

CHUCK SCHADEN'S  
**NOTALGIA NEWSLETTER** AND **RADIO GUIDE**  
FROM THE HALL CLOSET • BOX 421 • MORTON GROVE, IL 60053 © JUNE, 1980



**BLONNNNDIE!** Arthur Lake and Penny Singleton brought Chic Young's popular comic strip characters to radio in 1939. Camel Cigarettes was the CBS sponsor until 1944 when Super Suds came on the scene. The show moved to NBC in 1948 on behalf of Colgate Tooth Paste and then to ABC in 1949 where it continued as a sustaining network feature. Arthur Lake was the bumbling Dagwood Bumstead for the entire run of the series. Penny Singleton was replaced in the mid-1940s by Pat Van Cleve (Mrs. Arthur Lake), but she did resume the role for the 1948-49 season. For the show's final year (1949-50), Ann Rutherford starred as Blondie.

# HOW KATE SMITH ROSE TO FAME

The Triumvirate of Kate Smith, Ted Collins and Jack Miller contains a story which rivals any Horatio Alger yarn, and which, with its three personages, is the famed story, "THE THREE MUSKETEERS," by the eminent Alexandre Dumas.

REPRINT from RADIO VARIETIES, June, 1940

Before either Kate, Ted or Jack became outstanding radio personalities they worked together as associates in one capacity or another. When Ted Collins was an executive of the Columbia Recording Company it was his task to find outstanding talent who had something that could be sold on records, for prior to radio as we know it today, records provided most of the entertainment throughout the world for people who lived in the hinterlands and even in the cities, who could not attend theatres and concerts.

Jack Miller had been singing and conducting dance orchestras in the vicinity of Boston for a number of years after he left Dorchester High School. Possessed of a rich baritone voice he was making strides toward establishing himself as a solo vocalist. Ted Collins arrived on the scene and engaged Jack to make a series of recordings. Since he could play the piano as well, he was doubly valuable because he could provide his own musical accompaniment. Under Ted Collins guidance he established himself as a favorite on records. Eventually, he became a soloist on CBS for two years. It wasn't long after that the same Mr. Collins booked Jack Miller and his orchestra into Loew's State theatre in Boston where he remained for sometime as house conductor.

The scene changes back to Mr. Collins in his office in New York, at Columbus Circle where Columbia Recording studios were located. The recording executive is discussing a

career in the entertainment world with a young lady he heard in the Broadway musical "Flying High." She decided to make a few records and let Collins decide the next move. He did.

Kate Smith was that young lady and shortly after she auditioned for radio, she clicked immediately and began to sing her songs over the Columbia Broadcasting System, where she has been heard ever since.

When her career in radio was decided upon Collins thought back to Jack Miller, singer and pianist. Kate needed an accompanist and Miller was given the job. Followed a series of broadcasts with a house band under the direction of another well-known batoneer, Nat Brusiloff, Jack Miller played the second piano to guide the band's tempo. He was Kate's pianist for three years graduating to the post of conductor which he has held for the past five years.

When questioned why he prefers to remain more or less unknown personality providing the musical background for a star he has many answers. First, the association is to his liking. Kate Smith is one of the most tolerant yet ambitious people in radio and Jack knows of no other person he would care to work with. He doesn't sing, true, but that makes little difference for he pursues his vocal efforts at his own piano at home as he jots down scores for coming broadcasts and songs that he is writing. Secondly, it's much better than working twenty weeks of the year as so many other band lead-



TED COLLINS

KATE SMITH

JACK MILLER

ers do. He's turned down innumerable jobs in theatres, on other programs, in ballrooms and even offers to return to the microphone as a soloist in his own right. The feeling among these three is almost undefinable. It rivals the spirit of the Three Musketeers—one for all and all for one.

Jack has written two hit tunes one of which reached a sale of 400,000 copies. The first, his theme song "When the Stars Come Peeping Through," was written the afternoon of his first broadcast. Collins told him, "You've got to have an identifying theme for the, so you'd better get busy." The other, "From Sunrise to Sunset," which was the big hit, required somewhat more effort. It became the movie hit of the year being featured in three productions. This was ten years ago and since that time he hasn't had another due mainly to the fact that he concentrates his efforts on the Kate Smith Variety Hour. This is characteristic of everyone who works with Kate. She is untiring in her desire to perfect her singing and program detail. The spirit is contagious and grips all who contribute to Kate's programs.

The band under the direction of Miller is the finest in radio boasting the top musicians in radio row. Composed of twenty-six men all of whom are the highest paid, which is a Collins axiom, it provides a fitting musical frame to the lovely voice of the "Songbird of the South."

Last year saw Kate's return to the record field after six years absence putting on wax for Victor three of the top tunes of the day as well as a spirited swing arrangement of her theme, "When the Moon Comes over the Mountain," which is known among the boys in the band as "A Collins' Special." It was a case of capitulating to the great demand of her listeners that prompted this move. Apparently, one program each week does not take care of the hundreds of thousands of loyal Kate Smith fans.

Known as one of the only singers in radio who possesses "perfect pitch," Kate has the added faculty according to Miller of being able to learn in an hour a song which requires most singers an entire day or more to perfect.

# The Lavish Musicals

By ROBERT KOLOSOSKI

When you think of movie musicals, do you envision Fred Astaire and Ginger Rogers dancing to a Gershwin tune? Does your imagination conjure up ultra-lavish Technicolor extravaganzas starring Betty Grable, Alice Faye, or Carmen Miranda? MGM was the undisputed king of musicals during the 40's and 50's with stars like Judy Garland, Mickey Rooney, Gene Kelly, Fred Astaire and a host of others singing and dancing through countless celluloid escapades. No matter what phrase of the movie musical appeals to you, they all owe something to one particular film and to one particular studio.

The film was **42ND STREET** and the studio was Warner Bros.

By 1933 the movie musical had nearly disappeared as a form of entertainment, but **42ND STREET**, with its fresh approach to the puttin-on-the-show theme plus some super-spectacular musical numbers staged by Busby Berkeley was a financial success. It paved the way for dozens of musicals produced in the 30's with the best being those Berkeley did for Warner Bros.

Until **42ND STREET**, movie musicals were rather static affairs that were always stagey in their production numbers and displayed little imagination. They seemed to be showing off the new capabilities of sound rather than the ingenuity and genius of Hollywood's film makers. Berkeley, who had come to Hollywood via the Broadway stage, took the camera and moved it up above the chorus and twisted it to acute angles. He had the camera with the action and from then on musicals provided a new excitement for the movie going audiences.

Berkeley had worked on three Eddie Cantor musicals for Sam Goldwyn when Darryl F. Zanuck, head of production at Warner Bros. hired him to create the musical numbers for **42ND STREET**. Zanuck took a chance with Berkeley and **42ND STREET**, but it was a gamble that paid off and Warners went into production on another film with Berkeley again called upon to create and stage the musical numbers. **Gold Diggers of 1933** was more elaborate than **42ND STREET** and proved that Berkeley's first success had been no fluke. From the opening number with Ginger Rogers singing "We're In the Money" (with a segment sung in pig latin) to the grand finale number "My Forgotten Man", director Mervyn LeRoy and Berkeley kept the plot bouncing between songs. LeRoy, who later



produced the **WIZARD OF OZ**, made the puttin-on-a-show plot sparkle with witty dialogue and a quick pace but once again it was the musical numbers the public came to see.

Warners success gave birth to a litter of imitations by other studios. MGM's **DANCING LADY** (1933), had a young dancer making his screen debut. The dancer was Fred Astaire and **DANCING LADY** paved the way for his next picture **FLYING DOWN TO RIO** (RKO 1933) where he was teamed with Ginger Rogers of **GOLD DIGGER** fame.

Meanwhile, back at Warners, Berkeley tackled the musical pieces for a truly spectacular film — **FOOTLIGHT PARADE**. It was perhaps the greatest Warners musical of the 30's for its great cast as well as the fantastically staged choreography. James Cagney, who had made a name for himself as a pugnacious character in 13 films, was in reality a hooper from the Broadway stage. In **FOOTLIGHT PARADE** he was given the opportunity to display his dancing skills and his vitality gave the total film a healthy pace. The herculean task of staging several musical numbers that had to progressively top one another within the film was siezed with relish by Berkeley. The "By the Waterfall" number occupied nearly an entire soundstage and utilized numerous pumps to propel twenty thousand gallons of water over several waterfalls as 100 chorus girls splashed about to the well-planned direction

# of Busby Berkeley

of Berkeley. This particular sequence would help Berkeley land a few assignments at MGM with their new star Esther Williams. The **FOOTLIGHT PARADE** finale, "Shanghai Lil", was a robust affair with Cagney and Keeler leading 100 dancers in an Oriental story-song.

Dick Powell and Ruby Keeler had been in **42ND STREET**, **GOLD DIGGERS OF 1933** and **FOOTLIGHT PARADE**, but Powell's co-star in **WONDER BAR** (1934) was Al Jolson. Jolson had starred in the **JAZZ SINGER**, the talkie that started the trend toward sound and was something of a musical in its own right. Berkeley, of course, staged the musical numbers but the film as a whole lacked the verve of its predecessors.

Later that year Warners re-united Keeler and Powell in **DAMES**. The plot is familiar — Powell, a young song writer, is in need of funds to put on his show and Keeler and Joan Blondell are the chorus girls who hit on

rich old Guy Kibee for the needed money. The "I Only Have Eyes For You" number is staged ala Berkeley with Powell dreaming of Keeler and running into dozens of girls with masks of Keeler's face culminating with the girls forming a giant jig-saw puzzle face of Ruby. The finale uses an overhead shot of hundreds of girls simulating kaleidoscope images by moving their legs and bodies in perfectly controlled unison.

Warner Bros. had assembled a stock company of stars including Powell, Keeler, Joan Blondell, Guy Kibee, Frank McHugh and Hugh Herbert for their musicals. Directors included Ray Enright, Roy Del Ruth, Mervyn LeRoy, and Lloyd Bacon to pull the directorial strings. All Berkeley needed to complete the cycle was a few good songs for each movie to act as inspirations for his musical numbers.

Continued . . .

## FRIDAY NIGHT FILM FESTIVAL

The extravagant film musicals by Busby Berkeley are on display this summer as North West Federal's Friday Night Film Festival continues.

Berkeley was the producer and director of those great lavish musical production numbers for Warner Brothers in the 1930s and we have a healthy helping of those film goodies for film fans.

The great musicals are shown every Friday evening at 8:00 p.m. at NWF's Irving Park Community Center. Advance tickets are not available for the Friday night series. Donation is \$2.00 per person, payable at the door.

Here's the line-up of summer fun for you:

**FRIDAY, JUNE 6th — 42nd STREET (1933)** Warner Baxter, Dick Powell, Ruby Keeler, Ginger Rogers, Bebe Daniels, George Brent. Music includes *You're Getting to Be a Habit With Me*, *Shuffle Off to Buffalo*, *Young and Healthy*, *42nd Street*.

**FRIDAY, JUNE 13th — FOOTLIGHT PARADE (1933)** James Cagney, Joan Blondell, Dick Powell, Ruby Keeler, Guy Kibbee. Music includes *Honeymoon Hotel*, *By A Waterfall*, *Shanghai Lil*.

**FRIDAY, JUNE 20th — GOLD DIGGERS OF 1933 (1933)** Dick Powell, Ruby Keeler, Ginger Rogers, Joan Blondell, Ned Sparks. Music includes *We're In the Money*, *Pettin' in*

*the Park*, *Forgotten Man*.

**FRIDAY, JUNE 27th — WONDER BAR (1934)** Al Jolson, Kay Francis, Doloras Costello, Ricardo Cortez, Guy Kibbee, Dick Powell. Music includes *Goin To Heaven On A Mule*, *Wonder Bar*.

**FRIDAY, JULY 11th — DAMES (1934)** Joan Blondell, Dick Powell, Ruby Keeler, ZaSu Pitts, Guy Kibbee, Hugh Herbert. Music includes *The Girl at the Ironing Board*, *Dames*, *I Only Have Eyes For You*, *When You Were a Smile on Your Mother's Lips* and *a Twinkle in your Daddy's Eyes*.

**FRIDAY, JULY 18th — GOLD DIGGERS OF 1935 (1935)** Dick Powell, Adolphe Menjou, Hugh Herbert, Glenda Farrell, Alice Brady, Frank McHugh, Winifred Shaw. Music includes *Lullaby of Broadway*, *The Words are In My Heart*.

**FRIDAY, JULY 25th — GOLD DIGGERS OF 1937 (1937)** Dick Powell, Joan Blondell, Glenda Farrell, Victor Moore. Music includes *With Plenty of Money and You*, *In Love and War*, *Speak of the Weather*.

**FRIDAY, AUGUST 1st — GOLD DIGGERS IN PARIS (1938)** Rudy Vallee, Rosemary Lane, Hugh Herbert, Allen Jenkins. Another excellent score by songwriters Harry Warren and Al Dubin.

Harry Warren and Al Dubin wrote most of the songs for the Warner Bros. musicals — perhaps the most famous being the haunting "Lullaby of Broadway" written for the **GOLD DIGGERS OF 1935**. Berkeley had to do double duty in the film in that he was the director as well as the choreographer. Although the storyline is light and relies on Hugh Herbert and Frank McHugh for comedy relief, the "Lullaby of Broadway" number is a masterpiece of film fantasy and understandably was Berkeley's favorite. The number follows a young lady who dances and parties all night and sleeps all day. A hundred boy and girl dancers were used on a surrealistic night club stage and their costumes of black lace and leather added to the nightmarish atmosphere of the sequence. The number was so well received it was nominated for an Academy Award in the now defunct best musical routine category.

By now other studios were trying to duplicate the success Warners was having with its musicals. MGM developed the **BROADWAY MELODY** series and Paramount the **BIG BROADCAST** series. Each studio spent tons of money on elaborate sets and hundreds of dancers and extras. Although they were good in their own right, they paled in comparison to the original.

After **GOLD DIGGERS OF 1935**, Berkeley directed a Joe E. Brown film named **BRIGHT LIGHTS** and after two years of varying assignments he was called upon to create and stage the musical numbers for Warner Bros. next musical extravaganza — **GOLD DIGGERS OF 1937**. It boasted Dick Powell and Joan Blondell as the stars who have a desire to put on a show. Berkeley had 50 super sized rocking chairs built for one of the numbers. The effect of 50 couples rocking in unison is simply colossal. Berkeley had attended a military academy as a youth and his training there helped him with the finale. Blondell and 70 girls in white military uniforms do a precision drill and dance. Once again the film was a hit and Berkeley's numbers were the *creme de la creme* of the movie.

Following **GOLD DIGGERS OF 1937**, Berkeley directed a pleasant romantic comedy called **GO GETTER** and was involved in another super spectacular musical called **VARSITY SHOW**. One of his most easy going films was **HOLLYWOOD HOTEL** (1937). The popular song "Hooray for Hollywood" was a highlight of the film based on a popular radio show of the day starring Dick Powell. However, the public was becoming disinterested in the musical extravaganzas by 1938 and **GOLD DIGGERS IN PARIS** was Berkeley's last big-budgeted musical at Warners. Rudy Vallee starred as the leader of a night club



dancing ensemble who takes his troupe to the city of lights. Berkeley assembled a chorus line of beauties and rehearsed them in a modern version of can-can. The show's finale featured a 30 foot military hat as a prop for the dance numbers.

It marked the end of an era in 1938 when Berkeley left Warner Bros. for MGM. With the exception of **YANKEE DOODLE DANDY** in 1942, Warners never again achieved success with musicals as it had during the Berkeley years.

At MGM Berkeley directed Mickey Rooney and Judy Garland in three wonderful "backyard" musicals — the plots of which all involved putting on a show. He was loaned out to Twentieth Century Fox to direct the garrish **THE GANG'S ALL HERE**. It was the movie that went beyond camp by several bananas. He was involved in two Esther Williams water spectacles and did an admirable job with Gene Kelly, Frank Sinatra and Esther Williams in **TAKE ME OUT TO THE BALL GAME**. The last film he was involved in was MGM's **JUMBO** (1962). In 1972 he did the musical numbers for a stage revival of **NO NO NANETTE** starring Ruby Keeler.

Busby Berkeley had been in show business for over 50 years with his most productive period spent at Warner Bros. The studio introduced Berkeley's graphic imagination and genius to a depression audience eager to escape the harsh realities of their own existence.

## ANNE S. HUMMERT

### ONE-HALF OF A GREAT TEAM

**A**NNE S. HUMMERT is the radio wonder-worker who in collaboration with her husband, Frank Hummert, achieves the amazing feat of conceiving and producing, and in several instances writing, more than twenty commercial daytime serials and musical programs. These programs are heard by an estimated aggregate weekly audience of some half a billion listeners.

Among her shows are *Stella Dallas*, *Romance of Helen Trent*, *Lorenzo Jones* and many others. She and her husband outline the complicated plots of their stories. The dialogue is then filled in by a staff of expert writers and the finished product, totaling some sixty playlets weekly, is then scanned and checked, running close to a thousand pages.

Baltimore-born, Anne Hummert began her professional career conducting an "Advice to the Lovelorn" column in the *Baltimore News*. After working in Paris as a reporter, she came back to the United States looking for a job. Her next boss was Frank Hummert. That was the beginning of a successful marital and writing collaboration.

Rated close to the top among American's ten most successful business women in many outstanding surveys and polls, Anne Hummert's vivid writing and keen gift of characterization gives her work an interesting and exciting quality that accounts for the prodigious popularity of her numerous programs.

## FRANK HUMMERT

### THE OTHER HALF OF THE TEAM

**B**RONZED, square-jawed Frank Hummert, the producing, writing and directing tycoon, is a human dynamo. He and his wife, the pretty Anne Hummert

are responsible for a yearly output of six-and-a-half million words. The yearly fan mail average of their serials is seventy-five million letters, and each year Frank Hummert's agency spends about twelve million dollars for buying radio time.

These are imposing figures, but six-foot Frank Hummert is an imposing person who, having achieved national reputation in the advertising business, decided to try the radio industry when it was in its infancy, and joined the New York advertising firm of Blackett and Semple in 1927. He became a pioneer in the daytime serial field and soon mastered the technique.

In addition to collaborating on the serials mentioned in connection with Anne Hummert, Frank is responsible for those perennial musical favorites, *Waltz Time*, *American Melody Hour*, *American Album of Familiar Music*, and *Manhattan Merry-Go-Round*. These shows go on and on, based on Frank's simple strategy of selecting only those tunes which listeners can whistle after hearing once or twice.

The Hummert script serial formula, by the way, is also simple. They themselves describe it as: "Success stories of the unsuccessful."

# THOSE WERE THE DAYS • WNIB- FM 97.1

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

**SATURDAY, JUNE 7th**

**GREAT GILDERSLEEVE** (2-24-46) Harold Peary stars as Throckmorton P. Gildersleeve with Walter Tetley as Leroy, Lillian Randolph as Birdie, Earle Ross as Judge Hooker and Shirley Mitchell as Leila Ransom. Gildy decides to take up a hobby. AFRS rebroadcast. (13:00; 11:35)

**THE GREEN HORNET** (1940s) "Trouble Hits the Trolley" stars Al Hodge as Britt Reid, the Green Hornet, who investigates a trolley accident. Syndicated. (15:25; 13:58)

**CURTAIN TIME** (9-25-48) "My Widow Lorraine" stars Harry Elders and Beverly Younger with Maurice Copeland, Geraldine Kay, George Cesar. Our host is Patrick Allen and the announcer is Myron Wallace. A reporter returns to his job long after the end of World War II. Mars, Inc., NBC. (9:00; 8:40; 11:45)

**LIGHTS OUT** (12-15-42) "Knock at the Door" by Arch Oboler. A mysterious drama, long remembered by radio listeners as "the mother-in-law story." A young man brings his bride

home to meet mother. Ironized Yeast, CBS. (11:30; 15:05)

**JACK BENNY PROGRAM** (12-26-48) Jack's last show for NBC before moving to CBS. Don Wilson, Mary Livingstone, Dennis Day, Phil Harris, the Sportsmen, Sara Berner, Bea Benaderet, Elliott Lewis. Lucky Strike Cigarettes, NBC. (12:20; 14:25)

**SATURDAY, JUNE 14th**  
**RADIO TRIBUTE TO ALFRED HITCHCOCK**

**SCREEN DIRECTOR'S PLAYHOUSE** (1-21-51) "Spellbound" starring Joseph Cotten and Mercedes McCambridge with Herb Butterfield and Howard McNear. Alfred Hitchcock hosts and narrates this radio version of his 1945 motion picture about a psychiatrist and her patient. Announcer is Jimmy Wallington. Anacin, RCA Victor, NBC. (13:55; 17:30; 27:45)

**ACADEMY AWARD** (7-24-46) "Foreign Cor-

# THOSE WERE THE DAYS • WNIB- FM 97.1

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

**SATURDAY, JUNE 28th**  
**BIG BAND SATURDAY**

**COUNT BASIE AND HIS ORCHESTRA** (6-30-37) Remote broadcast from the Savoy Ballroom, the "home of happy feet" with vocals by James Rushing and Billie Holiday. Selections include Shout And Feel It, The Count Steps In, They Can't Take That Away From Me, When My Dreamboat Comes Home, Bugle Blues, I Got Rhythm. Sustaining, MUTUAL. (9:55; 8:30; 10:00)

**GLENN MILLER AND HIS ORCHESTRA** (12-6-38) A segment from a remote broadcast from the Roseland State Ballroom "in the Back Bay section of the City of Boston" with vocals by Ray Eberle and Marion Hutton. Selections include Rug Cutter's Swing, I've Got A Pocketful Of Dreams, Oh Baby! Sustaining, CBS. (10:45; 7:25)

**GLENN MILLER AND HIS ORCHESTRA** (12-13-38) A segment from the next Miller consecutive broadcast from the Roseland State Ballroom in Boston. Tunes include Sugar Foot Stomp and My Reverie. Marion Hutton, Tex Beneke and Ray Eberle sing Mutiny In The Nursery. Sustaining, CBS. (10:20)

**TOMMY DORSEY AND HIS ORCHESTRA** (2-11-41) Remote broadcast from Frank Dailey's Meadowbrook in Cedar Grove, New Jersey with vocals by Frank Sinatra, Connie Haines, Jo Stafford and the Pied Pipers. Selections include Swing Low, Sweet Chariot, Oh, Look At Me Now, Let's Get Away From It All. Sustaining, CBS. (7:55; 9:20; 12:10)

**BENNY GOODMAN AND HIS ORCHESTRA** (8-10-41) Remote broadcast from the Panther Room of Chicago's Hotel Sherman. Helen Forrest and Tommy Taylor do the vocal honors. Music includes Time Was, Clarinet a'la King, Perfidia, Anything, A Smooth One. Sustaining, NBC. (10:35; 14:00)

**HARRY JAMES ORCHESTRA** (8-12-44) Remote broadcast from the Casino Gardens, Ocean Park, California. An unusual broadcast as **TOMMY DORSEY** fills in for Harry James, fronting Harry's band and playing Harry's trumpet solos on trombone. James fell and broke his leg earlier that day. Vocals by Buddy DeVito and Kitty Kallen. Music includes Sweet And Lovely, Somebody Loves Me, Easy Street, It Could Happen To You, Blue Lou. (9:40; 11:40)

**OUR SPECIAL GUEST** and co-host will be big band historian **KARL PEARSON** who will provide background information on these programs and others from the big band era.

respondent" starring Joseph Cotten in a radio adaptation of Alfred Hitchcock's 1940 thriller. House of Squibb, CBS. (12:50; 16:30)

**SCREEN DIRECTOR'S PLAYHOUSE** (11-16-50) "Lifeboat" stars Tallulah Bankhead and Jeff Chandler in an hour-long radio version of Alfred Hitchcock's 1944 drama. Hitchcock introduces the story which also features Sheldon Leonard. Anacin, RCA Victor, NBC. (11:35; 17:05; 27:30)

**OUR SPECIAL GUEST** will be film buff **ROBERT KOLOSOSKI** who will offer special comments on the films and career of Alfred Hitchcock.

**SATURDAY, JUNE 21st**  
**RIDING THE RADIO RAILS**

**GRAND CENTRAL STATION** (9-18-48) "Too Young To Understand" features Will Geer and a "surprise star" in a light drama from the "gigantic stage on which are played a thousand dramas daily!" Pillsbury Sno-Shen Cake Flour, CBS. (7:20; 8:45; 13:10)

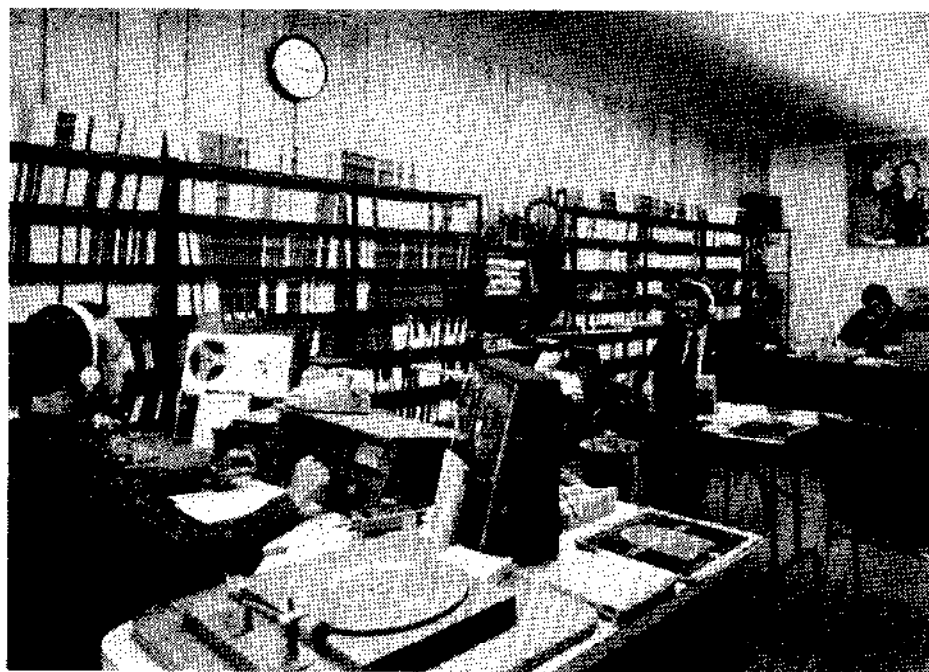
**MAN CALLED X** (1-21-51) "Aboard the Orient Express" stars Herbert Marshall as Ken Thurston, pursuing an enemy agent on the famous train. Cast includes Ed Begley, Will Wright and Leon Belasco as Pagan Zeldschmidt. Anacin, RCA Victor, NBC. (15:18; 14:40)

**CBS RADIO WORKSHOP** (3-3-57) "Ballad of the Iron Horse" traces in verse and song the progress of American railroads. William Conrad narrates, with Richard Crenna, Joan Banks and John Dehner. Sustaining, CBS. (16:10; 7:40)

**FIBBER MC GEE AND MOLLY** (10-16-45) Jim and Marion Jordan star as Fibber tries to pull strings to get a hard-to-get train reservation for neighbor Mrs. Carstairs. Gale Gordon, Bea Benaderet, Harlow Wilcox, the King's Men, Billy Mills and the orchestra. Johnson's Wax, NBC. (9:45; 11:35; 7:00)

**ADVENTURES OF ELLERY QUEEN** (3-27-43) A circus fortune teller attempts to identify a murderer on a moving train. Ellery investigates. Bromo Seltzer (and the famous talking-train commercial), NBC. (8:40; 19:25)

**OUR SPECIAL GUESTS** will be **JIM BURD**, **ROY ARPAN** and **BILL FAHRENWALD**, members of the **TWENTIETH CENTURY RAILROAD CLUB** who will join in a discussion about railroads, trains and railroading.



"Those Were The Days." from Metro Golden Memories MORTON GROVE

# **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:

**SUNDAY, JUNE 1st**

## **STAGE AND SCREEN SHOW**

**ON STAGE — SISTER MAUREEN MC LAIN**, a Singing Nun, presents a program of familiar American folk music.

**ON SCREEN — CAN'T HELP SINGING (1944)** Deanna Durbin stars in a tune-filled Technicolor musical romance by Jerome Kern. Cast includes Robert Paige, Akim Tamiroff and Ray Collins. Deanna goes West to find her roaming lover! (\$2.00)

**SATURDAY, JUNE 7th**

**THE MAD MAGICIAN (1954) IN 3-D**—Vincent Price stars as a deranged magician whose gimmicks eventually backfire and destroy him. Special 3-D Glasses will be provided. **PLUS** Selected Short Subjects: Andy Panda Cartoon: Three Stooges Comedy. (\$2.50)

**SATURDAY, JUNE 14th**

**THE POPEYE FOLLIES: HIS LIFE AND TIMES (1974)** An outrageous Animated Anthology of Works by Max Fleischer and Robert Clampett. Starring Popeye, Olive Oil, Bluto, Wimpy, Sweep Pea, James Cagney, Rita Rio, Cab Calloway, Al Jolson, Will Rogers, others. This compilation incorporates all the exciting elements of Max Fleischer's animation with live action footage of the 1930s . . . the time when Popeye was born and thrived. In order to give this feature the feeling of the 1930s, live action and newsreel footage was carefully chosen and edited into the feature. Appearing as they appeared in the 30s is James Cagney in "Footlight Parade"; Al Jolson singing Mammy; Will Rogers representing the audience in his famous speech; the first human cannon ball; a man trying to float across the

Pacific in an inflatable rubber suit. You'll see two of the earliest Technicolor works ever done. Fleischer's 1938 "Goonland", a landmark in animation, and his "A Dream Walking" with Olive Oil. **PLUS:** "The Birth of Bugs Bunny" — three Warner Bros. cartoons tracing the evolution of the famous rabbit — "Hare-um Scare-um" (1939), "Elmer's Candid Camera" (1940) and "A Wild Hare" (1940). (\$2.00)

**SATURDAY, JUNE 21st — 8 P.M.**

## **TWO SISTERS FROM BOSTON (1946)**

Kathryn Grayson, June Allyson and Jimmy Durante star with Lauritz Melchior, Peter Lawford and Ben Blue in an entertaining turn-of-the century musical with a bright score. Kathryn and June go to work in Durante's bowery saloon. **PLUS** color cartoon and Fox Movietone newsreel. (\$1.25)

**SUNDAY, JUNE 22nd — 2 P.M.**

## **BLOCKBUSTER MOVIE!**

**GONE WITH THE WIND (1939)** Clark Gable and Vivian Leigh star in David O. Selznick's epic romance that embodies all the grandeur that was Hollywood in the thirties. Co-starring in the film version of Margaret Mitchell's masterpiece of the old South are Leslie Howard, Olivia deHavilland, Hattie McDaniel, Thomas Mitchell, Butterfly McQueen. Complete, uncut and uninterrupted. (\$2.00)

**SATURDAY, JUNE 28th — 8 P.M.**

**IF YOU KNEW SUSIE (1948)** Eddie Cantor and Joan Davis, Allyn Joslyn, Charles Dingle. Comedy with music is a must for Cantor-Davis fans as Eddie and Joan play a typical show business couple. **PLUS** color cartoon and Fox Movietone newsreel. (\$1.25)



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# SOUND EFFECTS GO REALISTIC

REPRINT from RADIO MAGAZINE, August, 1940

That's exactly what people said when a pair of radio technicians out on the West Coast drove an automobile right into a radio studio. A swell idea, but — but — so what? Sure we want realer sound effects on our radio programs! Sure a radio play should sound just like actual life! Realism, though, can be carried too far. Besides, how on earth can an auto parked in a studio give us the illusion of life? A screwball stunt, that's what it is . . . .

But the pioneering technicians carried on. One day found them rolling a barrel of gravel into the studio, another lugging in long planks of lumber and nailing them to the floor, a third dragging a pool table close to a microphone. Nights found them chalking up the floor, manipulating microphone and control room dials, putting up and tearing down walls.

People strolling along the corridor long after working hours stopped to listen. Afterwards they swore they had heard real autos crunching along gravel driveways, real cowboys treading on planked floors, a real game of billiards, going on in a poolroom. Must be witchery, a lot of them muttered, or black magic.

But there wasn't anything supernatural going on out there in Hollywood Radio City, the western home of the National Broadcasting Company. There were just two men who were determined to better radio's sound effects. "Sound perspective" is what they called their tireless experiments to give new depth and variation and realism to all the voices and sounds you hear on the parlor radio.

The men were Producer Ted Sherdeman and Engineer Joe Kay of NBC's Hollywood staff. What they were out to conquer was radio's prime limitation: its absence of visuality. They felt sure that there must be some way of using mikes and acoustics to attain greater depth and reality to sound, and thereby stimulate, with greater force, the eye of the listener's imagination.

In other words, John and Mary, as

heard over the air today, no matter where they are, sound as though they are talking to you all the time from a foot away. A couple of gangsters brewing a bank robbery inside a car sound almost like the same gangsters talking in a woodland hideout. A baby crying in his bedroom crib doesn't differ much from the same baby bawling in the backyard.

It is the same in the movies, of course. But Sherdeman and Kay realized, as we all do, that in the movies we don't notice this sameness because the pictures create the needed illusion of different atmospheres.

But in radio there **are** no pictures for the eye to watch. That is radio's big problem. It is a wholly non-visual medium, depending solely upon the ear for its effects. All of the "watching" is done with the eye of the mind **through** the auditory senses. It follows logically, then, that if a couple of gangsters sound as if they're actually talking in an auto, instead of in a room or a woodland hideout, you will visualize the whole scene much clearer.

And that was the problem that Producer Sherdeman and Engineer Kay set out to conquer when they started working last year on their mysterious "sound perspective" experiments. Progress was slow, as in the case of all radical departures from the accepted standard. But recently their long months of arduous experimentation bore fruit enough to be embodied in a broadcast from Hollywood's Radio City.

The unseen audience wasn't informed as to what was happening. To them it was just another dramatic production — until they heard it. Then they realized that it was a radio drama with sound and voice effects so real and differentiated that, without benefit of vision or descriptive commentary, the scene would shift to its desired locale: from the interior of an auto, to a large room, to a small room, to a forest. It was the public's first taste of "sound perspective," whose effects were achieved in two fundamental ways.



A panorama of Studio A, at NBC's Hollywood Radio City, where new acoustical devices plus realistic props spell "sound perspective." Note the many microphone outlets being used. Also the real automobile, real billiards table and paraphernalia, actor in cowboy boots on real planked floor. "Sound perspective" is one of the most revolutionary developments in the history of sound effects.

First, through the complicated set-up requiring the use of every one of the nine microphone outlets in the studio, and cue sheets so complicated that even an Einstein would have to give them a second thought. Both the mikes and cue sheets (which where in the hands of the actors, of course) were manipulated in thoroughly unorthodox radio fashion:

Only when a vocal "close-up" effect was desired did the performers work, in accepted fashion, right on top of the mikes. And in these few instances an auditory effect parallel to the visual one attained by the movie camera, when it grinds away a few feet from the actor, was achieved. Standard instructions were: "Never play to the mike **except** for close-ups; play only within an 'area'."

The "area" consisted of chalk marks on the floor. Within the marks the actors could move around without even the formality of facing the mike. It was largely through this flexibility of motion that a score of different voice tones and volumes were gotten — each one corresponding minutely to the voice qualities in real life as heard in various circumstances.

Secondly, super-realism in the form of props was employed in order to reproduce the sounds of life.

For example: to make a pair of gangsters talking in an auto sound as though they actually were in an auto, Sherdeman and Kay simply wheeled one before the microphone and ordered the given scene therein performed! An obvious device yet it staggered the radio world. Too simple to work, most people insisted. Canned effects were truer to life. But this obvious device **did** come off with flying colors. The gangsters sounded to the radio audience as though they were speaking from the interior of an auto, and from nowhere else . . . Confucius had a word for it: "Look under nose for answer when solution to problem seems far away!"

All in all, over 150 sound effects were used in the course of this first "sound perspective" broadcast. Some were the same old canned effects — but the majority were of the new realistic kind:

Actors in real cowboy boots and jingling spurs strode over a real planked floor which was built into the studio to stimulate a saloon.

Sound effects men played pool with real cues and balls on a real miniature

## SOUND EFFECTS GO REALISTIC

table, while the actors emoted their lines.

Bandits moved around on palm fronds spread over the studio floor, in order to stimulate bandits hiding in the woods.

Sound effects man rolled a real tire off a real chunk of pavement and through a box of gravel into some bushes. Effect: exactly what the script called for — a driver steering his car over the curb, into a gravel driveway, and pulling up alongside a row of bushes.

Actor smashes fist into head of cabbage; second actor falls heavily onto the floor. Effect: audience shudders as they visualize a man taking a hard right to the jaw and falling.

Of course most of the sound effect props used in radio today are the results of evolutionary development, rather than radical innovations.

For example — thunder. Back in 1926, when NBC was formed, a prop man made thunder effects by the elemental method of knocking down a row of bowling pins. Soon it was found that a great sheet of iron pounded with a padded drum stick would produce more effective thunder. Still another forward-step evolved in the construction of a machine consisting of a sheet of cow hide stretched out over a framework of resonant wood. When struck, the cow hide transmitted thunder corresponding to the intensity of the pounding.

As time marched on, the sound effects laboratories produced still better thunder by means of a screen, 2½ by 5 feet wide, mounted on a swivel. To the edge of the screen was affixed a phonograph pickup; and when the screen was swatted by drumsticks, the noise impulses were fed into loud speakers on the sound turntable which regulated the volume of the thunder!

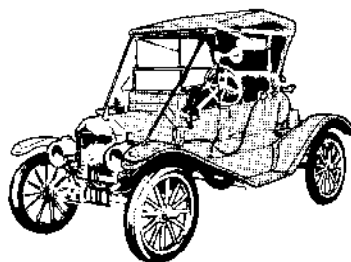
Progress in the development of new sound effect methods is usually just as deliberate as in this case of Thunder. But "sound perspective" — which combines complicated acoustical manipulation with super-realism in the way of props — looks as though it may radically affect radio's sound effects.

Whether it will climax the whole progress of sound effects in radio nobody can say. There is little doubt, however, that these experiments going on in Hollywood Radio City will form a milestone in this all-important facet of radio production.

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# Hello, Out There in Radioland!! WE GET LETTERS

**HOMEWOOD** — A friend of mine collects permit and meter-mail imprints as a hobby and writes articles on same for a stamp collector's publication. One of these articles which I got to read dealt with cigarette slogans used on the metered imprints, many from back in the good old days. One that caught my eye was promoting the Phillip Morris smokes, also the radio program they had — this was about 1941 or 1942.

What puzzled me was that the imprint gave the program as being heard on two different days and two different networks—NBC and CBS, matter of fact.

I would like to know if it was common at that time for a sponsor to support programming on more than one network. I can understand commercials for the same item being scattered about . . . but a full half-hour or hour program on different networks for the same sponsor??? —ADELAIDE WASSERMAN.

(ED. NOTE— In some cases, during radio's golden years, a single network was not able to "clear" all its stations and affiliates for a single program. Therefore, occasionally the same show was heard at different times on different networks. I'm not sure that this was precisely the case with the Phillip Morris program you mention, but it is very likely. Most notable of these two-network shows was "Ma Perkins" which was heard on NBC in the morning and on CBS in the afternoon (same show, broadcast twice, each time to a different network). Also, please remember that the networks were not allowing pre-recorded (transcribed) programs at that time and sometime the time difference from one coast to another could cause clearance problems for a network. That's when the sponsor (via his advertising agency) would choose an alternate network.)

**CICERO** — In listening to your program last Saturday, I heard the suggestion of one of your listeners about using a 45 minute tape and using the end of the tape for a 15 minute broadcast. I also do that, plus another thing. If I have a good size piece of tape left, I put music on the end of it from one of your programs. —FLORENCE STAEGE.

**CHICAGO** — A "thank you" for your Easter program, particularly the Al Jolson — Kraft show and Jack Benny. —RICHARD J. KASEROW.

**CHICAGO** — Only recently have I become really hooked on your program. From time to time, over the past years, I'd heard the show but never really got into it until just this year. It can be addicting and fascinating. I know each person who comes to it does so for various reasons, some complex and involved, some simple, but all must partially do so in order to simply enjoy what does seem to be slick and professional while at the same time personal. Continued good wishes.—ROBERT MOYERS.

**FLOSSMOOR** — I thoroughly enjoy your radio program on Saturday afternoons. I was especially interested in your broadcast in honor of Jimmy Durante. Toward the end of the show you broadcast a half-hour interview with Jimmy Durante which was held at a New York City restaurant. I was busy taping the interview and the tape ran out before I could catch the details of the interviewer. Could you tell me his name, the location of the interview and the date?—JAMES W. RAFFERTY.

(ED. NOTE— Schnozzola was interviewed in 1961 by Barry Farber at Mama Leone's restaurant in New York.)

**WOODRIDGE** — In view of your . . . tenth anniversary on the air, I wish to thank you for many memorable years of pleasurable listening. I joined your ranks about 1973. Your material over the years has only confirmed my belief that Americans enjoyed a much finer grade of entertainment during the golden years of radio than they do watching the "bouncing ball" on the wasteland called television today. I feel privileged at having grown up during those years.—R.G. KELLSON.

**GLEN ELLYN** — Your Saturday programs bring me immeasurable pleasure. As a child, I was a devoted radio listener. Thank you for re-creating those happy feelings.—PENNI SPURR.

**DOLTON** — Thanks for the memories on Saturdays. We had one of those Atwater Kent radios when I was a kid. Boy, would I love to have it now!!—NEWELL R. HEACOCK.

**CHICAGO** — Best wishes on your 10th anniversary. Except for the hair, your picture (on the cover of the April Newsletter) looks the same as it did 25 years ago. —C.B. KNUDSON (Steinmetz, Class of '52).

(ED. NOTE— I hope your eyes get better real soon.)



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