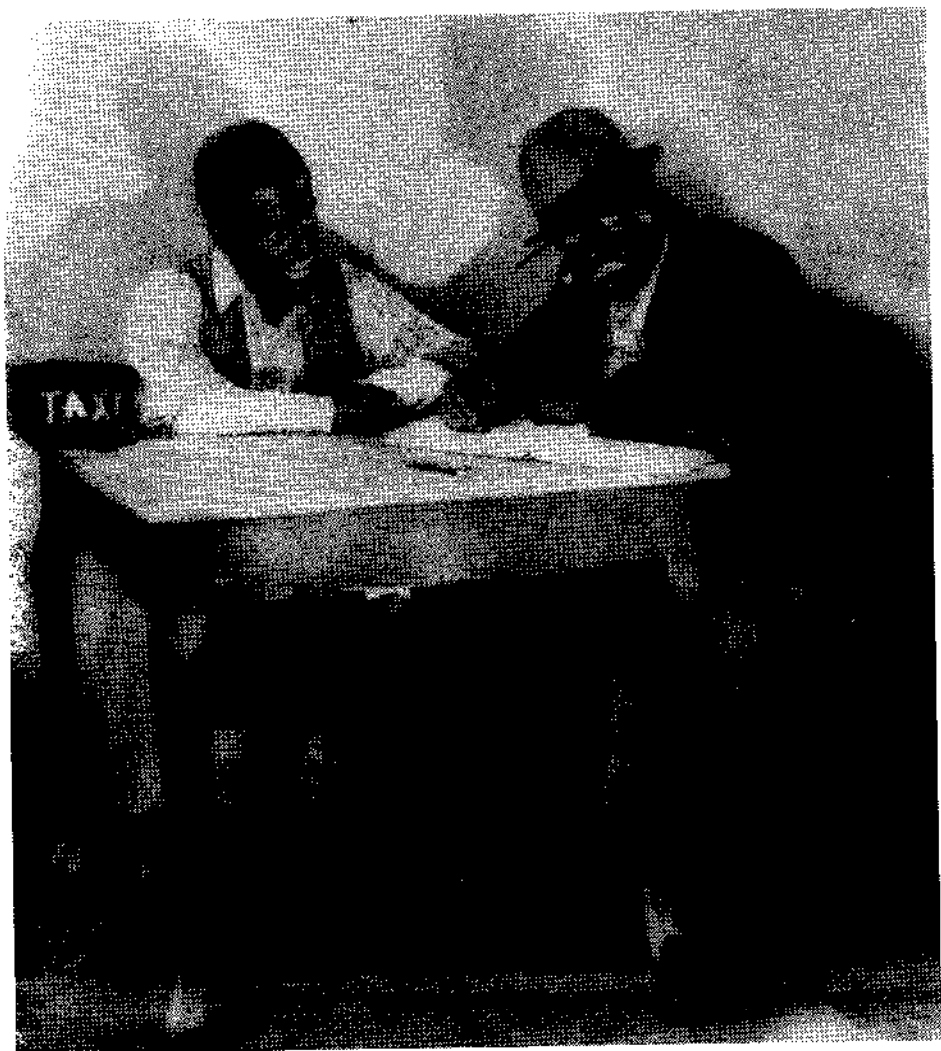


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FREEMAN GOSDEN AND CHARLES CORRELL — AMOS 'N' ANDY — meet in Durham, North Carolina while both were working for a traveling road show. Gosden was born in Richmond, Virginia, on May 5, 1899; Correll was born in Peoria, Illinois, on February 2, 1890. Together they spent a lot of time in Chicago, where the theatrical company has its base of operations.

In 1920 they began working together on a small radio station in New Orleans and on January 12, 1926, were on the air in Chicago, over WGN, as Sam and Henry. On March 19, 1928, they moved to WMAQ in Chicago where Sam and Henry became Amos 'n' Andy. The popular program became a hit on the network with their first show for NBC on August 19, 1929. They were heard for 15 minutes each evening until October 8, 1943, when Amos 'n' Andy became a weekly half-hour show.

Their last radio show was broadcast on November 25, 1960, some 40 years after their first get-together before the microphones. They were, truly, radio's all-time favorites.

CLAGHORN'S THE NAME

BUT CALL HIM KENNY — DELMAR, THAT IS

REPRINT from TUNE IN Magazine, August, 1946

THAT grinning whirlwind whipping in and out of Radio City isn't a refugee from the sound-effects cabinet. On closer inspection it will prove to be a bushy-haired young gent out of Boston by name of Kenneth Frederick Fay Howard, attempting to keep up with his radio commitments.

This bustling Bostonian has ample reason to rush, for under the professional name of "Kenny Delmar" his actor-announcer talents are in such demand as to require would-be sponsors to queue up for considerable distances. Not only is Delmar sought for more announcing chores than he can shake a Social Security card at, but his brainchild, "Senator Claghorn" (That's a joke, son!) is currently the "hottest" thing in radio. If you don't immediately identify "the Senator" as the unreconstructed tenant of Allen's Alley—on the Fred Allen program—then he is the person responsible for normally sane citizens from Wenatchee, Wash., to Puxatawny, Pa., speaking in this fashion:

"Claghorn's the name—Senator Claghorn. Ah'm from Dixie—Dixie, that is. Ah represent the South—the South, you understand. Ah don't travel any place Ah can't get to on the Southern Railroad. And Ah won't patronize—Ah say, Ah won't patronize any restaurant that serves Yankee Pot Roast!"

In addition to appearing as Claghorn on the Allen show, Kenny handles the announcing chores for that Sunday RCA broadcast, the Saturday night Hit Parade, and puts the Jack Benny show from Hollywood on the air from New York every Sunday night, which also is nice work if you can get it. His weekly earnings fluctuate between \$700 and \$2,000 depending on how many extra shows he handles, and the trend has the Treasury Department rubbing its hands anticipatorily.

For a young gent whose name meant nothing to radio listeners a year ago, Kenny Delmar is doing very nicely for

himself. Both Hollywood and Broadway have beckoned to him. Kenny was all set to appear as a quick-change comic detective in the Orson Welles-Cole Porter musical, "Around the World," but had to withdraw because of conflicting commitments. He also has received picture offers, but to date has not figured how he can go to Hollywood and still be on hand to fulfill his contract on the Hit Parade in New York every Saturday.

Delmar, who comes of a theatrical family, is a pleasant, heavy-set young man (five feet ten inches, 185 pounds) who wears thick-lensed glasses in enormous black frames. He has an unruly strand of curly, black hair and a velvety olive skin that can be attributed to a Greek grandfather. A hasty glance gives



the impression of a composite Harold Lloyd-Ed Wynn, while his soft, confidential voice belies its Boston origin. He is beginning to worry about a "corporation" that is forming around his belt-line, but friends assure him that on Claghorn it looks good. Thirty-four-year-old Kenny will never be mistaken for one of the Radio City fashion plates, and when his clothes are a little more rumpled than usual he could easily pass for one of the Columbus Circle boys.

An interview with Delmar is an experience. His sudden success amazes him. "I go around pinching myself," he confides, staring out the window at a pretty girl in an office on the other side of the building.

"What was that you said, son?" he says with a start, several moments later.

One minute he is the soft-spoken announcer who leans forward and mouths ingratiating remarks on the Allen show as: "In case you want to invite me to

BOOK SEVEN

CHAPTER FOUR

JUNE-JULY, 1981

CHUCK SCHADEN'S NOSTALGIA NEWSLETTER AND RADIO GUIDE is published six times a year by The Hall Closet, Box 421, Morton Grove, Illinois 60053. (312/966-7763). Annual subscription is \$7.00 for six issues. Your subscription expires with the issue date noted on the mailing label. A renewal reminder is sent with the last issue of your subscription.

CLAGHORN'S THE NAME

your birthday party, my name is Kenny Delmar."

The next he is the bombastic Senator, reared back, feet braced, fist waving: "Yessir, Ah'm goin' into business fob myself. Ah've just organized Delmar Productions. Delmar, that is."

Some one sticks his head in the door and grins, "Hello, Senator Claghorn, suh, Hello, that is."

Kenny beams and waves back. "Hello, son. Don't forget—Ah say, don't forget to vote the straight ticket."

Between interruptions Kenny explains that Delmar Productions will offer dramatic and comedy radio package shows. These come with the cast, announcer, and script wrapped up in one bundle.

Right now Kenny runs into Claghorn everywhere he goes—even while dialing in other programs. But he lives in fear that listeners will wake up some morning and collectively decide that the Senator isn't funny any more. Fred Allen thinks differently, however, and has given the Senator a long-term lease on the Alley.

When Delmar unleashed the repetitious rebel over the air waves last fall, he was afraid the Senator would offend Southern listeners—particularly, those of unreconstructed fabric. To his surprise, the bulk of his fan mail originates south of the Mason & Dixon and to date he has yet to receive an unfavorable missive.

"I guess they realize the Senator is not a vicious character—just a harmless guy with a big mouth," Kenny explained.

Claghorn's fan mail outnumbers that of any other tenant on the Alley and it became necessary for him to hire assistants to handle his average of a hundred letters weekly, not to mention a lot of gifts and gadgets. Every letter

is gratefully answered and then filed away. Kenny prizes his mail collection very highly and probably some day will have assembled enough Claghorniana to open a small museum.

Some writers consider the Senator the long-awaited Messiah of the Confederacy, but most of them take him less seriously. Practically all writers like to play the Claghorn game and contribute dialogue, most of it of questionable merit. Sometimes ambitious free-lancers contribute entire scripts, but these are politely turned down, as Allen will not accept free-lance material. Very few contributed gags get past the hypercritical Allen blue pencil. One did, however, from a Southern belle who are only eels, because that was "Lee" spelled backwards.

Although a lot of Claghorn contrabuttons come from south of the border—Mason and Dixon, you understand—many of them are from either pseudo or homesick Southerners. A Brooklyn rebel wrote: "I understand you'd defend any felon, as long as he has confederates." Another asserted that when sailing he sat only on the lee side of the boat. A New Jerseyite professed to like birds at only one time of year when they were headed south.

There are few days when Kenny's mail does not contain some unusual gifts. One fan sent a Southern compass—with no north on it. Another fan sent a box of Confederate violets, which Kenny enthusiastically planted on the south side of his house. A Kansas fan sent a huge yoke for oxen with the notation "That's a yoke, son."

The prize contribution, however, came when Kenny went to Washington to attend the annual brag dinner of the Texas Citrus Growers. They presented Kenny with a very much alive mama rattlesnake. Thinking the reptile to be



ALLEN'S ALLEY GAG DRAWS DISAPPROVAL OF TENANTS FALSTAFF OPENSHAW AND SENATOR, BUT MRS. NUSSBAUM SEEMS TO LIKE IT

harmless, he left it in his hotel room covered only by crating and a thin netting. When Kenny got no room service and his bed went unmade for three days, he became perturbed. Then he brought the snake back to New York and kept it at home while negotiating with the Bronx Zoo to take it off his hands. Finally the zoo took the snake and when a note came from the zoo keeper thanking Kenny for the very venomous species of rattler, he almost had heart failure.

Although Senator Claghorn is a newcomer to radio as far as most listeners are concerned, Kenny got the idea for the blowhard character as a result of a hitch-hike trip to California eighteen years ago. A Texas rancher gave him a ride that lasted a couple of days and made an impression on Kenny that has never worn off. The rancher spoke with

a loud, booming voice and was given to repetition. As they rolled across the Texas prairies, he would turn suddenly to Kenny and shout:

"Son, I own five hundred head of cattle—five hundred, that is. I say, I own five hundred head of fine cattle."

Long after he had said good-bye to the repetitious rancher, Kenny found the Texan's words bouncing around in his brain. It was no time until he was entertaining friends with his impersonation of the rancher, who over the years came to be known as "The Senator". So the Senator, actually, is a Texan, although the Allen script would have you believe that Claghorn is too big for one state and represents the South in general.

Kenny practically grew up in a theatre and as a youngster attended the famous Professional Children's school

CLAGHORN'S THE NAME

that numbered such thespian prodigies as Milton Berle and Helen Chandler. As a boy Kenny appeared in D. W. Griffith thrillers filmed by Paramount at Astoria, L. I.

Kenny was forced to drop out of show business in his youth when a run-in with a thug left him with a broken jaw. He went into business with his step-father importing olives. But acting was in his blood and it cropped out at gatherings where he became the life of the party.

In 1935 Kenny broke into radio in New York portraying a twelve-year-old boy. For several years he played uncredited roles in radio on "The Shadow," on "Gangbusters," "March of Time," and other dramatic programs.

But Kenny yearned for recognition. Three years ago he gave up his acting roles to become an announcer on the "Hit Parade." Here he was able to get his name mentioned over the air. Also he got his first chance at comedy when he was given the assignment of "warming-up" the studio audience before going on the air.

Then he conceived the idea of getting on a show where he could be both announcer and actor. His chance came last summer on the Alan Young show. He announced the show and introduced the Senator as a character by name of "Counsellor Cartonbranch."

About that time, Fred Allen, who was preparing to return to the air after an absence of over a year, learned of Kenny's character through Minerva Pious who plays "Mrs. Nussbaum" on

the Allen show. Allen immediately detected possibilities in the character and hired Kenny to announce the show and bring the Senator along as a tenant of Allen's alley.

Although the Senator's patented speech mannerisms originated with Kenny, it was Allen who gave him his full-blown personality as a professional Southerner. Allen also contributed the Allenesque sobriquet of "Claghorn." Delmar's "Claghorn" is funny, but—like most radio funny-men—is funniest when mouthing the lines of his gag writer. In this case it happens to be the dean of radio gagsters, Comedian Allen himself.

Mrs. Delmar was never very fond of the Senator because she considered him much too noisy. In his day, Kenny broke several leases entertaining friends with his Claghorn impersonations. So when the Senator began paying off, Kenny bought a house on East Seventy-Fifth Street, Manhattan, and presented it to his wife—to atone for the noisy Senator. Noisy, that is.

Kenny, Jr., is quite proud of his busy father. But there is an ironic twist to it. He thinks that Daddy is the tobacco auctioneer on the "Hit Parade," which he announces. Whenever Young Kenny hears the auctioneer go into his chant, there is an immediate demonstration. "That's my Daddy! That's my Daddy!" he shouts for the benefit of all within earshot. To date, no one has been able to convince him otherwise. And the Senator leaves him cold.

Kenny feels there is no reason to get excited about Claghorn as long as neither wife nor son are impressed by the bombastic solon. But there are several millions of Claghorn-conscious radio fans who think that Kenny Delmar is a pretty terrific Southerner—from Boston, that is!

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THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, JUNE 6th

X MINUS ONE (7-14-55) "Dr. Grimshaw's Sanitarium" starring Bill Lipton, Leon Janney, Ted Osborne, Roger DeKoven. Two ex-Nazi scientists experiment with a formula that cause people to shrink. Sustaining, NBC. (16:03; 9:15)

OUR MISS BROOKS (1-15-50) Mr. Conklin is suspected of being an alcoholic. Eve Arden is Miss Brooks, Gale Gordon is Conklin, with Richard Crenna as Walter Denton, Jeff Chandler as Mr. Boynton, and Jane Morgan as Mrs. Davis. Colgate, CBS. (10:09; 19:01)

THE CLOCK (7-14-47) A female homicidal maniac escapes from an asylum and begins killing her dates for thrills and money. Fran Lafferty stars. Sustaining, ABC. (13:20; 15:40)

GUNSMOKE (10-24-52) William Conrad is Marshal Matt Dillon with Parley Baer as deputy Chester Proudfoot and Georgia Ellis as Kitty Russell. "The Mortgage" of a property in western Kansas is due as Dillon tries to save a friend from eviction. Sustaining, CBS. (14:05; 15:50)

RECOLLECTIONS AT 30 (9-26-56) Program 14 in our 33-part series commemorating NBC's 30th anniversary of broadcasting. Vincent Lopez Orchestra; Light's Out; Buddy Clark with Freddie Rich Orchestra; Col. Stoopnagle; Graham MacNamee describes the burning of the Normandie; The Contented Hour. Sustaining, NBC. (11:20; 11:50)

SATURDAY, JUNE 13th MOVIE GREATS

ACADEMY AWARD (6-29-46) "A Star Is Born" starring Frederic March in the role he created in the 1937 film. Norman Maine falls in love with young starlet Esther Blodgett. House of Squibb. CBS. (10:25; 17:00)

LUX RADIO THEATRE (1-24-44) "Casablanca" starring Alan Ladd, Hedy Lamarr and John Loder in this radio adaptation of the classic 1942 motion picture. Cecil B. DeMille hosts. Lux Soap, CBS. (19:25; 17:04; 20:10)

SCREEN GUILD PLAYERS (1940s) "Snow White and the Seven Dwarfs" starring Jimmy Durante and Margaret O'Brien. A charming radio musical-comedy version of Walt Disney's outstanding screen success. Mel Blanc appears as Sneezzy. Camel Cigarettes, NBC. (12:20; 15:20)

OUR SPECIAL GUEST will be film historian **ROBERT KOLOSOSKI** who will discuss the

making of three classic movies, "A Star is Born," "Snow White" and "Casablanca." **RECOLLECTIONS AT 30 (10-17-56)** Program 15: Fanny Brice; Joe Penner; Ginger Rogers; Mickey Rooney; Bob Hope with Brenda and Cobina; Judy Garland's first radio appearance. Sustaining, NBC. (10:05; 13:15)

SATURDAY, JUNE 20th A DAY FOR DADS

COSMOPOLITAN PLAYHOUSE (1940s) "Father of the Bride" featuring Barry Thompson and Joan Alexander in a dramatization of the popular Cosmopolitan magazine story about a father preparing to give his daughter away in marriage. Sustaining, WOR-MUTUAL. (14:50; 13:30)

QUIZ KIDS (6-16-46) A Father's Day broadcast with Joe Kelly, the "chief quizzer" and kids Harvey Fishman, Ruthie Duskin, Joel Kupperman, Pat Conlon. The fathers of the Quiz Kids join the panel for this special program. Alka-Seltzer, ABC. (8:28; 10:28; 10:10)

MOVIETOWN RADIO THEATRE (1930s) "Borrowed Father" starring Pat O'Brien as Nick Conway who is "borrowed" by a youngster to get into the rodeo on Father and Son Day. Syndicated. (12:05; 15:25)

PHIL HARRIS — ALICE FAYE SHOW (6-19-49) It's Father's Day and Phil is King of the Harris household. Frankie Ramley wants to adopt his foster son, a French orphan, but can't unless he is married, so he places an ad in the Police Gazette. Elliott Lewis is Frankie, with Walter Tetley as Julius. Rexall, NBC. (12:30; 7:22; 9:15)

SUSPENSE (5-17-59) "A Friend of Daddy's" stars Frank Lovejoy with Cathy Lewis. A Korean war veteran pays a visit to a man whose life he saved. AFRS Rebroadcast. (8:16; 6:20; 5:55)

RECOLLECTIONS AT 30 (10-24-56) Program 16: Sophie Tucker; Vic and Sade; Al Jolson; Ben Bernie; Bill "Bojangles" Robinson; Original Dixieland Jazz Band. Sustaining, NBC. (12:15; 10:45)

SATURDAY, JUNE 27th

FRED ALLEN SHOW (11-18-45) Guest Boris Karloff offers to rent his home to Fred. A stroll down Allen's Alley finds Senator Claghorn, Mrs. Nussbaum and Titus Moody

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

commenting on the men's clothing shortage. Kenny Delmar, Minerva Pious, Parker Fennelly, the DeMarco Sisters, Al Goodman's orchestra. AFRS Rebroadcast. (11:00; 13:25)

MERCURY THEATRE (1940s) "The Count of Monte Cristo" starring Orson Welles. The Count escapes from prison after 14 years by taking the place of a dead man. CBS. (13:20; 10:30)

LADIES BE SEATED (7-31-47) Johnny Olsen emcees an audience participation show from Chicago. Ed Prentiss is announcer. Aunt Jemima Pancakes, Toni Home Permanents, ABC. (10:05; 5:00; 14:50)

ADVENTURES OF SHERLOCK HOLMES (11-26-45) "The Case of the Accidental Murderess" starring Basil Rathbone as Holmes and Nigel Bruce as Dr. Watson. Petri Wines, MUTUAL. (17:47; 10:52)

AMOS 'N' ANDY (5-4-45) Freeman Gosden and Charles Correll star with guest Hattie McDaniel and the "Mystic Knights of the Sea" Quartet. Andy can't pay the rent; Amos tells him of a \$500 prize to the winner of a baby picture contest; Kingfish supplies the picture. Rinso, NBC. (14:07; 6:20; 9:17)

RECOLLECTIONS AT 30 (11-7-56) Program 17: Tallulah Bankhead; George M. Cohan sings "Over There"; American Album of Familiar Music; Madame Ernestine Schumann-Heink; FDR Declaration of War; Marine landing at Iwo Jima; Kate Smith. Sustaining, NBC. (10:30; 12:35)

SATURDAY, JULY 4th INDEPENDENCE DAY

MR. PRESIDENT (3-28-48) Edward Arnold stars as the President of the United States, with William Conrad as his Secretary of State. The President has problems with members of

his Cabinet when the Secretary of the Treasury and the Secretary of State have a disagreement. Sustaining, ABC. (12:32; 16:38)

STAN FREBERG PRESENTS THE UNITED STATES OF AMERICA (1961) An original musical revue with Stan Freberg, Paul Frees, Jesse White, Peter Leeds, Walter Tetley, June Foray, Marvin Miller, Barney Phillips, and many others. Music by Billy May, with the Jud Conlon Singers. Freberg spoofs Columbus Discovering America, the Thanksgiving Story, the Sale of Manhattan, the Boston Tea Party, Betsy Ross, and the Battle of Yorktown. A classic production from a commercial recording, presented in its entirety. (12:13; 12:16; 14:08; 10:47)

NBC SYMPHONY (4-4-43) Arturo Toscanini conducts the NBC Symphony Orchestra from the Auditorium Studio in Radio City, New York. A Pops Concert featuring the Zampa Overture (Herold), William Tell, Passo a sei (Rossini), Minuet in A (Boccherini), Serenade (Haydn), Scherzo (Cherubini), Boris Godunov, Intro to Act 3 (Moussorgsky), Dance of the Hours (Ponchielli), Hungarian Rhapsody No. 2 (Liszt), and Stars and Stripes Forever (Sousa). Sustaining, NBC. (18:25; 15:30; 24:00)

MR. PRESIDENT (11-13-47) Edward Arnold stars as a chief executive faced with the problem of a vice president who schemes to take over the presidency. Sustaining, ABC. (14:40; 16:32)

RECOLLECTIONS AT 30 (11-14-56) Program 18: Wallace Berry and Judy Garland; Rudy Vallee with Bergen and McCarthy; Jean Sablon; Sigmund Spaeth, the Tune Detective; John McCormick. Sustaining, NBC. (12:00; 11:10)

Summer Festival of Radio: A SOUND PICTURE

This summer, **THOSE WERE THE DAYS** presents a sound picture of ten years from an era that's gone, but certainly not forgotten. Our programming will cover a decade of time that begins in 1936 and ends in 1945.

Guest host for this excursion through the time tunnel into the past is **KARL PEARSON**, record and tape collector, big band buff and all-around good guy. Karl will illustrate the journey with complete radio programs and band remotes, actual news

reports and commentaries, and excerpts from broadcasts. Each program in the special series will concentrate on a specific year. We begin with 1936 on Saturday, July 11 and conclude with 1945 on Saturday, September 12.

Be sure to join us this summer for an exciting ten years.

CONTINUED ON PAGE 11

NORTH WEST FEDERAL SAVINGS

COMING ATTRACTIONS

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

SATURDAY, JUNE 6th — 8 P.M.

RIVERVIEW NIGHT OF NOSTALGIA — A salute to the "world's largest amusement park" that's gone, but certainly not forgotten. An evening of memories presented by River-view historian CHARLES WLODARCZYK who will show and narrate hundreds of color slides of the park that used to entertain millions of visitors on its grounds at Western and Belmont in Chicago. (\$2.00 **ADVANCE TICKETS RECOMMENDED**).

SUNDAY, JUNE 7th — 2 P.M.

MAYTIME (1937) Jeanette MacDonald and Nelson Eddy star with John Barrymore, Herman Bing, Sig Ruman. Our romantic two-some fall in love in Paris, but Barrymore, her mentor, interferes. Songs include "Will You Remember," "Sweetheart," and "Shortnin' Bread." (\$1.25)

SATURDAY, JUNE 13th — 8 P.M.

CAREFREE (1938) Fred Astaire and Ginger Rogers are joined by Ralph Bellamy and Jack Carson in this outstanding Irving Berlin musical comedy. Madcap Ginger goes to psychiatrist Fred and romance follows. Great musical numbers include "Change Partners and Dance." (\$1.25)

SUNDAY, JUNE 14th — 2 P.M.

GIGI (1958) Leslie Caron, Maurice Chevalier, Louis Jordan, Hermione Gingold, Jacques Bergerac, Eva Gabor. Charming turn-of-the-century Parisian musical based on Colette's story of a French girl who becomes a lady. Winner of many Academy Awards. Outstanding score by Lerner and Lowe includes "Thank Heaven For Little Girls," and "I Remember It Well." (\$1.25)

SATURDAY, JUNE 20th — 8 P.M.

CONEY ISLAND (1943) Betty Grable, George Montgomery, Cesar Romero, Phil Silvers, Charles Winninger. An enjoyable turn-of-the-century musical about saloon entertainer Grable turned into a famous musical star by hustling Montgomery. (\$1.25)

SATURDAY, JUNE 27th — 8 P.M.

SOLID GOLD CADILLAC (1956) Judy Holliday, Paul Douglas, Fred Clark, John Williams, Arthur O'Connell, Richard Deacon. Narrated by George Burns. Based on the stage hit by George S. Kaufman, this comedy is about big business and the turmoil caused by one small stockholder. (\$1.25)

SATURDAY, JULY 11th — 8 P.M.

BILLY ROSE'S JUMBO (1962) Jimmy Durante, Doris Day, Stephen Boyd, Martha Raye, Dean Jagger. Jimmy and Martha are great in this Technicolor circus musical with a fine score by Rodgers and Hart. Score includes "The Most Beautiful Girl in the World" and "This Can't Be Love." (\$1.25)

SATURDAY, JULY 18th — 8 P.M.

THE 39 STEPS (1935) Robert Donat and Madeleine Carroll star in Alfred Hitchcock's suspense masterpiece. Donat, a Canadian, leaves London and goes to Scotland in order to find the spy ring that has stabbed a woman to death in his flat. Both the police and spies are out to kill him and he finds himself handcuffed to Madeleine. (\$1.25)

SATURDAY, JULY 25th — 8 P.M.

NANCY GOES TO RIO (1950) Jane Powell, Ann Southern, Carmen Miranda, Barry Sullivan, Louis Calhern, Fortunio Bonanova, Hans Conried. Delightful Technicolor musical with Jane and Ann as daughter and mother, actresses in a South American resort, competing for juicy stage roles and rich men. (\$1.25)

THOSE WERE THE DAYS • WNIB- FM 97.1 SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, JULY 11th 1936: A SOUND PICTURE

MARCH OF TIME (8-18-36) The news events of the day, prepared by Time Magazine: King Edward VIII; the 1936 Presidential campaign; a new super-revolver; trial in Spain. Wrigley's Spearmint Gum, CBS. (16:00)

SATURDAY NIGHT SWING CLUB (10-24-36) Bunny Berigan directs the CBS orchestra with guests The Blue Flames and the Original Dixie-land Jazz Band. Dan Seymour is host. Music includes "Stop, Look and Listen," "Livery Stable Blues," "Tiger Rag," "Dardanella," "Down By the Old Mill Stream," and "Runnin' Wild." Sustaining, CBS. (7:40; 9:30; 10:00)

HOLLYWOOD HOTEL (12-18-36) It's radio's BIG variety show of the 1930s, with gossip columnist Louella Parsons, Dick Powell, Frances Langford, Raymond Paige and the orchestra, announcer Ken Niles. Guests include Arthur Treacher, Igor Gorin, Tony Martin. The program originates from 20th Century Fox studios at a preview party for the film "One In A Million" which stars Sonja Henie, the Ritz Brothers, Adolphe Menjou. Louella chats with several stars at the party, including James Stewart and Loretta Young. Campbell Soups, CBS. (15:20; 18:10; 16:50; 8:00)

RECOLLECTIONS AT 30 (11-21-56) Program 19: Town Hall Tonight with Fred Allen, Portland Hoffa and Jack Benny; Helen Kane; highlights from Billy Rose's "Jumbo" on the Fleischmann Hour with Rudy Vallee; Fred MacMurray and Dorothy Lamour. Sustaining, NBC. (11:00; 12:10)

SATURDAY, JULY 18th 1937: A SOUND PICTURE

BENNY GOODMAN AND HIS ORCHESTRA (12-18-37) Remote broadcast from the Manhattan Room of the Hotel Pennsylvania in New York City. Vocals by Martha Tilton; announcer is Mel Allen. Selections include "Big John Special," "I Wanna Be in Winchell's Column," and "All Of Me." Sustaining, CBS. (9:55; 9:00; 11:05)

THE SHADOW (1937) "The Hypnotised Audience" starring Orson Welles as Lamont Cranston, the Shadow, with Agnes Moorehead as the lovely Margot Lane. An Oriental dancer uses mystic powers to free a brother who is sentenced to die. Goodrich Tires, MUTUAL. (13:00; 15:00)

BOB CROSBY AND HIS ORCHESTRA (4-18-37) A swing concert broadcast live from the

Congress Casino of the Congress Hotel in Chicago. Tunes are "In A Minor Mood," "Dogtown Blues," "Between the Devil and the Deep Blue Sea," "South Rampart Street Parade," "Just Strollin'," and "Gin Mill Blues." Sustaining, NBC. (13:25; 16:30)

RECOLLECTIONS AT 30 (12-5-56) Program 20: Kaltenmeyer's Kindergarten; Baby Snooks; The Singing Lady; Dr. Walter Damrosch and his Music Appreciation Hour. Sustaining, NBC. (11:10; 7:05)

SATURDAY, JULY 25th 1938: A SOUND PICTURE

LES BROWN AND HIS ORCHESTRA (11-22-38) Remote broadcast from the Green Room of the Hotel Edison, New York City. Vocals by Miriam Shaw. Les and the Band present "Sobbin' Blues," "My Own" and "Love Nest." Sustaining, NBC. (12:10)

JACK BENNY PROGRAM (3-27-38) From Radio City, New York, Jack welcomes Bob (Believe It or Not) Ripley, Fred Allen, Kate Smith and Eddie "Roschester" Anderson. Harry Von Zell subs for Don Wilson, Abe Lyman and his orchestra. Jell-O, NBC. (10:35; 17:25)

ARTIE SHAW AND HIS ORCHESTRA (11-25-38) Remote broadcast from the Blue Room of the Hotel Lincoln in New York City. Vocals by Helen Forrest and Tony Pastor. Music includes "Sobbin' Blues," "I Can't Believe That You're In Love With Me," "It Had To Be You," "My Reverie," "Sweet Adeline," and "Copenhagen." Sustaining, NBC. (13:50; 13:35)

RCA VICTOR CAMPUS CLUB (7-2-38) Broadcasting from the Glen Island Casino in New Rochelle, New York, are Larry Clinton and his orchestra, vocalists Bea Wain and Dick Todd. Announcers are Ed Herlihy and Gene Hamilton. Selections include "The One Rose," "S Good Enough For Me," "Midnight in a Madhouse," "East of the Sun," and "Wolverine Blues." RCA VICTOR DEALERS, WJZ, New York. (8:10; 7:00; 7:20)

RECOLLECTIONS AT 30 (12-12-56) Program, 21: Lanny Ross on the Maxwell House Showboat; Jack Pearl as Baron Munchausen; Floyd Gibbons describing floods in the Connecticut River Valley in the spring of 1936; Carmen Miranda; Art Tatum; Edgar Bergen and Charlie McCarthy with John Barrymore; Lennie Hayton's orchestra. Sustaining, NBC. (8:20; 16:20)

THE AUDIENCE— BLESS 'EM!

by HILDEGARDE

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SO many people have asked me — just like that—"Do you treat your radio audience differently from your cafe customers?" That's a fine question. I compliment everyone who asks me. It's a sign that they are alert, on their toes, beaming with wholesome curiosity. I like people who ask intelligent questions, don't you? I mean, sometimes people ask you things that are so difficult to answer. And you have to be so polite, no matter what the situation.

Even if the questions are silly. But this question, now, that's not at all silly. It's very sensible. Let me see. How shall I answer it?

Well, there was a time when nobody would try anything on the radio unless it left very little to the imagination. That's why, when a program like "Truth or Consequences" first went on the air some years ago, the wise guys said: "Oh, it can't last . . . it's too visual for radio." So what happened? You know as well as I do — Ralph Edwards is still going strong and "Truth or Consequences" looks as though it will last at least another ten years. The same criticism was the lot of Jimmy Durante: "He's terrific in person or in the movies, but you can't enjoy him on the air because you can't see him!"

Now, isn't that silly? The radio listeners — bless 'em — have vivid imaginations.

They like to use their minds. (That's why quiz shows have been so popular!) They can visualize things that take place on radio shows. In fact, I suspect that the listeners get a bigger kick out of a

program like "Truth or Consequences" than the people who see all the crazy antics in the studio.

Once you create atmosphere on a program, my dear friends, your audience will "catch on." They will imagine that they are right there with you.

Why do you think all the variety programs have studio audiences which are encouraged to laugh and applaud? Because it creates a-t-m-o-s-p-h-e-r-e. Sometimes a gag may not be so funny. But the comedian makes a funny face. So the studio audience laughs. The radio listeners assume that the gag must have been funny. After all, there was a big laugh. So they laugh, too. Perhaps they don't always know what they're laughing at, but what of it? They're laughing, aren't they? And isn't laughter a wonderful thing these days?

Let me take you to the Persian Room of the Hotel Plaza in New York City. The band plays "Darling, Je Vous Aime Beaucoup" and I come tripping out in a brand-new Lange creation. I crack a few jokes (I hope!), then sing something breezy like "Let's Be Young Again." Some more jokes and chit-

chat directed to the audience, then another song. I move over to the piano and sing a number accompanying myself. The lights flicker all over the place in lovely effects. That's atmosphere.

Now I do the same thing on the air — exactly the same. Even the lighting is the same. You may say: "Well, since when does lighting have any effect on a radio broadcast? Listeners can't hear



THE CAFE CHANTEUSE

the lights." Ah, but here's the answer. The atmosphere that the lights create affect the artist, too. Those lights do something to me and I can put something into the song that wouldn't be there without the lights.

After all, the voice is only an instrument. You can give it all kinds of shadings. It responds to the emotions. The emotions respond to the lights. So let us have lights.

Of course, when television really develops and every home has a television

set, every program will use lighting effects. They will have to do a lot of other things that we have already done. I guess "The Raleigh Room" is the only radio program that can switch to television without a hitch.

We've got the backdrop. We've got chairs and tables with beautiful tablecloths on them. And on top of the tablecloths are vases with beautiful roses which are supplied to us each week through the courtesy of the Flor-

THE AUDIENCE—BLESS 'EM!

ists Telegraph Delivery Association. We wanted to have soft drinks on the tables, too, but Mr. NBC raised some objection — said we would need a special license or something—so we'll wait till television and then really get that license. Even so, television can come tomorrow and we'll be ready for it.

Then there won't be the slightest difference between an act done for theatre or night club audiences and one done for radio. In fact, television will give the cafe and theatre performer a great, great advantage.

Imagine yourself seated comfortably in your parlor. The only light in the room is possibly supplied by the logs burning cheerfully in your fireplace. Over in a corner of the room is a television set. You and your family are grouped around it. First, you see a newsreel, or perhaps a sports event direct from Madison Square Garden.

After that, a singer is introduced. She stands beside the piano and sings several numbers. Now, unless she can show a lot of spirit and animation, you're going to start yawning after a while. And you won't be able to blame it on the heat from the fireplace. If, on the other hand, she shows animation, you're going to sit up and take notice.

See what I mean about experience? Television means the return of vaudeville with a bang. Cafes and theatres will be combed for material. New faces will turn up. You'll see everything in television—even acrobats and magicians who pull rabbits out of hats. You'll see pantomime artists who don't say a word, yet their acts will be most effective. What chance would people like these have in radio?

To get back to comparisons between performing for a cafe audience and a radio audience, there is one great difference. Once your cafe act is set, you

can do it for an entire season. Some vaudeville entertainers have been doing the same act for years. I have made it a policy to change my cafe routines completely every season and, of course, I keep making changes during the season, as we think of new gags.

But in radio, wow! Every week you must have an entirely new act! Since I've been on the air, I realize what an easy time I had when my work consisted just of the cafes. At least, I had most of the days to myself. I could go to the country or go shopping or do any number of things. But no more!

I might heave a big sigh of relief on Tuesday night, after the "Raleigh Room" broadcast is over, and thank everybody for saying: "That was a swell show!" — but back of my mind is the thought: "We've got to do another show next week and it's got to be better — always better!" That calls for going into endless conferences with Anna Sosenko, my manager and producer of "The Raleigh Room," Herb Moss, director of the show, and the writers. We sit and think up various ideas or we stand or pace up and down and think up ideas — I always think better sitting down, but Anna likes to pace up and down. One of us comes up with a thought and throws it like a medicine ball to someone else, who builds it up and throws it to another. In this way, ideas develop.

Then the script has to be written. If you think this is easy, sit down and try it yourself sometime. Writing radio scripts is a very tough assignment. It's particularly hard because we try to keep the show sounding as though it were spontaneous. It's that kind of technique which has made Jack Benny, Fibber McGee and Molly, Bing Crosby, Edgar Bergen and Charlie McCarthy and others so popular. It's that spirit of

casualness — of naturalness — and it's the hardest kind of dialogue to prepare.

The script has to be rewritten seven or eight times. Even after dress rehearsal, it's rewritten again. In fact, we keep making changes in it right up to broadcast time.

Then there are new songs to be sung each week. That means finding the right songs . . . which means making the rounds of the music publishers, going over brand-new songs which have never been done before but which might become hits.

After selecting the numbers, we have to go over them with the arranger, who makes up special orchestrations. That's not an easy job, either. Harry Sosnik, our musical director, deserves a big kiss on each cheek for the splendid musical support he has given me, both on our "Raleigh Room" broadcasts and on my Decca records.

These new songs have to be rehearsed often, as I like to know them thoroughly by broadcast time.

All this takes time — lots of time. It gives me very little chance for leisure. It means work, work, work.

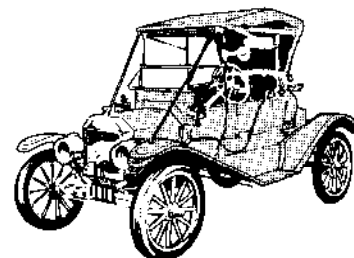
Well, I asked for it, so I won't complain. Radio always fascinated me because it meant reaching so many millions of people at the same time. It is a great responsibility — this matter of satisfying so many people who tune in and wait to be entertained.

I used to worry about that tremendously, until I realized that the radio audience can be just like a cafe audience. Do the same thing you do at the Persian Room and the customers will respond. Because all people in this wonderful country of ours are essentially alike. They are brothers and sisters under the skin. They laugh at the same things, they become nostalgic over the same songs. They are sentimentalists. And they respect sincerity. As long as people are like that, we speak the same language and can't go wrong in our format.

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