack Albertson, Dick Varney, Frank Gallop, and Ray Bloch and his orchestra. Two versions of how Milton landed his radio job; and a quiet New Year's Eve at home. Phillip Morris Cigarettes, NBC. (10:35; 9:00; 10:25)

**FRED WARING SHOW** (12-31-46) A special New Year's Eve broadcast featuring the Pennsylvanians in a program occupying the regular Fibber McGee and Molly time slot. Fred presents a musical tour of Times Square with various versions of Auld Land Syne. Johnson's Wax, NBC. (11:10; 13:30; 5:10)

**MEL BLANC SHOW** (12-31-46) Mel plays all the characters in the Loyal Order of Benevolent Zebras Lodge New Year's Eve play: A Pageant



FRED WARING

of 1946. Cast includes Hans Conried, Joe Kearns, Mary Jane Croft, Earl Ross, the Sportsmen, Victor Miller and the orchestra. Colgate Tooth Powder, CBS. (10:15; 14:05)

**KRAFT MUSIC HALL** (1-1-48) Al Jolson stars with Oscar Levant, Ken Carpenter, Lou Bring and his orchestra, and guest actress Madeline Carroll. Kraft Foods, NBC. (8:45; 10:55; 9:45)

**JACK BENNY PROGRAM** (12-30-45) The "Old year" and the "new year" visit the program on New Year's Eve. The "I Hate Jack Benny" contest continues. Lucky Strike cigarettes, NBC. (14:35; 13:05)

SATURDAY, JANUARY 8th

**ADVENTURES BY MORSE** (1944) "It's Dismal to Die" by Carlton E. Morse, creator of "I Love A Mystery." This is the first chapter of a three-chapter story featuring the exploits of Captain Friday and his sidekick Skip Turner as they go to the aid of a damsel in distress in a swamp in South Carolina. "If you like high adventure, come with me . . ." Syndicated. (12:45; 12:35)

**AMOS 'N' ANDY** (12-8-44) Freeman Gosden and Charles Correll as radio's all-time favorites. The Kingfish takes some insurance money to the House of Morgan to make a quick profit on an investment. Guest is comedian Henry Morgan. Rinso, NBC. (13:40; 15:15)

**ADVENTURES BY MORSE** (1944) "It's Dismal to Die" Chapter Two. A young woman and her husband have been kidnapped and are being held prisoner in the swamp. Syndicated. (12:30; 12:30)

**FIBBER MC GEE AND MOLLY** (1-7-47) When Fibber learns of the escape of some desperados, he searches for his gun in the hall closet. Jim and Marion Jordan star with Bill Thompson, Arthur Q. Brian, Gale Gordon, Harlow Wilcox, the King's Men, Billy Mills and his orchestra. Johnson's Wax, NBC. (11:38; 11:20; 5:50)

**ADVENTURES BY MORSE** (1944) "It's Dismal to Die." Final chapter in the story. A Nazi agent reveals how his plans for final victory have been tied to the swamp. Syndicated. (12:00; 12:45)

**THE CLOCK** (1946) "Heart Attack." A wife schemes to let her husband die of a heart attack so she can collect the insurance money. Sustaining, ABC. (13:45; 12:40)

SATURDAY, JANUARY 15th

**YOURS TRULY, JOHNNY DOLLAR** (5-28-56) "Reasonable Doubt Matter," Part One. Bob Bailey stars as Johnny Dollar, "the man with the action-packed expense account . . . America's fabulous free-lance insurance investigator." A five-part story presented originally Monday thru Friday. Sustaining, CBS. (12:00)

**BOB HOPE SHOW** (4-9-46) Broadcasting from the Pasadena Community Playhouse, Bob has fun with regulars Jerry Colonna, Frances Langford, Skinnay Ennis and his orchestra, announcer Ken Niles, and guests Brenda and Cobina (Blanche Stewart and Elvia Allman). AFRS Rebroadcast. (8:45; 7:53; 12:45)

**YOURS TRULY, JOHNNY DOLLAR** (5-29-56) "Reasonable Doubt Matter," Part Two. Sustaining, CBS. (12:00)

**CLOAK AND DAGGER** (10-15-50) Mel Ferrer stars as OSS agent Vince Keller, who is behind Nazi lines trying to organize resistance to Hitler. Cast includes Ralph Bell and Raymond Edward Johnson. Sustaining, NBC. (17:45; 11:40)

**YOURS TRULY, JOHNNY DOLLAR** (5-30-56) "Reasonable Doubt Matter," Part Three. Sustaining, CBS. (12:00)

**QUEEN FOR A DAY** (6-27-49) Master of Ceremonies Jack Bailey talks to women who would like to become Queen for a Day and receive a galaxy of gifts and luxuries. Phillip Morris Cigarettes, Aika Seltzer, MBS. (8:39; 7:49; 10:49)

**YOURS TRULY, JOHNNY DOLLAR** (5-31-56) "Reasonable Doubt Matter," Part Four. Sustaining, CBS. (12:00)

**INNER SANCTUM** (4-17-50) "Beneficiary: Death" featuring Everett Sloane and Barbara Weeks. Host is Raymond (Raymond Edward Johnson) and the announcer is Norman Brokenshire ("How do you do, ladies and gentlemen, how DO you do?"). Bromo Seltzer, CBS. (13:10; 16:35)

**YOURS TRULY, JOHNNY DOLLAR** (6-1-56) "Reasonable Doubt Matter," Part Five, the concluding episode. Sustaining, CBS. (12:00)

SATURDAY, JANUARY 22nd

**CHARLIE MC CARTHY SHOW** (11-30-47) Edgar Bergen with Charlie, Mortimer Snerd, Pat Patrick, Ken Carpenter, Anita Gordon, Ray Noble and his orchestra. Guest is Edward Everett Horton in this broadcast from Santa Monica, California. Edgar takes Charlie to a psychiatrist. Chase and Sanborn Coffee, Royal Pudding, NBC. (8:53; 9:58; 10:43)

**TOM CORBETT, SPACE CADET** (4-29-52) "Escort of Death," Part One. Frankie Thomas stars as Tom with Jan Merlin as Roger. Jackson

Beck narrates. Kellogg's Pep, ABC. (5:50; 8:50; 7:30)

**LUX RADIO THEATRE** (10-1-51) "All About Eve" starring Bette Davis, Anne Baxter and Gary Merrill in the roles they made famous on the screen in the 1950 20th Century Fox motion picture. Reginald Gardner co-stars. William Keighley is host. Aspiring actress Eve Harrington ingratiates herself to star Margo Channing in this classic drama. Lux Soap, CBS. (18:05; 16:49; 25:18)

**TOM CORBETT, SPACE CADET** (5-1-52) "Escort of Death," Part Two, conclusion. Kellogg's Pep, ABC. (5:50; 11:05; 5:00)

**BURNS AND ALLEN SHOW** (2-20-47) George and Gracie celebrate their 15th anniversary in radio with guest Al Jolson. Maxwell House Coffee, NBC. (9:30; 10:55; 9:42)

SATURDAY, JANUARY 29th

**ADVENTURES OF OZZIE AND HARRIET** (2-13-49) With Valentine's Day approaching, Ozzie goes shopping for an unusual gift for Harriet. Ozzie and Harriet Nelson play themselves; David and Ricky are played by Tommy Bernard and Henry Blair; John Brown is Thorny; Janet Waldo is Emmy Lou. International Silver Co., NBC. (16:15; 13:13)

**SUSPENSE** (11-16-53) "Moonstone" by Wilkie Collins, starring Peter Lawford. Part One of a two-part drama, the "first detective novel ever written. A tale considered by many to be the greatest ever written." Directed and produced by Elliot Lewis, cast includes Ellen Morgan, William Johnstone, Ben Wright. Announcers are Harlow Wilcox and Larry Thor. Auto Lite, CBS. (18:15; 10:45)

**FRED ALLEN SHOW** (5-9-48) Guest Don McNeill of the Breakfast Club joins Fred and the regulars, Portland Hoffa, Kenny Delmar, Minerva Pious, Parker Fennelly, Peter Donald, the DeMarco Sisters, Al Goodman and his orchestra. Ford Motor Co., NBC. (16:00; 14:50)

**CHALLENGE OF THE YUKON** (10-1-50) Sgt. Preston and his Wonder Dog, Yukon, come to the aid of a fur trapper. Sustaining, ABC. (14:30; 14:50)

**SUSPENSE** (11-23-53) "Moonstone" by Wilkie Collins, starring Peter Lawford. Part two, the concluding half of the detective drama. Auto Lite, CBS. (11:30; 18:20)

**CAVALCADE OF AMERICA** (3-15-43) "A Case for the F.B.I." starring Edward G. Robinson, as an agent investigating a kidnapping. DuPont, NBC. (14:55; 13:48)



If you have a fondness for the "good old days," then you're invited to enjoy some nostalgic programs at the Talman Home North West Community Center, 4901 W. Irving Park Road, Chicago. There's plenty of free parking in the large lot on Dakin Street at the rear of the Talman Home/ NWF office or CTA transportation will take you to the door.

**SATURDAY, DECEMBER 4th - 8 P.M.**

**THINGS TO COME (1936)** Raymond Massey, Edward Chapman, Margareta Scott. World War II is predicted to begin in 1940 in this highly prophetic film. In 1966 the war ends and seventy years later, in 2036, a few scientists join together to form "Wings over the World" to restore "civilization." Great early special-effects. (\$1.25)

**SATURDAY, DECEMBER 11th - 8 P.M.**

**THEY DRIVE BY NIGHT (1940)** George Raft, Humphrey Bogart, Ann Sheridan. Raft and Bogart play brothers engaged in the independent trucking business. Under Raoul Walsh's direction, this film is a combination of rousing action, hard-boiled dialogue and colorfully etched characters. (\$1.25)

**SATURDAY, DECEMBER 18th - 8 P.M.**

**ON THE TOWN (1949)** Gene Kelly, Frank Sinatra, Ann Miller. Seldom equaled for sheer verve, this movie follows the 24-hour liberty of three sailors and comes alive with "New York, New York, It's a Wonderful Town," Ann Miller's tap routine "Prehistoric Joe," Betty Garrett's proposition "Come Up to My Place," the "Miss Turnstyles" Ballet with Vera Ellen and Gene Kelly, and the whole cast singing to "We're Going On The Town." (\$1.25)

**MID-WINTER BREAK**

We're taking our usual break over the holiday season, but we'll resume our Memory Movie program of good old films and other special events on February 6th with another year of Saturday night entertainment.

Best wishes for a Merry Christmas and a Happy New Year from all the staff at Talman Home Federal Savings.

Here's a quick look at some of the movies that will be on the agenda in 1983:

**SING YOU SINNERS (1938)** Bing Crosby, Fred MacMurray - Sat., Feb. 5th.

**GLORIFYING THE AMERICAN GIRL (1929)** Florenz Ziegfeld spectacular on the screen - Sat., Feb. 12th.

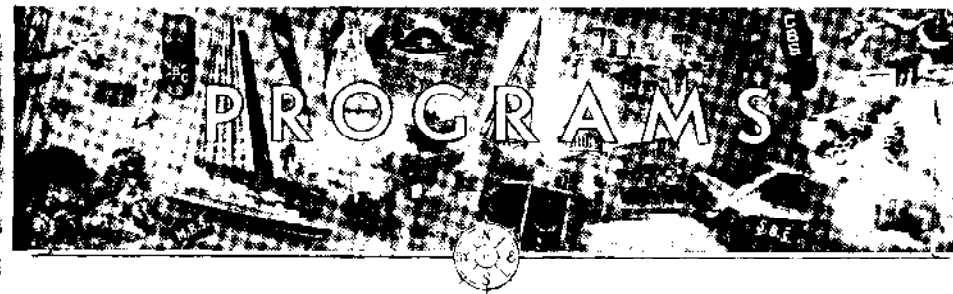
**PARLOR, BEDROOM AND BATH (1931)** Buster Keaton, Charlotte Greenwood - Sat., Feb. 19th.

**CLUB HAVANA (1946)** Tom Neal, Margaret Lindsay - Sat., Feb. 26th.

**ROSE MARIE (1936)** Jeanette MacDonald and Nelson Eddy - Sat., March 5th.



**SHIRLEY TEMPLE** waits for Santa at the point-of-entry on a Christmas Eve from not-so-long ago in this publicity photo taken by Twentieth Century Fox. Shirley was born April 23, 1928.



Here's an informal look at some other radio programs in the Chicago area. This is by no means a complete list of the nostalgic or creative goodies that may be found up and down the AM and FM radio dial. In fact, we'll appreciate hearing from readers who have discovered other gems of broadcasting and we'll try to share those "finds" in forthcoming issues. Radio stations always reserve the right to change programming without notice.

**MYSTERY THEATRE (WBBM, 780 AM, Monday thru Friday, 10:30 p.m.)** An exciting hour of *new-time* radio mysteries, produced and directed by Hyman Brown, the man who gave us Inner Sanctum and several other dramatic shows in the golden age. These are original stories, written or adapted for today's audience, with many veteran radio performers appearing regularly. The Mystery Theatre has been on the air since January 6, 1974 and there's a generous helping of reruns from the beginning, but good radio mystery late in the evening is hard to beat (or find).

**(ED. NOTE -** The Mystery Theatre is scheduled to end its long run on New Years Eve, Dec. 31, 1982. Producer Brown hopes to syndicate the series to individual stations across the country. If it pops up again in Chicago, we'll keep you posted.)

**MUSIC OF YOUR LIFE (WJJD, 1160 AM, Every Day, All Day)** The Big Bands and the Personalities are back and so are some of our favorite disc jockeys. Eddie Hubbard spins the platters Monday thru Friday from 3 to 7 p.m. and Sunday from 10 a.m. to 2 p.m. while Art Hellyer takes his turn at the turntable Saturday and Sunday evenings from 6 p.m. to midnight, with an hour out on Saturday at 7 for Your Hit Parade (I) as Andre Baruch and Bea Wayne offer top recordings from a week in the past.

**DICK LAWRENCE REVUE (WNIB, 97.1 FM, Friday, 4 to 5 p.m.)** Wonderful nostalgic stories and memories woven into a tapestry of musical sounds and rare recordings from the early years.

**CLAUDE KIRSCHNER SHOW (WXFM, 105.9 FM, Monday thru Friday, 6 to 9 a.m.)** The former Big Band remote announcer and ringmaster of TV's Super Circus is on the "bandstand" again with musical sounds from the Swing Era of the 30s and 40s.

**ADVENTURES OF SHERLOCK HOLMES (WBEZ, 91.5 FM, Wednesday, 7 to 7:30 p.m.)** Dr. Watson tells the dramatized tales of the master detective in this series, mostly from the BBC.

**BEST OF BROADWAY (WKDC, Elmhurst, 1530 AM, Sunrise to Sunset, Every Day)** A different Broadway musical comedy, usually with the original cast, is heard every hour on the hour, with story lines and scene-setting by the "Baron of Broadway" and other staff announcers.

**OLD TIME RADIO (WXFM, 105.9 FM, Sunday, 2 to 4 p.m.)** Host Wayne Messmer offers a couple of hours of vintage broadcasts from radio's glory days.

**JOURNEYS (WBEZ, 91.5 FM, Monday, 1 to 2 p.m.)** Professor J. Fred MacDonald of Northeastern Illinois University presents an audio portrait of America using radio, television and recorded sound clips.

**NATIONAL RADIO THEATRE (WFMT, 98.7 FM, Thursday, 8 p.m.)** Contemporary radio adaptations of the classics of literature, produced and directed by Yuri Rasovsky.

**GREAT HITS (WAIT, 820 AM, Every Day, All Day)** Personality and Big Band recordings from the 30s, 40s and 50s with a heavy emphasis on vocals.

**FLOYD BROWN SHOW (WGN, 720 AM, Sunday, 6 to 9:30 p.m.)** A mystery, dramatic or comedy program from radio's golden years is presented weekly during Floyd's broadcast, at about 8:30 p.m.

**STAR WARS (WBEZ, 91.5 FM, Saturday, 7:30 to 8 a.m.)** The Force is with you, rather early, in this 13-part series which runs continuously in this time slot.

# NOTES FROM THE BANDSTAND

by **KARL PEARSON**

With the sudden resurgence of interest in big bands recently, there have been quite a few reissues of big bands on record. Keeping up with these reissues can be frustrating, and as a friend of mine put it, "trying to buy all the ones I want is going to bankrupt me." For this reason, I thought it would be a good idea to discuss a few of these reissues in this first in our new series of columns.

Perhaps the most interesting (and ambitious) series is the one being released presently on RCA's Bluebird label. The complete collections of the RCA Victor/Bluebird recordings of Bunny Berigan, Tommy Dorsey, Benny Goodman, Lionel Hampton, Glenn Miller, Artie Shaw and Fats Waller are in the process of being released. The Goodman, Hampton, Miller and Shaw series have already been completed.

In addition to excellent sound quality throughout (with the engineers going back to the original masters), these series have an added bonus for collectors — many unissued takes and previously unissued tunes. For instance, the Good-



**BENNY GOODMAN**

man series has the unissued tunes "Pop Corn Man," "True Confession," "I'm Like A Fish Out of Water" and "Sweet Stranger," along with many alternate takes including an alternate of the classic "Sing, Sing, Sing." Altogether, the Bluebird series is a very worthwhile series to obtain.

A label devoted solely to big bands is the Hindsight label. Its material consists of either selections from radio transcripts sent to radio stations (a form of "canned" music), or live broadcasts. Hindsight has a wide variety of big band music in its catalogue, including many bands not available on other labels, including Jimmy Dorsey, Harry James, Charlie Spivak, Ozzie Nelson, Dick Jurgens, Woody Herman, Eddy Howard, Duke Ellington, Henry Busse, Artie Shaw, Tiny Hill and Hal Kemp. As you can see by that list, the label doesn't lean too much to either swing or sweet — instead there is a happy medium.

As for the sound quality of the Hindsight albums — it's great! The

Artie Shaw albums, for instance, feature broadcast material by Artie's classic 1938-39 band. A good example is volume 1, which contains several previously unavailable Shaw renditions of tunes such as "Two Sleepy People," "Monday Morning," "What's New," "Over The Rainbow" and "I Can't Give You Anything But Love" — all tunes that Shaw never recorded.

On the other hand, the Hal Kemp series comes from radio transcriptions the band recorded in 1934 for Lavena, a facial cream made from oatmeal! The announcer for that series was none other than Harlow Wilcox, later of Fibber McGee and Molly fame.

Another fantastic series is on the Meritt label, basically an all-jazz label. But many of its releases feature jazz-oriented bands. All of the material on Meritt is of excellent sound quality and generally unissued. Albums already available include those by such artists as Bunny Berigan, Duke Ellington, Benny Goodman, Harry James and Benny Carter.



**ARTIE SHAW**

A lot of good jazz is also available on Meritt albums by Sidney Bechet, Henry "Red" Allen, James P. Johnson, Roy Eldridge and several others. Unfortunately, this series is not available in stores, but is available by mail. For more information, write The Meritt Record Society, P.O. Box 156, Hicksville, N.Y. 11802.

Another series worth mentioning, also by Meritt, consists of all the Duke Ellington Treasury Programs done live over the ABC radio network in 1945 and 1946. 48 programs in all will be available on record when the series is completed. Write the address mentioned above for more details.

Those are just a few of the many issues available at the present time. Perhaps in future columns I'll mention more.

*Karl Pearson, an authority on big bands, is an occasional guest and guest host on *Those Were The Days*. With this issue, he resumes his column in the *Newsletter*.*



**HARRY JAMES**



**EDDY HOWARD**

# HOWDY, PARDNER!

REPRINT from TV MAGAZINE, May, 1956

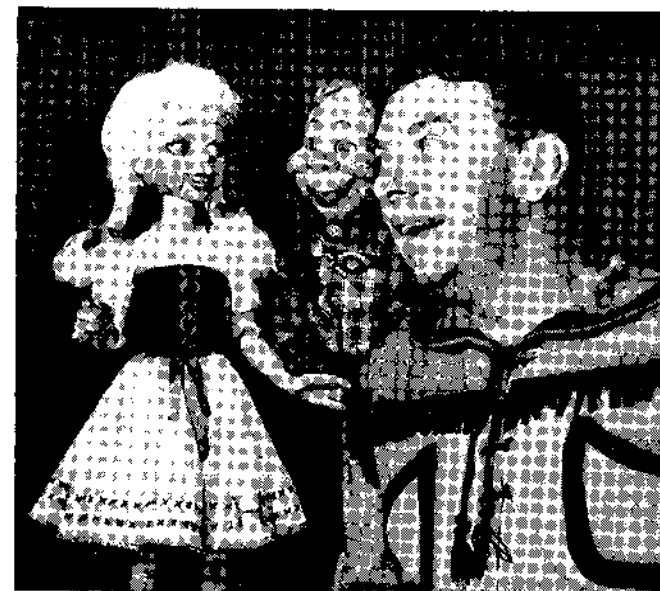
**L**ITTLE Judy and her littler brother Bobby whizzed through the canyons of Manhattan in "Mummy's" power steered, push-button horseless carriage. They "whoaed" to a power-braking halt in front of one of those skyscraping peaks and the doorman offered to post their "carriage." Judy jumped out, her pink dress hobbing over three crinoline petticoats while all three-feet, six-inches of Bobby hurtled to the sidewalk, looking distinguished in his grey flannel suit and pink shirt. "Mummy" thanked the doorman. They dashed toward the elevator—Judy all agog, Bobby's eyes popping, and "Mummy" quite breathless. "Where to?" asked the elevator man. And the mountain trembled as Judy and Bobby screeched in unison, "To Dooodyville!"

After a moment, the elevator man recovered, pushed a button, and said, "Up and awayyyy!" Judy bubbled and her blond hair bobbed as she blurted in sing-song crescendo-vivace, "And we're gonna see Dilly Dally and Phineas T. Bluster and Windy Scutticbut and the Flubadub and Mambo, the dancing elephant, and Tizzy, the dinosaur, and the Bloop and Hyde and Zeke, the tiny bears, and Heidi Doody and . . ." Bobby was mouthing his sister's every word, couldn't contain himself, and picked up from there with ". . . and Clarabell and Chief Thunderthud and Mr. Cobb and the Story Princess who does the greatest magic and old Oil Well Willie and Dr. Singasong and Sandy McTavish and Professor Fitznoodle and . . ." Judy was seesawing up and down as her brother spoke. Then, they drew a deep breath, pressed their noses together and whooped, ". . . and Bufffalo Bob—and Howdy Dooody!"

The elevator came to a halt

and the door opened. "Mummy" found the nearest seat. Bobby and Judy immediately found Doodyville—the pet shop with live animals, the general store with well-stocked cracker barrels and candy jars, the Doodyville Bugle office, the Hatch a Hutch Indian room, the Doodyville harbor and park where Clarabell was meandering in his Clarabus.

By this time, Doodyville was well-populated with visitors who were ogling the trick walls that appear and disappear. Then, Buffalo Bob came along, looking very dashing in his vivid blue pioneer outfit. The Lollypop set swarmed about



Songs beget smiles in all of Doodyville—from Maine to California—as chorused by Heidi, Howdy, Buffalo Bob.

him, chorusing, "Howdy Doody, Bob." Their hero never totes a gun, rides a horse or engages in fisticuffs. He flashed his familiar, warm smile, clasped extended hands and said, "Howdy, Pardners!"

Bob counted his pals to make sure there would be room for all of them in the Peanut Gallery. For Bob Smith, each is as adored as his sons, Robin, almost 14, Ronnie, 12, and baby Christopher, one and a half. Perhaps Bob appreciates, more than most, the people close to him.

Less than two years ago, Bob Smith was in danger of losing his life from a heart attack. His life had been ideal. His lovely wife, Mildred Metz Smith, was a constant source of strength. Their New Rochelle home was something of a dream house. What wonderful times they shared there—those jam sessions with Bob at the piano and Ronnie and Robin at the clarinet and trumpet.

When Bob recovered and went back to work, gone was the tension and irritability he had been feeling for so long. He relaxed—opened his heart and mind to the things around him—no longer had that fidgety feeling at show time.

Judy and Bobby and all the other moppets mobbed the Peanut Gallery at Buffalo Bob's suggestion. He sat informally against the Gallery, frolicking with the youngsters. Then he asked, "What time is it?" And the youngsters chorused, "It's Howdy Doody Time, it's Howdy Doody Time. . . ."

It was really the little ones who had named the show. The freckle-faced puppet debuted on TV in 1947, when the program was called *Puppet Playhouse Presents*. Bob Smith was then known as "Elmer," who always greeted the children with, "Well, Howdy Doody, kids." The mail came pouring in addressed to "Howdy Doody"—and so the show's name was born. And when the 1948 elections came around, millions of youngsters boosted "Howdy for President."

All the Judys and Bobbys sat transfixed as the perpetually ten-year-old Howdy Doody entered, spearheading a safety campaign, telling of informative places to visit and causing thumbs to fall out of mouths as he lectured on good manners. Doodyville's official greeter made all welcome to his unique town. And though, over the years, it grows larger—Howdy remains his modest, lovable self. His new friend from Africa, flaxen-haired Heidi, joined him and they spoke of her long trek to America. She, too, feels very much part of Doodyville.

Judy and Bobby, in the vibrating Peanut Gallery, may not have been aware of it, but their visit to Doodyville had been televised—in color, too! On their way down the push-button elevator, they were only aware that they'd been to Paradise, Eden and Mecca all at once—an ever-ever land, where people and animals and even puppets live so very happily, in a world made rich by and for children.



## CHRISTMAS SCENES ON THE BIG (AND LITTLE) SCREEN

Does a good old holiday movie like "White Christmas" reinforce your holiday spirit? If the sight of Bing Crosby, Danny Kaye, Rosemary Clooney and Vera Ellen singing "White Christmas" mesmerizes you into a state of holiday cheer, then truly 'tis the season to be jolly."

In the month of December many local TV stations will be dusting off their collections of "Christmas" movies in an effort to spice up their schedules and ratings. Those collections are substantial because, over the years, Hollywood has turned out scores of seasonal films with Dickens' "A Christmas Carol" the record for number of different versions filmed.

In weeks ahead we can expect to be treated to such standards as "Miracle on 34th Street," "Christmas in Connecticut," "We're No Angels," "The Bishop's Wife," "I'll Be Seeing You," "Remember the Night" and other delightful presents from local programmers.

We expect to see these films this time of year but what do you do if you're in a low state of mind in June and could use a Christmas pick-me-up? Never fear, for there is a long list of films that contain limited Christmas scenes, guaranteed to light the holiday fires in your soul anytime of the year.

The two best examples are "Holiday Inn" and "It's A Wonderful Life."

"Holiday Inn" was a grand excuse to combine Bing Crosby, Fred Astaire and an appealing selection of Irving Berlin songs in an elaborate mosaic of music and comedy. The song "White Christmas" was introduced in this movie

along with enough salutes to other holidays to make it a movie for all seasons.

From fluff we go to Freud in "It's A Wonderful Life." Director Frank Capra allied with Jimmy Stewart to explore a profound question (and entertain the audience grandly). It's the story of a gentle man who arrives at a crisis on Christmas Eve and, in a state of despair, wishes he'd never been born. However, with the help of his guardian angel, he discovers his life has had an immensely positive effect on dozens of his friends and neighbors.

Another good example of Christmas cheer spilling over into the rest of the year is "The Lemon Drop Kid" with Bob Hope and Marilyn Maxwell. Oddly enough, it's rarely shown at Christmas even though it contains the holiday song "Silver Bells." But it's always a joy to see Hope dressed up like Santa Claus with his flag pole nose protruding out from a forest of white whiskers! And if the sight of Santa brightens your day, you can also look for "Larceny Inc.," a 1942 Warner Bros. comedy, with Edward G. Robinson impersonating old St. Nick to camouflage a bank robbery. Or try to catch "Robin and the Seven Hoods" with Frank Sinatra and his "rat pack" donning the red and white duds.

"Destination Tokyo," one of the few intelligently filmed "men in action" movies produced during World War II, contains a warm and amusing scene as Cary Grant and his crew celebrate Christmas on a U.S. submarine. Another wartime drama which touches on Christmas is "Since You Went Away" with Claudette Colbert suffering through the war rather nobly. And "The Bells of St. Mary's" has Bing Crosby (alias Father



MIRACLE ON 34th STREET (1947) featured Natalie Wood and Edmund Gwenn.

O'Malley) and Ingrid Bergman together to celebrate the birth of Christ.

On a lighter note, "Meet Me In St. Louis" presents an old-fashioned Christmas with Judy Garland and Margaret O'Brien as sisters who come a little closer together one Christmas. The success of this prime MGM musical was the inspiration for Warner Bros.' "On Moonlight Bay" with Doris Day and Joel McCrea as turn-of-the-century young adults who celebrate Christmas, 1916 style.

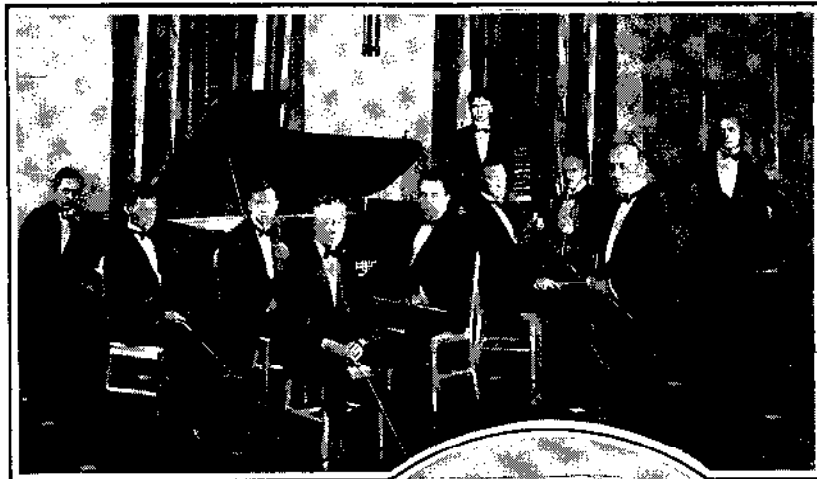
The collection of films with Christmas scenes are a mixed lot. From "The Man Who Came to Dinner" with Monty Wolley to "Three Godfathers" with John Wayne, you can find comedy, drama and even Laurel and Hardy — as Santa's helpers in "Babes in Toyland." A few other titles to watch for are "Young at Heart" with Doris Day; "Little Women" with June Allyson; "The Cheaters" with

Billie Burke; "Desk Set" with Hephburn and Tracy; and "Meet John Doe" with Gary Cooper.

Incidentally, Frank Capra's "Meet John Doe" concludes on Christmas Eve and is not really what you'd call a happy ending. However, like most Capra films, its celebration of the goodness in man provides its own kind of holiday boost.

So whether you're looking for a good laugh, a good cry, a little bit of both or just good old entertainment, Hollywood offers us an outstanding collection of Christmas reflections to bring out the holiday spirit in us anytime of the year.

*Bob Kolososki, film buff, cinema historian and movie reviewer, begins a regular column with this issue of the Newsletter.*



THE DAILY NEWS  
CONCERT ORCHESTRA  
Joseph Gallechio, Director

WMAQ  
STARS



AMOS 'N' ANDY  
Freeman Gosden and Charles Correll



THE WHITNEY TRIO  
Robert, Noreen, Grace



THE THREE DOCTORS  
Ransom  
Sherman

Russell  
Pratt

Joe  
Rudolph

—Reprinted from THE CHICAGO  
DAILY NEWS DIRECTORY OF  
RADIO BROADCASTING  
STATIONS, December, 1929

CASSETTE TAPE SPECIALS  
FOR DECEMBER

\$**5.**  
Each  
Plus Tax

NEW

ABBOTT & COSTELLO  
BUCK PRIVATES

It is the story of life in an army camp, highly imaginary army camp, where a tent flap opens and Abbott & Costello blow in with the draft. Of course, any similarity between this play and life in the armed forces of the United States is purely co-incidental.

Several routines are very funny - "Shooting Craps," "Money Loaning," and "You Can Play the Radio." A very enjoyable Abbott & Costello radio presentation ... moves along very quickly. 10/13/41.

ENCORE

SNOW WHITE  
& THE SEVEN DWARFS

Edgar Bergen and Charlie McCarthy

The Screen Guild Theatre calls Edgar to play the Prince in Snow White! Then Edgar tells Charlie and Mortimer all about Snow White, and you can just imagine the funny comments that are made as they travel the road down storyland. Lady Esther. 12/23/46.

PINOCCHIO

Baby Snooks and Daddy

Daddy tells Baby Snooks her favorite story, Pinocchio. The characters come to life ... Jimminy Cricket, Geppeto, Figero the Cat, and of course, Pinocchio. Showtime, A. F. Radio, Christmas 1940.

Each  
Plus Tax

FOR JANUARY

NEW

CASABLANCA

HUMPHREY BOGART  
INGRID BERGMAN

What a story!!! This is a classic that made "play it again, Sam," so very famous ... "you must remember this, a kiss is just a kiss." You will want this for your listen-to-it again pleasure. One of the finest radio dramas ever! Screen Guild Players, Lady Esther, 4/26/43.

HIGH SIERRA  
HUMPHREY BOGART  
IDA LUPINO

A Screen Guild Players presentation of a love that develops between a tough gangster and a girl trying to escape an unhappy life. Bogart befriends Lupino, and she returns his friendship with loyalty and love, something neither had ever known before. Lady Esther, 4/17/44.

ENCORE

LIGHTS OUTS

Starring Frank Lovejoy  
"Until Dead"

Arch Obler's interesting story of a man found guilty of murdering his wife. However, he believes his friend, Mark Street, killed his wife and swears he will break out of jail and kill him. The question is raised, "Can revenge go beyond the grave?" Presented by Ironized Yeast February 2, 1943.

LIGHTS OUTS

The Meteor Man

Arch Obler's fascinating and scary story of a multitude of shooting stars hitting the earth. One lands near Professor Adams' house, and when he cracks it open, he finds flesh inside ... flesh that keeps growing and starts talking! Presented by Ironized Yeast. 12/22/42.

GET YOUR TAPES at the Metro-Golden-Memories Shop in Chicago, the Great American Baseball Card Company in Morton Grove, any North West Federal Division office of Talman Home Savings. BY MAIL, send \$5.93 (includes tax and postage) for each tape to HALL CLOSET, Box 421, Morton Grove, IL, 60053.

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## GEORGE BURNS AND GRACIE ALLEN

In the golden age of Vaudeville, he was a comedian and she was a dancer. They met when George needed a "straight man" for this act, but soon Gracie was getting all the laughs. Recognizing her considerable comic talents, George switched roles with Gracie and the rest is show business history.

From Vaudeville, the team went into radio in 1932 as regulars on the Guy Lombardo Show, sponsored by Robert Burns Cigars (no relation) on CBS.

George changed cigars and sponsors in 1933 when the team was given their own show on CBS for White Owl Cigars. In 1935 Campbell Soup took over sponsorship. In 1937 they moved to NBC and started having Grape Nuts for breakfast.

George and Gracie bounced back to CBS and were on the air for Chesterfield Cigarettes in 1938, for Hinds Cream in 1939, Hormel Packing in 1940, and for Swan Soap from 1941 to 1945.

A return to NBC in 1945 began a relationship with Maxwell House Coffee which lasted until 1949 when they returned once again to CBS and prepared for their entry into television.

The George Burns and Gracie Allen Show premiered on CBS-TV on October 12, 1950 and continued a successful run on the tube until the fall of 1958 when the series went into rerun syndication and Gracie retired from show business.

George was born January 20, 1898 and Gracie was born on July 26, 1905. They were married on January 7, 1926. Gracie died in 1964 and George is a Superstar of the 1980s.

*(Read more about Burns and Allen in John Dunning's Tune In Yesterday, published by Prentice-Hall. Listen to Burns and Allen on Those Were The Days, Dec. 4, 1982 and Jan. 22, 1983.)*