

CHUCK SCHADEN'S APRIL - MAY, 1981

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE



RADIO'S HOMEFOLKS — The cast of **VIC AND SADE** broadcast from the "small house halfway up in the next block" as author-creator Paul Rhymer sits on the sidelines, making sure the script is followed carefully. At the microphone are, from left, Billy Idleson (Rush), Art Van Harvey (Vic), and Bernadine Flynn (Sade). The program was a radio success story beginning June 29, 1932, and continuing until September 29, 1944.

IT'S MY BUSINESS TO BE FUNNY...

REPRINT from RADIO VARITIES, March, 1940

By MILTON BERLE

I've made people laugh at my jokes and myself and my antics in restaurants, motion picture theatres, regular theatres; and at my voice as it filtered through the radio sets in homes throughout the country.

It's my business to be funny, and judging from my recent radio show—*Stop Me If You've Heard This One*—I am fairly good at my business. I'm saying this without swagger or boast. I've been on the stage since the ripe old age of seven, and I ought to know my business!

On that radio program it was my task to read thousands on thousands of jokes submitted by people from all over the country. It was the job of myself and my fellow "gag-busters," those swell humorists, Col. J. C. Flippen and Sen. Edward Ford to detect the punchline that makes the joke a joke. We were successful. Does this prove the jokes aren't funny? No. It merely proves that all jokes are variations of the original editions that were probably first published on the wall of a cave in cuneiform characters back when man showed he wasn't an ape by his ability to laugh. It's the variations that make the jokes mean something to us. But, fundamentally, they're the same old stories dressed in modern clothes. Every performer learns after a while that the public is suspicious of a new joke. It takes years for a yarn to earn acceptability. An old joke, like an old song, is an old friend. Everyone feels better for having recognized it.

Jokes to go beyond their times, must possess a quality linking them with their listener. They must be psychologically, what a distorted mirror is, reflectively, to the person staring at it.

Certain inanimate objects, for example, are always funny because we associate them with human beings — e. g. with ourselves. Take a battered hat, funny

pants, large shoes . . . you have Chaplin. A battered tree, a smashed rock, a crushed flower . . . these objects are not funny. Add to the distorted clothes a human being and you have something that starts to win the humor game with all the odds on its side.

There is, of course, national humor, that is adapted to national tastes. The underlying causes of laughs and smiles are the same the world over, but the differences are great. The English type of humor is softer, more condescending in nature. The French love a quick thrust of wit, that makes its effect as economically and sharply as possible.

We don't find the humor of the English magazine, "Punch," very funny over here. They don't understand our humor, either. "Punch" will get a punch (!) out of the fact that a maid talks back to an employ-

er. Class lines in this country have never been so strict that we respond to this sort of thing. On the other hand, "darker" humor would not be understood by the English, unfamiliar with our concept of the colored people and their traits.

The typical American humor is down-to-earth and narrative. The American loves a good story that involves exaggeration and implausibility. The situation is as important as the point, but the point must be there. The popularity of the Paul Bunyan legends in the Northwest, the John Henry tales in the South, and the Johnny Appleseed stories in the Northeast demonstrate the American taste.

American humor is a frontier humor, concerned with people and actions larger than nature, or with odd incidents where conventions are broken. The play on words, the pun, is not really American.

It is typical of English and Continental humor, with its concentration on the details of life. American humor is interested in all of life, sprawling and vigorous.

Robustness, loud laughter, is characteristic of American humor, as is that much-maligned reaction: the "belly laugh," a straight emotional reaction to a direct attack on the risibles. In less fancy words, it's how you feel when a pie crashes on the comedian's head!

A comedian is one of those rare performers who can be depended on to make his listeners laugh. He has the gift of timing, and knows how to keep alive a spirit of friendship between the audience and himself.

Now, in the radio business, a concentration of humor is required that is tough on a comedian's nerves. You have no chance to mug, or appeal to the audience with liquid brown eyes. Once a joke has winged its way over the airwaves, it's gone beyond recall. That's why radio is the great opportunity and the great challenge to the humorist. He must give radio his all, throw all his personality into his voice, and hurl that voice into the "mike" with terrific concentration.

Radio comedians depend on their stooges for a good portion of the laughs. Yesterday the stooge was just a man in the box who shouted back at the late Ted Healy to get occasional laughs from an unsuspecting audience. Today he's an integral part of any bigtime comedy act and if present indications point the way, tomorrow's radio shows will feature not one, but dozens of stooges all planted to get laughs from the unsuspecting ether audience.

On *Stop Me If You've Heard This One*, besides the two steady gagbusters, Col. Flippen and Sen. Ford, we featured a guest gagbuster each week. Tommy Riggs and Betty Lou have one of the biggest stooge companies in radio. Tommy used Teddy Bergman, Minerva Pious, Hope Emerson and Charles Kameron, fairly regularly, and there are half a dozen others who alternate.

The Star Theatre is going in for comedy stooges in a big way, too. Emcee Ken Murray uses Kenny Baker and Frances Langford for stooges, Irene Ryan, Arthur Q. Bryan, and frequently casts the guest star in a comedy spot.



MILTON BERLE

Bob Hope is supported by Jerry Colonna, "Brenda and Cobina," Skinny Ennis, and Judy Garland in his comedy lines. Fibber McGee and Molly are backed up by Bill Thompson, Hal Peary, and Isabelle Randolph. And the fame of Charley McCarthy's Vera Vague, and Jack Benny's Rochester is widespread.

There's an ever growing need for radio comedy broadcasts. This world of ours is a sanguinary place. There are always wars between nations and between individuals. People for the most part are serious minded, always worrying about something or other. How to make an adequate living, how to win the girl, how to enjoy life. Therefore, I believe that our minds should be completely at ease when we go out to have a good time, or stay home to listen to a radio program.

If a person goes to the theater and sees a heavy drama or listens to a radio program full of woe, his own personal problems only become accentuated by the troubles of the hypothetical characters on the stage or on the broadcast. Comedy programs are in ideal form of entertainment . . . for what makes you forget your troubles faster than laughter?

BOOK SEVEN

CHAPTER THREE

APRIL — MAY, 1981

CHUCK SCHADEN'S NOSTALGIA NEWSLETTER AND RADIO GUIDE is published six times a year by The Hall Closet, Box 421, Morton Grove, Illinois 60053. (312/965-7763). Annual subscription is \$7.00 for six issues. Your subscription expires with the issue date noted on the mailing label. A renewal reminder is sent with the last issue of your subscription.

LIGHTS OUT

REPRINT from TUNE IN Magazine, August, 1943

LIGHTS OUT, among its many distinctions, has one rather unusual one. It is probably the only program on the air that invites the listeners to tune out before they ever get started listening. After the drama is introduced, a voice, in the accents of doom, says: "*It is later than you think!*" A moment later the same voice announces: "*Lights Out*" brings you stories of the supernatural and the sub-normal—dramatizing the fantasies and the terrors of the unknown. We tell you this frankly so if you wish to avoid the excitement and tension of these imaginative plays, we urge you, calmly but sincerely, to turn off your radio now."

After this unusually arresting opening, it is unlikely that anyone would so much as move out of earshot of the radio, much less turn it off. On the contrary, it is estimated that at least ten million listeners sit around their sets with tingling spines and tense nerves, straining intently for each word that Arch Oboler has written. These tales of suspense, imagination and mystery were written and directed by the master hand of Arch Oboler as a personal relaxation. He hopes they also have brought public relaxation from war-headlines. They were first aired from Chicago in 1936 and quickly became one of the memorable series of the ether, bringing Oboler his first national recognition as radio's most sensational creative talent. These dramas continued for two years, until at last, Oboler required a vacation from the arduous task of writing, directing, and producing a new play each week.

Following a six month's vacation in Europe, Oboler returned to the United States and began the "Arch Oboler Plays" series which ran through the greater part of 1939. *Lights Out* moved to CBS in New York in 1942, and is now being broadcast from the Coast, on sixty-eight stations, and with eight additional stations on the repeat show.

The program has gained steadily in public favor, along with the other mystery and hair-raiser series which are proving so popular during this period of "escapism", and is now rated among the top shows of its kind on the air. For originality, imagination and mastery of the technique Oboler is hard to equal, the unusual inventiveness of his themes being in themselves startling. One grips you with its story of a



spiteful woman who turned into a cat, another holds you enthralled with the tale of a newspaper columnist who jumped out of a window to his death and later returned to haunt his publisher, another renders you spellbound with this question: "Is there a living monstrous thing in the world (besides Hitler) which turns men into beasts, or does the craze to kill come from within?" and still another takes the listener on a breathless ride along a mine-strewn road in Tunis in a U. S. Army jeep that can whizz through fire and brimstone, flood and forest, with the greatest of ease.

Oboler's imagination never flags or slows down, and his technical invention keeps pace with his plots, for many of the technical innovations in radio drama, now accepted as standard on many plays of this character, were first introduced by him in this series. But he never drags in a technical stunt, a new sound effect, a new treatment of music behind the drama, without a real reason. What Oboler invents must always be merely incidental to the story. For with this master of his form neither the technique nor the name-star takes precedence. The story is the thing, always the story.

And this insistence on story value is entirely justified, judging from the tense and motionless listeners who sit by their radios completely out of our everyday world, while the voice of Fate announces: "*It is later than you think!*" However, no "listening radio casualties" have been reported as yet.

CECIL B. DE MILLE

and the LUX RADIO THEATRE

Headaches, work, plenty of trouble and worry await De Mille each week as producer-director of Lux Radio Theatre. Heard each Monday nite at eight o'clock

REPRINT from RADIO VARIETIES, May, 1940

Slacks rumpled and shirt open at the neck, Wallace Berry, lovable badman of the films, stood before the microphone at the large CBS Hollywood theatre. It was a Thursday, and rehearsals for Lux Radio Theatre had just begun.

A page boy came on the cluttered stage and whispered to producer Cecil B. De Mille. "Studio wants you on the phone, Wallie. Better take it," said De Mille.

A few minutes later a woebegone Berry returned. There had been a sudden change in studio plans. The film on which he was working had been called on location, and he would have to leave before the broadcast date.

Five days before airtime — and the Lux Radio Theatre was without a star. It had taken weeks to make all arrangements for the Berry appearance. The script had been chosen with him in mind. And a substitute had to be found and rehearsed before Monday.

Such an incident has to be taken with a philosophical shrug by producer De Mille, director Sanford Barnett and the rest of the production staff of the Radio Theatre. There may be a hitch at any time, and even when there isn't, it's job enough to put the hour-long dramatic show on the air each week.

First of all, there's the play. Vehicles are often chosen weeks before a broadcast — but chosen only tentatively. For plays must be cleared with motion picture companies, with authors, with stage producers. And tracking down an author may involve a phone call to an obscure villa in Damascus or a mountain retreat in the Alps.

When rights have been cleared and contracts signed, there's another problem — adapting the play or movie to the medium of radio. It has been written to be seen and run several hours. It must be rewritten for sound alone, and condensed to 43 minutes of playing time. That's the job of script writer George Wells, and



Cecil B. DeMille, producer of "Radio Theatre," shown in the basement of his Los Feliz (Hollywood, California) home with part of his helmet and gun collections. Even between radio and picture activities, DeMille finds time these days to devote to his hobby. He is holding an authentic replica of the headgear worn by Saladin, sultan of Egypt and Syria, who defended Acre against the Crusaders in the 12th Century.

he's an expert at it. The full flavor of a popular play or film is miraculously preserved in the condensed radio version.

Then there's what's often the most difficult job of all — selecting the stars for the week's play. It isn't just a matter of telephoning — say Norma Shearer, and suggesting that if she's free next Monday, perhaps she'd like to do a radio show. Movie companies must be consulted, agents argued with, complex rehearsal schedules shifted around. Perhaps the star is in Hawaii on a vacation. Or busy in a new film. Often the whole play must be postponed for just those reasons.

Then come rehearsals — five days of them, from Thursdays until just before air-time on Monday. And they're a mammoth job for even Cecil B. DeMille, producer of spectacles.

The show is produced on the large stage of CBS's Music Box Theatre, and sometimes it almost isn't big enough. In the production of "The Story of Louis Pasteur," for example, 76 people had to be crowded on stage. In one corner is the stream-lined control room; in another, a special sound-effects booth. Musicians are placed on one side of the stage, and extras and bit actors roam all over. Producer DeMille has substituted earphones and stopwatch for his famous brick-red megaphone. Stars come dressed informally, in slacks or sport clothes.

There's a good deal of kidding around, and a good deal more of serious business. Stars trained before the camera sometimes know nothing about microphone technique. Some are even afraid of the little black box. Joan Crawford was so nervous on her first Radio Theatre engagement that she had to do the whole program seated at a table. It wasn't until she had been on the air three times that she had complete confidence. Paul Muni sent off a messenger boy to his home to bring his violin. He spent ten or fifteen minutes in a corner playing softly, and conquered his nervousness.

Then there are problems of music background, in the capable hands of musical conductor Louis Silvers, or sound effects, under Charlie Forsyth. DeMille is a stickler for accuracy in sound, and sometimes poses pretty knotty jobs. There was the time the baying of a beagle hound was needed for a dramatic sequence, and none of the animal imitators on call had a beagle in his repertoire. To make sure of perfection, producer DeMille dispatched six of them out to Lake Arrowhead to study four beagles residing there. Animal imitator Lee Millar walked off with barking honors, and he was chosen to give the beagle call on the broadcast.

Millar also played the wire-haired terrier, Mr. Smith, in "The Awful Truth," since it was a little uncertain how Asta, who created the original role, would react in front of the microphone.

Just the presence of filmdom's greatest stars creates problems for the Radio Theatre producers. For one thing, there are their fans. When word gets around that Clark Gable or Myrna Loy is to be rehearsing on a certain day, autograph seekers collect like flies. There are several who insist they are Joan Crawford's father or Spencer's Tracy's nephew, and want to be admitted to their dressing-

rooms immediately. Then there was the time Robert Taylor was a Radio Theatre guest. Someone had left an emergency door open leading to the balcony of the theatre. One ingenious fan discovered it, and others followed, until they had jammed the balcony full, leaving no room for ticket holders. After that, stern-faced guards had to be placed at all entrances to the theatre.

Stars are always leaving personal articles behind in their dressing rooms, and it's the job of the page boys to get Clark Gable's favorite pipe and Spencer Tracy's tobacco pouch back to their owners. There's one valuable that stays in theatre, however — sound effects man Charlie Forsyth's famous thunder drum, the envy of all autograph hunters. For on the skin of the drum over 400 famous guests of the Lux Theatre have signed their names. The drum has been valued as high as \$9,000 and Forsyth always dreads the times the script calls for a hurricane or an earthquake. For every time he strikes the drum, it blurs another name. So far Marlene Dietrich has been almost obliterated.

Anything can happen around filmdom's great, and it often does. Barbara Stanwyck insisted on working in her stocking feet. George Arliss proudly volunteered to imitate a peacock's call in one part of a broadcast. And did very well, too. And once producer De Mille appeared at rehearsal with two carrier pigeons in a cage under his arm. He had to send a very important message to a director who was staying at a ranch house without a telephone forty miles away. And in the middle of rehearsal, De Mille released the carrier pigeons and off they flew, westward. Hollywood's British actors — Madeleine Carol, David Niven, Charles Laughton — have brought the tea habit to Radio Theatre rehearsals.

And so it goes. For producer De Mille, director Sanford Barnett and others of the Radio Theatre, it's like a great jigsaw puzzle. Here a page is being arranged; there, actors are being signed for roles. On the stage of the theatre, parts are being fitted together. And, as the "On The Air" sign flashes at 9:00 P. M., all the pieces miraculously match, and another thrilling Radio Theatre drama comes to life.

And when the hour is over — why, it all begins again in preparation for the next week!

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, APRIL 4th

I LOVE ADVENTURE (6-20-48) starring Michael Rafetto as Jack Packard, Barton Yarbrough as Doc Long and Tom Collins as Reggie York, members of the A-1 Detective Agency, continuing their exploits in a series written and directed by Carlton E. Morse, creator of I Love A Mystery. Each 30-minute program in this 1948 summer series of 12 shows contains a complete adventure. International Incident Number 9: "The Girl in the Street." Sustaining, ABC. (16:27; 13:37)

MAXWELL HOUSE COFFEE TIME (2-17-49) George Burns and Gracie Allen star with guests James and Pamela Mason. The Masons move next door to the Burns. Bill Goodwin, Toby Reed, Meridith Willson and the orchestra. Maxwell House Coffee, NBC. (8:27; 8:07; 12:44)

SCREEN DIRECTOR'S GUILD (2-27-49) "The Night Has a Thousand Eyes" starring Edward G. Robinson and William Demarest. Robinson recreates his screen role in this radio adaptation of the 1948 film directed by John Farrow. A magician has an uncanny power to predict the future. Sustaining, NBC. (15:35; 14:05)

I LOVE ADVENTURE (6-27-48) International Incident Number 10: "The Kwan-Moon Dagger." Sustaining, ABC. (16:40; 12:36)

PHILCO RADIO TIME (1-19-49) Bing Crosby stars with announcer Ken Carpenter, John Scott Trotter and the orchestra, the Rhythmairs and, as special guests, the cast of the Beulah Show, including Hattie McDaniel and Ruby Dandridge. An unusual program in the Philco series. Philco Radios, ABC. (9:35; 16:20; 4:30)

RECOLLECTIONS AT 30 (7-11-56) Commemorating NBC's 30th anniversary of broadcasting. Program 5: Truth or Consequences with Ralph Edwards; Bing Crosby and Bob Burns on the Kraft Music Hall in 1937; Douglas Williams interviewing athlete Jesse Owens in 1936; the DeMarco Sisters; Tom Howard and George Shelton. Sustaining, NBC. (16:45; 8:45)

SATURDAY, APRIL 11th

I LOVE ADVENTURE (7-4-48) International Incident Number 11: "Assignment With a Displaced Person." Sustaining, ABC. (17:13; 12:04)

ADVENTURES OF OZZIE AND HARRIET (9-23-45) David and Ricky plan to build a

clubhouse on the vacant lot next door. Ozzie Nelson and Harriet Hilliard, John Brown, Bea Benadaret, the King Sisters. International Silver Co., CBS. (14:43; 14:45)

YOU ARE THERE (11-7-48) "Lee Surrenders to Grant," on Palm Sunday, April 9, 1865. Cast includes Thomas Chalmers, Bob Reddick, Eric Droessler, Staats Cotsworth, Jackson Beck, Guy Sorrell. Reporters are Don Hollenbeck, Quincy Hall, Ken Roberts, John Daly. Sustaining, CBS. (14:45; 13:25)

I LOVE ADVENTURE (7-11-48) International Incident Number 12: "A Hearse on the Highway" concludes this 12-part series. Sustaining, ABC. (13:58; 15:12)

YOUR HIT PARADE (9-21-46) The top tunes in the nation as presented by Andy Russell, Peggy Mann, the Hit Paraders and Mark Warnow and his orchestra. AFHS Rebroadcast. (9:40; 11:10; 8:45)

RECOLLECTIONS AT 30 (7-18-56) Program 6: Bergen and McCarthy; Little Jack Little; Vox Pop; Al Pearce and his gang with Tizzie Lish giving a recipe for Upside Down Cake; Ben Bernie and Bobby Breen; Shell Chateau with Dixie Lee Crosby. Sustaining, NBC. (11:00; 13:15)

SATURDAY, APRIL 18th EASTER GREETINGS

FIBBER MC GEE AND MOLLY (3-23-48) Jim and Marion Jordan star with Gale Gordon, Bill Thompson, Arthur Q. Brian, Harlow Wilcox, the King's Men, and Billy Mills and the orchestra. Molly wins an Easter dress in a local contest. Johnson's Wax; NBC. (11:40; 11:45; 6:18)

HALLMARK PLAYHOUSE (4-14-49) "One Foot in Heaven" stars George Brent. The Hartzell Spence story of a Methodist preacher "with one foot in Heaven and one foot on God's green earth" as he sets up his parsonage in a small Iowa town. Hallmark Cards, CBS. (14:30; 14:40)

JACK BENNY PROGRAM (4-5-42) An Easter Sunday broadcast with Eddie "Rochester" Anderson, Mary Livingstone, Dennis Day, Phil Harris, Don Wilson. Jell-O, NBC. (13:50; 14:50)

THE SHADOW (3-28-48) "Death and the Easter Bonnet" stars Bret Morrison as Lamont Cranston and Grace Matthews as the lovely Margot Lane. Margot's expensive hat turns out

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

to be the wrong Easter bonnet! Blue Coal, MUTUAL. (14:35; 14:35)

AMOS 'N' ANDY (3-30-45) Freeman Gosden and Charles Correll star as radio's all-time favorites. Sapphire has saved \$10 for an Easter hat, but the Kingfish objects. Rinso, NBC. (8:42; 8:55; 12:32)

RECOLLECTIONS AT 30 (7-25-56) Program 7: Jack Benny Show with Kate Smith in 1938; John J. Anthony on the Goodwill Hour; The NBC Minstrels; Fibber McGee and Molly; Ben Bernie in a 1935 broadcast. Sustaining, NBC. (10:15; 13:10)

SATURDAY, APRIL 25th THANKS FOR LISTENING! 11TH ANNIVERSARY BROADCAST

THE CHUCK SCHADEN DISC JOCKEY SHOW! Celebrate with us as we observe another anniversary on the air, thanks to you. This time, it's something different. We'll devote most of the afternoon to musical and comedy recordings from our Hall Closet collection of 78 and 45 rpm records. Great vocalists, outstanding novelty tunes, funny comedy cuts... all rare and seldom heard recordings, mostly from the late 1940s and early 1950s (pre-Rock 'n Roll, of course!) Plus we'll have some trivia fun and, hopefully, lots of memories. Don't miss it if you can!

RECOLLECTIONS AT 30 (8-1-56) Program 8: The Happiness Boys, Billy Jones and Ernie Hare; Herb Morrison describes the Hindenberg crash; Frank Crummit and Julia Sanderson on the Blackstone Plantation Party; Phil Baker, Bottle and Beetle; Parker Fenneley and Arthur Allen on Snow Village Sketches; Tommy Dorsey band remote. Sustaining, NBC. (14:30; 9:30)

SATURDAY, MAY 2nd

DRENE TIME (3-30-47) Frances Langford, Don Ameche and Danny Thomas star with Carmen Dragon and the orchestra, announcer Toby Reed. Frances and Don star as The Bickersons in "The Honeymoon is Over" sketch. Danny insists he appreciates good literature. Drene Shampoo, NBC. (6:02; 7:15; 15:12)

LUX RADIO THEATRE (6-11-44) "Naughty Marietta" starring Nelson Eddy and Jeanette MacDonald in a radio version of their 1934 film success about a French princess running off to America and falling in love with an

Indian scout. Cecil B. DeMille is host. Lever Bros., CBS. (21:05; 19:10; 21:25)

SUPPER CLUB (3-3-48) Perry Como stars from New York, singing "Now Is The Hour," the "Dickey Bird Song," "Pianissimo," and "When Day is Done." Chesterfield Cigarettes, NBC. (12:45)

SUSPENSE (5-31-45) "August Heat" starring Ronald Colman. An artist's sketch of a man he's never seen proves to be a forewarning of death. Roma Wines, CBS. (16:25; 13:05)

RECOLLECTIONS AT 30 (8-8-56) Program 9: Amos 'n' Andy; Cities Service Concert; Announcer Ben Gage reports a West Coast flood; Waltz Time with Abe Lyman's orchestra and singer Frank Munn; Jimmy Fidler chats with Greta Garbo; Blue Barron's orchestra from the Hotel Edison in New York. Sustaining, NBC. (9:25; 13:30)

SATURDAY, MAY 9th JOLSON SINGS AGAIN

JACK BENNY PROGRAM (4-2-50) Guest Al Jolson joins Jack and Don Wilson, Mary Livingstone, Dennis Day, Eddie "Rochester" Anderson, Phil Harris, Mel Blanc, Frank Nelson, the Sportsmen. The gang enjoy fun in the sun in this remote broadcast from Palm Springs. Lucky Strike Cigarettes, CBS. (13:42; 13:48)

SHELL CHATEAU (6-29-35) Al Jolson stars with Victor Young and his orchestra and guests Otto Krueger, Slapsy Maxie Rosenbloom, Reese and Dunn. Announcers are John McIntyre and Frank Nelson. Shell Gasoline, NBC. (12:35; 11:50; 29:20)

PHILCO RADIO TIME (3-5-47) Al Jolson pays a visit to Bing Crosby for a half hour of fun and great music. Ken Carpenter, John Scott Trotter and the orchestra. Philco, ABC. (10:35; 13:25; 5:25)

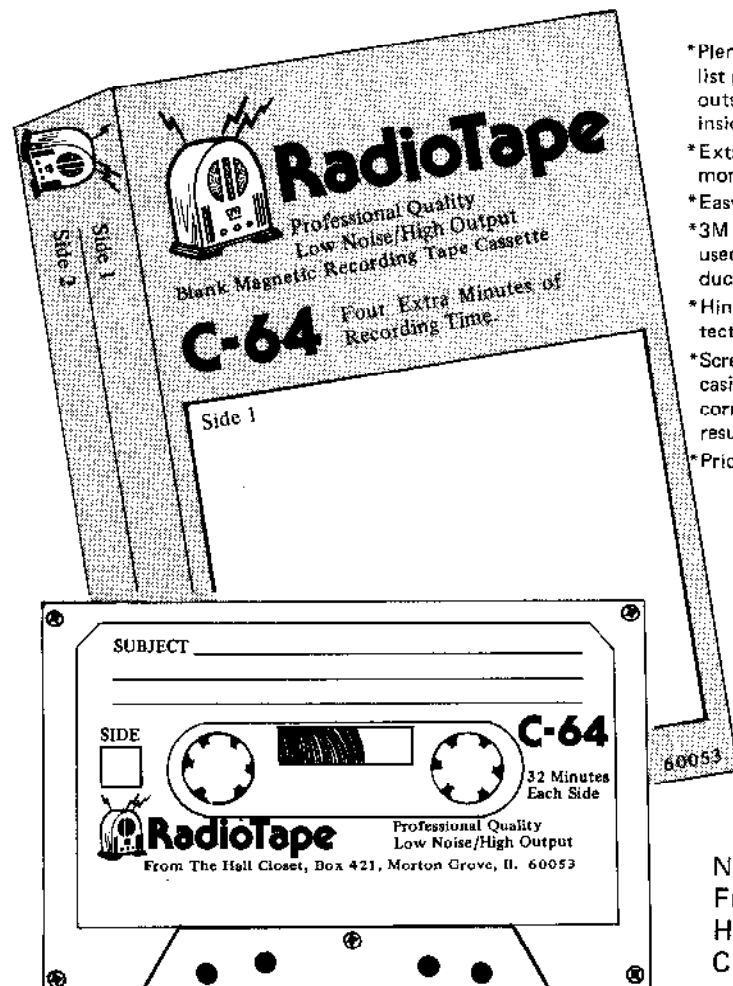
AMOS 'N' ANDY (12-17-46) Al Jolson makes a guest appearance as Amos takes Andy to the movies to see "The Jolson Story." Freeman Gosden and Charles Correll star. Rinso, NBC. (9:40; 5:54; 9:27)

RECOLLECTIONS AT 30 (8-15-56) Program 10: The A & P Gypsies and Frank Parker; Pick and Pat; Eddie Cantor; Father Charles Coughlin; Rudy Vallee; Bebe Daniels and Ben Lyon; Deanna Durbin. Sustaining, NBC. (9:15; 13:55)

CONTINUED ON PAGE 11

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THOSE WERE THE DAYS • WNIB- FM 97.1 SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, MAY 16th

LIFE WITH LUIGI (3-4-52) J. Carroll Naish is Luigi, Alan Reed is Pasquale, and Jody Gilbert is Rosa. Pasquale threatens to sell the building Luigi has his business in unless Luigi marries Rosa. Wrigley's Gum, CBS. (13:36; 16:10)

VIC AND SADE (11-20-42) Radio's home-folks. Art Van Harvey, Bernadine Flynn and Billy Idleson. Rush reluctantly admits that he let Smelly Clark practice barbering on him. Crisco, NBC. (10:05)

CHICAGO THEATRE OF THE AIR (11-8-47) "Rose Marie" by Otto Harbach and Rudolf Friml. The classic "Indian Love Call" musical in a delightful radio version featuring the singing talents of Aniza Kuzak, Morton Bole and Georgio Tozzi. Speaking parts by Elmira Roessler, Everett Clark, Norman Gottschalk, Maurice Copeland and Sidney Ellstrom. Marion Claire is producer, Orchestra conducted by Henry Weber. John Barclay narrates; Lee Bennett Announces. Produced in Chicago by WGN. Sustaining, MUTUAL. (31:00; 22:10)

COLGATE SPORTS NEWSREEL (12-28-45) Bill Stern presents the outstanding sports stories of 1945 and introduces guest Jack Benny. Colgate Shave Cream, NBC. (14:05)

INNER SANCTUM (1940s) "Mind Over Murder" starring Everett Sloan and Elspeth Eric. A man witnesses the auto death of a woman and discovers that the car involved bears his own license plates. AFRS Rebroadcast, CBS. (10:48; 13:28)

RECOLLECTIONS AT 30 (8-29-56) Program 11: Al Jolson and Bing Crosby at the 1935 dedication of NBC's studios in Hollywood; Ed Wynn, the Texaco Fire Chief; Nelson Eddy on a 1937 Chase and Sanborn Hour; President Roosevelt on Labor Day in 1936; Dr. Walter Damrosch's Music Appreciation Hour; Sisters of the Skillet; Chamber Music Society of Lower Basin Street. Sustaining, NBC. (9:25; 14:25)

SATURDAY, MAY 23rd

LIGHTS OUT (4-13-43) "The Archer" hosted by Arch Oboler. A girl about to be killed by thugs is rescued by a ghost with a bow and arrow. Ironized Yeast, CBS. (13:20; 16:44)

OUR MISS BROOKS (2-6-49) Eve Arden stars as America's best known school teacher with Jeff Chandler as Mr. Boynton, Dick Crenna as Walter Denton, Gale Gordon as Mr. Conklin, with Arthur Q. Brian and Frank Nelson. At the

beginning of a new semester, Principal Conklin announces his new "crackdown" plan: more discipline and less horseplay. Palmolive Soap, Luster Creme Shampoo, CBS. (12:05; 18:09)

TREASURY AGENT (8-8-49) "The Case of the Faithful Wife" starring Raymond Edward Johnson as Treasury Agent Joe Lincoln who must find and destroy an "almost perfect" set of counterfeit plates. Sustaining, ABC. (16:00; 14:15)

MERCURY THEATRE ON THE AIR (9-26-38) "Sherlock Holmes" starring Orson Welles as Holmes in a fine radio adaptation of the William Gillette story. Dr. Watson visits Holmes who reveals that he is undertaking the "strange case of Dr. Moriarty" 12th program in the series, produced, directed and written by 23-year old Orson Welles. Sustaining, CBS. (22:38; 13:48; 23:11)

RECOLLECTIONS AT 30 (9-5-56) Program 12: Ray Noble and his orchestra; Vivian Leigh and Basil Rathbone; Greer Garson and Leslie Howard; Gertrude Lawrence; Brian Ahearn; Dennis King; George M. Cohan. Sustaining, NBC. (10:35; 12:20)

SATURDAY, MAY 30th

MAIL CALL (1944) Judy Garland is hostess for a tribute to Minnesota featuring Bing Crosby, Jimmy Durante and Arthur Treacher. Armed Forces Radio Service. (11:30; 13:00; 5:30)

INNER SANCTUM (1940s) "Over My Dead Body." A man feigns death to determine which of his heirs deserve his money. AFRS Rebroadcast, CBS. (12:38; 10:28)

LUX RADIO THEATRE (9-30-46) "Coney Island" starring Betty Grable, Victor Mature and Barry Sullivan in a radio version of the 1943 film. Tuneful musical comedy about the rise of a famous musical star. William Keighley, host. AFRS Rebroadcast. (17:08; 18:10; 14:07)

VILLAGE STORE (1940s) Joan Davis and Jack Haley star with Verna Felton and guest Edward Everett Horton. Jack is engaged by accident to Blimpie and tries to palm her off on Horton. AFRS Rebroadcast. (10:15; 10:55; 5:00)

RECOLLECTIONS AT 30 (9-19-56) Program 13: Ruth Etting; King Edward VIII abdicates the throne; The Revelers; Frank Crumit and Julia Sanderson; Eddie Cantor; Cheerio. Sustaining, NBC. (10:50; 12:30)

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 North West Federal Savings Community Center, 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 of the Center.

SATURDAY, APRIL 4th — 8 P.M.

LOST HORIZON (1937) Ronald Colman, Edward Everett Horton, Jane Wyatt, Sam Jaffe, Margo, H.B. Warner, Thomas Mitchell, Isabel Jewell in Frank Capra's screen classic based on the novel by James Hilton. A fantastic mystery-melodrama about Shangri La, the hidden valley in Tibet where the aging process is dramatically slowed down. This is the 108 minute restored version. (\$1.25)

SUNDAY, APRIL 5th — 2 P.M.

IT'S A DATE (1940) Deanna Durbin stars with Kay Francis, Walter Pidgeon and Eugene Pallette. Deanna and her mother, Kay, both battle for the same man. (This film was remade as "Nancy Goes to Rio" which will be shown July 25.) (\$1.25)

SATURDAY, APRIL 11th — 8 P.M.

KING OF BURLESQUE (1936) Alice Faye, Jack Oakie, Warner Baxter, Mona Barrie, Dixie Dunbar, Fats Waller. Great backstage musical about a burlesque producer who loses his shirt in the arts. Alice sings "I'm Shooting High" and other hits. And there's a marvelous scene with Fats Waller. (\$1.25)

SUNDAY, APRIL 12th — 2 P.M.

ICELAND (1942) Sonja Henie, John Payne, Jack Oakie, Felix Bressart, Ona Massen, John Merrill. A Marine falls for a girl from Iceland in this musical comedy featuring some great ice skating by the incomparable Sonja. Features the hit songs, "There Will Never Be Another You." (\$1.25)

**SATURDAY & SUNDAY, APRIL 18-19
EASTER WEEKEND
NO PROGRAMMING**

SATURDAY, APRIL 25th — 8 P.M.

LOVE AND HISSES (1937) Walter Winchell and Ben Bernie star with Simone Simon, Bert Lahr, Joan Davis and the Raymond Scott Quintet. Loads of specialty acts in this musical comedy that continues the feud between Broadway columnist Winchell and popular bandleader Bernie. Score by Mack Gordon and Harry Revel. Good radio comedy. (\$1.25)

SUNDAY, APRIL 26th — 2 P.M.

NAUGHTY MARIETTA (1935) Nelson Eddy and Jeanette MacDonald star with Frank Morgan, Elsa Lanchester, Douglass Dumbrille. Nelson made his screen debut in this screen version of the Victor Herbert operetta. Jeanette is a French princess running off to America, falling in love with Indian scout Eddy. Songs include "Tramp, Tramp, Tramp" and "Ah, Sweet Mystery of Life." (\$1.25)

SATURDAY, MAY 2nd — 8 P.M.

BING CROSBY—HIS LIFE AND HIS MUSIC
—a special tribute to the famed entertainer presented by **JOSEPH H. VANCE**, collector of Bing Crosby records, books and memorabilia. You'll see film clips and some 700 slides accompanied by appropriate music and commentary, telling the story of Bing Crosby from his birth in Tacoma, Washington, to his death in 1977. (\$2.00 **ADVANCE TICKETS RECOMMENDED**)

SUNDAY, MAY 3rd — 2 P.M.

STORY OF VERNON AND IRENE CASTLE (1939) Fred Astaire and Ginger Rogers star in the story of the famous dance team set in the early part of the 20th century. Cast includes Edna Mae Oliver, Walter Brennan, Lew Fields. Many great period songs and dance numbers. (\$1.25)

NORTH WEST FEDERAL SAVINGS

COMING
ATTRACTIONS

SATURDAY, MAY 9th — 8 P.M.

HOLLYWOOD CAVALCADE (1939) Don Ameche, Alice Faye, Al Jolson, Mack Sennett, Stuart Erwin, Buster Keaton, Mary Forbes, Chester Conklin, Rin-Tin-Tin, Jr., many others. It's a fictional history of show business (thru 1939) as Don brings Alice to Hollywood during the silent screen days. A flavorful recreation of old time comedies. (\$1.25)

SUNDAY, MAY 10th — 2 P.M.

HALLELUJAH, I'M A BUM! (1933) Al Jolson, Madge Evans, Frank Morgan, Harry Langdon, Chester Conklin. A depression-era fantasy contrasting the characters of a Jimmy Walkertype New York mayor (rich and famous, but a melancholy soul) and the hobo king of Central Park (lacking money and responsibilities, but blissfully happy). A Jolson classic with music by Richard Rodgers and Lorenz Hart. Score includes "You Are Too Beautiful." A complete, unedited print. (\$1.25)

SATURDAY, MAY 16th — 8 P.M.

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. An exciting evening. Don't miss it if you can. (\$2.50 **ADVANCE TICKETS RECOMMENDED**)

**SUNDAY, MAY 17th — 2 P.M.
NO PROGRAM**

SATURDAY, MAY 23rd — 8 P.M.

ADVENTURES OF SHERLOCK HOLMES (1939) Basil Rathbone, Nigel Bruce, Ida Lupino, Alan Marshall, George Zucco, Henry Stephenson. Professor Moriarty vows to commit the "crime of the century" right under Holmes' nose. A beautiful, atmospheric production, faithful to the pen of Sir Arthur Conan Doyle. Shown complete and uninterrupted. **PLUS: FOX MOVIE TONE NEWS FEATURE: SIR ARTHUR CONAN DOYLE (1927)** an early sound film featuring the author discussing his creation of Sherlock Holmes and his personal beliefs in the psychic world. (\$1.25)

SUNDAY, MAY 24th — 2 P.M.

DOWN TO EARTH (1947) Rita Hayworth and Larry Parks star with Marc Platt and James Gleason. Rita, as Terpsichore, the Goddess of Dance, comes earthward to add life to director Parks' musical play. Delightful musical comedy with the beautiful Rita at her best in this Technicolor hit. (\$1.25)

SATURDAY, MAY 30th — 8 P.M.

WAKE UP AND DREAM (1946) June Haver, John Payne, Charlotte Greenwood, Connie Marshall, John Ireland, Clem Bevans, Lee Patrick. Technicolor story of a girl determined to find her brother missing from WW II. (\$1.25)

SUNDAY, MAY 31st — 2 P.M.

SHOWBOAT (1936) Irene Dunne, Allan Jones, Paul Robeson, Helen Morgan, Hattie McDaniel, Charles Winniger. An American film classic, based on the novel by Edna Ferber with great music by Jerome Kern and Oscar Hammerstein II. Life on the Mississippi in the early 1900s. (\$1.25)

SATURDAY, JUNE 6th — 8 P.M.

RIVERVIEW NIGHT OF NOSTALGIA — A salute to the "world's largest amusement park" that's gone, but certainly not forgotten. An evening of memories presented by River-view 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 **ADVANCE TICKETS RECOMMENDED**).

SUNDAY, JUNE 7th — 2 P.M.

MAYTIME (1937) Jeanette MacDonald and Nelson Eddy star with John Barrymore, Herman Bing, Sig Ruman. Our romantic two-some fall in love in Paris, but Barrymore, her mentor, interferes. Songs include "Will You Remember," "Sweetheart," and "Shortnin' Bread." (\$1.25)

HELLO, OUT THERE IN RADIO LAND!! WE GET LETTERS

CHICAGO — I started writing this letter from my "Radio-The Golden Age" class, taught by radio announcer Bill Griskey, at Columbia College. The class mainly deals with facts and information concerning NBC, CBS and Mutual networks during radio's "golden age," the 1930s and 40s. Of course, Mr. Griskey plays commercials he's announced, along with other commercials which he has recorded on 16 inch acetate reference discs.

Mr. Griskey . . . said you borrowed all of his recordings to tape for your collection once. He told the class that you probably have the biggest collection of old-time radio programs in the country. Mr. Griskey seems pleased that some of these good old-time shows are being played again, because, naturally, he was a part of some of these shows for many years. So, he enjoys reminiscing about the good old days with our class. I wouldn't be in the class if your radio program hadn't aroused my interest.—**MARY ELLEN LITTLE.**

OAK LAWN — Is it possible that you could play a whole program of the popular music of the late 40s and early 50s? Thank you for a delightful decade of wonderful programming.—**BOB KOZOLA**

(ED. NOTE — Be sure to catch our 11th anniversary broadcast on April 25th for a generous helping of pop music from the 40s and 50s!

CHICAGO — I love your show (is a radio program more properly called a "hear"? to the point where I am a prisoner of the radio on Saturdays, and I love your attitude (it shows). I'm in my thirties, so thanks for the memories I never had.—**P. DALEY.**

WARRENVILLE — I know that you have many listeners but I doubt if many could be more loyal or enthusiastic than I. The old radio programs continue to be a constant source of joy and interest to me. I especially appreciate your efforts in presenting the old shows in an interesting manner and your willingness to share your collection with those of us who have a love affair with old time radio. I'm looking forward to another year of Saturday afternoons with you and our friends from the past.—**LOWELL ANDERSON.**

LONG GROVE — These are the following attentive listeners every week: two adults, three children, five cats, one dog and four gerbils.—**GEFFERT FAMILY.**

TEMPE, ARIZONA — Please renew my subscription for another two years. I really enjoy all the articles very much. I read all about the shows I'm missing every Saturday on TWTD, and feel genuine envy. I play the tapes I have from way back when, and enjoy the reminiscing you did. I just wish I could have taped more than I did. The station in Sun City, KWAQ, used to play some old time radio, but they stopped due to listener disinterest, so they say. It's really hard to believe, because that's where the retired folks are, and most are from the Golden Age of Radio.—**EILEEN SABAN.**

BERWYN — Please find my money order to cover my renewal (of the Newsletter subscription). I had originally decided to subscribe in the first place for two reasons — curiosity and it was the only way I could find out what you were going to present each week on TWTD. I found that it was well worth the price. There are interesting articles and the complete listings are great.—**LARRY C. LEOPARD.**

CHICAGO — It all started around a year and a half ago when I was checking to see what was on the radio and accidentally turned to FM 97. Ever since then I have been listening to most of your shows. I like it when you have those special tributes. Also like it when you have someone else sharing ideas with you, and past interviews. I find (the show) relaxing, even though I may be mopping my floor, making sandwiches for work, or washing clothes. It makes me feel happy inside, and to wish and to wonder what it was like to have been living in those days. But then, those days are for me on Saturday! I am around 24 years old, so I am really learning a lot more every Saturday, and having fun.—**CINDY PARKER.**

HOMEWOOD — Being over 40, I still would like to hear more kids' shows. That's what I remember. I do appreciate Fred Allen, Jack Benny and others. The ones I listened to were Sgt. Preston and the like!—**MARTY TULLY**

EAST CHICAGO, INDIANA — Keep up the good work! Especially enjoyed all the holiday shows in November, December and January. Hope you have lots of Easter shows scheduled, too.—**MARGARET SPISAK**
(ED. NOTE — Just check our line-up for April 18th.)

CHICAGO — I was so pleased to hear you announce that you'd found a set of "Recollections at 30." From comments you've made from time to time, I presume we're about the same age; we both graduated from Chicago high schools in June, 1952 (Von Steuben, here) and both grew up with radio. This particular program has a warm spot for me. In June of 1956, for a gift when I graduated from Northwestern, my parents gave me a Zenith 500Y — the first "pocket transistor" radio. My future wife and I were both working that summer and would go out Wednesday evenings. My in-laws lived about 12 blocks away, just a 20-minute walk. I would manage to leave my place just about 7:00 each Wednesday evening that summer, and listen to "Recollections at 30" as I did my walking. I managed to prolong the trip slightly! — **BOB MANEWITH.**

WHEATON — I truly enjoy your program. It's very difficult to find good entertainment these days. Keep up the good work.—**ROBERTA WILLIAMS.**

SCHEREVILLE, INDIANA — Thank you for your excellent program. I'm sorry I didn't know about it from the first. Several years ago I discovered it by accident one Saturday, hunting for the opera. I've been a listener ever since. Your Fabulous Forties series in August was especially delightful, since I have a severe case of "nostalgia forties!"—**ELEANOR SELL.**

VILLA PARK — Have enjoyed your program now for the past 10 years . . . and being a World War II veteran, you've brought back many, many memories with Command Performance, etc. —**ANDY MAKAREVICH.**

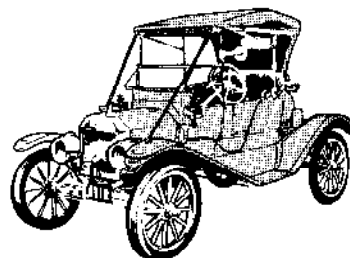
CHICAGO — Keep up the work you are doing. It won't bring back the past but perhaps will slow down the slide to tasteless entertainment.—**WILLIAM SCHLOSSBERG.**

SANDWICH, ILLINOIS — You have enhanced my life. All those onerous household tasks become delightful activities when I can accompany them with TWTD. My husband and I are do-it-yourselfers, and much of our Saturday afternoons are filled with the sounds of hammers, saws, drills, and worse. But my trusty cassette recorder carries on. Not all the tapes are "savers" since we are a bit on the fringe area. Many are, however, and give me many more hours of enjoyment than just the four. Good things are worth repeating. I wouldn't think of editing you out. It would be like bagels without lox, eggs without bacon, spaghetti without the sauce. — **HARRIET BEARDSLEY**
(ED. NOTE — You mean you like your old time radio with ham, right?)

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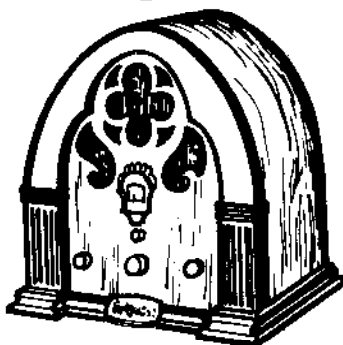
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