

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
**RADIO
GUIDE**

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

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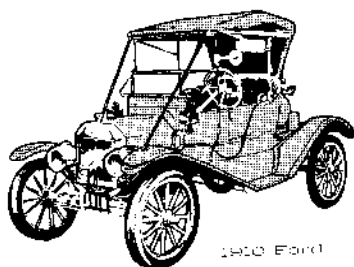
RADIO'S HOMEFOLKS, the residents of the small house halfway up in the next block. They are, from left, Vic (Art Van Harvey), UNCLE FLETCHER (Clarence Hartzell), SADE (Bernardine Flynn), and RUSH (Billy Idelson).



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NOSTALGIA NEWSLETTER

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CHUCK SCHADEN'S NOSTALGIA NEWS-
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There's no law
against melodic mayhem—if
you don't believe
it, let Spike Jones and
his City Slickers assault
your ear. Hear?

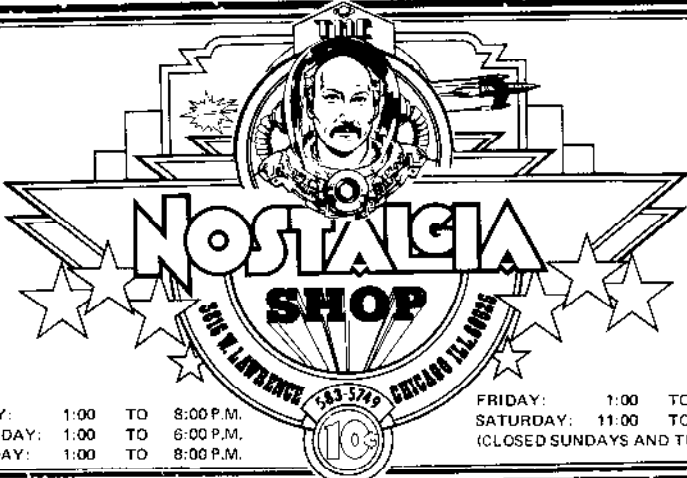
—from RADIO ALBUM, 1948

spotlight revue

■ Bedlam rules the air waves when Spike Jones and his City Slickers take to the ether with their zany *Spotlight Revue*. It's impossible to say whether Lindley Armstrong (Spike) Jones' maternal parent was fully aware of the repercussions to befall her small son's contemporaries when she presented the boy with a set of traps (drums to you!) on his 11th birthday. Who knows, she may have had some grudge against

Continued . . .

her neighbors! Whatever her motive, noise reverberated from the four corners of Long Beach, California, when Spike rounded up four similarly endowed cronies, and the Imperial Valley has never been quite the same since. The 90-piece Long Beach high school band refused to entrust him with anything any noisier than a baton—fully aware as they were of his chaos-creating capabilities. In self-defense, he was forced to organize an extracurricular dance band known as Spike Jones and his Five Tacks. Later came drumming engagements with professional bands until, one day, the Washboard Paganini burst full-bloom on the wartime public's ear-drum with a catchy little item called "Der Fuehrer's Face." Remember? He and the Slickers had come together more for kicks than kudos, but with soldiers and civilians alike feeling an irrepressible urge to express their dissatisfaction with the mustachioed fanatic. Jones' timing couldn't have been better. The lowly Bronx cheer, a variety of razzberry which blooms in the esophagus, had never before been so widely exploited for its devastating emotion-releasing effect. But Spike was not to be limited by purely physical props in his search for weapons with which to assault the public senses. The method in his melodic madness goes like this: Determine noise value of any given article; if high enough, use it! You, personally, may feel that the place for a cow bell is around a cow's neck. But why close your mind to its infinite possibilities for incredibly heinous harmonies? Cowbells and Claxon horns, Mr. Jones has found, make an unbeatable, not to mention practically *unbearable* combination! Long-hairs have oft referred to the



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melodic mayhem committed by Jones and his men as having originated in the corn-belt. But the Bach of the bulbhorn, Mozart of the mop, the Stravinsky of the slide whistle lets such criticism roll off him like water from the proverbial duck's back. "Corn," he proclaims noisily, punctuating his pronouncement with a complicated cowbell cadenza, "corn is the American national dish. What was good enough for the Indians is good enough for me!" And beating madly on their tin berry pails, his City Slickers all wildly signify their hearty agreement. The Rimsky of the Razzberry has spoken; the Korsakoff of the Klaxon has been heard. Take the cotton out of your ears and *listen!* It won't hurt much.

APRIL 2, 1937 — RUTHIE STEMBOTTOM AND THE DOLLAR

THEME: "CHANSON BOHEMIENNE"
Establish, then to background for . . .

ANNOUNCER: OPENING AND
COMMERCIAL CREDITS FOR CRISCO

ANNOUNCER: Well sir, it's early evening as we enter the small house half-way up in the next block now, and here in the living-room we find Mr. Victor Gook and his son Mr. Rush Gook. Mr. Victor Gook is established at the library table playing himself a game of Solitaire, while Mr. Rush Gook sprawls informally on the davenport and reads a book. And now there's conversation. Listen.

VIC: Better hike upstairs an' put on a necktie, Andy. Mr. an' Mis' Stembottom'll be here directly.

RUSH: O.K. Wanta hear something exciting?

VIC: No.

RUSH: All about how Four-fisted Frank Farley beat up on a gang of Mexicans?

VIC: (neg.) Uh-uh. Listen, you better get in the saddle or you'll have your mother in your hair. Bring down my coat when ya come.

RUSH: (getting up) O.K. (yawns) I got a crick in my back.

VIC: That's because ya sit on the middle of your spine with your feet in the air.

RUSH: I *enjoy* gettin' in peculiar positions while I'm on the davenport. I

got in a peculiar position the other day where my knees an' elbows were touchin' each other an' my feet

SADE: (coming in briskly) It's past seven-thirty, fellas. Let's get ready for company. You'll hafta clear that table, Vic.

VIC: I'll finish this game in five more seconds.

SADE: Hop upstairs an' get a necktie, son.

RUSH: All right.

VIC: Bring down my coat.

RUSH: What pants ya got on?

VIC: Blue. Coat's hangin' over a chair in the big bed-room.

RUSH: (moving off) O.K.

SADE: (after him) Kinda glance around up there, sonny, an' see that everything looks all right.

RUSH: (moving off) Uh-huh.

SADE: (after him) I think I left a soiled towel on the rack in the bath-room. Throw it in the hamper.

RUSH: (off) O.K.

VIC: (to Sade) Why is it you always make me put on my coat when Fred an' Ruthie visit?

SADE: Look decent.

VIC: Yeah, but I take it *off* again three seconds after they get inside the house. You always say, "Why don't you boys slip off your coats an' be comfortable?"

SADE: Oh, well. (reflectively) Say.

VIC: Yeah? (to the cards) *There* you are, Mister Ace of spades.

SADE: Know what I got half a notion to do sometime this evening?

VIC: No.

SADE: Work around some way an' ask Ruthie for that dollar.

EDITOR'S NOTE: *This copyright VIC AND SADE script material, from the original broadcast of Friday, April 2, 1937, is used with permission of Mary Frances Rhymer.*

by Paul Rhymer



SADE (Bernardine Flynn) invariably has a rough time with her finances. And VIC (Art Van Harvey) adds to her confusion.

VIC: What dollar is that?

SADE: She's owed me a dollar for almost a month now. Never said beans about it.

VIC: Um.

SADE: A dollar is a dollar.

VIC: Uh-huh.

SADE: The way it was we were in the gas company payin' our gas bill. That was . . . let's see . . . when did I pay the gas bill last.

VIC: Prob'ly around the first of March.

SADE: An' *this* is what?

VIC: Second of April.

SADE: Uh-huh . . . that's when it prob'ly was . . . around the first of March. By the way, it's due again.

VIC: Yeah.

SADE: Anyway, Ruthie's gas bill was two dollars an' forty cents or in around through there an' she was sixty-some

cents short of havin' enough. So I let her have a dollar. She put the change in her purse an' never said beans about it since.

VIC: Prob'ly *forgot*.

SADE: Oh, *sure* she's *forgot*.

VIC: All ya hafta do is *remind* her.

SADE: (slowly) Oh . . . yeah . . . but . . . person hates to come right out an' *ask* for it.

VIC: / remind people quick enough when they owe me money.

SADE: Hmm (slowly) Yeah . . . but this is only a *dollar*.

VIC: You pointed out a minute ago that a dollar is a dollar.

SADE: I can *use* dollars easy enough. Specially when I got 'em comin' to me.

VIC: Well . . . collect.

SADE: Jump right out of a clear sky an' say Ruthie give me my dollar, huh?

VIC: No. Say, "Ruthie, remember borrowin' a dollar from me there in the gas company?"

SADE: She'd think I was makin' an awful too-doo, wouldn't she?

VIC: No. She'd prob'ly thank you for reminding her.

SADE: Ruthie hasn't got any too *many* dollars, ya know. Fred keeps her so close to the line with money. (raises voice) Whatcha wanta wear *that* necktie for?

RUSH: (coming up) I couldn't tell which one it was in the dark. I just reached in my clothes-closet an' took the first one handy.

SADE: Well, stuff that straggly part in your shirt.

RUSH: O.K. Here's your coat, gov.

VIC: Thanks. You're a mighty sweet person.

SADE: Put it on. They'll be here in a minute. An' clear that table.

VIC: All right.

SADE: Gonna be in all evening, Rush?

RUSH: I might possibly decide to stroll over an' see Rooster after while.

SADE: I'll want you here around nine o'clock to go get ice-cream, ya know.

RUSH: Yeah.

Continued . . .

Nostalgia Newsletter 7

SADE: Vic, *should* I ask her?

VIC: Sure.

SADE: Maybe she *hasn't* forgot. Maybe she just hasn't had the dollar to spare.

VIC: Well, suit yourself in the matter.

SADE: I'd hate to ask her for it an' she hafta say she didn't have it. Be embarrassin'.

VIC: Um.

SADE: Still though, it's been a whole month since she borrowed it. You'd think if she'd remembered she'd of paid before this, or at least *mentioned* it.

VIC: Uh-huh.

SADE: Far as *that* goes I don't see how she *could* forget. A dollar's pretty *big* to Ruthie. She keeps track of every penny. *Has* to.

VIC: Um.

SADE: Dollar's big to *me* too.

RUSH: What's the discussion?

SADE: Why don't you go put some polish on your shoes? Look *terrible* dingy.

RUSH: *Fred* an' *Ruthie* never pay any attention to

SADE: Mr. an' Mis' *Stembottom*. Where do you *get* that "*Fred* an' *Ruthie*"?

RUSH: You an' *Gov* refer to 'em as *Fred* an' *Ruthie* an' I

SADE: They're Mr. an' Mis' *Stembottom* to *you*. Go on: put a little polish on your shoes.

RUSH: *They* never pay any attention to my shoes. Fact of the matter is, they never even pay any attention to *me*. Ever notice that?

SADE: (thinking about the dollar) No.

RUSH: Absolute fact. Mis' *Stembottom*'ll say "Hello there, *Rush*, how are you?" an' Mr. *Stembottom*'ll say, "Hi, pardner, how's tricks?" an' then I could lay down an' *die* for all *they* notice.

SADE: (to Vic) How'd it be to put it like *this*: "*Ruthie*, I've simply got to . . ." (rejects this) No.

VIC: *Ruthie*, I've simply got to what?

SADE: Gonna say, "*Ruthie*, I've simply got to have a dollar an' you *owe* me a dollar." But that's comin' out too blunt an' sounds funny *anyway* me needin' a dollar so bad.

VIC: Yeah.

RUSH: What's the discussion?

SADE: (to Vic) Hey, How's this? When it gets around nine o'clock or in around through there an' time to send *Rush* for the ice-cream, I'll say, "Goodness me, I haven't got a penny in the house." Then you say, "I haven't either."

VIC: Make *them* shell out for the ice-cream, huh?

SADE: Would that work?

VIC: Maybe. However, *Fred* might decide he didn't *want* any ice-cream. He likes his ice-cream *free*.

SADE: I feel *mean* sittin' here makin' such a hubble-da-hoo about a stinky little bit of money. (little giggle)

RUSH: Is the discussion that Mis' *Stembottom* owes you a buck?

SADE: What?

RUSH: Mis' *Stembottom* owe you a dollar?

SADE: Yeah.

RUSH: You're tryin' to figure out a way to hit her for it, huh?

SADE: She's forgot, I think. Borrowed it from me at the gas company last month.

RUSH: Why dontcha just say very casual, "*Ruthie*, please fork over that berry you

SADE: Mis' *Stembottom*.

RUSH: I'm quotin' what *you're* gonna say. You call her *Ruthie*. Say, "*Ruthie*, please fork over that berry you got off'n me a while back."

SADE: (sarcastic) That's the way *you'd* do it, huh?

RUSH: I don't mean be *tough* about it. *Talk* tough, but in a joking way. Like they do in the *movies*, ya know. "Mr.

Silvers, you dirty ol' son-of-a-gun you, let's get married."

SADE: (disgust) Ump.

RUSH: Or be kinda *coy*. Put your arm around Mis' Stembottom's shoulder an' tickle her under the chin. An' say, "Ruthie, I bet it's slipped your *mind* about last month in the gas company when

SADE: *That* might work, Vic.

VIC: What?

SADE: Make an enormous big *joke* out of it. (light laughter) "Ruthie, I certainly got a good one on *you*. You went to work an' borrowed a dollar off'n me an' never paid it back." (laughs)

VIC: Uh-huh.

SADE: (maybe that's not so hot) Might hurt her feelings though.

VIC: Why?

SADE: Oh, Ruthie's so funny. Just as apt as not to bust out cryin'.

VIC: Aw.

SADE: Wears her feelings on her sleeve, that girl. I tell you about at Thimble the other day?

VIC: No.

SADE: Mis' Brighton, not meanin' a thing in the world, says to the ladies, "Wasn't it funny in last night's paper about that man eating his shoes in New York City?" Well sir, Ruthie jumped out of her chair an' ran right upstairs. Lay down across the bed an' sobbed like her heart was broken.

VIC: How come?

SADE: Her grandfather died in New York City.

VIC: Yeah?

SADE: Uh-huh, an' every time she even hears New York City *mentioned* she cries.

VIC AND RUSH: For gosh sakes.

SADE: She thought an awful lot of her father, Ruthie did.

VIC: Holy smoke, there's a thousand guys die in New York City every day in the *week*.

SADE: Uh-huh. But Ruthie can't help it. She's such a softy-silly.

RUSH: Puts me in mind of Mildred Tisdell. She claims the tears fall out of her eyes just like rain when she hears



PAUL RHYMER is the man who pulled the strings of fate for Vic and Sade. The daily program featuring sketches of family life was first heard on the Blue Network in 1932. The series originated in Chicago but listeners in Bloomington, Illinois often recognized street names and other "localisms" in the dramas. Bloomington was Rhymer's home town.

the story of the fall of Rome. Now I ain't any better'n anybody else but praise heaven I'm not so thin-skinned I can't . . .

SADE: What do *you* think of puttin' it like a joke, Vic?

VIC: In regards to the dollar, you mean?

SADE: Yeah. Say, (laugh) "Ruthie, if I haven't got a dandy one on *you*."

VIC: / imagine that'd do the trick.

SADE: She's so sensitive, though.

RUSH: / got a scheme, mom. Lay a dollar bill here on the library table. Put it right out in plain sight. An' then swerve the *conversation* around to dollars.

SADE: Go put some polish on your shoes.

Continued . . .

From the Small House Halfway Up in the Next Block

RUSH: No, but that'd be swell *psychology*. Gov, have a conversation with me about dollar bills.

VIC: O.K. I wish I had a dollar bill.

RUSH: I *did* have a dollar bill but some crook borrowed it off'n me an' never paid it back.

VIC: Where was that?

RUSH: In the gas company.

VIC: What date?

RUSH: Around the first of March.

VIC: Who was the crook?

RUSH: I *forget* the name. *Initials* though were R. S.

VIC: Somethin' like Rupie Stilltrottom?

RUSH: More like Rufie Stenbottle.

VIC: Rootie Stembottom.

RUSH: Might possibly of been Ruthie Stembottom.

VIC: Well, whoever it was she oughta be thrown in jail. It's a *crime* the way some people will

SADE: (to Vic) Maybe I better just *forget* about the dollar.

VIC: (chuckles) Oh shucks, kiddo, why dontcha just say, "Ruthie, I bet you've forgot all about the dollar you borrowed in the gas company. No hurry about it, only I thought you might wanta be reminded."

SADE: Be just like her to take it the wrong way.

VIC: I can't *understand* you women. Here you an' her have been pals for *years*. How the heck can ya keep up an ordinary *conversation* if you're afraid everthing's gonna be taken the wrong way?

SADE: With money though it's different, Vic. You know that as well as I do.

RUSH: I'll tell ya, mom. I'll help out. I'll stall around while you people are playin' Five Hundred an' make remarks like, "Mom, as soon as Mis' Stembottom comes through with that buck can I have fifty cents for pencils." "Mom, if Mis' Stembottom ever comes across with the dollar she owes ya can I have"

SADE: Oh, Rush, for goodness sakes.

RUSH: I'm only tryin' to

SADE: (to Vic) Guess I might as well *forget* the dollar, huh?

VIC: Yeah.

SADE: 'Course a dollar is a dollar. Can't get away from *that*.

VIC: No.

SADE: Goodness, a dollar in Groucher's will buy enough groceries to (door bell)

RUSH: There they are.

SADE: (gets up) Yeah. I'll go. Vic, straighten them magazines around.

VIC: O.K.

SADE: (moving off) Fluff up the davenport cushions, Rush.

RUSH: All right.

VIC: (to Rush) Look here, Ruthie, I've fooled around long enough. I want my dough an' I want it quick.

RUSH: How'd you like a slam up side the snoot?

VIC: Oh, so it's *fight*, huh?

RUSH: I'll jump in the river before I'll hand *you* a buck.

VIC: You'll get *thrown* in the river, you big fake.

RUSH: Give me three seconds to get outa my coat an' I'll cut you into forty thousand pieces. Doggone, I've stood *enough* of your

SADE: (approaching) Boys.

VIC AND RUSH: (call) Yeah?

SADE: (almost up) Here's Mr. an' Mis' *Stembottom* come to see us.

END OF SCRIPT

ANNOUNCER: Which concludes another brief interlude at the small house half-way up in the next block.

APRIL 2, 1937 — RUTHIE
STEMBOTTOM AND THE
DOLLAR

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TRIVIA QUESTION: What famous comedy act started in vaudeville, was still making public appearances 50 years later, appeared in 24 feature films and was starred in 190 short subjects? You're absolutely correct if you answered the **Three Stooges!** Over the past 55 years, the Stooges have appeared in almost every media form: on the vaudeville stage, on Broadway, in motion pictures, cartoons, comic books, television and night clubs; their longevity in show business is unequalled.

The vaudeville act began in 1921, when **Moe Howard's** boyhood buddy **Ted Healy** invited Moe and his older brother **Shemp** onstage from the audience to trade insults during a revue he was emceeing. This spontaneous invitation was the beginning of an act that would entertain millions for the next half-century. Shemp and Moe toured with Ted Healy on the vaudeville circuit for four years. When Shemp decided it was time to form an act of his own, Healy was faced with the problem of finding a replacement. He pondered this question over dinner in the Rainbow Gardens Cafe in Chicago, where a musical act called **The Haney Sisters and Fine** was appearing. Healy was impressed with young **Larry Fine**, who played the violin and did a Russian dance simultaneously. Fine decided to accept Healy's offer, since his marriage to **Mabel Haney** was breaking up the old act anyway. Shemp returned to Healy shortly after Larry joined the group, and the stooges now numbered three.

Over the years the act underwent a series of name changes, and was known at various times as **Ted Healy and his Southern Gentlemen**, **Ted Healy and his Racketeers**, and **Ted Healy and his Stooges**. The characters played by Moe, Larry and Shemp appeared much as they would in their comedy shorts of the forties.

The slapstick roustabouts which became the trademark of the act came about by accident during a backstage card game. Moe accused Shemp of cheating, and when Shemp denied it emphatically, he found two well-aimed fingers poked into his eyebrows. Shemp feigned agony while Healy, who was also at the card table, fell to the floor with laughter. In the years that followed, only once did the Stooges ever hurt each other in their clowning: it was during a **Tonight Show** appearance in 1969, when Moe's ring accidentally caught Larry on the lip during a face slap.

In 1930, Healy and the Stooges were playing the Palace Theatre in New York when they were approached by an agent from Fox

Studios. The result was a guest appearance in the all-star revue **SOUP TO NUTS** (1930). Healy nixed a contract with Fox Studios and the act returned to New York for Earl Carroll's Vanities and the Greenwich Village Follies. But Shemp was intrigued by movies, and when offered the chance to play in a series of Joe Palooka shorts for Vitaphone, he jumped at the chance.

Healy was once again shopping for a replacement, and Moe asked him to audition his younger brother Jerry. Before the audition, Moe suggested to Jerry that he shave off his curly brown hair and moustache in order to blend better with the team's image, and Jerry complied. But he had never acted or played before an audience before, and his nervousness at Healy's audition caused him to speak in a squeaky, high-pitched voice. Healy was delighted, and Jerry, nicknamed **Curly**, was hired as the third Stooge.

1933 brought the act to Hollywood once again under contract to MGM. Healy and his Stooges appeared in several experimental shorts and a number of features, including **TURN BACK THE CLOCK** (1933), **MEET THE BARON** (1933) and **DANCING LADY** (1933), with Joan Crawford and Clark Gable. Their brief contract expired the next year, and Healy left the act to pursue a career as a character actor. Now known as **The Three Stooges**, the act was signed at Columbia by **Jules White**, who was heading the studio's newly formed short subjects department.

The Stooges first film at Columbia was **WOMAN HATERS** (1934), in which they supported Marjorie White. The short was forced and unfunny, due no doubt to the fact that the dialog was spoken entirely in rhyme. Undaunted by this shift in material, the Stooges returned in **PUNCH DRUNKS** (1934). The improvement of the comedy in this picture can most likely be traced to the authors of the story: Howard, Fine and Howard. Their third short, **MEN IN BLACK**, a parody of the current hospital feature **MEN IN WHITE**, was nominated for an Academy Award; with it the Stooges were off and running.

Producer **Jules White** brought in Mack Sennett alumnus **Del Lord** to direct the teams pictures, and the Three Stooges began their 24 year string of high-grossing shorts at the rate of eight per year. Other directors included **Jules White** himself and silent film comedian **Charley Chase**. The distinctive sound effects were provided by **Joe Henrie**, who later became head of Columbia's sound department;



THE ORIGINAL THREE STOOGES prepare to ignite the torch of Columbia Pictures' trade mark! They are ex-violinist Larry Feinberg, riverboat stock performer Maurice (Moe) Howard and his brother Jerome, better known as Curley.

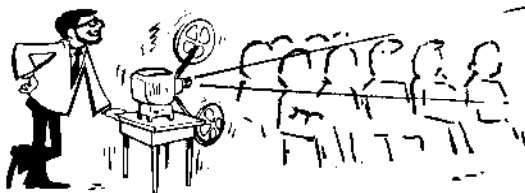
even then, he continued to supervise the Stooges shorts personally, making sure that every exaggerated effect was as devastating as possible. Many famous actors and actresses used the Stooges shorts as stepping-stones to more successful careers, including **Walter Brennan**, **Billy Gilbert**, **Lucille Ball**, **Clara Kimball Young**, **Bruce Bennett** and **Lloyd Bridges**.

In 1946, while preparing for a European tour, Curly suffered a stroke which rendered him inactive; Shemp returned to take his place. After the war, budgets at Columbia were tightening: The Three Stooges shorts were trimmed back to 16 minutes from their former 18 minute running time; back lot photography disappeared; stock footage was inserted with frequent regularity. In the early 50's, the team began to remake some of their earlier titles. Then, in November of 1955, Shemp suffered a heart attack, leaving Moe and Larry to ponder the fate of the act. For a while they considered becoming The Two Stooges, until Columbia executives suggested they hire comedian **Joe Besser**. Besser made 16 shorts with the team in the late 50's, but production values had fallen off sharply. The Stooges' contract expired in 1957 and was not renewed. Moe returned to Columbia the day after shooting was completed on their final short to say

good bye to **Harry Cohn**, who was Columbia's president and a great Three Stooges fan, only to be refused admittance to the lot.

Columbia released their backlog of Three Stooges shorts well into 1959, while Moe and Larry seemed forced into retirement. Moe served as associate producer on a couple of independent features without great success. Then Columbia's television subsidiary, **Screen Gems**, packaged 78 early Stooges shorts for television release, and the clowns were an immediate success with a whole new generation of viewers. Moe's son-in-law, **Norman Maurer**, suggested a string of personal appearances to tie in with the television success. These led to a series of low-budget high-grossing films for Columbia, featuring **Joe de Rita** as the third stooge, with the Stooges' own **Normandie Productions** owning a full 50 per cent.

After filming **KOOK'S TOUR** in 1969 (a television film which has yet to see release), Larry was felled by a stroke, curtailing future film activity; he passed away in 1974, and Moe followed only four months after, having just completed his autobiography, **I STOOGED TO CONQUER**. Conquer they did, and still do, making the title a most appropriate epitaph for the longest-running comedy act in the history of show business.



MEMORY CLUB MOVIES

If you have a fondness for the "good old days," then you're automatically a member of our **MEMORY CLUB** which meets every **Saturday** evening in the Community Room at North West Federal Savings, 4901 W. Irving Park Road, Chicago. There's plenty of free parking in the large lot at the rear of the NWF office on Dakin street and CTA transportation to the door. **MEMORY CLUB** movies begin at 8 p.m. and the doors open at 7:30 p.m. "Dues" are \$1 per meeting, payable at the door.

SATURDAY, AUGUST 7th

FLIRTATION WALK (1934) Ruby Keeler, Dick Powell, Pat O'Brien. Musical comedy about an army private who is finally appointed to West Point after a series of complications resulting from his romance with the General's daughter. Typical Warner Brothers musical with lots of good music including "Mr. and Mrs. is The Name" and the title song.

SATURDAY, AUGUST 14th

COVER GIRL (1944) Rita Hayworth, Gene Kelly, Lee Bowman, Phil Silvers, Jinx Falkenberg, Eve Arden and Otto Kruger. A chorus girl achieves fame and glory when she becomes a top magazine cover girl. Lavish musical with wonderful Jerome Kern tunes such as "Long Ago and Far Away" and spectacular dancing by Gene Kelly. A super performance by Eve Arden. And Rita never looked more beautiful.

SATURDAY, AUGUST 21st

SHOW OF SHOWS (1929) A very early talkie, this is Warner Brothers all-star revue with an outstanding collection of Warner Brothers players: Monte Blue, Alice White, Molly O'Day, Frank Fay, Beatrice Lillie, Louise Fazenda, Richard Barthelmess, Dolores Costello, Loretta Young, Sally Blane, Winnie Lightner, Irene Bordoni, Myrna Loy, Douglas Fairbanks, Jr., John Barrymore and Ted Lewis and his Orchestra.

SATURDAY, AUGUST 28th

GOLD DIGGERS OF 1933 (1933) Joan Blondell, Ruby Keeler, Dick Powell, Guy Kibbee, Warren William, Ned Sparks, Ginger Rogers, Sterling Holloway. A spectacular Busby Berkeley dance extravaganza. It's the good old "let's produce a Broadway show" plot done in fine style. Musical production numbers include "Forgotten Man," "We're in the Money," "Shadow Waltz" and "Pettin' in the Park."

SPECIAL NOTICE

Due to increasing costs of film rentals and other services, Memory Club "dues" will be increased to \$1.25 per meeting, beginning with our Memory Club get-together of Saturday, September 4th. We hope you'll stay with us for a great fall and winter season of good old movies.

COMING UP AT THE MEMORY CLUB

Sat., Sept. 4th — **SEE MY LAWYER (1945)** Olson and Johnson

Sat., Sept. 11th — **BIG BROADCAST (1932)** Bing Crosby, Kate Smith, George Burns, Gracie Allen, Stuart Erwin, Cab Calloway, Mills Brothers, Boswell Sisters.

Sat., Sept. 18th — **HOLLYWOOD HOTEL (1937)** Dick Powell, Rosemary and Lole Lane, Hugh Herbert, Glenda Farrell, Johnny "Scat" Davis, Harry James and the orchestra, Louella Parsons, Frances Langford.

Sat., Sept. 25th — **A CHUMP AT OXFORD (1940)** Stan Laurel and Oliver Hardy

Sat., Oct. 2nd — **SHINE ON HARVEST MOON (1944)** Ann Sheridan, Jack Carson, Dennis Morgan, Irene Manning, S.Z. Sakall, Step Brothers, Marie Wilson.

Sat., Oct. 9th — **FOLLOW THE BOYS (1944)** Marlene Dietrich, George Raft, Orson Welles, Dinah Shore, W.C. Fields, Jeanette MacDonald, Maria Montez, Andrews Sisters, Sophie Tucker.

Sat., Oct. 16th — **DEVIL DOGS OF THE AIR (1935)** James Cagney

Sat., Oct. 23rd — to be announced

Sat., Oct. 30th — **MANPOWER (1941)** Edward G. Robinson, Marlene Dietrich, George Raft, Alan Hale, Walter Catlett, Frank McHugh, Eve Arden.

Sat., Nov. 6th — **PIN UP GIRL (1944)** Betty Grable, Martha Raye, Joe E. Brown, Eugene Pallette, Mantan Moreland, Charlie Spivak orchestra.

Sat., Nov. 13th — **THE TENDERFOOT (1932)** Joe E. Brown, Ginger Rogers.

Sat., Nov. 20th — **MIGHTY JOE YOUNG (1949)** Terry Moore, Ben Johnson, Robert Armstrong, Joe Young.



THE HALL CLOSET • WXXFM - FM 106

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



CHARLIE BARNET

MONDAY, AUGUST 2nd

CHARLIE BARNET ORCHESTRA (1-27-46) from Casino Gardens, with vocalist Phil Barton
GRAND MARQUEE (5-8-47) "Crazy Over Horses" with Olan Soule as Homer Peabody
EASY ACES - Neil Comes to Ace's Aid (15 min)

TUESDAY, AUGUST 3rd

LIFE OF RILEY - Peg takes a job when Riley loses his. William Bendix stars
CAPTAIN MIDNIGHT! (12-4-39) Shark Closes In (15 min)
LIGHTS OUT (1-26-43) "Mr. Drogan's Wishes"
PLUS - A Musical Salute to the Year 1941!

WEDNESDAY, AUGUST 4th

COMMAND PERFORMANCE - Ralph Edwards hosts a special edition of Truth or Consequences
VIC AND SADE - Bacon Sandwiches and Other Things (12 min)
ADVENTURES OF MAISIE - Maisie takes a job as a manicurist in a bookie joint

THURSDAY, AUGUST 5th

HENRY MORGAN SHOW (2-26-47) Morgan adopts a stingy image; with Arnold Stang, Minerva Pious
BOB AND RAY - Lawrence Fectenberger (12 min)
ADVENTURES OF FRANK MERRIWELL (3-12-49) "Danger on the River"

FRIDAY, AUGUST 6th

JACK BENNY PROGRAM (1-8-39) Snow White and the Seven Gangsters
STAN FREBERG SHOW (9-8-57) The Honey-Earthers

MONDAY, AUGUST 9th

COMMAND PERFORMANCE - Hostess Barbara Stanwyck, with Dick Haymes, Errol Flynn, June Allyson and Cass Daley
JIMMY DORSEY ORCHESTRA (10-20-41) from the Hollywood Palladium, with Bob Eberly and Maureen O'Connor
EASY ACES - Reaction to the Gossip Column (15 min)

TUESDAY, AUGUST 10th

MUSIC BY MARTIN - Freddy Martin Orchestra (1940s)
CAPTAIN MIDNIGHT! (12-5-39) Campfires Below (15 min)
LIFE WITH LUIGI (9-21-48) Luigi Behind in his Rent

WEDNESDAY, AUGUST 11th

KRAFT MUSIC HALL (4-5-45) Starring Bing Crosby, with the King Cole Trio and Florence Alba
VIC AND SADE - Rotten Davis (12 min)
BROADWAY'S MY BEAT - Prizefighter Jack Giorgio Murdered

THURSDAY, AUGUST 12th

BENNY GOODMAN ORCHESTRA (11-15-46) With Eve Young
MURDER AT MIDNIGHT - "The Man Who Was Death"

FRIDAY, AUGUST 13th

JACK BENNY PROGRAM (5-3-42) A Visit to Warner Brothers, with Ann Sheridan and William Keighley
STAN FREBERG SHOW (9-15-57) Inside a Fortune Cookie Factory

MONDAY, AUGUST 16th

PHIL HARRIS/ALICE FAYE SHOW (6-26-49) Phil signs for another season with the Sponsor
THE ALDRICH FAMILY - Winter Mishaps
EASY ACES - Jane Thinks She's Done It (15 min) The last program in our series of EASY ACES broadcasts

TUESDAY, AUGUST 17th

COMMAND PERFORMANCE - Bing Crosby and Bob Hope, the Andrews Sisters, Lauren Bacall
CAPTAIN MIDNIGHT! (12-6-39) The Mysterious Pilot (15 min)
VILLAGE STORE (8-3-44) Edward Everett Horton and Billie Burke



THE HALL CLOSET • WXXFM - FM 106

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

WEDNESDAY, AUGUST 18th

COMEDY CARAVAN — Jimmy Durante and Garry Moore run a newspaper

VIC AND SADE — Kneesuffer's Snapshot Collection (12 min)

CURTAIN TIME (9-4-48) "Contract for an Angel"

THURSDAY, AUGUST 19th

KRAFT MUSIC HALL — Starring Al Jolson, with Oscar Levant, and Lou Bring's Orchestra THE WHISTLER (5-27-51) "Seattle, Take Three"

PLUS—A Musical Salute to TOMMY DORSEY!

FRIDAY, AUGUST 20th

JACK BENNY PROGRAM (1-17-43) Guest Oscar Levant

STAN FREBERG SHOW (9-22-57) Bang Gunleigh, U.S. Marshall Field

MONDAY, AUGUST 23rd

EDDIE CANTOR SHOW (1940s) Eddie un-



happy over losing Critics' Award to Bing Crosby

EARL HINES ORCHESTRA (8-3-38) from Grand Terrace Cafe, Chicago

TREASURY STAR PARADE — Musical preview of Walt Disney's BAMBI (15 min)

TUESDAY, AUGUST 24th

ABBOTT AND COSTELLO SHOW — Lou Visits a Psychiatrist. Linda Darnell guests

CAPTAIN MIDNIGHT! (12-7-39) In Search of Captain Midnight (15 min)

MYSTERY IS MY HOBBY (1-7-48) "Death Loses the Body"

WEDNESDAY, AUGUST 25th

COMMAND PERFORMANCE — Host Frank Morgan, with the Andrews Sisters, Frank Sinatra and Nelson Eddy

VIC AND SADE — Mr. Ericson's Repairs (10 min)

ADVENTURES OF MAISIE — Tagalong Cassidy

PLUS — A Musical Salute to the COON-SANDERS NIGHTHAWKS!

THURSDAY, AUGUST 26th

BOB AND RAY (9-15-49) "This Place for Heroes" (15 min)

FLEISCHMANN'S YEAST HOUR (1935) Host Rudy Vallee, with George Gershwin, Walter Houston, Bert Lahr, Sophie Tucker, John Barrymore and Marlene Dietrich (60 min)

TREASURY STAR PARADE — "Return to Berchtesgaden", with Conrad Veidt as Adolf Hitler (15 min)

FRIDAY, AUGUST 27th

JACK BENNY PROGRAM (1-31-43) from U.S. Marine Base, Quantico, Va.

STAN FREBERG SHOW (9-29-57) Do-It-Yourself

MONDAY, AUGUST 30th

CHARLIE McCARTHY SHOW (1-27-46) With Signe Hasso

CAB CALLOWAY ORCHESTRA (8-15-44) from the New Zanzibar, New York City

LUM AND ABNER — Burning the Salesman-ship Book (12 min)

TUESDAY, AUGUST 31st

COMMAND PERFORMANCE — Hostess Claudette Colbert with Tommy Dorsey, Bob Burns and Jimmy Durante

CAPTAIN MIDNIGHT! (12-8-39) The Cattle Drive Begins (15 min)

BOX 13 — Alan Ladd stars "Ticket to Tivoli Theatre"

PROGRAM

TIME

CHANGE



Effective Wednesday, September 1, 1976, our HALL CLOSET program of old-time radio shows will be heard ONE HOUR EARLIER... beginning at 7 a.m. on WXXFM (106-FM). Tune in every weekday from 7 to 9 a.m., starting Sept. 1st. We'll have more details in the next issue of the NEWSLETTER.



WHEN RADIO WAS RADIO • WBEZ-FM 91.5 EVERY THURSDAY NIGHT • 8:00 TO 9:00 PM

Vintage radio broadcasts from the **HALL CLOSET** collection may be heard every **Thursday** evening at 8 p.m. on Chicago Board of Education radio station **WBEZ (91.5 FM)**. The weekly hour of old-time programs for National Public Radio is **repeated** the following **Saturday** evening at 7 p.m.

THURSDAY, AUGUST 5th

SATURDAY, AUGUST 7th

VOICE OF FIRESTONE (11-30-53) Highlights of past broadcasts are featured on this 25th Anniversary Program, with Jerome Hines, Rise Stevens, Eleanor Steiber and Thomas L. Thomas

THURSDAY, AUGUST 12th

SATURDAY, AUGUST 14th

AMOS 'N' ANDY (1940s) Kingfish plays the big shot when he meets his wife's old beau

THURSDAY, AUGUST 19th

SATURDAY, AUGUST 21st

MAJOR BOWES AMATEUR HOUR (1930s)

Major Bowes' Amateurs



From Bridgeport, Conn. the Major presents a 16 year old baritone, a musical saw soloist, a tap dancer, a harmonica player and many others

THURSDAY, AUGUST 26th

SATURDAY, AUGUST 28th

KRAFT MUSIC HALL (9-9-43) with Bing Crosby and guests Phil Silvers, Trudy Erwin, Alan Reed as Falstaff Openshaw. Our Special Guest **JOHN SCOTT TROTTER** relates his musical career with Crosby and others

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.

CLIPS FROM THE CLOSET WAIT-AM 820 MONDAY THROUGH SATURDAY 9AM AND 2 PM

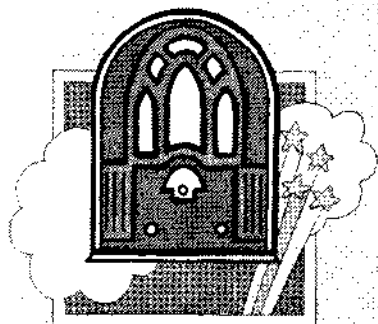
We open our **HALL CLOSET** six times a week on radio station **WAIT (820-AM)**. This mini-series is heard twice daily, Monday thru Saturday at 9 a.m. and again at 2 p.m. immediately following **WAIT** news headlines. On each show you can hear a short excerpt from a vintage broadcast from those good old days **When Radio Was Radio!**



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CARDS • GIFTS • GAMES • NOVELTIES

Produced & Directed by Dave Denwood & Chuck Schaden

DAYTIME DIARY

Daytime dramas — the Soap Operas — were still going strong on radio in the 1950s as you can see from this Radio Mirror composite from 1950-54.

Up-to-the-minute reviews

of all the daytime dramas

You'll find it a good guide
to good listening

AUNT JENNY All across our country there are thousands of small towns like Littleton. And in each one there is probably one person like Aunt Jenny, who knows everyone in town and loves to follow the lives of all the townspeople. These daily stories are based on familiar situations, but are full of love, excitement and good will. 12:15 P.M., CBS.

BACKSTAGE WIFE Mary Noble, feeling responsible for the money lost by her friends in worthless oil stock she innocently sponsored, sells her husband Larry's new play to financier Victor Stratton to pay them back. What Mary doesn't know is that she has jumped from the frying pan into the fire, for Stratton is scheming with Elise Shephard to break up the Nobles' marriage. 4 P.M., NBC.

FRONT PAGE FARRELL David Farrell is almost stumped by a particularly brutal murder in which four suspects create one of the grimmest puzzles he has ever encountered. It is only through a chance remark made by his wife, Sally, that David finally perceives the hidden clue that leads him to the true murderer and saves an innocent person. 5:15 P.M., NBC.

JUST PLAIN BILL For many years, Bill Davidson and his barber shop have been a vital part of Hartville. With his daughter Nancy and her family near at hand, Bill had found life complete and satisfying. Never in his wildest dreams has he imagined that he would have to choose between this peaceful life and a situation so bizarre he scarcely knows how to face it. 5 P.M., NBC.

LIFE CAN BE BEAUTIFUL Many times in her brief past Chichi has been involved in trouble—but usually it was somebody else's trouble. Now, for the first time, her own life skirts tragedy. Will the strength and courage she learned from Papa David see her through? Or will Papa David's resources be tested to the fullest before Chichi's life is on an even keel again? 3 P.M., NBC.



Aunt Jenny
heard on
CBS 12:15 P.M.



Mary Noble
heard on
NBC 4:00 P.M.

LORENZO JONES Lorenzo's amnesia makes him powerless against Phoebe Larkin's claim that five-year-old Gloria is the child of a marriage between them, though instinct warns him that Phoebe is lying. Unable to recognize Belle as his true wife, he cannot help her prove her status. Meanwhile, jealous Gail Maddox joins forces with Phoebe to prevent Belle from reclaiming Lorenzo. Can Belle find the proof she needs? 5:30 P.M., NBC.

MA PERKINS When rich Alf Pierce made Ma the trustee for the money he left his son Billy, he may have suspected that only Ma could handle the kind of mess Billy might get into. Is Ma right in defending Billy's wife Laura—or are the others right in anticipating trouble? How will the town be affected by the newcomers—among them, Laura's rolling-stone brother? 1:15 P.M., CBS.

ONE MAN'S FAMILY Balance is a good thing in a family—one parent knowing when to loosen up on a tight rein if the other is a bit too stern. But Mother Barbour has a difficult middle road to walk as she tries to mediate between Father Barbour's somewhat old-fashioned principles and the natural desire of her teenage children for independence. Will the future vindicate Mother Barbour's methods? 10:30 A.M., NBC-TV.

YOUNG WIDDER BROWN



Ellen Brown
heard on
NBC 4:45 P.M.

CAST: Ellen Brown, young widow who supports her two children by running a tearoom in Simpsonville; Dr. Anthony Loring, her fiancé; Glen Halliday, whose marriage to the unsuitably young and flamboyant Mitzi started a tragic chain of events in town; Pete Duval, Mitzi's brother; Bruce Weldon, blinded as the result of a mysterious attack by an unknown assailant.

BACKGROUND: In spite of her old friendship for Glen, Ellen almost had words with him over his accusation that Anthony Loring, resentful of Bruce's avowed love for Ellen, had attacked his rival and caused his present blindness. Ellen pointed out that

Glen himself had more reason to hate Bruce, for Mitzi had been paying a scandalous amount of attention to him.

RECENTLY: Secretly, however, Ellen suspects that Pete Duval may be the guilty party. Suddenly, a series of suspicious circumstances lead both Ellen and Anthony to wonder if Mitzi herself might not have struck the blow that has ruined Bruce's life. Anthony even has a theory about what Mitzi's motive was. Is he right?

OUR GAL SUNDAY The enmity of Mrs. Thornton has created a serious breach between Sunday and Lord Henry, for Mrs. Thornton has cleverly used the young lawyer, Kevin Bromfield, to arouse Lord Henry's deep-seated jealousy. Sunday is uncertain how to handle the situation, since the truth is that Kevin is fond of her. But nothing can alter her love for Lord Henry. Can she convince him of this? 12:45 P.M., CBS.



Della Street
heard on
CBS 2:15 P.M.



Lord Henry
heard on
CBS 12:45 P.M.

PEPPER YOUNG'S FAMILY The aversion that Pepper and Linda have felt from the beginning for oil expert Dr. Grayson increases as Father Young's money continues pouring into the well being drilled, on Grayson's advice, on the farm property. Meanwhile, Grayson's engagement to Ivy Trent promises to bring him the financial security he needs to further his own secret plans—which have nothing to do with making Father Young rich. 3:30 P.M., NBC.

PERRY MASON Lawyer Perry Mason is inured to all sorts of sordid, brutal crimes, but even he feels revulsion at the arch-criminal that preys on unthinking youngsters, ruining their lives. Can he save Kate Beekman from the consequences of her stubborn refusal to accept not only his advice, but that of his secretary, Della Street? What will happen when Kate realizes what she has gotten into? 2:15 P.M., CBS.

PORTIA FACES LIFE Walter Manning has always been proud of his wife Portia's talent, and her former career as a lawyer. But is there a secret reservation behind that pride—something that will cause trouble if Portia seriously resumes her

work? What happens when Walter, as a newspaperman, becomes involved with Morgan Elliott, many of whose activities lie outside the law? Will Portia make trouble by helping Kathy Baker? 1:15 P.M., CBS.

ROSEMARY The whole Boys Club project is in jeopardy because of one designing girl, and Bill Roberts knows he should have listened to Rosemary when she warned him that Monica wasn't just someone to laugh off as far as young Lonnie was concerned. But apart from the Club, will Rosemary have further cause for concern about the future health of her beloved mother, who has weathered one serious crisis? 11:45 A.M., CBS.

THE RIGHT TO HAPPINESS During Miles Nelson's term as governor, Carolyn refused to face the possibility that the coolness engineered between them by Annette Thorpe could destroy their marriage. Now, however, Carolyn knows real discouragement as she struggles to revive the old relationship. Has Miles changed inwardly in such a way that Carolyn can no longer reach him? 3:45 P.M., NBC.

DAYTIME DIARY

THE ROAD OF LIFE Dr. Jim Brent and his wife Jocelyn feel secure that their marriage can weather any threat from without, but the tension created by Jim's daughter Janey may prove to be another kind of problem. Meanwhile, Sybil Overton pursues her own tortured designs, driven by envy of Jim's happiness, and the strange situation into which she plunged her unacknowledged infant, into an inevitable crisis. 1 P.M., CBS; 3:15 P.M., NBC.

THE ROMANCE OF HELEN TRENT Helen Trent, trying to work out a tactful handling of the situation involving her with wealthy Brett Chapman and his son Richie, is pleased when her assistant, Loretta Cole, appears to have captured some of Richie's attention. What Helen does not realize is the full extent of Loretta's ambition. Will she recognize Loretta's true character and suspect her plans before her whole future is endangered? 12:30 P.M., CBS.

THE SECOND MRS. BURTON When Stan Burton, desperately in need of a managing editor to meet the competition of Dickston's new paper, takes on his old school friend Freddie Small, he has no idea how far-reaching the consequences will be. Freddie's lack of experience and his wife Adrienne combine into a situation not even Terry anticipated. 2 P.M., CBS.

STELLA DALLAS The happiness of her daughter Laurel has been the guiding force of Stella's life. Facing the prospect that enemies may destroy Laurel's marriage to Dick Grosvenor, Stella fights desperately to protect her child. But now she encounters a new adversary in glamorous model Patricia Keswick. Will Patricia succeed in luring Dick away from his home and family? 4:15 P.M., NBC.

WENDY WARREN Wendy Warren, an experienced reporter, fully appreciates the strain of creative work. But she herself has never reacted to overwork or discouragement with the same unpredictable violence shown by her playwright husband, Mark Douglas. And though Wendy has seen Mark through many an emotional crisis, she is never certain just what to do or say to set things right. Will a time come when she can't help him? 12 noon, CBS.

WHEN A GIRL MARRIES Over the years, Joan Davis has learned to check her instinctive impulse to offer help to her loved ones when they are in trouble, until she has assured herself that her help will be constructive. In the case of her sister Sylvia, Joan finds herself almost at a loss: Is Sylvia's peculiar design for the future the best one for her, or should Joan and Harry persist in offering the help Sylvia has refused? 10:45 A.M., ABC.

YOUNG DOCTOR MALONE



Dr. Malone
heard on
CBS 1:30 P.M.

CAST: Anne Malone, separated from her husband, Dr. Jerry Malone; Sam Williams and his son Gene, both in love with Anne; Lucia Standish, who runs the Institute in New York where Jerry is working; Mother Malone, trying hard to reconcile Anne and Jerry; Dr. Browne, who understands Lucia's sinister influence over Jerry.

BACKGROUND As the separation prolongs itself, Anne loses hope that she and Jerry will ever come together again. As for Jerry, he bluntly tells his mother that he thinks he is in love with Lucia Standish. Working hard as the superintendent of the Dineen Clinic in Three Oaks—the job Jerry

left to go to New York—Anne tries to concentrate on her job. But she finds that the affection which both Sam and Gene keep thrusting upon her only make her long all the more for Jerry.

RECENTLY: Little Jill, the Malones' daughter, is the chief sufferer in this strained situation. She misses her father desperately, and Anne arranges to have her visit him in New York. Mother Malone is fearful and outraged when she learns that Lucia Standish has offered her country estate for the visit.

WE GET LETTERS



SCHILLER PARK — There are so many nice things to remember and write about, but I'll tell you of a memory or two I have that dates back to about 1936 or so. My old time memory relates to Joe Kelly's show when he called himself "Jolly Joe." He had a morning show that helped us to get dressed in the mornings each school day. I had the front register in our front room as my dressing spot, my brother was located at the dining room around the corner of the wall, offering each a private place to dress while the warm air from the newly opened draft chain of our forced-air furnace furnished warmth. My parents felt a healthy bedroom was one without any heat and the house was well-chilled at night, when the furnace was banked.

Jolly Joe came thru our radio . . . with great appeal. I remember his theme song: "If you always listen in to Jolly Joe, Oh how happy I will be, So tie a little string around your finger, So you'll remember me! Bum-bump!"

I've never forgotten him, either . . . at least in my happy memories. Another thing I truthfully always felt a little silly about, but just the same I never took any chances: Each morning Jolly Joe got out his magic telescope to see if the boys or the girls that morning were the winners of the "dressing race!"

I was always just a little suspicious of that part of the program. How could he really see thru that electrical socket and the plug? But, nevertheless, I made sure I stood away from the front of the radio dial, especially since I was never quite dressed, what with a pantie-waist, undershirt, petticoat, bloomers and long heavy stockings! I truthfully feared he might possess some power to see thru. My common sense told me that was impossible. But if I wasn't fully dressed at that point in the radio show, I moved out of the view of his magic telescope, just to be sure! — **PHYLLIS LEWIS.**
(Ed. Note: Thanks for the memories!)

MELROSE PARK — Just received my fourth issue of your NOSTALGIA NEWSLETTER. I want to thank you for having such a publication. I knew there were old time radio shows being aired but our daily papers don't list

many radio shows any more and I probably missed a lot of goodies before I finally heard one of your broadcasts and heard about your Radio Guide. You have great variety in your shows and I like your side comments, too. I'm 56 and my old favorites, like Jack Benny and Vic and Sade and Easy Aces and Vaughn Monroe are STILL my favorites. — **MRS. C.D. McINTYRE.**

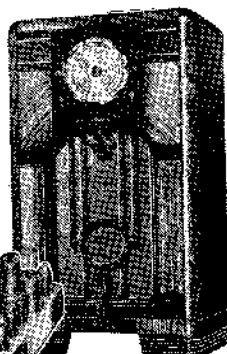
CLARENDON HILLS — Just thought you'd like to know some statistics about your morning "Hall Closet" and your "Those Were The Days" shows. On WLTD you had 689 Hall Closet morning shows. On June 21st, you aired your 211th Hall Closet show on WXXM. This was your 900th Hall Closet morning show since Nov. 27, 1972. On WLTD you had 251 TWTD shows. On Sat., Aug. 7, 1976 you will have aired 49 TWTD shows on WNIB since Sept. 6, 1975. This will also be your 300th TWTD show since May 2, 1970. Perhaps your other listeners might like to know this. By the way, Nov. 8, 1976 will be your 1,000th Hall Closet show. Could you have your 300th show a Bing Crosby special and air some of those 1930s Kraft Music Hall Shows? Thirty years ago on Aug. 7, 1946, we got our dog! — **ROBERT G. HARTFIELD.**

(Ed. note — Thanks for the documentation.)

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NOTES FROM THE BANDSTAND

by **KARL PEARSON**

When most people think of **Cab Calloway**, the first thing that comes to their mind is **Minnie the Moocher**, the song that made Cab famous. The second thing that would come to mind would be "Hi-De-Ho," the scat phrase made famous by Cab. And towards the bottom of the list would be the musicianship of Cab's band, for not too many folks realize what a great band Cab had. Some of the best black musicians have played with Cab, including drummer **Cozy Cole**, tenor saxists **Leon "Chu" Berry** and **Ben Webster**, and even trumpeter **Dizzy Gillespie**.

Cab Calloway (born December 25, 1907) had been singing a few years prior to entering the band business in 1929, with the **Alabamians**, a band that wasn't together for long. In early 1930, Cab was asked to front a cooperative band, **The Missourians**. Cab joined the band and after only a few months on the road, **The Missourians** were booked into the **Cotton Club** for the summer, as a replacement for **Duke Ellington**, who was scheduled to go to the west coast to appear in the film **Check And Double Check**, which featured **Amos 'N' Andy**. This was a big break for the Calloway band, for the Cotton Club was the big time. The best news of all was that the band would have a "radio wire"—the band would be broadcasting on a nation-wide network, which meant nationwide recognition.

The "radio wire" did help the band. It landed a record contract, and the band filled in again for Ellington in late 1930 and early



1931. By this time though, the name of the group was changed from "The Missourians" to "**Cab Calloway's Cotton Club Orchestra**." Up to this time the band had been using **Saint James Infirmary** as its theme. Cab and music publisher **Irving Mills** wrote an original theme for the band titled **Minnie The Moocher**, based loosely on the melody of their old theme. At this time, **Minnie The Moocher** didn't have the "Hi-De-Ho's" written into her lyrics. That came about later, when, on one of the band's



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541-5850.

Cotton Club broadcasts, Cab forgot the lyrics. Instead of just going blank, he sang something like "Ho-De-He-De-He-De-He." The crowd at the Cotton Club loved it, and Cab kept it up. Then the audience joined in, and the song went on for several minutes. For the next few days, thousands of letters arrived at the Cotton Club praising Cab's scat vocal.

In 1936, the band's popularity was boosted even higher when Cab and company appeared in the Warner Brothers' film *The Singing Kid*, which starred Al Jolson.

Starting in 1938 and continuing through 1944, Cab wrote what was known as a "Hepster's Dictionary" which defined many of the jive words and phrases popular at the time. Some of these words have now become a part of our everyday language.

Sometime in 1941 Cab and the Band began its first regular radio show, titled "Cab Calloway's Quizzicale" or, "Harlem's Idea Of What A Quiz Show Should Be Like." The program lacked a sponsor though, for in those days sponsoring a black on radio meant losing customers in the South.

Cab continued his band into the late forties, when he reduced his group to a small combo, which became smaller and smaller until he finally gave up the band business in the mid-fifties.

Through the years, Cab has been very busy. He has appeared in major roles in musicals such as *Hello, Dolly* and played the role of Sportin' Life in a revival of Gershwin's *Porgy and Bess*. In addition to musicals, he has appeared recently on a few television shows in a dramatic role, and two years ago toured the country in *The Sounds Of The Forties*, a nostalgic look at the big bands.



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WEBSTER-RAULAND
ECONOMY SOUND SYSTEM**

Here's the new WEBSTER-RAULAND
Portable System for Orchestras that's
"right in the groove."



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Your organization may be interested in scheduling a nostalgic program for one of your regular meetings or special events during the year ahead. Now's the time to plan ahead and provide your civic, business or social group with a program that'll be designed to take your friends for a pleasant trip thru time to those good old days of not-so-long-ago. Our Nostalgia Speakers Bureau can provide, on a limited basis, a variety of programs dealing with the "Golden Age" of Radio, Television, Motion Pictures, Riverview, Al Jolson, etc.

For details, call or write

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Box 421

Morton Grove, Ill. 60053

Phone 545-2260

TELEVISION

WBBM-TV-2

WNBQ-5

WBKB-7

WGN-TV-9

WTTW-11

(L)—Live, (C)—Color.

Tonight

6:00



WGN-TV (9)—

FRIDAY FAVORITE!

'SUPERMAN'

Fabulous Man of Steel
— Fighting for Right
Against Evil!

Sponsored by
KELLOGG'S

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9

- 2—NEWS (L)—Julian Bentley.
5—NORMAN BARRY SPORTS (L)

- (C)
7—KUKLA, FRAN AND OLLIE
(L)—Puppet show for chil-

- dren.
9—SUPERMAN—Drama. "The
Monkey Mystery."

6:15

- 2—NEWS (L)
5—JACK ANGELL NEWS (L) (C)
7—JOHN DALY (L)—News.

6:25

- 5—WEATHER (L) (C)
6:30

- 2—BEAT THE CLOCK (L)—Au-
dience participation.

- 5—XAVIER CUGAT (L) (C)—
Musical program.

- 7—ADVENTURES OF RIN TIN
TIN—Doc's adventure.
"O'Hara's Gold." "O'Hara
falls prey to a confidence
man."

- 9—NEWS (L)

- 11-TV COLLEGE: English 101—
"Lesson 5. Words as a
Medium of Communication:
Using the Dictionary."

6:45

- 5—NEWS (L)

- 8—SPORTS AND INTERVIEWS
(L)

6:55

- 9—THIS IS THE DAY (L)—Dis-
cussion.

7:00

- 2—WEST POINT STORY—Au-
thentic stories of the men
of West Point. "The Weap-
on." A disgruntled plebe
learns a lesson in war.

- 5—BLONDIE—Situation comedy.
7—ADVENTURES OF JIM BOWIE

- Drama. "Eye for an Eye."
Bowie finds himself in the
middle of a dispute between
settlers and Indians.

- 9—CHINA SMITH—Drama.
"Bamboo Coffin."

- 11-FACE TO FACE (L)—Mrs.
Fay Uley interviews.

7:30



WGN-TV (9)—
First Run Series
Never Seen
Before in
Chicago!

"NEW ORLEANS
POLICE
DEPARTMENT"

Based on true
cases
sponsored by
Howard Motors

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- 2—ZANE GREY THEATER—
Drama. "Village of Fear"
with David Niven. A meek
and mild-mannered book ped-
dler is called upon to out-
wit a gang of killers.

- 5—SHERIFF OF COCHISE—
Drama with John Bromfield.
"Statute of Limitations."
When a man refuses to press
charges against a stranger
who has started a fistfight,
Sheriff Morgan investigates
both men.

- 7—CROSSROADS—Documen-
tary drama of clergymen and
their work. "Call for Help,"
with Richard Carlson. Story
of a clergyman who be-
friends, battles and ra-
cials young hoodlums of
New York's lower East side.

- 9—NEW ORLEANS POLICE DEPT.
—Drama. "Case of the
French Quarter Artist," ex-
tortion racket.

- 11-CHICAGO SYMPHONY SCRAP-
BOOK (L)—Interview with a
member of the orchestra.

8:00



WGN-TV (9)—

HIGHWAY
PATROL

with
BRODERICK
CRAWFORD

Authentic action stories
of state highway police

Sponsored by
HAMM'S

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- 2—MR. ADAMS AND EVE—Sit-
uation comedy. "The Busi-
ness Manager."

- 5—JOSEPH COTTON SHOW: On
Trial—drama. "Case of Dou-
ble Trouble." A man who
has been arrested twice for

different crimes, is picked
up a third time and claims
that someone who is his
double engineered the job.

- 7—TREASURE HUNT (L)—Quiz
show.

- 9—HIGHWAY PATROL—Drama.
Mathews races the clock to
keep three bank robbers
from going free.

- 11-TV COLLEGE: Mathematics
101—"Unit 11. The Number
System. Lesson 5."

8:30

- 2—PLAYHOUSE—"The Life You
Save" with Gene Kelly.
Story of a one-armed tramp
who brings a tender romance
into the life of a deaf mute
girl.

- 5—BIG STORY—Drama. "Re-
prisal" story of Hoke May,
Charlotte, N. C., Observer.
How reporter May helped in
smashing a bootleg ring.

- 7—THE VISE—Mystery drama.
"Murder by Error." Sabers
becomes involved in homi-
cide, blackmail and racket-
eering.

- 9—THE WORLD IS YOURS—
Travel film. "California and
Western Parks."

- 11-BEHIND THE SCENES IN IN-
DUSTRY—"Romance of Sil-
ver Design."

9:00

- 2—THE LINEUP—Drama from
police files. "The Walking
Deadman Case." Story of a
man who makes a date with
death.

- 5—CAVALCADE OF SPORTS (L)
Boxing. Paolo Rosi vs. John-
ny Gonzales. 10-round light-
weight bout.

- 7—RAY ANTHONY (L)—Musical
variety. Guests: Don Cornell,
singer; Sister Sisters.

- 9—PLAYHOUSE—Drama.
"Never Trust a Lady." A
sawyer finds himself the
victim of a double cross.

- 11-ADVENTURES IN CHEMISTRY
AND SCIENCE (L)—Chemical
science for the non-techni-
cally trained viewer. "Paint
for This Changing World."

9:30

- 2—PERSON TO PERSON (L)—
Edward R. Murrow interview-
ing Xavier Cugat and his
wife, Abbe Lane; Tennessee
Ernie Ford, his wife and two
sons.

- 9—CITY DETECTIVE—Police
drama. "Congenial Liar."

- 11-THE WAY—Application of
Christian principles to every-
day problems of ordinary
people. "The Sound of a
Stone." A school teacher
finds himself accused of be-
ing subversive.

10:00

★
WGN-TV (9)—WGN-TV—9
1st RUN!**Thrilling Mystery!**

SYDNEY
GREENSTREET
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FITZGERALD
PETER LORRE

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Strangers"**

Spine-tingling drama packed
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and suspense!

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★
WBBM-TV (2)—**TAKE 2 AT TEN**

for WEATHER, NEWS,
SPORTS, MUSIC,
CELEBRITIES

10:00

**STANDARD
NEWS ROUND-UP**

with *Fahey Flynn* and *P. J. Hoff*

10:15

IN TOWN TONIGHT
starring

**dicK
CONTINO**

10:30

**JOHN HARRINGTON
& THE NEWS**

10:45

THE CHICAGO STORY
with *Mal Bellairs*

channel 2 WBBM-TV

2—NEWS ROUNDUP (L)

5—WEATHERMAN (L) (C)

7—MOVIE TIME U.S.A.—Feature
film "Crash Dive," with
Tyronne Power. (1st run.)9—THEATER — Feature film,
(1st run.) "Three Strangers,"
with Geraldine Fitzgerald,★
WBKB (7)—

**COURTESY THEATRE
TV FIRST!**

The first of our
multi-million dollar
film productions!

**TYRONE
POWER**

DANA ANDREWS
ANNE BAXTER

**"CRASH
DIVE"**

Block-buster
Submarine Action!

**FRI. 10 PM
WBKB**

Channel **7**

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FORD**
3567 W. GRAND

Sydney Greenstreet, Peter
Lorre.

11—TOMORROW (L) — Events In
Chicago.

10:05

11—TV COLLEGE: English 102—
"Unit I. Organizing the
Theme. Lesson 5. Influence
of Material on Method."

10:10

5—NEWS (L) (C)

10:15

2—IN TOWN TONIGHT (L)—Mu-
sical.

10:20

5—LET'S LOOK AT SPORTS (L)
(C).

10:25

5—DORSEY CONNORS SHOW (L)
(C)—Hints for Homemakers.
"Short Cuts and Quick Tips."

10:30

2—NEWS (L)

5—COWBOY G-MEN (C)—West-
ern. "Gypsy Traders."**10:35**

11—TV COLLEGE: Biology 102—
"Unit VI. How Organisms
Reproduce. Lesson 5. Re-
production in Land Plants."

10:45

2—CHICAGO STORY (L) — Va-
riety.

11:00★
WBBM-TV (2)—**SEE****TAB HUNTER****AND**

**SAMMY
DAVIS, JR.**

OR "THE
**HOWARD
MILLER
SHOW**"

11:00 PM

WBBM-TV
channel **2**

2—HOWARD MILLER (L)—Disk
Jockey type program

5—TONIGHT (L)—Variety.

11:30

9—LATE NEWS (L)

11:45★
WBKB (7)—**FIRST RUN****11:45 p.m.****MOVIE TIME****ch. 7**

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presents**

CONSTANCE WORTH**In****"CHINA PASSAGE"**

American Girl in China
Helps Recover Stolen
Diamond!

WBKB

7—MOVIE TIME U.S.A. LATE
SHOW—Feature film. "China
Passage."

9—LATE LATE MOVIE—Feature
film. "We've Never Been
Licked." with Richard Quinlan,
Anne Gwynn.

THE DIME \$TORE

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CLASSIFIED
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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.

FOR SALE — 1965 Corvair 4 DR; 1950 Pontiac 4 DR. Excellent Condition. 1909 Church, Peru, Ill. 61354. 815-223-1514.

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BANJO & PIANO DUO for any gathering. Includes Sing-A-Long Slides and Old Time Movies. Reasonable. CRAIG ELVIDGE, 423-2244.

WANTED: Old postcards; pre-1970 Auto Magazines and books — Motor Trend, Car and Driver, etc; All American Heritage magazines. DIAMONDS AND RUST, 608 Academy Street, Valparaiso, Indiana 46383. 219-462-3491.

FOR SALE — SING-A-LONG SLIDES. 50 cents each. Call 763-2215 for free list.

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

I COLLECT RADIO PREMIUMS. I will pay \$15 for each ring or manual for my collection. \$20 for Cinnamon Bear Star or Coloring Book. MIKE CAMPO, 100 N. LaSalle St., Rm. 1906, Chicago, Ill. 60602.

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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.

WANTED: Commemorative Bicentennial 7-Up cans. 10 cents per can. Call Mike, 725-4065.

FOR SALE: KELLOGG'S 3-D Cards. Complete sets. Football — 1970 — \$4.00 Baseball — 1972 (\$12), 1974 (\$4.50). All-time greatest (Ruth, etc, \$3). R & L Card Company, P.O. Box 498, Berwyn, Illinois 60402.

WANTED: Original 78 RPM record, "It's In The Book" by Johnny Standley & Horace Heidt. Call Jack, 677-7217.

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FOR SALE—1911 Phonograph. ALOLIAN VOCALION. Good condition. 312-839-5142.

WANTED—1966-1967 Radio — WLS, WMAQ Music Formats. Please call 832-1198. Will trade old radio shows.

FOR SALE—RARE JAZZ — 78 r.p.m. records. Send want list. M'Loo, Ltd. Rte. 2, Box 709, New Buffalo, Michigan, 49117.

WANTED: OLD POSTCARDS; PRE-1970 AUTO MAGAZINES AND BOOKS — Motor Trend, Car and Driver, etc; ALL American Heritage Magazines. DIAMONDS AND RUST, 608 ACADEMY STREET, VALPARAISO, INDIANA 46383. Phone 219-462-3491.

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.

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AIRWAVES Old Radio Programs on reel and cassette tapes. Sales and rentals. Catalog, \$1.00, deductible from order. Airwaves, Dept. S., 925 F Eagle Heights, Madison, Wisconsin, 53705.

Columbia the Gem of the Cinema!



In this overdue tribute to the most underrated studio, Rochelle Larkin recalls the great movies and stars that came from there: nutty comedies like *20th Century*... social dramas like *Death of a Salesman*... Grace Moore musicals... neat little melodramas starring Jack Holt... Karloff horror films... Capra classics... Rita Hayworth vehicles like *Cover Girl*... classic 40s comedies like *His Girl Friday*... action films like *Flight*... mystery films like *Johnny O'Clock*... detective series like *Lone Wolf*... prestige films like *Born Yesterday*, *The Caine Mutiny*, *A Man for All Seasons*... recent movies that sparked new trends like *Five Easy Pieces* and *Easy Rider*.

Star-gazing? Columbia had its galaxy: Kim Novak, Lombard, Dietrich. Brilliant comedienne like Judy Holliday and Rosalind Russell. Great actresses Judith Anderson, Jean Arthur, Ida Lupino, Joanne Woodward.

Their male counterparts: James Stewart, Charles Boyer, Charles Laughton, Broderick Crawford.

And behind the camera, giants John Ford, John Huston and Howard Hawks are here, along with the amazing man who brought them all together, Harry Cohn.

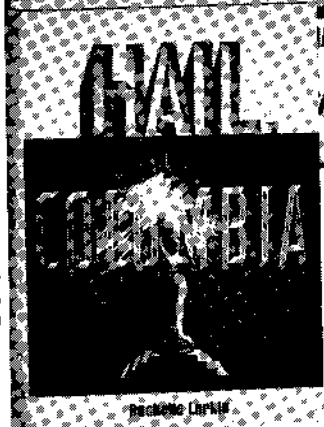
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I enclose \$2.95. Please send *Hail, Columbia* by Rochelle Larkin at no further cost and accept my membership in the Nostalgia Book Club. As a member I get to buy Club books and records about our happy yesterdays (1920-1955)—movies, music, radio, early TV, show biz, fads, fun—always at discounts of 20% to 94% plus shipping. I get a free subscription to the Club bulletin, *Reminiscing Time*, with data about new Club books & records plus news about fellow members and their hobbies. EXTRA! Personal service—just like 1939. No computers! My only obligation is to buy 4 books or records over the next two years, from some 150 to be offered—after which I'm free to resign at any time. If I want the monthly Selection, I do nothing; it will come automatically about a month later. If I don't want the Selection, or I prefer one of the many Alternates, I merely let you know on the handy form always provided. I'll be offered a new Selection every 24 days—15 a year.

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Starring Peter Lorre, Wendy Barrie
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The Man in Black introduces another tale of Suspense. Action takes place on a crack express train between Paris and the French Riviera, also in Monte Carlo. George Revel, who is about to be exposed as a fake, conducts a seance and warns of danger. Murder soon follows!

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12. **IT PAYS TO BE IGNORANT**—Harry McNaughton, George Shelton, Lulu McConnell
CAN YOU TOP THIS?—Joe Laurie, Jr., Peter Donald, Harry Hirschfield
13. **ELLERY QUEEN, ARMCHAIR DETECTIVE**—*The Case of the Three Frogs*
THE F.B.I. IN PEACE AND WAR *Help Wanted* Robberies of fashionable homes
14. **THE BOB HOPE SHOW**—Hope and guest Fred Astaire as down-and-out vaudevillians!
RICHARD DIAMOND, PRIVATE DETECTIVE—Dick Powell stars in *The Jacoby Case*
15. **SUSPENSE**—*Sorry, Wrong Number*—Agnes Moorehead stars in the first, original broadcast of this classic *Suspense* drama in 1943
MILTON BERLE RADIO SHOW—Uncle Miltie, before TV, saluting Radio!

HELLO, OUT THERE IN RADIOLAND!!

We are indebted to MARY FRANCES RHYMER for the VIC AND SADE script included in this issue of our NEWSLETTER. Her late husband's radio plays are works of art and it is a sincere pleasure to have the opportunity to present this previously unpublished script.

It's NOT included in the new VIC AND SADE book published by the Seabury Press, and we highly recommend that you get that great collection of 30 more VIC AND SADE radio scripts. The official publication date of the new book is Sept. 20, 1976 but we have made special arrangements to have advance copies available NOW at our M-G-M Shop and Mrs. Rhymer has been kind enough to autograph a number of them.

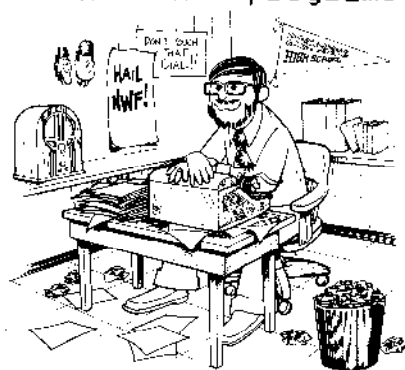
The VIC AND SADE material in the book is a part of the PAUL RHYMER PAPERS which were given as a gift to the State Historical Society of Wisconsin in 1969. They are in the collection of the Mass Communications History Center, which makes available to serious scholars significant historical records from all phases of mass media: radio, television, the press, advertising, public relations, theatre, and cinema.

How fortunate we are to have had PAUL RHYMER and his VIC AND SADE...and how fortunate to have his work preserved and available.

While we were visiting with Mrs. Rhymer in preparation for this NEWSLETTER, she permitted us to peek at some of the fan mail her husband received while writing the VIC AND SADE programs (from 1932 to 1945). The radio audience had a great love affair with Vic and Sade and Rush and Uncle Fletcher and all the other PAUL RHYMER characters.

It's a love affair that's still going on.

Chuck Schaden



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