

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE

APRIL - MAY, 1982 ©



THE MARX BROTHERS - Chico, Zeppo, Groucho and Harpo - were funnier as a team on the stage and in the movies than they were on radio, but two of the boys did have success on the airwaves. Chico had his own band and occasionally appeared on remote band broadcasts and as a guest on such musical programs as the Fitch Band Wagon. But it was Groucho who really came to life on the kilocycles. In 1943 he appeared on Blue Ribbon Town as host of a comedy-variety show and in 1947 began a sensational radio career as the quizmaster on You Bet Your Life (which continued on radio and TV until 1959). In the early 1950s, Groucho was a frequent guest on Tallulah Bankhead's The Big Show. Groucho appeared regularly on Armed Forces broadcasts during WW II and, in the late 1940s, often appeared as a guest on many network programs, especially with Bing Crosby and Al Jolson.

Success Is a Habit With Them

Gosden and Correll Conduct Their Legendary "Amos 'n' Andy" Broadcasts With a Business Acumen That Makes for Success and Long Life

RADIO and TELEVISION LIFE DECEMBER 26, 1948

SHOW-BUSINESS historians have never quite decided whether Marconi made a success out of "Amos 'n' Andy"—or whether it was vice versa! Freeman Gosden and Charles Correll were certainly the first personalities to make radio listening an American habit, and like Marconi they created their "inven-

tions" out of their understanding of the elements at hand plus their own imaginations.

On network radio since August, 1929 (and radio actors since 1920!) the two have made a habit of establishing records. And they're still doing it. After their show recently moved from NBC, the first announcement of the opening of the new Sunday night series brought CBS six ticket requests for every seat available for the first broadcast. Only enough tickets to fill the studio were issued, and even at that, Columbia Square was jammed by non-ticket-holders who started gathering two hours before airtime, hoping by an odd chance to get in. A public-address

system was turned up in the lobby so that the faithful could hear the show, even if they couldn't see it!

Legends Americana

During their first phenomenal rise to success, the legends of "Amos 'n' Andy" popularity grew. A president was said to have changed the air time scheduled for his speech—it was at the "Amos 'n' Andy" hour and he not only did not wish to disturb the nation's listening habit, he himself wanted to hear the chapter that night. There was the story of the



▲ **FREEMAN GOSDEN IS "AMOS" 'N' CHARLES CORRELL** is "Andy," a partnership that began in 1920 when they both went to work for a firm that staged productions for amateur groups. Before that Gosden had been a tobacco salesman, Navy radio operator and auto dealer. Correll had been a stenographer, arsenal worker and bricklayer!

firemen who, distraught because the alarm sounded just as they were waiting for the show to start, put out the fire in record time, saved the radio and sat down to listen. And the murder suspect who not only claimed that he hadn't killed any-

one, but also that he wouldn't kill anyone at the time "Amos 'n' Andy" were on the air—the established time of the crime. His alibi was the "Amos 'n' Andy" story line, which he quoted accurately to prove his case!

Canadian Faithful

In Hamilton, Ontario, a radio sponsor made the unprecedented gesture of buying fifteen minutes of silence on his local station so that listeners to the Buffalo, New York, station could hear the program without interference. Recently, a Montreal dispatch to an American trade paper revealed that "Amos 'n' Andy" had again exerted their charm over Canadian listeners. A four-year-old Dominion program, "Music for Canadians," was canceled because "Amos

'n' Andy" were set to be carried on another network at the same hour. "We were realistic," stated a representative of the Canadian program, "our sponsor agreed with us and we canceled the show."

The perennial success of the black-face team is a point scored in favor of efficiency and order rather than informality and luck. Gosden and

Correll themselves keep rigid office hours in the preparation of each program. In their early radio days they often worked all night to make sure they'd have a satisfactory script for the following evening. As they hit their stride they gained confidence and worked quickly. At one time there was a story going the rounds at WGN (their station at that time) that the boys would dash into a room adjoining their studio a half-hour before air time and come darting out with a finished script and ten extra minutes for chit-chat.

Nowadays they're in their office at nine in the morning, every morning except that of the broadcast. By Friday of each week they have a story line for the following week's program. Tuesday there is a story meeting and talk that may lead to a few changes—or to throwing out the whole script. Wednesdays and Thursdays, the staff has a run-through. Friday is a private rehearsal with writers, cast and stars. It can happen that the whole script is thrown out at this point, too, but that seldom occurs. Minor changes are made and dress rehearsal is set. Sunday at 11:30 a.m. finds the whole production getting a strenuous run-through and recording right up until the show is done live at 5:30 p.m.

Back of these hard-working stars is an equally hard-working staff. Head writer Bob Ross has been with the show since 1938. Secretary Louise Summa, who "knows everything" about the business organization, has been doing her job since 1932.

On the air continuously twice each night from 1929 to the time they left the air as a fifteen-minute strip in 1943, "the boys" took but one summer vacation, in 1934. Week-long preparation for their present half-hour series is as rigid a regime. In their well-organized share-and-share-alike company there's one job definitely earmarked as Correll's—in his high-school days he took a commercial course, and he still types the finished "Amos 'n' Andy" script!



▲ **THESE FAMOUS CHARACTERS WERE BORN IN 1926**, first christened "Sam 'n' Henry" and then changed to "Amos 'n' Andy." In this make-up they've been seen in two movies, "Check and Double Check" and "The Big Broadcast of 1936." They've lived in California since 1937.

BOOK EIGHT

CHAPTER THREE

APRIL - MAY, 1982

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.

RADIO IN REVIEW

NEWS and COMMENT

"Bingsday"

Wednesday, October 16, was promoted by ABC as "Bingsday" in honor of The Groaner, who started his transcribed series over that network. A show which Crosby had cut with Bob Hope as guest some weeks previously was released at 9 p.m. It was the first time a top notch star had embarked on a long term radio commitment to broadcast via transcription rather than "live".

Along Radio Row the series' debut was greeted with heated discussion. (NBC and CBS do not allow such transcriptions). Many viewed the Crosby innovation as the handwriting on the wall for network radio as we now know it. They contended that if Crosby could get a rating with a transcribed show, other stars would rush to broadcast likewise. The advantages were obvious: no hard-bound rules for checking into the studio, convenience of cutting the disc, greater availability of guest stars, better product through editing, greater freedom in releasing the platters.

Others contended that the listeners would never accept transcribed shows in place of live—that there was a feeling engendered when dialers knew the whole nation or whole Pacific Coast was hearing the same song or words simultaneously, alongside which a "canned show" seemed warmed over. Too, they said, the spontaneity, the excitement of the unexpected fluff or break-up, was lacking in an un-live show.

The morning after "Bingsday", reports were available with lightning rapidity. Reported ABC: Crosby's rating on his first transcribed show was 24. (Practically the same as he enjoyed live on NBC last spring). The Groaner had 60.5 of the listening audience.

On Thursday Radio Row was also talking about the show, agreeing that it was a good one, although many did not like Lina Romay's singing of "Love on a Greyhound Bus" and many did not think the "Turkey in the Straw" number showed Skitch Henderson's pianoizing to fullest ability. But Bing was in fine form and Hope, for his fans, was in his usual.

Said the conservatives: wait and

RADIO LIFE

see what the rating is six weeks from now. Said the pro-transcriptionists: radio broadcasting has entered a new era. Said the anti-transcriptionists, eyeing the full page ads in the newspapers, Time, Life, the Bingle pennies, the Bing-advertising blimp: Even Joe Doakes could get a rating with that build-up!

1,004 Pictures

As part of the promotion for Bing Crosby's new transcribed series on ABC, the Vine Street Derby was prepared as a "surprise". Patrons entering the establishment at noon on "Bingsday" quickly glanced at the walls and gasped when they noted that every caricature in the place was an identical take-off on Bing, slouch hat, nonchalant expression, and pipe.

ABC's clever promotionist, starting in at 3 a.m., had covered every customary face looking down from the walls with a Crosby picture. There were 1,004 in all.

Should Remember

It seems to us that most of what is wrong with radio would be remedied if its performers would remember just one thing: that the ether medium differs from all other entertainment media with its entrance into the homes of its audience. It is a sort of presumption that none of the other facets of entertainment take.

When an audience attends a stage play or the showing of a motion picture, they are in a foreign atmosphere, they have traveled afield in search of diversion and they are there expressly to accept the product advertised out front—good or bad.

But when Mr. and Mrs. America, and Junior and Sis, turn the dial on the radio in their own living room, it is like opening their front door. If what they find there is objectionable

OCTOBER 27, 1946

in any way, they'll close the door on it with a quick twist of the wrist. Who can expect them to invite into their home a man who is shouting at them, a woman who is talking down her nose to them, or a so-called comedian who wants to tell them jokes of a distasteful nature?

By the same token they are likely to favor programs less stereotyped,

Bacall Whistles

Lauren Bacall, for our money, made a most successful radio debut with her last week's appearance on CBS' "Lux Radio Theater"—co-starring with husband Humphrey Bogart in "To Have and Have Not". With engaging ease, Miss Bacall capably projected "The Look" over the sound waves, giving it voice appeal by murmuring in a throaty manner such spicy lines as, "I'm hard to get, Steve—all you have to do is ask me".

Radio Life was on hand for the program's rehearsal and observed Bogart and Bacall ("Bogey" and "Betty" to each other; latter is her real name) as a charming, friendly couple, earnest in delivering a good show and at the same time, chatting warmly with their program co-workers and clowning with each other.

Miss Bacall, a tall, tanned, attractive blonde, was simply yet strikingly attired in a "basic black" with gold accessories and was chewing gum like a movie switchboard operator until it was her turn at the microphone. She didn't show any signs of nervousness over her initial bow on the air and laughed uproariously when hubby Bogey, a comparative veteran at the business, fluffed a couple of times.

Running line throughout the story of "THAHN" is Bacall's sultry come-

on for Bogart: "If you want anything, all you have to do is whistle".

When the couple made the picturization of the story, and shortly there-

after were married, Mr. B. presented Mrs. B. with a tiny whistle which she always wears on a chain around her wrist.

At the close of their "Lux" broadcast, which was also the program's gala twelfth anniversary, Bogart and Bacall gave the coast-to-coast listening audience an added treat.

With Bogey's permission, "The Look" gave a toot on her whistle!

Vic and Sade

Have you followed the fortunes, dilemmas and delights of the "family in the house half-way up the block" as faithfully as we have all these years? Yes, we mean "Vic and Sade." If you too are a "Gook" fan you're probably as pleased as we are that a half-hour on the air instead of their former fifteen minutes has made their show more entertaining than ever.

We think that scripter Paul Rhymer does some of the funniest, subtlest and most sophisticated writing on the air. "The Gooks" on the surface are an ordinary small town family, no smarter or more unusual than most folks. But the vein of devastating satire on everyday manners, culture, and habits is extraordinary. For instance when "Sade" mentions the Little Tiny Petite Pheasant Feather Tea Room we know immediately what it looks like and what the proprietor serves for lunch. Just the name does it. "Vic's" serious and slightly patronizing attitude as "Sky Brother Gook", Exalted Big Dipper of the Drowsy Venus chapter in his lodge, "Sacred Stars of the Milky Way", is the counterpart of many lodge members we've known. When "Uncle Fletcher" speaks of friends in Dismal Seepage, Ohio or Sweet Esther, Wisconsin, we see the towns clearly enough to describe them.



TALKING TO HIMSELF

Johnny Coons, who plays four of the eccentric characters on Mutual's "Vic and Sade", was really talking to himself on the program recently. Three of his characters were engaged in a conversation!

Mrs. Aldrich's Boy,

Henry

RADIO LIFE

MARCH 31, 1946

A sharp mind and a chubby good-natured face. A penchant for getting in and out of mischief.

Unwitting victim of humorous incidents.

That's ex-Master Sergeant Ezra Stone, squeaky-voiced Henry of the "Aldrich Family," who was recently caught in the Army's demobilization program after four years of service and whose antics during that period proved that he never really stepped out of the Henry role.

Known as the only "all-American waterboy" for the Fourth Air Force Flyers' football team in California, Ezra was catapulted into the job of radio publicity director for the team because he happened to be standing near his commanding officer at the time.

Thus, with the rare acumen sometimes characteristic of the Army, Stone, who had seen only one football game in his life, was ordered to go ahead and be an expert. Gathering his bewildered wits together, he collected all the books on football he could find and proceeded to study the phraseology of the game as he would a radio script. As a result he became genuinely interested in the sport and ended up talking about "single wing" and "mouse-trapping" with the nonchalance of an expert.

In relating the saga of his experiences, Stone recalled the time, just before a night football game with

the Washington Redskins, when he asked the secretary of the Los Angeles baseball team to call off his game because of the conflicting dates. The secretary, Stone said, became indignant, threatening, and ended a long tirade with an emphatic "NO."

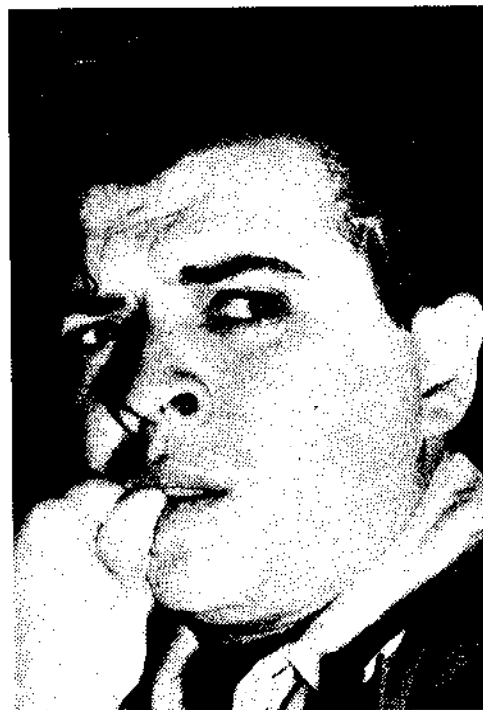
Undaunted by the man's unneighborliness, Stone acquired an Army sound truck and paraded around the baseball park announcing the coming football game. With loud screams of pain, the surly secretary rushed out and threatened an injunction, to which Stone calmly replied, "It will be rather difficult, sir, to get an injunction on the United States Army."

The next night he and several of his "staff" walked through the parking lot of the baseball park and attached bumper signs to the rear of the cars, with the result that the citizens of Los Angeles were treated to the incongruous spectacle of baseball players unwittingly advertising a football game. The largest sign, of course, was attached to the secretary's car.

At another time, while operating the sound truck at eleven o'clock at night on Hollywood boulevard, his vehicle was suddenly surrounded by siren-wailing police cars converging from all directions. It turned out that the loud speaker had blared out through the valley for miles and people from as far away as neighboring towns were making the desk sergeant's formerly placid existence a nightmare with their complaints.

Ezra also recalls the morning before an important game with Randolph Field, when he had to chauffeur All-American Bill Dudley to the field in a jeep. Dudley, the rivals' star, had played half the season with the Fourth Air Force before being transferred and as Ezra declares, "I really gave him a ride." Dudley arrived at the field white and shaken after that experience and, of course, Stone's team won the game.

His greatest thrill came the day General H. H. Arnold entered the field just as Jack Jacobs, the Flyers All-American from Oklahoma,



EX-MASTER SERGEANT Ezra Stone, who plays Henry Aldrich, experienced happenings in the Army that equalled Henry's air shenanigans.

caught the opening kickoff and raced down the field ninety-five yards for a touchdown.

When his discharge came through, Ezra boarded a plane for the East wearing his uniform, but carrying the only civilian clothes he could buy because he wanted to meet his wife as a civilian. Just before the plane reached Washington, D. C., Ezra slunk into the plane's washroom with his suitcase and, balancing himself on one leg, proceeded to change his clothes. Then, before the startled gaze of the bug-eyed stewardess, he stepped out sartorially brilliant in a yellow sport shirt, slacks, brown suede jacket and light brown shoes.

"No," she moaned, though with a faint tinge of admiration in her voice. "What happened to the soldier that went in there?" Stone told her that he was the soldier, but she wasn't convinced until she had gone over the passenger list.

He experienced the same difficulty with his wife, who was waiting for him at the airport. When Ezra stepped off the plane she looked right past him, turned on her heels and started walking away. "Henry's" high-pitched scream of anguish and a Jesse Owens-like one hundred yard dash finally stopped her. Her reactions were comparable to that of the stewardess, except that she donned a pair of dark glasses.

Back on the "Aldrich Family" show now, Ezra, who is also directing a New York play, "January Thaw," said he receives a great many personal letters from the friends he made while in the Army. One woman stopped him in the studio recently and gushingly told him how much her little daughter had enjoyed him on the radio for the past three years.

Ezra courteously thanked her and then stopped her with "But I've been in the Army for the past four years."

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00



HOW TO READ THE RADIO

GUIDE: The name of the vintage radio show appears in bold face type followed by the original broadcast date (in parenthesis). Next you'll find, as appropriate, the title of the story, names of stars and other cast members, and a line about the content of the show. If the show was sponsored, the name of the original sponsor appears next. If the show was unsponsored, it was known as a Sustaining program; if the show was presented on a station-by-station basis across the country, it was known as a Syndicated program. This information is followed by the network source of the broadcast: NBC (National Broadcasting Company), CBS (Columbia Broadcasting System), ABC (American Broadcasting Company), MBS (Mutual Broadcasting System), AFPS (Armed Forces Radio Service). Finally, for your convenience we provide timing information on each vintage show. (9:45; 11:20; 8:50) means that we will present the show in three segments: 9 minutes and 45 seconds; 11 minutes and 20 seconds; 8 minutes and 50 seconds. If you add the times of these segments together, you'll have the total length of the show (29:55 for our example).

NOTE: The vintage radio shows listed appear in the order we expect to present them on our Those Were The Days program. Occasionally, we may pre-empt a show to provide time to present other material of special interest, such as a tribute to a personality who passed away during the preceding week. In such an event, the pre-empted program will be rescheduled to a later broadcast. If you have any questions about our programming or if you simply want to share some information or a memory, please call anytime during our Saturday broadcast at our studio number, 965-7763. And, thanks for listening.

SATURDAY, APRIL 3rd

SUSPENSE (6-16-49) "The Trap" starring Agnes Moorehead as a woman who lives alone and suspects there is an intruder in her house. Auto-Lite, CBS. (14:15; 12:35)

FRED WARING SHOW (12-5-47) Fred and the Pennsylvanians broadcasting from Radio City, New York, offer a football salute to Penn State and a musical tribute to Walt Disney. Green Giant, NBC. (8:35; 13:20; 8:40)

CAPTAIN MIDNIGHT (9-30-40) Premier episode of the series as it makes its debut on the entire Mutual network. Ed Prentiss stars as Captain Midnight, who received his name during a secret mission in France during WW I. Pierre Andre announces and narrates. Ovaltine, MBS. (13:40)

ED PRENTISS, who starred as Captain Midnight and who appeared on dozens of other radio programs, discusses his long career in a conversation with Chuck Schaden recorded September 4, 1981, in his home at Pacific Palisades, California. (15:35; 12:05)

CAPTAIN MIDNIGHT (10-1-40) The second origin episode of the long-running radio adventure series. Captain Midnight accepts the leadership of the Secret Squadron, formed to combat criminal elements which threaten to undermine the nation. Ed Prentiss stars. Ovaltine, MBS. (13:45)

PHILCO RADIO TIME (10-16-46) Bing Crosby stars in the premier show of his new series, a landmark for radio as it was the first network program permitted to be transcribed (recorded) in advance of the broadcast date. Bob Hope is Bing's guest who joins Lena Romai, the Charloters, Skitch Henderson and Ken Carpenter. Philco, ABC. (8:34; 12:48; 8:05)

INNER SANCTUM (1940s) "Elixir Number Four" starring Richard Widmark as a man who becomes the master of a terrible, awesome secret of perpetual life. AFPS rebroadcast as "Mystery Playhouse." (12:24; 12:00)

SATURDAY, APRIL 10th EASTER GREETINGS

PHIL HARRIS-ALICE FAYE SHOW (4-17-49) Phil and Alice star with Elliott Lewis as Frankie Remley, Robert North as Willy, Walter Tetley as Julius. Alice has invited the girls' school principal to dinner on Easter Sunday. Rexall, NBC. (18:45; 9:05)

FAVORITE STORY (1948) "The Adventures

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

of Tom Sawyer" by Mark Twain is introduced by host Ronald Colman. Skip Homier appears as Tom and Jimmy Leyden is Huck Finn. Syndicated. (12:40; 12:10)

JUST ENTERTAINMENT (4-15-56) Actor Burgess Meredith hosts a limited series of programs temporarily replacing The Gene Autry Show. From Chicago on Easter, Meredith introduces singer Felicia Sanders, Somethin' Smith and the Redheads and fellow actor Melvin Douglas. Music by Caesar Petrillo and the orchestra. Wrigley Chewing Gum, CBS. (11:15; 12:15)

FIBBER MC GEE AND MOLLY (4-13-43) Marion and Jim Jordan begin their ninth season for Johnson's Wax as Fibber tries to fix his radio so he can tune in to hear a program about his Uncle Sycamore. Bill Thompson, Isabel Randolph, Harlow Wilcox, the King's Men, Billy Mills and the orchestra. Johnson's Wax, NBC. (9:30; 11:55; 8:38)

HOLLYWOOD STAR TIME (4-21-41) "The Song of Bernadette" starring Vincent Price, Lee J. Cobb and Vanessa Brown. The first radio version of this drama is presented without interruption. Frigidare, CBS. (29:05)

THE SHADOW (3-28-48) "Death and the Easter Bonnet" stars Brett Morrison as Lamont Cranston with Grace Matthews as the lovely Margo Lane. Margo's expensive Easter hat leads to murder. Blue Coal, MBS. (14:35; 14:35)

SATURDAY, APRIL 17th TIME MARXES ON!

FITCH BANDWAGON (Dec., 1943) Excerpt featuring Chico Marx and his Orchestra, announcer Toby Reed and vocalist Kim Kimberly. Chico tells how the Marx Brothers got started. (6:00)

THE MARX BROTHERS SHOW (1938) Excerpt starring Groucho and Chico Marx with Hollis Shaw, Raymond Paige and his orchestra, Bill Goodwin. (19:04)

MAIL CALL (1940s) Excerpt featuring Groucho Marx, Betty Grable and Bill Goodwin. (12:18)

COMMAND PERFORMANCE (1940s) Excerpt from WW II Armed Forces program featuring Harpo Marx, Jack Benny, Ken Carpenter, Gary Cooper, Bing Crosby. Harpo plays "My Blue Heaven" on the harp while Bing sings. (7:02)

BIRDS EYE OPEN HOUSE (1945) Excerpt starring Groucho Marx, Dinah Shore, Harry Von Zell and Arthur Q. Bryan. (9:57)

G.I. JOURNAL (1940s) Excerpt from AFPS



program features Groucho Marx as Livingstone Marx, African Explorer. With Johnny Weissmuller, Lucille Ball, Verna Felton and Mel Blanc. (18:36)

KRAFT MUSIC HALL (4-7-49) Al Jolson welcomes Groucho Marx in this excerpt which brings Oscar Levant along to set up a baseball team for Groucho. Al and Groucho sing "The Little German Band." (9:40)

THE BIG SHOW (11-12-50) Tallulah Bankhead welcomes Groucho Marx, Ezio Pinza, Fanny Brice and Hanley Stafford (as Baby Snooks and Daddy), Jane Powell, Meredith Willson and Jimmy Wallington in this lengthy excerpt. Cast does a parody of "You Bet Your Life." (15:00; 15:31)

BIRDS EYE OPEN HOUSE (1945) Excerpt featuring Groucho Marx, Frank Nelson, Harry Von Zell and Marilyn Maxwell. Groucho sings "Dr. Hackenbush." (14:04)

BIRDS EYE OPEN HOUSE (1945) Excerpt featuring Groucho Marx, Dinah Shore and Harry Von Zell. (13:14)

COMMAND PERFORMANCE (1940s) Excerpt from AFPS series has Groucho Marx hosting a quiz-show-for-everyone called "Doctor People Are Double And Take It Truth Or Ignorance It Pays To Be Information." Groucho sings "Lydia, the Tattooed Lady." (10:30)

PHILCO RADIO TIME (2-12-47) Bing Crosby and Groucho Marx have fun together on this excerpt from Bing's show. Bing and Groucho sing "Go West." (9:56)

PHILCO RADIO TIME (4-30-47) Excerpt from a show originating in Chicago, starring Bing Crosby with guests Groucho Marx and Dorothy Shay, the Park Avenue Hillbilly. The trio sing Dorothy's big hit, "Feudin', Fussin', and Fightin'." (8:36)

CONTINUED ON PAGE 12

TALMAN HOME NORTH WEST

COMING
ATTRACTIONS

If you have a fondness for the "good old days," then you're invited to enjoy some nostalgic programs at the Talman Home North West 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 Talman Home/ 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 3rd - 8 P.M.

APRIL SHOWERS (1948) Jack Carson, Ann Sothern, Robert Alda, S. Z. Sakall. Typical backstage yarn with Carson and Sothern 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)

SATURDAY, APRIL 24th - 8 P.M.

SITTING PRETTY (1933) Ginger Rogers, Jack Oakie, Thelma Todd, Gregory Ratoff, Art Jarrett. Songwriters Oakie and Haley go to Hollywood, meet homespun Rogers and vamp Todd. Fun and music, including Oscar-winning song "Did You Ever See A Dream Walking." (\$1.25)

SATURDAY, MAY 1st - 8 P.M.

VARSITY SHOW (1937) Dick Powell, Rosemary Lane, Fred Waring and his Pennsylvanians. A big campus show provides the setting for collegiate music and romance. (\$1.25)

SATURDAY, MAY 8th - 8 P.M.

RICH, YOUNG AND PRETTY (1951) Jane Powell, Vic Damone, Fernando Lamas, Danielle Darrieux, Wendell Cory. MGM Technicolor musical finds Jane in Paris, sightseeing and romancing. (\$1.25)

SATURDAY, MAY 15th - 8 P.M.

SWEET ROSIE O'GRADY (1943) Betty Grable, Robert Young, Adolphe Menjou, Reginald Gardiner, Virginia Grey, Phil Regan. Ex-burlesque star is courted by two young men in the 1890's. Lavish Fox musical in Technicolor. (\$1.25)

SATURDAY, MAY 22nd - 8 P.M.

YOU CAN'T HAVE EVERYTHING (1937) Alice Faye, Don Ameche, the Ritz Brothers, Charles Winninger, Tony Martin, Gypsy Rose Lee, Louis Prima and his Orchestra, Rubino. Show-biz musical as Alice writes a drama which succeeds only as a musical. (\$1.25)

SATURDAY, MAY 29th - 8 P.M.

OH, YOU BEAUTIFUL DOLL (1949) June Haver, Mark Stevens, S. Z. Sakall, Charlotte Greenwood, Gale Robbins, Jay C. Flippen. Story of Tin Pan Alley composer Fred Fisher, a serious writer whose works become popular hits. Delightful musical score. (\$1.25)

SATURDAY, JUNE 5th - 8 P.M.

**"ALL THIS AND 3-D, TOO!"
SPECIAL PROGRAM**

DOG GONE MIX-UP (1938) Harry Langdon sound comedy.

THE HECKLER (1940) Charley Chase 2-reeler.

THE PEST FROM THE WEST (1939) Buster Keaton.

YOU DEAR BOY (1943) Vera Vague (from the Bob Hope show!).

SPOOKS (1953) The Three Stooges in 3-D! Larry, Shemp and Moe cavort in 3 dimensions.

PARDON MY BACKFIRE (1953) The Three Stooges, again, in 3-D! The zanies are comin' at ya again. (Special 3-D glasses will be provided.)

(SPECIAL PROGRAM: ALL SEATS \$2.00 - Advance tickets will be available and are recommended.)

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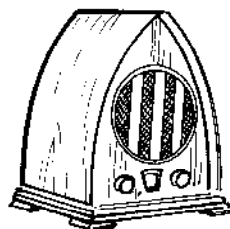
5941 W. Irving Park Road, Chicago

JUST EAST OF AUSTIN — PHONE 736-4133

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, APRIL 24th
12th ANNIVERSARY SHOW
GREAT RADIO COMMERCIALS



We'll say "Thanks for listening" for the past 12 years with a program dedicated to those people who made all radio shows possible — the sponsors! Throughout the afternoon we'll tune in to a dazzling array of vintage radio commercials . . . for automobiles, cigarettes, foods, soaps, etc. You'll hear sounds that you haven't heard for many years and there'll be fun for everyone as we dial back in time. Plus, we'll have three complete programs that best display the use of the "integrated" commercial:

FIBBER MC GEE AND MOLLY (3-14-44) Jim and Marion Jordan as the folks at 79 Wistful Vista. The McGees decide to hire a maid and Beulah agrees to work for them one day a week. Marlin Hurt appears as Beulah, Arthur Q. Brian is Doc Gamble, Ransom Sherman is Wellington, Marion Jordan as Teeney, with the King's Men and Billy Mills and the orchestra. Harlow Wilcox does a masterful job, as usual, selling the sponsor's product. Johnson's Wax, NBC. (10:42; 12:53; 6:37)

PHIL HARRIS-ALICE FAYE SHOW (9-25-49) Phil's sponsor gives him an office in the Rexall Building and Phil has an idea to help out with the Rexall One Cent Sale. Cast includes Walter Tetley, Robert North, Elliott Lewis, and Gale Gordon as Mr. Scott, the sponsor. Rexall, NBC. (11:00; 10:35; 7:50)

JACK BENNY PROGRAM (1-2-49) It's the first day at the new network as Jack and the gang move to CBS. Mary Livingstone, Eddie "Rochester" Anderson, Frank Nelson, Mel Blanc, Phil Harris, Dennis Day, Artie Auerbach, Don Wilson and the Sportsmen Quartet. The Sportsmen and Jack have great fun with the commercial and Mel Blanc does his famous "Maxwell" bit! Lucky Strike Cigarettes, CBS. (7:35; 14:25; 6:40)

SATURDAY, MAY 1st
RADIO FROM CHICAGO I

BREAKFAST CLUB (6-23-53) Don McNeill presents the 20th anniversary broadcast of the program from the Terrace Casino of the Morrison Hotel in Chicago. Breakfast Clubbers include Fran Allison (as Aunt Fanny), Sam Cowling (Sam's Almanac), Johnny Desmond, Peggy Taylor, Bob Murphy, and Jack Callaghan. Don introduces 20 20-year-olds who were born on June 23, 1933, the day of the first Breakfast Club program. Other segments include the Sunshine Shower, the Moment of Silent Prayer, March Time, Bobbi Pin Curl Permenents, White Rain, Swift and Company, Philco, ABC. (15:25; 16:00; 15:10; 14:35)

DAVE GARROWAY SHOW (1-18-48) "A collection of vibrant music and varied miscellany from our place here in Chicago." Joe Gallichio and the NBC orchestra, Vivian Martin, the Art Van Damme Quintet, and tenor Danny O'Neill. John Conrad announces. Sustaining, WMAQ-NBC. (10:25; 8:50; 9:10)

ART HELLYER SHOW (11-14-55) Excerpt from Art's two-hour morning program of records, comedy, commercials, sports report. Howie Roberts assists. Robert Hall, White House Cleaner, Crosstown Motors, Pepsi Cola, Emico Toys, Steinway-Ford Hopkins Drug Stores, Miller High Life. WCFL, Chicago. (9:30; 8:55; 8:00)

THE CHEZ SHOW (7-21-50) Excerpt from the 90-minute late night talk show from the Sapphire Bar of Chicago's Chez Paree featuring husband and wife interviewers Mike Wallace and Buff Cobb. Guests are Tex McCrary and Jinx Falkenburg. Schwartz Hotel, WMAQ. (12:00; 18:00)

BASEBALL Chicago Cubs vs. Philadelphia Phillies (6-4-65) excerpt with Vince Lloyd and Lou Boudreau. WGN. (8:40) Chicago White Sox vs. New York Yankees (1950) excerpt of studio recreation from ticker tape with Bob Elson. (2:25)

SHOPPING WITH THE MISSUS (3-19-52) Jim Conway visits the Del Farm Supermarket on Cottage Grove to chat with shoppers and sell his sponsor's product! Milnot, WBBM. (15:00)

SATURDAY, MAY 8th
RADIO FROM CHICAGO II

HOWARD MILLER SHOW (10-29-55) Howard visits with his guest Liberace, early in Lee's career. Wrigley's Chewing Gum, CBS. (14:15) **ARBOGAST (11-1-51)** Bob Arbogast and his

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

sidekick Pete Robinson with off-the-wall comedy and recorded music. "Major Yeglin and his Amateur Hour" sketch is a take-off on the Major Bowes program. Announcer is George Stone. Sustaining, WMAQ, Chicago. (9:20; 10:00; 10:05)

TWENTIETH CENTURY LIMITED (10-6-50) Bob Elson interviews travelers aboard the famous train from Chicago's Union Station: a lawyer from Southern Rhodesia, an author-expert on China, and a man who resharps phonograph needles. Syndicated. (13:15) **PAUL GIBSON (1961)** Excerpt from Gibson's afternoon talk show where he did most of the talking himself. Off the cuff comments on the wit of Satchel Paige and nervous breakdowns. Rich Whipped Topping, WBBM, Chicago. (9:10)

GRAND MARQUEE (7-3-47) "No Room For A Lady" starring Olan Soule, Muriel Bremner and a Chicago cast in a romantic comedy about a detective who bumps into a runaway bobby-soxer. George Stone announces. Rayve Creme Shampoo, Richard Hudnut, NBC. (12:00; 17:50) **KUP'S COLUMN OF THE AIR (4-23-50)** Chicago Sun-Times columnist Irv Kupcinet, "the man with the inside news, exclusive news, the story behind the story," offers show biz gossip and chats with guest Frankie Laine. Sustaining, WMAQ. (14:30)

CHICAGO THEATRE OF THE AIR (4-14-48) "Blossom Time" by Sigmund Romberg, based on the life and music of Franz Schubert. "Radio's greatest hour of music and drama" is produced by Marion Claire, conducted by Henry Weber, with the chorus under the direction of Robert Trendler. Singing cast includes Martha Branne, Bruce Foote and Robert Marshall. Dramatic cast includes Marion Bertrand, Everett Clarke, Donald Gallagher, John Barclay, Lee Bennett announces. Sustaining, WGN-Mutual. (20:10; 29:10)

SATURDAY, MAY 15th
RADIO FROM CHICAGO III

ORRIN TUCKER AND HIS ORCHESTRA (4-19-48) Remote broadcast from the Marine Dining Room of the Edgewater Beach Hotel in Chicago, with vocals by Scotty Marsh, Orrin Tucker and the Bodyguards. Announcer is Greg Donovan. Selections include "I'm Sittin' On Top of the World," "I Understand," "Baby Face," "That's My Weakness Now," "Little Girl," and "Goodnight, My Love." Sustaining, NBC. (8:50; 15:50)

DATE WITH DUGGAN (10-9-52) Brash

interviewer and sports reporter Tom Duggan visits an IGA Food Store on Armitage Avenue in Chicago to ask questions of shoppers. High Power Chili and Tamales, WMAQ, Chicago. (14:30)

JACK EIGAN SHOW (9-7-71) Excerpt from Jack's nightly two-and-one-half hour program features guests actress Carmelita Pope, dress manufacturer Norman Kaplan and "Those Were The Days" host Chuck Schaden. In the "warmup" segment of the program, Jack talks about his broadcasting career and mentions the time he and Howard Miller were both fired by NBC. As the program continues, Jack reminisces about his friendship with comedian Fred Allen and Schaden offers some clips from past Allen shows. Participating sponsors, WMAQ, Chicago. (18:15; 12:10; 15:50; 23:25; 19:45)

TWO TON BAKER (8-1-47) The Music Maker from Chicago sings "Ragtime Cowboy Joe," "Bloop Bleep," and "Gimme a Little Kiss." Sustaining, WGN-Mutual. (14:25)

TERKEL TIME (7-4-50) Studs Terkel hosts a quarter hour of musical variety and conversation with singers Connie Russell and Jack Haskell and the Art Van Damme Quintet. John Conrad announces. Sustaining, WGN-Mutual. (14:25)

QUIZ KIDS (10-3-48) Chief Quizzer Joe Kelly tests Chicago youngsters Patrick Owen Conlon, 11; David Koska, 11; Joel Kupperman, 12; Lonnie Lunde, 12; and Shelia Conlon, 8. Bob Murphy announces. Alka Seltzer, NBC. (10:33; 8:50; 11:05)

SATURDAY, MAY 22nd
RADIO FROM CHICAGO IV

NATIONAL BARN DANCE (4-1-39) From the old hayloft in Chicago's Eighth Street Theatre, it's Joe Kelly, Uncle Ezra, the Hoosier Hot Shots, Skip Farrell, the Bass Family, Bob Ballentine and his Three Harmonicas, Henry Burke, and the Maple City Four. Alka Seltzer, WLS-NBC. (8:45; 21:10)

EDDIE HUBBARD SHOW (4-1-50) The popular Chicago disc jockey puts his records aside and presents his own musical variety show, highlighting his ukelele. Complete with a large studio audience. Sustaining. (10:50; 6:35)

WALLY PHILLIPS SHOW (12-28-64) Excerpt from Wally's morning show (9 a.m. to Noon) features hi-jinks and fun, callers, Holland Engle, news headlines, commercials and five (count

CONTINUED ON PAGE 15

GAGS of the WEEK

Don Barrese, 827 East 76th Place, Los Angeles 1, Calif.

Heard on Phil Harris-Alice Faye show:

(Phil Harris and Frank Remley are in the cosmetic section of the Rexall Drug Store. Phil is waiting on a customer when Remley interrupts their conversation.)

Customer: Quiet, young man. Can't you see I'm talking to your twin?

Remley: My twin?

Customer: Yes, the one with the Toni.

Mrs. C. D. McClenathan, 1217 South Highland, Los Angeles 35, Calif.

Heard on Bob Hope show:

Bob: You know what one fur coat said to the other fur coat? Don't look down on me, I knew you when you were a rabbit in the San Fernando Valley.

Dorothy Thompson, 3111 1/2 Hamilton Way, Los Angeles 26, Calif.

Heard on Spike Jones show:

Gildersleeve: Who was "Romeo" of "Romeo and Juliet"?

Dorothy Shay: He was the first guy to say, "I've got a lady in the balcony."

Mrs. M. G., 1309 Bates Avenue, Los Angeles 27, Calif.

Heard on "House Party":

Linkletter: Tommy, when were you six?

Tommy: After I was five.

M. Prinz, Hotel Chandler, Los Angeles 14, Calif.

Heard on Judy Canova show:

Miss Pearce: I want you to know I'm a decided blonde.

Judy: Yes, and I remember the day she decided.

Mrs. Ruby M. Frain, 1519 West 7th Street, Los Angeles 14, Calif.

Heard on "House Party":

Art Linkletter: What is a taxidermist?

Little Boy: He is a man who tells people how much taxes they have to pay.

Mrs. C. D. McClenathan, 1217 South Highland Avenue, Los Angeles 35, Calif.

Heard on the Bob Hope show:

Bob: Why, don't you know the White House hasn't been cleaned since Hoover left and took the vacuum with him?

Mrs. C. D. McClenathan, 1217 South Highland Ave., Los Angeles 35, Calif.

Heard on Don McNeill's "Breakfast Club":

Contestant: Why is a race horse like candy?

McNeill: I don't know—why?

Contestant: The more you lick it, the faster it goes.

Mrs. M. G., 1309 Bates Avenue, Los Angeles 27, Calif.

Heard on "Breakfast in Hollywood":

Jack McElroy: How old are you, Cy?

Cy: Four years old.

Jack McElroy: Who do you look like?

Cy: Me.

Mrs. Virginia Inman, 5909 Willoughby Avenue, Hollywood 38, Calif.

Heard on "My Friend Irma":

Mrs. O'Reilly: I've always had men on the string.

Professor Kropotkin: Yes, as soon as they meet you, they want to hang themselves.

Mrs. C. D. McClenathan, 1217 South Highland, Los Angeles 35, Calif.

Heard on "Life of Riley":

Riley: Oh Digger! You scared the life out of me.

Digger: Please. Let's not talk shop.

Mrs. Virginia Inman, 5909 Willoughby Avenue, Hollywood 38, Calif.

Heard on "Breakfast Club":

Don: They all laughed when Harry

Truman sat down at the piano and played "Missouri Waltz." They didn't know he had been taking encores for four years.

Mrs. M. J. Edwards, 455 Palm Drive, Covina, Calif.

Heard on Don McNeill's "Breakfast Club":

From Sam's Almanac: It takes a little jack to raise a car, but it takes a lot of jack to keep it going.

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

'em, five) records in a half-hour period. Participating sponsors, WGN. (13:25; 16:25)

LUNCH AT THE CONRAD HILTON (3-17-52) Chicago Daily News columnist Tony Weitzel and his wife Dorothy visit with famous guests Allan Jones, Mimi Benzell and Leon Ames. Sustaining, WMAQ, Chicago. (10:40; 9:20; 9:20)

MEISTER BRAU SHOWCASE (3-19-67) Excerpts from the popular all-night program featuring Franklin McCormick, recorded music, philosophy, poetry and the "Torch Hour." Meister Brau Beer, WGN. (12:15; 9:30; 8:40)

THE WHISTLER (9-8-46) "Brief Pause for Murder" starring Everett Clarke as the Whistler and featuring Fahey Flynn as a radio announcer who plots to kill his wife. Cast includes Beverly Younger and Ken Griffin. Meister Brau Beer, WBBM-CBS. (6:35; 16:15; 5:20)

SATURDAY, MAY 29th

GLENN MILLER-THE MAN AND HIS MUSIC

NOTE— OUR GUEST HOST for this **THOSE WERE THE DAYS** salute to **GLENN MILLER** is music collector and big band historian **KARL PEARSON** who will also present a generous helping of Glenn Miller material on record.

GLENN MILLER AND HIS ORCHESTRA (1-4-40) Remote broadcast on opening night at the Cafe Rouge of the Hotel Pennsylvania in New York City. Vocals by Marion Hutton and Ray Eberle. Music includes "St. Louis Blues," "Oh, Johnny," "Sunrise Serenade," and "Pagan Love Song." Sustaining, NBC-Blue. (14:45; 14:45)



VOCAL DEPARTMENT of the Glenn Miller orchestra. From left, Bill Conway, Ralph Brewster, Hal Dickenson, Marion Hutton, Chuck Goldstein, Tex Beneke and Ray Eberle. Leader Miller is at the trombone.

CHESTERFIELD MOONLIGHT SERENADE (5-6-41) Glenn Miller and his orchestra broadcasting from Hollywood. Vocals by Paula Kelly and the Modernaires, Ray Eberle. Tunes include "High On a Windy Hill" and "Song of the Volga Boatman." Chesterfield Cigarettes, CBS. (12:25)

TEX BENEKE chats with Chuck Schaden and Karl Pearson about his career and his days with the Glenn Miller orchestra in a conversation recorded in Chicago on July 21, 1977. (31:35)

CHESTERFIELD MOONLIGHT SERENADE (6-23-42) Glenn Miller and his orchestra broadcasting from New York City. Vocals by Tex Beneke, Marion Hutton, Ray Eberle and the Modernaires. Music includes "Something To Remember You By," "One Dozen Roses," and "Moonlight Cocktail." Chesterfield Cigarettes, CBS. (14:10)

CLOSE UP OF GLENN MILLER (8-6-53)

The British Broadcasting Corporation offers this look back at the Glenn Miller Army Air Force Band with excerpts from BBC broadcasts and reminiscences by those connected with Glenn at the time. Un-sponsored, BBC. (10:00; 9:30; 8:50)

UNCLE SAM PRESENTS (10-9-43) Captain Glenn Miller and the Band of the Training Command of the Army Air Forces. Selections include "Jeep Jockey Jump," "All The Things You Are," "With My Head in the Clouds" featuring a vocal by the Crew Chiefs, and "I Sustain The Wings." Sustaining, NBC. (14:50)

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AMOS 'N ANDY

10,000th Broadcast

A nostalgic program narrated by longtime announcer Bill Hay from the November 16, 1952, Rexall sponsored show. Freeman Gosden and Charles Correll reminisce about their radio career, how they met Kingfish, started the Fresh Air Taxi Company, and about Andy's famous romance with Madame Queen. Funny!!!

CHARLIE MCCARTHY

Last Program for Chase & Sanborn

Highlights of Edgar Bergen and Charlie McCarthy's 11 years with their sponsor. They talk about their first appearance on the Rudy Vallee Show, about Charlie's running battle with W. C. Fields, and the time Charlie left Bergen to team up with Fred Allen, forcing Edgar to work with Mortimer Snerd. Featuring Ken Carpenter, Ray Noble and The Bickers. From December 26, 1948.

Get your tapes at any North West Federal Division of Talman Home office, at the Metro-Golden-Memories Shop in Chicago, or the Great American Baseball Card Company in Morton Grove. By Mail, send \$5.93 (includes tax and postage) for each tape to HALL CLOSET, Box 421, Morton Grove, 60053.