

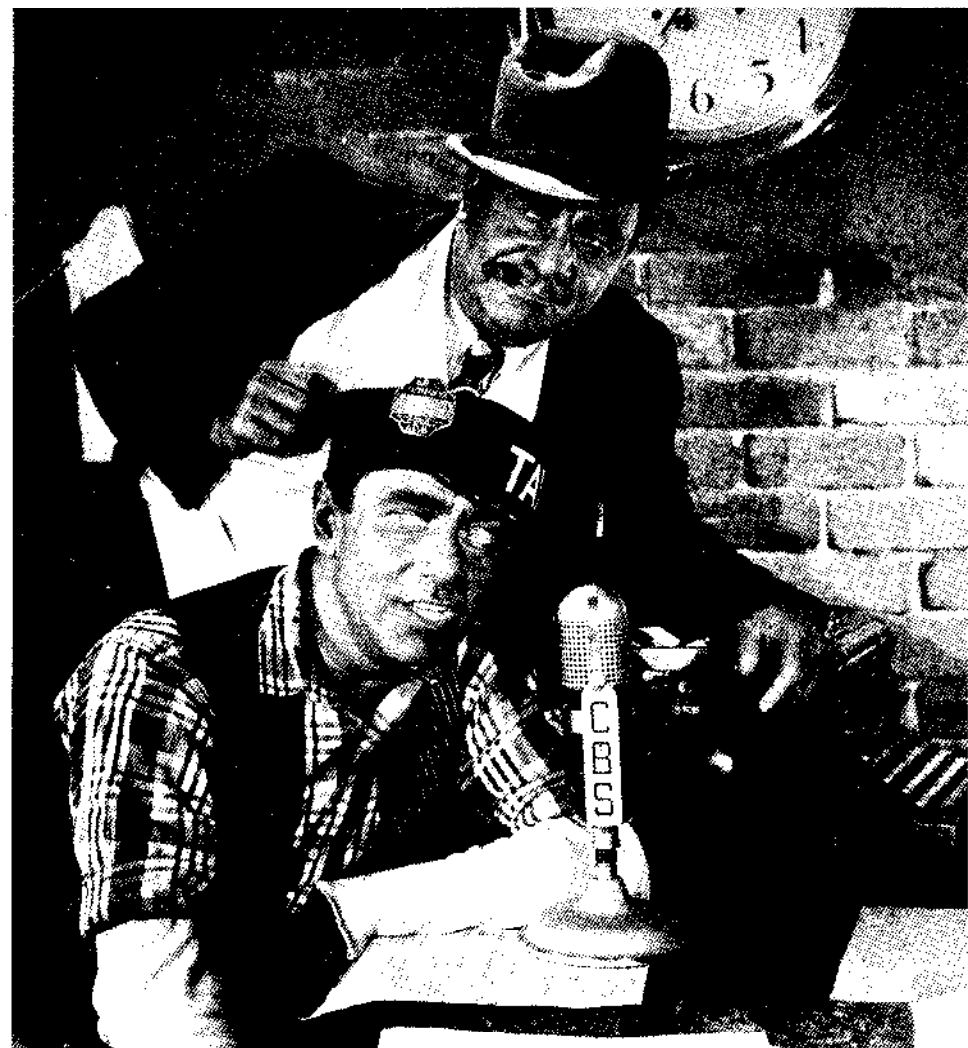
CHUCK SCHADEN'S
NOSTALGIA NEWSLETTER
AND
RADIO GUIDE

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

BOOK FOUR

CHAPTER FIVE

MAY, 1978

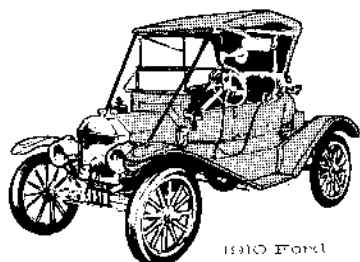


AMOS 'N' ANDY — Freeman Gosden and Charles Correll — began their "blackface" radio career in 1926 on WGN as "Sam and Henry." In 1928 they became Amos 'n' Andy on WMAQ. In 1948 the team moved to CBS and continued broadcasting through 1960. A long career for radio's all-time favorites.

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NOSTALGIA NEWSLETTER

MAY, 1978

Hello, out there in
Radioland!

Comic book and radio
premium collector JOE
SARNO moves his Nostalgia
Shop into a corner of
Metro-Golden-Memories on
May 1st. Now's your
chance to get lots of
great old and new comics
as well as many of the
highly-collectable radio
premiums. Stop in soon.

And be sure to see the
special re-creation of
Orson Welles' WAR OF THE
WORLDS at North West
Federal on May 20th.

You'll want to be on
hand when the radio
Martians invade the world
one more time!

It'll be "live" and
you'll love it!

- CHUCK SCHADEN



CHUCK SCHADEN'S NOSTALGIA NEWS-
LETTER AND RADIO GUIDE IS A PUBLI-
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ISSUES IS \$7.

The RADIO GOLD RUSH

TODAY'S LAST FRONTIER IS IN THE AIR—
AND STAR-DUST IS PAY-DIRT WHEN RADIO
BRINGS ITS BIGGEST NAMES TO THE AIR!

BY
**JOHN
TANNER**

No painted Indians fright-
en today's gold-laden pros-
pectors—but agents, writ-
ers and tax-collectors do!

AND so, with Lotions of Love, this
is your New York correspondent,
Walter Winchell, saying good-night!"

We hear that crackling, machine-gun
voice sign off every Sunday night, but
there is another sound that never reaches
our ears. For each time Mrs. Winchell's
little boy Walter says "au revoir" to his
listeners there is a cash register in the
background resounding merrily with the
pleasant ring of two thousand of those
hard-to-get dollars.

When George Burns, with mock exas-
peration in his tone, tells Gracie Allen that
a wagon is going to back up to the studio
and take an idiot away, we know that she
is going to knock him over with a snappy
retort. But we never stop to think that
this gag is a few dollars out of the \$4500
that George and Gracie pocket every week.

Big money! Important money! Money
that pours faster and faster into the bank
accounts of those who make good in radio
—like decimal points into the national
debt.

Dick Powell's dulcet notes bring him
\$1,000 every Friday evening on "Holly-
wood Hotel." That's a raise over the \$750
he was pocketing until just recently.
\$12,500 weekly is pocketed by Major Bowes
for "giving" the amateurs their chance.

Bob Burns, with a hunk of tin pipe
fashioned into a caricature of a horn and
his homey talk about the kinfolk back in
Arkansas, sees \$500 written opposite his
name in the ledger every week. A year
ago he seldom had a ten-spot in his jeans
—and while all this new-found wealth sur-



FRED ALLEN, comic of
the "Fred Allen Show"

REPRINT from RADIO GUIDE, Nov. 14, 1936

THE RADIO GOLD RUSH

prises him, it doesn't change him. When I saw Bob a while back he was fretting about taking over the "Music Hall" program while Bing Crosby took a vacation. Bob will do anything for any of his friends, but he didn't think listeners would want him "gabbing" for the better part of an hour, even when the reported salary for this new job was \$1,000 a week. He was getting enough money anyway, he said, and didn't want to spoil entertainment for millions of his friends by talking too much.

ALL of Mr. Ripley's believe-it-or-nots pale beside the drama of radio's gold rush, but before we go further in this fascinating investigation there is a mite of explaining to do. For instance, a radio comedian may earn \$5,000 a week. With this salary and the investments in which the star lets his money ride, his income may soar to several hundred thousand dollars a year. Then Uncle Sam steps in, and when the funnyman finishes groaning over his

income tax he finds that at least half of all his money is tucked safely away in the government's sock. But before the "T-Men" get their share, the comedian has already sliced juicy chunks off his salary for script-writers, stooges and agents.

IT IS a well-known fact that at the height of his career, Jimmie Durante paid out an amount within a very few dollars of his whole income to hangers-on, relatives, etc., the "et cetera" in this case being those giggle-manufacturers who supplied his jokes.

Still, even with heavy expenses and high taxes, the comedians we roar at are not exactly starving to death. Jack Benny, who used to murder a fiddle for \$125 a week in vaudeville, is now on the receiving end of \$7,500 per week on his gelatine program, out of which he pays Al Boasberg, his script-writer, his agent, and Mary Livingstone. And if he finds his finances shaky, he can always dip into the \$75,000 being paid him for his work in a picture called "The Big Broadcast of 1937."

On his new program, Eddie Cantor becomes the highest-paid star on the air. His new contract pays him \$15,000 per week—and when he has paid for line charges, talent, etc., he still has a net weekly income from this one show of \$7,500—and that's every week! You never

read those figures anywhere else—because nobody else ever had them to publish!

Every week Fred Allen puts his finger on the radio cash register for \$5,000, but there's Portland, of course, who, figura-



FIDDLIN' for fun this summer in a daily CBS spot, the "Ol' Maestro," Ben Bernie, heads an outstanding all-star musical cast



PAUSING for a rest between chores at his new home, Nelson Eddy gets refreshed for his Wednesday series, CBS

tively speaking, must go through his pockets for her share—which nobody can deny she earns. Ed Wynn jittered his way along the airplanes for \$7,500 during the last thirteen weeks of his auto series.

On the face of things, it may appear that the orchestra leaders get the real gravy. Fred Waring, for instance, earns in the neighborhood of \$10,000 weekly. At least half of this amount is what Fred calls "the nut." Out of the ten grand he must support an orchestra of 26 of the highest-paid musicians in the country. He

shells out for a choir, and no end of general expenses. Subtract a heavy income tax from what's left and you find that those ten thousand simoleons have shrunk like a fifteen-dollar suit. Sure, I know, he has more than chicken-feed left, but he earns it. And Mr. Ford doesn't charge you a red cent to listen to his program.

Now, here's a whopping surprise. It is rumored that Rudy Vallee gets only \$3,500 a week, with all the expenses he must carry. But he doesn't worry, because his air work gets him personal appearances at \$12,500 a week. Then, even though he isn't much of an actor—as he admits himself—the movie moguls know he has a ready-made audience, and they shell out around a hundred thousand for one picture a year. This helps Rudy keep his pants pressed and enables him to own a house in Hollywood that he has never found time to live in.

BEN BERNIE and all the lads are worth \$5,000. Guy Lombardo hits the surprising figure of \$6,000, which is a sweet tune on any cash register.

Don't go away. There are still surprises galore in the little black book that holds confidential information about amazing radio salaries. Awa! I mean, awbat do you think Amos and Andy are paid? \$5,000 a week for five nights of broadcasting. Hold a stop watch on them and you'll find that on the average they are actually speaking over the mike about nine minutes out of their fifteen. With a pencil and paper you can figure out what they share per minute. I'm sure I couldn't.

If anyone should ask you what a good guess would be as to Jane Froman's "take" for a few songs a night, tell them \$750 and say you read it in RADIO GUIDE.

Nelson Eddy struggled along on \$1,000 a

THE RADIO GOLD RUSH IS ON

program, but after he appeared with Jeanette MacDonald in "Rose Marie," they upped him to \$1,250.

Pushing the moon over the mountain is worth something, particularly since nobody can do it quite like Kate Smith. As a result, sponsors are willing to hand her \$5500.

Phil Baker, who took you touring all over the country from Minneapolis to Memphis, was paid \$4,000 for his comic "See America First" program, but of course some of that had to go to Messers "Beetle and Bottle."

AMONG the lovelier song-birds, Gladys Swarthout is worth \$1,000 an appearance, which is just half what Lily Pons asks—and usually gets. Tiny Lily scores \$2,000 an hour over the air. Grace Moore rates even higher on the salary scale than either Swarthout or Pons. She demands \$2500 to warble to the microphone.

And now we really arrive at something. When you hear the lowdown that is lowdown on Hollywood, from the man who defied anyone to question his right to tell the truth about pictures and movie stars, make a note that Jimmie Fidler is banking the better part of \$750.

How you feel about all of these figures, I don't know, but it's getting me dizzy.

You may have heard about radio's great invasion of the screen city. It caused a great hoop and hurray out here. First the theater owners around the country squawked because they said that Clark Gable's and Marlene Dietrich's airings emptied their theaters. Then the movie bosses weren't exactly tickled to see their stars raking in the big coin. It meant that sooner or later they'd have to open up their pockets to give their emoters more money. And that is what they like to do very little of. But this excitement was as nothing to the rip-roaring battle of the agents who were out to capture the big purses for their clients.

Mr. Clark Gable, as you already know, received \$3,500 for appearing with Marlene Dietrich. La Dietrich, however, beat him to the punch with a \$5,000 check. The next time Clark showed up on the air, however, he did better. On the "Caravan" hour he got the \$5,000 and Madeleine Carroll drew \$1500, which was more than enough to finance a trip back to England with her husband, Philip Astley.

YOU'D think Joan Crawford would get a whopping check for a radio appearance. Guess again! Joan so wanted her husband, Franchot Tone, to appear opposite her in "Chained" that she took \$2,500, which was the money-bag for both.

What these movie folk ask and what they get are two different things.

"I want \$5,000," says the agent.

"What will you take?" retorts the sponsor's representative.

"\$4,000, and no less."

So the deal is made for \$3500.

In line with this, Claudette Colbert asks \$5,000 for a radio workout. Anna Sten got \$2,000—we don't know what she asked for. George Raft has appeared several times *gratis* for Louella Parsons on the "Hollywood Hotel" program, but for regular work he wants \$2,500. Wry-tongued comedienne Patsy Kelly can be "had" for ether-clowning at \$1,000. Alice Faye will deliver a couple of cute songs and some repartee for \$750. Edward Everett Horton will do anything—act, sing, introduce wrestlers, animals or freaks—but he gets exactly \$1,000, and no dickering!

ZaSu Pitts will do her vague stuff for the same amount—a cool grand.

So it goes. Because Victor McLaglen won the Academy Award, his asking price has been upped to \$4,000. Robert Taylor, whose profile is wowing all the lassies, will be "guested" any time for \$1,000 per "greeting."

A pretty sum, \$6500, goes to Ruby Keeler and hubby Al Jolson when they appear together. Freddie Bartholomew can get as much \$1,250 per airing.

Spencer Tracy, a grand guy and about the best actor there is in Hollywood, will appear as "guest" for \$1,000, but wow, what a price he is asking yet for a full hour—\$4,000! Then there is Myrna Loy, who wants a modest \$2,000, and fascinating Merle Oberon at \$1,500.

I can't possibly guess what you think about the King Midas fortune that is being poured into the laps of all our great entertainers. Maybe you'll write to the President and say it's a rotten shame—but before you do, remember this: These people have struggled and slaved to get where they are. They are not grim-jawed bankers foreclosing on penniless widows. They are not munitions manufacturers—vultures feeding on the public purse. Your radio and movie stars in the long run give more than they get to the world. Why shouldn't they cash in? Wouldn't you?



FILM CLIPS

CLIPPED BY
Mark Nelson



The popularity of the World's Foremost Consulting Detective is legendary. People still write to Mr. Sherlock Holmes at his 221-B Baker Street address, little dreaming that the Great Detective is solely the creation of Sir Arthur Conan Doyle's fertile imagination. But any literary figure that can capture the public fancy for over a century is prime material for motion pictures, and Sherlock Holmes has seen more screen incarnations than any other character.

Sherlock Holmes first appeared in a one-reel American Mutoscope short called **SHERLOCK HOLMES BAFFLED**, and for the next several years the character was used anytime a small independent film company wanted to evoke an aura of mystery. The films **HELD FOR A RANSOM** (1905) and **SHERLOCK HOLMES AND THE GREAT MURDER MYSTERY** have nothing to do with the Conan Doyle stories.

The first American-made Sherlock Holmes feature was titled, appropriately enough, **SHERLOCK HOLMES** (1916). It was based on the popular play by William Gillette, and starred Gillette himself in the title role. Gillette had, with Doyle's approval, produced the stage play in New York in 1899, and continued to revive it over the next three decades with great success. Gillette's image was the model upon which all subsequent Holmes characters would be based.

The first talking Holmes featured Olive Brook as the master detective. **THE RETURN OF SHERLOCK HOLMES** was filmed at Paramount's Astoria Studios in New Jersey in 1929, and Brook repeated his characteriza-

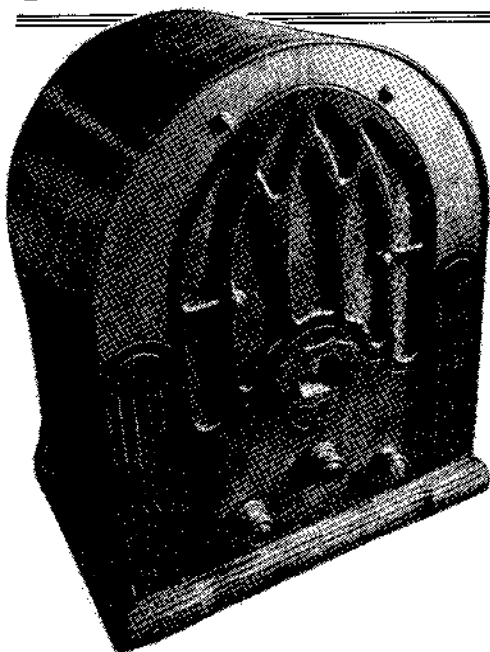
tion in **PARAMOUNT ON PARADE** (1930). Twentieth Century-Fox then cast Brook in a new version of **SHERLOCK HOLMES** (1932), drawing its inspiration from Conan Doyle's "The Red-Headed League."

When Fox hit upon the original idea of producing **THE HOUND OF THE BASKERVILLES** in 1939, most filmgoers were unaware that the story had been filmed twice before. This made little difference, for the inspired casting of Basil Rathbone in the leading role began a film series that continues to be shown to this day with undiminished popularity. Nigel Bruce was selected to portray Dr. Watson; he later maintained that studio executives forced him into his bumbling characterization. This might well be true, for in radio broadcasts of the time, Bruce plays Watson quite differently from the way he is depicted on screen.

During the war years, Universal bought the rights to Sherlock Holmes from Fox and produced a dozen Rathbone-Bruce adventures updated to the war era. Quite a few of these films were based on Conan Doyle stories. **SHERLOCK HOLMES FACES DEATH** (1943) was based on "The Musgrave Ritual," for example; **SHERLOCK HOLMES IN THE HOUSE OF FEAR** (1945) derives from "The Five Orange Pips."

Every few years a new Sherlock Holmes is produced. The character has been portrayed by such diverse personalities as Peter Cushing, Roger Moore, Christopher Lee, and Gene Wilder. It's safe to assume that as long as motion pictures exist, film audiences will continue to thrill to Holmes' battle cry: "Watson, the game's afoot!" An elementary deduction.

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



MAY is NATIONAL RADIO MONTH and, as always, we'll do our best to present some extra-special listening for you. This month and next — we'll offer a seven-part special. **FIBBER MC GEE AND THE GOOD OLD DAYS OF RADIO.**

This series was originally broadcast on stations across the country in 1974 (and heard locally on WGN). It was sponsored by Chrysler Air Temp Air Conditioning to celebrate their 40th anniversary in the home cooling business.

Jim Jordan came out of retirement to continue his role as **Fibber McGee**, the squire of **Wistful Vista**. Each week, for seven weeks, **Fibber** was at home for a visit by old-time-radio fan **Chuck Schaden** (role that was type-cast for you-know-who!).

During those weekly visits, **Fibber** and **Chuck** would reminisce about the great radio days and tune in to the great radio shows on **Fibber's 1934 super-hetrodyne radio**.

The original **FIBBER MC GEE AND THE GOOD OLD DAYS OF RADIO** programs were 55 minutes each, and each broadcast featured excerpts of shows that were popular on a specific day of the week. In our 1978 re-broadcasts, we have edited out the **EXCERPTS** and edited in **COMPLETE SHOWS** from not-so-long ago, so you'll have about three hours worth of **FIBBER** and **CHUCK** and the good old days of radio.

Fibber McGee and the Good Old Days of Radio

Here's the line-up for **MAY** and a peek at **JUNE**:

SATURDAY, MAY 6th THE SUNDAY SHOWS

JACK BENNY PROGRAM (3-28-48) Jack Benny borrows Ronald Coleman's Oscar statue and becomes a victim of a hold-up. This is the show with the famous "Your money or your life" gag! With Mary Livingstone, Phil Harris, Rochester, Dennis Day, Don Wilson, Lucky Strike Cigarettes. (8:35; 11:20; 10:30)
THE SHADOW (1-12-41) "The Ghost Building" is the scene of many mysterious deaths. Lamont Cranston investigates. Blue Coal. (16:10; 13:00)

MERCURY THEATRE ON THE AIR (10-30-38) Orson Welles presents his classic radio broadcast of H. G. Wells' science fiction drama, "The War of the Worlds." It's become the most famous radio program of all time, frightening half the country when it was heard in 1938. (39:25; 18:30)

CHARLIE MC CARTHY SHOW (10-21-45) Edgar Bergen and friends Charlie and Mortimer Snerd, with regulars Anita Gordon, Ray Noble and the orchestra, Ersil Twing and guest Fred Allen. In a sketch, Charlie plays a lumber tycoon and Fred is Chinese detective One Long Pan. Armed Forces Radio rebroadcast. (11:10; 14:15)

SATURDAY, MAY 13th THE MONDAY SHOWS

LUX RADIO THEATRE (4-19-37) "Alibi Ike" starring Joe E. Brown, William Frawley, Helen Chandler, Roscoe Karnes, Frank Nelson. A superstar pitcher on the Chicago Cubs looses games because of troubles with his girl. Lux Toilet Soap. (21:45; 16:15; 17:55)

BLONDIE (3-11-45) Penny Singleton and Arthur Lake star as Blondie and Dagwood Bumstead, with Hanley Stafford as J. C. Dithers and John Brown as Herb Woodley. Dagwood is the first casualty of the football season! AFRS rebroadcast. (14:50; 12:05)

YOURS TRULY, JOHNNY DOLLAR (10-29-59) "The Double Identity Matter" starring Bob Bailey as the man with the action-packed expense account. Police inform Dollar that his girl friend may be guilty of poisoning elderly folk for their insurance money. Sustaining. (9:00; 4:33; 10:10)

ADVENTURES OF SUPERMAN (1940s) Jimmy Olson is missing and the Man of Steel

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

flies up, up and awaaaaay to bring him back. Kellogg's Pep and the Walkie-Talkie offer. (14:00)

SUSPENSE (3-21-46) "Lonely Road" starring Gregory Peck, with Cathy Lewis. Roma Wines. (14:00; 14:50)

SATURDAY, MAY 20th THE TUESDAY SHOWS

BOB HOPE SHOW (4-8-47) Al Jolson is Bob's guest with Vera Vague, Jerry Colonna. Commercials feature Chevrolet give-away contest and promote Hope's movie, "My Favorite Brunette." Pepsodent. (5:18; 12:20; 11:55)
TEXACO STAR THEATRE (4-9-35) starring Ed Wynn, the Texaco Fire Chief with announcer Graham MacNamee and Eddie Duchin and the orchestra.

LUM AND ABNER (1930s) Chester Lauck and Norris Goff as proprietors of the Jot-Em-Down Store. (10:50)

RED SKELTON SHOW (3-25-47) The Scrapbook of Satire focuses on "Careless Driving" with Willie Lump-Lump and "The Cat of Distinction" with Junior, the Mean Little Kid. Raleigh Cigarettes. (8:40; 8:15; 13:45)

MR. KEEN, TRACER OF LOST PERSONS (5-29-40 and 6-5-40) Two connected broadcasts with the kindly old investigator. Bisodol and Kolynos. (12:50 and 12:15)

FIBBER MC GEE AND MOLLY (10-23-45) Jim and Marion Jordan as the residents of 79 Wistful Vista. Fibber's cousin Ernest is coming for a visit. Billiy Mills and the Orchestra, the King's Men and Harlow Wilcox, with "Doc Gamble" and "Mayor LaTrivia." Johnson's Wax. (9:25; 10:10; 8:00)

SATURDAY, MAY 27th THE WEDNESDAY SHOWS

DUFFY'S TAVERN (1940's) Ed Gardner as Archie, the Manager with all the regulars and Dinah Shore and Jean Davis. Archie tries his hand at songwriting and wants Dinah to sing his song. (AFRS) (8:15; 13:15)

GANGBUSTERS (1940s) "Case of the Safe-cracking Combine." Chief Harville narrates by proxy the story of a well-organized gang of crooks who have control of all robberies in town. (10:30; 14:00)

KAY KYSER'S COLLEGE OF MUSICAL KNOWLEDGE (10-11-44) Broadcast from the U. S. Naval Air Station, Alameda, California

with the old professor, Ish Kabibble, Georgia Carroll, Sully Mason and the Town Criers. (14:45; 13:50)

MR. DISTRICT ATTORNEY (3-9-49) "Murder a la carte" stars Jay Jostyn as Mr. D. A., with Len Doyle as Harrington and Vicki Vola as Miss Miller. A lady robber gets tips from a head waiter at a posh restaurant. Ipana and Sal Hapatica. (9:45; 12:02; 9:45)

EDDIE CANTOR SHOW (5-20-48) A musical comedy revue, "Inside Hollywood" starring Eddie, Harry Von Zell, Billie Burke, Bert Gordon, the Mad Russian, Pabst Blue Ribbon. (12:15; 10:05; 5:55)

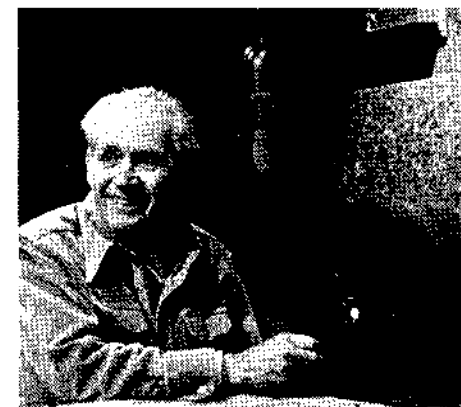
SPECIAL GUEST is HAL PEARY who joins **Fibber** and **Chuck** as Throckmorton P. Gilder-sleeve.

COMING IN JUNE

SATURDAY, JUNE 3rd — THE THURSDAY SHOWS: Abbott and Costello . . . Aldrich Family . . . Rudy Valley . . . Green Hornet . . . Kraft Music Hall with Bing Crosby.

SATURDAY, JUNE 10th — THE FRIDAY SHOWS: Can You Top This? . . . Louella Parsons' Hollywood Hotel . . . First Nighter . . . Bill Stern's Sports Newsreel . . . Challenge of the Yukon.

SATURDAY, JUNE 17th — THE SATURDAY SHOWS: Let's Pretend . . . Judy Canova . . . Grand Central Station . . . Life of Riley . . . Truth or Consequences . . . plus a special guest appearance by Gale Gordon as Mayer LaTrivia.



JIM JORDAN AS FIBBER MC GEE

Metro Golden Memories



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Dave Denwood
and
Joe Sarno
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10 - 7:30
Sunday
12 - 5

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about the stars
and days gone by

COMIC BOOKS and
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GIFTS, NOVELTIES

**ORIGINAL MOVIE
POSTERS, MAGAZINES**

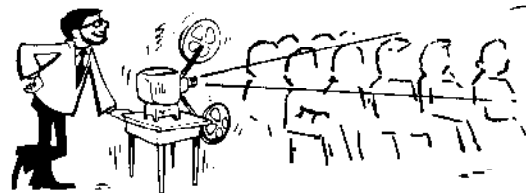
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STREETCAR PHOTOS**

MOVIE STAR PHOTOS

**BIG BAND AND
PERSONALITY
RECORDINGS**



NORTH WEST FEDERAL



MEMORY MOVIES

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, MAY 6th

BARBERSHOP HARMONY NIGHT—A great evening of "live" entertainment is in store for us as the Chorus and Quartets of the Arlington Heights Chapter of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America presents an all-star show. This program will benefit the Dunning Chapter of The American Cancer Society and donation for this special event is \$3 per person. Tickets may be purchased in advance at any office of North West Federal Savings.

SATURDAY, MAY 13th

LAUREL AND HARDY NIGHT—A feature and two short subjects will highlight the fun-filled evening with Stan and Ollie. **OUR RELATIONS** (1936) finds the boys coming upon their own twin brothers! In **TWICE TWO** (1933) Stan and Ollie have dual roles, playing themselves and each other's wives! And in **BRATS** (1930) Laurel and Hardy act as baby sitters for their own sons, also played by themselves! This program will benefit the Kiwanis Club of Park Ridge and tickets may be purchased in advance at any office of North West Federal Savings. Donation is \$1.25 per person.

SATURDAY, MAY 20th

INVASION FROM MARS — a "live" production on our stage as the All-Media Dramatic Workshop presents a recreation of Orson Welles' classic radio broadcast of "War of the Worlds" adapted for radio by Howard Koch from the science fiction drama by H. G. Wells. This will be a faithful recreation of the actual radio broadcast with actors portraying Orson Welles and all the radio characters from the original show, presented on the Columbia Network on Sunday, October 30, 1938 . . . almost 40 years ago. This is a special **NATIONAL RADIO MONTH** production and

proceeds will benefit the non-profit All-Media Workshop which produces the Chicago Radio Theatre, the award-winning dramatic series heard monthly on radio station WFMT. Donation for this program is \$3 per person and tickets are available in advance at any office of North West Federal Savings.

SATURDAY, MAY 27th

SHOWBOAT (1936) Irene Dunne, Allan Jones, Charles Winniger, Helen Westley, Paul Robeson, Helen Morgan, Hattie MacDaniel. A delightful film version of Jerome Kern's musical based on Edna Ferber's novel. It's the classic story with great music: Ol' Man River, Make Believe, Can't Help Lovin' Dat Man, Bill and much more. Love among the entertainers aboard the Cotton Blossom on the Mississippi during the 1800s. Donation, \$1.25 per person.

SATURDAY, JUNE 3rd

CREATURE FROM THE BLACK LAGOON (1954) Sheer, stark terror grips you in underwater 3-D as the **MEMORY CLUB** offers its first movie in three-dimension photography. This is a classic 3-D picture starring Richard Carlson and Julie Adams. Everyone who attends will get a pair of 3-D glasses — those red and blue ones — to be able to get the most out of this 1954 screen epic. For this special event, donation is \$2 per person.

SATURDAY, JUNE 10th

NAUGHTY MARIETTA (1935) Jeannette MacDonald and Nelson Eddy star in their first film together, a lavish screen production of the classic Victor Herbert operetta. Cast includes Frank Morgan and Elsa Lanchester. Jeannette is a French princess who runs off to America and falls in love with Nelson, an Indian scout. Music includes "Tramp, Tramp, Tarmpp" and "Ah, Sweet Mystery of Life." Donation is \$1.25 per person

Watching the Gooks

One of the most popular of the dramatic skits on the air today is "Vic and Sade." Let's take a look at the Gook family as they rehearse one of their programs. Tall, lanky, Art Van Harvey, who takes the part of Vic, sits on one side of a little table. Across from him sits comely Bernardine Flynn, who dons a pair of glasses when she gets ready to read her script. Wandering around the studio and pecking at a note or two on the piano is Billy Idelson, eighteen-year-old Chicago youngster, who has played the part of Rush for the past six years. They all read their lines easily and naturally, as if they were in the parlor of the Gook home and not talking in front of a microphone. In fact, so much a part of the character has Van Harvey become that studio associates call him "Vic" instead of by his real name. Miss Flynn, too, says she doesn't know where Sade Gook leaves off and Bernardine Flynn begins. The trio is showing no favorites between the two major networks these days. At 10:15 they broadcast from the Merchandise Mart over NBC. Then they all ride over to the Wrigley Building in Billy's new car. At 11:45 they start rehearsing at Columbia's studio number one and at 12:15 they go on the air over CBS for their second broadcast of the day. It's one of those rare instances where a sponsor has the same show on two different networks. In real life, Bernardine is married to a Chicago physician while Van Harvey is married to a childhood sweetheart. Billy is now eighteen years old and has just entered college at the Chicago campus of Northwestern University.

Seen Around Town

Francis X. Bushman, ex-star of movie thrillers and now a Chicago radio actor, seen walking down Michigan Avenue with a legal-looking briefcase tucked under his arm. No, Bushman doesn't have any legal aspirations. He says it's easier to carry his scripts in a briefcase . . . When Zasu Pitts was in town to appear on the Fibber McGee program, Chicago was holding a tag day. As Miss Pitts alighted from her car in front of the Merchandise Mart a woman rushed up to her to sell a tag. The woman looked at Miss Pitts a moment and then said: "Oh, I know you—you're Louise Fazenda." The movie comedienne took the whole incident good-naturedly.

Benny Goodman, during his broadcasts from Chicago the past few weeks, didn't allow any spectators at rehearsals except the producer and engineer.

sponsor may turn up before next spring. Mary Pickford will probably join her hubby, Buddy Rogers, in Chicago later this fall. After seven years with Lady Esther, Wayne King goes off, and to date I haven't heard of the Waltz King snaring a sponsor. Guy Lombardo will broadcast the Lady Esther show from Chicago while he plays at the Palmer House's swanky Empire Room.

THE RADIO TATTLER

BY HAL TATE

Radio Guide • Week Ending October 22, 1938

Chicago
airlines
at the
crossroads
of the
continent

Musical Notes

Returning to Chicago for hotel engagements are Hal Kemp. Buddy Rogers and Guy Lombardo. I'll tell you about Hal's final "Time to Shine" broadcast (October 12) in next week's column. I understand that Hal Kemp's sponsor, a shoe-polish manufacturer, wants him to go back on the air next March. Hal hasn't made up his mind yet whether to accept or not, probably figuring that another

THE LOST PICTURE SHOWS

BY R. W. HAHN

News of the death of Tim McCoy brought a flood of memories of the old-time cowboy stars — and of the neighborhood theatres where we sat in wide-eyed wonder on Saturday afternoons watching our heroes in their relentless pursuit of the "bad guys."

Our "old neighborhood" was in the 43rd ward, at that time the fiefdom of Alderman Paddy Bauler; more specifically at the juncture of Dayton and Bissell Sts., no more than a stone's-throw (if you had a good arm) from the intersection of North Ave. and Halsted St.

We had gained our "movie-legs" just prior to the advent of talkies, and thus have some very fragmentary memories of the last wave of silents: John Gilbert in **THE BIG PARADE**; Richard Barthelmess in **THE PATENT LEATHER KID**; Richard Dix in **THE VANISHING AMERICAN**; Lon Chaney in **MR. WU** and **LONDON AT MIDNIGHT**; Douglas Fairbanks Sr. in a couple of his swashbucklers; Rudolph Valentino in **SON OF THE SHEIK**; Victor McLaglen and Edmund Lowe in **WHAT PRICE GLORY**; Harold Lloyd in some of his comedies; Monte Blue, Karl Dane and George MacArthur, and, of course, the little tramp with the moustache, cane and derby hat.

These films were seen evenings in the company of adults and as much as we enjoyed them, the real (or reel) thrills came on Saturday when we were given a nickle for the movie, two or three cents for candy, and turned loose for the afternoon. That meant getting to the theatre early enough to stand in line for at least 15 minutes before the doors opened, and then to enjoy the bedlam inside the theatre that preceded the start of the movie.

The first theatre we attended on our own (really in the company of two or three other seven or eight-year-olds) was the **Clybourn**; which, appropriately enough, was on Clybourn Ave. just around the corner from Dayton St. Later we ventured as far as the **Orchard** theatre on North Ave. a block and a half east of Halsted. The next move was another two blocks east on North Ave. to the **Janet**, and occasionally we went to the **Ideal**, about a half-block north of North on Larrabee St.

When we reached the upper grades in school, the **Plaza** just east of Sedgwick St. on North Ave.; the **Lane Court**, at Armitage and Clark; and the **Biograph**, on Lincoln Near Halsted, gained our patronage, and we had a new batch of movie heroes.

However, the fondest memories are those of the **Clybourn** and the **Orchard**, and the cowboy stars. Tom Mix, despite his great popu-

larity was not our favorite. Ken Maynard held that distinction, with Hoot Gibson and Tim McCoy running neck-and-neck for second choice. Tom Mix and Bob Steele were in close contention for fourth place on our list.

There was, of course, one chapter of a serial shown each Saturday just before the cowboy film. One featured Rin Tin Tin, the wonder dog; another starred Clyde Beatty, the lion trainer; and one starred Red Grange (playing himself) who was kidnapped by gamblers (they had big bets on the opposing team) and Red outstripped the labors of Hercules in breaking away from his captors and getting to the stadium in time for the big game. Naturally he had enough strength left to score the winning touchdown in the final moments. One serial we will never forget was **THE PHANTOM OF THE WEST**, which starred Tim McCoy and featured a mysterious rider in a black cape and mask. After faithfully watching fourteen chapters of this epic, we were forced to miss the unmasking of the mysterious rider because of a family outing at Crystal Lake.

We don't know to this day who the masked man was (sounds like the ending of a Lone Ranger film), because we refused to let anyone tell us; even threatening bodily harm to the person reckless enough to reveal the secret. After seeing the fourteen chapters it just didn't seem appropriate to learn the identity of the Phantom second hand, and we lived in the hope (vainly, as it turned out) that the serial would be run again.

A recent trip through the old neighborhood revealed that the **Biograph** is doing business as usual; the **Ideal** and the **Plaza** fell victims to urban renewal; and the **Lane Court** (after a brief excursion into the skin-flick trade as the **Town Theatre**) is now the elegant **Park West**. Of our favorite hang-outs, the **Clybourn** was converted to a garage; the **Orchard** houses a religious sect; and the **Janet** is an empty lot next to the CET television store.

Theatres have become "cinemas", and are very comfortable and attractive; and films are technically, and for the most part, artistically superior to the old movies. But no theatre, however plush and elegant; and no film, be it a **STAR WARS**, **JAWS**, **ROCKY**, or **GONE WITH THE WIND**, can provide the sheer magic that we experienced in those narrow, wooden-seated "picture shows" of the good-old-days when they didn't waste much film footage on love scenes and the "good guys" not only won, but were quite distinguishable from the "bad guys."

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test

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OUR MISS BROOKS

Starring Eve Arden, Gale Gordon
and Richard Crenna

GREAT GILDERSLEEVE

Starring Harold Peary

SET OF 3 CASSETTE TAPES

FIBBER MCGEE & MOLLY

With Charley McCarthy, Edgar Bergen
and Gale Gordon

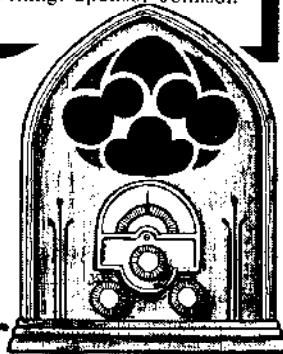
Fibber and Molly meet Charley and Edgar at
the airport, as they are all to attend the
"world premier" of their new film, "Look
Who's Laughing." The Old Timer is hired by
Fibber to do a little plugging for him, but as
usual things don't always work out as
planned. Sponsored by Johnsons Wax,
November 11, 1941.

FIBBER MCGEE & MOLLY

With Mel Blanc, Gale Gordon and
Hal Peary as Gildersleeve

Fibber & Molly are at the train depot putting
Uncle Sycamore on the train to Peoria when
they meet Molly's old boyfriend, Otis Cat-
waller (Gale Gordon). They invite him to din-
ner and to impress him they get Gildersleeve
to butler for the evening. Sponsor Johnson
Wax, 12/26/39.

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WE GET LETTERS



BROOKFIELD — My family and I enjoy your
shows just the way you plan them. All I do is
turn on the radio, sit back and let all the nos-
talgia soak in. Keep all commercials, whatever
they may be. They are part of the show. I
quit smoking 25 years ago, but I don't go
around preaching to people not to smoke.
To each his own. I have never found anything
in your program that would offend. Just good
old nostalgia. The memories are good. Long
live TWTD! —JIM RADOCHA.

ELMWOOD PARK — I don't mind the cigarette
commercials at all. They are a part of the past
just like the programs they sponsored. Besides,
some of them are rather cute. I'm a non-
smoker. —MRS. GARY DUDLICK.

LOS ANGELES, CALIFORNIA—I got your
name from the Chicago Public Library. Is there
a club in the Chicago area that deals with old
radio programs? I grew up in Chicago years
ago. There were two radio programs that I
wish I had on tape. One was the WLS National
Barn Dance. The other was gone more than
20 years now on WJJD. This program played
the last two hours of the day, playing old Hill-
billy music with a DJ named Randy Blanke.
Any information you can give me will be most
welcome. —HARVEY H. HANSEN, 4370
Stewart Avenue, Los Angeles, CA, 90066.
(ED. NOTE—I don't know. ARE there any
radio clubs out there in Chicago radioland?
Anyone want a pen pal and/or tape trader?
Perhaps someone will drop Mr. Hansen a note.
And, by the way, the WJJD program was
known as The Suppertime Frolic and featured
program director Randy Blake spinning the
country and western music discs.)

CHICAGO — I enjoyed reading the ON THE
AIR TODAY section of the April Newsletter.
One thing that impressed me was the cross-
section of ethnic programming, which is unique
to our metropolitan area, but is often taken
for granted. On another subject: Question —
is a "hardbound" binder available for holding
NOSTALGIA NEWSLETTERS (as available

for many periodicals)? I treasure the issues
I have, and would like to have a place to file,
store and protect them. —RODGER NORD-
LUND.

(ED. NOTE — Many readers have asked about
such a binder, but we are not in a position to
provide one. However, if anyone out there in
Radioland knows of a commercially-available
binder that would adapt to our Newsletters,
we'd be glad to hear from them and pass the
word along to you and other readers. We're
pleased that many of our readers have made
a collection of our Newsletters and consider
them worth saving.)

CHICAGO — Please let me know where I can
take my double speaker tube radio to be put
in A-1 condition. —FLORENCE RUSSOV.

(ED. NOTE—We have found the folks
at Curtis Radio Shop, 2629 N. Cicero, Chicago,
to be very successful in bringing new life to
old radios. Give 'em a call at BE 5-0469.)

BUFFALO GROVE — Can you tell me the first
name of The Lone Ranger? I know all five
Texas Rangers' names, but I do not know the
Lone Ranger's first name. —GEORGE KRAUSS.

(ED. NOTE — The Lone Ranger's name was
John Reid, brother of Chaptain Daniel Reid,
leader of those Texas Rangers who were am-
bushed by the Butch Cavendish gang.)

WILMETTE — Is there a list with old time
radio tapes available that can be mailed out?
During the fall, I met someone living in western
Iowa who was interested in the old radio
programs. Since nothing is aired in that particu-
lar area, they would like to have some selec-
tions to play at will. The Saturday afternoon
shows are most interesting except when they
are all "mystery" — not my bag. —JAQUELIN
LA ROY.

(ED. NOTE — We'll be glad to send the com-
plete list of cassettes available from our Hall
Closet, or at our M-G-M Shop, to anyone who
sends a self-addressed envelope to us at Box
421, Morton Grove, 60053.)

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