

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
**RADIO
GUIDE**

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

BOOK FIVE

CHAPTER FIVE

MAY, 1979



BOB HOPE hired JERRY COLONNA to work with him on his first broadcast for Pepsodent on NBC, September 27, 1938. They worked together throughout Hope's radio career and often in television. Whenever "Professor" Colonna approached the microphone, Hope became a straight man for the zany trumpet-playing singer-comedian who got all the laughs.

CRAZIEST PROGRAM ON THE AIR

"Truth or Consequences" Is Ralph Edwards' Baby

—a Long Way From Normal but Doing Nicely, Thanks

REPRINT from TUNE IN MAGAZINE, March, 1943

Back in 1940 an imaginative redhead named Ralph Edwards, who was an announcer on several quiz programs, decided that contestants would have more fun if they could engage in some sort of physical activity. Rather than just answer questions, he wanted them to actually perform. At a houseparty one weekend, Edwards and his friends were playing one of the favorite games of their childhood, Truth Or Consequences. Ralph was suddenly struck with an idea. Why not adapt this traditional game for radio!

He took the standard radio quiz format and added a new twist. If a contestant failed to answer a question he would have to pay a forfeit and act out some humorous feat. Ralph made sure that the questions were sufficiently tough so that many of the contestants would be stumped. The Consequences have consisted of everything from walking a tight-rope to being dunked in a tank of water. As a consequence a New Jersey housewife, though she was a complete stranger to the violin, actually played before a thousand unsuspecting music-lovers.

Ralph Edwards, the director and master-of-ceremonies on the show, is largely responsible for the success of this strange radio program. An unusual person, Ralph came up the hard way. He was born on Friday, the 13th of June, 1913 at 13 minutes past nine. His luck didn't change until 24 years later.



RALPH EDWARDS, emcees "Truth or Consequences" radio game

When his family moved to Oakland, California, Ralph distinguished himself by becoming president of his class at the city High School. At the early age of sixteen, he became a newscaster on a local radio station, attended the University of California from which he graduated.

Spurning a career as a teacher, Ralph left his home in California with only 25 dollars in his pocket and hitch-hiked all the way to New York City. His first job as a part-time announcer came just as Ralph was sadly contemplating his last dime. That particular dime is today framed in Ralph's apartment. For four years, he was the announcer on Major Bowes' Amateur Hour.

It was a great occasion when Ralph first put on his own show instead of helping on other people's programs. The first network broadcast of Truth Or Consequences was celebrated in grand style by Mr. Edwards. It not only marked the beginning of a slightly wacky career, but coincided with his first wedding anniversary.

Ralph's unusual quiz show has a mar-

velous record in money raising for the government. On a recent Saturday night broadcast, a one-minute appeal brought in over a hundred and fifty thousand in actual War Bond sales.

Different from other shows of this type, Truth or Consequences is a quiz show which actually pays you more prize money for failing to answer a question correctly than for knowing the correct answer!

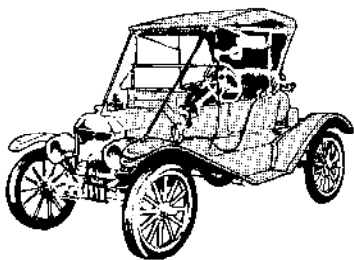


A pet skunk is handed to a sheepish man who probably never dreamed he would come away from the show the proud owner of such a pet.

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NO LET-UP!

REPRINT from
RADIO GUIDE
October 16, 1937

IT WASN'T so long ago that Shep Fields was just another orchestra leader playing in New York hotels. But, almost over-night, he was directing his orchestra for society's dancers in the Waldorf-Astoria's Starlight Roof and the Hotel Pierre's Corinthian Room, filling return engagements at the Paramount Theater.

Rippling Rhythm is the answer to Shep Fields' change in status. What is Rippling Rhythm, a name which has become synonymous with Shep Fields? In short, it is a combination of unusual effects produced by the viola, accordion, temple-blocks and violins, and, now and then the flute.

Where does the name come from? From a glass of chocolate soda! Shep tells the story:

"I had devised Rippling Rhythm even before I found a name for it. My greatest worry was finding the appropriate name. I had thought of 'Murmuring Rhythm' and 'Bubbling Rhythm,' but neither of these satisfied.

"Then one day, my wife and I were sipping sodas in a Brooklyn drug-store. I suppose she thought she'd tease me by gurgling the soda. Anyway, she blew through the straw and the soda-water sort of rippled.

"The word 'rippling' came to me in a flash. And there I had it, 'Rippling Rhythm!'"

THE soda in the glass was to give him him his musical trade-mark, but they were changed for a bowl of water and a glass tube. In his broadcasts, Shep has a "gurglermeister" edge close to a microphone to set the mood and theme with his bubbles.

Born and raised in Brooklyn, N. Y., Shep Fields began his musical career on his fourteenth birthday when his dad bought him a saxophone, although he had been practising on a borrowed one. On that day he tried to make the Erasmus High School orchestra with it, but the director did not think the sax, even a bright shiny one, was an appropriate instrument.

Shep tried the military band, but again he was rejected. He was undaunted though. He learned how to wield a baton and soon was leading the military band up and down football fields.

Shep's heart was with the saxophone.



Shep Fields: For years he played "Rippling Rhythm" without the name. When his wife "gurgled" a soda it came to him in a flash

"I had a sax and I yearned to play it publicly," he recalls. "I had also a few friends who could handle instruments, so we got together and organized the Shep Fields Jazz Orchestra."

Before graduating from high school, the young musicians were supplying dance music regularly for the school proms and fraternity parties. While attending St. Johns Law School, Shep's father died. Finding himself in the role of family breadwinner, young Fields left law school to make money with his band.

FROM smaller cabarets and restaurants. Shep and his band went on to night clubs and hotels. In 1934

he was playing in New York hotels, although still comparatively unknown. His orchestra consisted of only eight pieces, giving him little opportunity to further develop that distinctive style which he was striving to achieve,

although he continued to experiment with arrangements.

As the new year approached, Shep was offered an engagement at a Miami club. This, in itself, was not exciting; what thrilled him beyond anything else was the fact that he could increase his orchestra to eleven pieces! Here was his opportunity to develop fully that rippling rhythm idea which had been knocking around in his head.

After weeks of painstaking rehearsal, Shep and his orchestra opened the 1934-35 winter season at the Iras Club (Miami). They were an instant success. Erno Rapee, hearing them, begged to be introduced to its leader. "Some day you are going to be a big name in New York," Rapee told Shep.

The Palmer House in Chicago quickly offered the outfit a contract and then renewed it six times. The up-and-coming conductor turned down two other Chicago engagements in favor of invading California. At the smart Cocoanut Grove in Hollywood, he played for the screen celebrities.

A Date With Judy

TEEN-AGE PRANKS
PROVIDE
HEARTY LAUGHS

REPRINT from
TUNE IN MAGAZINE
July, 1944

THERE'S something eternally funny about adolescence—for grown-ups. With all the tales of changing voices, sprouting whiskers and puppy love, however, few have ever paid much attention to the peculiar problems of the feminine sex. But now, at last, radio has filled this lack by giving us a teen-aged charmer, *Judy*, to represent the distaff side in that famous gallery of American youth portraits which includes *Penrod*, *Tom Sawyer* and *Henry Aldrich*.

Judy's problems can be summed up in just one word: Men. Most of her time is spent desperately struggling to ensnare some reluctant swain for "A Date with Judy." Far from understanding the importance of this earnest quest, the two males in her own family merely add to life's difficulties. That essence of all kid brothers, *Randolph*, is past master of the



Judy's chats with her beaus are anything but private with an ingenious snooper like Randolph on the scene.

derisive remark and even better at finding out what he's not supposed to know. Harassed father *Melwyn Foster* simply cannot comprehend why *Judy* must involve the whole family in her elaborate plots to gain popularity. Only mother *Dora Foster* understands the world-shaking decisions to be made about pompadour versus flat-top hair-do, or false eyelashes versus natural appeal.

Much of the sparkle of this story of American family life may be traced to the fact that the actors really fit the roles they play. The precocious title character is acted by sixteen-year-old Louise Erickson, who gets crushes on movie-stars just as *Judy* does. Right now, the blonde, blue-eyed starlet is sighing over Alan Ladd, and her room at home is practically papered with various poses of the stalwart young idol. Before Alan, Louise had swooned over Cary Grant, Dennis Morgan, Walter Pidgeon and Clark Gable—so she can easily understand *Judy's* rapid changes of heart. Louise (who prefers to be called Bobbie) feels that she's learning a lot from *Judy*, too. Recently, against her mother's wishes, the young lady bought herself a pair of high heeled shoes and found herself resorting to *Judy*-like persuasiveness in trying to overcome her parent's disapproval. Louise doesn't go out every night with a new date, however. Instead, she confines her engagements to Saturday nights—and always with the same boy. She, too, has a twelve-year-old brother who is quite a thorn in her side.

Randolph's wise-cracking role is carried by brown-eyed and freckled Dix Davis, now almost fourteen. Dix, whose impressive full name is Peter Dixon Davis, is much too preoccupied with such masculine interests as mapmaking, football and swimming to have any time for girls. According to his mother, he, like his "Date with Judy" counterpart, is very ingenious in mischief-making. His pet bulldogs, Maggie and Toro, are forbidden in the house, but as soon as Mrs. Davis leaves, Dix invites them in. On one occasion, they turned up all the rugs, chewed slippers, and generally raised havoc—for which Dix had to pay by hauling in twenty-five logs for the fireplace.

The youngster takes his career pretty seriously, however, and has already made a success in various fields. At the age of four, he was cast in the movie "Kid Millions" with Eddie Cantor, and several years later played in the West Coast stage production of "Our Town." It was Rudy Vallee who discovered him for radio in 1939, giving him a part opposite Lionel Barrymore. Since then, the lad has made a name for himself as the mike's youngest comedian, through such roles as *Belly-Laugh Barton* of the Jack Benny show, *Pinky* of "One Man's Family" and *Alvin Fuddle* of the "Blondie" series.

Both "parents" really fit their parts like gloves, too. John Brown, known for his character and dialect roles with Fred Allen and Jack Benny, finds himself right at home in the "Date with Judy" studio—for, in real life, his two energetic youngsters are always confronting him with similar embarrassing situations. Lois Corbett, on the other hand, has never been married in real life, but has been playing mother roles—with the greatest success—since her seventeenth year.

Radio Month Special -

A Complete Broadcast Day

May is **National Radio Month** and each year we try to offer our listeners something special. This year we'll take you back to a single day in history — **Thursday, September 21, 1939** — to present a complete broadcast day from radio station **WSJV** in our nation's capitol, Washington, D.C.

Beginning with the station's **SIGN ON** at 5:59 a.m. and continuing thru to **SIGN OFF** at 1:00 a.m. the following morning, you'll hear the early morning wake-up program with Arthur Godfrey, a galaxy of soap operas, complete coverage of President Roosevelt's foreign policy speech before a joint session of Congress, a baseball game between the Washington Senators and the Cleveland Indians, prime-time evening shows such as Amos 'n' Andy, Major Bowes' Amateur Hour and the Columbia Workshop, and finally, some of those great "live" band remotes.

This day, **September 21, 1939**, was considered to be an historic day and was specially recorded for the National Archives by station **WSJV**. The broadcast times listed are Eastern Standard Time.

During the course of the seven weeks we'll take to present this 19-hour day, **Dr. Fred J. MacDonald**, professor of history at Northeastern Illinois University, will be on hand to help us put this day from the past into proper perspective.

We hope you'll tune in and enjoy this special **National Radio Month** event on **Those Were The Days**.

SATURDAY, MAY 5th COMPLETE BROADCAST DAY — PART 1

SIGN ON (9-21-39, 5:59 a.m.) Radio station **WSJV**, 1460-AM, Washington, D. C., owned and operated by the Columbia Broadcasting System begins its broadcast day.

SUNDIAL (9-21-39, 6:00 a.m.) A program of recorded melodies for early morning listeners. A staff announcer watches the clock for those who have to get off to work. At one point, the station leaves the air for a few minutes to make "technical adjustments." CBS, sustaining. (12:45; 11:02)

SUNDIAL (9-21-39, 6:31 a.m.) Arthur Godfrey steps before the microphone to become **WSJV's** morning man, spinning records, giving time checks, weather information, offering birthday wishes to listeners, reading commercials, etc. Records by Eddie Howard, Horace Heidt, others. CBS, Participating sponsors. (10:08; 10:29; 8:27)

SUNDIAL (9-21-39, 7:00 a.m.) Ol' Red Godfrey continues with more wake-up radio for listeners in the Washington, D. C. area. Music, on record, by Bing Crosby, Lawrence Welk, Glenn Miller. News bulletins in this segment. CBS, Participating sponsors. (9:05; 12:28; 9:12)

SUNDIAL (9-21-39, 7:30 a.m.) Godfrey spins records by Frankie Masters, Artie Shaw and

gives news headlines, reads commercials, and introduces the Queen of the President's Cup Regatta. CBS, Participating sponsors. (17:55; 12:10)

SUNDIAL (9-21-39, 8:00 a.m.) Arthur Godfrey winds up his two-hour daily morning stint on **SUNDIAL** with war news, commercials, records, commercials, news of the autumn equinox and commercials. CBS, Participating sponsors. (16:05; 14:39)

SATURDAY, MAY 12th COMPLETE BROADCAST DAY — PART 2

CERTIFIED MAGIC CARPET (9-21-39, 8:30 a.m.) It's Arthur Godfrey again, but this time he's transcribed from a woman's club, quizzing members of the group. CBS, Sustaining. (14:50)

BACHELOR'S CHILDREN (9-21-39, 8:45 a.m.) Written by Bess Flynn, this show is billed as "radio's beloved serial" and won many awards for its "realistic" portrait of American life. In this episode, we hear big plans to introduce a bill in the state legislature. CBS, Old Dutch Cleanser. (16:00)

PRETTY KITTY KELLY (9-21-39, 9:00 a.m.) This is the story of a "golden-haired Irish girl" who, in this episode, is accused of murder. Her show business contract is being cancelled because of all the bad publicity.

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

CBS, Slow-baked Wonder Bread and Hostess Cupcakes. (15:25)

MYRT AND MARGE (9-21-39, 9:15 a.m.) Myrtle Vail and Donna Damerel Fick as two sisters involved with a New York theatre group. Myrt cautions Jimmy not to disclose financial arrangements to Marge. CBS, Super Suds. (15:15)

HILLTOP HOUSE (9-21-39, 9:30 a.m.) This is the story of a "woman who must choose between love and the career of raising other women's children." Bess Johnson stars as a dedicated caseworker at an orphanage known as "Hilltop House." CBS, Palmolive Soap. (16:20)

KAY FAIRCHILD, STEPMOTHER (9-21-39, 9:45 a.m.) Can a stepmother successfully raise another woman's children? This series tries to answer that question. Kay and John are worried about Ann in this episode. CBS, Colgate Tooth Power. (15:10)

NEWSCAST (9-21-39, 10:00 a.m.) Bob Trout with news of "Europe's war." (2:40)

MARY LEE TAYLOR (9-21-39, 10:03) Recipes from the Pet Milk kitchen. Today: stuffed vanilla wafers! CBS, Pet Milk. (12:20)

BRENDA CURTIS (9-21-39, 10:15 a.m.) Jim refuses to allow Brenda to take the show business job she's been offered because he feels Stacy is still in love with her. CBS, Campbell's Chicken Noodle Soup. (15:15)

BIG SISTER (9-21-39, 10:30 a.m.) The story of Ruth Evans, big sister, guiding her younger sister and brother thru the trials of life. In this episode, Big Sister Ruth gets help with her wedding dress. Alice Frost and Martin Gable star. CBS, Rinso. (15:10)

AUNT JENNY'S TRUE-LIFE STORIES (9-21-39, 10:45 a.m.) Aunt Jenny offers her latest recipe book and continues her latest story: Chris has been offered a job in South America, is being urged to accept it and move there with Molly, who doesn't want to make the move. Dan Seymour announces. CBS, Spry. (14:55)

SATURDAY, MAY 19th COMPLETE BROADCAST DAY — PART 3

WOMAN'S HOME COMPANION (9-21-39, 11:00 a.m.) Jean Abbey offers shopping tips and wall-to-wall commercials! Fall and winter fashions, new foundation garments, make-up. CBS, Participating sponsors. (14:45)

WHEN A GIRL MARRIES (9-21-39, 11:15

a.m.) Elaine Carrington's famous story about Joan Field and Harry Davis, the man she hopes to marry. In this episode, Harry is concerned about evidence which may fall into wrong hands. CBS, Prudential Insurance. (14:45)

ROMANCE OF HELEN TRENT (9-21-39, 11:30 a.m.) This is the story "that seeks to prove what so many women long to prove in their own lives: that because a woman is 35, and more, romance in life need not be over; that the romance of youth can extend into middle life, and even beyond . . ." Continental Studios will cancel Helen's contract if she pursues outside business. CBS, Angel's Lipstick. (14:35)

OUR GAL SUNDAY (9-21-39, 11:45 a.m.) This is the story of "an orphan girl named Sunday, from the little town of Silver Creek, Colorado, who in young womanhood married England's richest, most handsome lord, Lord Henry Brinthrope — the story that asks the question, can this girl from a mining town in the West find happiness as the wife of a wealthy and titled Englishman?" Sunday has problems at the hospital. CBS, Anacin, Clapps Baby Food. (14:25)

THE GOLDBERGS (9-21-39, 12:00 noon) One of the most beloved of all the daytime dramas on radio. Gertrude Berg wrote the show and portrayed Molly Goldberg in this long-running series. In this episode, we find the Goldbergs riding home to New York as they discover their driver is a speed demon. CBS, Oxydol. (15:20)

LIFE CAN BE BEAUTIFUL (9-21-39, 12:15 p.m.) Stephen and Chichi are looking for work. At the Slightly Read Bookstore, Papa David tries to comfort his daughter. Ralph Edwards announces. CBS, Ivory Flakes. (15:15)

ROAD OF LIFE (9-21-39, 12:30 p.m.) "Dr. Brent . . . call surgery . . . Dr. Brent . . . call surgery." At the trial of an 11-year-old boy accused of murder and manslaughter, the State's Attorney's opening statement turns into a strong statement of guilt. Written by Irna Phillips. CBS, Chip-so Fast Acting Soap. (15:10)

THIS DAY IS OURS (9-21-39, 12:45 p.m.) Mildred Simpson, a married woman, can't find happiness with the man she's married, but she tries to give advice to couples about to get married. Melvin Allen announces. CBS, Crisco. (15:09)

NEWS (9-21-39, 1:00 p.m.) Details about Presi-

THOSE WERE THE DAYS • WNIB-FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

dent Roosevelt's special address to Congress (to be heard on this station later this afternoon). CBS. (12:25)

LIFE AND LOVE OF DR. SUSAN (9-21-39, 1:15 p.m.) Butch Bixby, famous pitcher whose arm Susan has cured, won't pitch in the big game. A young lady tries to talk Butch out of his lack of self-confidence. CBS, Lux Toilet Soap. (14:49)

SATURDAY, MAY 26th COMPLETE BROADCAST DAY - PART 4

YOUR FAMILY AND MINE (9-21-39, 1:30 p.m.) Woody Marshall, blinded in an airplane crash, has the undying loyalty of Judy Wilbur, the "red-headed angel," but Steve takes Judy for a walk to take her mind off Woody's operation. CBS, Sealtest Products. (14:15)

FRANKLIN D. ROOSEVELT SPEECH (9-21-39, 1:45 p.m.) Complete coverage of the President's speech before a special session of Congress. F.D.R. asks for a drastic alteration of U.S. foreign policy. CBS. (19:53; 23:10; 13:05)

FDR SPEECH COVERAGE (9-21-39, 2:40 p.m.) Continuing coverage of the President's speech with a remote broadcast of remarks by the Premiere of France. CBS. (18:18; 10:12)

THE CAREER OF ALICE BLAIR (9-21-39, 3:10 p.m.) Alice is to have a screen test at Mercury Studios. The movie people are impressed with the script she used. This program is followed by short news headlines, recapping the President's address and other European war news. (19:30)

RHYTHM ROMANCE (9-21-39, 3:30 p.m.) Joe King with a mid-afternoon quarter-hour

of music and commercials. CBS, Participating sponsors. (14:28)

SCATTERGOOD BAINES (9-21-39, 3:45 p.m.) Scattergood tries to rid the town of Cold River of a gambler. CBS, Wrigley's Spearmint Chewing Gum. (15:35)

COMING IN JUNE COMPLETE BROADCAST DAY - PART 5,6,7

4:00 p.m. **BASEBALL** - Washington Senators vs. Cleveland Indians

5:30 p.m. **NEWS; TIME OUT**

5:45 p.m. **SPORTS NEWS**

6:00 p.m. **AMOS 'N' ANDY**

6:15 p.m. **THE PARKER FAMILY**

6:30 p.m. **JOE E. BROWN SHOW**

7:00 p.m. **THE ASKIT BASKET**

7:30 p.m. **STRANGE AS IT SEEMS**

7:55 p.m. **ELMER DAVIS, COMMENTARY**

8:00 p.m. **MAJOR BOWES ORIGINAL**

9:00 p.m. **AMATEUR HOUR**

COLUMBIA WORKSHOP "Now It's Summer"

9:30 p.m. **AMERICANS AT WORK** "The Auctioneer"

10:00 p.m. **NEWS** Edwin C. Hill

10:15 p.m. **STREAMLINE INTERLUDE**

10:30 p.m. **ALBERT WARNER COMMENTARY**

11:20 a.m. **JERRY LIVINGSTONE ORCHESTRA** band remote

11:30 p.m. **TEDDY POWELL ORCHESTRA** band remote

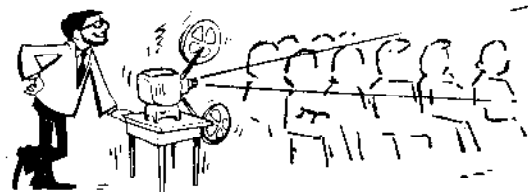
LOUIS PRIMA ORCHESTRA band remote

BOB CHESTER ORCHESTRA band remote

12:30 p.m. **SIGN OFF**

1:00 a.m. **SIGN OFF**

NORTH WEST FEDERAL



If you have a fondness for the "good old days," then you're invited to enjoy a **MEMORY MOVIE** on Saturday evenings at the North West Federal Savings Community Center Auditorium, 4901 W. Irving Park Road, Chicago. There's plenty of free parking in the large lot at the rear of the NWF office on Dakin street and CTA transportation to the door. 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 usually \$1.25 per person with all proceeds being donated to recognized charities.

ADVANCE TICKETS to all **MEMORY CLUB** movies are available at any office of North West Federal Savings or at the Saturday night showings.

Here's the line-up of coming attractions:

The **CHICAGOLAND THEATRICAL TROUPE** will present a live stage production of **GYPSY** in the NWF auditorium during the first three weekends of May. Performances will be held at 8:15 p.m. on Friday and Saturday and at 2 p.m. on Sunday from May 4 thru 20. Tickets are \$4 per person, available in advance at any office of North West Federal Savings.

SATURDAY, MAY 26th
SUNDAY, MAY 27th

SLAPSTICK COMEDY FESTIVAL! A program of good fun from the good old days of screen comedy starring Laurel and Hardy. The Three Stooges, Charlie Chaplin, Abbott and Costello, Buster Keaton, Charlie Chase and others. To be presented at 8 p.m. Saturday and again at 2 p.m. Sunday. Proceeds to Juvenile Diabetes Foundation. (\$1.25)

SATURDAY, JUNE 2nd

DOUBLE FEATURE! BLONDIE'S LUCKY DAY (1946) Penny Singleton and Arthur Lake star as Blondie and Dagwood with Larry Simms, Marjorie Kent, Frank Jenks, Charles Arnt. Dagwood is fired, so he goes into competition with J.C. Dithers to form the Bumstead Construction Company. **PLUS - ELLERY QUEEN, MASTER DETECTIVE** (1940) starring Ralph Bellamy as the inquisitive author assisting his inspector-father at solving a murder. This is the first film based on the popular detective mysteries. Cast includes Charles Grapewin, Margaret Lindsay. (\$1.25)

MEMORY MOVIES

FRIDAY, JUNE 8th - 8 p.m.

SATURDAY, JUNE 9th - 8 p.m.

SUNDAY, JUNE 10th - 2 p.m. & 6 p.m.

REMEMBERING THE GREAT STAGE AND SCREEN SHOWS! - A special event as we present **IN PERSON**, on our stage, **JERRY MURAD'S HARMONICATS** in their own, exciting program featuring their big hit tune "Peg O My Heart" and other Harmonicat favorites. **ON SCREEN - COVER GIRL** (1944) starring Rita Hayworth and Gene Kelly in a big, beautiful World War II musical in glorious Technicolor. Benefit program for Kiwanis Club of Park Ridge. All seats \$5 per person.

SATURDAY, JUNE 16th

THE FLEET'S IN (1942) Dorothy Lamour, William Holden, Betty Hutton, Eddie Bracken, Cass Daley and Jimmy Dorsey and his Orchestra with Helen O'Connell and Ray Eberle. Navy romeo Holden tries to melt iceberg Lamour in this bright wartime musical. Songs include "Tangerine" and "I Remember You." (\$1.25)

SATURDAY, JUNE 23rd

IT CAME FROM OUTER SPACE (1953) Presented in **3-D!** Starring Richard Carlson, Barbara Rush, Charles Drake. An amateur astronomer in a small Arizona town spots a UFO landing in a nearby cave. Soon townspeople begin acting strangely, their minds and bodies taken over by alien creatures. **Special 3-D glasses will be provided.** Don't miss it if you can! (\$2.00)

WHEN RADIO WAS RADIO • WBEZ-FM 91.5

Between October, 1973 and February, 1976 we produced 122 hour-long old-time-radio broadcasts - **When Radio Was Radio** - for station **WBEZ (91.5-FM)**. National Public Radio in Chicago. Certain programs from that series were repeated between February, 1976 and February, 1977.

Each hour-long show featured selected classic radio programs from our **Hall Closet** collection. Because **WBEZ** is a non-commercial station, all vintage commercials were deleted, but the programs themselves were intact.

Now, **WBEZ** has advised us that the series will begin again on **Tuesday, May 15** and will be heard every Tuesday evening from 8 to 9 p.m.

You're invited to tune in to yet another hour of good old sounds from the days **When Radio Was Radio**.—C.S.

LET'S NOT BE MATTER OF FACT ABOUT RADIO

REPRINT from
RADIO VARIETIES
December, 1940

By Jean Hersholt



WHEN I WAS a youngster in Copenhagen, Denmark, my father and mother appeared in many plays at the Royal Theater in that city. Under the stage there was a long dark room fitted with benches. Persons from the Blind Institute were welcome to sit in that room during performances. In that way, they could hear the play and follow its progress almost as well as if they were out in front.

That room and its benches has a direct relationship — in my mind — with radio today.

This is my third season with CBS as Dr. Christian, the country doctor of "River's End," and during these three years I have seldom gone on the air without thinking about those Danish blind persons and the similarity of that stage arrangement to radio.

Back in Copenhagen, I often sat underneath the stage with the unfortunates, and I used to think how nice it would be if it were possible for all of the blind persons in the world to be able to hear plays. By means of radio, not only the blind, but shut-ins of every description can hear the best in entertainment by simply turning a small dial.

I know that I'm not saying something new, something that most of us don't already realize—but I think we have all developed a matter-of-fact attitude about radio. Today we seldom stop to realize what a boon it has been to mankind, and especially to the unfortunates who cannot afford other entertainment.

That's why I'm taking this opportunity to say what I'm saying — even at the risk of being repetitious.

Of course, radio is a two-way proposition. The public should be grateful for radio. But those in the radio industry should also be appreciative of the listening public because it is they who make the high grade of radio entertainment in this country possible.

Radio in the United States is on a much higher plane than in almost any other country, simply because such a large proportion of the population supports it. When I think that millions of persons listen to our production each week over CBS, it never ceases to amaze me.

That is probably more people than all of the stars on Broadway — before radio became popular — would play to during their entire lifetimes. This one fact alone indicates the tremendous scope of radio and should make us, who are working in the industry realize what an extremely serious responsibility we have toward our listeners.

It is a far cry today from those blind friends of mine beneath the stage in the Copenhagen theater. Mental sight has been brought to the many instead of the few.

As long as radio here in the United States continues to be a factor of enlightenment, we all have a strong ally working for our personal welfare.



EVANSTON—I want to take this opportunity to tell you how enjoyable my Saturday afternoons have become since discovering your program several months ago. Your nostalgic presentations bring wonderful moments of my past sharply into focus. May you and WNIB share wonderful health and many fine years together.

For years a melody has been going through my mind. I have yet to identify its origin and I ask you for your kind assistance. This melody was the theme song for The Big Story, a wonderful broadcast of newspaper reporting in the 50s and sponsored by Pall Mall cigarettes. If you could identify for me the melody and where it came from, I would be extremely grateful.—ALLAN P. WOLFF, M.D.

(ED. NOTE—The theme used on The Big Story is the section titled "Prowess in Battle" from "Ein Heldenleben" by Richard Strauss. This information comes from a great little book about old time radio, "The Big Broadcast 1920-1950." It gives lots of information about radio themes and offers lists of cast members, producers, directors, writers, musicians, etc. It's available at our M-G-M Shop for \$4.95.)

WEST CHICAGO—Enclosed is an interesting article on "Speed" Riggs, the Lucky Strike auctioneer heard on the many Jack Benny programs. This was featured in the Aurora Beacon-News. Your programs are a favorite of mine each Saturday and I always look forward to recording a few clips each week.—EARL NEUMANN.

(ED. NOTE—We don't have enough space to reprint the entire Beacon-News article about Mr. Riggs, but it did contain a wonderful paragraph in which the famous radio tobacco auctioneer spelled out his rapid litany of tobacco prices and phrases:

Thirrrrrty-one. 31. one, one, one, one, grab it, grab it, 32, 32, two, two, two, two, wheeler, wheeler, wheeler, 33, 33, three, three,

three, three, turn aloo, turn aloo, loo, loo, loo, and a B-F two and a B-F three and a L-C three and a K-L five, 34, 34, four, four, four, roll it, roll it, no, no, no, 35, 35, five, five, five, Sooooooold to American."

So, at long last, now we know what he was saying on those Jack Benny and Hit Parade programs! If anyone would like a copy of the complete article, just send a self-addressed, stamped envelope to Nostalgia Newsletter, Box 421, Morton Grove, 60053.)

GLENVIEW—Please renew my subscription for two more years of pleasant reading and enjoyable listening. The "Parker Fennelly Story (in the February Newsletter) brought back many fond memories. You mention the "Snow Village Sketches" of the early 1930s. As I recall it was on every Sunday evening, but if memory serves me, it was called "Snow SCENE Sketches." No matter, what is important is the fine job you are doing in making so many folks happy by recalling a time that was both beautiful and less complicated. As Herbie Mintz used to say in the title of his program, "Gone . . . but not forgotten." Incidentally, I grew up on the WLS Saturday Night Barn Dance and would love to hear you broadcast some programs in the future.—ELAINE L. JORGENSEN.

(ED. NOTE—According to John Dunning in his book "Tune In Yesterday," Snow Village Sketches evolved from an early NBC network show called Soconyland Sketches, sponsored by Socony Oil between 1928 and 1930 and turning up under various names through the 1940s. So, you may be right in remembering "Snow Scene Sketches." And we'll try to have a Barn Dance program for you and all the others who have requested it sometime this summer.)

SCHILLER PARK—I have enjoyed your programs since the first day I heard them. I wasn't lucky enough to grow up with radio because I am only 15. But I must say I love the

comedies and the mysteries. My absolute favorite are the detectives, like Boston Blackie. Thanks for all the great moments of fun that radio brings to us.—CARL AMARI JR.

WILLOW SPRINGS—I can't tell you how much I enjoy your show every Saturday. I look forward to it all week and plan my Saturday activities so that I am by a radio from 1 to 5! (I am also less than thrilled when your show is "bumped" for the opera! I enjoy opera, but there is a time and place for it — and it isn't from 1 - 5 Saturday on WNIB!).

If I might make one request, it would be that you play some of the old soap operas. I remember my mother listening to them when I was a little girl and it would bring back such wonderful memories if I could hear some of them again.

Thank you so much for such an enjoyable program. It beats almost anything television has to offer! Here's to AT LEAST another nine years.—MRS. DAVID W. DUNCAN. (ED. NOTE—Some soap operas, coming right up! Check our TWTD schedule for May and you'll find a generous helping of those daytime goodies as part of the complete broadcast day we're offering as our Radio Month special.)

SKOKIE—I once asked you about an obscure radio show about which you pleaded no knowledge. Perhaps one of your readers might remember it. Details are as follows: the name of the series was called "The Adventure's Club" or "The Explorer's Club" or the stories might have been property of the Explorer's Club of Chicago. It was on the air on Saturday mornings in the late 40s or early 50s, at approximately 10:30 a.m. after "Let's Pretend," sponsored by the W. A. Sheaffer Pen Co. of Fort Madison, Iowa. The program's theme was grand march music, maybe of operatic origin. It may not have been on the air for very long and the stories were similar to the ones on the familiar "Escape" dramas. One was on Sahara exploration. I am hopeful that someone out there in Radioland has heard of it and will convince me I was not hallucinating as a child.—JACK LIEBERMAN.

(ED. NOTE—It is possible that this was a local show, heard only in Chicago and that's why it doesn't turn up in any of the radio reference material. At any rate, if there's anyone who can give us some information on this show, please drop us a note.)

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WE GET LETTERS

BROOKFIELD—I have two reasons for writing. First of all, I just obtained a copy of the (Amos 'n' Andy double feature) tape of the month, which I am enjoying very much. I was born in 1930, which means I was fifteen when these shows were broadcast. As I recall, Amos and Andy were on early in the evening. I distinctly remember hearing them while we ate supper. On these cold February nights many times my brother and I would commandeer the lone family radio and take it upstairs to our bedroom, crawl under the covers, and listen the whole evening in the dark. Our radio didn't have a green light, but that dial light symbolized more magic than many television images have accomplished since.

Noticing the dates on the broadcasts (February 2 and February 16, 1945), obviously there was still a war going on. The Kingfish makes the sole reference to it with his remark about waiting for "the postwar situation" before seeking employment. But at the close of each broadcast, one becomes aware of the war through appeals to save fats and write servicemen. Something would be missing if those were deleted and it's great that you keep them in. Although the tide had turned in our favor in 1945, I still recall as a kid in the forties a certain degree of fear about what was going on in Europe and the far east. How reassuring were such voices as Harlow Wilcox.

Undoubtedly it can become boring and even pretentious to burden each broadcast you make with a recitation of historical data like, "Did you know that Ike was in India the day this Fibber McGee and Molly program was aired?" Still in all, I coincidentally happen to be reading a book by Jim Bishop entitled "FDR's Last Year." IN its 904 pages, it presents a very detailed chronology of FDR's life from April, 1944 through April, 1945.

It so happens that Feb. 2 and Feb. 16 bracket the Yalta Conference. If you went to a library and looked up the papers for these dates, you wouldn't find that out because, since Yalta in the Crimea was within range of German bombers, the whole matter was top secret. On Feb. 2, 1945, Roosevelt was west-



bound to Yalta and harbored in Villetta Malta aboard the cruiser Quincy. That afternoon and evening he met and dined with Winston Churchill and Anthony Eden among others. On Feb. 16, the conference over, he was steaming toward Gibraltar, after having met at Alexandria with Ibn Saud, King Farouk and Haile Selassie, (great names from the past). On this day Roosevelt was deeply saddened by the death, on board ship, of his beloved Military Aide, General "Pa" Watson. That evening, the movie shown in Admiral Leahy's cabin was, "None But the Lonely Heart."

The second thing on my mind is how much I enjoy your program every week, and what you are doing to preserve the great radio

sounds. Since I mentioned being fifteen when the Amos and Andy broadcasts were made, it might interest you to know that my son, also fifteen, has become very interested in these programs. They are good for him to hear. I don't feel I'm living in the past by liking them. Perhaps you deal with this accusation all the time. Think of it as preservation.

A person who restores, and enjoys living in a fine old building, doesn't have to defend himself against this charge, and neither should we. I used the term "preservation" and it is proper that good things should be preserved.

We have particularly enjoyed Jack Benny. I can't get enough of him. These things should be preserved as a bench mark for comedy, that comedy can be wholesome, that it doesn't have to drip with cynicism, and I hope that many kids all over the city, hearing these things for the first time, can appreciate that we really had something. Thirty years from now, I can't visualize your counterpart preserving the inane sights of Welcome Back Kotter or Laverne and Shirley.—JOHN WILLARD.

(ED. NOTE—Thanks very much for the memories — and the history. And we've said it before: we're not living IN the past, we're living WITH the past. It sure is a nice place to visit!)

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