

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE



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

BOOK TWO • CHAPTER SEVEN • JUNE 1976

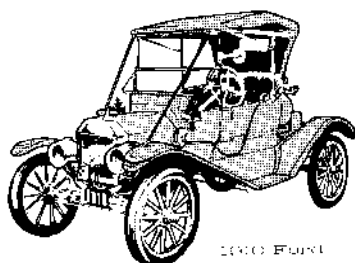


EDDIE "ROCHESTER" ANDERSON was Jack Benny's valet, chauffeur and man-about-the-house for over 20 years on radio, television and films. Anderson was born in 1905 and worked in vaudeville, nightclubs and movies before getting the job as Rochester Van Jones, a Pullman porter on a Benny program in 1937. He became quite a popular addition to the show and at one point NBC reported that he got 2,000 fan letters a week. Rochester's gravel-voice and agile wit can still be heard whenever we tune in to a vintage Benny broadcast.

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FORD**

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an
**Old-Fashioned
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1960 Ford

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NOSTALGIA NEWSLETTER

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GUIDE**

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CHUCK SCHADEN'S NOSTALGIA NEWS-
LETTER AND RADIO GUIDE IS A PUB-
LICATON OF THE HALL CLOSET, BOX
421, MORTON GROVE, ILLINOIS 60053.
ANNUAL SUBSCRIPTION RATE FOR 12
MONTHLY ISSUES IS \$6.

ONE OF A KIND

ART CARNEY IS THE ONLY NETWORK STAFF ACTOR



VERSATILE ART, DIALECT EXPERT, CAN BE CHARACTER ACTOR OR MIMIC

ART CARNEY is a young man with a job that many a free-lance actor would give his eyeteeth and ten years of his life to have. It is the only position of its kind existing in any of the four large networks. Art is the only actor who is a regular salaried staff member of the Columbia Broadcasting System.

As anyone who has gone through the exhausting throes of becoming a radio artist can tell you, the hardest part of

attaining prominence is getting established with the network producers. It is a long tale of auditioning, getting interviews with producers and directors, and beating out a shoe leather symphony between advertising agencies and network offices. After some small encouragement, you spend all your time and ingenuity reminding the producers that

Continued . . .

you do exist and are available for a little work. When you are in demand there is a vast amount of dashing about to be done to cover your assignments at the networks. You worry about your publicity or lack of it. In some cases, an expensive item in your budget is a publicity agent who gets a fat fee for keeping your name in print.

That, in brief, is largely what the radio artist faces as he strives for success. Only Art Carney of all the legions of actors has succeeded in by-passing all that struggle.

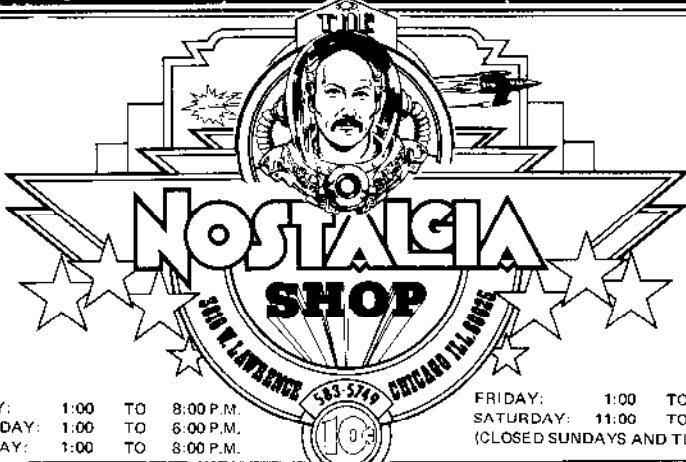
Art has a seven year contract with CBS which requires him to appear on any of the network's sustaining programs (that is, unsponsored shows) as he is needed. For this, he is paid a regular weekly salary. In addition to this, his contract permits him to accept and be reimbursed for any roles on CBS commercial shows as long as they do not conflict with his assignments on sustainers. So he has not only the regular weekly paycheck of which all actors dream, but also a chance to make extra money and an assurance that he will be heard with enviable regularity on the radio.

How did he get this way? Well, the secret of Art's success lies in his versa-

tility. First of all, he is a first class mimic. His impersonations of Roosevelt, Willkie, Eisenhower, Fred Allen, Winston Churchill are masterpieces. He can master a voice imitation in as brief a space as half an hour. He actually had to do this once with a recording of Elmer Davis' voice for a role on "Report To The Nation." Then, he is a competent straight actor—from the beginning of his career—a natural for radio. He is accomplished at dialects and character roles.

How does he do financially as compared with free lance artists? Better than most of them, not quite as well as the top-flight ones. But don't forget this point—there are very few at the top and even those few have no definite static income. After all, everyone has slow weeks. Art can have a slow week and still bring home the bacon. If he does a lot of commercial shows in a week, he says, "It's just gravy for me."

Art began his career in high school. His excellent imitations merely amused his classmates but gave an elder brother Jack, a radio producer, the idea that this young fellow was meant for show business. Jack had him audition for Horace Heidt in 1937, soon after Art was graduated from high school. He toured with the band for about four years with his



NOSTALGIA SHOP

SUN & LAWRENCE 583-5749 CHICAGO TELEPHONE 104

MONDAY:	1:00	TO	8:00 P.M.	FRIDAY:	1:00	TO	8:00 P.M.
WEDNESDAY:	1:00	TO	6:00 P.M.	SATURDAY:	11:00	TO	6:00 P.M.
THURSDAY:	1:00	TO	8:00 P.M.	(CLOSED SUNDAYS AND TUESDAYS)			



WALTER VAUGHAN, ART CARNEY, GUY REPP, CARL EASTMAN ON "REPORT TO THE NATION"

own comedy act. The next two years he spent in announcing for the "Pot O' Gold" program and acting in vaudeville and the theatre in and around New York.

CBS gave Art his big break when he was hired to do an imitation of Roosevelt's voice on "Report To The Nation." Following this initial appearance, the CBS directors formed the habit of using him regularly on various shows. One October day in 1943 the attractive seven year contract was flashed before him and he wasted no time in signing it.

One of his frequent assignments was on the program called "Man Behind The Gun." Coincidentally, a man behind a gun was just the role the Army had in mind for him too, and in January 1944 he landed in the infantry. He returned to civilian life and his unique contract in November of the following year.

"Columbia Workshop," "School Of The Air," and "Behind The Scenes at CBS" are a few of the sustainers which keep Art busy. When not broadcasting he is making recordings which are put to good use in his study of voices. Newsreels, movies, and radio shows are also used as references to perfect the Carney impersonations.

Art is a fairly happy man. Only once in a while (perhaps because all actors have roving souls) does he cast a mildly envious eye at the fat roles that freelance actors can land by being available to all four networks. At present, though, he's content to be a familiar part of the CBS scene and enjoy the rare security he has attained.

--from TUNE IN
August, 1946

GONE WITH THE WIND, that classic story of the Old South, will be playing its final theatrical engagements during the next few months before being reduced to the 19-inch home television screen. See it in a theatre one last time, for television can't possibly convey the lavish spectacle of Technicolor, or the vibrant, larger-than-life performances of **Thomas Mitchell**, **Hattie McDaniel**, **Olivia de Havilland**, **Leslie Howard**, **Vivien Leigh** and **Clark Gable**. Taken altogether, they add up to the quintessential Hollywood motion picture, the like of which was never seen before and has never been seen since.

And when **GONE WITH THE WIND** plays its first television engagement, it will mark the sixteenth anniversary of the passing of Clark Gable, the public's choice for the role of Rhett Butler. As one of his leading ladies, Joan Crawford, once said: "Clark Gable was the King of an empire called Hollywood. The empire is not what it once was—but the King has not been dethroned, even after death."

The King was born William Clark Gable on February 1, 1901 in Cadiz, Ohio. He quit school at sixteen to work in a tire factory in Akron, and quit that, ignoring his father's bitter protests, to become an actor. Young Bill Gable worked for the next seven years in stock companies, supporting his artistic ambitions with menial tasks: selling neckties, laboring in the oil fields. He landed in Los Angeles in 1924 after meeting Josephine Dillon, a 34-year-old ex-actress and manager of a Portland, Oregon theatre group. She taught him everything she knew about acting, and in return, he made her Mrs. William Gable.

Josephine had considerable influence on

Gable's career; first urging him to drop his first name, then getting him roles as an extra in motion pictures. But his appearance was not the type for leading roles, and so Clark Gable returned to the stage.

Gable made his Broadway debut in the play **MACHINAL**, and during its run, he struck up an acquaintance with wealthy socialite Rhea Langham. He divorced Josephine and married Rhea, another woman several years older than he, and she proceeded to take over control of his career. They returned to California, where Gable starred in the West Coast production of **THE LAST MILE**.

Lionel Barrymore, a personal friend of Gable's, arranged a screen test for him at MGM after seeing him on stage in **THE LAST MILE**, but it lead nowhere. Another test at Warner Brothers for the lead in **LITTLE CAESAR** was also a failure. Fortunately, an agent saw the test and was impressed, and Gable landed a part in a William Boyd western at Pathe called **THE PAINTED DESERT** (1931). A second test at MGM finally resulted in a contract at \$300 a week.

Gable played small roles in several MGM films that year, but it was in his second that he began to make impact. He was partnered with Joan Crawford in **DANCE, GIRL, DANCE** (1931). Public reaction was favorable, and MGM executives, never slow on the uptake, scrapped footage of Johnny Mack Brown in **LAUGHING SINNERS** and reshot all the scenes so that Gable and Crawford could be paired again. They appeared together in **POSSESSED** that same year (1931), and were later teamed in **DANCING LADY** (1933) **CHAINED** (1934), **FORSAKING ALL OTHERS** (1934), **LOVE ON THE RUN** (1936) and **STRANGE CARGO** (1940), frequently at Joan Crawford's insistence.

The partnership with Crawford may have started Gable on his meteoric rise to fame, but it was **RED DUST** (1932) which sent him to the top. Directed by Victor Fleming, later to become Gable's personal favorite among directors, **RED DUST** allowed the two stars to capitalize on the tough yet good-natured sexual image which became trademarks for them both. Gable and Harlow became another big box office team, paired by MGM in such films as **HOLD YOUR MAN** (1933), **CHINA SEAS** (1935), **WIFE VERSUS SECRETARY** (1936) and **SARATOGA** (1937).

Gable was not unaware of his importance to the studio, and when he balked at appearing in another Joan Crawford-Horatio Alger story, MGM head Louis B. Mayer punished him by loan-

CLARK GABLE

**I'M ON
WBBM
TODAY
AT 5 P. M.**



**Tune in December 4th
THE SILVER THEATER**
SPONSORED BY INTERNATIONAL SILVER COMPANY



With Vivien Leigh in *Gone with the Wind* (1939)

ing him out to Columbia, where Frank Capra was preparing a picture that had been turned down by nearly every leading player in Hollywood. It was a surprise to everybody concerned when IT HAPPENED ONE NIGHT was named Best Picture of 1934, with Oscars awarded for Best Direction, Best Screenplay, Best Actress (Claudette Colbert) and Best Actor (Gable's stunned reaction: "I'm gonna wear the same size hat.")

Back at MGM, Gable was given preferential treatment in salary (\$4,000 weekly) and vehicles. In the latter years of the decade he starred in such prestigious pictures as MUTINY ON THE BOUNTY (1935) SAN FRANCISCO (1936), TEST PILOT (1938) and IDIOT'S DELIGHT (1939). By this time his second marriage had ended and he had wed the vivacious Carole Lombard. It was a marriage made in heaven for the participants, the fans and the columnists.

While on a bond selling tour in Indiana after the bombing of Pearl Harbor, Carole shot off a telegram to her husband, who was then working on his second picture with his new MGM partner, Lana Turner: SOMEWHERE I'LL FIND YOU (1942). The telegram read, "Pappy, you'd better join this man's Army." On her way back from the tour, the plane she was aboard crashed into Table Mountain near Las Vegas; there were no survivors.

By the time SOMEWHERE I'LL FIND YOU was ready for release, Clark Gable had enlisted in the Air Force.

After the war Gable returned to movies, climbing back to the top with ADVENTURE (1945), THE HUCKSTERS (1947), HOME-COMING (1948) and COMMAND DECISION (1948). But conditions in the industry were changing, and with the arrival of the 50's, MGM found that they could no longer afford Gable's \$520,000 annual salary. His last film on the lot was BETRAYED (1954), his fourth and final teaming with Lana Turner.

Gable's entry into the free-lance market coincided with his fifth marriage to Kay Sprec- kles in 1955. It was during the filming of his last movie, THE MISFITS (1961), that he announced he was going to be a father for the first time. Four days after filming was completed, he suffered a coronary. On the tenth day of his recovery, his heart gave up; he never lived to see his son John Clark, born five months later.

The King was buried at Forest Lawn Ceme- tery, next to Carole Lombard, in November of 1960. He was mourned by the world, one who, in his own words, had "seen more, heard more, knew more." It was an image men could try to live up to, and one that women could realistically love.

MEMOIRS OF AN UNABASHED SINATRA FAN

by BARBARA FEIT

Yes, I was a Sinatra "Slick Chick" way back when, which you could tell by my maroon and white polka-dotted tie (although not from Sulka's on Boul Mich where Frank got his) as well as my white blouse, navy skirt, white bobby sox and scruffy saddle shoes. If that wasn't enough, I could flash an "Official" F.S. Fan Club membership card (\$1 dues, if you please), replete with a tiny, glossy shot of our Idol. Being a member entitled one to await with bated breath the quarterly newsletter and an occasional photo for the inevitable scrapbook.

Those scrapbooks bloomed like wildflowers! I stopped at No. 12. Pictures from magazines, news clippings, and even Old Gold advertising posters disappeared from store windows to reappear in my collection. Movie lobbies were raided even though their poster pictures were under lock and key. Those wonderful, glossy 8 x 10's were sooo enticing and all it took was the touch of Jimmy Valentine and a bobby pin to get at them.

His Chicago Theatre appearances drew us like the tootling of the Pied Piper(s) (indeed, he sang *with them*), and, apologies to Jacqueline Susanne, once was not enough. Packing a brown bag with a day's supply of peanut butter and jelly sandwiches, we arrived at opening time and left only in advance of the sweeper's broom. But Frankie never let us down. Each show was different. Of course there were the standards which he had become associated with, but there were always new ones. He reacted to the enthusiasm of his coterie of followers with jokes, clowning and genuine and personal interest in making sure his fans never left unfulfilled.



ONE
OF
FRANKIE'S
SLICK CHICKS
RECALLS
HER
BIG
MOMENT

Irv Kupcinet was his local biographer. His column would tell of a coming visit or stopover and a pleading phone call to Kup personally would let us know exact time and places where our Hero would be. The "King" never stepped off the Super Chief without the adulation due him from his local fan club. A glimpse was all we asked. A waiting cab would whisk him from the Dearborn Station to Union Station where he would hop the 20th Century for New York. Did he ever wonder how the same clique could be at both places? (Quick, follow that cab!)

The scene would be repeated at Midway when flying became the mode of travel. The Cloud Room was the place to relax between planes and from across the room we would gaze enraptured at our Idol. Although he appeared unaware of his band of devout slaves, when the check was presented it was always, "Compliments of Mr. Sinatra." Sometimes his manager, Hank Sanicola, would visit our table to chat and extend greetings from Frank as his royal emissary. He enchanted us with stories of the Royal Family, Nancy, Nancy, Jr., and Frank, Jr. And the famous keychain which spelled out his name in real gold letters (!), a personal gift from Frank, dazzled and captivated us.

Kup also let it be known that "Teddy's" was F. S.'s favorite restaurant in Chi town. Knowing this we would already be seated and waiting when HE appeared through the door. The restaurant was seldom crowded and we could dine leisurely and "stargaze" to our heart's content. And at the end of the session of rapture Frank endeared us further by always picking up the tab.

A touch of notoriety came our way when the Ladies Home Journal contacted our fan club and came out to take pictures for a feature article. We were thrilled to see ourselves in the October, 1947 issue and read of our exploits.



FRANK SINATRA

But the highlight of all my experiences came the day the doorbell rang and a messenger presented me with a dozen long-stemmed American Beauty Roses, with a telegram containing words I don't suppose I'll ever forget: "Congratulations on your Sixteenth Birthday. Many Happy Returns, Frank Sinatra." I was unable to believe it and accused my parents of playing a trick. Only when I confronted the manager at Schofield's Florist on Dearborn and saw with my own eyes the wire from Persian Florist in Hollywood placing the order, did I become convinced that I had indeed been honored by Frank Sinatra himself.

I begged the manager to let me have the Hollywood telegram but to no avail. It was the authorization which would be required to be

assured of payment. However, F.S. fans are not easily daunted. Today I have both wires among my souvenirs, although how that was accomplished cannot be recounted in incriminating detail. Suffice to say, a store manager has only one set of eyes and if that set is diverted by an accomplice, things can disappear as if by magic. I later found telegram in one of my Alvernia High textbooks.

Today being more mature and sensible I have put aside childish things and hardly ever think of Frankie unless I am dusting the two foot high stack of his records, or one of the pressed roses he sent me slips out from under my pillow, or one of the scrapbooks happens to shift and makes my mattress uncomfortable . . . "Put Your Dreams Away" . . .

<p>WESTERN UNION</p> <p>12.00 5401 450 10 0455A.</p>	<p>WESTERN UNION</p> <p>12.00 5401 450 10 0455A.</p>
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TO: PHILADELPHIA CALIF 15
 WILLIAMS SCHOFIELD
 721 NORTH DEARBORN ST CHGO
 DELIVER MONDAY MORNING 11:00 AM BARBARA FEET 0001
 NORTH LOVELL AVENUE #21 CHGO. CONGRATULATIONS ON YOUR
 16TH BIRTHDAY WISH HAPPY RETURNS FRANK SINATRA
 PERSIAN FLORIST HOLLYWOOD 02370.

<p>WESTERN UNION</p> <p>12.00 5401 450 10 0455A.</p>	<p>WESTERN UNION</p> <p>12.00 5401 450 10 0455A.</p>
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TO: PHILADELPHIA CALIF 15
 WILLIAMS SCHOFIELD
 721 NORTH DEARBORN ST CHGO
 DELIVER MONDAY MORNING 11:00 AM BARBARA FEET 0001
 NORTH LOVELL AVENUE #21 CHGO. CONGRATULATIONS ON YOUR
 16TH BIRTHDAY WISH HAPPY RETURNS FRANK SINATRA
 PERSIAN FLORIST HOLLYWOOD 02370.

Hi Ladies



*The WGN airwaves crackle with talent
as handsome Mike Douglas steps
from singing star to starring emcee*

IT'S A BIG LEAP from singing star to television emcee—but Mike Douglas made the jump, landed on his feet and promptly waltzed into the hearts of thousands of Chicagoans. Months of hard work preceded Mike's debut as emcee of *Hi Ladies*, seen weekdays at 10 A.M. on Station WGN-TV. As Mike grins, "There's more to talking to people than meets the ear." Yet co-workers such as organist Harold Turner, The Starnoters, Buddy Black and vocalist Jackie Van knew from the very first rehearsal—and viewers knew from that first program a year and a half ago—that Mike Douglas had that big "plus" in talent, wit and clear-thinking. . . . Mike's greatest asset is his love of the human race, the warmth and sincerity that are his standard equipment. These qualities first showed when Mike was a singing star and his record of "Ole Buttermilk Sky"—made when he was featured with Kay Kyser's orchestra—sold over the magic million mark. Those traits may also have been one of the reasons why Walt Disney chose Mike from among 500 candidates for the voice of Prince Charming in his production of "Cinderella." Certainly, they were good cause for audiences to jam night clubs and theaters when Mike traveled as a solo singer. And they're the clue to his popularity today on *Hi Ladies* and as singing star of WGN's *Top Tunes With Trendler*. . . . His show-business career began for Chicago-born Mike when he was sixteen and auditioned for Bill Carlsen's band at the



Guests Liberace and his brother George once shared billing with Mike when he sang at the Empire Room.

Trion Ballroom. Without benefit of musical training, but with benefit of the will to work and a fine tenor voice, Mike got the job, later toured with Carlsen as "The Flying Irishman." Then he settled in Oklahoma City as staff vocalist for Station WKY so that he could graduate from high school and go on to business school. . . . That first year in Oklahoma City, Christmas looked like a lonely holiday until a friend at the station invited Mike to spend the day with his family. Mike brought a jar of peppermints for the "kid sister," then married her before joining the Navy in 1943. He was still a gob when, on March 26, 1945, Genevieve presented him with twin girls. Active, imaginative youngsters, Michele and Christine take tap and ballet lessons, will graduate from the Brownies to the Girl Scouts this fall, and both write and produce short plays for their class at school. Mike himself is a great boxing enthusiast—once thought of making it his career—and golfs in the low 70's. He and Genevieve rarely go night-clubbing but love the theater. They're a lively, laughing family—qualities that identify Mike Douglas at home, on radio or on TV.

--from TV-Radio Mirror, August, 1955



'Twas the night before election—and all through
the crystal ball 4th Party Candidate McNeill saw
rosy pictures of a rosy future in the White House.

don mcneill

His tongue's in his cheek

but his hat's in the ring.

So watch out for the baby-

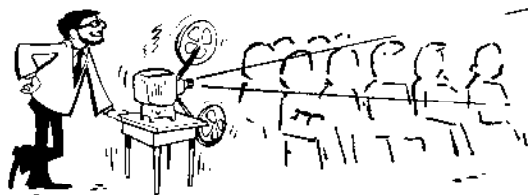
kissing, fiery oratory and

those campaign promises!

■ Fourth Party Candidate Donald Thomas McNeill pledges the voters a song with every breakfast menu. No mere campaign promises, these—he's been making 'em good, via the airwaves, for lo these fifteen years. Candidate McNeill was born in Galena, Ill., in 1907, two days before Saint Nick makes his annual pilgrimage. In 1931 he was broadcasting from San Francisco as one of The Two Professors of Coo-Coo College—which, logically enough, led to his present *Breakfast Club* program for ABC. He's sure of four votes: From Clowning Sam Cowling, who wanted to be an architect. And Cruising Crooner Jack Owens, who got his start when high school athletics gained him a broken arm, lost him a summer life-guard job, and landed him on the local radio as singer and sweeper-outer. He made good on the first, flunked the second. From singer Patsy Lee, who made a one-week guest appearance on the *Breakfast Club* in 1946 and was latched right onto by popular demand. And from Fran Allison, school-mar'm turned radio singer. She strolled into a studio one morning and the emcee smartercracked "Why, here's *Aunt Fanny*. Come over and say Hello." Fran ad-libbed for five minutes and the listeners liked it. A gal like that just naturally gravitated to the *Breakfast Club*. Did we say four votes? Hey, there's Mrs. Don—a sure-fire fifth. As for the McNeill kids—Bobby, Donny and Tommy—they're practicing egg-rolling for the White House lawn come next Easter.



The five *Breakfast Club* grins belong, from left to right, to Patsy Lee, Sam Cowling, Candidate McNeill, Jack Owens and Fran (*Aunt Fanny*) Allison.



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 West 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.

SATURDAY, JUNE 5th

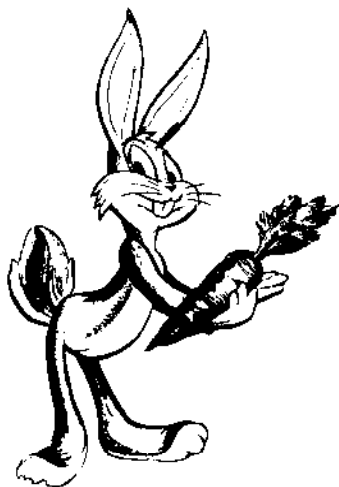
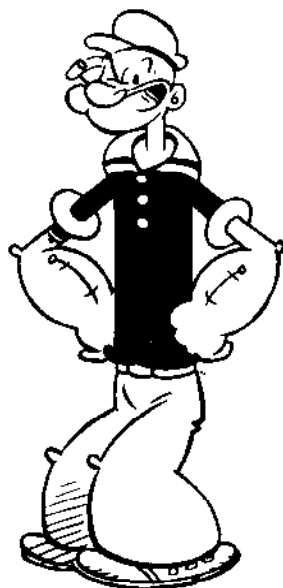
THE KID FROM SPAIN (1932) Eddie Cantor, Robert Young. Cantor is at the peak of his movie career in this song and joke epic. He's a bull-fighter and Cantor fans will cheer! Produced by Samuel Goldwyn, directed by Leo McCarey, music by Harry Ruby, Bert Kalmar and Harry Akst, choreographed by Busby Berkley. Features Betty Grable and Paulette Goddard as Goldwyn Girls, Ruth Hall, Noah Beery, J. Carroll Naish, many others.

SATURDAY, JUNE 12th

IT STARTED WITH EVE (1941) Deanna Durbin, Charles Laughton, Robert Cummings. Deanna's best film, it's a very funny comedy about mistaken identity and its effect on a zany family. Zelda Eisenstein, Chicagoland's Number One Deanna Durbin fan will provide some background for us.

SATURDAY, JUNE 19th

OLD MAN RHYTHM (1935) Charles "Buddy" Rogers, Betty Grable, Grace Bradley, Eric Blore, Johnny Mercer, Donald Meek, and Lucille Ball in a bit part as a college campus beauty. Typical campus comedy with music by Mercer who sings many of his own tunes.



SATURDAY, JUNE 26th

ALL STAR CARTOON FESTIVAL! An evening with the greatest of the cartoon characters: Popeye, Betty Boop, Bugs Bunny, Porky Pig, Daffy Duck, Superman, Little Lulu, Donald Duck and many others.

SATURDAY, JULY 3rd

THIN ICE (1937) Sonja Henie, Tyrone Power, Joan Davis, Arthur Treacher. Fast moving, entertaining musical fantasy about the romance of a skating instructor and a prince. Plenty of Sonja's ice skating is featured.

SATURDAY, JULY 10th

SEE AMERICA THIRST (1930) Harry Langdon, Slim Summerville, Bessie Love. Two tramps stumble onto a bootlegging war and are mistaken for the notorious gunslers Shivering Smith and Gunkist Casey. On the strength of their false reputations they are hired by the Spumoni gang to rub out a rival faction. This farce is one of the last and rarest of Harry Langdon's major comedies.

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, JUNE 5th

HORROR AND HUMOR!

SUSPENSE (2-2-43) "The Doctor Prescribed Death" starring Bela Lugosi.

ABBOTT AND COSTELLO SHOW (1940s) Bud and Lou with guest Peter Lorre.

MYSTERY IN THE AIR (8-14-47) "The Lodger" starring Peter Lorre and Agnes Moorehead.

MYSTERY HOUSE (1944) "The Thirsty Death" starring Bela Lugosi, John Carradine and Lurene Tuttle.

FRED ALLEN SHOW (11-18-45) Boris Karloff is guest.

INNER SANCTUM (11-12-45) "The Wailing Wall" starring Boris Karloff.

SATURDAY, JUNE 12th

T-U-B-E OR NOT T-U-B-E!

KUKLA, FRAN AND OLLIE (8-27-51) Burr Tillstrom, Fran Allison

FACES IN THE WINDOW (1-24-53) Ken Nordine narrates "The Pit and the Pendulum"

GARROWAY AT LARGE (4-29-51) Dave Garroway presents the regulars and guest Wally Cox.

LET'S LOOK AT SPORTS (4-3-53) Sportscaster Tom Duggan looks at sports. (15 min)

HOWDY DOODY TIME (8-9-52) Buffalo Bob Smith, Howdy Doody, Phineas T. Bluster, Flub-A-Dub, Dilly-Dally, Professor Fitznoodle.



OUR SPECIAL GUEST will be **DAVE GARROWAY** reminiscing about his career in television and on radio.

SATURDAY, JUNE 19th

JUDY GARLAND, SUPERSTAR

COMMAND PERFORMANCE (6-29-44) Judy Garland, Bob Hope, Frank Sinatra, Bing Crosby.

MILKMAN'S MATINEE (1951) Segment of New York based interview show with Judy as guest in the studio. (16 min)

KRAFT MUSIC HALL (1948) Host Al Jolson and guest Judy Garland.

JACK PAAR TONIGHT SHOW (12-2-62) Paar chats with guest Judy Garland who reminisces about her show business career. (35 min)

SUSPENSE (11-21-46) "Drive In" starring Judy Garland.

CHASE AND SANBORN SHOW (6-21-42) Starring Edgar Bergen and Charlie McCarthy with Judy Garland and Abbott and Costello.

SATURDAY, JUNE 26th

SALUTE TO MEL BLANC

PHIL HARRIS-ALICE FAYE SHOW (4-2-50) with Elliott Lewis, Walter Tetley, Mel Blanc.

G.I. JOURNAL (1940s) Frank Sinatra, Ginger Rogers, Mel Blanc, Arthur Q. Brian, Les Paul Trio.

MEL BLANC SHOW (4-29-47) with Mary Jane Croft, Joe Kearns, Han Conried, Jim Backus, the Sportsmen.

THE CISCO KID (1950s) "The Ringcon" starring Jack Mather as Cisco and Mel Blanc as Pancho.

ARE YOU A GENIUS? (1940s) Mel Blanc hosts a quiz show for servicemen tuned in to Armed Forces Radio. (15 min)

JACK BENNY PROGRAM (4-14-46) Mary Livingstone, Phil Harris, Rochester, Dennis Day, Don Wilson, Ronald and Benita Coleman and Mel Blanc (who appears as Jack's violin teacher, Professor LeBlanc).

PLUS - OUR SPECIAL GUEST will be **MEL BLANC** chatting about his career and doing some of his most famous characterizations.

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WAR NEWS DECENSORED

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Foreign Editor - Daily Times

WIND - TONITE - 7:30 P.M.





THE HALL CLOSET • WXXFM - FM 106

MONDAY THROUGH FRIDAY • 8:00 TO 10:00 AM

TUESDAY, JUNE 1st

PHIL HARRIS/ALICE FAYE SHOW (5-1-49)
Phil and Frankie the Chimney Sweeps



PHIL HARRIS

CAPTAIN MIDNIGHT! (11-21-39) Dolores Pereda Rescued (15 min)

SUSPENSE (3-24-49) "Dead Earnest" with Pat O'Brien

WEDNESDAY, JUNE 2nd

BOB HOPE DAYTIME SHOW (11-10-52) First Program (15 min)

BOB HOPE DAYTIME SHOW (11-12-52) With Zsa Zsa Gabor (15 min)

EDDIE CANTOR'S SHOW BUSINESS — A Tribute to Gus Edwards

BEULAH (6-26-50) Beulah's vacation plans (10 min)

THURSDAY, JUNE 3rd

BING CROSBY SHOW (3-28-51) With Judy Garland

TREASURY STAR PARADE — Ilka Chase reads a selection from "Past Imperfect" (15 min)

LIFE WITH LUIGI (3-27-49) Luigi takes dancing lessons

FRIDAY, JUNE 4th

JACK BENNY PROGRAM (12-7-47) Jack's violin lesson

STAN FREBERG SHOW (7-14-57) Incident at Los Varoces

MONDAY, JUNE 7th

MILTON BERLE SHOW (10-21-47) Salute to Health

TOMMY DORSEY ORCHESTRA (8-17-45) from the Steel Pier, Atlantic City, New Jersey

EASY ACES — Jane Tells Her Story (15 min)

TUESDAY, JUNE 8th

BOB AND RAY (9-14-59) A History of Crooning (15 min)

CAPTAIN MIDNIGHT! (11-22-39) Shark Lays a Trap (15 min)

LIFE OF RILEY (5-3-47) Babs prepares dinner
PLUS — A Musical Salute to SPIKE JONES!

WEDNESDAY, JUNE 9th

FRANK SINATRA SHOW (10-31-45) with Fred Allen

EDDIE CANTOR'S SHOW BUSINESS — Bobby Breen, Dinah Shore, Burns and Allen and Eddie Fisher

BEULAH (6-27-50) Beulah and boyfriend Bill change their vacation dates (15 min)

THURSDAY, JUNE 10th

MARTIN AND LEWIS SHOW (1949) with guests Joseph Cotten and George Jessel



OUR SPECIAL GUEST, JOSEPH COTTEN reminisces about his career on stage, screen and radio

SUSPENSE (3-30-53) "Tom Dooley" with Joseph Cotten

FRIDAY, JUNE 11th

JACK BENNY PROGRAM (2-6-38) Jack's Day at the Track

STAN FREBERG SHOW (7-21-57) Abominable Snowman Interview

MONDAY, JUNE 14th

JIMMY DURANTE SHOW (5-5-48) Jimmy and guest Victor Moore investigate the transportation problem

BENNY GOODMAN ORCHESTRA (12-22-37)



THE HALL CLOSET • WXXFM - FM 106

MONDAY THROUGH FRIDAY • 8:00 To 10:00 AM

from the Madhattan Room, Hotel Pennsylvania, New York City
EASY ACES — The Celebrities Take their Leave (15 min)

TUESDAY, JUNE 15th

SPOTLIGHT BANDS (1-8-45) Will Osborne and his orchestra
CAPTAIN MIDNIGHT! (11-23-39) Escape from the Hacienda (15 min)
PHIL HARRIS/ALICE FAYE SHOW (6-19-49) Frankie wants to adopt a foster son

WEDNESDAY, JUNE 16th

KRAFT MUSIC HALL (1948) Host Al Jolson, with Groucho Marx and Jimmy Durante
EDDIE CANTOR'S SHOW BUSINESS — Yehudi Menuhin, Phil Harris
BEULAH (6-28-50) Vacation problems resolved (15 min)

THURSDAY, JUNE 17th

ARTHUR GODFREY (5-14-70) with Harold DuMont (45 min)
MR. DISTRICT ATTORNEY (3-9-49) "Murder Ala Carte"

FRIDAY, JUNE 18th

JACK BENNY PROGRAM (6-18-39) Planning a Trip to Waukegan
STAN FREBERG SHOW (7-28-57) General Custer Expose

MONDAY, JUNE 21st

SPIKE JONES SPOTLIGHT REVUE (12-3-48) with Dorothy Shea and guest Frank Sinatra
CHAMBER MUSIC SOCIETY OF LOWER BASIN STREET (10-21-40) Jack and Charlie Teagarden
EASY ACES — Jane plans a Romantic Dinner (15 min)

TUESDAY, JUNE 22nd

VFW GOLDEN JUBILEE SHOW (4-4-49) With Bob Hope, Dinah Shore, Ken Carson and Janis Page
CAPTAIN MIDNIGHT! (11-24-39) An Aerial Escape (15 min)
BING CROSBY SHOW (1-23-52) with Paul Douglas and Helen O'Connell

WEDNESDAY, JUNE 23rd

DUFFY'S TAVERN (5-26-48) Ed Gardner as Archie, with Rex Harrison
EDDIE CANTOR'S SHOW BUSINESS — Salute to Hollywood
BEULAH (6-29-50) Oriole Makes Reservations (15 min)

THURSDAY, JUNE 24th

JACK PAAR SHOW (7-9-49) With Frank Nelson, Hans Conried
TREASURY STAR PARADE — Rudy Vallee

and his Orchestra (15 min)
THE WHISTLER (8-21-46) "Broken Chain" with Elliott Lewis and Bea Benaderet

FRIDAY, JUNE 25th

JACK BENNY PROGRAM (3-27-38) From New York, with Bob Ripley and Kate Smith
STAN FREBERG SHOW (8-4-57) The Lox Audio Theatre

MONDAY, JUNE 28th

OZZIE AND HARRIET (2-6-49) Ozzie begins a Clean House campaign
VAUGHN MONROE ORCHESTRA (10-10-45) from the Hotel Commodore, NYC
EASY ACES — Ace Invites Neff to Dinner (15 min)

TUESDAY, JUNE 29th

TIM AND IRENE (4-20-36) Tim Ryan and Irene Roblitt relive the days of Vaudeville
CAPTAIN MIDNIGHT! (11-27-39) Chuck Forced Down
OUR SPECIAL GUEST will be Band-



leader **CLYDE MC COY**, reminiscing about his musical career

PLUS — a Musical Salute to **CLYDE MC COY**
WEDNESDAY, JUNE 30th

SONGS BY SINATRA (12-11-46) With guest Fred Allen
EDDIE CANTOR'S SHOW BUSINESS — Fats Waller, Ethel Waters, the Mills Brothers
BEULAH (6-30-50) Hattie McDaniel stars (15 min)



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THURSDAY, JUNE 3rd

SATURDAY, JUNE 5th

DAVID HARDING, COUNTERSPY (4-18-50)

"The Fabulous Formula" Part 1

DAVID HARDING, COUNTERSPY (4-20-50)

"The Fabulous Formula" Conclusion

THURSDAY, JUNE 10th

SATURDAY, JUNE 12th

THE GREAT GILDERSLEEVE (5-22-48) a segment from a Guest Star broadcast

THE GREAT GILDERSLEEVE (9-25-46) Hal Peary stars as Gildy

OUR SPECIAL GUEST, via telephone, is actor **HAL PEARY** who created the role of Gildersleeve and who reminisces about his career

THURSDAY, JUNE 17th

SATURDAY, JUNE 19th

MERCURY THEATRE ON THE AIR (7-1-38)



Hal Peary, radio's Great Gildersleeve.



Orson Welles stars in "Dracula" a classic radio adaptation of the classic Vampire story

THURSDAY, JUNE 24th

SATURDAY, JUNE 26th

COMMAND PERFORMANCE (1940s) Ann Rutherford, the King Sisters, Gloria DeHaven, Bob Hope, Alan Ladd

G.I. JOURNAL (1940s) Groucho Marx, Lucille Ball, Johnny Weismueller, Mel Tormé and the MelTones.

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MISS SHOW BUSINESS

A
FAN'S
LOOK
AT
THE
CAREER
OF
JUDY
GARLAND

by STEVE SANDERS



Some say she was a great screen actress, others a gifted comedienne and dancer. Still others call her one of the greatest entertainers in all show business. I prefer to quote Tony Bennett who said, "Judy Garland was and is the greatest singer of the century."

High praise indeed for a girl born into a show business family specializing in not-very-good vaudeville. Named Frances Ethel Gumm, she quickly became a part of her family's act (along with her two older sisters) after walking on stage at age two-and-one-half singing "Jingle Bells." Eventually, her parents became secondary in the act, allowing "The Gumm Sisters" to hold the spotlight. In the few years of continuous performing, Frances would usually be singled out as the one with the "hot" voice—as a very little girl appearing at the Chicago World's Fair of 1933 Judy sat on a piano (imitating Helen Morgan) and sang, "My Bill." Reviewers went so far as to suggest that little Frances was a midget, rather than a very young girl.

One common error is to claim that the film short, **Every Sunday** (which co-starred another young talent, Deanna Durbin) was Judy's first screen appearance. This is not so, for several shorts were filmed at other studios—one as early as 1930 when Judy was billed simply as one of the "Meglin Kiddies." It is interesting to note that an unsuccessful screen test was made at Warner Bros. who were not at all interested in Judy or any other child performer.

As Judy herself has said of her early MGM years, "You had to be either two or eighteen—nothing in-between." When Judy was signed by MGM in 1935 there were no feature films lined up for her; it was perhaps L.B. Mayer himself who put Judy in **Every Sunday** with Durbin as a competitive screen test. Had reaction by the movie-going public been less than enthusiastic, Judy would not have even been considered for the

role of Dorothy a few years later for **The Wizard of Oz**. MGM was so unsure of a niche for Judy that they allowed 20th-Century Fox to take Judy out on loan for her first feature length film, **Pigskin Parade** (which was released in 1936.)

When **Oz** was released Judy became an "overnight" sensation. At this point the opposite situation developed at MGM—no longer would the studio ever be at a loss casting Judy in a new picture. They lost no time in putting their hot new property into film after film allowing little chance for rest and relaxation. Judy later resented this, although she admitted that Metro was the single most important influence in her career. Her movies directly following **Oz** included roles in three Andy Hardy films and a series of barnyard musicals with her most frequent co-star, Mickey Rooney (one of Judy's closest friends until her death.) These films were **Babes in Arms**, **Strike Up the Band**, **Girl Crazy**, and **Babes on Broadway**. Judy also persuaded MGM to sign Gene Kelly for what would prove to be his first film, **For Me and My Gal**. It was around this time, 1941-1944, that Judy married composer David Rose. Due to studio pressures the marriage endured only 18 months. Judy was a big star, but it was not until 1944 that even more of her potential was tapped.

Meet Me in St. Louis was the reason. It is one of the few timeless motion pictures made, and few can find fault with the direction of Vincente Minnelli. This film was also a turning point in Judy's personal life, for the teaming of director and star brought about a budding romance which culminated in marriage after Minnelli had been brought in by Judy's insistence in her next

film, **The Clock**. They were married in 1945, the same year the picture was released. **The Clock** is a charming film and it was Judy's only straight dramatic role while at MGM.

This was a rather happy period in Judy's life, particularly when she learned of her pregnancy. While pregnant, Judy appeared briefly in a musical biography of composer Jerome Kern entitled **Till the Clouds Roll By**. She found it highly amusing to be placed in an elaborate production number, saying, "There I was, sticking out to here. I keep running up to each man in the scene, singing the question, "who?"

After Liza was born in March of 1946, Judy reduced her filming schedule to a standstill for a time to give her daughter the necessary care and attention. It is for this reason that no Garland films were released in 1947. In the mid-forties, Judy made such films as **The Harvey Girls**, **Words and Music** and **Ziegfeld Follies** of 1946.

Two of Judy's best movies were released back-to-back in 1948—the first being **Easter Parade** (with Fred Astaire) and the second, **The Pirate**, teaming Judy once more with Gene Kelly. **The Pirate** was a sophisticated comedy directed by Minnelli which did not find acclaim with audiences of 1948. The other was a more traditional film, comprised of Irving Berlin tunes—in fact, the screenplay was written around the songs, and not the other way around.

It was at this time the serious rift that had begun with Judy's early days surfaced, and Judy rebelled against the studio, sometimes with good reason, and other times unable to film, due to illness. Gradually, the situation grew more intense and a complete rest away from Hollywood was prescribed by her physicians. The studio had other ideas, however, and called Judy back for new pictures. Judy then starred in a period musical, **In the Good Old Summertime**. Judy's marriage was affected by her inability to cope with all that was expected of her, and periodic separations resulted.

Many properties with the plan of Judy starring were begun and abandoned, most never passing the drawing board stage. One notable exception was the filming of the stage play, **Annie Get Your Gun**. Cast as Annie, Judy completed the soundtrack recording and the filming of a few scenes before being replaced by Betty Hutton. The film was only a fraction of the success it could have been, both artistically and financially. After a partially successful recuperatory period, Judy was called back to film **Summer Stock** with Gene Kelly in 1950 although still somewhat overweight from her rest. Judy left MGM with a bang in one of her best numbers, "Get Happy" in which she displayed a fine dancing ability.

After several despondent months after leaving Metro with no career prospects and a pending divorce from Minnelli, Judy met her soon-to-be third husband, Sid Luft. A romance developed and grad-

ually Luft acted in the role of Judy's manager, controlling her finances as well. Sid suggested a "come-back"—not in films—but in live appearances. Judy played the London Palladium and many concerts throughout Europe before returning home to reopen the Palace Theatre on Broadway in October of 1951. The Palace was once the mecca of all vaudeville performers and Judy was able to restore the "Two-a-Day" to New York. The original four week engagement was extended to a record nineteen

Continued . . .



JUDY GARLAND

weeks. Demand was overwhelming and Judy was professionally secure once again and happy in her personal life. (Judy returned to the Palace in 1956 and in 1967 for extremely successful engagements.)

Judy had the urge to return to films and decided to film a musical version of the 1937 Janet Gaynor-Fredric March film, **A Star is Born**. The film began production in 1953 with George Cukor as director and a score by Harold Arlen and Ira Gershwin. **Star** is generally considered to be Judy's finest film, and she herself said many times it was her personal favorite. It was successful both artistically and commercially, resulting in an Oscar nomination and numerous other awards.

In the years following **Star's** release, 1955-1959, Judy went on to very successful concert and nightclub dates, recording albums for Capitol and starring in two television spectaculars. In 1959, Judy contracted a serious case of hepatitis, causing her 4' 11" frame to swell up until it reached 150 pounds, most of which was excess water. Judy was told by her doctors that she would be a semi-cripple for life and that she certainly could never perform again. She at first welcomed this news as a chance to relax and devote time to her three children, Liza, Lorna and Joey Luft. (Lorna was born in 1952, Joey in 1955, the night of the Academy Awards ceremony.) They resided in Judy's favorite city, London.

But bills had to be paid, since Judy had at all times supported the family. Judy's voice, after this rest had never been better—vibrant, full-bodied, and mature. She undertook a rigorous concert tour of Europe in 1960 and returned to America in 1961 for another string of concerts in almost 50 cities. Reviews were great, and this tour resulted in the still best-selling album, **Judy at Carnegie Hall**. Judy won two Grammy awards, one for the best female vocalist and the other for best album of the year. It also carries the distinction of being the first two-record set to sell over a million copies, resulting in a gold award presented to Judy. (It has since sold 23 million copies.) It was number one on the chart for 13 weeks and in the top ten for 87 weeks in the **New York Times**.

Judy made several movies in the early 1960s, **Judgment at Nuremberg** (receiving an Oscar nomination) **A Child is Waiting**, **Pepe**, and her last film, **I Could Go On Singing**, shot in London in 1962.

In 1962 and 1963 Judy did two television specials for CBS, the first with Frank Sinatra and Dean Martin, the second with Robert Goulet. It was due to their wide popularity that Judy signed with CBS to star in her own weekly series for the 1963-1964 television season. Unfortunately, those in charge could not decide on a suitable concept for the show, leaving Judy with little direction and vastly inferior material. They attempted to present Judy with a down-home, Dinah Shore-type image which certainly was the wrong approach. Reviews of the show were universal in praise of Judy's singing, but all felt that the program was not worthy of her talents. It was not until Judy did several one-woman concert shows towards the end of the series that the public did an about-face and critics re-evaluated the program. But it was too late. The show



had an impossible time slot, being opposite **Bonanza**, then the number one show on television. The program had no chance to develop a regular audience and after completion of 26 shows, Judy issued a statement that she would continue production no longer. After the TV series, Judy toured Australia and upon returning home concertized widely in such places as the Houston Astrodome, Forest Hills, and the Boston Common where a record 110,000 people attended. In 1965 Judy briefly married an actor by the name of Mark Herron and divorced him soon after.

Once again, Judy returned to the Palace Theatre in New York in August of 1967, this time allowing her younger children Joe and Lorna to appear with her on stage. (Judy had made a star out of her daughter Liza when she asked the young girl of 18 to share the Palladium stage with her in two 1964 concerts.) It was in these later years of Judy's life that her health deteriorated to the point where she was a very sick woman. In late 1968 Judy agreed to star at the Talk of the Town nightclub in London and arrived on December 28th. At this point she was rail-thin and frail but still managed to complete the five week, six-nights-a-week engagement. During this period, in March, 1969, she married musician Mickey Deans. In that same month Judy went on a concert tour of Sweden and returned home even less well than in the previous months. It was in their cottage that Deans found Judy dead on June 22, 1969 of an accidental overdose of sleeping tablets. She was 47.

Judy's funeral was held in New York on the 27th of June and over 20,000 people paid their last respects. It has been said, that even then, Judy Garland made show business history.

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NOTES FROM THE BANDSTAND

by **KARL PEARSON**

In the past few months, we have been discussing several of the great big band radio shows, and this month we talk about one of the best produced during the war years—the **Coca-Cola Spotlight Band Series**. This show featured many of the great—and not so great bands. Here is just a small list of the many that played on the program: **Louis Armstrong, Charlie Barnet, Les Brown, Randy Brooks, Frankie Carle, Bob Chester, Jimmy & Tommy Dorsey, Sonny Dunham, Jan Garber, Benny Goodman, Glen Gray, Gene Krupa, Guy Lombardo, Jimmie Lunceford, Glenn Miller, Buddy Morrow, Louis Prima, Jan Savitt, Joe Sanders, Jack Teagarden**, and hundreds more. As one can see, the show didn't lean too far in either the "sweet" direction or too far on the "swing" side.

The Spotlight Band Show premiered in the fall of 1941, with a format similar to **The Lucky Strike Hit Parade**, in that the top hit of the week was played, although on **The Spotlight Band Show** it was played by the band that had made it a hit. Monday through Friday assorted bands could be heard, and on Saturday night the top band and the top hit of the week were heard.

Although this sounded like a good idea, it didn't work out too well. The show didn't take into consideration that a tune might be number one for several weeks, meaning the band would be on the show several weeks. They found this out when **Freddy Martin** appeared twice in a row (his hit was current recording of **Tschaikowsky's Piano Concerto**) and **Glenn Miller** three times (with **Chattanooga Choo Choo**). Other problems came up too. One of the big complaints was that all of the bands-of-the-week were "coincidentally" bands that recorded for **RCA Victor**. On May 2, 1942, the program temporarily left the air. **Harry James** was heard on this broadcast.

Several months into World War II the program was reorganized. In the new format, bands were picked by servicemen and war workers to play at their particular camp or factory, depending on whether or not the band was in the area at the time. On the Saturday program, a band of the week was featured. **Harry James** was the first to play on the new version (which began in September, 1942) and **Glenn Miller's** band was the first band of the week (This was **Glenn's** last civilian broadcast before he entered the Army—the next day his band broke up). The program switched networks from **Mutual** to the **NBC Blue Network** (which was about to be sold and re-named the **Blue Network**—and then re-named **ABC**) and moved from 9:15 Chicago time to 8:30 Chicago time.

In early 1943, the ratings of the program were getting better. Millions of overseas listeners were added in April, 1943 when **Armed Forces Radio Service** began recording the shows. The first show to be heard overseas was a **Hal McIntyre** show of March 22, 1943. In addition to **AFRS** broadcasts, more servicemen heard it in the form of **V-Discs**, which took specific tunes from some of the shows.

On June 16, 1945, the program again switched from **ABC** back again to **Mutual**, where

Spotlight Band Schedule

The bands listed below in the **Coca-Cola Victory Parade of Spotlight Bands** are subject to change. The show will be heard over the **Blue Network** from coast to coast every week-day night from 9:30 to 9:55 E.W.T. Saturday night's show will present the band chosen by public vote to be the band of the week.

- Oct. 1—Jan Savitt . . . from Fort Leonard Wood . . . St. Louis, Mo.
- 2—Ted Lewis . . . from Great Lakes Training Station.
- 3—Band of the Week.
- 5—Dick Jurgens . . . from Fort Benjamin Harrison, Indianapolis.
- 6—Jan Garber . . . Camp Beauregard, Alexandria, Va.
- 7—Sammy Kaye . . . from Detroit.
- 8—Herbie Kay . . . from Corpus Christi, Texas.
- 9—Russ Morgan . . . from Fort Custer, Michigan.
- 10—Band of the Week.
- 12—Harry James.
- 13—Lionel Hampton . . . from the State of Washington.
- 14—Sammy Kaye.
- 15—Charlie Spivak . . . from somewhere between Scranton, Pa. and Bridgeport, Conn.
- 16—Horace Heidt . . . from Hartford.



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it stayed for the remainder of the time. In September, 1945, the program began featuring a regular band on one night of the week and other bands on the other two nights (the show was cut from six to three nights).

In the fall of 1946 with over 1,000 programs broadcast in the series and over two million

miles traveled for these shows, the last broadcast was heard. Ironically, Harry James was heard on the last show. Harry was one of the bands that turned in the greatest number of performances, along with Tommy Dorsey (who did the most), Les Brown and Jan Garber.

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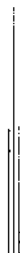


GARY COOPER



Scalloped Macaroni

Boil 2 cups of macaroni in salted water until tender. Drain and blanch with cold water. Into a buttered baking dish put a layer of macaroni, then 1 cup of cottage cheese. Over this crumble 4 hard-boiled eggs, then bits of butter and a sprinkling of Zwieback crumbs until the dish is filled, finishing with the cheese and crumbs. Fill dish with sweet milk and bake for 30 minutes in a moderate oven. When ready to serve garnish with parsley.

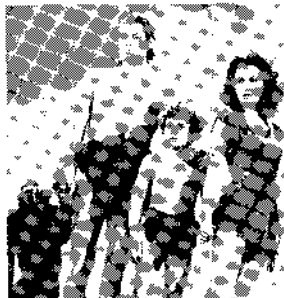


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This classified ad column will appear regularly in our NOSTALGIA NEWSLETTER. We'll announce anything you like . . . to buy or sell or swap or trade. Use your imagination and reach out to others who share your nostalgic interests. Ads, which should 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.

VINTAGE RADIO BROADCASTS. Available on Reel or Cassette Tapes and LP Records. Send \$2.00 for Large. Illustrated Catalog and brochures to RGM Productions, Box 224, Rensselaer, Ind. 47978. Satisfaction Guaranteed or Money Back.

I COLLECT RADIO PREMIUMS. I will pay \$15.00 for each ring or Manual for my collection. \$20.00 for Cinnamon Bear Star or Coloring Book. MIKE CAMPO, 100 N. LaSalle St., Rm. 1906, Chicago, Ill. 60602.

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.

FOR SALE: Old Radio Shows on 8-track tape. 26 for \$26. 679-1378.

FOR SALE: BRAND NEW BLANK C-60 CASSETTES AT DISCOUNT PRICES! SAVINGS TO 50% & MORE! NATIONAL BRAND, UNCONDITIONALLY GUARANTEED! Chicago-land's Best Buy! Self-Addressed STAMPED Envelope brings complete price information. Armstrong Radio, Box 11400, Chicago, Illinois, 60611.

FOR SALE: R & B RECORD SHOP . . . Thousands of oldies in stock. 45's, 78's, LP's, 6709 W. Ogden, Berwyn. 788-0900.

WANTED: Chapters 1 and 13 of Glenn Miller Story. Also, Captain Midnight- 10-26-39, 11-9-39, 11-10-39. Will trade or buy. Call Rich. 255-5844.

RECORDING SPECIALIST: Can make Mono L.P. Records, reel or cassette tapes from your old records or mine and improve quality of most. Have extensive collection of Sweet Big Bands. Reasonable rates. M.E. Heilbron, 5511 W. 85th Place, Burbank, Ill. 60459. 423-7193.


FOR SALE: Old Zenith Radio - early 30s (no green eye), \$50. Old Zenith Console Radio-phono, \$25. Cathedrals \$60. 424-3505.

FOR SALE: BASEBALL CARDS - Topps 1976 Mint Cards - \$10. Older cards available at low prices. Write for price list with SASE. R & L Card Company, Box 498, Berwyn, Ill. 60402.

FOR SALE: Old model Polaroid Cameras. Perfect condition. N.Y. Pawners, 418 S. State Street.

VISIT THE OLD TIME PAWNSHOP. Established 1890. N.Y. PAWNERS, 418 S. State St.-PH. 341-1411.

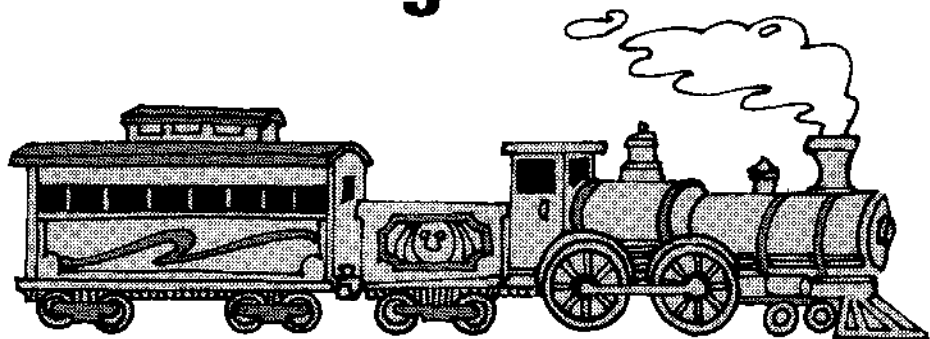
WANTED: Excerpts from old Cub games featuring Bert Wilson, preferably from 1945. Call 631-5760. Ask for John.



CBS RADIO
myStery theater

Tune in *CBS Radio Mystery Theatre* nightly on WBBM radio, 780 on the AM dial, from 10:30 p.m. to 11:30 p.m. These dramatic productions are sponsored in part by North West Federal.

All Aboard For Savings!



North West Federal has come to Edison Park!

The new savings center is located at 6665 N. Northwest Highway, near Oxford Avenue... just down the street from the Edison Park train station. The new location is also convenient to Park Ridge and Niles residents. Both CTA bus number 68 to Jefferson Park and Nortran bus service to the loop stop at the door.

North West Federal is your ticket to savings in North West Chicagoland. Now there are five centers offering service and convenience to area residents.

Stop by soon. Get on the right track to financial security.



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6665 Northwest Hwy., Chicago 60631/792-0525
4190 N. Harlem Av., Norridge 60634/453-9111
2454 Dempster St., Des Plaines 60016/296-0900
904 Algonquin, Arlington Hts. 60005/259-5800

THE HALL CLOSET CASSETTE TAPE FOR JUNE

SEND TO:

THE HALL CLOSET
Box 421
MORTON GROVE, ILL. 60053

OR

GET YOUR
CASSETTE
IN PERSON
AT



CHICAGO —
4901 W. Irving Park Road

DEMPTER —
2454 Dempster Street, Des Plaines

HARLEM-IRVING —
4190 N. Harlem Avenue,
Harlem-Irving Plaza, Norridge

ALGONQUIN-GOLF
904 Algonquin Road,
Surrey Ridge Shopping Plaza,
Arlington Hgts.

BUILD YOUR TAPE COLLECTION!



INNER SANCTUM

Song Of The Slasher

The only clue the police have to the identity of the Slasher is the eerie tune he whistles after he kills his victims. A spine-chilling tale, with an unexpected twist ending. Raymond, the host, is behind the squeaking door. Sponsored by Lipton Tea and Soup. Broadcast April 24, 1945.

HERMIT'S CAVE

Hanson's Ghost

"Ghost stories ... weird stories ... and murders, too!" The hermit tells the tale of a young couple who experience supernatural happenings when they visit their uncle in an old, mysterious house. Sponsored by Carter Coal Company ... their 406th broadcast of this show in 1945.

PREVIOUS CASSETTES \$6 each

still available by mail. Order by number
from the HALL CLOSET, BOX 421, Morton Grove, Ill. 60053

1. **CHARLIE MC CARTHY SHOW**—W.C. Fields, Rudy Vallee, Don Ameche, Marilyn Monroe
FIBBER MC GEE AND MOLLY—Fibber plans a magic act for the Elks Club
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
3. **FRED ALLEN SHOW**—Portland Hoffa, guest Jack Benny and a visit to Allen's Alley
INNER SANCTUM—*Ghosts Always Get the Last Laugh*
4. **THE WHISTLER**—*Letter From Yesterday* stars Ed Begley
ADVENTURES OF SAM SPADE—Howard Duff as Sam in *The Dry Martini Caper*
5. **PHIL HARRIS-ALICE FAYE SHOW**—Phil's daughter won't introduce her boyfriend
DUFFY'S TAVERN—Ed Gardner is *Archie, the Manager* guest is Marie McDonald

HELLO, OUT THERE IN RADIOLAND!!

We always seem to have an interesting film at our Saturday night MEMORY CLUB get-togethers, but in June we're going to have a pair of very special "lucky strike extras" as well. On June 12th, the GUYS NEXT DOOR Barbershop Quartet from the Arlington Heights Chapter of the SPEBSQSA will provide some extra-special entertainment.

And, the following week, on June 19th we'll be treated to some nostalgic fun courtesy of the NAYDER FAMILY and their PARLOR WASHBOARD BAND. In each case, the "extra" entertainment will begin before the scheduled film, at about 7:45 p.m. Hope you can join in the fun at these MEMORY CLUB nights.

SPECIAL THANKS this month to Judy Garland super-fan STEVE SANDERS and to Frank Sinatra's "slick-chick" BARBARA FEIT for their articles about their favorites. Their literary efforts help make our NEWSLETTER fun for all. And both STEVE and BARBARA get a lifetime subscription.

ON THE VINTAGE RADIO SCENE, our series of HALL CLOSET SPECIALS on WTAQ in LaGrange and our OLD TIME RADIO AND ALL THAT JAZZ program on WWMM in Arlington Heights have come to a close. We began these series over a year ago in order to offer vintage sounds for the folks in those areas. But now that we offer complete coverage on WXFM and WNIB, we conclude those "suburban" shows.

This also enables us to lighten our schedule a bit. Our sincere thanks to you for listening to those shows and special gratitude to Bill Ward at WTAQ and to Bob Williams at WWMM for their support and encouragement.

WE APPRECIATE the many favorable letters and comments we've had about our "bigger and better" NEWSLETTER. Glad to know you approve of what we've done to make this little magazine a good one.

Chuck Schaden



NOSTALGIA NEWSLETTER
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MORTON GROVE, IL 60053

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