

CHUCK SCHADEN'S

# NOSTALGIA NEWSLETTER

AND  
RADIO  
GUIDE

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



BOOK THREE

CHAPTER FIVE

APRIL, 1977

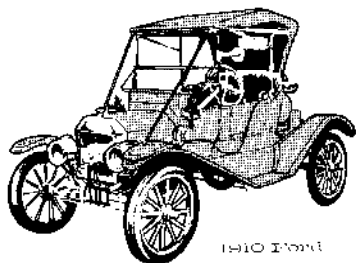


MARION AND JIM JORDAN were first heard on radio as FIBBER MC GEE AND MOLLY on April 16, 1935. The early shows were first heard on Monday evenings, but by 1939 the Squire of Wistful Vista and his wife were Tuesday night regulars. They were one of the most successful comedy teams on radio, continuing to entertain listeners with regular broadcasts thru the 1950s. (NBC photo via The Chicago Tribune)

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# NOSTALGIA NEWSLETTER

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# SHE PUT THE "GOLD" IN GOLDBERG



REPRINT from TV REVUE, January, 1954

**A** third generation is now learning all about Molly Goldberg, who has been "yoo-hooing" neighbors on Tremont Avenue in the Bronx for more than 23 years.

Her creator, Gertrude Berg, was born in New York Oct. 3, 1900, attended local schools and, upon graduating from Columbia University where she studied writing and acting, she married Lewis Berg, a chemical engineer. She accompanied him to a Louisiana sugar plantation where he worked as a research chemist.

After the plantation had burned, in the mid-20's, they returned to New York with their two children, Cherney and Harriet. Mrs. Berg, who had been writing for fun most of her life, then decided to do something about it professionally. Friends encouraged her to develop her two-character dialogues into full scripts, and this led to the development of "The Goldbergs" (then known as "The Rise of the Goldbergs").

Mrs. Berg, who had written out her scripts in longhand, took them to an NBC executive and when he found her handwriting undecipherable, asked her to read them aloud. When she had finished, he astounded the young writer by saying he would take the show if she would play the leading role.

As a youngster, Mrs. Berg had spent much of her time at an upstate New York inn run by her grandparents where she frequently took part in entertainments put on for the guests. Still she was dubious about playing a leading role on radio and reluctantly accepted the assignment to play Molly. When, however, illness forced her off the air for a few days and NBC received over 11,000 phone calls demanding to know why she wasn't on the show, Mrs. Berg decided that she should continue in the role.

That was in 1929, and since then "The Goldbergs" have become headliners not only on the radio but in television, a play entitled "Me and Molly," a movie, "Molly," and a book called "The Rise of The Goldbergs."

Those WERE the Days!

# MEMORIES OF WISTFUL VISTA

## CHUCK SCHADEN CHATS WITH THE CAST OF THE FIBBER MC GEE RADIO SHOW

It was not so long ago when we had a rather rare opportunity to sit down and visit with four of the people who played a very important part in the Fibber McGee and Molly radio series. Chatting informally (with our trusty tape recorder capturing all the memories) were JIM JORDAN who starred as Fibber; HAL PEARY who created the role of Throckmorton P. Gildersleeve; GALE GORDON who was Mayor LaTrivia; and PHIL LESLIE who, with Don Quinn, wrote the show.

I asked Jim Jordan when he first worked with Hal Peary. Jim's brow furled as he tried to remember. . .

**HAL PEARY:** Let me refresh your memory, Jim. It was *Kaltenmeyer's Kindergarten*.

**JIM JORDAN:** No kidding?  
**HAL:** Yeah.

**JIM:** Was I on that show?  
**HAL:** Yes, I think so! You and Marion did a couple of Irish kids, didn't you?

**JIM:** You know, Chuck threw me for a loop. I couldn't any more remember when I first worked with you — it seemed to me I worked with you forever.

**HAL:** No. What happened was that you had an Italian musician — I think he worked on your show, too, at one time. . .

**JIM:** Don Mangano.  
**HAL:** Don Mangano — and he was supposed to be on *Kaltenmeyer's Kindergarten*. And he was snowbound someplace, and somebody said, "Well, there's a guy outside—" oh, it was Clarence Menzer, the production manager. He says "There's an actor out there, he's just started to work here. He's Portuguese, he ought to be able to do an Italian." So they came out and got me, and I played, you know, like four or five lines. I think I was somebody's father. And that was the first time I met Marion and Jim.

**CHUCK:** That was, of course, in Chicago.  
**HAL:** Yeah, and then that occasioned a big thing. Right after that they hired me to do a

Chinese Laundryman by the name of Gooley Fooley. It just shows you how talent gets out.

**CHUCK:** Hal, when did you first come on the McGee show?

**HAL:** 1937. Something like that.  
**JIM:** '38, I think.

**HAL:** No, I was still there in '37, running out of the studio in the warm-up, don't you remember?

**JIM:** Oh, did you do that?

**HAL:** Yeah! They used to hire me to do a part, and then occasionally they'd put me out in the audience, and somebody'd — what was the routine, do you remember?

**JIM:** You yelled—

**HAL:** Let me out of here, or something?

**JIM:** No, you were chasing Bill Thompson across the stage. Is that the one you mean?

**HAL:** Well, no, somebody'd say—

**JIM:** You'd say "Sanborn! Sanborn!"

**HAL:** Yeah, that's right.

**JIM:** And then I'd stop you and say, "What're you doing?" and you'd say, "Chasin' Sanborn."

**HAL:** But prior to that, Jim, I would just sit out in the audience and a guy came out to warm it up, I guess it was Harlow Wilcox, and I finally said, "Hey, what's the name of this show?" and he said "Fibber McGee and Molly" and I said "LET ME OUTA HERE!" I think I came to see somebody else, I can't remember.

**PHIL LESLIE:** I never had the chance to write any of that stuff, that sparkling stuff like "Chasin' Sanborn." I came too late.



**FAMILY PORTRAIT**—Who says 'tain't funny when Fibber McGee and his frenetic family pose for a vintage 1890 tintype? This photo from a 1948 Radio Album shows (seated, from left) announcer Harlow Wilcox, Jim and Marion Jordan, writer Don Quinn, "Old Timer" Bill Thompson, (standing, from left) "Doc Gamble" Arthur Q. Bryan, orchestra leader Billy Mills, the King's Men (R. Robinson, Ken Darby, J. Dodson, B. Linn), sound man-producer Frank Pitman, and "Mayor LaTrivia" Gale Gordon.

**JIM:** Don Quinn used to work in the audience, too. In the warm-up, I'd say, somebody would whisper in my ear, and I'd say, "Is there a doctor in the house?" and he'd stand up, way over by the door, and say "Yes, I'm a doctor!" and I'd say "Hi, doc!"

**HAL:** Do you remember when I also played Peary the Portuguese Piccolo Player in Ted Weems Band? That's when Perry Como was on the show, and Cuthrie Washburn, and Red Ingles, and the whistler, what was his name?

**JIM:** Elmo Tanner. I saw Elmo Tanner when I was down in Birmingham. I had a valve job, you know, down at the University of Alabama. And Elmo's living there. He's in the implement business.

**HAL:** Still whistling?

**JIM:** I don't know.

**HAL:** You know, I played a guy called George Fditch, you haven't forgotten that. Don Quinn was wonderful with names. From Gooley Fooley I went to a guy called George Fditch, and I even played a mayor at one time called Apple-puss, it was done by Tom Post, and then Tom didn't do it. His name was Appleby, wasn't it? Mayor Appleby?

**JIM:** On our show?

**HAL:** Yeah! Tom Post used to do it.

**JIM:** I know Tom used to be on the show.

**HAL:** Yeah, and he was ill or something, so

Continued . . .

## MEMORIES OF WISTFUL VISTA

I doubled a guy called **Mayor Appleby**, and he used to call me Apple-puss. That didn't last long. I became **George Fditch**, and later on when the voice got kind of well-known, they changed it to **George Gildersleeve**. I moved in next door to you. And that didn't sound too good; that's how we came by **Throckmorton P. Gildersleeve**. Then I got a \$10 raise, you know.

**JIM:** I got deducted five bucks!

**CHUCK:** Gale, when did you first come onto the **Fibber McGee and Molly** scene?

**GALE GORDON:** 1941. For a one-shot. For a character named **Otis Cadwallader**, a boy-friend of Molly's.

**JIM:** That's a show I'll never forget. We were gonna put on the dog and he was coming through town, and we wanted to have a nice dinner and so we wanted to make him think we were rich, so we got the guy next door to wear his tuxedo and come over and act as butler.

**HAL:** And I was the guy next door. I've got a recording of that.

**JIM:** That was the funniest radio show I think we ever did. He was standing right behind this little guy McGee, see, after he's doing him this favor, trying to help him out, he sat there and just couldn't resist telling Cadwallader what a rat he had living next door.

**PHIL:** And you ran him around as a butler nearly like crazy; you took every advantage of him possible. It was a cute show.

**JIM:** Yes, it was.

**CHUCK:** When did **Mayor LaTrivia** first appear on the scene? Do you recall exactly?

**GALE:** No, I don't recall exactly — it was a few weeks after that —

**JIM:** You did something in between **Cadwallader** and **LaTrivia**, what was it, **Williams**, or something?

**PHIL:** Well, now, Jim, he did something between **LaTrivia** and **LaTrivia**. There came a time when we dropped the **LaTrivia** character for a while—

**GALE:** When I went in the service.

**PHIL:** When you went into the service. Then you came out, and I don't remember exactly why the decision was made — **Mayor LaGuardia** had died in New York, and **LaTrivia** was sort of a name picked up from **LaGuardia** by **Don Quinn**. I don't know whether that was the reason or not, but then Gale played **Foggy Williams**, the weatherman. And he was never quite sure about anything, you know: "The weather tomorrow is clear, probably, if it doesn't turn rainy..." he was always in a fog.

**GALE:** **Foggy Williams**. That's right. I'd forgotten.

**PHIL:** For a couple of seasons, and then you went back to being **LaTrivia**.

**JIM:** Which was the great, strong character.

**CHUCK:** **LaTrivia** came in after **Gildersleeve** had left the scene. Wasn't **LaTrivia** the same kind of a — I know it was a different character, but wasn't it the same role, the antagonist...?

**HAL:** Another straight man, that's all.

**GALE:** No, because you and I were on the show the same time. It was long after I came on as **LaTrivia** that he left to do **Gildersleeve**.

**HAL:** I even came back, too, and did some guest things he was on. It wasn't the same kind of a character. We were both straight men for McGee, that's all.

**JIM:** You dominated him. . .

**PHIL:** Outrageous characters. . .

**GALE:** Well, we both tried to put him down all the time.

**CHUCK:** Those wonderful **Mayor LaTrivia** blow-ups where you'd just get so frustrated and confused, you know—**Foggy Williams** didn't do that.

**GALE:** No.

**JIM:** **Foggy Williams** was much quieter, never as good a character as **LaTrivia**.

**PHIL:** **Molly and Fibber** used to deliberately bait **LaTrivia** to death. There were no mistakes about it; they were just out to hang him on every word he said.

**CHUCK:** The announcer for the run of the show was **Harlow Wilcox**. Now he always had a sketch with **Fibber** as they'd come in and do the **Johnson's Wax** commercial. Did he ever get involved on any of the other scenes on the show? Did he ever do anything with you folks?

**HAL:** He played **Harlow**; or **Harpo**. . .

**JIM:** I think he did, I remember once when he said, "Hunker Down by the fahr. . ." that was a western. . .

**PHIL:** Yes, and we had a sleigh ride — I was looking through some old scripts not long ago — everything took place on a sleigh, it was a cold winter night, and McGee had hired a sleigh. I don't know who was driving, maybe McGee. Anyhow, **Harlow** went along on that simply to do his commercial in the middle. He was on the sleigh.

**HAL:** But he never played anything but **Harlow Wilcox**.

**JIM:** Oh, no.

**PHIL:** There was a bit in there where **Harlow** said, "I'm trying to get some circulation back in my feet; they're freezing!" and McGee says, "I don't know whose feet you're rubbing, but you're rubbing one of mine, and it feels just great," and **LaTrivia** says "The other one you're rubbing is mine, keep it up!"



FIBBER PROUDLY DISPLAYS HIS MEDAL AS THE "WORLD'S CHAMPION LIAR"

**CHUCK:** Gale, you were involved in a lot of radio shows, as were Hal and Phil Leslie, too. Jim, of course, didn't do much other than **Fibber McGee** after the show started, which is enough for anybody. But you were on **The Judy Canova Show**, and I think you were on **My Favorite Husband**, weren't you?

**GALE:** With **Lucy Ball**, yes. The forerunner of **I Love Lucy**.

**HAL:** Gale also played a very important part with us. **Mr. Bullard**, the stinker next door, who was so rich. You remember? What's the name of the kid that does the sports on CBS?

**JIM:** **Gil Stratton**.

**GALE:** **Gil Stratton**. Yeah. He still sounds the same. He even looks the same. I hate him.

**CHUCK:** You were **Mr. Conklin** on **Our Miss Brooks**, too. On television as well as radio. Can you folks remember a specific show that might have been outstanding in your memory?

Jim remembers the **Otis Cadwallader** one, with **Gildy** as the butler. I wonder if there were any other special moments that you might be able to recall from one of the **McGee** series.

**HAL:** Well, the one that I remember, and I think Jim will agree with me, was a great show — was where we fixed a watch in the bathtub.

**JIM:** Yes. We took it apart.

**HAL:** That's right.

**JIM:** And we got in the bathtub so we wouldn't lose the parts when they fell, the watch parts, you know. We did the whole show sitting in the bathtub.

**HAL:** Yeah. It was a riot.

**PHIL:** They were laughing their heads off. They never had a chance to take apart a watch before, and this was a watch that **Fibber** had found out on the street.

**HAL:** I think the payoff was the mainspring went down the thing, wasn't it?

**JIM:** I don't know.

**PHIL:** No, they looked inside the back cover. Hal; it was a watch that had been bought as a Christmas gift and not delivered yet, and it said "To **Throckmorton P. Gildersleeve** from his grateful employees!"

**HAL:** From the **Gildersleeve Girdle Works!**

**CHUCK:** **Gildersleeve** was originally intended to be a summer replacement for the **Fibber McGee and Molly** series, wasn't it?

**HAL:** Yes. What happened was **Marion and Jim** wanted to extend their vacation. You used to take about eight weeks off, and decided you wanted thirteen, or something like that. So we got a real fast shuffle, and **Don Quinn's**

Continued . . .



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## MEMORIES OF WISTFUL VISTA

assistant in those days was a fellow by the name of **Leonard Lewis Levinson**, so he was assigned to go to work and we'd write a show, you know. We even went to **Jack Lewis'** house, he was the advertising agency executive in Phoenix, with **Cecil Underwood**, who was the producer, to present this little idea we had. I was a bachelor, as **Gildersleeve**, in Summerfield. I was really married, but we were raising a niece and a nephew. So this was the idea we got: **Gildersleeve** has to go to another town to take over the care of a niece and a nephew. So this was the idea we got: **Gildersleeve** has to go to another town to take care of a niece and nephew that had been orphaned. The housekeeper was called **Birdie**. The real one I had was **Verdie**, but Levinson contrived that. Anyway, I go to the other town, you know, to take over the children, but en route, I fall from the upper berth into a lower berth onto a guy by the name of **Judge Hooker**, who later became my nemesis for a long time. We presented the show; it ran, like 13 minutes over before the studio audience, and we said boy, we're a riot, because we got a lot of good laughs. I remember our old friend **Frank Nelson** was on it, doubling four or five parts. He played a porter: "Kin I brush you off, sir?" and I said, "No, I'll just get off all by myself." That's the one gag I wanted to take out and they wouldn't let me.

**PHIL:** It got a great big laugh, though, didn't it?

**HAL:** Yeah, it did! Well, they sent the show back to Mr. Johnson, Mr. Johnson heard it, and said, "Very funny show, but I want **Ransom Sherman!**" And that's what he got! So I was quite relieved. I didn't necessarily want the troubles of having my own show. I wanted to go back and work with **Fibber** and let him worry. You know. So I went on a vacation, and while I was gone, they were trying to find me. I'm up at **Glacier National Park**, and they finally found me with a — with — mmm...

**JIM:** A dame.

**HAL:** No! The guys that wear the hats. You know, what do they call 'em—a **Forest Ranger**. They brought me back and **Cecil Underwood** was on the phone and he says "Hal, are you sittin' down?" and I said "Well, no. No, I'm standing up." What the hell, I was outside, you know. And he said, "Well, you better sit down." "Why?" "Well, Jack was a little upset about his brother-in-law not taking your show and he went over and sold it to Kraft." I said, "What, for the summer? I can't make it! I'm up here!" "No, no, no. You're going on in the fall." And that's how it happened.

**PHIL:** You had about six weeks to get ready.  
**HAL:** Yeah! That's right. "Get back here quick!" And then I thought I was going on for cheese. I didn't go on for cheese, I went on for oleo, and my father was the head of a big dairy up in San Francisco! Nobody spoke to me for years. Except my Dad, of course. That's what happened, that's the truth. Scared me to death, too.

**CHUCK:** It started on Sundays, didn't it?  
**HAL:** Started on Sunday, right after **The Catholic Hour**, before **Jack Benny**. And my competition was a very charming lady by the name of **Mrs. Eleanor Roosevelt**.

**CHUCK:** What about after work, after hours with the **McGee** cast. Did you folks all go your separate ways, or did you have other jobs, did you pal around?

**JIM:** We always used to go to dinner, didn't we?

**GALE:** We went to dinner after the shows. The whole group, for years. Was one of the delights of the whole...

**JIM:** Wasn't always everybody who'd go...

**HAL:** Started out at **Lowry's**, and then there was a private place at a club, it was on Third Street—

**GALE:** **Lucy's**, across from **Paramount**—

**HAL:** **The Derby**, of course...

**JIM:** **Tally-Ho**. Wasn't that the one?

**HAL:** I don't know. It was a place over on Third Street— it was a famous private club, you know. They used to kid you, say it was a club, and you'd pay another dollar for the drink.

**PHIL:** Shows you what a happy group it was.

**GALE:** It was wonderful.

**JIM:** Yeah. Wasn't always the same group of people— but generally.

**HAL:** I worked for the same advertising agency, and the same man produced our little **Gildersleeve** show that produced Jim's show, then we had two of 'em. You know, we got real affluent there, and I had my own producer for a while.

**CHUCK:** Did you have to give up being on the **McGee** show, Hal, to do your own, or were you working consecutively?

**HAL:** Oh, no. I actually did my own show, but then I came back and guested —

**JIM:** —once in a while.

**HAL:** You were off the show 'cause you were ill one week and I came in. I had to give up doing everything else, which I regretted, because people would recognize me. If I did an audience show. Like I did a show with **Charles**



# MEMORIES OF WISTFUL VISTA

**Boyer**, shortly before I had my own show when I was still with Jim. And they neglected to introduce me to the audience, the idiots. So I went on after the show had been on about five minutes, and Boyer is out there charming the people, and somebody started a hell of a big hand out in the audience as I walked up. God, I almost died. So I went on and did my little scene with him, and after the scene we had a little break, he turned to me and said, "Oo the 'ell are you?" I'll never forget. He knew me, and he knew I was somebody else. He's also the fellow that said to me, when I was doing his father on a show. Shortly before that. Jay Clark, the producer, came up to me and said, "I want you to play Boyer's father in this show. You do a pretty good impersonation of him, I've heard you. So be sure and do it, but make him older." So I did. I started coloring it during the dress, and he said, "Why are you playing my father with an accent?" I thought he was putting me on, you know. We had to change it. I went out and played it straight. I don't think Charles really thought he sounded as French as he did.

**CHUCK:** Gale, you first were associated with the McGee show in Hollywood, right?

**GALE:** Yeah.

**CHUCK:** How did you come to get that job?

**GALE:** Well, **Cees Underwood**, who was the director, suggested me to Jim when that part came up—

**JIM:** The **Cadwallader** part. That was the first thing you did.

**GALE:** Yes. Cees suggested my name, I'd done a lot of things for him, and I know—Jim probably doesn't remember this, but he was terribly worried. Because he didn't know whether I would wait for laughs.

**JIM:** Oh, yeah.

**GALE:** He said, well, Gordon's a straight dramatic actor. It made him very, very worried. And Cees talked him into it, obviously, and I got the job. I think I waited for the laughs all right.

**HAL:** Didn't you do it in the picture, too?

**JIM:** Yes, that's right. At RKO.

**GALE:** At RKO. "**Here We Go Again**," or something, it was called.

**HAL:** You danced with Marion.

**CHUCK:** What kinds of roles were you doing? As a dramatic actor?

**GALE:** Well, I was **Irene Rich's** leading man on the **Welch Grape Juice Hour**. For nine years. And that was a different character each week. She did a story a week. And I was doing a whodunit thing, and I was on dear **Frank Morgan's** show, doing a professor,

or something or other. And, as all the radio actors did in those days, any parts you could do, for ten, fifteen, or twenty dollars. My gosh, I went out on an evening and got a hundred and fifty dollars. That was — I started out at \$2.50 a show and NBC took out 25¢ for hiring me.

**JIM:** I thought they got three bucks.

**GALE:** That was afterwards. I held out for three bucks down at KFI in Los Angeles and they wouldn't hire me. They said, "We're not gonna pay that money for that S.O.B." They didn't. They wouldn't hire me. I had to scrounge around somewhere else for three dollars.

**JIM:** Times did get better a little later, didn't they?

**GALE:** Yeah. But for years NBC and CBS took ten percent out of your check for calling you.

**JIM:** The Artist's Service.

**CHUCK:** Even though you may have had an agent?

**JIM:** They were the agents.

**GALE:** Agents!? We never had any agents!

**JIM:** You know, they never did that with us, in Chicago. Because Marion was a union musician.

**GALE:** Ah-ha.

**HAL:** I held a check for a long time. I turned in an expense account check when I was in San Francisco when I was with NBC Artist's Service for seven dollars. They sent me out to do a little promotional thing. And somebody sent out the check for \$7-- I think it was the furniture company, Bruner, up there. And NBC deducted .70 from my expense account. So I never cashed the check. Almost drove the poor dames-- what was her name, **Macadoo**, she was the head of the bookkeeping department. I was already in Chicago, and they were writing me letters. "SPEND THE CHECK!" I had it hanging in my office for a long time.

**GALE:** For some twenty years I worked for CBS doing different things, **The Second Mrs. Burton**, which is a soap opera thing out here. For twenty years, I got a check from CBS every week for **Miss Gale Gordon**. And after twenty years, I went and met the gal who was the auditor, and I said, "I'm ...Miss Gale Gordon." "Oh." And that was it. I finally got it, just Gale Gordon.

**CHUCK:** Well, you folks have all been in radio, really, from, if not exactly the beginning...

**JIM:** I was in exactly the beginning. Before the beginning.

**CHUCK:** Jim, when did you start? When was your first thing?

**JIM:** Bout 1925.

**CHUCK:** That's pretty close to the beginning.

**HAL:** I was in earlier. About 1923, in KLV in Oakland. I was the **Oakland Tribune's** boy Caruso. I had a boy soprano voice. But the dramatic critic didn't know the difference between a soprano and a tenor, so he called me the **Oakland Tribune's** boy Caruso. 1923. KLV, the **Oakland Tribune** station.

**GALE:** That was one of the first in the country. The other one was in St. Louis, I think.

**HAL:** That station, and one that **Al Pierce** and his brother worked on in San Jose. They were the first two stations in that locality. Then came KGO Oakland, which later became the Blue network.

**JIM:** Marion and I went on in 1925. I had been on before when I was a singer in vaudeville and picture houses. I was with **Egbert van Alstein**. It was about 1922 or 3, whenever it could have been, whatever that year was, must of been 23, we were playing the **State Theatre** in Minneapolis. We walked down under the stage, and through the cellar, clear out to the street in the front of the house, to a microphone and a piano. We did that thing... that was in '23 or something like that. And I wrote a letter home to my wife in Peoria to tell her to be sure and listen, 'cause we were gonna do this show. And she did. But, like Hal said, you just walked in off the street in those days. Even in '25 when we started, they didn't pay you anything. Just walk in and do it.

**HAL:** I was given a little stuff from the Tribune for entertaining carrier boys on Saturdays. With short pants. Boy, you had to be a hero in Oakland, even in those days, to wear short pants, if you had a soprano voice. Anyway, I did it. I never led with my right hand; though. But the Nolans used to pay me a little weekly stipend. I worked for nothing, though, singing.

**CHUCK:** Gale, being that you are considerably younger than these two fellows—

**GALE:** Nothing of the sort.

**CHUCK:** --when did you get started in radio?

**GALE:** The first radio show I ever did was in 1926. Radio almost died aborning, because I went down to a little studio that was under a tower on Sunset Boulevard where the Warners studio is now. And they had a little room under this big tower that was there for many, many years. That was a radio station. And some friend of mine said, "Look, why don't you go down to the **Warner Brothers** thing, they want to fill up time. Just walk off the street, do anything; do an imitation, say hello, anything to use up time. They need people." And in those days I had learned four chords on the ukelele. And I'd written some original lyrics to "**It Ain't Gonna Rain No More**," lyrics you should not even be bothered with. And I went on and I sang, and I accompanied myself on the ukelele with these four stale chords

coming out of this radio station in 1926. Almost finished radio right there. Worst thing that had ever happened. I wasn't paid. I didn't even see anybody. Except a mike. I walked into a room, somebody said, "Go ahead." And that was it.

**JIM:** All by yourself, eh?

**GALE:** All by myself. Walked out--nobody said goodbye, hello.

**PHIL:** We were talking the other day, and Jim commented on how much fun they had and how easy and relaxed it all was in those very early days, because, he said, we all had the feeling that nobody was listening anyhow.

**JIM:** Yeah, that's right. That's the way it was.

**HAL:** You weren't sure, anyhow.

**JIM:** Well, you never thought about anybody listening. And that's why we just grew up after years and years and years of doing the same thing. When you found out there was 40 million people listening it didn't mean a thing. There was still nobody listening in your own mind. That's the way we felt about it.

**CHUCK:** They came in kind of one at a time.

**JIM:** Yep.

**CHUCK:** I think that we could just go on and talk about these things forever, but I know everyone has to move along today. It's a pretty exciting thing for a kid who grew up with radio to be talking with the people who made radio grow up!

**HAL:** You know, Chuck called me one night from Evanston, Illinois. 'Bout a year and a half ago. He says, "How about calling you back in about five minutes and doing an interview?" I said, "You're kidding!" I thought somebody was putting me on. Then you told me you had all these famous McGee records that somebody had found in the Johnson's Wax basement. So I said, "Yeah, all right. I've heard about those. Okay, call me. And you did."

**CHUCK:** That was one of the very best interviews I ever did. Because of you.

**GALE:** Did you put them on tape?

**CHUCK:** Yes. All those McGee shows are on tape. So you guys are well preserved.

**GALE:** I'd like to get all of them.

**CHUCK:** We'll see that you get some.

**HAL:** He's got a lot of 'em.

**PHIL:** That's the nicest thing anybody said about us all day. We're well preserved.

**JIM:** Yeah!

**HAL:** You'll hear from my lawyer about this!

## MEMORIES OF WISTFUL VISTA

## Busy BARBARA EILER

She made  
her radio bow  
in an ingenue  
role. Today they're  
her specialty.

REPRINT from 1948 RADIO ALBUM



Another rehearsal, this time with the cast of "The Life of Riley." Recognize William Bendix? She plays his daughter.

■ Without exception, she's the busiest gal in radio. Does television and recordings, too. She's booked regularly on five CBS and NBC week-day shows; as Susan Collins in "The Guiding Light;" Barbara with Danny Thomas; Mildred Anderson with Dennis Day; Babs on "The Life of Reilly," and Ellen on "The Rexall Theatre." Pretty, dramatic Barbara Eiler entered radio unexpectedly. One day in a Los Angeles high school, classmate Don Chapman asked her if she'd like to act on the air. Just like that! Seems KFAC needed a fresh young voice to portray famous gals in their teens. Babs kept the spot for two years, graduating to Baby Rosalie in "Babes in Arms." When she got the role of Lois in "Junior Miss," starring Shirley Temple, Babs rejoiced. That is, till she heard sponsor-rumblings, "Eiler's got to go. Her voice is too much like Temple's." Day and night she slaved to change its timber and her characterization. Result—she kept the job. During the war this lass had two adventurous and disastrous experiences: a brief marriage, and a raising-rabbits venture.

## Chicago Radio Theatre

an activity of All-media Dramatic Workshop

presents

# INVASION FROM MARS

Live presentation of the famous 1938 "panic broadcast" adapted from H. G. Wells' *The War of the Worlds* by Academy Award-winner Howard Koch

with broadcast personalities

Jorie Lueloff  
Frank Mathie  
Dick "Chickenman" Orkin  
Ray Rayner  
Norman Ross  
and  
Bob Wallace

at

## THE GOODMAN THEATRE

200 South Columbus Drive

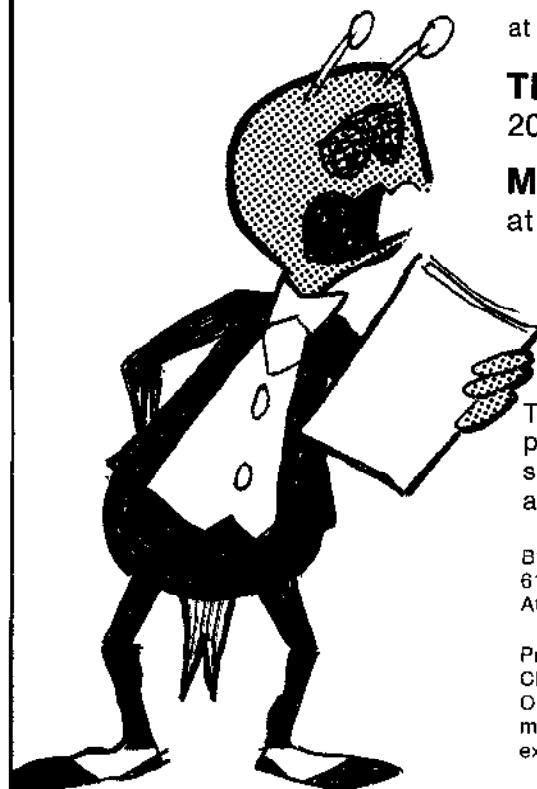
**MONDAY, APRIL 18**

at 7 pm and 9 pm

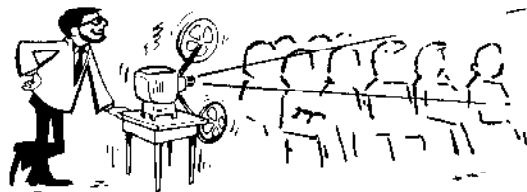
Tickets—\$6 general seating for both performances. \$25 Donor seats for 9 pm show only (includes champagne reception afterward with the cast).

By mail order from All-media Dramatic Workshop  
612 North Michigan Avenue, Chicago 60611  
At Goodman box office April 18 only.

Proceeds benefit WFMT's critically acclaimed Chicago Radio Theatre, winner of the Armstrong and Ohio State Awards for broadcast excellence. The All-media Dramatic Workshop is a not-for-profit, tax-exempt corporation; tickets may be tax deductible.



## CHUCK SCHADEN'S



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.

### SATURDAY, APRIL 2nd

**HOLLYWOOD CANTEEN (1944)** Warner Brothers' all-star World War II feature presents appearances by just about everyone who worked at Warners: Bette Davis, Jack Benny, Eddie Cantor, Jack Carson, Dane Clark, Joan Crawford, John Garfield, Robert Hutton, Joan Leslie, Ida Lupino, Dennis Morgan, Eleanor Parker, Joe E. Brown, Alexis Smith, Barbara Stanwyck, Jimmy Dorsey and his band, Carmen Cavallaro and orchestra, Andrews Sisters, Kitty Carlisle, Helmut Dantine, Faye Emerson, Sidney Greenstreet, Alan Hale, Paul Henreid, Peter Lorre, Irene Manning, Joan McCracken, Dolores Moran, Roy Rogers and Trigger, S.Z. "Cuddles" Sakall, Zachary Scott, Joseph Szigeti, Donald Woods, Jane Wyman, Golden Gate Quartet, Sons of the Pioneers, Andrea King, Nora Martin, Janis Paige, William Prince, Craig Stevens, Chef Milani (!), and others.

### SATURDAY, APRIL 9th

**LAUREL AND HARDY COMEDY NIGHT**—An evening with Stan and Ollie! We'll have the full-length 1940 feature **SAPS AT SEA** with Mr. Laurel and his very good friend Mr. Hardy and James Finlayson and Ben Turpin **PLUS** a program of short L & H comedies. **SAPS AT SEA** is the one where Ollie, on the verge of a nervous breakdown because of his job in a horn factory, must spend some quiet time at sea. He and Stan rent an unseaworthy boat in which they'll spend the convalescent period safely tied up in the harbor.

### SATURDAY, APRIL 16th

**PARAMOUNT ON PARADE (1930)** It's Paramount's turn to show off all its big stars in a spectacular early talkie. Here's the talent parade: Jean Arthur, Clara Bow, Maurice Chevalier, Gary Cooper, Nancy Carroll, Leon Errol, Stuart Erwin, Kay Francis, Frederic March, Helen Kane, Jack Oakie, William Powell, Buddy Rogers and many others.

## MEMORY CLUB MOVIES

### SATURDAY, APRIL 23rd

**LIFE OF THE PARTY (1937)** Gene Raymond, Joe Penner, Harriet Hilliard, Victor Moore, Parkyakarkus, Helen Broderick, Ann Miller, Franklyn Pangborn, Margaret DuMont. A delightful 1930s musical with screenplay by songwriters Burt Kalmer and Harry Ruby. Harriet's mother wants her to hook an eligible male, but she seeks a singing career instead. Songs include "Roses in December," "Let's Have Another Cigarette" and "Life of the Party."

### SATURDAY, APRIL 30th

**THIS IS THE ARMY (1943)** A film classic, rarely seen since World War II, this is an all-star feature produced for the government in the midst of the war. Music is by Irving Berlin who sings "Oh, How I Hate to Get Up in the Morning" and presents "I Left My Heart at the Stage Door Canteen", "The Army's Made a Man Out of Me", "God Bless America" (sung by Kate Smith), "How About a Cheer for the Navy," "With My Head in the Clouds," "My Sergeant and I Are Buddies," "That Russian Winter," and "That's What the Well-Dressed Man in Harlem Will Wear." And the cast is great, too: George Murphy, Joan Leslie, George Tobias, Alan Hale, Charles Butterworth, Dolores Costello, Una Merkel, Rosemary DeCamp, Ruth Donnelly, Frances Langford, Gertrude Niesen, Lt. Ronald Reagan, Sgt. Joe Louis, Sgt. Tom D'Andrea, Sgt. Julie Oshins, Sgt. Ezra Stone, and many, many others.

### SATURDAY, MAY 7th

**ALL-CITY RIVERVIEW NIGHT OF NOSTALGIA!** -- By popular demand, we're going to have a bigger and better Riverview night to recall those wonderful days of the World's Largest Amusement Park, formerly at Western and Belmont. For this special event, we'll move to the Lane Tech High School Auditorium, 2501 W. Addison St., with more than 2,000 seats. For this program, tickets, donation \$3 each.

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

### SATURDAY, APRIL 2nd

**TOWN HALL TONIGHT (5-18-38)** Fred Allen and company on the air for Ipana and Sal Hepatica. The Mighty Allen Art Players star. Fred as Captain Andy on the "Showboat" (57 min)

**DEATH VALLEY DAYS (1939)** "The White Burro" is the story told by the Old Ranger. (26 min)

**OUR SPECIAL GUEST** will be actress **FLORENCE HALOP** who starred on radio as "Miss Duffy" on Duffy's Tavern and in a host of other roles. (22 min)

**DUFFY'S TAVERN (11-23-42)** Ed Gardner as Archie, Florence Halop as Miss Duffy and guest Charles Coburn. (30 min)

**CASEY, CRIME PHOTOGRAPHER (1-20-54)** Staats Cotsworth stars as Casey with John Gibson as Ethelbert and Jan Miner (who is Madge the manicurist on those TV commercials today) as Casey's friend Ann Williams. (30 min)

### SATURDAY, APRIL 9th

**HOLLYWOOD ON THE AIR**  
**HALLMARK PLAYHOUSE (4-14-49)** "One Foot in Heaven" stars George Brent in an Eastertime broadcast (30 min)

**THE HARDY FAMILY (1-31-50)** Mickey Rooney stars as Andy Hardy with Lewis Stone and Fay Holden as Judge and Mrs. Hardy. Andy is a Junior Executive! (28 min)

**TURNING POINT (8-14-57)** An unusual broadcast for us as we present this conversation program from 1957 which features an in depth interview with **STAN LAUREL** reminiscing about his career and his 30 year association with **OLIVER HARDY**. (69 minutes)

**LUX RADIO THEATRE (9-24-51)** "Movietime, USA" is a special program in the Lux series. This broadcast honors the motion picture industry on its 50th Anniversary, presenting scenes from a galaxy of "new" films featuring a host of stars including Dan Dailey, JoAnne Dru, Claudette Colbert, Ann Blythe, John Wayne, Robert Ryan, Gene Kelly, Leslie Caron, Donna Reed, John Derek, Wendell Corey, Vera Ralston, Forrest Tucker, Gary Cooper, Jane Wyman and Bing Crosby. (60 min)

### SATURDAY, APRIL 16th

**A SALUTE TO WISTFUL VISTA!** On the 42nd anniversary of the first Fibber McGee and Molly broadcast we spend an afternoon reminiscing with our **SPECIAL GUEST JIM JORDAN** (who created the role of the Squire

of Wistful Vista) as he recalls his show business career (64 min) and we tune in to some radio milestones:

**FIBBER MC GEE AND MOLLY (12-26-39)** Jim Jordan's favorite show features Jim and Marion Jordan, Hal Peary, Gale Gordon, Bill Thompson, Isabel Randolph, Mel Blanc and Harlow Wilcox. (30 min)

**SCREEN GUILD PLAYERS (2-10-47)** "Heavenly Days" stars Marion and Jim Jordan in the roles they portrayed on the screen in their 1944 movie. (30 min)

**SUSPENSE (2-3-49)** "Back Seat Driver" stars Jim and Marion Jordan in a well-calculated mystery thriller. (30 min)

**FIBBER MC GEE AND MOLLY (11-11-41)** Edgar Bergen and Charlie McCarthy visit Wistful Vista for the premiere of the film "Look Who's Laughing." Charlie tries to date Teeney. (30 min)

### SATURDAY, APRIL 23rd

**BACKSTAGE RADIO: AUDITIONS AND REHEARSALS**

**WOODY HERMAN SHOW (8-16-44)** Rehearsal of a broadcast for Old Gold with announcer Red Barber and singer Allan Jones. (30 min)

**HUMPHREY BOGART ADVENTURE (8-17-49)** Audition or pilot show for a series of programs featuring Bogart as actor-producer. "Dead Man" (30 min)

**LUX RADIO THEATRE (11-14-43)** Rehearsal of the Lux version of the 1943 film "Hello, Frisco Hello" starring Alice Faye and Robert Young. Cecil B. DeMille is producer. (60 min)

**THE WYNN SHOW (1950)** Audition program for a situation comedy featuring comedian Ed Wynn (The Perfect Fool) and his son Keenan. With George Jessel and Marilyn Maxwell. Our original disc features audience reaction to the pilot program. (43 min)

**GUNSMOKE (2-19-56)** Rehearsal session featuring William Conrad as U.S. Marshall Matt Dillon (18 min)

### SATURDAY, APRIL 30th

**THANKS AGAIN FOR LISTENING!**

It's been seven full years of broadcasting these vintage radio shows in the Chicago area and we'll celebrate the occasion with an afternoon of special memories and a Hall Closet-full of excerpts from some of the best of all the radio shows from the Golden Age. It's going to be a super-special show and we're going to keep the contents a surprise until the 30th. If you join us then, however, we promise you'll be rewarded with some radio entertainment. And, thanks again for listening!





# THE HALL CLOSET • WXFM - FM 106

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

### FRIDAY, APRIL 1st

GREAT GILDERSLEEVE (1950s) The Mayor's dinner dance. Willard Waterman stars as Gildy.

QUIZ KIDS (6-20-48) Quizmaster Joe Kelly on the 8th Anniversary program with Lonnie Lunde, Joel Kupperman, others.

JACK BENNY PROGRAM (2-4-45) From St. Alban's Naval Hospital, Long Island, New York. Guests: Fred Allen and Portland Hoffa

### MONDAY, APRIL 4th

EDDIE CANTOR SHOW (2-7-45) Eddie Cantor Von Zell Jr. is kidnapped!

CHARLIE MC CARTHY SHOW (1-13-46) with guest Chester Morris, Anita Gordon, Mortimer Snerd, Ray Noble and orchestra. AMOS 'N' ANDY (1-26-45) Andy, the Lovelorn columnist.

### TUESDAY, APRIL 5th

PHIL HARRIS-ALICE FAYE SHOW (3-26-50) Remley and the flying saucers.

STAN FREBERG SHOW (7-14-57) The first program in Freberg's legendary summer series of 1957 with Daws Butler, June Foray, Peter Leeds, Peggy Taylor, Jud Conlon Rhythmaires, Billy May and the orchestra. There were 15 programs in this series, the last of radio's original variety shows. We'll have them all, every Tuesday and Thursday morning thru May.

COMMAND PERFORMANCE (1940s) Irene Dunn, Jimmy McHugh, Johnny Mercer, Jerome Kern, Johnny Burke, Jimmy Van Heusen, Hoagy Carmichael, Pied Pipers, Connie Haines.

### WEDNESDAY, APRIL 6th

RED SKELTON SHOW (2-19-46) Red stars as Willy Lump-Lump and as Junior, the mean little kid.

KRAFT MUSIC HALL (10-30-47) Al Jolson plays host to actor William Bendix. With Oscar Levant.

DUFFY'S TAVERN (1949) Hollywood gossip columnist Hedda Hopper is guest. Ed Gardner stars as Archie, the manager.

### THURSDAY, APRIL 7th

MILTON BERLE SHOW (4-6-48) with Pert Kelton, Jack Albertson, Dick Farney, Frank Gallop. Salute to Motoring.

STAN FREBERG SHOW (7-21-57) Second show in the series. "Rock Around Stephen Foster"

NATIONAL BARN DANCE (9-22-45) Lulu Belle and Scotty, Arkie the Arkansas Wood-chopper, the Hoosier Hot Shots, Pat Buttram, Phil Regan.

### FRIDAY, APRIL 8th

JACK BENNY PROGRAM (2-11-45) from Glenview Naval Air Station, Illinois. Jack celebrates his 72th Birthday!

VAUGHN MONROE SHOW (1940s) with Bert Parks, Claude Thornhill, Shirley Booth THAT'S OUR BOY (8-26-50) First show in the series featuring Tommy Bernard as a "20th Century Tom Sawyer"

### MONDAY, APRIL 11th

COUNT BASIE (1944) Remote broadcast with vocals by Earl Warren and Jimmy Rushing PHIL HARRIS-ALICE FAYE SHOW (4-2-50) Bunnies for Phil on this Easter broadcast. EDDIE CANTOR SHOW (2-14-45) Songwriter Hoagy Carmichael is guest. A typical day in the life of Eddie Cantor.

### TUESDAY, APRIL 12th

KRAFT MUSIC HALL (5-18-44) Bing Crosby, Marilyn Maxwell and guest Jack Carson. Time marches back to the year 1927.

STAN FREBERG SHOW (7-28-57) Third show in the series. An interview with "Miss Jupiter"

RAILROAD HOUR (4-16-51) "One Touch of Venus" starring Gordon MacRae and Ginny Simms

### WEDNESDAY, APRIL 13th

LIFE OF RILEY (4-5-47) William Bendix as Chester Riley, a "cruel Monster" to his son in this visit.

BOB HOPE SHOW (1950s) Guest is Rosemary Clooney.

KRAFT MUSIC HALL (11-6-47) Al Jolson, Oscar Levant, Lou Bring and the orchestra and guest Humphrey Bogart.

### THURSDAY, APRIL 14th

COMMAND PERFORMANCE (8-25-44) Bette Davis is hostess with guests Marilyn Maxwell, Jimmy Durante, Artie Shaw, Jose Iturbi.

STAN FREBERG SHOW (8-4-57) 4th show in series. "Lox Audio Theatre" presents "Rock Around My Nose."

BILLION DOLLAR SHOW (8-28-52) Bob and Ray are hosts on this salute to New York's station WEAJ on the occasion of the 30th anniversary of commercial radio. Lots of clips from their closet!

### FRIDAY, APRIL 15th

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



# THE HALL CLOSET • WXFM - FM 106

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

JACK BENNY PROGRAM (4-8-45) Guest is actor William Powell

RED SKELTON SHOW (2-26-46) Telephones are the topic of Skelton's Scrapbook with Red as Willie Lump-Lump and as Junior.

### MONDAY, APRIL 18th

BURNS AND ALLEN SHOW (10-18-45) George and Gracie with bandleader Meridith Willson, Bill Goodwin, Les Paul Trio and Mel Blanc as Mr. Postman.

TIM AND IRENE (4-20-36) The Jell-O Summer show, replacing Jack Benny. Vaudeville days. CHASE AND SANBORN SHOW (7-8-45) Spike Jones and his City Slickers and Frances Langford are joined by guest Vera Vague

### TUESDAY, APRIL 19th

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

STAN FREBERG SHOW (8-11-57) 5th Show in series. Herman Horne lectures on Hi Fi; Stan watches Lawrence Welk on TV.

PHIL HARRIS-ALICE FAYE SHOW (4-9-50) Tickets to see "South Pacific"

### WEDNESDAY, APRIL 20th

KRAFT MUSIC HALL (11-20-47) Al Jolson and guest Charles Boyer.

RED SKELTON SHOW (3-19-46) Clem Kadiddlehopper gets a driver's license. "Junior Police" with the mean little kid.

I LOVE LUCY (2-27-52) Lucille Ball, Desi Arnaz, Vivian Vance, William Frawley in the radio version of the hit TV series. "Breaking a lease."

### THURSDAY, APRIL 21st

AMOS 'N' ANDY (2-2-45) Freeman Gosden and Charles Correll. Another law suit for Andy.

STAN FREBERG SHOW (8-18-57) Program number 6. Freberg has trouble with the censor; Face the Funnies panel.

GREAT GILDERSLEEVE (1950s) Willard Waterman, Walter Tetley, Lillian Randolph. Gildy's two girls!

### FRIDAY, APRIL 22nd

ABBOTT AND COSTELLO SHOW (12-10-46) Bud and Lou go hunting. With Skinnay Ennis and the orchestra and vocalist Marilyn Maxwell.

EDDIE CANTOR SHOW (2-21-45) Eddie's guest is singer Ella Logan

JACK BENNY PROGRAM (4-11-54) Rehearsing for Jack's TV show.

### MONDAY, APRIL 25th

CHARLIE MC CARTHY SHOW (9-30-45) Fred Allen and Portland Hoffa are guests in this broadcast from New York.

COMMAND PERFORMANCE (1940s) Actress Carole Landis is mistress of ceremonies with Jo Stafford, Garry Moore.

KRAFT MUSIC HALL (4-26-45) Bing Crosby with Carmen Cavallero, Florence Alba, Eugenie Baird, Charioteers.

### TUESDAY, APRIL 26th

PHIL HARRIS-ALICE FAYE SHOW (4-16-50) Birthday party for Mr. Scott's daughter.

STAN FREBERG SHOW (8-25-57) 7th show in series. "The Lone Analyst"

BENNY GOODMAN (10-21-37) Remote broadcast from the Madhattan Room of the Hotel Pennsylvania, New York. Vocals by Martha Tilton.

### WEDNESDAY, APRIL 27th

EDDIE CANTOR SHOW (1-3-45) Eddie "Rochester" Anderson is guest

KRAFT MUSIC HALL (12-4-47) Red Skelton is Al Jolson's guest

JUDY CANOVA SHOW (5-8-48) Judy is joined by all of radio's pros: Hans Conried, Gale Gordon, Joe Kearns, Ruby Dandridge, Mel Blanc

### THURSDAY, APRIL 29th

RED SKELTON SHOW (3-26-46) The Skelton Scrapbook of Satire explores "Newspapers" and features Deadeye and Junior

STAN FREBERG SHOW (9-1-57) Program number 8 in this series of 15 shows from the summer of 1957. "St. George and the Dragonet"

LET YOURSELF GO (June, 1944) Milton Berle hosts an unusual show featuring Al Jolson recalling his career.

### FRIDAY, APRIL 30th

JACK BENNY PROGRAM (10-1-44) Fred Allen is guest on Jack's first show for Lucky Strike cigarettes

VOX POP (12-12-46) The show visits Atlanta, Georgia for the premiere of Walt Disney's "Song of the South"

BOB HOPE SHOW (5-22-45) From the Naval Training Center, Samson, New York, Bob and the regulars: Frances Langford, Vera Vague, Skinnay Ennis, Jerry Colonna



ALLADIN'S CASTLE and the CHUTE THE CHUTES are two of the exciting attractions that we'll remember fondly on Saturday, May 7th during our gala RIVERVIEW NIGHT OF NOSTALGIA at Lane Tech High School Auditorium. (Photo by Chuck Wlodarczyk)

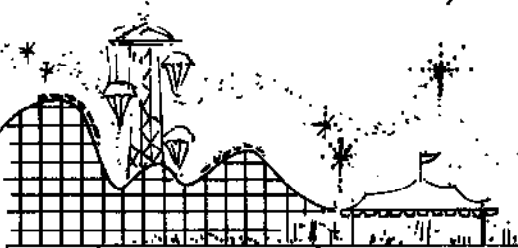
# COME JOIN US FOR THIS ALL-CITY RIVERVIEW NIGHT OF NOSTALGIA

8PM • SATURDAY, MAY 7, 1977  
LANE TECH HIGH SCHOOL AUDITORIUM  
2501 WEST ADDISON ST., CHICAGO

FILMS • SLIDES • SPECIAL GUESTS

EVERYONE'S INVITED! - DONATION \$3.00  
(PER PERSON)

(SEATING WILL BE  
LIMITED TO CAPACITY)



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# FILM CLIPS

CLIPPED BY  
**Mark Nelson**

"THE MOST INCREDIBLE SCREEN ACHIEVEMENT EVER!" screamed the ads in the trade publications and newspapers. "THE ACTION JUMPS RIGHT OFF THE SCREEN AND INTO YOUR LAP!" The industry was hailing a new technique which it hoped would bring back cinemagoers in droves in the early 1950s: 3-D movies.

The catchlines above were touting **BWANA DEVIL**, Arch Oboler's story of the building of a railroad across the African continent. Photographed in Naturalvision 3-D, it was the first full-color 3-D feature film in history; but the history of 3-D movies goes much farther back.

The world's first three-dimensional feature was in fact a silent movie, made by film-maker and inventor Harry K. Fairall: **THE POWER**

**OF LOVE**. The film opened at the Ambassador Hotel Theatre in Los Angeles on September 27, 1922 to favorable reviews.

Experimental shorts and features were released almost annually by different film-makers in different parts of the world. Abel Gance filmed part of his famous **NAPOLEON** (1925) in Polyvision, which was really a forerunner of Cinerrama, using three cameras and three projectors to create a panoramic picture. **BEGGAR'S WEDDING** was produced in Italy in 1936 in polarized 3-D. 1937 brought a color film from Germany titled, appropriately enough, **YOU CAN NEARLY TOUCH IT**.

In the States, the second World War slowed the progress of 3-D development. But with the commercialization of television in 1948, watching free entertainment in the

home was much more interesting than paying admission to the theatre. The film industry entered a slump that has only recently been equalled. The major studios were distraught; it was up to the independents to find a solution to Hollywood's box-office dilemma. The first solution was wrap-around **Cinerama**, and a 1951 short demonstrating the process, **THIS IS CINERAMA**, brought audiences out of their easy chairs in droves.

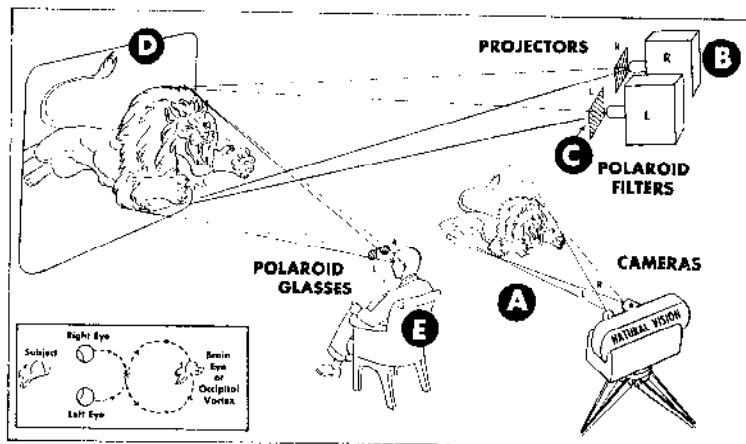
Meanwhile, Milton Gunzburg produced a short subject about a boy and his hatred in **Naturalvision 3-D** which he peddled to the various moguls in and around Hollywood. Interest was minimal, until Arch Oboler latched onto the process for **BWANA DEVIL**. The success of the jungle adventure was all the studio heads needed. Within the next 18 months, no fewer than 40 features were produced in three dimension processes.

Columbia pictures scrapped footage already shot for **MAN IN THE DARK** (1953) and began anew in 3-D with the additional added attraction of "sepia mono-color." Warner Brothers, the first major studio to jump on the bandwagon, released the now-famous **HOUSE OF WAX** (1953) on April 10 with a special 24-hour "Premathon." Columbia bounced back with their second feature, **FORT TI** (1953). Universal built and tested their own equipment rather than renting from outside sources for **IT CAME FROM OUTER SPACE** (1953), which was released with an accompanying 3-D featurette starring **Nat King Cole**.

At Paramount, Adolph Zukor stopped production on **SANGAREE** (1953) so that a stereo version could be filmed using equipment the studio had abandoned after experiments years earlier. Metro-Goldwyn-Mayer released **ARENA** (1953) in a dual-camera version called **Metrovision**. Even the cartoon studios got into the swing of the 3-D rage: Walt Disney Studios produced **MELODY** (1953) and **WORKING FOR PEANUTS** (1953), a Donald Duck cartoon featuring Chip 'N' Dale; Walter Lantz produced a dimensional **Woody Woodpecker** for Universal, **HYPNOTICK HICK**; Paramount produced **BOO MOON** with Casper, the friendly ghost, in 3-D, as well as **POPEYE, THE ACE OF SPACE**; WARNER BROTHERS put their biggest star, **BUGS BUNNY** into a stereo offering called **LUMBERJACK RABBIT**.

Unfortunately, because of the rush to get into 3-D production, most of the dimensional pictures lacked considerably in story value. The films were written with 3-D gimmicks in mind, such as rocks, arrows, pies, spiders, gorillas and paddle-balls leaping off the screen. All 3-D systems required two projectors, which would occasionally get out of sync, causing at the very least unbearable eye strain, and at the worst outrageously comic effects. At a

## How 3-D Works



Mat 2E

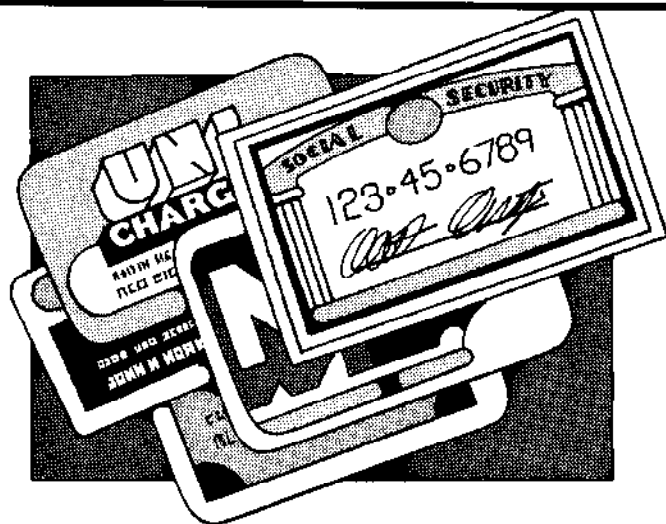
The above diagram shows clearly how the first full length feature in 3-Dimensions, "Bwana Devil," currently at the Theatre, is able to produce its realistic effect. (A) Images are photographed from two different points of view, just as they are seen in nature. Each lens, focusing and converging on an object almost precisely as do the human eyes, provides a separate and complete 2-dimensional picture. (B) In the theatre, the normal two projectors in a booth project the two separate pictures onto the screen in superimposition, much as in nature they are projected onto the "brain eye" (see diagram). (C) The right and left images pass through Polaroid light filters placed in the port-holes of the projection booth. (D) The two images are superimposed almost as one on a reflective type screen. (E) The images are reflected back to the viewer who is equipped with Polaroid glasses, which serve to accept the correct image intended for each eye, while rejecting the image not intended for that eye.



showing of 20th Century-Fox's **SEPTEMBER STORM** (1960) in Detroit, the projectors got so far out of sync that leading man **Mark Stevens** appeared to have four arms.

But the plague that sounded the death knell for 3-D movies was the necessity for glasses. By the time all these problems were ironed out, public attention had shifted to widescreen processes, which were erroneously advertised as "the 3-D you can see without glasses!" As a result, some of the finest 3-D movies were never shown in stereo versions: MGM's **KISS ME, KATE** (1953); Alfred Hitchcock's **DIAL M FOR MURDER** (1954).

But even today, whenever a 3-D movie plays, it usually generates interest. Perhaps it is only a nostalgic pang from audiences who lived through the great 3-D era; more likely, people are still willing to don polaroid glasses to see something they can't see at home, provided that that something is worth looking at!



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# NOTES FROM THE BANDSTAND

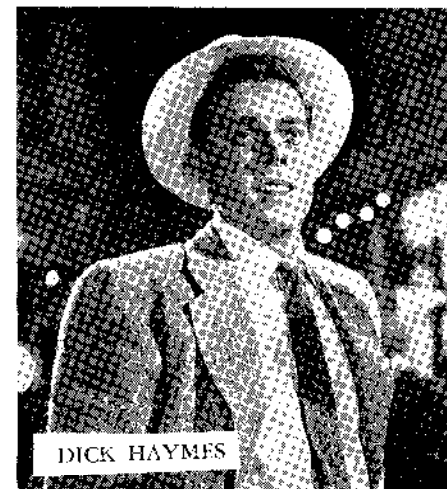
by KARL PEARSON

The vocalist or vocalists with a big band were very important to the success of that band. Just look at the number of recordings that were sold in the '30s and '40s—many had the famous and not so famous big band singers on them. The list is endless.

Many of the famous big band vocalists spent their time with more than one famous band. Helen Forrest sang with Artie Shaw, Benny Goodman, and Harry James, and then went out on her own as a single. Dick Haymes started his career with Harry James (remember when he sang "I'll Get By" with the James band?), but did you know that he also sang with Tommy Dorsey and Benny Goodman?

Many famous vocalists began their career as a band vocalist. Frank Sinatra was featured with Harry James and Tommy Dorsey (not at the same time, of course); Lena Horne with Artie Shaw and Charlie Barnet; Perry Como with Ted Weems; Peggy Lee with Benny Goodman; Bea Wein with Larry Clinton; and Kitty Kallen with Harry James. Even Bing Crosby began his long and varied career as a band vocalist, singing with Paul Whiteman and Gus Arnheim.

Buddy Clark was in a league of his own. Did you know that Buddy was with Benny Goodman for a period? He made two records with Goodman and even appeared on the band's first radio show, "Let's Dance". In addition to singing with the Goodman band, Buddy appeared in person with or on record with the orchestras of Gus Arnheim, Wayne King, Xavier Cugat and Dick McDonough.



DICK HAYMES

Quite a few big band vocalists never received the recognition that they deserved. Louise Tobin and Carlotta Dale were two such people. On the other hand, Helen Ward, Martha Tilton, Jo Stafford and Anita O'Day were highly praised, as were Al Bowlly and Ray Eberle.

There were some vocalists that would later give up singing and turn to other fields of entertainment, such as Ozzie Nelson and Harriet Hilliard, later as TV's Ozzie and Harriet. Even Art Carney did a little singing; he spent some time with Horace Heidt and his Musical Knights.

Some bands counted heavily on vocal departments. Horace Heidt had the King Sisters for a time. Kay Kyser is probably the best example: most songs that Kay is remembered for were of the vocal type. Kay had several well-known vocalists: Ginny Simms, Harry Babbitt, Sully Mason, Trudy Erwin, and how can we forget Ish Kabibble?

There are several ex-band vocalists who to this day say that their days with a band were where they learned the most. Frank Sinatra and Jo Stafford both say that they learned how to phrase properly by watching the way Tommy Dorsey phrased his passages on the trombone.

When the end of the war came in 1945, the vocalists began their careers as singles, and the bands began to lose their popularity. Perhaps it just wasn't the same seeing someone other than Frank Sinatra singing "I'll Never Smile Again" with Tommy Dorsey.

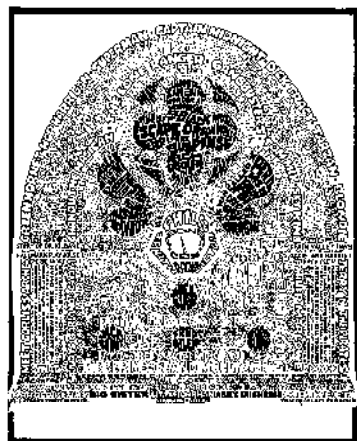
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## DISContinued . . .

By RICHARD WAGNER

"How do I get started collecting 78's?" . . . is a question that often comes up.

My first answer is actually another question—Do you really want to collect the ORIGINAL 78's? There's more to it than visiting a few record shops.

Perhaps you just enjoy the sounds of yesteryear, like early **Bing Crosby**, **Louis Armstrong** or the **Ben Pollack Band** of the 20's. If so, there are fine reissue LP's available. Most are high quality, professional transfers from the 78's with much of the "scratch" and "hiss" filtered out. Any fine record or department store is the place to start looking for these. (The MGM Shop has an excellent selection.) Some stores even have a "Nostalgia" corner where you can take your pick from amongst hundreds of "oldies" on LP.

If the reissues aren't genuine enough or you **MUST** have a complete collection of some particular singer or band, then the original 78's are the route to go. But, be prepared to spend hundreds or perhaps thousands of dollars and several years in search of what you want. Maybe now those LP reissues won't seem

like such a bad idea after all and you can't beat the nice pictures and other information on the jackets.

Still not discouraged? Then first decide what you want to collect on record and whether or not you'll be seeking everything by the artists involved. Remember that complete collections mean much more of an investment in time and money than representative samplings.

Perhaps a fellow collector can help you narrow the choices by taping some records of a favorite performer at different stages in his career. Those LP reissues can be of help too.

Let's say you've just "GOT" to have every record by **Hari Kari's Six Saki Sippers** (this band really existed). Two good places to begin are thrift shops and second hand stores. Don't forget the Salvation Army, "Good Will" and even Aunt Emma's attic. This should keep costs down while you get the hang of collecting.


When the same records start turning up repeatedly it's time to go after bigger game. A glance at the "Phonograph Records" listing in the Yellow Pages will show you which dealers handle "oldies". It doesn't hurt to 'phone first just to see if the dealer's idea of an old record is a mid '50's rock and roll 45.

Hopefully in your collecting you'll encounter others with similar interests and can arrange trades or exchanges of information. A record that you've been seeking for years may be a piece of junk to some new found friend.

At this point the going gets tougher and the expenditures in time and money increase. Several national and international magazines are published by and for record collectors. Extensive correspondence from such places as South America, England and all over the United States may be involved. Mail order auctions are run by some collectors who accept bids from around the world. Sometimes trades can be arranged by mail with these collectors.

If you have any questions or would like more information, just write me c/o THE NOSTALGIA NEWSLETTER and we'll do our best to answer.

There are few real experts where 78's are concerned, but lots of collectors would be willing to help. Just give us a try.



**CBS RADIO**  
**myStery theater**

Tune in *CBS Radio Mystery Theatre* nightly on WBBM radio, 780 on the AM dial, from 10:30 p.m. to 11:30 p.m. These dramatic productions are sponsored in part by North West Federal.

**BURBANK, ILLINOIS**—Would like to tell you again how much I enjoyed your programs over the years, especially Saturday afternoons. I am still waiting patiently for some "Peter Quill" shows to be aired. Will I ever hear one again? And will there be more "Lights" or "Hermit's Cave"? These are the programs that came on after 9 or 10 p.m. Some were good, some corny, some good and gory that made the hair on the nape of the neck stand straight up! Keep those good old time listenings coming over the airwaves. My husband has Jack Benny, the boys have a variety to choose and I like the mind ticklers, mysteries, etc. Radio is something new to the younger generation. What an experience for both them and us "oldies." It's great to watch their expressions as they learn to see with their minds by using their imagination.—**LENNY KASMAR.**

(ED. NOTE — We've been searching for "Peter Quill" since we started. No luck so far. . . but we keep looking. And yes, we'll try to serve up more of "Lights Out" and whenever we come across another "Hermit's Cave" we'll also share that with you.)

**ROSELLE**—I have listened to the Hall Closet, bought two of your advertised tapes and last week visited your shop for the first time. I find some nostalgic things fascinating, although I am only 30 years old. I have always been curious about things that went on before I was around — especially in pop culture. I want to thank you for your contribution to my education. It helps me to understand the roots of the present time.—**DAVID ALLEN CONDON.**

**HOFFMAN ESTATES**—Just before Christmas, 1975, I accidentally stumbled on to the CBS Radio Mystery Theatre. I got a cassette recorder for Christmas and started taping it. Later on I talked to a neighbor who tapes your shows. Then I started tuning in to "Those Were The Days" on Saturday and enjoyed the variety of Suspense, comedy and other shows that you broadcast. I then subscribed to the NEWSLETTER and learned you also broadcast on other stations. I have a job now and have trouble listening to the Saturday show. Every now and then I use some excuse to get off work just to listen to your programs. I would like you to do me a favor. Can you give me the address to the CBS Radio Mystery Theatre?—**PAT QUINN.**

(ED. NOTE: Send your letter to Mystery Theatre, WBBM, 630 N. McClurg Court, Chicago, 60611. And we hope your employer isn't a subscriber!)

**WORTH**—Just received the March issue of your NEWSLETTER. It is interesting to read the comments of other subscribers. It prompted me to recall the year 1929 when I attended

# WE GET LETTERS

Lindbloom High school. I was a doorman at the Marquette Theatre located at 63rd and Kedzie. In addition to ticket taking, I changed the "Now Playing" and "Coming Attractions" signs on the marquee with large zinc letters.

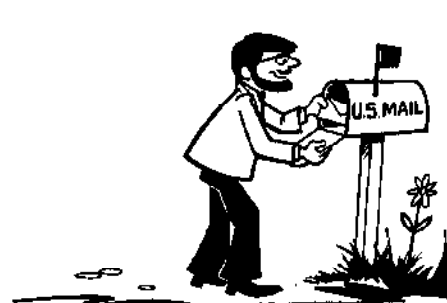
One such attraction that stands out vividly in my mind was "The Cockeyed World" starring Victor McLaglen and ? ? (who?). with Lili Damita and El Brendel, to name a few. Am very rusty on the other actor's name but know who I am thinking of. The sound portion of the film may have been Vitaphone.

When a different feature picture was scheduled to succeed the one currently shown, a truck would pull up about 12:30 or 1 a.m. and drop off the film in the lobby along with a metal case containing several very large discs or records for the sound. These records would sometimes get out of synchronization with the picture and the operators would have to stop the picture and make a correction. Not very long thereafter, Movietone removed this difficulty by placing a sound track on the film.—**ALFRED S. BODIN.**

(ED. NOTE: Thanks for the memories. And the other actor in that 1929 Fox film, "The Cock-Eyed World" was Edmund Lowe.)

**BERWYN**—I'm a regular listener to your Saturday show, and am compelled to write you to say how much I enjoyed hearing the "real" Mercedes McCambridge (without a script). It was sheer delight. God bless her! She's been my radio favorite ever since the days of "Skeleton in the Closet," which I used to listen to in my tent as a Boy Scout in camp in Indiana. Luckily, I'm also a regular listener to WBBM's "Mystery Theatre" show each night and so I get to hear Miss McCambridge occasionally. I'm mad for her! —**BERNHARDT J. VON KOLLER.**

**LISLE**—Just moved into the Chicago area and found your programs — they're great! First exposed to old time radio through John Dunning in Denver (he has a show on a free-form AM station). Glad to be able to continue here. I would like to request a few more "spookers" like "Three Skeleton Key" or



"The House in Cyprus Canyon" and maybe a serial like "City of the Dead" (Adventures by Morse). And, while I'm at it, lots of science fiction. I'll try to patronize your advertisers and get by the M-G-M Shop to pick up a few tapes. Good luck and thanks for the memories.—**GARY BARDSLEY.**

**EVANSTON**—My name is Patty and I am twelve years old. I haven't been a fan of yours for very long, only the last three weeks listening to "I Love A Mystery." My dad first introduced me to your show, and now that I think of it I wonder what I did every Saturday without it. I look forward to every coming Saturday. Sometimes I tape the program, and listen to it over and over again. I also want to visit Metro-Golden-Memories.—**PATTY SHANAHAN.**

(ED. NOTE — Thanks for listening, Patty. Glad we found each other!)

**FORT WAYNE, INDIANA**—I enjoy the NEWSLETTER, even though I'm unable to pick up the FM radio broadcasts. I especially would like to compliment you on the excellent cover pictures. Question: are back issues of the NEWSLETTER available?—**JAMES R. BANNISTER.**

(ED. NOTE — Selected back issues of this publication are available at our M-G-M Shop. Give us a call at (312) 736-4133 and we'll let you know which ones and how much.)

**CHICAGO**—I like your theme shows a great deal. On the other hand, you might get your biggest audience with a variety of shows. For example, I do not care for westerns, so when you're having an all-western show, I do not listen. When you have all Suspense, or all Inner Sanctum, I listen and tape. Probably a mixture of shows has a wider appeal like you're doing in March — a comedy, a "Suspense," an interview, etc. Even though I love "Inner Sanctum," four hours is even too much "Inner Sanctum" for me! The neatest way you combine a theme and get variety is to focus on one radio star and feature him in a variety of shows. I love your interviews with the radio stars. One thing I miss

in your Saturday shows is audience participation. Can't you give a few minutes each Saturday for people to call in and talk? You used to do that on WLTD. Where did the old Hit Parade contests go?

My favorite show of yours was your interview with your grammar school principal. When you do have your anniversary show, please do NOT play your old Hector Q. Peabody shows. I enjoy sharing your memories of Steinmetz, grammar school days, etc., but your first amateur radio show is truly terrible! One minute is all right, but when you play 10 minutes of it, it is a true disaster! Thanks for all the entertainment you and your sponsors bring us. I won't touch the dial! —**RON PETERSON.**

(ED. NOTE—We try to mix it up to provide good listening for most people and so we will occasionally do "theme" shows on Saturday and sometimes just offer a good variety. And perhaps we'll get started with a bit more audience participation, as well. Please rest assured that the old Hector Q. Peabody shows will not see the light of day on our 7th Anniversary program coming up on April 30th. Our grammar school principal, Dr. John V. Leigh, made us promise not to play one this year!)

**OAK PARK**—I enjoy listening to your radio shows, but am more of a movie fan than radio freak. That's why I enjoy Memory Club movies so much, and am looking forward to "Paramount on Parade" on April 16th. There are so many old movies not shown on TV — "Broadway Melody," "Love Parade," "Monte Carlo," — lots of Buddy Rogers-Nancy Carroll musicals, "Our Dancing Daughters," "Dancing Lady." Any chance of seeing any of these at the Memory Club? I have a feeling that a series of Nelson Eddy-Jeanette MacDonald movies would bring lots of fans out to 4901 W. Irving Park Road on Saturday evenings.—**DOROTHY SANDSTROM.**

(ED. NOTE—We've already shown several of the films you've mentioned. . . and the others are, of course, on our "to be scheduled" list. We try to schedule good old movies that are not regularly shown on TV or in revival houses in the area. By the way, you may be interested to know that North West Federal Savings has broken ground on an addition to the facilities on Irving Park Road and soon they will have a big new theatre-auditorium for our Memory Club get-togethers and other NWF activities. We'll keep you posted.)

**MORTON GROVE**—Will you be home for dinner any evening this week? —**ELLEN SCHADEN**

(ED. NOTE: I'll try, but remember NWF is open 63 hours!)



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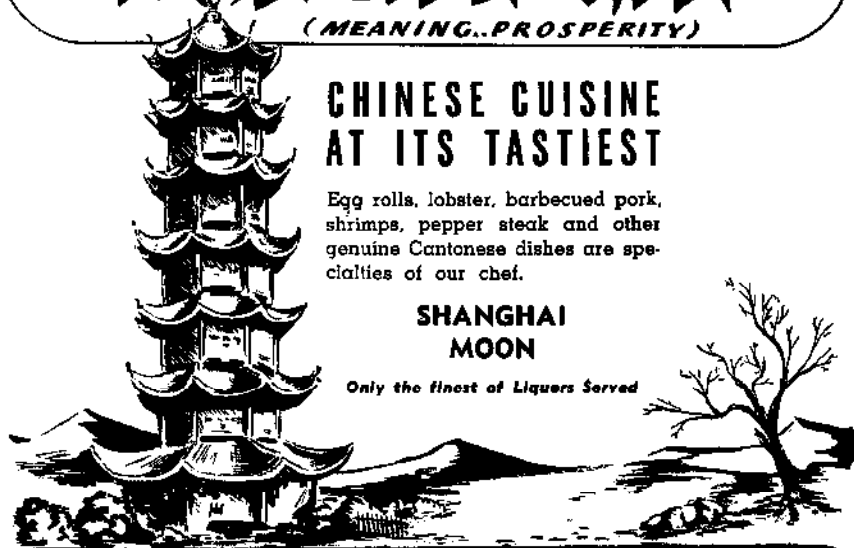
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