

CHUCK SCHADEN'S

# NOSTALGIA NEWSLETTER

AND  
RADIO  
GUIDE

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

BOOK THREE

CHAPTER SIX

MAY, 1977

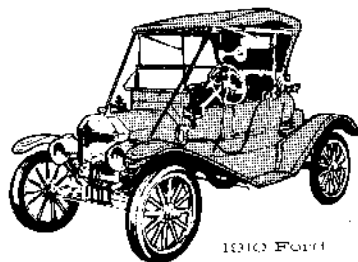


EDDIE CANTOR AND AL JOLSON — two of the world's greatest performers who contributed many years of good entertainment to the golden age of radio. Cantor's radio career began on Rudy Vallee's Fleischmann Hour in 1931. Jolson's radio career got under way in 1932 when he began his own series, Presenting Al Jolson.

Get Your

**NEW  
FORD**

from  
an  
**Old-Fashioned  
Dealer**



1910 FORD

**NELSEN-  
HIRSCHBERG  
FORD**

Since 1931

5133 W. Irving Park Rd.

≡Open≡

Monday thru Friday  
Until 9pm

Saturday and Sunday  
Until 5pm

- Respect
- Courtesy
- Reputation

# NOSTALGIA NEWSLETTER

## In This Issue

MAY, 1977

The March of Time.....	3
Riverview...Gone, but Not Forgotten....	7
Radio Crossword Puzzle.....	13
Memory Club Movies....	14
Sub-Sixteen: Butch Jenkins.....	18
Film Clips.....	20
Kay Kyser's Kollege...	22
Chiquita Banana.....	24
We Get Letters.....	26
Dime Store Want Ads...	28



WNIB Schedule.....	15
WXFM Schedule.....	16

CHUCK SCHADEN'S NOSTALGIA NEWS-  
LETTER AND RADIO GUIDE IS A PUBLI-  
CATION OF THE HALL CLOSET, BOX 421,  
MORTON GROVE, ILLINOIS 60053.  
ANNUAL SUBSCRIPTION RATE IS \$7.

*The*

# MARCH of TIME

How the world-famous pro-  
gram is presented; the com-  
plete story from the script-  
writing and casting to the  
astounding sound effects.

REPRINT from  
RADIO NEWS  
May, 1938

**N**O program has aroused quite the  
curiosity that has *The March of  
Time*. It has not only been the  
material, but the presentation that has had  
the public guessing as to how it is pro-  
duced. Here for the first time, is the story.

Short as *The March of Time* may seem  
with its highly compressed dynamic action  
—but each minute ticked away represents  
33 hours of preparation by 73 people: more  
than 1000 man-hours altogether to produce  
radio's history-making, history-recording  
March of Time! .

Despite the fact that since its concep-  
tion in 1931 by Roy Larsen this has been  
consistently one of radio's most popular,  
most-listened-to shows, *The March of  
Time* is publicity-shy and little more than  
rumor has ever reached a curious public  
baffled by a policy of no studio audiences.

Hardly one listener in ten thousand  
knows that it is Editor William D. Geer  
who selects each week the average of seven  
significant news incidents—a choice gov-  
erned by news importance, influenced by  
considerations of dramatic balance, divers-



Dress rehearsal of a program. Childish voices  
are not imitated. Youngsters make excellent  
actors because they are not self-conscious.

ity of content, sustained interest. It is Co-directors Homer Fickett and William Spier, alternating responsibility on successive weeks, who scrutinize so keenly every word, every inflection, every sound, with the sole objective of "naturalness" to the news scene rather than consciously dramatic "acting." Checker Harry Levin has created *The March of Time's* practically perfect record of accuracy.

Here, for the first time, you may "sit through" the preparation of this national newsfeature. Work starts on Saturday morning in the editorial offices—a completely separate organization with all the facilities of news magazine *Time* at its disposal. Nothing more explainable than an intuitive "nose for news" enables the writers to select five days in advance the items which will be newsworthy when *Time* marches on the air.

By Monday evening some 20 scripts are ready. Ten or a dozen are chosen for try-

out Tuesday when a regular cast and sound crew rehearse them for three hours. After audition, selection for the program is made, subject to the ever-present possibility that a "big news" story will break, demanding insertion of a new act, elimination of another. Such a circumstance was the Hindenburg disaster, occurring only two hours before broadcast time. Hurriedly a resume of dirigible history was climaxed with the flash news. Orchestra and sound provided an illusion of storm, explosion, frenzied cries, crackling flames, crumpling girders. An auditory "scoop" when only barest bulletins were available!

Expected news is easier. Several versions for various outcomes are often rehearsed: the strike is settled or it isn't, the bigwig dies or he doesn't. Checked against news wires the proper script is indicated at the very last second by the control room. Or an earlier-in-the-week incident may serve as drama with last-minute developments packed into the announcer's summation.

Tuesday night the special voices required on the week's show are called. The regular cast has been dubbed D-men by the *New York World-Telegram*. The D means "double." They are adepts at mimicry, each possessing half-a-dozen or more entirely different voices, individually capable of portraying on the same program characters as widely divergent as the Pope and Dillinger.

Bill Adams is President Roosevelt. Ed Jerome, who knew Spain's ex-king Alfonso

personally, mimics him so well that royal son Count de Covadonga commented, "It is uncanny! It is the very voice of my father!" The cast is supplemented by an "available list" of some 700 names with specific talents. Here may be found the voices of Swedes or Abyssinians, gnomes or elves—even the piping, squeaky voice that was once needed to represent a supposedly talking and singing mongoose found on the Isle of Man. To get on *The March of Time* list is the ambition of many a radio voice for this program has become to radio actors what the old-time Palace Theater was to vaudeville troupers. To have appeared on *The March of Time* is to have an open sesame to any radio director's sanctum. Out of 1200 voices auditioned during 1937, only 18 were suitable!

Tuesday night starts Musical Director Howard Barlow to studying the script, selecting 30 or more musical cues, each only from 4 to 8 seconds in length. A difficult task indeed, since the musical accompaniment is not intended to create an intellectual impression as music, but rather subtly

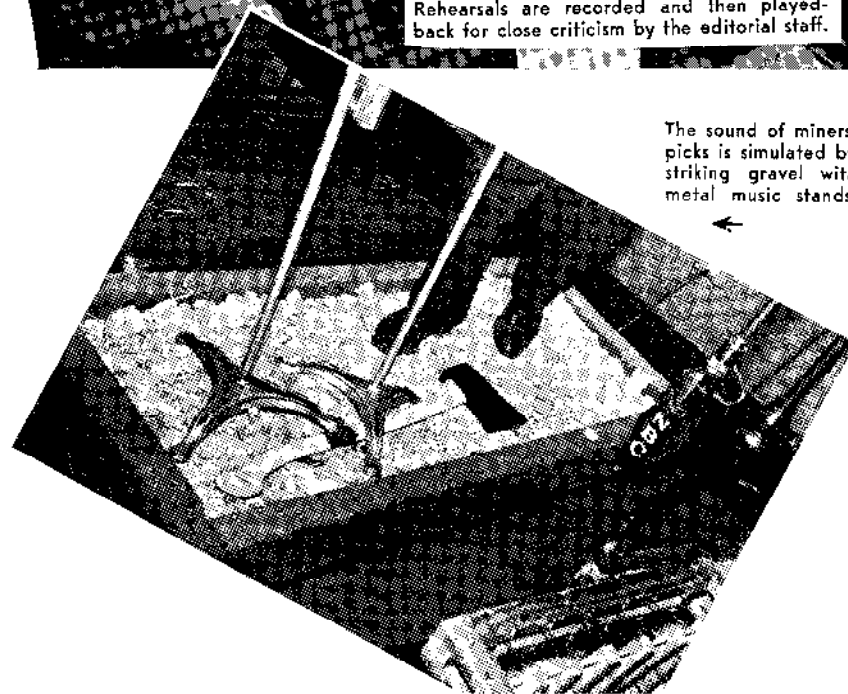
to carry the emotional spirit and significance of the dramatic theme. Frequently special music must be written.

During Wednesday's five hours of rehearsal, simple phrases are re-done literally dozens of times—for *The March of Time* aims to provide sight through sound and no explanation must be necessary to identify the Texas cowhand, the Mississippi farmer, the skeptical New Englander. When the director says, "The next voice is a barber in the gay nineties. Handlebar mustache. Reader of the *Police Gazette*. Knows all about everything in town. Bluff, jovial, speaking condescendingly to a child," the actor submerges himself into the part so well that a few spoken words portray the character completely and typically!

Wednesday rehearsal ends with a complete performance. Intentionally, this clocks about 36 minutes—for just as continued rehearsal perfects each line, adding dramatic punch, so does the cutting to fit time remove slow, unnecessary lines, "tighten up" at every point. For instance when the Scottsboro boys were finally released, the entire case was reviewed. First script with many quotations from judicial opinions might have satisfied less meticulous producers. But when the drama went on the air weighty speeches were translated into the engrossing heart-throbbing interest of the prisoners' reactions. Two



Rehearsals are recorded and then played-back for close criticism by the editorial staff.



The sound of miners' picks is simulated by striking gravel with metal music stands.

pages of original script disappeared as a lawyer entered a prisoner's cell saying, "Hello, Olen. I've got good news for you. The United States Supreme Court in Washington has reversed your conviction."

Another five hours of practice on Thursday ends with a dress rehearsal, including the orchestra. At this point the program is

down to 32 minutes. It hardly seems possible to eliminate another second, yet 2½ minutes are cut by the time the cast assembles at 6:30 to rehearse final revisions. When the show goes on at 8 p. m., the actors never know whether they are ahead

Continued . . .

## March of Time

of or behind the carefully-recorded schedule. That knowledge, the directors feel, would take attention from the meaning of the lines—for if eight seconds are required for proper delivery, forced delivery of the line in five seconds could make an entire scene fall flat, might even cause tongue-slip. So precious seconds are added to or subtracted from the musical cues by control room signals. And if the program falls too far behind, an arbitrary cut may be used with instructions hastily circulated among the cast.

The hands of your livingroom clock creep up to 30 seconds before 8:30. With each second they speed away 2,000 seconds of arduous preparation. This is the end of 500 hours of news research by the eight editorial writers, of 40 hours of clerical work, of 60 hours by the 20 orchestra members, of 420 tense hours shared by 30 highly-strung actors.

That this tension has not long since resulted in nerve-shattering is due primarily to the "family spirit" developed among the cast by Co-directors Spier and Fickett.

Says Ted deCorsia, veteran since *The March of Time's* first tryouts (you've

heard him as Mussolini, Hugh Johnson, Hoover and many others): "We are just like a big family here, in everything, that means. We have our arguments, but they're for the good of the program. Sure, we clown a bit during rehearsals. If we didn't, we'd all go nuts under the strain!"

One doesn't need to be psychic to feel the relief that follows an incident like this, occurring in a fight among children during a *Little Lord Fauntleroy* scene. "Let's have some real action," pleaded the control room at the fifth tryout. And the youngsters pitched in. After the scene: "One of you little darlings said '\_\_\_\_\_,' in that fight. I don't like that!" And quick as a flash, repartee from Announcer Westbrook Van Voorhis, "Why, the precocious little blond!"

Or how much better the sound crew felt when they "paid off" in this manner: It was a Nazi beheading scene, and Director Fickett became more and more impatient as chicken, bologna, liverwurst were sliced in an endless search for realistic sound. After three hours came success with a ripe cantaloupe cut on a loosely-held music rack, the slither of the descending rack combining with the cantaloupe-cutting until the severed half went *plop!* into a box of saw-



"Mussolini" Ted di Corsia.

"Stalin" Edwin Jerome.

dust. There is no record of what the director said when, during the broadcast, the ostentatiously-exhibited cantaloupe boldly bore his caricature!

There has been much curiosity as to how voices are so accurately duplicated on *The March of Time*. Untrue is the widespread tale that the cast spends its spare time in newsreel theaters. A library is maintained, now containing over six hundred 30-second recordings of newsvoices. The actor simply listens to the timbre, inflection and accent, produces a startlingly correct result. If the voice isn't here, it may be found in *Time's* newsreel library, carefully indexed. As a last resort, the photofiles of *Time* or *Life* will produce pictures that suggest the probable quality of the voice. Comparatively simple is the production of the annual review of the 10 best motion pictures, when the actual scenes are projected for the cast—reviewed and rehearsed until mimicry is 100 per cent.

Even as you read this, the news of another week is being dramatized for *The March of Time*—the most carefully prepared program in all radio. And once again, on Thursday night, a familiar yet unknown voice will ring out . . . "TIME . . . marches on!"



## . . .GONE, BUT NOT FORGOTTEN

BY CHARLES WLODARCZYK

**RIVERVIEW AMUSEMENT PARK**—billed as "the world's largest amusement park" at Western and Belmont Avenues in Chicago—was opened to the public on July 2, 1904.

**Coney Island**, outside of New York City, may have had more rides and land, but it was made up of a series of parks, side-by-side, each being owned individually. But **Riverview** was a family enterprise, owned by the Schmidt Family: Wilhelm Schmidt, George Schmidt and William Schmidt, Jr.

**Riverview** seems to have gotten its start by William Sr., the founder of the successful **German's Sharpshooter Park**, after hearing complaints from the wives of the members of that club. The wives complained that there was nothing for them to do, so Mr. Schmidt decided that he would put a **Merry-Go-Round** in the park. This gave the mothers and kids something to do while the men were drinking their brew and talking about how good their shooting was.

Around this time, George Schmidt returned from Europe and was enthused about the parks he had seen overseas. It was then that **Riverview** started to spread out with rides of all types throughout its 64 seasons to become the World's Largest Amusement Park.

**Riverview** was unique in that it had five to seven roller coasters: **Silver Flash**, **Fireball**, **Wild Mouse**, **Comet**, **Bobs**, **Jetstream** and **Flying Turns**. Five of these were full fledged wooden roller coasters with the **Bobs** being the fastest and the roughest of them all. It was also the park's best money maker. The ride averaged about 800,000 first riders and 500,000 second riders each season. Riding the **Bobs** would cost around 50¢ for the first ride and as you pulled into the unloading platform you would see the sign familiar to all "Let's ride again — 30¢."

True lovers of the **Bobs** rode the last seat to get the thrill of the speed of the train drag you down hills and whip you around curves. These **Bobs** trains were heavy — actually close to 10,000 pounds per train without people.

All the roller coasters had automatic breaking systems and ran apparently 50 seconds apart. The **Bobs** always used 3 trains to handle the crowds it always drew. The ride lasted about 1 minute, 45 seconds, though it did seem longer.

Let me tell you about two other coasters

Continued . . .

# RIVERVIEW — TWO CENT DAYS

that were not quite like the wooden ones, although still fun to ride. The **Flying Turns** started out like all the other coasters but when you reached the top of the hill you saw no more tracks. What you did see was a half-barrel-like structure with many curves. The train rode the walls on this ride rather than the tracks. The other ride classed as a coaster, though some may question, was the **Wild Mouse**. On this ride, single cars ran on steel tubular rails with sharp 45 degree turns. The Wild Mouse, while thrilling, had more turns than hills.

The **Pair-O-Chutes Tower** was a first for the amusement industry in 1937, replacing the **Eye-Full Sightseeing Tower** which had been long condemned because of the bad center elevator. Spans were added to the tower making it into the 225 ft. **Pair-O-Chutes** we saw until the park was destroyed.

The **Merry-Go-Round** or **Carousel** at **Riverview** was one of the largest ever built, having 70 wooden hand-carved horses and 4 11-foot **Lover's Chariots**. It was considered the most beautiful carousel ever built. It was saved and is now operating at **Six Flags Over Georgia**, being called the **Riverview Carousel**.



Free admission passes were sent out each season and also free tickets for some of the rides. **Riverview** had 2¢ days and 5¢ nights. While **Riverview** had good and bad times, it always attracted over 2 million paying customers each year.

It is reported that during its last operating season, 1967, the park cleared 2½ million dollars after expenses.

**Riverview** had a good safety record. Only six persons lost their lives in its 64 year history, most of these due to the patrons' negligence. Ratios for accidents were per 100,000 persons: 1935 — 4.35 and 1960 — 0.07.

Some of the figures that made the park run smoothly are interesting as shown: Money required to open each day: 200,000 pennies and nickels; 75,000 dimes; 10,000 quarters.

**Riverview** had a year 'round crew of 125 employees. The summer crew numbered 550 with another 450 concessioners.

Each year the park used 150,000 board feet of lumber; 6,000 gallons of paint; 30,607

# and FIVE CENT NIGHTS!



**RIVERVIEW PARK'S** famous **Pair-O-Chutes** attraction was originally the **Eye-Full Tower**, an observation tower 220 feet above the "world's famous amusement park" at Western and Belmont. Photo historian Charles Włodarczyk will take us to the top of the **Pair-O-Chutes** during our **Riverview Night of Nostalgia**, Saturday, May 7 at Lane Tech High School auditorium.

light bulbs for the 52 banjo lights and main entrance, not counting the replacement bulbs used throughout the season.

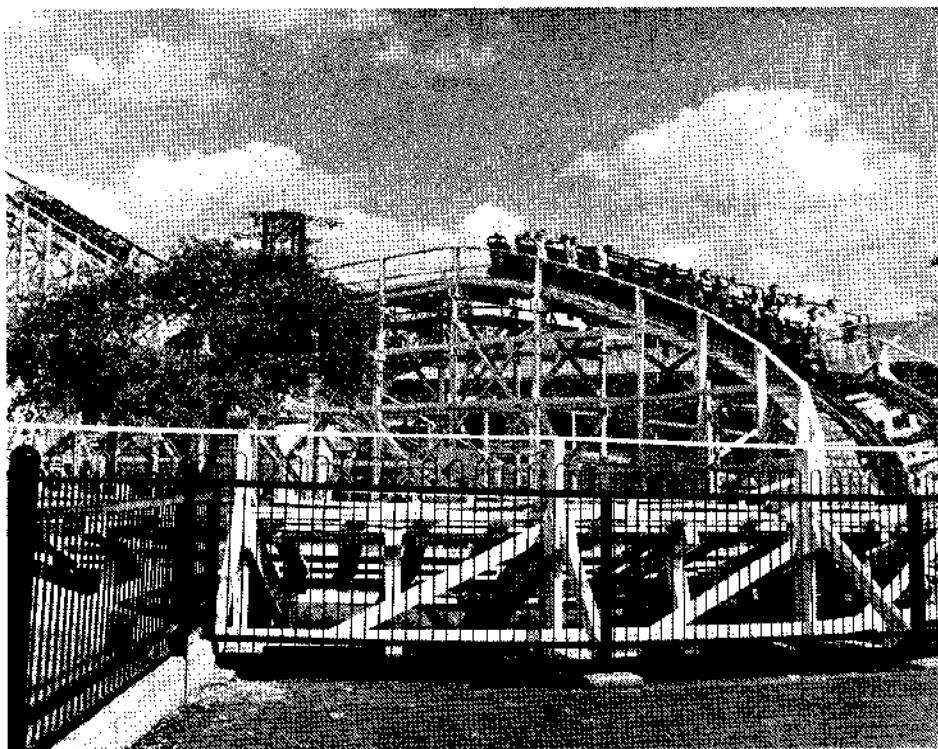
Additionally, thousands of feet of neon tubing and spot and flood lights going in

wattage from 10 to 10,000 watts. 1,500,000 gallons of water were used to fill the **Chutes** pond, the **Tunnel of Love**, other water rides

Continued . . .



# RIVERVIEW — LET'S RIDE AGAIN!



and the concessions, 3,500,000 rounds of ammunition were used in the park's 4 shooting galleries each year.

Food, always an important part of your visit, was ordered as follows: 60,000 ice cream cones, 40 tons of popcorn, 1 million bags, ½ million hot dogs, 250,000 candy bars, 1,500,000 cups, 750,000 napkins.

The park went through 1,750,000 post cards of movie stars and park scenes.

Riverview had its own police, fire and electrical backup systems. Many of the rides

or part of the rides were built right there.

Riverview had a picnic grove and many special outings were held there each season.

Riverview is gone, but not forgotten. In the spring of 1967 it opened for what was to be its last season. It closed its gates, as always, on Labor Day evening, supposedly to open again in May, 1968 for its 65th season.

But the Park was sold for six and a half million dollars on October 3, 1967 and never reopened. Today, that \$6.5 million could not even rebuild the Bobs.

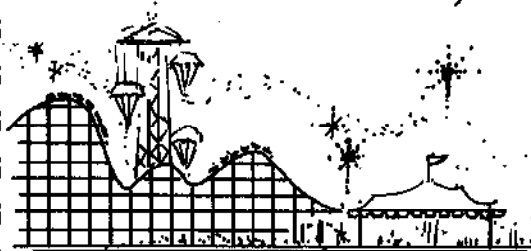
(ED. NOTE — Charles Woldarczyk will share his Riverview memories — and present hundreds of color slides of the park that he has taken or collected — at the city wide Riverview Night of Nostalgia on May 7th at the Lane Tech High School Auditorium. He's also working on a photo history entitled "Riverview — Gone But Not Forgotten" to be published late this year.)

## 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)



ADVANCE

TICKETS

AVAILABLE AT . . .



Visit Any of NWF's 5 Customer Service Centers

Or At The

METRO-GOLDEN-MEMORIES SHOP

5120 W. Irving Park Road,

Chicago, Ill. 60641

(To get your RIVERVIEW NIGHT tickets by mail, send a self-addressed, stamped envelope to Metro-Golden-Memories Shop for prompt mail responses.)



# RADIO HUMOR

● Joe Laurie told it on "Can You Top This?" Mrs. Goldberg, trying on all the hats in a millinery shop, complained, "Mr. Rappaport, I don't like these hats." He said, "What's the matter with them?" "Well, I think they're last year's style." He sputtered, "Mrs. Goldberg, don't forget you're wearing last year's face."

● Bob Burns says: "My Uncle Slug must have been born under the sign of Pisces, the fish. He's always had a whale of a time, he's quite a card shark and he's a little hard of herring."

● "If you don't mind my asking," said Ginny Simms to Humphrey Bogart, "Why do you have your hair cut so short?" Replied Bogey, "I think my barber used to work at San Quentin. Every time he cuts my hair, he reaches down and cuts a slit in my trouser leg."

● When Hal Peary was suffering from an eye irritation, he wore dark glasses to the "Great Gildersleeve" rehearsal. Cast members placed a tin cup beside his chair and dropped coins in it as they passed. Hal pretended not to notice but finally picked it up, counted the change and announced, "A very good day's work . . . now I think I'll try another network."

● "My sister met a fellow last week and while he was taking her home after their first date, he popped the question," related Jackie Kell on "Celebrity Club." "No kidding!" said John Daly, "What did he say." "Next time we go out, mind if I bring my wife?"

## CROSSWORD PUZZLE

### ACROSS

1. American Broadcasting Company
3. The old professor
5. Biology professor at Madison High.
10. Sponsored Superman
11. Columbia Broadcasting System
12. Radio Corporation of America
13. Sweeny's Pal
18. Happy seventh anniversary
19. The scare of our lives
20. Dum-de-dum-dum.
21. High fidelity broadcasting
22. Gunsmoke's Chester
23. Not carnation
24. The Jazz Singer
25. Replaced "A" and "B" batteries
27. Mysterious travelers conveyance
29. Water commissioners nephew
30. The Bumstead's dog.
31. Skelton's "Hayseed" character.
34. Sam's Girl Friday
36. Holds Jack's fortune.
40. Created the character "Broadway"
41. Mayor of Wistful Vista
43. McGee's little friend.
44. Bandleader Abe \_\_\_\_\_
45. \_\_\_\_\_ Perkins.

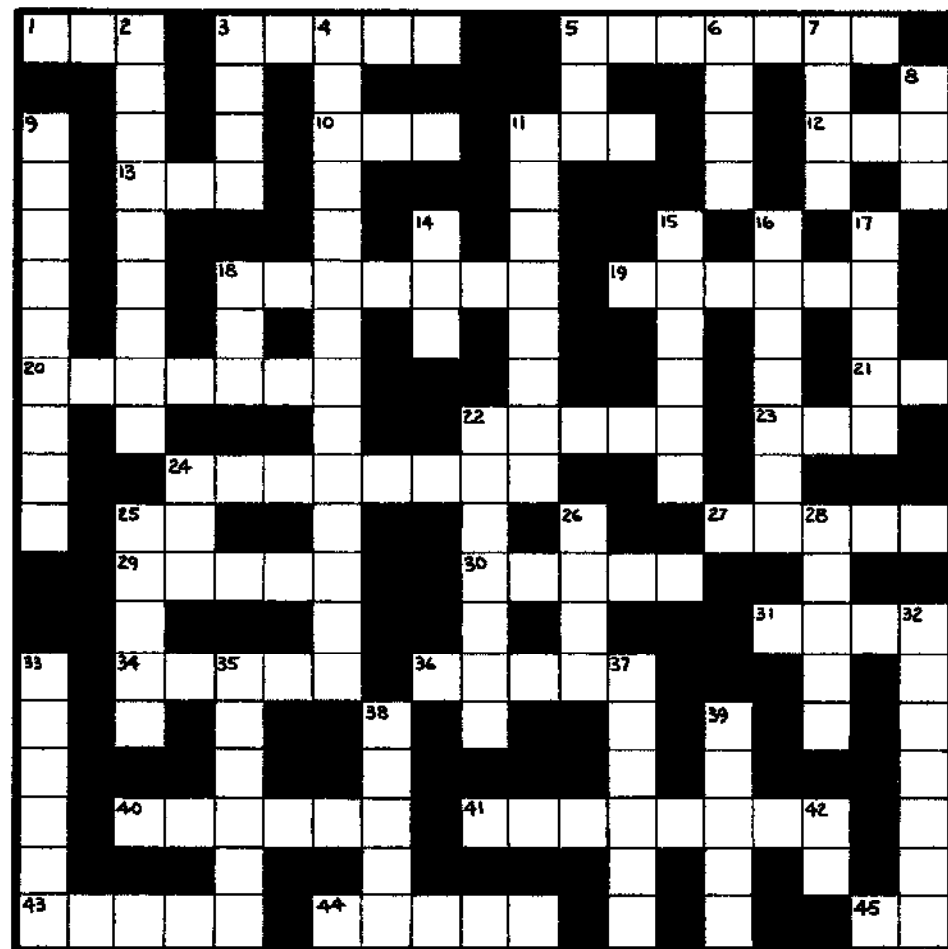
### DOWN

2. Great shape for a radio.
3. Best thing for an irritated throat?
4. \_\_\_\_\_ radio circuit.
5. Pepsodent's hope.
6. Mrs. Charles.
7. Grand Ole \_\_\_\_\_
8. Henry's father
9. Archie Andrew's home town.
11. Could cloud men's minds.
14. Eddie's wife.
15. Slightly tipsy guitar player.
16. Sky King's nephew.
17. Lucky Strike means fine tobacco.
18. Paul is to Henry Barbour.
22. King of Swing.
24. Jane's name by marriage.
25. Fred and Portland stroll down the \_\_\_\_\_
26. Just plain \_\_\_\_\_
28. George Burns and Gracie \_\_\_\_\_
32. Miss Brook's cat.
33. She knows the Shadow's secret.
35. Milton Berle's vocalist.
37. Ozzie's neighbor.
38. Sky King's niece.
39. Singer on Johnsons Wax program.
42. Amplitude modulation.

# NOSTALGIA NEWSLETTER

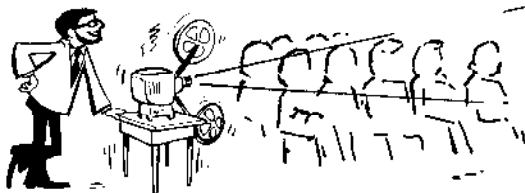
## CROSSWORD PUZZLE

BY DENNIS BUBACZ



Let's see how good a radio trivia fan you are. Try your luck with this special NATIONAL RADIO MONTH Crossword Puzzle prepared especially for readers of the NOSTALGIA NEWSLETTER by DENNIS BUBACZ, a member of our production team and one of the original old time radio trivia gang. If you solve the puzzle, you get an invisible facsimile from the Hall Closet. Solution to the puzzle is on page 27 — but don't peek until you're through. Have fun... and happy Radio Month!

## CHUCK SCHADEN'S



## 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.

### SATURDAY, MAY 7th

**ALL CITY RIVERVIEW NIGHT OF NOSTALGIA!**—As if you didn't know by now, we're having a big tribute to the golden age of Riverview, the "world's largest amusement park" on Sat., May 7th at 8 p.m. at the Lane Tech High School auditorium, 2501 W. Addison St., Chicago. For this program, tickets, donation \$3 each, are available in advance at any office of North West Federal Savings, at the All-Nations Hobby Shop, 220 W. Madison St., Chicago, and at our Metro-Golden-Memories Shop. (There will be no program on May 7th at North West Federal's Community Room on Irving Park Road.)

### SATURDAY, MAY 14th

**NAVY BLUES (1941)** Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley, Jack Carson, Jackie Gleason. Two slap-happy sailors on leave mingle romance with easy money as they live it up. Songs by Arthur Schwartz and Johnny Mercer, including "You're A Natural," "In Wakiki," "When Are We Going to Land Abroad" and "Navy Blues."

### SATURDAY, MAY 21st

**THE THIEF OF BAGDAD (1940)** An all-time classic starring Sabu, John Justin, June Duprez, Conrad Veidt, Rex Ingram, Miles Maleson, Mary Morris. Remarkable fantasy of native boy Sabu outdoing evil magician Veidt in an Arabian Nights fable with incredible Technicolor special effects. Rex Ingram gives a splendid performance as a genie.

### SATURDAY, MAY 28th

**TONIGHT AND EVERY NIGHT (1945)** Rita Hayworth, Janet Blair, Lee Bowman, Marc Platt, Leslie Brooks, Professor Lambert, Dusty Anderson. Love, music and laughter in London during the wartime bombing. A true story of the show that played every performance...with a love story woven in.

### COMING UP AT THE MEMORY CLUB

#### SATURDAY, JUNE 4th

**CARTOON ANIMATION FESTIVAL** featuring the work of cartoonist **Gordon Sheehan** who worked with Max Fleischer. Mr. Sheehan will be our special guest for the evening and he will speak of his career as a motion picture film cartoonist. He will illustrate the program with on-screen samples of his work including the first **Popeye** cartoon, **Betty Boop**, **Gulliver's Travels**, **Tom Thumb** in **King Arthur's Court** and other gems from his distinguished career.

#### SATURDAY, JUNE 11th

**LOVE IN BLOOM (1935)** George Burns, Gracie Allen, Joe Morrison, Dixie Lee. A down and out theatrical troupe is forced to travel about in a callopie. Gracie, as a hula dancer, is the star attraction. Lots of comedy and witty musical numbers, including "Lookie, Lookie, Lookie, Here Comes Cookie!"

#### SATURDAY, JUNE 18th

**COWBOY FROM BROOKLYN (1938)** Dick Powell, Pat O'Brien, Priscilla Lane, Dick Foran, Ann Sheridan, Johnnie "Scat" Davis, Ronald Regan. Animal-shy Powell can get a job in radio only if he can prove he is an authentic cowboy! Funny musical comedy features such songs as "Ride Tenderfoot Ride" and "Cowboy From Brooklyn" by Johnny Mercer, Richard Whiting and Harry Warren.

#### SATURDAY, JUNE 25th

**CHECK AND DOUBLE CHECK (1930)** Amos 'n' Andy — Freeman Gosden and Charles Correll — radio's all-time favorites in their full-length feature. Story, music and lyrics by Bert Kalmer.

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

## ALL THIS AND WORLD WAR II

The month of May is **NATIONAL RADIO MONTH** and we'll observe the occasion with a five-week look at the sounds of radio as they were heard during the World War II years.

From Pearl Harbor to V-J Day, we'll offer a comprehensive look at radio news and documentaries, comedy and variety programs, propaganda broadcasts and dramas.

### SATURDAY, MAY 7th

**CBS NEWS SPECIAL (12-8-41)** Columbia newsmen Albert Warner, Eric Sevareid, Elmer Davis and George Fielding Elliot cover the proceedings of the joint session of Congress, meeting to pass a declaration of war. President Franklin D. Roosevelt delivers his "day of infamy" speech. Coverage and analysis. (72 min)

**GULF SCREEN GUILD (12-7-41)** "Between Americans" written by Norman Corwin, narrated by Orson Welles. (30 min)

**FIBBER MC GEE AND MOLLY (12-9-41)** Jim and Marion Jordan's first wartime broadcast features a dramatic conclusion. (30 min)

**MAN BEHIND THE GUN (1-6-43)** A Salute to the R.A.F. narrated by Jackson Beck. (30 min)

**TREASURY STAR PARADE (1942)** "Remember Pearl Harbor" (15 min)

### SATURDAY, MAY 14th

**CAPTAIN MIDNIGHT (12-30-42)** Adventure concerning a Nazi submarine base. (15 min)

**KEEP 'EM ROLLIN' (4-8-42)** Broadcast dedicated to the Army Air Corps on the eve of Army Day, 1942. George S. Kaufman is emcee with Merle Oberon, Tyrone Power, John Charles Thomas, Morton Gould and the orchestra. Presented by the Production Board. (30 min)

**VIC AND SADE (10-27-43)** Paul Rhymer's characters come to life as Vic, Russell and Uncle Fletcher talk about Sade's Thimble Club meeting. (15 min)

**CAVALCADE OF AMERICA (2-2-42)** "Captains of the Clouds" starring James Cagney, Dennis Morgan and Alan Hale. Yankee hotshot pilots try to join the Royal Canadian Air Force. (30 min)

**RAYMOND GRAHAM SWING (8-16-43)** On the 616th day of the war, the Blue Network commentator reviews the scene. (15 min)

**THIS IS YOUR FBI (5-25-45)** "Draft Dodging" is the story of a "crime against our war effort" narrated by Frank Lovejoy. (30 min)

**TREASURY STAR PARADE (1942)** "A Lesson in Japanese." Actor Frederic March introduces American listeners to the enemy in the Pacific. (15 min)

### SATURDAY, MAY 21st

**ALDRICH FAMILY (2-18-43)** Henry and Homer collect books for the Victory Book Drive. (25 min)

**JUNGLE JIM (1940s)** Nazi baddies use a toy catalog to send vital defense information back home! (15 min)

**OUR SPECIAL GUEST** is announcer and former war correspondent **BILL BALDWIN** who reminisces about his radio career and his assignment during World War II. (35 min)

**D-DAY BROADCAST (6-6-44)** Reporter George Hicks covers the scene in a chilling testimonial to the horror of war. (13 min)

**KRAFT MUSIC HALL (6-8-44)** Bing Crosby, Marilyn Maxwell, the Charioteers, John Scott Trotter and the orchestra and guest Cecil B. DeMille. (30 min)

**TREASURY STAR PARADE (1943)** Joan Blondell stars in "Chicago, Germany" a play by Arch Oboler suggesting what life in Chicago would be like if Germany wins the war. (15 min)

**MYSTERIOUS TRAVELER (1940s)** "Death Comes to Adolph Hitler" starring Lon Clark as Hitler. (30 min)

### SATURDAY, MAY 28th

**TREASURY STAR PARADE (1943)** "The Story of a Rumor" is dramatized by Gertrude Berg and the cast of "The Goldbergs." (15 min)

**YOUR ARMY SERVICE FORCES (7-14-44)** A program saluting the Women's Army Corps. Pfc Coral Rukoff is emcee, guest is Cliff Edwards. (30 min)

**HOP HARRIGAN (10-4-44)** America's Ace of the Airwaves has orders to photograph enemy airfields near Berlin. (15 min)

**EDDIE CANTOR SHOW (1-24-45)** Program dedicated to Uncle Sam and his War Bond Drive. Harry Von Zell, Nora Martin, Leonard Seuss, Bert Gordon, the Mad Russian. (30 min)

**LUX RADIO THEATRE (4-2-44)** "Destroyer" starring Edward G. Robinson, Marguerite Chapman and Dennis O'Keefe in the radio version of the 1943 motion picture. (60 min)





# THE HALL CLOSET • WXFM - FM 106

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

### MONDAY, MAY 2nd

**EDDIE CANTOR SHOW (1-17-45)** Eddie is unhappy that Bing Crosby won the Critics' Award.  
**AMOS 'N' ANDY (2-23-45)** Sapphire's old boy friend.  
**G. I. JOURNAL (1940s)** Jack Haley is Editor-in-Chief with Arthur Treacher, Ann Rutherford, Connie Haines, Ziggy Elman orchestra.

### TUESDAY, MAY 3rd

**OUR MISS BROOKS (1940s)** Eve Arden, Gale Gordon, Richard Crenna, Jane Morgan. Miss Brooks' bargain.  
**STAN FREBERG SHOW (9-8-57)** The ninth show in the classic summer series of 1957 with the master of satire Freberg and regulars Daws Butler, June Foray, Peter Leeds, Peggy Taylor, Jud Conlon Rhythmaires and Billy May and the orchestra. Live, from the moon: The Honeyeaters.  
**SONGS BY SINATRA (9-12-45)** Frank Sinatra with the first show of the 1945-46 season. Martha Tilton, Arthur Q. Brian, Pied Pipers, Axel Stordahl and the orchestra. Marvin Miller is announcer.

### WEDNESDAY, MAY 4th

**ONE NIGHT STAND (2-25-45)** Tommy Dorsey and the Orchestra with a remote broadcast from the 400 Restaurant in New York City. Buddy Rich, Bonnie Lou Williams, Frankie Lester, Sentimentalists.  
**PHIL HARRIS-ALICE FAYE SHOW (10-3-48)** Phil's new contract.  
**HENRY MORGAN SHOW (1-29-47)** Readers' Digest satire.

### THURSDAY, MAY 5th

**BOB HOPE SHOW (1-29-46)** Frank Sinatra is guest with regulars Frances Langford, Jerry Colonna and Skinnay Ennis and Orchestra.  
**STAN FREBERG SHOW (9-15-57)** Program 10. Visit to a fortune cookie factory.  
**VILLAGE STORE (3-9-44)** Joan Davis, Jack Haley, Edward Everett Horton. Income tax problems.

### FRIDAY, MAY 6th

**ANDREWS SISTERS SHOW (3-25-45)** Bob Hope is guest with George "Gabby" Hayes, Foy Willins and the Sons of the Pioneers.  
**JACK BENNY PROGRAM (5-5-53)** Gisele McKenzie is guest.  
**LIFE OF RILEY (7-5-47)** Riley and his daughter have a tiff.

### MONDAY, MAY 9th

**RED SKELTON SHOW (4-23-46)** The subject is "letters" and the Skelton Scrapbook of Satire features Willie Lump-Lump and Junior.  
**THE DRENE SHOW (4-13-47)** Don Ameche and Frances Langford as The Bickersons with Danny Thomas.  
**CHARLIE MC CARTHY SHOW (6-20-54)** Flashbacks highlight the last show of the 1953-54 season for Edgar Bergen and Company. Nelson Eddy is guest and features segments with W. C. Fields, John Barrymore, Don Ameche, Mortimer Snerd and Jimmy Stewart, Marilyn Monroe.

### TUESDAY, MAY 10th

**PHIL HARRIS-ALICE FAYE SHOW (10-10-48)** Remley, the star of the show.  
**STAN FREBERG SHOW (9-22-57)** Eleventh show of the series. New TV show: "Bang Gunleigh, U. S. Marshall Fields."  
**BOB HOPE SHOW (9-14-44)** World traveler Quentin Reynolds is guest from Camp Borden, Canada. Jerry Colonna goes over Niagara Falls in a barrel.

### WEDNESDAY, MAY 11th

**FRED ALLEN SHOW (11-25-45)** Guest Leo Duroscher and Fred appear in a baseball operetta, "The Brooklyn Pinafore" with apologies to Gilbert and Sullivan.  
**TEXACO STAR THEATRE (4-21-46)** James Melton stars with Ed Wynn, the Texaco Fire Chief. Irving Berlin is guest for a musical preview of "Annie Get Your Gun."  
**EDDIE CANTOR SHOW (1-31-45)** George Burns and Gracie Allen visit on Eddie's 53rd birthday.

### THURSDAY, MAY 12th

**TRUTH OR CONSEQUENCES (10-18-47)** Ralph Edwards and contestants.  
**STAN FREBERG SHOW (9-29-57)** Program number 12 in this 15-part series. On the spot remote of a rocket sled speed record.  
**ADVENTURES OF OZZIE AND HARRIET (3-27-49)** Ozzie and springtime.

### FRIDAY, MAY 13th

**KRAFT MUSIC HALL (1-8-48)** Al Jolson stars with guest William Powell, Oscar Levant and Lou Bring and the orchestra.  
**SPOTLIGHT BANDS (11-27-43)** Duke Ellington and his Orchestra on the Blue Network from Buffalo, New York.  
**JACK BENNY PROGRAM (1953)** Mel Blanc in the bakery as Jack stops to buy some cinnamon rolls.



# THE HALL CLOSET • WXFM - FM 106

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

### MONDAY, MAY 16th

**DUFFY'S TAVERN (1940s)** Ed "Archie the Manager" Gardner welcomes guest Jinx Falkenberg.  
**COMMAND PERFORMANCE (1940s)** Connie Haines, Lena Horne, Shirley Ross and an all-woman show has some surprise male visitors!  
**BURNS AND ALLEN (1940s)** Gracie has George's handwriting analyzed.

### TUESDAY, MAY 17th

**FIBBER MC GEE AND MOLLY (6-13-39)** Molly decides to write an advice column.  
**STAN FREBERG SHOW (10-6-57)** Thirteenth show in the series. "Grey Flannel Hat of Teen-age Wearwolves"  
**AMOS 'N' ANDY (2-16-45)** Kingfish and the comic Valentine.

### WEDNESDAY, MAY 18th

**GREAT GILDERSLEEVE (1950s)** Bronco and Marjorie need \$2,000.  
**EDDIE CANTOR SHOW (3-7-45)** Eddie Cantor Von Zell Jr. is entered in a baby contest.  
**CHARLIE MC CARTHY SHOW (10-26-47)** Guest Richard Widmark joins Edgar Bergen

### THURSDAY, MAY 19th

**PHIL HARRIS-ALICE FAYE SHOW (10-17-48)** Five year old Phyllis has a boyfriend.  
**STAN FREBERG SHOW (10-13-57)** Program 14. Stan visits the world of advertising.  
**NBC BANDSTAND (8-23-56)** Claude Thornhill

### FRIDAY, MAY 20th

**JACK BENNY PROGRAM (2-10-46)** All the regulars and guest Eddie Cantor.  
**COMEDY CARAVAN (1940s)** Jimmy Durante and Garry Moore star.  
**RED SKELTON SHOW (5-28-46)** "Mr. Know-It-All" with Clem Kadiddlehopper and "The Piano Tuner" with Junior, the Mean Little Kid.

### MONDAY, MAY 23rd

**BOB HOPE SHOW (9-11-45)** Guest is actor Robert Montgomery in this first show of the 1945-46 season.  
**KRAFT MUSIC HALL (1-22-48)** Al Jolson and guest Lucille Ball.  
**TWENTY QUESTIONS (9-18-48)** Bill Slater and panelists with guest William Gaxton try to guess subjects that are animal, vegetable or mineral.

### TUESDAY, MAY 24th

**BENNY GOODMAN (10-30-37)** Remote broadcast with Martha Tilton on the vocals.  
**STAN FREBERG SHOW (10-20-57)** The 15th

and final show in Freberg's legendary summer series. The best of the past 14 weeks.  
**FRED ALLEN SHOW (11-18-45)** Boris Karloff is guest

### WEDNESDAY, MAY 25th

**GINNY SIMMS SHOW (1-18-46)** Actor Charles Coburn is Ginny's guest.  
**EDDIE CANTOR SHOW (3-14-45)** Eddie is in jail!  
**RED SKELTON SHOW (9-10-46)** Anita Ellis, David Forester and the orchestra, Verna Felton, Rod O'Connor, Clem Kadiddlehopper and Junior.

### THURSDAY, MAY 26th

**MY FRIEND IRMA (1940s)** Marie Wilson as Irma with Cathy Lewis as Jane. The air conditioner.  
**HENRY MORGAN SHOW (3-26-47)** Program dedicated to the Landlords of Americal  
**PHIL HARRIS-ALICE FAYE SHOW (10-24-48)** Cutting down the food bills.

### FRIDAY, MAY 27th

**COMMAND PERFORMANCE (2-15-45)** "Dick Tracy in B Flat" or "For Goodness Sake, Isn't He Ever Going to Marry Tess Trueheart?"  
An all-star cast presents a comic stip opera and features Bing Crosby as Dick Tracy, Dinah Shore as Tess Trueheart, Harry Von Zell as Old Judge Hooper, Jerry Colonna as the Police Chief, Bob Hope as Flattop, Frank Morgan as Vitamin Flintheart, Jimmy Durante as The Mole, Judy Garland as Snowflake, the Andrews Sisters as the Summer Sisters, Frank Sinatra as Shakey and Cass Daley as Gravel Girtle. (55 min)  
**JACK BENNY PROGRAM (9-16-51)** First program of the 1951-52 season. Jack returns from a USO trip to Korea.

### MEMORIAL DAY

### MONDAY, MAY 30th

**KRAFT MUSIC HALL (9-30-43)** Bing Crosby and guest Phil Silvers.  
**G. I. JOURNAL (1940s)** Bob Hope, Jerry Colonna, Glenn Miller, Betty Grable.  
**ANDREWS SISTERS SHOW (6-17-45)** Gabby Hayes is on the auction block to raise money by selling Victory Bonds.

### TUESDAY, MAY 31st

**CHARLIE MC CARTHY SHOW (11-30-47)** Guest Edward Everett Horton with Edgar Bergen at Santa Monica High School  
**SONGS BY SINATRA (11-7-45)** Lawrence Tibbett joins Frank in New York.  
**PHIL HARRIS-ALICE FAYE SHOW (10-31-48)** Phil and the election committee.

He's Ulysses of "The Human Comedy" and Donald of "National Velvet"—but on the MGM lot, it's "Hi, Butch!" that brings a freckle-faced grin from Jackie Jenkins

# Sub-Sixteen

REPRINT from  
MOVIELAND Magazine  
January, 1945

**M**EET "Butch" Jenkins, that wistful, barefoot boy with the cheeks of tan. Just a smidge over four feet high, he's seven years old and brown as a cocoanut from head to toe. He lives with his mom, Doris Dudley, and big brother, Skipper, in a gay little beach house so near the ocean that waves sometimes lap their very doorsteps. (Much to this young man's delight!)

His best pal is Heidi, a two-hundred-pound St. Bernard who's just now outgrowing her disgrace of last summer—a clipping, French poodle style.

Roaming the beach with Heidi, or donning beach trunks for a swim in the surf is his favorite fun, but Heaven is navigating his surf board "out to where the fishin's good." There he can day-dream about pirates, until he gets a nibble.

His idea of a gourmet's delight—hamburgers and candy.

He hates liver, spinach, and shoes.

A current passion—the rhumba, and the whine of an ancient victrola.



5120 W. Irving Park Road, Chicago 736-4133

WE'RE OPEN! COME IN AND BROWSE

Tues. & Wed. 11 to 6 Thurs., Fri., & Sat. 11 to 8 Sun. 1 to 5



JORGEN HIRSCHBERG, left, of Neilsen-Hirschberg Ford, is strangely happy as he bids farewell to his across-the-street neighbors Chuck Schaden and Dave Denwood. The METRO-GOLDEN-MEMORIES SHOP moves westward to larger quarters on May 1st. The BIGGER AND BETTER M-G-M Shop will be located at 5941 W. Irving Park Road, near Austin. . . just 10 blocks west of North West Federal, seven and one half blocks west of Neilsen-Hirschberg Ford. Come in and browse sometime!

**BOOKS • MAGAZINES • RECORDS • TAPES**

**CARDS • GIFTS • GAMES • NOVELTIES**

Produced & Directed by Dave Denwood & Chuck Schaden

## THE WONDERFUL WORLD OF Walt Disney

Located just off the expressway in the Los Angeles suburb of Burbank, California, there is a two-block-square area not open to the public. It is so private, in fact, that it is surrounded by a high wire fence; the only gates have guards posted at them. It is a factory, to be sure, but not one that would cause environmental hazards or pollute the atmosphere.

This is a dream factory. And it was built on the dreams of one man, with one purpose: to communicate those dreams to millions of people all over the world. The man was **Walt Disney**, and the dream factory is the home of **Walt Disney Productions**.

The creative talents that built an empire on a mouse were not always located here, however. Fleeing his bankrupt **LAUGH-O-GRAM** business in Kansas City, Walt Disney first arrived in Hollywood in 1923, setting up shop in his uncle's garage with his brother **Roy** and animator **Ub Iwerks**. Together this intrepid little band of animators began turning out one-reel cartoon comedies for distributor **Charles Mintz** in New York. The competition was strong, too: Walt Disney's **ALICE IN CARTOONLAND** and

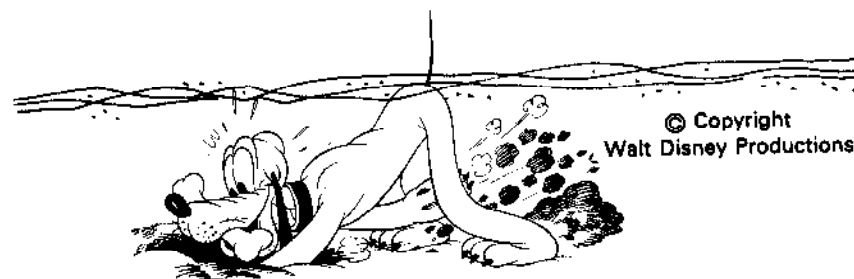


**OSWALD THE LUCKY RABBIT** shorts had to compete with **Max Fleischer's OUT OF THE INKWELL** cartoons, **Pat Sullivan's FELIX THE CAT**, and **Paul Terry's FARMER AL FALFA** cartoons, all produced in New York City.

Disney had his dream to live up to, however, and continued pouring every penny his fledgling company made into the production of better cartoon films. It paid off: soon theatres were begging for the Disney product, which Mintz was selling through Universal. When it came time to renegotiate his contract, Disney headed for New York with a heart full of confidence, only to be let down hard. Mintz had weaned his best animators away and secured the copyright on **OSWALD** for Universal. Walt refused to let financial interests dictate his picture-making policy, and refused to renew. He returned in March and prepared to start a new series, which **Ub Iwerks** began animating behind locked doors (after all, the animators Mintz had hired wouldn't be leaving until June) at the incredible rate of 700 drawings per day.

The new character was, of course, **Mickey Mouse**, whose first film, based on the exploits of **Charles Lindbergh**, **PLANE CRAZY**, was previewed on May 15, 1928. Disney tried to sell the distributorship to **MGM**, who turned it down. Nevertheless, Walt began work on the second Mickey, **GALLOPIN' GAUCHO**, sending the pair to New York in the hope of a sale. No luck. Finally, Disney decided to take drastic action: the third Mickey Mouse, **STEAMBOAT WILLIE**, would be made with sound.

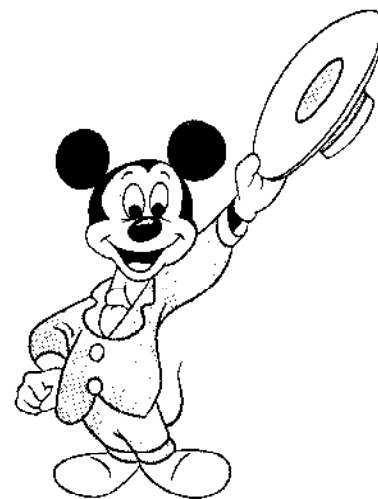
He took the completed print and score and travelled to New York himself to sell the series. Making arrangements with **Pat Powers** to record with his **Cinephone** sound process, Disney proceeded to make the rounds of the distributors, but was turned down at every meeting. Finally, he took the advice of theatrical pro **Harry Reichenbach**, who ran the Colony Theatre



© Copyright  
Walt Disney Productions

on Broadway and let him show the picture to the public. It was an immediate sensation, as Walt knew it would be.

A second cartoon series was started at Disney's: **SILLY SYMPHONIES**, a device dreamed up by composer **Carl Stalling** for synchronizing music with intriguing animated effects. Stalling would achieve fame later as the musical conductor for Warner Brothers **LOONEY TUNES** and **MERRIE MELODIES**. And the Mickey Mouse stock company began to expand, introducing **Pluto the Pup** in **THE CHAIN GANG** (1930); **Goofy**, in **MICKEY'S REVUE** (1932), and the ever-popular **Donald Duck** in a 1934 Silly Symphony, **THE WISE LITTLE HEN**. The film industry voted Walt Disney two Academy Awards in 1932: **FLOWERS AND TREES**, the first Technicolor cartoon, was named **Short Subject**, and Walt received a special award for the creation of **Mickey Mouse**.



But Disney's dreams had just begun. One evening in 1935, a group of animators returned from dinner to find Walt waiting for them at the studio. "Come on into the sound stage," he asked, "I've got something to tell you." They followed the boss onto the bare stage and sat around not unlike children around a campfire while Walt, his face illuminated by the light of a single bare bulb, told the story of **Snow White and the Seven Dwarfs**. At the conclusion of the story, some two hours later, there were tears in the eyes of his listeners. "Fellows," Walt announced quietly, "that's going to be our first feature."

It was called **Disney's Folly** in the industry, and most of Hollywood looked down their noses at the notion of a feature length cartoon. Everyone, that is, except **United Artists** and the **Bank of America**, who were financing the project. It should be noted that executives at both those institutions had amazingly short fingernails when **SNOW WHITE AND THE SEVEN DWARFS** finally had its premiere at the Carthay Circle Theatre in Los Angeles on December 21, 1937. But the film was a tremendous hit, and Walt stood by at the premiere watching the film luminaries arriving in chauffeured limosines, amazed that such important people had come to see his cartoon.

The eight million dollars **SNOW WHITE** earned upon its release paid for the studio that now stands in Burbank, still manufacturing dreams. The most amazing things exist beyond those guarded gates, and **Bob Thomas** exposes some of them in a fascinating new book from Simon and Schuster: **WALT DISNEY: AN AMERICAN ORIGINAL**. Walt Disney's story is a story filled with dreams, and the realization of dreams, from a talking mouse named Mickey to **EPCOT**, the city of tomorrow built by Disney engineers in Florida. A man is truly successful when he can bring so much pleasure to so many people, merely by giving substance to their own dreams.

# Kay Kyser's



REPRINT from 1942 RADIO ALBUM

● Kay Kyser: Deprecates own musical ability; claims he just knows how to sell gags. To prove it, he pays income tax on a million dollars each year. Eddie Duchin and Meyer Davis were only other baton-wielders paying this tune. But critics like Kyser style. So do radio's faithful; the people whose opinions became Crosley ratings. Kay's band has highest Crosley of any on air. Fans like Kyser originality: Harry Babbitt's singing of song titles; trumpeters trilling musical bridges, four bars from theme song announcing vocal. . . . Kay is a Gemini; was born on June 18, 1906. Place was Rocky Mount, North Carolina. Birth record gives his name as James Kern Kyser. He loves swimming and horseback riding; will pass up both for a double-feature. But movies play second fiddle to roller coasters! Aversion to moustaches was picked up somewhere. Only rule for his men is that they don't sport 'em. New talent for Kyser Krew need not even be musical, according to rumor. Character and personality are high notes at Kay's auditions. . . . Kyser talents were first exercised at University of North Carolina; assisting late Hal Kemp in directing musicals there. It was Kemp's suggestion that was responsible for Kay's deserting the

## KOLLEGE OF MUSICAL KNOWLEDGE

briefs, torts and writs of law school for the study of the clarinet. He organized a six-man outfit at the University when Kemp left. That was in 1926. Walter Donaldson's then current "Thinking of You" was adopted as a theme song. . . . First engagement east of the Mississippi was at Chicago's Black Hawk Cafe. Chicagoans were slow to appreciate Kyserian renditions and gags. They sat on their hands—or elsewhere, but not at the Black Hawk. Collegians—kids for whom Kay had played forty dates—in town for Christmas holidays finally made Chicago Kyser conscious, set still-unbroken attendance records. . . . The Kollege of Musical Knowledge was founded at the Black Hawk during Kay's second stand there. Radio was demanding audience participation. Someone suggested the musical quiz. Sully Mason, vocalist, named it. Sixteen weeks later Lucky Strike bought everything but the students. . . . The band is popular with itself. Mason, arranger George Duning and comedian Merwyn (Ish Kabibble) Bogue were part of the original six-man outfit. Gandeas, pianist, and Lloyd Snow, bass player, matriculated early. Harry Babbitt gave up a band of his own to join Kyser. Present personnel is fifteen. . . . Band's most popular femme vocalist was Ginny Simms, particularly with Kay. Julie Conway now handles upper register vocals, but latest dope says Kay and Ginny still have that ol' feelin' for each other—and maybe? . . . C'mon, chillun, le's dance!



Harry Babbitt, Ish and Sully Mason find Dean Kyser's clarinet on the sordid side. He doesn't play any instrument.

## THE STORY BEHIND THE SONG

# CHICQUITA

*I'm CHICQUITA BANANA and I've come to say,  
I come from a little land down equator way . . .*

IN NEW YORK CITY streets children jumped rope to the calypso-like rhythm of this song. . . . A Harvard student complained in the *Lampoon* that all he had learned from listening to the radio was never to put a banana in the refrigerator. . . . A synagogue in Texas asked for

a copy of the song airmail express . . . and the Navy students at Northwestern University voted "Chiquita Banana" the girl they would most like to get into a refrigerator with.

All this glory and fame for an animated banana was a complete surprise to its creators, Len MacKenzie and Garth Montgomery. Len and Garth tossed off the song quite casually one day, in their line of duty as advertising copywriters. No one thought much about it, and the two

writers signed the usual waivers, for \$1 apiece. At first the little ditty went on the air as a brief commercial, but it so titillated the American sense of humor that it became famous overnight. Not since Joe Penner captured the imagination of millions of Americans with his, "Do you wanna buy a duck, quack-quack?" did the public respond so quickly.

So famous did the commercial become, as a matter of fact, that it was expanded into a full-length pop song.

CBS songstress Patti Clayton introduced it on the air and become known as the original Chiquita Banana girl. Top recording artists clamoured for the rights to wax it—and there is hardly a record company in existence that hasn't released a disc extolling the many merits of unrefrigerated bananas. And there's a happy ending, too, for "Chiquita's" creators—MacKenzie and Montgomery. They stand to make more than \$30,000 on their fruity, much-recorded brainchild.

Blonde Claire Hogan, who records for Signature with husband Johnny Bothwell, has made "Chiquita" for V-Discs and Signature.



# BANANA

REPRINT from DISC Magazine, Sept, 1946

Original "Chiquita Banana" girl is popular songstress Patti Clayton, who introduced it on the air.





# THE DIME \$TORE

## BUY • SELL • TRADE • ANNOUNCE

**CLASSIFIED  
ADS  
10¢ A WORD**

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.

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

**WANTED TO BUY** — Paying up to \$2.00 per copy for pre-1957 issues of TV GUIDE, TV FORECAST, TV TIMES and other old Television oriented magazines. Call Joe, 3816 W. Lawrence Ave., Chicago, 60625. 583-5749.

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

**AIRWAVES. OLD RADIO PROGRAMS ON REEL AND CASSETTE TAPES. SALES AND RENTALS. CATALOG, \$1.00, (deductable from order) AIRWAVES, DEPT S. 925 F EAGLE HTS, MADISON, WI 53705.**

**OLD TIME RADIO NEWSLETTER** for OTR news and traders. \$6.00 / 12 issues, or send SASE for sample copy. JERRY CHAPMAN, 900 Elmwood, Wilmette, IL, 60091.

**FOR SALE** — Atwater Kent — early electric radio, 1920s, \$100. Modern table radio \$5 — Console radio \$25. Cathedral Radio \$100. Two record changing phonos (need work) \$15 each, both for \$25. 424-3505.

**Barney Ross**  
COCKTAIL LOUNGE

Continuous Entertainment  
From 4 P.M. Until ?  
Featuring

**DIALMO TRIO**  
Direct From the Hotel New Yorker

**AL JOHNSTON** — DAISY HARDY  
pianist pianist  
BEN RASOF Management

**5 N. CLARK ST.**

**SING-A-LONG SLIDES** 50¢ each. Call 763-2215, anytime for information.

**OLD TIME RADIO PROGRAMS ON FULL HOUR CASSETTES! SUPERIOR SOUND QUALITY, PROFESSIONALLY PRODUCED! OUR COLLECTION NOT AVAILABLE FROM ANY OTHER SOURCE! We Also Offer: NAME BRAND C-60 CASSETTES & Soft Plastic Storage Boxes & REEL TO REEL TAPE, at DISCOUNT PRICES! Self-Addressed, STAMPED Envelope brings complete list & price information. Armstrong Radio, Box 11400 Chicago, Illinois, 60611.**

**NOSTALGIC DANCE MUSIC.** Furnished for all occasions. Call 763-2215, anytime.

**WANTED** — antique and old needlework supplies, equipment, needlework books, magazines, patterns. Also antique and old needlework items in good condition. 383-2395.

**NICKELODEONS & ORCHESTRIONS.** Full Hour Cassette of old favorite music from ancient machines. Recorded in top quality modern sound. Collector's Item Advertised Nationally & available exclusively from us! A great nostalgic gift item! Only \$5.00 each! (Illinois residents add 5%). Armstrong Sound Productions, Box 11400, Chicago, Illinois, 60611.

**BANJO MUSIC** for ALL OCCASIONS. REFERENCES. CRAIG ELVIDGE, 423-2244.

**FOR SALE**—Various LPs. Call Ken, 263-4866, X-51 between 9-5.

**WE HAVE THEM.** Large selection of old time radio shows. For a free list, send a self-addressed, stamped business envelope to JELD Old Time Radio Company, P. O. Box 41624, Chicago, Illinois 60641.

**WANTED**—Historical books about Chicago. Call Ken, 328-9585.

**WANTED** — General magazines, movie magazines, movie-oriented sheet music, TV Guides prior to 1965. Call Dave, 692-4532.

**Subscribe Now  
to our**

# NOSTALGIA NEWSLETTER



for a **FULL YEAR** of memories. Page after page of articles from and about the good old days. **PLUS** the complete schedule of vintage radio shows we offer throughout the week on a number of Chicago area stations.

To: NOSTALGIA NEWSLETTER, Box 421, Morton Grove, IL. 60053

Please send a subscription to:

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY & STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

☐ 1 year subscription \$7

☐ 2 year subscription \$13

Begin with \_\_\_\_\_ issue. My check for \$\_\_\_\_\_ is enclosed.

☐ It's a gift! Send a card to read:

FROM: \_\_\_\_\_

# THE HALL CLOSET CASSETTE TAPE FOR MAY

SEND TO:

THE HALL CLOSET  
Box 421  
MORTON GROVE, ILL. 60053

OR

GET YOUR  
CASSETTE  
IN PERSON  
AT



CHICAGO -  
4901 W. Irving Park Road

DEMPSTER -  
2454 Dempster Street, Des Plaines

HARLEM-IRVING -  
4190 N. Harlem Avenue,  
Harlem-Irving Plaza, Norridge

ALGONQUIN-GOLF  
904 Algonquin Road,  
Surrey Ridge Shopping Plaza,  
Arlington Hgts.

**PLUS...**

SET OF 3 CASSETTE TAPES

RADIO MILESTONES

**AMOS 'N' ANDY**

10,000th Broadcast

**CHARLIE MCCARTHY**

Last Program for Chase & Sanborn

**MYSTERIOUS TRAVELER**

No One On The Line

**EDDIE CANTOR SHOW**

With George Burns and Gracie Allen  
and The Mad Russian

**DRAGNET**

Jack Webb as Sgt. Friday

**GUNSMOKE**

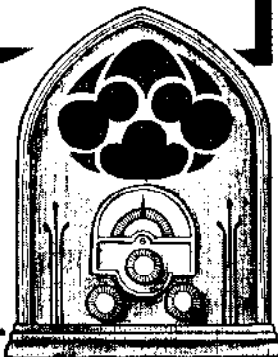
William Conrad as Matt Dillon

## A Star Is Born

Judy Garland and Walter Pidgeon

Lux Presents Hollywood! This is the Lux Radio Theatre version of the classic motion picture that was to be remade several times. In the original 1937 film, Janet Gaynor and Frederic March appeared in the roles played by Judy Garland and Walter Pidgeon in this radio broadcast from Dec. 28, 1942. Twelve years later, in 1954, Judy Garland starred on the silver screen in the remake of "A Star Is Born." In the 1954 film and on this broadcast, Judy is Esther Blodgett, a young actress on her way to stardom. Mr. Pidgeon appears as Norman Maine, the Hollywood star on his way down. This is a story of their careers and their love affair.

May  
Radio  
Month  
**SPECIAL**



Radio Month  
Vacation Family Pack

SET OF 3 CASSETTE TAPES

**\$13**

only

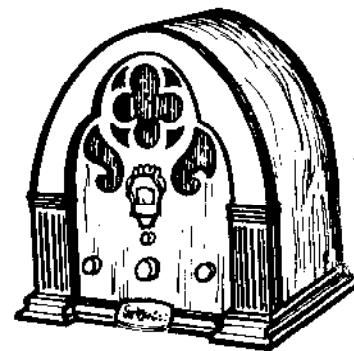
During May, National Radio Month. Order by mail from The Hall Closet, Box 421, Morton Grove, 60053. Or get in person at any office of North West Federal Savings or at the Metro-Golden-Memories Shop.

THESE SELECTED

**OLD TIME RADIO**

SHOWS ARE AVAILABLE ON

**8-TRACK TAPE  
CARTRIDGES**



**\$6**

each

**FROM THE HALL CLOSET BOX 421**

**MORTON GROVE, IL 60053**

- # 8-1 **CHARLIE MC CARTHY SHOW** -W.C. Fields, Rudy Vallee, Don Ameche, Marilyn Monroe  
**FIBBER MC GEE AND MOLLY**- Fibber plans a magic act for the Elks Club
- # 8-2 **AMOS 'N' ANDY**-Radio's all-time favorites. Kingfish needs \$100 in a hurry!  
**LUM AND ABNER**-Valentine's Day at the Jot-em-Down store
- # 8-3 **FRED ALLEN SHOW**-Portland Hoffa, guest Jack Benny and a visit to Allen's Alley  
**INNER SANCTUM**-*Ghosts Always Get the Last Laugh*
- # 8-10 **ABBOTT AND COSTELLO**-Five great comedy routines including *Who's On First?*  
**ESCAPE**-*Leinengen vs. the Ants*-outstanding broadcast from series.
- # 8-15 **SUSPENSE**-*Sorry, Wrong Number*-Agnes Moorhead stars in the first, original broadcast of this classic *Suspense* drama in 1943  
**MILTON BERLE RADIO SHOW**-Uncle Milt, before TV, saluting Radio!
- # 8-36 **THE WAR OF THE WORLDS**-Orson Welles and the most famous radio broadcast of all time. From the *Mercury Theatre On the Air*, October 30, 1938, this version of the classic H.G. Wells story of the Martian Invasion frightened half the nation. Complete, one-hour program.

**\$6**

each

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

NOSTALGIA NEWSLETTER  
BOX 421  
MORTON GROVE, IL 60053

FIRST CLASS MAIL

U.S. Postage

PAID

Permit No. 21

Morton Grove, Ill.

**FIRST CLASS MAIL**



**FUN  
FOR ALL!**

**2¢** DAYS! MON., WED., FRI.,  
(except holidays)

**5¢** NITES! TUES., THURS.,

NO INCREASE IN PRICES

America's Famous AMUSEMENT PARK

**RIVERVIEW**

WESTERN-BELMONT