



A small blurb in that day's radio listing proclaimed "Yah! It's Louie Hasenpfeffer tuning up 'Dot Leedle Cherman Band' for the election frolics of 1928! Louie is a big politician and he may be a musician...that remains to be heard! Tonight, 10:30!"<sup>3</sup>

The little German band entertained Chicago that first week in March, Monday through Saturday before taking Sunday off. Though the fifteen-minute time slot would change slightly on the broadcasting schedule, they became a musical staple for the next three years.

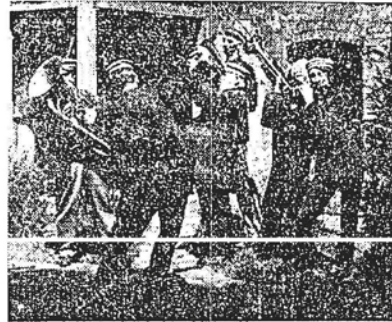
During their second week on the air, Louie's band was briefly christened "*der Cherman hass Hounds Affilations*", apparently in reference to a running gag that would meander through the series for much of its run. For some time the quarter hour would alternately be titled "*Louie und Dot Band*", "*Louie und Dot Leedle Cherman Band*" and "*Louie und der Cherman Chass Hounds Affilations*". One final name alteration was in store for the new group. On March 19, 1928 the Tribune dubbed them Louie Hasenpfeffer and His Hungry Five. Two days later they were simply referred to as Louie's Hungry Five. Under this moniker the little German band would entertain Chicagoans for the next two decades.

This local German music and patter show would likely have remained forgotten, however, if it wasn't for WGN's efforts to put Louie's Hungry Five into syndication around the country. Details regarding the Hungry Five on record are so far very sketchy. As of July, 1928, just a few months after hitting the airwaves, Hungry Five records were being recorded, if not yet distributed. At least two have been identified which appear to have been recorded in Chicago on July 19, 1928. They are "The Bank Practice" and "Vot's De Idea?"<sup>4</sup> Records indicate the Victor recordings were rejected, perhaps meaning they were never issued. A few months later at least one other adventure was recorded by Columbia in two parts, "Down by the Pickle Works."<sup>5</sup> At this time it looks as if these records were not for syndication but for the mass market because the first reference to syndication does not appear for another two years. When these records were actually released is

unknown. However, a March 3, 1929, Chicago Tribune ad states "You can hear their [Louie and Weasel] arguments now on Columbia Records."<sup>6</sup> The work of these authors has yet to turn up copies of these oldest Hungry Five recordings.

Two sources indicate that WGN began syndicating the Hungry Five in October, 1930. An article in the October 17, 1930, San Antonio Light relates "Louie's Hungry Five [was] released this week

**Chee Viz—For Goodness  
Gracious Mercy Sake!  
Herr Louie's Hungry Five**



You Can Hear Their Arguments Now on  
COLUMBIA RECORDS

"Down by the Pickle Works" 75c  
Columbia Record No. 5169  
15c ALLOWED ON EACH OLD RECORD WHEN  
YOU BUY NEW ONES.

*F. Schlesinger*

623 W. North Ave.

Phone Lincoln 0359

21 Years in the Music Business

Open Every Evening, and Sunday Until Noon

There Is No Question but What We Handle All

**HIGH GRADE RADIOS**

No matter how far you live, we deliver and  
install free. Convenient terms.





by WGN for nation-wide distribution.”<sup>7</sup> Radio Digest confirms that “last October [1930] Moeller and Gilles [Herr Louie and the Weasel, respectively] began making electrical transcriptions of their Radio act.”<sup>8</sup> It appears that after 2 ½ years of successful broadcasting in Chicago, the company thought the German band had the potential for nation-wide appeal. Perhaps, as surmised by Elizabeth McLeod, WGN had learned their lesson of having refused Gosden and Correll’s desire to syndicate Sam ‘n’ Henry.<sup>9</sup>

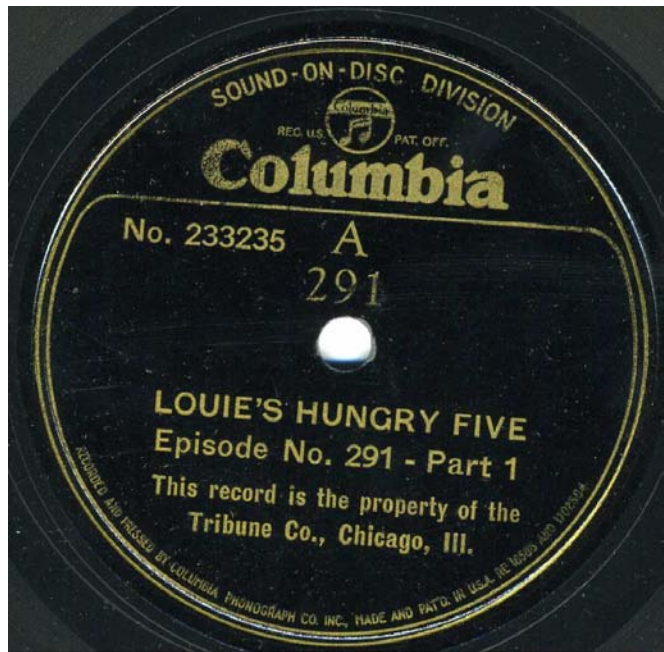
Little by little, information about this early radio show and its two creators is emerging. Recordings long reported as existing but never seen in circulation are coming to light. Recently, 92 transcription discs were obtained from two private sources and are currently in the process of being digitally preserved. Many of these discs had accompanying announcer’s cue sheets held within their sleeves. Sadly, no scripts have so far been discovered. Thus, in the near future, radio hobbyists may get a taste of this program not only through the snippets and story plugs offered by contemporary publications but also by hearing the shows as they were actually broadcast some 80 years ago.

These transcriptions were recorded in Chicago beginning sometime, presumably, in 1930. The earliest documented recording date of the syndicated transcription discs is for episode 85, recorded December 31, 1930 on the Brunswick label.<sup>10</sup>

According to Ross Laird, the author of a multi-volume review on Brunswick, the label’s ledgers for 1930 are missing and had to be reconstructed using other records. These, for the most part, did not include “private recordings,” which the Louie records were (for the National Radio Advertising Co.). The last episode which is listed in Ross Laird’s

multi-volume review of Brunswick recordings is number 204, recorded April 30, 1931. Around this time Brunswick was purchased by the American Record Company. Unfortunately, the recently acquired Brunswick recordings are numbered between 244 and 347 (this run is not complete) so studio dates are not available. Tim Brooks’ multi-volume Columbia Master Book Discography does not include any recordings that resemble Louie and the Hungry Five. The oldest discs acquired are on the Electra label produced by Marsh Laboratories for the Chicago Tribune. These episodes, numbers 1 through 6, are the earliest examples of Louie’s Hungry Five being syndicated. One could surmise from the evidence that the Electra discs were recorded no earlier than October, 1930. Further discoveries regarding these transcriptions await hobbyists.

Louie and His Hungry Five was never picked up by a national chain (to these authors’ knowledge), press accounts so far are restricted to Chicago area newspapers. Despite the lack of a national chain, the show was still heard by millions of listeners across the country and in Canada from many stations utilizing the syndicated



transcriptions. San Antonio was one of the first cities to receive the program via electrical transcription and was sponsored locally by Richter's Bakery.<sup>11</sup> A complete list of stations airing these transcriptions is unavailable, but some of those stations included WBKY<sup>12</sup>, KDKA<sup>13</sup>, WHK<sup>14</sup>, WJR<sup>15</sup>, KNX, WIL<sup>16</sup>, WBZ<sup>17</sup>, KSTP<sup>18</sup>, KSTA, and KMBC.<sup>19</sup> A May, 1931 Radio Digest article claims approximately 40 radio stations purchased the series.

A promotional book of Louie's Hungry Five by Moeller and Gilles from 1931, lists 25 other radio stations apart from the ones listed above, that represent 17 different states and Canada.<sup>20</sup> Geographically, Louie's Hungry Five was heard coast to coast and border to border. They were even heard in Moosejaw, Saskatchewan Canada on CJRM.

The two main protagonists of the sketch were the namesake Herr Louie Hasenpfeffer, played by Henry (Hank) Moeller, and the Weasel, played by Harold (Hal) J. Gilles. The other three of the Hungry Five were "placid" Emil, Yohannis, and Fritz (actors unknown).<sup>21</sup>

The earliest known storyline is recounted in an April 22, 1928 blurb: "*Have you heard the Weasel's new flute? The Weasel is the poor, meek, downtrodden German boy in 'Louie's Hungry Five,' the new WGN feature heard each night at 10:15 o'clock.*



*Louie, disgusted with the way the Weasel has been playing the big tuba, has started to give the Weasel lessons on the flute, and the boy has been making great progress. Already he can play 'Darling I am Growing Old,' with only two mistakes per measure, and Louie has great hopes that the Weasel will be one of the world's really great flutists. The Weasel is practicing valiantly, and the whistle of his flute - usually offkey - is one of the most amusing bits in this new*

*radio feature*".<sup>22</sup> Other storylines included the Weasel going missing and the boys putting up wallpaper.<sup>23</sup>

By early 1929 the boys were achieving a modicum of success. A radio commentator for the Tribune noted the Hungry Five had an imitator. In his words it seemed "...that the newly created Little German Band, WLS, 7:30 program, is a creation inspired by Louie's Hungry Five".<sup>24</sup>





Moeller and Gilles realized they could increase their income by taking their schtick in person to the public. During the first half of that year they were performing around the WGN listening area, including towns such as Valparaiso, IN, and Sheboygan, WI.<sup>25</sup> In July they performed what was billed as their “first Chicago engagement” in an “uproarious radio stage sketch” at the Paradise Theater.<sup>26</sup> Two months later they were playing the city’s Oriental Theatre.<sup>27</sup> Unbeknownst to the band members at the time, these live theater engagements would provide a steady gig long after their radio days were over. The group further displayed their star power by playing before 5,000 people at a Milwaukee aviation demonstration.<sup>28</sup>

A few more plot lines emerge from the latter half of 1929, including the naming of Louie’s and Weasel’s infant understudy Horatius Blitzen Klutzenpfeffer, going to the World Series (featuring the Philadelphia Athletics and hometown Chicago Cubs), and the near-kidnapping of the Weasel by “a big city slicker” from New York.<sup>29</sup> Gliding into 1930 (and a deteriorating economy) Louie and Weasel bought a troublesome horse and the Weasel survives a lawsuit from former sweetheart Anna Katofelfresser, who “sued the Weasel for ‘illumination of infections.’”<sup>30</sup> This particular subject was not unique to Louie’s Hungry Five. Amos n Andy visited it not long after and the Cecil and Sally radio show also had a breach of promise story thread at least twice during its syndicated run. These authors speculate that it was no coincidence and that the impetus for this storyline stems mainly from the 1929 sensationalized story of Gene Tunney (then retired world heavyweight boxing champion) fighting a breach of promise lawsuit brought by a Mrs. Katherine King Fogarty in the amount of \$500,000. Tunney was also facing a lawsuit

brought on by John J. Fogarty (ex-husband of Katherine) for alienation of affection also in the amount of \$500,000.<sup>31</sup> (It would be remiss of these authors not to point out that breach of promise to marry or “heart balm” suits had been around since the reign of Queen Elizabeth and long before her. In the 1920’s there were several very publicized breach of promise lawsuits brought to trial that involved extraordinary amounts of money. The combination of economic climate, newspaper and radio coverage, famous personalities and the monies involved, resulted in a captivated public following of these trials which were occurring more and more frequently and continued well into the 1930’s.) Not satisfied with their 1929 World Series effort, Louie and Weasel made occasional stops at the ball field in 1930 to assist sports reporters Quin Ryan (pictured right) and Bob Elson with Cubs games.<sup>32</sup> It should be noted that Quin Ryan was WGN station manager as well as a big admirer and supporter of Moeller and Gilles.<sup>33</sup>



Aside from the Tribune Company’s syndication efforts, there was life yet left in the live daily series. Modern radio fans get a clearer picture of the show during its final year, 1931, than at any other time due to more frequent comments printed in the Tribune. Storylines during the series’ final year include Herr Louie’s niece who goes missing. A February 16, 1931, account is insightful:

*Herr Louie is willing to tell the world any time of the effectiveness of Tribune Want Ads, since they helped him find his missing niece. Herr Louie’s niece, Katy Schnauser, and her doggy companion, Schneider Schnauser, were on their way to Chicago to pay Herr Louie a visit. She failed to show up on the day scheduled for her arrival, so Herr Louie, at the suggestion of the Weasel, put an ad in the Tribune Want Ad Section. A few days later Katy phoned from Pittsburgh, where she had missed the train connections, to say she had seen herr Louie’s ad, and would he please send her some money for railroad fare.*<sup>34</sup>

Things were looking up for German singers mid-1931 when they finally got a local sponsor, 3 ½ years after going on the air. I. T. S. Rubber Heels Company signed them for a ten minute evening slot, 7:05 - 7:15, beginning June 15.<sup>35</sup> This sponsorship lasted until the end of October, after which Louie’s little German band left the air.

Some of the final story threads included Herr Louie’s search for a lawyer<sup>36</sup>, his encouraging Katy to go to South America “on cocoanut business,”<sup>37</sup> a new venture that might net the Hungry Five a million dollars<sup>38</sup>, and, finally, in late October, a trip to New York City.<sup>39</sup> As was common, the series demise did not receive any attention in the press, leaving radio historians to wonder how the show was concluded. After more than 3 1/3 years on the air, Louie and his German band quietly slipped away from WGN’s airwaves.

Herr Louie and his merry followers lived on at least another decade, though not on the air. By January, 1933, the Hungry Five were again entertaining Chicagoans at local theaters. Tragedy struck in the middle of the year when former Hungry Five musician David P. Cody’s body was found floating in a Chicago lake. The body had been floating in the lake for two or three days the police determined and the cause of death was



not publicized. He was only forty years old. Whether he was an active member of the band at the time is not clear.<sup>40</sup>

The band played on and as early as August, 1933, they were providing in-house entertainment at the Old Heidelberg at the World's Fair.<sup>41</sup> This attraction was so popular it was turned into an ongoing Chicago eatery after the Fair's closure. Two other players of the Hungry Five were identified during this engagement. They were George Blandon and Hans Kelter, both of whom had served in the Austrian and German military respectively.<sup>42</sup> Another band member was identified in December, 1934, due to public divorce proceedings. Joseph Lear was named as the trombone player for the Five and earned a modest \$63 for his efforts.<sup>43</sup> Whether any of these men were original Hungry Five musicians is not known.

The Hungry Five did again grace radio but not until 1934 and this time on WCFL, not WGN. WCFL was owned by the Chicago Federation of Labor. This second incarnation ran from November, 1934, until August, 1935.<sup>44</sup> Since they held a half hour timeslot it is likely the broadcasts were original and not replays of the syndicated show, which consisted of 15-minute segments. Nothing else is known about this run.

The band's subsequent engagement at the Heidelberg Inn would last, interrupted at times, until 1946. During this time the Hungry Five tested their athletic skills by representing their host Old Heidelberg Inn in a Chicago softball league.<sup>45</sup> Station WIND aired a program simply called Herr Louie at the end of 1940. It seems this is the same Herr Louie that had been entertaining Chicago since 1928 but details of the broadcasts are yet to be uncovered.<sup>46</sup> While the Hungry Five became entrenched at the Heidelberg, Hal Gilles (the Weasel) struck out on his own, establishing a one-man show at Math Iglor's Casino which would last at least through the war years. His reputation was so dependent upon his former role as the Weasel with the Hungry Five that his engagements continued to identify him as such despite his separation from the band. In 1947 he returned to the Old Heidelberg, site of the Hungry Five's long-term engagement. Whether he rejoined the German act is unclear.<sup>47</sup>

While the Depression and World War II were not able to sideline Herr Louie, a heart attack on July 27, 1946, was. At the age of 52, Henry Moeller, Herr Louie's alter ego, passed away at his home in the Graemere Hotel. He was survived by his 39-year-old widow Mary Moeller.<sup>48</sup> At least one source indicates the Hungry Five continued on yet a few years more, replacing Moeller with Harry Tropper who took on the role of Herr Louie.<sup>49</sup> By mid-century it appears the "leedle Cherman Band" had finally disbanded after two decades of entertaining Chicago.

EVERYBODY SINGS AT  
**Old Heidelberg Inn**

ON THE LAKE AT THE WORLD'S FAIR. Enjoy the cool, comforting lake breezes at this Garden Spot of the Fair. Sing songs with the crowd and be entertained by:

**ROY DIETERICH, The Student Prince**  
With His Famous Old Heidelberg Octet

Ernie Kratzinger's Old Heidelberg Orchestra

Herr Louie and The Weasel  
Original Hungry Five Band

**NO COVER CHARGE**

ENJOY REAL FOOD AND REAL BEER

Also enjoy Eitel's Food and Service in the Five Restaurants in the Northw's Dept.

Tune in WGN—10:15 P. M.

## Beyond Louie's Hungry Five

As mentioned above, Henry Moeller (Herr Louie) (below left) and Hal Gilles (the Weasel) (below right) were the craftsmen behind the successful Hungry Five group.



Their background is not well documented but some information is known. Moeller originally hailed from Davenport, IA, and Gilles from Evansville, IN. Moeller and Gilles worked together going back to the early 20s, years before they entered radio.<sup>50</sup> Interestingly, the pair also worked with Freeman Gosden and Charles Correll around the same time for the Joe Bren Producing Company. Their paths would later intersect yet again at WGN.

During the 20s Moeller and Gilles toured the Midwest producing Bren minstrel shows.<sup>51</sup> Sometime in late 1927 or early 1928 the two found work at Chicago radio station WGN. When the station attempted to keep the famous Sam 'n' Henry program on the air after Gosden and Correll bolted for WMAQ, Moeller and Gilles were assigned the task of taking over the parts.<sup>52</sup> In early January (10<sup>th</sup>), 1928, Sam 'n' Henry were once again on the air but the public clearly favored Gosden and Correll and the series permanently went silent a short time later.

Moeller and Gilles quickly transitioned from the black-dialect Sam and Henry characters to the German-dialect characters of Louie and Weasel. At the same time, they kept busy with other WGN efforts. Gilles seemed to be the busier of the two, appearing simultaneously in the Hungry Five and a nightly musical variety show aired from 10:30 to midnight. His roles on this show variously describe him as “jazzy end man,” “warbling end man,” and providing “chuckles and hottish songs.”<sup>53</sup> The theme of this hour-and-a-half spot fluctuated from vaudeville to minstrel-type themes, but it clearly allowed Gilles to show off the showmanship skills honed years before on the road. Moeller was not left out of this nighttime extravaganza, though he appears in the daily schedule descriptions less often. Nevertheless, he found billing as the Merry Monologue Man and as head of a trained animal act.<sup>54</sup> Other WGN performers who frequently appeared on



this program were the Pullman Porters, a blackface singing group, tenor Jean Napier, Harold Wright, and the Meeker Orchestra.

Gilles was also part of a comedy duo, Hal and Del, who appeared on various spots on WGN's schedule. Sometimes the slot was their own and other times it was as part of another feature, such as the variety hour mentioned above. The other half of the duo, Del, was Delos Owen who was also responsible for creating WGN's radio programs. In addition to patter, Del provided piano music for some of the shows.<sup>55</sup> The Tribune noted that "Louie and the Weasel were introduced" by Del Owen. Whether this refers to a part in the creation of the character sketch is unclear. Also unclear is whether Owen provided music for the band and would have been one of the original Hungry Five.

Some of Hal and Del's routines have been preserved through brief promotional quips in the Tribune. Primarily it seems they "frolic[ed] a bit" and filled the time with "songs and chatter."<sup>56</sup> One time "attorneys Hal and Del plead their cases before Judge Cobb, and there's that hot band of Harold Wright's in the jury box! Come to court at 10:50! Hear 'em send Hank Moeller up for life!" Here Moeller pops up again.<sup>57</sup> Another time they penned a sketch called "The Dream of a Rarebit Fiend. Eating rarebit has been known to cause weird dreams."<sup>58</sup> In 1928 and 1929 it was not uncommon for Gilles and Moeller to be a part of three programs that ran nearly back to back for most of the evening.

In 1930 and 1931, as the new decade got under way, WGN proved there was still life in blackface minstrel programming and created a weekly minstrel show that would "tour" the region and broadcast from a different town each week. This was a natural setting for Gilles who had specialized in "darky ditties" on previously mentioned WGN features.<sup>59</sup> In reality, readers submitted letters about their town and included information about prominent figures and local jokes. Around this information the writers (which included Moeller) would craft a half hour broadcast. Moeller also served as the interlocutor for the WGN Minstrels.<sup>60</sup> This program was actually a revival of an earlier minstrel show aired by WGN a few years before with an entirely different cast. Del Owen, previously mentioned, was the constant between the two incarnations, serving as producer for both editions. He reused much of the old music for the new version but did revise both the opening song ("Hello, Everybody") and the closing tune ("Won't You Help Us Play Our Tamborines").<sup>61</sup>

Of interest to casual old time radio fans is the appearance of a singing trio called Tom, Dick, and Harry. Some of their first appearances were on the late night minstrel shows which also featured Gilles.<sup>62</sup> One member of the trio, a young Marlin Hurt, would go on to a successful radio career before his premature death in 1946.<sup>63</sup>

In addition to Gilles, Moeller, and Hurt, WGN staffers who made up this "burnt-cork troupe" were Jack Spencer, and Bud and Gordon Van Dover. During 1931 the group adopted the name The Miniature Minstrels which was generally used with all their billings.<sup>64</sup> By January, 1932, (by which time Louie's Hungry Five had left the air) the cast of The Minstrel Show consisted of nine of WGN's top performers. The program was produced by Del Owen, who also played "Joe Cinders," Axel Christensen, a pianist who

**IN COURT**  
**With Hal & Del!**  
**IS this justice? Yes! It's**  
**I justice funny as anything**  
**you've ever heard on the air!**  
**Attorneys Hal & Del plead**  
**their cases before Judge Cobb,**  
**and there's that hot band of**  
**Harold Wright's in the jury**  
**box! Come to court at 10:50!**  
**Hear 'em send Hank Moeller**  
**up for life!**

played “Charcoal,” Jack Spencer as “Pork Chops,” Gordon Van Dover as “Sam Sambo,” Fred Van Dover as “Tom Tombo,” Hal Gilles as “Muddy White,” Marlin Hurt as “Ebony Brown,” Hank Moeller was the interlocutor, and Carl Hoefle was the accompanist.<sup>65</sup>

By early 1932, Hal Gilles found himself in at least two regularly scheduled non-musical features. The first, Easy Aces, would go on to become one of the most fondly remembered old time radio programs of all time. Ace Goodman had brought his show to Chicago in mid-1931 after a successful one-to-two-year stint on KMBC, Kansas City. It would eventually go on to network prominence. For a short time, early in its Chicago days, Hal Gilles played the part of “Jack”. Easy Aces also featured the aforementioned Jack Spencer.<sup>66</sup> Until a more extensive study of Goodman Ace and his aural feature is undertaken, the role of Gilles and Spencer in Easy Aces will likely remain obscure.

At the same time, Gilles was also featured on an original WGN program entitled *Over at the Hoopers*. It was a short-lived show, running just a few months (February through May confirmed) in early 1932. No recordings or documents of this fifteen-minute drama are known to exist, so once again historians are forced to rely on sparse newspaper accounts to reconstruct the series’ content. Our current knowledge is restricted to the following Tribune description:

*Take all the ingredients of mystery and mix them together and serve each day at 5:00 and you will have that interesting WGN sketch “Over at the Hoopers.” Already ghosts, stolen pictures, a villainous doctor and his lonely sanitarium, a mysterious woman, an abandoned babe, and a counterfeiting gang have woven their way into the plot and into the little delicatessen store of Will Hooper and Ma Hooper, his wife. And now Will Hooper goes into politics with the express purpose of bettering the conditions of the little suburb in which the Hoopers live, and at the same time three men begin to pay court to Dorothy, the young and pretty niece of the Hooper family.<sup>67</sup>*

*Over at the Hoopers* featured Hal Gilles as Dr. Ellington, Hank Moeller as Fritz, Jack Boyle as Will Hooper, Bessie Flynn as Ma Hooper, Jean O’Connor as Bob Gordon, and Katherine Roche as Mrs. Van Slyne. The show drew a large enough audience that WGN switched its original late afternoon broadcast time to 1:15 p.m. to accommodate workers who wanted to tune in over their lunch hour.<sup>68</sup>

Despite these non-musical efforts, the *Miniature Minstrels* were the most durable vehicle for Moeller and Gilles once the *Hungry Five* left WGN. The show continued at least until early 1933, making weekly “trips” to various locales in Iowa, Wisconsin, Illinois, Michigan, and Indiana. One Tribune wag commented that the *Minstrels* were popular enough to perform before a capacity crowd (albeit only 50) at the studio for their weekly broadcast.<sup>69</sup> This *Minstrel Show* is the last non-*Hungry Five* radio work discovered for both Moeller and Gilles.

While Moeller’s show-business ended with his death in 1946, Gilles had at least one more “act” after his time as the *Weasel* wound down. In the late 1940s he became a partner in Hargill Records (with Herbi Hardt, hence the Har-Gill name), a novelty-record company. The two produced risqué record “Sixteen Old Ladies Stuck in a Lavatory,” in 1949 by Hardt and his *Jovial Jesters* at the Universal Broadcasting Studios in Chicago. One source states Gilles started his own label the next year.<sup>70</sup> By 1959 he was comfortably retired in the Chicago suburb of Evanston.<sup>71</sup>



## Conclusion

Hank Moeller and Hal Gilles never achieved the national acclaim or lasting legacy of their original predecessors Gosden and Correll. Neither they nor their characters ever went beyond their own media. No movies, no television. Nevertheless, they did well enough to endure and make a career in the entertainment industry. Their modest success and fame was entirely regional. From grueling days with Joe Bren to successful years with WGN to a long swan song with engaged at Chicago-area establishments, the boys' acting prowess - primarily with blackface and German acts - kept them busy during a time in which dialect performance was losing favor with the public.

Typical of most radio performers from the era, the men behind the Hungry Five had all but been erased them from the collective memory until Elizabeth McLeod dusted off their names in her research on Amos 'n' Andy. Unlike most of their contemporaries, however, at least some of their work was preserved on records, and a portion of those records are now resurfacing. The leedle Cherman band shows its age and will not likely gain an extensive following among hobbyists, but this work, hopefully, will shed further light on these aural pioneers from a window that once stood open some 80 years ago in the past and bring them some long over-due recognition and respect.

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<sup>1</sup> Chicago Tribune, 3/5/28, p. 22.

<sup>2</sup> Chicago Tribune, 3/6/28, p. 32.

<sup>3</sup> Chicago Tribune, 3/7/28, p. 18.

<sup>4</sup> Spottswood, Richard K. *Ethnic Music on Records: A Discography of Ethnic Recordings Produced in the United States, 1893-1942*, vol. 1. University of Illinois Press: Champaign-Urbana, IL, 1990, p. 244. The record matrix number was BVE 46443-2 and BE 46444-2. The band used two clarinets, a trombone, and a tuba.

<sup>5</sup> Spottswood, p. 188. These two sides were recorded ca. November 1928 in Chicago. The matrix numbers were W 109944-2 and W 109945-2. The catalog number was Co 5169-F. The band used cornet, clarinet, alto horn, tenor horn, and tuba.

<sup>6</sup> Chicago Tribune, 3/31/29, p. 19.

<sup>7</sup> The San Antonio Light, 10/17/30, 8C

<sup>8</sup> Radio Digest, May, 1931, p. 69.

<sup>9</sup> McLeod, Elizabeth. The Original Amos 'n' Andy: Freeman Gosden, Charles Correll and the 1928-1943 Radio Serial. McFarland & Company, Inc.: Jefferson, NC, 2005. p. 56, 194. Also, <http://jeff560.tripod.com/amos2.html>.

<sup>10</sup> Laird, Ross. Brunswick Records: A Discography of Recordings, 1916-1931, vol. 3: Chicago and Regional Sessions. Greenwood Publishing Group: Santa Barbara, CA, 2001. p. 1177.

<sup>11</sup> San Antonio Light 10/17/30 8-C

<sup>12</sup> Hamilton (OH) Evening Journal, 11/24/30, p. 11.

<sup>13</sup> Hamilton (OH) Evening Journal, 11/26/30, p. 11.

<sup>14</sup> Elyria (OH) Chronicle-Telegram, 3/3/31, p. 4.

<sup>15</sup> Circleville (OH) Herald, 6/20/31, p. 4.

<sup>16</sup> Edwardsville (IL) Intelligencer, 10/11/30, p. 7.

<sup>17</sup> New York Times, 6/16/31, p. 39.

<sup>18</sup> The KSTP Weekly, 11/21/31, p. 5.

<sup>19</sup> Arthur Church/KMBC Collection, University of Missouri-Kansas City. Interestingly, in KMBC's 1931 yearbook they give space to Louie's Hungry Five because of its popularity, even though the rest of the yearbook only focuses on locally-produced programming and talent.

<sup>20</sup> Moeller, Henry and Harold J. Gilles. Louie's Hungry Five. 1931. p. 22.

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- <sup>21</sup> Chicago Tribune, 3/28/28, p. 34.
- <sup>22</sup> Chicago Tribune, 4/22/28, p. J7.
- <sup>23</sup> Chicago Tribune, 3/12/29, p. 30, and Chicago Tribune, 3/18/29, p. 40.
- <sup>24</sup> Chicago Tribune, 2/14/29, p. 33.
- <sup>25</sup> Vidette-Messenger (Valparaiso, IN), 2/2/29, p. 4 and Sheboygan (WI) Press, 5/19/29 p. 19.
- <sup>26</sup> Chicago Tribune, 7/26/29, p. 31.
- <sup>27</sup> Chicago Tribune, 8/31/29, p. 11.
- <sup>28</sup> Chicago Tribune, 7/4/29, p. 2.
- <sup>29</sup> Chicago Tribune, 8/21/29, p. 14, Chicago Tribune, 10/7/29, p. 29, and Chicago Tribune, 4/11/30, p. 26.
- <sup>30</sup> Chicago Tribune, 8/6/30, p. 12 and Chicago Tribune, 10/15/30, p. 32.
- <sup>31</sup> Time Magazine 6/3/29 <http://www.time.com/time/magazine/article/0,9171,732463,00.html>
- <sup>32</sup> Chicago Tribune, 8/9/30, p. 13 and Chicago Tribune, 8/28/30, p. 26.
- <sup>33</sup> Moeller & Gilles, p. 23.
- <sup>34</sup> Chicago Tribune, 2/16/31, p. 22.
- <sup>35</sup> Chicago Tribune, 6/14/31, p. C4, also Chicago Tribune 6/17/31, p. 20.
- <sup>36</sup> Chicago Tribune, 7/11/31, 10.
- <sup>37</sup> Chicago Tribune, 8/1/31, p. 10.
- <sup>38</sup> Chicago Tribune, 8/17/31, p. 26.
- <sup>39</sup> Chicago Tribune, 10/26/31, p. 20.
- <sup>40</sup> Chicago Tribune, 6/7/33, p. 29.
- <sup>41</sup> The Atlantic Theater (Chicago Tribune, 1/8/33, p. SC8), the Belpark Theater (Chicago Tribune 1/29/33, p. WC8), and the West Englewood Theatre (Chicago Tribune, 4/2/33, p. WA6) among others. Their Englewood performance was billed as a “Giant Radio Stage Show” which also featured the Harmony Girls and Grandpa Burton of WBBM.
- <sup>42</sup> Chicago Tribune, 10/3/33, p. 3. Blandon was identified as “formerly of the 130<sup>th</sup> Austrian infantry” and Kelter was credited as serving “in the 61<sup>st</sup> German infantry during the war.”
- <sup>43</sup> Chicago Tribune, 12/1/34, p. 6.
- <sup>44</sup> Dates based on Chicago Tribune radio schedules.
- <sup>45</sup> Rhinelander (WI) Daily News, 8/8/36, p. 6.
- <sup>46</sup> Chicago Tribune, 11/10/40, p. NW6.
- <sup>47</sup> See Chicago Tribune, 9/14/41, p. G5, Chicago Tribune, 12/27/42, p. N4, Chicago Tribune, 2/14/43, p. N8, Chicago Tribune, 1/16/44, p. N4, and Chicago Tribune, 7/27/47, p. E4.
- <sup>48</sup> Chicago Tribune, 7/28/46, p. 26.
- <sup>49</sup> Chicago Tribune, 2/1/59, p. K10.
- <sup>50</sup> Chicago Tribune, 3/24/29, p. J8.
- <sup>51</sup> Documentation about their vaudeville days is sparse but at least one newspaper account exists. “Hal Gilles, of the Joe Bren Producing Company, will again be in charge of the production and it is expected that as soon as he arrives here, a call will be issued for talent to participate in the minstrel.” Uniontown (PA) Morning Herald, 10/21/25 p. 1.
- <sup>52</sup> McLeod and <http://jeff560.tripod.com/amos2.html>.
- <sup>53</sup> Chicago Tribune, 3/23/28, p. 24, Chicago Tribune, 4/13/28, p. 18, and Chicago Tribune, 12/15/28, p. 18.
- <sup>54</sup> Chicago Tribune, 3/22/28, p. 28 and Chicago Tribune, 5/17/28, p. 30.
- <sup>55</sup> Chicago Tribune, 4/14/29, p. E6.
- <sup>56</sup> Chicago Tribune, 4/12/28, p. 16.
- <sup>57</sup> Chicago Tribune, 4/20/28, p. 22.
- <sup>58</sup> Chicago Tribune, 8/30/28, p. 22.
- <sup>59</sup> Chicago Tribune, 9/20/30, p. 20.
- <sup>60</sup> Chicago Tribune, 5/24/31, p. G6, also Chicago Tribune, 10/27/31, p. 28 and Chicago Tribune 5/8/32 Trib p. F8.
- <sup>61</sup> Chicago Tribune, 1/24/32, p. C4.
- <sup>62</sup> Chicago Tribune, 9/20/30, p. 20.
- <sup>63</sup> Chicago Tribune 5/24/31, p. G6.
- <sup>64</sup> Chicago Tribune, 10/20/31, 25.
- <sup>65</sup> Chicago Tribune, 1/24/32, p. C4.
- <sup>66</sup> Chicago Tribune, 2/28/32, p. F6.



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<sup>67</sup> Chicago Tribune, 4/10/32, p. G8, also Chicago Tribune 2/4/32, p. 16.

<sup>68</sup> Chicago Tribune, 5/8/32, p. F8.

<sup>69</sup> Chicago Tribune, 1/15/33, p. SC4.

<sup>70</sup> <http://jeff560.tripod.com/amos2.html>, <http://www.hensteeth.com/gblue.html>, and <http://www.hensteeth.com/hargill.html>.

<sup>71</sup> Chicago Tribune, 2/1/59, p. K10.