

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE

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

BOOK THREE

CHAPTER FOUR

MARCH, 1977

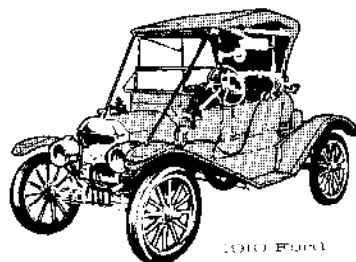


BING CROSBY is celebrating his 50th Anniversary in Show Business this year and these photos show Bing (at left) on a 1960 Kraft Music Hall television rehearsal and (at right) on his first Kraft Music Hall radio broadcast in 1935. His first radio appearance was on September 2, 1931 on the Columbia Network. He's been a star of stage, screen, radio and television ever since.

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NOSTALGIA NEWSLETTER

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CHUCK SCHADEN'S NOSTALGIA NEWS-
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THERE'S always the Broadway crowd. They attend first nights whenever a new play opens. They sit around night clubs. They gossip at Lindy's. They are mobbed on the streets by autograph-hunters, who somehow get tipped off where they are. Their names appear in all Broadway columns, and a mention by Winchell is their salvation.

And then there is Fred Allen, the Hermit of Radio Row.

Fred gets his share of publicity. The agency and the studios see to that. But his publicity always seems to be about his work. You never see him where the lights are bright, where the column-writers hunt paragraphs, where the show-offs strut their stuff.

And he hasn't gone sporty or society on us, either. You won't find him in a box at the races or at the polo games. He doesn't attend horse-shows or garden parties, literary teas, or debutante's balls.

He mysteriously bobs up once a

REPRINT from
RADIO GUIDE MAGAZINE
NOVEMBER 7, 1936

THE HERMIT OF RADIO ROW

week at the studio for his show, then disappears for another seven days.

Ask the Broadway crowd where Fred Allen lives. They pride themselves on how smart they are, but that query brings only a shrug and a quick change of subject. Your Broadwayite hates to admit there is something he doesn't know.

Yet if your business is legitimate, if you can convince the agency or the studio that Fred should be unearthed for your benefit, he isn't hard to find. He lives in a quiet little hotel, three blocks from the NBC studios. From his window he can look out and see

Continued ...



Portland (Tallyho) Hoffa and Fred Allen who hide themselves away while Fred writes his own material with her help.

the glittering lights along Broadway.

But if I told you the name of the hotel he'd shoot me. He's had to move three times in the past year because his hideout became noised about.

The only way the hotel management can retain him as a customer is to pretend they never heard of him; for once autograph-hunters begin to haunt the lobby, once cranks start ringing his phone, Fred Allen performs another disappearing act. Perhaps it's just around the corner, but there isn't an easier place in the world in which to drop from sight than teeming New York.

So I asked Fred what it was all about, why he resolutely dodges the limelight—the profitable publicity which others so assiduously court.

"I just don't have time to get around much," was his excuse.

HE TRIED to prove his point. He showed me twenty pages of handwritten manuscript, done with a hard pencil on unruled paper—the script for his next show.

"But I have to do forty-five pages," he complained, "and it has to be in tomorrow morning. You've written enough to know it can't be done in a night club!"

I admitted I had probably caught him at a busy time, but I insisted that there must be something more than work back of his self-enforced solitude. With the persistence of an interviewer who sees a scoop in the making, I shot leading questions at him. And he dodged the issue with all the adroitness of a heckled politician.

He showed me a bushel of clippings, and explained:

"I read nine newspapers every day, and clip everything that seems to contain a suggestion for the show.

"People wonder where I get all of my ideas, wonder if the source will ever dry up. Well, as long as people remain human, and newspapers continue to record their foibles, I'll always have something to laugh at.

"And it's the things I laugh at that the radio audience laughs at too. The public has a keen sense of humor, but it isn't trained to see all of the laughs in the news. So, I point up the humor, and the listeners enjoy it. Men and women are too busy with their own problems to dig up their laughs as they

skim through the papers. That's my job.

"And that's all Will Rogers did too. He made a trade-mark of the confession that 'All I know is what I read in the papers.' He searched for his laughs, and passed them on to others.

"Perhaps Will Rogers was closer to his public than I am. Anyway, he didn't have to dress up his laughs the way I do mine. But even if our approaches are different, our purpose has been the same: to show you the humor in some of the things we take too seriously.

"Now take this clipping . . ."

I took it. It was a learned discussion on the causes of divorce, written by a London jurist. It was the judge's opinion that seemingly harmless family spats eventually lead to the wrecking of homes.

I strained my meager imagination, looking for a laugh. It seemed to me to be pretty serious stuff. So I handed back the clipping, wearing my usual blank look.

"There's an idea for a swell sketch," Allen said nonchalantly, "and all I had to do was to read the headline."

Then, without further attention to the item, he proceeded to rattle off an imaginary conversation between a husband and his wife—a seemingly harmless discussion that quickly developed into a first-rate quarrel.

And there was a punch in every line. Every crack the mythical couple made at each other sparkled with typical Fred Allen humor.

It wasn't something he had already written, either. It was entirely impromptu—made up as he went along, just for my benefit.

But the very ease with which he made it up, gave him away. Fred Allen wasn't fooling me. This talk about working so hard that he had no time for anything else was refuted by his spilling of those lines. For anybody who can *ad lib* big-time humor that fast doesn't have to spend seven days writing a one-hour script (with time out for amateurs).

HE HAD cleverly switched the talk to his work—his stock alibi only to knock that alibi full of holes by giving me a demonstration of the facility with which his mind functions.

So I switched the talk back to



Broadway, told him he was missing a lot by not seeing the current plays. There were a few that were really worth while.

"I don't miss many of them," he said. "Portland and I take in every production we think is worth seeing."

I registered surprise, told him he hadn't been seen at a first night for years, tried to leave the impression that I had been to all of them, just for the express purpose of checking up on him.

"First night!" Contempt fairly oozed from the exclamation. "I said I went to see the plays. People who go to first nights are there to be seen, not to see the plays. The night a new show opens the actors should be in the seats and the audience on the stage.

"I don't have to go to first nights to be seen. If I want to look at myself, I have a mirror right here."

To prove the point, he went over

to the large glass hanging on the wall, sized himself up, and made a face at his reflection.

"Now I've been seen," he snorted. "It took me half a minute. If I went to a first night it would take three hours."

I opened my mouth. He waved it shut.

"I know what you're going to say. 'I've seen myself—at first nights other people can see me.'"

WELL, here's the funny thing about the exhibitionists who come in late at first nights, sit in night clubs, hang around Lindy's: they don't go there to see the other fellow—they go to be seen. If they notice somebody else present they shout his name, not because they are glad to see him, but

Continued . . .

to attract attention to themselves. They think they are making a big impression, but they are impressing nobody but themselves. When I want to be seen I take a peek in the mirror, and I've accomplished the same result—I've been seen by the only person who really wanted to see me.

"Many a good show is ruined by ... first-night crowd. The actors never really have a chance, because the audience is concerned only with itself. Critics make a mistake in judging a production by the first-night impression. They see the cast at its worst, not its best. There is too much competition on the wrong side of the foot-lights.

"I go to plays a week or so after they have opened. The actors have had time to become accustomed to their roles, so I see a better show. Besides, I don't have to sit through the really terrible plays, for the absolute flops will have closed before I get around to them."

"And how about night clubs?" I asked. "That's where you find most of the Broadway crowd after the show."

"A night club," he asserted, "is another place where the exhibitionists go to show off. The trouble is that the lights are bad.

"If people enjoy paying a big price to sit in a smoke-filled room, see a second-rate show, and dance on a postage stamp, I have no quarrel with them. I have a better time sitting at home with a book. If I want company, I have the best right here."

Portland Hoffs, his wife, chose just that moment to enter with her equally charming little sister, which made enlarging upon the last point quite unnecessary.

WHEN Portland withdrew, Fred started in to talk about his work again. He does a mystery sketch for his radio program only once in seven weeks, yet he showed me his library, with a whole shelf devoted to books on criminology, scientific detection methods, and most of the world's best mystery stories. Some day he hopes to write detective stories himself.

He gave me the outline of a sample plot—a plot that would form the framework for a corking good mystery, except for the typical Fred Allen payoff at the end.

It seems that Won Long Pan, his

Chinese detective character, was confronted with solving the problem of fifteen murdered policemen, all lying there on the ground in a gory row, with their throats cut.

With typical Oriental cunning, the detective traced the murder instrument to the Chinese laundry patronized by the policemen. There he found that the villain had mixed cement in the laundryman's starch. Then, getting the cops lined up, the murderer shouted "Hey there!" As one man, the cops turned their heads suddenly, and their collective throats were cut by their too-stiff collars!

FINALLY got him out of the library. The lights of Broadway were just beginning to flicker in the gathering dusk. I led him to a window, and we looked out on the flashing, incandescent glare.

"Doesn't Broadway," I asked, "hold any charm at all for you? Why are you never seen out there where the lights are bright?"

"Broadway!" he sneered. "A herring and a double feature!" He looked down on the street distastefully.

"Broadway used to mean something," he said with grim wistfulness. "In the days of vaudeville, Broadway was the Mecca of the show business.

"Broadway meant something, then. I went out those days, met my own kind of people. Where are those people now?

"A few lucky ones are in radio. A few are in Hollywood, but mostly the movies prefer to develop their own talent, find someone to photograph, and then teach him a little about acting.

"Most of the real Broadway crowd has disappeared. Many are dead. Some are on relief. A few retired with money. Most of them went back to the work they would have been better off not to have left.

"Broadway! Just another street!

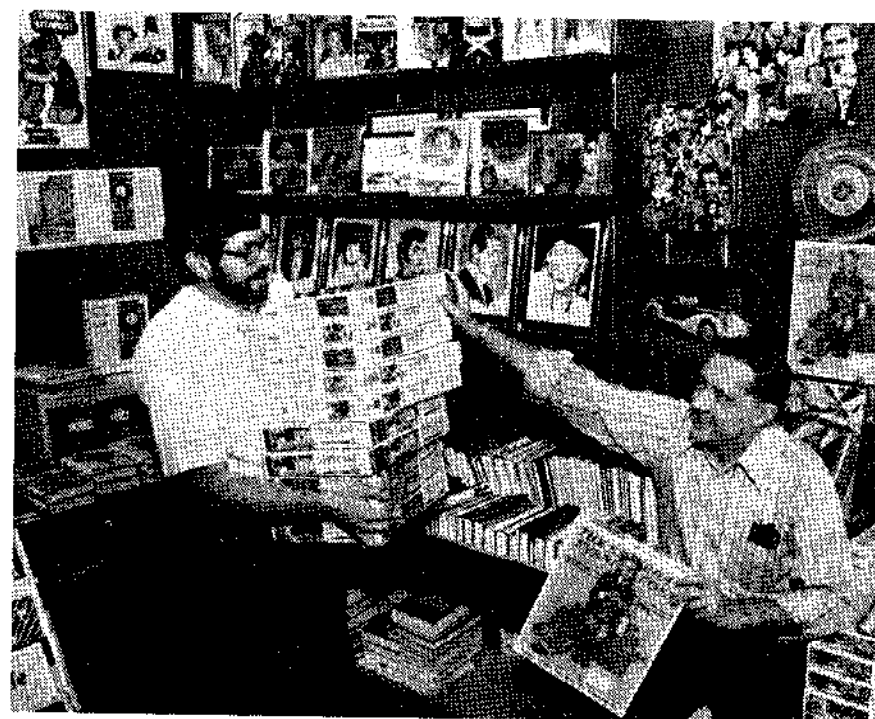
"Why, those lights out there used to carry the names of the actors on the stage. Now the biggest light on Broadway advertises something you find stuck under the seat in the double-feature movies!

"I'd rather sit here and read a book."

So Fred Allen remains the Hermit of Radio Row—the man who would rather stay at home than go out and meet old memories under Broadway's glittering lights. He would rather stay home—and he does!



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Produced & Directed by Dave Denwood & Chuck Schaden

IDIOTS' DELETE

REPRINT from SCREEN GUILD, October, 1941

IT'S NOT NEWS that movies are examined by censors on the basis of their effect on child-minds. But you can seldom see what can't be shown on the screen. To make some censor rulings as graphic as possible, without showing anything offensive, Screen Guide has selected from Leon Schlesinger's cartoons some which show what make the unh-unh men grab for their scissors (cartoons are censored just as feature films are). Having in mind cartoons' appeal to children, Schlesinger himself deleted most of the ones shown on this page before submitting them to the Hays Office. Nevertheless they demonstrate common types of film censorship.

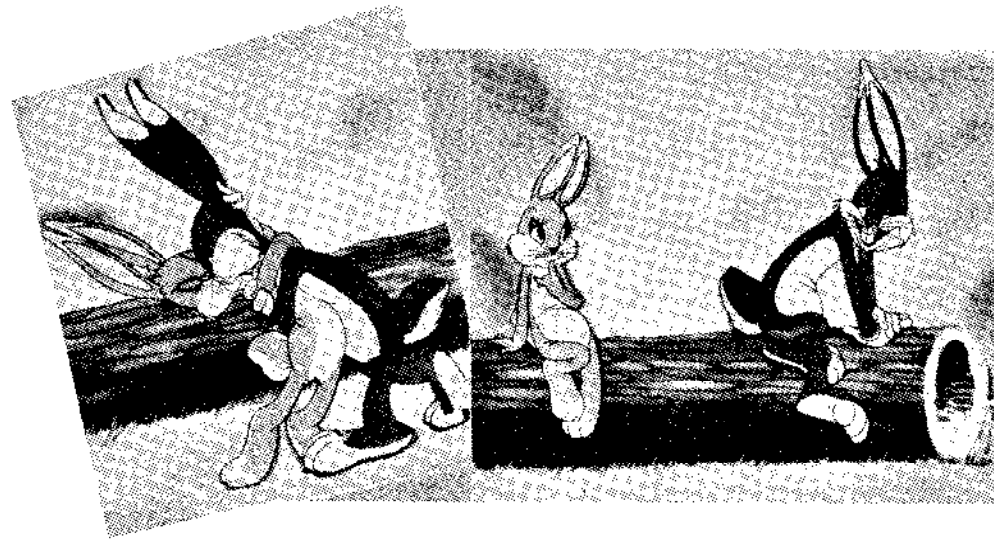
Movies are self-censored. The Hays Office censors films so outside agencies won't. In most cases this works well. In others, strict adherence to book rules at the expense of common sense makes the system seem ridiculous. Most recent boner was the "sweater girl" fiasco. Until the never-observed ban was announced, nobody had thought much about the possibilities of sweaters. Another time a scene in "Manpower" was censored because in kissing Marlene Dietrich, George Raft swung her off the floor. (The Production Code says one foot must touch the floor!)

One producer moaned to Screen Guide, "You can't make adults be still for stories cut down to fit idiots!" But it's not possible nor profitable to make movies for just certain people—so there must be some censorship. And this system seems the best of all possible necessary evils.



"Quentin Quail" had trouble with his crest falling over his eyes; he blew it away with a "razzberry" (left). The Hays Office decided it was vulgar, so now he whistles it away (right). The Code says, "Treatment of low, disgusting, unpleasant—though not necessarily evil—subjects should be subject to . . . regard for the sensibilities of the audience." Considering kid copy-cats, they were probably right here!

Film Censorship Is Sometimes Very Silly, Silly Cartoons Illustrate How It Works!



Love scenes make trouble for every producer and actor—even including "Bugs Bunny." His clinch (left) had to be revised to the coy scene at right. The Code rules, "Scenes of passion should not be introduced when not essential to the plot. Excessive and lustful kissing . . . suggestive postures and gestures are not to be shown. . . . Within the limits of pure love, certain facts (are) outside the limits of safe presentation . . . Impure love must not be presented as being attractive and beautiful!"

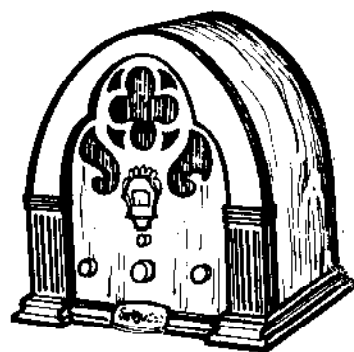
Only stars offended by cartoons about Hollywood are the ones who are left out; they feel slighted. Mickey Rooney and Judy Garland are never touchy, but even "temperamental" Katharine Hepburn saw herself 3 times in a cartoon in which she was shown with the face of a horse!



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NOTES FROM THE BANDSTAND

by KARL PEARSON

After Tommy Dorsey broke up partnership of the Dorsey Brothers band with his brother, Jimmy Dorsey was left with an important decision: what to do with the band that Tommy left him?

Jimmy decided to keep the band and stay with it as leader. Not only did Jimmy have a band, but also the Dorsey Brothers recording contract with **Decca Records**. As a matter of fact the new Jimmy Dorsey band went into the Decca recording studios eight days after they had entered the studios as the Dorsey Brothers band.

Not only did Jimmy have a recording contract, but also a band of crack musicians. Jimmy always had his band stocked with the best: **Shorty Sherock, Freddy Slack, Toots Camarata, Bobby Byrne, Ray McKinley, Buddy Schutz, Charlie Teagarden** and even **Maynard Ferguson**.

In 1936, Jimmy began a stint on the **Kraft Music Hall** with **Bing Crosby**. Jimmy and Bing were old friends from their days with **Paul Whiteman** and the **Dorsey Brothers Orchestra** had backed up Bing on several recording sessions.

The one problem with the band's stay on the **Kraft Music Hall** was that the band would have to remain on the West Coast for each weekly broadcast, which meant that the band was not that well known outside of the West Coast, outside of the **Kraft** program and a few broadcasts from locations such as the **Palomar Ballroom**.

Because of this one "problem," when the band ended its stay on the **Kraft** program and headed east, the public confused Jimmy's band with brother Tommy's band, which had just become very successful. At midwestern ballrooms and New York Hotels Jimmy was besieged with requests for "Marie" and "Song of India," which were then Tommy's current hits. This would change a couple of years later when the band returned to New York -- better known. This time the public knew to request for such tunes as "John Silver" and "Parade of The Milk Bottle Caps." This was due in part to the way the band was presented on record by Decca. One of their wise moves was to have Jimmy accompany a few of Decca's star vocalists like **Frances Langford, Bing Crosby, The Andrews Sisters** and even **Louis Armstrong**.

One of Jimmy's most famous tunes was "Amapola," as sung by Dorsey vocalists **Bob Eberly** and **Helen O'Connell**. This came about as the result of a special arrangement needed for Jimmy's "Twenty Grand" radio show,



JIMMY DORSEY

where a "grand finale" number was needed. These grand finales would start out with a slow, dreamy **Bob Eberly** vocal, speed up the tempo to Jimmy's clarinet or alto sax, and then to **Helen O'Connell**, who would finish with a "swinging" rendition of the song.

Jimmy's band was riding high all through the war years and made many V-Discs for the troops, including one effort which featured the combined bands of Jimmy and Tommy Dorsey, numbering some 36 musicians (without Tommy's string section). One critic once talked about the session, which featured drummers **Buddy Rich** and **Buddy Schutz**, describing Rich and Schutz's performance as "the only time featuring the world's two loudest drummers."

Jimmy continued leading a band until 1953, when he teamed up with brother Tommy for the last time. The band was featured on "Stage Show," a summer TV replacement for **Jackie Gleason**. Perhaps one of the least known facts about the "Stage Show" program was that this was the first TV program which a young **Elvis Presley** appeared on. (He must have sung with the Dorsey band on the program, although I doubt he sang "Marie" or "Amapola!")

When Tommy died, Jimmy took over the band and it was billed as **Jimmy Dorsey and the Dorsey Orchestra**. But Jimmy did not lead it for long, for he passed away just a few months after Tommy's death.

Lee Castle still leads the **Jimmy Dorsey orchestra**, as he took over after Jimmy's death.

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SOUTH 321 E. 68th, Peggy Ann Garner "JUNIOR MISS" plus "THE GREAT JOHN L." plus "KISS AND TELL" plus "GEO. WHITE'S SCANDALS"
RAMOVA 3518 S. Halsted, Shirley Temple "KISS AND TELL" plus "GEO. WHITE'S SCANDALS"
JOAN DAVIS "GEO. WHITE'S SCANDALS"
ROCI Jack Ben
SYMI "GIRL"

RAMOVA-EXPOSURE:

BY JOE JURICA

I admit it. I'm a movie freak, a compulsive moviegoer. Last year I viewed 170 films, topped only by 191 in 1973! Since 1962 I've sat through 1,938 motion pictures!

What has caused this mania, this cinematic craze? In one word—**RAMOVA**. No it's not a virus, but a small (1,200 seat) theatre which still stands on 3518 South Halsted, which I have been told was once the site of an early film studio.

I lived in Bridgeport for 22 years (1944-1966), much of which time was spent in the glorious "movie palace" munching popcorn that could be purchased for five or ten cents. As long as I can remember, buttered popcorn was always a quarter. It was filled to the top in rectangular containers, the bottom of which held a napkin which could be used to wipe your fingers and face. What a treat it was to have my dad or mom accompany me, since my show allowance could not cover the twenty cents admission charge plus the luxury of buttered popcorn!

I'd quench my thirst with soda (Wild Cherry was my favorite) purchased from machines which, in exchange for a single nickel, would yield a cup of chilled (without ice) pop.

When a youngster, it was most difficult to sit through an entire movie without going to the refreshment stand at least once. Movie

matinees were usually hellish for serious viewers since bands of youngsters were known to commonly talk loudly, throw popcorn, play chase through the aisles, and cause other mischief. So inbred in me was this idea that all matinees in all theatres were similar to the Ramova, that I still to this day reluctantly go to any matinee.

What was so nostalgic about the **Ramova** was their programing. In a typical week, six different films would be shown. Thursday, Friday and Saturday in 1952 might feature "High Noon" and "Captive City" (Even an eight year old kid kept quiet for the former). Sunday, Monday, and Tuesday meant another new double feature, usually two actioners like 1954's "Saskatchewan" with Alan Ladd, Shelly Winters, and Hugh O'Brien, paired with "Tanganyika" starring Van Heflin, Ruth Roman, and Howard Duff. It makes me wonder who programmed that one!

As youngsters in the 1950's, we didn't like Wednesdays at the Ramova, since they were devoted to "old" films. Little did we know that they were film classics. When I had enough sense to realize how great an opportunity this was to see early film classics, the Wednesday programming was discontinued. Thinking back, I can recall shunning such "old" films as John Ford's "Lost Patrol", "Gunga Din", "Rebecca" and "Spellbound."

Confessions of a Film Freak

Going to the Ramova (or as my brother called it "The Big R") was especially exciting on Saturday evenings, when at 8:30 sharp, everyone would play **WAHOO**, a variation of **BINGO**. As you entered the theatre you were given a WAHOO sheet with five numbers under each letter column. As these letters flashed on the screen, you'd punch out the perforated slot on your card. The prize—\$5 and the chance to come on stage and spin a lucky wheel to win more. The management, if business were good, might call numbers until an additional 15 or 20 players might win, a dollar each!

Even then, many smirks and other signs of contempt and displeasure could be noticed from serious moviegoers annoyed by this spectacle.

Today, because of the Ramova's influence, I seek out double features, avoid theatres that do not show coming attractions, and become impatient when the lights come on signifying intermission.

Why? There was no such thing as intermission at the Ramova. In addition to the double feature ("Pal Joey" and "House of Numbers" 1957) I could see six previews of coming attractions, a newsreel (Paramount's "Eyes and Ears of the World" or MGM's "Movietone News") plus a cartoon, or maybe two (Bugs Bunny was the king, and then rated in terms of popularity was **Popeye**; for some reason, my date would prefer **Casper the Friendly Ghost**—Ugh!)

Films were usually 90 minutes or shorter then, but with all of these extras, you might expect to sit through four or five hours of entertainment. One exaggerated program which must have been six hours in length was "War and Peace" with Henry Fonda (208 minutes) and "Between Heaven and Hell" starring Robert Wagner, Broderick Crawford and Terry Moore (94 minutes). I can recall an irritated customer loudly complain to the owner at the absurd length of the bill.

With six new features per week, not all films were worthy of the adult 40-cents admission—60-cents on Sundays. I've sat through countless **Jungle Jim**, **Bowery Boys**, and low budget B western and horror films coupled with first rate films.

Mid-fifty films began to become more adult. Nuns in the nearby parochial school would question students regarding their film habits. I had the misfortune to admit in class that I had seen "Battle Cry" (1955) with Van Heflin and Tab Hunter. The whole class was told that the producers of this film would go to hell! Another film they warned that would result in the damnation of MGM was

ARK 3 Hits! Lynn Bari, Joan Davis, "F. Bad Men of the Hills," "Sailor's Lady," "ACROSS THE PACIFIC," "ORCHESTRA WIVES," "PUSH-BACK SEAT," "H. Bogart, M. Astor
RAMOVA 3518 S. Halsted, Wm. Powell, "CROSSROADS," Lloyd Nolan, Marjorie Weaver, "JUST OFF BROADWAY"
RADIO 51st & Halsted, Mary Lee, John Archer, "MOON IS DOWN," "COOL"
RAMOVA 3518 S. Halsted, Van Heflin, Warner Baxter, "TENNESSEE JOHNSON," "CRIME DOCTOR"
PK. MANOR 321 E. 68th, B. Button, B. Wm. Garret, "FOLLOW THAT WOMAN"
RAMOVA 3518 S. Halsted, E. G. Robinson, Joan Bennett, "MEET ME ON BROADWAY"
E.A.R. Op. 1:45, W. Huston, "Then There Were Three," "Vacation"

"Blackboard Jungle." Need I say, that when I saw it, I was more discreet, being especially furtive as I left the Ramova. There were spies everywhere!

I knew changes were being made when "Peyton Place" and "A Farewell to Arms" (1957) were not paired together, but were shown as single attractions! Prominently displayed in the box office window was an **ADULTS ONLY** sign. Only then did I overtly demand that I pay the adult price of admission.

One final nostalgic bit of memorabilia I wish that I still owned was the glossy paper preview of coming attractions, folded in three places, which was offered to you as you left the theatre. When for some reason I couldn't attend the Ramova during the week, I would seek out anyone who might have a copy of such a print out which featured illustrations of coming films.

Th. Fri. Sat. "Marty" and "Violent Saturday" (1955)

Sun. Mon. Tues. "King and I" and "Away All Boats" (1956)

Wednesday "The Cat Man of Paris" and "Werewolf of London" (1935).

Those Sunday afternoons when my family and I would stand in lines outside the theatre, and even in the theatre along the walls, waiting for someone to leave, are memories. Ramova's owner also ran the **Milda Theatre** (32nd and Halsted; the building still stands) and the **Milo** (18th and Loomis-razed I believe) which were patronized when the lines at the Ramova were too great. The latter two were old, drafty and not well ventilated. The Ramova was the class theatre.

Today when I visit the Montclare (Grand-Harlem) I am reminded of the Ramova. The interiors are almost exact.

At this point, I must discontinue sharing my memories and get back to reality.

I'm almost late for tonight's film!

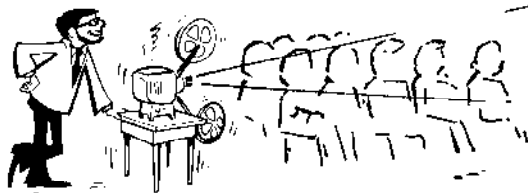
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MEMORY CLUB MOVIES

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, MARCH 5th

THE SINGING MARINE (1937) Dick Powell, Hugh Herbert, Lee Dixon, Doris Weston, Allan Jenkins, Larry Adler. A bashful Marine wins an amateur contest and sings his way to fame and fortune. A Busby Berkley musical with lots of music by Dubin and Warren.

SATURDAY, MARCH 12th

SPECIAL: SATURDAY NIGHT MATINEE! — We'll attempt to recreate a good old Saturday **AFTERNOON** at the movies during this Saturday **NIGHT** Memory Club. This time our main feature will be "**BELLS OF ROSA RITA**" starring Roy Rogers and Dale Evans with Gabby Hayes, Wild Bill Elliott, Donald "Red" Barry, Alan "Rocky" Lane, Bob Livingstone and Sunset Carson. And we'll have a fun-filled program of selected short subjects, cartoons and surprises. Don't miss it if you can!

SATURDAY, MARCH 19th

IT STARTED WITH EVE (1941) Deanna Durbin, Charles Laughton, Robert Cummings, Guy Kibbee, Walter Catlett. Considered by many to be Deanna's best film. It's a delightful romantic comedy with Miss Durbin posing as Cummings' fiancée to please Laughton, his dying father. It's a very funny comedy of mistaken identity.

SATURDAY, MARCH 26th

TO BE OR NOT TO BE (1942) Jack Benny, Carole Lombard, Robert Stack, Lionel Atwill, Felix Bressart, Sig Ruman, Helmut Dantine. An excellent comedy of wartime Poland about acting troupe which becomes involved in international affairs. It's Carole Lombard's last film and Jack Benny's best. Skillfully directed by Ernst Lubitsch.

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 others.

SATURDAY, APRIL 9th

LAUREL AND HARDY COMEDY NIGHT — An evening with the great Stan and Ollie.

SATURDAY, APRIL 16th

PARAMOUNT ON PARADE (1930) Jean Arthur, Clara Bow, Maurice Chevalier, Gary Cooper, Nancy Carroll, Leon Errol, Stuart Erwin, Kay Francis, Frederic March, Helen Kane, Jack Oakie, William Powell, Buddy Rogers, many others.

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 feature produced for the government during World War II. Music by Irving Berlin (who sings "Oh, How I Hate to Get Up in the Morning") includes "I Left My Heart at the Stage Door Canteen", "The Army's Made a Man Out of Me" and "God Bless America" (sung by Kate Smith).

SATURDAY, MAY 7th

ALL-CITY RIVERVIEW NIGHT OF NOSTALGIA! — By popular demand, we're going to have a bigger and better Riverview night to recall those wonderful days of the World's Largest Amusement Park, formerly at Western and Belmont. For this special event, we'll move to the Lane Tech High School Auditorium, 2501 W. Addison St., with more than 2,000 seats. For this program, tickets, donation \$3 each, will be available in advance to guarantee everyone a comfortable seat. We'll have films, slides, special guests, exhibits and memories. (See advertisement elsewhere in this issue of the NEWSLETTER).

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

SATURDAY, MARCH 5th

FBI IN PEACE AND WAR (6-10-53) "The Traveling Man" starring Robert Redick (30 min)
BURNS AND ALLEN SHOW (6-14-49) George and Gracie with guest Rudy Vallee. (30 min)
SUSPENSE (9-2-43) "The Singing Walls" starring Preston Foster and Dane Clark. (30 min)
FIBBER MC GEE AND MOLLY (6-6-39) with Horatio K. Boomer, the Old Timer, Mrs. Uppington, Harlow Wilcox, Donald Novis, The Four Notes, Billy Mills and the orchestra. "Mauler McGee" (30 min)
THE THIN MAN (7-13-48) "The Haunted Hams" starring Les Tremayne and Claudia Morgan as Nick and Nora Charles. (30 min)

SATURDAY, MARCH 12th

X MINUS ONE (2-27-57) "Real Gone" starring disc jockey Al "Jazzbo" Collins. (22 min)
HALLS OF IVY (1950s) Budget problems for Ronald and Benita Colman as Dr. and Mrs. Hall of Ivy College. (24 min)
OUR SPECIAL GUEST will be **ALICE REINHEART** who played Che Che on radio's "Life Can Be Beautiful" and appeared on hundreds of other broadcasts. (40 min)
LIFE CAN BE BEAUTIFUL (12-10-46) an isolated episode of the daytime drama featuring Alice Reinheart as Che Che.
GREAT GILDERSLLEEVE (1940s) Hal Peary as Gildy, Walter Tetley as LeRoy. "LeRoy's Hut." (23 min)
OFFICIAL DETECTIVE (2-17-50) "The Informer" stars Craig McDonald, Lawson Zerbe, Joe DeSantis. (24 min)

SATURDAY, MARCH 19th

BOB HOPE SHOW (1950s) Bob and guests Bing Crosby, Terry Moore, Les Brown and the Band of Reknown. From Fort Ord, California. (24 min)
MYSTERIOUS TRAVELER (9-1-46) "No One On the Line" (28 min)
ALDRICH FAMILY (1940s) Ezra Stone stars as Henry with Jackie Kerk as Homer, House Jamison as Mr. Aldrich. "Candy for Kathleen, Flowers for Alice." (24 min)
LIGHTS OUT (1940s) "The Day Sinatra Got Fat" stars Jack Krushin, Valerie Lerner. (19 min)
MARLIN HURT AND BEULAH SHOW (8-13-45) "The Heat Wave." (30 min)
SUSPENSE (8-9-55) "Love, Honor or Murder" starring William Conrad and Charlotte Lawrence. (24 min)

SATURDAY, MARCH 26th

YOURS TRULY, JOHNNY DOLLAR (1950s) "Charmona Matter" (19 min)
SAM SPADE, DETECTIVE (12-19-50) "Prodigal Panda Matter" stars Steve Dunn as Sam, Lurene Tuttle as Effie, William Conrad as Lt. Dundee. (29 min)
OUR SPECIAL GUEST is **ALICE FROST** who starred on radio as Pam North in the Mr. and Mrs. North series as well as in many dramas during radio's golden era. (18 min)
MR. AND MRS. NORTH (1-17-45) "The Frisby Klisby Case" stars Joseph Curtin and Alice Frost as Pam and Jerry North. (26 min)
ADVENTURES OF SHERLOCK HOLMES (10-22-45) "The Great Gondolfo" stars Basil Rathbone as Holmes and Nigel Bruce as Dr. Watson. (30 min)
MR. KEEN, TRACER OF LOST PERSONS (4-10-52) "The Mother's Plea Murder Case" stars Phillip Clark as Mr. Keen. (29 min)



THIS IS JUST ONE of the scores of old time radios you'll see when you visit the **PEQUOD PIZZA RESTAURANT** at 8520 N. Fernald in Morton Grove. Ask owner Burt Katz to give you a peek at his fabulous collection of radios from the 20s, 30s and 40s. If you need directions to find PEQUOD'S, call 967-9161. When you get there, just LOOK at the radios. Don't touch the dials!



THE HALL CLOSET • WXXFM - FM 106

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

TUESDAY, MARCH 1st

EDDIE CANTOR SHOW (11-29-44) from Navy Pier, Chicago, with Joe Kelly subbing for Harry Von Zell.
KRAFT MUSIC HALL (7-27-44) Bing Crosby and guest Sonny Tufts
GLENN MILLER STORY (1958) Part 9 of the 18-part series of programs looking at the career of Glenn Miller.

WEDNESDAY, MARCH 2nd

FIBBER MC GEE AND MOLLY (5-30-39) Convicts escape.
CANDID MICROPHONE (8-31-47) Allen Funt at the candid mike.
DORIS DAY SHOW (3-28-52) Guests are Danny Thomas and Mrs. Gus Kahn.

THURSDAY, MARCH 3rd

GREAT GILDERSLEEVE (1950s) Willard Waterman as Gildy. LeRoy's little puppy!
MILTON BERLE SHOW (3-2-48) Salute to Literature
GLENN MILLER STORY (1958) Part 10

FRIDAY, MARCH 4th

SPIKE JONES SPOTLIGHT REVUE (19-29-48) Dorothy Shea and guest Tony Martin
JACK BENNY PROGRAM (10-23-49) Jack returns from hospital after surgery.
AMOS 'N' ANDY (1-19-45) Andy's adoption.

MONDAY, MARCH 7th

CHARLIE MC CARTHY SHOW (1940s) Edgar Bergen, Mortimer Snerd and guest Rita Hayworth
COUNT BASIE (11-3-37) Remote broadcast from Meadowbrook Ballroom.
BURNS AND ALLEN (1-17-38) George and Gracie with Tony Martin, Ray Noble and orchestra. Mystery play, "Fantasy of the City."

TUESDAY, MARCH 8th

BOB HOPE SHOW (1950s) from Fort Ord, California with guest Bing Crosby.
STOOPNAGLE AND BUDD (3-8-35) starring Frederick Chase Taylor (Col. Stoopnagle) and Budd Hulick. Early satire for radio.
GLENN MILLER STORY (1958) Part 11

WEDNESDAY, MARCH 9th

KRAFT MUSIC HALL (10-2-47) Al Jolson stars with guest Edgar Bergen and Charlie McCarthy. First show in Jolie's first season for Kraft. With Oscar Levant, Ken Carpenter and Lou Bring and the orchestra.
LADIES BE SEATED (7-14-47) Johnny

Olson emcees an audience participation program.

THE HARDY FAMILY (1940s) Mickey Rooney, Lewis Stone and Fay Holden star. Andy entertains a visitor.

THURSDAY, MARCH 10th

MILTON BERLE SHOW (3-9-48) Salute to Income Tax
PHIL HARRIS-ALICE FAYE SHOW (2-5-50) Phil and Alice in New York
GLENN MILLER STORY (1958) Part 12.

FRIDAY, MARCH 11th

COMMAND PERFORMANCE (1940s) Robert Young, Lena Romai, Chico Marx, Jack Benny, Charioteers, David Rose and Orchestra. Jack does a spoof of "Sorry, Wrong Number."
GLAMOUR MANOR - THE KENNY BAKER SHOW (10-3-46) Guest is Jack Benny, who visits his former singer.
JACK BENNY PROGRAM (11-14-54) The sound track from one of Jack's TV shows!

MONDAY, MARCH 14th

RED SKELTON (2-5-46) with Red as Klem Kadiddlehopper and as Junior, the mean little kid. Rod O'Connor, David Forester and orchestra, Anita Ellis.
MAIL CALL (1940s) Johnny Mercer, Martha Tilton, Mel Torme, Harry Von Zell.
BLUE RIBBON TOWN (1-8-41) Groucho Marx stars with guests Charles Laughton and Leo Gorcey

TUESDAY, MARCH 15th

EDDIE CANTOR SHOW (12-6-44) Harry Von Zell is upset because Eddie used Joe Kelly on last week's show from Chicago.
STOOPNAGLE AND BUDD (3-15-35) Satire in the early days of radio.
GLENN MILLER STORY (1958) Part 13.

WEDNESDAY, MARCH 16th

HARRY JAMES SHOW (6-29-45) Music from Harry and the Music Makers and guest The Three Suns.
KRAFT MUSIC HALL (10-9-47) Al Jolson stars with guest Lauritz Melchior.
PHIL HARRIS-ALICE FAYE SHOW (3-5-50) Mr. Scott's problem.

THURSDAY, MARCH 17th

PHILCO RADIO TIME (10-22-47) Bing Crosby, Howard Duff, Clifton Webb, Burl Ives.
MILTON BERLE SHOW (3-16-48) Salute to Politics
GLENN MILLER STORY (1958) Part 14.



THE HALL CLOSET • WXXFM - FM 106

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



O'CONNOR, ROD

FRIDAY, MARCH 18th

JACK BENNY PROGRAM (1-8-39) Sketch about "Snow White and the Seven Dwarfs"
SONGS BY SINATRA (9-19-45) Frank with guest Peggy Lee
ADVENTURES OF OZZIE AND HARRIET (1-23-49) Ozzie's card tricks

MONDAY, MARCH 21st

CHASE AND SANBORN SHOW (7-15-45) Starring Spike Jones and his City Slickers and Frances Langford with guest William Frawley
ONE NIGHT STAND (2-25-46) Bob Crosby in a remote broadcast from the Hollywood Palladium
RED SKELTON SHOW (2-12-46) Red as J. Newton Knumbskull and as Junior.

TUESDAY, MARCH 22nd

CHARLIE MC CARTHY SHOW (1940s) Edgar Bergen, Don Ameche and Frank Sinatra
COMMAND PERFORMANCE (1940s) Andrews Sisters, Jimmy Durante and Garry Moore, Celeste Holm, Delta Rhythm Boys.
GLENN MILLER STORY (1958) Part 15.

WEDNESDAY, MARCH 23rd

BOB HOPE SHOW (1-30-51) from March Field, California with Les Brown and his band and guest Judy Garland
DOUBLE OR NOTHING (8-30-49) Walter O'Keefe is Paymaster of Ceremonies in this quiz show
KRAFT MUSIC HALL (10-16-47) Al Jolson, Oscar Levant and Bing Crosby

THURSDAY, MARCH 24th

MILTON BERLE SHOW (3-23-48) Salute to Spring
REYNOLDS ALUMINUM PROGRAM (3-17-53) Fibber McGee, Kings Men, Bill Thompson, Arthur Q. Brian, Billy Mills and the orchestra
GLENN MILLER STORY (1958) Part 16

FRIDAY, MARCH 25th

PHIL HARRIS-ALICE FAYE SHOW (3-12-50) Julius' romance
JACK BENNY PROGRAM (3-10-46) Guest Ray Milland joins the gang for a take-off of "Lost Weekend"
DENNIS DAY SHOW (1940s) The inheritance

MONDAY, MARCH 28th

SONGS BY SINATRA (10-10-45) Frank is joined by guests Frances Langford and Ginny Simms
KRAFT MUSIC HALL (9-16-43) Bing Crosby and guests Falstaff Openshaw (Alan Reed) and Jinx Falkenberg.
GINNY SIMMS SHOW (1-11-46) Guest is Gene Kelly

TUESDAY, MARCH 29th

COMMAND PERFORMANCE (1940s) Ann Rutherford, Bob Hope, King Sisters, Jerry Colonna, Gloria DeHaven, Alan Ladd
EDDIE CANTOR SHOW (12-13-44) Hope for Harry Von Zell to return to show.
GLENN MILLER STORY (1958) Part 17

WEDNESDAY, MARCH 30th

KRAFT MUSIC HALL (10-23-47) Al Jolson stars with Oscar Levant and guest Groucho Marx
CAN YOU TOP THIS? (5-18-48) Dennis James, Ward Wilson, Harry Hirschfield, Joe Laurie, Jr., Peter Donald. A panel of jokers.
PHIL HARRIS-ALICE FAYE SHOW (3-19-50) A new car for Alice.

THURSDAY, MARCH 31st

KAY KYSER'S COLLEGE OF MUSICAL KNOWLEDGE (1945) The old professor, contestants and singer Mike Douglas.
MILTON BERLE SHOW (3-30-48) Salute to Horsing
GLENN MILLER STORY (1958) Part 18. The conclusion of this 18-part look and listen at the career of bandleader Glenn Miller.

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

OUR PRESENT SERIES of "WHEN RADIO WAS RADIO" broadcasts on the Chicago Board of Education station WBEZ draws to a close on February 26, 1977.

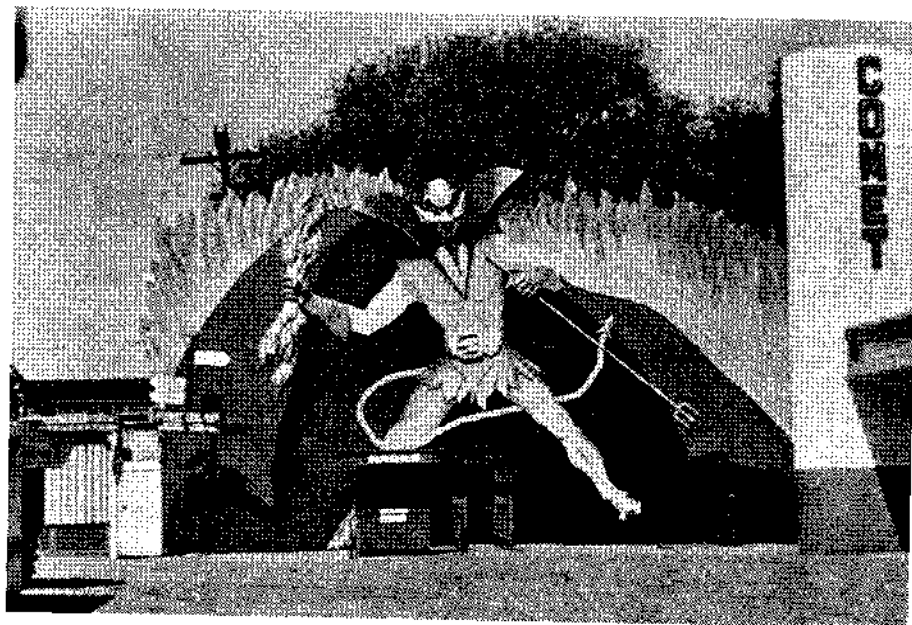
THE SERIES BEGAN on October 3, 1973 and we produced 122 hour-long broadcasts for the National Public Radio station in Chicago. In February of 1976, WBEZ began re-running the

series which has been heard on Thursday and Saturday evenings.

RADIO STATION WBEZ has informed us that they will resume re-broadcasts of our "WHEN RADIO WAS RADIO" programs sometime in the future, but for the present they will not be included in the WBEZ broadcast schedule.

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!



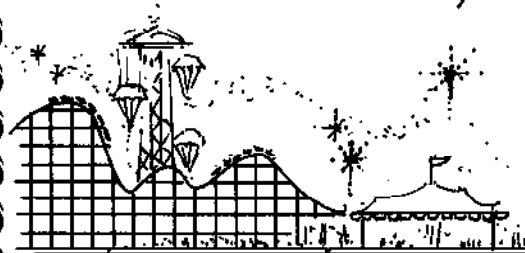
HADES FUNHOUSE—one of the exciting RIVERVIEW attractions that we'll reminisce about on Saturday, May 7th during our gala RIVERVIEW NIGHT OF NOSTALGIA. (Photo by Chuck Włodarczyk)

COME JOIN US FOR THIS **ALL-CITY** **RIVERVIEW NIGHT** **OF NOSTALGIA**

8 PM • SATURDAY, MAY 7, 1977
LANE TECH HIGH SCHOOL AUDITORIUM
2501 WEST ADDISON ST., CHICAGO

FILMS • SLIDES • SPECIAL GUESTS
EVERYONE'S INVITED! - DONATION \$3.00
(PER PERSON)

(SEATING WILL BE LIMITED TO CAPACITY)



ADVANCE
TICKETS

AVAILABLE AT . . .



Visit Any of NWF's 5 Customer Service Centers
 Or At The
METRO-GOLDEN-MEMORIES SHOP
 5120 W. Irving Park Road,
 Chicago, Ill. 60641

(To get your RIVERVIEW NIGHT tickets by mail, send a self-addressed, stamped envelope to Metro-Golden-Memories Shop for prompt mail responses.)



Meet Gene Autry— America's No. 1 Cowboy

IN FRONT of the lone depot of a little Oklahoma town, a young, good-looking cowboy peered anxiously down the track.

"Train on time?" he called to the telegraph operator, whose head was visible through the depot's open window.

"Shore is," the man assured him. "You expectin' company?"

"Nope," the tanned young man sprinted down the track for the ninety-ninth time. "Got a package comin' from Noo York."

"Store clothes?" the inquisitive operator wondered.

"Nope," the cowboy flushed under his tan. "I got me a saxophone comin'. Kinda had a hankerin' to play one o' them things. They shore make purty music."

Night had fallen. Along the trail, a lone cowboy rode. The full moon, rising over the prairie, found itself caught in a shimmer of silver plating. Coyotes stopped in their tracks, awed into silence by the ear-splitting wail of an unknown animal.

It was Gene Autry and his brand new saxophone.

"I kept the thing for a while," Gene told us. "Got purty good on it too. But, when I found out how bad it interfered with my singin', I turned it in on a guitar."

And that was the beginning of a career that was to lead Gene Autry into the screen and radio spotlight as America's greatest cowboy star of the day, appearing with the great outdoors for his theater—his audience a herd of steers. No "drug-store" cowboy, this lad. No synthetic crooner made cowboy overnight through the acquisition of a ten-gallon hat and a pair of woolly chaps. Born to the saddle, a hard ridin', straight shootin', carefree cowboy singing the songs as he learned them on the range, around the campfire; and at the bunk-house on wintry nights when a Northerer swooped down from the Panhandle and sent the steers huddling in the lee of the storm with their heads together and their tails to the wind.

All this, Gene Autry brings us in his voice and his songs. A sincere

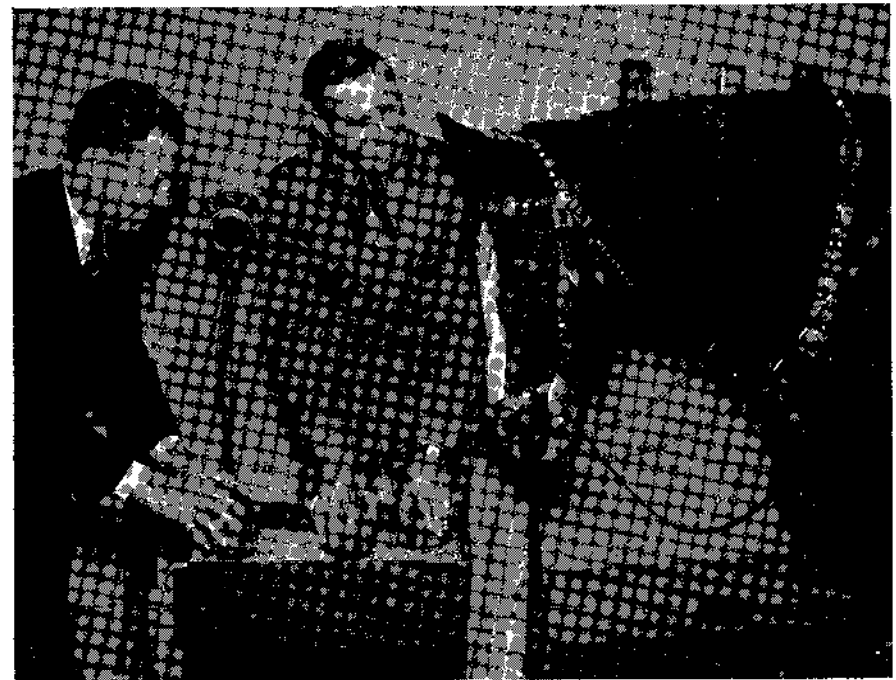
reflection of that great, friendly country and this chap who is a first rate cowboy, a "knockout" radio personality and a much loved recording artist.

In a little log cabin near Tioga, Texas, back in the hills of Grayson County, Gene Autry "yodeled" his first greeting to the world. The Autry family were early settlers in this locality, where Gene's grandfather was minister of the little Tioga Church. Here Gene spent the early years of his life. One short stay in Oklahoma, when it was still Indian Territory and Gene was very young, was the only break in his early training as a "cow puncher," with his Dad the interested, helpful teacher.

Gene always sang—he loved it! When in church, Gene tried to drown out the choir with his lusty, childish voice—to his mother's embarrassment and the congregation's enjoyment. Gene's big opportunity came—with a travelling "Medicine Show." Gene, just ten, managed to gather up enough courage to tell the banjo player of the troupe that he could sing. And he did! It took a lot of coaxing, but finally Gene's mother let him go with the "Medicine Show" on a two-months' tour of the neighboring towns. This was his public appearance!

Like every normal boy of sixteen, Gene developed the "wanderlust"—he wanted to go to new places, see new things. And he wanted to satisfy a lifelong wish to be a railroad man, inasmuch as he was learning to be a telegraph operator. He managed to secure a job with the "Frisco" railroad at Sapulpa, Oklahoma.

It was Gene's good fortune to have as "boss" one Jimmy Long. Jimmy heard Gene sing, heard him play his guitar, and liked both! He decided Gene had a "career" ahead of him that had nothing to do with box cars or steers! He supervised Gene's singing, gave him helpful ideas and encouraged Gene to start writing those songs inspired by the happenings in his own colorful life. Together Jimmy Long and Gene Autry wrote many ballads that are now nationally known. "Silver Haired Daddy" is one.



GENE AUTRY AND "CHAMPION" VISIT WSM

Announcer David Stone, left, shows Gene and Champion some of the curious equipment used in making sound effects for radio . . .

Later the two of them "teamed up" to record many of these popular ballads.

When vacation time came along in 1928, Jimmy Long urged Gene to go to New York to have a voice test for recording. The big city wasn't friendlier to Gene than it is to the rest of us. He did secure an appointment with one of the larger recording companies, and went back to Oklahoma—with a lot of good advice. Unlike most of us, Gene took this advice to heart and set out to get real experience as a professional singer. Then it was he "lassoed" his first radio audience with the singular sincerity of his pleasant voice. Station KVOO at Tulsa, Oklahoma, gave him his title and introduced, "Oklahoma's Yodeling Cowboy, Gene Autry," to the radio world.

From then on it was a "stampede." Gene had that real "twang" of the range, and a repertoire of his own compositions that assured a varied and interesting program. He was welcome in every radio station in the South. In October, 1930, Gene Autry made his first recordings. Today, Gene Autry is recognized as one of the most popular among the long lists of famous artists recording for American records.

A large mail-order house offered him a thirteen-week contract to sing on their radio program over WLS, Chicago. And the 13 weeks somehow stretched themselves into 13 months—and on into better than three years.

The radio audience became Autry-conscious, and when letters began to pour in, asking where copies of Gene's oft-requested song, "That Silver Haired Daddy of Mine," might be purchased, the frustrated station manager came to Gene and wanted to know where in thunder he got it.

"I just made it up out of my head," Gene told him modestly. "Never did have time to put it down on paper."

"Well, put it down on paper!" the station manager howled. "Get it published, for goodness sake! We're swamped with requests for information about that number!"

So, Gene obligingly "put it down on paper." And, to date, the sale of "Silver-Haired Daddy" has hit the million mark, not to mention the number of records that have been carried away from music counters all over the country.

REPRINT from
RURAL RADIO, January, 1939

...your
Movie Exam



Poor granny, we're not fooled a bit—
Your age came from a make-up kit.
Star of *Our Town*, we think a lot
Of your fine talents,



Often a wolfman or an ape
..... here is wrapped in tape.
Since "Lenny" in *Of Mice and Men*
We've rarely seen his face again.



On Tuesday night he's on the air,
Named by the color of his hair.
Although he looks like Fu Manchu
It's just foolin' you.



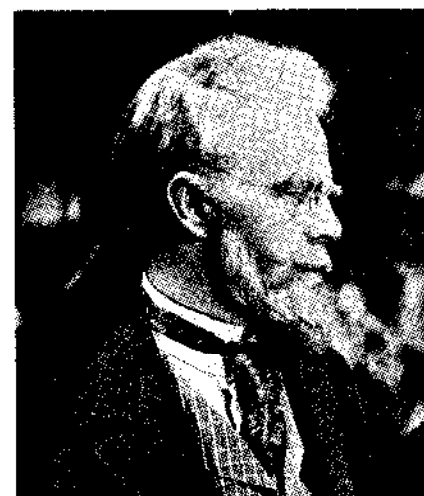
Who's dis here end-man, Mr. Bones?
We know him by his groanin' tones.
In *Welcome, Stranger*, as you know,
..... plays a Medico.



This old gal is a cinch to guess—
Clare: Her initials are N. S.
She's Mrs. M. Arrouge, as well,
It's can you tell?



Remember him in *Wintersort*?
He has a wife who's named Paulotte.
Oh, come clean
What do they call you on the screen?



Here's Monte Cristo in disguise,
Called otherwise.
He's in *Young Widow*, by the way—
That's simply all we're gonna say.

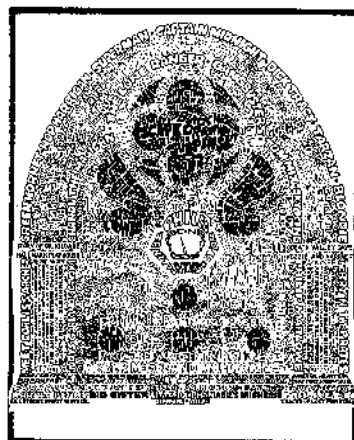


Who'd ever think this kind of face
Could win an "Oscar" any place?
But with it did get
The shiny golden statuette.

DON'T LOOK YET! MOVIE EXAM ANSWERS!

You're right if you selected MARTHA SCOTT, LON CHANEY, RED SKELTON and BING CROSBY (clockwise on the other page) and NORMA SHEARER, LOUIS HAYWARD, BURGESS MERIDITH and FREDERIC MARCH (clockwise on this page). This little MOVIE EXAM originally appeared in MOVIE STAR PARADE Magazine, November, 1947.

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 _____

VAUGHN MONROE

PROFILE
from
Winter, 1942



Carnegie Tech, '33 — Na-
tion's Favorite, '42. That's the
story of the sensational band

that was organized only two years ago and today is among the leading bands in the country. Blond, six footer Vaughn Monroe has shot up to nation-wide prominence since he left Jack Marshand's band in 1940. His Bluebird Records and his CBS sustaining wire established him as the new idol of the dance fans; his subbing on a Camel Summer Show clinched the honors he had won already. Born in Akron, Ohio, Vaughn was tooting a trumpet in a school band at the age of eleven . . . and when the Monroe family moved to Jeanette, Pennsylvania, Vaughn became an all around athlete; playing trumpet and vocalizing with the school band on the side. Planning to be an engineer, Vaughn attended Carnegie Tech, earned his tuition as a musician but on graduation in 1932, landed a job playing trumpet with Austin Wiley's band and was also featured as vocalist. He joined Jack Marshand in 1936 and four years later left to organize his own band. But it took a lot of convincing by Marshand for Vaughn to make the move. Marshand finally told Vaughn he'd fire him if he didn't agree to start his own band, so Vaughn took the big step and was an immediate success. His engineering training now proves useful in his hobbies of flying and outboard motorboat racing. He plays golf, tennis, swims and rides horseback for recreation and his eventual ambition is to retire to his New Hampshire farm. Twenty-seven-year-old Vaughn says his band owes its success to the fact that it can play both sweet and swing. Vaughn won a state contest for a trumpet solo at Milwaukee in 1926 and ever after that instrument was the guiding force in his life—at college, Vaughn played trumpet nights and as a result flunked Italian! Equally successful as a vocalist, Vaughn's fine baritone voice helped him land his first band job with Austin Wiley. Once a featured NBC vocalist, his vocals are now as popular as the band's own records. When Vaughn organized his present band, featuring Marilyn Duke and trumpeter Ziggy Talent, he said, "I want a real musical band, the kind that can play the best music, sweet, swing, fox-trot or rumba." That's the kind of band he has today.

ARLINGTON HEIGHTS—After having read of your shows in a recent Chicago Tribune article and, upon receiving my first issue of the NEWSLETTER, I am happy to say I have "re-discovered" the entertainment found in the old radio shows. I am also happy to report that my sons (ages 7 and 9) gladly give up television on weekdays at 8 p.m. and go to bed in exchange for a half-hour program on the cassette tape before prayers. If for no other reason than this, the investment in our tape collection will be worth it. Television offers so little to children of this age bracket; yet, listening to an old radio show not only provides clean entertainment but also allows for the development of their imagination. Your sponsors are to be commended for allowing these programs to be broadcast and, in turn, taped for later enjoyment by the whole family. — **CHARLES F. RHODE**

DES PLAINES—How about printing the name of music played on "I Love a Mystery" in the NEWSLETTER? — **ALICE MAVEETY**

(ED. NOTE: The ILAM theme used on so many of the Carlton E. Morse shows is "Valse Triste" by Sibelius.

BUFFALO GROVE—I would like to know what month and the day of the year that Brace Beemer passed away. He was the Lone Ranger from radio. — **GEORGE KRAUSS**

(ED. NOTE: Brace Beemer, who played the Masked Rider of the Plaines on radio from 1941 thru 1954, died of a heart attack in Oxford, Michigan on March 1, 1965. He was 62 years old. Beemer was six foot two inches tall and an accomplished horseman, marksman, and master of the bull whip. He wanted to play the Lone Ranger when the series moved to television in 1949, but was a bit overweight and had never done any motion picture acting. Clayton

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WE GET LETTERS

Moore, who had appeared in scores of film westerns and serials became the TV Ranger. When the radio Ranger series ended in 1954, Brace Beemer continued his radio career, becoming Sgt. Preston in the "Challenge of the Yukon" series.)

ST. CHARLES—My family enjoys your three radio shows: weekdays, Thursdays and Saturdays. Naturally, the kids don't stay as interested as my wife and I. It is a new experience for my wife and my three kids. My wife only listened to a few radio shows when she was growing up. She really enjoys the shows now and often wonders just how much she did miss as a kid. — **JOHN W. JACKSON, JR.**

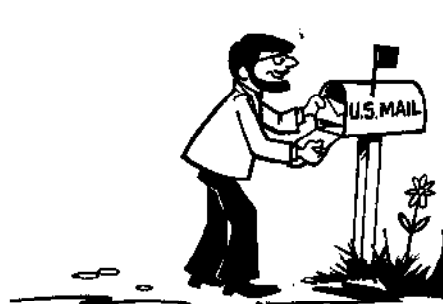
(ED. NOTE: If she keeps listening, we'll try to present EVERYTHING she may have missed as a kid! Well, we'll sure try!)

CHICAGO I love to listen to recorded old time music played by the big bands. I have found in your Dime Store Classified ads an advertiser — M.E. Heilbron — who renders me an excellent service. I am a satisfied customer. — **ED MANIKOWSKI**

DARIEN, ILL—I have really enjoyed your show and am always taping — especially the Jack Benny shows. It is wonderful to hear the old shows where the humor is still funny without being off-color or suggestive. Do you know this is the first fan letter I have ever written! In fact, the only time I've ever written to a radio personality was when I joined the Jack Armstrong "Write a fighter" club when I was in the 4th grade! — **MRS. NOEL T. SMITH**

(ED. NOTE: Jack was an All-American boy, too!)

CHICAGO—Talking about bringing back memories, a week ago Saturday on your program, they were talking about a vitamin drink of mixing yeast with tomato juice. I remembered a little cousin who had eaten two cakes of yeast. We dashed to the hospital with him, thinking the kid would "rise" like bread or blow up or something! — **MARGARET W. INSLEY**



CHICAGO—I can remember listening to a Saturday morning program called "Land of the Lost" but no one else does. Can you give me some information on the program? — **CAROLE MILLER**

(ED. NOTE: "Land of the Lost" was first heard in 1944 on the American Broadcasting Company. Red Lantern (who was at one time played by none other than actor Art Carney) was a big, red fish who glowed under water. Two children, Isabel and Billy were guided on their Saturday morning adventures by Red Lantern. Jim Boles, who was Doc Long on the "I Love a Mystery" program, and his wife Athena Lorde were regulars on the series.)

PALATINE—If you like trivia about Steinmetz High School, try this. . . My wife has the newest looking graduation ring from the '50's. She dropped hers in the balcony of the (Steinmetz) auditorium shortly after getting it. The ring bounced into a ventilator duct. Just recently it was discovered by a workman. He cleaned it — found her initials — and traced her through her mother who still lives at the old address. All the time her parents thought some guy had talked her out of it! — **DONALD J. SOBEY**

CHICAGO—I have been listening to your show since October and enjoying it very much. I have been interested in old time radio shows for several years, but have never been able to copy them until this year. I listen to your show on my radio-cassette recorder combination, and whenever possible, tape the shows directly onto blank tapes from the radio. I always turned out good.

I am blind, totally, and have been that way from the age of four. I once had good sight in one eye, inasmuch as I was able to read print at one time. If I could have been fortunate to continue seeing, I would have enjoyed reading the magazine you talk about so much. But I lost my vision through retrolental fibroplasia. I do not work as they do not have good jobs for blind people. I am determined to go to college to prepare for a career as a music

teacher. I play the organ, accordion, and melodica. I used to play the piano, but after I left high school, I have not been near a piano. I never played in a band. I have done a little public performing and enjoyed myself immensely. I especially enjoyed playing in a nursing home twice in my high school days. It gave me a feeling of being useful.

For my 21st birthday, I got a new Gulbranson organ and since that time, I have been practicing like crazy on it. I like it very much. It gives me another thing to go on during these rather lonely days.

I also take correspondence courses from the Hadley School for the Blind in Winnetka, which is probably close to Morton Grove. I take a college prep course in music appreciation, and Braille Grade Three, a highly contracted form. Braille is a special medium of raised dots read by touch by the blind. We use special writing equipment to write letters to friends, but a lot of blind people also use cassettes. I can go on and on, but this letter would be too long, and I don't want to sound stuffy or take too much of your time.

The main reason I write this letter is to let you know I listen to your shows every morning, as well as on Saturday afternoon and Thursday evenings. I also like the big band sounds much better than the modern rock and roll that so much of the young people go for, but I can't exactly say why. I guess I have different tastes for music. If all music was the same, it would be terribly monotonous. I live with my parents. They have a machine shop, B. & R. Manufacturing, where they make steel parts for other companies. I take care of our German shepherd dog, King. He is no trouble. I used to work at the shop six years ago, making small plates, and finishing them off on an automatic drill press and packing them, but those days are over. Keep up the good work on your show. I will continue to be a steady listener. — **Isabelle A. Rudys**

(ED. NOTE—Thank you very much. You make it all worthwhile.)

OAK PARK — Your system of cataloging tapes is similar to mine. I have numbered each tape in sequence. Next, I typed a list of each tape in numerical sequence, and listed the songs in the order of appearance on each side of the tape. In addition, each tape is cross-referenced on a 2 X 4 index card. I typed the title and length of the song, the name of the band, the vocalist (s), when it was recorded, who wrote the song, on which numbered tape and side the song appears, as well as comments, if any, about the song, band, vocalists or musicians. The index cards are filed alphabetically, according to song title in file boxes. — **NORMAN WIEGMAN**

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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.

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.



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.

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

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SUSPENSE—*Moment of Darkness* with Peter Lorre, Wendy Barrie, George Zucco
30. **LET'S PRETEND**—*Beauty and the Beast*—Uncle Bill Adams, Cream of Wheat
ADVENTURES OF OZZIE AND HARRIET—The Nelsons, America's Favorite young couple
31. **COMEDY CARAVAN**—Jimmy Durante and Garry Moore—the Nose and the Haircut!
BULLDOG DRUMMOND—*The Bookshop*—out of the fog and into the night!
32. **DRAGNET**—*Saturday, September 5th*—Dum de dum dum. Jack Webb stars
GUNSMOKE—William Conrad as U.S. Marshall Matt Dillon—reward for Matt's killer

BOSTON BLACKIE

The Case of the Unused Shoes

"Enemy to those who make him an enemy, friend to those who have no friend," Blackie finds a dead man in the park and discovers the man is wearing a pair of shoes that have never been used. Inspector Farraday accuses Blackie of the murder.

LIGHTS OUT

A Study in Horror!!!

Six short horror stories. (1) The Head of a Young Girl, (2) Taking Pappa Home, (3) The Dark, (4) A Day at the Dentist, (5) Television Horror, and (6) A Growing Heart.

HELLO, OUT THERE IN RADIOLAND!!

MORE GOOD NEWS on the radio entertainment scene. Radio station KIIS in Hollywood, California is preparing a series of 39 hour-long radio shows called the "Sherlock Holmes Radio Theatre." The programs will feature the "KIIS Workshop Players" with veteran actor Edward Mulhare set to star as Holmes. Ben Wright, another veteran radio-TV performer will portray Dr. Watson. The executive producer of the series is William Baer who says the "Sherlock Holmes Radio Theatre" will be available for syndication early this spring. Let's hope some station in this area will schedule this new radio feature. We'll keep you posted.

SPEAKING OF NEW-TIME RADIO, that "General Mills Adventure Theatre" is now being heard every Saturday and Sunday afternoon at 5:08 p.m. on WBBM. It's a very good companion piece to the "CBS RADIO Mystery Theatre" still going strong on WBBM every night at 10:30 p.m.

AND DON'T FORGET that WGN carries a good half-hour of old time shows every Sunday evening at about 8:30 p.m.

IT LOOKS LIKE RADIO -- old and new -- is alive and well!

OUR SPECIAL THANKS to JOE JURICA for his nice article, "Confessions of a Film Freak" in this issue of our NEWSLETTER. Joe gets a lifetime subscription for his efforts...along with our thanks for the memories.

WE'RE GETTING READY for our 7th Anniversary broadcast, coming up at the end of April.

More details next month. In the meantime, stay tuned...and thanks for listening!

Chuck Schader



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