

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE

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

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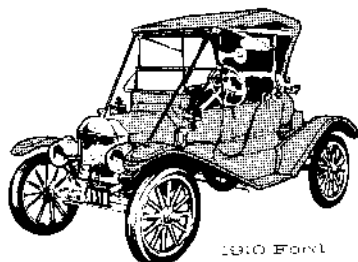
ISH KABIBBLE, the comic with the cuspidor haircut and sidekick to radio's KAY KYSER on the Kollege of Musical Knowledge, takes a mid-summer dip in the pool. Cool off with Ish and the gang when we tune in to the ole professor himself.

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NOSTALGIA NEWSLETTER[®]

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Why HOLLYWOOD HATES RADIO



A
Major
Reprint
Feature
From
RADIO
GUIDE
August
22, 1936

SIX YEARS ago radio was a little step-brother in Hollywood.

Practically out of touch with his husky parents back East, his local voice couldn't be heard much more than a stone's throw from the Pacific coast. So he was of little consequence. But he meant well and big-brother movies decided to let him run a few errands and do some odd jobs at picture plugging, in return for

which a few picture stars would give him a boost—free!

That was six years ago.

Today movie stars aren't boosting radio!

Instead, radio is boosting them—especially their salaries—and is showing big-brother movies all over the lot in doing so!

Continued . . .

Radio has moved into the home grounds of the movies, and is taking over most of pictures' best players. And the result is: The Battle of Hollywood. Movies and radio bidding against each other for the biggest stars of the entertainment world!

Radio has put on the air from Hollywood—in a single week—these big stars: Dick Powell, Clark Gable, Marlene Dietrich, Robert Taylor, Loretta Young, Warner Baxter, Myrna Loy and George Brent, together with six featured players, including Glenda Farrell and Patsy Kelly. And, at the same time, radio has continued the regular broadcasts of such radio-picture stars as Burns and Allen, Bing Crosby and Bob Burns. No wonder film-studio production heads are getting the jitters!

Picture producers recognize this scramble to hire talent as a menace, not only to their production schedules and their salary budgets, but to the drawing power of their pictures at box-offices throughout the country.

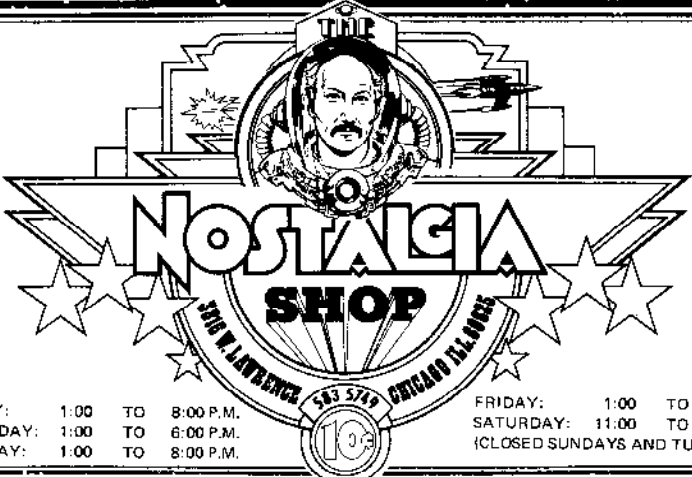
With motion-picture theater owners all over the country complaining that, when great movie stars go on the air, their fans stay home to listen, film producers really are worried. Furthermore, the knowledge that Al Jolson, Grace Moore, Irene Dunne, Charlie Ruggles, Mary Boland, Jeanette MacDonald, Nelson Eddy and a dozen other outstanding movie stars are preparing to go before the microphone

Big Guns Boom on the Hollywood Front. Ra- dio and Film Producers Fight for Star Talent. Here's the Real Story of the Giant Struggle!

with regular, sponsored programs is keeping movie moguls sleepless.

WHEN Lux opened its Hollywood show with Clark Gable and Marlene Dietrich, under the direction of Cecil De Mille, it claimed forty million listeners throughout the United States. At least twenty per-cent of these, or eight million, movie-theater owners maintain, were Gable and Dietrich fans who stayed away from motion-picture theaters that night to listen in. And eight million admissions at an average of forty cents each, these owners point out, spells \$3,200,000 that would have been taken in at box-offices throughout the country if those stars had not been on the Lux broadcast that one night.

Half that many fans stayed home to listen to Jeanette MacDonald on her broadcast for that same show, a week or two later, and another four million movie fans sat at their radios when



MONDAY: 1:00 TO 8:00 P.M.
WEDNESDAY: 1:00 TO 6:00 P.M.
THURSDAY: 1:00 TO 8:00 P.M.
FRIDAY: 1:00 TO 8:00 P.M.
SATURDAY: 11:00 TO 6:00 P.M.
 (CLOSED SUNDAYS AND TUESDAYS)

Clark Gable opened the "Camel Caravan" broadcasts at Hollywood.

With picture stars on the air from three to six nights a week, the loss in possible motion-picture box-office receipts would, according to these figures, amount to approximately ten million dollars.

Nor is that all. With sixty-two stars and leading players already taking time from picture-making to go on the air—and scores of others planning to do likewise—those who "view the situation with alarm" feel that radio will add steadily to the number of people it keeps away from the movie theaters by presenting stars in condensed versions and in "highlights" of current motion pictures until the picture industry is crippled seriously. Free shows against paid admission is unfair competition, they claim.

Already sparks are beginning to fly. "Lux Radio Theater" had contracted with Wally Beery to do a play on a recent Monday night. Wally's bosses, who are Metro-Goldwyn-Mayer, according to published stories, rescinded their permission for the broadcast.

Joan Crawford was scheduled to appear on two broadcasts—but didn't! Why? It's told here

THE same thing happened to Franchot Tone and Joan Crawford.



The first Hollywood show, "Legionnaire and the Lady," had Dietrich and Gable.

Twice they were granted permission to make a broadcast. And twice pressure from some secret inner sanctum sent messages across America to the effect that they would not be permitted to go on the air. After two cancelations, they were permitted to broadcast.

And the howls still can be heard in some quarters. Joan and Franchot together: Think what that did to movie-theater receipts from coast to coast.

On the other hand, certain members of the motion-picture industry, such as Cecil De Mille, feel that film fears are unwarranted and that radio appearances are of inestimable value to both stars and pictures. These defenders of radio point to this fact: During the first Lux Hollywood show there were seven distinct plugs for a motion picture during the broadcast—plugs that would bring thousands into the movie theaters. They also claim that hearing picture stars and excerpts from pictures over the air will cause millions of radio fans to form the movie-theater habit.

Samuel Goldwyn is a motion-picture producer who does not believe the industry should fight against stars going on the air. But he does not agree with Cecil De Mille that the claims of film-theater owners regarding falling at-



Wallace Beery before the microphone in "Lightning," Aug. 5, 1935. He's still tops.

Continued . . .

THE BATTLE OF HOLLYWOOD

tendance are unfounded and that radio has helped movie attendance.

He merely considers radio as legitimate competition. He does not deny that there is a desperate battle now being waged in Hollywood for talent between pictures and radio. Yet he does not think that the battle necessarily must cripple motion pictures.

"Fights are great," he says; "I only hope this fight will inspire motion-picture producers to make better pictures. If it does, it will prove a blessing in disguise.

"We only need to remember that no radio broadcast can keep movie fans away from really good pictures. That people would rather stay home to listen to a good radio program than to go to a movie theater to see a second-rate picture is probably true, but radio cannot keep people away from such pictures as 'The Great Ziegfeld,' 'Show Boat,' 'These Three' and 'Green Pastures.'

THEATER owners probably have a complaint. But not against radio. It's against the makers of motion pictures. They must demand pictures that radio cannot hurt."

Of course, the rising cost of making pictures, due to radio's arrival in the field, is a problem film producers will have to face from now on. Because radio is in Hollywood to stay. Hollywood is becoming the radio center of the world, and, from all present ap-

pearances, is going to remain that center so far as production is concerned.

From a little step-brother, radio has grown into a financial giant that can afford to pay absolutely top salaries, and for the past two years it has been offering motion-picture stars so much for a few minutes of their time that those individuals have put an entirely different appraisal on their worth. As a result, they have grown more independent in their movie dealings.

Knowing, as they do, that a single advertising agency is spending three million dollars during the next twelve months for Hollywood radio talent, they feel that new green pastures have been opened to them.

So there is a free-for-all battle going on in filmdom. Now when radio wants a star or a player or a technician or an orchestra, it no longer says: "Please, big brother, may I borrow so and so?" Instead, it merely announces its requirements and asks: "How much?"

Radio doesn't always get what it wants. Some motion-picture contracts still control air appearance. And there are certain stars whom pictures positively will not release for air appearances. Shirley Temple, for example.

Such refusal, however, does not constitute a simple way out for motion-picture producers, because if a movie star does not go on the air, his salary generally goes skyward—or else.

Consider the case of Mae West. She was offered \$200,000 for a series of twenty-six broadcasts. Her motion-picture salary at that time was thirty-five hundred dollars a week.



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**You guessed it! Doug Fairbanks and Doug, Jr.,
with Frances Dee and director Cecil B. deMille.**

Before radio negotiations were dropped, Paramount had torn up her old contract and written a new one—a contract that called for a percentage of her picture earnings as well as two salaries, one for acting and one for writing. Mae West did not earn a dime directly from radio. But radio brought her several hundred thousand dollars—and cost motion pictures that much!

RADIO sought Shirley Temple, offered her \$5,000 a week for seven minutes on the air a week. Reports also have it that Shirley has been offered as high as \$10,000 for a single appearance before the microphone. Ten thousand dollars for a few minutes of a child's time.

That is the sort of ammunition that radio is using in the Battle of Hollywood!

However, 20th Century-Fox' contract with Shirley was ironbound, and that studio did not want her to broadcast. So Shirley stayed off the air. But her movie salary was pushed up from \$1,500 a week to \$4,000 a week immediately thereafter.

Picture producers never seemed to realize just how valuable Charlie Ruggles and Mary Boland were until they went on the air and caused such a national furor that radio decided they would be ideal for a weekly, or even a bi-weekly program, in a Mr. and Mrs. type of sketch.

Their air appearance brought them such a tremendously increased following that their studio soon found itself

facing the choice of paying them considerably more per picture or else waging a pitched battle with their agents.

The champions of radio claimed that the increase in the number of Ruggles and Boland fans (and consequently their increased value to pictures) more than justified the higher salaries their studio was forced to pay them.

What radio did toward increasing Dick Powell's popularity and income, everyone knows. But what its open competition with pictures for Hollywood talent is doing to salaries in general, no one can guess accurately.

So the Battle of Hollywood is a gala occasion for entertainers of every kind, from tap dancers to scenario writers, and from internationally famous stars to unknown noise makers.

This new and very lucrative outlet for their talent has been a boon to many motion-picture players.

TO FEATURED players with a stage background, radio has meant a quick increase in earnings. To stars it has meant a new degree of independence and a greater following.

Even the shops and stores, the hotels and the garages of filmdom are feeling the warming and stimulating influence of radio money. If the battle between radio and pictures for talent means more shows such as radio is putting on in the local theaters, and a steady flow of the sort of money radio has been bringing in, then Hollywood entertainers cry: "Long live the Battle. Let's have more and bigger bidding! Long live radio!"

THE MAGIC OF MAGNETICS

BY RICK GAROFALO

A LOOK AT THE HISTORY OF MAGNETIC RECORDING

Magnetic recording history spans a period of more than seventy years. Yet, magnetic recorders were almost unheard of until just before the beginning of World War II. **Valdemar Poulsen**, a Danish scientist made the first magnetic recorder in 1898, but his machine never became popular due to poor sound quality and the lack of electronic amplifiers to boost the sound to a listenable level.

Even after 1921, when KDKA and other radio stations had come on the air, and electronic amplifying tubes had been invented,

magnetic recording still was a relatively unknown scientific novelty. The biggest obstacle to the use of magnetic recorders (and mechanical disc recorders, as well) was that everything in the early days of radio was done live.

All musical programs were done with live bands, often originating from hotel ballrooms. Radio dramas and comedy programs were all done before live studio audiences with sound effects men making the sounds right on the spot, using various mechanical devices. The use of phonograph records or recordings of any kind on the air was unheard of until the 1930's when electrical disc recording was perfected. Recordings were made on 16-inch aluminum based lacquer discs, which could hold a maximum of 15 minutes on one side at 33 1/3 R.P.M. For a typical half-hour radio program, at least two disc lathes had to be used, and the program switched from one disc to another in the middle of the program. The radio engineers usually tried to make the switch between discs during applause where the transition would not be so noticeable.

Disc recording had many problems. The machines used were large and not very portable, making recordings outside the studio difficult. Also, the discs could not be edited, which meant mistakes made by the performers during the recording could not be corrected without recording the entire disc over again. The worst problem with discs came about due to the aluminum shortage during World War II. The lacquer discs were manufactured on a glass base instead of the usual aluminum. Many valuable programs were lost because the glass discs were very fragile and often shattered.

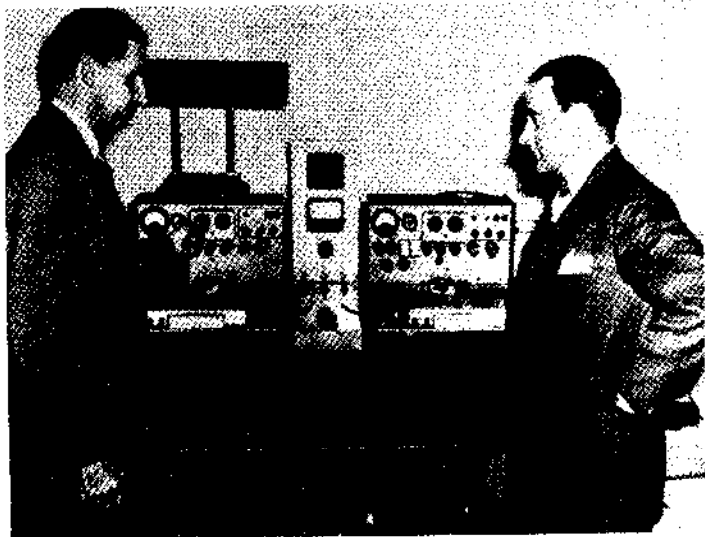
By 1940, the **Armour Research Institute**



WIRE RECORDER manufactured by the Air-King Company, Brooklyn, New York in 1949.



CLOSE-UP of the recording head of the Air-King wire recorder. If you look hard, you may be able to see the thin wire on which sounds were recorded.



ENGINEER John T. Mullin, left, and Bing Crosby Show producer Murdo McKenzie are seen in 1947 as they record on tape the initial Crosby broadcast at ABC studios in Hollywood.

in Chicago (now part of Illinois Institute of Technology) had developed magnetic wire recorders which used electronic amplifiers and had reasonably good audio quality. Several radio stations, including **WGN**, began to use the wire recorders to replace the cumbersome disc recorders in covering news events. With the magnetic wire recorders came a new set of problems. The wire was very thin and easily broken. The wire could be spliced by heating it with a match, tying a square knot in it, and clipping off the ends. If you were lucky, the splice would go through the machine without jamming, but there would be an audible "bloop" as it went past the magnetic head.

The credit for the type of oxide tape which we use today must go to the German inventor Pfleumer. Pfleumer, along with his employers, **Allgemeine Electrigitals Gesellschaft (AEG)**, the German equivalent of General Electric, experimented with various types of recording mediums, including paper and plastic tapes coated with iron oxide particles. Iron oxide is a close cousin to ordinary rust, and the first magnetic tapes were literally a high grade of rust coated on a paper base. The grain size of the early oxide was rather large, and the tape looked much like sandpaper. When the tape was run through a recorder, it emitted a dust cloud of iron-oxide particles.

Much of the work of perfecting magnetic tape took place during World War II when there was no exchange of technical information

between Germany and the outside world. As a result, the rest of the world had no knowledge of what was going on in Germany, and even after World War II, wire recorders were still being manufactured and sold in the United States by companies such as **Webster-Chicago** and **Sears Roebuck**.

Near the end of World War II a number of British and American engineers went to Germany to investigate reports of a highly advanced magnetic tape recording system being developed by the Germans. Earlier, the Allied troops had been mystified by German operas heard in the middle of the night on the radio with none of the usual record scratch or distortion. The engineers were quite surprised to find the Germans using tape and recorders which had the audio fidelity of a live broadcast. Samples of the recorder, called the **Magnetophone**, were sent to the United States for study.

One of the American engineers who brought back two of the Magnetophones to the United States was **John T. Mullin**, who is now the manager for professional recorder development at **3-M Company** in Minneapolis. After sending the Magnetophones home in 18 separate packages due to strict regulations on

Continued . . .

the size of war souvenirs, Mullin reassembled the machines. He further refined them with the help of a close friend, **Bill Palmer**, who owned a motion picture and sound recording laboratory.

Early in 1947, one of Palmer's film producer clients told him about the great problems the ABC radio network was having with **Bing Crosby's** radio program. In the past, the usual procedure had been to record more material than was needed on the 16 inch lacquer discs. This was done to give Bing freedom to relax and ad lib. Editing was later accomplished by re-recording from disc to disc to produce the final program disc. Thus, some of the material heard on the air was actually a re-recording of a recording, and these segments were poor in fidelity. The golden ears of the producers, network executives, ad agency people and sometimes Bing himself would undergo considerable torture when the final disc assembly was played on the air on the full ABC radio network coast-to-coast. The audience rating for **Philco Radio Time** had been falling badly during the 1946 season, and Philco had decided that if the show lost any more points in the ratings, Bing would have to go back to doing live broadcasts.

The client asked Palmer and Mullin if they would be interested in doing a recording demonstration for the Crosby show in Hollywood, using the two Magnetophones. Mullin and Palmer were most certainly interested, and in August of 1947, the first program of the fall Philco Radio Time series was recorded at the ABC studios in Hollywood. The network took down the program on four disc lathes simultaneously, while Mullin recorded the program on his two Magnetophones.

Mullin recalls the playback:

"The most unforgettable moment in my life was the one when I stood before my Magnetophone tape recorder and pressed the "Playback" button for the first time in the presence of **Bing Crosby**, **John Scott Trotter**, and Bing's producers, **Bill Murrow** and **Murdo McKenzie** . . . The tape came up to speed — then,

Opening theme — Crosby: "Blue of the Night"
Applause

Introductory Patter: Crosby and Carpenter
Song — Crosby: "My Heart is a Hobo"
Applause

"**Murdo McKenzie** signaled me to 'cut.' I pressed the **STOP** button. There were surely no more than two seconds of silence, which seemed more like an eternity to me, and then — a shower of compliments. One small machine, one of a pair, side by side on a makeshift table — the only two of their kind in the United States arranged to record and reproduce magnetic tape with such remarkable fidelity, that in a listening demonstration lasting almost five minutes had upset the entire future of sound recording in the country." (From *Billboard Magazine* Article, Nov. 18, 1972.)

From that day on until 1951, Mullin continued to record the Bing Crosby show, using newer and more refined equipment made by the **Ampex Corporation**. Ampex had been formed from a small company of only six men who had manufactured radar scanning motors during World War II. The company got its name from the initials of its founder, **Alexander M. Poniatoff** plus "EX" for excellence. Ampex developed and refined the audio tape recorder to its present state of the art in the United States, and today many radio stations and recording studios use Ampex recorders.

Since 1947, magnetic tape has also been steadily improved in quality, primarily through the work of the 3-M Company, which manufactures "Scotch" recording tape. Recording tape has been perfected to a point where full fidelity recordings can be made at 7½ ips, 3¾ ips, and even at 1 7/8 ips on the better cassette recorders. This is quite an improvement over the early tapes which had to be run at 30 inches per second to obtain full fidelity recordings.

The introduction of the videotape recorder in 1956 by Ampex caused the same revolution in the television industry which the Magnetophone had caused in the radio industry in 1947. Both color and black and white pictures as well as sound can now be recorded on magnetic video tape similar to that used on audio tape recorders.

The most recent developments in magnetic tape recording such as audio and video tape cassettes have placed recording within the reach of everyone. The easy loading cassettes along with the greatly simplified push-button operation of the new recorders has made it possible for even the beginner to produce his own quality audio and video tape recordings.

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America's 200th Birthday has finally arrived! But, as you may have noticed, the film industry has declined to participate in the celebration with specific productions geared to the Bicentennial. It really isn't necessary: over the years, Hollywood has produced enough patriotic footage to bring tears to the eyes of **George M. Cohan**.

However, word reaches us that an avowed classic is being remade this Bicentennial year. It is a film which embodies all-American virtues and vices, one which created a furor in Washington on the occasion of its premiere, and one which so accurately portrayed the Democratic Ideal that it was banned throughout occupied Europe during World War II. Tom Laughlin, the creator, writer, producer, director and star of the box-office blockbusters **BILLY JACK** and **THE TRIAL OF BILLY JACK** is the guiding light behind the forthcoming **BILLY JACK GOES TO WASHINGTON**. And the film from which he draws his inspiration is, of course, Frank Capra's magnificent **MR. SMITH GOES TO WASHINGTON**.

In 1939, Frank Capra owed Columbia one last picture according to the terms of his contract. Selecting a story for this last project proved to be more difficult than anyone anticipated, and Capra's unit was inactive for months. Finally, one of Capra's associates

ran across an out-of-print novel, **THE MAN FROM MONTANA**, and submitted a two-page synopsis to the director.

Capra never read any further than the bottom of the first page. Within two weeks, Capra, scriptwriter **Sidney Buchman** and a crew of still photographers were sightseeing in Washington, D.C. Their stated purpose was to conduct research and shoot reference photographs for the carpenters and set designers to study, but they also spent a good deal of time on tour buses, seeing the city just as their dewy-eyed main character would see it. **Jefferson Smith**, the junior Senator from Montana, was a perfect Capra hero: a gawky, idealistic, wide-eyed patriot who quoted Lincoln and Jefferson and sent letters home to Ma by carrier pigeon.

When Capra and his crew returned to California, work began briskly on the Columbia lot. The Senate chamber had to be exactly recreated from the hundreds of photographs taken by the camera crew. Other corners of the lot housed Senate cloak rooms, committee rooms, press clubs, hotel suites, the Lincoln Memorial and a midwestern Governor's mansion. While the carpenters were busy on the sound stages, Capra was casting his patriotic comedy. Tailor-made for the leading roles were **James Stewart**, with whom Capra had just worked in **YOU CAN'T TAKE IT WITH**

A Salute to Lieutenant James Stewart!

JIMMY STEWART always swore he wasn't a romantic actor. Every time he did this, about ten of Hollywood's loveliest feminine stars and 10,000 more fans all over the country would smile at his modesty. Whatever kind of a hero Jimmy, the actor, was to his friends and fans—as Lieut. James Stewart of the Army Air Corps, he is just that much more of an idol to millions of American citizens.

Behind Jimmy's unassuming exterior the Army has revealed an unyielding steadiness of purpose. Rather than wangle a commission from the Government, Jimmy preferred to go in as a private. His rapid promotions were the rewards of previous study of navigation which he had made on his own. Now instructing in New Mexico, Jimmy may soon see active duty. But however long he stays away from the screen, Americans won't forget him!

--from Screen Guide, Feb. 1943



"Mr. Smith Goes To Washington"
with James Stewart
and Jean Arthur.

YOU, and Jean Arthur, his favorite cynical working girl with the dormant heart of gold. They were signed immediately, leaving only 184 more speaking roles to fill. **Claude Rains** was selected for the villain-hero role: the elder statesman who once cared, then cared less, and finally ceased to care at all. Capra's favorite villain, **Edward Arnold**, was cast as political boss Jim Taylor. **Guy Kibbee** landed the role of the frustrated, hapless Governor, and **Thomas Mitchell** was chosen to play the part of the poetic Washington correspondent, Diz, because he was left-handed.

There was a problem casting one major role. It contained only 26 words of dialogue, and most actors turned up their noses at it. Veteran cowboy actor **Harry Carey** talked about his lucky break:

"When my agent told me Capra had a part for me in MR. SMITH," said Carey, "I never rode a nag faster than I took off for Columbia studios. 'Will you play a Vice-President for me?' asked Capra. 'I don't know. I never even saw one in the newsreels.' 'Good,' he said, 'You're my Vice-President.' And what do I do but damn near muff the part . . . me, who's been in pictures since 1908. In my first scene I have to administer the oath of office to Jim Stewart. It was no good and I knew it. Capra ordered a retake, and again I muff it. Another retake, another muff. 'Print it,' Capra said. But I knew it was terrible, and so did he, because he left the camera set up exactly as it was while we went to lunch"

Capra spoke quietly to Carey after that lunch break. "The people of America have

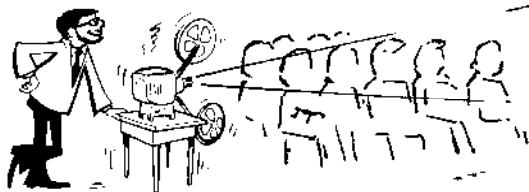
elected you Vice President. Forget Harry Carey, the cowboy actor. Swear this new Senator in as Harry Carey, Vice President of the United States." Carey relaxed. "Go ahead, Frank," he replied. "The Vice President is ready." As the cornerstone of Congress, Carey was magnificent.

Billy Jack Productions has spent four times the amount Columbia did recreating the Senate chamber. But can they possibly recreate the warmth, sincerity, and love of country present in MR. SMITH for BILLY JACK GOES TO WASHINGTON? Jefferson Smith came to Washington an innocent patriotic Boy Ranger leader, who met evil forces in the system and defeated them. Billy Jack is going to Washington a disgruntled, cynical ex-Marine, prepared to pound the evil out of the Capitol with his kung-fu feet.

Truth is the goal of both Mr. Smith and Mr. Jack. But their philosophies differ widely. In the words of Jefferson Smith, junior Senator from Montana in MR. SMITH GOES TO WASHINGTON:

"Get up there with that lady that's on top of this Capitol dome . . . that lady that stands for Liberty . . . Take a look at this country through her eyes, if you really want to see something. And you won't just see scenery. You'll see the whole parade of what man's carved out for himself after centuries of fighting . . . fighting for something better than just jungle law . . . Fighting so's he can stand on his own two feet, free and decent . . . like he was created! That's what you'd see!"

Happy Birthday, America. Many Happy Returns.



MEMORY CLUB MOVIES

If you have a fondness for the "good old days," then you're automatically a member of our **MEMORY CLUB** which meets every **Saturday** evening in the Community Room at North West Federal Savings, 4901 W. Irving Park Road, Chicago. There's plenty of free parking in the large lot at the rear of the NWF office on Dakin street and CTA transportation to the door. **MEMORY CLUB** movies begin at 8 p.m. and the doors open at 7:30 p.m. "Dues" are \$1 per meeting, payable at the door.

SATURDAY, JULY 3rd

THIN ICE (1937) Sonja Henie, Tyrone Power, Joan Davis, Arthur Treacher. Fast moving, entertaining musical fantasy about the romance of a skating instructor and a prince. Plenty of Sonja's ice skating is featured.

SATURDAY, JULY 10th

SEE AMERICA THIRST (1930) Harry Langdon, Slim Summerville, Bessie Love. Two tramps stumble onto a bootlegging war and are mistaken for the notorious gunsels Shivering Smith and Gunkist Casey. On the strength of their false reputations they are hired by the Spumoni gang to rub out a rival faction. This farce is one of the last and rarest of Harry Langdon's major comedies.

SATURDAY, JULY 17th

THE PHANTOM PRESIDENT (1932) George M. Cohan, Claudette Colbert, Jimmy Durante. In order to help a man win the presidential nomination, a medicine show owner is hired to impersonate the candidate. A good chance to watch George M. Cohan at work in a good comedy . . . with a great musical score by Rodgers and Hart.

SATURDAY, JULY 24th

ORCHESTRA WIVES (1942) Glenn Miller and his Orchestra, George Montgomery, Lynn Bari, Carole Landis, Ann Rutherford, Cesar Romero, Virginia Gilmore, Mary Beth Hughes, Jackie Gleason. It's a screen story about Miller's band and the musicians' neglected wives. Lots of fun and lots of great Glenn Miller Music: I've Got A Gal in Kalamazoo, At Last, Serenade in Blue, Bugle Call Rag, Serenade in Blue, American Patrol.

SATURDAY, JULY 31st

LET FREEDOM RING (1939) Nelson Eddy, Virginia Bruce, Victor McLaglen, Lionel Barrymore, Edward Arnold, Guy Kibbee, Raymond Walburn. Crusading Nelson Eddy tries to right the wrongs in his home town, fighting an administration of crooks.

SATURDAY, AUGUST 7th

FLIRTATION WALK (1934) Ruby Keeler, Dick Powell, Pat O'Brien. Musical comedy about an army private who is finally appointed to West Point after a series of complications resulting from his romance with the General's daughter. Typical Warner Brothers musical with lots of good music including "Mr. and Mrs. is The Name" and the title song.

SATURDAY, AUGUST 14th

COVER GIRL (1944) Rita Hayworth, Gene Kelly, Lee Bowman, Phil Silvers, Jinx Falkenberg, Eve Arden and Otto Kruger. A chorus girl achieves fame and glory when she becomes a top magazine cover girl. Lavish musical with wonderful Jerome Kern tunes such as "Long Ago and Far Away" and spectacular dancing by Gene Kelly. A super performance by Eve Arden. And Rita never looked more beautiful.

SATURDAY, AUGUST 21st

SHOW OF SHOWS (1929) A very early talkie, this is Warner Brothers all-star revue with an outstanding collection of Warner Brothers players: Monte Blue, Alice White, Molly O'Day, Frank Fay, Beatrice Lillie, Louise Fazenda, Richard Barthelmess, Dolores Costello, Loretta Young, Sally Blane, Winnie Lightner, Irene Bordoni, Myrna Loy, Douglas Fairbanks, Jr., John Barrymore and Ted Lewis and his Orchestra.

SATURDAY, AUGUST 28th

GOLD DIGGERS OF 1933 (1933) Joan Blondell, Ruby Keeler, Dick Powell, Guy Kibbee, Warren William, Ned Sparks, Ginger Rogers, Sterling Holloway. A spectacular Busby Berkeley dance extravaganza. It's the good old "let's produce a Broadway show" plot done in fine style. Musical production numbers include "Forgotten Man," "We're In the Money," "Shadow Waltz" and "Pettin' in the Park."

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, JULY 3rd

OLD TIME RADIO SALUTES

THE BI-CENTENNIAL

MR. PRESIDENT (7-31-47) Edward Arnold stars

YOU ARE THERE (1950s) "Philadelphia, Pennsylvania, July 4, 1776" John Daly

ON A NOTE OF TRIUMPH (5-13-45) A victory special written and produced by Norman Corwin on the defeat of Adolph Hitler at the end of World War II. (60 min)

VOICE OF THE ARMY A dramatization of the composition of "The Star Spangled Banner" featuring Johnny Mack Brown as Francis Scott Key. (15 min)

THEATRE GUILD ON THE AIR (1950s) "George Washington Slept Here" starring Van Heflin, Kenny Delmar, Ann Rutherford. (50 min)

SATURDAY, JULY 10th

LAUGHING OUT WEST!

PHIL HARRIS-ALICE FAYE SHOW (2-26-50) Phil and Frankie Remley (Elliot Lewis) decide to make their own Western movie.

LUX RADIO THEATRE (9-10-51) "Fancy Pants" starring Bob Hope and Lucille Ball. Hope is an English butler in the wild, wild west! COMMAND PERFORMANCE (7-26-44) Bob Hope, Frank Sinatra, Carole Landis, Roy Rogers, the Andrews Sisters.

JACK BENNY PROGRAM (1953) Jack and the regulars, with guest Stanley Kramer (producer of the film "High Noon") offer their version of the film, "High Noon."

SATURDAY, JULY 17th

CAUTION: THESE RADIO SHOWS MAY BE HAZARDOUS TO YOUR HEALTH!

CAMEL CARAVAN (8-10-37) "Benny Goodman's Swing School" (Camel Cigarettes) BING CROSBY CHESTERFIELD SHOW (11-14-51) Bing and guests James Stewart, Anna Maria Alberghetti

TALES OF FATIMA (1940s) Basil Rathbone stars in "Time To Kill" (Fatima Cigarettes) OLD GOLD CIGARETTE TIME (5-14-48) Don Ameche and Frances Langford star with Frank Morgan. Don and Frances appear as "The Bickersons."

LUCKY STRIKE HIT PARADE (7-10-48) Frank Sinatra sings the Number One song. THE BIG STORY (12-22-47) "Russ Wilson's Story" (Pall Mall Cigarettes)

NOTE: Be sure to wear a filter during this program because ALL the cigarette commercials will be presented exactly as they were originally broadcast.

SATURDAY, JULY 24th

GLENN MILLER ON THE AIR!

AMERICA DANCES (11-6-38) Glenn Miller and the Orchestra from the Roseland State Ballroom, Boston. (18 min)

GLENN MILLER'S MUSIC (7-26-39) from the Glen Island Casino with Kay Starr and Ray Eberle. (15 min)

CHESTERFIELD SHOW (6-13-40) Glenn Miller broadcasting from The Civic Theatre in Chicago. (15 min)

GLENN MILLER'S MUSIC (11-6-40) from the Cafe Rouge of the Hotel Pennsylvania, New York, with vocals by Ray Eberle, Marion Hutton and Jack Lathrop. (30 min)

GLENN MILLER'S SUNSET SERENADE (8-30-41) First program in the series. From the Steel Pier, Atlantic City. (30 min)

CHESTERFIELD SHOW (5-14-42) Miller and the band from Hollywood. (15 min)

I SUSTAIN THE WINGS (6-10-44) from the Serviceman's Center in Chicago, featuring Glenn's Army Air Corps Band. (30 min)

THE UPTOWN HALL (12-9-44) The Swing Sextet from Miller's Army Air Corps Band led by Sgt. Mel Powell. From the BBC studios, Bedford, England. (15 min)

THE SWING SHIFT (4-20-45) The dance band unit from Glenn Miller's Army Air Corps Band led by Sgt. Ray McKinley. From the Olympia Theatre, Paris. (10 min)

OUR SPECIAL GUEST will be KARL PEARSON who provides all these Miller programs from his personal collection and who will introduce each broadcast. (See Karl's "Notes From the Bandstand" on page 24 of this NEWSLETTER)

SATURDAY, JULY 31st

ON THE AIR WITH ROGERS AND ASTAIRE!

COMMAND PERFORMANCE (1940s) Ginger Rogers, Virginia O'Brien, Jimmy Durante, Golden Gate Quartet

BING CROSBY SHOW (5-9-51) Fred Astaire and Teresa Brewer are guests

ACADEMY AWARD (1946) "Kitty Foyle" starring Ginger Rogers in the radio version of the screen role that won her an Oscar

FRONT LINE THEATRE (1940s) "Vivacious Lady" starring Ginger Rogers and Walter Pidgeon with James Dunn

MOVIE PREVIEW (1934) A radio promo for the film "Gay Divorcee" starring Fred Astaire, Ginger Rogers, Edward Everett Horton. (15 min)

BOB HOPE SHOW (1948) Fred Astaire is guest with regulars Jerry Colonna, Vera Vague.



THE HALL CLOSET • WXXFM - FM 106

MONDAY THROUGH FRIDAY • 8:00 TO 10:00 AM

THURSDAY, JULY 1st

CHARLIE MCCARTHY SHOW (11-4-45) Guest Elsa Maxwell joins Edgar Bergen, Ray Noble and the Orchestra

ABE BURROWS SHOW (10-23-47) Piano and patter (15 min)

ADVENTURES OF ELLERY QUEEN (3-28-43) "The Circus Train"

THURSDAY, JULY 2nd

JACK BENNY PROGRAM (11-3-35) With Mary Livingstone, Kenny Baker, Johnny Green's Orchestra and a look at movies behind the scenes

STAN FREBERG PRESENTS THE UNITED STATES OF AMERICA (1961) A Bicentennial Salute to the Revolution! (50 min)

MONDAY, JULY 5th

PAUL WHITEMAN SHOW (7-4-44) With Dinah Shore and Bing Crosby, Al Rinker & Harry Barris, the Rhythm Boys

TOMMY DORSEY AND HIS ORCHESTRA (5-29-46) from Casino Gardens in Ocean Park, California

EASY ACES — Mr. Neff's Indigestion (15 min)

TUESDAY, JULY 6th

COMMAND PERFORMANCE (1940's) Hostess Ginny Simms welcomes Larry Adler, Diana Lynn and Al Pierce

CAPTAIN MIDNIGHT! (11-28-39) A Hazardous Landing (15 min)

HALLS OF IVY (10-4-50) with Ronald and Benita Coleman

WEDNESDAY, JULY 7th

AMOS 'N' ANDY — Kingfish uses Andy's Apartment for a Rest Home

EDDIE CANTOR'S SHOW BUSINESS — Stars Over Brooklyn

PLUS — A Musical Salute to BETTY HUTTON

THURSDAY, JULY 8th

KAY KYSER'S COLLEGE OF MUSICAL KNOWLEDGE (1944) from Las Alamedas, with Ish Kabibble and the gang.

SUSPENSE (3-23-53) Agnes Moorehead in "The Signalman"

FRIDAY, JULY 9th

JACK BENNY PROGRAM (2-23-36) The Eternal Triangle

STAN FREBERG SHOW (8-11-57) "Wunnerful, Wunnerful"

MONDAY, JULY 12th

GEORGE GERSHWIN MEMORIAL (7-12-37)

Johnny Green, David Brokeman Orchestra, Hoagy Charnichael and Fred Waring (60 min)

EASY ACES — Jane Investigates Neff

TUESDAY, JULY 13th

PHILCO RADIO TIME (11-17-48) Starring Bing Crosby, with Kay Starr and Adolph Menjou

CAPTAIN MIDNIGHT! (11-29-39) Safe at the Temple (15 min)

CHAMBER MUSIC SOCIETY OF LOWER

BASIN STREET (2-17-41) With Dolores O'Neill and the Joe Marsala Quartet



KAY KYSER



THE HALL CLOSET • WXXFM - FM 106

MONDAY THROUGH FRIDAY • 8:00 To 10:00 AM

WEDNESDAY, JULY 14th

COMEDY CARAVAN (1940's) With Jimmy Durante and Garry Moore in a Real Estate Drama

EDDIE CANTOR'S SHOW BUSINESS — Famous Teams

PLUS — music from the collection of Oak Park listener Bob Schram

THURSDAY, JULY 15th

COMMAND PERFORMANCE (1940's) Hostess Judy Garland, Danny Kaye, Lauritz Melchior, and Helen Forrest

MYSTERIOUS TRAVELER — "Death Has a Cold Breath"

PLUS — a Musical Salute to BENNY GOODMAN

FRIDAY, JULY 16th

JACK BENNY PROGRAM (11-1-36) Boy Meets Girl on a Balcony

STAN FREBERG SHOW (8-18-57) Face the Funnies

MONDAY, JULY 19th

COMMAND PERFORMANCE (1940's) With Connie Haines, Lena Horne, Shirley Ross and Frances Langford

GLENN MILLER MOONLIGHT SERENADE (7-10-40) (15 min)

EASY ACES — Nell Seeks Information (15 min)

PLUS — A Musical Salute to Eddie Fisher

TUESDAY, JULY 20th

CAB CALLOWAY AND HIS ORCHESTRA (8-14-45) from the Cafe Zanzibar, New York City

CAPTAIN MIDNIGHT! (11-30-39) Shark's Probing Questions (15 min)

MY FRIEND IRMA (2-24-52) Irma Loses her Ring

WEDNESDAY, JULY 21st

GLENN MILLER'S MOONLIGHT SERENADE (9-11-40) (15 min)

LUX RADIO THEATRE (9-30-46) "Coney Island" with Betty Grable, Victor Mature and Barry Sullivan (60 min)

THURSDAY, JULY 22nd

FITCH BANDWAGON (4-25-48) Starring Phil Harris and Alice Faye; Remley the Sculptor

BOSTON BLACKIE — "The Death of Dynamite Thompson"

FRIDAY, JULY 23rd

JACK BENNY PROGRAM (5-30-37) Murder at Midnight

STAN FREBERG SHOW (8-25-57) The Lone Analyst

MONDAY, JULY 26th

G.I. JOURNAL (1940's) Editor-In-Chief Kay Kyser, with Jerry Colonna, Linda Darnell, Mel Blanc, Ish Kabibble.

DUFFY'S TAVERN (1-14-48) Duffy's Tavern Goes Latin

EASY ACES — Neff's Rhumba Lessons (15 min)

TUESDAY, JULY 27th

MILTON BERLE SHOW (11-11-47) Salute to Politics

CAPTAIN MIDNIGHT! (12-1-39) A Desperate Take Off (15 min)

OZZIE AND HARRIET (10-17-48) Ozzie promises to take the boys on a hike

WEDNESDAY, JULY 28th

COMMAND PERFORMANCE (1940's) Most Requested Excerpts from Past Shows: Bergen & McCarthy, Benny Goodman, Fred Allen, Bette Davis, and Jimmy Durante

PETE KELLY'S BLUES (8-29-51) Jack Webb stars

PLUS — A Musical Salute to BING CROSBY

THURSDAY, JULY 29th

RED SKELTON SHOW — Focusing on Bus



Drivers, with Anita Bryant, Verna Felton, Rod O'Connor

INFORMATION, PLEASE (8-13-40) with Clifton Fadiman

BUDDY RICH ORCHESTRA (3-21-46) from the Hollywood Palladium

FRIDAY, JULY 30th

JACK BENNY PROGRAM (1-9-38) From San Francisco

STAN FREBERG SHOW (9-1-57) Uninterrupted Melody



WHEN RADIO WAS RADIO • WBEZ-FM 91.5

EVERY THURSDAY NIGHT • 8:00 TO 9:00 PM

Vintage radio broadcasts from the **HALL CLOSET** collection may be heard every **Thursday** evening at 8 p.m. on Chicago Board of Education radio station **WBEZ (91.5 FM)**. The weekly hour of old-time programs for National Public Radio is repeated the following **Saturday** evening at 7 p.m.

THURSDAY, JULY 1st

SATURDAY, JULY 3rd

INNER SANCTUM (1940s) "Death Across the Board"

WEIRD CIRCLE (1940s) "Moonstone"

THURSDAY, JULY 8th

SATURDAY, JULY 10th

TRUTH OR CONSEQUENCES (10-8-49) from Kansas City, Mo. Our Special Guest **RALPH EDWARDS** recalls his years of surprises on radio and television

THURSDAY, JULY 15th

SATURDAY, JULY 17th

HENRY ALDRICH — Henry works on the school newspaper

THE BIG STORY (3-19-52) "A Two Man Crime Wave"

THURSDAY, JULY 22nd

SATURDAY, JULY 24th

U.S. STEEL HOUR (12-11-49) "Street Scene" with Richard Conte and Shirley Booth

THURSDAY, JULY 29th

SATURDAY, JULY 31st

RUDY VALLEE SHOW (3-14-40) The Days of Ancient Rome, with Una Merkle, Arthur Q. Bryan, and Slapsie Maxie Rosenbloom. Our Special Guest **RUDY VALLEE** reminisces about his long career



RUDY VALLEE at the Paramount Theater in New York City in the 1920's using the megaphone for which he was famous and which eventually became his trademark.

CLIPS FROM THE CLOSET WAIT-AM 820

MONDAY THROUGH SATURDAY 9AM AND 2 PM

We open our **HALL CLOSET** six times a week on radio station **WAIT (820-AM)**. This mini-series is heard twice daily, Monday thru Saturday at 9 a.m. and again at 2 p.m. immediately following **WAIT** news headlines. On each show you can hear a short excerpt from a vintage broadcast from those good old days **When Radio Was Radio!**



5120 W. Irving Park Road, Chicago 736-4133
 WE'RE OPEN! COME IN AND BROWSE
 Tues. & Wed. 11 to 6 Thurs., Fri., & Sat. 11 to 8 Sun. 1 to 5
BOOKS • MAGAZINES • RECORDS • TAPES
CARDS • GIFTS • GAMES • NOVELTIES
 Produced & Directed by Dave Denwood & Chuck Schaden

FOR ONCE

Baby

By FANNY BRICE

SO YOU want me to talk, eh??? Well, I suppose the time has come for me to step forward and tell all. How would it be if I took a chance at interviewing "Baby Snooks" myself? If I play my cards right I may be able to get the real inside information out of her.

BRICE—Snooks, take the stand.

SNOOKS—Why?

BRICE—Because. That's why, and don't ask any more questions. I'm here to find out where you came from, so let's get started. Where were you born?

SNOOKS—Who?

BRICE—You!

SNOOKS—Oh . . . I was borned in New York City.

BRICE—That's fine, Snooks. Now, *when* were you born?

SNOOKS—I was borned in New York City.

"Whatcha doin', Da-a-ddy?" is the most famous question of the most famous little girl in the world—Baby Snooks.

—from RURAL RADIO
September, 1938

Snooks

HECKLES MAMMA

BRICE—I know *where* you were born . . . but *when* . . . how old are you?

SNOOKS—Forty-one.

BRICE—That's absurd. You're only a little girl. How could you be forty-one?

SNOOKS—Well . . . I was four years old when I started on "Good News of 1938" and I was on the program for one year. Four and one are forty-one, aren't they?

BRICE—What about, when you were in the Ziegfeld "Follies"?

SNOOKS—I don't remember that.

BRICE—Why, Snooks, you know perfectly well that you were in the Follies on Broadway and that you were in the Ziegfeld "Follies of the Air," too.

SNOOKS—If you know so much about me why are you asking me all these silly questions.

BRICE—Don't talk back now, Snooks. All I'm trying to do is find out where you came from. Now Snooks, are you sure you don't remember New York City?

SNOOKS—Oh yes, I remember New York City.

BRICE—But you just told me that you didn't remember anything about being in the "Follies" there.

SNOOKS—I did?

BRICE—Yes! You did!

SNOOKS—Oooohhhh!

BRICE—Well, I can see I'm not getting very far talking to you.

SNOOKS—Where are we going?

BRICE—At this rate, no place. Look closely now, my sweet moppet, I have a limited amount of time. Please tell me how you happened to get started?

SNOOKS—I was playing in the back yard having a swell time and you dragged me into the house and started asking me all these questions. That's how I got started.

BRICE—I don't mean right now, I mean how did you begin?

SNOOKS—How did *you* get started?

BRICE—In burlesque and vaudeville . . . wait a minute, I'm asking the questions.

SNOOKS—Who are your mother and father?

BRICE—Snooks, be still!

SNOOKS—Who are you?

BRICE—Help! Help!

SNOOKS—What's the matter, Fanny, can't you take it?

BRICE—I can take it all right, but not from you. Is it fair for you to make a fool of me? Listen, I made you up out of my own mind at a party, years ago. You were nothing but an idea for some fun with my friends. Now you threaten my sanity. I give up.

SNOOKS—You'd better be nice to me or I won't come back on "Good News of 1939" when it returns to the air September 1 over NBC's Red Network on Thursday nights.

BRICE—Oh yeah?

SNOOKS—Waaaaaaah! Daddy!
(Curtain)



Fanny Brice was a bright spot in the week all last season in the "Good News" broadcast on Thursday nights. The program returns to the air September 1.



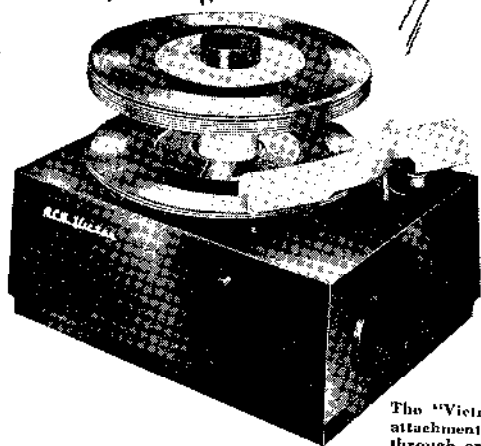
Music has "presence"

on "45"

It's distortion-free

The "presence" of the music fills the room—just as the orchestra itself. There's no annoying distortion because the playing surface is within the record's distortion-free "quality zone." The non-breakable plastic records virtually do away with surface-noise, too. You'll hear beautifully recorded concerts at one touch of a button.

Only
\$12⁹⁵



The "Victrola" 45 attachment can play through any set



RCA VICTOR Distributing Corporation

[Remember these phonographs? This ad is from 1951]

WE GET LETTERS



CHICAGO — I have Ceramic Classes in my basement and have your morning programs on from 8 to 10. Oh, what a mistake! They're coming from 8 to 10 now instead of 9 to 11! But, we get more done because they can work and listen. They love it. I keep the **NEWSLETTER** on the counter and they check the programs.

We went camping over the weekend . . . had the radio on the picnic table and Spike Jones came on. The kids loved it. They sat around the fire 'til the stories were over. It's about time the kids start using their heads and think a little bit. Radio is bringing back good memories for the old timers and it's something new to the younger generation. — **BONNIE KLECKNER**.

OAK PARK — I thought you might like to hear this. My high school (Oak Park—River Forest) is having a "decades week" and the cover of the May **NEWSLETTER** is in one of the display cases. I agree that the picture of the radio is really something.

Decades week is a big event here at O.P.R.F., now in its fourth year. Usually we pick one decade each year and have all sorts of events corresponding to it. Last year was 20's week with a marathon dance, stage shows, old movies and stuff like that. This year we are doing all the decades in one week for the bicentennial. We are having an ice cream social with a barbershop quartet, a bike race, a fashion show and dance demonstration, and a dress-up day and 50's dance. The decorations are all over the school and they're really great. There are some displays with things about old time radio, but not many people know what the shows are or who the stars are. I do, because I listen to your show. I just decided to write this because this sounded like the type of thing you would be interested in. — **SHEILA MC INTOSH**.

OAK LAWN — I had great response from the "Dime Store" ad that I placed in the April **NEWSLETTER**. I had about 25 calls and several letters from the ad and sold about 900 records, not to mention the pleasant conversations with people who are willing to exchange records and tapes to add to their collections and mine. — **M. HEILBRON**.

CHICAGO—On a recent trip through the Orient in search of a power to cloud men's minds we visited East China flea market in Hong Kong, which is allegedly run by an elderly Chinese woman known as Ms. Dee Dragon Lady. While there, we were directed to an old Tibetan refugee monk named Big Stupe who informed us that he had served with American forces in China during World War II under the command of one Terry Lee. We were unable to confirm or deny the authenticity of his story.

Nevertheless, it was the old monk who directed us to the shop of now retired magician Mr. Chandu. We purchased the enclosed invisible facsimiles from him.

Mr. Chandu had acquired them from a near-sighted Philipino coconut rancher, Sr. Manuel Manila. Because of his seeing problems, Sr. Manila had the facsimiles encased in plastic after he had misplaced them several times. The massive failure of the 1975 coconut crop due to drought forced Sr. Manila to the wall financially and it was thus that the facsimiles were placed on the market in October of 1975. Unfortunately, Sr. Manila was lost at sea while returning to his home on the island of Luzon. Thus, we are faced with a perplexing dilemma.

We know that the facsimiles were in plastic during the last week of September in the city of Rangoon, Burma by the Hop Harrigan Plastics Co. Ltd. However, whether the facsimiles date from prior or post September 1, 1975 can no longer be determined. Attempts to remove the plastic would destroy the facsimiles and spectrographic analysis is impossible due to the differing density of the plastic material from that of the facsimile material. Consequently, until some future age when a means of removing the plastic without damaging the facsimile, may have been discovered, the actual date of issuance of these two facsimiles, will forever remain a mystery. We are likewise unable to calculate the current market value of these facsimiles.—**WILLIAM T. HANNON**

(Ed. Note — We are checking on the value of the Invisible Facsimiles and as soon as we can get one to show to an appraiser, we'll let you know.)

NOTES FROM THE BANDSTAND

by **KARL PEARSON**

Of all the big bands, **Glenn Miller's** band was the one that made the best use of radio during the "golden age" of radio and of the big bands.

NBC made good use of the Miller band thru its many remote broadcasts. Depending where the band was playing at any given time, listeners could tune in to Miller at such famous places as Frank Dailey's **Meadowbrook**, the **Glen Island Casino**, the **Cafe Rouge** of the **Hotel Pennsylvania** or the **Hollywood Palladium**.

On December 27, 1939, the Miller band began a regular series of programs for Chesterfield cigarettes, replacing **Paul Whiteman**. The sponsors added the **Andrews Sisters** to the program, but they remained on the show for only 13 weeks because a conflict in travel schedules with the Miller band. It was no loss, for Glenn did an excellent job on the three-nights-a-week program, even though he had fierce competition from **Bob Hope** on Tuesdays, **Kay Kyser** on Wednesdays, and **Bing Crosby** on Thursdays.

The program went along smoothly for several months until January, 1941, when several changes came about. One of the most important changes was that ASCAP music could not be played over the air. This meant **Tuxedo Junction**, **Star Dust**, or Glenn's theme, **Moonlight Serenade**, could not be broadcast. Second, **Marion Hutton** left for maternal reasons, leaving a gap. Glenn brought in **Dorothy Claire** in her place, and also added a vocal group that had sung with several other bands, the **Modernaires**.

In August of 1941, Glenn began a series of programs dedicated to the men in the service titled **Sunset Serenade**. On this show, Glenn gave away radios and recordings to camps that had picked the favorite tune of the week. The program continued through May 30, 1942, when it left the air. Glenn switched his salute to the service over to the **Chesterfield Show**, where it remained to the end.

Glenn Miller enlisted in the Army on



VOCAL DEPARTMENT of the Glenn Miller orchestra. From left, **Bill Conway**, **Ralph Brewster**, **Hal Dickenson**, **Marion Hutton**, **Chuck Goldstein**, **Tex Beneke** and **Ray Eberle**. Leader Miller is at the trombone.



GLENN MILLER and RAY EBERLE
rehearse for a Chesterfield Show broadcast
in mid-1941.

September 10, 1942, and was to report for duty on October 7. **Harry James** took over the Chesterfield Show on Glenn's recommendation. This was not the end of the Miller radio career for Glenn, who began a series of broadcasts in July, 1943, called *I Sustain The Wings*, featured many fine vocalists including **Tony Martin** (who was replaced by **Johnny Desmond**), **Ray McKinley**, and many other members of his Army Air Corps Band. The series ran through June, 1944, when the band left for England.

When the band arrived in England, it began a tough broadcasting schedule that included six different shows. The entire group was heard on *The American Band Of The AEF*. The string section played popular and classical selections on *Strings With Wings*. **Mel Powell** and the Swing Sextet were heard on *The Uptown Hall*, while substitute pianist **Jack Russin** presented *Piano Parade*. Singer **Johnny Desmond** had *A Soldier and A Song*, while **Ray McKinley** and the dance band were heard on *The Swing Shift*. Many members of the 60-piece outfit doubled on other shows and in addition to this, the band had daily appearances!

On *The American Band Of The AEF*, a weekly guest star was featured, generally an English entertainer, although Americans **Bing Crosby**, **Dinah Shore**, **Morton Downey**, and **Sam Donahue and His Navy Band** were also heard.

When Glenn disappeared over the English Channel, the band continued to broadcast, something it continued to do when it returned to the states. The band broke up in November, 1945, and with it ended one of the greatest bands ever to be heard on radio.



ATTENTION PROGRAM CHAIRMEN

Your organization may be interested in scheduling a nostalgic program for one of your regular meetings or special events during the year ahead. Now's the time to plan ahead and provide your civic, business or social group with a program that'll be designed to take your friends for a pleasant trip thru time to those good old days of not-so-long-ago. Our Nostalgia Speakers Bureau can provide, on a limited basis, a variety of programs dealing with the "Golden Age" of Radio, Television, Motion Pictures, Riverview, Al Jolson, etc.

For details, call or write

**HALL CLOSET
SPEAKERS' BUREAU
Box 421**

**Morton Grove, Ill, 60053
Phone 545-2260**



JEAN HARLOW



Hot Rolls

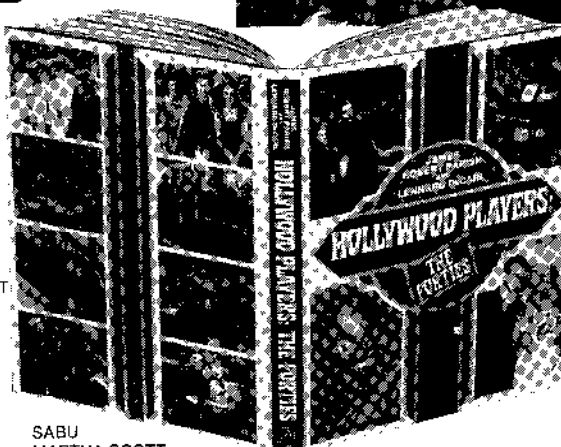
Use the following ingredients: 1 cup of warm milk, $\frac{1}{2}$ cup of butter and shortening mixed, $\frac{1}{2}$ cup of warm water with 1 cake of compressed yeast, 1 egg well beaten, 1 teaspoon of salt, 1 tablespoon sugar and enough flour to make soft dough. Set four hours, after which roll to $\frac{1}{4}$ -inch thickness and cut with biscuit cutter. Then brush with melted butter and put another biscuit on top and daub melted butter on top of that. Let stand two hours and then place them in a hot oven for 10 minutes.

--from Midgie Knight's 1933
Recipe Book of the Movie Stars

How many of these 40s stars are you eager to learn more about?

ROBERT ALDA
LOUISE ALLBRITTON
THE ANDREWS SISTERS
EVELYN ANKERS
JEAN-PIERRE AUMONT
DIANA BARRYMORE
WILLIAM BENDIX
TURHAN BEY
VIVIAN BLAINE
JANET BLAIR
ANN BLYTH
EDDIE BRACKEN
SCOTT BRADY
BARBARA BRITTON
GERALDINE BROOKS
ROD CAMERON
MACDONALD CAREY
JACK CARSON
MARGUERITE CHAPMAN
DANE CLARK
STEVE COCHRAN
RICHARD CONTE
TOM CONWAY
WENDELL COREY
LAIRD CREGAR
CASS DALEY
BILLY DE WOLFE
BOBBY DRISCOLL
DAN DURYEA
"WILD BILL" ELLIOTT
FAYE EMERSON
DALE EVANS
WILLIAM EYTHE
BETTY FIELD
BARRY FITZGERALD
GERALDINE FITZGERALD

NINA FOCH
SUSANNA FOSTER
MONA FREEMAN
PEGGY ANN GARNER
VIRGINIA GILMORE
FARLEY GRANGER
SYDNEY GREENSTREET
SIGNE HASSO
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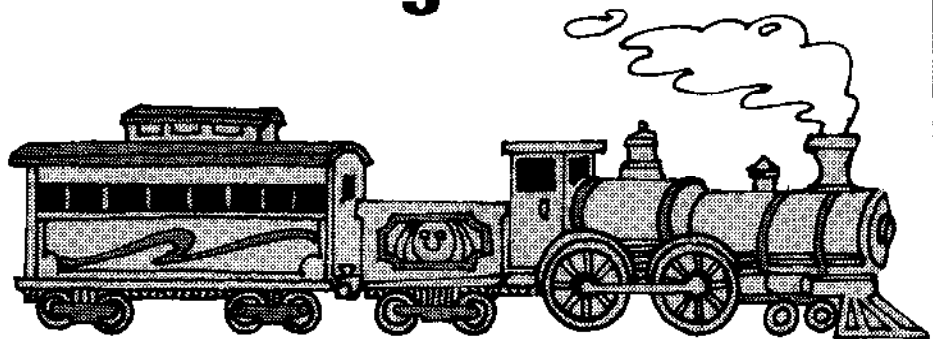
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HELLO, OUT THERE IN RADIOLAND!!

Our Second Annual "Those Were The Days" MONOPOLY TOURNAMENT has been scheduled for Sunday afternoon, July 18 in the Community Room at North West Federal Savings, 4901 W. Irving Park Road, Chicago.

YOU'RE INVITED TO PARTICIPATE! We'll have two rounds of play-offs beginning at 12:30 p.m. with a 90 minute time limit for each round. Winners of Round #1 will compete with each other during Round #2 (which should begin at about 2 pm).

Winners of Round #2 will become finalists and will compete for the Chicagoland Monopoly Championship during our WNIB program, Sat. Aug. 21.

There'll be modest prizes for all winners, but no prize can equal the great prestige and far-reaching fame accorded them. If you'd like to join in, send your name, address and phone with \$1.00 registration fee to TWTD Monopoly Tournament, Box 421, Morton Grove, Ill. 60053. Do it as quickly as possible so we can send you the set of ground rules by mail about a week before the date of the Tournament.

SPECIAL THANKS this month to RICK GAROFALO for his interesting and informative article about the development of magnetic recording equipment. Rick gets a lifetime subscription to the NOSTALGIA NEWSLETTER for his literary contribution.

MEMORY CLUBBERS will enjoy a Bicentennial special on July 3rd. In addition to the Sonja Henie film "THIN ICE" we'll have 25 youngsters--members of the Barrington 4-H Club -- on hand to present a "Salute to 200 Years of American Entertainment." It's a short musical sketch saluting show biz and the great entertainers of the past. The program will begin at 7:45 p.m., just before the film. See you there!

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