

CHUCK SCHADEN'S

# NOSTALGIA NEWSLETTER

AND  
RADIO  
GUIDE

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

BOOK SIX

CHAPTER ONE

DEC, 1979-JAN, 1980



DECK THE SCHNOZ WITH BOUGHS OF HOLLY! Or at least an ornament! And that's exactly what Al Jolson is doing to Jimmy Durante as the "World's greatest singer" and "the nose" prepare to enjoy a holiday season not-so-long-ago.

# "OH-H-H, LEROY"

REPRINT from TUNE IN, July, 1943

## THE GREAT GILDERSLEEVE TURNED AN IDEA AND A LAUGH INTO A CAREER

TUNE IN SUN. 6:30 P.M. E.W.T. (NBC)

Rotund and jolly Harold Peary first introduced his infectious million-dollar laugh to the world while playing on the *Figger McGee and Molly* show, and a national character was born. That's *The Great Gildersleeve*. It's a comparatively new show, having begun August 31, 1941, which makes its estimated audience of 26,000,000 all the more remarkable.

But Hal Peary is far from new along the air lanes. Born in San Leandro, California, of American-Portuguese descent, he speaks both Spanish and Portuguese fluently. His great, booming laugh, with its slight touch of embarrassment, his wheedling cry, "Oh-h-h, Leroy!" when he has some particular piece of domestic skulduggery to put over, have captured the fancy of people everywhere, and the feud he engages in endlessly with Judge Hooker in his effort to escape the matrimonial inclinations of the judge's maiden sister, rouse an easy laughter that keeps sympathy always on the portly, work-dodging Gildy's side.

Peary has acted so many radio parts that he himself claims to have lost track of all the characters he's played. He can use any dialect convincingly, and he has. Portly Hal Peary started in stock as a singer and actor, and grasped a lower rung of the ladder of success rather precariously when he became known as "The Spanish Serenader" over NBC in San Francisco. Radio was young then, and so was Peary. According to his own account, he became a radio utility man, that is, one

who could be called upon to fill absolutely any kind of part. When the Fibber McGee and Molly engagement came along, he began to think along the lines of the Gildersleeve character, and writer Don Quinn wrote him into the show that way. The program moved to Los Angeles and Hal with it, and on the coast his big chance came.

Rotund Peary and Betty Jourdain, formerly a dancer, have been married for twelve years, and he claims she's the best cook in the country. No longer slender Harold Peary gained thirty-six pounds the first year of his marriage, but doesn't regret it. The Pearys have built their home in a one-acre walnut grove in Encino, California, where Jim Jordan (Fibber McGee), is president of the Chamber of Commerce. They live quietly, and Hal plays handball and collects crime photographs, which have a strange and morbid attraction for him. His ranch is "stocked" with one dog, a hybrid Springer and Cocker spaniel, offspring of prize dogs belonging to the Jordans and "Tuffy" Goff, of *Lum 'n Abner*.

Walter Tetley, who does Leroy, the nephew of *The Great Gildersleeve*, has made a living out of being a brat since he was seven. Of Scotch descent, he was playing the bagpipes at lodge meetings at the age of four. At seven Madge Tucker had him appear on her *Children's Hour* variety show for NBC in New York. He was so good that Miss Tucker hired him to go into another show of hers. It was a scripted show, and that nearly put an end to the kid's career, because the only things he could read were the first grade primer, the comics, and *Variety*. However, with some assistance, he made it. After that he appeared with most of radio's great, including Fred Allen, with whose company he had five years, Walter O'Keefe, Ted

Harold Peary

as the Great Gildersleeve



Healy, Joe Penner, Jack Benny, Eddie Cantor, and many others. One day he played seven shows and went to bed with a temperature of 103. Walter likes the part of Leroy, though he thinks it's rather tame compared to some of the Dead End parts he's played. He thinks Leroy will grow up to be just like his uncle.

Lurene Tuttle, niece of *The Great Gildersleeve*, wanted to be an actress at the age of two, but did not make it professionally until she was seventeen years old. Copper-haired Lurene was born at Pleasant Lake, Ind., on August 20th (year not given, though not too long ago), and has been in some of the famous shows of radio, including Arch Oboler's *Plays*, *One Man's Family*, *Sherlock Holmes* series, Edward G. Robinson's *Big Town*, and plenty of others. Has been a regular member of the cast of *The Great Gildersleeve* since the start of the program. Likes good music and collects figures of dogs. Her husband is radio announcer Melville Ruick, and with their nine-year old daughter Barbara Joan, they live at Toluca Lake, near Hollywood.

Lillian Randolph is the maid, Birdie, a favorite of the program's large audience, and if she didn't play the part her sister Amanda could. But the girls have divided the United States between them, in order

not to compete with each other. Lillian stays on the West Coast and plays in *The Great Gildersleeve*, and Amanda rests content on the East Coast, where she plays Pansy, the maid, in *Abie's Irish Rose*. Daughters of a Cleveland, Ohio, preacher, Lillian and Amanda both play the piano, sing, dance and act, though neither girl ever had a lesson in her life. They taught themselves to play on the organ in the church where their father preached, and they learned to act in the dramatic sketches presented by the church. When their mother died the girls decided to make a career for themselves. Lillian, being a bit more aggressive, went to the local movie houses and got her sister booked, which made her the manager. But one day Amanda fell ill and Lillian took her place to such good effect that she gave up managing her sister and started out on her own.

But the principal character of *The Great Gildersleeve* is no figure of flesh and blood. It is a great, booming laugh that has gone rolling out on the air into the living rooms of millions of listeners, a contagious, heart-warming laugh that spells plenty of money in the bank.

# "HERE'S THAT BAND AGAIN"

★ Dick Jurgens, whose celebrated orchestra is currently headlined at Chicago's world-famous "wonder ballroom" — the ARAGON — can rightfully claim title to "One of America's favorite orchestras" for his musical organization, without fear of contradiction!

REPRINT from RADIO FAN Magazine, April, 1940

As Aragon's "favorite son", Dick Jurgens and his orchestra, play to countless thousands of dancers each week at the beautiful north side ballroom, and every night, except Monday, Dick and his merry gang of music makers display their talent over the air lanes via radio station WGN and the Mutual Broadcasting System.

It is estimated that millions of radio listeners hear Dick and his orchestra every week, for when the announcer starts with "HERE'S THAT BAND AGAIN" it is the signal to sit back and listen to America's finest dance music.

There is never a dull moment when you visit the ARAGON to dance to the delightful and distinctive music of Dick Jurgens. People who patronize a ballroom naturally want dance music. Keeping that fact ever uppermost in his mind, Dick styles his music accordingly, and the result is that Jurgens is constantly rolling up a new high in popularity.

"I try to give the public real danceable music," says Jurgens. "We don't attempt to play either hot or sweet, but something with a good push behind it. We try to give dancers a moderately-tempered music, with tunes that are neither too fast or too draggy — just that happy medium in between."

And the outcome as every Aragon dancer knows, is as near musical perfection as has ever been reached in the world of dancepatience.

Dick and his orchestra have the distinction of being the only group of musicians ever to play three engagements in the swank, exclusive Palomar in Los Angeles. Going into the Palomar after such orchestras as Anson Weeks and Isham Jones, Jurgens' rise to such acclaim is proof in itself of the splendid organization.

Aptly termed the "Prince of Rhythm," Dick and his boys have set a style which all moves very smoothly from the beginning of their theme, "Daydreams Come True at Night," one of Jurgens' own compositions.



Dick Jurgens, young and handsome bandleader ends a successful stay at the Aragon Ballroom in Chi will soon take his musical organization out to Catalina for the summer.

The most popular parts of any program played by Dick and the boys are the side-splitting novelty numbers offered by his featured entertainers, which include Ronnie Kemper, Carl Brandt, Frank Seher and Lew Quadling. Ronnie Kemper is the author of the famed "100 to 1" song, while Lew Quadling is the co-author of such hits as "Careless" and "A Million Dreams Ago."

Dick Henry Jurgens is 29 years of age and was born in Sacramento California. The entire Jurgens family was taught music during their early days, but Dick was the only one to keep up his studies. At the age of 15 he was leader of the Sacramento boys' band, and eleven years ago he organized the present DICK JURGENS' ORCHESTRA.

Dick Jurgens is 5 feet 11½ inches tall, weighs 174 pounds, has brown hair and blue eyes — and girls, he is NOT married. He's curly-headed and judging

from what the girls say he is handsome. He has a knowledge of practically every musical instrument but his specialty is on the trumpet — in fact Dick has risen to the top of his profession as a great trumpet player.

One of the many features of the Dick Jurgens' orchestra is the versatility of the members of the group, as every man in the band has the ability to "double" on some instrument other than that which he regularly plays.

Perhaps one of the most talented member is Lew Quadling, who in addition to being one of the arrangers of the orchestra, intersperses his masterful technique on the piano with brief, refreshing tunes from the Celeste.

The Celeste is a small upright instrument, somewhat like a studio piano. Music is produced by striking keys, which in turn actuate small chimes which resound in a most pleasing tone. The use of the Celeste has given the Jurgens' orchestra a distinctive mark of identification.

But getting back to the personal history of Dick Jurgens. His "best girl" is his mother, with whom he lives, and he has a dog — a Dohberman-Pincher he calls "Schnapps."

Dick is one orchestra leader who believes in his daily dozen. He takes his daily walk — rain or shine — accompanied by "Schnapps." When the weather permits he plays tennis, and we're told that he wields a wicked racquet. If you don't believe it just ask his instructor, the famous George O'Connell.

His favorite sport is football, for he played this he-man game both at high school and at the University of California. His hobby is making recordings and Dick and his boys have made hundreds of them.

Just several weeks ago he recorded eleven more tunes which will soon be released by Vocalion. They are "Love Songs of Rinaldi," — "I Concentrate On



Ronnie Kemper, song-writer and featured vocalist with Dick Jurgens.

You" — "Between You and Me" — "The Isle of May" — "Cecelia" — "A Million Dreams Ago" — "A Little Boy and a Little Girl" — "Friendship" — "What's the Matter With Me" — "The Whistle Song" — and "I happen to Be in Love."

The popularity of Dick Jurgens and his orchestra is not only in Chicago, but wherever his music can be seen or heard.

Last November Dick and the boys left the Aragon for a four-week "barnstorming tour" and broke all records at every place they stopped. And when they returned to the Aragon ballroom the orchestra was hailed like conquering heroes.

And today Dick Jurgens and his orchestra are proving to be the biggest smash hit at the Aragon in many years — truly a great tribute to a great band and an ever greater maestro.

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## ON PLAYING SHERLOCK HOLMES

Basil Rathbone, creator of radio's version  
of Doyle's famous sleuth, sees character  
as part of old England.

By **BASIL RATHBONE**

REPRINT from  
RADIO VARIETIES, March, 1940

Many persons ask me what is the difference in your feeling when you face the NBC microphone as Sherlock Holmes and when you face the camera. I would be only too willing to oblige them through Radio Varieties except that there is really no difference. In either case, I feel Holmes to be as real as my Dr. Watson, Mr. Nigel Bruce.

Like countless millions of Holmes' admirers throughout the world, I see him as a very part of old England. As I conceive him, and my concept may differ radically with those of Editor Wilton Rosenthal's readers, Holmes was a man with tremendous powers of concentration. His absorption in his calling was extraordinary. Very properly, he never associated with women; evinced no interest in them. (Imagine what a hell it would have been to be his wife!) He was not a neat man in his personal habits. He was inattentive as to minor details of dress and deportment. As we would say in America, "he just wouldn't be bothered."

With all that, I often wonder myself why he became such a great beloved character to the English people who literally rose up in arms when his creator, the late Sir Arthur Conan Doyle, seeking to turn his talents to more serious writing, killed him off in one of his stories. I think it's because he was a man of the people. He belonged to the man in the street. There is more than fiction in the statement which Sir Arthur attributed to one of his characters, that everyone in England slept better at night because Sherlock Holmes was around.

There is no other character in English literature quite like Sherlock Holmes. There have been other great detectives in fiction, of course, but somehow they have never been able to get hold of the imagination as has Holmes. There is Philo Vance, for instance, whose exploits have been read by millions in the books of S. S. Van Dine. I played him once on

the screen, but somehow, I had the feeling he was a little too smart, that he belonged to Park Avenue and not Main Street. He didn't have the common touch which Sherlock, in spite of his erratic brilliance, manages to convey.

Portrayal of Sherlock Holmes on the screen, I might say, causes me more worry than my portrayal on the radio. The screen leaves little to the imagination, and anyone in the audience may disagree with my idea of how Sherlock Holmes should look and act. Radio leaves every listener free to draw individual mental pictures of Holmes. Which, in a way, is as it should be, since Holmes lies on the border of fantasy. He has charm

and verve, but no one actually knew him. This gives every actor who plays Holmes an unexcelled chance to use his imagination, but also exposes him to criticism from every person with an imagination of his own. But come what may in criticism, on the screen or on NBC, I have seldom relished a role as much as this one. It must be the English in me.

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# THOSE WERE THE DAYS • WNIB- FM 97.1

## SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

**SATURDAY, DECEMBER 1st**  
**RADIO TO PLAN YOUR CHRISTMAS LIST BY**

**CINNAMON BEAR (1937)** The continuing saga of Paddy O'Cinnamon and his friends as they search for the Silver Star for the top of their Christmas tree. Chapter 11 — Fee Foo, the Friendly Giant. (13:03)

**CINNAMON BEAR (1937)** Chapter 12 — The Crazy Quilt Dragon, the Rhyming Rabbit and the Bumble Bee. (13:02)

**PAUL WHITEMAN'S CHRISTMAS PARTY (12-24-46)** An all-star radio extravaganza starring the "King of Jazz" himself, Paul Whiteman and Walter Winchell, J. Scott Smart, Bing Crosby, Henry Morgan, Basil Rathbone, Geraldine Fitzgerald, Kenny Baker, Don McNeill, Tom Brenneman, Don Wilson, Lum and Abner, Patrice Munsal, Arnold Stang, others. A big, beautiful ninety minute Christmas eve present from ABC. (13:24; 17:05; 9:58; 17:38; 10:38; 10:15; 10:45)

**CHALLENGE OF THE YUKON (12-22-48)** "The Man With The Red Coat" with Paul Sutton as Sgt. Preston of the Yukon with his wonder dog Yukon King. A renegade Indian ambushes a man on his way home to make Christmas preparations for his family. Quaker Puffed Wheat and Rice, ABC. (12:55; 16:55)

**CINNAMON BEAR (1937)** Chapter 13 — The Wintergreen Witch. (12:37)

**CINNAMON BEAR (1937)** Chapter 14 — Queen Melissa of Maybe Land. (12:58)

**SATURDAY, DECEMBER 8th**  
**RADIO TO ADDRESS CHRISTMAS CARDS BY**

**CINNAMON BEAR (1937)** Chapter 15 — Snapper Snick the Crocodile. (12:56)

**CINNAMON BEAR (1937)** Chapter 16 — Oliver, the Ostrich, the clock-eating bird! (13:02)

**FIBBER MC GEE AND MOLLY (12-25-45)** Fibber gets a Christmas gift from his pal Doc Gamble, but can't figure out what it is! Jim and Marion Jordan star with Arthur Q. Brian, Gale Gordon, Harlow Wilcox, Billy Mills and the Orchestra and the King's Men. Johnson's Wax, NBC. (8:00; 14:10; 5:35)

**SUSPENSE (12-23-43)** "Back for Christmas" starring Peter Lorre with Joseph Kearns. A Botany professor, digging in the cellar, plans to murder his wife. Roma Wines, CBS. (16:10; 14:15)

**CHRISTMAS SEAL CAMPAIGN SHOW (1948)** Eddie Cantor stars in this pitch for Christmas Seals. He goes to the North Pole as Santa's

# SEASON'S GREETINGS

replacement. Transcribed, syndicated. (13:35)  
**JACK BENNY SPECIAL CHRISTMAS SHOW (1956)** It's an Armed Forces Radio Services holiday outing for Jack and his whole gang in this fantastic program which is a composite of all the Benny Christmas shopping shows we've ever heard and enjoyed! The writers had a field day taking bits and pieces from previous scripts and fashioning a beauty for listeners to AFRS. Cast includes Mary Livingstone, Dennis Day, Bob Crosby, Don Wilson, Rochester, Joe Kearns, Mel Blanc, Elliott Lewis, Artie Auerbach, Benny Rubin, and guests June Allison and Frances Bergen. (14:05; 15:45; 16:30)

**CINNAMON BEAR (1937)** Chapter 17 — The mud-slinging muddlers. (13:05)

**CINNAMON BEAR (1937)** Chapter 18 — The Cockerbur Cowboys. (13:00)

**SATURDAY, DECEMBER 15th**  
**RADIO TO WRAP, BAKE AND DECORATE BY**

**CINNAMON BEAR (1937)** Chapter 19 — To the Golden Grove! (13:00)

**CINNAMON BEAR (1937)** Chapter 20 — The Grand Wunky takes the Wintergreen Witch to exile in the Looking Glass Valley. (12:55)

**CHRISTMAS SEAL CAMPAIGN SHOW (1948)** Jimmy Durante and Garry Moore do their bit to promote the sale of Christmas Seals. Jimmy and Garry try to convince Garry's young cousin that there really is a Santa Claus. Transcribed, syndicated. (14:15)

**GREEN CHRISTMAS — Stan Freberg's** classic satire on Christmas commercialism. (6:50)

**ADVENTURES OF OZZIE AND HARRIET (12-19-48)** Ozzie and Harriet decide to be sensible this year and not buy extravagant Christmas gifts for each other. International Silver Co., NBC. (12:50; 16:40)

**CHARLIE MC CARTHY SHOW (12-19-48)** Edgar Bergen presents Christmas cheer with Charlie, Mortimer Snerd, Don Ameche and Marsha Hunt as the Bickersons, Ray Noble and the Orchestra, Ken Carpenter and guest Mario Lanza. Chase and Sanborn Coffee, NBC. (14:50; 13:20)

**CHRISTMAS DRAGNET — Stan Freberg's**

# THOSE WERE THE DAYS • WNIB- FM 97.1

## SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

Christmas Seals. A program of Christmas music featuring John Scott Trotter and the Orchestra. Jud Conlon's Rhythmaires, and the Mitchell Boy Choir. Bing sings "White Christmas." Transcribed, syndicated. (14:20)

**CINNAMON BEAR (1937)** Chapter 25 — Captain Tin Top returns the star and Crazy Quilt steals it! (12:10)

**CINNAMON BEAR (1937)** Chapter 26 — the final episode in the adventure. Do our heroes find the star for the Christmas tree? (13:00)

**SATURDAY, DECEMBER 29th**  
**HAPPY OLD YEAR!**  
**(OUT WITH THE OLD, IN WITH THE OLD!)**

**RED SKELTON SHOW (12-26-51)** Red appears as Clem Kadiddlehopper and as Junior, the mean little kid. Junior's mother tells him to work on his New Year's resolutions. Lurene Tuttle co-stars as Clem's girlfriend Daisy June and as Junior's mother. Norge Appliances, CBS. (6:45; 12:45; 10:35)

**EDDIE CANTOR SHOW (1-3-45)** A flashback to New Year's Eve as we find Eddie and the gang putting on a special show for the boys at the Hollywood Canteen. Guest Eddie "Rochester" Anderson joins regulars Nora Martin, Leonard Seuss, Harry Von Zell and Bert Gordon, the "Mad Russian." Sal Hepatica, Ipana, NBC. (9:10; 9:10; 11:30)

**GUEST STAR (1950s)** Actress Joan Leslie stars in "Time Is Sacred," a romantic story for New Year's eve. Co-star is Barton Yarborough. David Rose and the Orchestra also appear in this promotional program for the U.S. Treasury Department. Transcribed, syndicated. (14:05)

**KRAFT MUSIC HALL (1-1-48)** Al Jolson opens the music hall for the first time in the new year 1948 to play host to actress Madeline Carroll and regulars Oscar Levant, Ken Carpenter and Lou Bring and the Orchestra. Kraft Foods, NBC. (8:45; 10:55; 9:45)

**SUSPENSE (12-28-58)** "The 32nd of December" starring Frank Lovejoy as a man who buys a most unusual antique clock...one with the ability to control time! CBS. (10:10; 9:00)

**MEL BLANC SHOW (12-31-46)** Mel and the gang ring out the old year with the Pageant of 1946 as presented for the Loyal Order of Benevolent Zebras Lodge. Cast includes Hans

classic holiday parody of the famous radio and TV show. Dum de dum dum! (6:45)

**THE LONE WOLF (1949)** "The Golden Santa" stars Walter Coy as Michael Lanyard, the famous detective. A pretty young thing has lost her gold statue of Santa Claus and the Lone Wolf investigates. Sustaining, MUTUAL. (15:35; 10:30)

**CINNAMON BEAR (1937)** Chapter 21 — The Land of Ice and Snow. (12:40)

**CINNAMON BEAR (1937)** Chapter 22 — Santa Claus introduces our travelers to Jack Frost. (11:55)

**SATURDAY, DECEMBER 22nd**  
**RADIO TO TRIM THE TREE BY**

**CINNAMON BEAR (1937)** Chapter 23 — Paddy O'Cinnamon gets stuck in a pile of Christmas stickers! (11:55)

**CINNAMON BEAR (1937)** Chapter 24 — Judy and Jimmy and Paddy attend the Christmas tree Parade. (11:50)

**CRESTA BLANCA PLAYERS (12-25-46)** "All Through The House" starring Janet Leigh, Gregory Peck, Joseph Cotten, John Garfield and Gene Kelly. Three Scrooge-type brothers resent the fact that they have the responsibility of a young niece as a house guest. Cresta Blanca Wines. (14:20; 14:45)

**AMOS 'N' ANDY (12-24-41)** Freeman Gosden and Charles Correll in an early version of their famous Christmas eve broadcast. Amos delivers some presents to Andy's house and Andy tunes in the radio for his daughter Arbadella. Announcer is Bill Hay. Campbell's Soup, CBS. (13:55)

**SUSPENSE (12-21-53)** "Twas the Night Before Christmas" starring Greer Garson with Anne Whitefield, Howard McNear, Herb Butterfield, Joe Kearns and announcer Harlow Wilcox. A suspenseful holiday story. Auto-Lite, CBS. (12:25; 16:35)

**AFRS CHRISTMAS SPECIAL (1943)** "A Christmas Carol" starring Basil Rathbone as Ebenezer Scrooge in a radio dramatization of the Christmas story by Charles Dickens. AFPS. (15:30; 11:15)

**CHRISTMAS SEAL CAMPAIGN SHOW (1949)** Bing Crosby does the honors on behalf of

**LISTINGS CONTINUE**  
**ON FOLLOWING PAGE**

# THOSE WERE THE DAYS • WNIB- FM 97.1

## SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

Conried, Joe Kearns, Mary Jane Croft, Earl Ross and the Sportsmen Quartet. Colgate Tooth Powder, CBS. (10:15; 14:05)

**JACK BENNY PROGRAM** (12-28-41) Jack and the gang present their annual New Year's play, "The New Tenant" featuring Jack as the Old Year, Mary Livingstone as Columbia, Phil Harris as Uncle Sam and Don Wilson as Texas. Jeff-O, NBC. (14:45; 8:40)

### SATURDAY, JANUARY 5th

**BABY SNOOKS** (1948) Fanny Brice as Snooks and Hanley Stafford as Daddy star with Frank Nelson and Alan Reed. Daddy tries to find the used car he sold to a dealer yesterday. AFRS Rebroadcast. (12:45; 15:45)

**BROADWAY IS MY BEAT** (4-10-49) Larry Thor stars as Detective Danny Clover. A performer is murdered at a theatre and Clover investigates. AFRS Rebroadcast. (12:50; 14:15)

**JACK KIRKWOOD SHOW** (1945) Mirth and madness with the zany comedian. Sustaining. (14:10)

**SUSPENSE** (6-12-49) "Light Switch" starring Claire Trevor as a woman who hires a private detective to check up on her husband. Auto-Lite, CBS. (14:37; 14:05)

**CHUCK SCHADEN** interviews **VINCENT PRICE** in a conversation recorded in Chicago on September 8, 1971. The actor talks about his radio career. (15:30)

**ESCAPE** (6-30-50) "Blood Bath" starring Vincent Price. "You're trapped on a sandbar in the middle of a jungle river, with vampire bats, piranha fish, electric eels, a boa constrictor, and four friends...all trying to kill you!" Cast includes Ted DeCortia and Paul Frees. Richfield Oil Co., CBS. (14:10; 14:25)

**FRED ALLEN SHOW** (5-11-47) Guest Bing Crosby joins Fred and regulars Portland Hoffa, Minerva Pious, Parker Fennelly and Kenny Delmar. Fred tells Portland how he got Bing to star in his opera. Shefford Cheese, Tenderleaf Tea; NBC. (11:30; 15:30)

### SATURDAY, JANUARY 12th

**RICHARD DIAMOND, PRIVATE DETECTIVE** (2-9-51) "The Blue Serge Suit" starring Dick Powell. Diamond is hired by a clothing store owner to protect a line of suits from being stolen. Camel Cigarettes, ABC. (15:00; 14:20)

**ROGUE'S GALLERY** (10-18-45) "Blondes Prefer Gentlemen" stars Dick Powell as Detective Richard Rogue. An elderly woman

hired Rogue to check on her granddaughter. Fitch Shampoo, MUTUAL. (15:10; 14:00)

**LUX RADIO THEATRE** (4-5-43) "The Road to Morocco" stars Bing Crosby, Bob Hope and Ginny Simms in the radio version of 1942 comedy hit. Cecil B. DeMille is host. Lux Soap; CBS. (17:20; 16:40; 21:40)

**MURDER, INC.** (1950s) Walter Winchell recounts his part as go-between in negotiations between the Mob and the FBI which led to the surrender of Louis Lepke Bucholter. A compelling narrative. (13:30; 16:40)

**SUSPENSE** (11-24-52) "Man Alive" starring Paul Douglas with William Conrad, Joseph Kearns. A true story about a San Francisco columnist who became involved in a web of intrigue. Auto-Lite, CBS. (15:50; 13:20)

### SATURDAY, JANUARY 19th

**ALDRICH FAMILY** (1950s) Henry's pal Homer tries to impress a girl by saying he's an accomplished pianist. Ezra Stone as Henry, Jackie Kelk as Homer, House Jamison as Mr. Aldrich. AFRS rebroadcast. (14:40; 8:00)

**SUSPENSE** (12-15-49) Lana Turner stars in "The Flame Blue Glove" as a woman hired by her ex-boss (a detective) to investigate the murder of her husband's first wife. Auto-Lite, CBS. (10:25; 19:10)

**ONE NIGHT STAND** (1955) Here's that band again: Eddie Howard and his orchestra broadcasting from the Aragon Ballroom in Chicago. Tunes include "Easy to Love," "Caravan," "Alexander's Ragtime Band," "Josephine," "Peg O My Heart," "If I Could Be With You." ARMED FORCES RADIO SERVICE. (10:40; 9:45; 8:35)

**STORY OF DR. KILDARE** (3-15-50) Lew Ayers as Dr. Kildare, Lionel Barrymore as Dr. Leonard Gillespie. Cast includes Bea Benaderet and Lurene Tuttle. Dr. Gillespie is interested in a cute little red-headed girl who develops a ruptured appendix. Syndicated. (12:55; 11:45)

**JOE PENNER SHOW** (1938) Joe, a student at Huskies College, has been signed up by his roommate Lester Gloomnick to join the college Glee Club. "Wanna buy a duck?" Ben Pollack's orchestra. Huskies Flakes, CBS. (7:35; 8:02; 13:30)

**NICK CARTER, MASTER DETECTIVE** (1945) "The Case of the Disappearing Corpse." Nick investigates a routine suicide and discovers

# THOSE WERE THE DAYS

murder. Lon Clark stars as Carter with Helen Choate as Patsy. Sustaining, MUTUAL. (14:30; 14:05)

### SATURDAY, JANUARY 26th

**BOSTON BLACKIE** (1945) "Master's Diamond" stars Richard Kollmar as Boston Blackie, "enemy to those who make him an enemy, friend to those who have no friends." Blackie is suspected of stealing a diamond while attending a party at the home of wealthy Mrs. Masters. Syndicated. (10:45; 12:45)

**MAXWELL HOUSE COFFEE TIME** (3-24-49) starring George Burns and Gracie Allen with guest actress Jane Wyman and regulars Bill Goodwin, Frank Nelson and announcer Toby Reed. George and Gracie visit Jane who is nervous about the upcoming Academy Awards presentation. Maxwell House Coffee, NBC. (12:55; 10:25; 5:20)

**KRAFT MUSIC HALL** (3-24-49) Al Jolson stars with Oscar Levant and guest George Jessel. The trio performs a minstrel show. AFRS rebroadcast. (7:40; 12:10; 8:10)

**SUSPENSE** (5-11-44) "The Visitor" starring comedian Eddie Bracken in a dramatic role as a teen-ager, believed dead, who returns to protect his mother and expose his step-father. Roma Wines, CBS. (6:35; 22:40)

**CHUCK SCHADEN** interviews **JAY JOSTYN** in a conversation recorded in Hollywood, California, on August 25, 1975. The late actor recalls his career in radio as Mr. District Attorney. (18:00)

**MR. DISTRICT ATTORNEY** (8-23-44) "The Case of the Rigged Jury" starring Jay Jostyn as Mr. D.A., with Len Doyle as Harrington and Vicki Vola as Miss Miller. A hired killer is acquitted of murder and one of the jurors believes the jury is rigged. AFRS rebroadcast. (14:35; 8:30)

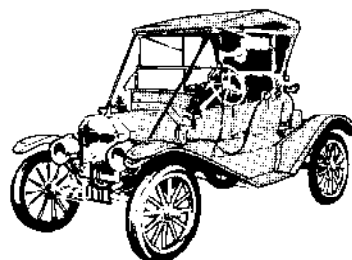
**DIMENSION X** (6-3-51) "The Last Objective" starring Ralph Bell, Jack Grimes, Lawson Zerbe, Wendell Holmes. After destroying the surface of the earth, man engages in underground warfare by using massive tunneling machines.

**CHUCK SCHADEN'S NOSTALGIA NEWS-LETTER AND RADIO GUIDE** IS A PUBLICATION OF THE HALL CLOSET, BOX 421, MORTON GROVE, ILLINOIS 60053. ANNUAL SUBSCRIPTION RATE FOR 10 ISSUES IS \$7.

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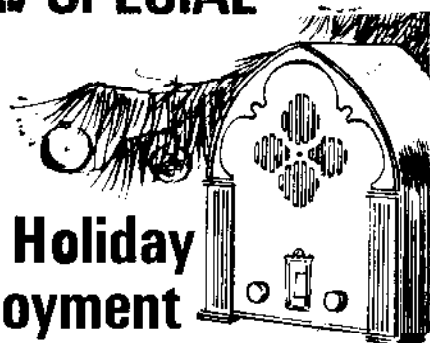
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GOLDEN-MEMORIES Shop.

## THE JACK BENNY

Christmas Show of 1954

With Mary, Don, Dennis, Rochester,  
and Mr. Kitzel. Once again Mel Blanc is  
the harrassed department store clerk  
when Jack goes to the art department to  
buy a Christmas gift of water colors for  
Don Wilson . . . or should he get oils?  
This time Mrs. Mel Blanc is there to  
help, and Jack runs into problems. Brief  
sketches by Dennis and Mr. Kitzel make  
this a very funny program. Sponsored  
by Lucky Strike, 12/5/54

## PHIL HARRIS-ALICE FAYE

Christmas Show of 1949

Phil and Frank Remley, played by  
Elliott Lewis, discover that there is not  
going to be a Christmas tree this year in  
the Town Square, so they decide to go  
into "snow country" and cut down a 30  
foot tree. With Walter Tetley as Julius  
and Robert North as Willie. Sponsored  
by Rexall, 12/18/49

## MARGARET O'BRIEN

The Angel with the Cold Nose

This is a Christmas story of a little  
girl who believes that angels don't  
have just wings . . . sometimes they  
have a cold nose. Add a lot of faith,  
mix with a good Christmas story and  
a miracle is certain to appear.

## CHRISTMAS MEMORIES

(Selected Sketches)

SPENCER TRACY

Tracy tells the classic story of a small 14 year old  
donkey that is to be sold to a tanner . . . until the  
miracle of Christmas happens. With Lee J. Cobb  
and Howard Duff. 1944

LUM AND ABNER

Their traditional Christmas show, first told in  
1933. A Nativity story as seen in a real life incident  
in Pine Ridge, Arkansas. A warm Christmas  
story. 1940's

ORSON WELLES AND  
BING CROSBY

The beloved Oscar Wilde Christmas Story, The  
Happy Prince, about a statue and a little swallow  
that made his home in the statue. 12/25/44.

BING CROSBY,  
DIXIE LEE & FAMILY

Bing's first family . . . Gary, Dennis, Phillip and  
Lindsey. Bing insists on being Santa, but of course  
no one is fooled. Lot of wise cracks, and the sing-  
ing of another generation. 12/20/50.

## THOMAS MITCHELL

The Miracle at Christmas

An auto accident leaves a wealthy  
man a cripple. George, his friend  
and neighbor has a little girl that is  
also a cripple. The two become very  
good friends and because of this  
close friendship, a miracle happens.  
A very happy ending to an emotion-  
al Christmas story!



If you have a fondness for the "good old days" then you're invited to enjoy some nostalgic  
programs 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 on Dakin Street at the rear of the  
NWF office or CTA transportation will take you 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.

Most programs begin at 8 p.m. and doors to the auditorium open at 7:30 p.m. Proceeds  
are donated to recognized charities.

ADVANCE TICKETS to these events, unless otherwise specified, are available at any office  
of North West Federal Savings.

Here's the line-up of coming attractions for the weeks ahead:

SATURDAY, DECEMBER 1st -- 8 P.M.

WEEKEND IN HAVANA (1941) An extrav-  
agant 20th Century Fox Technicolor musical  
comedy starring Alice Faye, Carmen Miranda,  
John Payne, Cesar Romero, Cobina Wright, Jr.,  
Leonid Kinskey, Sheldon Leonard and Billy  
Gilbert. Alice lands in Havana, torn between  
Payne and Romero. So what else is new? But  
it's great fun! (\$1.25)

SATURDAY, JANUARY 12th

TOP HAT (1935) Fred Astaire, Ginger Rogers,  
Edward Everett Horton, Erik Blore. Great Irving  
Berlin musical with Fred and Ginger going  
through the typical mistaken identity plot.  
Music includes "Cheek to Cheek," "The  
Piccolino," "Isn't This a Lovely Day to be  
Caught in the Rain," "Top Hat, White Tie and  
Tails." (\$1.25)

SATURDAY, JANUARY 19th

THE BOYS FROM SYRACUSE (1940) Allan  
Jones, Joe Penner, Martha Raye, Rosemary  
Lane, Irene Harvey, Eric Blore. Rodgers and  
Hart's musical comedy of errors set in ancient  
Greece. Songs include "This Can't Be Love"  
and "Falling in Love with Love." (\$1.25)

SATURDAY, JANUARY 26th

MURDER AT THE VANITIES (1934) Jack  
Oakie, Kitty Carlisle, Victor McLaglen, Donald  
Meek, Gail Patrick, Dorothy Stickney. Offbeat  
musical murder-mystery set backstage at  
Earl Carroll's Vanities with detective McLaglen  
holding everyone under suspicion, including the  
show's stars. Score includes "Cocktails for  
Two." (\$1.25)

SATURDAY, FEBRUARY 2nd

KID MILLIONS (1934) Eddie Cantor, Ethel  
Merman, Ann Sothern, George Murphy. Samuel  
Goldwyn presents an elaborate Cantor musical  
about Eddie inheriting a fortune, having the  
time of his life. Songs include "When My Ship  
Comes In." (\$1.25)

FRIDAY NIGHT  
FRANK CAPRA  
FILM FESTIVAL

Eight classic Frank Capra films will be  
shown during January and February as North  
West Federal's Friday Night Film Festival con-  
tinues.

These films highlight a 12-year span of  
fabulous movie-making by the famed director  
whose ability to capture the essence of Ameri-  
cana is evident in each of his productions.

The films will be shown in North West  
Federal's Irving Park Community Center audi-  
torium at 8:00 p.m. Doors open at 7:30.  
Donation is \$2.00 per person with proceeds  
going to recognized charities.

Advance tickets are not available for the  
Friday Night Film Festival; purchase admission  
at the door.

Here's the line-up of great Capra films:

FRIDAY, JANUARY 11th -- FLIGHT  
(1929) starring Jack Holt, Ralph Graves, Lila  
Lee. A football player becomes a Marine hero.

FRIDAY, JANUARY 18th -- MIRACLE  
WOMAN (1931) starring Barbara Stanwyck,  
David Manners, Charles Middleton. A dis-  
illusioned minister's daughter becomes a phoney  
evangelist.

FRIDAY, JANUARY 25th -- THE BIT-  
TER TEA OF GENERAL YEN (1933) starring  
Barbara Stanwyck, Nils Asther, Walter Con-  
nolly, Richard Yoo. An American girl falls  
in love with an Oriental man.

FRIDAY, FEBRUARY 1st -- MR.  
DEEDS GOES TO TOWN (1936) Gary Cooper,  
Jean Arthur, George Bancroft, Lionel Stander.  
A small town boy inherits millions and is swept  
into life in the big city.

FRIDAY, FEBRUARY 8th -- LOST  
HORIZON (1937) The original release version  
of the film as it was first presented in theatres.



# ORSON WELLES

EXECUTIVE—STAR ACTOR—PRODUCER—DIRECTOR—SCRIPT WRITER—BOY WONDER—

MAN FROM MARS AND GENERAL GENIUS OF THE CAMPBELL PLAYHOUSE

IS HEARD OVER THE COLUMBIA BROADCASTING SYSTEM EACH SUNDAY NITE.

REPRINT from RADIO VARIETIES, March, 1940

Orson Welles came to the Campbell Playhouse just two years ago, the brightest bright boy ever to have his name on a Broadway marquee. He came wrapped in an aura of magic, with a fanfare of abacabadabra; but the aura has evaporated, leaving the fanfare, now changed to a Tchaikowsky piano concerto, for the solid figure of a man with undoubted genius, incredible energy.

Welles brought an idea with him to the Campbell Playhouse, an amazingly simple idea, but one which has already begun to transform radio entertainment. The idea is that the radio audience doesn't need to be talked down to; in fact, doesn't like it. The soundness of the idea is reflected not only in the awards which his program has won from such august bodies as the Women's National Radio Committee, but in the great popularity of the program.

"Radio is just about the best story-teller there is," said Welles, when the WNRC awarded him their top drama prize last April, "and my one object on the Campbell Playhouse has always been to pick good stories and tell them just as well as I know how."

During the current Playhouse season, Welles has worked hard to gather a varied bill of fare in fulfillment of his promise. From the modern theatre he culled "Ah, Wilderness," and "Dods-worth," from the modern novel: "Broome Stages," "Vanessa," and "The Citadel," and from motion pictures, "It Happened One Night," and "Theodora Goes Wild."

But Welles has just begun his work when he selects the vehicle for each Sunday night's program. Casting is his next problem, and here again he makes every effort to have his plays performed

by the best talent Broadway and Hollywood can supply. Helen Hayes has signed an exclusive contract with the Campbell Playhouse, agreeing to take part in six productions during a season. Other famous actresses to appear on the programs have included Fay Bainter, Loretta Young, Joan Blondell, Marie Wilson, and William Powell.

The supporting cast, for Welles almost invariably plays opposite his guest star, is heard regularly, however. They constitute Welles's own troupe, many of them veterans of his Mercury Theatre on Broadway, his Mercury Theatre of the Air, and all of them taken by Welles to Hollywood in preparation for his first motion picture, which is now ready to go into production.

Welles selects his scripts two weeks in advance—at any given moment he is rehearsing one Sunday's production, writing the script for the following week, and reading plays and novels for the week after. Once he has selected a story, he has a secretary cut out each page and paste it on a large sheet of blank paper. Welles goes through the pages, annotating in the margin, working out sequences, getting the story ready of its radio adaptation. Sometimes he will do this work while floating in his Hollywood swimming pool on a non-sinkable mattress, gazing at the sky for inspiration.

The actual dialogue is seldom written down, it is worked out by Welles and his casts at rehearsal. Another actor fills in for Welles, while he puts the cast through a scene, the outline of which he has worked out in his mind. A recording device makes a transcription of the scene. Played back, it enables Welles to hear how the scene sounds. Always a believer in the power of the spoken, as con-



Complete boss of the Orson Welles household is Miss Christopher Welles, who insists upon her feminine rights to attention—even if her daddy is a masterful genius of radio

trasted with the written word, Welles feels this enables him to get a clearer understanding of the effectiveness of a scene than would be possible from any written script. Many records will be made before a scene is finally approved by Welles, and then a staff of stenographers transcribes the record to the regular mimeographed script pages from which the actors will read their lines.

One of the most amazing features of the Campbell Playhouse, is the versatility demonstrated by this star. The parts he has taken in the past few months range all the way from the self-conscious adolescent of "Ah, Wilderness" to the dreamy hero of "Peter Ibbetson;" from the brash, sophisticated detective of "There's always a Woman," to the old-time Shakespearean actor of "Broome Stages." This ability to adopt himself to all kinds of characterizations, the hallmark of any really great actor, is not accidental, or haphazard with Welles. He has packed into his twenty-four years of life, twenty one years of theatrical experience, both in America and abroad.

Welles' first theatrical project was a marionette show which he ran at the age of three. Always precocious, this Chicago-born son of American parents, was trying to disguise himself as the senile King Lear before he was ten. In pre-

paratory school, at Woodstock, Illinois, he was directing an Elizabethan repertory theatre in early adolescence. He went to Europe after graduation, and arriving at Dublin, he presented himself at the famous Abbey Theatre, maintaining, with a slight exaggeration, that he had played his Shakespearean roles on the Broadway stage rather than in school.

The Dublin theatre people were probably not convinced by the account this sixteen-year-old gave of his theatrical past, but they were convinced by the demonstrations he gave of his talent. Cast as Duke Alexander in Jew Suss, he made Dublin theatre history, receiving tremendous ovations and remaining to play throughout the season. Ecstatic letters, praising this "famous" American actor, reached New York newspapers from their Dublin theatre correspondents. Finally, English labor laws necessitated his leaving Ireland and returning to the United States.

Back in America, Welles's theatrical career took a new twist, a twist particularly valuable for the work he is doing now: Welles discovered radio. It can't be put any other way, for Welles took radio by storm. Playing a dozen different parts in radio shows, he sometimes made as many as forty radio appearances in a single week. This training in air technique is what enables him today to make full advantage of radio's particular facilities—mobility, intensity, intimacy.

At the same time, Welles was producing an all Negro Macbeth for the Federal Theatre. This led to the establishment of his own theatre in New York, with the co-operation of John Houseman, a brilliant young producer. The first presentation of this group the Mercury Theatre was a modern-dress performance of Shakespeare's Julius Caesar. It made theatrical history. This was followed by appearances over CBS with the Mercury Group, further stage productions, and finally the Campbell Playhouse.

This is the background necessary to a man carrying the responsibilities which Orson Welles carries. The startling aspect of Welles' character is not his youth, but his amazing vigor. The tall tales that surround his personal habits—his fondness for 4-pound slices of roast beef, his beard, his prodigious memory, and his ability to eavesdrop on four conversations simultaneously: pale beside the simple fact of his organization, production, and acting in Campbell Playhouse.



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Ever dream of romantic adventure in a far off land? Want to get away from it all? We offer you . . . Escape! You are aboard the Orient Express, rushing through the European night to Istanbul. An action packed story with the complete mystique of the famous train itself. Stars William Conrad and Hans Conried. 2/19/49.

**ESCAPE**

**Shipment of Mute Fate**

A ship voyage starts from Venezuela carrying a cargo of death . . . a 12 foot deadly Bushmaster snake! The crew and passengers live in a state of terror when the snake escapes and cannot be found. This story has a feeling of apprehension combined with anticipation. 3/28/48

**JAMES STEWART**

**It's A Wonderful Life**

Lux Radio Theatre presents a true-to-the screen radio version of the 1946 movie classic. Donna Reed plays Jimmy's wife while Victor Moore Co-stars as a lovable apprentice angel sent to earth by the Superintendent of Angels. Stewart is very depressed on Christmas Eve and wishes he was never born. If Victor Moore can convince Jimmy of his importance, Moore will earn his wings . . . after waiting 200 years!

The story is about the problem of fun, the accomplishments and the love of good men. When despair becomes great it takes a self-like apprentice angel to make Jimmy realize how full and meaningful his life has been.

It is one of the most delightful Christmas stories you may hear this season. It is Jimmy Stewart at his absolute best. Broadcast 1947.

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