

CHUCK SCHADEN'S

# NOSTALGIA NEWSLETTER

AND  
RADIO  
GUIDE

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

BOOK TWO • CHAPTER TEN • SEPTEMBER 1976

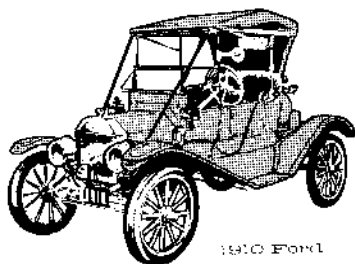


GEORGE BURNS AND GRACIE ALLEN were vaudeville entertainers who made a most successful transition to radio in the early 1930s. They got started in 1932 on the Robert Burns Panatelo Program co-starring with Paul Whiteman and his orchestra. Because Burns and Allen and the Lombardo orchestra were often in different places, the broadcast was one of the first of the weekly variety shows to originate in more than one studio, from more than one city.

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# NOSTALGIA NEWSLETTER

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CHUCK SCHADEN'S NOSTALGIA NEWS-  
LETTER AND RADIO GUIDE IS A PUB-  
LICATON OF THE HALL CLOSET, BOX  
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# What's Wrong with Radio



**G**

OOD evening, friends. You've been listening to radio a long time now. And to people who talk about radio. RADIO GUIDE has invited me to speak a piece and, believe me, *you ain't heard nothin' yet!*

"Lad-e-e-z and gentlemen—we now take great pleasure in presenting—"

In those few words lies the fate of radio as a permanent institution. They will have to be eliminated from broadcasting or—well, it's going to be just too bad. It's getting so that grandiose introductions occupy more time on the air than the artists whom they precede. Coupled with the fan-fare, the sounding of the trumpets and the rest of the overstuffed wordage by the announcers, it's making radio unbearable.

We never did it on the stage. In the theater the audience files in, takes its place in the auditorium, rustles its programs a few times and listens to the overture with tense anticipation for the show to follow. The curtain goes up and no one comes out with a flourish to tell about the greatest this, the most that or the superlative somebody else. The show just goes on in its stride and the spectators seem pretty well able to pick out the stars of the production without any prompting by announcers.

In the old days when the Shubert revues were an annual event we gave the audience the pick of the Broadway talent. The pace was fast. One scene succeeded another and artist followed artist—but just picture how the tempo of a production would have been affected if we had stopped between each presentation to say, "Lad-e-e-z and gentlemen, we now bring to you America's outstanding funny men! They have provoked gales of laughter on all of the continents of the globe. They recently played a command performance before the King of Kackiack. They have been brought to this production at a tremendous expense because of our policy of never giving anything but the best." Then a blast of horns, some more bowing and genuflecting, followed by a crescendo announcement: "Lad-e-e-z and gentlemen, we present Inky, Pinky and Minky!"

—from RADIO GUIDE  
December 7, 1935

By  
  
Al  
  
Jolson

Continued . . .

# Al Jolson, Considered the Foremost Entertainer on Stage and Screen, Reveals Things You'd Never Guess—in a Way That May Astonish You

**N**O REAL artist needs a build-up. His work speaks for itself. Such flamboyant introductions are actually a hardship. They make listeners sick of an artist before he has an opportunity to give a sample of his talent.

The Editors of RADIO GUIDE have asked me to comment on two subjects: What's Wrong with Radio Audiences? and What's Wrong with Radio?

To question number one let me say: There's nothing wrong with the radio audiences. God bless 'em, they're wonderful. But I am afraid I cannot be quite so brief and enthusiastic about the second topic.

What the radio needs more than any other one thing—more than all other things put together, in fact—is showmanship. There is precious little of it on the air today, and unless there is more of it soon the goose who lays the golden eggs is sure to start moulting.

That sounds as if I were calling the sponsors of programs names—which I do not mean to do. The sponsors know their business which isn't the show business. But the producers of radio programs don't always know



theirs—which is the show business. There are too many people putting on radio programs who have not yet learned the fundamentals of showmanship. They know nothing of the stage, of motion pictures, of vaudeville—and they know mighty little about public taste.

I ask you. When a comedian of note, a man or woman who has made a lifelong study of comedy before audiences, brings in a joke or a little story which he thinks will make his radio audience howl with delight, what right has a program producer—a man without stage, screen or even radio experience as an entertainer—what right has he to say, "It isn't funny!"

If you ask him "Why isn't it funny?" he doesn't know. How could he know? How can anybody who never has faced any kind of an audience possibly know what is going to be considered funny by that audience, and what isn't?

**T**HE production of radio programs is getting more like theatrical production every day. The principles are the same. Experienced theatrical producers are needed, and they are needed very seriously and very quickly if radio is to take its rightful place as one of the big three in the amusement world. The best college efficiency expert in the world can't tell any experienced showman what is funny and what isn't. The audience has its own ideas, and one can learn that only through experience.

The same radio producer who tells the comedian his joke isn't funny, will tell a noted singer that he sang the wrong song or sang the right song in the wrong way.

The radio audience is the most patient, tolerant, reasonable group of people in the world. All they have to do is turn the dial a half inch and the program is off and something else takes its place. Yet millions of people listen to the same program featuring the same artists night after night and year after year.

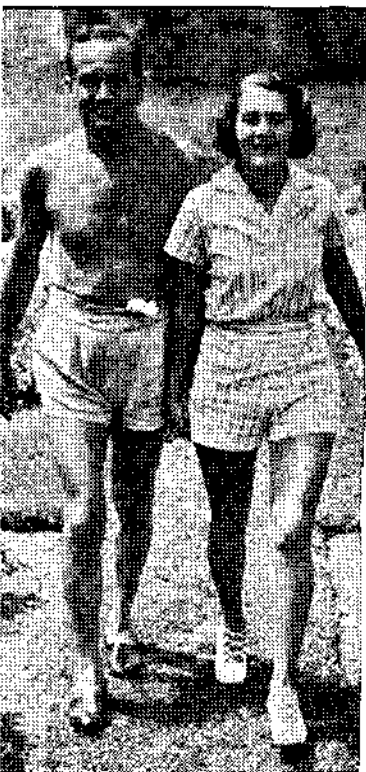
It takes courage to get up and walk out of a theater. It requires neither courage nor energy to tune out. So the radio artist plays to the most dangerous type of audience ever assembled. He knows this, and is constantly on his toes to keep that audience happy. He doesn't try untested stunts.

**A**FTER all artists are only human, never infallible. Remember that every program is a different performance. It's a new show each time the radio artist faces the microphone. People outside of the profession never can know how hard the radio entertainer tries to give a good show *every* show.

If he is good he shares the credit with everybody connected with the program. If he is bad—and it is very difficult to be good always—does the producer get the blame? Or the sponsor? Or the commodity? Of course not. The actor gets all the blame for the poor one. He runs all the risk. He is entitled to an experienced producer.

The radio is the show business and the show business is a highly specialized thing. There are trained men available to plan and handle the big programs.

They can save radio—and unless more of them are pressed into service soon, radio will need saving. Showmanship, yes, that's all we need.



Al and his talented wife Ruby Keeler, photographed on one of the rare occasions their busy schedules allow them to snatch a few moments rest on their estate

# THE ROWDY BOYS OF RADIO:

FROM  
KANSAS CITY  
TO THE  
NATION  
JOE SANDERS  
AND  
CARLETON COON  
RENDERED  
THE COUNTRY  
POWERLESS!  
BY LEAH ANN NAYDER

They were known as "The Rowdy Boys of Radio," the "Bad Boys of Music."

On the evening of December 5, 1922 when radio was still in its infancy, listeners with crystal sets and battery-powered receivers tuned to the Kansas City Station WDAF and heard the seductive strains of these scintillating syncopaters, the first orchestra to present "live" programs, the first band to regularly broadcast on radio, a band that was to become the top band in the nation, remembered today as representing the best in popular music of the 1920's - - - the **Coon-Sanders Original Nighthawks Orchestra**.

It all started with a chance meeting between **Joe L. Sanders** and **Carleton A. Coon** beside a piano in **Jenkins Music Store** in Kansas City. It was 1919 and both men were still in uniform. Joe Sanders was on his way to a career as a professional baseball player, Carleton Coon was headed toward the medical profession. But in 1920 their plans were abandoned and the two formed the **Coon-Sanders Novelty Orchestra**. And it was nonstop from then on.

It was that radio show in December of 1922 from the **Meulebach Hotel** in Kansas

that thrust the band into national prominence. Within one year the **Nighthawk** programs drew over 35,000 fan letters. There were **Coon-Sanders Nighthawks Clubs** on every college campus in the nation. Even famous band leaders and sidemen of the times were card-carrying **Coon-Sanders club members**.

The nation was powerless. Their broad casts would run into the early hours of the morning, and it was Coonie who remarked, "Gee, nobody would stay up until two in the morning to listen to all this except a bunch of nighthawks." And from that remark came the name and fame of the **Nighthawks**. People from all over the country, from Paris, Mexico, Iceland, the Philippines and Nome all wanted to be nighthawks. They changed the sleeping hours of the nation!

In 1924 the band moved to Chicago, played an engagement at the **Lincoln Tavern** in the **Congress Hotel** and eventually signed a contract to play at the **Blackhawk Restaurant**. They opened at the **Blackhawk** in October, 1926 and that restaurant was never the same. With a line from **WGN** radio the **Coon-Sanders** band dished out the most rollicking magnetic music ever to move the country, perhaps the world!

They played five consecutive seasons at the **Blackhawk**. The telegraph requests were overpowering, all desiring membership in the **Nighthawks Club**, their **Saturday Midnight** show from **WGN**, "Knights and Ladies of the Bath" that **Western Union** installed a ticker tape between Joe's piano and Coonie's drums so they could acknowledge the requests with each program. And by this time their **Victor recordings** were very much in demand.

During one two-hour broadcast in 1929, Coonie and Joe acknowledged over five hundred requests.

They were a perfect team, Carleton Coon the happy-go-lucky public relations man, Joe Sanders the businessman. Their voices blended in smooth harmony, syncopated in popular jazz rhythms of the day. Joe Sanders, the accomplished pianist, Carleton Coon, the imaginative drummer.

Joe, known as "The Ole' Left Hander" (because of a Ripley "Believe it or Not" reputation of holding the world record in strikeouts - 27 consecutive strikeouts in one game) was the arranger who made popular music of the day into what today would be considered as classical traditional jazz. He was among the first to spread saxophone-section voicing; inserted a vocal in practically every selection and gave each instrument a chance to be heard,

# Coon-Sanders and the Nighthawks



THE COON-SANDERS NIGHTHAWKS broadcasting on radio station WGN in Chicago in the late 1920s. That's Carleton Coon at the drums and Joe Sanders at the piano.

resulting in complex and marvelous music. As a boy he was a choir vocalist and the ring of his voice earned him the reputation as "The Man With The Iron Throat." Probably his best-known specialty was "Here Comes My Ball and Chain," a song in which his voice shakes the rafters. He composed many of the songs they performed. Among them are such gems as "What a Girl, What a Night," and the much-heard theme song of the Coon-Sanders orchestra:

"When Coon and Sanders start to play  
The Nighthawk Blues you'll start to sway  
Tune right in on the radio,  
Grab a telegram and say 'hello.'  
From coast to coast and back again  
you can hear that syncopated band  
It's a bear, you'll declare  
When you listen to the Nighthawk Blues  
I mean—  
Listen to those Nighthawk Blues."

His most successful song, written with the great Gus Kahn, was "Beloved." It sold more than one million copies in sheet music.

The early 1930's found the Coon-

Sanders Nighthawks in New York playing their first appearance at the **New Yorker Hotel**. Easterners found themselves being swept away by such specialties as "Bluefoot," "Roodies," "Rhythm King," and the popular numbers done in great style, such as "Darktown Strutters' Ball," "After You've Gone," and "I Ain't Got Nobody." Their Chicago success was equaled.

Our story here comes to an abrupt and sad halt.

Carleton Coon died suddenly from blood poisoning as a result of an abscessed jaw.

The music stopped on May 4, 1932. Joe tried with a tremendous effort to keep the band alive. It just was never the same. The Nighthawks finally disbanded after an engagement on Easter Sunday, 1933.

Joe Sanders' musical career continued after forming his own band some years later. He performed at the Blackhawk and used his famous voice and intricate keyboard talents to great advan-

Continued . . .

age. He called his band the "Duckie-Wuckies" and referred to himself as "He with the long, white beard." And he continued to turn out wonderful melodies with his pen. Joe died in 1965, but his melodies linger on.

It is interesting to note that the personnel of the band changed very little over the period of 1918 to 1932. They were a close-knit, disciplined group that played this rich, arresting music. They wowed them from the start. And it never really ended.

Today, 54 years after their first broadcast, the happy harmonies, the sizzling solos and torrid tunes are still enjoyed by hundreds, even thousands of loyal fans, old and new. It is made possible by the formation of the **Coon-Sanders Nighthawks Fan Club**, co-founded in 1959 by Harvey Rettberg of Sunset, South Carolina, and Clyde Hahn of Pleasant Garden, North Carolina.

The Coon-Sanders Nighthawks' 80-some recordings are being played and preserved. Each year the annual reunion is held and it consists of non-stop music. Memories are shared by those who remember with those who are too young to remember, but who are as enthusiastic as those college kids back in the 20's. The club is actually a reorganization of the first club that began back in 1922.

I had the advantage of attending my first reunion in May of this year. I could not believe the dedication and loyalty so many people possess for their "cause." But it is not hard to understand why. There never was and never will be a band which had such an impact upon the music-loving public. I had the privilege of meeting Rex Downing, trombonist with the Nighthawks for many years, and he shared many wonderful stories about the band, revealing how animated, spritely and spirited it was



to be a member of the Coon-Sanders organization. It was as the music — vivacious and unpredictable.

At one time there was a movement underfoot to nominate Joe Sanders for President and Coonie for Vice-President of the United States! Of course it was probably started just as a publicity stunt . . . but the nation would probably have voted them in . . . that is just how it was! According to Clyde Hahn, co-founder of the club, "Unless one lived in those times, they could never believe the popularity of those two guys and their great band."

They've got my vote!

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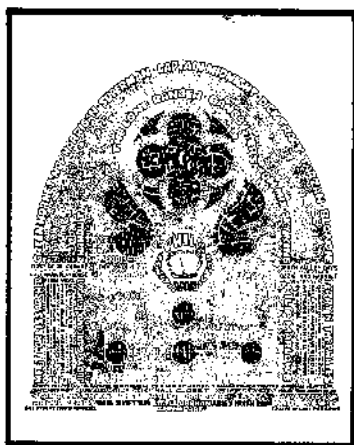
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Undoubtedly, the best known comedian in the world is the little tramp with the tiny moustache and the funny walk: **Charlie Chaplin**. But it is just as certain that the best known and most beloved comedy team in the world is **Stan and Ollie**. Like so many other comics forgotten by their contemporaries, **Laurel and Hardy** were rediscovered by television in the 1950's, and their popularity has continued to grow unabated since then.

It is indeed appropriate that the skinny half of the team became as well known internationally as Chaplin, for at one point in his career, Stan Laurel understudied Charlie. It began when he joined the **Fred Karno** troupe. Chaplin was the star, and Stan was the second comedian. The group hit New York for their first American tour in 1910 in a play called **The Wow-Wows**. The play was not particularly good, but the talent of the performers overcame the inadequacies of the material. The Karno Troupe was soon appearing across the country in **A Night in an English Music Hall**. It was a great success, endearing Chaplin to American audiences. The tour was repeated in 1912, and Chaplin left the troupe for film work at **Mack Sennett's studio**, leaving the comedy leads to Stan. Many of the vaudeville house managers weren't satisfied, however, . . . they wanted Chaplin. After a few weeks with comedian **Dan Raynor** of the London Karno Company in the lead, the American Karno

troupe disbanded. Stan remained, forming vaudeville sketches and appearing around Chicago in such acts as **The Keystone Trio** (with Stan playing Chaplin) and **The Stan Jefferson Trio**.

At the same time that Stan Laurel was appearing in New York for the first time, Oliver Hardy was opening the first motion picture theatre to invade Milledgeville, Georgia. After about three years of watching comedy on the screen, 21-year old Babe Hardy decided that he could be as good. . . or perhaps as bad. . . as some of the fellows clowning on film in his theatre. So, in 1913, he gave up the theatre and moved to Jacksonville, Florida, starting his motion picture career and at **Lubin Motion Pictures** for \$5 a day. Hardy appeared as a comic villain in the Lubin comedies; by 1916 he had worked his way up to star comic on the Lubin lot, and he travelled to New York to do free-lance comic work. For the next couple of years he alternated between New York and Jacksonville, appearing both as an actor and as a cabaret singer. December of 1918 found Oliver Hardy in California, just one year after Stan Laurel had arrived to begin his series of star comedies for **Universal Pictures**.

Hardy was a featured player in the **Larry Semon Comedies**, a series which Stan also appeared in. It was their acquaintance on the Semon comedies which, ironically, delayed their team-up for several years. **Joe Rock**, who was also appearing in Vitagraph comedies at the time, would later form his own production unit and turn out Stan Laurel Comedies in the mid-20's. Rock wanted to use Hardy in some of the Stan Laurel starrers, but Stan was wary of scene-stealers.

"Stan could see that Babe was really putting it over on Semon, who was not only acting but directing his own pictures as well," said Rock. "Semon just couldn't see when Babe would make some move with his head or other part of his body or with his derby or his tie to get a little extra attention from the audience. But the audience would notice it, of course, and they'd laugh like crazy, and this would infuriate Semon. In cutting the picture, they couldn't cut out Babe because Babe was actually in the scene with Semon. I couldn't convince Stan that it shouldn't make any difference if the heavy got some laughter, that in fact it would improve things. Stan still wasn't secure enough on his





"I'm Mr. Hardy and this is my very good friend, Mr. Laurel,"—from *Bonnie Scotland* (1935).

own to be able to share laughs. Later, of course, when he was teamed up with Babe, he not only shared laughs with him but actually built up Babe's comedy in every way he could—and that's why they became the greatest comedy team in film history."

By 1926, Stan Laurel and Oliver Hardy were members of the cast of Hal Roach's *Comedy All-Stars*, a fine group of comic performers which included James Finlayson, Edgar Kennedy, Noah Young, Anita Garvin and Charley Chase. Frank Butler, who was a gagman on the Roach lot at this time, recalls the genesis of Laurel and Hardy:

"As to the identity of the person directly responsible for the teaming of Laurel and Hardy, let me be specific. It

was **Leo McCarey**, and no one else, who created the team of Laurel and Hardy. As the *Comedy All Star* Films were being made, Leo was the first among us to notice that putting the skinny fellow in juxtaposition with the fat fellow was not only nice contrast but very funny contrast. The first film in which Laurel and Hardy really attained a basic kind of dimension was an item called **DUCK SOUP**. Then they made others, of course, within the *Comedy All Stars* format until their first official Laurel and Hardy team film, **PUTTING PANTS ON PHILIP**, which was made in 1927. Leo really put the boys on the same path together, and set many of the plots of their early films."

Continued . . .

# Laurel and Hardy

The underlying concept of the characters Stan and Babe played on the screen came from the boys themselves. Babe recalls that he had been wearing his derby since his days with Lubin, and that his concept of Ollie was based on a comic strip he had read in the Georgia newspapers as a boy: that of "Helpful Henry," a character who was constantly trying to be helpful, but always wound up making a thorough mess of things. The underlying byplay of the characters, their invincible dumbness, came from Stan, who brought the idea into play at the gag sessions on the Roach lot.

Throughout their highly successful career at the Hal Roach Studios, even into the sound era (which was introduced to Laurel and Hardy fans in the short subject **UNACUSTOMED AS WE ARE** (1929), their 32nd film together), Stan and Babe were never signed as a team. They had separate contracts with Roach, with separate expiration dates, and separate salaries. It was a rather primitive means the studio used to keep the team under their control, and was a constant aggravation to Stan, who finally decided, late in the

1930's, that he would never sign another contract with Roach unless it coincided with Oliver Hardy's.

Laurel's sacrifice (he went without work for nearly a year at that time) points up the relationship the two had in their business dealings. Babe had the utmost respect for Stan's creative genius, and worked hard as an actor to deliver whatever Stan wanted. Stan, on the other hand, when screening rushes of their films, would find his attention invariably drawn to Ollie: "He really is a very, very funny fellow!"

The characters on the screen reflected the same feeling of comradeship and loyalty that their creators felt for each other offscreen. Certainly, there would be an occasional argument between the two on the screen, but it was usually over with and forgotten in less time than it takes to fall into a puddle over your head. The warmth that Stan and Ollie feel for each other is communicated to an audience every time a Laurel and Hardy picture is shown. Stan and Ollie may be dumb, but they are real people. . . and they are good people.



Stan and Ollie starred in "Pack Up Your Troubles" in 1932.

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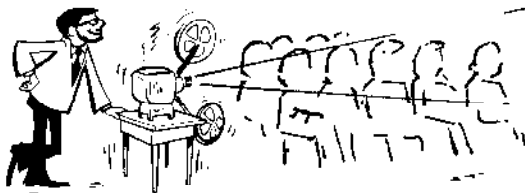
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## MEMORY CLUB MOVIES

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 \$1.25 per meeting, payable at the door.

### SPECIAL NOTICE

Due to increasing costs of film rentals and other services, Memory Club "dues" will be increased to \$1.25 per meeting, beginning with our Memory Club get-together of Saturday, September 4th. We hope you'll stay with us for a great fall and winter season of good old movies.

### SATURDAY, SEPTEMBER 4th

**CRAZY HOUSE (1943)** Ole Olsen and Chic Johnson, Cass Daley. A crazy time with fun for all as the two comics arrive in Hollywood to make a movie. They form their own film producing company and you can guess the rest. Crazy, hilarious nonsense with the zany boys at their best!

### SATURDAY, SEPTEMBER 11th

**THE BIG BROADCAST (1932)** Bing Crosby, Kate Smith, George Burns, Gracie Allen, Stuart Erwin, Cab Calloway, Mills Brothers, Boswell Sisters. Failing radio station owned by George Burns is saved by an all-star show featuring Bing and many radio stars. Many off beat touches in the standard love-triangle, let's-put-on-a-show story make this first of the "Big Broadcast" films a sheer delight. Bing sings "Please" and "Here Lies Love."

### SATURDAY, SEPTEMBER 18th

**HOLLYWOOD HOTEL (1937)** Dick Powell, Rosemary and Lola Lane, Hugh Herbert, Glenda Farrell, Johnnie "Scat" Davis, Louella Parsons, Frances Langford, Fritz Feld, Allyn Joslyn, Alan Mowbray. Plenty of surprises, guests, comedy and music: "I'm Like A Fish Out of Water," "Hooray For Hollywood." Directed by Busby Berkley.

### SATURDAY, SEPTEMBER 25th

**LAUREL AND HARDY NIGHT** — An evening with Stan and Ollie featuring **A CHUMP AT OXFORD (1940)** and a number of other hilarious short subjects starring our two heroes.



### COMING UP AT THE MEMORY CLUB

**Sat., Oct. 2nd — SHINE ON HARVEST MOON (1944)** Ann Sheridan, Jack Carson, Dennis Morgan, Irene Manning, S.Z. Sakall, Step Brothers, Marie Wilson.

**Sat., Oct. 9th — FOLLOW THE BOYS (1944)** Marlene Dietrich, George Raft, Orson Welles, Dinah Shore, W.C. Fields, Jeanette MacDonald, Maria Montez, Andrews Sisters, Sophie Tucker.

**Sat., Oct. 16th — DEVIL DOGS OF THE AIR (1935)** James Cagney

**Sat., Oct. 23rd —** to be announced

**Sat., Oct. 30th — MANPOWER (1941)** Edward G. Robinson, Marlene Dietrich, George Raft, Alan Hale, Walter Catlett, Frank McHugh, Eve Arden.

**Sat., Nov. 6th — PIN UP GIRL (1944)** Betty Grable, Martha Raye, Joe E. Brown, Eugene Pallette, Mantan Moreland, Charlie Spivak orchestra.

**Sat., Nov. 13th — THE TENDERFOOT (1932)** Joe E. Brown, Ginger Rogers.

**Sat., Nov. 20th — MIGHTY JOE YOUNG (1949)** Terry Moore, Ben Johnson, Robert Armstrong, Joe Young.

# THOSE WERE THE DAYS • WNIB- FM 97.1

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

### SATURDAY, September 4th

#### THAT WONDERFUL YEAR — 1956

ARTHUR GODFREY TIME (4-19-72) Arthur recalls the year 1956 and reminisces about Elvis Presley and others.

SUSPENSE (1-10-56) "Two Platinum Capsules" starring Stacy Harris

NBC BANDSTAND (8-30-56) Ralph Flanagan and the orchestra, Bert Parks, Betty Madigan, The Four Lads.

X MINUS ONE (1-10-56) "Colony" starring John Larkin, Fredrica Chandler.

YOUR HIT PARADE (10-13-56) Dorothy Collins, Snooky Lanson, Gisele MacKenzie, Russell Arms, Raymond Scott and the Hit Parade orchestra.

BIOGRAPHY IN SOUND (5-15-56) "A Salute to Network Radio" on the 30th anniversary. H. V. Kaltenborn narrates.

SUSPENSE (7-11-56) "Want Ad" starring Stacy Harris.

### SATURDAY, September 11th

#### HAPPY ANNIVERSARY, N.B.C. —

N.B.C. PARADE OF STARS (12-14-46)

An all-star variety show presents the full roster of National Broadcasting Company performers in the third annual broadcast. Featuring The Cities Service Orchestra; Phil Harris and Alice Faye; H. V. Kaltenborn; Manhattan Merry-Go-Round; Curtain Time; Red Skelton; People Are Funny; Bob Hope; Mr. District Attorney;

### SATURDAY, September 18th

#### COMIC STRIPS ON RADIO!

DICK TRACY! (7-14-47) Captain Ash is brought to justice! (15 min)

ADVENTURES OF SUPERMAN! (12-31-46)

The Spider! (15 min)

MANDRAKE THE MAGICIAN!— Mandrake

and Lothar plan their next move! (15 min)

BLONDIE! (5-27-45) Penny Singleton and



Arthur Lake star as Blondie goes social climbing! (30 min)

BUCK ROGERS IN THE 25th CENTURY!

(1930s) The Mind Reading Machine! (15 min)

TERRY AND THE PIRATES! — Case of the Goofy Gosling! (15 min)

RED RYDER! (4-20-48) The Roar of the River! (30 min)

CAPTAIN MIDNIGHT! (12-30-42) Destroy the Nazi Sub! (15 min)

OUR SPECIAL GUEST will be comic book historian JOE SARNO, curator of The Nostalgia Shop, discussing the cross-over from comic books and newspapers to radio and television.

### SATURDAY, September 25th

#### SCIENCE FICTION OR FACT?

DIMENSION X (4-29-50) "No Contact"

SUSPENSE (9-9-62) "Strange Day in May"

starring William Mason

TWO THOUSAND PLUS — "The Rocket and the Skull"

EXPLORING TOMORROW — "The Mimic"

SUSPENSE (2-7-48) "Donovan's Brain" starring John McIntyre. (60 min)

X MINUS ONE (12-19-56) "The Reluctant Heroes" starring Mandell Kramer and Bob Hastings.

*The*  
**National**  
**Broadcasting**  
**Company**



Bill Stern; Bob Burns; One Man's Family; Perry Como; Can You Top This?; Roy Rogers; Truth or Consequences; Alan Young; Dennis Day; Judy Canova; Duffy's Tavern; Grand Ole Opry; Rudy Vallee; Lowell Thomas; many others. (approx. 150 minutes)

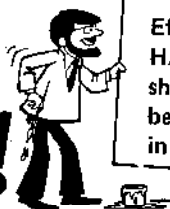
OUR SPECIAL GUEST will be TV producer-director GREG GARRISON who brightened the early days of Chicago television and who is producing the NBC 50th Anniversary Special scheduled for Sunday evening, November 21 on NBC-TV.



# THE HALL CLOSET • WXXFM - FM 106

## MONDAY THROUGH FRIDAY • 7:00 TO 9:00 AM

**DON'T  
FORGET  
TO  
REMEMBER!**



### PROGRAM TIME CHANGE

Effective Wednesday, September 1, 1976, our HALL CLOSET program of old-time radio shows will be heard **ONE HOUR EARLIER**. . . beginning at 7 a.m. on WXXFM (106-FM). Tune in every weekday from 7 to 9 a.m.

### WEDNESDAY, SEPTEMBER 1st

**FRED ALLEN SHOW (5-12-46)** With Sidney Greenstreet  
**G.I. JIVE (1940s)** Swing music with G. I. Jill (15 min)  
**SPOTLIGHT REVUE (12-17-48)** Spike Jones, Dorothy Shea and guest Ralph Edwards

### THURSDAY, SEPTEMBER 2nd

**JIMMY DURANTE SHOW (5-12-48)** with Peggy Lee and Victor Moore; Married Men in Politics  
**DUFFY'S TAVERN (1940s)** Ed Gardner as Archie, with Maxie Rosenbloom as his new waiter  
**STRANGE DR. WEIRD (1940s)** "The House Where Death Lived" (15 min)



Jack Benny

### FRIDAY, SEPTEMBER 3rd

**STAN FREBERG SHOW (10-5-57)** Gray Flannel Hat Full of Teenage Werewolves  
**JACK BENNY PROGRAM (2-7-43)** On Tour, with George Jessel

### MONDAY, SEPTEMBER 6th

**COMMAND PERFORMANCE (1946)** An All-Star Program celebrating the show's 4th Anniversary, with Bob Hope, Bergen and McCarthy, Frances Langford, Riders of the Purple Sage, Fred MacMurray, G. I. Jill, the King Sisters and more! (90 min)

### TUESDAY, SEPTEMBER 7th

**EDDIE CANTOR SHOW (1940s)** With Bert Gordon, Thelma Carpenter, Don Wilson; Eddie delivers singing telegrams  
**PHIL HARRIS/ALICE FAYE SHOW (9-25-49)** With Elliott Lewis, Gale Gordon, Walter Tetley; Phil's One-Cent Sale  
**CAPTAIN MIDNIGHT! (12-11-39)** Caught in the Stampede (15 min)

### WEDNESDAY, SEPTEMBER 8th

**ONE NIGHT STAND (5-21-44)** Glen Gray and the Casa Loma Orchestra, from New York  
**TREASURY STAR PARADE** — With George Burns and Gracie Allen, Paul Whiteman's Orchestra (15 min)  
**TAKE IT OR LEAVE IT (7-4-48)** Starring Garry Moore

### THURSDAY, SEPTEMBER 9th

**KRAFT MUSIC HALL (3-6-41)** Starring Bing Crosby, Lionel Barrymore, Eddie Bracken, Connie Boswell (60 min)  
**FRONT PAGE DRAMA** — "The Mountain Meadows Massacre" (15 min)

### FRIDAY, SEPTEMBER 10th

**STAN FREBERG SHOW (10-12-57)** Adventures of Sam Spillade, Detective  
**JACK BENNY PROGRAM (2-14-43)** Jack's Birthday, from Toronto

### MONDAY, SEPTEMBER 13th

**LIGHT UP TIME (9-5-49)** Frank Sinatra, Dorothy Kirsten (15 min)  
**BOB HOPE SHOW (4-15-53)** with Jane Russell  
**LIFE OF RILEY (10-4-47)** Riley's Promotion. William Bendix stars

### TUESDAY, SEPTEMBER 14th

**ANDREWS SISTERS SHOW (5-20-45)** with Akim Tamiroff, Gabby Hayes, Marvin Miller, Riders of the Purple Sage  
**KRAFT MUSIC HALL (5-20-48)** Starring Al Jolson, with Henry Morgan and Oscar Levant  
**CAPTAIN MIDNIGHT! (12-12-39)** Stampede Aborted (15 min)





# THE HALL CLOSET • WXXFM - FM 106

## MONDAY THROUGH FRIDAY • 7:00 TO 9:00 AM

### WEDNESDAY, SEPTEMBER 15th

MILTON BERLE SHOW (4:13-48) Salute to Health

G.I. JIVE (1940s) with G. I. Jill (15 min)

JIMMY DURANTE SHOW (5-19-48) With Peggy Lee and Victor Moore; Aid to Small Businesses

### THURSDAY, SEPTEMBER 16th

MAIL CALL! (1940s) Host Groucho Marx, Carlos Rivera, Ida Lupino, Robert Benchley  
TOMMY DORSEY ORCHESTRA (7-9-47) from Casino Gardens

GRANTLAND RICE STORY — Sports with Jimmy Powers (10 min)

### FRIDAY, SEPTEMBER 17th

STAN FREBERG SHOW (10-19-57) Last show of the Series

JACK BENNY PROGRAM (2-21-43) From Chicago: Jack's Naval Career



Bing Crosby

### MONDAY, SEPTEMBER 20th

AMOS 'N' ANDY — Kingfish writes an Advice Column

BING CROSBY SHOW (11-22-54) The Buddy Cole Trio (15 min)

HENRY MORGAN SHOW (3-5-47) Sending Radio to Russia

### TUESDAY, SEPTEMBER 21st

ONE NIGHT STAND (3-28-46) Bob Crosby and the Bobcats from Meadowbrook Gardens, California

BURNS AND ALLEN SHOW (1-17-46) Gracie's Girls' Club plots to take over the show

CAPTAIN MIDNIGHT! (12-13-39) The Aztec Dungeon (15 min)

### WEDNESDAY, SEPTEMBER 22nd

REMEMBER — Robert Young looks at the year 1941 (15 min)

PHIL HARRIS/ALICE FAYE SHOW (10-2-49) with Elliott Lewis, Walter Tetley; A Car for Remley

SONGS BY SINATRA (10-17-45) Guest Gene Kelly in a preview of Anchors Aweigh



Portland Hoffa

### THURSDAY, SEPTEMBER 23rd

FRED ALLEN SHOW (10-11-39) Fred's guest Bert Lahr doesn't feel funny; with Portland Hoffa, Minerva Pious, Peter Van Steeden Orchestra (60 min)

STRANGE DR. WEIRD — "The Summoning of Chandor" (15 min)

### FRIDAY, SEPTEMBER 24th

G.I. JOURNAL (1944) Editor Kay Kyser, Georgia Carroll, Ish Kabibble, Mel Blanc  
JACK BENNY PROGRAM (2-28-43) From Fort Custer; Kit Carson Benny

### MONDAY, SEPTEMBER 27th

TRUTH OR CONSEQUENCES (10-8-49) from Kansas City, Mo.

SONGS BY MORTON DOWNEY (12-14-48) (15 min)

COMMAND PERFORMANCE (1940s) With Don Ameche, Jack Douglas, Betty Hutton and the King Cole Trio

### TUESDAY, SEPTEMBER 28th

YOUR HIT PARADE (6-2-56) Dorothy Collins, Snookie Lanson and Gisele MacKenzie sing the top tunes

EDDIE CANTOR (9-27-44) with Joan Davis and Nora Martin

CAPTAIN MIDNIGHT! (12-14-39) Shark Begins the Attack (15 min)

### WEDNESDAY, SEPTEMBER 29th

REQUEST PERFORMANCE (2-24-46) Rudy Vallee plays host to Cass Daley, Jerry Colonna and Edward Arnold

TREASURY STAR PARADE — Harry James Orchestra (15 min)

BOB HOPE SHOW (12-4-45) with Herbert Marshall

### THURSDAY, SEPTEMBER 30th

COMEDY CARAVAN (1940s) Jimmy Durante and Garry Moore, with Georgia Gibbs

HAL MCINTYRE ORCHESTRA (4-15-45) with vocalist Lois Lane

FRONT PAGE DRAMA — "War in Zion" (15 min)



# 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.



**MONDAYS, 8 P. M. EST, W B Z** and other stations of the Blue Network  
Presented by **FLEISCHMANN'S FRESH YEAST**

**THURSDAY, SEPTEMBER 2nd**

**SATURDAY, SEPTEMBER 4th**

**WALTER WINCHELL (5-18-41)** Goes to Press with War News

**JIMMY FIDDLER (1940s)** Your Hollywood Reporter

**FRANK SINGISER NEWS (1940s)** More Wartime Headlines

**THURSDAY, SEPTEMBER 9th**

**SATURDAY, SEPTEMBER 11th**

**I LOVE A MYSTERY** — "The Thing that Cries in the Night"

The first five chapters of Carlton E. Morse's adventure which pits Jack Packard, Doc Long and Reggie York against Grandmother Martin and her granddaughters Faith, Hope and Charity. Featuring Russell Thorson, Jim Boles, Tony Randall and Mercedes McCaimbridge

**THURSDAY, SEPTEMBER 16th**

**SATURDAY, SEPTEMBER 18th**

**I LOVE A MYSTERY** — "The Thing that Cries in the Night" Chapters 6 thru 10 of the Carlton E. Morse adventure thriller

**THURSDAY, SEPTEMBER 23rd**

**SATURDAY, SEPTEMBER 25th**

**I LOVE A MYSTERY** — "The Thing that Cries in the Night" The concluding episodes of the Mystery of the Martin Family

**THURSDAY, SEPTEMBER 30th**

**SATURDAY, OCTOBER 2nd**

**THIS IS YOUR LIFE, CHARLIE MCCARTHY (1950)** Edgar Bergen's partner gets the star treatment from Ralph Edwards, W. C. Fields, Cary Grant, Ken Murray, Dorothy Lamour and others

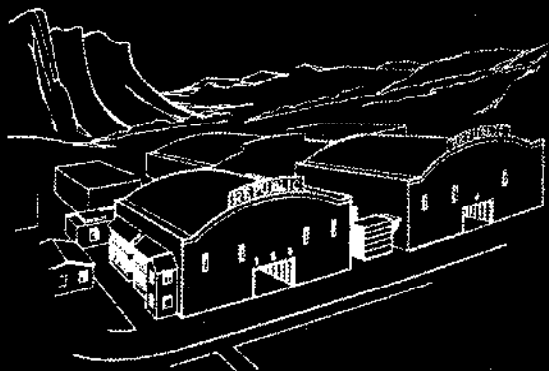
## CLIPS FROM THE CLOSET WAIT-AM 820

**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!**

VALLEY OF THE CLIFFHANGERS

# VALLEY OF THE CLIFFHANGERS



By JACK MATHIS

LIMITED EDITION . . .

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DICK TRACY . . .  
THE LONE RANGER . . . FIGHTING  
DEVIL DOGS . . .  
DRUMS OF FU MANCHU . . . ZORRO  
RIDES AGAIN. . .  
SPY SMASHER. . .  
PERILS OF NOY-OKA . . . MASKED  
MARVEL . . . CAPTAIN AMERICA . . .  
INVISIBLE MONSTER . . . and all  
the rest!

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**Biggest howl** should come from Jack Benny if he were the tightwad he pretends to be on the radio. He won't squawk. But the ceiling will cost him hundreds of thousands of dollars.

# CAN STARS LIVE ON

In February, 1943, just after the U.S. Government placed a WW II earnings ceiling, SCREEN GUIDE MAGAZINE considered the impact on Hollywood stars.

**A** BRONX CHEER is the hearty answer you get from usually well-behaved citizens when you ask: "Can the stars live on a net income of \$25,000 a year?"

Screen Guide's editors do not intend to prove stars can't live on that sum; they can. But we are willing to admit that the Hollywood crowd isn't yelping just because it wants to keep its swimming pools, yachts and racehorses. Far from it.

Hollywood's record shows its determination to do its share to help win this war.

So let's chuck emotionalism out the window and consider the facts.

Big stars receive as much as \$125,000 per picture—almost twice the \$67,200 ceiling set by the Government. Many argue that no one is worth that much money for a few weeks' work. Yet what business man can deny that a star is worth his salary when his films deliver a five-fold dividend to his studio? When they don't, the star's salary drops.

Academy Award winner Ginger Rogers will suffer under the new regime. She gets \$100,000 a picture, makes two a year, must live up to her contract. She'll make fewer films, but she planned on that.



# \$25,000 A YEAR?

## Established Stars Will Lose the Most

**In normal times**, Bob Hope can earn half a million a year. Now he won't kiss radio goodbye, but may curtail his movie work. He'll slow up and do Army shows.



And don't overlook the expenses Mr. Movie Star has to deduct from his salary before he collects for himself. He slices off ten per cent for his agent, the only man who can get him good jobs. Then there are routine expenditures for publicity, advertising, insurance, annuities and actual living expenses.

It's easy to say, "Lop off the publicity and advertising items." But Gallup polls and other surveys prove it's bad business. The public has a short memory, especially if a star makes but one picture a year, and that happens to be bad.

A conservative chart shows how far a \$25,000 net income will go. The figures are pure conjecture, but they're not ridiculously high.

Gross income	\$67,200.00
Federal and state taxes	42,200.00
Net income	25,000.00
Taxes on home	3,000.00
Clothing, entertainment	5,000.00
Servants & upkeep	2,400.00
Insurance, annuities	2,000.00
Child (1) care & education	1,000.00
Dependents (they all have 'em)	1,000.00
Beauty treatments	500.00
Food, utilities, etc.	1,500.00
Agent's share of income	6,700.00

Total \$23,100.00

This leaves \$1,900.00 for emergencies and payments on large annuities and insurance policies which were taken out years ago. How stars can save these investments is a big problem.

Continued . . .

What will happen no one knows. Stars have to make more than one picture a year to remain important. If they do make them, the studios gain more than they. After the war is over, there may not be a return to these high salaries. But discussion of that item is another story. Meantime, Hollywood's young underpaid players will profit by Hollywood's biggest headache.

## Stars Like These Should Be Worried

**"I'm not worried,"** says Veronica Lake, who rushes to Seattle after every film to be with her husband. She owns a house there and practically lives on her soldier-husband's salary.



## Gable Can Snicker

Gable often made \$100,000 profit per picture. His fortune will remain almost intact. He's deducted his 1942 income taxes and he can live on a lieutenant's pay!



**Field glasses** won't help Crosby keep sight of his disappearing profits. \$25,000 is a drop in the bucket for Bing. But investments in war industries will help out.



That worried look on Cary Grant's face doesn't mean a thing. With his fortune and Barbara Hutton's, he could pay \$25,000 for a cup of coffee and not know the difference.



**Eeek!** Judy Garland's husband has gone into the Army, which slows his income down to a slow walk. Judy's leasing her big home and is saving every cent to meet a heavy War Bond and annuity program.



**The screen's Andy Hardy**, recently reconciled to Ava Gardner, will have to reconcile himself to a \$25,000 net income. But not for long. Mickey may soon be in the service. Rooney's

biggest problem is finding a fool-proof means of protecting the fortune it has taken him so long to earn. He doesn't want to have to start from the beginning when the war is over.

# NOTES FROM THE BANDSTAND

by KARL PEARSON

**SHUFFLE RHYTHM . . . 720 IN THE BOOKS . . . IT'S A WONDERFUL WORLD . . .** these tunes and phrases identify bandleader **Jan Savitt**, born in Russia in 1912 and who came to the United States at the age of 18 months.

Jan's first endeavor with a band was for Philadelphia radio station WCAU. The program was titled "Savitt Serenade" and featured vocals by a girl named "Diane" and Savitt's violin. After awhile, WCAU had Jan put together a band exclusively for WCAU's use.

After a short period of time, Savitt was coaxed away from WCAU to rival station KYW (Philadelphia), where he put together a studio band for weekly broadcasts. It was this group that became known as "Jan Savitt and His Top Hatters," and it was a band of crack studios musicians from the Philadelphia area. The vocals were handled by **Carlotta Dale** (who was later to sing with **Will Bradley**) and **Bon Bon**, a black singer whose real name was **George Tunnell**. Even though at this time in the mid-30's a black vocalist singing with a white band was unheard of, when the band began touring the area it experienced very few problems.

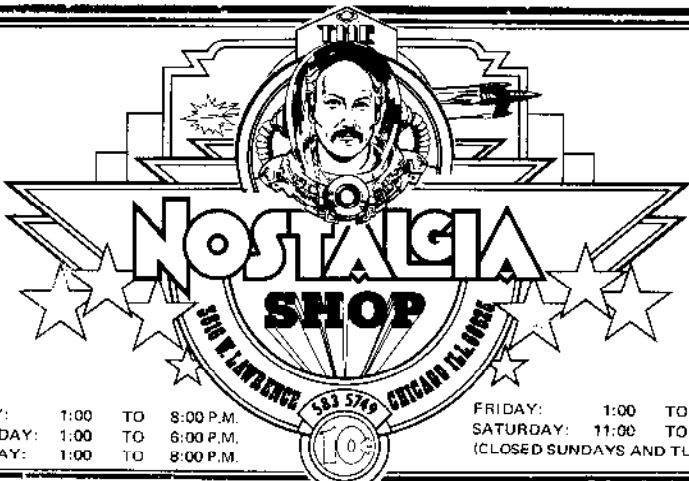
Sometime during the band's early days at KYW, it picked up a style that was to become its trademark—"Shuffle Rhythm." Though the dancers thought that the beat was a very fast one, it actually wasn't. The band would play at a regular tempo, while the pianist would play double time, giving the dancers, as

critic **George Simon** put it, "a push from behind."

The band became popular in the Philadelphia area, and because of this popularity RCA signed it up for a recording contract, hoping to spread the popularity across the country. At the same time, the KYW broadcasts were heard nation-wide via the RCA-owned NBC radio network, and within a year the band would be making radio transcriptions for RCA's Thesaurus transcription service!

After practically ten years of traveling across the country, Jan, in 1944, settled down on the West Coast, where he put together, at various times, various groups, ranging from small 10-piece bands (for use in the movie "Betty Co-Ed") to large groups (to back up **Frank Sinatra** on theater tours) complete with strings. During World War II, when almost every other band was adding a string section, Jan added one too, although it was a small group of only four, one of the violinists being Savitt himself.

Following the end of the war Jan cut down the size of his band and continued to play in many San Francisco and Los Angeles hotels. The band was also heard in the summers of 1946 and 1947 on a program sponsored by Old Gold Cigarettes. The band looked as though it was headed to new popularity, when on October 4, 1948, Jan Savitt, while en route to an engagement, died of a cerebral hemorrhage.



**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)



# RADIO ODDITIES

◆ Announcer Charles Lyon and commentator John W. Vandercook were heard on the same program (News of the World) for five years before they ever met each other. Vandercook who is heard from New York made a point of looking up Charles Lyon who does his commercials from Chicago, when he went to Chicago on business

◆ When posing for a photograph, Hildegard sings the first phase of "Take It Easy" and holds the note. "That's how I get the smile to appear natural," she says.

◆ Robert Merrill started his professional career as a singer in a summer resort hotel. Bob used to double as a comedy stooge during the hotel's Saturday night musical revues, for a man who has also come up in the world since those days. His name—Danny Kaye.

◆ The imaginary town of Centerville where the Aldrich Family makes its imaginary home has enough facts and figures compiled about it to fool a census taker. Script writer Clifford Goldsmith has a card index which includes the names, professions, relationships, phone numbers, addresses and exact locations of houses and businesses of more than 400 of the fictional characters who have appeared in the scripts.

◆ Professional Debut Division: Joan Davis in a recital of "Twas the Night Before Christmas" at the age of three. Orson Welles as a rabbit in "Alice In Wonderland."

—from TUNE IN  
August, 1946



## 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

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SPEAKERS' BUREAU  
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# THE AGE OF ALLEN

## Or, Ten Years on the Air

—from a 1946  
Radio Magazine

**T**HE past ten years on the radio may best be described as "The Age of Allen," Fred, that is. For consistent brilliance, wit and all-round entertainment over the decade, it is the Fred Allen show that seems to stand out above any other. Popularity polls voted it one of the top programs of 1936, and popularity polls are still voting it one of the top programs of 1946.

The people who inhabit Allen's Alley today are the lineal descendants of those days of ten years back. Mrs. Nussbaum ("You were expecting maybe Emperor Shapirohito?") Senator Claghorn ("Somebody—Ah say, somebody knocked!") and Falstaff Openshaw ("When Mother goes out with Father on Saturday night, she has to wear stilts 'cause he's high as a kite!") are among the immortals of radio. Allen's Chinese detective, One Long Pan, who calls a gun a "leewollower," and who goes around softly singing, "Way down upon the

Yangtze River!" or "Chickery Chick, Chiang Kai-Shek, Somebody get it in the neck!" is also an Allen standby, as he has been for 10, these many years.

But Fred Allen wasn't the only one on the top of the list ten years ago. Those were the days, back in 1936, when Major Bowes struck his gong and intoned, "The Wheel of Fortune spins, and where it will stop, no one knows . . ."—thereupon introducing anything from a new singing quartet to somebody who could imitate bird calls. (Once it was a new young crooner named Frank Sinatra.) Those were the days when you heard "Time marches . . . on!" in the full, round resonant voice of Westbrook Van Voorhis, on the *March of Time*. Those were the days when Joe Penner came bustling on the air in great frenzy, inquiring plaintively, "Wanna buy a duck?"

A new program, *Your Hit Parade*, just one year old, was bringing you the top songs of the week, like *Let Yourself Go*, and *Shooting High*, and *Moon Over Miami*. One tune, *The Music Goes Round and Round*, was driving everybody nuts, and Fanny Brice, James Melton and Patti Chapin were the stars of a new revue called *The Ziegfeld Follies of the Air*. The ding-dong of a bell introduced *The Town Crier*, and there was "Woolcott speaking," urging you to rush out immediately and buy a copy of *Goodbye, Mr. Chips*.

Radio in 1936 was just 16 years old, and growing fast. As with all adolescents, however, the pattern was already fixed, the shape of things to come was set. The top programs of 1936 by and large are still the top programs of 1946. Allen and Benny were deep in their "feud"; Charlie McCarthy was saying, "I'll clip him! S'help me, I'll mo-o-ow him down!" and from California Cecil B. DeMille's dulcet, "This . . . is . . . Hollywood!" brought the *Lux Radio Theatre* to some 30,000,000 weekly listeners.



FRED ALLEN and ALAN REED

# THE DIME STORE

## BUY • SELL • TRADE • ANNOUNCE

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This classified ad column will appear regularly in our NOSTALGIA NEWSLETTER. We'll announce anything you like . . . to buy or sell or swap or trade. Use your imagination and reach out to others who share your nostalgic interests. Ads, which should have a nostalgic subject matter, are only ten cents per word (no charge for one-letter words) and must reach us by the 10th of the month to appear in the following issue. Minimum ad is \$1 and payment should accompany the ad. Also include your telephone number). Send to NOSTALGIA NEWSLETTER, DIME STORE DEPT., Box 421, Morton Grove, 60053.

FOR SALE—BRAND NEW, HIGH QUALITY, BLANK C-60 CASSETTES AT DISCOUNT PRICES! 40 to 50% SAVINGS! NATIONAL BRAND, LIFETIME GUARANTEE! Chicago-land's Best Buy! Self-Addressed STAMPED envelope brings complete price information. Armstrong Radio, Box 11400, Chicago, Illinois, 60611.

AUCTIONING OFF old Nostalgia Newsletters, September, 1975 through August, 1976. Sold as set only. Opening bid \$5.00. Send no money, simply indicate bid. Bid selected September 15. CLIFF PROVO, Box 261, Plainfield, Ill. 60544.

CARTOONS & FUN FILMS for kids party. Call 525-3779 for details.

OLD-TIME RADIOS REPAIRED. REASONABLE. Call TOM, 673-0525.

FOR SALE—Antique Metal Box type Atwater Kent radio, \$100. Box of Piano Rolls, \$5 per roll. Very old Zenith Console radio. Ex. cond. \$25. 3 old TV's need work, \$5 each (all 3 for \$10). 424-3505.

PIANO CHORD IMPROVISATION HOME STUDY COURSE. Learn to play your old time favorites like a pro with our original proven method. Write or call for full details. JEM Associates, 159 University Drive, Buffalo Grove, Ill. 60090. (537-4058)

FOR SALE—1928 Home Gas Stove—excellent condition. Call 964-0436.

WANTED—RECORDS FROM "TWENTIES" OR EARLIER. CALL TOM, 673-0525.

FOR SALE—Save up to 60% on C-60, 60 minute CASSETTES. As the largest distributor of CASSETTES to RADIO SOUND COLLECTORS, WE OFFER SPECTACULAR SAVINGS. SEND FOR OUR CURRENT PRICE LIST AND YOU WILL SEE HOW OUR HUGE VOLUME CREATES THE LOWEST PRICES AVAILABLE FOR PREMIUM GRADE, LOW NOISE, 60 MINUTE CASSETTES. S-O-S, SAVE-ON-SIXTIES, P.O. Box 595, Northbrook, Illinois 60062.

BANJO AND PIANO DUO for any gathering. Includes Sing-A-Long Slides and Old Time Movies. Reasonable. CRAIG ELVIDGE, 423-2244.

FOR SALE — SHERLOCK HOLMES ON CASSETTE TAPES. MORE INFORMATION, SEND 25 CENTS TO ROBERT ROBERTSON, 3707 N. CHRISTIANA, CHICAGO, ILL. 60606.

FOR SALE — Air King wire recorder, good condition. With microphone and wire. \$35.00 YO-5-7319.

SING-A-LONG SLIDES: 50 cents each. Call 763-2215 for free list.

WANTED — Pre-1925 Radios and Spark Equipment. Also early Ham gear, Old tubes and parts. PEQUOD, 8520 Fernald, Morton Grove, 967-9161.

I COLLECT RADIO PREMIUMS. I will pay \$15 for each ring or Manual for my collection. \$20 for Cinnamon Bear Star or Coloring Book. MIKE CAMPO, 100 N. LaSalle St., Room. 1906, Chicago, Ill. 60602.

I'LL BUY ALL YOUR OLD PLAYER PIANO ROLLS. Mike Schwimmer, 835-2428. Evenings.

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# HELLO, OUT THERE IN RADIOLAND!!

Beginning Wednesday, September 1st, we'll be opening our HALL CLOSET one hour earlier every weekday morning on WXFM. We're moving to 7 a.m. for our daily two-hours of vintage fun to provide a greater opportunity for folks to tune in and start the day right with the good old shows. We've been broadcasting our HALL CLOSET morning program for almost five years and during that time we have found that the 7 to 9 a.m. slot is most convenient for most people. So now we're moving to that time period and we hope that you'll be able to join us every day for lots of good listening.

SPECIAL THANKS to LEAH ANN NAYDER for the article about Coon-Sanders and the Nighthawks. Leah Ann is a super-fan of the Rowdy Boys of Radio as you can tell from her narrative. She gets a LIFETIME SUBSCRIPTION to our NEWSLETTER for her efforts. And that'll be some subscription, 'cause she's only in her early twenties!

WE HAD A GREAT TRIP to Southern California in August, gathering a lot of taped conversations with folks who contributed so much to those good old radio days. We visited with ART LINKLETTER, DENNIS DAY, ARCH OBOLER (of "Lights Out" fame), RUSSELL THORSON and JIM BOLES (of "I Love A Mystery"), FLORENCE HALOP (who was Miss Duffy on "Duffy's Tavern"), LILLIAN RANDOLPH ("Birdie" on "Great Gildersleeve"), writer-producer-director NORMAN CORWIN, and many others. We'll be sharing our conversations with these interesting people with you during the months ahead, mostly on our THOSE WERE THE DAYS

broadcasts on WNIB every Saturday afternoon.

AND BE SURE to tune in to our TWTD show on Saturday, Sept. 4th to find out why 1956 was such a wonderful year!

*Chuck Schader*



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