

CHUCK SCHADEN'S
NOSTALGIA NEWSLETTER AND **RADIO GUIDE**
FEBRUARY — MARCH, 1982 ©



DENNIS DAY came to national attention when he joined the Jack Benny Program in September of 1939. An accomplished singer and comedian, Dennis was a mainstay of the Benny program through its radio heyday and well into the television era. In 1946, in addition to his role on the Jack Benny show, Dennis starred in his own radio series, "A Day in the Life of Dennis Day" which was heard until 1951. In 1952, viewers enjoyed the talented Mr. Day on "The Dennis Day Show" which continued until 1964.

THERE'S PLENTY OF FUN IN CHICAGO'S HAYLOFT

NATIONAL BARN DANCE PROVIDES LAUGHS GALORE FOR EACH MEMBER OF THE FAMILY

REPRINT from TUNE IN Magazine August, 1943

THERE'S no high-handed smart stuff on the *National Barn Dance* program, and city slickers are conspicuous by their absence from the cast. There's a broad human basis of entertainment in these rural antics, and that's just what the producers have consistently given to a public that has been faithful for a decade.

Peter Lund, who has assisted in writing and producing the program since its inception on the network September 30, 1933, comes close to the fundamental appeal of the show when he says it's designed to be enjoyed by every member of the family.

"The Barn Dance gang is composed of a lot of mighty friendly people, and that's the very spirit we try to convey to the listeners," declares Lund. "The humor is of the home-spun variety, and we strive for an amiable chuckle from the listener rather than a hearty, side-splitting laugh."

While dating its network history since 1933, the Barn Dance is actually much older than that. Back in 1924 an old-time fiddler and a square-dance caller gained an audition on Station WLS in Chicago. The manager decided to give their program a trial, and the audience response for that type of music was so overwhelming that the program stayed on the air, adding members to the cast and gaining momentum until it reached its present imposing status. After ten years in Chicago's Eighth Street Theatre the gang moved the hayloft to the Civic Theatre, where it bids fair to become a permanent attraction. Among its many unique features, *National Barn Dance* is unusual in that it is one of the few broadcasts staged regularly in a theatre where the audience is charged an admission fee. It is estimated that more than a million fans have paid to see the program.



LULU BELLE AND HER HUSBAND, SKYLAND SCOTTY

A roll call of current stars of the Barn Dance shows that eight of them were on hand to take their cues for the first network broadcast. They include Joe Kelly, emcee; the Hoosier Hot Shots, instrumental and singing novelty quartet; Lulu Belle, the mountain balladeer who later became the wife of another Barn Dance performer, Skyland Scotty; Arkie, the square-dance caller, and Jack Holden, announcer. And moving behind the scenes of each broadcast are three other charter members, Producers Pete Lund, Jack Frost and Walter Wade. Others who have joined the Barn Dance family in later years include Glenn Welty, who has directed the orchestra since 1935, the Dinning Sisters, Comedian Pat Buttram, and Eddie Peabody, well-known banjoist, now a Lieutenant Commander at the Great Lakes, Illinois, Naval Training Station, where he is musical director.

When Joe Kelly, the glib-tongued master of ceremonies of *National Barn Dance* had attained the ripe old age of sixteen he was leading a dance band known as the *Kelly Klowns*. After that he played for a time in a comedy skit on local radio stations near Crawfordsville, Indiana, where

BOOK EIGHT CHAPTER TWO FEBRUARY MARCH, 1982

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Lt. Comdr. Eddie Peabody, the gang's banjo star.

he was born, and when the Barn Dance was being organized, Joe was signed as a comedy act. The producers, however, decided to utilize his good nature and his sense of humor all through the program, so moved him into the m.c. spot. Joe's married, with an eighteen year-old son in the army. The call of the farm is strong in the lively comedian, and he hopes some day to retire to one.

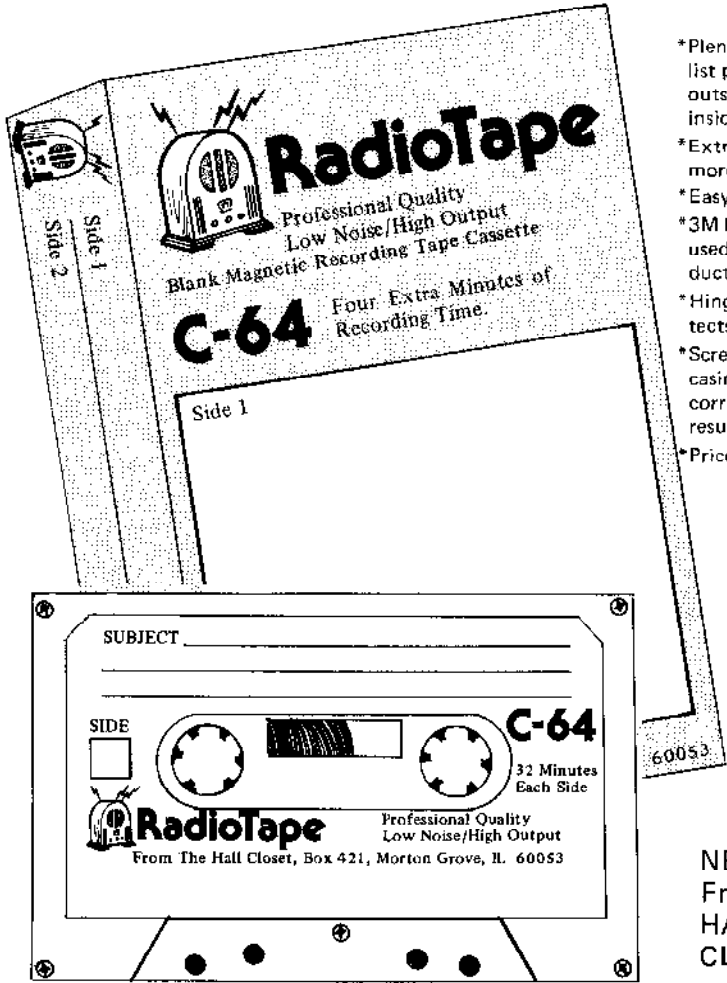
Lulu Belle, the Queen of the Hillbilly Singers, never had any musical training except what she learned from her mother, but that has carried her far. When she and Skyland Scotty decided to get married, her husband-to-be dared her to tell it to the minister. Lulu Belle got nervous and fluffed her lines, which is something she never does before the mike. She said to the minister, "Me and Scotty wants to git hitched." They got hitched. She and her husband, Skyland Scotty Wiseman, have over three hundred unpublished folk ballads in their repertoire, which they sing to the accompaniment of Scotty's guitar.

The old-time Ozark numbers have always been popular on the gang's program, and Arkie, the Arkansas Wood-chopper, has rendered them, along with calling the square dances, from the time the show first moved into its hayloft. Arkie, whose real name is Luther Ossenbrinck, comes from Missouri and made his first money trapping skunks, otherwise known as "wood pussies", but decided there was no future in skunks, and it's a good thing for the gang that the blonde, blue-eyed caller of square dances decided that, because you couldn't conceive of the Barn Dance without him. Arkie is enormously popular with his public and with the cast.

The program has millions of fans, including an estimated listening audience of over twelve and a half million.

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RADIO'S FAIRY GODMOTHER

NILA MACK'S MAGIC WAND

HAS CHANGED MANY YOUNGSTERS INTO STARS

REPRINT from TUNE IN Magazine May, 1946

NILA MACK is a woman who knows her show business. And she knows children. She knows how to make them act, knows what they want to hear on radio. Proof of it lies in her show, "Let's Pretend," a CBS feature of 15 years' standing. It is a dramatization of favorite fairy tales, produced with finesse and ingenuity by a woman who hasn't forgotten her own childhood delight in the very same stories and has become a perfectionist in adapting them to radio.

When Nila joined CBS 15 years ago to take over direction of juvenile programs, her greatest asset was long years of experience in the theatre. A widow and childless, she had never before worked with children. But like one of the fairy godmothers right out of her stories, she found she could turn inexperienced children into fine actresses and actors for "Let's Pretend" by casting them carefully and directing them with the patient firmness of a mother hen. Slightly plump and retaining distinct traces of a fine stage manner, herself, Nila has set more young talent on the way to success than all the theatrical agents in the country lumped together.

In a tattered notebook she has kept a record of the children she has auditioned since the inception of her show. We find many youngsters listed have walked right out of that magic little

volume into adult radio, stage and screen work.

To quote a few notes—Joan Tetzel of "I Remember Mama" fame, at 15 years rated the following comments: "Very good, soft voice quality, quite distinctive, remember and use." Billy Halop, later a "Dead End Kid," received "excellent, heavies and toughs, use." Peter Donald, Jr. was "excellent, number of dialects, all of them good." Of Roddy McDowall, the screen star who auditioned for her when he was 12, she wrote, "English kid, terrific, try to place immediately." Skippy Homeier, who made good in his amazing performance as the Nazi brat in "Tomorrow The World," impressed Nila as a "good kid who should be used." The Aldrich Family's Homer, Jackie Kelk, rated a "very good, acts, plays ukelele. Use," from her.

Leafing through the audition book herself, Nila's proud smile over her more successful discoveries is apt to give way to an explosion of giggles when she comes to certain items. There was an ambitious mama who brought in her 16 month old baby, claiming that even though the child couldn't talk, its personality would wow the radio audience. Extremely fair in her judgment, Nila allows nothing to influence the opinion she gets from a child's audition. A radio executive of some importance once sent a child to her and Nila's personal judg-

ment was short and to the point. "Stinks!" she wrote. A year later the child tried out again. This time Nila wrote a two word verdict: "Still stinks!" Of the eight-year-old Mauch twins she noted: "Handsome kids, terrific personality, acting not too hot." They went into movies, made one picture, and then faded from view.

What Nila looks for in these auditions is a child's responsiveness to direction. Training and experience in acting or singing are secondary. A short reading of a part under her direction or one verse of a song are enough to show her whether there's hope. In fact, Nila has hired children so young that they are not yet able to read.

She auditions new talent several times a year—hearing from twenty to twenty-five at each session. When she finds one worth developing (and 7 out of the 25 is a good average), she sees to it that he does bit parts for a while and learns to be at ease with the other children. If there is no immediate need for new talent on the show, she finds other jobs for the young hopefuls to add to their experience. Nila is really a one-woman talent agency—referring the children to directors on other shows and placing them in benefit performances to increase their poise before a live audience.

Her calendar for the week is extremely crowded. On Monday, there is usually a heavy volume of mail, an average of about 3,500 letters per week, requests from her young listeners to dramatize their special favorite stories. She answers personally all mail from children who are ill, crippled or blind. Suggestions from Parent-Teacher groups, librarians or school teachers are heeded.

On Tuesday, she listens to a recording of last week's show, checking flaws in timing and delivery so that they can be avoided in the next broadcast. The casting for the Saturday show is completed. Musical background and special sound effects are taken care of on Wednesday.



Nila Mack, producer-director-author
"Let's Pretend"—CBS show

She writes all the songs for the show.

Thursday, her cast is assembled and the script is read for timing. No mikes are used and the object at this reading is to get the cast acquainted and clarify the relationship of their roles. On Friday, she takes care of any drastic revisions that must be made to the script.

At 8:00 a.m., Saturday, the dress rehearsal is held. It lasts about an hour and three-quarters and is not even then, an especially intense one. Tedious drilling and "re-taking" have no place in Nila Mack's technique. She understands the limitations of a child's power of concentration, so she tries to impress them with the importance of a direction just once saying: "Get this now. We're not going back over it again."

Even her Sundays are sometimes occupied with planning for new shows. It's certainly not a 9 to 5 job. But Nila, giving her auburn hair a quick pat and settling her spectacles on her nose, will tell you it's been a most rewarding one.

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

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SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

February is Jack Benny Month!



SATURDAY, FEBRUARY 6th

JACK BENNY PROGRAM (2-10-46) Guest Eddie Cantor joins regulars Mary Livingstone, Don Wilson, Phil Harris, Eddie "Rochester" Anderson, Larry Stevens, and Frank Nelson in a broadcast from Palm Springs, California. Jack uses Cantor's house while vacationing. AFRS Rebroadcast. (11:53; 7:05; 10:44)

HALLS OF IVY (1950) Ronald and Benita Colman star as Dr. and Mrs. William Todhunter Hall, the Halls of Ivy College. The school's Mummy is missing! Voice of America rebroadcast. (12:40; 10:45)

GEORGE BALZER, Former writer for Jack Benny reminisces about his long association with the comedian in a conversation recorded in Van Nuys, California, on September 2, 1981. In part one of this six-part interview, Mr. Balzer recalls a typical work week for the Benny writing staff and discusses the running gags which were a trademark of the show. (16:25)

MYSTERY IS MY HOBBY (12-17-47) "Death Has Blue Eyes" starring Glenn Langan as Barton Drake. A woman is accused of killing her stepfather. Syndicated. (12:55; 12:30)

GEORGE BALZER remembers a memorable 1945 Jack Benny broadcast which established the crazy train announcer, the racetrack tout, and the beginning of Anaheim, Azusa and Cucamonga as a running gag. (11:35)

FRED ALLEN SHOW (12-16-45) Regulars Portland Hoffa, Kenny Delmar, Minerva Pious, Parker Fennelly, the DeMarco Sisters, Al Goodman and his orchestra, are joined by guest Lauritz Melchior. The Allen's Alley question concerns family income. And, later, Melchior tries to get into radio. AFRS Rebroadcast. (8:55; 9:15; 6:54)

GEORGE BALZER describes Jack Benny's writing staff over the years, tells how Mel Blanc's Mexican character came about, and talks about the professionalism of the Benny cast. (16:40)

JACK BENNY PROGRAM (1948) Movie producer Darryl F. Zanuk guests as Jack tries to convince him that "Jack Benny's Life Story" would make a good musical! Don Wilson, Rochester, Dennis Day, Bob Crosby, Mel Blanc. (8:30; 6:40; 8:40)

SATURDAY, FEBRUARY 13th

RICHARD DIAMOND, PRIVATE DETECTIVE (3-23-51) Dick Powell stars as the easy-going private eye who is hired by an actress who has

been shot at — and wants to know why. Sustaining, NBC. (15:15; 13:05)

GEORGE BALZER, long-time writer for Jack Benny, continues to look back at his career. In this segment, he recaps his personal writing background, reveals how he got his job with Jack Benny, and tells of an hilarious Benny press conference in 1943. (18:30)

JACK BENNY PROGRAM (4-25-48) Guests Ronald Colman and Dorothy Kirsten join the regulars. Jack, dressed as Charlie's Aunt meets Colman. Lucky Strike Cigarettes, NBC. (9:40; 11:15; 4:55)

SPOTLIGHT REVUE (1-9-48) Spike Jones and His City Slickers, with Dorothy Shay, the Park Avenue Hillbilly, Doodles Weaver and guest Nellie Lutchter. Doodles, as Professor Feedlebaum, sings "Ragtime Cowboy Joe." Coca Cola, CBS. (10:50; 8:15; 10:05)

GEORGE BALZER remembers writing for Jack Benny on Armed Forces Radio Service programs, various personal appearances, the transition from radio to television, and Jack's relationship with his writers. (16:40)

WIRED CIRCLE (1950s) "The Fall of the House of Usher" is a radio adaptation of the famous story by Edgar Allen Poe. Syndicated. (15:58; 9:24)

GEORGE BALZER concludes his recollections about a full career writing for the Jack Benny Program as he tells about Jack's move from NBC to CBS, Jack's relationship with his Lucky Strike sponsor, the Vault, and writers' credits on radio and television in the 1950s. (21:45)

JACK BENNY SHOW (1949) A special salute to the American Red Cross brings Jack and his cast together for a quarter-hour transcribed program. Mr. and Mrs. Ronald Colman are expected for dinner and Jack is making preparations. Rochester, Mary Livingstone, Mel Blanc, Don Wilson, Frank Nelson. (8:21; 5:44)

SATURDAY, FEBRUARY 20th

JACK CARSON SHOW (1948) with Marion Hutton, Frank DeVol and the orchestra, Jane Morgan, Howard Petrie, Frank Nelson, and Jack's real-life father. Jack has insomnia. AFRS Rebroadcast. (8:50; 8:35; 10:30)

LET GEORGE DO IT (7-12-48) Bob Bailey stars as private eye George Valentine who is hired to investigate a lovers triangle by one of the people involved. Sustaining, MUTUAL-Don Lee Broadcasting System. (14:15; 14:25)

JACK BENNY PROGRAM (2-7-43) George

Burns and Gracie Allen sub for Jack who is confined with a cold. Cast includes Don Wilson, Dennis Day, Mary Livingstone, Eddie "Rochester" Anderson, Bill Goodwin, and Paul Whiteman and his orchestra. Gracie is reluctant to do Jack's show. NBC. (9:54; 9:55; 8:37)

MILT JOSEFSBERG, long-time writer for Jack Benny, Bob Hope, Lucille Ball and other radio and TV comedians, recalls his career and remembers, particularly, working for Jack Benny. In part one of this four-part interview recorded September 4, 1981, at Paramount Studios, Hollywood, California, Mr. Josefsberg recalls a particular Jack Benny sketch and talks about radio censorship. (18:45) In the second part of the conversation, he discusses writing for Bob Hope and how he worked with the other writers on the Benny show. (9:20)

JACK BENNY PROGRAM (1943) Jack and the gang are in Vancouver, British Columbia, to help promote Canada's 6th Victory Loan. Don Wilson, Mary Livingstone, Phil Harris, and Dennis Day, who makes his last appearance on the Benny program before going into the Navy. Grape Nuts Flakes, CBC, NBC. (13:24; 16:38)

SUSPENSE (4-13-53) "The Great Train Robbery" starring Fred MacMurray with Paula Winslowe and Joseph Kerns. Two men pull a train robbery but get fouled up by one man's wife. AutoLite, CBS. (14:40; 8:50)

SATURDAY, FEBRUARY 27th

DENNIS DAY SHOW (1953) Guest Ken Murray and Dennis team up for a Vaudeville act. Ken offers a history of transportation, Dennis sings "Ebb Tide" and Corky Hale plays the Jazz Harp. AFRS Rebroadcast. (10:50; 9:55; 4:00)

JEFF REGAN, INVESTIGATOR (8-14-48) Jack Webb stars as a private detective in "The Diamond Quartet." Regan is hired by a gambling casino owner to return a necklace to a woman who left it as collateral. Sustaining, CBS. (13:45; 14:35)

MILT JOSEFSBERG, writer for the Jack Benny program, continues to remember his days in radio, as he tells how the famous "Your money or your life" gag was written for Jack. (17:50)

MAIL CALL (1945) Jack Benny is host for this Armed Forces Radio Service program which features Claudette Colbert, Jinx Falkenberg,

CONTINUED ON PAGE 12

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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, FEBRUARY 6th — 8 P.M.

THE SINGING MARINE (1937) Dick Powell, Hugh Herbert, Doris Weston, Lee Dixon. Powell sings his way into our hearts as a musical Marine with military and girl troubles. (\$1.25)

SATURDAY, FEBRUARY 13th — 8 P.M.

CHARLIE'S AUNT (1941) Jack Benny and Kay Francis star in a perennial comedy about the man who poses as a girl to help his roommate out of a jam. Benny at his best! (\$1.25)

SATURDAY, FEBRUARY 20th — 8 P.M.

RHYTHM ON THE RIVER (1940) Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant. A couple of successful ghost song writers try to click on their own, but only succeed in falling in love. (\$1.25)

SATURDAY, FEBRUARY 27th — 8 P.M.

READY, WILLING AND ABLE (1937) Ruby Keeler, Lee Dixon, Ross Alexander, Allen Jenkins, Louise Fazenda. Musical comedy with love and fun aplenty plus the finale with Ruby dancing on the giant typewriter! (\$1.25)

SATURDAY, MARCH 6th — 8 P.M.

-RECKLESS (1936) Jean Harlow, William Powell, Franchot Tone, May Robson, Ted Healy, Nat Pendleton, Robert Light, Rosalind Russell, Allan Jones. Big production, big cast, musical numbers highlight story of a chorus girl and her effect on people's lives. (\$1.25)

SATURDAY, MARCH 13th — 8 P.M.

THREE CHEERS FOR THE IRISH (1940) Dennis Morgan, Thomas Mitchell, Priscilla Lane, Alan Hale, Virginia Grey, Irene Hervey. Breezy comedy about a family feud when Mitchell's daughter Priscilla falls for Scottish Morgan. (\$1.25)

SATURDAY, MARCH 20th — 8 P.M.

ON THE AVENUE (1937) Dick Powell, Madeleine Carroll, Alice Faye, the Ritz Brothers, Alan Mobery, Billy Gilbert, Cora Witherspoon, Joan Davis, Sig Ruman. A socialite gets involved with a stage star. Great Irving Berlin score including "I've Got My Love to Keep Me Warm" and "The Girl On the Police Gazette." (\$1.25)

SATURDAY, MARCH 27th — 8 P.M.

THANKS A MILLION (1935) Dick Powell, Ann Dvorak, Fred Allen, Patsy Kelly, Raymond Walburn, Paul Whiteman and his Orchestra, the Yacht Club Boys, Rubinoff. Crooner Powell runs for governor. Lots of good tunes and specialty numbers. (\$1.25)

SATURDAY, APRIL 3rd — 8 P.M.

APRIL SHOWERS (1948) Jack Carson, Ann Sothorn, Robert Alda, S. Z. Sakall. Typical backstage yarn with Carson and Sothorn teaming, splitting, teaming, splitting, etc. Good musical numbers and lots of fun. (\$1.25)

SATURDAY, APRIL 10th — 8 P.M.

I WONDER WHO'S KISSING HER NOW (1947) June Haver, Mark Stevens, Martha Stewart, Reginald Gardiner, William Frawley. The life and loves of 1880's songwriter Joe Howard has a talented cast and a delightful musical score. (\$1.25)

SATURDAY, APRIL 17th — 8 P.M.

DO YOU LOVE ME? (1946) Maureen O'Hara, Dick Haymes, Reginald Gardiner, Harry James and his Orchestra. Bandsinger Haymes romances college dean O'Hara, in romantic Technicolor! (\$1.25)

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SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

Paulette Goddard, Jeanne Crain, Frank Nelson, and Eddie "Rochester" Anderson. Jack looks for a date as he prepares to attend the premiere of "The Horn Blows at Midnight." AFRS. (10:40; 8:45; 11:00)

MILT JOSEFSBERG concludes his thoughts about the Jack Benny show as he remembers Jack's Maxwell, the Violin teacher, "toupee" jokes, and "plugs" and gifts for the writers. (13:45)

JACK BENNY PROGRAM (5-13-45) It's Mother's Day and just a few days after V-E Day as Jack prepares for a trip to San Francisco. Jack goes to his vault to get some money for the trip, then goes to the train station. Mary Livingstone, Rochester, Larry Stevens, Phil Harris, John Brown, Joe Kearns, Frank Nelson, Mel Blanc. Lucky Strike Cigarettes, NBC. (8:10; 6:10; 11:40)

INNER SANCTUM (1940s) "Claudia" stars Agnes Moorehead as a woman who is told of her husband's death by a man who says he'll find the killer if she will marry him in return. AFRS Rebroadcast. (11:05; 10:30)

SATURDAY, MARCH 6th THIS DAY, THAT YEAR

FIBBER MC GEE AND MOLLY (3-6-45) Jim and Marion Jordan star as the happy couple from 79 Wistful Vista who decide to celebrate their Golden Wedding Anniversary early, while they're still young. The King's Men and Billy Mills and the Orchestra. Johnson's Wax, NBC. (8:25; 12:30; 6:20)

PAT NOVAK FOR HIRE (3-6-49) Jack Webb is Novak, a private eye on San Francisco's waterfront, with Raymond Burr as Inspector Hellman. A jockey hires Novak to find a missing race horse. AFRS Rebroadcast. (15:25; 14:55)

OUR MISS BROOKS (3-6-49) Eve Arden teaches school with biology teacher Jeff Chandler and principal Gale Gordon. Miss Brooks prepares for the high school dance. Palmolive, CBS. (12:30; 15:45)

CURTAIN TIME (3-6-48) "Connecticut Farmer," Harry Elders and Nanette Sargent star in a romantic comedy about rival advertising agencies in competition for the same account. Mars, Inc., NBC. (8:35; 11:30; 8:45)

EDDIE CANTOR SHOW (3-6-47) Al Jolson joins Eddie for a great half hour of music and comedy. They exchange stories about how they met and imitate one another's style in

songs. Pabst Blue Ribbon Beer, NBC. (18:15; 11:30)

X MINUS ONE (3-6-57) "The Seventh Victim." In the future, war is outlawed. But, for release, there is a legalized game of murder, sponsored by the government. AFRS Rebroadcast. (11:35; 13:35)

SATURDAY, MARCH 13th THIS DAY, THAT YEAR

SCREEN DIRECTOR'S PLAYHOUSE (3-13-49) "You Were Meant For Me" starring Dan Dailey in a radio version of the 1948 musical comedy film directed by Lloyd Bacon. In 1929, a band director falls in love. Cast includes Jim Backus. Sustaining, NBC. (15:40; 14:20)

JACK BENNY PROGRAM (3-13-55) Mary Livingstone, Eddie "Rochester" Anderson, Don Wilson, Dennis Day, Mel Blanc, Frank Nelson. Jack puts his house up for sale, then goes to the golf course. Lucky Strike Cigarettes, CBS. (9:30; 8:00; 8:30)

SUSPENSE (3-13-48) "Nightmare" starring Eddie Bracken with William Conrad. Robert Montgomery introduces this hour-long drama about a man who dreams he has killed someone. When he awakes, he finds clues incriminating himself of the murder. Sustaining, CBS. (26:05; 16:20; 16:05)

SONGS BY SINATRA (3-13-46) The Nat "King" Cole Trio and director Mervyn LeRoy join Sinatra for this broadcast. LeRoy directed the Academy Award winning short "The House I Live In" starring Sinatra and Frank appears in a radio version of the story. Pied Pipers. Old Gold Cigarettes, CBS. (15:35; 10:40)

HAVE GUN, WILL TRAVEL (3-13-60) John Dehner stars as Paladin, with Ben Wright as Hey Boy. Paladin starts to unravel a case even before he meets the man who hired him. Participating Sponsors, CBS. (7:30; 6:05; 8:40)

SATURDAY, MARCH 20th THIS DAY, THAT YEAR

THE SHADOW (3-10-38) "The Silent Avenger" starring Orson Welles as Lamont Cranston and Agnes Moorehead as the lovely Margo Lane. A condemned man vows revenge on those who put him in death row. Blue Coal, MUTUAL. (14:40; 13:55)

STARS OVER HOLLYWOOD (3-20-54) "The Incredible Truth" starring Vincent Price as an editor who must decide whether or not to

publish a story. Carnation Evaporated Milk, CBS. (12:45; 15:15)

FRED ALLEN SHOW (3-20-40) Portland Hoffa, Wynn Murray, the Merry Macs, Peter Van Steeden and his Orchestra, Harry Von Zell. This is the famous "Eagle Show" with Fred presenting Capt. Charles Knight, an eagle expert, with his trained eagle, "Mr. Ramshaw," who gets away from his trainer and flies to the rafters in the studio. The Mighty Allen Art Players offer a satire on the "Pot of Gold" radio show with "The Tub of Silver." Ipana, Sal Hepatica, NBC. (15:35; 19:30; 10:40; 13:10)

DESTINATION FREEDOM (3-20-49) A program dramatizing "the great democratic traditions of the Negro people interwoven in the pages of history." Richard Wright and Oscar Brown, Jr. appear in a dramatization of "Black Boy," the autobiography of Richard Wright. Sustaining, WMAQ-Chicago. (11:55; 17:35)

ADVENTURES OF OZZIE AND HARRIET (3-20-49) Ozzie Nelson and Harriet Hilliard. Ozzie must deliver a discussion on the ancient Greeks before the PTA. International Silver Company, NBC. (15:05; 14:55)

SATURDAY, MARCH 27th THIS DAY, THAT YEAR

YOU ARE THERE (3-27-49) "The Oklahoma Land Run -- April 22, 1889" John Daley and Don Hollenback report the events taking place as settlers wait to stake their claim on free land in Oklahoma. Sustaining, CBS. (17:20; 12:10)

DANGEROUS ASSIGNMENT (3-27-50) Brian Donlevy stars as Steve Mitchell, a globe-trotting troubleshooter for a government agency, who travels to Cairo to see the Sheik about a mining agreement. Sustaining, NBC. (13:50; 15:20)

FRED ALLEN SHOW (3-27-40) Portland Hoffa, Harry Von Zell, the Merry Macs, Peter Van Steeden and his orchestra, John Brown, and guest Mr. T. Hee, a director at Walt Disney studios. This is the week after the famous "Eagle Show." The Mighty Allen Art Players investigate a Tin Pan Alley murder in "Who Killed Mac Borden?" Ipana, Sal Hepatica, NBC. (14:20; 17:40; 11:30; 16:20)

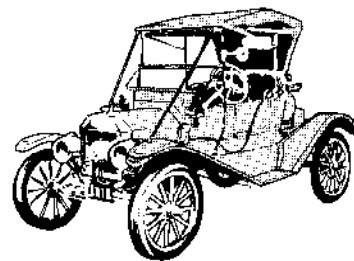
READER'S DIGEST, RADIO EDITION (3-27-47) "Yankee From Olympus" dramatizes the story of Justice Oliver Wendell Holmes, his rise from soldier to the Supreme Court. Roger Pryor stars as Holmes. Richard Kollmer is emcee. Hallmark Cards, CBS. (12:50; 16:55)

DRAGNET (3-27-52) Jack Webb stars as Sgt. Joe Friday with Ben Alexander as his partner, officer Frank Smith, as they track down a bank robber. Chesterfield Cigarettes, NBC. (18:40; 6:25)

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PRIZE-WINNING PLAYWRIGHT

PLENTY of people in radio believe that the new art hasn't produced any real creative genius as yet. Others aren't quite so sure—particularly when they consider Norman Corwin, 34-year-old writer, producer and director.

Within a scant half-dozen years, Corwin has won virtually every award in his field. His original manuscripts are on exhibit in the Library of Congress. Governments and networks all over the globe have asked for both his recordings and his actual scripts for broadcasts in their own countries.

All in all, the Corwin output has already shown signs of lasting far beyond the average radio script's span of life. But the assayers of art are still confused as to his ultimate place in radio literature. How, they ask, can you classify a man who—in the current "Columbia Presents Corwin" series alone—turns out everything from musical comedy to documentary drama, poetic fantasy to slapstick satire?

Another unique feature of the current series is that author-director-producer Corwin is the only personality connected with *all* the shows. The actual personnel at the mike—actors, musicians, composer-conductors—changes from week to week, as Norman experiments with new ideas about writing for broadcast purposes.

"Radio," he maintains, "should ultimately produce a great heroic race of writers. Our language today has tremendous vigor and our radio is the perfect medium for transmitting it."

The ruddy-faced, matter-of-fact wonder boy feels that Whitman, Sandburg, Edgar Lee Masters are as important to our times as the older classics, yet readily admits the strong Elizabethan influence in his own work.

Typical passages of Corwin poetic narration are often Shakespearean, in

the best "Friends, Romans, countrymen" tradition. He loves the "sweep, texture, cadence and rhythms" of those days and believes they can be translated into common modern terms.

He himself has an acute ear for today's down-to-earth idiom, an almost wicked sense of the banalities of everyday speech, which he transfers to paper so slyly that few actors could get the nuances without the author's own direction. Aside from this, much of his humor is, as he cheerfully admits, "as subtle as a Sears, Roebuck catalogue." Like Shakespeare, he is addicted to puns—even in private life.

On more serious subjects, he reads omnivorously and does a great deal of his own research. His painstaking accuracy stems, he says, from his newspaper days. Boston-born Norman dropped schooling for journalism, at 17.

It was while reporting that he got his first radio experience, doing newscasts. Later, he tried other programs over local stations—but there's quite a gap between one of those early series, which drew 3 letters in 20 weeks, and one of his 1941 network shows, heard by an estimated single-night audience of 50 or 60 millions!

"Of course, we had the President speaking on that program," he observes, with a boyish grin on the face which would look like a nice pug dog's—if pug dogs were either genial or good-looking. But it was Corwin's dramatization, rather than Roosevelt's concluding speech, which won that program the coveted Peabody Award as the outstanding broadcast of 1941.

Yet Corwin feels strongly that everything he does is made possible by radio teamwork. The fact remains that he's a one-man studio. He set the pace, back in 1938, by writing, casting and directing "Words Without Music"—his first

half-hour series for CBS after they discovered him—while handling five other programs every week.

The result was almost complete physical collapse—a state which has become virtually an annual event, as sure as the Fourth of July. The apparently husky six-footer suffers from chronic insomnia, nervous indigestion and—when very tired—nosebleeds! (The latter are a hangover from days when boxing was his hobby, "only we called it street-fighting when I was a kid," he grins.) They're all by-products now of the pressure under which he works.

Mornings, he gets up at ten, makes his own breakfast—bachelor-fashion, in a closet-sized kitchenette just big enough to hold the chair from which he can reach both ice-box and grill, reading while he cooks and eats—then walks the seven blocks to his office.

From then on, the day is one long round of conferences with writers, actors, composers, sound engineers—"people who want something out of you and people you want something out of"—ending with dinner at 7 or 7:30.

Then home again, to don dungarees, plaid shirt and house-slippers for an almost night-long session at his typewriter, figuring new ways to conquer the technical problems of radio writing, or worrying through one of those depressions which convince him he'll never write a speakable line again.

He can't find time to go to the barber's—and his shock of pale brown hair looks it. He has no evenings off for theatre or movie-going—in fact, he catches up on films by special screenings while in Hollywood, where he often does part-time work during his essential rest periods each year.

Hollywood has long tried to snare him with long-term contracts, but he refuses to give up radio, even for slightly colossal fees. In radio itself, he won't sign up for more than 26 weeks at a



time, uncertain as to the strain his health will stand.

Supremely unconcerned about the question of "genius," Norman himself could hardly tell you why he works so desperately. He could, he confesses, conceivably be happy performing less arduous duties for soap operas.

But there's his strong conviction that "any honest, conscientious craftsman must have a sense of responsibility to his times." "If we had had," he says, "a more complete education through the persuasiveness of radio and the spoken word, there would have been no World War II. Now we must plan on heading off World War III."

Underlying even his most delightful humor, there is this constant serious attempt to help Americans understand the time and country in which they live. For it, he drives his reluctant body to the breaking point—and devotes his far more resilient mind to turning out some of the best, most direct-for-broadcast writing that radio has known to date.

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