

CHUCK SCHADEN'S AUGUST-SEPTEMBER, 1981

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE



TOMMY DORSEY, the "sentimental gentleman of swing" and his orchestra delighted radio listeners from coast-to-coast during the golden age of broadcasting with big band remotes from such marvelous places as "the sky-cooled roof atop the Pennsylvania Hotel in New York City." Tommy and his orchestra were also regulars on a number of radio series, including the Jack Pearl Show featuring Baron Munchausen, sponsored by Raleigh Cigarettes in 1936; the Raleigh-Kool Program in 1937, 1938 and 1939; the Coca-Cola Spotlight Band show in the 1940s; and Your All-Time Hit Parade, broadcast from Carnegie Hall every Friday night in 1943 and 1944, sponsored by Lucky Strike Cigarettes.

MY SECOND CHILDHOOD

by
FANNY BRICE

REPRINT from
TUNE IN Magazine, May, 1944

Most people start out as children and grow up to be adults. Me, I'm different. I started out a grown-up and now I'm a child. At least, I'm a child to millions of radio listeners each Thursday night, on NBC's "Maxwell House Coffee Time."

While I'm doing the characterization on the air, I really feel like the seven-year-old brat that *Baby Snooks* is. *Snooks* reminds me of a childhood that I never knew. The first five years of my life were spent in New York City's lower East Side, where childhood is only a fairy story.

At seven, I had decided to become an actress. It was all an outgrowth of my brother's and my frequent trips to a neighborhood theatre. While the house was being aired out in the morning, Lew and I would sneak in and lie flat on our stomachs between the seats until they closed the doors again.

Then we'd hie ourselves up to the balcony, to wait there for the paying customers and the show. That wonderful world of make-believe stirred our imaginations to such an extent that we,

too, wanted to act.

The only stage we could find, however, was a curb-stone. We started singing for pennies with the newsboys—who, in those days, used to sing and dance on street-corners for the pennies of passersby. These kids gave me my first singing lessons and, believe me, they knew all the tricks. If you think that prying change loose from a hurrying crowd is easy—try it!

At the age of thirteen, I made my first appearance behind the footlights at an "amateur night." The Keeny Theatre in Brooklyn had a weekly amateur night—hook and all—and a bunch of the kids, with whom I had been singing on the street, were going to compete for the longed-for cash prizes.

I decided that I had to see them perform. But the smallest admission charge was twenty-five cents! I worked hard, to get that quarter. I sewed for hours, making two dresses for a neighbor's kid. But, when I got to the theatre, all the "cheap seats" were gone. The only ones left cost fifty cents. I was utterly heart-broken.

My friends, however, solved my problem—and unknowingly started me toward a theatrical career—by sneaking me backstage, telling the stage manager that I was an amateur, too. Well, I actually was, wasn't I?

Then, before I knew what was happening, I was pushed out on the stage myself. I *had* to do something, so I began to sing "When You Know You're Not Forgotten By the Girl You Can't Forget." It must have been my homely awkwardness that got the audience. In the middle of the song, pennies and nickels and dimes came sailing onto the



"Baby Snooks" kids today aren't all a gag. Fanny's taking a fling at childhood freedom—even to painting in their primitive style.

stage. I didn't miss a single copper—and I won the first prize of \$10.

It was such easy money that I started making a career of amateur nights. I guess I was what you might have called a "professional amateur," because I sometimes made as much as fifty dollars a week at these performances.

My first steady job was as a jack-of-all trades in a movie house. I sold tickets, played the piano, sang, and helped out in the projection room when another pair of hands was needed—as they were, almost constantly, in those early days of the movies.

While there, I heard about a chorus call for George M. Cohan's "Talk of New York." I got a job, but was fired almost immediately, when they discov-

ered that I couldn't dance. That didn't stop me. I joined a stock company and, on my return to New York, got my first big break—a job with Hertig & Seamon's Transatlantic Burlesquers. I learned how to dance then.

My mother had made me lots of lovely shirtwaists. I showed them to the chorus girls and suggested that I swap the blouses for dancing lessons. By the time I'd learned one simple routine, I was down to one shirtwaist. But I did get a job in the chorus.

I worked myself up to the first line and from there went into a musical show, "The College Girls," where I played the soubrette. It was there that Ziegfeld talent scouts saw me.

A week later, I had a Ziegfeld con-

BOOK SEVEN

CHAPTER FIVE

AUGUST-SEPTEMBER, 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.

MY SECOND CHILDHOOD

tract in my pocket and, at the age of eighteen, made my first appearance in the "Ziegfeld Follies," as a chorus girl and "bit" singer. I guess I was a hit. At least, I ad-libbed eleven encores at the first performance.

It was during a "between-Ziegfeld-shows" hiatus, while I was in vaudeville, that *Baby Snooks* was born.

As part of my vaudeville act at that time, I did a burlesque of the song, "Poor Pauline," singing it in different dialects and as several celebrities of the day might do it. Then, at a party one night, I sang the song as a very young child would sing it—with wide eyes, exaggerated mouth, feet spread apart, and coy gestures.

The impromptu characterization was a hit. We named her *Babykins*. But she was temporarily forgotten when I returned to the "Follies."

Ziegfeld gave me a new song to sing that year. It was "*Mon Homme*," a French song for which Channing Pollock had written English lyrics. Long known as a comedienne, a funny-looking girl with lusty lungs and a comedy dialect, I suddenly became famous for singing the very serious "My Man."

It wasn't until many years later that *Babykins*, whom I had since renamed *Baby Snooks*, appeared on the Broadway stage. Playwright Moss Hart wrote the first real routine for *Snooks*, but only after the late Dave Freedman had shaped the characterization did *Baby Snooks*, as we know her today, make her first appearance before a public audience. That event occurred during the "Ziegfeld Follies" of 1932.

In 1938, when I went to Hollywood to make a picture for Metro-Goldwyn-Mayer, I was asked to guest on the "Good News" program (forerunner of the present "Maxwell House Coffee

Time"). What should I do? Instead of a song, I suggested *Snooks*. The characterization went over, and I was signed as a regular on the weekly broadcasts.

The reason for the success of *Snooks*? I guess it was because parents saw little bits of their own children in her continual questions. Or maybe because their own offspring seemed like angels after *Snooks*' pestiferous.

You see, *Snooks* must only do what the average child of seven would do—without being too fresh or unreal. In appearance, she has the face of a mischievous cherub—happy and smiling, but curious about everything. *Snooks* also has a big mouth—just like mine. And, when she cries, the rafters shake. That is the basic *Snooks*. But, through the years, her original character has been added to, from a hundred different sources. Since my own children, Frances and Bill, have grown up, other youngsters—complete strangers, perhaps—have contributed to *Snooks*.

Children are my hobby. I watch them in drug stores, getting sodas; in the five-and-ten, stretching their pennies over the fabulous displays at the toy counter; and on the streets. I even collect their art work. I now have a collection of more than a hundred paintings and drawings, done by children all over the world. About fifty of these pictures are now being shown at museums throughout the country.

My other pet hobby and avocation is interior decorating. Even that has *Snooks* in it. I like to design the kind of rooms a child will feel at home and comfortable in. A room planned for a child is full of warmth and happiness. I dabble in painting, too, using a child's simple style.

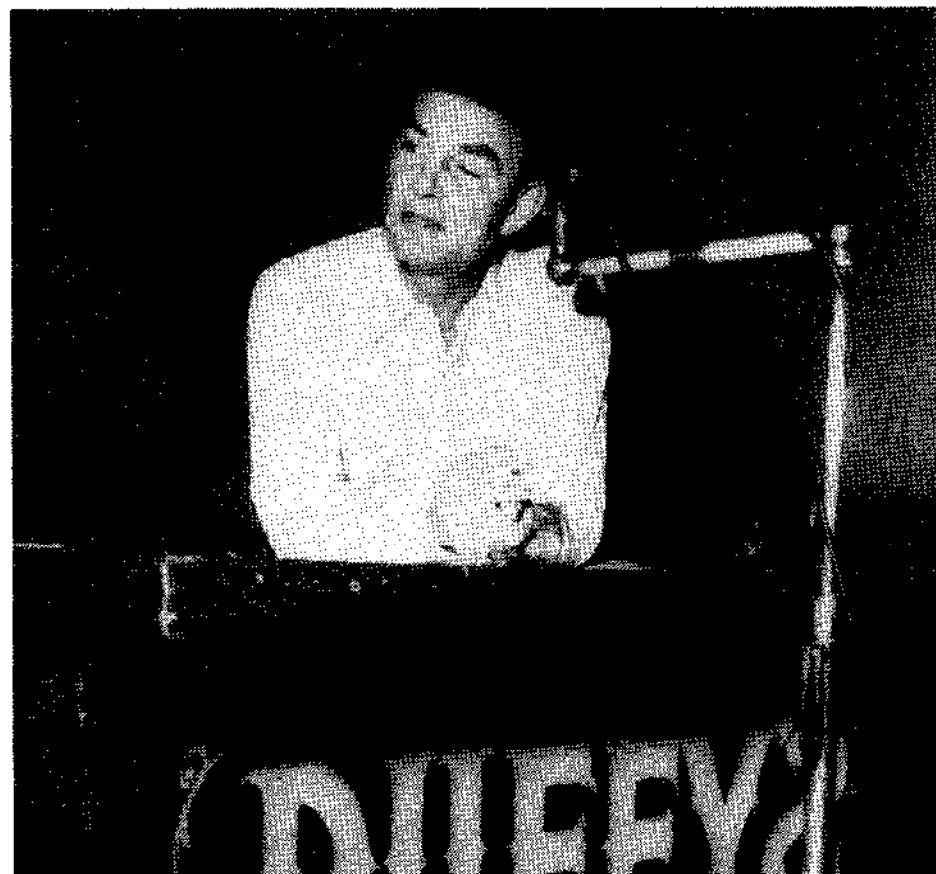
But it's *Snooks* who keeps me young. She has the direct approach to life. She keeps me warm and human.

As long as there are children, there will be a *Baby Snooks*. Is there any better way to have a second childhood?

ETIKET FOR THE ELITE

ARCHIE OF "DUFFY'S" OFFERS UNTIMELY TIPS ON BETTER BEHAVIOR

REPRINT from TUNE-IN Magazine, June 1944



by ED GARDNER

LEAVE us not brandy words. There is a right and a wrong way to disport one's self under all occasions, even when visiting one's in-laws. If one perspires to success in this bale of tears, his manners must be such that he will help to make any high-class socialistic gathering a real fiasco.

That is why we should all have etiket, a phrase which means simply the proper

forms of behavior under all circumstances, especially if someone is looking.

I have wrote these hints on etiket after years of practicing up on me own manners, whether at home, aboard or in the company of the elite who meet to eat at "Duffy's." Nowadays, when they see me coming, folks murmur prettily behind their hands: "Here comes Archie, the churl." Which, of course, makes me feel

ETIKET FOR THE ELITE (Continued)

that me efforts to learn etiket and pay me debt to society has not all been wasted.

We will take up one subject at a time — in a cavalcade, so to speak. The first item on the menu is:

Dining Out Formal

Dining out formal is just like in a restaurant except more should go in the mouth than upon one's tie.

When finally at table, it is protocol for the guest of honor to be sat on either the right or the left of mine host, depending upon which side of mine guest mine host is sitting.

Introductions come right after stuffing of napkins into the waistcoat (pronounced westkut). Always introduce the lady first, thus: "Mr. Jones, shake hands with the wife."

When meeting the nobility, it is proper to address them as "Your Grace" or "Your Dutchess." If meeting royalty, however, it is better form to use "Your Majesty" or "Your Majestess," depending — of course — upon whether it is a king or a queen. In case of a earl, I have found it good policy to just say: "How do you do."

Throughout the evening's regalia, it is of primitive importance to watch to every request of mine hostess. Per example, if she says, "Please pass the nutcracker," it is very bad form to hand her a beer bottle.

If you drop your napkin, don't go under the table after it unless you are sure you can find your way back again. Tongues will wag freely if you fail to return to your chair by the time the party breaks up.

When leaving table at a private dinner party, resist the temptation to slip some monastery consideration such as a dime under the plate for the waitress. Unless you can make it a quarter, a

winning smile will suffice.

This now arrives us at:

Dining Out Unformal

When dining *al fresco* (extra for soup and dessert), one is behooved to watch carefully to his manners — even, perish forbid, if one must go so far as to take off his hat.

First off, when calling for service, it is considered *de trop* to whistle for the waiters. It is preference to tap a spoon on one's water glass.

As to eating, it is considered *rigor mortis* to pick up boiled potatoes with the fingers. Spearing them with the fork is the correct way to handle this always puzzling point of gastromic procedure. This does not apply if the potatoes are mashed. In that case, one spears with one's spoon.

When the cordials are served, it is considered bad form, no matter what the occasion, to attempt to open a beer bottle with your teeth.

When dining in French restaurants, it is best to do as the Romans do. In calling for the check—or "*addicion*"—I have found it good politics to use the proper French, which is, "Waiter, the *garcon*, if you please." It is surprising the results you get.

A common mistake is when you reach for the check and get it. The proper form here is to get one's hand stuck in one's water glass until the crisis is past, not neglecting to murmur, "Well, next time, old chap."

Getting down to the finer points of etiket, we finally come to:

Love Making

When asking a girl for a kiss, one has the choice of two methods — or, if those involved are inclusive, the two may have the choice of one method. I am speaking of an approach.

This, to be pacific, may be the "Darling, isn't it a lovely moonlight night

— may I hold your hand?" method or the "How about it, kid?" method. These both have their points and are often interchangeable, such as times when the "How about it, kid?" method works even better in the moonlight.

Always be fair to the other guy. At parties or siestas, suggest kissing games. This is a sporting gesture to give the other fellow a chance — which, of course, in my case, he ain't got.

The well-appointed lover is usually well dressed. The most effective forms of dress I have encountered in my own behalf has been a quiet tie with a loud shirt or versa visa and a formal tuxedo with optional dinner jacket (same number of buttons and buttonholes and a carnation in the boutonnear). If a appropriate chapeau is not to be found, a hat makes a good substitution. Dames are very noticeable of this.

If you are going to be a successful swane, you have got to spend money. A rightwad never caught no molasses. Unless you are prepared to spend some 60 cents for orchids, another 2 bits for bomboms and at least a buck and a half (what the English call a "moon and six pence") for the opera, you might just as well stay home. It is not that the opposition sex is goldiggers, it is just that people who do not spend money is repugnizant to dames.

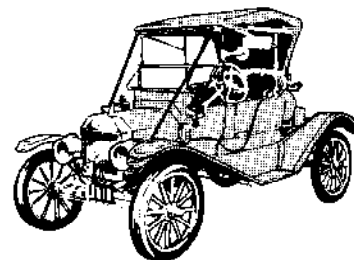
It is smart to think of little presents occasionally. They need not be expensable if chosen wisely. I have gotten some very good results with such trinkets as a potted lilac, mother-of-pearl snuff box, horse-hair ring, ivory back-scratcher (Chinese, if possible, with the long nails), and a combination jackknife and bottle opener. Of course, any kind of diamonds is always permissable and in good form.

If you are a gentleman at heart, these hints on etiket will come easily and naturally to you. If you are a bum, you may have to work at it a little harder, but it is worth it. Believe me, I know.

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SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

Summer Festival of Radio: A SOUND PICTURE

Our special **THOSE WERE THE DAYS** Summer Festival continues during August and part of September with a sound picture of ten years from an era that's gone, but not forgotten.

Guest Host for this series is **KARL PEARSON**, record and tape collector, big band historian and sound archivist who acts as our guide to those good old days, pointing out the highlights from each of those special ten years with complete radio programs and band re-

notes, actual news reports and commentaries, rare commercial recordings and broadcast excerpts. Each program in the series concentrates on a specific year.

Be sure to stay tuned all summer for more good listening on **THOSE WERE THE DAYS**. This ten-part series will conclude on September 12 with a sound picture of the year 1945.

(And by the way, Chuck Schaden returns to the program on Saturday, September 19th.)

SATURDAY, AUGUST 1st 1939: A SOUND PICTURE

CHICK WEBB AND HIS ORCHESTRA (3-4-39) Remote broadcast from the Southland Cafe in Boston. Featuring Ella Fitzgerald, "the first lady of Swing!" Music includes "Poor Little Rich Girl," "A New Moon and an Old Serenade," "Breakin' 'Em Down," "If I Didn't Care," "My Wild Irish Rose," and "Chew, Chew, Chew Your Bubble Gum." Sustaining, NBC. (12:15; 7:25; 9:30)

ALDRICH FAMILY (10-13-39) Ezra Stone stars as Henry Aldrich in this program from the series first season on the air. Henry's parents don't approve of their son's new girlfriend. Cast includes Betty Field, House Jamison, Kathryn Rhat, with announcer Harry Von Zell. Jell-O, NBC. (13:45; 15:40)

TOMMY DORSEY AND HIS ORCHESTRA (9-14-39) Remote broadcast from "... the Skycooled Roof atop the Pennsylvania Hotel in New York City." Vocals by Edythe Wright and Jack Leonard. Highlights: "Well, All Right!," "After All," "A Man and His Dreams," "Stomp It Off," "All Those in Favor of Swing, Say Aye," "Deep Night" and "Riverboat Shuffle." Sustaining, NBC. (9:30; 7:10; 11:40)

INFORMATION PLEASE (6-20-39) Moderator Clifton Fadiman welcomes guest panelist Gracie Allen who joins regulars John Kiernan, Franklin P. Adams and John Guenther. Announcer is Milton Cross. Canada Dry, NBC. (15:35; 12:10)

RECOLLECTIONS AT 30 (1-2-57) Program 22 in our 33-part series commemorating NBC's 30th anniversary of broadcasting. Ethel Merman; Judy Holliday; Bea Wayne with Larry Clinton's orchestra; Martha Raye with Cary Grant; Grace Moore; Judy Canova with her brother Zeke and sister Annie; Ginny Sims with Kay Kyser and his orchestra. Sustaining, NBC. (9:30; 15:15)

SATURDAY, AUGUST 8th 1940: A SOUND PICTURE

THE SHADOW (1-7-40) "Murder in the Death House" starring Bill Johnstone as Lamont Cranston and Agnes Moorehead as the lovely Margo Lane. Syndicated. (13:34; 11:45)

GLENN MILLER AND HIS ORCHESTRA (3-4-40) Remote from the Cafe Rouge of the Hotel Pennsylvania, New York. Vocal honors by Marion Hutton and Ray Eberle. Selections include "Careless," "I'll Never Smile Again," "In the Mood," "Indian Summer," "Tiger Rag." Sustaining, NBC-BLUE. (15:50; 13:45)

THE GREEN HORNET (5-8-40) The Green Hornet and Kato try to smash a sales tax racket. Al Hodge stars as Britt Reid. Syndicated. (12:50; 14:15)

DUKE ELLINGTON AND HIS ORCHESTRA (1-9-40) Boston's Southland Hotel is the scene of this remote broadcast featuring vocals by Herb Jeffries. The Duke presents "Me and You," "My Last Goodbye," "The Gal from Joe's," "Tootin' Thru the Roof," "Day In, Day Out," and "Merry-Go-Round." Sustaining, NBC. (10:30; 7:05; 12:00)

RECOLLECTIONS AT 30 (1-9-57) Program 23: Gene Autry sings "Tumbling Tumbleweeds;" Tommy Riggs and Betty Lou on the Rudy Vallee Show; Lillian Roth. Fast-talking announcers contest featuring Ben Grauer, Graham McNamee and Milton Cross; Tommy Dorsey and his orchestra. Sustaining, NBC. (10:40; 13:20)

SATURDAY, AUGUST 15th 1941: A SOUND PICTURE

CHARLIE MC CARTHY SHOW (9-21-41) Edgar Bergen welcomes guest W.C. Fields along with regulars Bud Abbott and Lou Costello and Ray Noble and his orchestra (with vocalist

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

Snooky Lanson). Edgar helps Charlie with an apology to Fields for putting a skunk trap in his garden. Abbott and Costello plan to make a jungle picture. Chase and Sanborn Coffee, NBC. (13:20; 15:10)

WILL BRADLEY AND HIS ORCHESTRA (8-22-41) Remote from the Roof of the Hotel Astor, New York City. Vocals by Lynn Gardner, Terry Allen and Ray McKinley. Featuring Ray McKinley at the drums. Selections include "Cherry," "I Guess I'll Have to Dream the Rest," "Just a Little Bit South of North Carolina," "Song of the Islands," "Boogie Woogie Piggy," and "This Little Licky Went to Town." Sustaining, NBC. (11:20; 7:40; 10:55)

JACK BENNY TRIBUTE (5-10-41) A salute to Jack on his 10th anniversary features Eddie Cantor, Ole Olsen, Ed Sullivan, the Quiz Kids, Don Wilson, Claudette Colbert, Herbert Marshall, Mary Livingstone, others. Jell-O, NBC. (13:40; 14:30)

BEAT THE BAND (2-9-41) Garry Moore hosts a musical quiz show featuring Ted Weems and his band with vocalist Perry Como. Announcer is Fort Pearson. Tunes include "Black Eyes," "The Moon Won't Talk" and "Georgia On My Mind." Broadcast from studios in Chicago. KIX, NBC-RED. (10:40; 9:20; 10:10)

RECOLLECTIONS AT 30 (1-30-57) Program 24: Irene Dunne; Joan Davis with Ben Blue; Interview with Wrong-Way Corrigan; singer Vaughn deLeath; the Ipana Troubadors; Tony Wons Scrapbook; Russ Columbo. Sustaining, NBC. (11:45; 11:30)

SATURDAY, AUGUST 22nd 1942: A SOUND PICTURE

CHESTERFIELD TIME (7-16-42) Glenn Miller and his orchestra presents a "Moonlight Serenade" program from CBS studios in Chicago. Featuring Skip Nelson, Marion Hutton, Tex Beneke and the Modernaires, Glenn offers "Sweet Elise," "Jersey Bounce," "I've Got a Gal in Kalamazoo." Chesterfield Cigarettes, CBS. (13:40)

TREASURY STAR PARADE (1942) Kay Kayser and his "makes-you-want-to-dance" band present "Hallelujah," "Johnny Doughboy Found a Rose in Ireland," "Jersey Bounce," and "Zoot Suit." Transcribed, Treasury Department. (14:45)

FRED ALLEN SHOW (10-18-42) It's the Texaco Star Theatre featuring Fred and Portland Hoffa with announcer Arthur Godfrey, Al Goodman's orchestra, and the Mighty Allen

Art Players featuring Minerva Pious, John Brown and Alan Reed. Guests are Orson Welles and Benay Venuta. Fred and Orson offer a special version of "Les Miserables." AFRS Rebroadcast. (9:25; 19:20)

HARRY JAMES AND HIS MUSIC MAKERS (8-19-42) Remote broadcast from the Astor Roof in New York City. Songs by Helen Forrest and Johnny McAfee. Numbers include "Strictly Instrumental," "He's My Guy," "One Dozen Roses," "But Not For Me," "My Beloved is Rugged," "Sleepy Lagoon" and "Two O'Clock Jump." Sustaining, CBS. (13:25; 11:25)

COMMAND PERFORMANCE (9-29-42) Bob Burns is host for an early show in this popular series broadcast for servicemen and women around the world. Guests include Dinah Shore, Spike Jones and his City Slickers, and the orchestras of Count Basie, Tommy Dorsey and Lionel Hampton. AFRS. (10:05; 8:30; 8:45)

RECOLLECTIONS AT 30 (2-6-57) Program 25: The American Album of Familiar Music; Ethel Barrymore; Barry Wood sings "I Don't Want to Set the World on Fire" on a 1942 Your Hit Parade program; Bing Crosby; Fred Waring's Pennsylvanians; the Duncan Sisters. Sustaining, NBC. (10:15; 12:45)

SATURDAY, AUGUST 29th 1943: A SOUND PICTURE

JACK BENNY PROGRAM (2-21-43) Jack and the gang broadcast from the Armed Forces Training Center School in Chicago. Don Wilson, Mary Livingstone, Dennis Day, Eddie "Rochester" Anderson, and guest conductor Bob Crosby. Grape Nuts, NBC. (12:14; 9:11; 6:33)

LES BROWN AND HIS BAND OF RENOWN (11-7-43) Remote broadcast from the Hollywood Palladium, "the dining, dancing and entertainment center of the West." Vocals by Hal Derwin, Roberta Lee, the Town Criers; trumpet solos by Randy Brooks. Les presents "Later Tonight," "Taking a Chance on Love," "No Love, No Nothin'," "King Porter Stomp." Sustaining, CBS. (14:25)

CHESTERFIELD TIME (1-13-43) Harry James and his orchestra with Helen Forrest and Johnny McAfee offer "I Remember You," "I'm Getting Tired So I Can Sleep," "Girl of My Dreams." Chesterfield Cigarettes, CBS. (12:55)

THE WHISTLER (7-9-43) "An Eye For An

CONTINUED ON PAGE 12

Nostalgia Newsletter - 9.

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, AUGUST 1st - 8 P.M.

DOLLY SISTERS (1945) Betty Grable, June Haver, John Payne, S.Z. Sakall, Reginald Gardner. The Fox Technicolor version of the life of the two stars features a bevy of old songs from vaudeville's golden age. (\$1.25)

SATURDAY, AUGUST 8th - 8 P.M.

RAIN (1932) Joan Crawford, Walter Huston, Beulah Bondi, Guy Kibbee, William Gargan, Walter Catlett. Based on W. Somerset Maugham's "Miss Sadie Thompson," this cinema classic features Joan as the South Seas island woman of questionable morals confronted by fire and brimstone preacher Huston. (\$1.25)

SATURDAY, AUGUST 15th - 8 P.M.

ALI BABA GOES TO TOWN (1937) Eddie Cantor stars with Tony Martin, Roland Young, John Carradine, Virginia Field. Eddie and the Arabian Nights is the premise for this delightful Cantor film with music and romance. (\$1.25)

SATURDAY, AUGUST 22nd - 8 P.M.

SWING TIME (1936) Fred Astaire and Ginger Rogers star as a dance team whose romance is hampered by Fred's engagement to a girl back home. Fine supporting cast includes Victor Moore, Helen Broderick, Eric Blore, Betty Furness. Unforgettable score by Jerome Kern and Dorothy Fields includes "A Fine Romance," "Pick Yourself Up," "The Way You Look Tonight." Astaire's Bojangles production number is a screen classic. (\$1.25)

SATURDAY, AUGUST 29th - 8 P.M.

PENNY SERENADE (1941) Irene Dunne, Cary Grant, Beulah Bondi, Edgar Buchanan. Delightful, sentimental story of a couple who adopts a child in an attempt to find happiness. (\$1.25)

SATURDAY, SEPTEMBER 5th - 8 P.M.

MOTHER WORE TIGHTS (1947) Betty Grable and Dan Dailey star in this Technicolor musical featuring Mona Freeman, Connie Marshall, Vanessa Brown, Veda Ann Borg. The story of a-vaudeville couple, with colorful production numbers, costumes and nostalgic songs, plus a specialty act by Senor Wences. One of Betty Grable's most popular films. **PLUS:** Selected Short Subjects: **LA FIESTA DEL SANTA BARBARA** with the Gumm Sisters and **MGM COLOR CARTOON.** (\$1.25)

SATURDAY, SEPTEMBER 12th - 8 P.M.

HELLO, FRISCO, HELLO (1943) Alice Faye, John Payne, Jack Oakie, Lynn Bari, Laird Cregar, June Haver, and Ward Bond star in a delightful musical comedy in Technicolor. Alice becomes a star on the Barbary Coast! Oscar-winning song is "You'll Never Know." (\$1.25)

SATURDAY, SEPTEMBER 19th-8P.M.

DU BARRY WAS A LADY (1943) Red Skelton, Lucille Ball, Gene Kelly, Virginia O'Brien, Zero Mostel, Donald Meek, George Givot, Louise Beavers, Tommy Dorsey and his Orchestra in a film version of the Cole Porter stage success finds Skelton imagining himself in Madame DuBarry's French court. Great Technicolor musical-comedy, rarely seen for many years. (\$1.25)

SATURDAY, SEPTEMBER 26th-8 P.M.

YOU'LL NEVER GET RICH (1941) Fred Astaire and Rita Hayworth star in a delightful Cole Porter musical-comedy co-starring Robert Benchley. Fred is drafted at a most inconvenient time, but the musical he's doing goes on nevertheless. And, of course, he gets the girl. Rita, too! Presented as originally filmed, in Sepiatone. (\$1.25)

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SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

"Eye" is the Whistler's strange story. A scientist traps four people he suspects of murdering his brother. Sustaining, CBS. (13:05; 15:55)

VICTORY PARADE OF SPOTLIGHT BANDS (11-5-43) Jack Teagarden and his orchestra from Blyth Air Force Base, California. Music includes "Swinging on the Teagarden Gate," "Nobody Knows the Trouble I've Seen," "People Will Say We're In Love," "Baby Won't You Please Come Home," and "Fort Knox Jump." Coca Cola, NBC BLUE. (13:00; 10:55)

RECOLLECTIONS (2-13-57) Program 26: Raymond Massey on the Rudy Vallee Show offering the closing moments of Robert Sherwood's play, Abe Lincoln in Illinois; The Town Crier, Alexander Woolcott, speaks about Lincoln's Gettysburg Address; Frank Black and the NBC orchestra. Sustaining, NBC. (23:45)

SATURDAY, SEPTEMBER 5th 1944: A SOUND PICTURE

HOP HARRIGAN (2-7-44) America's Ace of the Airwaves and his sidekick Tank Tinker are trapped behind enemy lines while trying to steal Nazi secrets in this isolated episode from the kids' adventure series. Sustaining, NBC BLUE. (13:55)

D-DAY BROADCAST (6-7-44) An actual report of the landing of one of the ships involved in the invasion of the Normandy Beach. Replay via short wave from London of the wire recording made by correspondent George Hicks. Introduced by newsman Robert Trout. Sustaining CBS. (14:55)

TEDDY POWELL AND HIS ORCHESTRA (4-11-44) Remote broadcast from the Panther Room of the Hotel Sherman, Chicago. Skip Nelson and Peggy Mann do the vocal honors as the band plays "A Journey to a Star," "Do Nothin' Til You Hear From Me," "Body and Soul" (featuring Charlie Ventura), and "9:20 Special." Sustaining, NBC BLUE. (12:45)

UNCLE SAM PRESENTS (3-4-44) Capt. Glenn Miller and the Army Air Force Training Command Band with Sgts. Ray McKinley and Johnny Desmond. Music features "In The Mood," "Now I Know," "The Dipsy Doodle" and "Guns In the Sky." Sustaining, NBC. (15:20)

FIBBER MC GEE AND MOLLY (10-31-44) Jim and Marion Jordan star as the happy couple from Wistful Vista, with Arthur Q. Brian as Doc Gamble, Billy Mills and the orchestra, Harlow Wilcox. The McGees go duck hunting. Johnson's Wax, NBC. (12:35; 16:46)

WOODY HERMAN AND HIS ORCHESTRA

(10-18-44) Remote from the Hollywood Palladium. Tunes include "Who Dat Up Dere?," "I'll Walk Alone," "I'll Get By," "The 1-2-3-4 Jump," "Time Waits For No One," "Red Top." Vocals by Frances Wayne and Woody Herman. Sustaining, CBS. (11:25; 7:20; 10:45)

RECOLLECTIONS (2-20-57) Program 27: Jessica Dragonette; Helen Hayes and Vincent Price in a scene from "Victoria Regina"; Perry Como with Ted Weems and his orchestra; The Stroud Twins; Al Jolson sings "I Feel a Song Coming On." Sustaining, NBC. (12:15; 11:00)

SATURDAY, SEPTEMBER 12th 1945: A SOUND PICTURE

SPOTLIGHT BANDS (5-17-45) Frankie Masters and his orchestra from Foster General Hospital. Music includes "My Baby Said Yes," "More and More," "Twilight Time," "I'm Beginning to See the Light," and "My Dog Has Fleas." Vocals by Frankie Masters and Phyllis Miles (Mrs. Masters). AFRS Rebroadcast. (14:25)

CHARLIE MC CARTHY SHOW (9-9-45) Edgar Bergen welcomes guest star Keenan Wynn who portrays a psychiatrist trying to cure Charlie of amnesia. Cast includes Mortimer Snerd, Ken Carpenter, June Kilgore and Ray Nobel and his orchestra. AFRS rebroadcast. (10:10; 13:00)

HARRY JAMES AND HIS MUSIC MAKERS (6-21-45) Broadcasting from the roof of the Hotel Astor in New York City, Harry and the band are joined by vocalists Kitty Kallen and Buddy DeVito. "I'll Buy That Dream," "I Cover the Waterfront," "If I Loved You," "Perdido," "Oh, Brother," "I'll Get By," "St. Louis Blues." Sustaining, CBS. (9:00; 12:40; 8:15)

MAXWELL HOUSE COFFEE TIME (10-25-45) George Burns and Gracie Allen star with Bill Goodwin, Mel Blanc, Frank Nelson, and Meredith Willson and his orchestra. George's gift to Gracie doesn't go with her furniture, so she decides to get new furniture! Maxwell House Coffee, NBC. (13:35; 14:45)

ONE NIGHT STAND (10-7-45) Duke Ellington and his orchestra broadcast from Club Zanzibar in New York City. Vocals by Joya Sherill and Al Hibbler. Music includes "How Deep is the Ocean?," "Walkin' With My Honey," "Home-sick, That's All," "Take the 'A' Train," "Every Hour on the Hour," "Let the Zoomers Drool." AFRS Rebroadcast. (12:00; 11:00; 7:00)

RECOLLECTIONS (2-27-57) Program 28:

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

Harriet Hilliard sings on the Shell Chateau in 1935; Bob Burns on the Rudy Vallee Show; Bunny Berigan and his band play "Swanee River"; Elsie Janis does a "good old days" medley in 1939; Gene Raymond sings "I Feel I'm Falling in Love." Sustaining, NBC. (9:30; 13:40)

SATURDAY, SEPTEMBER 19th CHUCK'S BACK!

SUSPENSE (2-3-44) Agnes Moorehead and Ida Lupino star as "The Sisters," Lydia and Ellie Haskell, twins who live together. A classic Suspense drama. Roma Wines, CBS. (14:10; 14:34)

ADVENTURES OF OZZIE AND HARRIET (10-7-45) Ozzie Nelson and Harriet Hilliard star as the Nelsons who receive a most unusual gift from an Arabian Prince. International Silver Co., CBS. (14:30; 15:05)

LIGHTS OUT (7-27-43) "Little People" is Arch Oboler's story of a husband's revenge against his cheating wife. Ironized Yeast, CBS. (14:35; 13:55)

KRAFT MUSIC HALL (1-15-48) Al Jolson



CHUCK SCHADEN returns from summer vacation on Saturday, September 19th for a brand new season of **THOSE WERE THE DAYS**, on WNIB.

stars with Oscar Levant, Ken Carpenter, Lou Brink and the orchestra, Oscar Levant and guest Bing Crosby. AFRS Rebroadcast. (7:35; 7:10; 13:15)

HAVE GUN, WILL TRAVEL (3-15-59) John Dehner stars as Paladin with Ben Wright as Hey Boy. Paladin investigates a blood feud in New Mexico. Participating sponsors, CBS. (8:54; 5:27; 9:30)

RECOLLECTIONS (3-6-57) Program 29: Dinah Shore's first appearance on the Eddie Cantor Show; Charles Laughton broadcasts from London in 1936; Wynn Murray and Ray Heatherton offer a medley from "Babes In Arms," the new 1937 musical by Rodgers and Hart; interview with golfer Babe Didrickson Zaharis in 1936; John Boles sings "The Desert Song"; Sir Harry Lauder sings in 1929. Sustaining, NBC. (8:00; 15:00)

SATURDAY, SEPTEMBER 26th

GUNSMOKE (10-31-52) William Conrad stars as Matt Dillon, with Parley Baer as Chester. Matt and Chester use the Overland Stage Coach to bring a prisoner back to Dodge City. Sustaining, CBS. (14:42; 15:18)

FRANK SINATRA PROGRAM (2-9-44) Guest W.C. Fields joins Frankie and Regulars Bert Wheeler, Truman Bradley, and Axel Stordahl and the orchestra. Vimms, CBS. (7:25; 10:55; 11:45)

LIGHTS OUT (8-3-43) "Murder Castle" is Arch Oboler's mysterious story of a businessman who lures women to his castle on the pretense of employment. But he locks them up and they're never seen again! Ironized Yeast, CBS. (13:40; 15:45)

DUFFY'S TAVERN (1947) Ed Gardner stars as Archie, the manager. Duffy sends an accountant to check the books, and when a shortage is discovered, Archie goes on the "Take It or Leave It" quiz program to win some money. Guest is quizmaster Garry Moore. Vitails, Trushay, NBC. (7:30; 10:25; 9:45)

THE WHISTLER (1-31-43) "The Confession" is the Whistler's strange story of a lawyer's daughter who falls in love with his killer client. Sustaining, CBS. (15:25; 13:57)

RECOLLECTIONS (3-13-57) Program 30: Mary Martin sings "My Heart Belongs to Daddy"; Milton Berle in 1936; Eleanor Powell dances in 1935; John Barrymore; Fats Waller. Sustaining, NBC. (12:05; 11:30)

HOW LONG ARE YOUR FEET, GRANDMA?

THEY MAY WIN PRIZES ON ART'S HOUSE PARTY

REPRINT from TUNE-IN Magazine, June 1946

OUT of the mouth of babes," says Art Linkletter, "come some of the funniest remarks on the air!" And amiable Art, who is fast becoming the child specialist of CBS, should know what he's talking about.

Among his multiple microphone chores, Art chats with five little Southern Californians five afternoons weekly as a feature of his madcap GE House Party program and the results are often embarrassing as well as hilarious. But it makes for one of the most popular highlights of the anything-can-happen-and-usually-does program.

These quiz kids without portfolio range in age from five to thirteen and are selected for appearance on the program by the Los Angeles Board of Education on the basis of citizenship and scholarship records. And it doesn't matter what their creed or color is, or from what side of the tracks they come.

About the only thing they all have in common is that Art never knows what they're going to say next.

There was the six-year-old Chinese boy, for instance, who said he'd like to be a dentist when he grows up, "because," he sagely observed, "doctors have to get up in the middle of the night and deliver babies!"

There was the eight-year-old charmer who said she had a boy friend, but under cross examination admitted he didn't take her to the movies, didn't take her to parties, and never paid any calls. "I guess," she sighed, "he just doesn't like me!"

None of the boys and girls is coached in advance, but before they go on the air Art chats with them for a few minutes in a locked room. There he gets acquainted so they won't be frightened by either him or the microphone. Seldom, if ever, does one "freeze" during the crucial moments before the coast-to-coast audience.

When not interrogating the kiddies on "House Party," Art is likely to be dashing over the studio audience with a hand mike trying to find the youngest father present, the girl with the biggest feet, or the oldest married couple. Digging up stunts to keep the program running twenty-five minutes daily, Monday through Friday, is a harrowing task, but Art succeeds in keeping his listeners in gales of laughter with such stunts as finding the woman with the longest hair, tracking down the oldest old maid—he got one 90 years old—or conducting a search for the program person with the smallest waist.

For his glib handling of "House Party" and his other informal program, "People Are Funny," Art can thank his gregarious nature and his broad radio background. Big, blond, blue-eyed Art is the chummy sort of guy you'd be most likely to sidle up to for chatter at a dull party. Besides his facility with words, Link has the knack of making a stranger feel at ease. Talk to him for five minutes and he'd probably have you ready to show him your operation.

Although Art has a disposition as sunny as Southern California is supposed to be, he hardly could have acquired it from his windy birthplace in Saskatchewan, where he made his world debut on July 17, 1912. Before he was six, Art's parents had carted him over most of Canada and the United States before they settled down in San Diego.

Standing six feet, one inch and weighing 210 pounds, Art is a pretty fair athlete in his own right. In college he played basketball and was on the swimming team. Today his favorite sport is handball, at which he is no slouch. He has played in A.A.U. national matches and is regarded as one of the top players in the country.

One reason Link gets so much out of the kiddies on "House Party" is because he is the father of three himself. Unlike many Hollywood personalities, Art gets to spend a great deal of time at home.

By listening to his own kiddies' problems and questions, Art is able to obtain a general idea of the problems that beset the average boy and girl and thus comes somewhat forearmed for his daily chore on "House Party."

Once in awhile, however, even the loquacious Link is rendered mute. Take the time a thirteen-year-old boy defined a politician as "a person who solves problems that wouldn't be there if



there weren't any politicians!"

Art says some of his adult guests are just as surprising as the kids. Like the woman who described how she met her hubby. "It was at a masquerade," she explained. "I was dressed as a senorita."

"And how," urged Art, "was your husband-to-be dressed?"

"He wasn't dressed at all," smiled the innocent lady.

It brought down the house.

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ORSON WELLES

Mercury Theatre on the Air presents Robert Louis Stevenson's adventurous pirate story of the 18th century. A truly magnificent radio adaptation of this classical story with Orson Welles in the starring role as the villain yet, somewhat likeable Long John Silver. The story opens with a seafaring man bringing a chest to the Admiral Benbow Inn, then two sailors named Black Dog and Captain Pew enter the story. More excitement as the voyage to Treasure Island unfolds, with the Squire, Captain Smallet, Dr. Lindsey and Jim Hawkins aboard. On the island we encounter more adventure, meet poor Ben Gunn, discover the stockade, and listen as Jim Hawkins beaches the ship Hispanola. It is pure exciting pirate experience . . . have no doubt mate! With Ray Collins and Agnes Moorehead. 7/18/38.

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