

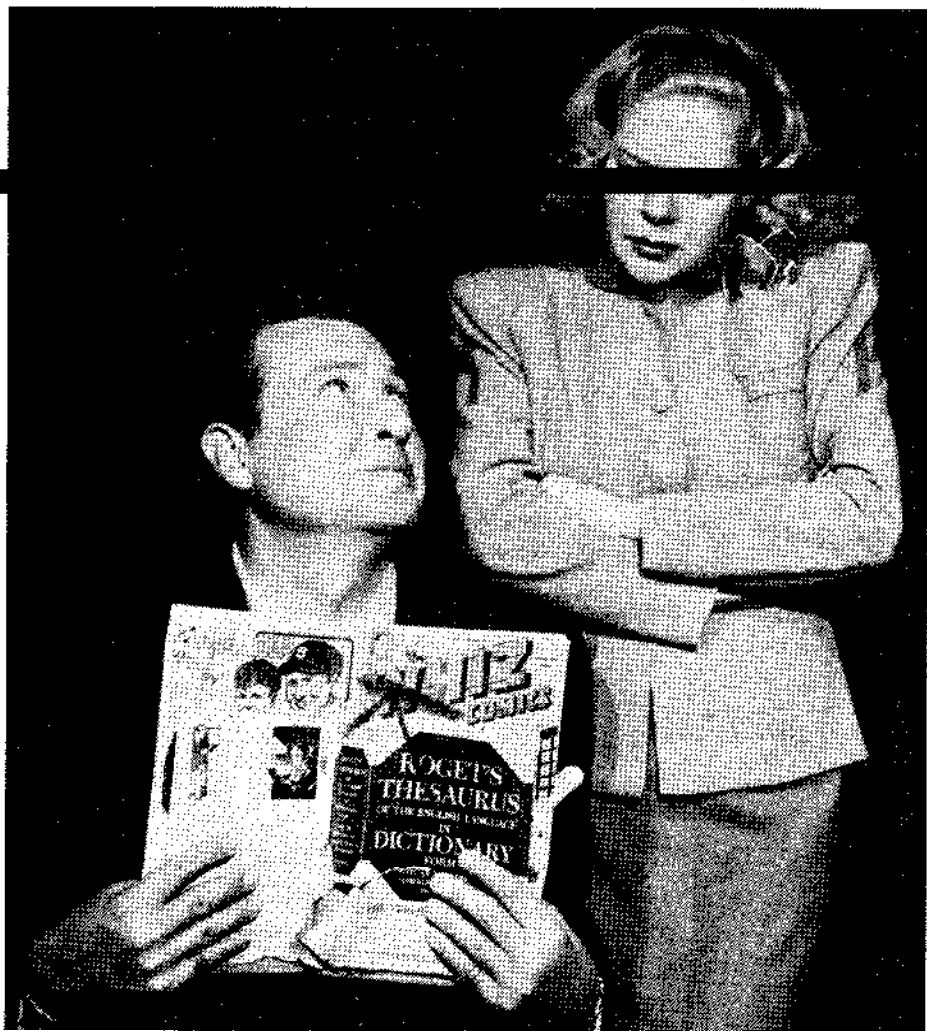
CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
**RADIO
GUIDE**

FROM THE HALL CLOSET • BOX 421 • MORTON GROVE, IL 60053

BOOK THREE CHAPTER THREE FEBRUARY, 1977

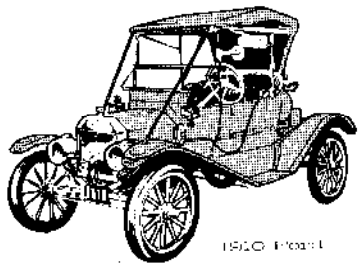


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NOSTALGIA NEWSLETTER

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CHUCK SCHADEN'S NOSTALGIA NEWSLETTER AND RADIO GUIDE IS A PUBLICATION OF THE HALL CLOSET, BOX 421, MORTON GROVE, ILLINOIS 60053. ANNUAL SUBSCRIPTION RATE IS \$7.

The GERSHWINS *meet themselves*

An interview with Ira Gershwin;
his impressions, reactions and
the memories called forth by
the making of the movie which
is the story of his brother



WHAT a pity that Bobbie Burns, the Scotch poet who regretted we couldn't "see ourselves as others see us," didn't know about the movies. If he were living now, Ira Gershwin and his wife, Lee, could tell the writing laddie a thing or two about that. For they have just had the rare opportunity of glimpsing themselves in the Warner Brothers "Rhapsody in Blue."

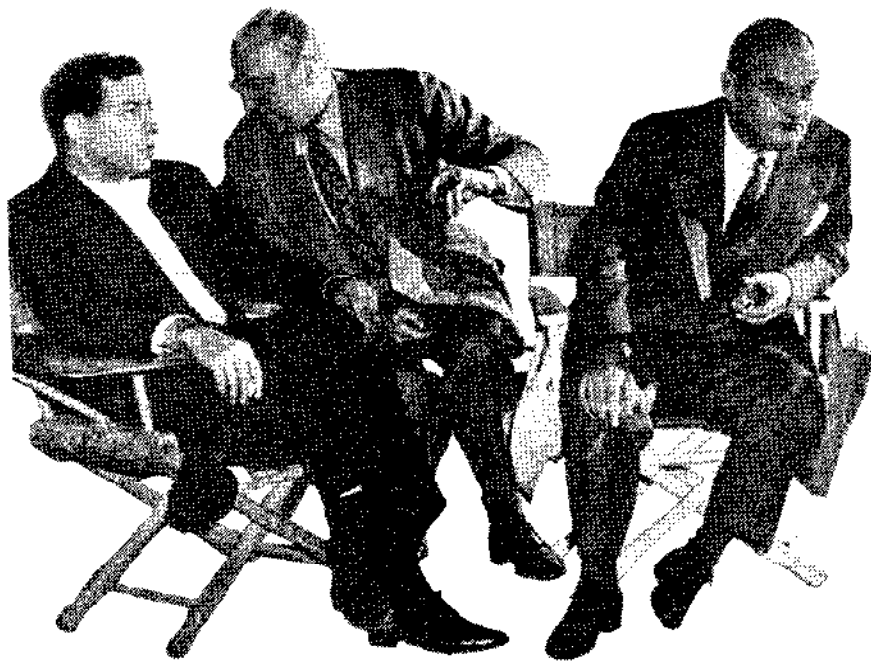
When Producer Jesse Lasky announced that Robert Alda would portray George in the film, Morris Carnovsky, Pop; Rosemary De Camp, Mama; Julia Bishop, Lee, and Herbert Rudley, Ira; they breathed a sigh of relief. Everything would be okay.

It was. And now the Gershwins are happy.

But take Ira's word for it, even though the picture had been in the discussion stage since 1939, when the moment actually arrived for him to walk on to the

Continued . . .

REPRINT from MOVIELAND Magazine, January, 1945.



Oscar Levant, Jesse Lasky, Mr. and Mrs. Ira Gershwin and Robert Alda, on the Warner Bros. "Rhapsody in Blue" set.

set and meet Herbert Rudley, his alter ego, he felt a little squeamish.

"It was like meeting myself for the first time," he relates, and discovering mannerisms I'd never suspected. As to appearance—well, he's exactly what I wish I'd looked like. However," he adds with a smile, "when I was his age I had hair, too."

Rudley is a newcomer to the screen. He first caught Hollywood's interest when he played the Paul Lukas role in the road company of "Watch on the Rhine." He's a fine, sensitive young actor

from the New York stage, and first thought he'd become a lawyer in Philadelphia, his home town. But it didn't take him long to discover that the only part of the legal industry he really cared about was the chance to orate in court. So he decided to chuck the bar in favor of the stage.

Reading from Shakespeare for Eva Le Gallienne, he was promptly given a place in her stock company, and he went on from there. Le Gallienne said he had "more abandon" than any actor who had ever auditioned for her.

His abandon didn't do him much good in the Gershwin film, however, because as he confided to Ira, "Mostly, I just follow George through doors."

"I regretted for him," says Ira, "that we couldn't arrange a circus or something equally colorful, but since he was playing ME in the pictures, there wasn't much else he could do. After all, the picture was about George. So



Herbert Rudley, made-up as Ira Gershwin.



whether he liked it or not, Rudley was stuck with me and my personality. And he seemed to know everything about me—even the way I held a cigar."

"Why not?" Rudley grinned when Gershwin mentioned it. "I've been checking up with your friends." Curious to know just what could be unearthed by such a survey, Ira got him to explain.

"Well, for instance," explained Rudley, "there's that business of poker. When you play cards, you have a habit of pressing a poker chip against your forehead and leaving it there throughout the game."

"How'd it go?" asked Ira. "After all that work, would you believe it—not a poker game in the picture!"

And if Ira was pleased about Rudley, Lee was enthusiastic about Julie Bishop. But the thing that really fascinated her was the studio's reproduction of the Gershwin living room, which was perfect down to the tiniest detail. The studio had even borrowed the pictures from their walls. Lee arrived while Director Irving Rapper was out to lunch, and she walked through the room. When Rapper returned, he didn't see Lee, but he did see her footprints on the highly polished floor.

"Hey, take those footprints away."

he yelled to a workman, who suggested that it might be more natural if a room did have a footprint or two.

"There are no footprints in the Gershwin home," the director boomed.

In describing her impressions, Lee says: "It was like a nightmare from which there was no escape. Pleasant enough, but uncanny. Lights glared overhead and dozens of workmen milled around in what seemed to be our own home. Same furnishings, same faces, same gags. Even Oscar was there." (Oscar is Oscar Levant.)

Kidding Writer Clifford Odets, an old friend, about working on the picture, Ira asked: "What are you doing on a Gershwin picture, Cliff? I thought you were the big Beethoven man."

"This isn't just the story of George Gershwin," Cliff answered seriously. "It's your story and my story, too. It's the story of Irving Berlin and Moss Hart and every kid who grew up on the East Side."

Odets was right. It is the story of those kids from the East Side. Kids like Edward G. Robinson, for instance, who became outstandingly successful, when they might so easily have gone the other way.

"I got to thinking about those kids from the East Side," reminisces Ira. "Cliff's remark dug up memories. Memories of lots of things. But mostly of my brother, George—an eager kid



Photo taken nearly 7 yrs. ago (in March, 1937) shows the late George Gershwin, Mrs. Mervyn LeRoy, Miss Dorothy Fields, Jerome Kern, and George's brother, Ira.

who was born to music. A boy who studied all his life, who never stopped working, straining, striving for perfection. A boy who, at 22, while writing the "Scandals," was getting up early in the morning for classes in Orchestration at Columbia University. A man who had the most tireless energy I've ever seen; a restless, sensitive dynamo, always driving himself, never content with what he had written, always feeling he could have done it better."

Ira, one of the most conscientious workers in show business, and the only lyricist ever to receive the Pulitzer Prize, depreciates himself.

"With me, it was different," he tells you. "I worked hard, too, when we had a job to do. But between shows, I felt the need of rest. Often I vacationed three or four months. George could never understand that. He used to nag me about being lazy; was always after me to write a libretto. If he'd lived, he'd have forced me to do it, too. Just as he kidded me into becoming an amateur painter—saying if he could do it, so could I. But he couldn't teach, coax or heckle me into becoming as good at golf or other sports as he was, and he couldn't impart to me that incredible physical rhythm which was so much a part of him."

The "Rhapsody in Blue" holds many poignant memories for Ira Gershwin. The home at 110th Street and Amsterdam Avenue in New York, where it was written, with George working in the midst of bedlam. Writing the "Rhapsody" in a room where, not ten feet away, his father and his friends played noisy games of pinochle. Cigar smoke so thick you could hardly breathe. And George, oblivious to everything but his music, hearing and writing melodies that would one day be world-famous.

And later, in 1928, the thrill of a lifetime: hearing it performed for the first time in Paris. The brothers had been in that city only two days when it happened, and George was busy working on "An American In Paris." Rhene Baton, conducting a symphony orchestra at the Mogador Theater, included the "Rhapsody" on a program that boasted names like Cesar Franck and Bach. Because of the limited time for rehearsals, and the complexity of the piano passages, Weiner and Doucet, the orchestra's pianists, divided the solo parts.

And they were good, too. But the orchestra, which had had only one rehearsal, gave a pretty ragged performance, with some notes even bluer than George had conceived. Despite

THE GERSHWINS

the inadequate performance, Ira had a hunch that the audience would welcome this composition because of its strange and exciting quality.

George thought otherwise. He squirmed and suffered it out as long

as he could, then with: "This is terrible. I can't stand it any longer," he dashed for the nearest exit. A couple of minutes later, with waves of thunderous applause ringing in his ears, and the shouts of the audience for "Gershwin, Gershwin," Ira had literally to drag his brother in from the lobby. Not until the tenth curtain-call did George really believe that Paris had put her stamp of approval on him and his "Rhapsody in Blue."

Their old friend, Deems Taylor, didn't know the boys were in Paris, but he was in the audience that afternoon and wrote: "I should have figured if the Rhapsody was played, and there was a curtain-call to be taken, Gershwin would be there to take it."

Ira will always remember their first Hollywood job, too. For it proves what producers—sometimes—think of The Arts. Ira and Du Bose Heyward



The two Ira's, and note the resemblance.

had worked on "Porgy and Bess" with George, but in addition to the composing, George spent seven additional months orchestrating it—which meant that he had been working steadily for two years on one thing. He wanted a change, and suggested Hollywood.

Archie Selwyn, trying to get them a job, had a tough time.

"Gershwin? Sure it's a name—maybe even a big name," one producer admitted, "but that's high-brow stuff. The guy just wrote an opera!"

Finally, George had to send a telegram. He wired: "I am not a high brow. I have written many hits and I expect to write many more." Ira chuckles when he tells about it.

Yes, there's no doubt about it, this picture has stirred memories for Ira Gershwin. But would you really like to know his first impression when he was introduced to Herbert Rudley?

"So! Here's Ira Gershwin," he said to himself. "From now on I can take it easy. This fellow can write my lyrics." It was futile, wonderful day-dreaming.

"My brother, George, used to accuse me of being lazy," he smiles. "I guess he would call that running true-to form."

THE END



The two brothers at Newark Airport, N. J.

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RADIO

News and Programs

THE CHICAGO SUN

WEDNESDAY, OCTOBER 14, 1942

PAGE 8

* Marks programs of especial interest.

All programs subject to last-minute change.

WHERE TO DIAL.

WIND—560	WCFL—1000
WILL—580	WMBI—1110
WMAQ—670	WJJD—1160
WGN—720	WJOB—1230
WBBM—780	WEDC—1240
WAIT—820	WSBC—1240
WENR—890	WGES—1290
WLS—890	WIFC—1450
WAAF—950	WJWC—1520

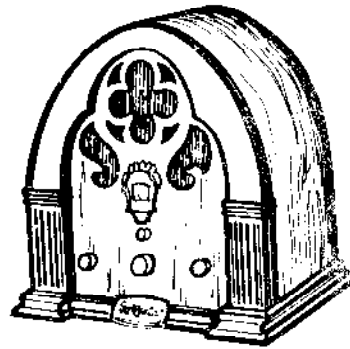
<p>4:00 P. M.</p> <p>WIND—News (L) WILL—Defense Pgm. (T) WMAQ—*Girl Marries (N) WBBM—Paul Gibson (L) WAIT—Reuter's News (L) WENR—Beulah Karney (L) WAAF—News (L) WMBI—Question Hour (L) WJJD—News (L) WEDC—Defense Prgm. (T) WJWC—Tea Time (R)</p> <p>4:15 P. M.</p> <p>WILL—Living Music (R) WMAQ—*Portia (N) WGN—Melody Lane (L) WAIT—Race Results (L) WENR—Yours Truly (T) WAAF—Waltz Invitat'n (R) WEDC—News (L) WCFL—Make-Believe (R)</p> <p>4:30 P. M.</p> <p>WIND—Race Results (L) WILL—Sacred Music (L) WMAQ—*Just Plain Bill (N) WBBM—Aeolian Ensem. (L) WAIT—Clem McCarthy (L) WENR—Call to Action (L) WAAF—Treasury Chest (T) WMBI—Story Time (L) WGES—Old Vienna (R) WIFC—Health March (T) WJWC—*Sun Air Edition (L)</p> <p>4:45 P. M.</p> <p>WMAQ—*Fri Page Far'll (N) WGN—D. Cheskin Or (M) WBBM—*Ben Bernie (C) WJJD—On Parade (L) WJWC—Midwest Review (R)</p> <p>5:00 P. M.</p> <p>WIND—News (L) WILL—*Master Music (R) WMAQ—Fiesta Frolics (L) WGN—Musical Atoods (L) WBBM—*D. McGibeny (L) WAIT—News (L) WENR—Don Winslow (B) WAAF—Swingcopation (R) WCFL—News (L) WMBI—Haven of Rest (T) WGES—Bohem'n Family (R) WCRW—Variety Prgm. (L) WJWC—*Mr Nobody (L)</p> <p>5:15 P. M.</p> <p>WIND—Sports Edition (L) WMAQ—*War News (L) WGN—Uncle Harry (L)</p> <p>WBBM—*Hedda Hopper (C) WENR—Jimmie Allen (T) WCFL—*Old Minstrels (L) WJJD—Men Beh'd Guns (T) WJWC—Pleasantdale (T)</p> <p>5:30 P. M.</p> <p>WIND—Melody Market (R) WMAQ—Music Memory (L) WGN—Overseas Report (L) WBBM—*Keep Singing (C) WAIT—Lynn Burton (L) WENR—*J. Armstrong (B) WAAF—Musical Hilité (R) WCFL—Kay Kyser Or. (T) WMBI—Melody Gems (T) WJJD—News (L)</p>	<p>5:45 P. M.</p> <p>WIND—*Bill Anson (L) WMAQ—*N. Barty. News (L) WGN—The Truth (L) WBBM—*World Today (C) WAIT—Clem McCarthy (L) WENR—*Capt. Midnight (B) WCFL—*Bill Stern (L) WJJD—Supper Frolic (R) WJWC—Swing Time (R)</p> <p>6:00 P. M.</p> <p>WIND—Musical Follies (R) WILL—*U.S. Navy (T) WGN—*Preston Bradley (L) WBBM—*Amos 'n' Andy (C) WAIT—*Bluejacket Pgm. (L) WENR—*Easy Aces (B) WAAF—Class Music (R) WCFL—News (L) WMBI—News (L) WJJD—Music Room (R) WJWC—Dinner Music (R)</p> <p>6:15 P. M.</p> <p>WIND—Headline Stories (L) WMAQ—*News. Vand'c'k (N) WGN—Sports Review (L) WBBM—Harry James Or. (C) WAIT—Clem, Tomorrow (L) WENR—*Mr. Keen (B) WCFL—Mus. Motorcade (R) WMBI—Three Strinx (L)</p> <p>6:30 P. M.</p> <p>WIND—News (L) WMAQ—Music Entre (L) WGN—John Holbrook (L) WBBM—*Mid'w't M'hilize (L) WAIT—Chicago at Work (L) WLS—*Bentley News (L) WCFL—*Lone Ranger (B) WJJD—News (L) WGES—*Polish Family (L) WJWC—*Clifton Utley (L)</p> <p>6:45 P. M.</p> <p>WIND—Top Tunes (R) WMAQ—*Kaltenborn (N) WGN—Mel'dious Minute (R) WLS—*Smile Market (L) WJOB—Travers Tunes (R) WJWC—*R.S. McKeough (L)</p> <p>7:00 P. M.</p> <p>WIND—News (L) WMAQ—*Thin Man (N) WGN—*Cal Timney (L) WBBM—*Neilson Eddy (C) WLS—*Watch the World (B) WCFL—News (L) WBBM—*Singing Stars (R) WEDC—Russian Hour (L)</p> <p>7:15 P. M.</p> <p>WIND—Waltz Time (R) WGN—Hoop's Hour (L) WLS—*Lynn & Abner (B) WCFL—Coast Guards (L)</p> <p>7:30 P. M.</p> <p>WIND—*Capt. Fielding (L) WMAQ—*Tommy Dorsey (N) WGN—*True Story (M) WBBM—*Dr. Christian (C) WLS—*Manhat. Midnite (R) WCFL—*J. Robt. Johnson (L) WJWC—*Our Town (L)</p>	<p>7:45 P. M.</p> <p>WIND—Remember Time (R) WCFL—Amer'n's at Work (T) WJWC—Waltz Time (R)</p> <p>8:00 P. M.</p> <p>WIND—*Ben Bernie (C) WMAQ—*Eddie Cantor (N) WGN—*Gabriel Heatter (M) WBBM—*Bob Burns (C) WENR—*Basin Street (B) WCFL—News (L) WJOB—Hungarian Hr. (R) WGES—*Lull. Hour (L) WJWC—Stevens Hotel (L)</p> <p>8:15 P. M.</p> <p>WGN—*J. Holbrook (L) WCFL—Treasury Stars (T)</p> <p>8:30 P. M.</p> <p>WIND—Musically Speak'g (R) WMAQ—*Dist. Attorney (N) WGN—*Jack Pearl (M) WBBM—L. Barrymore (C) WENR—*Spotlite Bands (B) WCFL—Labor Flashes (L) WJOB—Polish Music (R) WGES—Germania B'cast (R) WSBC—Jewish Drama (L) WJWC—*Sun Air Edition (L)</p> <p>8:45 P. M.</p> <p>WIND—*Dr. G. Schacher (L) WCFL—*Chicago Teach (L) WJWC—*Master Music (R)</p> <p>9:00 P. M.</p> <p>WIND—News (L) WMAQ—*Kay Kyser (N) WBBM—*Great Music (C) WENR—*R. G. Swink (B) WSBC—Jewish Hour (L) WJWC—Krazy Auction (L)</p> <p>9:15 P. M.</p> <p>WIND—Band Cavalcade (R) WGN—*Sanders, Savare (L) WENR—Radio Forum (B) WCFL—You Asked for It (R)</p> <p>9:30 P. M.</p> <p>WIND—*9:30 Edition (L) WBBM—Man Beh. Gun (C) WGN—*Serv'men's Show (L) WCFL—News (L) WJWC—*Sun Air Edition (L)</p> <p>9:45 P. M.</p> <p>WIND—*Emil Flindt Or. (L) WENR—*What's New (L) WJWC—Hawaiian Music (R)</p>
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PROGRAM KEY.

- (B)—Blue.
- (C)—Columbia.
- (N)—National.
- (M)—Mutual.
- (R)—Recorded.
- (L)—Local.
- (T)—Transcribed.

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 FIBBER MC GEE AND MOLLY -Fibber plans a magic act for the Elks Club
- # 8-2 AMOS 'N' ANDY--Radio's all-time favorites. Kingfish needs \$100 in a hurry!
 LUM AND ABNER--Valentine's Day at the Jot-em-Down store
- # 8-3 FRED ALLEN SHOW Portland Hoffa, guest Jack Benny and a visit to Allen's Alley
 INNER SANCTUM--*Ghosts Always Get the Last Laugh*
- # 8-10 ABBOTT AND COSTELLO -Five great comedy routines including *Who's On First?*
 ESCAPE--*Leinengen vs. the Ants*--outstanding broadcast from series.
- # 8-15 SUSPENSE--*Sorry, Wrong Number*--Agnes Moorehead stars in the first, original broadcast of this classic *Suspense* drama in 1943
 MILTON BERLE RADIO SHOW -Uncle Miltie, before TV, saluting Radio!
- # 8-36 THE WAR OF THE WORLDS -Orson Welles and the most famous radio broadcast of all time. From the *Mercury Theatre On the Air*, October 30, 1938, this version of the classic H.G. Wells story of the Martian Invasion frightened half the nation. Complete, one-hour program.

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INNER SANCTUM



● It is a cold night in the dead of winter. A wind howls down the deserted street, whines into the chimney. There is no moon. And inside, you are alone. Ladies and gentlemen, this is not the night for you to tune in "Inner Sanctum" on your portable. Listen to a sports resume; listen to some guy telling Jack Benny's old jokes; listen to the Quiz Kids, only for the sake of be-kind-to-your-nerves-and-relieve-the-strain-on-psychopathic-wards-week, stay away from the "Inner Sanctum." But of course, you won't pay any attention to us, so—Ssh, a creaking slow sound—the opening of some secret door—the door to "Inner Sanctum." Its hinges are rusty; the mysteries that lie hidden behind it are very old. Mysteries of blood and greed, and suddenly, like a shriek in the night—MURDER! Step a little closer now. Just a little. And meet Raymond. Have you met Raymond before? He is your host of "Inner Sanctum." He is an eerie voice from out of the depths of some forgotten tomb. Raymond's patter goes something like: "Ah, come right in and make yourselves at home. Now, now, a few ghosts aren't going to scare you. Everyone knows that a ghost is just an old dead body, just a corpse. And a corpse can't hurt you, can it? Or can it, hmm?" This introduction, guaranteed to make you think Raymond a lovable sort of fiend, is followed by several evil-sounding chuckles. After that, comes the gruesome story scheduled for the particular evening, and from then—you're strictly on your own, kids. Don't come screaming to us . . . As for Raymond (Raymond E. Johnson), we are told he's really a good guy and tho we don't believe it, pass the info along to you, for what it's worth. They claim he's a "country squire at heart; loves music—Dorsey, Stowkowski, etc." But, and listen carefully, his most prized possession is a bronze *death*-mask of Beethoven. So there. Well, as Raymond says, "Goodby all, and er, don't kill your friends—they won't like you."

HI, HEY, HELLO, AGAIN!

BY BILL ZWACK

"Hi, hey hello again, here we go again, it's time for Big Jon and Sparkie and No School Today."

Teddy Bears Picnic theme up. That's how it all started.

We all have fond memories of our favorite radio programs, and Saturday mornings were really special. Maybe because we didn't have to trudge off to school and at least a portion of the morning was ours to spend doing what we wanted to do. I would like to share with you the Saturday mornings that I remember best and a program that was so much a part of my life when I was a youngster.

In 1939 a disc jockey at a small West Virginia radio station by the name of **Jon Arthur** was asked to fill in for a late arriving radio performer. He ad-libbed his own interpretation of the "Three Little Pigs" in a voice other than his own, crediting the voice to his imaginary friend, **Sparkie**. That was the beginning of **Big Jon's** career as a childrens performer. He was nicknamed **Big Jon** because of his 6'5" tall frame.

No School Today, is the format that I remember listening to in Cincinnati, Ohio on station WKRC 1948. It went to the network in 1949. It came on the radio on Saturday morning at 8 a.m. (CST) and would last until 9:30 a.m. I can still remember waking up at about a

quarter to eight, switching on my Hopalong Cassidy radio and waiting for all the fun to start! The theme of the program was the **Teddy Bear's Picnic** which was played by Gil Hooley Mahooney and his Internationally Famous Invisible Leprechaun Marching Band.

After the theme was finished, **Sparkie** the little elf from the land of make believe who wants more than anything in the world to be a real boy, would say hello to all his friends who would write in to him. Then, after a song or two, **Sparkie** would describe to us the latest chapter in the exciting adventure serial **Captain Jupiter and the Universe Patrol** which he saw down at the Westwood Theatre the Saturday before. **Sparkie's** narrative about the characters and situations in this serial were exciting but also incredible.

Another highlight of the program was "inspection time" with **Big Jon's** magic spy glass. He would tell us to stand tall and straight in front of the radio while he inspected to see if our room was picked up. He would check our hair, fingernails, teeth, behind our ears and everything. There was a contest going between the boys and girls to see who could receive the most points for a good inspection. One Saturday the boys would win, then the next Saturday the girls might win. It was great fun!

The program would include all sorts of stories and songs. Maybe **Sparkie's** little girl friend **Twinkle** would sing a song or go off on an adventure. **Twinkle** was a little statue on a music box, and she would come to life every so often. **Sparkie** and **Big Jon** had many friends who would stop in at their little house in Cincinnati for a visit.

NO SCHOOL TODAY!

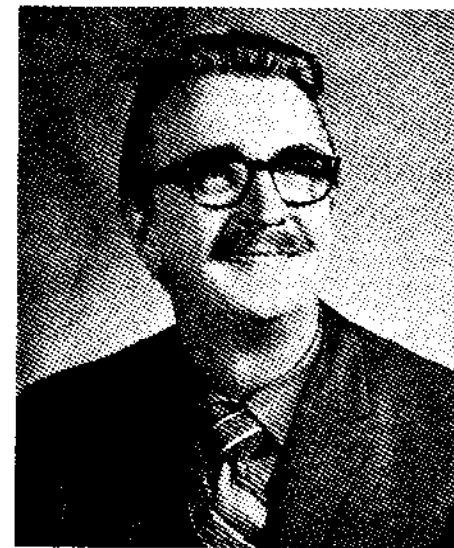
In 1969, I became curious as to what ever happened to **Big Jon**, so I wrote the American Federation of Television and Radio Artists in Cincinnati and inquired as to the whereabouts of **Jon Arthur**. I received a very nice letter stating that **Jon Arthur** was affiliated with the Taft Broadcasting System at station WKRC but moved to California in August of 1962.

I then proceeded to write station WKRC and inquired whether or not they had any tapes or records that I might rent or purchase. They wrote back and said that they had nothing, but they did furnish me with **Big Jon's** address out in San Francisco.

In April of that year I wrote **Big Jon** and told him that I would love to obtain a copy of some of his programs. Not believing that I would receive an answer, on May 9th I received a letter. I couldn't believe my eyes, it was from **Big Jon**. He started out the letter, "Good to hear from an old **Sparkie** Fan." In his letter he stated that **No School Today** was still on the air and in it's 20th year. As a result of my letter, I was able to obtain several copies of the program and when they finally arrived and listened to them, they brought back a ton of memories.

Big Jon is now affiliated with the **Family Radio Network** which is a Christian network based in San Francisco. The format of the program had more or less stayed the same until about 1971 or 72. Now, the format is mainly made up of bible stories and songs. Yes, it is still on the air at 8 a.m., west coast time.

In January of this year, I happened to be out in San Diego on a business trip. I wanted to find out if I could hear **No School Today**. I borrowed a portable radio from the desk clerk



and tuned in to station KECR-FM. Sure enough, at 8 a.m. sharp, the **Teddy Bear's Picnic** signaled the start of **No School Today**. Even though it had a religious format, it was thoroughly enjoyable, and it was great to hear **Big Jon's** voice a gain. Unfortunately, the only way we can hear **No School Today** is through the Family Radio Network stations which are only on the west and east coast.

The magic from that program used to fill my bedroom every Saturday morning when I was a youngster. It was a part of my life, my growing up and it probably helped and enriched it. I will never forget those mornings and I will be forever thankful to **Jon Arthur** for making those memories and experiences possible.

Good night, **Teddy Bears**...

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16th ANNUAL CHICAGOLAND

Barbershop Harmony Show

8:15 p.m. - Saturday, February 5th - Arie Crown Theatre
 featuring three top quartets . . .

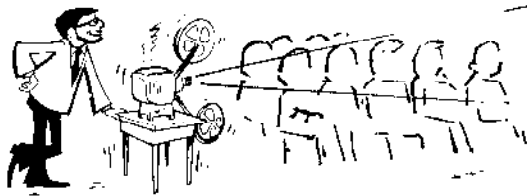
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CHUCK SCHADEN'S



MEMORY CLUB MOVIES

If you have a fondness for the "good old days," then you're automatically a member of our **MEMORY CLUB** which meets every **Saturday evening** in the **Community Room** at **North West Federal Savings**, 4901 W. Irving Park Road, Chicago. There's plenty of free parking in the large lot at the rear of the NWF office on Dakin street and CTA transportation to the door. **MEMORY CLUB** movies begin at 8 p.m. and the doors open at 7.30 p.m. "Dues" are \$1.25 per meeting, payable at the door.

SATURDAY, FEBRUARY 5th

SING YOU SINNERS (1938) Bing Crosby, Fred MacMurray, Donald O'Connor, Elizabeth Patterson, Ellen Drew. Bing is a gambling gay-blade who can't face responsibilities, despite the prodding of his brother, Fred. Highlights include songs "I've Got a Pocketful of Miracles" and the memorable "Small Fry" number featuring a young (age 13) Donald O'Connor.

SATURDAY, FEBRUARY 12th

HEAVENLY DAYS (1944) Jim and Marion Jordan star as Fibber McGee and Molly with Barbara Hale, Eugene Pallette. The Squire of Wistful Vista and his wife are off to Washington to help run the Senate. Fibber speaks for the "average man."

SATURDAY, FEBRUARY 19th

ALL-STAR CARTOON FESTIVAL with an evening of great and classic screen cartoons featuring Bugs Bunny, Porky Pig, Popeye, Little Lulu, Superman, and many, many others.

NOSTALGIA BOOK CLUB

... a great place to obtain books, records and information about the good old days - at considerable savings. A regular monthly publication describes the current selection and prints names and addresses of others who share your interests. Write for details.

NOSTALGIA BOOK CLUB

165 Huguenot Street
New Rochelle, N.Y. 10801

SATURDAY, FEBRUARY 26th

NOTHING SACRED (1937) Frederic March, Carole Lombard, Charles Winninger, Walter Connolly, Sig Rumann, Frank Fay, Maxie Rosenbloom, Margaret Hamilton, Hattie McDaniel, George Chandler, Monte Woolley, Hedda Hopper. One of the best "screwball comedies" of all time, directed by William Wellman. The plot: Carole is a working girl from Vermont who is told by her doctor that she has radium poisoning and only a short time to live. March is a circulation-crazy newsman on a New York tabloid.

COMING UP AT THE MEMORY CLUB

- Saturday, March 5th **THE SINGING MARINE (1937)** Dick Powell
- Saturday, March 12th **SATURDAY NIGHT MATINEE** starring Roy Rogers!
- Saturday, March 19th **To Be Announced**
- Saturday, March 26th **TO BE OR NOT TO BE (1942)** Jack Benny, Carole Lombard
- Saturday, April 2nd **HOLLYWOOD CANTEEN (1944)** Joan Crawford, Bette Davis, John Garfield, Sidney Greenstreet, Peter Lorre, Ida Lupino, Eleanor Parker, Alexis Smith, Barbara Stanwyck, Joan Leslie, Andrews Sisters, Jack Benny, Eddie Cantor, Jack Carson, many others.
- Saturday, April 9th **LAUREL AND HARDY COMEDY NIGHT!**
- Saturday, April 16th **PARAMOUNT ON PARADE (1930)** Jean Arthur, Clara Bow, Maurice Chevalier, Gary Cooper, Nancy Carroll, Leon Errol, Stuart Erwin, Kay Francis, Frederic March, Helen Kane, Jack Oakie, William Powell, Buddy Rogers, many more.
- Saturday, April 23rd **LIFE OF THE PARTY (1931)** Harriet Hilliard, Gene Raymond, Joe Penner, Parkyakarkus
- Saturday, April 30th **THIS IS THE ARMY (1943)** World War II all-star feature

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

SATURDAY, FEBRUARY 5th

- FIBBER MC GEE AND MOLLY (4-12-49)** Fibber, the pipe-smoker. With Jim and Marion Jordan, Bill Tompson, Gale Gordon, Arthur Q. Brian. (30 min)
- GULF SCREEN GUILD THEATRE (1940s)** "Parent By Proxy" starring Jack Benny and Paulette Goddard. Jack "wins" a French orphan. (30 min)
- THE STORY OF DR. KILDARE (1940s)** starring Lew Ayers as Dr. Kildare and Lionel Barrymore as Dr. Gillespie. (25 min)
- OUR SPECIAL GUEST** is **LILLIAN RANDOLPH** who starred for many years as



- Birdie** on The Great Guildersleeve series. (Pre-recorded, 22 min)
- THE GREAT GILDERSLEEVE (1950s)** "Birdie Moves to Marjorie's House" featuring Lillian Randolph as Birdie and starring Willard Waterman as Guildersleeve with Walter Tetley as LeRoy (30 min)
- THE BIG STORY (5-10-48)** Cleveland Press reporter William Miller's story. (30 min)

SATURDAY, FEBRUARY 12th

- LUM AND ABNER (1940s)** Chester Lauck and Norris Golf star as Lum searches for a Valentine for his "lady love." (25 min)
- QUIET PLEASE (2-13-49)** "Valentine" starring Anne Seymour, Jack Arthur and Leora Thatcher in a story by Willis Cooper. Ernest Chappell narrates. (30 min)

- CURTAIN TIME (2-14-48)** "Romantic Development" stars Harry Elders, Nanette Sargeant, Maurice Copeland. (30 min)
- JACK BENNY PROGRAM (2-13-55)** A surprise birthday party for Jack. Featuring Mary Livingstone, Dennis Day, Mel Blanc, Rochester. (30 min)
- ARCH OBOLER'S PLAYS (5-3-45)** "Love, Love, Love" is a series of vignettes looking at "love." (30 min)
- PHIL HARRIS-ALICE FAYE SHOW (2-13-49)** Flowers for Alice. Featuring Elliot Lewis, Walter Tetley, Jeanine Roos, Anne Whittfield, Hal March, Jack Mather. (30 min)

SATURDAY, FEBRUARY 19th

- DIMENSION X (5-6-50)** "Knock" stars Arnold Moss and Luis Van Rooten in a science fiction drama. (30 min)
- JERGENS JOURNAL (11-9-47)** Walter Winchell reports on the events of the times as he sees them. (15 min)
- CHARLIE MC CARTHY SHOW (6-28-42)** with Edgar Bergen, Walter Brennan, Ginny Simms, Bud Abbott and Lou Costello. Last show of the 1941-42 season. (30 min)
- OUR SPECIAL GUEST** is **ART LINKLETTER** reminiscing about his long and interesting career on radio and television. (Pre-recorded, 32 min)
- PEOPLE ARE FUNNY (9-19-52)** 10th Anniversary Show starring Art Linkletter, with Rod O'Connor and contestants. (30 min)
- SUSPENSE (2-15-45)** "Sell Me Your Life" starring Lee Bowman. (30 min)

SATURDAY, FEBRUARY 26th

- TEXACO STAR THEATRE (10-4-42)** starring Fred Allen with Portland Hoffa, Arthur Godfrey, Al Goodman and the orchestra and guest Charles Laughon. First show of the 1942-43 season. (30 min)
- ADVENTURES OF PHILIP MARLOWE (4-30-49)** "The Lady in Mink" starring Gerald Mohr as the detective created by Raymond Chandler. (30 min)
- EDDIE HOWARD AND HIS ORCHESTRA (12-5-45)** Remote broadcast from the Aragon Ballroom in Chicago. Vocals by Eddy Howard and Kenny Myers. (25 min)
- OUR SPECIAL GUEST** is **ANNE SEYMOUR**, star of countless radio dramas who recalls her illustrious career on the air. (Pre-recorded, 32 min)
- INNER SANCTUM (1940s)** "The Chinese Tile" starring Anne Seymour. (25 min)
- "AMOS 'N' ANDY (1-5-45)** starring Freeman Gosden and Charles Correll, with guest Victor Moore. Andy and the insurance company theft. (30 min)



THE HALL CLOSET • WXXFM - FM 106

MONDAY THROUGH FRIDAY • 7:00 TO 9:00 AM

TUESDAY, FEBRUARY 1st

BING CROSBY SHOW (3-9-49) Phil Harris and Elliot Lewis are guests.
 AMOS 'N' ANDY (1-12-45) Kingfish finds some letters in an antique desk.
 GLENN MILLER STORY (1958) Chapter 1 begins an 18-part series of programs looking at the career of bandleader Glenn Miller.

WEDNESDAY, FEBRUARY 2nd

COUNT BASIE (6-30-37) Remote from the Savoy Ballroom, New York
 PEOPLE ARE FUNNY (1-24-50) Art Linkletter searches for the "Cinderella Girl"
 LIFE OF RILEY (10-11-47) Riley is a Policeman in a flashback story

THURSDAY, FEBRUARY 3rd

CHARLIE MC CARTHY SHOW (2-10-46) Edgar Bergen, Mortimer Snerd and guest Jose Iturbi
 MILTON BERLE SHOW (2-3-48) Salute to Gambling
 GLENN MILLER STORY (1958) Part 2

FRIDAY, FEBRUARY 4th

JACK BENNY PROGRAM (3-16-52) IRS men pay a visit to Jack.
 DANNY KAYE SHOW (5-24-46) Danny's guest is Arthur Treacher.
 ABBOTT AND COSTELLO SHOW (3-28-46) Abbott's future brother-in-law.

MONDAY, FEBRUARY 7th

BOB HOPE SHOW (1952) with Jack Kirkwood, Marilyn Maxwell, Les Brown
 COMMAND PERFORMANCE (1940s) Don Ameche, Jack Douglas, Betty Hutton, Nat King Cole Trio, Al Dexter.
 JUDY CANOVA SHOW (5-29-48) Judy competes for a part in a movie.

TUESDAY, FEBRUARY 8th

BURNS AND ALLEN SHOW (1-10-38) with Tony Martin, Ray Noble and Orchestra, John Conte. Murder mystery sketch.
 GRAND OLE OPRY (6-19-59) Guest host is Hank Snow, the Singin' Ranger.
 GLENN MILLER STORY (1958) Part 3

WEDNESDAY, FEBRUARY 9th

SONGS BY SINATRA (1946) Frank is joined by guests Louis B. Mayer of M-G-M Studios, Cathy Lewis, Andre Previn
 PEOPLE ARE FUNNY (1-31-50) Art Linkletter introduces "Miss Cinderella"
 PHIL HARRIS-ALICE FAYE SHOW (1-8-50) Phil "babysits" for a poodle.

THURSDAY, FEBRUARY 10th

MILTON BERLE SHOW (2-10-48) Salute to California
 AL JOLSON COLGATE SHOW (1-5-43) Guest is Monty Woolley, with Parkyakarkus and Ray Bloch and the orchestra
 GLENN MILLER STORY (1958) Part 4

FRIDAY, FEBRUARY 11th

ABE LYMAN AND HIS CALIFORNIANS (9-13-42) Remote from the Hollywood Palladium
 JACK BENNY PROGRAM (3-23-52) Jack and Mary plan to go to the Academy Awards presentation
 GREAT GILDERSLEEVE (1950s) Willard Waterman stars as Gildy who has to break a date with Leila Ransom

MONDAY, FEBRUARY 14th



SPIKE JONES SPOTLIGHT REVUE (12-10-48) Dorothy Shea, George Rock and guest Jerry Colonna.
 RAILROAD HOUR (1-21-50) Gordon MacRae and Mimi Benzell appear in "The Desert Song"
 BLONDIE (10-8-44) Penny Singleton and Arthur Lake with guest Fanny Brice as Baby Snooks!

TUESDAY, FEBRUARY 15th

YOURS FOR A SONG (3-4-49) Victor Mature, Gordon MacRae, Betty Rhodes, Betty Hutton, Shelia Graham. Bernard Dudley is host.



THE HALL CLOSET • WXXFM - FM 106

MONDAY THROUGH FRIDAY • 7:00 TO 9:00 AM

DUFFY'S TAVERN (7-29-40) First network broadcast of the show starring Ed Gardner as Archie, with Gertrude Neisson and Col. Stoopnagle. Mel Allen is the announcer.
 GLENN MILLER STORY (1958) Part 5

WEDNESDAY, FEBRUARY 16th

CAB ALLOWAY (7-27-40) Remote broadcast from the Meadowbrook Ballroom in Cedar Grove, New Jersey
 PEOPLE ARE FUNNY (2-7-50) Art Linkletter with a report from the "Cinderella Girl"
 ADVENTURES OF OZZIE AND HARRIET (11-7-48) Unpredictable Ozzie

THURSDAY, FEBRUARY 17th

MAIL CALL (1940s) Fred MacMurray, George Burns and Gracie Allen, Dorothy Lamour, Dennis Day
 MILTON BERLE SHOW (2-17-48) Salute to Communication
 GLENN MILLER STORY (1958) Part 6

FRIDAY, FEBRUARY 18th

JIMMY DURANTE SHOW (3-31-48) Victor Moore, Peggy Lee, Rose Marie
 PHILCO RADIO TIME (10-15-47) Bing Crosby and guest Dinah Shore
 JACK BENNY PROGRAM (5-22-49) Jack plays a prize fighter in a sketch, "The Champion Set-Up"

MONDAY, FEBRUARY 21st

HENRY MORGAN SHOW (5-20-50) Arnold Stang, Art Carney, Billy Williams Quartet, Bernie Green and orchestra.
 YOUR ALL-TIME HIT PARADE (7-2-44) Tommy Dorsey and his orchestra, Frances Langford, Pied Pipers, Mary Lou Williams, Bob Allen.
 LIFE OF RILEY (11-10-50) Riley tries his luck in the "guess the number of beans" contest.

TUESDAY, FEBRUARY 22nd

PHIL HARRIS-ALICE FAYE SHOW (1-15-50) Repairing the furnace.
 BOB HOPE SHOW (1950s) Bob's guest is Jack Benny for a "Road to Bali" spoof.
 GLENN MILLER STORY (1958) Part 7

WEDNESDAY, FEBRUARY 23rd

COMMAND PERFORMANCE (1940s) Frank Sinatra, Frances Langford, Elizabeth Taylor, Margaret O'Brien, Roddy MacDowell, Peggy Ann Garner.
 PEOPLE ARE FUNNY (2-14-50) Art Linkletter and the conclusion of this sequence of

programs concerning the "Cinderella Girl."
 MY LITTLE MARGIE (1950s) Radio version of the popular TV series with Gail Storm and Charles Farrell.

THURSDAY, FEBRUARY 24th

MILTON BERLE SHOW (2-24-48) Salute to Women
 CHARLIE MC CARTHY SHOW (1940s) Edgar Bergen, Anita Gordon, Mortimer Snerd and guest Hedy Lamarr
 GLENN MILLER STORY (1958) Part 8

FRIDAY, FEBRUARY 25th

JACK BENNY PROGRAM (1940s) Mary Livingstone, Don Wilson, Phil Harris, Dennis Day, Rochester. Military service-oriented show.



FRED ALLEN SHOW (3-28-48) guests are Mr. and Mrs. James Mason
 CONTINENTAL CELEBRITY CLUB (2-2-46) John Daley, Jackie Kelk, Margaret Whiting, Diana Lynn.

MONDAY, FEBRUARY 28th

SHEP FIELDS AND HIS ORCHESTRA (Dec, 1947) Remote from the Glen Island Casino with Toni Arden, Bob Johnstone, Three Beaus and a Peep!
 MAIL CALL (1940s) Lena Romai, Carlos Ramiriz, Johnny Green and the Orchestra, Red Skelton as Junior, the Mean Little Kid.
 HALLS OF IVY (1950s) Ronald and Benita Colman star as Dr. and Mrs. William Hall of Ivy College, with Gale Gordon, Ken Carpenter.

THE STAR BEHIND

Introducing Leo McCarey, author and director of "Going My Way", the brilliant film that has warmed the hearts of millions.

JUST so long as Leo McCarey hovers around and is amenable to shop talk, the movies have nothing to worry about from the direction of those who regard the movies as the low-life off-shoot of the true and noble art known as The Theatre. At the hands of Leo McCarey the moving picture has achieved a dignity, importance, and power-for-good that overshadows anything that Broadway has had to offer in many a moon. His latest handiwork, "Going My Way," is in the process of becoming the picture of the year, the top-grosser for 1944, and the picture that will be rocking the world long after Hitler and Hirohito have received their comeuppance.

McCarey's genius is comedy tinged with tears, slick, worldly, bright, gay and wonderful. ("My Favorite Wife," "Once Upon a Honeymoon," "Ruggles of Red Gap," etc., to name a few.) He knows his way about in other departments of the drama. He can turn from the chore of directing Mae West in such a lusty, gusty, and earthy production as "Belle of the Nineties" to the job of getting onto celluloid the heartache and frustration of a picture like "Make Way for Tomorrow,"

with Victor Moore and Beulah Bondi.

He can execute a fragile romance, such as "Love Affair" with Charles Boyer and Irene Dunne, with the same ease he can engineer a biting and hilarious satire like "The Awful Truth," with Cary Grant. With 155 produc-

THE STARS

REPRINT from
SCREEN STARS
December, 1944



tions to his credit, McCarey has yet to fail to get to first base, although here and there, mostly in his remote past, he has been tagged out in the process of trying to steal home.

You would have every reason to assume that a man whose

STAR BEHIND

directorial fee is close to \$200,000 per picture, (plus a portion of the gate receipts) and who receives ten times as many offers for his services as he could ever hope to accept would be a bit conscious of both himself and his profession, to put it mildly. Not Leo McCarey. About himself and his calling he is both modest and down-to-earth. "There is nothing glamorous in being a director, and, speaking for myself, I get no thrill in bossing around high-salaried glamor girls. The way I look at it, I'm just doing a job, a job that involves hard work. Interesting? Sure it's interesting. But I don't, as Hollywood writers are wont to put it, find it "too, too fascinating for words." It's just a job—like yours or somebody else's.

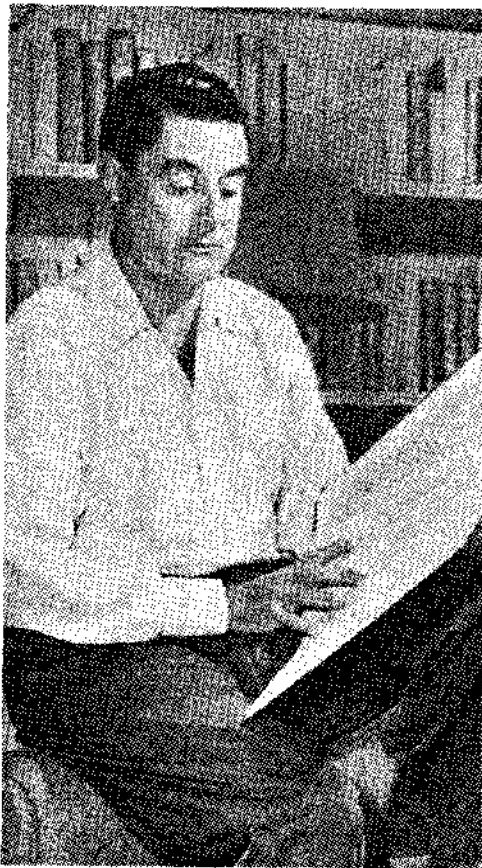
Regarding his triumphs he is even more unimpressed. "With me," says the astonishing McCarey, "when a picture's done, it's done. I refuse to have a favorite picture, get sentimental over one of my pictures, or believe too many of the nice things a kindly critic or two may say about them. What is far more important to me than my last picture, good or bad, is my next picture which I like to think is going to be better than the last one and the best one I ever made."

A man who talks like this is hardly calculated to prance around town looking like the gilded magnifico he is. McCarey doesn't. A medium-height article with flashing black eyes, black hair and a face resembling a bargain basement model of Cary Grant, he looks like a business man and behaves like a lawyer, both of which he is in varying degrees.

A lawyer is what he was cut out to be, according to his sire, Tom McCarey, Los Angeles fight promoter, who took one look at his

mewing first-born, shook his head proudly, and remarked to his bride: "My, my! With a voice like that he'll be a real credit to the bar. Who knows but that he might wind up—Lord bechune us—in Congress?"

Young Leo negotiated Los Angeles High on schedule, took a year out of school to get his bearings, married Stella Martin, the blue-eyed



Director McCarey does a great deal of his own research and composes much of the music for his pictures. His work is known for its great human interest.

THE STAR

blond belle of the block who lived next door, and, when September rolled around again, enrolled in the University of Southern California.

He was the father of a bright toddling colleen named Mary by the time he wound up his studies, got his law degree, and shoved off for

San Francisco to enter the offices of a Rufus Thayer, chief counsel for the Jacklin mining interests. He'd been at it a few months when he decided to learn more about mining. A good place to learn was in the mines—with pick and shovel. He'd put in a year learning what mining was like when he made the discovery that he didn't like either mining or lawyering. He quit and came home.

At this point, you should be coming upon some wonderful little anecdote revealing how it happened that a retired young lawyer got started directing pictures. Unfortunately there is no remarkable, fantastic, or exciting anecdote to set down. The fact is that a director by the name of Tod Browning asked him how he'd like to be his assistant, and Leo said he'd try anything once. Before he realized it he was writing, directing, and gagging-up two-reel comedies. Three years after that he was a full-fledged director. In rapid succession he directed the Marx Bros. in "Duck Soup," Eddie Cantor in "The Kid from Spain," Mae West in "Belle of the Nineties," and Harold Lloyd in "The Milky Way." After that he was made.

Leo McCarey minus his megaphone is a buoyant character, nimble of movement, quick of mind, and ready of jest. He hates stuffed-shirts as much as he hates boredom and bores, which probably accounts for his own democratic and impulsive

folkways. What Leo McCarey wants to do he does, whether it be to ride in a ramshackle little coupe in a town where success is measured by limousines and chauffeurs or to take off for Europe at a moment's notice, McCarey whimsey somewhat curtailed by the war.

His friends are legion, from Pope Pius, who requested an audience with him when he was in Rome, to the ex-Ambassador to London, Joseph P. Kennedy. He keeps in touch with them constantly.

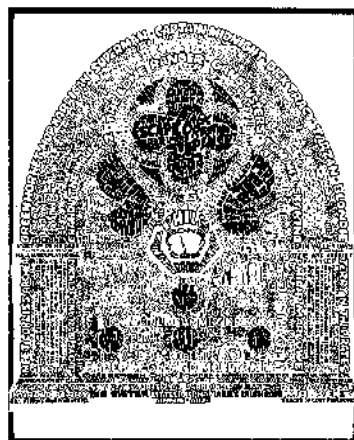
A man who is unable to relax, he is constantly seething with activity. When he isn't corresponding with Eamon de Valera, the Irish Prime Minister, who wires him on the Dublin premiere of every McCarey picture or worrying over a domestic matter of state, he is closeted with cronies Buddy De Sylva, Dave Butler, or Gene Fowler dreaming up new picture ideas. Not only does McCarey write and rewrite the shooting script, which is not uncommon in Hollywood, but he actually writes or helps write the scenario

from which the shooting script is eventually written. The number of nights he has spent watching the moon wax and wane while he fabricated or helped fabricate the idea for a new story, his Academy Award for directing "The Awful Truth" glistening from the mantelpiece, run into the hundreds.

An unorthodox operator, he works side by side with his writers, actors, stage hands, cameramen, and cutters from the day the picture is launched until it is completed. When the picture begins to jell, he invites 15 of the town's most hardboiled critics to a private showing, runs off a rough cut of the picture, and invites suggestion and criticism. After that he goes back and finishes the picture, keeping in mind the caustic comments. "Any fool can praise a picture," he likes to say. "Give me an intelligent sniper any old day."

What can you say to a man like McCarey?

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The Armed Forces Radio Service was a branch of the Special Services Division of the military during World War II. Armed Forces Radio provided many hours of entertainment and helped build the morale of the troops.

Another branch of Special Services dealt with the V-Disc program.

As of August 1, 1942, many of the great bands—as a matter of fact, all musicians—were not allowed by the musician's union to record for any of the commercial record companies. At about this same time, the Special Services Division of the War Department was beginning a program of collecting old discs from civilians that would, in turn, be shipped to the men in the service for entertainment. There was one drawback with this program: many of the donated discs were in bad shape, and because of the record ban, the music was not freshly re-recorded.

So in mid-1943, the Special Services Division (S.S.D.) began a program of issuing records especially produced for the armed forces. These records were 12 inch, 78 r.p.m. pressings made of vinyl instead of shellac (shellac was scarce at the time and vinyl would not break as easily as shellac when under stress.)

The first V-Discs to be issued were from the vaults of the recording companies: in other words, old music (example: V-Disc No. 15 featured Benny Goodman's 1935 recording of "King Porter Stomp.") But there were very few old records issued after a short period of time when the program was given the authority to record on its own and to use musicians (the

union president James C. Petrillo, gave the S.S.D. permission to use his men, as these discs were for "the boys" only.) So, in late 1943, the S.S.D. began recording all sorts of groups, ranging from Morton Downey to Benny Goodman, or a combination such as Al Jolson singing with Tommy Dorsey.

As 1944 began, the S.S.D. also began recording radio broadcasts and soundtracks of films (using some music selections from films) and readying them for issue.

Several broadcasts supplied V-Disc material. Two such programs were the Eddie Condon Jazz Concerts and the Glenn Miller "I Sustain The Wings" programs. The V-Disc program was getting bigger, so much so that it was heard about by the civilian population in the form of a radio broadcast. Titled "For The Record," the program featured different guest artists every week, and while the audience was hearing the guest artist perform, the engineers were recording the number for use on a V-Disc. (The announcers took great pains in telling this to the listeners.)

By 1947, "bop" was emerging on the scene. This was not ignored by the S.S.D., and they too began issuing bop recordings to the troops.

The V-Disc program continued until 1949, when it was discontinued. Many of the V-Discs that were issued have become collector's items, as they offer many interesting performances, especially for a period such as that during the recording ban of 1942 - 1944.

THE DIME STORE

BUY • SELL • TRADE • ANNOUNCE

CLASSIFIED ADS
10¢ A WORD

This classified ad column will appear regularly in our NOSTALGIA NEWSLETTER. We'll announce anything you like . . . to buy or sell or swap or trade. Use your imagination and reach out to others who share your nostalgic interests. Ads, which should have a nostalgic subject matter, are only ten cents per word (no charge for one-letter words) and must reach us by the 10th of the month to appear in the following issue. Minimum ad is \$1 and payment should accompany the ad. Also include your telephone number). Send to NOSTALGIA NEWSLETTER, DIME STORE DEPT., Box 421, Morton Grove, 60053.

WANTED - Pre-1925 Radios and Spark Equipment. Also early Ham gear. Old tubes and parts. PEQUOD, 8520 Fernald, Morton Grove. 967-9161.

WANTED TO BUY - Paying up to \$2.00 per copy for pre-1957 issues of TV GUIDE, TV FORECAST, TV TIMES and other old Television oriented magazines. Call Joe, 3816 W. Lawrence Ave., Chicago, 60625. 583-5749.

I'LL BUY ALL YOUR OLD PLAYER PIANO ROLLS. Mike Schwimmer, 835-2428. Evenings.

WANTED-Historical books about Chicago. Call Ken, 328-9585.

WANTED - General magazines, movie magazines, movie-oriented sheet music. TV Guides prior to 1965. Call Dave, 692-4532.

AIRWAVES. OLD RADIO PROGRAMS ON REEL AND CASSETTE TAPES. SALES AND RENTALS. CATALOG, \$1.00, deductible from order. AIRWAVES, DEPT. S, 925 F EAGLE HEIGHTS, MADISON, WISCONSIN 53705.

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A NEW CHALLENGE FOR A NEW YEAR!

As you may know, we have been associated with North West Federal Savings for many years. NWF has been a sponsor of the good old radio shows since we first went on the air in May, 1970.

Before that, our first job out of the service in 1959 was with North West Federal and we have enjoyed a good personal relationship ever since.

Now, NWF has invited us to re-join the staff as Director of Public Relations.

This is an exciting new challenge and we look forward to the opportunity to spend a major part of our time and effort representing what has to be the finest financial organization anywhere.

North West Federal has encouraged us to continue with our vintage radio broadcasts and related activities, but we are the first to acknowledge that a candle burning at both ends soon burns itself out.

So, for the present, we will be pre-recording our morning HALL CLOSET shows on WXFM.

Our THOSE WERE THE DAYS broadcasts will continue to be presented "live" from our Nostalgia Broadcast Center every Saturday afternoon on WNIB.

We see no changes in our NOSTALGIA NEWSLETTER, in our Saturday night MEMORY CLUB get-togethers or on our WHEN RADIO WAS RADIO series on WBEZ.

As we begin this new career adventure, we'll take this opportunity to say again, thanks for listening. And, don't touch that dial!

* * *

BILL ZWACK, a former Chicagoan now living in Dubuque, Iowa gets a lifetime subscription to the NEWSLETTER for his article about radio's BIG JON AND SPARKIE in this issue.

Thanks, Bill.

Chuck Schadin



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