

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



THE CAST AND CREATOR OF FIBBER MC GEE AND MOLLY — among the best known stars of the Golden Age of Radio. Jim and Marion Jordan made their debut as Fibber and Molly in Chicago on NBC on April 16, 1935. The show, which was originally given a 26-week trial run, became one of the all-time hits and continued as a 30-minute success until June 30, 1953. The Squire of Wistful Vista and his wife appeared in a five-a-week 15-minute version until 1957, followed by a series of five-minute McGee and Molly sketches on NBC's Monitor until 1960.

# RADIO'S FIRST FREE ENTERPRISE MAKES AMERICAN

REPRINT from TUNE IN MAGAZINE, NOVEMBER, 1945

by PAUL GARDNER

AMERICA has many things of which it may be proud, the twin heritages of freedom and democracy, the spirit of enterprise and the unparalleled growth and expansion of the country in its short period of independent existence.

However, nothing so epitomizes the American tradition as the advance of radio which this Fall celebrates its twenty-fifth anniversary.

What has happened in that span is almost unbelievable. From that first pip-squeak broadcast of Frank Conrad in a Pittsburgh garage in 1920 has burgeoned an industry which, with its concomitant interests, exceeds a six billion dollar investment! That may only be hay—but it's a lot of it.

If anybody is of the opinion that radio, like Topsy, just grewed, they are mistaken. This phenomenal medium was laughed at, scorned, sidetracked, back-tracked and plunged into chaos before it found its head and travelled forward in a straight line. The story is one which each of America's 55,000,000 set owners should know.

Conrad's broadcasting of the Harding-Cox election returns twenty-five years ago is considered as the official take-off of modern radio but there was a long, hard row to hoe before the Westinghouse engineer could announce

results to thousands of "hams" who sat in assorted homes with earphones glued to their heads. First of all, man had to discover a little thing called electricity.

Back as far as 640 B.C. a Greek had a word for it. His name was Thales of Miletus. Thales discovered there were two kinds of friction—one which causes fights and the other which induced a certain magic power in amber when it was rubbed by silk. Thales was also absorbed by the magnetic power of the lodestone. The wise Greek thought that some sort of spirit dwelt in these bodies. Little did he know how right he was, that one day these spirits would be so released that with the turn of a dial a whole world could listen to voices purred along by electricity.

However, not until the sixteenth century did men really begin to research into electrical properties. And it was not until 1867 that the first explorations into the realm of radio began.

Men of many nations contributed to the development of radio. It was an international trail which led to Conrad's garage.

First of all, James Clerk Maxwell, a Scotch physicist, discovered the ether. Heinrich Hertz, a German, produced electric waves which travelled across a room. Edouardo Branly, a Frenchman, invented a coherer, which detected invisible impulses and practically made

# 25 YEARS BROADCASTING BEST IN THE WORLD

them say "uncle." America's Thomas Alva Edison, England's John Ambrose Fleming, Hungary's Michael Pupin, Russia's Alexander Popoff were among others who strained mightily on the road to the electrical conquest of the invisible air waves.

Finally, it was Italian-born Guglielmo Marconi, son of an Italian father and an Irish mother, who unearthed the clues to electrical communication without wireless. When wireless telegraphy was presented by Marconi in 1896 the groundwork was laid for the twentieth century miracle of radio.

Then it took a tube to further spark radio and we are not referring to the well-known Hudson Tube which leads from New York to New Jersey. This was the grid tube invented by Lee De

Forest, an Iowa boy whose father wanted him to be a minister. Once De Forest perfected that tube the electronic revolution in radio was under way. The possibilities of radio, with new tubes of every type, became infinite. Nowadays 200,000,000 radio-electron tubes are manufactured annually.

But along about 1920 there were many problems still to be solved, especially in regard to transmitting broadcasts. That is where Dr. Frank Conrad entered the radio scene. He put up a 75-watt transmitter in his garage which was something of a far cry from the 500,000 watt transmitters of our time. But it served a purpose.

For while Conrad's broadcasts were sporadic they generated tremendous interest. He began to get requests for cer-



HISTORIC EVENT: KDKA, in Pittsburgh, airs the Harding-Cox election returns on November 2, 1920—believed to be the first "scheduled" (not experimental) broadcast ever made.

BOOK SIX

CHAPTER SEVEN

JULY-AUGUST, 1980

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tain records and the first thing you know he was responding to request programs. With the listener everything was hit and miss. Men would spend half the day and half the night trying to tune in to America's first station—KDKA in Pittsburgh. It was adventurous stuff and, soon a department store took notice. One day this department store placed an advertisement in a local newspaper advertising sets which would be able to pick up Dr. Conrad's broadcasts.

That was when H. P. Davis, then Westinghouse vice-president in charge of radio research, was sold on radio hook, line, sinker and antenna. He excitedly called Conrad into his office and declared that the hope of radio lay in the sale and manufacture of radio receivers. Then the infant industry must provide interesting programs which would stimulate the appetite of the listening public.

Actual reactions from the public confirmed Davis' views. Davis went on to become chairman of the board of the National Broadcasting Company.

But there was no NBC nor any other sort of network when the radio gold rush began in 1920. Here was the general picture at the moment. There were about 5,000 sets in existence and there were about 5,000 people employed in all phases of radio as contrasted to the 372,000 and more today. Yet it was apparent that the boom was soon to be on. People tried to get in on the ground floor—the broadcasting end of it. And that was where a real knock-down-drag-out fight started in radio.

To understand what happened you must be aware that the radio dial is spanned from 550 to 1600 kilocycles. They call this the broadcasting band.

Its nature—even if you spell it backwards—is how the band runs. All in all, there are 106 radio pathways on the band and nowadays there are a few more than 900 stations which must be charted through these bands. With an intelligent guiding body everything can be routed neatly enough, with each station being told over which pathway it can send its program as well as being informed as to how many hours a day it may operate and what power it may use. The Federal Communications Commission attends to that.

Until 1927, though no one bothered with things like this. It was believed that the Secretary of Commerce would have jurisdiction over radio but when this was beaten in court the airwaves ran riot. Thus, when from 1920 to 1924, radio stations jumped in number from 1 to 1400, the situation on the ether was driving many listeners to take ether. Furthermore, there was no regulation on new stations. Whether you were financially, mentally, morally, psychologically or technically sound, made no difference. The air was so deluged with static, mix-ups and noise that the average listener thought he was eavesdropping on one of the more hectic sessions of Congress—he couldn't make head nor tail of it.

Bad things, like good, must come to an end. In 1927 Congress itself looked into the matter of airwaves and, perhaps jealous of the right to have a monopoly on confusion, it set up the first Federal Radio Commission. This, in turn, was supplanted by the FCC in 1934.

What the FCC does is to adjust the matter of radio frequencies and to see that the technical regulations are main-



**RADIO OWES MUCH** to the late Dr. Frank Conrad, pioneer in the field of radio transmission—who conducted so many successful early experiments in his Pittsburgh laboratory.

tained. The FCC has no power to order what can or cannot be said over the air.

It has no power to deny freedom of speech in radio. Candidates of recognized political parties must be granted equal facilities by all radio stations. In order to see that its technical mandates are obeyed, the Commission issues licenses for six-month periods.

In most countries radio is government controlled, the officials of the country feeding its listeners what it thinks is fit. The British Broadcasting Company is generally accepted as outstanding in this group but when fascism rears its grisly head a government-controlled radio can be a terrible weapon to thwart the thinking of men. In American radio, private industry calls the turn on the dial.

To supplement this—and there has been much criticism of the overbearing

of commercials—each station must, by law, sponsor a certain number of public service programs. American radio has done itself proud in this respect. No higher testimonial has ever been given to a man, and at the cost of a fortune of money, than American radio tendered to the late President Roosevelt upon his death.

If American radio is to continue along its successful path it must correctly judge what the public wants. This it endeavours to do by studying fan mail, the Crossley-Hooper ratings of audience reaction, and the sales resulting from sponsored programs. Trained armies of investigators and researchers are constantly checking on public reaction. You would be surprised how seriously each condemnation or criticism is taken.

Radio now starts the second twenty-five years of its meteoric life. To those who have been born within the past

generation it must seem that radio was with us forever. But in 1920 it would have required a crystal ball to foresee what the crystal sets were going to grow up to be.

Could anybody have visualized a George Hicks broadcasting as American armies swept the Normandy beaches on D-Day? Could anybody have foreseen the popularity of an Amos and Andy, a Kate Smith, a Jack Benny, a Bing Crosby, a Bob Hope, a steady procession of favorites who command millions of listeners with fluent chatter into the microphone? The Philharmonic, Toscanini, Town Meeting of the Air . . .

American radio is as diverse as the many interests of Americans themselves.

But American radio must never grow complacent. If a World War III is to be avoided, American radio must play a part in fending off the catastrophe. It is only an informed people, a people aware of what is going on all over the world, which can merit its franchise. American radio, in its first twenty-five years, has not found itself lacking. By all indications, it does not intend to be found wanting in the next twenty-five, or thereafter.

More power to it. And, by the way, after those 500,000 watt transmitters, how much more power can they get?



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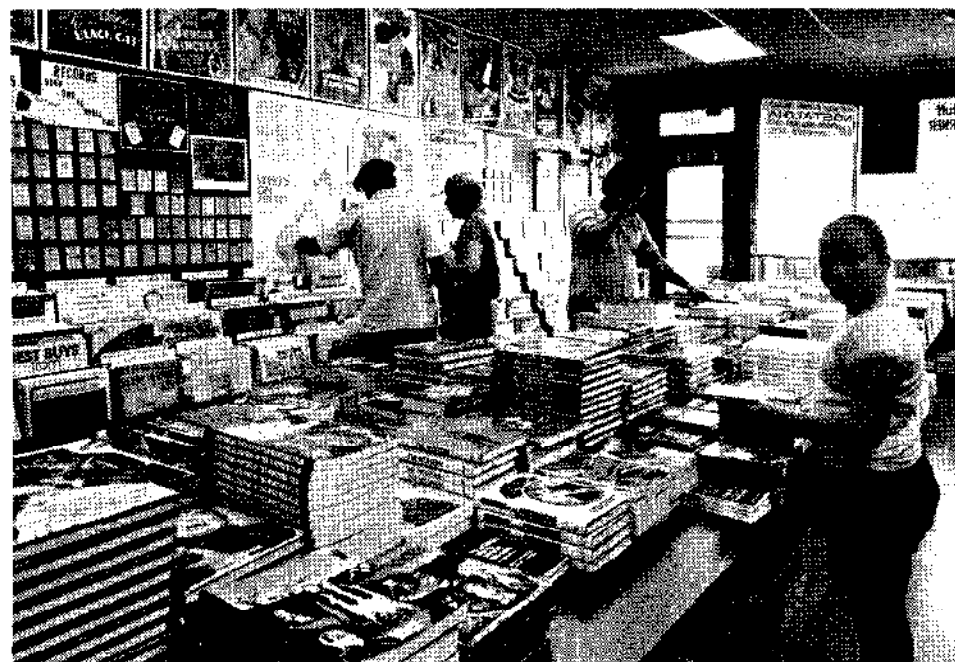


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**SATURDAY, JULY 5th**

# A SUMMER FESTIVAL OF RADIO

**SATURDAY, AUGUST 2nd**

## TRUTH OR CONSEQUENCES (11-1-47)

Ralph Edwards emcees radio's most famous audience participation show — "If you don't tell the truth, you'll have to pay the consequences!" It's the fifth week of the Miss Huz contest. Harlow Wilcox, announcer. Duz, NBC. (9:00; 8:35; 10:50)

## MR. KEEN, TRACER OF LOST PERSONS

(10-6-49) "The Case of the Man Who Invented Death" stars Bennett Kilpack as the kindly old Tracer with Jim Kelly as Mike Clancy. Anacin, Kolynos, CBS. (14:30; 14:30)

**VILLAGE STORE** (5-27-48) Jack Carson stars with Eve Arden, Verna Felton, Frank DeVol and the orchestra, the Starlighters. Jack decides to become a partner in a country radio station. Sealtest, NBC. (8:25; 11:20; 9:10)

**DANNY KAYE SHOW** (3-15-46) Danny helps Edward Everette Horton change his image. Ertha Kitt, Butterfly McQueen, announcer Dick Joy. AFRS rebroadcast. (10:40; 8:56; 9:35)

**THE FORTIES — Chapter 1** — a Pop Chronicles look at a fabulous decade: a sound barrage... a texture of music and interviews mixed with comments by host John Guiliand, saluting American culture and media of the decade of the 40s. This first chapter includes music by Glenn Miller, Tommy Dorsey, Jimmy Dorsey and Lanny Ross, and features recollections by Bing Crosby, Helen O'Connell, Tex Beneke, Patti Andrews and George T. Simon. KSFO, San Francisco. (20:55; 7:45)

**THE FORTIES — Chapter 2** — the second segment of a 10-part look at the fabulous decade. (12:10; 16:45)

**SATURDAY, JULY 12th**

**JIMMY DURANTE SHOW** (11-5-47) Guest Bing Crosby joins regulars Candy Candido, Arthur Treacher and Howard Petrie. Rexall, NBC. (7:50; 9:20; 11:05)

**DIMENSION X** (4-15-50) "With Folded Hands" is a science fiction drama about Mr. Underhill and his domestic robots. Sustaining, NBC. (13:40; 15:45)

**JACK BENNY PROGRAM** (10-28-51) Mr. and Mrs. Ronald Colman are guests. Eddie Rochester Anderson, Phil Harris, Dennis Day, Sportsmen, Lucky Strike Cigarettes, CBS. (16:15; 12:10)

**EDDIE HOWARD AND HIS ORCHESTRA** (12-5-45) Remote broadcast from the Aragon

Ballroom in Chicago. Tunes include "Thou Swell," "Put That Ring On My Finger," "Sleepy Time Gal," and "Ragtime Cowboy Joe." Sustaining, WGN-Mutual. (9:20; 10:45; 5:45)

**SUSPENSE** (10-30-60) "The City That Was" stars House Jamison in a murder mystery set in Hollywood during the 1920s. Participating sponsors, CBS. (7:45; 7:00; 10:50)

**THE FORTIES — Chapter 3** — Glenn Miller's "Blueberry Hill," "Pennsylvania 6-5000," Ella Fitzgerald's "Imagination," Tommy Dorsey's "Indian Summer." Reminiscing with Tex Beneke, Ray Eberle, Jimmy Van Husen. (18:40; 11:40)

**SATURDAY, JULY 19th**

**DRAGNET** (6-15-50) Jack Webb stars as Sgt. Joe Friday in the first anniversary broadcast of the popular police series. Barton Yarborough is Friday's partner Ben Romero. Scores of lone women have been beaten and robbed, but the victims have been unable to identify the criminals. "The documented drama of an actual crime; the story of your police force in action." Fatima Cigarettes, NBC. (16:45; 11:40)

**BOB CROSBY AND HIS ORCHESTRA** (4-29-40) Remote broadcast from the famous Blackhawk Restaurant in Chicago. Music includes "Boogie Woogie Maxixe," "Fools Rush In," "Jazz Me Blues" (featuring Crosby and the Bob Cats), and "Starlit Hour." Vocals by Bob and Marion Mann. Sustaining WGN-MUTUAL. (10:10; 8:05; 10:50)

**OUR SPECIAL GUEST** will be **DON ROTH**, owner of the famed Blackhawk Restaurant founded by his father, Otto A. Roth, sixty years ago.

**RAYMOND SCOTT AND HIS ORCHESTRA** (11-24-40) Remote broadcast from the Blackhawk Restaurant. Vocals by Clyde Burke and Jacqueline Pennett. Selections include "At An Arabian House Party," "Our Love Affair," "Huckleberry Duck," "Four Beat Shuffle." Sustaining, WGN-MUTUAL. (8:25; 9:25; 11:00)

**ADVENTURES OF ELLERY QUEEN** (1940s) A wealthy Greek businessman is suspected of diamond smuggling. Inspector Queen calls

on his famous son Ellery to investigate. AFRS rebroadcast. (9:42; 12:20)

**THE FORTIES — Chapter 4** — A salute to Bing Crosby and big band vocalists. Reminiscing with Perry Como, Jimmy Van Husen, Bing Crosby, Helen Forest, Ray Eberle. (11:55; 14:00)

**SATURDAY, JULY 26th**

**JUDY CANOVA SHOW** (4-12-47) Judy hopes she'll get a proposal of marriage and goes to a radio answer man for advice. Cast includes Mel Blanc, Joe Kearns, Ruby Dandridge and announcer Verne Smith. Halo Shampoo, Palmolive, NBC. (12:18; 6:35; 10:55)

**DAVID HARDING, COUNTERSPY** (8-30-49) "Cold Blooded Professor." Part 1 of a two-part drama as Harding investigates a bank robbery. Pepsi-Cola, ABC. (19:15; 9:23)

**JACK BENNY PROGRAM** (3-31-33) Very early Benny broadcast with Mary Livingstone, James Melton, Frank Black and the orchestra. Jack offers topical humor, Mary sings for the first time on the air, and the cast performs a parody of Mae West's film, "She Done Him Wrong." Chevrolet, NBC RED. (7:55; 8:15; 11:50)

**DAVID HARDING, COUNTERSPY** (9-1-49) The conclusion of "Cold Blooded Professor." Harding wraps up the case. Pepsi-Cola, ABC. (15:30; 13:02)

**A DATE WITH JUDY** (3-19-46) Louise Erickson as Judy and Richard Crenna as her boyfriend Oogie Pringle. As Judy's birthday approaches, she decides to be more "sensible," more "mature." AFRS rebroadcast. (13:30; 10:15)

**THE FORTIES — Chapter 5** — Benny Goodman's "Scatterbrain," Tommy Dorsey's "Yes, Indeed," the Ink Spots' "Maybe," the Andrews Sisters' "Beat Me Daddy, Eight to the Bar," and recollections from Helen Forrest, Johnny Mercer, and Patti Andrews. (15:50; 13:10)

**PHIL HARRIS-ALICE FAYE SHOW** (9-25-49) Phil's sponsor gives him an office so he can keep track of him. Walter Tetley as Julius, Elliott Lewis as Frankie Remley, Gale Gordon as Mr. Scott, the sponsor. Rexall, NBC. (11:00; 10:35; 7:50)

**CHALLENGE OF THE YUKON** (12-1-48) Sgt. Preston (Paul Sutton) and his wonder dog Yukon King investigate an explosion at a mine, killing the owner. Quaker Puffed Wheat and Rice (with model farm offer). ABC. (14:05; 15:50)

**KOLLEGE OF MUSICAL KNOWLEDGE** (12-5-45) Kay Kyser, the old professor himself, conducts a session of the Kollege from the U.S. Naval Station in Corpus Christi, Texas. Vocals by Michael Douglas and Georgia Carroll. One of the quiz segments deals with radio themes. AFRS rebroadcast. (14:10; 13:40)

**FIRST NIGHTER** (1-29-48) "A Writer in the Family" stars Barbara Luddy and Olan Soule from the "little theatre off Time Square." Cast includes Hugh Studebaker, Paul Frees, Arthur Q. Brian, Frank Worth and the orchestra, announcer Larry Keating. Campana Products, CBS. (11:35; 9:00; 10:05)

**RED SKELTON SHOW** (4-15-49) Red's first show in his new series for Tide Soap, which also sponsored him in his TV debut in 1951. A situation comedy format with Red appearing as Deadeye and Junior, the mean little kid. Cast includes Verna Felton, Lurene Tuttle, Pat McGeehan, announcer Rod O'Connor, David Rose and the orchestra, the Four Knights. Tide, NBC. (12:55; 7:15; 9:40)

**THE FORTIES — Chapter 6** — Abbott and Costello, Bing Crosby and Bob Hope, Glenn Miller, the Pied Pipers, Tommy Dorsey, Frank Sinatra. Memories from Patti Andrews, Bing Crosby, Ray Eberle and Paula Kelly of the Modernaires. (13:40; 13:15)

**SATURDAY, AUGUST 9th**

**MR. DISTRICT ATTORNEY** (1940s) "Great White Way Music Co." stars Jay Jostyn as Mr. D.A. with Len Doyle as Harrington and Vicki Vola as Miss Miller. A song publishing con game is investigated. AFRS rebroadcast. (14:00; 8:15)

**PHIL HARRIS-ALICE FAYE SHOW** (10-2-49) Phil asks Frankie (Elliott Lewis) to pick out

# THOSE WERE THE DAYS • WNIB- FM 97.1

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

a car for Alice. Rexall, NBC. (12:00; 6:45; 10:37)

**SONGS BY SINATRA** (1-23-46) Frank Sinatra croons for the bobby soxers in the audience and coast-to-coast. Guest is Skitch Henderson, announcer is Marvin Miller. Old Gold Cigarettes, CBS. (9:50; 10:40; 5:10)

**CHUCK SCHADEN** interviews **DICK "TWO TON" BAKER** in a telephone conversation recorded September 27, 1972. "Two Ton" recalls his Chicago broadcasting career. (16:00)

**TWO TON BAKER SHOW** (8-5-47) The heavy-set singer-pianist-comedian offers a quarter-hour of musical entertainment from Chicago. Sustaining, MUTUAL. (14:20)

**BOSTON BLACKIE** (1940s) Dick Kollmar stars as the detective who is an "enemy to those who make him an enemy; friend to those who have no friends." Blackie attends a fashion show! Transcribed, syndicated. (10:50; 15:54)

**THE FORTIES - Chapter 7 - Music by Artie Shaw, Jimmy Dorsey, Freddy Martin.** Recollections by George Simon, Helen O'Connell, Helen Forrest, Freddy Martin, Johnny Mercer. (15:10; 15:35)

### SATURDAY, AUGUST 16th

**BOB HOPE SHOW** (1953) Jane Russell and Bing Crosby join old ski nose for some fun on the "Road to New Orleans." Vocals by Margaret Whiting in this broadcast from San Diego, California. AFRS rebroadcast. (10:00; 11:50)

**CHUCK SCHADEN** interviews bandleader **FREDDY MARTIN** in a conversation recorded October 21, 1970 at the Willowbrook Ballroom in Western Springs. (14:20)

**SPOTLIGHT BANDS** (11-29-41) Freddy Martin and the orchestra, the Saturday night

"band of the week" from San Francisco. A rare pre-war Spotlight Band show with Martha Tilton. Coca Cola, MUTUAL. (10:45; 10:05; 8:35)

**PHIL HARRIS-ALICE FAYE SHOW** (10-9-49) Phil finds a few grey hairs and Alice makes an appointment for him at the beauty shop for a dye job. Frankie to the rescue! Rexall, NBC. (11:50; 7:05; 9:50)

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

**THE FORTIES - Chapter 8 - Recollections** by George Simon, Freddy Martin, Harry James, Peggy Lee, Helen Forrest, Stan Kenton. Music by Freddy Martin, Harry James, Sammy Kaye, Kate Smith, Spike Jones. (10:15; 21:40)

### SATURDAY, AUGUST 23rd

**FIBBER MC GEE AND MOLLY** (9-28-43) Jim and Marion Jordan in the first show of the new season with Harlow Wilcox, Arthur Q. Brian, Gale Gordon, Billy Mills and the Orchestra and the King's Men. Written by Don Quinn and Phil Leslie. Fibber decides to take Molly to a movie. Johnson's Wax, NBC. (10:08; 10:47; 8:19)

**GLAMOUR MANOR** (1940s) Cliff Arquette stars in a situation comedy written by Phil Leslie. Arquette visits the "Breakfast in Hollywood" radio show. Guest is Tom Breneman. Crisco, Ivory Snow, ABC. (11:40; 6:45; 10:05)

**HALLS OF IVY** (1950s) Ronald Colman stars as William Todhunter Hall, president of Ivy College, in a series created by Don Quinn. Colman's wife, Benita Hume appears as Hall's wife Vicky. "the former Victoria Cromwell of the English theatre." Dr. Spatz applies

for a position on the faculty. Voice of America rebroadcast. (9:15; 15:20)

**MOLLE MYSTERY THEATRE** (1940s) "The Doctor and the Lunatic." Host Jeffery Barnes tells a modern tale of suspense, the story of an unknown madman with a strange obsession. Dan Seymour announces. Mollie Shaving Creme, NBC. (14:20; 15:20)

**PHIL HARRIS-ALICE FAYE SHOW** (10-23-49) Phil and Alice are invited to a party given by Mr. Scott, the sponsor. Phil loans Alice's new dress to Remley. With Gale Gordon, Elliott Lewis, Walter Tetley. Rexall, NBC. (8:15; 9:20; 12:20)

**THE FORTIES - Chapter 9 - A sound montage** from the war years. Hildegard sings "Lili Marlene," Harry James and Helen Forrest perform "I Don't Want to Walk Without You," The Andrews Sisters and Glenn Miller present "Don't Sit Under the Apple Tree," Miller offers "String of Pearls" and "I Got a Gal in Kalamazoo." Memories by George Jessel, Helen Forrest, Patti Andrews and Tex Beneke. (19:25; 10:25)

### SATURDAY, AUGUST 30th

**PHIL HARRIS-ALICE FAYE SHOW** (10-30-49) Frankie and Phil try to help Julius win the girl he's in love with. Rexall, NBC. (9:35; 10:05; 8:40)

**MR. AND MRS. NORTH** (1-17-45) "Murder in a Crowd" starring Joseph Curtin and Alice Frost as Pam and Jerry North. AFRS rebroadcast. (12:45; 12:50)

**NEW ABBOTT AND COSTELLO SHOW** (10-1-47) Bud and Lou's first show for ABC, broadcasting from the El Capitan Theatre in Hollywood. Announcer is Michael Roy, vocals by Susan Miller and the Les Baxter Singers (no orchestra on this show). Cast features Frank Nelson. Sustaining, ABC. (15:00; 14:25)

**CHUCK SCHADEN** interviews **JOHN V. LEIGH**, former principal of James Giles School in Norridge, in a conversation recorded on March 8, 1975. (14:30)

**VIC AND SADE** (5-6-42) Vic is told by Sade that Rush and his friends are going to start a scrap drive for the war effort. Art Van Harvey, Bernadine Flynn, Billy Idleson, Crisco, NBC. (13:20)

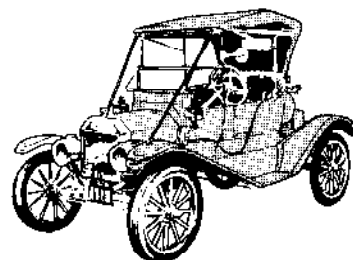
**BURNS AND ALLEN SHOW** (6-25-45) George and Gracie with Harry Von Zell, Felix Mills and the orchestra, Mel Blanc as the happy postman. The couple prepare for a tour of military bases. Swan Soap, CBS. (6:17; 10:40; 7:05)

**THE FORTIES - Chapter 10 - Music** by Glenn Miller, Harry James, Horace Heidt, Alvino Rey and the King Sisters, and Kay Kyser. Recollections by George Simon, Tex Beneke, Harry James, Helen Forrest. (14:45; 12:00)

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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, JULY 5th  
INDEPENDENCE DAY WEEKEND -  
NO PROGRAMMING**

**SATURDAY, JULY 12th - 8 P.M.**

**BALALAIKA (1939)** Nelson Eddy and Iona Massey star with Charles Ruggles, Frank Morgan, Lionel Atwell in an operetta set in Russia during World War I at the time of the revolution. **PLUS** color cartoon and Fox Movietone newsreel. (\$1.25)

**SATURDAY, JULY 19th - 8 P.M.**

**GOING HOLLYWOOD (1933)** Bing Crosby, Marion Davies, Fifi D'Orsay, Stuart Erwin, Patsy Kelly, Ned Sparks. An avid and adorning fan falls hopelessly in love with her favorite crooner and soon finds herself signed on as his leading lady. Bing sings "Temptation" and other songs. **PLUS** color cartoon and Fox Movietone newsreel. (\$1.25)

**SATURDAY, JULY 26th - 8 P.M.**

**GEORGE WHITE'S SCANDALS (1945)** Jack Haley and Joan Davis with Phillip Terry, Martha Holliday and Jane Greer. Musical comedy and variety with lots of great slapstick set backstage at the Scandals. **PLUS** color cartoon and Fox Movietone newsreel. (\$1.25)

**SATURDAY, AUGUST 2nd - 8 P.M.**

**ROSE OF WASHINGTON SQUARE (1939)** Alice Faye, Al Jolson, Tyrone Power, William Frawley, Horace MacMahon. Al and Alice sing some of the most memorable songs of the twenties in this thinly disguised musical biography of Fanny Brice. **PLUS** color cartoon and Fox Movietone newsreel. (\$1.25)

**SATURDAY, AUGUST 9th - 8 P.M.**

**DOWN ARGENTINE WAY (1940)** Betty Grable, Don Ameche, Carmen Miranda, Charlotte Greenwood, J. Carroll Naish. This Technicolor musical gave Betty her first starring role as a wealthy American heiress in love with South American cowboy Ameche. **PLUS** color cartoon and Fox Movietone newsreel. (\$1.25)

**SATURDAY, AUGUST 16th - 8 P.M.**

**GOODBYE, MR. CHIPS (1938)** Robert Donat and Greer Garson star in the original film version of James Hilton's famous novel about the life of an English schoolteacher. Warm-hearted drama, and an Oscar-winning performance by Donat. **PLUS** color cartoon and Fox Movietone Newsreel. (\$1.25)

**SUNDAY, AUGUST 17th - 2 P.M.**

**STAGE AND SCREEN SHOW!**

**ON STAGE: THE BANJO BUDDIES DIXIE-LAND BAND** Chicagoland favorites for many years with an entertaining program of Dixieland and ragtime music. Lots of fun and audience participation. You'll love 'em!

**ON SCREEN: BANJO ON MY KNEE (1936)** Barbara Stanwyck stars with Joel McCrea, Walter Brennan, Buddy Ebsen, Katherine DeMille, Helen Westley, Walter Catlett and Tony Martin in a story of the folks who live along the banks of the Mississippi. A great performance by Barbara Stanwyck who sings with Martin, dances with Ebsen and scraps with DeMille! (\$3.00)

# COMING ATTRACTIONS

**SATURDAY, AUGUST 23rd - 8 P.M.**

**WESTERN DOUBLE FEATURE**

**SPURS (1930)** Hoot Gibson stars. Trailing Indian Joe, suspected of murdering a young boy's father, three cowboys enter the stronghold of the infamous Pecos gang. The exciting climax has our hero swinging down the side of a canyon on a rope while the gang is routed by its own machine guns.

**-PLUS-**

**WHEELS OF DESTINY (1934)** Ken Maynard stars. Loosely based on the silent classic "Covered Wagon," this is one of the most elaborate and expensive of the Ken Maynard films. This epic Western tells of a party of western settlers trekking across the great salt flats beneath Mt. Whitney, battling both the elements and the Indians. (\$1.25)

**SATURDAY, AUGUST 30th - 8 P.M.**

**BLOCKBUSTER MOVIE!**

**2001: A SPACE ODYSSEY (1968)** Keir Dullea, Gary Lockwood, Douglas Rain, William Sylvester. Few films can claim to have changed the course of the cinema; this epic science fiction drama truly altered the direction of American film-making. Director Stanley Kubrick outlines man's inability to cope with the unknown from the origin of civilization through a future age in which he is controlled by computers. An outstanding example of special effects. In CinemaScope, Technicolor. (\$2.00)

**SATURDAY, SEPTEMBER 6th - 8 P.M.**

**FOLLOW THE BOYS (1944)** George Raft leads the parade of stars, doing his bit for the war effort by signing up for USO shows. It's Universal's entry in the all-star WW II films and what a cast: Orson Welles, Marlene Dietrich, Vera Zorina, Dinah Shore, W. C. Fields, Jeanette MacDonald, Maria Montez, the Andrews Sisters, Sophie Tucker, Nigel Bruce, Gale Sondergaard, many others. Fields does his classic pool-table routine, Welles sings Dietrich in half and Mac Donald sings "Beyond the Blue Horizon." **PLUS** Mighty Mouse color cartoon and News Parade of 1944. (\$1.25)

**SATURDAY, SEPTEMBER 13th - 8 P.M.**

**CHOCOLATE SOLDIER (1941)** Nelson Eddy and Rise Stevens star with Nigel Bruce, Florence Bates, Dorothy Gilmore, Nydia Westman. The score from Oscar Strauss' operetta and the plot from Molnar's "The Guardsman" add up to a pleasing film for operetta fans. **PLUS** color cartoon and Fox Movietone newsreel. (\$1.25)

**SATURDAY, SEPTEMBER 20th - 8 P.M.**

**HOLLYWOOD PARTY (1934)** An all-star comedy revue starring Stan Laurel and Oliver Hardy, Jimmy Durante, Lupe Velez, Charles Butterworth, Eddie Quillan, Ted Healey and Polly Moran. Durante does his Tarzan parody and Laurel and Hardy do the egg-breaking routine with Velez. Music by Rodgers and Hart, Arthur Freed, Gus Kahn, others. **PLUS** color cartoon and Fox Movietone newsreel. (\$1.25)

**SATURDAY, SEPTEMBER 27th - 8 P.M.**

**RIO RITA (1929)** Rarely seen RKO musical comedy based on the Broadway show produced by Florenz Ziegfeld. Stars Burt Wheeler and Robert Woolsey (in their film debut), Bebe Daniels, John Boles, Dorothy Lee, Fred Burns. Music includes "Ranger Song," "Sweetheart, We Need Each Other," "If You're in Love You'll Waltz," "The Kinkajou," "You're Always In My Arms," "Long Before You Came Along" and "Rio Rita." It's a black and white film with the ballroom sequence in beautiful color. **PLUS** color cartoon and Fox Movietone newsreel. (\$1.25)

**SATURDAY, OCTOBER 4th - 8 P.M.**

**MUSICAL HISTORY OF THE BIG BANDS-** A multi-media tribute to the big band era by historian Joseph Vance who presents slides, tapes and films of the biggest of the musical stars of an era that's gone, but not forgotten. Paul Whiteman, Isham Jones, Gus Arnheim, Ted Weems, Glenn Miller, Tommy Dorsey, Jimmy Dorsey, Benny Goodman, Dick Jurgens, Eddie Howard, Harry James, Ted Lewis, Sammy Kaye, Shep Fields, Orrin Tucker, Russ Morgan, Frankie Carle, Vaughn Monroe and many others. (\$2.00)

**SUNDAY, OCTOBER 12th - 2 P.M.**

**A SALUTE TO RIVERVIEW**, the "world's largest amusement park" that's gone, but not forgotten. An afternoon of memories presented by Riverview historian **CHARLES WLODARCZYK** who will show and narrate hundreds of color slides of the park that used to entertain millions of visitors on its grounds at Western and Belmont in Chicago. (\$2.00)

**SUNDAY, OCTOBER 26th - 2 P.M.**

**SALUTE TO THE CENTURY OF PROGRESS** - a tribute to the Chicago's World's Fair of 1933-34 presented by World's Fair historian **THOMAS SCHULFER** who will offer a program of slides and films of the fabulous Century of Progress and its many exhibits and attractions. A large collection of world's fair memorabilia will be on display and the program will include a tribute to Sally Rand, who fan-danced her way to fame and fortune at the Fair. (\$2.00)

# KALTENMEYER'S KINDERGARTEN JUST FOR FUN!

REPRINT from RADIO VARITIES, APRIL, 1940

By JOHN KEYS

Every youngster — be he 10 or 110 — likes to go to school when it's "just for fun" and that in itself could be reason enough that Kaltenmeyer's Kindergarten undoubtedly has the biggest enrollment of any classroom in the country.

For this school, presided over by genial old Professor August Kaltenmeyer, is the kind of place everyone dreams about when a kid — where you get "A" grades for accuracy in shooting spitballs; where everybody, including teacher, agrees that teacher is a harmless old gaffer, where it is commonly acknowledged that the best kind of sense is nonsense.

When Kaltenmeyer's Kindergarten is called to disorder every Saturday at 5:00 p. m. CST over the NBC-Red network, "poopils" from the Atlantic to the Pacific settle back for a good old-fashioned schoolroom circus — and there's more circus to it than one might think because Herr Professor which is Bruce Kamman in real life, once was a cornet tooter atop a red and gold bandwagon in the Hagenbeck-Wallace circus parade.

And it's not so many years back to those days, either. Or to when Kamman was traveling the nation's nickelodeon circuit and later was a regular member of Roxy's Gang. Kamman is the personification of the youngster who ran away to play with the circus and then grew up to look like Santa Claus, all of which is a mighty good reason why discipline is unheard of in Kaltenmeyer's Kindergarten.

Kamman got the hunch for his Kindergarten while engaged as a director at NBC back in 1931. Getting the idea for the program was simple, says Bruce. Getting other people interested in a show based on the goings-on in a schoolroom was quite another matter but finally the Kamman personality triumphed.

It's difficult to keep on saying "no" to a fellow who has twinkling blue eyes and a good wholesome grin. Kamman had both and what's more he had a reputation for being a prank player and a fellow like that just couldn't be associated with something stodgy.

Actually, the inspiration for the Kaltenmeyer character dates back to post-war days when Kamman as a member of the American Army of Occupation in Alsace happened to bump into an old German professor who was the "livin' spit" of today's radio "professor."

Anyhow, Kamman finally got permission to try his program on the air and when the mailman backed his truck up to the NBC studios with letters for the Professor, there wasn't any doubt about the success of this Kindergarten.

At the start, Kamman wrote the scripts himself but later enlisted Harry Lawrence to write the continuity. Since that tieup, the firm of Kamman, Lawrence and Kaltenmeyer has become one of the better established fixtures around NBC.

On the air, the Professor is a combination of frantic English-German, beset by as hair-raising a class of "poopils" as ever enlivened the nightmares of a serious pedagogue. Actually the professor's "poopils" are not kids — they're grown-ups, drawn from the ranks of some of the best NBC dramatic and vocal talent. Interestingly enough, the broadcast is a prime favorite with these people because of the opportunities it gives otherwise serious actors to cut up.

In his microphone role, Kamman hides behind a patch of false whiskers and wears his hair "long in der back." His trousers sag a bit at the knees and he tops this off with steel rim spectacles and a frock coat that drapes the portly Kamman form like a burlap sack full of apples.

Percy Van Schuyler appears to the audience in the guise of a well-scrubbed mama's boy, a lad who wears a pair of velvet pants and a Lord Fauntleroy collar. Off raikie, he is Merrill Fugit who makes a beeline for the nearest dictionary when he is handed his script so he can digest those 75-cent words Percy is continually spouting.

The "charm piece" of the show is Cecile Roy, a lass who giggles her effective way across the broadcast as Daisy Dean in a set of long curls. Izzy Finkelstein,



**KALTENMEYER'S KINDERGARTEN:** Here is Profzezzor August Kaltenmeyer (Bruce Kamman) surrounded by all his "poopils." Left to right: Merrill Fugit as "Percy Van Schuyler," Ted Clare, Betty Olson and Cliff Peterson of "The Escorts"; Johnny Wolf as "Izzy Finkelstein," der "Profzezzor," Thor Ericson as "Yohnny Yohnson," Floyd Holm another of the Escorts and Cecile Roy as "Daisy Dean."

the two pants specialist of the classroom turns into Johnnie Wolf, when he's away from the Kindergarten. Johnnie is another radio contrast. Most of the time the lad will be found tooting a hot trumpet in an NBC orchestra.

Yonny Yohnson, the Swede lad on the show, is actually a Swede lad — his other name is Thor Ericson — and in spare time he's a linotype operator. Completing the cast are the Escorts and Betty, a prize NBC novelty song crew that includes Betty Olson, Cliff Petersen, Ted Clare and Floyd Holm. The gang doubles in brass on the script, usually under the names of

Betty Swason, Cliff Hill, Ted Shy and Floyd Jackson.

The daftness of the show is not due entirely to the script lines. The natures of the various persons involved are a help. At rehearsal, Kamman swivels about on a piano stool. "Yank that gag out of there and insert a better one!" he yells at Author Lawrence. Harry shouts back, "Yeah, I think it's a good one too!" (Harry, it should be explained here, is just a bit on the deaf side).

Kamman wrestles with his whiskers continually — they have a habit of coming unstuck. Ericson wears a celluloid collar that comes equipped with its own

sound effect — a rasping noise that pops out every time he wiggles his head or utters a word. The Escorts line up on one side of the studio and turn Betty into a basketball — she's just under five feet tall and weighs around 90 pounds while the Escorts are all six footers. The angelic countenance of young Mr. Fugit masks one of the best practical jokers on the lot.

With a crew like that, a session of the Kindergarten can't be dull. Any person who has seen it from the vantage point of the studio itself will testify to that. All of the cast members have been working on the show so long that ad libbing has become a part of the opus and many is the time Director Bob White tears his hair while the "poopils" toss the script out the window and start improvising on something else.

However, despite all the fun, Kamman does get over some of his own private philosophy in these Kindergarten broadcasts. No one knows better than Bruce that schooling is a serious affair, but he also knows that education without the leavening influence of laughter is a one-sided picture of gloom. Life in general, Kamman believes, is a lot like school. It has to have a funny side to give it liveliness and inspiration.



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(1) **ON A COUNTRY ROAD.** The story of a young couple stranded in their car during a thunderstorm while an escaped lunatic, armed with a meat cleaver, prowls the woods nearby. Stars Cary Grant and Cathy Lewis. Broadcast November 16, 1950.

(2) **ZERO HOUR.** Based on a story by Ray Bradbury. A terrifying tale of Martians invading Earth through the world's children. Eight-year old Evelyn Rudi stars. Broadcast January 3, 1960.

(3) **THREE-SKELETON KEY.** Stars Vincent Price. A classic story about men on duty in a lighthouse. Best remembered by radio listeners as "that story about the rats."

**BURNS AND ALLEN SHOW**

**George Burns and Gracie Allen**  
**Guest Star - Jack Benny**

George is left \$5,000 by his late Uncle Marvin, and Gracie insists George must attend college. She calls Jack Benny and gets him to also enroll at "Beverly Hills Tech." Both men become student contestants in the "most popular man" contest, and George (sugar throat) sings, and Jack (virtuoso) plays the violin. Need more be said? Sponsored by Maxwell House Coffee on 11/29/45.

**BURNS AND ALLEN SHOW**

**George Burns and Gracie Allen**  
**Guest Star - Bing Crosby**

Gracie wants Bing to retire so George can take his place both as singer and in the movies. She gets Bing to consider it until he hears George sing, and "emote" a few lines. That does it! There are a few fluffs (live entertainment) that add enjoyment to this show. With Gale Gordon and Hans Conried. Sponsored by Maxwell House Coffee.

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