

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

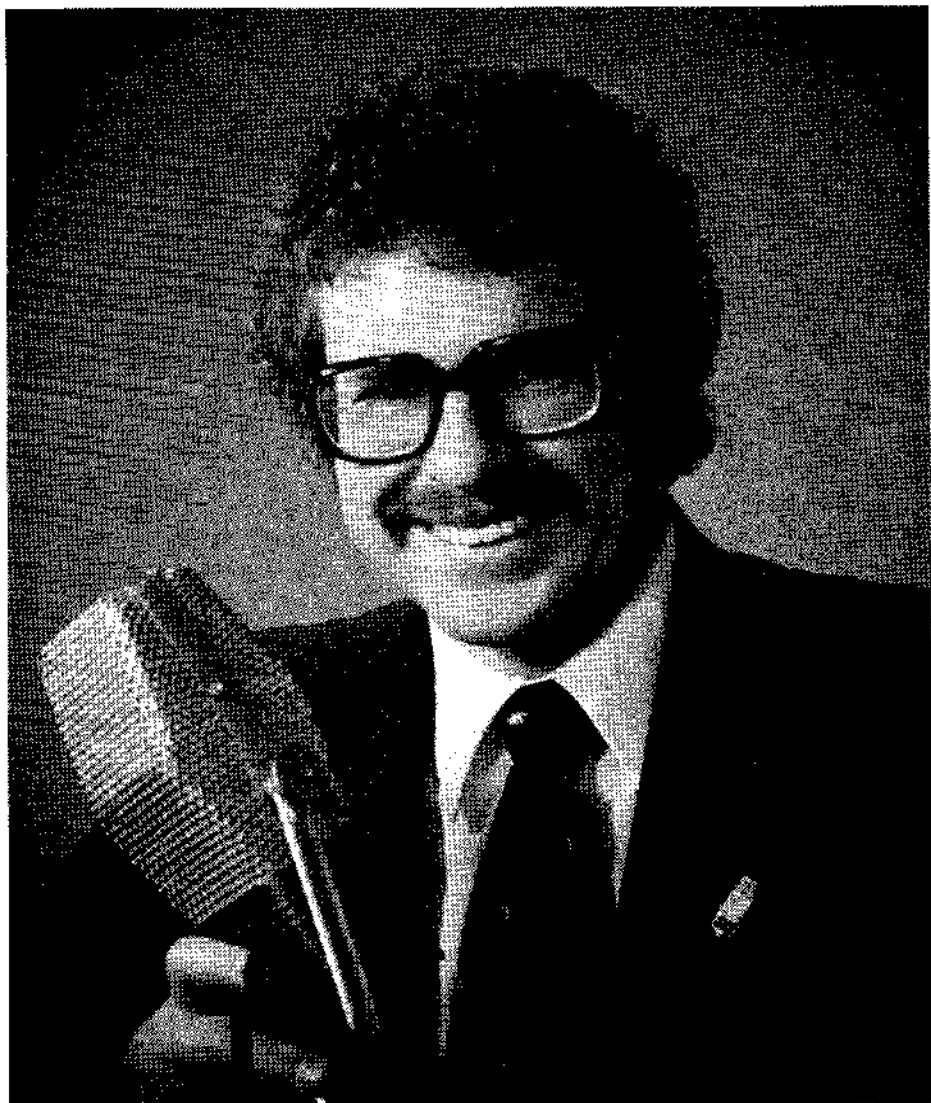
AND
RADIO
GUIDE

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

BOOK SIX

CHAPTER FOUR

APRIL, 1980



CHUCK SCHADEN completes ten years of vintage radio programming for Chicagoland on Saturday, April 26. His first **THOSE WERE THE DAYS** broadcast was heard on station WNMP, Evanston, on Saturday, May 2, 1970. The series moved to WNIB, Chicago, on Saturday, September 6, 1975. During the past decade Chuck has hosted old-time-radio shows on WLTD, WXFM, WBEZ, WAIT, WTAQ, WMMM, WGN and WNIB. A special 10th Anniversary broadcast is scheduled for WNIB on April 26 and a pair of multi-media anniversary shows will be offered at North West Federal's Community Center on April 26-27.

What is a Network?

OUT OF CHAOS CAME THE FAMOUS BROADCASTING SYSTEMS OF TODAY

REPRINT from TUNE IN, November, 1945

MANY people think that a network is something you catch fish with—and, in a sense, they are right. Anyway, there are four major networks at the moment, along with a medley of minor networks, which contribute regularly to the enjoyment and edification of thirty million families. After the war, it is believed that three or four more national networks may inject themselves into the radio picture as frequency modulation rears its vocal head.

But, again, what is a network and why have networks succeeded in making American radio the best in the world?

A network consists of a number of stations joined or "hooked-up" on leased telephone wires so that they broadcast as a unit. If you studied a map, with the leased lines joining the various stations, the entire criss-cross would resemble a network. Hence, the name.

Networks grew in the United States because if they didn't radio would have been forced to take a back seat in the race with motion pictures, the stage and other forms of entertainment which subsist on public favor. It's a rather exciting story and there are exciting days ahead.

WHEN radio started its broadcasting phase in 1920 it was a novelty. As stations cropped up here and there, folks bought sets in droves. It was fun to hear voices and music out of thin air. The only trouble was that the voices and the recorded music soon grew stale.

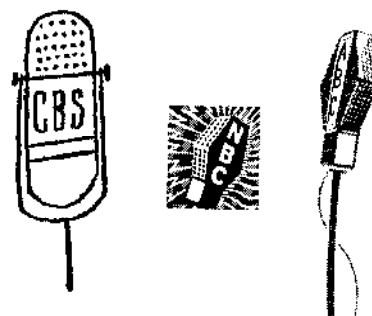
What had been an innovation became something of an aggravation. Then people wanted to know why radio had no big names? Where was the nationally-known talent? Where were the high-class programs?

Moreover, the national advertisers frowned upon the situation then existing. There was little widespread appeal. William Einstein McGuirk might be some pumpkin in Sioux City but he was a tiresome menace to the listeners of Beaver Falls. An Eddie Cantor, however, would find segments of the listening audiences everywhere.

Radio, though, was not prepared to pay for such talent because individual stations did not have enough money. The problems were manifold, the industry was in a rather chaotic state anyway, and something had to be done in a hurry.

Some bright boys went into a huddle, they rubbed elbows and brains, sparks flew—and the idea for networks was born. Thus, in May, 1926, the Red Network of NBC was organized and a year later the Blue Network was added. Historically, WNAC of Boston and WEAJ of New York had hooked up for the first "network" broadcast as far back as 1923. Then the idea petered out until the stress of public and advertisers forced the radio industry to improve its programs—or else.

WITH the advent of NBC, radio showed signs of growing up. Heretofore, artists had avoided this thing



called broadcasting like a recurrence of the bubonic plague. Pish-tush, and all that sort of thing. But when John McCormick, the Irish tenor, and Lucrezia Bori, pride of the Metropolitan Opera, deigned to sing over WJZ it was plain that radio's call was becoming clarion.

Like water spilling through a broken dam, radio reached outwards. On a January 1, 1927, East and West finally connected their lines in Denver so that the Rose Bowl football game might be heard on a 4,000-mile hook-up. Soon there was the first coast-to-coast broadcast of an opera — "Faust," from the Chicago Stadium. Next, audiences were palpitating to President Coolidge's Washington's Birthday address over a 50-station hook-up. (Small potatoes now!)

And, by 1928, radio networks were changing the face of politics for, when Herbert Hoover and Alfred E. Smith campaigned, they had a new adjunct with them for the first time—the microphone. Voting in America jumped 7,000,000 votes in 1928 over the total of the preceding election and the increase was attributed to the power of radio.

For in 1928 three networks were already functioning—in September of 1927 Columbia had entered the field. The rise of Columbia is one of the most spectacular in the history of the twentieth century for this network grew from a comparative shoestring in comparison with the titanic NBC, which combined the operations of Radio Corporation of America, General Electric,

Westinghouse and American Telephone and Telegraph.

At this point it might be best to explain that a network does not own all the stations. NBC, for example, owns key stations and the rest are affiliates. So the big idea is to get yourself some key stations and then talk others into affiliating. That was the problem for Major Andrew J. White, ex-newspaperman and sportscaster, when in January, 1927, he became convinced that there was room for a new network.

First of all, White had to talk four men into coming in with him. They were a promoter and paving machinery salesman, a New York booker of songs, a wealthy Philadelphian and the head of a radio corporation and concert artists' manager. They called their company United Independent Broadcaster, Inc., and blithely leased WOR, then in Newark, for four days a week.

BY the summer of 1927 the indefatigable Major had lined up 16 local stations in American cities East of the Mississippi for the network, purchasing 10 hours a week from each one for \$50 an hour. Talent for Major White prize package was offered by the Columbia Phonograph Company. Soon the system became known as the Columbia Phonograph Broadcasting Company.

On September 17, 1927, the new network made its debut with a presentation of "The King's Henchman," by Deems Taylor and Edna St. Vincent Millay. The program was broadcast directly from the Metropolitan Opera House in New York.

At this stage a cigar entered the history of the famous network which in its early days almost teetered off the air.

THE cigar was La Palina, owned by the Congress Cigar Company. La Palina went on the air and after twenty-

six weeks of broadcasting its sales leaped from 400,000 to one million a day. William Paley, son of the owner of the company, who was 27 years old in 1927, quickly got the smoke out of his eyes when he noticed how much radio had helped the cigar business.

He invested in Major White's company, which was having tough going, and then he took a three months' leave of absence to help organize the Columbia Broadcasting System. When a Paley organizes, he organizes. In short order, the persuasive Paley had talked 47 stations into combining during those parlous days of 1928. Deciding that radio was the coming thing, Paley stuck to that field. By 1945, CBS had spoured from 16 stations in its infancy of 1927 to a network of 145 outlets in the United States, two in Hawaii, one in Puerto Rico, and two in Canada. Columbia owns eight stations and has one hundred and thirty-seven affiliates.

THIRD of the networks to come into being was the Mutual Broadcasting System. There is a distinction between Mutual and its three major rivals. Mutual has no production department of its own and the affiliated stations can take or accept member shows as they please. Often, they don't please. This weakens the power of the network as a whole. Ed Kobak, new Mutual head, has been striving mightily to smooth out these wrinkles.

LATEST of the networks is the American Broadcasting Company. When the FCC ruled some years ago that NBC was too powerful, it was deemed necessary to divorce the Blue Network from NBC. Noble purchased the Blue for a mere eight million dollars almost four years ago. This summer the name was changed officially to the American Broadcasting Company.

COLD figures tell how networks pay off. Total advertising revenue jumped from \$4,000,000 in 1927 to \$140,000,-

000 in little more than a decade. In 1927, networks paid \$850,000 for "talent"—the actors and musicians—and by 1938 they were paying out \$30,000,000 in this connection. Wow! Moreover, the number of "talents" had jumped from about one hundred in 1927 to 25,000 by 1938.

THROUGH the medium of the networks radio, backed by its own wealth and that of the advertiser, can now pay its experts through the nose. The writer of a sponsored show may receive as much as \$1,500 a week, a guest star may pick up \$5,000 for a single performance, a single show of a Sunday night may cost the sponsor \$25,000 or more. Everything is of mutual benefit. For you see, the highly-paid star attracts those large listening audiences which immediately rush post-haste to buy the advertised product. (The sponsor hopes.)

America's broadcasting stations, totalling approximately 900 and representing an investment of about a billion dollars, tell their message, for the most part, by the way of one network or another. So far those messages must have been sparkling or what about all those dividends we have been reading about?

WHAT will happen in the next twenty-five years of radio? Will the advent of three or four FM networks wreak havoc on the existing leaders? Will television, facsimile, other scientific improvements play a vital part? Whatever occurs you can wager that the competition will be fast and furious and the networks will have to change their tune as often as the public demands. Because while you can lead a man—or a woman—to the radio you can't make them listen or look, unless they want to. Not in America anyway. The impending struggle of the networks for post-war popularity should be something that will be long remembered in radio.

PEPPER YOUNG'S FAMILY

REPRINT from RADIO MAGAZINE, June, 1940

The Youngs are real. All of them—Mr. and Mrs. Young, Pepper and Peggy—are yourself and your family; or at least they are your next door neighbors. And their friends—Eddie, Linda, Biff, Nick, Marcella and the rest are the people who live in your block. That is why between 7,000,000 and 8,000,000 listen to the Youngs every day. That is why the financial ups and downs, the sicknesses, the youthful love affairs, disappointments and successes of the Youngs and their friends are as real as your own.

The reason why this is so remarkably true of "Pepper Young's Family" is that Mrs. Carrington considers that she is really writing about her own family. The Carringtons, like the Youngs, are a father, mother, son and daughter. They are both average American families. Mrs. Carrington can always judge the suitability of a situation to the Youngs by the reactions of her own family circle to it.



"My suggestion," Mrs. Carrington once told an ambitious young radio writer, "is that you go home, look around you, into your own life and the lives and problems of your family, for the things you know and understand best." Mrs. Carrington took this advice to heart at the outset of her radio writing career, which began in a rather unexpected manner.

In the early 1930's Mrs. Carrington was a successful short story writer, playwright, and novelist. One afternoon she was on



Pepper Young's Family, popular NBC dramatic serial of family life, is pictured here in rehearsal. Upper left: Jack Roseliegh (Sam Young, Pepper's father), Marion Barney (Mrs. Sam Young), Betty Wragge (Peggy Young, Pepper's sister) and Curtis Arball (Pepper himself). In the control room in the background are Ed Wolfe, the show's director, who also plays the role of Mr. Bradley, Sam Young's crony, and seated, Ralph Reid, engineer. In the upper right picture are Pepper and Peggy.



ELAINE CARRINGTON

As author of *Pepper Young's Family* and *When a Girl Marries* — a busy hostess and mother of two children, which should exhaust the physical and emotional energy of the average person, Elaine Carrington continues her enervating pace by writing a new half hour show to be aired on NBC at 7:00 p. m. CDSI each Saturday.

Fifth Avenue when a rainstorm came up. Since she was passing the old NBC building (this was in pre-Radio City days), had a one act play with her, and was never one to waste time, she went in and interviewed the continuity department, until the skies cleared. The result was an invitation to submit an idea for a serial.

She had never written for radio before but had long wanted to. So she went home and began to write about a family very much like her own: A mother and father of moderate means struggling to rear two children the best way they possibly could. Into it she put all the heartaches and struggles of making ends meet, of giving the children the new dress or new tuxedo they need for a party, the effort of both parents to understand and sympathize with the children's point of view, and yet not spoil them. In fact, all the pangs of adolescence—and much can be written about them. From the point of view of the children, of course, and also from that of the parents, who have to live through it with them.

The result was "Red Davis," which in its two years on the air made radio history as the most popular fifteen minute program. At the end of the second year the name was changed to "Pepper Young's Family," and the time of broadcast was changed. This meant that the show had to start over at scratch, and build up its

popularity again, which it did within a year, when it was at the top of the daytime programs. In that place, or close to it, "Pepper" has remained ever since.

Some of the problems which Mrs. Carrington writes about, because she has found them typical of her own family and others are:

Should a sixteen or seventeen year old boy or girl be permitted to use the family automobile?

Should children be given allowances, or be paid for such chores as cutting grass, shoveling snow, washing the family car, or milking the cow?

Should youngsters be given a latch-key, or should the family sit up and wait for Junior to come home?

How late should sixteen or seventeen year old Mary stay out?

One of Mrs. Carrington's most remarkable feats in "Pepper Young's Family" is the uncanny way in which she has managed to capture the vocabulary and point of view of a seventeen-year-old boy. "But really," she says in explanation, "I do nothing except encourage my daughter, Pat, to have her friends around all the time. This means that there are four or five boys of Pepper Young's age in constant attendance, whether we are at our home in Brooklyn, or at our summer place in Bridgehampton, L. I. I feed them an endless stream of chocolate cakes, untold

gallons of soft drinks. They're a plague to the servants, for they go through the ice box like a swarm of locusts, stripping it bare.

"I simply sit back and listen, and so I'm able to hear all the latest slang, and all the boys' ideas on life and themselves.

"They know they're being used for copy, but they don't care. In fact, they're proud of it."

What with "Pepper Young's Family"

and other writing, Mrs. Carrington turns out about 20,000 words a week. She gets it all done through careful organization of time and strict sticking to schedule. Her work day begins at ten o'clock in the morning after her husband, a prominent New York attorney, is off to his office, and the children have been sent to school, and she has seen that the household activities for the day are under control. She works from ten until four; and after dinner on Monday, Tuesday and Wednesday nights she resumes work until midnight. The rest of the week-end she devotes to relaxation either in town or in the country.

Mrs. Carrington works in a study in a charming Victorian house in Brooklyn in the winter; in a studio at her home on Long Island in the summer. This latter establishment she calls "The House That Radio Built." It stands on the hillside one minute's walk from the Atlantic ocean. Even nearer, at the foot of her front lawn is an inlet where the children, Patricia and Bobby, can sail and row. Close by is an outdoor fireplace where the family cooks picnic suppers. You might suppose that the household was run solely for the benefit of Mrs. Carrington's writing. But it is run just as much for the benefit of the children and their pets. Chief among the pets is Flash, a police dog, who has an affectionate and demonstrative nature and who, Mrs. Carrington says, "huris himself on friends with 200 pounds of welcome."

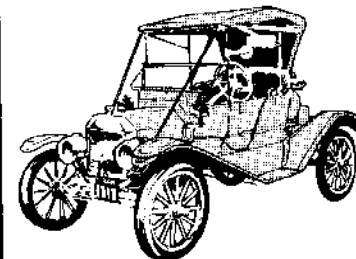
An outstanding characteristic of Mrs. Carrington's work methods is that she always dictates lying down. She says that she keeps herself on a job until it is done by staying on the couch and refusing to move until it is finished. She feels that her ideas flow better when she is relaxed in this way.

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THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, APRIL 5th
EASTER GREETINGS

PHIL HARRIS-ALICE FAYE SHOW (4-2-50)
Phil tells his daughters the story of the Easter Bunny. Elliott Lewis is Frankie Remley, Walter Tetley is Julius Abbruzzo, little Alice is played by Jeanine Roos and Phyllis is Anne Whitfield. Robert North appears as Willie and Mel Blanc turns up as the Easter Bunny! Rexall, NBC. (10:25; 6:48; 11:10)

KRAFT MUSIC HALL (3-25-48) Al Jolson stars with Oscar Levant, Lou Bring and the Orchestra and Chorus, the Kraft Choral Club (from Chicago) and guest Clifton Webb. Jolie sings Easter Parade. Kraft Foods, NBC. (7:10; 10:20; 11:50)

LIFE WITH LUIGI (4-8-52) J. Carrol Naish stars as Luigi Basko, the little immigrant with Alan Reed as Pasquale, Hans Conried as Schultz. In his weekly letter to Momma, Luigi tells of his plans for Easter dinner. CBS. (12:10; 17:55)

NEW YORK CITY EASTER PARADE (4-12-36)
Announcer George Hicks, speaking from Fifth Avenue in front of Radio City, describes the Easter Parade. NBC-Red. (7:25; 5:50)

HALLMARK PLAYHOUSE (4-14-49) "One Foot In Heaven" stars George Brent in the famous Hartzell Spence story of a minister with "one foot in heaven and one foot on God's green earth" as he sets up his Parsonage in a small Iowa town. CBS. (14:30; 14:40)

JACK BENNY PROGRAM (4-10-55) Taking an Easter morning stroll, Jack meets Mary Livingstone, Bob Crosby, Dennis Day, Don Wilson, the Sportsman, Frank Nelson, Mr. Kitzel, the Racetrack Tout (Sheldon Leonard), and Arthur Q. Brian. Lucky Strike Cigarettes, CBS. (14:40; 11:15)

SPECIAL PROGRAMMING NOTICE

Radio station WNIB is the "back-up station" for Metropolitan Opera broadcasts (which are regularly heard on WGN). When WGN begins its spring baseball coverage, the Opera moves to WNIB for two weeks in April.

As we go to press, it is expected that the Metropolitan Opera will be carried on WNIB on Saturday, April 12 and Saturday, April

SATURDAY, APRIL 12th

FRED ALLEN SHOW (3-17-46) Fred and the regulars on Allen's Alley, the DeMarco Sisters and guest Doc Rockwell. AFRS Rebroadcast. (12:25; 12:15)

THE WHISTLER (7-7-48) "Fatal Appointment" is the Whistler's strange story. A man signs away his life for \$50,000. Signal Oil, CBS. (10:45; 12:25; 5:50)

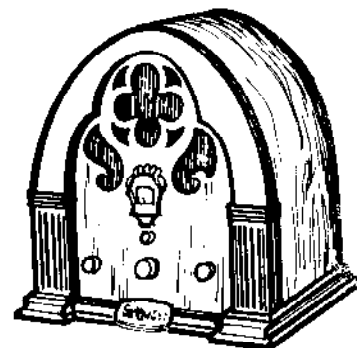
COUPLE NEXT DOOR (4-15-37) Dorothy has saved the cow from being butchered. A rare broadcast. Oxydol. (14:19)

DUFFY'S TAVERN (9-22-44) Ed Gardner stars as Archie, the manager of Duffy's Tavern. Florence Halop is Miss Duffy, Charlie Cantor is Finnegan and Eddie Green is Eddie the waiter. Guest is actress Gene Tierney who is not impressed with Archie's attempt at romance. AFRS Rebroadcast. (11:07; 7:05; 6:50)

FITCH BANDWAGON (Feb, 1945) Host Dick Powell welcomes Tommy Dorsey and his orchestra with Bonnie Lou Williams and the Sentimentalists. AFRS Rebroadcast. (15:30)

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00



SATURDAY, APRIL 26th
THANKS FOR LISTENING!
10th ANNIVERSARY BROADCAST

19. The Opera begins at 1 p.m. and continues until approximately 4 p.m.

On those two Saturdays, our **THOSE WERE THE DAYS** program will be broadcast immediately following the Opera (at about 4 p.m.) and will continue until 7 p.m.

We expect to resume our regular 1 to 5 p.m. schedule on Saturday, April 26.

SATURDAY, APRIL 19th

FIBBER MC GEE AND MOLLY (3-1-52)
Jim and Marion Jordan are the residents of 79 Wistful Vista as they try to discover who sent the box of candy to Molly. Cast includes Gale Gordon, Arthur Q. Brian, Bill Thompson, Harlow Wilcox, Billy Mills and the Orchestra and the King's Men. This is Fibber and Molly's 20th anniversary on NBC. Pet Milk, NBC. (8:50; 9:30; 12:00)

THE FAT MAN (1940s) "Order For Murder" with J. Scott Smart as Brad Runyon, the Fat Man, who suspects that a young ex-G.I. is going to murder the officer who took credit — and the medal — for the G.I.'s heroics. ABC. (13:30; 10:00)

THE THIN MAN (1940s) Nick and Nora Charles solve a "Murder In A Record Shop." A woman is killed in the listening booth of a record store. Peter Lorre hosts this "Mystery Playhouse" rebroadcast for Armed Forces Radio. (15:40; 10:50)

COMMAND PERFORMANCE (1943) Bing Crosby and Bob Hope co-host this all-star variety show featuring the Andrews Sisters, Stan Kenton, Anita O'Day, and Lauren Bacall. AFRS. (8:10; 8:40; 11:25)

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CELEBRATE WITH US as we complete a decade of old-time-radio broadcasts. We'll have dozens of clips and excerpts from our programs over the past 120 months. You'll hear sounds from **THOSE WERE THE DAYS, THE HALL CLOSET, RADIO FOR KIDS, WHEN RADIO WAS RADIO** and others we've produced.

WE'LL REMEMBER MANY of the performers who have helped us recall the golden days of radio and we'll have fun with our listeners, too, as we repeat some of our best telephone call-in segments.

YOU'LL HEAR the old-time-radio show that had the best reaction from our listeners and we'll have clips from many other vintage broadcasts.

IT'S GOING TO BE a special day for us — and we hope for you, too — as we say "thanks" for ten wonderful years.

PLEASE JOIN US from 1 to 5 p.m. on Saturday, April 26th on WNIB . . . and then plan to come to **NORTH WEST FEDERAL SAVINGS' Community Center** for a special "in person" nostalgia show further commemorating our 10 years on the air. It will be a multimedia look at the golden age of radio with slides, tapes and films of old-time radio personalities and broadcasts. We're planning two identical shows: 8 p.m. Saturday, April 26 and 2 p.m. Sunday, April 27. For details, see the "Coming Attractions" listing on the next page.

Metro Golden Memories
CHICAGOLAND'S
LEADING NOSTALGIA SHOP

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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:

SATURDAY, APRIL 5th

EASTER WEEKEND—NO PROGRAMMING

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 de Havilland, 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)

SUNDAY, APRIL 13th — 2 P.M.

"LIVE" STAGE PRESENTATION

MARK TWAIN IN PERSON — an afternoon of entertainment, enlightenment, and irony featuring the crackling wit and wisdom of Mark Twain as brought to life by actor Richard Henzel who has portrayed Twain throughout the United States for more than a decade. Adapting from the works of Samuel Langhorne Clemens, Henzel becomes the 71-year old Twain for a delightful personal visit, filled with jokes, anecdotes and the philosophy of the universe. (\$2.00)

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, 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.

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 and the Orchestra. The folks from 79 Wistful Vista with some first-rate screen entertainment.

PLUS Selected Short Subjects: Color Cartoon; Fox Moviestone Newsreel (1942); "Zorro's Fighting Legion" Chapter 9 — "The Golden Arrow." (\$1.25)



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STREETCAR PHOTOS

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

MR. DISTRICT ATTORNEY

CHAMPION OF THE PEOPLE DEFENDER OF TRUTH GUARDIAN OF OUR RIGHTS

TUNE IN WED. 9:30 P.M. E.W.T. (NBC)

Mr. District Attorney is now four years old, and in its time it has received the applause of J. Edgar Hoover and most of the district attorneys throughout the country. A quick glance behind the mike at the people who make up this show might turn up something interesting.

Jay Jostyn, the star, is as smooth and suave a prosecutor as ever sent a man to the hot seat. Tall, polished, handsome enough to make any feminine heart skip a beat, he plays a part as though born in the character. This is easy enough if you don't do many of them, but around the studios they sometimes tell you about the time Jostyn appeared as 48 different characters in 38 script shows — all in one week.

Born in Milwaukee, Jostyn went to Marquette University, then entered the dramatic school at Wisconsin Conservatory of Music. When he joined a stock company at nineteen, the director told him: "You got out of dramatic school just in time. Try to forget what you've learned." He did, replacing it with actual road experience throughout the far West and Canada. A radio executive in Los Angeles who had his eyes tightly closed and his ears wide open caught one of his shows, and that's how he happened to get started in radio. Many engagements followed in Los Angeles, Chicago, Cincinnati, and then New York. Many shows, "Mary Sothorn," "Unsolved Mysteries," "Renfro of the Mounted," "Home Sweet Home," "Second Husband," plenty of others, wherever they needed a fine actor.

It's hard for a man with light brown hair and clear blue eyes to look like a villain, but he doesn't get many of those roles these days. Cultured and quiet, a lover of Shakespeare and good music, he is fond of people with a similar background. He has other likes, including roast lamb, turquoises, the theatre, and a relaxed hour at the Lambs Club of New York, where he is a member.

Len Doyle, who does the D.A.'s man Friday, started his acting career twenty years ago in a glass factory, where he



JAY JOSTYN



LEN DOYLE

worked to earn money for a bicycle. He needed the bike to get to the theatre in a nearby town. He was born in Toledo, O., but his parents moved to Port Jervis, N. Y., when Len was very young, and he still considers the latter his home town. The people in Port Jervis have never disputed it. He gets his detective accuracy by hanging around police stations, listening to the cops talk and getting a preview of the lineup. He's married to the former Agnita Lahey, and his two children are Jerry and Lee. He likes boating, hunting and fishing, and has offered his 42-foot motor launch, and his services, to the Navy. He hopes they'll let him do patrol duty. Eugene O'Neill and Jack London do duty with him as favorite authors, the other one being Jerry Devine, who scripts Mr. District Attorney.

Vicki Vola, the D.A.'s girl Friday, (that makes two Fridays in one week), is young and pretty and rejoices in the real name of Victoria. French father, Italian mother, which gives her a fluency in both those languages, in addition to three others. She likes dancing, swimming and tennis, and attends many concerts. As for what she looks like, you can tell from the picture. The eyes and hair are brown, and the disposition is marvelous.

A very interesting trio, bent on legal vengeance. Crime marches on! Jostyn, Doyle and Vola cause it to limp a bit.

MY IMPRESSION OF HOLLYWOOD

But That Ain't The Way I Heerd It

REPRINT from RADIO VARITIES, May, 1940

by Bill Thompson

Recently I was asked to put down on paper some of my impressions of Hollywood. It's rather a difficult problem to attempt to solve, but I will try, with the aid of some people I have met, and some I have almost met, to give a very vague impression of this colorful land.

I have heard philosophers call Hollywood "Gaudy, Gay, Garish and Goony." When a visiting Frenchman recently summed up Hollywood, he said, with the characteristic shrug of the shoulders, "Gauché." But when us boys from Indiana first saw it, we cried out in open mouthed amazement, "Gosh!" So the reader may choose the term he prefers.

Many people ask, "What do they wear in Hollywood?", and the answer to that might be a sign over the entrance to the city reading "Through these Portals pass the loudest dressed people in the World." But actually, the men wear generally sport coats of the wide herringbone awning stripe pattern, in hues of Vultures egg Purple, or Belligerent Beige, with trousers (that must not match) of some contrasting color, such as Frightened Faun or Maple Leaf Rag. To complete this costume, a Bare head, with no hair cut, should be worn, and sport shirt, no tie, and Chinese or Japanese (whichever side you favor) sandals.

The women dress more conservatively in various styled slacks, long coats, dark glasses and kerchiefs over their hair, with either low or high heels. (The last named depends upon what kind of heels they are out with). But for evening wear all this is changed for milady. The female of the species emerges from her cocoon, forsaking the long cloth coat and slacks, for a lovely fur coat — and slacks.

Then another question I am commonly asked is "Are the stars very hard to mee?" My answer to this is "No—they

are quite easy to meet." Of course, I have never met any myself, except those times by accident, when I have encountered them while I was busy delivering the morning newspaper (you see, I'm learning a trade as we all know radio isn't here to stay, and a chap must have something to fall back on, besides a theatrical background).

Then people inquire "How is Hollywood Hospitality?" My personal answer to this is, the finest in the world. But just so we might have another view on the matter, I asked a friend of mine, who shall be nameless, the same question and he answered, "While attending a large party of movie celebrities recently, I was pleased to note how charming these people can really be when they wish. Some of them went out of their way to be brought over and introduced to me, the chap they did not know, just so they would

be sure they weren't snubbing one of their own distant relatives. It really is more fun and quite an honor to be singled out and ignored then it is to just to be ignored casually, with the rest of the mob."

Now, my friend is obviously a little bitter in his reply, as he has only been in Hollywood a few months, but his answer is a good example of the way some people act when first introduced to the cinema capital.

Personally, I think that Hollywood Boulevard is a street where there are probably more colorful people to be found than on any other street in the world. I use the word colorful, advisedly, as I have seen not only all shades of color in clothes, but also in hair. Red, White, Orange, Platinum, Raven Black, etc., and even Lavender Hair!

With it all, the Hollywood Boulevard promenaders never lose their blasé indifference, and never turn to stare at anyone. Except once, and that was some time ago, there was a large crowd gathered, all

staring at one girl as she walked along, totally ignorant of the attention she was receiving. She had, believe it if you can, completely natural looking hair!

But I am digressing from answering the questions I have been asked. A frequent query I get is, "Can you tell us of Hollywood Night Life?" Well, to begin with if you are "just folks" and would like to have a good table at a big fashionable night spot, on an opening night, if you are

fortunate you will be given a table in Winslow, Arizona. But if you have no connections you probably will get a bad table somewhere on the side in Seattle, Washington.

Still, you can consider yourself lucky, because if you actually get a table in the joint where you are desirous of being taken, about five minutes after you are seated, a blinding Blitzkrieg of Flashlights will go off somewhere near you, and even by the time your consommé arrives, which will be near the end of the evening, you still will not be able to see your consommé (which, of course, will be a good thing for you anyway).

But the real fun comes in the dancing. These Hollywood spots have two kinds of dance floors, small and smaller. In the cozy little places with the smaller dance floor, the moment the band starts to play, everyone rushes to the floor to be able to get in at least three dance steps before they are crushed in the crowd. On a floor of this kind, the younger people, who belong to the leg-kicker-outers, style of dancing, generally lash out with a few preliminary kicks, and catch you and your partner neatly in the calf or shin, promptly blasé any secret hope you might have had to enter the 440 or 100 yd. dash in the Olympics. Because after receiving a wound like that from a utterbug or a more sedate kicker-outer (especially if the last named get you while executing a ballroom place kick dip) you will be lucky if you are able to limp out to the ambulance.

But if you choose a nitery with a fairly large dance floor, the orchestra immediately starts playing a dance called a La Corca, and all the celebrities jump up and get in the fun right away, thus taking up all the room available. The dancers, in this dance, (which is at present a Hollywood favorite), generally end up in a



Bill Thompson, who plays O. K. Boomer and a v. Moll, of a Fibber McGee and a She

big circle (sort of a get big a couple at a time) the make exhibitions of course, calls for moderate lights to open up a corner, by now coming in the flashing lights, only the is in the hands of a polite but surly gentleman your statement of

This ceremony of dancing, and the woe and you go home knowledge that you at play.

I wish I had more answer the question the World Premier at swank outdoor parties interesting thing by looking you talk a You say I didn't that's pretty good the way I hear of

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**TREASURE OF
SIERRA MADRE**

Humphrey Bogart — Walter Houston

A Lux Radio Theatre presentation of the 1947 screen classic, with Frank Lovejoy in a supporting role. It is a fine story that presents one of man's basic emotions, greed, as the central theme. These superstars of the past tell this story so interestingly, and with such excitement, that you are certain to get caughtup in the intrigue of this fascinating tale.

The story unfolds over a period of ten months and you can just feel the friendship of three men change as the lust for gold takes over. It has an unusual ending, neither happy nor sad, but one that seems fair. It is the type of story most authors wish they could write, most actors wish they could perform so well, and most audiences wish there were more stories of this magnitude! Broadcast 4/18/49.