

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE

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



BOOK SIX

CHAPTER THREE

MARCH, 1980



LUM AND ABNER — Chester Lauck and Norris Goff — opened their Jot 'Em Down Store on radio in 1931 and continued to please listeners on the air until 1953. They were sponsored at various times on various networks by Quaker Oats, Horlick's Malted Milk, Alka Seltzer, Frigidare and Ford Motor Company. Their antics on the air were set in the fictional town of Pine Ridge, Arkansas and their popularity was such that, in 1936, a real Arkansas town by the name of Waters officially changed its name to Pine Ridge.

SLIPS THAT PASS

EVER feel like pushing yourself under the rug when your tongue tripped, slipped or balked and turned up with a neat little phrase you never should have uttered? Or hopelessly muffed an important introduction, or stuttered on the snappy comeback that should have panicked your dinner guests?

Then you can readily sympathize

with the poor announcer or actor who suddenly finds himself pulling what he is sure must be radio's prize "boner."

Though they can be laughed at later, these inexplicable twists of the tongue have given the boys and girls in the studios some mighty bad moments.

Such slips in no way reflect on a performer's ability, for practically

THROUGH THE MIKE

everyone on the air—veteran and novice, star and bit-player—makes his share of "fluffs." The phenomenon can't be explained any more logically than tripping on a sidewalk or spilling a glass of water on your vest. Boners just happen, and no amount of rehearsal and preparation can guarantee they won't.

Sometimes, the result of a jumbled phrase causes the listener to howl with far greater glee than could be induced by professional gag-writers after a week of burning the midnight oil. While most of the quips are innocently humorous, some of them have sent the perpetrators off into a corner, blushing furiously, while censors gnawed their blue pencils in futile indignation. Like the time that—perhaps we'd better not go into that one!

High on the list of funniest twisted-tongue lines is one which occurred during the broadcast of an NBC soap opera. The harrassed heroine was aboard a ship riding a dense fog. In a voice taut with emotion, she proclaimed to her coast-to-coast audience that the fog was "thick as sea poop."

Another momentarily unhappy performer was the young man playing the part of an aide-de-camp to a German general, on Mutual's "Nick Carter." Said the general: "We are surrounded on all sides by the enemy—they come from the left, from the right—from the east, west, north and south—and we are without food and water!" The aide was supposed to exclaim: "Is it that bad?" Instead, the luckless actor found himself burbling: "Is that bad?"

Then, of course, there was the dramatic actress, appearing on a CBS serial, whose simple line, "We'll give the bell a pull," came out unexpectedly

as: "We'll give the bull a pill!" And young Bill Lipton, who has appeared in hundreds of roles since his air debut at the age of 11, once admonished a fellow actor in a soap opera to "Keep a stuff upper lup, old boy."

IT ISN'T always the players who supply unintentional humor in the dramatic shows. The boys in the sound effects department can claim their share of the scallions for boners and poor timing. Many an overworked producer and director has spent sleepless nights planning all sorts of medieval tortures to inflict on the hapless sound effects man who ruined a dramatic scene.

On one occasion, the breathless lovers in a popular soap opera were supposed to whisper their words of endearment against a soft, light background of summer breeze. The director signalled for his "light breeze" but the sound man—evidently in a slight state of confusion—obliged with a gale of hurricane proportions. The young lovers were actually drowned out by the sound of nature run wild.

Then there was the time the plot called for the sound of surf beating against the rocks. What the listeners heard, instead, was a recording of a crowd cheering the players at a football game. The ocean waves are said to whisper many things. This was probably the first time in history that they roared out: "Hold that line!"

WHILE most of the blunders give listeners a chuckle, maybe even a hearty guffaw, some produce reactions of a far different nature. Picture, for example, what the charming ladies of the Mary Margaret McBride circle must have thought, on the day their idol blandly



THE BEST PERFORMERS MAKE "BONERS"

— BUT LISTENERS LOVE IT!

SLIPS THAT PASS THROUGH THE MIKE

proclaimed: "A lot of things you are supposed to eat, you just don't like . . . especially children."

Nervous contestants on the quiz shows and amateur programs are responsible for a goodly share of radio's fluffs. A Mrs. O'Leary, appearing on Phil Baker's "Take It or Leave It," proudly acknowledged her introduction by stating: "I'm a first cousin to the cow that started the Chicago Fire."

An amateur musician, describing the wonders of his home-made contraption to Major Bowes, gave the CBS audience a macabre thought when he said: "The spoons belong to me; the bones are my father's!" Presumably, the "bones" in question were those ivory or wooden clappers once wielded so enthusiastically by the end-man in a minstrel show—but how were enthralled dialers to guess that listening in?

Another night, the Major was chatting with one of his amateurs who was an interior decorator. Asked about his work, the contestant nervously admitted that he had just finished "over-doing an apartment." On yet another occasion, a Russian girl told the Major that her father was a painter. "House painter?" he asked. "Just fine," answered the little Russian girl.

But even the seasoned performers cannot avoid the pitfall of garbled phrases. Erudite veteran Milton Cross, for instance, once intrigued music lovers all over the nation by describing the operetta, "The Prince of Pilsen," as "The Pill of Princeton."

When this global war ends, some sort of medal should be struck off and presented to the news reporters who have spent the past five years rolling their consils around the names of Polish, Russian and Japanese towns—and generals. While the boys in the news-room don't always agree on pronunci-

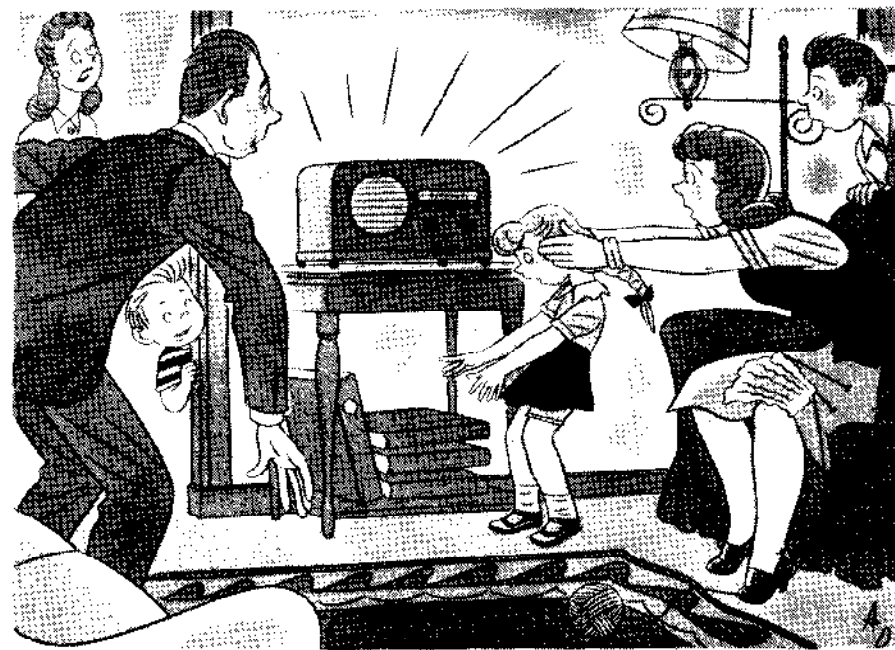
ation, they have done a creditable job in giving the listener a nodding acquaintance with some of the more indiscriminately-voweled names around the world. And, if they do stumble over a few, who does know the difference?

But other accidents can happen on the news circuits, which no dialer could fail to notice with either surprise or amusement. John Vandercook was once innocently involved in a mix-up over locale, during his nightly world news roundup. In making a switch, he announced: "We take you now to John McVane in London." After a short pause came the blithe greeting: "This is John McVane, speaking from Paris."

Occasionally, the overseas reporter gets a personal shock himself—or herself—as on the day Bob Denton was announcing a Helen Hiatt broadcast from Spain. "Miss Hiatt," said he, "is NBC's only woman correspondent in pain." Incidentally, though Bob won't admit it, he may have been playing amateur critic on another occasion, when he proudly presented a "pewgram of music."

EVEN the weather proves a stumbling block once in a while. NBC's George Putnam (now in service) capped one of his news programs with the daily weather report. Most of the items, this particular day, had been of Chinese and Japanese origin, so maybe the audience felt that George was just keeping in character when he predicted: "Tomorrow, moderate temperatures, *incleating* cloudiness."

Reporting the war on the other side of the globe, Frank Singiser described a certain well-remembered German drive and gave his Mutual followers an added treat by calling it the story of the "Bulgian Belch." And listeners to the same network found themselves being



introduced one night to Paul Schubert, "the newted nose analyst."

Out on the West Coast—where almost anything can happen and usually does—a Hollywood news voice once breathlessly informed his cinema city listeners that "Johnny Weissmuller's wife, Beryl Scott, presented him with an eight-pound baby boy today . . . and now for other sporting events . . ."

Gabriel Heatter's several million listeners heard him wind up a broadcast one evening with the portentous sentence: "Listen to 'The Voice of the Dead'" — followed immediately with the introduction: "And now, ladies and gentlemen, announcer Len Sterling!"

Life can be terrible when an announcer fluffs at a particularly serious moment. If you don't think so, just ask Harry Von Zell how he felt when he introduced the then-President of the United States as "Hoobert Heever"! Even the famed Von Zell aplomb was shaken that time. But, if the Crown Prince of Norway had been within ear-shot, he too might have been startled

out of his dignity the day Mutual's Arthur Whiteside announced into the microphone: "Here comes the brown quint of Norway."

Lip-tripping and twisted meanings are the bane of the commercial announcer, who could often cheerfully strangle the boys in the agencies who seem content to let the participles, prepositions and verbs fall where they may. Take, for instance, the plug that read: "Have you tried Wheaties for a bedtime snack? They're light and easy to sleep on."

While such slips of the lip are the nightmare of a radio speaker's existence, they do lend spice to radio listening.

But it doesn't make life any pleasanter for the hapless "fluffer"—who, more often than not, wishes he could just follow the lead of the little boy who appeared on the Major Bowes hour. This 6-year-old sang about three bars of his song, then forgot the words. Not the least bit flustered, he turned to "the Major, raised his hand in signal—and asked if he could leave the room!"



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Two Blocks North of Dempster — 965-7763

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MOVIE STAR PHOTOS

BIG BAND AND
PERSONALITY
RECORDINGS



IRVING PARK SHOP REMAINS OPEN SATURDAY UNTIL 7:30 P.M.
Visit Us on Your Way to the Movie at North West Federal

EDWARD MURROW

REPRINT from

RADIO MAGAZINE, September 1943

TALL, handsome Edward R. Murrow could be the glamour boy of radio correspondents. With his wavy hair, brown eyes and natural charm, he might be the hero of any Hollywood movie based on his profession.

But his life and career have followed none of the usual patterns of either movies or radio. In fact, he has broken two of the rules considered essential for success in his field: (1) He has no newspaper background, and (2) he sprang into his present worldwide fame as chief of Columbia's European News Staff in 1937, from an executive's desk.

The Greensboro, North Carolina-born Ed Murrow has driven school busses, milked cows and generally worked hard ever since he was fourteen years old, but becoming a reporter was no part of his plan when he was graduated from Washington State University in 1930.

Quick-witted, slow-speaking Ed wanted to be a scholar, and a scholar he became. His calm objectiveness stems from the days when he was assistant director of the Institute of International Education. That was the last job he held, outside of radio, before going to his present position at CBS in 1935.

Columbia Broadcasting System officials are still congratulating themselves on recognizing a radio "natural." Made chief of their European news staff in 1937, analytical thinker, good organizer Murrow proved to be as successful as any home office could have hoped.

A cabled tip from him gave CBS a radio scoop on the surrender of the



Belgians. He was ready for the Anschluss in Vienna, the crisis in Munich, the air blitz over London.

It was the aerial Battle of Britain which turned the behind-the-scenes drama of Murrow's life into behind-the-mike drama which he could personally share with all the world. He was twice bombed out of his London offices. Once a bomb struck the very building where he was broadcasting.

On a recent flying visit to the United States, Murrow had two predictions to make: First, that victory for the Allies will probably come in 1944. Second, that food will be the "big political weapon" in deciding the peace.

When that time comes, there could be worse choices than Ed Murrow himself to take a firm hand in rehabilitating Europe—as the first radio ambassador to become an Ambassador in fact.

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SPECIAL PROGRAMMING NOTICE

Radio station WNIB is the "back-up station" for Metropolitan Opera Broadcasts (which are regularly heard on WGN) and there is the possibility that **THOSE WERE THE DAYS** will be delayed on certain Saturdays during March or April.

These program changes are related to sporting events and occur at the last minute. Unfortunately, we are not able to announce them in advance. So, if you should tune in to WNIB some Saturday afternoon and find the opera, please be assured that **THOSE WERE THE DAYS** will be on immediately after the Metropolitan Opera presentation and will continue until 7 p.m.

We're sorry for the inconvenience and promise to re-schedule any vintage shows that we are not able to broadcast in the time allowed.

SATURDAY, MARCH 1st A TRIBUTE TO JIMMY DURANTE

LEGEND OF JIMMY DURANTE (1968) Commentator-columnist Walter Winchell tells the story of Schnozzola's show business career with excerpts from various Durante appearances. From commercial recording. (14:50; 12:55; 8:00)

JUMBO FIRE CHIEF PROGRAM (10-29-35) Jimmy Durante stars in an early broadcast. It's a radio edition of Billy Rose's hit show "Jumbo" direct from the Sawdust Ring of New York's Hippodrome where the entire cast of the show perform. NBC, Texaco. (17:45; 10:45)

COMEDY CARAVAN (3-31-44) The Nose and the Haircut — Jimmy Durante and Garry Moore — in a comedy outing with Georgia Gibbs and Roy Bargy and the Orchestra. Jimmy and Garry appear in a playabout music, "The G-String Murder!" AFRS Rebroadcast. (9:45; 8:50; 12:05)

EXTRA — Throughout the afternoon we'll feature many clips of Jimmy Durante appearances from radio, television and records. The Schnozz co-stars with Al Jolson, Sophie Tucker, Ethel Barrymore, Bing Crosby, Helen Traubel, Bob Hope, Eddie Cantor, Peter Lawford, Benny Rubin, Tallulah Bankhead and Victor Borge.

SATURDAY, MARCH 8th THE ADVENTURERS

MR. & MRS. NORTH (9-19-54) "Operation Murder" starring Richard Denning and Barbara Britton as Pam and Jerry North. A doctor is asked to guarantee that his patient will die. CBS, Sustaining. (11:45; 17:25)

ADVENTURES BY MORSE (1944) "The Girl

on Shipwreck Island" by Carlton E. Morse. "If you like high adventure, come with me!" Part 1 of a 3-part serial starring David Ellis as Captain Bart Friday, a San Francisco detective who roams the world solving mysteries and seeking out dangerous adventure. Flying out of Siagon, Friday's plane develops engine trouble and he and sidekick Skip Turner are forced to make an emergency landing on an island in the South Pacific. Syndicated. (11:30; 13:10)

ADVENTURES OF NERO WOLFE (3-16-51) "The Case of the Midnight Ride" starring Sidney Greenstreet as Nero Wolfe. Nero and sidekick Archie Goodwin receive a phone call from a woman who believes she's in danger. NBC, Sustaining. (12:20; 15:55)

ADVENTURES BY MORSE (1944) "The Girl on Shipwreck Island" — Chapter 2: "The Pirate is a Fighting Man." (12:15; 12:35)

THE MAN CALLED X (12-30-50) Herbert Marshall stars as Ken Thurston with Leon Bolasco as sidekick Pagan Zeldschmidt. Witchcraft troubles in the mines of the Congo. Anacin, RCA Victor, NBC. (17:00; 12:30)

ADVENTURES BY MORSE (1944) The final chapter of "Girl on Shipwreck Island" — "There is More About Gracie Than Meets the Eye." (12:00; 12:50)

SATURDAY, MARCH 15th FUN WITH RADIO

IT PAYS TO BE IGNORANT (9-18-48) Quizmaster Tom Howard asks zany questions of the zany panel: George Shelton, Lulu McConnell and Harry McNaughton. Harry Salter and the orchestra. Announcer is Ken Roberts. Questions: What do we eat with a salad fork? In what state is the Grand Canyon of Arizona? In what season of the year do

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

autumn leaves fall? Sustaining, CBS. (8:15; 8:55; 12:10)

LIFE WITH LUIGI (4-15-52) J. Carroll Naish stars as Luigi with Alan Reed, Hal March, Jody Gilbert, Mary Schiff, Hans Conried. Pasquale tries to cure Luigi of insomnia. Wrigley's Spearmint Gum, CBS. (14:30; 15:35)

CHUCK SCHADEN interviews **HANS CONRIED** in a conversation recorded on January 19, 1971 at the Pheasant Run Theatre. (18:30; 18:35)

MY FRIEND IRMA (1-13-52) Marie Wilson stars as Irma with Cathy Lewis as her roommate Jane. Hans Conried is Professor Kropotkin; John Brown is Irma's boyfriend Al; Alan Reed is her boss, Mr. Clyde. In this episode, the professor needs a wife! Ennds Tablets, CBS. (13:45; 15:05)

AMOS 'N' ANDY (2-4-47) Freeman Gosden and Charles Correll present a very unusual broadcast: Amos is missing and Andy launches a search for him at the NBC studios. Special guests include Fibber McGee and Molly, Bob Hope and Red Skelton. Lever Bros., NBC. (10:55; 11:19; 4:03)

LUM AND ABNER (1-30-49) Chester Lauck and Norris Goff star as the proprietors of the Jot 'Em Down Store. The boys start their own collection agency business. Cast includes Clarence Hartzoff and announcer Wendell Niles. Frigidare, CBS. (16:05; 13:50)

SATURDAY, MARCH 22nd MORE FOR YOUR MONEY

YOURS TRULY, JOHNNY DOLLAR (9-30-62) Mandel Kramer stars in "The Tip-Off Matter." Last show in the 13-year series about the "man with the action-packed expense account, America's fabulous free-lance insurance investigator." Sinclair, CBS. (13:40; 10:25)

YOURS TRULY, JOHNNY DOLLAR (1949) starring Charles Russell, the first in a series of actors to portray Dollar. "The Pericoff Matter" is from the series' first season on the air. Sustaining, CBS. (13:05; 16:42)

YOURS TRULY, JOHNNY DOLLAR (7-4-51) "The Alonzo Chapman Matter" stars Edmund O'Brien as Dollar. Sustaining, CBS. (14:00; 13:35)

YOURS TRULY, JOHNNY DOLLAR (1956) Bob Bailey stars in a five-part Johnny Dollar adventure from its run as a five-a-week, quarter-hour serial. Sustaining, CBS. (13:35; 13:15; 13:15; 13:15)

YOURS TRULY, JOHNNY DOLLAR (1961) Mandel Kramer is Johnny again in "The Nugget of Truth Matter." Sustaining, CBS. (14:40; 7:45)

SATURDAY, MARCH 29th BUSTER, BUCK, FLASH AND THE FUTURE

BUCK ROGERS IN THE 25th CENTURY (1939) An isolated episode of the serial. Wilma and Dr. Huer operate a mind reading machine to read Buck's mind. Popsicle, Fudgesicle, Cremesicle, CBS. (14:30)

DIMENSION X (12-24-50) "The Green Hills of Earth," story of a "space minstrel" who signs on for a cruise and insists that the Number 2 jet is faulty. Sustaining, NBC. (14:30; 14:55)

FLASH GORDON (1935) Gale Gordon stars as Flash in this isolated episode set in the prison city of the Hawkmen. Hearst Comic Weekly, MUTUAL. (15:37)

GEORGE JESSEL SHOW (2-3-38) "Thirty minutes in Hollywood" with Jessel, Norma Talmadge, Tommy Tucker and his Orchestra, and guest Buster Crabbe. Sustaining, MUTUAL. (12:55; 16:30)

OUR SPECIAL GUEST will be **LARRY "BUSTER" CRABBE**, Olympic swimming star and star of numerous motion picture films and serials as Buck Rogers, Flash Gordon and Tarzan. Buster will be visiting with us in our studio at our Metro-Golden-Memories Shop in Morton Grove prior to his appearances at North West Federal on Saturday evening and Sunday afternoon, March 29 and 30.

FLASH GORDON (1966) Buster Crabbe stars as Flash in "Decoys of Ming the Merciless" from a commercial recording narrated by Jackson Beck. The Emperor of Mongo is about to attack Earth and he sends his daughter, Queen Aura, to trap Flash. (18:20)

SPACE PATROL (1950s) "Invader from Galaxy Nine" starring Ed Kemmer as Commander Buzz Corey with Lyn Osborn as Cadet Happy. Buzz and Happy blast off for Neptune. AFRS Rebroadcast, ABC. (12:05; 13:04)

X MINUS ONE (12-28-55) "A Logic Named Joe" — "Joe" is a 1974 model logic, a machine fed from a central memory which does "everything" for you. Sustaining, NBC. (14:55; 13:55)

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NORTH WEST FEDERAL SAVINGS

COMING
ATTRACTIONS

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:

FRIDAY NIGHT HOWARD HUGHES FILM FESTIVAL

Four rare films produced by Howard Hughes will be shown at North West Federal during March as the Friday Night Film Festival continues.

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

Advance tickets are not available; purchase admission at the door.

FRIDAY, MARCH 7th - SCARFACE (1932) starring Paul Muni, Ann Dvorak, George Raft and Boris Karloff. A realistic true-to-life story of organized crime in Chicago during prohibition.

FRIDAY, MARCH 14th - HELL'S ANGELS (1930) starring Jean Harlow, Ben Lyon. A sensational World War I epic with some of the most spectacular and exciting aerial battles ever filmed.

FRIDAY, MARCH 21st - JET PILOT (1957) John Wayne stars with Janet Leigh, Jay C. Flippen, Roland Winters and Hans Conried in a rarely seen cold war comedy in color. A jet-age "Hell's Angels."

FRIDAY, MARCH 28th - MAD WEDNESDAY (1947) Harold Lloyd, Edgar Kennedy and Margaret Hamilton star in an exciting comedy which finds circus owner Lloyd with one of his lions, on a high ledge, dangling over Wall Street by the animal's leash!

COMING UP

In April, we'll begin a series of classic Laurel and Hardy films including most of their feature-length films and a great assortment of Stan and Ollie short comedies.

SATURDAY, MARCH 1st

RIDE 'EM COWBOY (1932) starring John Wayne and Ruth Hall. An early shoot-'em-up with the Duke. **BLAZING GUNS** (1943) starring Hoot Gibson and Ken Maynard. Exciting Monogram western. PLUS Selected Short Subjects: "Pony Express Days" (1935) with George Reeves as Bill Cody (in color); "Zorro's Fighting Legion" Chapter 3 - "Decending Doom." (\$1.25)

SATURDAY, MARCH 8th

GO INTO YOUR DANCE (1935) Al Jolson and Ruby Keeler star with Glenda Farrell, Benny Rubin, Phil Regan, Barton MacLane, Akim Tamaroff, Helen Morgan, Patsy Kelly. Al and Ruby sing and dance their way into your heart. Great musical score includes "About A Quarter to Nine." PLUS Selected Short Subjects: "Hollywood Newsreel of 1934;" Cartoon: "We're In The Money"; "Zorro's Fighting Legion" Chapter 4 - "The Bridge of Peril." (\$1.25)

SATURDAY, MARCH 15th

GIRL OF THE GOLDEN WEST (1937) Jeanette MacDonald and Nelson Eddy star with Walter Pidgeon, Leo Carrillo and Buddy Ebsen in Sigmund Romberg's "western operetta" about a sweet young thing who loves an outlaw. PLUS Selected Short Subjects: Tom and Jerry Cartoon; Fox Movietone Newsreel (1938); "Zorro's Fighting Legion" Chapter 5 - "The Decoy." (\$1.25)

SATURDAY, MARCH 22nd

THE GREAT DICTATOR (1940) Charlie Chaplin co-stars with Jack Oakie, Billy Gilbert and Paulette Goddard in his first all-dialogue film. It was also the final appearance of his famous tramp character. Charlie plays a dual

role as a meek barber and as an Adolph Hitler-like character called Adenoid Hynkle (Der Fooey). A screen classic. PLUS "Zorro's Fighting Legion" Chapter 6 - "Zorro to the Rescue." (\$2.00)

SUNDAY, MARCH 23rd - 2 P.M.

"LIVE" STAGE PRESENTATION

HEADLINES, an original musical revue presented by the Patchwork Players, an ensemble of young performers from north and northwest Chicagoland. "Headlines" takes a light-hearted look at the sections of the daily newspaper - news, editorial, comic strips, travel, entertainment, Dear Abby - and brings them to life with musical numbers and selections from hit Broadway shows. (\$2.00)

SATURDAY, MARCH 29th - 8 P.M.

SUNDAY, MARCH 30th - 2 P.M.

A SALUTE TO BUSTER CRABBE, the screen's original "Flash Gordon" starring BUSTER CRABBE, in person! The star of numerous movie serials in the 1930's and 1940's will appear in person to talk about his career, meet fans, answer questions and sign autographs. Film clips will provide a visual trip to his exciting past when Buster starred on the silver screen as Flash Gordon, Buck Rogers and Tarzan. Two identical performances will be held at 8 p.m. Saturday, March 29 and at 2 p.m. Sunday, March 30. (\$3.00)

SATURDAY, APRIL 12th

THANK YOUR LUCKY STARS (1943)

All-star Warner Bros. World War II musical features just about everyone from the Warner lot. Cast includes Eddie Cantor, Joan Leslie, Humphrey Bogart, Bette Davis, Olivia deHavilland, Errol Flynn, John Garfield, Ida Lupino, Dennis Morgan, Ann Sheridan, Dinah Shore, Alexis Smith, Jack Carson, Edward Everett Horton, S. Z. Sakall, Willie Best and Spike Jones and his City Slickers. PLUS Selected Short Subjects: "Alice in Movieland" (1930) with Joan Leslie; Newsreel: "Zorro's Fighting Legion" Chapter 7 - "The Fugitive." (\$1.25)

SATURDAY, APRIL 19th

TWENTY MILLION SWEETHEARTS (1934)

Dick Powell, Ginger Rogers, Pat O'Brien and the Mills Brothers star in a lively, tune-filled musical. PLUS Selected Short Subjects: Cartoon "Thugs With Dirty Mugs"; Ripley's Believe It Or Not: "Zorro's Fighting Legion" Chapter 8 - "Flowing Death." (\$1.25)

SATURDAY, MAY 3rd

HERE WE GO AGAIN (1942) starring Jim and Marion Jordan as Fibber McGee and Molly with Edgar Bergen and Charlie McCarthy. Hal Peary as 'The Great Gildersleeve, Ginny Simms, Bill Thompson, Gale Gordon, Isabel Randolph, Mortimer Snerd and Ray Nobel. PLUS Selected Short Subjects: Color Cartoon; Fox Movietone Newsreel (1942); "Zorro's Fighting Legion" Chapter 9 - "The Golden Arrow." (\$1.25)

- COMING UP -

SATURDAY, APRIL 26th - 8 P.M.

SUNDAY, APRIL 27th - 2 P.M.

THOSE WERE THE DAYS - Chuck Schaden observes his 10th anniversary on the air with two identical "in person" presentations at North West Federal's Community Center. It'll be a "live" stage and screen show offering a multi-media look at the golden age of radio with slides, tapes and films of old-time radio personalities and broadcasts. Chuck will add some personal memories of growing up in the

good old days of radio and will reminisce with the audience about the glory days of yesteryear. Advance tickets are available now at any office of North West Federal or, for this special program, by mail when you send to Chuck Schaden, North West Federal, 4901 W. Irving Park Road, Chicago, 60641. Donation is \$2.00 per person, with all proceeds going to recognized charities.

'THOSE WERE THE DAYS' SEMINAR

Chuck Schaden will conduct a five-week seminar - "Radio and Television: Those Were The Days!" - for the Elmwood Park Arts and Humanities Commission during April at the Elmwood Park Civic Center, 2 Conti Parkway.

The seminar will offer a nostalgic look at twenty-five years of radio and television programming and will include audio tapes and films of appropriate radio and TV shows. It will be similar to the course Chuck taught last fall at Elmhurst College.

Classes will be held from 7:30 to 9:30 p.m. on the five Tuesdays in April beginning Tuesday, April 1st (no foolin'!).

Registration is \$15 for Elmwood Park residents and \$20 for non-residents. Enrollment will be limited to 50 students. Send registration fee before March 15, 1980 to Elmwood Park Arts and Humanities Commission, 11 Conti Parkway, Elmwood Park, 60035. Attention: A. J. Fang, Chairman.

THE ACES AND THEIR PACES

REPRINT from RADIO VARIETIES, May 1940

A go-getter who personifies the proverbial entrepreneur of show business called on Goodman Ace, the radio-author-actor-director of Easy Aces, the other day and said:

"Goodie, you've got a pretty nifty program there . . . are you interested in doubling your contract salary?"

Ace rolled a first-class stogie in the corner of his mouth and eyed the speaker casually. "Well, I'm kinda interested . . . what am I suppose to do?"

"Do? The same program in the same way . . . that's all."

"H'm! That's simple . . . what time do I take air?"

"Eleven o'clock in the morning."

"That's more than I can stand, said Ace. "At eleven in the morning I've scarcely had time to clear my throat . . . Mister . . . I'm awfully sorry to turn down a chance to double my salary . . . the simple thought of getting up at 8 in the morning bothers me!"

Later, when reproached for turning down this golden proposition, Ace observed, "Well, I guess I could have gotten up that early . . . but the guy was too pompous . . . besides, I didn't like his necktie . . ."

Goodman Ace harbors a suspicion that if he meets a sponsor personally there is likely to be a disappointment and a falling out. His present boss, whom he has served these nine pleasant years, has never seen and never talked with Goodman and Mrs. Ace. But they go on and on, palsy-wadzy, signing contract after contract through intermediaries.

To bystanders, this sounds like manna from nowhere, but to Goodman Ace, chief motivator of Easy Aces, it's work work work — no cruises to Rio, no skiing in Sun Valley, etc.

"Someday," Ace opines. "I'm going to loaf . . . just loaf."

From his skyscraper pent house on Park Avenue Ace looks down the boulevard studded with classy limousines and dazzling fronts. All about him the world is on marche, but Ace appears to create from a standstill. Thrice a week he wrings a comedy script from his typewriter and

thrice a week he goes before the NBC mike and starts the waves of laughter rolling across these states. The oscillations do not stop with the Coast, but travel clear across the Pacific to Hawaii and New Zealand, where the Ace family stops traffic three times a week.

Rounding out ten years on the ether, "Goodie," as he is known on Radio Row, hails from the Corn Belt Capital — Kansas City, a right charming burg on the muddy Missouri River, virtually at the geographic center of America and the National Broadcasting Company networks.

This Corn Belt heritage is important, for here Goodie became saturated with the homey philosophy and wit of Mr. Average Americanus, a small-town guy with a heart overflowing with sympathy and geniality. In Kansas City, Goodie courted and married Jane Ace, his partner in life, whose background somewhat parallels his own. Here, among the mid-western bourgeoisies, Goodie absorbed the substance and understanding for a program which parades the comedy of living.

Some of Ace's material is frankly autobiographical, taken lock, stock, and barrel from his family archives. For instance, Jane once received a letter from her brother who wrote:

"P. S. Guess who died!"

That's one way of working up suspense. So Goodie used it in a script and it fetched many a gasp from his listeners.

Jane Ace resembles Madam Malaprop, and her slips, quips, and trips of the tongue are now legendary. In her semi-southern drawl (Missouri was a Border state in the Civil War) the fictitious Jane Ace talks like a Dumb Dora, or a ball-room belle, and in her wheezy way she says:

"Why, you wouldn't want my \$5000 for your business. I've been saving it for a rainy day."

To which Ace replies, "We're in a cloudburst right now."

Goodie and Jane have not even troubled to take assumed names; for the sake of complete naturalness, they remain

themselves Mr. and Mrs. Goodman Ace.

Their domestic dilemmas revolve about such earthly situations as Jane being called to jury service; Jane becoming a partner in Goodie's real estate business; Jane's heroic madness for a mink coat . . .

Jane lives in a private world of deep experience, and to herself, at least, she thinks everybody else is eccentric. Always ready with a snappy retort, she manages or mis-manages her easy-going husband with laughable lack of finesse.

In many ways this program is distinctive. First its extreme intimacy makes it virtually impossible for anybody but Ace himself to do the headwork. It takes Goodie from one to five hours to forge a fifteen-minute script. The cast goes through one rehearsal, and that's final. When the gong strikes they plunge in for better or worse. Spontaneity makes for good characterization and natural delivery on this program.

The Aces work in a cozy studio, without an audience, Marge, played by Mary Hunter, serves them a double purpose. First, she completes the human triangle, and secondly, she inspires them with a contagious laugh reaction, a workable substitute for a studio audience. From time to time other characters appear, to wit, Betty, played by Ethel Blume; Laura, the maid, played by Helene Dumas and Mr. Jackson, played by Allan Reed.

The homespun institution called Easy Aces originated in the Kansas City Cornbelt, where Ace worked on a newspaper as reporter, drama and movie-critic. He hobnobbed professionally with the local thespians, with movie satellites en route to Hollywood, and with touring show folk. One day he espied the open-air theater called radio and called to pay his respects at KMBC. On August 1, 1930, he went on that station with a movie-theater gossip column, and at times he read the Sunday funnies to the kiddies.

Inevitably, there comes a day in the life of every radio star. Ace's great moment came one afternoon just after he had completed his scheduled chore. The succeeding program had an audience but lacked an entertainer. Ace looked around for a helpmate and whom should he spot but lovely Jane! (The girl he was trying to promote.) They went on together in a program of informal chit chat, and much to their surprise some appreciative letters came from listeners in the next few days.



Jane and Goodman Ace. The pride of Kansas City and millions of Radio Listeners heard at 6 p. m. Tuesdays, Wednesdays and Thursdays over NBC.

That settled everything. A sponsor came across with \$30 per week, and Goodie proposed to Jane that they travel through life until death do them part, and so they launched a big-time radio career. At length they struck for a raise; the sponsor said no, so the Aces quit with a determination to starve, rather than work for peanuts. But when a flood of mysterious fan letters from listeners were laid in the sponsor's lap, he called the strike off and raised the Aces \$50 a week.

P. S. About this time, Ace developed a gourmet's appetite for stogies. He would have gratified that human whim sooner but he had to face the milkman and ice man and the landlord without batting an eye. But once he came into green clover, there was no denying that Goodie knew a good cigar when he smoked it. Your reporter knows no radio personality who hands you a better bouquet stogie than Goodman Ace.

Subsequently Goodie attracted the attention of a big guy in Chicago, who imported the team to the Windy City where the Aces broadcast for two years.

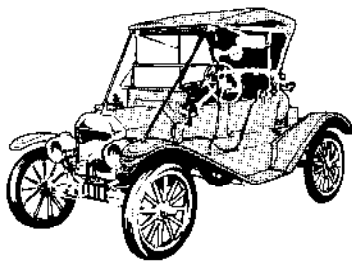
The original Easy Aces program exploited the card game of bridge, whence derives the name. In one way or another bridge always crept into the dialogue or into the plot, but after three years of this routine, Ace deserted bridge for the more fertile domestic circus.

Arriving in New York, the Aces made

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The Aces and Their Paces

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their broadcasting headquarter in NBC's Radio City studios. In 1933, Ace discovered a way of coping a Florida vacation without provoking his followers. He simply wrote himself out of the program for several weeks and let the other characters carry on. Let it be said to his everlasting credit as an honest man (for Goodie admits this) that when he and Jane absented themselves and sunbathed in Florida, their numerical rating jumped one full point; but no sooner than they returned to the program, the rating slumped one point.

The moral of this episode sounded particularly nonsensical to Goodie's invisible, inaudible sponsor, i. e., that Goodie should be assigned exclusively to writing, not acting, in Easy Aces. Said the sponsor through his spokesman: "That's hooey. I'll not plank down cash for Easy Aces unless Goodman and Jane appear IN PERSON." (It was a clean giveaway! Evidently, the sponsor listens on the a. t.)

The Ace family lives comfortable and sensibly . . . once a week they keep open house for their friends on Radio Row. They rarely miss a new play on Broadway, and they go to the movies quite regularly. Besides, they listen to radio programs of all sorts.

In summer they find home most enjoyable. They open their pent house doors to the high altitude breezes of Park Avenue and beat the heat. Weekends, they motor to the country and betimes they take a fling at the Saratoga races. In winter they generally hibernate in New York.

Kansas City points with pride to the Aces; one of Goodie's professors at Junior College remembers him as one of the most promising journalism students in the school's history. (He promised for six months to write one story.) As for Jane, she stole the hearts of countless suitors, but Goodie won her in the end. He confides that he fetched her with a couple of passes to a revue starring Al Jolson. Six months later they were married.

Time to time they received offers to go elsewhere and do otherwise, but they remain loyal to Easy Aces and to each other.

From a practical point of view and from a personal interest, your reporter repeats that Ace smokes the finest cigars from Cuba's finest plantations.

"IT PAYS TO BE IGNORANT"

REPRINT from TUNE IN Magazine, October 1943



Tom Howard, George Shelton, Lulu McConnell and Harry McNaughton

THE WOR quiz show, "It Pays to Be Ignorant," has more than lived up to its proud boast that "our experts know less than you do and can prove it." For more than a year now, quizmaster Tom Howard has been asking such dead-give-away questions as "Hamlet's soliloquy is from what play by Shakespeare?" And, for more than a year, the batting average of the "Ignorant" experts (George Shelton, Harry McNaughton and Lulu McConnell) has been a perfect zero. Their store of hilarious misinformation is complete.

There's one subject that all four really know, from the ground up. That's show business. Howard and Shelton have been a comedy team for twenty years, on stage, screen and radio—ever since they started out together in "The Greenwich Village Follies." They were with Ziegfeld. They were vaudeville headliners. They have made movie "shorts" and longer features. Throughout most of that time, lanky Tom Howard was drawing out simple little questions which deadpan-stooge George Shelton couldn't answer, even then.

Harry McNaughton has been in thirty-five Broadway shows, a number of movies, and is now in his tenth year on the air. Lulu McConnell is a veteran vaudeville, "Follies" and film performer. Her gravel voice was once the temporary result of a bad cold she got in her days of tank-town tours. She had it when she auditioned for an important role, won the assignment—and was warned never to lose those precious cracked notes.

There is audience participation in the quiz, for those hardy souls who can stand it. Rewards aren't terrific—perhaps \$2.98 or \$7.63, whatever cash Tom happens to have handy—but the fun is great. And, on rare occasions, the performers have the pleasure of really stumping their guests.

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ELLERY QUEEN

The Singing Rat

Ellery Queen, Inspector Queen (his father) and his adventurous secretary Nikki are involved in this story of a stool pigeon, a gangster named Moose, and a crooked bankruptcy scheme. Sponsored by Bromo Seltzer. 1/7/43.

ELLERY QUEEN

The Scarecrow and the Snowman

A scarecrow is found stabbed and bleeding, but it turns out to be a mysterious man. He recovers, disappears and re-appears six months later as a snowman! Naturally, Ellery Queen solves this unusual story. Sponsored by Bromo Seltzer. 1/20/44