

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE

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

BOOK TWO • CHAPTER TWELVE • NOVEMBER 1976

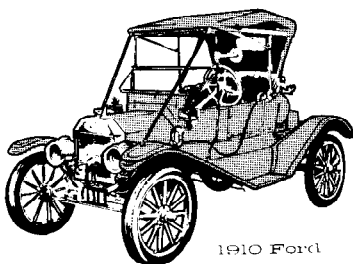


CHARLIE MC CARTHY proves he's no dummy as he scores another verbal touchdown by blocking a comedy line from EDGAR BERGEN. This odd couple made their radio debut on the Rudy Vallee Show in the early 1930s and began their own series for Chase and Sanborn in 1936.

Get Your

**NEW
FORD**

from
an
**Old-Fashioned
Dealer**



1910 Ford

**NELSEN-
HIRSCHBERG
FORD**

Since 1931

5133 W. Irving Park Rd.

≡ Open ≡

**Monday thru Friday
Until 9pm**

**Saturday and Sunday
Until 5pm**

- **Respect**
- **Courtesy**
- **Reputation**

NOSTALGIA NEWSLETTER ©

In This Issue

NOVEMBER, 1976

Jack Benny & Co.....	3
Clang, Clang, Clang Went Those Trollies..	6
Film Clips.....	11
Singing Commercials..	13
Memory Club Movies...	14
They All Want Martin and Lewis....	20
We Get Letters.....	23
Recipes of the Stars.	25
Football Kickoff by Bill Stern.....	27
Dime Store Want Ads..	28
Hello, Out There.....	31



OLD TIME

**RADIO
GUIDE**

WNIB Schedule.....	15
WXFM Schedule.....	16
WBEZ Schedule.....	18

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



JACK BENNY & CO.

Reprint from RADIO ALBUM, Winter 1942



● Holding down the Number One spot as America's favorite funster is no cushy proposition: it's up at eight every morning and into a five-day huddle with writers Morrow, Belen, and Beloin; it's nail-biting and hair-pulling in a frenzied search for gags with the topical Benny twist ("You must come up sometime and see my granulated sugar"). for smooth transition between all sections of his new Grape Nuts program. But smooth it is . . . penny-pinching Jack put to the acid test by Mary Livingstone, who happened along one day to fill in for an absent performer, and has been pulling her share ever since; the oppressed but irrepressible valet, Rochester; Maestro Phil Harris, Alice Faye's spouse; well-timed commercials from hefty but hearty Don Wilson; and Dennis Day singing 'em sweet. . . . It all started some forty odd years ago when little Joe Kubelsky of Waukegan, Illinois, learned to wring notes out of a violin. "My father gave me a fiddle and a monkey wrench," explains Benny. "He told me not to take chances. Plumbing isn't a bad business." Thus, at sixteen, our hero set forth to woo the obstinate muse . . . school dances, doorman at the only theatre with a band, property man. Then came the war, and he joined the navy. This didn't help him along any with the muse, but it started him talkin'; at a Seamen's Benefit, he found he wasn't getting anywhere with his bow-pushing so, tucking fiddle under his arm, he

Continued . . .

JACK BENNY & CO.



A gay quartet—and the Phil Harris's plenty happy about the new heir.

began to talk—sailors roared and his cup ranneth over. He's been gagging his way up ever since . . . through vaudeville, the stage, movies, and radio, right now he's saddled himself with a twelve-million smackeruo contract as an independent producer. As for the fiddle, it's just another laugh now, but for years he used to carry it wistfully but silently back and forth every performance. . . . Notoriously one of radio's most nervous big-timers, he scurries through rehearsals like a guy ducking a hot foot, lights and relights the ever-present ceegar. Off-stage he and Mary relax with their adopted daughter Jean Naomi, in the Beverly Hills home he helped to build and landscape—it's fifteen years now of wedded bliss. Then there's his pet palate-teaser, cold asparagus oozing with mustard, and favorite pastimes, golf and gin rummy. . . . Every Sunday night he broadcasts to nearly 40,000,000 listeners, wearing his hat and glasses. . . . He describes everything he likes as "marvelous", and he likes so many things that he once got a fan letter that curbed his enthusiasm for a while. It read: Enjoyed your performance very much. Liked everything but the word "marvelous". Am sending you a list of words you can use in the place of marvelous. Except for that, Mr. Benny, you are quite marvelous.

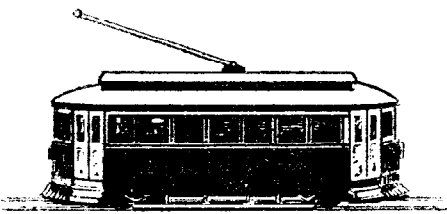


Last minute-script changes with gagmen Bill Morrow and Eddie Beloin.



Eddie "Rochester" Anderson and the maestro chew a slice of repartee.

BY DAN MC GUIRE



Remember the Toonerville Trolley and A Streetcar Named Desire?

Remember when Judy Garland went to spend a jolly hour on a trolley?

Professionals within the transportation industry referred to them as "street railway systems" or "electric street railways." The rest of us just called them streetcars or trolleys. They evolved naturally from their horsedrawn predecessors when the development of the dynamo driven motor made it practical to electrify the cars.

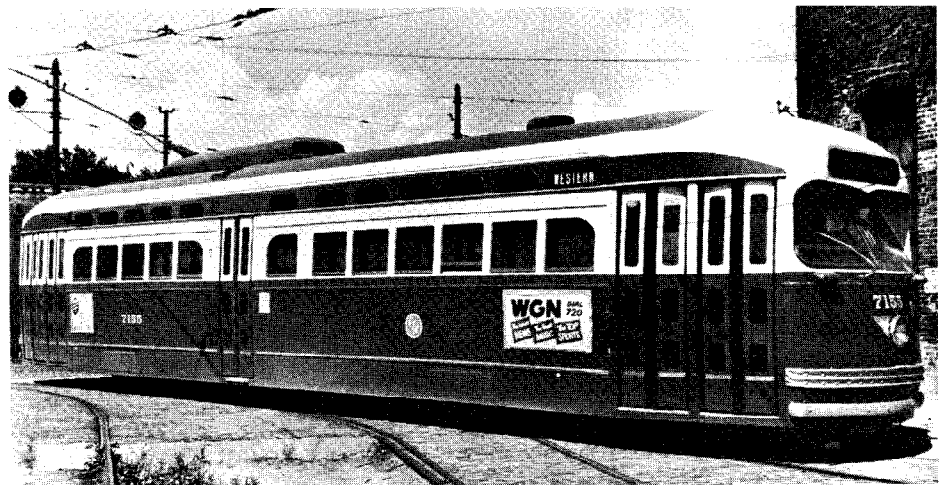
The nation's first commercial electric line operated in Cleveland as early as 1884, followed three years later by the more widely heralded system constructed by Frank Sprague in Richmond, Virginia. Contrary to its reputation as a progressive city, Chicago was a relative hold-out. The first electric trolley car didn't appear on its streets until 1906.

Viewers of late night TV no doubt have seen Judy Garland's "Trolley Song" scene in *Meet Me In St. Louis*. But readers under 30 may not remember streetcars, or perhaps only foggily recall them clanging and swaying through the streets of your town. In this area, the South Shore Line and the Skokie Swift are probably the closest surviving descendents still operating commercially. But both have been modernized to more of a "rapid transit" status.

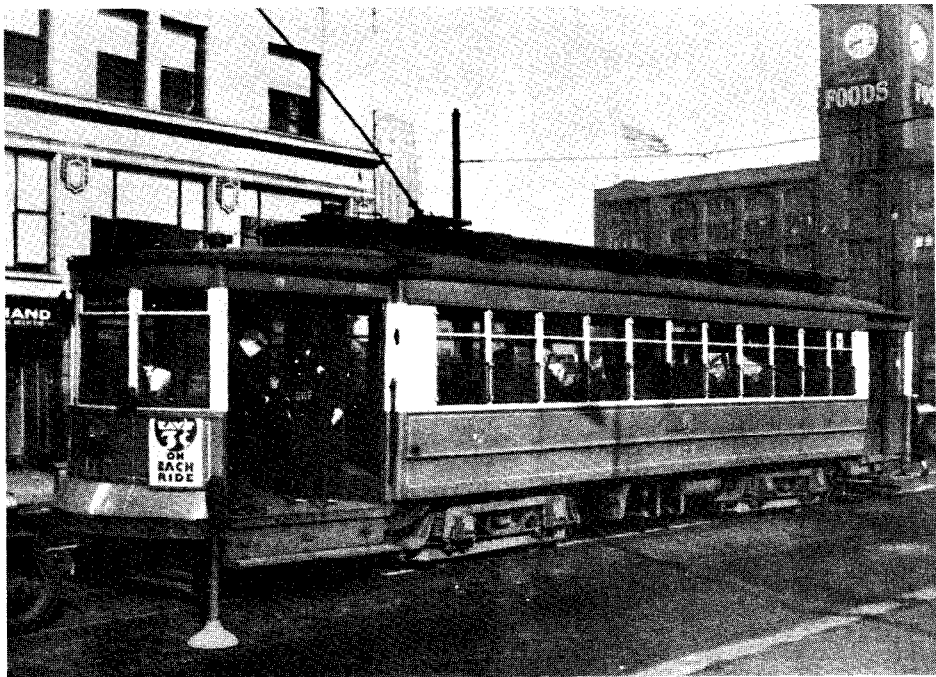
You can see and ride the real "old fashioned" article at the **Illinois Railroad Museum** in Union, Illinois, or the **Fox River Line Museum** at South Elgin. Both museums have restored a number of trolleys from Chicago and Milwaukee.

Though clumsy in appearance, trolleys formed the nucleus of public transportation for much of the U.S. when even a single automobile was a luxury for most families. In those easier, gentler times, the local lines provided quick, reliable service in most large cities for a surprisingly low fare. Chicago, in the streetcars' prime, had over 1,100 miles of crisscrossing track.

Their interurban counterparts linked nearby towns and the countryside in between. By the early '20's Chicago boasted interurban lines radiating out in many directions. The Chicago, Lake Shore and South Bend Railway did a substantial business between South Bend and the Illinois Central's Randolph Street station. The Chicago, Aurora and Elgin linked western suburbs to the loop. And the Chicago North Shore and Milwaukee transported passengers between the loop and Milwaukee on luxury limiteds that included parlor-observation cars and diners. Almost 300 trains daily made the trip, in as little as two hours and ten minutes. Vying for commuters from the steam trains' patrons, the CNS&M's billboards



CLANG WENT THOSE TROLLEYS



challenged: "Did you ever travel 80 miles an hour?"

Thanks to the interurban trolley systems, a shopping trip or a holiday in the city ceased to be a major undertaking for smalltown folk and farm families. Singly or in trains up to five or six cars, the interurban lines gave stiff competition to the dusty and less conveniently scheduled steam railroads. When high-speed cars came into fairly common use, a rail journal reported: "The deluxe (traction) trains overtake and pass steam trains. . .to the great amusement and gratification of the interurban passengers."

At the peak of their popularity, 80,000 trolley cars travelled over 45,000 miles of track, carrying 11 billion (yes, billion) passengers annually. Folk in St. Louis, Milwaukee and Chicago could travel all the way to New York City via electric railway — if they didn't mind transferring a few times enroute.

Yet the trolley knew its place and stayed there. Accidents were few. Because of their limited speed, the generally flat terrain and regular maintenance of rails, trolleys almost never jumped their tracks. No auto was ever struck by a trolley while its owner kept to his share of the road. On the rare instances when a motorman mis-judged his stopping distance, passengers waiting to board stood out of danger on platforms or raised "safety isles."

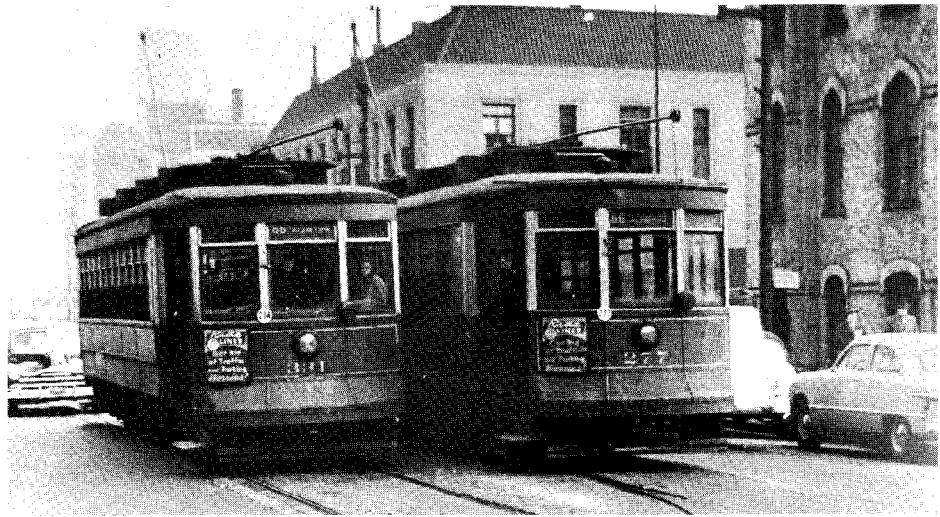
Streetcars provided a unique blend of comfort, speed and dependability. Grown-ups often took them for granted. Kids made an adventure of each trip. In Chicago, where my peers and I gambolled away our youth, the old Red Rocket trolleys of the '30's and '40's represented transport to a ball game, a movie, Riverview amusement park or the Lake Michigan beach.

Sometimes my friends and I spent our whole journey huddled on the rear platform, observing the conductor at his work: receiving fares, ringing up a tally on the overhead counter, doing magic with the shiny coin changer clipped to his belt, deftly punching transfers. Ask politely, and he might allow you a handful of used transfers for your collection.

The most coveted spot, though, was the window corner on the motorman's left. Two average boys — or three very skinny ones — could squeeze in there, awed in the presence of the man who controlled that giant electric conveyance. Unlike the often garrulous conductor, the motorman spoke only to remind disembarking riders to watch their step, or to assure them that, yes, this is Pulaski coming up. Indeed, a sign overhead warned sternly: "Motorman my not converse with passengers while car is in motion."

Continued . . .

Clang, Clang, Clang



The safety of his passengers, as well as careless pedestrians and motorists, demanded the motorman's full attention. Frequently he stomped the pedal that sounded a loud warning clanger out front. But when the coast was clear for a couple of blocks, he would give the electric traction motors their head. With a whine of power, they would propel the streetcar at up 30MPH — a seemingly breakneck speed!

How easy it was to close your eyes and imagine yourself in the motorman's place, a street-bound Casey Jones, rocketing to some desperate rescue over rails heated red hot by the friction of those speeding wheels! And how often did I thus miss my stop and have to walk back.

At the end of the line, you could watch the fascinating ritual of change-over. The conductor walked through the car to the front (now the rear), flipping the backs of each wicker seat so that passengers would now face the opposite direction. The motorman got out and pulled down the trolley's current pole in the rear (now the front), securing it to a hook atop the car. Then he loosed its mate at the other end of the car and, as its spring mechanism tugged it upward, he gently guided the current collector wheel to the overhead electric line by means of a control rope.

Now the streetcar was a mirror image of its former self, completely reversed, right down to motorman and conductor. With a simple switch-over to the parallel track, it would begin its next run.

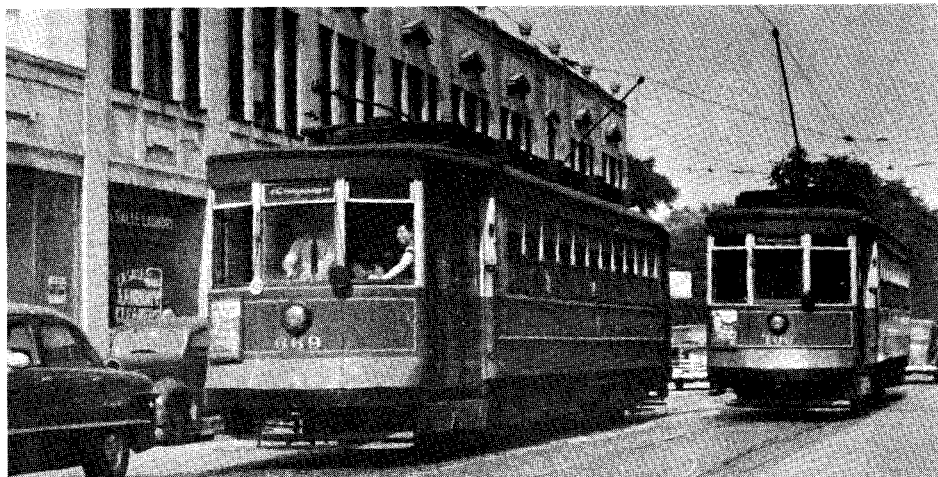
The ultimate end of the line for street railway systems in general came into view about 1950. Many lines, victims of excess competition, poor management or the Great Depression, folded during the '30's. Most of the rest actually got a lift from the gas rationing during World War II. But the proliferation of private automobiles after the war put a severe crimp in ridership. Most of the surviving lines began experiencing a serious profit squeeze.

Then the manufacturers of those new-fangled "motor coaches" (buses) began doing some high-powered lobbying among city officials and transportation authorities. Buses, they said, would operate more efficiently. They would eliminate the annoyance of tracks in the road, require only one driver, offer more versatility and mobility.

During the early 1950's, streetcar track was already being taken up or paved over in many cities. Some newer streamlined models, their cost not yet amortized, resisted the trend for awhile. The last of Chicago's Green Hornets returned to the barn June 21, 1968. (Meanwhile, though, many were being converted to elevated-subway cars.) In some instances, trolley buses initially took advantage of the existing power supply. But by 1960, these and the remaining trolley cars were phased out by propane fueled buses in most municipalities. In cities throughout America, "Progress" gradually took its toll of the street railways.

At what price? Well, the limitations of the streetcar included its limited ability to

Went Those Trolleys



disrupt traffic. Its "more efficient" successor can efficiently block two lanes of traffic repeatedly while fighting its way into and out of boarding zones. Its fumes can efficiently nauseate motorists and pedestrians who pass within half a block of its wake. It becomes stuck in snow drifts that never phased the electric cars, and it stalls in all kinds of weather.

In a society burdened with countless forms of air pollution, the streetcar creates virtually none. As for energy conservation, streetcars burn no fuel at all while they idle; and they can be lighted, air conditioned and heated with relatively little power.

What about cost? Urban subways and elevated railways now come with a pricetag of about \$50 million a mile. So called "freeways" cost about \$6 million a mile. Modern trolley lines, with private off-the-street right-of-ways, can be had for under \$3 million a mile in reasonably level terrain.

Streetcars were never rendered obsolete technologically. (Many other countries still use them extensively.) They were simply put out to pasture as a result of our love affair with the automobile and the unwarranted conclusion that gas powered buses were better. Today, bus passengers and motorists alike are caught up in gas-guzzling, time-consuming traffic jams twice every workday. Many older commuters must mourn the loss of the dependable traction cars that once whisked them to work in hassle-free comfort.

Trolley fans in some cities are more fortunate. Boston, Cleveland, Newark, New Orleans, Philadelphia, Pittsburgh and San Francisco have all maintained at least part of their street railway service. In 1974, they

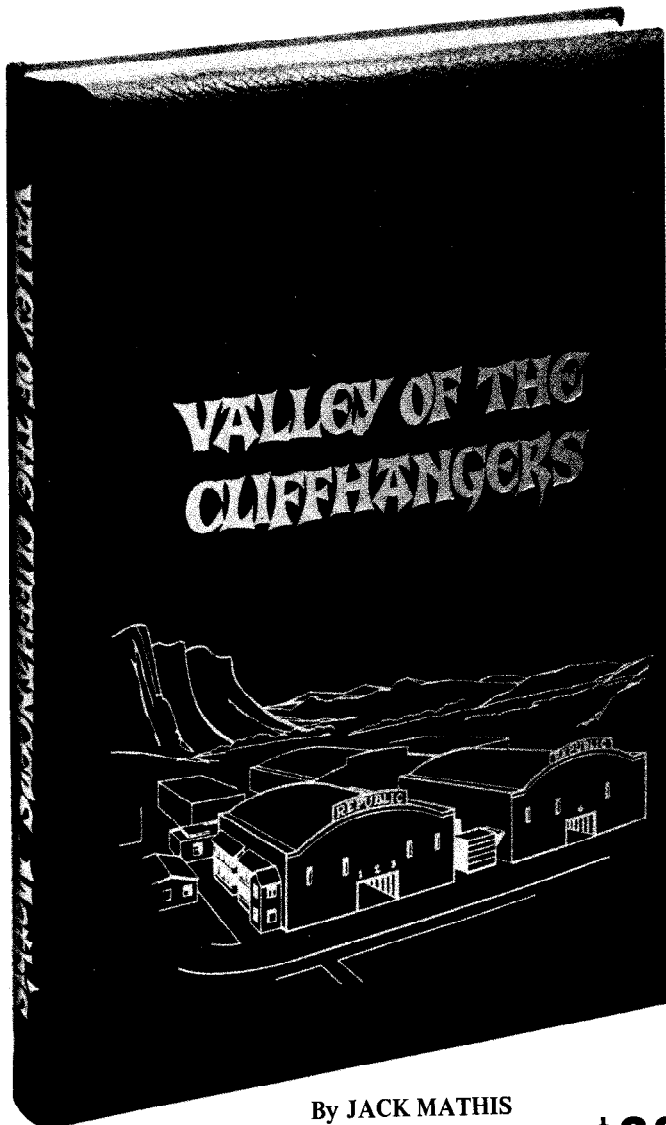
carried 200 million passengers. Last year, Boston and San Francisco expressed their satisfaction with the trolley lines by ordering 230 new cars from the Boeing-Vertol Company — the first cars to be built in the U.S. since 1952!

Meanwhile, the U.S. Department of Transportation held a national conference last year to explore the potential of trolley lines as a partial solution to the nation's mass transit woes. Several U.S. cities, viewing today's circumstances and the likelihood of government assistance, have already committed themselves to developing new trolley systems. Sadly, Chicago is not one of them; nor is it likely to be. Geographical crowding, politics and funding are but a few of the deterrents.

Purists among trolley buffs might not approve of the new "light rail transits" (or LRT's), anyway. Streamlined to look more like modern "rapid transit" cars, many will even receive their power from a third rail. Sacrilege! Even so, on local non-express routes, they should manage to evoke some of the romantic aura of our old Green Hornets, and they will still be quieter and quicker than buses.

Given today's mass transit problems, streetcars will probably never effect a complete role reversal with those noxious smelling buses; but they can assuredly provide a valuable auxiliary service. For the LRT's of the '70's still offer the same basic advantages of the old fashioned trolley cars of yesteryear: dependable transportation for large numbers of people, non-polluting, more rapid and more economical than the gas fueled buses.

Besides, streetcars are more fun. Did you ever hear of anyone going to spend a jolly hour on a motor coach?



Step thru the main gate of time and learn the secrets and mysteries of Republic studios' serial years . . . documented from Republic's own files. This fantastic volume (440 big 12" x 17" pages) has over 2,000 photos and over 1,000 frame blowups. Destined to become a true collector's item, this fantastic book, printed on high-quality enamel paper with dazzling color throughout, is bound in a lush, gold-stamped cover. It gives you complete details on the 66 Republic serials, including cast members, salaries, costs, everything.

DICK TRACY . . .
THE LONE RANGER. . .
FIGHTING DEVIL DOGS . . .
DRUMS OF FU MANCHU..
ZORRO RIDES AGAIN. . .
SPY SMASHER. . .
PERILS OF NY-OKA. . .
MASKED MARVEL. . .
CAPTAIN AMERICA. . .
INVISIBLE MONSTER. . .
and all the rest!

By JACK MATHIS

LIMITED EDITION . . . \$66

Available at

Metro Golden Memories

5120 WEST IRVING PARK ROAD, CHICAGO

Tues. & Wed. 11 to 6 Thurs., Fri., & Sat. 11 to 8 Sun. 1 to 5

ITEM: September 15, 1976 – VARIETY reports that **RKO Radio Pictures Inc.** to be absorbed by parent company **RKO General**, and that further business of **RKO Radio Pictures** will be conducted by that company.

The story of **RKO Radio Pictures** really starts more than a decade before the first motion pictures were ever shown to the public. It began with the merging of two vaudeville circuits, **Keith-Albee** and **Orpheum**, creating the largest theatrical circuit ever. Motion pictures began to gain in popularity due to their use on the **K-A-O** circuit as chasers, designed to empty the house and allow the next audience to file in. **K-A-O** obtained their film material from a British company known as **Robertson-Cole**. In the summer of 1920, **Robertson-Cole** constructed a seven-building, 13½ acre lot on **Gower Street** in **Los Angeles**, naming it **Colegrove**. The first production to be released from this studio complex was **THE MISTRESS OF SHENSTONE**, starring the ever-popular **Pauline Frederick**.

By 1922, **Pat A. Powers** was brought in as production head and the studio had changed its name to **FBC**, the **Film Booking Company of America**. The company was still controlled by British interests, and soon the English bank **Graham's** of **London** took control, maintaining the operation for the next five years under **Major H.C. S. Thompson**. Another reorganization followed when a Boston financial house bought out the British interest and made **Joseph P. Kennedy** the head of **FBC**.

The most lasting change arrived with the coming of sound. **David Sarnoff**, head of the **Radio Corporation of America**, had acquired the patent for a promising new device for translating sound to film (Photophone). Since **RCA** already owned the **Keith-Albee-Orpheum** theatrical circuit, it was only natural that they acquire a production arm. So **RCA** bought control of **FBC** and merged it with the theatre circuit to create **RKO Radio Pictures**.

By 1931, **Sarnoff** had hired **David O. Selznick** as production head of **RKO**, and plans were being made to build the flagship theatre of the chain in the new **Rockefeller Center** in **New York City**, the **Radio City Music Hall**. Designed to provide a setting for motion picture "gems", the **Music Hall** at the base of the **RKO Building** was the largest motion picture theatre ever built, decorated by the most prestigious artists of the time. The electrical requirements for the theatre were about equal to that of a town of 10,000, and a working staff of 586 employees presented nightly a newsreel, short subject or cartoon,

a feature photoplay and a stage presentation by the theatre's private company of musicians, singers and dancers (the **Rockettes**, the **Music Hall Symphony Orchestra**, the **Corps de Ballet** and the **Men's Glee Club**).

RKO showcased every major release at the palatial **Music Hall**, from **KING KONG**

in 1933 through the fantastic **Fred Astaire-Ginger Rogers** musicals and into the mid-1940's. In 1938, the largest crowd for any single film in any single theatre passed through the **Music Hall** doors as three-quarters of a million people paid their admissions to see **Walt Disney's SNOW WHITE AND THE SEVEN DWARFS**, an **RKO Radio Release**.

RKO handled the **Disney** product exclusively until **Disney** organized his own distribution arm in the 1950's, due to **RKO's** lack of interest in his **Ture-Life Adventure** series of shorts. At their own studios, under the leadership of such heads of production as **Merian C. Cooper**, **Pandro S. Berman**, **Charles W. Koerner**, **Dore Schary** and **Howard Hughes**, many memorable films are turned out: **BECKY SHARP**, the first **Technicolor** feature, in 1935; **STAGE DOOR** (1936); **BRINGING UP BABY** (1938); **ROOM SERVICE** with the **Marx Brothers** (1938); **GUNGA DIN** (1939); **THE HUNCHBACK OF NOTRE DAME** (1939); **KITTY FOYLE**, for which **Ginger Rogers** won an **Oscar** (1940); **CITIZEN KANE**, featuring **Orson Welles' Mercury Theatre** (1941).

In 1955, **Howard Hughes**, who had acquired control of **RKO**, sold it to the **General Teleradio Corporation**. On January 1st, 1956, the television rights to 700 old films were sold to the **C & C Cola Corporation** for \$15,000,000. **C & C** made new 16mm prints of the films with their advertising printed directly into the titles (hence "**C & C Movietime**" replaced the old **RKO Radio** logo on most features in circulation). The films were provided to television stations free of charge in return for free air-time for **C & C** commercials. After a certain number of runs, the station was free to keep the films and run them on a life-of-print basis.

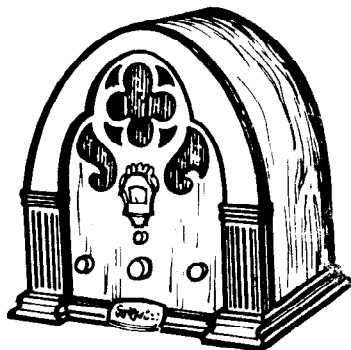
Now, rights to the films are being re-acquired by the tiny **RKO** staff and the dramatic openings are being reinstated, depicting a huge radio broadcasting antenna atop the **Earth's** globe as lightning-charged letters spell out **AN RKO RADIO PICTURE**. Hopefully, **RKO General** will continue the practice, so that audiences will be better able to remember the prestige associated with an all-but-forgotten studio of **Hollywood's Golden Age**.

THESE SELECTED

OLD TIME RADIO

SHOWS ARE AVAILABLE ON

8-TRACK TAPE CARTRIDGES



6

each

FROM THE HALL CLOSET BOX 421

MORTON GROVE, IL 60053

- # 8-1 **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
- # 8-2 **AMOS 'N' ANDY**—Radio's all-time favorites. Kingfish needs \$100 in a hurry!
LUM AND ABNER—Valentine's Day at the Jot-em-Down store
- # 8-3 **FRED ALLEN SHOW**—Portland Hoffa, guest Jack Benny and a visit to Allen's Alley
INNER SANCTUM—*Ghosts Always Get the Last Laugh*
- # 8-10 **ABBOTT AND COSTELLO**—Five great comedy routines including *Who's On First?*
ESCAPE—*Leinengen vs. the Ants*—outstanding broadcast from series.
- # 8-15 **SUSPENSE**—*Sorry, Wrong Number*—Agnes Moorehead stars in the first, original broadcast of this classic *Suspense* drama in 1943
MILTON BERLE RADIO SHOW—Uncle Milt, before TV, saluting Radio!
- # 8-36 **THE WAR OF THE WORLDS**—Orson Welles and the most famous radio broadcast of all time. From the *Mercury Theatre On the Air*, October 30, 1938, this version of the classic H.C. Wells story of the Martian Invasion frightened half the nation. Complete, one-hour program.

\$6

each

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

Poor Listener

Finds His Radio Jammed with Singing Commercials

BY ADELE HOSKINS.

WE RADIO LISTENERS are a lucky lot. Just the sheer repetition of simple, tuneful ditties makes shopping so easy for us.



I have all I can do to resist singing to the grocer, "Milani's 1890" please. Or, "Your hands can have that Ivory look in just 12 days." . . . He probably knows "Duz does everything," but the bob white birdie runs through my mind, "Rinso

white, happy little washday soap." . . . I look at the coffee shelf and remember "Oh Mortimer, don't forget the Thomas J. Webb coffeeee"—and then buy something else. . . . If you don't grit your teeth at "Mommie, I want a Salerno butter cookie," there are people who do. . . . But another cookie manufacturer has come a long way in six months.

Using the ungrammatical phrase "Does you got Crackin' Good cookies at your house?" has sold cookies like a straight commercial never would. The singing commercial "age" shall we call it, is eight or nine years old, but is just about at peak popularity now. Its secret is a short, catchy tune that is easily remembered (darn it). . . . Super Suds . . . oh fie. That's where success is measured in terms of being obnoxious.

THE SOONER it brings in the sponsor's name the better it is. Some such commercials have proved so successful, there has been no switch of copy for six years.

That's like Virginia Dare's "Say it again" routine. . . . The way the admen explain it, they suggest

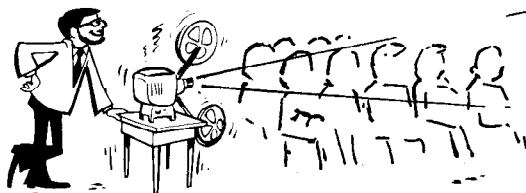
putting the commercial, average one minute, on as often and over as many stations as possible.

"Drive it home" they say. . . . Who says they don't? And I gnash my teeth. . . . Who cares if "everybody is going to the Tivoli" or even Washington Park race track? . . . And this: "Oh darling, now that I'm getting out of service, I'll never be able to keep up that beautiful new fur coat you have. . . . Silly, that's not new; it's my old coat remodeled at Sheldon's for \$17.50."

Of the weird sounding ones, like Beee-oh, the Bromo Seltzer train, and Edelweiss, a Sonovox attachment is put on the singer's throat for the transcription. All he does is practically form the words with his lips, neither speaking nor singing. . . . From this you get "Drink Edelweiss, drink Edelweiss, it tastes so nice, to quench your thirst, remember first, drink good old Edelweiss." . . . Sorry, no sound effects.

WHEN YOU'RE THIRSTY there's an awful lot of competition. "Just the other day I heard a fellow say, 'Give me Mission Bell.'" . . . Or "Atlas Prager, got it? Atlas Prager, geeceet it!" . . . And "There's a beer that goes to town, you hear its praises all around. . . . Fox DeLuxe, delicious nutritious." . . . And grrrr to "Pepsi Cola hits the spot, 12 full ounces that's a lot." . . . Also you haven't been conditioned if you haven't heard "Hey, hey I'm on my way with Adam's clove gum," or do you "go for a man who wears an Adams hat?" . . . Usually, singing commercials are identified with low cost items, but not necessarily: "I'll give you a penthouse if you marry me." . . . "No." . . . A yacht?" . . . "No." . . . "A Bendix then?" . . . "Yes, I want a Bendix." . . . Yes, we certainly are lucky listeners.

—Chicago Daily News
Wed., January 16, 1946



MEMORY CLUB MOVIES

If you have a fondness for the "good old days," then you're automatically a member of our **MEMORY CLUB** which meets every Saturday evening in the Community Room at North West Federal Savings, 4901 W. Irving Park Road, Chicago. There's plenty of free parking in the large lot at the rear of the NWF office on Dakin street and CTA transportation to the door. **MEMORY CLUB** movies begin at 8 p.m. and the doors open at 7:30 p.m. "Dues" are \$1.25 per meeting, payable at the door.

SATURDAY, NOVEMBER 6th

PIN UP GIRL (1944) Betty Grable, Martha Raye, Joe E. Brown, Eugene Pallette, Mantan Moreland, Charlie Spivak and the Orchestra. A big hit for 20th Century Fox, this is the age-old story of the romance of a sailor and a girl. Lots of specialty numbers and comedy.

SATURDAY, NOVEMBER 13th

THE TENDERFOOT (1932) Joe E. Brown, Ginger Rogers, Lew Cody, Vivien Oakland, Spencer Charters. Good vehicle for Joe E. Brown, this comedy is based on the play, "The Butter and Egg Man." Brown is a rich Texan who feels certain that Ginger can take over for leading lady Vivien Oakland in "Her Golden Sin," the play within the movie.

SATURDAY, NOVEMBER 20th

MIGHTY JOE YOUNG (1949) Terry Moore, Ben Johnson, Robert Armstrong, Joseph Young. An updating of the KING KONG idea with all the special effects and excitement. A press agent finds a huge gorilla in Africa and brings it back to the United States as a night club act!

SATURDAY, NOVEMBER 27th

SLAPSTICK COMEDY FESTIVAL! An evening to remember as we conclude our 1976 **MEMORY CLUB** season. You'll howl with delight at the antics of **ABBOTT AND COSTELLO**. . . **THE THREE STOOGES**. . . **LAUREL AND HARDY**. . . **W.C. FIELDS**. . . **HARRY LANGDON**. . . and others as we bring together some of their best short comedy films!

MARK YOUR CALENDAR

Our **MEMORY CLUB** will take a seasonal break during December and January but we'll be back on **February 5th** with another year of good old movies.

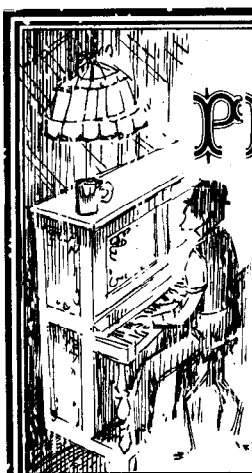
MIKE SCHWIMMER'S

Player Piano Parlor

OPEN SOON!

A Bigger And Better Player Piano Parlor
459 S. MILWAUKEE AVE., WHEELING

We're not officially open yet, but we're here to help you. If you need anything, or if you're just nosey, call us at 541-5850.



THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, NOVEMBER 6th

RADIO GOES TO THE DOGS...AND CATS!

DUFFY'S TAVERN (1940s) Ed Gardner stars as Archie, the Manager, who tries to go on the radio with Pierre, the Singing Dog!

SUSPENSE (2-14-46) "Lucky Lady" starring Fay Bainter. A cat is blamed for murder.

THE STORY OF DR. KILDARE (1940s) Lew Ayers and Lionel Barrymore star. Edward Carlton is bitten by a neighbor's dog.

ADVENTURES OF SHERLOCK HOLMES (2-22-48) "The Wooden Claw" is the title of the case about a series of murders by a mysterious "cat killer."

ETHEL AND ALBERT (7-14-47) Peg Lynch and Alan Bunce. Teddy the dog vs. Mrs. Friderbach. (15 min)

ARCH OBOLER PRESENTS - "Cat Wife." A man's wife becomes.....!

RED SKELTON SHOW (1940s) Skelton's Scrapbook of Satire offers Willie Lump-Lump's Lost Dog and Junior, the Mean Widdle Kid, the Mean Widdle Dog Fancier.

SATURDAY, NOVEMBER 13th

A DAY WITH DENNIS DAY

JACK BENNY PROGRAM (Dec, 1951) Jack and Mary Livingstone go to Grauman's Chinese Theatre to see Dennis Day's new movie, "Golden Girl."

KRAFT MUSIC HALL (1948) Al Jolson, Oscar Levant, Ken Carpenter and guest Dennis Day.

DENNIS DAY SHOW (1940s) starring Dennis

Day, Bea Benaderet, Barbara Eiler, John Brown. Dennis has an idea for a radio show.

COMMAND PERFORMANCE (1945) Lt. j.g. Dennis Day is host to Jack Benny, June Christy, the Hoosier Hot Shots, Rita Hayworth.

JACK BENNY PROGRAM (8-4-57) Jack takes Dennis Day to see a psychiatrist.

OUR SPECIAL GUEST will be **DENNIS DAY** who reminisces about his career and speaks of his association with Jack Benny.

SATURDAY, NOVEMBER 20th

RIDIN' THE RADIO RANGE!

HOPALONG CASSIDY (1950s) "The Devil's Drum" stars William Boyd as Hoppy.

DEATH VALLEY DAYS (8-27-36) "Outlaw, Sam Bass."

DR. SIX-GUN (1940s) "The Gun Ban." Doc Six-Gun and his sidekick, Pablo, find a town where guns are not allowed.

CISCO KID (1940s) "The Gunslinger." Jack Mather is Cisco and Harry Lang is Pancho.

FRONTIER TOWN (1940s) "Six Gun Justice" stars Tex (Jeff) Chandler as Chad Remington.

ROY ROGERS SHOW (5-8-45) Guest is screen villain Porter Hall. Roy tells the story of Pecos Bill. With Pat Friday, Sons of the Pioneers.

SATURDAY, NOVEMBER 27th

TIS THE SEASON!

SUSPENSE (12-23-43) "Back For Christmas" starring Peter Lorre.

CHRISTMAS SEAL SHOW (1952) starring Edgar Bergen and Charlie McCarthy with five year old Candice Bergen. (15 min)

VISIT TO A DOLL FACTORY (1930s) It's 14 shopping days to Christmas and Mutual Network reporters visit the Ideal Novelty and Toy Factory to see how dolls are made. (15 min)

THIS IS MY BEST (12-19-44) "The Plot to Overthrow Christmas" by Norman Corwin starring Orson Welles as Nero and Ray Collins as Santa. A classic radio presentation.

LUX RADIO THEATRE (12-10-51) "The Lemon Drop Kid" stars Bob Hope and Marilyn Maxwell in the radio version of their 1951 movie, based on the famous Damon Runyon story. Hope is The Kid, a racetrack tout who owes the Mob \$10,000 which must be paid by Christmas. (60 min)

OUR SPECIAL GUEST will be writer-producer-director **NORMAN CORWIN** whose radio efforts in the 1930s and 40s won him acclaim throughout the world of broadcasting.





THE HALL CLOSET • WXXFM - FM 106

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

MONDAY, NOVEMBER 1st

EDDIE CANTOR SHOW (11-6-47) This is the first of five consecutive and related Cantor shows from 1947. Eddie receives a threatening letter, warning him not to run for President.
ALAN YOUNG SHOW (1-2-45) Alan has a synthetic tobacco cigarette maker. Kenny Delmar.

TUESDAY, NOVEMBER 2nd

JACK CARSON SHOW (2-13-46) Guest is Frank Sinatra. With Freddy Martin and orchestra, Arthur Treacher, Diana Barrymore.
FIBBER MC GEE AND MOLLY (5-16-39) Zither lessons for the squire of Wistful Vista.
CAPTAIN MIDNIGHT (12-21-39) In the torture chamber! (15 min)

WEDNESDAY, NOVEMBER 3rd

OUR MISS BROOKS — The school outing. Eve Arden stars
EDDIE ALBERT SHOW (10-14-49) Early morning radio variety in the Arthur Godfrey-style.

THURSDAY, NOVEMBER 4th

PHIL HARRIS/ALICE FAYE SHOW (11-6-49) Phil's TV audition.
LARRY CLINTON AND HIS ORCHESTRA (10-10-38) Remote from the Streets of Paris Room, International Casino, New York. (15 min)
NATIONAL BARN DANCE (2-5-45) Arkie the Arkansas Woodchopper, Lulu Belle, the Dinning Sisters, Pat Buttram, the Hoosier Hot Shots.

FRIDAY, NOVEMBER 5th

BOBBY HACKETT AND HIS ORCHESTRA (11-9-49) remote from Nicks on Seventh Avenue, Greenwich Village, New York.
JACK BENNY PROGRAM (9-16-51) The new season begins after Jack returns from USO tour of Korea

MONDAY, NOVEMBER 8th

EDDIE CANTOR SHOW (11-13-47) Guests are Slapsy Maxy Rosenbloom, Max Baer, Audie Murphy. Eddie gets threatening phone calls.
LIGHT UP TIME (9-23-49) Frank Sinatra and Dorothy Kirsten (15 min)
LET'S TALK HOLLYWOOD (7-25-48) This was a summer replacement show for Jack Benny

TUESDAY, NOVEMBER 9th

JACK KIRKWOOD SHOW (5-24-44) Mirth and madness with Kirkwood and Company.
LIFE OF RILEY (5-3-47) Babs' dinner party.

CAPTAIN MIDNIGHT (12-22-39) Shark springs his trap! (15 min)

WEDNESDAY, NOVEMBER 10th

G. I. JIVE (1940s) G. I. Jill spins the records (15 min)
KRAFT MUSIC HALL (9-23-43) Bing Crosby stars with guest George Murphy
PHIL HARRIS/ALICE FAYE SHOW (11-13-49) Phil the electrician.

THURSDAY, NOVEMBER 11th

CHARLIE MC CARTHY SHOW (1-13-46) Edgar Bergen, Mortimer Snerd, Anita Gordon and guest Chester Morris as a tax collector.
BENNY GOODMAN MUSIC FESTIVAL (7-8-46) A studio broadcast with Peter Donald, guest Johnny Mercer and Goodman's Trio and Sextet.

FRIDAY, NOVEMBER 12th

BOB HOPE SHOW (10-16-45) from the Deck of the Battleship South Dakota in San Francisco Harbor.
DIAL DAVE GARROWAY (9-8-50) Art Van Damme Quintet, Connie Russell, Jack Haskell. (15 min)
JACK BENNY PROGRAM (10-31-51) Jack and the cast present their version of the film, "Captain Horatio Hornblower"

MONDAY, NOVEMBER 15th

EDDIE CANTOR SHOW (11-20-47) Baby Face Moore demands ransom for Cantor's return. Harry Von Zell takes over the show.
LARRY CLINTON AND HIS ORCHESTRA (11-15-38) from the Streets of Paris Room, International Casino. (15 min)
FRED ALLEN SHOW (10-26-47) Portland Hoffa, Minerva Pious, Kenny Delmar and guest Jack Haley.

TUESDAY, NOVEMBER 16th

A 30 YEAR HISTORY OF NBC — PART 1 (12-6-56) An all-star salute by NBC on the occasion of its 30th Anniversary, 20 years ago. Segments from the first programming on the network and samples of NBC comedy, variety, musical, sports, quiz, news programming featuring such personalities as Will Rogers, Amos 'n' Andy, Lum 'n' Abner, Al Jolson, Charlie McCarthy, Fred Allen, Bob Hope, Bing Crosby, Joe Penner, Frank Sinatra, Lanny Ross, Cliff Edwards, Ruth Etting, Vox Pop, True Or False, Dr. I. Q., etc etc. (60 min). This two-hour program will be concluded on Wednesday, November 17th.
CAPTAIN MIDNIGHT (12-25-39) Ivan Shark and Captain Midnight meet fact to face (on Christmas Day yet!!) 15 min



THE HALL CLOSET • WXXFM - FM 106

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

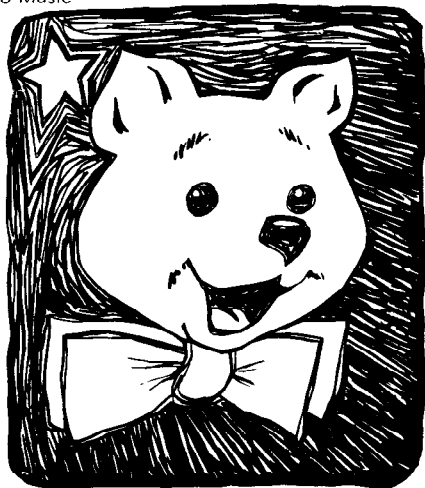
WEDNESDAY, NOVEMBER 17th

A 30 YEAR HISTORY OF NBC — PART 2 (12-6-56) The last half of this two-hour review of NBC's first 30 years continues with the Cities Service Orchestra, Glenn Miller, Kay Kyser, the Ipana Troubadors, Toscanini and the NBC Symphony, the Telephone Hour, Monitor, NBC Bandstand, Groucho Marx, Meet the Press and even into the early TV years with Milton Berle, Dave Garroway, Steve Allen, Howdy Doody, George Goble, Eddie Fisher, Sid Cesar, Perry Como and others.

VIC AND SADE (5-30-44) Vic gets back to work after vacation. (15 min)

THURSDAY, NOVEMBER 18th

CHAMBER MUSIC SOCIETY OF LOWER BASIN STREET (5-5-40) Benny Carter guests
MILTON BERLE SHOW (11-18-47) "Salute to Music"



FRIDAY, NOVEMBER 19th

JACK BENNY PROGRAM (11-4-51) Jack prepares for a trip to New York for a Friar's Club Testimonial Dinner.

THE CINNAMON BEAR — Chapter One in the classic Christmas fantasy in which Judy and Jimmy Barton, while searching the attic for the Silver Star that belongs at the top of their Christmas tree, meet Paddy O'Cinnamon. . . the Cinnamon Bear. We'll have all 26 chapters of this charming story between now and Christmas Eve. Tune in every day at approximately 8 a.m. to follow the adventure. (15 min)
PHIL HARRIS/ALICE FAYE SHOW (11-20-49) Phyllis, the movie star.

MONDAY, NOVEMBER 22nd

EDDIE CANTOR SHOW (11-27-47) Eddie is housekeeping for his kidnappers.

CINNAMON BEAR — Chapter 2. The trip to Maybe Land. (15 min)

ELLA FITZGERALD AND HER ORCHESTRA (1-25-40) remote from the Savoy Ballroom ("The Home of Happy Feet")

TUESDAY, NOVEMBER 23rd

MAIL CALL (1940s) Connie Haines, Tony Martin, Mel Torme, Tommy Riggs.

CINNAMON BEAR — Chapter 3. Ambushing the Crazy Quilt Dragon. (15 min)

CAPTAIN MIDNIGHT (12-26-39) Shark's enemies. (15 min)

WEDNESDAY, NOVEMBER 24th

AMOS 'N' ANDY (10-17-48) Real Estate salesman Kingfish sells a house to Andy.

CINNAMON BEAR — Chapter 4. Captured by the Inkaboos. (15 min)

HENRY MORGAN SHOW (2-19-47) Spoof of "Mutiny on the Bounty"

THANKSGIVING DAY

THURSDAY, NOVEMBER 25th

BING CROSBY SHOW (11-24-54) Bing recalls his Thanksgiving memories. (15 min)

MILTON BERLE SHOW (11-25-47) Salute to Thanksgiving.

CINNAMON BEAR — Chapter 5. Wesley the Wailing Whale. (15 min)

JIMMY DURANTE SHOW (11-26-47) Thanksgiving program with Victor Moore

FRIDAY, NOVEMBER 26th

JACK BENNY PROGRAM (12-9-51) Guest Charles Farrell joins the regulars for the sketch, "Murder at the Racquet Club."

CINNAMON BEAR — Chapter 6. Adventure in the Root Beer Ocean. (15 min)

ADVENTURES OF OZZIE AND HARRIET (12-6-48) Guests are Bing Crosby and his son Lindsay.

MONDAY, NOVEMBER 29th

EDDIE CANTOR SHOW (12-4-47) The Cantor kidnapping saga draws to a close.

CINNAMON BEAR — Chapter 7. Presto the Magician. (15 min)

BRIDE AND GROOM (6-30-47) John Nelson broadcasts the wedding of Doris Butler and Michael Murphy.

TUESDAY, NOVEMBER 30th

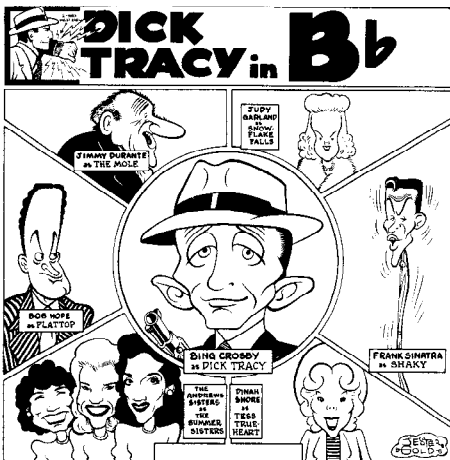
TOMMY DORSEY AND HIS ORCHESTRA (7-16-47) Remote from the Casino Gardens

CINNAMON BEAR — Chapter 8. Captured by Pirates.

CAPTAIN MIDNIGHT (12-27-39) Searching for Captain Midnight. (15 min)

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, NOVEMBER 4th

SATURDAY, NOVEMBER 6th

DICK TRACY IN B-FLAT (1945) A comic-strip operetta with an all-star cast including Bing Crosby, Dinah Shore, Bob Hope, Jimmy Durante, Frank Sinatra and Judy Garland

THURSDAY, NOVEMBER 11th

SATURDAY, NOVEMBER 13th

SUSPENSE – "The Thirteenth Sound" with Agnes Moorehead
PHIL HARRIS/ALICE FAYE SHOW (5-19-49)
 Phil and Frankie drive the sponsor's car into his swimming pool

THURSDAY, NOVEMBER 18th


SATURDAY, NOVEMBER 20th

MERCURY THEATRE ON THE AIR (9-26-38)
"The Adventures of Sherlock Holmes" with Orson Welles, Ray Collins, Eustace Wyatt, Mary Taylor, and Brenda Forbes

THURSDAY, NOVEMBER 25th

SATURDAY, NOVEMBER 27th

BACKSTAGE WIFE – America's Dream Sweetheart, Mary Noble
STORY OF MARY MARLIN (6-7-44) Senator of the Soaps
MA PERKINS (1950s) Ma's Lumber Yard in Trouble
THE GUIDING LIGHT – A Breakfast Interlude
YOUNG WIDDER BROWN – Scandal in Simpsonville



CBS RADIO
myStory 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!**

Subscribe Now
to our

NOSTALGIA NEWSLETTER



\$7

for a FULL YEAR of memories. Page after page of articles from and about the good old days. PLUS the complete schedule of vintage radio shows we offer throughout the week on a number of Chicago area stations.

To: NOSTALGIA NEWSLETTER, Box 421, Morton Grove, IL. 60053
Please send a subscription to:

NAME _____

ADDRESS _____

CITY & STATE _____ ZIP CODE _____

☐ 1 year subscription \$7

☐ 2 year subscription \$13

Begin with _____ issue. My check for \$_____ is enclosed.

☐ It's a gift! Send a card to read:

FROM: _____



From TELEVISION FORECAST, Week of January 13, 1951

They All Want Martin & Lewis!

By PAT COOPER

ONLY a few weeks ago Chicagoans demonstrated their loyalty to a couple of clowns known as Martin & Lewis. WNBQ had just announced that handsome Dean and squeaky Jerry would not be seen on the next Colgate Comedy Hour. Before they could fully explain that the two were leaving for Hollywood to make a new motion picture, fans set up a howl and even threatened to stop buying a certain brand toothpaste!

Such is the fanatic following two young men have, garnered in only a few television appearances. It was the original plan to rotate Martin & Lewis with Eddie Cantor and Fred Allen on the Comedy Hour's Sunday night program.

This started a barrage of letters to station officials, to Martin & Lewis, and to this magazine—"let's have them every week," the public cried.

Just before shoving off for Hollywood, the pair stopped in our city for a brief appearance at the Chicago theater. Fans stood four abreast in lines two blocks long to see the former prize fighter and waiter entertain them. Balaban & Katz theater brass swallowed

their pride to put Martin & Lewis on the stage, for, after all, these were the same two comedians who ridiculed Hollywood's controversial slogan "Movies Are Better Than Ever."

While in Chicago, the boys averaged about four hours sleep a day—the rest of the time was spent entertaining theater audiences and making appearances at Roller Derby benefits, publicity stunts, and signing their names for thousands of teen-age autograph collectors. We managed to speak with Dean and Jerry for a short while, only to discover Jerry had been under the care of a physician the last two days of his theater engagement!

Not yet 25 years old, Jerry Lewis still calls himself a "child star." He was born March 16, 1926 in Newark, N. J., the only child of Danny and Mona Lewis, who have been in show business for more than 20 years. Jerry attended Irvington, N. J. high school and when still a boy started to put on amateur shows.

At 14, he received a plaque for an American Red Cross benefit show, and during a Summer vacation was a wait-

er at a Catskill mountain resort. The first day there, he broke his arm and the manager was ready to ship him home. Jerry had other plans, however, and started entertaining the guests with impromptu antics. The manager found Jerry could make people laugh, and kept him on as an entertainer.

It was during this stint in the Borscht Circuit that Jerry started his record act. He would play recordings by Al Jolson, Rudy Vallee and other stars, and then would imitate them through pantomime. He continued this record act for several years and became well known because of it.

Jerry has a "Cereal bowl" haircut which he keeps combed down over his eyes "shaggy dog" style. He favors unusual neckware, like a loop of drapery in lieu of a tie! He is six feet tall, weighs 137 pounds, is full of nervous energy. His wife, Patti Palmer, has sung with the Jimmy Dorsey and Ted Fiorito bands. The Lewises have a son, Gary, four.

Although Jerry is never without his distinctive label, "child star," on his clothes, Dean Martin makes no claim to being a child prodigy. He started singing only five years ago. Before that he was an amateur prize fighter, a gas station attendant, a mill hand and a coal miner. His father was a barber in Steubenville, Ohio, where Dean was born on June 7, 1917, and grew up in a family of six children.

Dean, a 176-pound six-footer, is a singing favorite with all age groups, has an easy, effortless style of singing, and favors ballads in his selections.

Martin & Lewis first started mixing their own brand of slapstick comedy about four years ago. Jerry was appearing at the famous 500 Club in Atlantic City. Martin arrived in town in search of a band. Jerry persuaded the manager to hire Dean and they went on as a comedy team, working without the benefit of script or writers, doing comedy bits, and impersonations. Naturally Dean sang.

Since then the two have steadily advanced to the big time. Recently they brought standing room business to the Copacabana night club in New York city and were starred on their own NBC radio show.

In one Philadelphia engagement they broke a nine-year record set by Ted



Dean and "Child Star"

Lewis for both attendance and receipts.

In December 1948, NBC showed them the right kind of paper and pen and signed one of the hottest teams in comedy to an exclusive radio and TV contract.

You'll be seeing more of the pair when they return from Hollywood. They've promised to stop in Chicago again, too, as soon as possible, and while they're here Jerry Lewis will assume the role of Editor of this magazine for one day, with Dean Martin as business manager.

That in itself should be a story!

Shows Open to Public

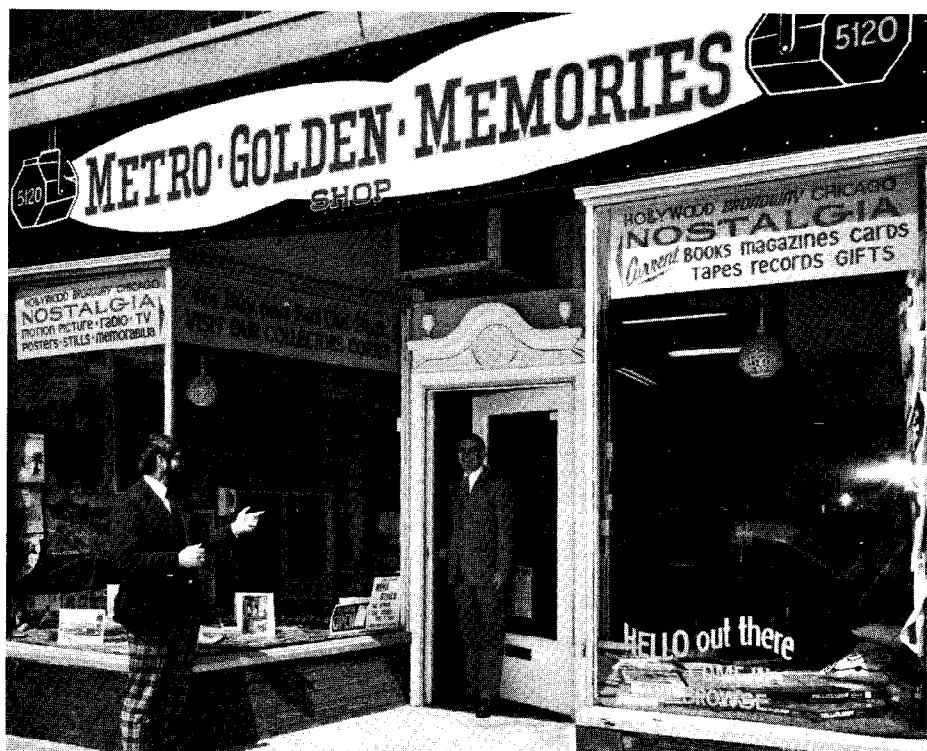
WENR-TV—20 N. Wacker Dr., AN 3-7800. Tickets: Guest Relations, Civic Opera Building. Programs originate in ABCivic Theater. "Super Circus," Sunday 4-5 p.m. (only written requests accepted, order tickets well in advance); "Sachs Amateur Hour," Sunday 12:30-1:30 p.m.; "Courtsey Hour," Friday 10-11 p.m.; "Acrobat Ranch," Saturday 10:30 a.m.; "Don McNeill TV Club," Wednesday 8:00 p.m.

WGN-TV—435 N. Michigan, SU 7-0200. Tickets: Guest Relations, Tribune Tower. Rubins "Stars of Tomorrow," Sunday 9-9:30 p.m.; "Al Morgan," Monday 7:30 p.m.; "Dress Up Quiz," 5-5:30 p.m.; "Open House," 1-2 p.m. Phone Mr. Knapp DE 2-1815.

WBKB—190 S. State, RA 6-8210. Tickets: "Ernie Simon's Curbstone Cutup," Monday through Friday 10 p.m. (No tickets needed. Show telecast under marquee of State-Lake theater.) "Let's Have Fun," Monday through Friday 2-3:00 p.m.; from Goldblatt's State St. Store (8th floor). No tickets necessary.



5120 W. Irving Park Road, Chicago 736-4133
WE'RE OPEN! COME IN AND BROWSE
 Tues. & Wed. 11 to 6 Thurs., Fri., & Sat. 11 to 8 Sun. 1 to 5



BOOKS • MAGAZINES • RECORDS • TAPES
CARDS • GIFTS • GAMES • NOVELTIES
 Produced & Directed by Dave Denwood & Chuck Schaden

WE GET LETTERS



Chicago — I represent the Nostalgic Movie fans on the South Side and we find it difficult to attend your Saturday evening movies at North West Federal Savings. Your choice of movies is fabulous and never have I seen them on TV or at the Biograph. Is it possible someday — in the future — they will be shown on the South Side? We find it difficult to get out that far North on Saturday nights. — **John Basile**.

(ED. NOTE: Well, North West Federal doesn't have a South Side Branch yet, so that's out for the time being. But do you know of a place where we might gather OCCASIONALLY for a MEMORY CLUB SPECIAL on the South Side? Let us know. . . and we might be able to arrange to set something up.



Don't Let Acid Indigestion Spoil Your Fun!

LIFE is too short to let one evening after another be spoiled by heartburn, gassy fullness and sour stomach. Do as millions do, keep a roll of Tums on hand in purse or pocket. Tums contain no soda or water soluble alkalis, only soothing insoluble antacids that pass off undissolved and inert when the acid conditions are corrected. They're refreshing, pleasant. No bad taste, no after-effects. 10c at all drug stores.

Free

Beautiful new gold and blue 1934 Calendar-Thermometer. Also samples **TUMS** and **NRA** — just send name and address, enclosing stamp, to A. H. LEWIS COMPANY, Dept. AY-13, St. Louis, Mo.

Hanover Park — Congratulations on the magnificent material being printed in the **Nostalgia Newsletter**. I particularly enjoyed reading the Paul Rhymer masterpiece — the Vic and Sade script (in the August issue). It was amazing — as I read it, I could hear, in my mind, the voices of Art Van Harvey, Bernadine Flynn and Billy Idleson. The utter simplicity of the dialog certainly made it a "true-to-life" story. Thanks for the efforts in putting together a most enjoyable issue. — **Lou Barone**.

CHICAGO—I hope the date on (Karl Pearson's Notes From the Bandstand article on) page 24 of the (September) **NEWSLETTER** is not a typo. If it isn't, it means that Jan Savitt died at the age of 136. At the comparatively youthful age of 132, he settled down on the West Coast where he put together 10 piece bands to back up Frank Sinatra.

Frank Sinatra, in those days, deserved to be backed by any 132 year old around.

One wonders what sort of fellows Jan got for the band. 100 year olds and up? Playing, wheezing, trading rheumatism cures between sets, the L-Dopa rhythm boys?

Of course, the article notes that Jan had to cut down the size of his group after the war. He was, by this time, around 135 years old and the other fellows probably couldn't keep pace. During the war, chances are, everyone below 125 or so was drafted, so poor Jan did the best he could, having an operation so that he trembled in 4-4 time, playing with the Andrews Sisters only if they wore nurses uniforms, and starting each number with "ah. . . one. . . ah. . . two. . . ah I forgot what comes next."

Naturally, he developed his trademarked "shuffle rhythm." When you're above 120 or so, maybe it's all you can do.—**NORMAN MARK**.

(ED. NOTE: Ooops. We regret the printers' error. Jan Savitt was NOT born in 1812 as indicated in the article. 1812 is the birthdate of Jan Savitt's great grandfather, Kimo who was three-quarters Indian and who is often referred to on the old Lone Ranger shows. Haven't you ever heard of Kimo-Savitt? Ugh!

NOTES FROM THE BANDSTAND

by **KARL PEARSON**

Bandleader **Larry Clinton** is best remembered for his theme song "The Dipsy Doodle," although there is a story behind his career and the song.

Larry first gained prominence in 1932 when he joined an orchestra directed by **Ferde Grofe**. It was while with Grofe that Clinton found out that he was as good as arranger as he was a trumpet player, so he left to go with **Jimmy Dorsey**. While with Jimmy, Clinton wrote his first major hit: a now-forgotten tune titled "Dusk Over Upper Sandusky," alternately titled "The Dorsey Stomp."

After leaving Dorsey, Clinton, who had by now decided to stick to arranging, went with **Glen Gray and The Casa Loma Orchestra**, then to **Bunny Berigan**, and finally to **Tommy Dorsey**. It was during the stint with Dorsey that Larry wrote his novelty "The Dipsy Doodle," which was recorded by the Dorsey group in October, 1937. That very same month Larry signed a contract with RCA Victor to form a studio band under Clinton's name. With a recording contract for Victor just beginning, Larry decided to form a band full-time—personal appearances, radio broadcasts and recordings. All that the band needed was a style or sound—that's where Clinton's excellent arrangements came in.

Larry had the ability to take old "classics" such as "Martha," "My Reverie," "I Dreamt I Dwelt In Marble Halls," "Shadrack," "Johnson

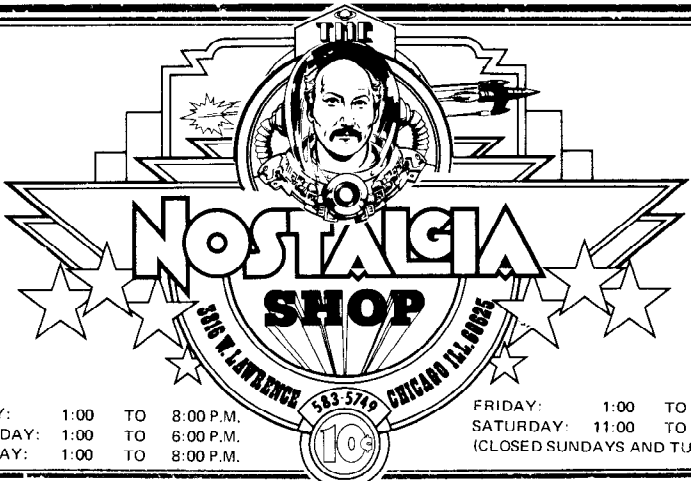
Rag" and many other such tunes and revitalize them. In addition to the oldies, new tunes such as "The Harmonica Hop," "Shades Of Hades," "A Study In Brown," and "You're The Only Star In My Blue Heaven" came from the Clinton pen.

The big break came when Larry and the band were booked for the 1938 summer season into the **Glen Island Casino**, a favorite spot with the college crowd. In addition to the Collegians, the Glen Island Casino offered a big extra—the ever-valuable air time on the major radio networks. Following a very successful stint at Glen Island, the band went on to openings at **The International Casino**, and Frank Dailey's **Meadowbrook**—both also having radio air time.

Larry Clinton continued operating his band until late 1941, when he entered the U.S. Air Force, not as a band leader, but as a flight instructor.

Following the war, Larry returned to the band business, only to be disappointed in the sad state the business was in. The bands were no longer tops—the vocalists were, including his former vocalist, **Bea Wain**. Disgusted, Larry gave up his band.

Since Larry made his last recording in 1960, he has not led a band. But Clinton's presence is still felt occasionally, when one of his tunes is played—whether it is "My Reverie" or even "The Dipsy Doodle."



MONDAY: 1:00 TO 8:00 P.M.
WEDNESDAY: 1:00 TO 6:00 P.M.
THURSDAY: 1:00 TO 8:00 P.M.

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

CARY GRANT



★
From
MIDGIE KNIGHT'S
Recipe Book
of the
Movie Stars
1933

Beefsteak a la Victor Hugo

★
Broil a porterhouse steak and serve with following sauce:
cook for 5 minutes $\frac{1}{2}$ teaspoon finely-chopped shallot in 1
tablespoon tarragon vinegar. Wash $\frac{1}{3}$ cup butter and divide
in thirds. Add 1 piece butter to mixture, with yolks of 2 eggs,
1 teaspoon lemon juice and 1 teaspoon meat extract. Cook
over hot water, stirring constantly. As soon as butter is
melted, add second piece and then third piece. When mix-
ture is thick, add $\frac{1}{2}$ tablespoon grated horseradish.

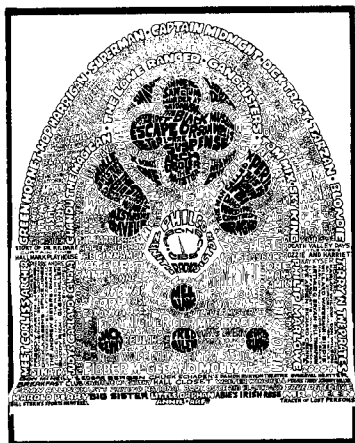
GEORGE RAFT



Date Pie

★
Here are the ingredients you'll need: 2 cups milk, $\frac{1}{3}$ pound
sugar dates, 2 eggs, $\frac{1}{4}$ teaspoon salt and a few gratings of
nutmeg. The dates are cooked with the milk for about 20
minutes in the top of a double boiler. Strain and rub through
sieve. Now add eggs and salt. From there on you follow the
same routine as if making custard pie.

GET A NOSTALGIA GRAPHIC TO DECORATE YOUR MEMORY...



● AN OLD-TIME RADIO



● STAN AND OLLIE



● JUDY GARLAND



● SHERLOCK HOLMES

Each print is 17" x 22", lithographed on quality stock,
perfect for framing, decorating or gift giving.

For each print send:

\$2.95

to:

THE HALL CLOSET

Box 421

Morton Grove, Ill. 60053

Enclosed is my remittance

(_____ check _____ money order) for \$ _____

Please send me _____ print(s) as indicated below.

_____ AN OLD-TIME RADIO _____ STAN AND OLLIE

_____ SHERLOCK HOLMES _____ JUDY GARLAND

Name _____

Address _____

City _____ State _____ Zip _____

Football Season is here again—and here's Bill Stern
to tell you what a football announcer's job is like—

Kickoff

From RURAL RADIO
October, 1938

The Announcer's Job

By BILL STERN

WHAT is a football announcer's job like? Well, let's take a big network broadcast, for example. It's no picnic—

After the game has been selected, publicity released to the papers, and the engineers have taken care of all the mechanical problems, the announcer goes to work. Most games are played on Saturday, and I usually start early Tuesday morning gathering data on the two schools in question, so I may lay a careful background for the game. The Schools' histories are looked up, their football records revued, short biographical sketches of the coaches are made up, and two very important letters are written. One goes to each University asking for a "spotter" for our use the following Saturday. A "spotter" is a boy from a college who is thoroughly familiar with the players, either a former member of the football squad himself or an assistant football manager.

Finally all the preliminaries are done and we leave for the scene of action. We usually arrive Thursday morning, and this gives the announcer two full days to watch the teams in action, or roughly one day to a team. This is NOT enough time, but with all the preliminary work that must be done there is nothing that can be done about it. In these two days the announcer must get to know every man on each team by sight. There may be over two hundred players, but he must be able to recognize any player at a given moment, and without any hesitation. He must know the styles of offense and defense of both teams, the records of every boy, such as age, height, weight, where he comes from, what he has already



BILL STERN

Ace NBC Football Announcer

done, and most important of all what he is liable to do. Sounds impossible? Well it isn't. In one game last year Notre Dame used 88 men, and it was a kid on the 6th team who was the star of the game. If we hadn't looked him up carefully—well you finish the sentence. Oh but wait—that's not all the announcer must do. He must always be willing to spend at least several hours with the alumni. They ALWAYS know the inside, or think they do.

Now comes the day of the game. Armed with sheaves of papers, a carefully typed, which he probably won't get a chance to use, the announcer goes out to the game, and you know the rest. He calls the game as he sees it, backed up by the endless information in his brain. But supposing it rains . . . or snows . . . or worst of all it's foggy? An announcer may freeze in snow, he may get soaked in rain, but he can't see through fog. Last year just before we took the air for the Army-Navy game in Philadelphia, the biggest game of the year, fog rolled in and we couldn't even see the playing field, let alone the players. What would you do in a case like that? A nation waiting and nothing could be seen. We talked and talked, praying for a break. It came. The fog lifted just as the gun sounded to open the game. I often shudder to think what would have happened if it hadn't.

THE DIME \$TORE

BUY • SELL • TRADE • ANNOUNCE

CLASSIFIED
ADS
10¢ A WORD

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

RECORDING SPECIALIST — Large collection of 1935 to 1950 Sweet Bands and vocalists. Many 78's. Will make reels, cassettes or sell records. M. E. HEILBRON, 5511 W. 85th Place, Burbank, Ill. 60459. 423-7193.

OLD TIME RADIO PROGRAMS ON FULL HOUR CASSETTES MAKE WONDERFUL CHRISTMAS GIFTS! SUPERIOR SOUND QUALITY! PROFESSIONALLY PRODUCED! OUR COLLECTION NOT AVAILABLE FROM ANY OTHER SOURCE! Self-Addressed STAMPED envelope brings complete list and price information. Armstrong Radio, Box 11400, Chicago, Illinois 60611.

ATTENTION PROGRAM CHAIRMEN

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.

For details, call or write

HALL CLOSET
SPEAKERS' BUREAU
Box 421
Morton Grove, Ill. 60053
Phone 545-2260

WANTED — Pre-1925 Radios and Spark Equipment. Also early Ham gear. Old tubes and parts. PEQUOD, 8520 Fernald, Morton Grove. 967-1961.

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

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

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

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

BRAND NEW. HIGH QUALITY, BLANK C-60 CASSETTES AT DISCOUNT PRICES! 40 TO 50% SAVINGS! NATIONAL BRAND, LIFETIME GUARANTEED! Chicagoland's Best Buy. Self-addressed STAMPED envelope brings complete price information. Armstrong Radio, Box 11400, Chicago, Illinois, 60611.

WANTED: TV Guides, Chicago area, prior to 1961. Mrs. HILDRETH, 1015 S. 5th St., St. Charles, Ill. 60174. Phone 584-2839.

FOR SALE: Eight issues of "Stand-by" magazine of W.L.S. National Barn Dance personalities — 1935, 1936, 1937 — some torn—best offer. 897-4520.

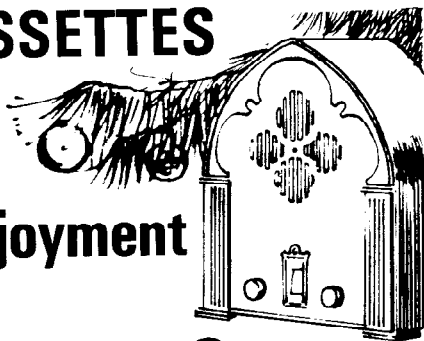
FOR SALE: VICTROLA MODEL VVXI from TWENTIES. RECORDS from TWENTIES. BIDS ACCEPTED. Call JULIE, 442-9720 (Evenings).

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

FOR SALE: APPROX 600 78's, including 150 of sound effects. All for \$45. Irish Poker coin operated game. Larger than pinball machine. \$100. Also have video tape. LEN. 749-1812.

Old Time Radio CASSETTES

Christmas Tapes for your Holiday Enjoyment



Hello, out there in Radioland!

Yes, these Cassettes of the Month are still available at **\$6** each

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

A CHRISTMAS CAROL

MIRACLE ON 34TH STREET

JACK BENNY

JIMMY DURANTE

FIBBER MC GEE & MOLLY

BURNS AND ALLEN

AMOS 'N' ANDY

FRANK SINATRA

PLUS

THE CINNAMON BEAR



9. **CHARLES DICKENS' "A CHRISTMAS CAROL"**
starring Lionel Barrymore as Scrooge in this hour-long version of the story as presented on the Campbell Playhouse of December 24, 1939. Orson Welles narrates the holiday classic.

21. **MIRACLE ON 34th STREET**—from the Lux Radio Theatre. Edmund Gwenn stars as Kris Kringle, Macy's Department Store Santa on trial! Full hour of entertainment including a **Night Before Christmas** story.

39. **JACK BENNY CHRISTMAS PROGRAM**—Shopping for the gang with Jack, Mary Livingston, Phil Harris, Don Wilson. 1950.

- JIMMY DURANTE CHRISTMAS PROGRAM**—guest Margaret O'Brien. 1947

40. **FIBBER MC GEE AND MOLLY CHRISTMAS PROGRAM**—Teeney and friends sing "The Night Before Christmas." 1949.

- BURNS AND ALLEN CHRISTMAS PROGRAM**—Gracie tells a story to Herman the Duck. 1940's.

41. **AMOS 'N' ANDY CHRISTMAS PROGRAM**—Andy gets a job as a department store Santa. 1950.

- HALLMARK CHRISTMAS SHOW WITH FRANK SINATRA**—Sinatra stars in "Room For a Stranger" warm-hearted holiday story. 1946.

THE CINNAMON BEAR—26 exciting, consecutive chapters of the delightful Christmas classic for children of all ages. Paddy O'Cinnamon and his friends Judy and Jimmy travel to Maybe Land in search of the silver star for their Christmas Tree.
Complete set of
6 cassettes **SPECIAL: \$24.00**

THE HALL CLOSET CASSETTE TAPE FOR NOVEMBER

SEND TO:

THE HALL CLOSET
Box 421
MORTON GROVE, ILL. 60053

OR

GET YOUR
CASSETTE
IN PERSON
AT →



CHICAGO —
4901 W. Irving Park Road

DEMPTSTER —
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.

\$5.

PLUS...

SET OF 3 CASSETTE TAPES

FIRST NIGHTER

"Little Town of Bethlehem"
With Olan Soule and Barbara Luddy

OZZIE AND HARRIET

"The Christmas Present Agreement"
Ozzie Nelson and Harriet Hilliard

THIS IS YOUR F.B.I.

"The Return of St. Nick"

DUFFY'S TAVERN

"A Christmas Visitor"
With Ed Gardner
Guest - Jeff Chandler

GREAT CHRISTMAS COMEDY

(Selected Sketches)

CHARLIE MCCARTHY & EDGAR BERGEN

BOB HOPE AND FRANK SINATRA

JACK BENNY AND FRED ALLEN

The Mighty Allen Art Players

THE GREAT GILDERSLEEVE

"Why the Chimes Rang"

Starring Harold Peary

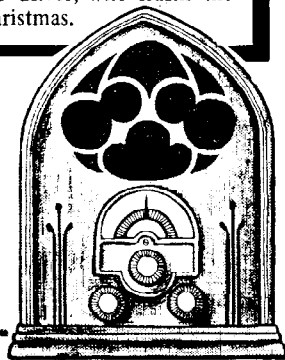
With LeRoy, Marjorie, Birdie, the Judge, and Peavy. Gildy wants to impress his girlfriend with an expensive Christmas gift. He calls on her at the Children's Hospital and reads a story to the children. He learns an "impressive" story himself. Poignant presentation! Sponsored by Kraft Foods and broadcast December 14, 1949.

GRAND CENTRAL STATION

"Miracle for Christmas"

From New York ... Pillsbury's best enriched flour brings you ... Grand Central Station! A traditional Christmas play about the mysterious appearance of Dr. Mason, thought to be killed in an accident, and Mac, an ambulance driver, who learns the true meaning of Christmas.

1976 CHRISTMAS TAPE SPECIAL



BUILD YOUR TAPE COLLECTION
SET OF 3 CASSETTE TAPES

\$13

only

Order by mail from The Hall Closet,
Box 421, Morton Grove, 60053. Or
get in person at any office of North
West Federal Savings or at the Metro-
Golden-Memories Shop.

HELLO, OUT THERE IN RADIOLAND!!

This is a big month for Nostalgia! CATOE, the Chicago Area Theatre Organ Enthusiasts will have a "Night of Nostalgia" at the Chicago Theatre on Thursday, Nov. 4th at 8 p.m. and you're invited! It's called "Those Were The Days" and WE will be your guide on a stroll down memory lane. WALTER STRONG will star at the Mighty Wurlitzer at the Chicago Theatre and it promises to be a great night. Tickets are \$3.50 in advance (from CATOE, 6244 W. Eddy St., Chicago 60634 or at our M-G-M Shop) or \$4 at the Box Office on the day of the show. Hope you can join us for this Big Event!

Also this month, North West Federal Savings will hold a RIVERVIEW NOSTALGIA NIGHT on Wednesday Nov. 10th in the Community Room at 4901 W. Irving Park Road. The program begins at 7:30 p.m., it's FREE, but you must make a reservation. Call the NWF Community Service Center, 777-7200.

OUR SPECIAL THANKS to DAN MC GUIRE who wrote the article about the Streetcars in this issue of our NEWSLETTER. Dan thereby earns a lifetime subscription for his efforts. And by the way, many photos of Chicago streetcars are available at our M-G-M Shop as is a great book by Alan Lind called "Chicago Surface Lines: An Illustrated History." The book has over 400 pages and more than 500 photographs; it's a bargain at \$17.50.

The "Serial of the Month Club" gets together each month to run all the chapters of an old movie serial. The November Serial is "Spider's Web" and if you're interested, call Bill Wells at 545-6191.

JIM JORDAN, who was Fibber McGee on radio, has been signed for a guest-starring role in an episode of "Chico and The Man" on NBC-TV. Let's all watch for it!

Chuck Schader



NOSTALGIA NEWSLETTER
BOX 421
MORTON GROVE, IL 60053

FIRST CLASS MAIL

FIRST CLASS MAIL

U.S. Postage

PAID

Permit No. 21

Morton Grove, Ill.

ICE FOLLIES OF 1941

**Again
by
Popular
Demand!**

Presented by

SHIPSTAD & JOHNSON

14 Days Only

SEATS NOW ON SALE

Prices: \$1.10, \$1.65, \$2.20, \$2.75
Tax Inc. Seat sale at Arena box
office and The Hub, corner State and
Jackson. Special attention to out of
town mail orders. Enclose self-ad-
dressed, stamped envelope.

CHICAGO ARENA

400 E. ERIE ST.

DEL. 8500