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## CHUCK SCHADEN'S NOSTALGIA DIGEST AND RADIO GUIDE

BOOK TWENTY-EIGHT

CHAPTER ONE

DECEMBER 2001/JANUARY 2002

### Remembering Pearl Harbor

BY JOAN LALLY MUSKER

I'll never forget December 7, 1941.

That was the day my 24-year-old sister Katherine was getting married in a little church in Pearl Harbor, Hawaii. I was almost 12 at the time. It seems hard to believe that 60 years have passed since the bombing of Pearl Harbor.

The shocking events of that day are etched in my brain, as though it happened yesterday. It left life-long scars on my parents, my brother and my four other sisters.

That day my family was in a state of excitement because of the wedding. My sister was the first of seven children to leave the nest and the first to marry. I can remember the entire family going down to the train station the week before Thanksgiving to see her off on her new adventure. My brother and sisters helped carry her luggage filled with her trousseau and her wedding gown.

She was taking the train bound for California; from there she would sail on a big ocean liner. She was going alone. Her fiancée Edward Rice was meeting her when the ship docked in Honolulu. He worked for the U. S. Government in Hawaii in the shipyards. He had made

all the arrangements for the wedding ceremony.

We had mixed emotions as we hugged and kissed her good-bye. Hawaii seemed strange and far away to us in those days.

That day my family of nine was seated around the dining room table eating Sunday dinner in the early afternoon. On Sundays, dinners were special. We ate in the dining room instead of the kitchen, and we used our good dishes, which were placed on a freshly ironed linen tablecloth. The dinners were a treat for everyone. We were happily celebrating, by proxy, the wedding that was taking place that day at Pearl Harbor in Hawaii.

Sometime during the meal the phone rang. Little did we know of the terrifying news we were about to hear. It was my brother's friend calling to tell him the horrible information that the Japanese bombed Pearl Harbor in a surprise attack that morning. Our joy was interrupted with a sickening thud.

My parents rushed to the living room to turn on the radio. There was much confusion at our house for the rest of the day. The mood had changed from happiness to fear, not knowing if our loved ones were dead or alive.

Much to our relief, we later learned Katherine and Edward were safe. But the wedding was cancelled because of the pandemonium that existed.

Every year, as December 7 ap-

*Joan Lally Musker of Norridge, Illinois wrote this memoir as a letter to the editor of the Chicago Tribune who published it on the eve of Independence Day, 2001.*



Katherine and Edward Rice in Hawaii

RICE FAMILY COLLECTION

proaches, they tell and retell us horror stories of that horrendous day.

They were in church attending mass that morning and the wedding was scheduled for later in the day. They had to flee the church and rush home. They were running to escape swooping planes that were strafing the area and dropping bombs. They were scared to death. My brother-in-law had to report to work, and they didn't see each other until the following Wednesday, December 10.

Some of his friends went to work and got time off for him to get home and get married. He was in his work clothes and she was in a housedress.

Katherine and Edward were married during a blackout in a ten minute

ceremony by a Chinese priest who spoke little English. She never wore her wedding dress. We always teased them about the legality of their marriage.

My brother-in-law said he lost many friends he had come to know because he worked on the ships anchored at Pearl Harbor.

Our family says a silent prayer for all the victims and their families who endured that infamous day at Pearl Harbor.

My sister and brother-in-law did not attend memorial services in Hawaii on the 50th anniversary of the attack, December 7th 1991. Katherine died Christmas Eve, 1988. Edward didn't want to go back alone. ■

*Readers who wish to share personal memories of World War II are invited to write to Nostalgia Digest, Box 421, Morton Grove, Illinois. Please include your name, complete address, and telephone number. e-mail: [TWTDchuck@aol.com](mailto:TWTDchuck@aol.com)*

# Lionel Barrymore

BY BOB KOLOSOSKI

*What's Christmas time to you but a time for paying bills without money; a time for finding yourself a year older, but not an hour richer. If I could work my will, every idiot who goes about with 'Merry Christmas' on his lips should be boiled with his own pudding, and buried with a stake of holly through his heart. Merry Christmas. Bah! Humbug!*



Lionel Barrymore had been performing on the stage, the silent screen, and in talking motion pictures for a quarter century when he first played the role of Ebenezer Scrooge in a radio version of Charles Dickens' *A Christmas Carol*.

It was a role he was born to play. And he would play it almost every year until he died in 1954.

Lionel Barrymore came from a distinguished American theatrical family. His father, Maurice Barrymore was an extremely popular star of the legitimate American theatre. Maurice married Georgiana Drew and they had three children: Lionel, born in 1878; Ethel, born in 1879; and John, born in 1882.

Each Barrymore child pursued acting as a career and each carved out a niche in cinema history. Ethel was aloof and took seriously her title as "the first lady of the American stage." John was a gifted actor

*Bob Kolososki, of Palatine, Illinois, is an architect and movie historian.*

who let alcohol and lack of internal fortitude destroy his career, and thus his life. Lionel was the reincarnation of the Renaissance man. He was a talented actor, a dedicated artist, and a composer of symphony music, as well as an author and a well-respected motion picture director.

Lionel's desire to achieve high artistic goals was curtailed by his physical frailties and an often hectic movie-making schedule. He wanted to paint and create etchings because the satisfaction he experienced from his art was far greater than the fame he had received as a celebrated Broadway actor. He and his siblings were all Broadway stars at the turn of the century, but in 1906 Lionel and his wife Doris Rankin left New York for Paris where he was determined to study and master the techniques of fine art. He returned to New York in 1909, penniless and resigned to the fact that art, although his passion, was to be his hobby and acting his reluctant profession.

He scored an immediate success in an

## LIONEL BARRYMORE

Arthur Conan Doyle play, *Fires of Fate*, but he had to leave the show at the height of its popularity because of an appendicitis operation and grief over the death of his year-old daughter. He was at a low point in his life with his ambition for stage-acting at rock bottom. It took the genius of motion picture director/producer D. W. Griffith to snatch the eldest Barrymore from the clutches of depression and introduce him to an exciting new medium.

Lionel Barrymore felt that motion pictures could be the art form of the twentieth century and he was, in 1912, a true pioneer along with his new comrades and film co-stars Mary Pickford and Lillian Gish. His creative spirit was renewed and he began to write screenplays for Griffith at the Biograph Studios. By 1914 Griffith left Biograph in hopes of producing a film that ran more than the typical two reels and Lionel left a year later to find free-lance work in the motion picture business. He was constantly besieged by theatrical producers to return to the stage, but he was enjoying the pace of movie-making and resisted all tempting offers until 1918 when

he was lured back to Broadway to co-star with his brother John in an adaptation of DeMaurier's *Peter Ibbetson*. Next he agreed to star in *The Copperhead*, a tremendous hit. When Paramount filmed *The Copperhead* in 1920, Barrymore starred in the screen version of his Broadway triumph. The film was a huge success and he was signed to star in *Macbeth* on Broadway.

In 1921 he agreed to star in an adaptation of the French play *The Claw*. His wife Doris Rankin was chosen to play his daughter and the role of the "evil" woman was played by a minor actress named Irene Fenwick. While the play was on tour it became apparent to Doris that Irene was a wicked woman in real life, for Irene was actively trying to steal Lionel away from Doris. Doris left the play—and Lionel—and divorced him in 1922. Lionel and Irene were wed in 1923 in Rome, Italy where he was shooting the film *The Eternal City*.

When that film was completed, the newlywed couple settled in New York where Lionel had many stage offers. In 1924 and 1925 he starred in three flop plays, prompting him to seek employment again in California where his brother John was under

contract to Warner Brothers, making over \$250,000 per year. Lionel decided to free-lance and starred in nine films in quick succession. Louis B. Mayer of Metro Goldwyn Mayer, a shrewd businessman and a bit of a scoundrel, convinced Lionel that if he signed with MGM he would have more time for his paintings. He signed, but what Mayer knew that Bar-



*A Free Soul* (1931)  
Lionel Barrymore and Norma Shearer

PHOTOFEST



*Resputin and the Empress* (1932)  
Lionel, Ethel and John Barrymore

PHOTOFEST

Barrymore didn't, was that his new star could be loaned out to other studios and reap a small fortune for his exclusive services. Barrymore didn't have as much time for paintings as Mayer promised, because in his first year at MGM he starred in films with Greta Garbo, John Gilbert, and even Napoleon the Wonder Dog. Gloria Swanson paid MGM more for Lionel's services in her film version of *Rain* than MGM paid Lionel for the entire year.

When talking films were introduced, the studios were eager to invest in the new technology and Lionel found that he was wanted by several studios. MGM loaned him to Warner Brothers for *The Lion and the Mouse* after which he had to return to MGM to reshoot a silent film as a talkie, adding a considerable amount of dialogue. Louis B. Mayer believed that Lionel could be even more valuable to the studio as a director and in 1930 announced that Barrymore would direct the newest version of *Madame X*.

Lionel worked hard to convey the art of dialogue to a cast of movie actors and was rewarded with a critical hit. Mayer was so impressed that he rushed Barrymore into a new film. The studio had spent a considerable sum of money on John Gilbert's first

talking film, but they were forced to shelve it because Gilbert's high-pitched voice ruined the romantic image he had created as a silent star. MGM executives hoped that Lionel could create a miracle and save Gilbert's career. Lionel directed Gilbert in *His Glorious Night* and was crushed when the film was laughed at by audiences.

Barrymore's directorial efforts that followed produced a mixed bag of minor successes and big bombs. He had had enough of directing and asked Mayer to let him return to acting.

He was immediately cast as the criminal lawyer in the 1931 film *A Free Soul*. His performance in that film, and in particular in the final scene, was so sincere that audiences wept. He won an Academy Award for Best Actor for his performance in *A Free Soul* and was now the most popular actor on the MGM lot, prompting Mayer to offer him a generous long-term contract. He was given script approval and a salary of \$3,500 per week.

Producer Irving Thalberg was happy that Lionel Barrymore was an MGM contract player because his sights were set on luring Lionel's siblings over to the studio. Thalberg wanted all three Barrymores in one film, but he had to settle for John and Lionel when Ethel rejected his offers. The brothers were cast in the 1932 film *Arsene Lupin*, giving them a chance to steal scenes from one another. The public flocked to theatres to see the two Barrymores in one film.

The overwhelming success and publicity of the film strengthened Thalberg's con-

## LIONEL BARRYMORE

confidence that the Barrymores were a box office bonanza. His next project was a grand undertaking because not only were the two Barrymores in the film, but also Greta Garbo, Joan Crawford, Wallace Berry and Lewis Stone. The film was *Grand Hotel* and it was the most talked about and seen film of 1932. The film's huge success reinforced Thalberg's desire to sign Ethel Barrymore to a picture deal and have all three siblings in one film.

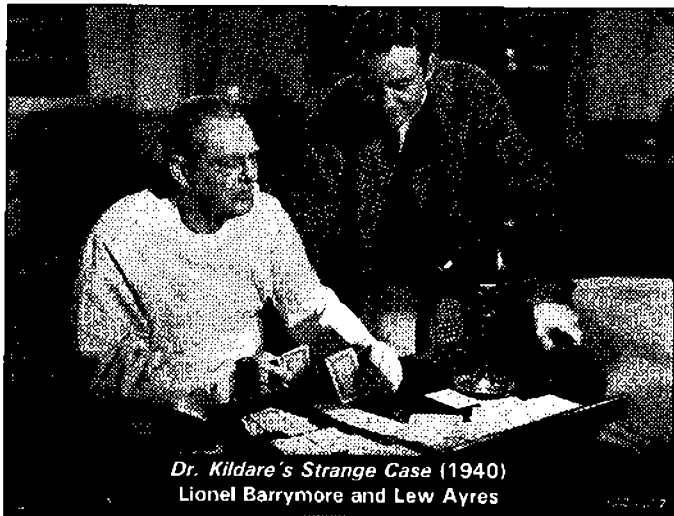
He approached the brothers first with his latest project. It was the story of Rasputin, "the mad monk," with Lionel penciled in to play Rasputin and John to play Prince Paul, a fictional character added to the cast by the screen writers. Thalberg needed someone to play the Empress of Russia. John and Lionel knew their sister had enough regal attitude to be empress of the world. They were sold on the story and convinced Ethel that a family reunion, with pay, was worth her leaving the New York stage for a few weeks. She was in between stage assignments and agreed to the one film.

*Rasputin and the Empress* was not well-received by the critics but was saved from box office doom by a curious ticket-buying public. Ethel hurried back to Broadway leaving John and Lionel to bask in the California sun. John was using film acting to pay his considerable bills while he concentrated on drinking as his main ambition. Lionel continued to be an asset to MGM with a hec-

tic pace. He appeared in eight films in 1933 including *Dinner at Eight*. He was in demand by the other studios and, of course, by the public.

In 1934 he entered a new medium that would make him one of the most beloved actors in history. The Columbia Broadcasting System asked Lionel Barrymore to portray Ebenezer Scrooge in a lavish one-hour adaptation of Charles Dickens' *A Christmas Carol*. His performance on Christmas Day, 1934 was a study in perfection resulting in his rendition of Scrooge becoming an American Christmas tradition. From 1934 to 1953 he would recreate the character of Scrooge on radio almost every Christmas season. He was absent from the part in 1936 because of the death of his wife Irene, and again in 1938 when he was battling pneumonia.

In 1942 he starred in his own radio series *The Mayor of the Town*, ably supported by Agnes Moorehead. When that series ended in 1948, MGM saw an opportunity to continue its *Dr. Kildare* film series on radio. Lew Ayres was signed to reprise his role of Dr. Kildare and Barrymore continued his role of Dr. Gillespie as he had in fourteen films. Lionel loved radio work



*Dr. Kildare's Strange Case* (1940)  
Lionel Barrymore and Lew Ayres

PHOTOFEST



*It's a Wonderful Life* (1946)

Frank Hagney, Lionel Barrymore, Bobbie Anderson, Samuel S. Hinds

PHOTO FESI

because he earned a tidy sum over and above his MGM studio salary.

Lionel's salary, incidentally, from movies or radio was spent as fast as he earned it. When his wife Irene was alive he never denied her any extravagance she desired and her chronic ill health required expensive medical treatment.

He maintained a frantic work schedule. In 1935 and 1936 he appeared in thirteen films including *David Copperfield*, *The Little Colonel*, *Ah, Wilderness*, and *Camille*.

While filming *Camille* Lionel broke his hip after a bad fall sent his heavy drawing table on top of him. It took several weeks for him to recover at home, allowing him to be with his wife as her health deteriorated. When she died on Christmas Day, 1936 he almost succumbed to a nervous breakdown. But strong support from family and friends pulled him through a most difficult time.

He returned to work in 1937 reporting to director Victor Fleming for the Spencer Tracy film *Captains Courageous*. Lionel's part as the strong captain of a fishing boat bolstered his will to continue living and working. Also in the cast were Freddie Bartholomew and a young Mickey Rooney.

In Barrymore's next film he was reunited

with Mickey Rooney who was cast as Andy Hardy opposite Lionel in the role of Andy's father, Judge Hardy. The movie, *A Family Affair* was the first in the most successful movie series. Barrymore did not repeat the role in subsequent Hardy Family films.

Lionel Barrymore was filming *Saratoga* with Jean Harlow

when he tripped on a sound cable and broke his hip once again. He spent months hospitalized, forcing the studio to replace Lionel with Reginald Owen in the MGM version of *A Christmas Carol*, losing the opportunity to place his famous Scrooge characterization on film.

He was still on crutches when he starred in Frank Capra's *You Can't Take It with You*. The resourceful Capra had a broken leg written into the script for Barrymore's character, Grandpa Vanderhof.

For *Young Dr. Kildare* (1938) Lionel was cast as Dr. Gillespie, the crusty old head of surgery. By this time Barrymore needed a wheelchair constantly, so Gillespie was to be a cancer victim who needed a wheelchair. The part of Gillespie became his best remembered movie character and virtually monopolized his career until 1946. He was so identified as the saintly Dr. Gillespie that when Frank Capra cast him as Mr. Potter, the evil banker in *It's a Wonderful Life*, audiences had a difficult time accepting him as a miserly villain.

Barrymore was loaned to David O. Selznik in 1947 to play the part of a stubborn cattle baron in the over-produced western *Duel in the Sun*. He was required to ride a horse but the mere act of mount-



## LIONEL BARRYMORE

ing the steed aggravated his hips. He would stay in the saddle for hours to avoid mounting the horse more than once a day. One scene called for Lionel's character to be dragged by his horse. He insisted on doing the scene himself —without a stunt double —and after it was completed he wound up in bed for a week.

MGM stopped the Kildare series in 1946 and didn't have much for Lionel to do in 1948. He appeared in only one film, the Warner production of *Key Largo*. It would prove to be his last great film. He would appear in only seven movies over the last five years of his life. His health was weakening each year and he was almost always in pain. However, he loved to work and approached each new project with enthusiasm. His last film was *Main Street to*

*Broadway* in which he played himself. His sister Ethel was also in the film and they had a delightful time working together again.

On April 12, 1954 he celebrated his seventy-sixth birthday working at home on one of his etchings. All that year he had worked on a radio series called *The Hallmark Hall of Fame*. After the November 11 broadcast he went directly home because he felt weaker than usual. Four days later he lapsed into a coma and died November 15, 1954.

Lionel Barrymore was mourned by his colleagues and millions of fans. ■

*Tune in TWTD December 22 to hear Lionel Barrymore as Ebenezer Scrooge in A Christmas Carol and January 19 to hear him as Dr. Gillespie on The Story of Dr. Kildare and as The Mayor of the Town.*

### Barrymore's Scrooge

#### Lionel Barrymore's 18 radio appearances as Ebenezer Scrooge in Charles Dickens' *A Christmas Carol*

- [1] DECEMBER 25, 1934— *Christmas Party*, CBS, sponsored by Nash-Lafayette automobiles.
  - [2] DECEMBER 25, 1935— Special presentation on CBS, sponsored by Campbell Soup.
  - [3] DECEMBER 25, 1937— *Hollywood Hotel*, Campbell Soup, CBS.
  - [4] DECEMBER 24, 1939— *Campbell Playhouse*, CBS.
  - [5] DECEMBER 20, 1940— *Campbell Playhouse*, CBS.
  - [6] DECEMBER 24, 1941— *The Rudy Vallee Show*, sponsored by Sealtest, NBC.
  - [7] DECEMBER 24, 1942— *The Rudy Vallee Show*, Sealtest, NBC.
  - [8] DECEMBER 22, 1943— *Mayor of the Town*, Barrymore's own radio series, sponsored by Lever Brothers on CBS.
  - [9] DECEMBER 23, 1944— *Mayor of the Town*, CBS, sponsored by Noxema.
  - [10] DECEMBER 22, 1945— *Mayor of the Town*, Noxema, CBS.
  - [11] DECEMBER 21, 1946— *Mayor of the Town*, Noxema, CBS.
  - [12] DECEMBER 24, 1947— *Mayor of the Town*, Noxema, CBS.
  - [13] DECEMBER 25, 1948— *Christmas Festival*, Wrigley's Gum, CBS.
  - [14] DECEMBER 25, 1949— Special presentation for the first time on the Mutual Broadcasting System, sponsored by Capehart TV dealers.
  - [15] DECEMBER 24, 1950— Special presentation on Mutual, sponsored by various advertisers. Andrew McCann Plumbing and Heating was the Chicago sponsor on WGN.
  - [16] DECEMBER 23, 1951— A syndicated presentation, with A. O. Smith Water Heater Dealers sponsoring in Chicago on WGN.
  - [17] DECEMBER 21, 1952— *Hallmark Playhouse*, a program he is now hosting on CBS.
  - [18] DECEMBER 20, 1953— *Hallmark Playhouse*, CBS. Barrymore's final performance as Ebenezer Scrooge.
- DECEMBER 15, 1954— A recording of the 1953 broadcast of "A Christmas Carol" was presented in tribute to Lionel Barrymore who died a month before his scheduled performance on the *Hallmark Playhouse* on CBS.

--Todd Nebel, *Nostalgia Digest*, Dec. 1990

# HOLLYWOOD HOTEL

BY RICHARD W. O'DONNELL

*Hollywood Hotel*, a radio favorite of the thirties, had a remarkable history. Among other things, it was the first major national radio show to be beamed out of the West Coast.

The program was said to be the brainchild of gossip columnist Louella Parsons. And it was her importance as a Hollywood columnist that lured

the big names to the one-hour broadcast.

Some claim it was blackmail. Others claimed it was strictly a case of you scratch my back and I'll scratch your back. Judge for yourself.

All the major stars who appeared on the program didn't get a penny. Some claimed Louella would promote them and their films in her column in return for the gratis performance. Others said the stars consented to appear because they feared Louella's printed wrath, which was published nationally on a daily basis in the Hearst newspapers at the time.

In fairness to the columnist, it should be pointed out that one cinema big name, Ginger Rogers, turned down Parsons' offer to appear on the show and, as near as can be determined, the talented star was never denounced by the gossip columnist. In fact, Parsons always had a kind word to say for Ginger.

Parsons' approach to charming stars to

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

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*Hollywood Hotel* (1934-39)  
Judy Canova, Louella Parsons, Jerry Colonna, Susan Hayward

appear on her show may seem slightly on the greedy side today. In truth, it wasn't. Telephone bills were the reason. Important shows were beamed from East to West on the airwaves back then. It cost a mint to reverse the procedure and send the shows from West to East. Free stars meant Parsons had money available to send her show Eastward on the telephone lines.

There is a story that Parsons once tried to lure the fabled Greta Garbo on to *Hollywood Hotel*. Her appearance would have



Louella Parsons and Clark Gable

## HOLLYWOOD HOTEL

inspired colossal ratings. Greta is said to have agreed, but got mike fright as broadcast time approached.

Charles Chaplin was another legend who almost paid a visit to the radio hotel. At the time, his films were strictly silent and the public had never heard him speak. It was felt another ratings spectacular was a strong possibility, but Chaplin also backed off.

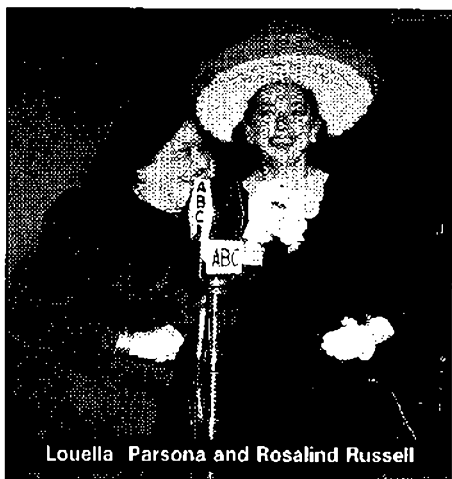
Singer Dick Powell, who later became a dependable private eye and starred on the *Richard Diamond and Rogue's Gallery* radio mysteries, was the host of *Hollywood Hotel*. For the record, he sang a few songs, made some jokes, and kept the proceedings moving. And, in case you are wondering, he was paid.

High point of the program came at the halfway mark when Louella introduced some popular stars and they did a short version of a film they had coming out. At the time it was said an appearance on *Hollywood Hotel* meant pure box office gold for the movies promoted.

The program took place in a mythical Hollywood hotel, where Dick Powell chatted with guest singers, presumably paid, and entertained for a while. Then came the twenty minute drama plus some chit-chat with the big names, and Louella to wrap things up.

Also, it was reported that when a star did appear on *Hollywood Hotel*, they did receive a little something extra in their studio paychecks. Louella was a controversial figure because of her gossip column, but she certainly was a radio pioneer. She introduced America to West Coast radio. That's for sure.

In 1937, the Radio Actor's Guild got into the act and ended Parsons' role on the program. The Guild ruled there would no longer be free performances by its members, and the networks went along with the



idea. But that was not quite the end of the show, which was launched in 1934 and had enjoyed a healthy run.

William Powell was hired to take charge. The actor served as host and acted in a number of well-known films. But Louella was gone and the show seemed to lose its sparkle. Powell was a great actor, but he could not save the day. By 1939 *Hollywood Hotel*, which was sponsored by Campbell Soup, was dropped by CBS, its network for all those years.

In the forties, Louella attempted a comeback of sorts—she also had a gossip show for many years—by hosting a show similar to *Hollywood Hotel* called *Hollywood Premiere*. It lasted a year, then disappeared. The old magic was gone.

Last, but not least, there was a movie version of radio's *Hollywood Hotel*. Produced by Warner Brothers, it was released in 1937 when the radio hotel was at the height of its popularity. Ronald Reagan had a small part in it. The song "Hooray for Hollywood" was introduced in the flick.

Who were the stars? Two long-time radio performers, Dick Powell and Louella Parsons, carried the film which made a mint. ■

*NOTE—Tune in TWTD January 5 to hear a Hollywood Hotel radio show.*

# THE HOME FRONT

## *Don't Sit Under the Apple Tree...*

BY WAYNE KLATT

Sunday, December 7, 1941. For many, World War II began when the lights of a movie theatre came on during the matinee showing and someone from the management stepped out to announce that the Japanese had bombed a harbor in Hawaii. Others in Chicago were wrapping Christmas presents when a symphony orchestra over the radio was interrupted at 1:30 p.m. and a CBS newsmen began: "We interrupt this program to bring you a special news bulletin." Some couples held hands tightly as they stayed tuned to the worst world news they would ever hear.

Despite years of warnings, millions living in the United States had been living in a fool's paradise of isolationism, but, as a member of the Japanese high command would later caution, the sneak attack had awakened a sleeping giant.

So many young men showed up when recruiting centers opened on Monday that thousands had to be turned away because there weren't enough doctors to conduct

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*Wayne Klatt is an editor at the City News Service of the Chicago Tribune and a free-lance writer.*

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physical exams. Air raid wardens had not yet received arm bands; there were only two gas masks in all of Illinois; and on the coasts of the United States, unskilled laborers had to be trained specifically for turning aging cargo vessels into armed

"Victory Ships."

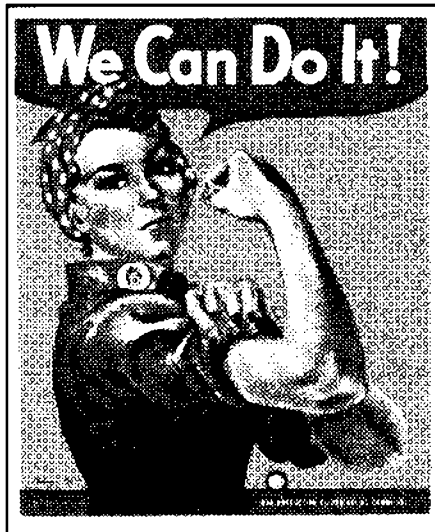
Enlistees and drafted recruits who were declared 1-A were given ten days to get all their chores and romancing done before reporting for transportation to a military base. The rifles and helmets they were issued were left over from World War I.

The sudden war led to a number of name changes. Hol-

lywood writer Kurt Siodmak became Curt; numerous Schmidts turned into Smiths. and at 40th and Princeton in Chicago, the Mrs. Japp Company, leading maker of potato chips, permanently changed its name to Jay's.

In February, 1942, the last new Ford of the war years rolled off the assembly line. It cost \$480. The factory was shut down for retooling.

Until other war shortages began later in winter, teenage girls imitating Veronica Lake wore their hair down over the right third of their face, and young women who wanted to look nice wore a "tailorknit" jacket worn over dresses that ended just

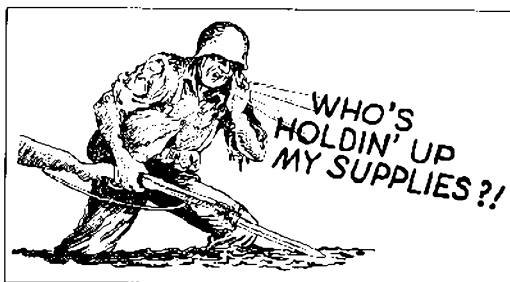


## THE HOME FRONT

below the knee. With so many women entering factory work, Veronica was out and hair was swept up. So much cloth was needed for uniforms that hemlines patriotically advanced above the patella, and servicemen started whistling and saying "hubba-hubba."

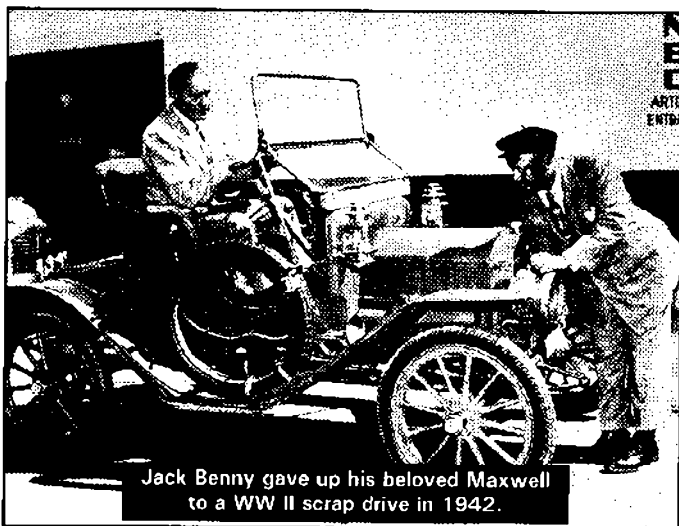
Marshall Field's, Goldblatts and The Fair stores in Chicago reported that their sales of trousers — excuse me, slacks — rose five to ten times above prewar levels as women hung up their skirts until a day off in their six-day work week in what had been considered a man's job. One of the lovelies Columbia Pictures used for its Miss Liberty symbol in 1940s, Chicagoan Jane Bartholomew, gave up a modeling career to replace a man as a laundry truck driver. Track champion Helen Filkey DeVry of Chicago donated all her trophies and medals to a scrap drive for munitions and war equipment, just as Jack Benny gave up his old Maxwell in one of his best episodes.

Only Detroit out-produced Chicago in spewing out war materiel. The Pullman-Standard Car Company on the South Side



went from producing sleeping cars to aircraft wings. Dodge turned vacant land along South Cicero Avenue —where the Ford City Shopping Center now stands— into the world's largest industrial complex. It's main products were Wright engines for B-29 "Superfortress" bombers. The Douglas Corporation built a factory just northwest of Chicago for producing wooden transport Skymasters. The plant was shut down in 1944, but the land was used to create O'Hare Field in the final months of the war.

Production demands drew thousands of Appalachians and African-Americans to the city, largely without any problems although some white workers quit when black workers were brought in. In every workplace hung signs such as "Loose Lips Sink Ships" and "Slap the Jap with Scrap."



Jack Benny gave up his beloved Maxwell to a WW II scrap drive in 1942.

In November, 1942, women's wages at war plants were increased by twenty cents an hour to approach what men were earning. But since newly hired women had less seniority than men, they commonly were relegated to the swing shift. If they were lucky, they earned \$33.70 for their 48-hour work week. This drain on women

in a world with fewer and fewer men meant that many sons and daughters became latchkey children, and for the first time juvenile delinquency caused national concern.

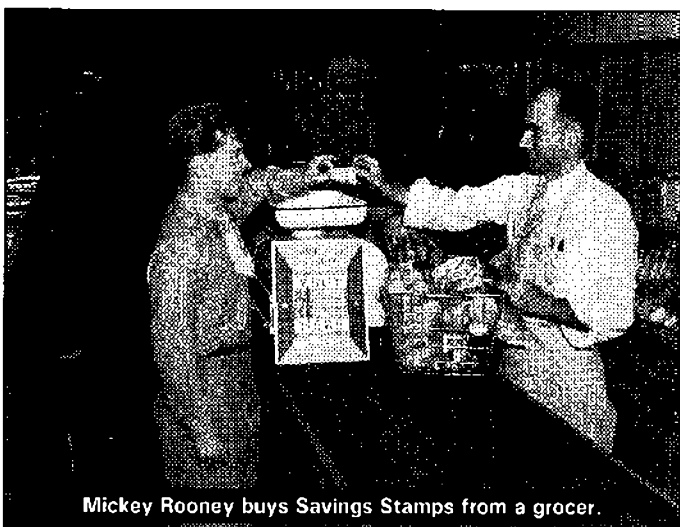
The War Production Coordination Committee issued posters showing a pretty factory worker flexing her biceps over the motto "We Can Do it!" Female

assembly line workers may have thought no one noticed them with their hair under bandannas and their factory clothes covering their charms from their throat to their heavy shoes, but that was how Marilyn Monroe was discovered at a plant in California.

One of the greatest concentration of female workers anywhere was on the Far South Side. When the gates of the steel plants opened for a change of shift, usually at 7 a.m., 3 p.m. and 11 p.m., the swarm of humanity was like New Year's Eve downtown before the war.

That first year of the war carried with it a sense of unreality, as if the Axis powers could be fought with characters in comic strips and Adolf Hitler pincushions. While the crippled Navy was suffering continual defeat in the Pacific, radio coverage was little more than vague reports without any description or tally of the casualties, following a National Association of Broadcasters regulation to avoid programming that "might unduly affect the listeners' peace of mind." In other words, to avoid a panic and deter enlistment.

Only after the important Battle of Midway in June, 1942, did newspapers start



Mickey Rooney buys Savings Stamps from a grocer.

PHOTO FEST

providing casualty lists, and radio listeners could hear correspondents say such things as "The platform on which I am standing is vibrating to concussion of the guns and the exploding shells..."

Once Congress lowered the draft age to 18, at least one window on every block had a service flag: a red border surrounding a whiter triangle in which there was a blue star for every man in the family who was in the military. After a family received a telegram beginning, "The War Department regrets to inform you..." the blue star was changed to one of gold.

Also in 1942, the government listed nearly 600 household items that were needed for war material, from bobby pins

<i>Victory numbers</i>	
Drive under <b>35</b> mph	
Heat under <b>65</b> ° and save fuel	
Eat only <b>2½</b> lbs. per week	
Keep only <b>5</b> best tires sell rest to U.S.	

## THE HOME FRONT

to babies' rubber pants. Because of the shortage of dyes, the predominant color in both men's and women's clothing was chocolate brown. Since heating and cooling equipment was no longer being made, the staff at Marshall Field's took down an air conditioner system that was installed in 1940 and sent it to a synthetic rubber plant down South.

Attendance at baseball games, plays, and movies dropped whenever war news was bad, and rose above normal after a victory. Most of the pennies shelled out in stores were now made of lead to save copper. Because of gasoline rationing, vendors once again went down city streets in horse carts, and repair shops did a thriving business trying to revive items that would have

been thrown out before the war.

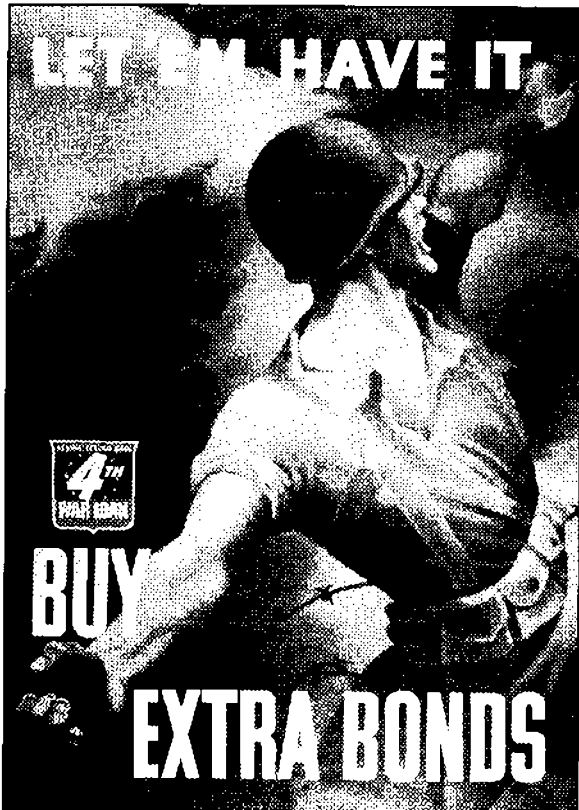
And "V" was everywhere. The letter could be formed by the first two fingers of the hand and was also the first letter of "victory" in English, "freedom" in Dutch, and "heroism" in Serbian. In addition, V was the Roman numeral for Beethoven's Fifth Symphony, whose opening bars became the Allies' war anthem. This helped the country feel the enthusiastic togetherness implied by a phrase adopted during the war from the Chinese, "gung ho."

Those \$1.50 silk stockings were now only a memory as silk was being turned into parachutes, and nylon soon disappeared as a substitute because of its industrial uses. Many young women, showing their legs in public for the first time, simulated silk stockings by drawing seams down their calves with mascara. Some men, too

impatient to grow a thin mustache like Don Ameche's, used their sister's makeup to draw a line over their lip. My uncle's dripped down his face after he went into a swimming pool to impress the girls with his physique.

Housewives stood in line to fill out applications for sugar rationing, and hoped that this would be the end of restrictions. But then the government limited rubber, meat and butter. Margarine was sold in white "sticks" to avoid a special tax, and housewives mixed the enclosed coloring into it when they got home. Inventors stayed up late finding substitutes for other scarce items, which invariably wore out quickly or tasted awful.

Gasoline was finally rationed on December 1, 1942. But an estimated 35 per cent of gaso-



PHOTOFEST



Actress Greer Garson promotes the sale of U.S. War Bonds and Stamps.

PHOTO: JEFF

line coupons turned in at filling stations were counterfeit. To save rubber and fuel, the national speed limit—the “Victory Speed”—was reduced to 40 miles per hour, then 35.

Thousands of people who had been accustomed to the road now became strap-hangers on crowded Chicago elevated and subway trains. People who had set their alarm clocks for 6 a.m., before the war now moved them back to 5 a.m. to make sure they arrived at work on time.

Ration books were often distributed through the schools. In each book were rows of blue stamps for processed foods and red ones for meats and cheese. In addition, for gas rationing, there were three types of books, “A” for the ordinary citizen, “B” for persons working in defense plants, and “C” for those who worked in vitally needed positions, or, more likely, “knew

somebody.” Clergymen received an “X” card, allowing them virtually unlimited gasoline for their ministries. As a result, their parishioners usually turned them into errand boys.

Apart from the troop trains, downtown Chicago was always flooded with servicemen. Most were from the Fifth Army Headquarters in Fort Sheridan and the Greats Lake Naval Training Center near North Chicago, which turned out about a third of all the American sailors in the war. At the Glenview Naval Air Station, the doomed excursion ship Eastland—which capsized in the Chicago River in 1915, killing more than 800—was renamed the Wilmette and used as a training vessel without a single stability problem.

A rolling “deck” was also rigged along the shore of Lake Michigan to simulate aircraft carrier conditions when no carrier was available. No one was considered ready for combat until he made eight successful takeoffs and landings. Every pilot who crashed into the lake was rescued, but up to 200 planes were left behind. One of the flight instructors at the air station was movie heartthrob Robert Taylor. He lived at the time in Glenview with his wife Bar-





## THE HOME FRONT

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bara Stanwyck, the highest paid Hollywood actress in the 1940s.

Navy Pier stopped being an exhibition hall and, with the help of plywood substitutes that were painted battleship gray, was turned into a tunnel of classrooms for training more than 60,000 navy recruits, some from other countries. Various types of landing craft made in factories around the city were taken down Chicago waterways on their way to ships in New Orleans. And the city's Municipal Airport (renamed Midway in 1949) was a stopping point for military personnel and aircraft on their way to the Pacific.

And yet the war seemed so far away for civilians until a day in June, 1942, when an explosion at an ordnance plant in Joliet killed 48 workers and shattered windows for 23 miles.

The month before, the government created the Women's Army Auxiliary Corps—the WAACS—to serve as military switchboard operators, clerks, aircraft spotters, and chauffeurs. Conservatives viewed this “petticoat army” as a breakdown of the home and democracy. Undeterred, the Navy in August inducted its first wave of WAVES, a non-anagram for the Women's Naval reserve, which needed experts in engineering, weather forecasting, metallurgy, and business statistics. One WAVE who enlisted the following year was pretty Genevieve Sullivan, sister of the five Sullivan brothers of Iowa who died when their cruiser was sunk off Guadalcanal in November, 1942.

The Air Force had the non-uniformed WAFS—Women's Auxiliary Ferrying Squadron—and it was a good bet that any plane flying over Europe or Asia was first checked out by a woman. The Coast Guard imaginatively derived the name of its women's auxiliary, SPARS, by contracting

its Latin motto of *semper paratus*, “always ready.” In all, more than 200,000 women were in the service during the war. That's not counting volunteers in that other army, the Salvation Army, which drove “canteens” to remote military bases and served lunches to the servicemen.

The war was being financed by a five per cent Victory tax surcharge and an increased income tax that was extended to everyone but the working poor. But still it wasn't enough. The government launched a bond drive based first on civilian duty. When that didn't work they tried Bugs Bunny, and when that didn't work well enough they tried sex. That worked.

Virtually every recognizable young and not-so-young actress in Hollywood went on bond drives. A kiss from Hedy Lamarr cost \$25,000 in war bonds. Betty Grable, with her “million dollar legs,” auctioned off a pair of her silk stockings for \$40,000. But the most successful bond drive volunteer in America turned out to be Berliner Marlene Dietrich, who also made unpublicized anti-war messages in German and won a Medal of Freedom from her adopted country.

By the end of 1942, Americans were fighting and dying for their country on Wake Island, Bataan, in the Coral Sea, at Midway Island, and Guadalcanal. But the Allies had entered North Africa, German troops were stalled at Stalingrad in the midst of the cruel Russian winter, and the Axis expansion was over. The United States government was calling for 60,000 planes, 45,000 tanks, and 20,000 aircraft guns, with increased goals for 1943.

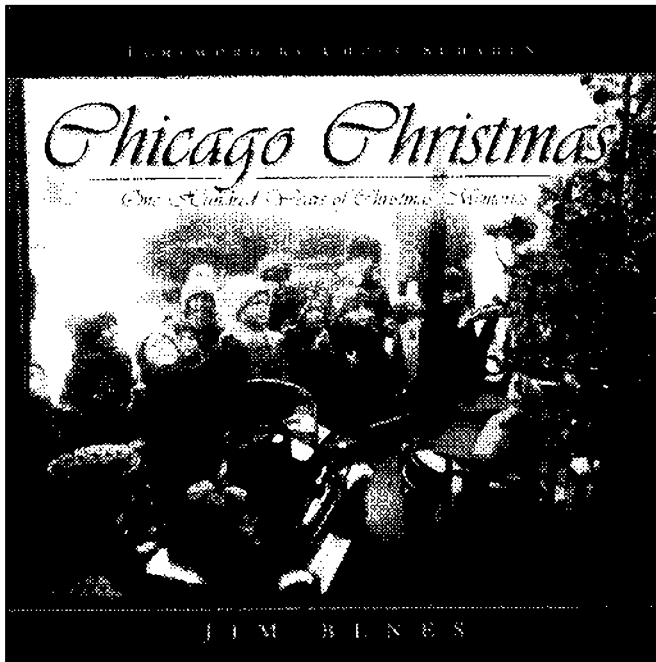
Secretly, scientists at the University of Chicago had achieved the world's first nuclear chain reaction and plans were underway to harness the energy for an atomic bomb. ■

*NOTE* - Wayne Klatt's story will continue in a subsequent issue of Nostalgia Digest.

# Chicago Christmas

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BY JIM BENES



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- *Foreword by Chuck Schaden, Chicago radio historian and broadcaster*

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Van Johnson was born August 25 [1916], son of Charles E. and Loretta Johnson, in Newport, Rhode Island. His father was a real estate salesman and it was his earnest hope that his son would follow in his business footsteps.

The boy Van, however, was intent on show business as a career from the start.

As long as he can remember he has been stage struck. When road companies played in Newport, Van was always one of those jammed in the gallery to watch the magic performance. Afterwards he would gather his friends together and stage a miniature version of the show in his back yard.

At Rogers High School he was a good student and a better-than-average

football player. But as an actor — well, the school dramatic coach just couldn't see him. Van tried out for each play, but never succeeded in making the grade.

After graduation from High School, there was talk of attending Brown University in nearby Providence. But he knew by then that he wanted to go on the stage, and as far as he was concerned, there was only one place to get the proper education

*This is the official Metro-Goldwyn-Mayer Studios biography for Van Johnson issued by Howard Strickling, Director of Publicity, on April 14, 1949.*

for that — New York. His father persuaded him to wait a year, hoping he might give up the idea. That year he spent working in his Dad's office. But when it was up he was just as determined as ever to make the theater his career.

So, off to New York he went. For a long time he haunted theatrical agencies. After



PHOTOFEST

several months and just when it seemed his father was right, that the stage was not for him, he landed a job in the chorus of a musical show called *New Faces*.

After the run of that show there was another lean period, during all of which Van was studying, studying, studying — acting, singing and dancing. He took a job singing with a vaudeville act

and went on tour. Then he became one of the famous Eight Men of Manhattan and with them sang and danced at the elegant Rainbow Room.

He went into the Broadway musical success, *Too Many Girls* in 1940 and the following year had a small role in *Pal Joey*. In this same show he understudied the lead, Gene Kelly.

He left *Pal Joey* to accept a screen contract, but the studio with which he signed dropped him after six months, during which he had made one picture, *Murder in the Big House*.

Metro-Goldwyn-Mayer, however, saw

something in Van Johnson which others had not. They saw him as the typical American boy and, as such, he was signed and given a role in *The War Against Mrs. Hadley*.

The rest is screen history. Van made two Dr. Gillespie pictures in quick succession, fol-

lowed by featured roles in *A Guy Named Joe*, *Madame Curie*, *Two Girls and a Sailor* and *The Human Comedy*. In *Thirty Seconds Over Tokyo* he achieved stardom. Then came, among others, *The White Cliffs of Dover*, *Thrill of a Romance*, *No Leave. No Love* and *Easy to Wed*.

The past two years have found Johnson giving even more proof of his diversified acting ability, in such outstanding films as *High Barbaree*, *State of the Union*, and *Command Decision*. In *Scene of the Crime* he portrayed a hard-boiled police detective and in *Battleground*, epic of the historic defense of Bastogne, he portrayed a typical G.I.

On January 27, 1947, Johnson married Eve Abbott Wynn, and their daughter, Schuyler Van Johnson, was born January 6, 1948.

Today he is regarded as one of the most successful Holly-



*State of the Union* (1948)  
Spencer Tracy, Katharine Hepburn, Van Johnson, Angela Lansbury

PHOTOFEST

wood stars in box office draw. His fan mail has soared to stratospheric heights. ■

NOTE—Tune in TWTD January 26 to hear Van Johnson on radio.



*Battleground* (1949)  
John Hodiak and Van Johnson

PHOTOFEST

OLD TIME  
RADIO

IN THE  
20<sup>TH</sup>

CENTURY

Chuck Schaden's

# THOSE WERE THE DAYS

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## DECEMBER 2001

SATURDAY, DECEMBER 1

★ RADIO AND WORLD WAR II

DAY OF INFAMY

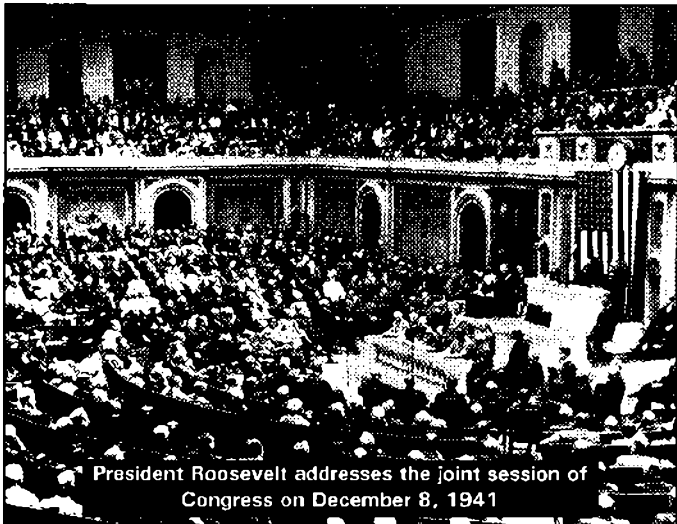
★ **H. V. KALTENBORN** (12-7-41) The NBC newscaster-commentator reports on the Japanese attack on Pearl Harbor: "Japan has made war upon the United States without declaring it. Airplanes presumably from aircraft carriers have attacked the great Pearl Harbor Naval Base on the island of Oahu in the Hawaiian Islands and have attacked Manila, capitol of the Philippines. There has been damage; some fires were started. About 50 planes participated in the attack on the Hawaiian Islands. Many, according to bulletins that have just come in, were shot down. This attack occurred at the very moment when Ambassador Nomura and Special Envoy Saburo Kuruu were at the State Department discussing the possibility of peace between Japan and the United States." NBC. (14 min)

★ **DICK LAWRENCE REVUE** (12-7-91) On the 50th anniversary of the Japanese attack, Dick Lawrence offers a series of "snapshots" of Pearl Harbor as it was on Sunday, December 7, 1941. His story is punctuated with recordings of music authentic of the time. WNIB, Chicago. (29 min & 29 min)

★ **GREAT GILDER-SLEEVE** (12-7-41) Harold Peary stars as Throckmorton P. Gildersleeve. Gildy's cousin Octavia visits Summerfield between trains on a cross-country lecture tour and drops off her daughter for an unexpected stay. *This pro-*

*gram is interrupted many times for war bulletins.* Kraft Foods, NBC. (28 min)

★ **U. S. DECLARATION OF WAR** (12-8-41) Walter Compton and Fulton Lewis, Jr. (of the Mutual Broadcasting System) cover this historic event from the Chamber of the House of Representatives in Washington, D.C. where a joint session of Congress has been called. Lewis describes the scene as President Franklin D. Roosevelt arrives to deliver his now-famous "Day of Infamy" speech in which he asks that Congress declare a state of war with Japan. Following thunderous applause, the radio networks were instructed to shut off their microphones on the floor of the House as the debate to follow was not to be broadcast. At this point CBS and NBC cut away to their reporters elsewhere, but Mutual continues to broadcast from the floor of the House where many speeches are delivered before a



President Roosevelt addresses the joint session of Congress on December 8, 1941

PHOTOFEST

Congressional aide suggests that MBS stop broadcasting. Lewis, however, insists they have the right to stay on the air and will continue unless they are told "officially" to stop. MBS. (36 min and 31 min)

★ **FRED WARING AND THE PENNSYLVANIANS** (12-8-41) Waring and 55 Pennsylvanians present a program of music in response to the events of the day. Selections include "This Is My Country" and "America, I Hear You Singing." Paul Douglas announces. *This program is preceded by a war bulletin.* Chesterfield Cigarettes. NBC. (14 min)

## SATURDAY, DECEMBER 8 RADIO TO ADDRESS CHRISTMAS CARDS BY

**BURNS AND ALLEN SHOW** (12-23-41) George and Gracie star with guest Edna Mae Oliver, Bill Goodwin, singer Jimmy Cash, Paul Whiteman and the orchestra. It's the night before Christmas in the Burns' house and Gracie tries to get Herman the Duck to go to sleep. She tells him a bedtime story and they visit Santa's workshop. Swan Soap, NBC. (28 min)

**SUSPENSE** (12-21-53) "'Twas the Night Before Christmas" starring Greer Garson in a story about "a certain little girl on a certain Christmas Eve." Auto Lite, CBS. (28 min)

**DORIS DAY SHOW** (12-23-53) Music and comedy with Doris, Jack Kirkwood and Don Wilson, whose Santa suit has been stolen. Doris sings "Here Comes Santa Claus." Syndicated. (26 min)

★ **NEWS OF THE WORLD** (12-9-41) CBS correspondents Ford Wilkins in Manila and Charles Collingwood in London report. "The U.S. appears close to war with Germany and Italy today. Last night agents of the FBI raided the homes and offices of German and Italian aliens throughout the country. Nearly 400 are in jail this morning... In the previous 24 hours around 900 Japanese had been arrested... No news is originating... here about the reported presence of enemy planes off the West Coast... The FCC has ordered all broadcasting stations in Central California to cease broadcasting." CBS. (11 min)

**MYSTERIOUS TRAVELER** (12-25-51) "Christmas Story" starring Leon Janney, Ann Shepherd and Lawson Zerbe. A man driving across the country with a stranger decides to impersonate him when he dies suddenly. The op-



Gracie Allen with Herman the Duck

portunity to collect a dishonest inheritance seems irresistible. Sustaining, MBS. (29 min)

**PHIL HARRIS-ALICE FAYE SHOW** (12-18-48) Phil and Alice with Elliott Lewis, Walter Tetley, Anne Whitfield, Jeanine Roos and guest Jack Benny. When the kids say they want to see Santa this Christmas Eve, Phil decides to hire someone to play the role. Rexall, NBC. (28 min)

## SATURDAY, DECEMBER 15 RADIO TO WRAP, BAKE AND DECORATE BY

**GRAND CENTRAL STATION** (12-19-51) "Miracle for Christmas." This is the sixth annual presentation of the classic Christmas drama. A cynical ambulance driver and a mysterious doctor make their rounds of mercy on Christmas Eve. Pillsbury Cake Flour, CBS. (27 min)

**JIMMY DURANTE-GARRY MOORE SHOW** (12-22-45) It's "the Nose and the Haircut" with their holiday show featuring singer Jeri Sullivan, announcer Howard Petri and Roy Bargy and the orchestra. In a sketch, the boys are zoo-keepers hired to catch a six-legged octopus someone wants to give as a Christmas present. AFRS rebroadcast. (29 min)

★ **MARCH OF TIME** (12-11-41) Recreating the first week of the United States at war with dramatization of events in Hawaii, Washing-

★ INDICATES A WORLD WAR II BROADCAST OF SPECIAL INTEREST



Chuck Schaden's

# THOSE WERE THE DAYS

WDCB • 90.9 FM • SATURDAY 1 - 5 PM

## DECEMBER 2001

ton, D.C., Tokyo, Berlin, around the world and from coast-to-coast. Life and Time Magazines, NBC. (25 min)

**HALLMARK PLAYHOUSE** (12-16-48) "The Desert Shall rejoice" stars John Hodiak. The miracle of Christmas is expressed in modern terms as a tourist camp owner gives a room to Maria and Jose. Hallmark Cards, CBS. (29 min)

★ **GREAT GILDERSLEEVE** (12-14-41) Harold Peary stars as Throckmorton P. Gildersleeve, with Walter Tetley, Lillian Randolph, Lurene Tuttle, Arthur O. Brian. With Christmas coming, everyone is short of money... and each knows how to raise some. Kraft Foods, NBC. (29 min)

**SIX SHOOTER** (12-20-52) "Britt Ponset's Christmas Carol" starring James Stewart as the Texas Plainsman. A retelling of the Dickens classic, set in the West. Howard McNear as Eben, Will Wright as Jake. Sustaining, NBC. (27 min)

### SATURDAY, DECEMBER 22 RADIO THAT SAYS MERRY CHRISTMAS

**DRAGNET** (12-22-53) Jack Webb stars in the program's traditional Christmas story. The statue of the infant Jesus is stolen from the Mission Church as Friday and Smith investigate. Ben Alexander co-stars. NBC. (27 min)

**GREAT GILDERSLEEVE** (12-21-41) A package marked "Do Not Open Until Christmas" arrives from Gildy's old chum in Wistful Vista, Fibber McGee. But Gildersleeve's curiosity is challenged. Harold Peary stars. *This broadcast is related to the Fibber McGee and Molly show of December 23, 1941 which follows later this afternoon.* Kraft Foods, NBC. (30 min)

**PHILCO RADIO TIME** (12-24-47) Bing Crosby in his traditional Christmas program of carols and the telling of the story "The Small One." Bing sings "White Christmas." Cast includes pianist Skitch Henderson, Charioteers, John Scott Trotter and the orchestra, Ken Carpenter. Philco, ABC. (29 min)

★ **THE WORLD TODAY** (12-19-41) Mel Allen with correspondents Thomas Werthen in Manila, Charles Collingwood in London, Eric Sevareid in Washington. "Japanese forces have landed on Hong Kong and the British position there is serious... In the Philippines, the Manila area had two air raids during the night, Japanese planes coming over in two waves... On the Russian-German front, the Red Army continues to smash at retreating Germans..." CBS. (12 min)

★ **FIBBER MC GEE AND MOLLY** (12-23-41) Jim and Marian Jordan star with Gale Gordon, Isabel Randolph, Mel Blanc, Harlow Wilcox, singer Martha Tilton, King's Men, Billy Mills and the orchestra and guest Harold Peary as Throckmorton P. Gildersleeve. The McGees receive an unmarked Christmas package containing door chimes and they can't figure out who sent it to them. *This broadcast is related*

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to the *Great Gildersleeve* show of December 21, 1941, presented earlier (this afternoon) and to the *McGee* broadcast of December 30, 1941 scheduled for next week. Johnson's Wax, NBC. (30 min)

**A CHRISTMAS CAROL** (12-25-49) Lionel Barrymore stars as Ebenezer Scrooge in his annual presentation of the Charles Dickens Christmas story. Supporting cast includes Bill Johnstone, Shirley Mitchell, Byron Kane, Eric Snowden, Joseph Kearns, Sandy Barnett, Shepherd Menkin, Sylvia Simms, Mala Powers. Dick Mack announces. Capehart Radio and TV Dealers, MBS. (30 min) *Read the cover story about Lionel Barrymore on page 3.*

## SATURDAY, DECEMBER 29 RADIO THAT SAYS HAPPY NEW YEAR

**ADVENTURES OF OZZIE AND HARRIET** (1-2-49) New Year resolutions are in the air as Ozzie wants to compete with Harriet to show that men are superior to women. Cast includes John Brown, Tommy Bernard, Henry Blair. Announcer is Vern Smith. International Silver Co., NBC. (29 min)

★ **NEWS OF THE WORLD** (12-26-41) Reporters and correspondents Harry Marvel, Charles Collingwood, Thomas Werthen and Eric Seavreid report: "While the Manila port areas were being bombed by Japanese planes today, Manila itself was declared an 'open city'... Tokyo Radio... said it would be unthinkable that Japan would respect the 'open city' declaration... Hong Kong has fallen, but in the tangled jungles of Malaya, the British troops are still battling hand-to-hand against Japanese attempts to batter their way down the peninsula to the naval base of Singapore." CBS. (14 min)

★ **FIBBER MC GEE AND MOLLY** (12-30-41) Fibber has installed the door chimes they received as a Christmas gift. Mrs. Uppington (Isabel Randolph) invites the McGees to her New Year's Eve party while Mayor LaTrivvia (Gale Gordon) needs Fibber for some War Bond work. Jim and Marian Jordan star. Johnson's Wax, NBC. (30 min)

**GUEST STAR** (1940s) Joan Leslie appears with Barton Yarborough in a New Year's sketch "Time is Sacred." Jess Barker hosts. David Rose and the orchestra. U.S. Treasury Department. (14 min)



Bob Sweeney and Hal March

**SWEENEY AND MARCH** (12-31-47) Bob Sweeney and Hal March star with Hans Conried, Hy Averback, Jane Morgan, Florence Halop, Tommy Bernard, announcer Bob Lamon, Lud Gluskin and the orchestra. As they make plans for a New Year's Eve block party, Sweeney and March are selected to give the 12 Midnight signal to the town. Sustaining, CBS. (30 min)

**SUSPENSE** (12-31-61) "The Old Man" stars Leon Janney with Lawson Zerbe, Larry Haines, Ralph Camargo, Rita Lloyd. An old man is being forced to retire and he doesn't want to give up his job. Sustaining, CBS. (25 min)

**MEL BLANC SHOW** (12-31-46) Mel Blanc stars with Hans Conried, Joe Kearns, Mary Jane Croft, Earle Ross, Sportsmen, Victor Miller and the orchestra. Mel is going to play all the characters in "The Pageant of 1946," a New Year's play presented for the Loyal Order of Benevolent Zebbras. Colgate Tooth Powder, CBS. (23 min)

★ **JACK BENNY PROGRAM** (12-28-41) Jack and the gang present their annual New Year's play, "The New Tenant." Jack is the Old Year, Mary Livingstone is Columbia, Phil Harris is Uncle Sam, Don Wilson is Texas. Jell-O, NBC. (23 min)

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# THOSE WERE THE DAYS

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## JANUARY 2002

### SATURDAY, JANUARY 5

**MYSTERIOUS TRAVELER** (7-27-47) "The Man the Insects Hated" lives in a mansion near the swamps by the Bayou. He is obsessed with inventing a formula for a perfect insect killer. Cast includes Maurice Tarplin, Eric Dresser, Helen Shields, Robert Dryden. Sustaining, MBS. (29 min)

**JACK BENNY PROGRAM** (9-21-52) Jack and the gang have lunch at the drugstore where waitress **Iris Adrian** gives them a hard time. Later, at rehearsal, Jack recalls his summer-time trip to the British Isles. Lucky Strike Cigarettes, CBS. (24 min) *Read the article about Iris Adrian on page 27.*

★ **NEWS OF THE WORLD** (1-5-42) Harry Marvel and correspondents Charles Collingwood, John Raleigh and Albert Warner report from around the world. "American and Filipino troops are fighting the Japanese north of Manila... The Japanese have landed in British North Borneo while their planes have attacked Singapore and the Bismarck Islands... American fighter planes shot down seven Japanese planes over Burma... In this country, the 77th Session of Congress opens in about four hours and the tire rationing program goes into effect this morning." CBS. (14 min)

**HOLLYWOOD HOTEL** (12-18-36) Columnist **Louella Parsons** stars with Dick Powell, Frances Langford and Raymond Paige and the orchestra in a celebrity-studded program featuring James Stewart, Loretta Young, Arthur Treacher, Igor Gorin, Tony Martin, Darryl F. Zanuck. The broadcast is from the 20th Century-Fox Studios in Hollywood, previewing the film "One in a Million" which marks the screen debut of ice skating star Sonja Henie. Plus a visit to the "set" for scenes from the movie with Sonja, the Ritz Brothers, Adolph Menjou, and others. Campbell Soup, CBS. (15 min & 18 min & 25 min) *Read the article about Louella Parsons and Hollywood Hotel on page 9.*

**BOX THIRTEEN** (5 10 48) "A Book of Poems"

starring Alan Ladd as Dan Holiday, a writer who advertises for adventure. Dan receives a book of poetry from an invalid who provides a clue to help solve a murder. Sylvia Picker is Dan's secretary, Suzy. Syndicated, MBS. (26 min)

**DUFFY'S TAVERN** (10-26-45) Ed Gardner stars as Archie, the manager, with **Sandra Gould** as Miss Duffy, Eddie Green as Eddie the waiter, Charlie Cantor as Clifton Finnegan. Archie's nephew Morton comes to visit and the gang at the tavern stages an impromptu quiz show. AFRS rebroadcast. (27 min) *Read the article about Sandra Gould on page 27.*

### SATURDAY, JANUARY 12

#### TILL DEATH DO US PART IN SEVEN PARTS

*Seven different stories with the same title:*

★ **SUSPENSE** (12-15-42) "Till Death Do Us Part" starring Peter Lorre as a jealous husband who plans the perfect murder. Cast includes Mercedes McCambridge, Alice Frost and David Gothard. The story is set in England in late December, 1941, following the U.S. declaration of war. Sustaining, CBS. (30 min)

**THE WHISTLER** (4-14-48) "Till Death Do Us Part." In a bar, a down-on-his-luck man meets a woman who offers him a drink and a \$5,000 proposal. Bill Foreman as the Whistler. CBS. (25 min)

**THEATRE FIVE** (4-6-65) "Till Death Do Us" starring Elspeth Eric, Bill Mason, Hal Burdick. A married woman and her golf pro boyfriend have plans to be together forever. Fred Foy announces. Syndicated, ABC. (20 min)

**THE SHADOW** (3-6-49) "Unto Death Do Us Part" stars Bret Morrison as Lamont Cranston with Grace Matthews as the lovely Margo Lane. A woman fears her husband is planning to have her killed - just as he had his first wife killed. Sustaining, MBS. (28 min)

**LET GEORGE DO IT** (1-24-49) "Till Death Do

Us Part." Bob Bailey stars as George Valentine, free-lance detective ("Danger is my stock-in-trade") with Frances Robinson as his secretary, Brooksie. Valentine is asked to investigate a suspected marriage-for-money between "a 42-year-old spinster and a 30-year-old ballroom dancer." Cast includes Georgia Backus, Lucrezia Tuttle, Harry Bartell, Bob Dryden, Jack Kruschen. Standard Oil, MBS. (29 min)

**SUSPENSE** (11-5-61) "Till Death Do Us Part" starring Sam Gray with Bill Lipton, Elaine Rost, Herb Duncan, Carl Frank, Jim Boles. A man decides his wife should die because she keeps getting on his nerves. Sustaining, CBS. (23 min)

**INNER SANCTUM** (10-16-45) "Till Death Do Us Part" starring Ann Shepherd and Larry Haines with Jackson Beck. On their wedding night, a newlywed couple witness a murder. Paul McGrath is the host who opens the creaking door of the Inner Sanctum. Lipton Tea and Soup, CBS. (30 min)

## SATURDAY, JANUARY 19

**VOYAGE OF THE SCARLET QUEEN** (12-31-47) Elliott Lewis stars as Philip Carney, master of the ketch *Scarlet Queen*. Ed Max as Mr. Gallagher. "Departed Pango Pango, Island of Tutuila, after involvement in murder. Reason for involvement: Hattie McCormick and the Patient Stowaway." Verna Felton appears as Hattie. Sustaining, MBS. (29 min)

**ADVENTURES OF OZZIE AND HARRIET** (11-14-48) Ozzie and Harriet look forward to a quiet evening at home while their boys are with neighbor Thorny at his cabin at the woods. John Brown is Thorny; Tommy Bernard and Henry Blair are David and Ricky. International Silver Company, NBC. (29 min)

**ADVENTURES OF SHERLOCK HOLMES** (11-2-47) "Adventure of the Copper Beeches" stars John Stanley as Holmes and Alfred Shirley as Dr. Watson. A woman tells a strange story of an ill-tempered man with a cruel son. Clipper-Craft Clothes, MBS. (29 min)

**STORY OF DR. KILDARE** (7-20-50) "Angina Pectoris" stars Lew Ayers as Dr. James Kildare and **Lionel Barrymore** as Dr. Leonard Gillespie. An elderly woman suffering from chest pains is frightened of being frightened. Virginia Gregg appears as Nurse Parker, with Isabel Randolph, Peggy Weber, David Ellis. Dick Joy announces. Syndicated. (26 min)

**MAYOR OF THE TOWN** (1940s) **Lionel Barry-**

**more** stars as the Mayor of Springdale, with Agnes Moorehead as his housekeeper Marilly, and Conrad Binyon as his ward Butch. Marilly has a horse and it's owner arrested. AFRS/CBS. (19 min) *Read the cover story about Lionel Barrymore on page 3.*

**GANGBUSTERS** (1950s) "Burglary Ring" featuring Bill Lipton and Wendell Holmes. Good undercover work and a wire tap on a public phone break up a gang of burglars. CBS. (29 min)

## SATURDAY, JANUARY 26 VAN JOHNSON ON RADIO

**(LUX) RADIO THEATRE** (11-10-52) "Grounds for Marriage" starring **Van Johnson** and Kathryn Grayson in a comedy romance with music featuring Kathryn as an opera star and Van as her ex-husband-physician. Irving Cummings hosts, with a cast that includes Stephen Dunne, Herb Butterfield, Lillian Randolph, Eddie Marr. AFRS rebroadcast. (20 min & 13 min & 17 min)

**SUSPENSE** (10-6-49) "The Defense Rests" stars **Van Johnson** as an ex-con who is given a job by his defense attorney when he is released from prison. AutoLite, CBS. (29 min)

**SPEAKING OF STARS** (10-6-71) Actor **Van Johnson** talks about his long and interesting career in a conversation with Chuck Schaden recorded at the Arlington Park Theatre in Arlington Heights, Illinois. (14 min)

**READER'S DIGEST RADIO EDITION** (4-28-46) "The Go-Getter" starring **Van Johnson** as a young man who is desperate for a job so he can get married. Arnold Moss hosts. Hallmark Cards, CBS. (24 min)

**BURNS AND ALLEN SHOW** (8-22-44) Gracie is scheduled to perform her "Concerto for Index Finger" at the Hollywood Canteen when actor **Van Johnson** develops a crush on her and thinks that George is her father! Cast includes Bill Goodwin, Elvia Allman as Tootsie Sagwell, singer Jimmy Cash, Felix Mills and the orchestra. AFRS rebroadcast. (27 min)

**THEATRE OF ROMANCE** (12-11-45) "Love Affair" starring **Van Johnson** and Susan Peters in a radio version of the 1939 film, the story of a shipboard romance whose continuation on shore is interrupted by unforeseen circumstances. Cast includes Lou Merrill. Frank Graham is host. Colgate, Halo, CBS. (24 min)

*Read the Studio Biography of Van Johnson on page 18.*

★ INDICATES A WORLD WAR II BROADCAST OF SPECIAL INTEREST

# "When Radio Was" -- WBBM-AM 780

## Monday thru Friday Midnight to 1 a.m. Host Stan Freberg

### December, 2001 Schedule

**MON/12-3** Cavalcade of America (12-22-41) *Green Pastures*; *Life of Riley* (12-23-49) Pt 1  
**TUES/12-4** *Life of Riley* Pt 2; *Family Theatre* (12-15-48) *A Daddy for Christmas* Shirley Temple  
**WED/12-5** Sgt. Preston (12-23-49) *The Sergeant's Present*; **Jack Benny** (12-23-51) Pt 1  
**THU/12-6** **Jack Benny Christmas Decorations** Pt 2; **Gunsmoke** (12-20-52) *Christmas Story*  
**FRI/12-7** *Suspense* (12-20-45) *Double Entry* Eddie Cantor; **Bill Stern** (12-21-45) Ezra Stone

**MON/12-10** *Damon Runyon Theatre* (11-28-50) *Dancin' Dan's Christmas*; **Fibber McGee** Pt 1  
**TUES/12-11** **Fibber McGee** (12-23-52) *Doc's Surprise* Pt 2; *Suspense* (12-17-61) *Yuletide Miracle*  
**WED/12-12** *Screen Guild* (12-24-39) *Blue Bird* Shirley Temple; **Red Skelton** (12-24-46) Pt 1  
**THU/12-13** **Red Skelton Christmas Satire** Pt 2; **This is Your FBI** (12-21-50) *Return of St. Nick*  
**FRI/12-14** *Sherlock Holmes* (1945) *Night Before Christmas*; **Vic & Sade** (8-6-42) *Christmas Cards*

**MON/12-17** **Nick Carter** (12-25-43) *Christmas Adventure*; **My Friend Irma** (12-20-48) Pt 1  
**TUES/12-18** **My Friend Irma Christmas Party** Pt 2; **Johnny Dollar** (12-23-56) *Missing House Matter*  
**WED/12-19** *Dragnet* (12-21-50) *.22 Rifle for Christmas*; **Jack Benny** (12-24-39) *Open House* Pt 1  
**THU/12-20** **Jack Benny** Pt 2; **Boston Blackie** (12-22-48) *Stolen Rings at Christmas Time*  
**FRI/12-21** *Suspense* (12-21-50) *Christmas for Carole*; **Guest Star** (12-25-49) Frank Sinatra

**MON/12-24** *Screen Directors' Playhouse* (12-23-49) *Miracle on 34th Street*; **Great Gildersleeve** Pt 1  
**TUE/12-25** **Great Gildersleeve** (12-24-44) Pt 2; *Theatre Royale* (12-24-53) *A Christmas Carol*  
**WED/12-26** *Green Hornet* (11-17-46) *Chain of Evidence*; **Our Miss Brooks** (1-1-50) Pt 1  
**THU/12-27** **Our Miss Brooks New Year's Eve** Pt 2; **X Minus One** (10-3-57) *The Wind is Rising*  
**FRI/12-28** *The Shadow* (10-20-46) *Blood Money*; **Bill Stern** (12-30-49) Morton Downey

**MON/12-31** *Box Thirteen* (1-17-49) *Speed to Burn*; **Charlie McCarthy** (4-4-48) *Rudy Vallee* Pt 1

### January, 2002 Schedule

**TUE/1-1** **Charlie McCarthy** Barbara Bel Geddes, Ken Murray Pt 2; **Dragnet** (2-8-53) *The Big Press*  
**WED/1-2** *Green Hornet* (10-5-46) *Wrapped Book*; **Jack Benny** (9-25-49) *Amos 'n' Andy* Pt 1  
**THU/1-3** **Jack Benny** Pt 2; **Boston Blackie** (7-14-44) *Star of the Nile* Chester Morris  
**FRI/1-4** *Suspense* (6-15-43) *The Last Night* Margo; **Sgt. Preston** (11-8-48) *Indian Uprising*

**MON/1-7** *The Saint* (9-18-49) *Schizophrenic Psychiatrist*; **Burns & Allen** (1-18-44) Pt 1  
**TUE/1-8** **Burns & Allen** William Bendix Pt 2; **Gangbusters** (1930s) *Tennessee Triggermen*  
**WED/1-9** *Casey, Crime Photographer* (12-4-47) *Serpent Goddess*; **Great Gildersleeve** Pt 1  
**THU/1-10** **Great Gildersleeve** (2-23-49) *Singing*; *Escape* (12-13-49) *Bordertown* Jack Webb  
**FRI/1-11** *The Shadow* (12-20-38) *Hound in the Hills*; **Strange Dr. Weird** (5-15-45) *Revenge*

**MON/1-14** *Gunsmoke* (4-26-52) *Billy the Kid*; **Fibber McGee** (4-18-39) *Molly Wants a Budget* Pt 1  
**TUE/1-15** **Fibber McGee** Pt 2; **Academy Award** (7-24-46) *Foreign Correspondent* Joseph Cotten  
**WED/1-16** *Lights Out* (7-27-46) *Battle of Magicians*; **Red Skelton** (10-7-41) Pt 1 *Law Enforcement*  
**THU/1-17** **Red Skelton** Pt 2; **Pat Novak, For Hire** (8-3-47) *Gambling Ring* Jack Webb  
**FRI/1-18** *Suspense* (10-26-43) *After Dinner Story* Otto Kruger; **Unexpected** (1930s) *Jailbreak*

**MON/1-21** *Mr. District Attorney* (5-26-48) *Deadly Snowflake*; **Charlie McCarthy** (1-5-47) Pt 1  
**TUE/1-22** **Charlie McCarthy** Pt 2; *Tales of Texas Rangers* (1-7-51) *Dead Head Freight* Joel McCrea  
**WED/1-23** *Pete Kelly's Blues* (8-29-51) *Shy Woman* Jack Webb; **Duffy's Tavern** (6-8-45) Pt 1  
**THU/1-24** **Duffy's Tavern** Jinx Falkenberg Pt 2; **Calling All Cars** (3-17-39) *Flight to the Desert*  
**FRI/1-25** *The Shadow* (12-12-37) *Death Triangle*; **Bill Stern** (1-29-53) Jerry Colonna

**MON/1-28** *Lone Ranger* (7-5-54) *Young Investigator*; **Stan Freberg Show** (7-14-57) #1 of 15 Pt 1  
**TUE/1-29** **Stan Freberg Show** Pt 2; **The Whistler** (4-1-46) *Three Times a Sinner*  
**WED/1-30** *Dangerous Assignment* (7-26-50) *Elusive Guerrillas*; **Ozzie & Harriet** (8-12-45) Pt 1  
**THU/1-31** **Ozzie & Harriet** Vase Problem Pt 2; **This is Your FBI** (3-14-47) *Fugitive Pirate*



**IRIS ADRIAN**

PHOTOFEST



**SANDRA GOULD**

PHOTOFEST

# A TOUCH OF SASS

BY CLAIR SCHULZ

Anyone stopping in a nearby drugstore for coffee or the neighborhood bar for a drink has a right to expect good service and, after being presented with a cup or a glass, to lap it up. But if we happened to visit the corner drugstore on *The Jack Benny Program* where Iris Adrian played the waitress or Duffy's Tavern where Sandra Gould held forth as Miss Duffy, what we might get is a big helping of sass, after which we would laugh it up.

Although they never became stars on radio, television, or in the movies, Adrian and Gould enjoyed long careers as sharp-tongued minxes who pumped vivacity into productions by dispensing wisecracks in

voices crackling with sarcasm. Their business cards could have read, "If you need a brassy dame, remember my name."

The name IRIS ADRIAN Hostetter was born with on May 29, 1913 served her until she entered show business after the Crash of 1929 when she shortened it by a third to land a bit part in *The New Yorkers* which starred the team of Clayton, Jackson, and Durante. In 1931 she found her way into the chorus line of the Ziegfeld Follies. Iris readily admitted that she was not a great dancer and she claimed to be more adept at just standing still with her large eyes and expressive face gaining the attention of the audience, a holdover from her work as a target in a knife-throwing act.

She did, however, possess enough nimbleness afoot to land roles in two 1935 George Raft movies, *Rumba* and *Stolen*

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

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## A TOUCH OF SASS

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Iris could stop the show with her strident retorts. She also appeared with Jack on his television program and traveled with him to entertain during his stage act.

Iris, who called Jack a divine man and "the greatest thing to hit the planet," made personal appearances with Benny after his television show ended and would emit one of her raucous guffaws when he would tell her with a merry twinkle in his eye that she had been driving him nuts for twenty years. But "driving Benny nuts" was part of the reason for Jack's enduring popularity, and Adrian was grateful that the noted "cheapskate" was generous enough to spread some of the laughter her way.

● ● ●  
**SANDRA GOULD**, who was also the recipient of some of the Benny beneficence when she subbed for Bea Benaderet or Sara Berner as Gertrude or Mable, wanted to be in show business as a child growing up in New York so fervently that she ran away from home, crossing the Brooklyn Bridge to get to Broadway.

After attending the American Academy of Dramatic Arts, she did finally make it to the Great White Way in the 1930s when she assumed small parts in forgettable plays. Gould regarded her contributions to the soap opera *Bright Horizon* and the children's show *Let's Pretend* as more important to her development as an actress than her work onstage because it prepared her for work during the busiest decade of her life, the 1940s.

After Shirley Booth and Florence Halop had vacated the part of Miss Duffy on *Duffy's Tavern*, Sandra stepped into the role from 1944 to 1947, thus qualifying her as the actress to not only play the role for the greatest number of years but also to tolerate the somewhat belligerent Ed Gardner for the longest period of time. Gardner in-

sisted that she dress the part of a husband-hunting, less-than-bright daughter of a saloon owner in a peculiar hat complete with feather, a fuzzy jacket, and a tight skirt, looking more like a B girl in a C movie than an actress on a comedy program.

The writers gave Miss Duffy a one-track mind and the only thing on that brass rail was men. A democratic pursuer who admitted "I'll run after anybody," Miss Duffy could stand toe to toe with Archie in sarcastic exchanges in which she told the tavern's manager, "Why, Papa made you what you are today, you worthless good-for-nothing" or "It's men like you that make it a pleasure for a girl to be an old maid" or else baffle him with accounts of her many romances including this breakup of an engagement: "He said he was through with me and I agreed not to bother him anymore and I kept my part of the mutual agreement because every time I call him on the phone and he answers I hang up and on the other hand when he calls me which he doesn't and it's a fellow who sounds like him I hang up immediately because I'm not one to break a mutual agreement."

Of all the actresses who tried to sing as Miss Duffy, Gould's caterwauling seemed to strike just the right (or wrong) discordant note, particularly when paired with the "duh-witted" musical outbursts of Clifton Finnegan (Charlie Cantor). Their versions of "Indian Love Call" and "Winter Wonderland" sounded, as aptly described by Archie, like "Jeanette MacDonald with a half-Nelson Eddy."

While acting daffy as Duffy, she was also being ditzzy as Mitzi, Judy's confidante and fellow intriguer on *A Date With Judy*. She served a similar function on *The Life of Riley* as a gushing girlfriend of Babs. During the short run of *The Sad Sack* in the summer of 1946 she tried, as adenoidal Lucy Twitchell, to buoy the spirits of the woeful Sad Sack (Herb Vigran).



PHOTOFFS™

Gould also did guest shots on *The Adventures of Sam Spade*, *Lux Radio Theatre*, *Richard Diamond*, and other dramatic shows. Sandra once estimated that she worked on fifteen different shows a week during her peak post-WWII years.

Certainly her marriage to producer Larry Berns did her career no harm. Berns, actively involved with the production of *Our Miss Brooks*, was instrumental in finding spots for Sandra on both the radio and television versions of that series. Often cast as a coquette, she enticed every male from Mr. Conklin to the slowest student with her sexy cooing.

Gould's first role on television came in 1952 as Mildred Webster, neighbor to Joan Davis on *I Married Joan*. She appeared twice in episodes of *I Love Lucy* and *The Twilight Zone* and could also be seen in a variety of shows including comedies (*McHale's Navy*, *I Dream of Jeannie*, *Mister Ed*), dramas (*Adam 12*, *Marcus Welby, M.D.*) and westerns (*Maverick*, *Wagon Train*). Her claim to fame on TV came on *Bewitched* from 1966 to 1972 as inquisitive Gladys Kravitz who wondered about what she saw or didn't see happening at the Stephens home. Gould found it hu-

morous that she would grow up to "marry" George Tobias (Abner Kravitz), a man twenty-five years older than she whom she first met while working as a child actress on *Let's Pretend*.

Sandra was not so amused by the type-casting that may have limited her potential as a movie actress. Although she appeared in over two dozen films from 1947 to 1992, most of the roles were uncredited bits in which she spoke just a few lines as receptionists, telephone operators, or other role players. Yet she could look back fondly upon largely-forgotten movies *The Story of Molly X* and *The Clown* because they gave her a chance to work with experienced radio performers Cathy and Elliott Lewis, Sara Berner, Wally Maher, Red Skelton, Jess Kirkpatrick, and Frank Nelson.

In interviews given near the end of her life, Gould was not bitter about the stereotyping because she recognized that the Brooklyn intonations in her delivery hampered her advancement, so she took the roles tailored to her voice even if they went against the grain of her own personality. Cast with some frequency as a barfly, flirt, or bimbo, Gould professed never to have smoked or tasted alcoholic beverages in her life and could speak eloquently about many aspects of show business, including the contributions of her idol in radio, Fred Allen, although she did have some kind words for Jack Benny as well.

Fans of comedy also have some phrases of praise for Iris Adrian who died September 17, 1994 at the age of 81 and Sandra Gould who passed away at age 73 on July 20, 1999. Because their brays or bellows still amuse us, let one man write their epitaph (taken from the title of Adrian's 1949 film): always leave them laughing. ■

*NOTE--Tune in TWTD January 5 to hear Iris Adrian on the Jack Benny Program and Sandra Gould on Duffy's Tavern.*



# Films of Grace

BY RANDALL G. MIELKE

Before she became Princess Grace of Monaco, Grace Kelly made her presence felt in Hollywood by playing a wide range of roles, from beleaguered soul to sophisticated aristocrats. And, most remarkably, she did it in short order, making only eleven films in her entire career. Now, nearly twenty years after her death, Grace Kelly films endure.

But endurance was not part of the forecast after Kelly's first film role in 1951 in Twentieth Century-Fox's *Fourteen Hours*.

*Fourteen Hours* was based on a real-life incident in which a young man jumped to his death from a New York hotel. Director Henry Hathaway cast Kelly as Mrs. Fuller, a young woman who is discussing a divorce with her lawyer when the drama begins. Because she witnesses the life and death situation, she changes her mind about the divorce. *Fourteen Hours* was financially disappointing, but Kelly's Hollywood debut did bring her some industry attention.

After *Fourteen Hours* Kelly did a screen test for the film called *Taxi* for the role of an immigrant Irish girl who bewitches a New York taxi driver. She did not get the part, but several directors, including John Ford and Alfred Hitchcock, saw the screen test and liked what they saw.

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*Randall G. Mielke of Aurora, Illinois is an author and free-lance writer.*

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*High Noon* (1952)  
Gary Cooper and Grace Kelly

PHOTOES1

Kelly's next feature was the United Artists' film *High Noon* (1952) with Gary Cooper, directed by Fred Zinnemann.

*High Noon* is a classic Western. It's the story of a retiring marshal, Will Kane (Cooper), who awaits the arrival of a gunman bent upon revenge. The townspeople refuse to help him and his new wife, Amy (Kelly), as a Quaker, cannot support violence.

*High Noon* is probably the finest film in which Kelly ever appeared, even though she herself would perform better in future parts. Playing a secondary character — "a wooden, almost mousy" type individual— Kelly was credible, and adequate for the role. For Zinnemann, her performance was perfect. He thought her awkwardness and lack of acting experience was suited to the Quaker bride.

*High Noon* was an artistic and commercial success. Reviews, including most of Kelly's notices, were excellent, although

few critics spent more than a line or two discussing her performance.

Shortly after viewing the *Taxi* screen test, John Ford signed Kelly for the big-budget African adventure film, *Mogambo* (1953) for MGM. *Mogambo* is a passionate story of two women: the prim English Linda Nordley (Kelly), and the sexy showgirl, Honey Bear (Ava Gardner) —competing for the affections of Clark Gable as the owner of an African animal farm. (*Mogambo* was a remake of the 1932 Clark Gable-Jean Harlow vehicle, *Red Dust*.)

Kelly turned in a better performance in *Mogambo* than she did in *High Noon*. She was typecast as a prim, frigid wife, but she brought the proper mixture of refinement and repressed passion to Linda Nordley. Kelly was nominated for Best Supporting Actress for her role, but lost to Donna Reed in *From Here to Eternity*.

Warner Brothers' *Dial M for Murder* (1954) is essentially a melodrama in which Tony Wendice (Ray Milland) discovers that his rich wife, Margot (Kelly), has been

having an affair. A afraid of losing his wife's money if she leaves him, Wendice plots her murder. The scheme backfires as the would-be murderer Wendice has hired is stabbed by Margot in self-defense. She is arrested and charged with murder.

*Dial M for Murder* was Kelly's first leading role and it was a richer part than anything she had done before. It was also a departure for her: an unfaithful wife whose husband tries to murder her.

Part of the reason that Kelly turned in a good performance was that Hitchcock worked with her more closely than her previous directors. In prior films, Kelly had been left pretty much on her own, but Hitchcock was teaching her some of the things he knew about filmmaking.

After getting an elegant, sexy performance out of Kelly in *Dial M for Murder*, Hitchcock continued along the same lines with Kelly in *Rear Window*.

In Paramount's *Rear Window* (1954) Kelly plays Lisa Fremont, a beautiful and successful career woman, who is also a



*Dial M for Murder* (1954)  
Robert Cummings, Grace Kelly, John Williams

PHOTOFEST





*Rear Window* (1954)  
Grace Kelly and James Stewart

PHOTOFEST

sentimental girl in love with her guy (James Stewart). In the film, Stewart, a photographer with a broken leg confined to a wheelchair, watches his neighbors through the window and concludes that one of them, a traveling salesman played by Raymond Burr, has murdered his wife.

It is with *Rear Window* that Kelly started to hit her stride as a screen actress. Hitchcock worked hard with Kelly to create a sexual elegance in the role, a combination of the playful and the sensual, which was both innocent and seductive. It worked, as Kelly turned in one of her better performances. Kelly also was beginning to get the public's attention. Theatre owners began putting Kelly's name in letters the same size as Hitchcock and Stewart's; a few marquee owners even declared, "Grace Kelly in *Rear Window*."

By the time *Rear Window* was released in August 1954, Grace Kelly had started to become a household name. Her next performance would ensure it.

In Paramount's *The Country Girl* (1954) Kelly plays Georgie, the drab, unhappy wife of Frank Elgin (Bing Crosby), an alcoholic former matinee idol making a comeback. William Holden plays theatri-



*Country Girl* (1954)  
Grace Kelly

PHOTOFEST

cal director Bernie Dodd who believes Elgin's problems are caused by his wife and tries to get Elgin away from her but, in the process, falls in love with her. In the end, she remains faithful to Elgin.

When Kelly read the script for *The Country Girl*, she realized that Georgie Elgin was the role of a lifetime for her, and knew that it would enable her to prove her dramatic prowess in Hollywood. *The Country Girl* may not be the finest film Kelly ever appeared in, but it is, perhaps, the best job of acting she ever accomplished. Unable to rely on her beauty in the part, Kelly turned in an admirable performance as a tormented wife of an alcoholic, winning an Academy Award for Best Actress in the process.

The deal that Kelly had made to be loaned to Paramount for *The Country Girl* meant that after she finished shooting that film she would do *Green Fire* (1955) for MGM.

In *Green Fire*, a story of adventure and romance against the background of Columbia's emerald mines, Kelly plays opposite Stewart Granger. The adventure film required little more of Kelly than to look lovely and wear a great variety of

outfits. The movie and her performance remain little more than an obligation she had to fulfill.

"It was a wretched experience," said Kelly later. "Everyone knew it was an awful picture, and it dragged on in all the heat and dust because nobody had any idea how to save it."

Paramount's *The Bridges at Toko-Ri* (1955) was not much better. In it William Holden plays a Navy pilot with a mission to destroy vital North Korean bridges. Kelly plays his wife, who spends a week in Tokyo with him before he departs on his mission.

The production team of William Perlberg and George Seaton owned the screen rights to James Michener's best-selling Korean War novel, "The Bridges at Toko-Ri." Perlberg and Seaton wanted Kelly for the relatively minor role of Holden's worried wife. Kelly was not that intrigued with the role because the plot revolved around the male characters, and the film was little more than a war picture. She accepted the role primarily because of the prestigious nature of the property and the reputation of Perlberg and Seaton.

The film was a moderate success, but her role was so minor that most reviewers paid

very little attention to her. Although her part was small, Kelly again turned in a respectable performance.

After *The Bridges at Toko-Ri* it was back before the Hitchcock cameras. Paramount's *To Catch a Thief* (1955) is essentially a fluffy comedy thriller, set against spectacular Riviera scenery. In it, John Robie (Cary Grant), a highly successful cat burglar, retires to the French Riviera, only to discover that a series of burglaries patterned after his own are taking place around him. He meets Frances Stevens (Kelly), the beautiful, witty, and sexually flirtatious daughter of an American socialite, and they discover the identity of the burglar and take suspicion off Robie. The movie was Hitchcock's most strongly sexual presentation of Kelly with a script loaded with double entendres.

*To Catch a Thief* disappointed many Hitchcock fans, however, due to the story's lack of strong suspense. Still, it was a beautiful, stylish, witty film, and it presented Hitchcock's vision of Grace Kelly as a beautiful iceberg covering a molten core of sensuality more than any other film. *To Catch a Thief* was a commercial success, and it further cemented Kelly's position at the top echelon of movie stardom.



*To Catch a Thief* (1955)  
Grace Kelly and Gary Grant

PHOTOFEST

After *To Catch a Thief* came MGM's *The Swan* (1956) in which Kelly plays a princess who is to save the family fortunes by marrying the rich Prince Albert (Alec Guinness). It is not one of her better films mainly because a tone never seems to be established. At times the film seems to be a comedy, at others, a melodrama.



*Rear Window* (1954)  
Grace Kelly and James Stewart

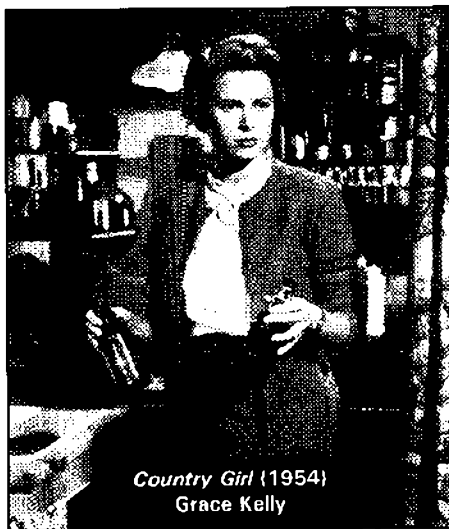
PHOTOPOST

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PHOTOPOST

cal director Bernie Dodd who believes Elgin's problems are caused by his wife and tries to get Elgin away from her but, in the process, falls in love with her. In the end, she remains faithful to Elgin.

When Kelly read the script for *The Country Girl*, she realized that Georgie Elgin was the role of a lifetime for her, and knew that it would enable her to prove her dramatic prowess in Hollywood. *The Country Girl* may not be the finest film Kelly ever appeared in, but it is, perhaps, the best job of acting she ever accomplished. Unable to rely on her beauty in the part, Kelly turned in an admirable performance as a tormented wife of an alcoholic, winning an Academy Award for Best Actress in the process.

The deal that Kelly had made to be loaned to Paramount for *The Country Girl* meant that after she finished shooting that film she would do *Green Fire* (1955) for MGM.

In *Green Fire*, a story of adventure and romance against the background of Columbia's emerald mines, Kelly plays opposite Stewart Granger. The adventure film required little more of Kelly than to look lovely and wear a great variety of

outfits. The movie and her performance remain little more than an obligation she had to fulfill.

"It was a wretched experience," said Kelly later. "Everyone knew it was an awful picture, and it dragged on in all the heat and dust because nobody had any idea how to save it."

Paramount's *The Bridges at Toko-Ri* (1955) was not much better. In it William Holden plays a Navy pilot with a mission to destroy vital North Korean bridges. Kelly plays his wife, who spends a week in Tokyo with him before he departs on his mission.

The production team of William Perlberg and George Seaton owned the screen rights to James Michener's best-selling Korean War novel, "The Bridges at Toko-Ri." Perlberg and Seaton wanted Kelly for the relatively minor role of Holden's worried wife. Kelly was not that intrigued with the role because the plot revolved around the male characters, and the film was little more than a war picture. She accepted the role primarily because of the prestigious nature of the property and the reputation of Perlberg and Seaton.

The film was a moderate success, but her role was so minor that most reviewers paid

very little attention to her. Although her part was small, Kelly again turned in a respectable performance.

After *The Bridges at Toko-Ri* it was back before the Hitchcock cameras. Paramount's *To Catch a Thief* (1955) is essentially a fluffy comedy thriller, set against spectacular Riviera scenery. In it, John Robic (Cary Grant), a highly successful cat burglar, retires to the French Riviera, only to discover that a series of burglaries patterned after his own are taking place around him. He meets Frances Stevens (Kelly), the beautiful, witty, and sexually flirtatious daughter of an American socialite, and they discover the identity of the burglar and take suspicion off Robic. The movie was Hitchcock's most strongly sexual presentation of Kelly with a script loaded with double entendres.

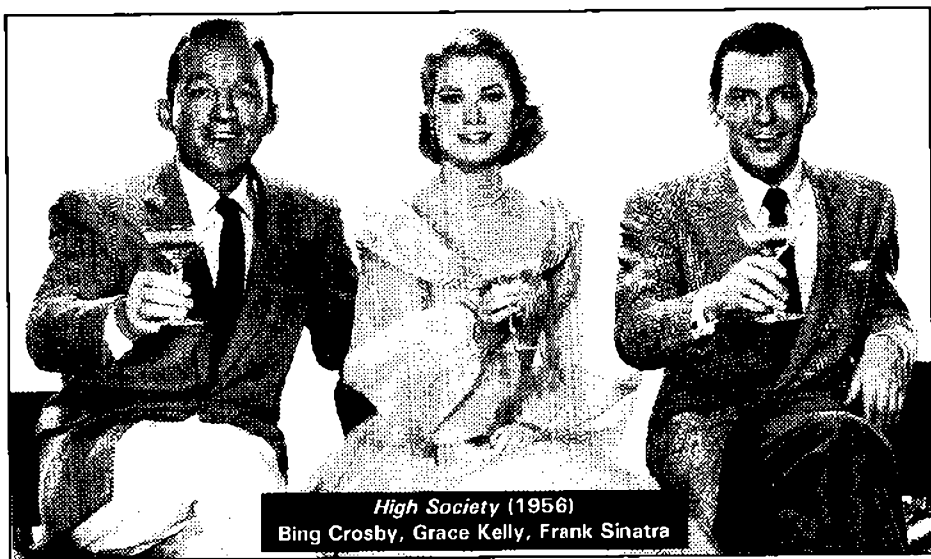
*To Catch a Thief* disappointed many Hitchcock fans, however, due to the story's lack of strong suspense. Still, it was a beautiful, stylish, witty film, and it presented Hitchcock's vision of Grace Kelly as a beautiful iceberg covering a molten core of sensuality more than any other film. *To Catch a Thief* was a commercial success, and it further cemented Kelly's position at the top echelon of movie stardom.



*To Catch a Thief* (1955)  
Grace Kelly and Gary Grant

PHOTOFEST

After *To Catch a Thief* came MGM's *The Swan* (1956) in which Kelly plays a princess who is to save the family fortunes by marrying the rich Prince Albert (Alec Guinness). It is not one of her better films mainly because a tone never seems to be established. At times the film seems to be a comedy, at others, a melodrama.



*High Society* (1956)  
Bing Crosby, Grace Kelly, Frank Sinatra

PHOTOFEST

The result is that her performance is a bit like a caricature. Probably the most significant aspect of the motion picture was that during the filming of *The Swan* Kelly was being courted — by mail, telephone, and envoy — by Prince Rainier of Monaco.

With the conclusion of *The Swan* came Kelly's last film, MGM's *High Society* (1956). *High Society* is a remake of Philip Barry's play *The Philadelphia Story*, which had starred Katharine Hepburn, Cary Grant, and James Stewart.

This version contained several new elements, including a different setting, but the plot line was very similar: beautiful, spoiled socialite Tracy Lord (Kelly), divorced from C. K. Dexter-Haven (Bing Crosby), plans to marry George Kitttridge (John Lund). Two reporters from *Spy* magazine (Frank Sinatra and Celeste Holm) are sent to cover the society nuptials, and Tracy, unhappy about their presence, sets about trying to confound them. After a flirtation with the male reporter, Tracy comes to realize that she and Dexter-Haven are still in love. Her marriage is to Dexter-Haven instead of Kitttridge.

Kelly's performance in *High Society* was a bit of a throwback to the early Kelly acting — somewhat wooden and one-dimensional, but effective. *High Society's* reviews were mixed, but audiences found the film to be a sparkling comedic and musical offering, and it proved to be a fitting conclusion to Kelly's short but spectacular film career.

*High Society* was Grace Kelly's final Hollywood film. She left the film business and married Prince Rainier of Monaco in 1956. She died in an automobile accident on September 14, 1982 at age 52.

What makes Kelly's film career stand out among others are her youth, her range, and her development over so brief a period of time. She was 21 when she started in the movie business and in four and a half years Kelly played the spectrum from mysteries to musicals and westerns to war stories. She never did badly in any of her roles and usually portrayed high competence or real excellence.

Her performances or the overall outcome of the movies in which she appeared made all her films, in one way or another, films of grace. ■

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# A Christmas Gift of Iron

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BY FR. KEVIN SHANLEY

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It is just about a four-mile walk from our home on the West Side of Jersey City to the Western Electric Company plant in Kearney, New Jersey. Each weekday morning our Dad took the Public Service trolley to the edge of the city, over the Hackensack River bridge that spanned Newark Bay, and then on to his workplace. Each evening he reversed his route back home.

We were a rather happy family of four boys and our immigrant parents who had come through nearby Ellis Island in the mid-1920s. Life, however, was difficult for many in those days of the Great Depression of the 1930s. But we were lucky — Dad had a job. It was only \$12 a week but it paid the rent, bought groceries, and took care of other expenses.

Household chores were quite difficult back then. Among the more difficult tasks for Mom was ironing. Most of the clothing we wore was made of cotton, and with a husband who had an office job and children who had to be dressed for school, Mom had lots of shirts and other clothing to iron. The work was made even harder because she had to use a hand iron which was heated on the gas range in the kitchen of our flat. Tedious hours went into heating, using and then re-heating the hand iron.

In those days electric irons were just

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*The Rev. Kevin Shanley is staff member of the Carmelite Spiritual Center in Darien, Illinois and a member of the Those Were The Days Radio Players.*

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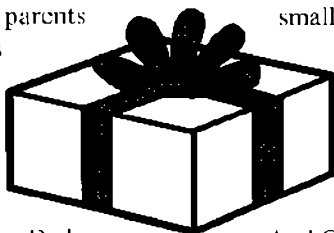
being introduced, but they cost money and that was something we just didn't have -- at least not much of it. Mom had longed for one ever since she saw an electric iron advertised in our local newspaper, and one of our better-off neighbors allowed her to borrow one. The ironing could be done so neatly and quickly. Still Mom realized that Dad's salary at the Western Electric Company didn't provide much beyond the absolute necessities. Then there was the small amount that Mom and Dad tried to send back to their parents in Ireland each month.

No, an iron was out of the question but Mom still hoped and dreamed anyway.

And Christmas was coming!

It must have been before Thanksgiving in 1937 that we began to notice that dad arrived home later from work each day. My brothers and I knew it couldn't be overtime work as there was scarcely enough work to keep the employees busy during the regular week. Dad even helped out by making lamps from the old type of stand-up telephones. When the receiver was lifted, the lamp went on immediately. Replace the receiver and the lamp went out. The light bulb was set in a socket in the phone's mouthpiece. A small shade was affixed to each lamp atop the bulb. We had a set of these pale green phone lamps on our bedroom dresser, and delighted in showing our cousins and other visitors just how they worked.

Dad also made end tables of wrought iron and tile squares which were proudly displayed in the parlor. So we knew that it



## A CHRISTMAS GIFT OF IRON

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wasn't overtime that kept Dad late at work. We learned later, too, that he left much earlier for work in the morning.

As children we referred to dad's company simply as "Charlie Western," as though it were a real person for whom Dad worked. In reality, it was part of the Bell Telephone System and made telephones and other equipment. At an open house around this time, Dad took the whole family to visit "Charlie Western." We were greatly impressed to see the huge telephone cables for underwater and underground use actually being made. We felt so proud of Dad and his friend, Charlie.

As Christmas approached and the weather turned colder, we began to notice how chilled Dad would be when he arrived home for supper. We didn't dare ask but did wonder how he could get so cold riding the trolley car.

At the beginning of December, Dad took his four sons to Olin's Department Store on West Side Avenue. In the window, gaily bedecked with holiday ribbon and tinsel was a brand new electric iron. The tag read: "Special for Christmas — \$3.50" We looked and admired but couldn't begin to understand how to get so much money for a Christmas gift, even for Mom.

It slowly dawned on us why Dad left early for work and returned late each day.

He was saving the five cent fare from the trolley by walking the four miles each way every day. That gave him fifty cents each week for the iron.

By December Dad was walking through rain and even snow. He never seemed to mind. Each Saturday he took us back to the store where he deposited his weekly trolley fair, plus a few pennies we had managed to earn, with Mr. Olin, the owner. He would then tell Dad how much more he needed to cover the cost.

By mid-December Dad had saved all \$3.50 of the price, and Mr. Olin agreed to gift wrap the iron and hold it till Dad would come by on Christmas Eve.

My brothers and I went to St. Aloysius Church on Christmas morning, and then hurried back through Lincoln Park to see our tree and presents. But most of all we wanted to see Mom's face when Dad gave her the present he had worked so hard to obtain.

We knew which box under the tree was for Mom. But her fingers seemed almost numb as she excitedly opened the very beautifully wrapped gift. We stood in wonder as Mom carefully lifted the iron out of the box and suddenly realized what Dad had gone through to buy it for her.

The brand-new iron gleamed in the lights of the Christmas tree. And Mom's eyes glistened with tears as she hugged Dad and whispered lovingly, "Thank you." ■

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## NOSTALGIA DIGEST AND RADIO GUIDE

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The Nostalgia Digest is published six times a year by  
THE HALL CLOSET, Box 421, Morton Grove, IL 60053  
Phone/Fax (847) 965-7763

E-MAIL address: [TWTDchuck@aol.com](mailto:TWTDchuck@aol.com)

Annual subscription rate is \$15 for six issues. A two-year subscription (12 issues) is \$27.

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## OUR READERS/LISTENERS WRITE

# WE GET MAIL

**WILMETTE, IL--** I want to tell you that your show on Saturday (September 15) "Rally 'Round the Flag" was truly inspired and just what I -and probably your entire audience- needed. A show like that could have gone on for a month with no duplication.

--FRED BONDY

**CHICAGO--** I want to thank you for your show on September 15.

Your decision to air an entire afternoon of patriotic programming was the right thing to do and I just want to share that the broadcast touched me in two very real ways. First, listening to the patriotism of a past era drew my mind and thoughts to the tragedy of September 11 and helped me, in a very gentle way, to begin grieving the loss we are all facing.

Second, I read recently where a psychologist said a key to coping with tragedy is normalcy, that as we allow ourselves to grieve we should also make a point of taking part in normal daily activities. So, to tune in *Those Were The Days* and hear the sound of your voice, as usual, gave me a great deal of comfort. Thanks for being there, Chuck.

--GREG PORTER

**NORTH AURORA, IL--** The programs you chose for the "Rally 'Round the Flag" program were excellent. At this time of national emergency, it's the broadcasts from World War II that have the information and encouragement we, as citizens, need in order to understand how to respond. Events have been horrifying, but "we did it before and we can do it again." --SARAH COLE

**CHICAGO--** Your show (Sept. 15) was special and deserving of high praise for your contribution to aiding us in our sorrow and conveying a patriotic message to our great nation and its' Flag and our often under-appreciated President Bush. I cried most of the day for the victims and when I heard "God Bless America" by Kate Smith. The

man on the radio before your show (Bruce Oscar) devoted the last fifteen minutes of his show to patriotic music. Thank you all for your help in guiding us radio listeners in this crisis. Don't be afraid to play "God Bless America" at every opportunity.

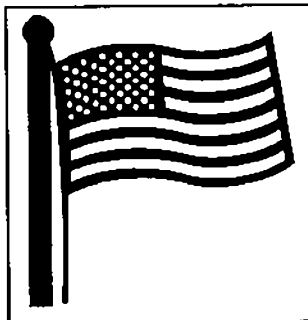
--SANDRA & JOHN SCHMITZ

**CHICAGO--** Thanks to Ken Alexander for his reading (Sept. 15) of Richard Roeper's Sun-Times column ("I Am the Spirit of America" Sept. 14, 2001). When I read it, I could think of no other descriptive words than "patriotic" and "poignant." Warmest congratulations to Mr. Alexander on a very fine and moving delivery. Not since the days of Franklyn MacCormack has a voice both calmed and brought warmth and pride to Chicago

radio. --WES STOGINSKI

**BARTLETT, IL--** I am sure to echo the sentiments of many when I express my deep appreciation of your September 15, 2001 broadcast. I have been a faithful listener for more than 25 years, and never have I felt the need to hear the familiar, comforting sound of your and Ken Alexander's voices as I did after I spent days viewing the gruesome, heartbreaking events of Tuesday, September 11. Like most people, by the time the following Saturday came around, the feelings of shock, fright, anger, and grief gave way to an overwhelming sense of loss of the way things used to be.

Your patriotic broadcast was the perfect tonic for someone who needed an escape from these current events, if only for a short time, and yet remain touched and inspired by your programming selections. I admit my eyes were no longer dry after listening to Kate Smith's rendition of "God Bless America." By the time your broadcast ended, I was still sad, but somehow rejuvenated. Perhaps it was the simple fact that you and Mr. Alexander are living testaments that there remains a great deal





of good in this world. All was not lost on that fateful Tuesday. --**ROZANNE PORTER**

**VILLA PARK, IL--** I was originally going to write to tell you how excited I am to hear that you are planning another four-year tribute to World War II. I was also going to tell you that I always wondered what America felt like with the surprise attack on Pearl Harbor and the days after. Whenever I get together with people who were there I ask that question because it was difficult for somebody from my generation to understand.

The world that I kissed my wife goodbye to on the morning of September 11, 2001 is not the same world I came home to later that day. Much like those who went to church on the morning of December 7, 1941.

I'm a 32 year old UPS driver and I heard the news of the first plane from a co-worker on the docks at about the time that we start work at 8 a.m. I didn't think too much of it at first until I turned on my radio when I left our building. I could not believe what I was hearing. I didn't know what to make of it. I'm sure that's what a lot of Americans felt in 1941 as they heard the first bulletins interrupting the football games.

When Peter Jennings had a catch in his voice when he mentioned that the two towers were collapsing, the guy on the dock where I was delivering had a pale and shocked look that I'm sure I had, also. I shut my door to leave and in the back of the truck I leaned against the shelf, my hands shaking, and cried. All that day everybody had a different look and attitude. Radios and TVs were on everywhere. I remember coming home that night and hugging my wife as she cried while I held back my tears. I hung my flag outside and said, "God Bless America."

The next day there was a new feeling in the air. We are united regardless of our political beliefs. I will no longer have to ask elders what it was like because I know now the shock, disbelief and love of country that was felt on December 7, 1941. I will be listening to those newscasts that you will be playing on the first Saturday in December, but I will be listening to them with a totally different mindset and more emotion than I had when I listened to your last Pearl Harbor tribute in 1991. Praise the Lord and pass the ammunition. -- **HENRY TCHOP**  
**(EDITOR'S NOTE--** Thanks for your moving

letter. And our sincere thanks to all who wrote, called or otherwise expressed their appreciation for our program of September 15. The old-time-radio community, like everyone, shares the nation's sorrow and resolve. *God Bless America.*)

**LOMBARD, IL--** I've been tuning in to *TWTD* since the beginning. My family knew Mom wasn't to be bothered too much on Saturday afternoons. We are looking forward to the Christmas shows. I especially liked your salute to the war years from 1941 to 1945. I was very happy to see the program move to WDCB, especially since I live in DuPage County and the signal is very clear. I look forward to receiving the *Digest* and I am especially glad Ken Alexander is still with you. --**MARY ANN MINNEC**

**E-MAIL--** I'm glad to know you're doing another special about Radio and WW II. I really enjoyed the one you did in th '90s. WDCB is not the easiest station to get, but I do listen each week. It's well worth the expense of new antenna equipment.  
--**PETER ATKINSON**

**CHICAGO--** We cannot pick up WDCB on the tuner of our stereo, but we have no trouble with reception on our small portable receivers. --**ANGIE & WALLY BURMEISTER**

**WALPOLE, MASSACHUSETTS--** As an out-of-state fan of your radio show, I have been waiting (im)patiently for any news that WDCB will begin broadcasting your show over the Internet. Can you tell me (and other OTR fans scattered around the country and Canada) what might be the status of any webcasting plans? And is there anything that folks like myself can do to speed up the process (writing to the station, making large charitable contributions, standing on my head while reciting the Greek alphabet backwards, etc)? I loved the show when I could hear it, but now the *Digest* listings have become a big tease!  
--**WAYNE BOENIG**

**IED. NOTE--** Sorry to report that nothing is new on the Webcast front for WDCB. The station has said that Webcasting is in their (near) future, but that future hasn't arrived yet. You might want to visit the station's website from time to time to see if any progress is being made: [www.wdcb.org](http://www.wdcb.org)  
We miss you, too.)

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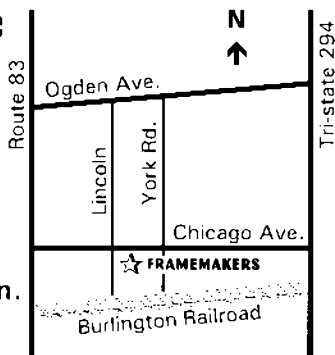
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← **SANDRA GOULD**

who played Miss Duffy on *Duffy's Tavern* was, along with Iris Adrian who was a waitress on the *Jack Benny Program*, one of radio's sassy ladies. Read the article by Clair Schulz on page 27

**REMEMBERING PEARL HARBOR**

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