

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE

FROM THE HALL CLOSET • BOX 421 • MORTON GROVE, IL 60053



BOOK FOUR

CHAPTER TWO

FEBRUARY, 1978

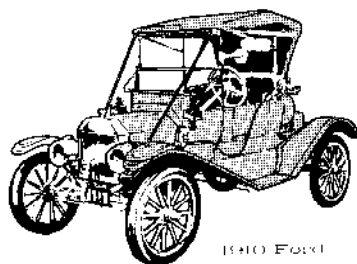


THE ALDRICH FAMILY was a long-running radio favorite. Ezra Stone, left, played Henry Aldrich and Jackie Kelk was Homer Brown. The show began as a feature on the Rudy Vallee show in 1938, moved to the Kate Smith Hour and then became a summer replacement for Jack Benny in 1939. In the fall of that year it found a permanent time slot of its own and was good family listening until the series left the air in 1953.

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NOSTALGIA NEWSLETTER

FEBRUARY, 1978

Hello, out there
in Radioland!

With this issue we return to a heavier paper stock and now the problem of getting damaged Newsletters in the mail should be solved.

We've dropped some pages, too, but not the usual amount of news, information and features... only some of the ads!

Our thanks to Otto Stach for his article on the "Roots of Chicago Radio" in this issue. He gets a life-time subscription for his efforts.

Thanks for listening.

- CHUCK SCHADEN



CHUCK SCHADEN'S NOSTALGIA NEWSLETTER AND RADIO GUIDE IS A PUBLICATION OF THE HALL CLOSET, BOX 421, MORTON GROVE, ILLINOIS 60053. ANNUAL SUBSCRIPTION RATE FOR 10 ISSUES IS \$7.

Jim and Marion and Fibber and Molly

FIBBER McGEE—beloved, blundering braggart of the airplanes. Every small town knows his counterpart. And there are dozens like him in every city in the land. He's as familiar as the "Star Spangled Banner," as amusing as an adolescent in the first throes of puppy love and as exasperating in his egotism as an erudite editorial writer with an excess of ebullience.

Yet Jim Jordan, who portrays the role of Fibber McGee every Tuesday evening over a coast-to-coast NBC network, actually is a mild-mannered, modest, conservative business man, utterly devoted to his wife and two kids. None of the McGee characteristics manifest themselves when Jim is directing the destinies of the soft-drink bottling works he owns down in Kansas City. Nor when he's handing out good, sound parental advice to his young daughter, Kathryn, or to Jim, Jr.

Surprisingly enough, in this age of discounting the old axioms of our grandparents' day, Jim and Marian Jordan consider the time-worn copy-book maxims plenty good enough for them. "Everything comes to him who waits" may be as antiquated as walrus mustaches and bicycles built for two—but the Jordans believe the adage. It's been proved, in their case.

They waited ten years—and waited patiently—before anything of any consequence developed for them in radio. And during that entire decade, they didn't miss a single week on the air—except when stage engagements interfered. They were playing tank towns with a concert company they had organized, along with pursuing an elusive airline career.

There's a story behind that so-called concert company. Jim and Marian had assembled four musicians—including themselves—who could play fifteen instruments. Fortified with very little capital, but an abundance of confidence, they started out to tour America.

A newspaper man—a friend of Jim's—went ahead to handle arrangements, publicity and ticket sales. The only trouble was that he billed the foursome as a fifteen-piece orchestra. The result was that the stage always



was set up for fifteen people, and when only four players—with fifteen instruments—turned up, there was plenty of explaining to do. Consequently, Jim was called upon to fire the advance man, in the presence of the injured committee, no less than

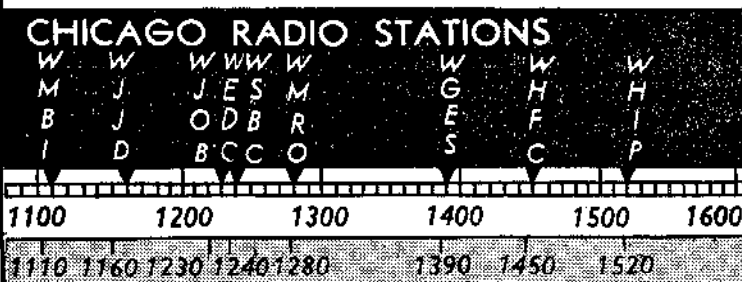
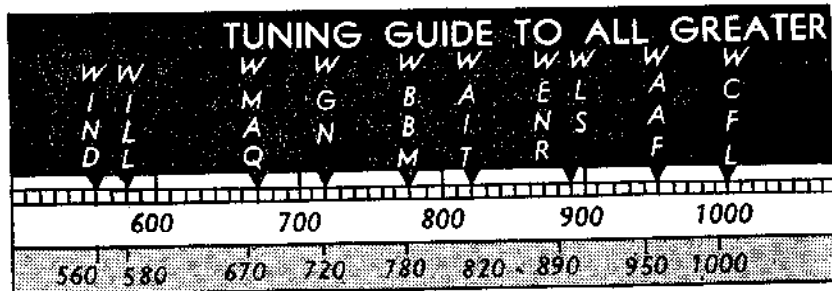
416 different times, or twice a week for four years, for "misrepresenting" the company.

Maybe that's where the name "Fibber" was born!

But let's go back to the Jordans' efforts to take up permanent residence on Radio Row. They had made their ether debut as the O'Henry Twins—for the munificent sum of ten dollars—and had been billed, at various times, as the Smith Family, the Smackouts and the headliners on a children's program. Most of their broadcasts were made over small stations with a meager listening audience. And many of the programs paid very little more than their fare to the studio and home again.

Times without number, Jim was tempted momentarily to toss the whole thing overboard and go back to being a machinist, or selling washing machines, or carrying mail or doing any of the dozen and one other things he had done for a living before he and Marian had decided that their ultimate ambition was to talk back to a microphone. But always, the two of them would stick out their Irish chins and go back into the struggle with more determination than ever.

They had passed their tenth anniversary in radio before any spectacular luck came their way. Then John J. Louis, an advertising agency executive of Chicago, decided that the Jordans had exactly what he wanted for a half-hour comedy program for the Johnson Wax Company. The ensuing popularity of the show has proved the accuracy of that decision.



ROOTS OF CHICAGO RADIO BROADCASTING

BY OTTO STACH

Let's go back for a moment to Chicago's Columbian Exposition. The year is 1893, and electrical experts such as Helmholtz and Marconi are presenting technical papers at the Electrical Congress. If we wish to avoid an extensive and tiring walk, we can hire a rolling chair complete with a boy who will push us to the exhibits we wish to visit. One of these chair-pushers, a young Alabama lad, is taking a great interest in the work of the electrical experts. He is planning to experiment with radio waves.

This interest in radio transmission will take him to Yale University where he will earn a Ph.D in engineering! He will return to Chicago and work as a research scientist for the telephone company. In his efforts to improve radio transmission, he will string antenna wires across many south side rooftops. He will take the plate-filament tube invented in 1904 by London Professor John A. Fleming and in 1906 add a third element . . . the grid! The high frequency current characteristics and

amplification capabilities of the triode "audion" tube will become the basis of the radio transmitting and receiving equipment that will be the heart of practical commercial broadcasting in the 1920's! He will become widely renowned and be called the "Father of Radio". This intent young man . . . This chair-pusher at the Chicago Fair . . . His name? . . . Lee DeForest!

Through World War I and into the 1920's, radio experimenters purchased millions of dollars worth of equipment and material for the construction of radio transmitters and receivers. They joyfully told of the number of distant stations they were able to receive. The host of radio experimenters or "amateur scientists" included two young Chicago wireless fans . . . Thorne Donnelly and Elliot Jenkins. In the Spring of 1921 they founded their radio station . . . 9CT. Its transmitter was in the then new Wrigley Building.

After the war, equipment had so rapidly improved that in 1920 America's first commercial station, **KDKA** in Pittsburgh, went on the air. Stations were popping up all over the country. This was the state of commercial radio broadcasting when Donnelly and Jenkins' 9CT . . . Chicago arrived on the scene. There'll be more about 9CT as we go along.

Things were beginning to move rapidly at this point. By October, 1924, there were a dozen Chicago stations and a few in the suburbs. There were 1,200 or so radio receivers in Chicago when 9CT went on the air. By 1922 their number exceeded 20,000. Early in the 1920's, investors and commercial enterprises were quick to recognize the advertising and sales profit potentials of radio broadcasting.

In 1922 9CT's call letters were changed to **WDAP** and the station moved to the Drake Hotel. The Chicago Board of Trade purchased **WDAP** and broadcasted grain receipts. Electrical corporations founded stations to promote the sales of their products. Among these were **KYW** . . . Westinghouse, **WSAX** and **WJAZ** . . .

Chicago Radio Laboratory. **WEBH** . . . Zenith Radio Corporation, and **WENR** . . . E.N. Raulins Company.

The Chicago newspapers quickly noted the rapid rise of radio's popularity and its "instant news" aspect. They took fast action. In 1923 the Chicago Tribune sold its interest in **WEBH**, the Edgewater Beach station. The Tribune purchased **WDAP** (formerly 9CT) and changed the call letters to **WGN** . . . its motto: "World's Greatest Newspaper". It has been said that the **WGN** call letters were held prior to this by another party and that they were secured only after fairly extensive negotiations.

Many newspapers followed suit. The Daily News established **WMAZ**. The Herald Examiner followed with **WRH**. The neighborhood press got into radio: The Southtown Economist with **WBCN** in 1924.

The newspapers were rightly concerned. In 1924 **KYW** broadcasted the news of the verdict in the Leopold-Loeb trial almost simultaneously with the verdict. From Radio Digest: "It was 9:42:30 when the verdict was announced and it lacked a few seconds of being 9:43:00 when the news went out on the air". Five thousand letters from listeners lauded **KYW's** feat. In 1925, **WGN** leased a telephone line to broadcast live from the famous Scopes Trial in Tennessee to Chicago listeners.

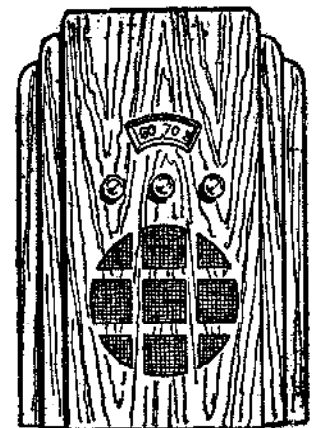
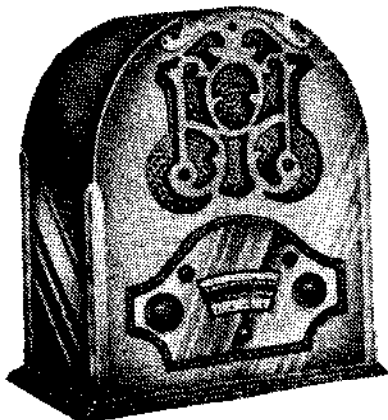
The entertainment industry was also quick to perceive the potentials of radio broadcasting. Zenith Radio Corporation's **WEBH** (Edgewater Beach Hotel) was founded in co-operation with the Edgewater whose purpose was to promote its ballrooms by means of live broadcasts. The Rainbo Gardens (**WQJ**) and the Webster Hotel (**WTL**) had the same idea.

KYW was a voice for the Chicago Opera Association. To fight the spectre of insolvency, the Association's board of directors gave Mary Garden, the celebrated U.S. operatic soprano, full control in hopes of capitalizing on her stardom. She suggested broadcasting an entire opera season and **KYW** agreed. A director sat

in the audience with a switch box in his lap. He selected from ten microphones to follow the action onstage. One story has it that the great popularity of the series sold more radio sets than opera seats. **WGN** devoted time to the fine arts . . . classical music on Sunday afternoons and a few hours each evening.

In 1926 Sears Roebuck and Company established station **WLS** "World's Largest Store". Sears, and Montgomery Ward as well, had by 1925 issued large catalogs of radios and equipment. Their radios were operated by storage batteries and were especially welcomed in the rural areas where commercial electric power was a rare commodity. Transmitters could reach hundreds of miles and Sears began to air market data, weather reports, music, and educational features designed to interest the rural family. In 1927, because of unsatisfactory profits from the radio venture, Sears decided to sell **WLS**. An offer from Samuel Insull was rejected, and the station was acquired by Prairie Farmer Magazine. The "WLS Barn Dance" was conceded to be the most popular country music program in America.

Continued . . .



Roots of Chicago Radio

Where to Dial Chicago Stations

Call.	Kcs.	Call.	Kcs.	Call.	Kcs.
WIND	560	WLS	890	WCRW	1240
WILL	580	WAAF	950	WGES	1390
WMAQ	670	WCFL	1000	WHFC	1450
WGN	720	WMBI	1110	WBEZ	42.5
WBBM	780	WJJD	1160	W51C	45.1
WAIT	820	WSBC	1240	W59C	45.9
WENR	890	WEDC	1240	W67C	46.7

Short Wave

LONDON	GSD	11.75 meg.	25.5 m.	GSL	6.11 meg.	49.1 m.
BERLIN	DJD	11.77 meg.	25.4 m.	DZD	10.54 meg.	28.5 m.
ROME	2R03	9.69 meg.	31.1 m.	2R04	11.81 meg.	25.4 m.

In 1924, the Sears Roebuck Agricultural Foundation started the Radio Theater, directed by Henry Saddler. He stated that he was "rebuilding plays to fit the ear. Great actors know how to bring tears or laughter by the turn of a hand, the dropping of an eyelid

... By radio they must touch the same emotions; but by sound alone". He had his actors develop a "Radio Stage Vocabulary" and added organ music to establish the appropriate mood. Shades of things to come!

Two brothers, H. Leslie and Ralph Atliss founded WBBM in 1924 to promote the music called Jazz. The closing of New Orleans' Storyville during World War I left many fine musicians without jobs. King Oliver, Louis Armstrong, and Jelly Roll Morton were among those who migrated North to work in small South Side Chicago cafes. After an initially difficult time, Jazz gained acceptance and popularity. Advertising gains cemented the success of WBBM.

Some non-profit organizations found radio an ideal way to reach the public's ear. WDBY was owned by the North Shore Congregational Church. In 1925 WJJD went on the air ... owned by the Loyal Order of the Moose.

1925 saw the first rays of the dawn of Radio's Golden Age. Chicago, located in the center of the nation, had the geographic opportunity to play a central role in the development of network radio broadcasting. By 1923 the signals of strong stations were capable of reach-

ing across the country. There was clashing between stations that shared the same wavelength and stations often bled into each other's frequency by accident. Some stations negotiated agreements to "take turns" on the air.

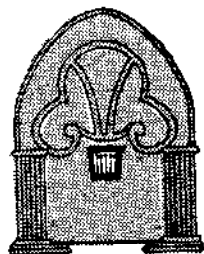
Other stations linked together ... at first as a "stunt". Soon the advantages of a nationwide network became evident. The same program could be transmitted to every radio receiver in the country with nationwide advertising for the sponsors' products. The network idea took hold.

The National Broadcasting Company was formed in 1925, and the Columbia Broadcasting System was "just around the corner" in 1927. Plans were formulated to syndicate radio shows to be broadcast nationwide.

Chicago's location on the Central Time Zone made it the logical center for network operations. A program aired from the Merchandise Mart was heard only one hour later in New York and a few hours earlier in San Francisco. Though NBC would eventually move its technical and business facilities to Rockefeller Center in New York, Chicago was now the hub of American radio broadcasting activity.

A "stable of stars" was developing that would rival the "Stars of Hollywood". A great radio experience was in store for the American public. Programs we remember and admire got their start in Chicago: Fibber McGee and Molly ... Amos 'n' Andy ... Tom Mix ... Little Orphan Annie. Chicago would broadcast the serials ... Ma Perkins ... Bachelor's Children ... Portia Faces Life ... The Guiding Light ... Against the Storm ... The Right to Happiness.

Radio personalities and characters were to become astonishingly real. As Henry Saddler envisioned, Radio broadcasting was developing into a magnificent art capable of exciting the ear and the mind to produce uniquely tangible images ... and a significant part of this development was rooted in Chicago!



FILM CLIPS

CLIPPED BY
MARK NELSON

The release of the current movie hits **STAR WARS** and **CLOSE ENCOUNTERS OF THE THIRD KIND** brought science-fiction buffs and novices alike flocking to box offices across the country. But nostalgia fans remember quite well that Hollywood has informed us many times before that "we are not alone".

The first reel invasion from space was a benign one. Michael Rennie, as Klaatu, came to this planet **THE DAY THE EARTH STOOD STILL** in 1951. His purpose was to advise the populace of the world not to extend their violence beyond the surface of the planet. Klaatu was met with a bullet upon his arrival, a welcome which moved his protective robot soldier Gort into action. Fortunately, Patricia Neal was on hand to carry the famous message "Klaatu Borada Nikto" to Gort, or the circumstances might have been tragic.

That same year, at a military outpost near the North Pole, Kenneth Tobey and a group of American soldiers found **THE THING** frozen in the ice, not too far from a huge saucer-shaped object. Described by one member of the cast as "an intellectual carrot," the Thing went on a murderous rampage before Tobey and his associates destroyed it by cooking it to death. A young James Arness played the title role.

Alien encounters in the movies have, more often than not, been of the hostile variety. Producer George Pal brought H.G. Wells'

WAR OF THE WORLDS to the screen in 1953, changing the location of the invasion to Southern California and blasting the screen with Technicolor effects, heat rays and atomic bomb blasts. Gene Barry portrayed the leading scientist in true square-jawed fashion, winding up with Ann Robinson in his arms when the invading Martians succumbed to the viruses in our atmosphere.

Ray Harryhausen, special effects wizard of **SINBAD AND THE EYE OF THE TIGER** fame, aided producer Charles Schneer in leveling Washington, D.C. for **EARTH VS. THE FLYING SAUCERS** in 1956. The same team created the Ymir, a Venusian dinosaur of sorts, for **TWENTY MILLION MILES TO EARTH** the very next year; this time Rome was reduced to wreck and ruin.

Jack Arnold directed **IT CAME FROM OUTER SPACE** in 3-D in 1953. Richard Carlson was the dedicated scientist who tried to protect the aliens from the threat of destruction in the form of an angry Arizona sheriff who threatened to blast the aliens' space ship to kingdom come before they could repair it and reach their destination by ordinary means.

The list seems endless. Hollywood may have only recently discovered that science-fiction in the cinema means cold cash in the box office. But movie fans have long been aware that life exists beyond the vast reaches of space.



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Monday-Friday 11-5:30 Saturday 10-7:30 Sunday 12-5

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, FEBRUARY 4th MYSTERY DAY

MYSTERIOUS TRAVELER (11-6-51) "Behind the Locked Door." An explorer relates a strange tale about the discovery of a huge cave which contains the remains of a 100 year old wagon train. (16:00; 11:10)

LIGHTS OUT (12-1-42) "Mr. Maggs." Arch Oboler tells the story of a man who purchases a locked chest at an unclaimed cargo sale. Ironized Yeast. (11:05; 16:35)

CRIME CLUB (4-10-47) "The Grey Mist Murders." Socialites aboard a yacht suspect each other of murder. (13:50; 13:35)

SUSPENSE (12-16-48) "No Escape" stars James Cagney as a man involved in a serious automobile accident. Auto Lite. (12:35; 17:30)

TRUE DETECTIVE MYSTERIES (7-10-37) "Trailing Red Ryan." An "Ideal" prisoner escapes from prison three times. (13:55; 9:25)

INNER SANCTUM (8-22-49) "Mind Over Murder" starring Everette Sloan. A store owner witnesses a crime, but is reluctant to get involved. (10:55; 13:40)

SATURDAY, FEBRUARY 11th THE GENIUS OF JACK BENNY

As we get ready to celebrate Jack Benny's 39th Birthday on St. Valentine's Day, we offer six related Benny broadcasts from March and April, 1943. It's a period in Jack's career where a very bad cold keeps him off the air and these shows are a tribute to his genius as a lasting personality, as he does not appear in four of these programs!

JACK BENNY PROGRAM (3-7-43) The beginning of Jack's extended illness. George Burns and Gracie Allen sub for Jack in a broadcast from New York, with Rochester, Dennis Day, Don Wilson, Bill Goodwin, Paul Whiteman and the orchestra. Grape Nuts. (9:40; 9:25; 8:15)

JACK BENNY PROGRAM (3-14-43) Orson Welles subs for Jack, who is sick in Chicago. Phil Harris returns to the show after a three month absence. Rochester, Dennis Day, Don Wilson, Andy Devine, Verna Felton, Frank Nelson. Grape Nuts. (11:35; 8:30; 8:45)

JACK BENNY PROGRAM (3-21-43) Jack is still ill and Orson Welles continues to sub for him as Orson invites the gang to the studio where a Welles picture is being made. Mary Livingstone, Phil Harris, Dennis Day, Rochester,



Verna Felton, Frank Nelson, Grape Nuts. (11:50; 9:55; 6:55)

JACK BENNY PROGRAM (3-28-43) Orson Welles subs again for the ailing Jack Benny. Welles presents a feature play, "Death At Midnight" featuring Mary Livingstone, Phil Harris, Rochester and Dennis Day. Grape Nuts. (12:05; 10:15; 7:55)

JACK BENNY PROGRAM (4-11-43) Jack returns! And he does his show from his bed as he recuperates. Mary, Phil, Dennis, Don, Rochester and Orson Welles, too! Grape Nuts. (12:20; 10:20; 5:05)

JACK BENNY PROGRAM (4-18-43) Jack is getting along fine now as he takes in the sun on his road to complete recovery. The whole gang is at his house for the seasonal opening of the swimming pool. Grape Nuts. (11:55; 15:45)

SATURDAY, FEBRUARY 18th

FIBBER MC GEE AND MOLLY (2-15-44) Jim and Marion Jordan as the famous couple living at 79 Wistful Vista. McGee has his handwriting analyzed. Regulars include Alice, Harlow Wilcox, Teeney, Beulah and Doc

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

Gamble, Johnson's Wax. (10:10; 16:05)

DANGEROUS ASSIGNMENT (7-26-50) Brian Donlevy stars as Steve Mitchell, investigating the death of a fellow secret agent. (13:25; 14:30)

SONGS BY SINATRA (5-14-47) Frank Sinatra plays host to George Burns and Gracie Allen, with Jane Powell, the Pied Pipers and Axel Stordahl and the orchestra join in the music and fun. Old Gold Cigarettes. (6:35; 14:15; 7:30)

SCREEN GUILD PLAYERS (6-10-46) Radio version of the film, "House on 92nd Street" stars Lloyd Nolan and William Lundigan. Announcer is Truman Bradley. Lady Esther products. (15:30; 12:55)

ADVENTURES OF ELLERY QUEEN (1-20-44) "The Scarecrow and the Snowman" is a case to be solved by Ellery. Armchair detectives try to guess the solution before Ellery reveals it. Bromo Seltzer. (5:10; 16:35; 6:30)

SATURDAY, FEBRUARY 25th THEATRE TIME

ARMSTRONG CIRCLE THEATRE (10-24-42) "The Woman's Angle" starring Una Merkel, Peter Donald and Will Geer in an original radio comedy about a businessman who reluc-

tantly brings his wife along on a business trip. Armstrong Floor Products. (10:15; 12:25; 7:30)

FIRST NIGHTER (Oct, 1940) "Three Who Faced Death" starring Barbara Luddy and Les Tremayne. An amnesia victim is followed by a criminal. Campana Products. (11:05; 7:30; 7:50)

COMEDY THEATRE (4-11-44) "Room Service" starring Jack Oakie and Stu Erwin. The trials and tribulations of a Broadway producer looking for an angel to back his play. A classic story. Old Gold Cigarettes. (10:10; 15:45)

LUX RADIO THEATRE (4-29-46) "Gaslight" starring Ingrid Bergman and Charles Boyer in the roles they created on the screen in the 1944 dramas. Cast includes Gale Gordon in a straight dramatic role as Inspector Cameron of Scotland Yard. William Keighley is producer. Lux Toilet Soap, Lever Brothers products. (18:50; 17:50; 20:50)

SCREEN DIRECTOR'S PLAYHOUSE (4-3-49) "The Ghost Breakers" starring Bob Hopa with Shirley Mitchell and Sheldon Leonard. A radio reporter travels to Black Island, inhabited by zombies and ghosts. Radio version of Hope's 1940 film comedy. (14:00; 16:00)

PLAN ST. VALENTINE'S DAY TRIBUTE TO JACK BENNY

A tribute to Jack Benny on the anniversary of his birthday will make St. Valentine's Day a very special day this year.

If he were still living, Mr. Benny would, of course, be celebrating his 39th birthday on February 14th.

Jack Benny is no longer with us, but his talents continue to provide good entertainment. And we have planned a special salute to one of the greatest entertainers of all time.

It'll be a **TRIBUTE TO JACK BENNY** and it'll be held at 7:30 p.m. on Tuesday evening, February 14th in the Auditorium of North West Federal Savings' Community Center at 4901 W. Irving Park Road in Chicago. Doors open at 7:00 p.m.

Chuck Schaden will reminisce about the show business career of Jack Benny and present some taped excerpts from the classic Benny radio shows of the 1930s, 40s, and 50s.

A highlight of the program will be the screening of **MAN ABOUT TOWN**, Jack Benny's full-length motion picture from 1939.

Joining in the movie comedy with Jack are Eddie "Rochester" Anderson, Phil Harris, Dorothy Lamour, Edward Arnold, Binnie Barnes, Betty Grable and Monty Woolley. It's a musical comedy with an all-star cast, as Jack fancies himself a great lover (his favorite routine of the period) and tries to break into London society.

In addition to the feature film, we hope to have some short film excerpts featuring the Waukegan Wit.

The St. Valentine's Day **TRIBUTE TO JACK BENNY** is a special event you won't want to miss. Not only does the program honor the memory and talents of a fine comedian, it honors the Chicago Heart Association, for ticket sales will benefit the Heart Fund.

Tickets are \$1.25 per person and may be purchased at the door or in advance at any office of North West Federal Savings or by mail when you send a check or money order payable to NWF HEART FUND, 4901 W. Irving Park Road, Chicago, 60641.

RADIO

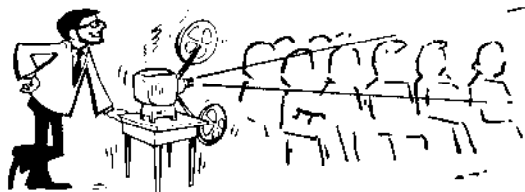
Today's News and Programs

THE CHICAGO SUN

SUNDAY, FEBRUARY 14, 1943

PAGE 21

NORTH WEST
FEDERAL



MEMORY
MOVIES

If you have a fondness for the "good old days," then you're invited to enjoy a MEMORY MOVIE every Saturday evening at the North West Community Center auditorium. The auditorium is part of North West Federal Savings' building at 4901 W. Irving Park Road in Chicago. There's plenty of free parking in the large lot at the rear of the office on Dakin street and CTA transportation to the door. Enter the Community Center thru the parking lot. Visitors who arrive by CTA should walk south along the side of the NWF building, then turn west to the entrance to the Center.

MEMORY MOVIES begin at 8 p.m. and doors to the auditorium open at 7:30 p.m. Donation is \$1.25 per person and proceeds are donated to recognized charities.

Here's the MEMORY MOVIE line-up for the weeks ahead:

SATURDAY, FEBRUARY 4th

LOOK WHO'S LAUGHING (1941) starring Fibber McGee and Molly, Edgar Bergen and Charlie McCarthy and Lucille Ball. Hectic happenings when the famous ventriloquist is forced to land his airplane in the village of Wistful Vista.

SATURDAY, FEBRUARY 11th

PUTTIN' ON THE RITZ (1930) Harry Richman stars with Joan Bennett and James Gleason. Singer-Composer Richman abandons songstress Bennett and other show business friends for a wealthy society woman. A mixed-up career follows, but — as you can imagine — all's well that ends well! Great music by Irving Berlin.

SATURDAY, FEBRUARY 18th

DOUBLE FEATURE NIGHT! —

1. TAKE IT OR LEAVE IT! (1944) Based on the popular radio quiz show that offered \$64 as the top prize. Starring Phil Baker as master of ceremonies with the regular radio cast and a contestant trying to answer questions about old movies!

2. NICK CARTER, MASTER DETECTIVE (1939) starring Walter Pidgeon as Carter, with Henry Hull, Donald Meek, Milburn Stone, Sterling Holloway. The famous detective tracks down an industrial spy in a slickly done story.

SATURDAY, FEBRUARY 25th

ABBOTT AND COSTELLO NIGHT!—Zany comics Bud and Lou star in an evening of great fun. We'll have **BUCK PRIVATES (1941)** their first starring film, and it's a goodie as the boys get drafted into the Army. The Andrews Sisters co-star and sing "Boogie Woogie Bugle Boy." **PLUS** — we'll have a film clip of Abbott and Costello performing their classic comedy routine, "WHO'S ON FIRST" —plus another comedy surprise. Don't miss it if you can!

SATURDAY, MARCH 4th

SENSATIONS OF 1945 (1944) W. C. Fields (in one of his last screen appearances), Eleanor Powell, Sophie Tucker, Dennis O'Keefe star. An ambitious, talented girl turns to wild publicity stunts to save a dying promotion agency. Great musical entertainment along with the comedy: Dorothy Donegan, the Les Paul Trio and the big bands of Cab Calloway and Woody Herman.

SATURDAY, MARCH 11th

BIRTH OF A NATION (1915) The classic D. W. Griffith film that set the standards for filmmaking. Cast includes Lillian Gish, Henry B. Walthall, Mae Marsh, Wallace Reid, Donald Crisp, Elmo Lincoln, Raoul Walsh, Walter Long. It's the dramatic spectacle of the Reconstruction-South. The film is being shown as a Memory Movie for its spectacular display of the talents of director Griffith who used all of his many techniques, including cross-cutting, fades, close-ups, panning, etc. for great results. The film's \$110,000 budget, nine-week shooting time, length and detail were unheard of in 1915.

SATURDAY, MARCH 18th

ROBERTA (1935) starring Fred Astaire, Ginger Rogers, Irene Dunne and Randolph Scott.

SATURDAY, MARCH 25th

WALT DISNEY CARTOON FESTIVAL—An evening taking a fascinating look at the evolution of Disney animation from the first sound cartoon (Steamboat Willie, 1928) to the important development of the multiplane camera (The Old Mill, 1937) which obtained three-dimensional effects. Plus a retrospective account of the career of Mickey Mouse, tracing his first film appearance in 1928 to his role as the lovable leader of the Mickey Mouse Club on television.

Absences Pose Problem For Vic, Sade Author

New Characters Make Appearances as
Cast Dwindles; Mrs. Brainfeéble First

By Betty Burns

Queries. Queries. Queries.

What's become of Vic? Where is Rush? What goes with Vic and Sade?

Vic, as you followers of Vic and Sade know, hasn't been on the air recently. No official word has reached this department, but a little bird peddles the news that Vic (Art Van Harvey) is ill, though not seriously.

It's for sure that Rush (Billy Idelson) has packed up and gone off to serve his country with the Naval Air Force.

Having such a small cast, the smallest of the soap operas, the absence of any member from the script strikes the listeners right between the ears like a shot without powder in it. It also gives genius Paul Rhymer, author, a challenge that only a genius can handle.

New Characters Appear.

Two years ago when Vic was ill, Rhymer introduced Uncle Fletcher (Clarence Hartzell) to the Vic and Sade script. When Rush left, only three regular characters remained for the serial, Vic, Sade and Uncle Fletcher.

The question arose. Could Rush be replaced? The answer to date has been "no," so the plan was evolved to introduce a new character each week and see what happened. The first new member of the cast (and the second since the show went on the air 10 years ago) bowed in last week when Sade's friend, Dottie Brainfeéble, came to visit at the "small house halfway up in the next block."

Author Rhymer, Charlie Urquhart, NBC's central division production director, and the show production director, Homer Heck picked Ruth Perrott to appear as Dottie and she did a beautiful job as the featherbrained Mrs. Brainfeéble. (Miss Perrott is a sister-in-law of the novelist, Pearl Buck.)

Next Move Studied.

Next, Author Rhymer wanted to try a boy actor and decided to write in Rush's famous friend, Bluetooth Johnson. Bluetooth is 16-year-old Dick Toerne, an Austin High School student.

At last report, Rhymer was mulling over his characters to see which one he wanted to write in for this week. It may be Rush's other pal, Smelly Clark.

Tuesday a new character is scheduled to bow on the serial. What outlandish name he'll have (Rhymer's characters usually have such appalling names as Brainfeéble, Smelly and Bluetooth), and what role he will assume remained a mystery when this column was written. Also, the exact return of Vic was not known.

NOTES FROM THE BANDSTAND

by KARL PEARSON

There were several famous jazz and sweet trombonists in the 1930's and 1940's and perhaps the four best known were Tommy Dorsey, Will Bradley, Glenn Miller and Jack Teagarden. Besides the fact that they all played trombone, there was another thing which these four had in common: they all led bands.

Yes, Jack Teagarden included.

It's not a well known fact that Jack Teagarden led a big band. As a matter of fact it's about as well-known as the big bands of Coleman Hawkins and Fats Waller. But the truth is that Jack led a full-time orchestra for several years, beginning in the late thirties.

After leaving the Ben Pollack orchestra late in 1933, Jack signed a five-year contract with the famous Paul Whiteman, to begin in January, 1934 and to end in January, 1939. By the time that Teagarden had finished his stay with Whiteman, the swing era had been underway for a couple of years and many of the famous bands had already been established. But Teagarden was determined to form his own band and make up for lost time. So, in partnership with Charlie Spivak, the Jack Teagarden Orchestra was formed, and within three months it was ready.

In April, 1939, the new band began a recording contract with Brunswick/Columbia, recording several current tunes and also several jazz-oriented tunes scored in a big-band vein. Many of the vocals were handled by Jack Teagarden and the female vocalist, a position which changed constantly throughout the summer of 1939. Meridith Blake, Jean Arnold and Linda Keene were all with the band a short time, until a young unknown named Kitty Kallen joined in August, 1939.

Things were not going that bad for the band, but things were not all that good either. The band was doing only modest business. And late in 1939, Charlie Spivak left to form a band of his own.

But that was not all. The band also lost its recording contract with Columbia records, a contract which had begun in April and ended in November, 1939. Shortly thereafter, a new contract was signed with Varsity records, a not so well-known company which at the same time was also recording the unknown Harry James band.

Unfortunately, the contract with Varsity did not last long either. The last session was in July, 1940. One has to remember that recordings were a very important factor for the bands. They helped to sell a band all over the country, even if the band was just a local band.



Jack Teagarden (front left) and his group

It looked as though 1941 should have been the year that Jack Teagarden's band should have made the big time. A new recording contract with Decca records began in January. And in the spring the band appeared in Paramount Pictures film "The Birth Of The Blues," along with Bing Crosby. It also made a couple of recordings backing up Bing. But things just did not work out, and the band didn't make the big time.

Jack Teagarden continued his band into the middle forties with moderate success. It's really a shame that the band never made it, as the recordings, broadcasts and films the band made show that it was a very good group. There may not have been any great stars within the band (it was composed of relatively unknown young musicians), but it sounded like a group of top-flight musicians.

Why didn't the band make it? Probably for several reasons. The most obvious reason though, is that Jack Teagarden was just forming his own band just at the time that his buddies Benny Goodman, Tommy Dorsey and the Bob Crosby band had been enjoying success for two years.

It's really unfortunate that Jack Teagarden's orchestra never made it, because it would have belonged in the class of old favorites that include Benny Goodman, Tommy Dorsey, Glenn Miller and Harry James.

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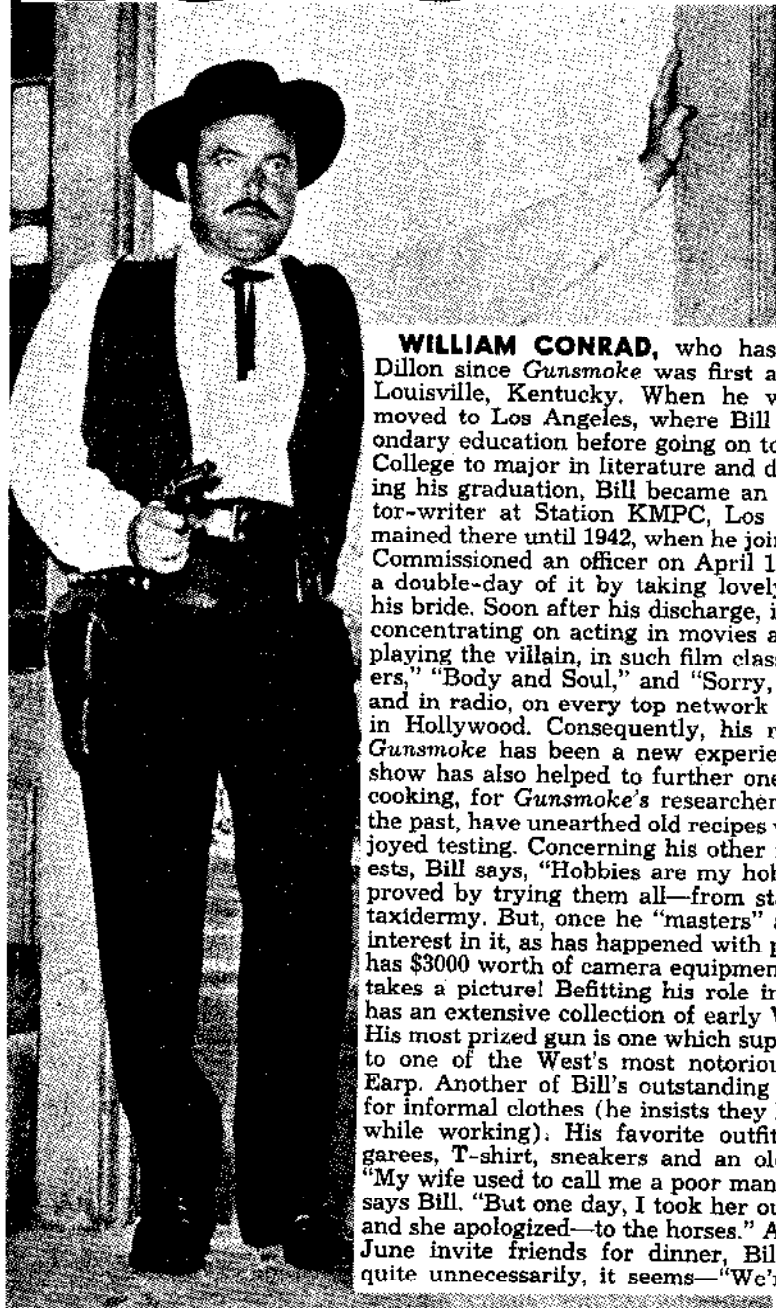
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who's who on GUNSMOKE



WILLIAM CONRAD, who has starred as Matt Dillon since *Gunsmoke* was first aired, was born in Louisville, Kentucky. When he was 7, his family moved to Los Angeles, where Bill received his secondary education before going on to Fullerton Junior College to major in literature and dramatics. Following his graduation, Bill became an announcer-director-writer at Station KMPC, Los Angeles, and remained there until 1942, when he joined the Air Force. Commissioned an officer on April 12, 1943, Bill made a double-day of it by taking lovely June Nelson as his bride. Soon after his discharge, in 1945, Bill began concentrating on acting in movies and radio—always playing the villain, in such film classics as "The Killers," "Body and Soul," and "Sorry, Wrong Number," and in radio, on every top network series originating in Hollywood. Consequently, his role as a hero in *Gunsmoke* has been a new experience for Bill. The show has also helped to further one of his hobbies—cooking, for *Gunsmoke's* researchers, in delving into the past, have unearthed old recipes which Bill has enjoyed testing. Concerning his other non-acting interests, Bill says, "Hobbies are my hobby." This he has proved by trying them all—from stamp collecting to taxidermy. But, once he "masters" a hobby, he loses interest in it, as has happened with photography: Bill has \$3000 worth of camera equipment and never even takes a picture! Befitting his role in *Gunsmoke*, Bill has an extensive collection of early Western firearms. His most prized gun is one which supposedly belonged to one of the West's most notorious figures, Wyatt Earp. Another of Bill's outstanding traits is his love for informal clothes (he insists they help him to relax while working). His favorite outfit combines dungarees, T-shirt, sneakers and an old leather jacket. "My wife used to call me a poor man's clothes horse," says Bill. "But one day, I took her out to Santa Anita and she apologized—to the horses." And, when he and June invite friends for dinner, Bill always adds—quite unnecessarily, it seems—"We're not dressing."



PARLEY BAER (Chester Proudfoot) launched his show-business career in Salt Lake City, Utah, when he was 11 years old and got a summer job at the amusement pier as "key boy"—opening lockers for people spending the day swimming. Four years later he became chief cashier of the pier and made his acting debut at the city's Playhouse. Parley also made a point of working with the circus whenever it came to town—and, after leaving the University of Utah, he traveled with a circus until World War II, when he enlisted and served for four years. Upon his discharge in 1946, Parley married Ernestine Clarke, a circus performer and aerialist. They now have a daughter, Kathleen, 2. . . Parley got his radio start at KSL, Salt Lake City, before becoming tops in Los Angeles.



GEORGIA ELLIS, in her role as Kitty, is right at home, for she has played in Westerns—in movies and

radio—for more than a decade. Although she had always wanted to be an actress, Georgia used music as the stepping stone to her goal. Her father, a cellist and music professor, and her mother, an opera singer, wanted her to become a music teacher, but Georgia couldn't be swayed. After attending UCLA—during which time she won her first paying job as vocalist with Walter Schuman's college band—Georgia forsook her studies to work at the Pasadena Playhouse. Her first acting role came in 1942, when she appeared in a "Hopalong Cassidy" movie. Georgia is married to radio script-writer Antony Ellis. She has a son, Jonathan, 6, enjoys painting, sketching and decorating.



HOWARD MCNEAR has been in love with radio since 1933, when he first "aired" himself as an actor. Prior to his radio debut, Howard had specialized in stage roles. At 15, he enrolled at the Marta Oatman School of Theater, then he joined a San Diego stock company. For the next 12 years, he toured up and down the Pacific Coast. As a fitting tribute to his 20th year in radio Howard, in 1953, won an award as "best supporting actor." Married to the former Helen Spatz, Howard has one son, Christopher. In his role as Doc in *Gunsmoke*, Howard says, "We don't have the facilities of modern medicine and science . . . and sometimes, I guess, we make mistakes. But I think we've got a pretty good battling average." As for Howard, he always bats one thousand as an actor.

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With Edgar Bergen

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CHARLIE MC CARTHY SHOW

**With Edgar Bergen and Mortimer Snerd
Guests - Walt Disney and Donald Duck**

Walt Disney gets into a discussion with Charlie about his new movie, "Fun and Fancy Free". And Donald Duck has a few remarks to add. Then Ursil Twing wants a preview of the picture, as he needs to know if it is a 2,000 popcorn bag picture. Broadcast September 21, 1947.

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