

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE

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

BOOK THREE

CHAPTER TEN

OCTOBER, 1977

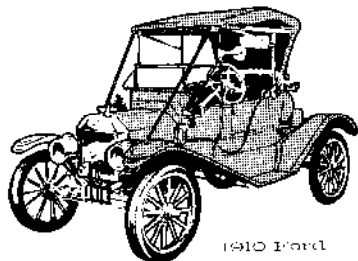


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NOSTALGIA NEWSLETTER



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PIED PIPER, 1935



All children know Uncle Don!

REPRINT from RADIO STARS Magazine, June, 1935

ONE of the wonders of radio is Uncle Don.
Don't you know Uncle Don? Then ask your
little son or daughter, or your niece, or your neigh-
bor's child, or the little boy who runs your errands.
They know Uncle Don! Over a million and a half
adoring youngsters are members of *Uncle Don's
Radio Club*, conducted every night at six. Uncle
Don has been on the air longer and more often than
any other radio personality in the country. Now
he's starting his seventh year on the air, appearing
on ten half-hour programs a week.

The funny part of it is that about seven years ago
Uncle Don was actually afraid of chil-
dren. He was playing in vaudeville. Not
as Uncle Don, and not for children. He
was Don Carney (his real name) and
his act was a pianologue comprising
sophisticated songs and subtle humor. ^
Strictly adult fare.

**BY MARY
MORGAN**

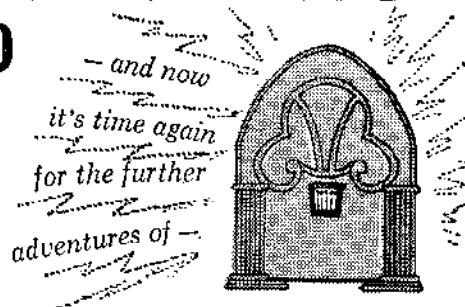
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Do You Remember??

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Pied Piper, 1935 Style

He was a hit and as a rule would pack the house, but Saturday matinees were a nightmare. A Saturday afternoon, as any good vaudevillian will tell you, is children's day at the theater. Well, when Don Carney sat down at the piano and started to play, the kids would get restless and fidgety and start crying and whining. And to Don Carney up there on the stage earning his living, those inattentive children presented his biggest problem. With the decline of vaudeville, Don turned to radio and had got a few odd jobs in airwave shows. He happened to be around the WOR studios one afternoon when there was a hurry call for an audition for a manufacturer of toy dogs. In those early days of radio last-minute auditions were not rare. The manager saw Don, and that's how he chanced to be assigned to get up a kiddie program immediately for the audition.

Without any script whatsoever, he sat before the microphone and told a story about a little toy dog who had walked out of the toy factory and had got lost. And on and on went the fantastic adventures.

From that time Don Carney became Uncle Don. He walked home with a contract which called for him to appear on the air three times a week. But instead of being happy over this, he was worried.

"I've got myself into a pretty pickle," he told his wife that night. "How am I going to keep this up? I know nothing about children!"

He sat up all night writing more adventures of the toy dog. But soon, like a modern Pied Piper, he cast a spell over the children. His six o'clock broadcasts had become a ritual with his young listeners. Letters by the hundreds came to him daily,

written in a childish scrawl. Mothers wrote to him. He didn't have to worry any more about his script. Today he doesn't use a line of prepared copy, the entire broadcast being impromptu and informal.

His success in captivating the minds of children in a wholesome, constructive way has been so sensational that recently a class in Yale devoted a whole afternoon to trying to find out the secret of Uncle Don's child psychology. And this past summer the officials of Columbia University asked to be allowed to photograph his voice to see what magic something there was in it that fascinated the youngsters!

He accomplishes almost amazing results with his adoring devotees. Where mother and father and

Continued...

teacher have failed to break Johnny of a bad habit, Uncle Don will succeed. Mother will write in to Uncle Don that Johnny, for instance, bites his nails. Will he please reprimand Johnny for it on the air?

But, Uncle Don doesn't reprimand Johnny. It would be humiliating to Johnny to criticize him publicly as a nail-biter, and besides, children resent scoldings. Uncle Don, instead, talks in heart-to-heart fashion with Johnny, as though Johnny were a grown man. Then, a few months later, he'll come back to him in a personal, reminiscent sort of way: "Say, Johnny, remember the time

when you used to bite your nails? And he'll chuckle, "What a silly thing to do! You don't do it now. *Nosirree!* You're too grown-up for that."

And Johnny, listening in, glows with all of his five-year-old pride. It may be a slow method but it works.

A pathetic case was that of little Ruth. She had a broken arm which wasn't set right, and was so painful to move that she let it hang limply by her side. Her doctor was afraid that her muscles would contract and she would lose the use of her arm altogether. But all his coaxing and that of her parents couldn't persuade the poor child to exercise it.

It was a serious situation. In desperation the doctor wrote to Uncle Don. And Uncle Don captured the girls imagination by making a game of her problem. "Come on," he would say, "let's see if you can't move your arm. I know it hurts, that's what makes it all the more wonderful if you do it. *Aha—I* knew you'd make it! That was fine. Let's try it again. Say, Ruth, will you take a dare? I want to see if you'll be able to put your arm all the way around your neck until your hand can pat your cheek. Are you game?"

What child wouldn't respond to such a challenge? It wasn't more than a few weeks later than Uncle Don received a note written by Ruth herself, announcing the fact that she had taken him up on his dare and had done it! Today her arm is strong and normal again.

Uncle Don never reads Mother Goose rhymes or those Bunny Rabbit stories to his children. "Too juvenile," he says. "Modern children are too sophisticated for that."

He never uses baby talk, either. He believes in talking with children, and not *down* to them. "You'd be surprised," he told me, "how quickly a child detects a gushy, babyish tone of voice and distrusts

immediately the one who is using it."

That's why he conducts his Uncle Don Club very seriously. There are three raps of the gavel to open the meeting; there's a Ways and Means Committee; there are certain rituals, daily reports, and all of the ceremony of a grown-up, important club. The little members love all this and are deeply attached to their club.

Several times during the year Uncle Don arranges free boat parties, excursion trips and movie parties for children. He has made thousands of unfortunate children happy. But nothing gave him such a warm glow of satisfaction as did this incident.

He once spoke on the air to a little boy who wouldn't talk to his baby brother because the mother had died when the baby was born. So sympathetic and understanding was he in dealing with that touching problem that several days later he received this letter from an adult:

"When I heard you talk to that little boy who disliked his baby brother, it struck home. When my son was born my wife died in childbirth, and I hated him for it. I refused to bring him up and left him with relatives for eighteen years. Then, when I heard you speak, I realized how terribly stupid and cruel I had been and I went to my son and asked him to forgive me. Now we are planning a new life together and I am trying to make up for the wrong I have done. Thank you for opening my eyes."

And now a word about Don himself. He's a big—not fat—fellow, in his late forties with a fascinating twinkle in his eyes and a three-cornered, Irish smile. The tragedy in his life is that he has no children of his own. But all of his love and understanding he pours out on his million and a half nieces and nephews.

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FILM CLIPS

CLIPPED BY
Mark Nelson

AUTUMN. . . and the leaves fall from the trees, leaving the bare branches clawing at the sky, trying to grasp that elusive harvest moon as it flits in and out, peering around the dark gray clouds.

A chilling atmosphere is present; Hallowe'en is nigh, and film fans 'round the country head for their local theatres for a dose of the celluloid "spirit". For those who don't have a revival house near them, television supplies an ample amount of spook spectaculars; the kind of scare shows Horrorwood has found so lucrative ever since **DRACULA** was released on that fateful St. Valentine's day of 1931.

After **DRACULA** was such a big hit, nearly every major studio jumped on the Universal bandwagon, some even borrowing Universal stars: MGM produced **THE MASK OF FU MANCHU** with Boris Karloff; along with **MAD LOVE** and **DR. JEKYLL AND MR. HYDE** (which won actor Frederic March an Academy Award—the only actor in a horror film ever to be so honored). Paramount released **ISLE OF LOST SOULS**, based on the classic H.G. WELLS story "Island of Dr. Moreau." RKO gave us **THE MOST DANGEROUS GAME** and the classic **KING KONG**. Warner Brothers took time off from gangster epics to film **THE MYSTERY OF THE WAX MUSEUM**. But in spite of all the competition, no monsters had as much longevity or as much love as those that lumbered out of the Universal Studios.

Universal's Christmas present to cinema-goers in that banner year of screen horror, 1931, was the beginning of a series that

spanned 17 years and eight motion pictures: **FRANKENSTEIN**. The film was so unique that Universal's president, Carl Laemmle, insisted on a prologue warning audiences of the picture's grisly nature. If audiences didn't feel they cared to subject their nerves to such a strain, they had the option to leave the theatre. **FRANKENSTEIN** made a star out of a former truckdriver named William Henry Pratt. In the opening credits, he was billed simply as "??". Only in the closing cast titles did the name Boris Karloff appear. The name was to stick in the minds of the public, and Universal began putting his last name only above the title on all his subsequent films through 1936.

Karloff's performance in **FRANKENSTEIN** was an enigmatic one: on the one hand, his physical appearance and brutish strength terrified film audiences. But on the other, the pathos he created in his interpretation of a newly-born creature who received only rejection from all sides brought him sympathy. Karloff was always pleased to tell reporters that he received a large number of fan letters from children who felt sorry for the monster; those letters touched him deeply. In later years, he would refer to the Frankenstein Monster as "that dear old monster" or "my best friend."

Karloff donned Jack Pierce's heavy make-up once again in 1935, for a picture many critics feel is the single most outstanding feature of Hollywood's Golden Age of Horror. **THE BRIDE OF FRANKENSTEIN** also featured Elsa Lanchester, wife of Charles Laughton, in an unusual dual role. The prologue found Miss Lanchester essaying the



role of Mary Shelley, author of the novel **FRANKENSTEIN**; later in the film she appeared as the Monster's mate. Karloff argued many long hours with director James Whale over the Monster's dialogue in the film. Having the Monster speak, Karloff claimed, would destroy the character's innocence. Whale disagreed and Karloff had many lines of dialogue in the finished product. While it did make the Monster's motivations more accessible to the audience, it was a device which was never repeated.

THE SON OF FRANKENSTEIN in 1939 found Karloff mute once again, and gravely ill after having been struck by a lightning bolt. He is cared for by Ygor, a broken-necked blacksmith played with relish by Bela Lugosi. The character of Ygor was a sore point during production: originally conceived as little more than a walk-on, director Rowland V. Lee was so enthralled by Lugosi's performance that he continually expanded the part. Lugosi took great pleasure in taunting Karloff with this fact: while the monster spent most of the picture lying dormant on a slab in Basil Rathbone's laboratory, Ygor was stealing the show.

Karloff refused to play the monster after **SON OF FRANKENSTEIN**: he felt the part

FILM CLIPS

was losing its integrity. Also, he was not a young man. During the production of **SON OF FRANKENSTEIN** (1942) and Bela Lugosi repeated his role as Ygor. The finale found Lionel Atwill transplanting Ygor's wicked brain into the body of the Monster, only to find out too late that Ygor's blood type was not the same as Frankenstein's creation. The Monster, blind, staggers through the laboratory and disappears behind a wall of flame.

Universal planned a grand finale for the series in 1943, but it turned out to be just another chapter in the continuing saga of the Frankenstein Monster. This time, his story is combined with the legend of the Wolf Man, a character created by actor Lon Chaney Jr. in 1941. Lugosi was chosen to continue as the Monster, since Chaney was needed for the role of Larry Talbot, alias the Wolf Man. It is particularly ironic that Lugosi should play the role at this late date for a number of reasons. First, he had originally turned the part down in 1931 because it lacked dialogue. Second, he was 61 years old and most of his strenuous work, including the climatic battle with the Wolf Man, had to be done by a stunt double. Finally, although the Monster had a great deal of dialogue in the original script, someone in the front office decided a mute monster was more frightening, and all of the Monster's lines were cut. This caused some confusion in the story, not to mention consternation in the audience who could see the Monster's kips moving many times in scenes with no sound coming out! **FRANKENSTEIN MEETS THE WOLF MAN** (1943) was indicative of the direction the series was heading.

Universal followed with **HOUSE OF FRANKENSTEIN** (1944) (with Karloff returning to the series as a mad doctor), **HOUSE OF DRACULA** (1945), and **ABBOTT AND COSTELLO MEET FRANKENSTEIN** (1948); the unfortunate Monster was reduced to little more than cameo roles in each. Karloff was right: the part has little integrity after **SON OF FRANKENSTEIN**. But the Frankenstein Monster as portrayed in the movies has left a lasting impression in the minds of all who have seen him. In fact, you may very likely meet him in person when you open your front door this Halloween!

How THE HOOSIER HOT SHOTS GOT THEIR NAME

REPRINT from RURAL RADIO, October, 1938

TAKE three pecks of foolishness, a bushel of fun, and four rollicking young men who can and do play everything from a piccolo to a washboard—and there you have the “Hoosier Hot Shots.”

These boys don't need an introduction. They crashed the gates of radio in 1932 via WOWO, Fort Wayne, Indiana—and nine month's later, they went over to WLS with an act that has carried them to the top of radio fame. Currently, they are one of the high spots on the famous National Barn Dance and appear three times a week over the NBC network with Uncle Ezra. And to top it all off, they are literally “bringing down the

house” on their personal appearances at theatres all over the Middle West.

None of the Hoosier Hot Shots are professionally trained musicians, and they got this name pretty much as they did their music. In other words, they just picked it up. The “Hoosier” part comes from the fact that three of them started out as plain Indiana farm boys, and as for the “Hot Shots”—well, that just seemed to fit them to a T.

Hezzie and Ken Trietsch, the two irrepressible fun-makers shown in the center of the above picture, were born on a farm near Arcadia, Indiana, and started playing instruments in a family band when they were just youngsters. Ken says he remembers he was so small he had to put his tuba on a chair to blow it. Hezzie got his idea for his now famous “washboard” when he had to help his mother with the large family wash. Between shirts, Hezzie whistled and drummed on the board in rhythm. Then one evening when he was bringing the cows home for milking, he was struck with the pastoral melody of the cowbells, so he added several to his washboard for variety.

Since those farm days, he has added a number of gadgets to his washboard, including pie tins, wooden blocks, red lights, auto horns of various types, and he plays it with thimbles.

Gabe Ward, the third Indiana member of the band, came from Knightstown. He started to study for the



THE HOOSIER HOT SHOTS GO TO TOWN

Left to right, standing: Gabe Ward, Ken Trietsch, and Frank Kettering. The gentleman all tangled up in the instruments is Hezzie Trietsch.

ministry, and when he was 15 was Indiana delegate to the International Christian Endeavor convention. However, lack of funds kept him from fulfilling his ambition to become a minister and he turned to music. Gabe

plays the clarinet “both hot and sweet.”

Frank Kettering is from Illinois, and almost before he was old enough to talk, he was taught to play the fife by his grandfather, a Civil War veteran. When Frank was only five years old, he was playing for ladies’

aid societies in Monmouth, and when he was eleven, he was a regular member of the municipal band. “I was the only piccolo player for miles around,” Frank explains, “so all the town bands used to call on me when they were giving concerts.” Frank is a graduate of Monmouth College, and includes among his instruments the bull fiddle, banjo, guitar, flute, piccolo, piano and organ.

All of the Hoosier Hot Shots are married and have children. Frank has a 3-year-old daughter; Gabe has three children—Jimmie, Timmy and Shirley; Hezzie has a son, age five; and Ken has a daughter 8 years old.

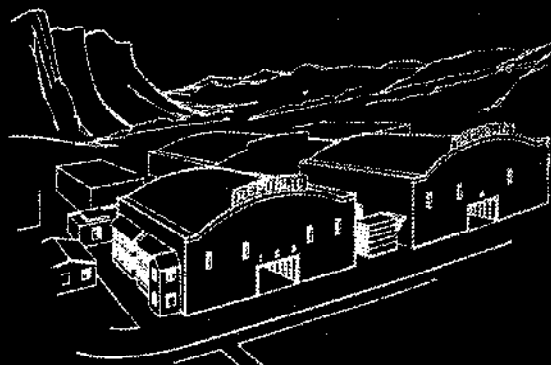
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DISContinued . . .

By RICHARD WAGNER

Last year the United States celebrated its bicentennial. 1977 is another important anniversary — at least for us — because in November the Talking Machine will be 100 years old.

It's hard to believe, but all the way back in 1877, Thomas Edison made the first crude drawings from which his chief engineer constructed a strange looking device. The machine has no motor but consisted primarily of a large threaded, crank-driven cylinder. Over it was suspended a small round diaphragm assembly from the center of which a short needle pointed towards the grooves.

Of course 1877 was only the beginning, because Edison set aside his new invention for several years to work on other projects like the incandescent light bulb. During that time others improved the phonograph.

What we know as the phonograph (actually a Gramophone) was the brainchild of one Emile Berliner, an Austrian immigrant who believed that records should not defy gravity as Edison's "hill and dale" grooves did. So he developed what began as a seven inch disc and hand-powered playing machine by 1883. Later, in collaboration with Eldridge Johnson, an inventor of spring driven sewing machine motors, a wind-up Gramophone was perfected and the stage set for a war between disc and cylinder.

The great cylinder — disc war never came about. Though not always technically superior, discs were easier to manufacture in the large quantities demanded by a growing record buying public. Copies could be stamped while cylinders still had to be recorded over and over again. For the user, a disc phonograph seemed simpler to use with less that could go wrong. As the 20th century dawned, Berliner's 78's became the accepted standard.

Two of the major record companies do date back to the 1800's: Columbia, previously known as the American Graphophone and Talking Machine Company and Victor, minus the RCA. Edison, too, was active in the record industry from 1878 but his conservative policies and awful taste in talent doomed the business to eventual failure by 1929.

Other companies were comparative newcomers. Early in this century, Aeolian Vocalion, the player piano and roll company, competed against itself by entering the record and phonograph business in 1918. Eventually they were bought out by Brunswick, perhaps best known

of the now defunct record manufacturers. Brunswick, Balke & Colander entered the competition in 1921 and eventually acquired Emerson, Banner, Cameo, Melotone, Oriole, Perfect, Romeo and Regal.

During brief periods of success, Columbia also acquired other labels like Clarion, Conqueror, Diva, Harmony, Okeh and Velvetone. However poor marketing techniques and exceptionally expensive, though excellent, manufacturing methods brought the company to bankruptcy more than once. After several financial crises, Columbia closed its doors in 1936 and didn't resume production again until 1940 after it was purchased by CBS.

Decca, a late-comer, began production in August of 1934 and stands alone as the marvel of its era. With only some financial help from its English counterpart, the new company which started in production in the midst of the Depression, rose in only a few short years to a pinnacle of success that would make Decca a household word for three generations to come.

In 1926 high compliance diaphragms heralded the arrival of "High Fidelity". This new play-back system, called Orthophonic by Victor and Vivatone by Columbia, took advantage of the electrical recording process developed by Western Electric in 1924 and used by most record manufacturers from 1925 on.

By 1931 automatic record changers, long playing records and radio-phonograph combinations were available to those who could afford them. Unfortunately, the more expensive conveniences all but disappeared during the Great Depression. It took nearly 15 years and a world war for the audio industry to recover.

Much has happened during the first century of the phonograph. The second hundred years may prove to be even more fascinating. Presently work is being completed on a Video disc system for home use. You will shortly be able to purchase favorite TV shows or movies as you would LP's. Devices are now available that could be adapted to an automatic phonograph enabling it to take care of itself and its own records.

~ Cheer up Mr. Edison, the age of the phonograph is not yet over.

HOLLYWOOD CHATTER

Lucille Ball Refuses 'Offer' To Marry Van Johnson

BY SHEILAH GRAHAM.

HOLLYWOOD—Lucille Ball is offered the chance of marrying Van Johnson—and refuses! Johnson is offered \$50,000 to marry Lucille—and refuses! It's the oddest situation of a decade and happens in their picture "Early to Wed." Not only does Lucille not want to marry Van, but she calls him a "Baboon" and an "Ape." Better find a good hideout, Lucille. Van, by the way, has again been rejected by his draft board because of the medical plates in his head—put there after his auto accident. These contraptions give Van almost unbearable headaches.

★ ★ ★

Robert Benchley on his way to New York to catch up with his son, now on furlough from the Pacific. Bob will soon be a grandfather—for the second time. . . . When "Saratoga Trunk" is shown in Army camps, the boys have fun during the scene where Gary Cooper says to Ingrid Bergman, "What am I doing here?" The answer—from the audiences—is not printable. . . . **James Craig** tells me that his wife is expecting their baby any day now. "The doctor says it will be a boy," says Jimmy, who was hoping for a girl. He already has a son. Craig is selling off most of his 10,000 hens, and buying 7,000 turkeys. "They are less trouble," he explains. "With turkeys you only have to work about seven months of the year, then sell them off for Thanksgiving and Christmas."

★ ★ ★

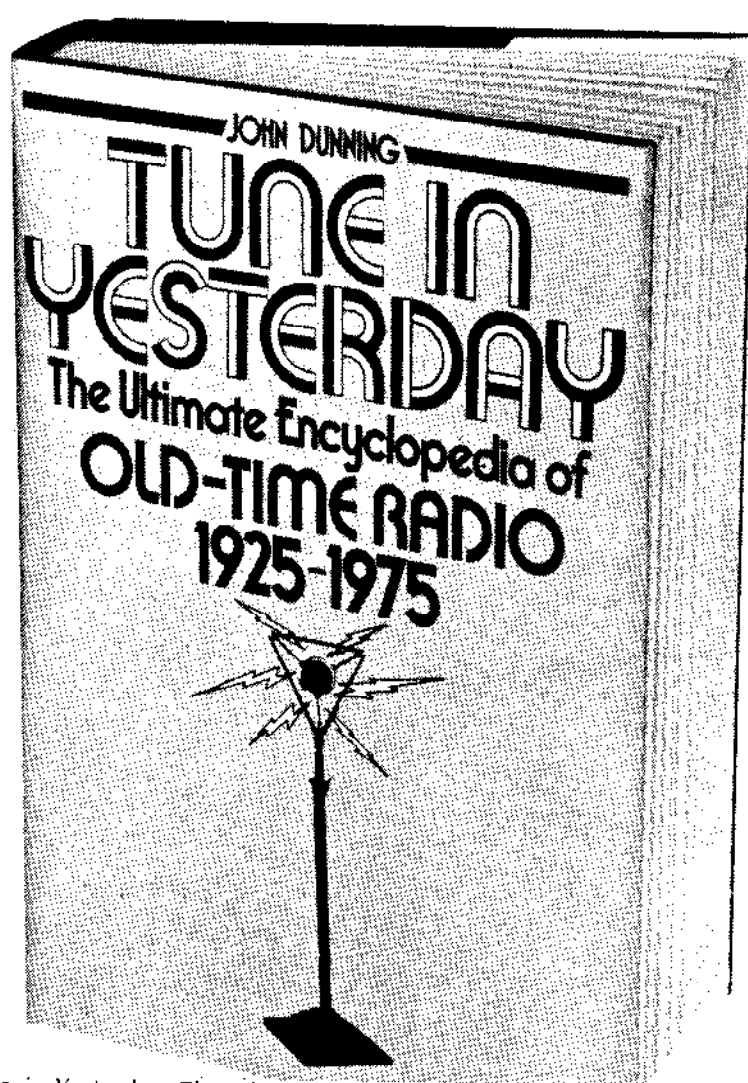
Seen and heard at a recent \$22,000 party. This was thrown by a national magazine at Ciro's to celebrate its prize-giving to their choices for the best acting performances and for the best picture of the year—won by **Bing Crosby**, **Greer Garson** and "Wilson." . . . **Lana Turner** putting her head close to **Turhan Bey's**, for a photograph. "You're an Angel," whispers Turhan—to this reporter—a thank you for an item in this column. Lana looks to see who the angel is and seems disappointed.

★ ★ ★

Gary Cooper to me—"Why didn't you come back and see me on the set?" (of "Along Came Jones"). "I swoon too much when I see you," is my reply. Gary looks skeptical, and turns away—to his Sandra. . . . **Joseph Cotten** introduces me to his wife. Like me, Lenore suffers from claustrophobia. "I always wonder what would happen in a place like this if a fire started," she says cheerfully. . . . **Teresa Wright** in an inconspicuous corner with husband **Niven Busch**, and looking like a cute little mouse.



LUCILLE BALL.



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Monday-Friday 11-5:30 Saturday 10-7:30 Sunday 12-5

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, OCTOBER 1st RADIO ON WHEELS

AMOS 'N' ANDY (4-20-45) Freeman Gosden and Charles Correll. The Kingfish persuades Andy to go partners on a used car. With Harlow Wilcox and the Mystic Knights of the Sea Quartet. Rinso. (11:30; 8:05; 10:25)

CASEY, CRIME PHOTOGRAPHER (1-3-54) "Road Angel" starring Staats Cotsworth as Casey, investigating a hitchhike murder. (11:45; 17:00)

PHIL HARRIS—ALICE FAYE SHOW (3-19-50) Alice's new car. Cast includes Elliott Lewis as Remley, Walter Tetley as Julius, Robert North, Jeanine Roos, Anne Whitfield, Hans Conried, Rexall. (11:20; 8:10; 9:30)

INNER SANCTUM (1-23-50) "The Hitchhiking Corpse," drama about a truck driver who gives a ride to the "red-headed witch of Moon Hollow." (12:20; 11:35)

THE HARDY FAMILY (1950) "Andy's hot rod" features Mickey Rooney as Andy Hardy, Lewis Stone as Judge Hardy and Fay Holden as Mrs. Hardy. (12:30; 13:05)

FIBBER MC GEE AND MOLLY (1940s) McGee and the Traffic Safety Program. Jim and Marion Jordan, Gale Gordon, Bill Thompson, King's Men, Billy Mills and the orchestra. (8:15; 9:00; 6:00)

SATURDAY, OCTOBER 8th DETECTIVES ON THE AIR

SAM SPADE, DETECTIVE (4-10-49) "The Stopped Watch Caper" stars Howard Duff as Sam with Cathy Lewis as Sam's niece Buffy, subbing for Effie, Sam's secretary. Wildroot Creme Oil. (16:45; 13:10)

BOSTON BLACKIE (1940s) "Murder By Lightning" features Richard Kollmar as Blackie, "enemy to those who make him an enemy, friend to those who have no friends." (13:25; 13:15)

ADVENTURES OF PHILLIP MARLOWE (5-20-50) "The Seahorse Jockey" with Gerald Mohr as Raymond Chandler's tough private detective. (15:15; 14:20)

PHILO VANCE (1948) "Manicure Murder Case" stars Jackson Beck as the detective created by S. S. Van Dine.

ELLERY QUEEN (1-7-43) "The Singing Rat" starring Carleton Young as Queen. Armchair detective Ann Corio tries to guess the solution before it is revealed by Ellery. Bromo Seltzer. (6:00; 16:40; 5:20)

SATURDAY, OCTOBER 15th CLASS OF '52 REUNION

It's been 25 years since your "Those Were The Days" host graduated from good old **Steinmetz High School** in Chicago. And so, to mark the occasion of the **Silver Anniversary Reunion of the Class of '52**, we're going to have an on-the-air get-together. We'll reunite you with lots of memories from the "golden age" of high school in general and our own school days in particular: from September, 1948 when we first entered the hallowed halls of Steinmetz as a mere Freshman to our Senior year when, in June, 1952, we bid a fond farewell and joined the Alumni Association. It'll be an afternoon of personal memories punctuated with some long-forgotten sounds of radio and television in the late 1940s and early 1950s, including:

ROBERT TROUT AND THE NEWS (9-12-48) News of the Berlin situation. Pillsbury. (4:45)

GUESSIN' GUYS AND GALS (3-12-49) High school students from Crane Tech and Lindbloom in Chicago vie for honors. Hugh Downes and Jim Hurlbut host. (11:50; 18:25)

MELODY MAGAZINE (12-4-50) Wed Howard is "editor" of this disc jockey show with a personality-magazine format. (10:10; 8:00; 11:15)

BLUEPRINT FOR SURVIVAL (8-16-51) "Taking Shelter" is the topic of this program informing listeners of Civil Defense measures. (15:35; 14:00)

CONCERT IN MINIATURE (4-4-52) Stan Kenton and his orchestra from Chicago's Blue Note. (14:55; 9:20)

SATURDAY, OCTOBER 22nd DON'T TOUCH THAT DIAL!

RED SKELTON SHOW (1-28-47) Red stars with all the regulars in the Skelton Scrapbook of Satire. "Jealousy" is the topic explored by Willie Lump-Lump and Junior, the Mean Little Kid. Raleigh Cigarettes. (7:35; 9:50; 13:10)

THE FAT MAN (1947) "Murder Plays Hide and Seek" starring J. Scott Smart as Brad Runyon, the 270-pound detective created by Dashiell Hammett. Pepto Bismal. (12:15; 15:10)

ALDRICH FAMILY (12-16-48) Ezra Stone as Henry and Jackie Kelk as Homer with House Jamison and Katharine Raht as Mr. and Mrs. Aldrich. Last minute party preparations. Jell-O. (14:35; 14:15)

DIARY OF FATE (2-23-48) "The Peter Drake

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

Entry" narrated by "Fate" himself! (13:35; 14:50)

MAXWELL HOUSE COFFEE TIME (6-14-49) starring George Burns and Gracie Allen with guest Rudy Vallee and announcer Bill Goodwin. Maxwell House Coffee. (8:35; 9:15; 13:10)

THE SHADOW (3-13-38) "The Bride of Death" starring Orson Welles as Lamont Cranston and Agnes Moorehead as Margot Lane. Blue Coal. (14:25; 13:15)

SATURDAY, OCTOBER 29th ANNUAL HALLOWE'EN SHOW

TRUE DETECTIVE MYSTERIES (6-5-37) "Horror in A Hospital Ward." A man is shot to death in his bed in St. Mary's hospital. (17:05; 6:45)

ADVENTURES OF OZZIE AND HARRIET (10-31-48) David and Ricky insist they saw

a ghost in the old McAdam's house. Ozzie goes in to prove there's no such thing as a "haunted house." International Silver Co. (14:05; 15:55)

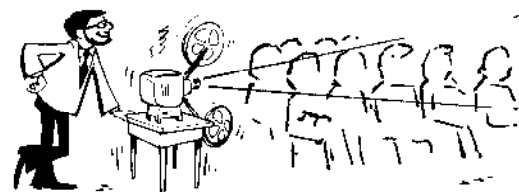
SUSPENSE (11-2-43) "Statement of Employee Henry Wilson" starring Gene Lockhart as a man who resents his new boss. Joseph Kearns is the Man in Black. (18:05; 12:00)

MY FRIEND IRMA (1940s) Irma and Jane see a ghost in the hall of their apartment house. Marie Wilson is Irma, Cathy Lewis is Jane. (10:45; 12:30)

INNER SANCTUM (1940s) "Birdsong for A Murderer" stars Boris Karloff. A former attendant at an insane asylum is stabbed to death. (11:15; 11:05)

NOTE: This program will be broadcast on a special "Ghost-to-Ghost Network."

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 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.

SATURDAY, OCTOBER 1st

CAPTAINS OF THE CLOUDS (1942) James Cagney, Dennis Morgan, Alan Hale, Brenda Marshall, George Tobias. Cagney and company join the Canadian Air Force as a lark, but prove their worth under fire. Technicolor is not the only feature that makes this a colorful wartime drama.

SATURDAY, OCTOBER 8th

ALL-STAR CARTOON FESTIVAL—An evening of your favorite cartoons including several propaganda-style goodies from World War II and the two and only Amos 'n' Andy cartoons from the 1930's with the voices of Freeman Gosden and Charles Correll.

SATURDAY, OCTOBER 15th

ONE HUNDRED MEN AND A GIRL (1937) Deanna Durbin, Leopold Stokowski, Adolphe

Menjou, Alice Brady, Eugene Pallette, Mischa Auer, Billy Gilbert. Menjou is a starving violinist, but his daughter Deanna fixes everything up with Stokowski for the expected happy ending. A great vehicle for Deanna's lovely voice and personality.

SATURDAY, OCTOBER 22nd

FIFTY MILLION FRENCHMEN (1931) Ole Olson and Chic Johnson star in this Cole Porter musical comedy with William Gaxton, Helen Broderick, John Halliday, Claudia Dell, Nat Carr, Norman Phillips, Jr., and Bela Lugosi.

SATURDAY, OCTOBER 29th

HALLOWE'EN WITH LAUREL AND HARDY!—A collection of the best of Stan and Ollie's spooko films, including **A-HAUNTING WE WILL GO** (1942) and **THE LAUREL AND HARDY MURDER CASE** (1930).

BIG TOWN

A FIGHTING NEWSPAPER EDITOR TRIES TO CLEAN UP HIS CITY, ALMOST SINGLE-HANDED

SOMEONE once said, "Crime doesn't pay—anybody but radio writers," and Jerry McGill has been fond of quoting it ever since. As not only author but producer and director of the blood-and-thunder stories which make up the "Big Town" series, he knows what he's talking about, too.

Slight, fairish, mild-mannered McGill has a fine time—and a lucrative one—turning out the corpse-filled, crime-busting chapters in the fictional life of *Steve Wilson*, managing editor of *Big Town's Illustrated Press*.

As a former journalist, Jerry knows very well that such editors don't go out to cover police-reporter assignments, that newspaper offices aren't movie-style madhouses. But, as a true son of the theater, he also knows the value of sheer melodrama for holding an audience's attention.

For all his meek appearance, the "Big Town" impresario has had forty years of life as variegated as grandmother's patchwork quilt. First patch took its color from the Green Room of theatrical tradition. Jerry was born almost onstage at Bridgeport, Connecticut, where his parents were playing

Continued . . .



1 Editor Steve Wilson (Ed Pawley) and girl-reporter Lorelei (Fran Carlon) investigate a possible news story--this time in the apartment of Dr. Lebeck, famous Czech refugee, who has refused to talk after being found wandering in the street, badly beaten up.



2 In the library, they find the murdered body of one of Dr. Lebeck's old family servants. The doctor, they know, is custodian of a large medical fund deposited in a Swiss bank. Did the servant die protecting his interests—or did Dr. Lebeck himself kill him?

the leads in "The Count of Monte Cristo." Second patch is the yellow of sunlight at the University of Florida, where Jerry took his B. A. degree before going on to Oxford as a Rhodes scholar. There's a variety of colorful patches in this period, representing all the odd jobs he held during school vacations—everything from conductor of a Coney Island streetcar to supercargo on a freighter.

But the predominating patch is black as printer's ink. Jerry started a journalistic career as reporter on a local daily while still going to college, and newspaper work was his mainstay until he landed on the patch of 24-karat gold cloth which stands for his present radio success.

He's been the Big Three of "Big Town" ever since CBS and Ironized Yeast took over the series last fall. Even before that, he had done a number of scripts for the show when it was on a different network under different sponsorship.

That was the period when Edward G. Robinson was portraying the hard-hitting *Steve Wilson*—and Ed Pawley, who has the assignment now, suspects there's something like poetic justice in the fact that he got his juiciest radio plum to date when he took over Eddie G's starring role.

It was a show-business version of "Turn about's fair play." Robinson once took over a role which Pawley had considered his very own. It was the lead in a Broadway melodrama of a dozen years ago called "Two Seconds," the best part Pawley had had since "Elmer Gantry." Robinson got the role overnight, when his studio purchased the play as a film vehicle for him. Nothing personal in it—Eddie and Ed had been friends ever since they both played in Theatre

Guild productions, back in the twenties—but Pawley had rather hoped to do the screen version himself.

Since then, Pawley has played plenty of bad-man roles in Hollywood. Tall and solid-looking, he's equally impressive as either gangster or racket-buster. His bulldog jaw fits the belligerent *Steve Wilson* like a boxing-glove—but the tip-off to Pawley's real personality is his surprisingly gentle blue eyes. Quiet and considerate, he's very happy to be on the side of law and order at last.

Like McGill, the Missouri-born "managing editor" has had newspaper experience, back in his home town. At 15, he was working in the Associated Press offices at the Kansas City *Star*, on a very special assignment—reading off news items to outlying newspapers over a hook-up of 15 or 16 telephones. Even at that age, he had a resounding bass voice and read with so much expression that out-of-town editors used to rib him about it. He came by both voice and expression honestly—his summer vacations were spent touring with his family's stock-company tent shows.

Frances Carlin—who plays *Lorelei*, girl reporter who hides her love for *Steve* under a bushel of wisecracks—had an experience surprisingly like Pawley's. She, too, inherited a "Big Town" role which had been created by a player who once beat her to another assignment.

Early in her stage career, Fran was screen-tested for a movie role, given a stock contract and sent out to Hollywood, only to learn that the part had been given to an actress who was already starring at the studio. The actress was Claire Trevor—who originated the role of *Lorelei*, before



3 Inspector Callahan (Dwight Weist) is sure Lebeck is the murderer. Steve isn't so sure—particularly when he learns that Lebeck is keeping quiet because the Nazis are holding his daughter as a hostage, until he signs the fund over to them.



4 When Lebeck is released from custody, Lorelei accompanies him as he returns home to await another message from the extortionists. There they discover a Nazi agent trying to locate Lebeck's wall safe. Dr. Lebeck shoots him in the ensuing struggle!

Ona Munson took it over for the succeeding years.

That experience slightly soured the Indianapolis born brunette on the subject of movie-making. A brief run in an ill-fated play didn't make her feel much happier about Broadway, either, and she finally went home to visit the folks in Chicago. Her first night there, she met a young daytime-serial actor named Dan Sutter, who gave her a list of people to see about getting a job in radio.

Fran had never heard of daytime serials then, but within three months she had leads in two of them, "Kitty Keene" and "Attorney at Law." Within two years, she was married to Dan Sutter, and they played the parts of man and wife in "Ma Perkins" for a year and a half before coming to New York, where Dan had a chance to try his talents as a production man behind the scenes of radio.

Sutter is now a lieutenant in the Army, but his name still lives on in radio, by way of "Big Town." *Steve's and Lorelei's* biggest rival as newshounds is *Sutter* of the *Big Town Graphic*—a typical trick of author McGill, who likes to use his friends' names for his fictional characters.

Neither Ed nor Fran miss Hollywood or Broadway, in the excitement of their present assignments. They like their roles, the high-comedy lines Jerry McGill writes for them, and the fact that they have a brand-new play to act every Tuesday night—plays like the current "Silent Are the Living," as shown in a complete picture-story on these pages.



5 Back in their office, Steve and Lorelei gloat over their latest press "scoop." But the best part of all is that Steve has been able to learn that Lebeck's daughter has eluded her Nazi captors and become a nurse with the underground in Slovakia

FROM FLOWERS TO FRIENDS

At first, nobody was looking—

then Chicago found that Lee Phillip

and WBBM-TV were an eyeful

THE SCREENS were small and the audiences smaller when Lee Phillip made her debut on television. It was 1950 and Bill Evans emceed a series on which a different florist appeared each week with tips on floral arrangements. Lee was then working in her father's flower shop in La Grange, Illinois, and appeared quite regularly. "Bill Evans would go on the other side of the camera and make faces at me," she recalls. "In those days, you knew nobody was watching." . . . As WBBM-TV went into operation in 1953, the screens and the audiences both expanded. Lee now finds herself with three programs on that station. Weekdays at 8:45 A.M., she conducts *Lost And Found*, a program for getting "lost" animals back home and "found" toys back to their owners. She's back at 12:15 P.M. with *Shopping With Miss Lee*. Add Lee's third program—*The Friendship Show* at 9:30 A.M. on Sundays—and you have the reasons Lee has collected just about every TV award offered in Chicago. . . . Lee crinkles

Continued . . .



Lee's goal was to have a children's show. Now she's got two, besides her *Shopping* show for the adults.

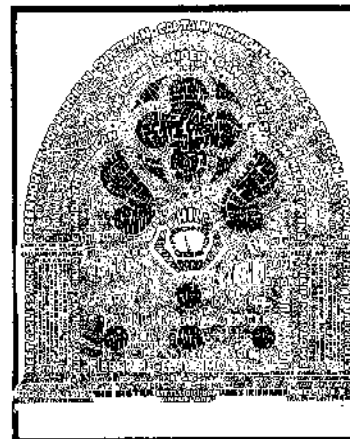
REPRINT
from
RADIO-TV
Magazine,
October, 1957



Bill showed up on Lee's birthday. The cake came two years later, when the studio feted the wedding Bells.

her green eyes and describes herself as "a frustrated social worker." Indeed, after graduation from Northwestern University, she studied social work and gave lectures. "You can reach more people on one TV program," she now says, "than by knocking on doors for a year." . . . On Lee's birthday in 1952, a man named William Bell, Jr., brought a guest for the show. "About two months later, Bill asked me to go out with him for a cup of coffee," Lee recounts, "and, two years after that, we were married." An advertising man, Bill Bell's in the middle of writing a book and also helps Irna Phillips, who writes *The Guiding Light*. The Bells' two-room apartment is filled with heads—stone and wooden ones collected on travels in Haiti and Egypt. . . . Lee's shows and personal appearances for charities keep her on the go. "Fortunately, my husband has a strange schedule, too," she says. "And, when we get together, it's like a special date. Bill is very energetic when it comes to hobbies," Lee continues. "Whenever we go on vacation, I end up just beat." . . . Looking back on seven years, Lee remembers her first Christmas show. "The station let me do a special program that day, with three children—each of a different race," Lee remembers. "That was my Christmas present, reading the Bible to them . . . the nicest present I've ever received."

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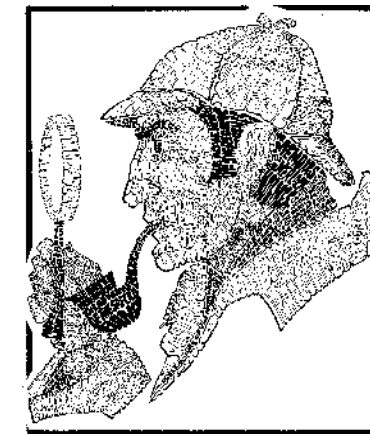
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NOTES FROM THE BANDSTAND

by KARL PEARSON

When drummer Gene Krupa left the Benny Goodman Band in early 1938 to form his own orchestra, many thought that Krupa would never make it as a bandleader. Although it would take a couple of years, Gene would prove these people wrong.

Within a month and a half after leaving Goodman, Gene Krupa had both a brand new band and a recording contract with Brunswick on his side. The only thing that the band did not have was a regular big band vocalist (Helen Ward was filling in temporarily). But this was changed when the first of several famous vocalists began her stay with the Krupa band: Irene Daye.

Even though the band played in such famous places as Frank Dailey's Meadowbrook and The Panther Room of The Hotel Sherman, and featured many arrangements by Jimmy Mundy and Sam Donahue, along with vocals by Irene Daye, the band only created a mile success. But in 1941, the popularity started to grow with the addition to the band of jazz trumpeter Roy Eldridge and vocalist Anita O'Day, who replaced Irene.

With these two new members added to the band, the Krupa Orchestra began to produce a series of hits, recorded on Columbia Records. Tunes like "Slow Down," "Stop! The Red



GENE KRUPA

Light's On," "Thanks For The Boogie Ride," and "Let Me Off Uptown" were becoming big sellers for the band.

Though many thought of Gene's band as primarily a swing band, Krupa proved them wrong by also playing and recording ballads. As a matter of fact, one of Gene's male vocalists during 1941 and 1942 was Johnny Desmond, who would be replaced by Ray Eberle, who left the Glenn Miller band.

In early 1943, Gene disbanded his group after a series of problems and joined his former boss, Benny Goodman. Then, in late 1943, Krupa left Goodman to join Tommy Dorsey, where he would remain for several months.

The new Gene Krupa Orchestra was unveiled in mid-1944 and was a bit different from the old one. In addition to the many jazz stars in the band, there was additional instrumentation. Gene added a string section to the band. Perhaps Gene admired the way that Tommy Dorsey made use of his string section.

Gene would continue his band throughout the rest of the 1940's and into the 1950's with, of course, several famous jazz stars, that would often make the Metronome and Down Beat Magazine polls. Krupa alumni Anita O'Day, Roy Eldridge, Charlie Ventura and Buddy Stewart were all Down Beat winners.

Even though Gene Krupa is no longer with us, his music still sounds as fresh as ever when we hear one of his many fine records.

WE GET LETTERS



ARLINGTON HEIGHTS—Thanks very much for the tickets (to the Tex Benke concert at Ravinia in August). My husband and I enjoyed it so much. At one point he said he had goosebumps on his arm... from the music! The pizza-in-the-pan at the Pequod was really good and the owner had a few minutes before a large party was coming in, so he took us back into the (old time radio) museum. A really nice man and our 18-year old son was impressed... and it takes a lot to impress an 18-year old... and fascinated with the old radios, etc.
—IRENE TAYLOR.

NAPLES, FLORIDA—Really miss hearing your old time radio shows since we moved to Florida from the Chicago area four years ago. I do have some tapes I made of your shows to keep the old radio interest alive, however I thought I would write to see if you still have your program going and if you still have any old shows for sale. I need some new material! The nostalgia for the old shows has not made the scene here yet, but we do have a big band program every night on the local station.
—JOHN RYBACKI.

(ED. NOTE)—We're alive and well in Chicago, as you can see from this issue of our Newsletter. And yes, many of the vintage shows are still available... and we've added quite a few during the last four years... on cassette tape. We're sending you an up-to-date list. If anyone else wants a list of all the shows available on cassette, visit our M-G-M Shop or send a self-addressed stamped envelope to Hall Closet, Box 421, Morton Grove, Ill. 60053.)

NORTH AURORA—My dad has been recording most of your radio shows for quite some time and he has gotten me (age 12) interested in some of them, such as Red Skelton and Lucille Ball. I also enjoy Corliss Archer and some of the mystery shows like Inner Sanctum, The Whistler and Lights Out. I also like all of my dad's Glenn Miller, too. He has about 450 different Glenn Miller songs. Thank you for playing the nice programs!—JULIE SELF.
(ED. NOTE)—Welcome to the club, Julie!

BELLWOOD—Still miss your morning show something fierce. Enjoy the Saturday shows, but since that is my very busy day at home,

I do not get to sit and listen to every minute of every hour. Keep wishing on a star that sometime in the near future you may come back with the greatest picker-upper in the A.M., namely the old time radio shows. I listen to Mystery Theatre (on WBBM) many nights at 10:30 p.m. and wonder if there are any other evening shows that I don't know about on radio. TV definitely cannot replace radio in entertainment and enjoyment. Stories take on a different significance when you listen to them and imagine what the actors look like and get to visualize where they are walking and the buildings they are entering, etc.—EVALYN SEVICK.

(ED. NOTE)—It's not likely that we'll resume our morning Hall Closet programs. We have a tremendously busy schedule throughout the week in our endeavors at North West Federal, but don't forget that Jack Cripe is on WXFM (105.9-FM) daily from 7 to 9:30 a.m. with many old shows from his collection. WBBM also presents the Adventure Theatre every Saturday and Sunday afternoon at 5 p.m. — but they may go off the air by the end of the year if they don't get a national sponsor to replace General Mills. And then there's a half-hour segment of the Floyd Brown Show on WGN every Sunday evening at about 8:30 p.m. when you can hear a selected vintage show from not-so-long-ago. If you would like to hear some original, local radio productions, you can tune in to Yuri Rasovsky's All-Media Dramatic Workshop presentations on the Chicago Radio Theatre, offered on the third Tuesday of every month at 10:30 p.m. on WFMT (98.7-FM, 1450-AM). The show is repeated the following Thursday afternoon at 1 p.m.)

SOUTH ORANGE, NEW JERSEY—Enclosed is my check for my year's subscription to the NEWSLETTER. Note that the address is out of town, since as of Sept. 1 I will be living in New Jersey. We lived in Highland Park for over seven years and have therefore followed your wonderful programs practically since they began. I will miss hearing your programs. You have added a great deal of enjoyment and I wish you continued success.—EARL YAILLEN.

Nostalgia Newsletter 27



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.

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Like to hear good barbershop harmony? Well then come to the Town & Country Barbershop Show, "A Sentimental Journey", on Nov. 19, 1977 at Steven Mather High School, 5835 Lincoln Ave. in Chicago at 8:00 p.m. In addition to the Town & Country Chorus, we will be featuring the 3rd place 1977 International medalists, The Vagabonds, the 1976 District Champions, The Valley Fourgers, and the 1977 2nd place medalists, Region 3 Sweet Adelines. Tickets are \$4.00 for adults, \$2.50 for children 12 & under. The Afterglow will be held at La-Rays Executive Caterers, 7225 N. Caldwell Ave., Niles, immediately following the show. Tickets for the Afterglow are \$1.50 and can be bought only with the purchase of show tickets. Tickets are available from Alan Snopek, 671 Clayton Lane, Des Plaines, IL 60016. Please make checks payable to "Town & Country Chapter".

COMING UP AT THE

MEMORY CLUB

SATURDAY, NOVEMBER 5th—Wake Up and Live (1937) Walter Winchell, Ben Bernie, Alice Faye, Jack Haley.

SATURDAY, NOVEMBER 12th—A Saturday Night Matinee with the origin film of The Lone Ranger plus selected short subjects.

SATURDAY, NOVEMBER 19th—Mammy (1930) Al Jolson.

SATURDAY, NOVEMBER 26th—Orchestra Wives (1942) with Glenn Miller and his orchestra.

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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.

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.

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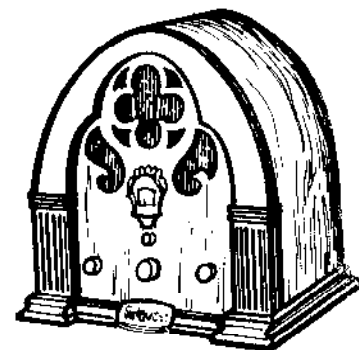
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