

CHUCK SCHADEN'S
NOSTALGIA NEWSLETTER
AND
RADIO GUIDE

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

BOOK THREE CHAPTER TWO JANUARY, 1977

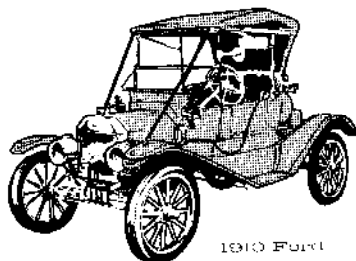


I LOVE A MYSTERY! And here are RUSSELL THORSON as Jack, JIM BOLES as Doc and TONY RANDALL as Reggie, all of the A-1 Detective Agency. The stars of CARLTON E. MORSE's exciting adventures can be heard on our three-part **THOSE WERE THE DAYS** special coming up on January 15, 22, and 29 on WNIB.

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

JANUARY, 1977

Mr. & Mrs. of Radio...	3
Times Theatre, Home of Triple Features..	8
Notes from Bandstand.	10
'Hexy' Frankie Laine.	12
Memory Club Movies...	14
Successful People Define Success.....	19
Film Clips.....	20
This Week in Chicago.	22
We Get Letters.....	24
DISContinued.....	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 NEWS-
LETTER AND RADIO GUIDE IS A PUBLI-
CATION OF THE HALL CLOSET, BOX 421,
MORTON GROVE, ILLINOIS 60053.
ANNUAL SUBSCRIPTION RATE IS \$7.

MR. & MRS. of RADIO

THE equality of the sexes being what it is, the legal rights of a husband are limited in this country these days. No longer can he chastise his wife, as under the common law, although he is still, quaintly enough, recognized as the legal head of the house. His duty, says the law, is to support the family and the wife's duty is to render household services.

In the case of radio entertainers a special dispensation seems to have been handed down to void the regulations as to their respective obligations. For the broadcasting studios are thickly populated with wives so busy helping hubbies support the family

Continued ...



From
RADIO NEWS
May, 1938

Harriet Hilliard Nelson and
her famous band-leader hus-
band Ozzy. Homeloving
←folks, they have one child.



Jane and Goodman Ace. Few husbands have the opportunity
of "insulting" their wives over the air and getting paid for it.



Gracie Allen and George Burns. Their feelings towards each other are not what they seem in the picture.

they haven't much time for household duties. And the husbands, being jointly occupied with their mates in commerce, naturally can't attend to the housework even if the laws of nature and man so decreed, which they don't.

It really is surprising how many couples are riding the kilocycles in tandem. Orchestra leaders and their singing spouses are numerous among them; several husbands and wives who are actors appear together; and there are many other combinations such as instrumentalists etcetera. But it is the comedians and their consorts who rule the roost in radio.

Here is how they line up on the national networks: Jack Benny and Mary Livingstone, Fred Allen and Portland Hoffa, George Burns and Gracie Allen, the Easy Aces (Goodman and Jane Ace), Fibber McGee and Molly (Jim and Marian Jordan), Tim Ryan and Irene Noble, George Jessel and Norma Talmadge, and Uncle Ezra and Cecilia (Pat Barrett and Nora Cunneen).

Of course, this doesn't exhaust the list of comedy headliners who are married. There still remain such figures as Bob Burns, Charles Butterworth, Phil Baker, Eddie Cantor, Al Jolson and Walter O'Keefe who managed to carry on unaided

and unabetted by their matrimonial mates. But one never knows when the little woman will bob up on the same program with them. Indeed, Jolson overlooks no opportunity to produce Frau Ruby Keeler as a guest star and Cantor refers so constantly to his Ida that to all intents and purposes she is part of his act.

In other branches of entertainment—the stage, the screen, the opera and the concert

—husbands and wives seldom enjoy the opportunity of appearing together. Conditions in those arenas of professional activity do not encourage such association. But in radio the Darbys and Joans are welcomed on the theory their presence helps to maintain the family atmosphere the microphone moguls strive so zealously to attain.

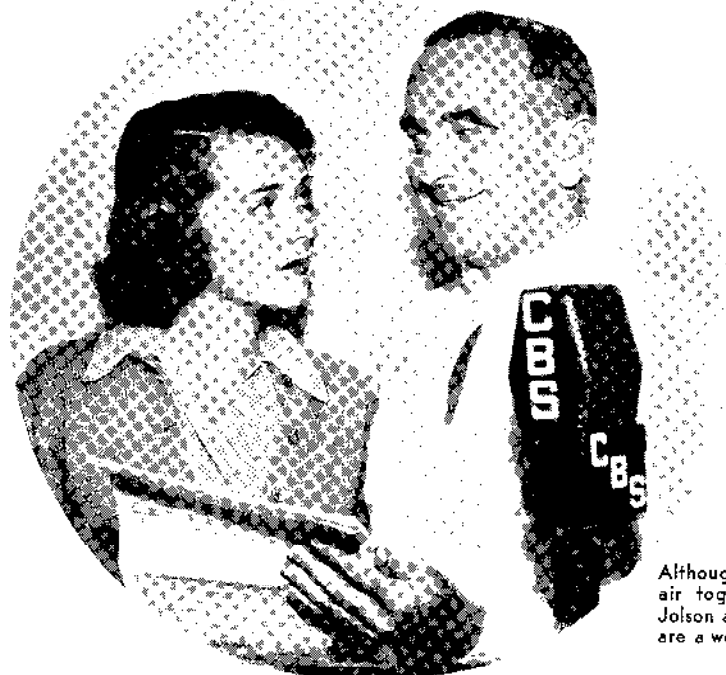
Nevertheless, there are people (no doubt of highly suspicious natures) who profess to be disturbed at the spectacle of so many married women working with their husbands on the air. Since it is generally understood that radio comedians receive fabulous salaries, they think there must be something wrong in a moral makeup which permits such arrangements. Otherwise (the skeptics contend) the wives would be home where they belong (still, according

to the critics) doing their darning, rearing the children or attending to some other family duty.

The suspicion that radio comedians, being money-mad or worse, enslave their wives, making of them mere "jokemates" as it were, is unwarranted and unjust. The truth is the wives are on the air because they want to be there and all the king's horses and all the king's men couldn't dislodge them. Working alongside their husbands they have won not only fame for themselves but found great peace and hap-

center while her husband was away playing the smaller surrounding towns. A home-loving girl, this sort of life didn't appeal to Mary and she was frequently mighty lonesome.

Just when she thought it impossible to endure her loneliness any longer, destiny took a hand in the situation. Jack was engaged to do his monologue on the air program with Band Leader George Olsen and Vocalist Ethel Shutta, another of radio's successful husband-and-wife combinations. They made it possible for Jack



Although not often on the air together, Ruby Keeler Jolson and her husband, Al, are a well known radio team.

piness. To them, radio has been established as a veritable Ether Eden.

Consider, for example, the cases of Mary Livingstone, who loves to heckle Jack Benny and write verse, and Jane Ace, the central figure in the Easy Aces episodes. Both found radio an escape from a life of humdrum as housewives. Each was launched on a professional career by accident under identical circumstances.

Miss Livingstone, before she married, was a hosiery and lingerie buyer for a Los Angeles department store. At the time of their marriage Jack was a monologist in vaudeville and that meant long tours on the road. Some times Mary accompanied him on his travels but more often she occupied a hotel room alone in some metropolitan

and Mary to be together for a while at least.

Then one night Benny found himself shy of material with which to complete his part of the program. He beckoned Mary to the microphone and engaged in banter with her, filling out the allotted time. It was Mary's first experience as Jack's "stooge" and while she was thrilled she was apprehensive as to the reaction of listeners. But without cause as was subsequently revealed.

The next broadcast and the following Jack worked alone as customary. And pro-

Continued . . .

Mr. and Mrs. of Radio

(Continued from Page 5)

voked from loudspeaker addicts so many letters demanding to know what had become of the girl who had appeared with him that Mary was restored to the act. Thus created as a radio personality, more or less in response to public clamor, Miss Livingstone has been Benny's foil and heckler ever since—and she no longer gets lonesome.

Jane Ace's introduction to the mike was just as casual and noteworthy. Back in 1929 Goodman Ace was occupied as columnist and theatrical critic on a Kansas City, Mo., newspaper. On the side he did motion picture comment for a local radio station. One broadcast, like Benny, he didn't have enough copy prepared to round out his time and, just as Benny did, he called upon his wife who chanced to be in the studio to help him out.

They *ad libbed* for the necessary period and the next day, to the amazement of both, an advertiser who had heard their broadcast called up to make a proposition: if Ace would build a comedy program around Jane he would buy time on the station and sponsor them. Easy Aces, now in its eighth year on the air, was the result.

Mrs. Ace, up to that moment when she responded to her husband's SOS, had never spoken a word in public. She knew nothing about acting and boasts she still knows nothing about histrionics. Hubby agrees with her and insists the same goes for him, too. They figure whatever success they have achieved is due to the naturalness of their scripts and themselves—especially to Jane and her mannerisms. Off the air her voice—that soft, semi-Southern drawl so perfect for a dumb-cracking comedienne—sounds the same as through your loudspeaker. She originates many of the remarks which Ace slightly paraphrases and writes into the scripts as malapropisms.

Gracie Allen, of course, comes under another classification—if “the nitwit of the networks” can be classified. Anyway, she was a professional before radio, although it was radio which elevated her to the heights of popularity and Hollywood. Burns and Allen had their origin in vaudeville and in the beginning the husband was the comedy end of the team. But audiences failed to react to his funny answers to Gracie's supposedly innocuous inquiries and they reversed their roles with happy results. Now Burns has to content himself as the

wisecracker off the stage, screen and radio, cutting comedy capers for the benefit of anybody who happens to be around. Gracie, on the other hand, makes no attempt to be funny when she isn't being paid for it and keeps in the background, dutifully appreciative of her spouse's mirth-making.

Likewise Marian Jordan, the Molly of Fibber McGee and Molly, Irene Nohlette, of Tim and Irene, Nora Cunneen, Uncle

Ezra's Cecilia, and Norma Talmadge, who appears occasionally on the program presided over by Hubby George Jessel, were established as entertainers before radio. Miss Talmadge was a star in the days of the silent movies. Miss Jordan, Miss Nohlette and Miss Cunneen were partners with their husbands in variety and are among the few two-a-day performers who have found sanctuary in the broadcasting studios since the collapse of that once popular form of amusement.

Portland Hoffa also had stage experience before going on the air with her husband, Fred Allen, the tongue-in-cheek satirist responsible for the “Town Hall Tonight” proceedings. She was a member of George White's Scandals and later appeared in the first Little Show and Three's a Crowd. She was also with Mr. Allen in vaudeville.

Of all the husbands and wives in radio the Fred Allens are the least socially inclined. The Bennys and the Burnses, on the contrary, are great pals and constantly foregather. Fred is more or less of a recluse and he and Portland keep pretty much to themselves. They haven't a car nor even a servant and when in New York hide themselves away in a modestly furnished apartment in the West Fifties.

One reason the nasal comedian seeks seclusion is because he writes his own material and this takes up a surprisingly large amount of his time. Most radio comedians hire gagmen in gangs (it is nothing for three and four writers to collaborate on a single script) and they apparently have more leisure for social contacts. Fred's workroom is in the apartment and when he retires to his study Portland stands guard to see that nobody and nothing disturbs him.

“Fred isn't a bit temperamental,” explains Mrs. Allen, “but he can't work where

there is noise and confusion. It is my job to see that there are no interruptions of any kind when he is in the throes of authorship. Unlike most busy husbands he doesn't require any particular waiting on. Fred was a bachelor so long before I met him that he became a self-sufficient person. He never strews his clothes about or leaves his papers in an untidy mess. He is really a housekeeper's joy.”

Since radio makes it possible for actors to live family lives just like other mortals, it is natural its denizens should go in for homes and babies. The Fred Allens may be content to live in a rented apartment but not so the George Burnses, the Jack Bennys, the Eddie Cantors and the Al Jolson. Those who are celluloid as well as kilocycle celebrities, and therefore permanent residents of Hollywood, have elaborate homes in the California hills with swimming pools and all the trimmings.

The children have been provided both by grace of God and grant of the courts. The shining example of the first agency is, of course, Eddie Cantor, with five daughters of his own. The Bennys, the Burnses and the Jolsons acquired theirs by the adoption route. Denied progeny, the foster parents have made up for the omission by bestowing upon erstwhile foundlings the same care and affection they would accord their own offspring. In each instance they are providing not only every advantage that money can supply for the development of their adopted children but they have also insured their well-being in the future, no matter what contingency may arise, by arranging endowments and trust funds.

And if you think they aren't proud parents just ask Jack Benny how Joan Naomi is getting along or inquire of Gracie Allen what mischief Sandra or Ronnie have been in lately. (The Burnses have adopted two children, Sandra, aged three, and Ronnie, aged two.) Take it from this correspondent such inquiry will bring you an earful of childlore so detailed as to leave you dizzy. Snapshots will be miraculously produced to prove that Joan or Sandra or Ronnie (depending, of course, on which foster parent holds you prey) is the most wonderful infant in the world. Benny, usually the most genial of men, can be mighty brusque if anybody tries to stop him when it's time for him to go home and romp with the baby. And Miss Allen has been known to cancel a week of social engagements just because Sandra had the sniffles. More devoted parents aren't to be found anywhere.

Prominent as the comedians and their wives may be in the public car because of

the wider appeal of comedy programs, they were not the original couples to go on the air nor have they any corner on conjugal bliss. They were antedated by such personages as Frank Crumit and Julia Sanderson, musical comedy stars who wearied of a life of trunks and sleeper jumps and began their radio careers together way back in 1928. Another pair of pioneers, Peter de Rose, the pianist-composer, and May Singhi Breen, his ukulele-playing mate, have been performing even longer as “The Sweethearts of the Air.” Skyland Scotty and Lulu Belle, of the National Barn Dance, are another couple familiar to country-wide audiences after years of broadcasting and domesticity.

And the air is all cluttered up with maestros and maids who are Mister and Missus when sign-off time comes in the studios. Conspicuous among them are Ozzie Nelson and Harriet Hilliard, Enoch Light and Mary Danis, George Olsen and Ethel Shutta [*pronounced “Shutty.”*—En.] and Xavier Cugat and Carmen. Gladys Swarthout and Hubby Frank Chapman team up for the air and another singing duo is Don Ross and Jane Froman, whose romance began in a radio station.

In addition there are numerous married folks among the players in serials and dramatic sketches. Since most of these perform behind the cloak of anonymity—radio casts are not publicized like stage and screen presentations—their names are unknown to the general public and omitted here.

Married professionals advancing their art on the same programs have not only the comforts of companionship and share in the glories of achievement but they also share salary checks. And these factors seem to make for harmony in the home for it is doubtful if in any walk of life there is to be found any happier couples than the broadcasters and their bellies.

Anyway, it is significant that divorce and scandal are practically unknown in radio—in such happiness, comfort and content do the lords and their ladies abide in the air castles. Which should be of some concern to those who contend that life in the entertainment world is incompatible with domestic felicity. This thesis has been advanced so long it has become a theatrical tradition; still it doesn't apply to radio folk, the facts being what they are.

The TIMES Theatre:

Home of the Triple Feature

BY CHUCK SCHADEN

Today it's a ballroom, sometimes converted to a Bingo parlor, but it used to be the TIMES Theatre.

The TIMES was located on Milwaukee Avenue, about two blocks north of Lawrence in the Jefferson Park area. Today the building stands at the southernmost end of the Jefferson Park CTA Rapid Transit-Bus terminal.

The TIMES was a part of my life when I was a boy. My friends and I spent many long afternoons there watching spectacular triple feature movie programs.

That's right, TRIPLE features! The whole program usually lasted five or six hours and we would emerge from the theatre bleary-eyed, but happy!

A typical TIMES program would include at least one color cartoon, previews of at least the next six attractions, a newsreel, a short subject, and the three features: "Jungle Jim," "The Mark of Zorro" and "Tarzan and the Green Goddess."

The management liked to relate the three main features. For example, they would schedule an all-western program starring Gene Autry, Hopalong Cassidy and Roy Rogers.

Or perhaps they would feature an all-mystery show starring those super-sleuths Sherlock Holmes, Mr. Mot o and The Falcon.

Occasionally the TIMES would show three films from a series: "Frankenstein," "Frankenstein Meets the Wolf Man" and "The Bride of Frankenstein." We came out of the theatre scared of our own shadows!

As kids we went to the TIMES to laugh or to be scared or to be thrilled. And, of course, to eat. But we never went to appreciate the movies as works of art. Naturally.

We really had no idea of what we were getting for our 20 cents when the TIMES scheduled "A Night At the Opera" with the Marx Brothers; "Way Out West" with Laurel and Hardy; and W. C. Fields in "The Bank Dick," three film classics all on one program!

Probably every one of the movies we saw at the TIMES has been on TV many times (and quite a few of them have been seen at our MEMORY CLUB movie nights), but we've



THE TIMES THEATRE on Milwaukee Avenue in Jefferson Park as it looked in 1936. Photo from the Theatre Historical Society collection.

never been able to recreate the mood of the TIMES THEATRE: uncontrollable laughter, wild applause, boos for the bad guys, cheers for the good guys, the constant milling about the theatre, and the race for the candy counter in the lobby whenever a mushy love scene came on the screen.

And, you know, there was a love scene in every single movie we ever saw at the TIMES ... even the horror ones!

As I remember, it was a good opportunity to get another box of pop corn or a package of Nibs!

Those were the days!

Shirley TEMPLE, Jerome COURTLAND
"KISS ME, KISS ME"
"PURSUIT TO ALGIERS"

TIMES 4847 Milw. 3 Features. Op. 1:30
Thrills and Action on This
SUPER TECHNICOLOR SHOW
Maria Montez, Jon Hall, "SUDAN"
Roddy McDowall, "MY FRIEND FLICKA"
F. MacMurray, "Where Do We Go from Here?"

ALAMO 3639 Chicago Ave. Mat. Daily
IN TECHNICOLOR
Joan Davis, "YOLANDA AND THE THREE"
Ethel Smith, "GEO. WHITE'S SCANDALS"

REVUE 3956 Elston. BIG 5 UNIT SHOW!
"TARZAN AND THE LEOPARD WOMAN"

MONT CLARE GRAND AVE. AT HARLEM
Ray Milland, "LOVE ME"
Academy Award Hit
Robert Walker, June Allyson
"SAILOR TAKES A WIFE"

TIMES 4847 Milwaukee. 3 Feats. Open 12:00
Funniest Show You Ever Saw!!
"DANCING MASTERS"
"MR. BUG GOES TO TOWN"
"JACK BENNY" "Meanest Man in the World"

LEONARD 3910 N. Pulaski Rd. Op. 1:30
RUBEN
EAST SIDE "THE RIGHT MAN"
KIDS
Running Wild
"COME OUT FIGHTING"

BELL 3064 Armitage—GREER GARSON
IN "BLOSSOMS OF THE DUST"
Leo Carrillo, "THE BLOSSOMS OF THE DUST"

OAKLEY 222 Chicago. Open 12:00
"Parker, "The Wolf Within"
Gale Storm, "Rhythm Parade"
& "SAN FRANCISCO DOCKS"

TIMES Open 12:00—Super Laugh Show!
Jack Benny, "CHARLEY'S AUNT"
CHARLIE CHAPLIN, "THE GOLD RUSH"
Snuffy Smith, "HILLBILLY BLITZKRIEG"

MAIN 4815 4 Units. "THE BIG STRIKE"
Armit, "THE DARING YOUNG MAN"
Disney Cartoon, "SPY SMASHER"

METRO 3311 N. Lawrence
JUDY GARLAND, "WIZARD OF OZ"

MIL EADR 3311 N. Pulaski. Open 1:30

MUSIC BOX In Color. "Blonde"
"Crazy House," "2 o'Clock Courage"

MUSCO Ruocco, Damen, Olsen & Johnson,
"Crazy House," "2 o'Clock Courage"

NORTHWEST
4847 Milwaukee. Op. 1:30. 3 Features
All Star Technicolor Revue
"MARYLAND", "BLUEBIRD", "MY GAL SAL"

ARMITAGE Humphrey Bogart, "Confetti"
& "OP IN MABEL'S ROOM"

DELE 2854 Apple, "OUT OF THIS WORLD"

NOTES FROM THE BANDSTAND

by **KARL PEARSON**

Almost all of the bands of the thirties and forties depended on radio broadcasts and recordings to spread the word as to how great a band was.

Perhaps the most important of the two were the countless number of radio broadcasts—especially the "remote" broadcasts. For many years, radio listeners could tune in to many of their favorite bands late in the evening and from such faraway places as the **Hollywood Palladium** or the **Glen Island Casino**.

During the many years of band remotes, there was a kind of war between the major networks (NBC, CBS and Mutual) to see who would have the most impressive list of bands. NBC usually had the biggest list of name bands.

Most of the remotes usually had an announcer to introduce the songs and to set the right mood for the band, giving descriptions of the locations of the bands. Few announcers were not descriptive in their openings; most were, with such intros as "Benny Goodman and His Orchestra, from the Hollywood Palladium, the dining, dancing and entertainment center of the west." Or "Music from sixty-five stories above Manhattan, music by Glen Gray and the Casa Loma Orchestra from the Rainbow Room in New York City." Or even "Glenn Miller's Moonlight Sereaders, from the spacious setting of the Cafe Rouge." Many of the great ballrooms and nightclubs had a certain phrase mentioned on its broadcasts to help the listener identify where a band was playing, much as trademarks helped to identify products. **Harlem's Savoy Ballroom** was known as "The Home of Happy Feet." New York's **Famous Door** came from "Famous Fifty-Second Street."

For a remote band broadcast the network would usually send two staff members to the location: an announcer and an engineer. Mutual, being the network with the smallest budget, would usually send out an engineer who would double as an announcer, which meant he would fade down the band's theme, run up to the microphone and introduce the band to the radio audience, and rush back to his controls and fade the theme back up again.

With the announcer being an important part of the program, slip-ups could cause problems. The announcer could make or break the series of remotes from the location. Even the audience could cause an incident. A rowdy patron too close to one of the microphones on a Bob Crosby broadcast caused such a problem. Right before the announcer was to begin with his semi-dramatic introduction, the patron yelled out "attaboy, Bob!" ruining the announcer's brilliant introduction.

Some announcers took themselves too seriously. On a Les Brown remote one announcer presented this introduction: "Here now is indecision in a candy striped evening dress. Doris Day sings 'Maybe'."

The band remotes continued on for many years until they became mainly a yearly presentation only heard on New Year's Eve, mainly because of the great expense it became. Band remotes continued on into the early 1970's, when they finally left the air. Fortunately, though, many, many remotes had been recorded off the air and whenever we hear one, there is still magic on the air!



MIKE SCHWIMMER'S


Player Piano Parlor

ALL NEW! IMPROVED!

459 South Milwaukee Avenue (Route 21)
(just ½ mile south of Dundee Road (Route 68))
Wheeling, Illinois — Phone: 541-5850
Open Monday thru Saturday from 10 AM to 8 PM
Open Sundays from Noon to 6 PM

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: _____

"HEXY"

● They couldn't find words to define his unique type of singing—it was neither crooning, ballad nor jive—so members of Frankie Laine's Hollywood fan club have decided to coin their own . . . they're bragging about Frankie's "hexy" voice.

What's a "hexy" voice? According to the club president, "Hexy is more than sexy. It means the fellow puts a spell over you."

As for Laine himself, all he's got to say is "I just know that I think of my voice as another musical instrument, and then let go."

According to Frankie's press agent, "Currently Frankie is putting a spell over the patrons at the Club Morocco in Hollywood. The crowds are made up of socialites, college groups, professional modern music connoisseurs, and teen-agers accompanied by not too reluctant parents."

And the boys who pride themselves on their ability to pick a winner say

that Frankie Laine has what it takes—which opinion is shared by Mercury Records. The latter recently issued a "Frankie Laine Sings" album, after checking sales figures on his first records for their company.

It now appears that everybody wants to climb aboard the Laine bandwagon—but Frankie had to come up into the spotlight the hard way. Born Frank Paul Lo Vecchio in Chicago on March 30, 1913, he was the eldest of seven children. Endowed with an exceptionally good voice, he always wanted to sing—his parents and friends were constantly encouraging him—but few people wanted to hire him.



Composer of "It Only Happens Once" and other songs, Frankie goes to work on a new one.



FRANKIE LAINE, the man with a voice that casts spells, according to members of his fan clubs.

Had he depended on vocal jobs, Frankie would have starved to death. Instead, he became a marathon dancer during the craze back in the early 30's . . . went on to hold down a shipping clerk's job for thirteen months . . . did odd jobs for a spell . . . and worked in a machine shop during the war.

Occasionally singing jobs did come his way, but they didn't last . . . once in a while he'd get great leads, but they all fizzled out . . . and fate generally handed him a rough deal.

But in March 1946, Frankie's luck finally changed. He got a job at Billy Berg's night club in Hollywood—the patrons liked him—and now he's making up for all the years he spent trying to convince people that he could sing. In the past year, he's signed a contract with Mercury Records . . . appeared as guest star on the Jo Stafford Chesterfield show . . . placed third in Hollywood platter jockey Bill Anson's popularity poll, right behind Bing Crosby and Frank Sinatra . . . and is drawing patrons to every spot he plays.

Back during the war years, Frankie

Laine started writing songs . . . today his composing too is gaining recognition—a new Mercury release features his original tune, "It Only Happens Once."

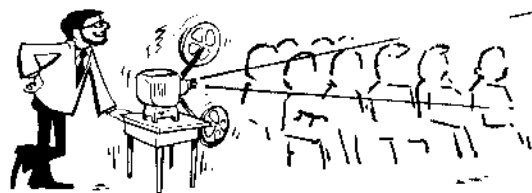
Call his voice "hexy" or "sexy" or whatever you like, the fact remains that Laine is clicking—his years of struggling are over, at least for the present.



Mercury Album 22 \$3.12

"FRANKIE LAINE'S vocalizing strikes that happy medium between sepia and white singing . . . very capitulating . . . he's offering something refreshingly different in the way of lyricizing."

EDDIE HUBBARD, WIND, Chicago



MEMORY CLUB MOVIES

Our **MEMORY CLUB** is on a seasonal break during December and January but we're planning a bigger-than-ever 1977 season which will begin on **SATURDAY** evening, February 5th.

Our weekly nostalgic get-togethers are held in the Community Room at **NORTH WEST FEDERAL SAVINGS**, 4901 W. Irving Park Road in Chicago.

Here's a **TENTATIVE LINE-UP** of some of the films we expect to present during the first part of the new, 1977 season. We have not yet received booking confirmation on many of these films, so please remember that this is only a **TENTATIVE** listing. We'll have a firm schedule for **FEBRUARY** in our next issue of the **NOSTALGIA NEWSLETTER**.

TENTATIVE LINE-UP FOR 1977 SEASON

Saturday, Feb. 5th	SING YOU SINNERS (1938) Bing Crosby, Fred MacMurray, Donald O'Connor.
Saturday, Feb. 12th	HEAVENLY DAYS (1944) Fibber McGee and Molly
Saturday, Feb. 19th	ALL-STAR CARTOON FESTIVAL
Saturday, Feb. 26th	NOTHING SACRED (1937) Frederic March, Carole Lombard
Saturday, March 5th	SINGING MARINE (1937) Dick Powell
Saturday, March 12th	SATURDAY NIGHT MATINEE! starring Roy Rogers!
Saturday, March 19th	GIRL CRAZY (1943) Judy Garland, Mickey Rooney
Saturday, March 26th	TO BE OR NOT TO BE (1942) Jack Benny, Carole Lombard
Saturday, April 2nd	HOLLYWOOD CANTEEN (1944) Joan Crawford, Bette Davis, John Garfield, Sidney Greenstreet, Peter Lorre, Ida Lupino, Eleanor Parker, Alexis Smith, Barbara Stanwyck, Joan Leslie, Andrews Sisters, Jack Benny, Eddie Cantor, Jack Carson, many more from Warner Bros.
Saturday, April 9th	LAUREL AND HARDY COMEDY NIGHT! with Stan and Ollie
Saturday, April 16th	To be announced
Saturday, April 23rd	LIFE OF THE PARTY (1931) Harriet Hilliard, Gene Raymond, Joe Penner, Parkyakarkus
Saturday, April 30th	THIS IS THE ARMY (1943) All-star WWII feature
Saturday, May 5th	CITY-WIDE RIVERVIEW NOSTALGIA NIGHT to be held in the auditorium at Lane Technical High School. Slides, films and memorabilia of the world's greatest amusement park, ten years after it closed.
Saturday, May 14th	NAVY BLUES (1941) Ann Sheridan, Jack Oakie, Martha Raye, Jack Heley, Jack Carson, Jackie Gleason.
Saturday, May 21st	THIEF OF BAGDAD (1940) Sabu, in color!
Saturday, May 28th	TONIGHT AND EVERY NIGHT (1945) Rita Hayworth, Lee Bowman, Janet Blair
Saturday, June 4th	REMEMBER THE SERIALS! An evening with selected episodes of those good old cliff-hangers!
Saturday, June 11th	To be announced.
Saturday, June 18th	COWBOY FROM BROOKLYN (1938) Dick Powell, Pat O'Brien, Priscilla Lane, Ann Sheridan.
Saturday, June 25th	CHECK AND DOUBLE CHECK (1932) Freeman Gosden and Charles Correll as Amos 'n' Andy.

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

NEW YEAR'S DAY SATURDAY, JANUARY 1st HAPPY NEW YEAR!

AMOS 'N' ANDY (12-29-44) Freeman Gosden and Charles Correll. Andy waits for an invitation to a New Year's Eve party.
SUSPENSE (12-28-58) "32nd of December" stars Frank Lovejoy.
ADVENTURES OF OZZIE AND HARRIET (1-2-49) Ozzie challenges Harriet to a knitting contest.
MYSTERY IS MY HOBBY (12-31-47) "Death is One and Three" Barton Drake solves another mystery.
GUEST STAR (1940s) "Time is Sacred" stars Joan Leslie and Barton Yarborough stuck in an elevator on New Year's Eve. (15 min)
RED SKELTON SHOW (1-1-46) "Bells and Resolutions" is the topic of the Skelton Scrapbook of Satire, featuring Red as Deadeye and as Junior, the Mean Little Kid.
SUSPENSE (12-31-61) "The Old Man" is forced to retire.

SATURDAY, JANUARY 8th
SALUTE TO WILLIAM BENDIX
LIFE OF RILEY (4-12-47) William Bendix stars as Riley with Paula Winslow and John Brown. "Marriage Can Be Beautiful"
G. I. JOURNAL (1940s) William Bendix is Editor-In-Chief with Arthur Treacher, Mel Blanc, Jinx Falkenberg, Jimmy Greer and his Orchestra.
CHRISTOPHER PROGRAM (1950s) A round table discussion with William Bendix and Tom Harmon. (15 min)
TRUTH OR CONSEQUENCES (1-17-48) Ralph Edwards is emcee for this audience participation show with guest William Bendix.
SUSPENSE (2-27-47) "Three Faces at Midnight" starring William Bendix with Sandra Gould, Hans Conried, Jack Webb and Joseph Kearns.
LIFE OF RILEY (4-19-47) William Bendix is Riley, coaching Junior in the art of fisticuffs.

"I LOVE A MYSTERY"

SATURDAY, JANUARY 15th
ONE MAN'S MYSTERY! Part 1
I LOVE A MYSTERY (5-25-42) An isolated episode of "The Island of the Skulls" written by Carlton E. Morse and starring Michael Raffetto as Jack Packard, Barton Yarborough as Doc Long and Gloria Blondell as Gerry Booker, all of the A-1 Detective Agency. (30 min)
I LOVE A MYSTERY (1950) "The Richards Curse" starring Russell Thorson as Jack, Jim Boles as Doc and Tony Randall as Reggie York. We'll have the first seven chapters of the adventure on this day and conclude it next week. (75 min)
OUT SPECIAL GUEST will be **CARLTON E. MORSE** who created, wrote and produced "I LOVE A MYSTERY" and "ONE MAN'S FAMILY". (30 min)

SATURDAY, JANUARY 22nd
ONE MAN'S MYSTERY! Part 2
I LOVE A MYSTERY (1950) The conclusion of "The Richards Curse" starring Russell Thorson, Jim Boles and Tony Randall with Mercedes McCambridge. (80 minutes)
I LOVE A MYSTERY (1950) "Temple of

Vampires" an exciting Carlton E. Morse adventure. We'll present the first four chapters and conclude it next week. (47 min)
OUR SPECIAL GUESTS will be **RUSSELL THORSON** and **JIM BOLES** and **TONY RANDALL** (in separate interviews) reminiscing about their careers and discussing Carlton E. Morse and "I Love A Mystery." (38 min and 23 min)

SATURDAY, JANUARY 29th
ONE MAN'S MYSTERY! Part 3
I LOVE A MYSTERY (1950) Conclusion of "Temple of Vampires" starring Russell Thorson, Jim Boles, Tony Randall and Mercedes McCambridge. (93 min)
INNER SANCTUM (1946) "Murder Comes at Midnight" starring Mercedes McCambridge. (30 min)
SUSPENSE (12-15-42) "Till Death Do Us Part" starring Peter Lorre, Mercedes McCambridge and Alice Frost. (30 min)
OUR SPECIAL GUEST will be actress **MERCEDES MC CAMBRIDGE** reminiscing about her radio career and her involvement in the "I Love A Mystery" series. (30 min)



THE HALL CLOSET • WXXFM - FM 106

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

MONDAY, JANUARY 3rd

KRAFT MUSIC HALL (12-30-43) Bing Crosby with guest Cass Daley.

EDDIE CANTOR SHOW (1-3-45) Eddie "Rochester" Anderson is guest with Harry Von Zell and Bert Gordon, the Mad Russian.

TUESDAY, JANUARY 4th

FRED ALLEN SHOW (12-30-45) Gregory Ratoff, Portland Hoffa, Allen's Alley.

FIBBER MC GEE AND MOLLY (5-23-39) A parrot in the mail.

CAPTAIN MIDNIGHT (1-3-40) Where is Ivan Shark? (15 min)

WEDNESDAY, JANUARY 5th

PHILCO RADIO HALL OF FAME (1-2-44) Burns and Allen, Milton Berle, Willie Howard, Georgia Gibbs, Raymond Graham Swing, Paul Whiteman and his orchestra, Deems Taylor. (60 min)

VIC AND SADE (1-25-44) Vic is invited to make a speech at the Missouri State Home for the Tall. (15 min)

THURSDAY, JANUARY 6th

PHIL HARRIS/ALICE FAYE SHOW (1-1-50) Phil, the concert singer?

MILTON BERLE SHOW (1-6-48) Salute to Winter Sports with Jack Albertson, Pert Kelton, Ray Bloch and his orchestra.

FRIDAY, JANUARY 7th

ADVENTURES OF OZZIE AND HARRIET (12-26-48) Predictions of snow.

JACK BENNY PROGRAM (1-20-52) George Burns is guest.

MONDAY, JANUARY 10th

RED SKELTON SHOW (1-15-46) With Verna Felton, Anita Ellis, Rod O'Connor, David Forrester and his orchestra. The Skelton Scrap-



book of Satire is about local department stores and features Red as Clem Kadiddlehopper and as Junior, the Mean Widdle Kid.

HENRY MORGAN SHOW (2-26-47) with Arnold Stang, Bernie Green orchestra.

TUESDAY, JANUARY 11th

BATTLE OF THE BANDS (7-30-49) "Excursions in Modern Music" with Charlie Barnett vs. Woody Herman in a Music Contest. Stan Kenton is referee. (45 min)

CAPTAIN MIDNIGHT (1-4-40) Midnight's prisoner! (15 min)

WEDNESDAY, JANUARY 12th

G. I. JIVE (1940s) Jill plays some big band music. (15 min)

RUDY VALLEE ROYAL GELATIN HOUR (9-16-37) Rudy hosts a first-class variety show of the 30s with guests Tommy Riggs and Betty Lou, Maurice Evans and others. (60 min)

THURSDAY, JANUARY 13th

BOB HOPE SHOW (1940s) From Camp Young, it's Bob, Jerry Colonna, Frances Langford, Vera Vague, Stan Kenton.

OUR MISS BROOKS (1940s) Friday, the Thirteenth, an unlucky day for Mr. Conklin. Eve Arden, Gale Gordon, Richard Crenna.

FRIDAY, JANUARY 14th

AMOS 'N' ANDY MUSIC HALL (9-22-55) Freeman Gosden and Charles Correll as disc jockeys in the 1950s.

JACK BENNY PROGRAM (2-17-52) The New York Philharmonic plays Jack's song.

MONDAY, JANUARY 17th

WOODY HERMAN SHOW (10-20-45) with Frances Wayne, Chubby Jackson

TEXACO STAR THEATRE (4-7-46) James Melton, Ed Wynn.

TUESDAY, JANUARY 18th

CAN YOU TOP THIS? (11-4-47) Senator Ford, Harry Hirschfield, Joe Laurie, Jr., Ward Wilson. Jokes about busses, honesty, dentists, cooking.

HOGAN'S DAUGHTER (1-2-49) Shirley Booth stars. The new TV set.

CAPTAIN MIDNIGHT (1-10-40) A mysterious call for help! (15 min)

WEDNESDAY, JANUARY 19th

PHIL HARRIS/ALICE FAYE SHOW (11-27-49) The Masked Mangler

RED SKELTON SHOW (1-22-46) Clem Kadiddlehopper goes to a birthday party; Junior's celebration.



THE HALL CLOSET • WXXFM - FM 106

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

THURSDAY, JANUARY 20th

MILTON BERLE SHOW (1-20-48) Salute to Finance

SONGS BY SINATRA (10-30-46) Frank Sinatra, the Pied Pipers, Axel Stordahl and the orchestra. Mini-musical: "You Gotta Die for Central High"

FRIDAY, JANUARY 21st

LIFE OF RILEY (4-26-47) William Bendix in "Riley and the other woman!"

JACK BENNY PROGRAM (3-2-52) Guest is Danny Kaye

MONDAY, JANUARY 24th

DUFFY'S TAVERN (12-28-45) Archie tries to balance the books.

FRED ALLEN SHOW (11-7-48) Guest is Arthur Treacher. Fred is Sam Shovel, Private Eye.

TUESDAY, JANUARY 25th

COMMAND PERFORMANCE (1940s) Jo Stafford, Bob Hope, Red Norvo

MEET THE MISSUS (2-17-47) Audience participation show with emcee Ed East.

CAPTAIN MIDNIGHT (1-12-40) The Radio Direction Finder. (15 min)

WEDNESDAY, JANUARY 26th

PHIL HARRIS/ALICE FAYE SHOW (12-4-49) The Masked Mangler continues.

PHILCO RADIO TIME (10-8-47) Bing Crosby and his guest Jimmy Durante.

THURSDAY, JANUARY 27th

GEORGE OLSON AND HIS MUSIC (2-20-50) from the Marine Dining Room of the Edgewater Beach Hotel in Chicago

MILTON BERLE SHOW (1-27-48) Salute to New York

FRIDAY, JANUARY 28th

YOUR HIT PARADE (3-3-45) Lawrence Tibbett and Joan Edwards star.

JACK BENNY PROGRAM (2-24-52) Jack and the gang spoof the "Whistler" radio series in "The Fiddler"

MONDAY, JANUARY 31st

RED SKELTON SHOW (1-29-46) Scrapbook of Satire presents "Looking For Trouble" with Clem Kadiddlehopper and Junior, the Mean Widdle Kid

CHASE AND SANBORN SHOW (6-3-45) Summer replacement show for Bergen and McCarthy starring Frances Langford and Spike Jones and the City Slickers

"CAN YOU TOP THIS?"



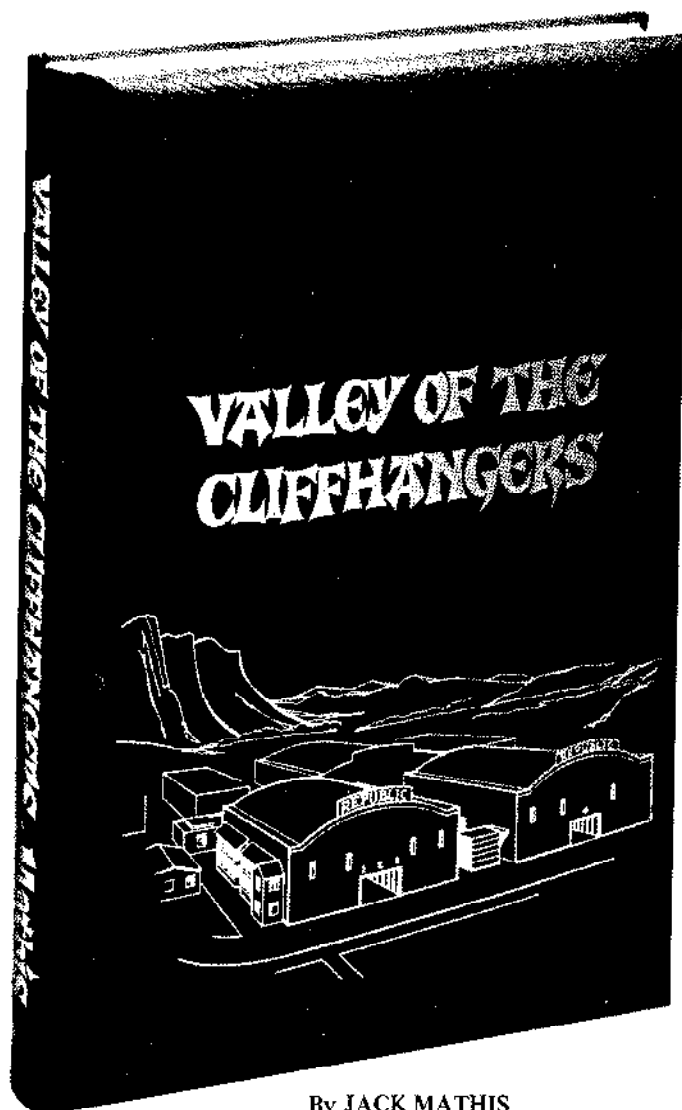
SENATOR
FORD

PETER
DONALD

JOE
LAURIE, JR.

WARD
WILSON

HARRY
HERSFIELD



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

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-O-KA . . .
MASKED MARVEL . . .
CAPTAIN AMERICA . . .
INVISIBLE MONSTER . . .
and all the rest!

From
STAGE Magazine
February, 1941

SUCCESSFUL PEOPLE DEFINE SUCCESS

Mischa Auer: Three invitations in one evening.

Bruce Barton: Success is to be happy at home.

Jack Benny: If you're eating.

Ernest Boyd: To be able to say and think as I please.

Wally (Vox Pop) Butterworth: Success is keeping your nose to the grindstone without raising a blister.

Bing Crosby: When being yourself is what the public likes.

Michael Curtiz: Success is three steps: wanting, doing, and doing it better . . . and then being dissatisfied—which makes it four steps.

Jimmie Fidler: Success is that stage in life at which one is entirely satisfied with one's own prowess. It cannot be measured in dollars and cents, nor in medals and scrolls.

Whitey Ford: Down home a successful man is a feller that's got 20 men an' 40 barrels o' mash workin' fer him at the same time.

Hedda Hopper: Success is a combination of sex, charm, intelligence, and personality—but the greatest of these is sex.

Rex Ingram: To finish my career successfully, leave the stage at the top, settle down on a forty-acre farm in Connecticut with my station-wagon, to roam at will—that to me is a complete success.

Al Jolson: When they pay off on Saturday is my idea of success.

André Kostelanetz: Success is if your *next* show clicks too.

Florello LaGuardia: Getting your idea across.

Arthur Lake: Success is what you think it is, at least that's what I think it is.

Scrappy Lambert: When my mother-in-law calls *me* on the telephone.

Florence and Fredric March: To be that thing that you are meant to be.

Raymond Massey: Not having any plans.

Robert Ripley: Something you work twenty years for—and achieve in twenty minutes.

Richard Rodgers: Something I will never believe I have attained.

Lanny Ross: Success is the ability to afford to change what you are doing to what you think you ought to be doing.

Colonel Stoopnagle: Success is stuff that you are a when you're introduced as a person who needs no introduction . . . and when people never say about you, quote Whatever became of? unquote.

Art Tatum: Not having made it, how should I know?

Bob Trout: A boat, plenty of time, good wind, blue water and plenty of fish in it.

Bea Wain: When people point you out and criticize you with envy—you are successful.

Jimmy Walker: The greatest success I can imagine is a successful Impartial Chairman.

Ed Wynn: Real success is when the successful person's relatives do *not* complain when he buys *himself* a new automobile.

FILM CLIPS

CLIPPED BY
Mark Nelson

RED SKELTON still bills himself as "one of America's clowns" whenever he makes a public appearance. It is probably an understatement, for if ever the phrase "star of stage, screen, radio and television" applied to any performer, it applies to Red. Born in Vincennes, Indiana in 1913, **Richard Bernard Skelton** no doubt got the idea for his show-biz subtitle from his father, who was a clown with the Hagenback Wallace Circus. Unfortunately, his father died when Red was only two months old. Over the years, Red and his three older brothers provided for the family, with Red taking jobs as a newspaper boy and in a department store warehouse.

He first became involved with the performing arts courtesy of "Doctor" **Reynolds Lewis**, who was running a traveling medicine show through town. When the show left, it took young Red with it, as a blackface singer. Before he was 15, Red was a veteran traveler and performer, having appeared with the John Lawrence Stock Company, the Clarence Stout Minstrels, on the showboat **Cotton Blossom**, and even with the Hagenbeck Wallace Circus.

In 1931 he married **Edna Stillwell**, and, as a team, they entered vaudeville. By 1937, Skelton had made his New York Vaudeville debut at the Paramount Theatre; later that same year he appeared on the **Rudy Vallee** radio show.

He was fast becoming a well-known name, and RKO featured him in the 1938 **Ginger Rogers** vehicle, **HAVING A WONDERFUL TIME**. Red got a chance to perform the

doughnut-dunking routine that he had perfected in Vaudeville. He followed this appearance with a musical revue, **PARIS IN SWING**, which toured the Vaudeville circuit to record-breaking tourneys. He made a few shorts for Vitaphone in 1939, and was offered a contract at MGM.

As has been pointed out previously, MGM was always quick in spotting and signing new talent, and then hesitant about using them. Red was no exception. His first screen role at Metro was a straight one, in **FLIGHT COMMAND** (1940) which starred **Robert Taylor**. His comic abilities were tried out in **THE PEOPLE VS. DR. KILDARE** (1941) and **DR. KILDARE'S WEDDING DAY** (1941) as dim-witted orderly **Vernon Briggs**. (It seems that **Blair General Hospital** was frequently giving dimwits a job in the Dr. Kildare series, among them **Nat Pendleton** and **Rags Ragland**.) Red also appeared with **Virginia O'Brien** in **LADY BE GOOD** that same year, but still in a subsidiary role.

In his fourth vehicle of 1941, however, Red was given a starring role to be proud of, in a picture that appealed to radio fans, mystery fans, comedy fans and Red Skelton fans simultaneously. The picture was **WHISTLING IN THE DARK**, in which Red played a famous radio detective known as **The Fox**. His girl friend and co-star was **Ann Rutherford**, in her first adult role after a dozen **Andy Hardy** pictures. **Virginia Grey** also appeared as the sponsor's daughter, with **Eve Arden** as **The Fox's** business agent and



RED SKELTON Virginia O'Brien and Eleanor Powell in *Ship Ahoy* (1942)

Conrad Veidt as the villain. The comedy-mystery was so popular with World War II Audiences that Skelton and Rutherford were teamed in two sequels, with **Rags Ragland** (who played a hoodlum in the first of the series) as Skelton's chauffeur: **WHISTLING IN DIXIE** (1942) and **WHISTLING IN BROOKLYN** (1943).

All the films had a common formula that worked well. They opened with the revelation of a crime, all very serious and mysterious, until the howl of radio's **Fox** cuts into the picture and shocks all the players. They find someone somewhere listening to the radio, and the audience is pulled through the receiver and into the broadcasting studio where Skelton and Rutherford are putting on a performance.

The broadcast finishes amidst a flurry of dropped script pages, sound effects, illogical deductions and a commercial for **Grape-O-Mix**.

Skelton is kidnapped or sought after by thugs or the police, depending on the picture, and held in an old mansion or warehouse. **WHISTLING IN THE DARK** features an hysterical sequence in the secret passage of the gangsters' hideout, very similar to **Bob Hope's THE GHOST BREAKERS**. **WHISTLING IN**

BROOKLYN includes a shootout in a warehouse at this point.

The films include enough wisecracks to keep **Don Rickles** supplied for a decade, all whipped out under the crackling direction of **S. Sylvan Simon** (who, quite naturally, had years of radio experience behind him). The climax of **WHISTLING IN THE DARK** combines several makeshift miracles of modern electronics as **The Fox** rigs a homemade telephone out of radio parts and manages to get on the air in his regular time-slot to broadcast an imminent murder to listening police (One local officer pointedly ignores Skelton's warnings in protestations to his mother over the phone: "Mom, it's only a radio show, like before!" referring to the **Orson Welles'** Halloween broadcast three years earlier).

Skelton later went on to greater success in films, reaching his peak on his television series for **CBS**, which ran almost 20 years. But should the opportunity to see him in his prime as radio's "The Fox" ever present itself to you, don't pass it by. To see one of America's clowns as a radio and a movie star "at the same time is a double-barrelled treat that only a comic of Skelton's caliber can carry off.

16th ANNUAL CHICAGOLAND Barbershop Harmony Show

8:15 p.m. — Saturday, February 5th — Arie Crown Theatre

featuring three top quartets . . .

the **INNSIDERS** — current International champions

the **HAPPINESS EMPORIUM** — 1975 International champions

the **CHORDS UNLIMITED** — Chicago's own former Illinois champions

also **TWO** top Illinois choruses, both from Chicagoland:

ARLINGTON HEIGHTS CHAPTER — perennial champs, always a favorite

DUPAGE VALLEY CHAPTER — from Downers Grove, first appearance on this show

Tickets: \$6 main floor, \$4 balcony, all seats reserved

Write: C.A.B.C., Post Office Box 11757, Chicago 60611

Tickets are also available at the door.

THIS WEEK in CHICAGO

Since 1920, Chicago's
weekly newsmagazine
of current interests

JANUARY 5, 1943

N.T.G. at Colosimo's

Chicago's oldest restaurant, *Colosimo's*, brings in a great entertainment package of talent and beauty this Friday evening (4th) when N.T.G. and his Florentine Garden production comes to town direct from a hit engagement in Hollywood. Starring the popular N.T.G. (Nils Thor Grandlund), famed for discovering beauty over the years and producing shows great in lavishness and color, the opening opus is called "Parisian Nights." A large and handsome cast is in it including the highly touted Florentine Garden Chorus. Among the featured acts will be Candy Candido, Jean Foreman, Dolores Barty and the dance team of Jan and Inga Zerby. Betty Bradley and Lynn Elliott are the vocalists; Chrystal White is seen in solo dance routines. And, of course, the emceeing and between act sallies of N.T.G. will round out the evening's attraction. As Chicagoans and visitors know, *Colosimo's* menus are high points in fine dining, with a seven-course lobster dinner at \$2.50 one of the several specialties.

Last Times For Van

Unless Gus Van can cancel previously booked engagements to follow his current run at the *Vine Gardens*, he will be forced to close his run in the North Side spot January 10. Van has a number of theatre and legitimate show engagements penciled in, among them the Loew's State and Capitol theatres in New York as well as a lead in George Marion's new play, "Topitzky of Notre Dame," which is slated for Broadway soon.

Marvin Boone, the dancing comic and emcee, is also filling a limited engagement of four to six weeks. The management prevailed on the dancing Jules and Joanne Walton to remain eight weeks, while Myra Jeanne, the sensational acrobat from the East, will also remain for a limited engagement.

New Stars For Chez

Chez Paree unveils its new mid-winter extravaganza Monday (January 7th) when Frances Faye, Henny Youngman and Tommy Dix come in for headline honors. Succeeding the immensely popular Danny Thomas is a record it calls for a threesome like this, Miss Faye's bombastic piano and song-stories, Youngman's adroit fun-making, and the thrilling voice of the handsome Dix, last seen in Chicago at the Palmer House. All new numbers for the Adorables by the ingenious Olive Bernard and Gay Claridge and his orchestra complete the new set-up.

Tucker Back at Beach

One of the big events of the recently past holiday season to Chicagoland dancers was the return of Orrin Tucker and his orchestra to the Marine Dining Room of the *Edgewater Beach Hotel*. Recently discharged from the Navy, Tucker and his men are not only great music-makers but popular personalities. Emphasis on the sweet, Tucker's dance tempos attract all ages. Dorothy Hild's winter revue stars the Dorothy Hild Dancers, Pallenberg and his educated bears, Tommy Trent's puppets and Ruth Pryor, ballerina.

Plaque Marks Site

The *La Salle Hotel* became the site of an historical marker recently when the executive director of the Chicago Historical Society accepted a plaque marking the site of the Whitechapel Club, newspaperman's organization, which formerly met in quarters located on a portion of the grounds now occupied by the *La Salle*.

The Whitechapel Club flourished from 1889 to 1895 and included in its membership such personages as George Ade and Eugene Field to mention only two of the more colorful and talented newspapermen who made Chicago journalism history. During that period eight newspapers were published in the block bounded by Madison, La Salle, Wells and Washington.

Included in the ceremony observed at the *La Salle* were Paul M. Angle, managing director of the Chicago Historical Society; Richard Finnegan, editor of the *Chicago Daily Times*; Charles Wheeler, political editor of the *Chicago Daily News*; William Stewart, formerly of the *Chicago*

Herald-American; and Roy Steffen, president of the *La Salle Hotel*. A buffet affair followed the plaque unveiling ceremonies in the *La Salle's* Whitechapel Pub, which is a bar exclusively for men, and obviously enough, named in honor of the Whitechapel Club.



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

WHEATON — It is really great to listen to your broadcasts of old time radio. I listen to just a portion of your morning programs as I drive to work. Your Saturday programming has been so good I've missed most of the football games this fall. I had trouble with my taping of the Part 4 segment of the NBC FABULOUS FIFTIES radio broadcasts and only ended up with the first half of the show. I also missed the first broadcast as they changed the scheduling and it was the next day when I heard NBC snuck it in after the hockey game. —**ARTHUR MORSE.**

(ED. NOTE: A lot of folks had trouble with NBC's erratic scheduling of the five part tribute to its 50th Anniversary. We understand the series finally did run on WNIS (FM) and on WMAQ. We didn't get a copy of the shows, either, but there must be someone out there in Radioland who did and who would be willing to share. Drop us a note and we'll try to put it all together.)

CHICAGO — I enjoyed your recent "Suspense" and "Mystery Theatre" presentations and welcome more of the same type programming. Also, the big band remotes have been excellent, especially the ones featuring Larry Clinton. —**ANTHONY ZANETELLO.**

CHICAGO — The article about AMOS 'N' ANDY in the October issue took me back to the mid-20's when radio was new and exciting to us kids. I remember my parents getting a "cat-whisker" crystal set radio with ear phones, and Dad would fiddle around with the "whisker" and then proudly announce "I've got KYW!" We all clamored to listen and when the others got noisy, they would get a loud "keep still, I can't hear!" Then someone would move the "whisker" and more walls would be heard. Then came the "big" radio with the loud speaker. We could turn this on provided we didn't bump into the



table holding the "wet batteries" for this radio, which, if spilled, would eat a hole in the carpet. Of course, this is just what happened. This was back in 1927 when Amos and Andy were known as Sam and Henry. Thanks for bringing back the Golden Oldies. —**MRS. H. EDWARDS.**

(ED. NOTE: Thanks for the memories.)

CROWN POINT, INDIANA — I do not as a rule write "fan letters" but this is one! My family and I have been enjoying the good old days of radio for several years now, thanks to you. I have cooked, baked, shelled peas, canned tomatoes, peaches and pears, cracked nuts, knit, crocheted, cut out patterns and washed the kitchen floor while listening to "Those Were The Days." Now I have a request to make — I just finished a new biography by Howard Teichmann entitled "Smart Alec, the Wit, World and Life of Alexander Woolcott." This remarkable man founded the famous Algonquin Round Table, was active in the press, as a lecturer, in the theatre and was on radio in the 1930s. The most notable of his broadcasts being "The Town Crier" from CBS. After reading of his irreverent wit and spicy humor there is nothing I want so much as to hear some of his programs. Could this be arranged for some future Saturday? —**MRS. DOUGLAS E. JACKSON.**

(ED. NOTE: We'll do our best. Don't touch that dial!)

CHICAGO — I thought your readers might like to know about **HARRY COOL**. He is still in Chicago and still sings and has a fantastic orchestra. If everything goes well, in the very near future he will have a ballroom to play and sing most of the time. Harry grew up in Minneapolis, played drums in grammar and high school. He didn't sing a note in public until his senior year in high school. He sang in bands and over the radio in Minneapolis for a few years and was best known as the singer with **DICK JURGENS** band for many years. **COOL** is his real name, but people don't believe it, because it sounds like "show biz". In 1974 Harry came back with his own orchestra and has been playing

one nighters and longer engagements at the "Willowbrook Ballroom" in Western Springs. He has a tremendous following. —**TERRI BERNET.**

GLENVIEW — Thanks for another terrific year of radio. I have been making tapes for about 4 years and the larger my collection grows the worse my system of finding them works. Could you possibly give some hints on a good card system and how you cross-reference your tapes. I sure would appreciate the help, and I'm sure others would. —**ESTHER AHERN.**

(ED. NOTE: We have our shows cataloged in two ways. The first is a reel-by-reel listing (on loose-leaf notebook pages) of the entire collection. This gives us a glance at all the shows on a specific reel. For example, we turn to reel number 1689 and find the first show on that tape: **HALLMARK PLAYHOUSE**, 9-23-48, Captain January, Lionel Barrymore. As a cross-reference we have a 3x5 card for each show on that reel. The **HALLMARK PLAYHOUSE** would be filed under "H". If we had a **JACK BENNY SHOW**, we would file it under "B". **GREAT GILDER-SLEEVE** would be filed under "G" (for "Great" not "Gildersleeve!") and **RED SKELTON** would be under "S". A Jack Benny appearance on the **LUX RADIO THEATRE** would be filed under "L". Our card file contains much more information about each show than does the reel listing. For example: "**HALLMARK PLAYHOUSE**,

9-23-48, "Captain January," Hallmark Cards; CBS. Starring Luana Patton, Lionel Barrymore. Story about a salty old sea captain, tender of a lighthouse, who rescued a baby girl from a shipwreck. How he raised her and fought to keep her. 30 minutes." This system works for us and it was developed over a long period of time. We're still working on it with improvements and additions. Perhaps you will want to pattern your system after it. Perhaps other **NEWS-LETTER** readers have better filing systems. We'd be pleased to hear from you. By the way, most of our master tapes are recorded at 3 1/4 ips on quartertrack open reel tape. And we have more than 30,000 vintage shows in the Hall Closet!

CHICAGO — Just wanted to let you know it was nice hearing one of my favorite radio shows, "Those Websters." I went to see the broadcast when it aired on WGN in Chicago in 1946. I even have one of the scripts that I secured from Gil Stratton, Jr. who played Bill at that time. He also played in "That's My Boy" on television with Eddie Mayhoff. He later became a sports announcer in Los Angeles. —**JEANETTE VITO**

CHICAGO — I listen to your Saturday program on WNIB. I'm 26 and never knew what radio was like in the old days. It seems to me that radio was most effective in the mystery format. My question is a request for information on the program called "The Whistler." When did it debut? How long did it run? Who was on it? Who created it? —**JAMES P. SULLIVAN.**

(ED. NOTE — "The Whistler" was at first a series of mystery dramas heard only on the western "leg" of the Columbia Network when it began in 1945. Bill Forman was the voice of the "Whistler" who did not participate in the dramas, but merely introduced them and served as an observer-narrator. It soon became popular enough to be carried throughout the entire CBS network, but for a time an independent production of "The Whistler" originated in Chicago starring Everett Clarke as "The Whistler." The shows in the west were mostly sponsored by the Signal Oil Company and the Chicago-produced programs (the same scripts, incidentally) were more or less "syndicated" to various sponsors. Various writers contributed scripts to the series which was produced by George Allen. It continued into the mid-1950s as a popular radio feature.)

NOSTALGIA BOOK CLUB

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

NOSTALGIA BOOK CLUB

165 Huguenot Street
New Rochelle, N.Y. 10801



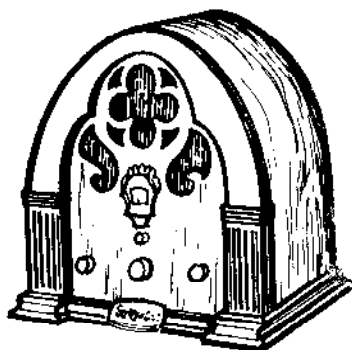
Tune in **CBS Radio Mystery Theatre** nightly on WBBM radio, 780 on the AM dial, from 10:30 p.m. to 11:30 p.m. These dramatic productions are sponsored in part by North West Federal.

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 Flks 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 Moorhead stars in the first, original broadcast of this classic *Suspense* drama in 1943
MILTON BERLE RADIO SHOW—Uncle Miltie, before TV, saluting Radio!
- # 8-36 THE WAR OF THE WORLDS—Orson Welles and the most famous radio broadcast of all time. From the *Mercury Theatre On the Air*, October 30, 1938, this version of the classic H.G. Wells story of the Martian Invasion frightened half the nation. Complete, one-hour program.

\$**6** each FROM THE HALL CLOSET • BOX 421 • MORTON GROVE, IL 60053



DISContinued . . .

By RICHARD WAGNER

Do you have any old records in your attic or basement? If you're like most people the answer is probably "yes". Maybe they're by Caruso or John McCormack. You'd probably be better off keeping them . . . they may be worth more some day.

As a 78rpm record collector, we are always on the lookout for more personality discs to add to our collection. Wherever we go, sooner or later, someone turns up a batch of old Caruso or similar records. It seems hard to believe, but many old records are really not very valuable. In his day Enrico Caruso was a great tenor, but like many artists to follow, he was exploited by a company that issued millions of copies of his records. That's why so many of them remain today in the basements, attics, garages and second-hand stores across the country.

Age alone doesn't determine a record's value. For example, some of the rarest Al Jolson recordings were released not in the early years of the 20th century, but in 1932 — the heart of the Depression — when few records were issued and fewer yet could afford to buy them. Not as many 78's survived from this period as from the 1910's or 20's. Fortunately a large number of personality recordings, from Fred Astaire to Margaret Young, and from William Jennings Bryan to Babe Ruth have survived.

Some of the most unlikely people made records and to this day we're still trying to figure out why. A lot of people like to listen to Al Jolson but when was the last time you heard Red Skelton warble a tune? Or did you know that Bing Crosby and Kate Smith both started recording back in 1926 and are still going strong today — 50 years later. Of course, their voices have changed a bit.

Few people were passed over in the search for talent. The recording industry in those days didn't always care if you had the best voice in the world so long as you had a famous name. As a result people like Tallulah Bankhead, Gloria Swanson, Fred McMurray, Walter Pigeon and even "Betty Boop" recorded.

78's were also used as a means of capturing historical events. William Jennings Bryan recorded his "Cross of Gold" speech and several others. Records of Teddy Roosevelt, Woodrow Wilson, William Howard Taft, Warren Harding and Calvin Coolidge were all available.

Lindberg's return from France, after his 1927 trans-Atlantic flight, was commercially recorded as was Franklin D. Roosevelt's 1941 "Declaration of War".

The stars of radio recorded too: Burns and Allen, Eddie Cantor, Bergen & McCarthy, Amos & Andy, Fanny Brice and Jimmy Durante just to name a few. Even Fibber McGee and Molly had a 78 album released in the late 1940's.

Kate Smith, Bing Crosby, Al Jolson and the Andrews Sisters sold records by the millions. They were available everywhere: in drug stores, department stores and gift shops. Even the newsstands sold a series of "Hit of the Week" cardboard 78's in the early Depression years. For only 10 cents you could hear Eddie Cantor sing "Cheer Up" or Rudy Vallee croon "By the Fireside".

For a time 78 rpm records played as important a part in the lives of people as did radio. Their heyday is over now but in collections like ours the romance of the "collector's item" will continue. It is through the efforts and influence of record collectors throughout the world that a handful of companies have re-issued rare and otherwise lost performances of the greatest stars of our time.



"HIS MASTER'S VOICE"

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.

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


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

ILL 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.

MEET YOUR FRIENDS
AT

BARNEY ROSS
Cocktail Lounge
Continuous Entertainment Until 7
FEATURING
DAISY HARDY
Popular Songstress
AL JOHNSTON
at the Piano
5 N. CLARK ST. Dearborn 5100

WANTED - December 10, 1946 issue of LOOK MAGAZINE. Sharron Lynne Harmering, 2322 West Farragut, Chicago, Illinois 60625. 644-7174.

WANTED - Pre-1925 radios, tubes, magazines. Also pre-WWII E. H. Scott, McMurdo Silver, Lincoln radios. J. CUNNINGHAM, 675 W. ARDMORE, ROSELIE, ILL. 60172. 894-2370.

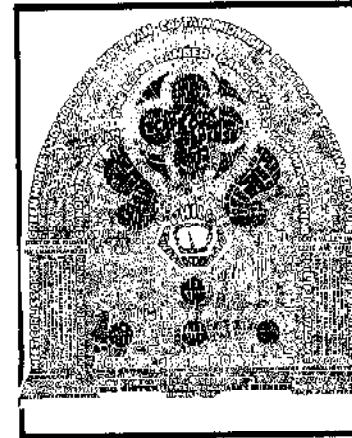
NEW CLUB - OLD TIME RADIO PALS. Here's a quick, inexpensive way to build your collection of old time programs: swap tapes with other buffs. SASE brings details. DONALD A. THOMAS, 3329 S. Morgan, Chicago 60608.

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

HAPPY NEW YEAR SPECIAL - BUY TWO DOZEN HIGH QUALITY, LOW NOISE C-60 CASSETTES AT A LOW PRICE OF \$11.95 PER DOZEN AND RECEIVE A THIRD DOZEN FREE. IT'S TRUE . . . GET THREE DOZEN C-60 CASSETTES FOR THE PRICE OF TWO (\$23.90). Send your check or money order to S O S, Box 595, Northbrook, Illinois 60062.

BRAND NEW. HIGH QUALITY, BLANK C-60 CASSETTES AT DISCOUNT PRICES! NATIONAL BRAND, LIFETIME GUARANTEED! Also Individual Plastic Cassette Storage Boxes, Sold Separately. JANUARY SPECIAL: FREE CASSETTE OFFER! (January Only) Self-Addressed STAMPED envelop brings complete price information. Armstrong Radio, Box 11400, Chicago, Illinois 60611.

GET A NOSTALGIA GRAPHIC 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 _____

THE HALL CLOSET CASSETTE TAPE FOR JANUARY

SEND TO:

THE HALL CLOSET
Box 421
MORTON GROVE, ILL. 60053

OR

GET YOUR
CASSETTE
IN PERSON
AT



CHICAGO -
4901 W. Irving Park Road

DEMPSTER -
2454 Dempster Street, Des Plaines

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

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

BUILD YOUR TAPE COLLECTION!

PREVIOUS CASSETTES \$6 each

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

20. **RED SKELTON SHOW**—Red as Deadeye and as Junior, the Mean Widdle Kid!
BIG TOWN—Edward G. Robinson is Steve Wilson in *Death Rides The Highway*
22. **THE GREAT KID SHOWS!**—Four selected episodes from the best of the kids programs: *Adventures of Superman*, *Tom Mix*, *Little Orphan Annie*, and *Jack Armstrong, the All-American Boy*.
23. **THE THIN MAN**—*Adventures of the Passionate Palooka*—Les Tremayne, Claudia Morgan
THE FAT MAN—*Murder is the Medium*—J. Scott Smart as Brad Runyon
24. **MR. PRESIDENT**—Edward Arnold stars as Abraham Lincoln Gettysburg story
BLONDIE—Penny Singleton and Arthur Lake as the Bumsteads at the Circus

GANG BUSTERS

A Prizefighter Called "The Soldier."

Criminals start spending stolen money taken from a tool company robbery, and soon one ends up very dead. Detectives from the New York City Homicide Detail take over, and solve this robbery and murder.

MR. DISTRICT ATTORNEY

Deported Narcotics Gangster Re-enters the U.S.

Champion of the people, defender of truth, guardian of our fundamental rights to life, liberty and the pursuit of happiness. Starring Jay Jostyn in the title role.

HELLO, OUT THERE IN Radioland!!

Radio entertainment is going to get another boost next month from CBS when the "General Mills Radio Adventure Theatre" makes its debut. This is scheduled to be a weekend series of radio programs, designed mainly for young people.

The series will be broadcast on Saturday and Sunday from 6 to 7 p.m., with different programs on each day. It will be produced by Himan Brown who currently produces the CBS Radio Mystery Theatre (on WBBM every night at 10:30). It is not known at this time if WBBM will also carry the new Adventure Theatre series, but it is hoped that CBS will have a Chicago outlet.

The CBS Mystery series, incidentally, begins its fourth year this month.

Regarding the new adventure series, there will be 52 new programs each year and 52 repeats. The thrust of the series is designed to reach youngsters from 6 to 16, but CBS hopes to have an all-family audience.

Himan Brown said the show will offer "tales of adventure, derring-do, exploration, courage, bravery and sacrifice drawn from classic works of literature, history and life as it is lived today."

We'll certainly look forward to this new adventure into the "theatre of the mind" and we congratulate CBS for their efforts. We'll also keep you posted when we find out where you can tune in.

OUR SPECIAL THANKS to RICHARD WAGNER for his interesting article about record collecting. He gets a lifetime subscription to the NEWSLETTER for his efforts. AND, last month we missed thanking DENNIS BUBACZ for his informative article about trains under the Christmas tree. Where would we be without our readers and writers? Thanks to all.

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.

OPENING CHRISTMAS NITE

Billy **CARR**

Chicago's Favorite Master of Ceremonies

Starring

BELLE BAKER

"THE INCOMPARABLE"

Golden Voice Song Star—

Direct From Hollywood



hi-hat

871 N. RUSH ST. DEL. 0776

No Minimum
or Cover
Charge (Ex-
cept Sat.
\$1.50 Min.)



NEW YEAR'S EVE RESERVATIONS

\$5.00 Per Person including Dinner and Favors