

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE

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



BOOK FOUR

CHAPTER THREE

MARCH, 1978

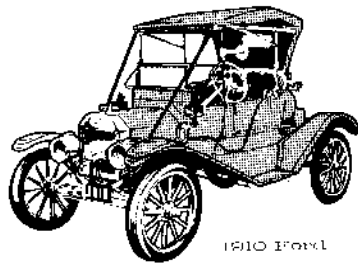


OUR GAL SUNDAY, the orphan girl from Silver Creek, Colorado, married rich and handsome Lord Henry Brinthrops. Vivial Smolen and Karl Swenson played the couple on CBS radio for many years. The question, "Can this girl from a mining town in the West find happiness as the wife of a wealthy and titled Englishman?" was first asked in 1937 but wasn't answered for 22 years until, in 1959, when the show went off the air and the happy couple moved to Henry's ancestral home!

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NOSTALGIA NEWSLETTER

MARCH, 1978

Hello, out there in Radioland!

Glad to report that Jim and Marion Jordan -- Fibber McGee and Molly -- have been elected to the National Association of Broadcasters' Radio Hall of Fame.

They've been "Hall of Famers" with us for many years...and we send our best wishes to Jim, now living the good life with a very neat hall closet in Beverly Hills, Calif.

Also elected were Guglielmo Marconi, Walter Winchell and Arthur Godfrey.

-- Thanks for listening.

- CHUCK SCHADEN



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Amos 'n' Andy Aid in America's War Efforts

REPRINT from MOVIE-RADIO GUIDE, July 11, 1942

STARTING nation-wide fads is an old story for Amos 'n' Andy (Freeman Gosden and Charles Correll), but starting trends to help in America's present all-out war effort was something new to the famous pair. How-

ever, that didn't feaze the veteran duo, for they swung into it with their usual zest, started on a regular crusade to aid, conserve, and increase war-production plans via their radio show.



DON'T laugh too hard at Amos 'n' Andy's difficulties in first aid. You probably would look as funny the first time you tried to do it



OR maybe you were smart, passed the finger-bandaging test with honors, and didn't run amok until you started on an "injured" arm



APPLYING a tourniquet deftly and quickly often saves a patient's life; but Andy does object to having Amos use his neck for practise



AS a good picture is worth 10,000 words, Andy posed like this to show first-aiders how not to leave their patients when on active duty

MEET THE PROFESSOR

By HAROLD HALPERN

The story of Kay Kyser in an exclusive interview for Rural Radio

ONE of the most notable developments of the present radio season has been the growth of quiz programs. Questions on every subject under the sun have been answered and debated in a steady stream of informative radio sessions. Writers, lecturers, athletes, newspapermen and radio personalities themselves have all been brought before the microphone to answer the questioners. All have been entertaining.

But by far the most successful quiz program has been one which combined the light subject of music for its question matter with the equally light and enjoyable entertainment of a versatile musical aggregation. That program is Kay Kyser's Musical Class of Knowledge broadcast each Wednesday night over the NBC red network.

Now don't misunderstand us. We enjoy almost every question and answer program just as anyone else. We too realize the tremendous psychological appeal of feeling superior to those who cannot answer the questions or give a foolish or comical answer. Every listener gets a tremendous kick out of the ineptitude of those persons eager to face a microphone either for the cash award or simply for the thrill. But variations on the question and answer theme begin to pall if the program lacks color and originality. The Musical Class and Dance lacks neither. That is why it is one of NBC's most popular programs and has a ticket demand exceeding that of any other period on the air.

The young man who acts as professor for what is undoubtedly the most willing group of students in any class, genial Kay Kyser, has little difficulty creating the right atmosphere. With sparkling wit and easy-going manner, he places his pupils at the microphone with the ease of a seasoned school teacher. Every Wednesday evening at the appointed hour, eager students jam the spacious NBC studios to add to their musical knowledge, listen to enjoyable songs and instrumentation—and hope to qualify for the cash prizes.

Pupils seldom become boisterous. A coast-to-coast audience is brought

right into the class-room and despite the carefree, merry complexity of the program seldom does it conclude over its time limit. That is truly a difficult accomplishment in any question and answer program. No one knows how long each question may take.

I had arranged for an appointment with Kyser at the conclusion of one of his Wednesday afternoon rehearsals, and after sitting through one of the most enjoyable periods at which I have had the good fortune to be present I was introduced to the young man who gave us singing song-titles and created the Class of Musical Knowledge, affable Kay Kyser.

Kay looks more like the college professor than many professors themselves. Tall, with ash blond hair and blue eyes, his bland, poker face breaks into a friendly greeting as one is introduced to him.

The day had been extremely warm and a four-hour rehearsal in a hot studio isn't exactly conducive to good humor. But Kyser was smilingly impervious to the heat. He mopped his brow with part of the collegiate cloak he had removed at the conclusion of the rehearsal.

"I was born in Rocky Mount, North Carolina, June 18, 1906," he began. "After attending the local schools at Rocky Mount, I entered the University of North Carolina where I studied to be a lawyer. While I could play the piano and sing a little, I had no idea of following a professional career as a musician. But in the fall of 1926, the students found themselves without a dance orchestra because of the previous term's graduations and I was chosen to organize one. I did, and because I happened to be a good organizer of school spirit, the fellows insisted that I be installed as leader.

I had many a headache at first but soon our six-piece band was functioning well. We could play only six numbers, but it seemed as though the dancers enjoyed hearing the same numbers over and over again because we received many outside offers. Our first professional engagement at Oxford, North Carolina, netted us the



"KYSER'S COLLEGE OF MUSICAL KNOWLEDGE."

(CENTER, KAY KYSER AND LOVELY "GINNY" SIMS)

large sum of \$60 and we thought we could make a go of it. So I abandoned my plans to be a lawyer, as did the other chaps who dropped their planned careers for the seemingly profitable jobs of professional musicians.

"Although we have increased our band to a total of fourteen members since then, the six original musicians are still with me. We have played at numerous hotels in both the East and West. Our college engagements have taken us into the South and Midwest.

"We have recorded for Victor and at present are cutting disk for Brunswick. We are also playing at the Hotel Pennsylvania in New York in addition to our radio work for Lucky Strike."

Here I interrupted Kay to ask one or two questions which I felt were necessary.

What, I asked him, was his attitude toward his arrangers in his organization and what style did he prefer to have his band play the most?

"The arranger," he declared, "is the most important member of the band. He relieves the leader of much trouble and worry. The arranger must be able to tell instantly whether a new tune is good for a band or isn't. Then two heads work as one. George Duning, who does the arranging for all my music, determines the pattern in which we shall place the particular song. And after testing it out for style, singability, originality and novelty we ar-

rive at a verdict. An arranger is the leader's 'other brain.'

"As far as style is concerned, the leader has to be a first guesser as to what the public likes and what it dislikes. If the waltz stages a comeback the leader must know it before it happens—through a sixth sense—and transfer that thought to his arranger. At all times, I desire my orchestra to play warm, friendly music with its keynote in color and contrast. Variety—change of pace—slow, pretty music—peppy, joyful music—glee-club—comedy—and above all, originality."

"Just one more thing before I let you go, Kay. I forgot to have you say your familiar greeting to the readers of RURAL RADIO. Suppose instead of 'Evenin' folks—How y'all,' you favor us with that familiar closing remark, 'So long ever-body!'"

Kay Kyser, one of the most affable radio personalities and a regular fellow, rose from the piano stool. "Gosh," he drawled, "I've got to be eating right soon if I expect to have enough energy to step up on that platform tonight. C'mon, I'll buy you a sandwich." And despite my protestations, hand under my arm he proceeded to escort me to the cafeteria in Radio City. But not before he said "So long ever-body!"

Whatever Happened to Silent Movies?

BY ROBERT MILLER

Charlie Chaplin twirling his cane and shuffling off into the sunset, Douglas Fairbanks leaping through Sherwood Forest as Robin Hood, Lon Chaney sending shock waves through the audience when he is unmasked as the Phantom of the Opera, Harold Lloyd clinging for dear life to the hands of a clock high in the air . . . the age of silent movies is long past, but the memories live on. While the memories may be happy ones indeed, the sad part is that for many films of the silent era, fading memories are all that remain. And for those films which do survive intact, the opportunity to view them nowadays is very restricted. Whatever happened to silent movies, anyway?

It is pretty much common knowledge that every motion picture distributed to commercial theatres for exhibition has to be duplicated hundreds of times. This is to make sure that there are enough prints to satisfy the demand from the thousands of theatres that might decide to book the film. After a film has finished its commercial run (usually a period of 12 to 18 months), all prints of the film are withdrawn from circulation. The prints which have suffered the most use (lots of scratches and splices) are destroyed and only a handful of the least damaged prints are saved and put into storage, along with the original negative from which the prints have been made. This has been the standard practice in film distribution for the past 70 years.

Occasionally a film which proved very popular during its initial release would be revived several years later, and new prints would be made up from the stored negative to supplement the few prints that had been saved, but this happened with only the most successful pictures. During the 1930's and 1940's a relatively small number of feature

films were printed down from standard 35-millimeter size to the smaller 16-millimeter width and circulated by rental libraries for use in churches, schools, camps, prisons, hospitals, and other specialized non-public locations, but the great majority of Hollywood features from past years were sealed away in storage without any serious thought given to their future.

A major change in this procedure took place in the mid-1950's, when the television industry convinced the film studios to make their old movies available for TV screenings. Since television stations used almost exclusively 16-millimeter equipment, thousands of new duplicate negatives and prints had to be made in 16-millimeter film that was stored in the vaults. The TV industry was interested in obtaining prints of talking pictures only, however, so films made before 1929 (the year talkies became widespread) were not copied onto new film stock. This sealed the fate of many silent classics.

From the earliest days of the movies (approximately 1895) until roughly 1952, nearly all commercial motion picture film was made from a chemical compound known as cellulose nitrate. Although this type of film was capable of holding a very sharp and clear image, it was also highly flammable and not very permanent. After the passage of about 25 years from the date of manufacture, the chemical compound would begin to become unstable. Then the film would be likely to do one of four things: wither so badly it could not be projected, melt into a mass of sticky gelatin, crumble into powder, or spontaneously explode.

The manufacture of cellulose nitrate film was discontinued in 1952, and it was replaced by the somewhat less clear but much longer lasting "safety film" now in common use. This new type of film, made from cellulose triacetate, is fire-resistant and is expected to last at least 400 years. The great majority of Hollywood talkies originally shot on nitrate film were therefore saved from extinction by being copied on safety film. The cost of this copying process ran into the millions of dollars, and the television industry paid the bill. Silent films weren't as lucky.

When nostalgia for entertainment forms of the past began to grow in the late 1960's and serious study of film history became a part of higher education, non-commercial rental libraries sought to acquire prints of many

more older films to meet the rising demand from various film societies and teachers. Since nearly every talkie had been copied and saved by TV back in the 50's, most of them were readily available in 16-millimeter "safety" prints. Many silent films, however, had languished in the vaults too long. During the intervening years literally thousands of feature films, including some of Hollywood's finest productions of the silent era, had either chemically decomposed, gotten misplaced, or burst into flames.

Silent movies, because of their rarity and unique power to entertain in a singularly visual manner, also had turned into collectors' items. Films on which the legal copyright has not been renewed by the producer can, in fact, be lawfully traded and sold by anyone. Silent films covered by renewed copyrights are, however, still considered the property of the companies which produced them. This is somewhat ironic, considering the fact that the major studios have, over the years, demonstrated near-total neglect of their silent film inventories.

Less than 20% of the films released in this country before 1929 are believed to have survived the ravages of time and neglect. Of these surviving films, only a handful have been copied onto 16-millimeter safety stock and made available to schools and film societies. The demand, although still growing, is just not great enough to meet the high cost of film copying. Faced with the prospect of America's silent film heritage becoming lost forever, Congress in 1967 began to appropriate money for film preservation through the National Endowment for the Arts. During the past ten years these funds have been spent by the American Film Institute (a tax-supported organization) and several private film archives to copy the surviving films of the silent era onto 35-millimeter safety stock. Since most schools and film societies use exclusively 16-millimeter equipment, however, this means that the rare films being preserved each year with our tax money still can not be seen by the general public. (It is cheaper to copy an original reel of 35-millimeter film onto another reel of the same width than to reduce the image through a special printer and copy it on 16-millimeter film.)

Here then, are the answers to our opening question, "What ever happened to silent movies?"

1. Most of them were neglected so long that they ceased to exist.
2. A small number of them were saved early in the game and made available to film societies and schools by non-commercial rental libraries.
3. A few more have escaped destruction because of the dedicated efforts of private collectors.
4. The rest are being preserved at tax-



payers' expense but can not be seen by the general public.

Screenings of silent movies in classrooms and at film societies at best reach only a tiny segment of the population, and information concerning such showings is often difficult to obtain. If you are a fan of the silent cinema and live in an area where such films are shown regularly, then you can count yourself as one of the fortunate few. The rest of the country has to depend on commercial theatres and television for its movie entertainment, and those two businesses, intent on attracting the biggest crowds for the most money, rarely even take the financial risk of running the older talking pictures.

There is hope for the silent movie fan, however, in the field of public TV. Freed from the pressure to play the ratings game, public TV does occasionally program pictures from the silent era. It would undoubtedly do more of this and on a regular basis if viewers would just make their preferences known to the appropriate officials. Even though most local public TV stations can not play 35-millimeter prints of silent films on their own projectors, the PBS network is perfectly equipped to do so.

A regular, weekly "Silent Movie Showcase" on PBS would be the perfect justification for the hundreds of thousands of dollars of tax money which has already been spent on preserving classic films which the public would otherwise never get to see. If you like the idea of a silent movie series on PBS, then by all means write and express your support. You've been paying taxes to help preserve America's silent film heritage, and you deserve to enjoy what you've already paid for! Write to:

Office of National Programming
The American Film Institute
Kennedy Center for the Performing Arts
Washington, DC 10566

Director of Program Development
Public Broadcasting Service
475 L'Enfant Plaza West, S.W.
Washington, DC 20024



THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, MARCH 4th

ADVENTURES BY MORSE (1944) "The City of the Dead," Episode One in a 10-part adventure written by Carlton E. Morse after his original great series, "I Love A Mystery" left the air. These were weekly half-hour programs, syndicated to stations throughout the country with each adventure coming to a conclusion in about 10 weeks. We'll have this complete story for you, presenting two chapters each Saturday afternoon for five weeks (ending on April 1st). Elliott Lewis plays Captain Bart Friday. The "City of the Dead" is an old graveyard presided over by Mayor Josha Friday, the caretaker. The adventure begins when a young couple's car is being stolen near the "City" — and we hear phantom church bells and meet shrouded monsters! (11:25; 13:20)

RED SKELTON SHOW (1-14-47) "Dancing" is the subject of Skelton's Scrapbook of Satire and features Deadeve in "Open The West For Dancing" and Willie Lump-Lump in "Dime A Dance." Raleigh Cigarettes. (8:05; 9:40; 12:45)

MR. DISTRICT ATTORNEY (5-26-48) "The Deadly Snowflake" starring Jay Jostyn as Mr. D. A., Vicki Vola as Miss Miller and Len Doyle as Harrington. Ipana, Sal Hepatica. (16:05; 12:35)

BING CROSBY SHOW (10-11-50) Guests Bob Hope and Judy Garland join in the fun. Bing and Judy sing "Sam's Song" and the trio have a ball with a comic version of "Goodnight Irene." Chesterfield Cigarettes. (8:10; 13:45; 9:20)

ADVENTURES BY MORSE (1944) "The City of the Dead" Episode Two: "I've Dug Up Something Ghastly." (12:30; 12:00)

GREAT GILDERSLEEVE (9-9-45) Hal Peary as Gildy and Walter Tetley as LeRoy. Mr. Gildersleeve is very happy that his nephew is so enthusiastic about school. Kraft Foods. (13:00; 15:20)

SATURDAY, MARCH 11th

ADVENTURES BY MORSE (1944) "The City of the Dead" Episode Three: "The Body That Walked Off." Richard LeGrand is Doc Tooner and Janet Waldo is Phyllis Carroll. (12:35; 12:45)

A DATE WITH JUDY (5-18-48) Judy has nothing to wear to the dance. Louise Erickson is Judy, Richard Crenna is Oogie Pringle, and John Brown is Mr. Foster. Tums for the Tummy! (14:55; 13:35)

RICHARD DIAMOND, PRIVATE DETEC-

TIVE (12-7-51) Dick Powell stars as Diamond, involved in an automobile accident with a car used in a robbery. Cast includes Alan Reed, Virginia Gregg, Herb Ellis, Herb Butterfield. Camel Cigarettes. (12:40; 14:55)

KRAFT MUSIC HALL (3-18-48) Al Jolson sings "Margie" and "Always" and is joined by regulars Oscar Levant and Ken Carpenter. Special guest is Edgard G. Robinson. Kraft Foods. (8:10; 9:50; 10:35)

ADVENTURES BY MORSE (1944) "The City of the Dead" Episode Four: "Old Clawfoot Again." (12:45; 13:00)

JACK BENNY PROGRAM (5-2-48) With only eight shows left in the season, Jack starts thinking about his contract. Guest Frank Sinatra and all the regulars: Mary Livingstone, Dennis Day, Phil Harris, Don Wilson. Lucky Strike Cigarettes. (14:35; 14:00)

SATURDAY, MARCH 18th

ADVENTURES BY MORSE (1944) "The City of the Dead" Episode Five: "The Skeleton Walks In." (13:20; 12:00)

ADVENTURES OF OZZIE AND HARRIET (1-9-49) The Nelsons think sons David and Ricky are going overboard in their interest in sports heroes. John Brown plays neighbor Thorny and David and Ricky Nelson play themselves. 1847 Rogers Silverplate. (14:35; 14:35)

OUR SPECIAL GUEST will be **CHARLES LYONS**, veteran radio announcer reminiscing about his career in broadcasting. (29:00)

ADVENTURES OF NERO WOLFE (2-2-51) "Case of the Vanishing Shells." Sidney Greenstreet is the character created by Rex Stout with Gerald Mohr as Archie. Sustaining. (15:20; 11:40)

ADVENTURES BY MORSE (1944) "The City of the Dead" Episode Six: "The Ghoul in the Grave." (19:25; 13:35)

EDDIE CANTOR SHOW (6-20-45) Actress Ann Sheridan is Eddie's guest on this last show of the season, broadcast from the Manhattan Beach Coast Guard School. With Don Wilson, Leonard Sues, Nora Martin. Bristol-Myers. (10:35; 8:10; 10:30)

SATURDAY, MARCH 25th

ADVENTURES BY MORSE (1944) "The City of the Dead" Episode Seven: "Captain Friday Vanishes." (13:05; 12:05)

SPOTLIGHT REVUE (2-27-48) Spike Jones and his City Slickers, Dorothy Shay, the "Park

THOSE WERE THE DAYS • WNIB- FM 97.1

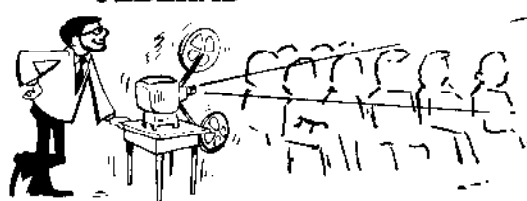
SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

Avenue Hillbilly," Doodles Weaver and guest Eddie Arnold. Coca Cola. (11:55; 8:15; 8:55)

ADVENTURES OF SAM SPADE (1940s) Howard Duff stars as Dashiell Hammett's hardboiled detective in "The Flopsy, Mopsy and Cottontail Caper." Laurene Tuttle is Effie. Wildroot Cream Oil. (17:30; 10:55)

MILTON BERLE SHOW (1948) "Salute to Latin America" with Arnold Stang, Pert Kelton, Jack Albertson, Frank Gallop. Kay Armen sings. AFRS rebroadcast. (9:45; 5:50; 7:45)

NORTH WEST FEDERAL



If you have a fondness for the "good old days," then you're invited to enjoy a **MEMORY MOVIE** every Saturday evening at the North West Community Center auditorium. The auditorium is part of North West Federal Savings' building at 4901 W. Irving Park Road in 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. Enter the Community Center thru the parking lot. Visitors who arrive by CTA should walk south along the side of the NWF building, then turn west to the entrance to the Center.

MEMORY MOVIES begin at 8 p.m. and doors to the auditorium open at 7:30 p.m. Donation is \$1.25 per person and proceeds are donated to recognized charities.

Here's the **MEMORY MOVIE** line-up for the weeks ahead:

SATURDAY, MARCH 4th

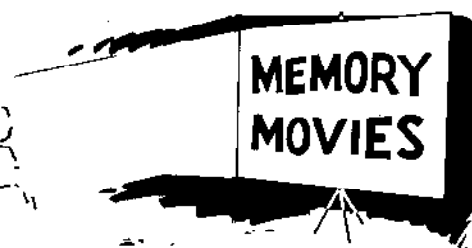
SENSATIONS OF 1945 (1944) W. C. Fields (in one of his last screen appearances), Eleanor Powell, Sophie Tucker, Dennis O'Keefe star. An ambitious, talented girl turns to wild publicity stunts to save a dying promotion agency. Great musical entertainment along with the comedy: Dorothy Donegan, the Les Paul Trio and the big bands of Cab Calloway and Woody Herman.

SATURDAY, MARCH 11th

BIRTH OF A NATION (1915) One of the all-time great motion picture classics. If it were necessary to select a date at which the motion picture came of age, there is no doubt that 1915, the release date of **BIRTH OF A NATION** would be that date. This spectacle of the Reconstruction-South permanently elevated the cinema to art-form status. Everything director D. W. Griffith had done previously could be

ADVENTURES BY MORSE (1944) "The City of the Dead" Episode Eight: "The Kidnapping of Clawfoot." (11:55; 12:45) The concluding two episodes of this Carlton E. Morse thriller will be heard on our program April 1st.

BLONDIE (10-8-44) Penny Singleton as Blondie, Arthur Lake as Dagwood Burnstead. Alexander is "bored with it all" until Baby Snooks — played by Fanny Brice — arrives on the scene! AFRS rebroadcast. (14:40; 8:05)



considered to be a preparation for making this film. The \$110,000 budget, nine-week shooting schedule, length of the movie and detail were unheard of in 1915. The film has been showered with critical acclaim since its original release. Griffith's direction was never better, and he uses all of his many techniques, including cross-cutting, fades, close-ups, panning, etc. for great results. Probably more has been written about this film than any other in history, and it has taken its place as one of the outstanding and enduring classics of all time. Fires of controversy about this milestone film still exist, even after more than 70 years since its first release. We depart from our **MEMORY MOVIE** policy of showing films primarily for their entertainment value and include this classic production as an outstanding example of movie-making by a great

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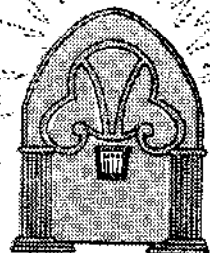
Do You Remember??

ORIGINAL RADIO BROADCASTS

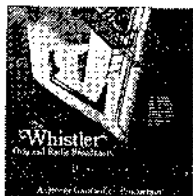
FROM
*MARK⁵⁶
RECORDS

GEORGE GARABEDIAN PRODUCTIONS

— and now
it's time again
for the further
adventures of —



LET THEM REMEMBER The Excitement and Fun of Radio Shows A WONDERFUL GIFT



COME IN AND BROWSE THROUGH HUNDREDS OF TITLES, LIKE:

- ☐ The Green Hornet
- ☐ The Great Gildersleeve
- ☐ Laurel & Hardy
- ☐ Little Rascals
- ☐ Dracula—Orson Welles
- ☐ Little Orphan Annie
- ☐ The Lone Ranger
- ☐ Harry S. Truman
- ☐ This Is Your FBI
- ☐ Captain Midnight
- ☐ Hopalong Cassidy
- ☐ Soap Operas, Vol. 2
- ☐ Hindenburg Disaster
- ☐ Terry and the Pirates
- ☐ Chandu The Magician
- ☐ Sgt. Preston of the Yukon
- ☐ Ripley's Believe It Or Not

- ☐ Fibber McGee & Molly, Vol. 1
- ☐ George Burns/Gracie Allen
- ☐ Laurel & Hardy (Another Fine Mess)
- ☐ Popeye—Orig. Radio Broadcast
- ☐ Mills Brothers, Orig. Radio Broadcast
- ☐ W.C. Handy, St. Louis Blues
- ☐ An Evening with Lum & Abner
- ☐ Major Bowes Original Amateur Hour
- ☐ Edgar Bergen/Charlie McCarthy
- ☐ Mr. Keen—Tracer of Lost Persons
- ☐ The African Queen, Carson/Bogart
- ☐ Way Out West, Laurel & Hardy
- ☐ Jack Armstrong—All American Boy
- ☐ Louis Armstrong Talks About Himself
- ☐ Little Orphan Annie, Capt. Midnight, Vol. 2
- ☐ The Enforcer, Humphrey Bogart Sound Track

- ☐ Frankenstein
- ☐ Flash Gordon
- ☐ The Whistler
- ☐ Superman
- ☐ Bela Lugosi
- ☐ The Shadow
- ☐ Charlie Chan
- ☐ Lassie
- ☐ Tarzan
- ☐ Tom Mix
- ☐ Mae West
- ☐ Dick Tracy
- ☐ Sam Spade
- ☐ W.C. Fields
- ☐ Rudy Vallee
- ☐ Red Skelton
- ☐ Judy Garland

Metro Golden Memories

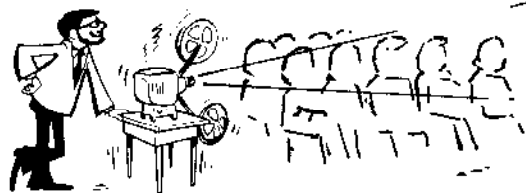


5941 W. IRVING PARK ROAD, CHICAGO 736-4133

WE'RE OPEN! COME IN AND BROWSE

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

NORTH WEST FEDERAL



MEMORY MOVIES

movie-maker. The film features Henry B. Walthall, Mae Marsh, Miriam C. Cooper, Josephine Crowell, Spottiswoode Aitken, Lillian Gish, Ralph Lewis, Elmer Clifton, Robert Harron, Wallace Reid, Joseph Henaberry, Donald Crisp, Elmo Lincoln, Raoul Walsh, Eugene Pallette, Sam de Grasse, George Siegman, Walter Long. We'll have the original musical score to accompany this silent picture.

SATURDAY, MARCH 18

ROBERTA (1935) starring Fred Astaire, Ginger Rogers, Irene Dunne and Randolph Scott. A football hero goes to Paris with a collegiate band and inherits the most fashionable dress shop in France. Romantic complications dissolve happily and the film ends with a lavish musical fashion show. Jerome Kern music includes "I Won't Dance," "Lovely To Look At," "Yesterday," and "Smoke Gets In Your Eyes."

SATURDAY, MARCH 25th

WALT DISNEY CARTOON FESTIVAL— An evening taking a fascinating look at the evolution of Disney animation from the first sound cartoon (Steamboat Willie, 1928) to the important development of the multiplane camera (The Old Mill, 1937) which obtained three-dimensional effects. Plus a retrospective account of the career of Mickey Mouse, tracing his first film appearance in 1928 to his role as the lovable leader of the Mickey Mouse Club on television.

STEAMBOAT WILLIE (1928) first sound Disney cartoon.

THE SKELETON DANCE (1929) first Silly Symphony

FLOWERS AND TREES (1932) first Technicolor cartoon

THREE LITTLE PIGS (1933) Academy Award Winning cartoon

THE OLD MILL (1937) first use of dimensional camera

PLANE CRAZY (1928) first Mickey Mouse cartoon

MICKY'S SERVICE STATION (1935) with Mickey, Donald Duck and Goofy

THE BAND CONCERT (1935) first Mickey Mouse cartoon in color

THRU THE MIRROR (1936) Mickey solo
THE SORCERER'S APPRENTICE (1938)
excerpt from Disney's FANTASIA
MICKEY MOUSE CLUB MARCH (1955)

SATURDAY, APRIL 1st

CITY LIGHTS (1931) Charlie Chaplin wrote and directed this film and also composed the music to accompany it. It was originally made as a silent picture, and Chaplin halted production on it for a while to consider what to do. After much careful thought, he went ahead and completed the story as a silent film and added a simple musical score for its release. The theme of this movie is the love of a tramp (played, of course by Chaplin himself) for a blind flower girl — and how, through his own sacrifices, he pays for the operation that restores her sight. It's Charlie in his favorite role — the befriender of the helpless — a role he played throughout the years. The picture is a Chaplin masterpiece, a perfect and subtle blend of human drama, rich pathos, and often uproarious comedy.

SATURDAY, APRIL 8th

BROADWAY THROUGH A KEYHOLE (1933) Walter Winchell, Russ Columbo, Constance Cummings, Blossom Seeley, Texas Guinan and Abe Lyman and his band. A much-feared gangster and a crooner are rivals for the affection of a virtuous girl. The story is set in a nightclub background.

MEMORY MOVIES COMING UP

SUNDAY, APRIL 16th — SERIAL SUNDAY presenting all 12 chapters of the 1943 Republic Serial, **The Masked Marvel**.

SATURDAY, APRIL 22nd — SECOND FIDDLE (1939) Sonja Henie, Tyrone Power, Rudy Vallee.

SATURDAY, APRIL 29th — RIVERVIEW NIGHT OF NOSTALGIA! Repeated by popular demand.

SATURDAY, MAY 6th — BARBERSHOP HARMONY NIGHT

SATURDAY, MAY 13th — LAUREL AND HARDY NIGHT

IT'S early dawn in a great metropolitan food market. White-coated workers swarm around the busy stalls. Bright lights glare on hundreds of boxes, on shiny piles of fruits and vegetables; here is food, food by the ton, heaped and stacked mountain high. Refrigerator trains and fast trucks have brought potatoes from Maine and Iowa, corn from Illinois, peas from Wisconsin, apples from Oregon, dairy products from the great milkshed of central New York, oranges, lemons, grapefruit from California and Florida. All night long the trucks have been coming in, rolling horns of plenty. There's a ten-ton tractor-and-trailer now, braking to a stop in front of a poultry-dealer's stand. It's loaded to the roof with chickens—plump, milk-fed White Leghorn broilers. The driver and his helper jump down, start to unfasten ropes and latches. Suddenly the driver stops, stares, a rope hanging limply in his hand.

"Hey, Joe! What's the matter with these chickens? Look at 'em!"

One look is enough for Joe. He's seen dead chickens curled up in their crates before.

"Arsenic in the grain, last time they were fed," he says bitterly. "The boys are at it again."

"The boys?" What boys? Well, as a matter of honest fact, they aren't boys at all. Hardly. Joe is talking about the racketeers, prohibition-bred, who specialize in the poultry branch of the food racket. You didn't know there was any such thing as a food racket?

Indeed there is, and it's one of the most lucrative of all of them.

In New York City alone, 60,000,000 chickens, valued at about \$100,000,000, are consumed annually. That's a lot of poultry, a lot of money—too much money to escape the attention of the racketeers whose fat bootleg-liquor incomes had been taken from them by repeal. The method? Simplicity itself: the formation of "Poultrymen's Protective Associations." Outwardly these "associations" are perfectly legal. They regulate and control prices, assess their members weekly or monthly dues, apparently work to "improve conditions in the industry." That's the surface story. The behind-the-scenes picture is a different one. It's a picture of sluggings, murders, graft; a picture of bombed food shops, poisoned poultry, hijackings and truck-wrecks. It's a picture that proves clearly that in the poultry racket, just as in every other racket,



EDWARD G. ROBINSON

the consumers—you and I, the man in the street and his wife—are the people who pay. We pay in artificially boosted prices, in public monies diverted to grafting politicians, and in half a hundred other ways. And if the picture is a strange one to you—well, it needn't be. For on Tuesday, October 18, Edward G. Robinson and the rest of the star-studded "Big Town" cast will present a broadcast taking the top off the poultry racket, so that all America can see it for just what it is!

Typical of "Big Town" broadcasts, long noted for their painstaking au-

thenticity, will be the October 18 show. The original script for this program was written over a year ago, has since been scrutinized inside and out, rewritten, revised, "straightened out" in every possible way. For Edward G. Robinson is a stickler for detail. His programs have to be right! But the night-and-day research, the endless writing and re-writing, the midnight conferences and last-minute changes that have gone into the "Big Town" program since it first went on the air last year have borne fruit, and today the program is rightfully recognized as one of the air's best. Robinson has made of his role—that of Steve Wilson, crusading editor of the *Illustrated Press* of Big Town—a model of smashing, dynamic action. He has shown what can be done to fight the menace of racketeers, gangsters, civic corruption, and every other kind of evil

RACKET BUSTER NO. 1

EDWARD G. ROBINSON
STARS IN "THE POUL-
TRY RACKET" TUESDAY

to be found in a big city of today.

AND putting a "Big Town" program on the air is almost as complicated as real, honest-to-goodness racket-busting itself! For there's a heavy responsibility involved; this program concerns matters of vital importance to American men and women. Those men and women have a right to know the facts—and the facts must be accurate to the last word.

Says Edward G. Robinson: "We feel the weight of our responsibility to the millions who listen to 'Big Town.' Inasmuch as we are cracking down on sinister influences which actually exist in large American cities, we dare not let a single script go on the air unless it has been subjected to diligent research and painstaking revisions. If one play exhibited any loopholes, the listeners would be inclined to discredit all of those that followed."

"Big Town" begins with the submission of script ideas by staff or freelance writers. If the idea is sound, if it's backed by facts that cannot be questioned, the writer will be given a go-ahead by Frederick N. Sard, script editor. Sard's background includes newspaper reporting and editing, magazine writing, years of intensive research in international relations, and study with James Huneker, famous critic. At least ten completed "Big Town" scripts are always on hand, so that a forced last-minute abandonment of a script won't cause serious trouble.

Once a script has been completed and accepted and the date set for its broadcast, Edward G. Robinson calls a

conference at his home in Beverly Hills. He gathers around him the author, script-editor Sard, and Sard's assistant, Eddie Ettinger. Usually the little group works on the patio of Robinson's home. There's an ample supply of cigarettes, cigars—and coffee. Edward G. Robinson has always believed that "scripts are not written, but rewritten," and the process usually involves the consumption of several gallons of coffee. First off, Robinson himself reads the entire script, talking all the parts. Long trained in every form of dramatic expression, he is quick to spot any structural weaknesses in the radio play, just as quickly finds and discards any lines that might be difficult to speak the clumsy, tongue-twisting sort of lines that radio actors read in their nightmares. Speaking of nightmares, Robinson doesn't have 'em—but he does frequently wake up in the middle of the night with an idea, and forthwith calls a writer for a conference that will last until dawn!

When Robinson is satisfied with the script—he usually makes numerous changes—a final revision is made.

REHEARSALS begin the Saturday previous to the broadcast in the main studio of Hollywood's brand-new Columbia Broadcasting System Building. Special music, written and conducted by Fran Frey, is rehearsed in the morning, and the players go to

work at noon, when Robinson arrives. When Robinson or co-star Claire Trevor are engaged in film production the first rehearsal is held on Sunday. Work is the order of the day during these rehearsals. A recent session began at 10 a.m. on Saturday and lasted until 2 a.m. on Sunday! Final rehearsal begins at 10 a.m. Tuesday, continues straight through until broadcast time at 5 p.m. PST.

That's the way "Big Town" is put together. When the "Poultry Racket" script goes on the air this Tuesday, and you meet Steve Wilson, Lorelei, Luigi and Tony Torelli, "Red," and "Muggsy" and the rest—you'll know you're listening to the real thing; you'll know you're finding out something new about this America of ours. And it's something you need to know.

Edward G. Robinson may be heard Tuesday on "Big Town" over a CBS network at:

EST 8:00 p.m. — CST 7:00 p.m.

For the West Coast at:

MST 9:30 p.m. — PST 8:30 p.m.

REPRINT from

RADIO GUIDE, October 22, 1938

NOTES FROM THE BANDSTAND

by KARL PEARSON

Perhaps the most unsung hero of any big band was the arranger. He was responsible for taking an everyday, average tune and setting it into the style of the band, or creating a tune entirely "from scratch" and also setting that tune to fit the style of a band.

A good example of this is the tune **Blue Skies**. Glenn Miller's arranger would take this tune and score it to fit the Miller "reed section" sound. Tommy Dorsey's arranger might arrange it to feature Buddy Rich on drums. Benny Goodman's might make it a showcase for Goodman's clarinet. And Jan Garber's arranger could write it as a ballad with a vocal. Those are just four of the many ways that a tune could be written to fit a particular band's style.

Arrangers could also be responsible for changing a band's style. When Woody Herman decided to alter his band's style, he brought in arrangers like Ralph Burns. The earlier band had played such tunes as **Woodchoppers Ball**, **Blues Upstairs**, and **Blues Downstairs**, and many dixieland-style arrangements. The new Herman band played wilder tunes, such as **Apple Honey** and **Four Brothers**.

Perhaps the most famous arranger (and leader-pianist-composer) was Duke Ellington. From the start of his band and until his death Duke arranged and composed many fine tunes. When a listener heard a growling trombone or very bluesy sounding reeds, he would know almost instantly that he was listening to Duke Ellington, even before the announcer would tell him. Duke's arrangements were not your average big band arrangements. They were different, original. Many musicians thought they were too, and soon Ellington-flavored arrangements found their way into the books of the Charlie Barnet, Hal McIntyre and other bands.

Many of the arrangers for the famous bands were well known by musicians and the fans who followed the bands. Bill Finnegan and Jerry Gray were with Glenn Miller. Artie Shaw also had Jerry Gray and later Ray Conniff. Tommy Dorsey featured charts by Axel Stordahl and Sy Oliver. And Benny Goodman had many good arrangers, including Fletcher Henderson, Jimmy Mundy, Edgar Sampson, Eddie Sauter and Mel Powell.

Perhaps the arranger best known from the swing era was Fletcher Henderson. He led a band for several years before attempting to write arrangements for his own band (There was no reason for him to write, because he had the great Don Redman doing all the writing!). In the mid-30's, he started writing some scores for Benny Goodman. Soon after that, many bands were using Henderson arrangements in their libraries. Henderson also gave many to other bands. One example was the Count Basie band. After it had been recently formed, it was signed to do several radio broadcasts. Several such broadcasts meant that the band had to have many different songs in its books, but since the band had recently been formed, it had a very small book. This is where Henderson came in. He gave Basie many of his arrangements, including the famous version of the King Porter Stomp. Now the band had a big book.

As the big band era faded, the arrangers began to form their own bands. Some still are around, others have either passed away or are studio arrangers, still putting out music in the style that they were writing during the big band era.

WE GET LETTERS

GLEN ELLYN—I'm really hooked on these old radio shows! As a kid in the late 40s and 50s, I was a regular listener of Jack Benny and all the rest of the great comedy shows of the time. Even now they hold my interest more than most of the "comedy" TV shows now on the air.—**RONALD W. SCHWARTZ**.

NEW YORK CITY—Your charming invitation (to be the honored guest at the Memory Movie Showing the "Birth of A Nation" on March 11) arrived in my morning mail and I wanted to answer immediately as I must decline due to the fact that I leave the first part of February to fly to Thaiti to join the Queen Elizabeth 2 lecturing on film while she travels through the South Pacific and Orient and I will consequently be on the other side of the world from Chicago. May I wish you great success with the screening and I do thank you for inviting me.—**LILLIAN GISH**.

OAK FOREST—My children have learned what radio can really be like, if only someone cares. Thanks for the Saturday show.—**DOROTHY MORITZ**.

WESTERN SPRINGS—Our whole family are regular listeners to TWTD and our 11-year derives the same pleasure from the broadcasts as we did at her age. Keep up the good work.—**WALT SOBEK**.

DES PLAINES—I very much enjoyed the old Quiz Kid broadcast you presented (recently). Some day when I get organized (and get hold of a decent cassette recorder) I'll send you some shows you may not have. I think I have four or five of them on reel-to-reel tape. It would also be fun to chat personally some time. If you're ever in Glenview stop into the Ark Restaurant on Waukegan Road and say hello. I play there every Tuesday thru Friday.—**LONNY LUNDE**, former Quiz Kid.

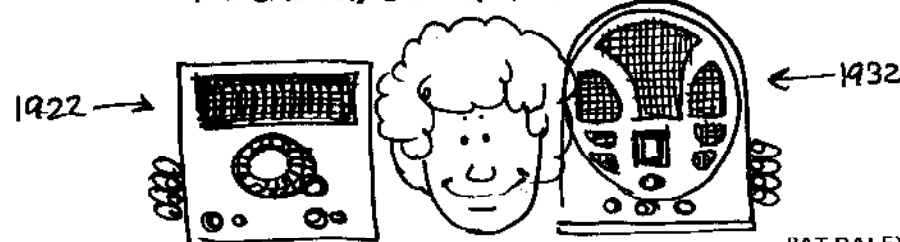
GLENDALE HEIGHTS—Enjoy your show. Please keep broadcasting cigarette commercials. They are part of the shows themselves. You're not selling any products like cigarettes, so keep 'em in.—**JIM HAAS**.

(ED. NOTE—We did mention, one afternoon, that a listener called and objected to the cigarette commercials being left intact in the vintage broadcasts. We wondered if anyone else objected, and so we mentioned it on the air. We did not get an overwhelming response, but about 25 listeners called after that and every one was in favor of keeping the cigarette commercials. We have left the commercials in the shows to preserve the flavor of the original broadcasts and in the interests of history, certainly not to encourage anyone to smoke. In fact, most of those old cigarette commercials seem to discourage smoking when heard in light of today's attitudes about smoking. But, we'll keep an open mind on the subject. Any comments?)



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.

CHICAGO—MY COLLECTION OF OLD RADIOS AND I ARE QUITE FOND OF THE GROUND ON WHICH YOU WALK



—PAT DALEY.

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SUPERMAN

Clark Kent and Lois Lane

Faster than a bullet, more powerful than a locomotive . . . it's a bird . . . it's a plane . . . it's **SUPERMAN!** A new and exciting radio program featuring the thrilling adventures of an amazing and incredible personality.

In this series we learn why and how the planet **Krypton** is destroyed, how Superman escapes from it, and how he lands on earth. Superman saves the lives of a professor and his son, Jimmy, and they become his first two friends on earth. He assumes the name of Clark Kent and becomes a reporter on the Daily Planet, under Perry White, managing editor. Here as Superman, and as Clark Kent the mild-mannered reporter, he meets Lois Lane.

Also, three complete and exciting stories include (1) The Wolf, (2) Yellow Mask and (3) The North Star Mining Company (with Frank Lovejoy). This is a 1940 premier radio broadcast.

This is a series of 3 cassettes. There is a total of 17 chapters, each about 10 minutes long.