

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE

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

BOOK THREE

CHAPTER SEVEN

JUNE, 1977

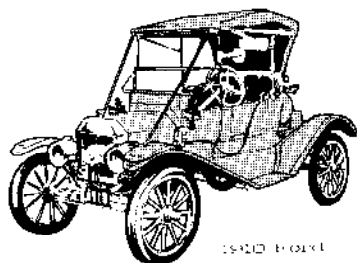


SPIKE JONES, the master of musical mayhem, began his career as a drummer with many of radio's big-name bands. By 1940 he formed his own group of musical satirists, The City Slickers and soon his recordings and radio appearances brought him fame and fortune. He had his own show on radio during the late 1940s and moved easily into television in the 1950s.

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NOSTALGIA NEWSLETTER

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CHUCK SCHADEN'S NOSTALGIA NEWS-
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Radio Takes to the Open Road

Extend your listening pleasure
everywhere with an auto radio!

Here are facts which will help
you decide what radio to select

REPRINT from MOVIE & RADIO GUIDE, March 23, 1940

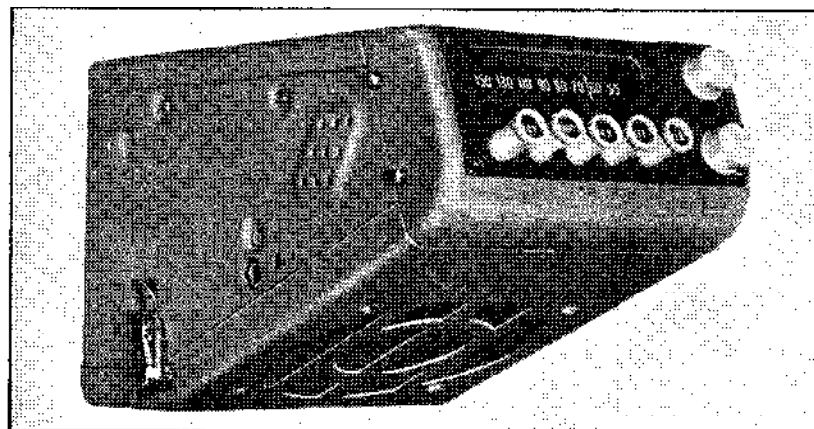
THE first man who did it was shame-
faced and embarrassed when the
sound of taunting klaxons wafted
through the open windows of his sedan.
But secretly he was overjoyed. That
morning he had taken the innards of
his parlor set and moved them into his
automobile. They sat now with tubes
aglow on the back seat, and a saxo-
phone sextet's harmonies flooded the
countryside. Why shouldn't a battery
set work just as well while rolling
down the highway as sitting in the

house? It did work, and thus was born
the first automobile radio.

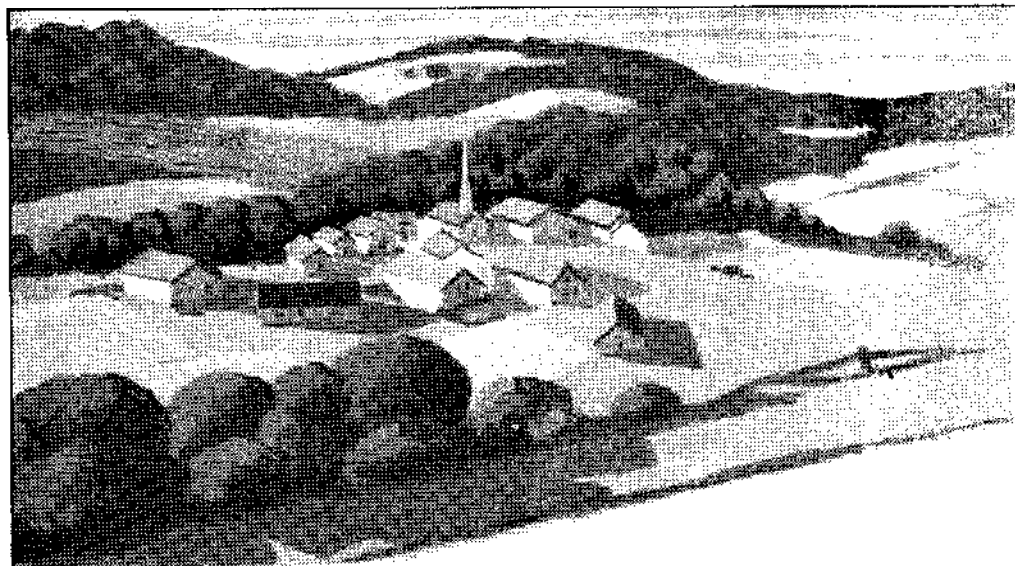
Today seven million of us have
radios in our cars.

Mayor Fiorello La Guardia of bustling
New York City has what is probably
the most imposing auto outfit. He not
only receives; he sends. His car is lit-
erally a rolling broadcasting station.
With both loudspeaker and microphone,
he keeps in touch with his office, holds
conferences and gives decisions while

Continued ...



General Electric's new Model JA-64 brings car owners touch tuning
at a low price. Full turn of any button sets up new station for that
button. Six tubes, six-inch speaker in single unit with receiver



racing about his city. The auto radio has come a long way.

Have you a car radio?

If you are an owner of one of America's twenty-six million automobiles, you certainly have a set at home. Your pleasure and profit in listening should be available everywhere. These paragraphs are to give you facts that may help you make up your mind.

For instance . . .

What is the best automobile radio on the market today?

Answer: There is no best. Absolutely not, despite what you are told. But some are better, and these are the ones you should consider. But which are these better sets? How can one choose?

First, we consider the car. In this instance, it is brand new, a 1940 model. Most of today's car sets are built in. They are streamlined until it is impossible to see where the radio begins and the instrument panel ends. Mostly, those sets are installed at the factory.

They are made in huge quantities by radio-set manufacturers and sold at special discounts to the car-makers. They are just as good as mass-production methods can make them, which is usually very good.

What about the price? That is fixed, too. Home radios have been bought for

years on a dual price scale. There is the list price and the bargain, or cash, price. The cash price in most cities is generally, if one knows where to shop, about one-third off. Dealers call it "price cutting." We'll call it a "trade condition" and let it go at that. But with automobile radios, things are different. One pays the price asked.

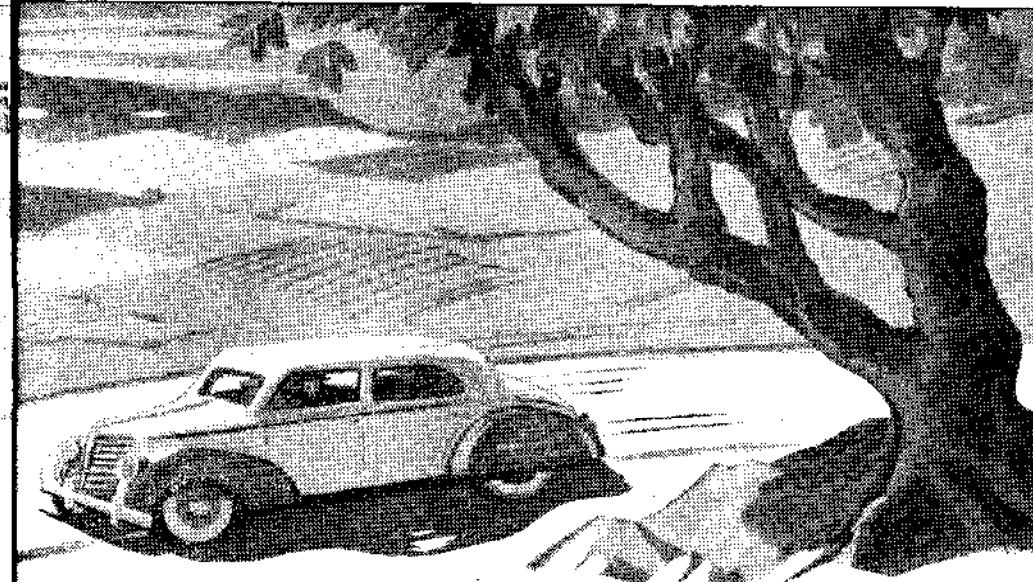
BUT what if one wants to install his own radio? Or what if one wants to buy a different make? The right answer depends on the car. Mostly, radios and cars are put together with the least possible waste of space and trouble. To switch brands is something a car dealer doesn't enjoy. Nor does he want to take out an expensive set and put in a cheaper one. Try him out next time you buy a car. You will learn that negotiation and compromise will have to be the means by which you get the radio you want.

But what radio do you want?

Choose your car radio for only three reasons:

1. Reliability of the maker.
2. Performance required.
3. Tone quality.

First, what about the maker? In this period of cock-eyed consumer research and half-baked economic theories, some parties have attempted to bring into



disrepute the American practise of advertising. Those parties have rumored that the advertised product is a hollow shell compared to something made down the street in a handyman's basement.

Don't you believe it!

Despite all claims and counter-claims, a man is still only as good as his bond; and a company is only as good as the way it lives up to its promises. Buy your car radio from a company you respect. Buy on reputation. Ask your friends what radio manufacturer they respect. Buy where you know satisfaction has not only been promised but has also been delivered.

Point two: Every man does not require equal performance. A city driver who drives about through local streets can pick up local station-signals easily. A Montana rancher has a different problem. How can one decide? Usually, the number of tubes in the set indicates its performance. Usually, a six-tube set will out-perform a five-tube set, and a seven-tube set will out-perform one with only six tubes. The best test is an actual demonstration.

Point three: What about the tone?

The ear is a curious mechanism. It can be fooled so easily. Or its percep-

tion dulled. Play a perfect tone to most radio listeners, then play that same tone as it is produced by their own home radio, and every one of them will choose the tone with which they are familiar. The ear rejects perfection if that perfection is something strange. Don't fall for a sales talk about high fidelity until you have heard that high fidelity. Listen to any radio you expect to buy. Ask for a demonstration and buy the set that pleases your ear.

Physically, this year's automobile radios are only a little different. The corners of 1939 models have been knocked off and rounded, the dials have been streamlined, and the push-buttons have been made less knobby. That's about all. If possible, consider a push-button set for your own car. It has advantages.

For example, the man or woman who drives around town must fight traffic. He needs his hands and his wits, but especially his hands. Push-buttons and the pre-set dial enable him to shift from station to station without removing his eyes from the road or his hands from

the wheel except for a single automatic movement. As a safety measure and as

Continued . . .

RADIO TAKES TO THE OPEN ROAD

a convenience, the push-button set is grand for the local listener.

A long-distance driver has another problem, however. He speeds into and out of many station areas in fairly rapid succession. No push-button set-up in the world will help him. He must dial for his entertainment. For him, the best advice is simply this: Buy a set with the largest, best-lighted dial possible—and don't try to tune in a program while taking a curve.

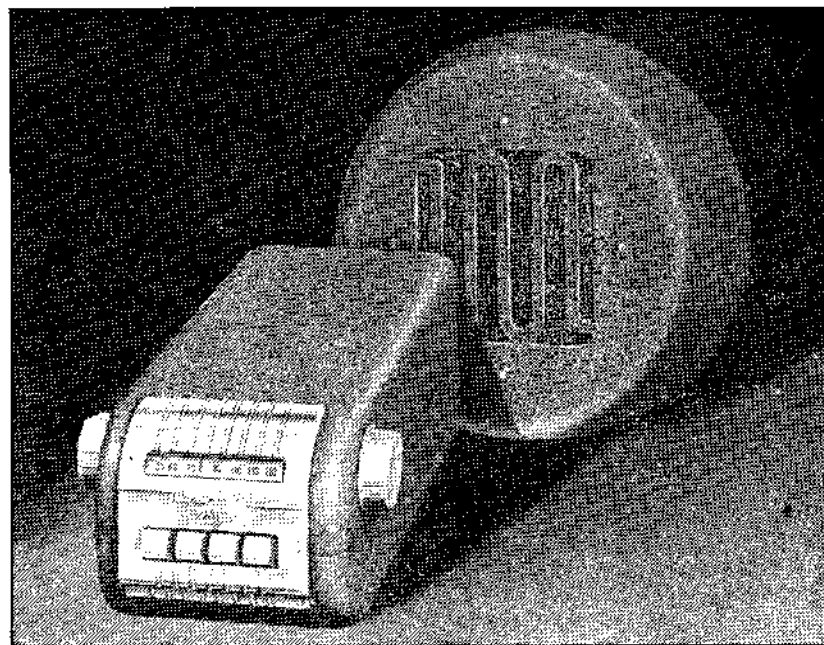
Is there any best antenna installation? Radio engineers have experimented for months to produce the best reception in any given car. Wherever they have placed their antenna, rest assured they do it for good and sufficient reasons. Many owners like to buy their own aerials. For them, the popular rod aerial is best.

While an automobile radio is only a convenience today, because of the en-

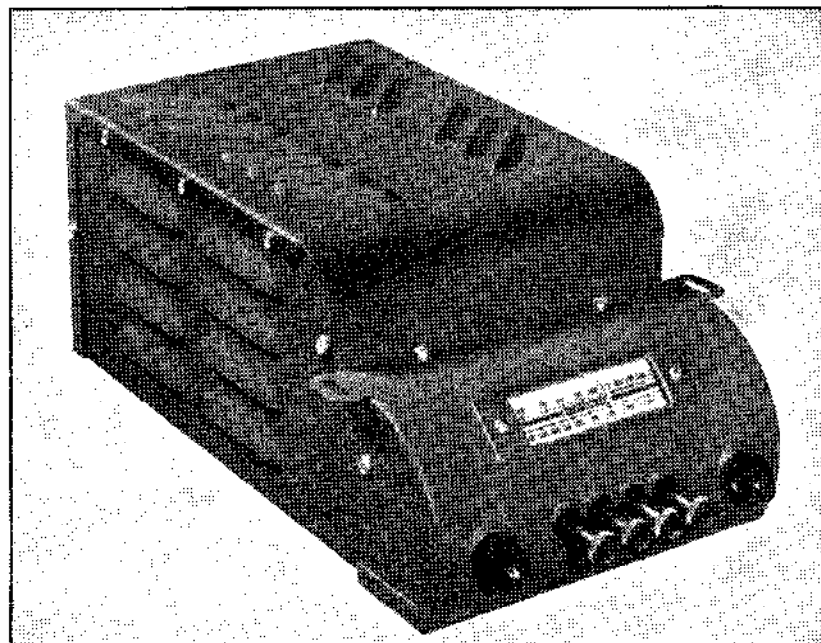
tertainment it provides, the year may not be far off when state or national laws will require them. For one reason, they offer a solution to America's continually mounting traffic problem.

RECENTLY, a local test was made of a sample system designed to clear traffic jams. All cars with radios were tuned to 550 kilocycles. Police cars broadcasting on that frequency toured the county searching for Sunday traffic tangles. Whenever they were located, motorists who were approaching the jam were warned to detour. Result: Less jams at busy cross-roads and more contented motorists.

Many a cross-roads crack-up results when a tired driver speeds through stop-signs or red lights. Mile-a-minute tourists in strange territory often hurtle off darkened curves they don't know are there. At night, signs may be hid-



Motorola's Model 250 mounts compactly under dash of all cars, provides four-station push-button tuning, has six tubes, separate dynamic speaker with eight-inch baffle fiber housing. Price: \$24.95



Automatic Radio Mfg. Co. offers Model M-66, a six-tube super-het with dynamic speaker in single unit, automatic volume control, slide-rule dial, three-gang condenser. It is priced at \$34.95

den. Snow and rain can obliterate the best markings. Crashes mount and people are mangled.

Experts say that radio can stop it.

They suggest a small broadcast station at every corner. It will have a range of only a few hundred feet. But car radios which are tuned in will suddenly speak out with a shrill and unmistakable warning tone whenever danger lies ahead. No storm or sleepiness will muzzle that voice. Thousands of lives will be saved.

Many states are considering such a protective net of midget stations right now. Don't be surprised if 1941 finds your own set tossing you a needed warning whenever you approach one of these radio lighthouses of the future.

But this is 1940. Whether you need a replacement set, a good auto radio for your present car, or a new radio-

equipped limousine, you can choose from an interesting and efficient line. Each may be judged on its technical merits, but such judging requires the services of an expert. Most radios will be bought and will deliver perfect satisfaction because their manufacture has reached a plane which automatically guarantees good performance.

So:

Buy from a manufacturer you respect.

Consider the performance you require and buy a set which will deliver that performance.

Select a quality of tone which pleases you.

Lastly, spend as much as you can afford, or even a little more, for the set you want. An auto radio will last for years. It will give you more pleasure per dollar than anything else you can buy.

—Lorraine Thomas.

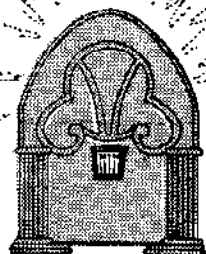
Do You Remember??

ORIGINAL RADIO BROADCASTS

FROM
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RECORDS

GEORGE GARABEDIAN PRODUCTIONS

— and now
it's time again
for the further
adventures of —



LET THEM REMEMBER The Excitement and Fun of Radio Shows A WONDERFUL GIFT



COME IN AND BROWSE THROUGH HUNDREDS OF TITLES, LIKE:

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- ☐ The Great Gildersleeve
- ☐ Laurel & Hardy
- ☐ Little Rascals
- ☐ Dracula—Orson Welles
- ☐ Little Orphan Annie
- ☐ The Lone Ranger
- ☐ Harry S. Truman
- ☐ This Is Your FBI
- ☐ Captain Midnight
- ☐ Hopalong Cassidy
- ☐ Soap Operas, Vol. 2
- ☐ Hindenburg Disaster
- ☐ Terry and the Pirates
- ☐ Chandu The Magician
- ☐ Sgt. Preston of the Yukon
- ☐ Ripley's Believe It Or Not

- ☐ Fibber McGee & Molly, Vol. 1
- ☐ George Burns/Gracie Allen
- ☐ Laurel & Hardy (Another Fine Mess)
- ☐ Popeye—Orig. Radio Broadcast
- ☐ Mills Brothers, Orig. Radio Broadcast
- ☐ W.C. Handy, St. Louis Blues
- ☐ An Evening with Lum & Abner
- ☐ Major Bowes Original Amateur Hour
- ☐ Edgar Bergen/Charlie McCarthy
- ☐ Mr. Keen—Tracer of Lost Persons
- ☐ The African Queen, Carson/Bogart
- ☐ Way Out West, Laurel & Hardy
- ☐ Jack Armstrong—All American Boy
- ☐ Louis Armstrong Talks About Himself
- ☐ Little Orphan Annie, Capt. Midnight, Vol. 2
- ☐ The Enforcer, Humphrey Bogart Sound Track

- ☐ Frankenstein
- ☐ Flash Gordon
- ☐ The Whistler
- ☐ Superman
- ☐ Bela Lugosi
- ☐ The Shadow
- ☐ Charlie Chan
- ☐ Lassie
- ☐ Tarzan
- ☐ Tom Mix
- ☐ Mae West
- ☐ Dick Tracy
- ☐ Sam Spade
- ☐ W.C. Fields
- ☐ Rudy Vallee
- ☐ Red Skelton
- ☐ Judy Garland

Metro Golden Memories



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... ONLY A MOTHER KNOWS...

BY CHUCK SCHADEN

All mothers are alike.

This conclusion was reached recently after a lengthy discussion on the subject with several boyhood friends.

We were having a little get-together reminiscing about our childhood.

It turned out that all our mothers were cut from the same cloth. They were all alike.

Each mother tied money in a knot at the corner of a handkerchief when they sent us on an errand to the store.

Each mother counted the change when we returned and each mother knew exactly how much change should be there. If the count was short, Mother asked, "What did you spend it on?"

"I must have lost it," was the first unsatisfactory reply.

"What did you spend it on?" Mother asked again, not content with the initial response. So we changed the answer.

"The grocer must have made a mistake."

"Then I'll go to the store right now—with you—and get the right amount of change," threatened Mother.

With this, we broke down and admitted to buying one or two unauthorized gumballs. This was usually followed by another threat:

"Don't lie or else."

"Or else, what?" I once asked my mother in an unusual display of self confidence.

"Or else you can just pack your bags and leave this house forever." I lost my self confidence.

Each of our mothers told us not to stay for more than one show when we went to the movies (we did) and each mother told us not to get sick on candy (we did).

All mothers shared the same concern: "Come right home after school. Don't talk to strangers and don't poke along."

We discovered that our mothers each had to put up with a devious means of disposing of unwanted food.

One fellow hid his vegetables in corners and crevices under the kitchen table. Another shifted food to the dog. And yet another distracted mom's attention and then threw the unwanted food in the garbage.

And each mother cautioned, "In Europe they'd be glad to get good food like this!"

The one common bond between mothers everywhere, we decided, was their constant concern for our underwear.

No mother would ever permit us to wear torn underclothing.

The reason?

"What if you should get into an accident and have to go to the hospital? Do you want them to see your torn underwear?"

All mothers are alike.

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DISContinued . . .

By RICHARD WAGNER

Last time we discussed collecting old 78 RPM records. Now let's consider how to get the best possible sound from them.

Forty- or fifty-year old shellac discs played on modern equipment tend to sound as old as they really are. Fortunately, many things can be done to improve their often "scratchy" sound. The determining factor is how much time, money and effort you are willing to invest.

Some improvements cost nothing. Turning down the **Treble** and turning up the **Bass** controls will rebalances your equipment, bringing it closer to what is needed for many old records. By making these adjustments some of the "hiss" can be eliminated. However, if you tape from the phonograph, the tone adjustments affect only play-back, not the finished tape recording.



FLOATING POINT Phonograph NEEDLE



Your phonograph and your records can be no better than the needle you use. If you want studio clarity at your fireside, plus extra long needle-life, then you want a FIDELITONE DE LUXE! . . . A wonderful gift! . . . Only \$1, postpaid!

On stereos with a "turn-over" cartridge, flip the needle over to the side marked "78". It's surprising how many people overlook this. If your unit doesn't have such a cartridge, you can have one installed for a few dollars. Many of the better systems have fixed magnetic cartridges though, so it's best to check first. Even then, some manufacturers of magnetic cartridges have larger interchangeable styli available for playing 78's. Switching them with care is easy once you know how.

Increasing the tone arm's weight or stylus pressure may also help improve the sound. Sometimes an internal adjustment is required. Otherwise a quarter placed on the arm directly over the needle will do. Just be careful when you experiment and refer to the manufacturer's directions if a question comes up.

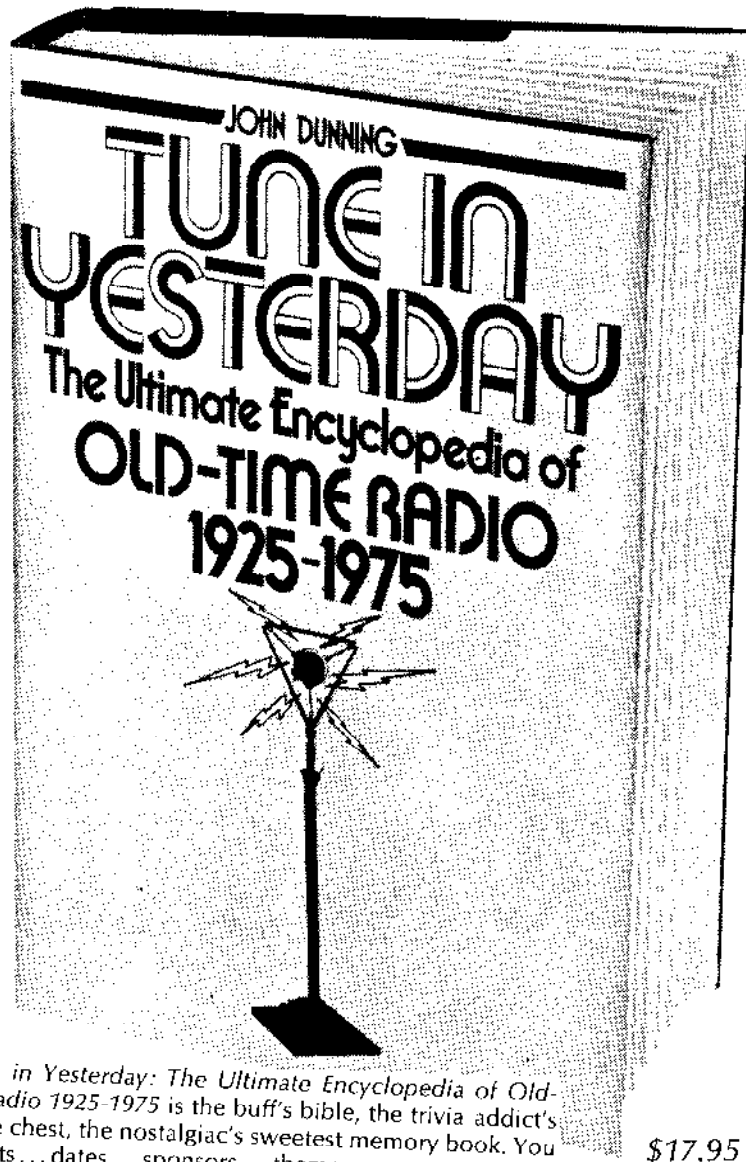
From here on the hi-fi buff can have a real field day, finding new ways to play old records better. If you're into component systems and considering a new amplifier or receiver, separate bass, treble and midrange controls will prove more flexible than just one knob for adjusting tone. The mid-range is important where 78's are concerned.

Graphic Equalizers are better than tone controls and can be added to almost any system. They're like having 5, 10 or even 20 separate tone controls. Each knob is actually a miniature control that adjusts one small area of the sound spectrum so you can boost weak sounds and decrease loud ones.

As frosting on the cake, there are electronic gadgets that actually sense scratch and block it out from the rest of the music.

However, if you're considering something that's complex or intricate it is best to consult an audio technician first. Even \$2,000 worth of equipment, if improperly used, can end up sounding not much better than grandma's old wind up Victrola. Little can be gained from over-spending besides a box of receipts and a den that looks like the control room of the Star Ship "Enterprise". Remember, any improvement is questionable if you can't hear the difference.

Regretably, no one Hi-Fi shop or electronics store has devoted a major amount of effort or equipment to the reproduction of old 78's. The selection or adapting of audio equipment to this purpose is very much a matter of "search and find". But, careful investigation can pay off with results that will amaze you.



Tune in Yesterday: The Ultimate Encyclopedia of Old-Time Radio 1925-1975 is the buff's bible, the trivia addict's treasure chest, the nostalgia's sweetest memory book. You get plots... dates... sponsors... theme songs... casts and characters... biographies of radio's stars.

\$17.95

Available at

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A LETTER TO DADDY from Baby Snooks



BY FANNIE BRICE

REPRINT from FAN MAGAZINE, March 21, 1942

F. D. R. has his postage stamps, Clark Gable has his ranch, my radio writer Phil Rapp has his ulcers, and even Mr. Hyde had his Dr. Jekyll. I've got Baby Snooks—my hobby; my antidote to melancholia, war jitters, headaches, and inhibitions. Therefore, here's a letter written by my alter ego, Baby Snooks, to her Daddy. (Signed) FANNIE BRICE.

Dear Daddy:

I guess I am a bad little girl. Teacher says I am. She caught me sellin' yer ties to the boys for a nickel apiece. She made them give all the ties back to me. But I don't think you should get mad. I didn't give Red Seltzer his

nickel back. And now you won't have to give me my nickel allowance.

I know you're goin' to spank me when you read this letter. But I wanna ask you sumptin'. Why do you spank me? You say it hurts you more than it does me. I know you ain't kiddin'. Because I always try to have one of Robespierre's little pillows under my dress when you hit me.

One time you spanked me when it wasn't my fault, too. That was the day you was figurin' out yer income taxes in the study and Robespierre was yellin' so much. You told me to quiet the baby. He was tryin' to reach yer pipe on the table and couldn't, so

he cried. You asked me to make him stop. I did. I gave him your pipe.

The next day you hit me again. I didn't know those funny marked sheets were yer income-tax papers. The teacher told us to bring some problems in arithmetic to class, so I thought I'd bring those papers and tell her that I did them. At first she got real sore. When I got home you got sore too and hit me when I had my arithmetic book under my dress. That's when you hurt your hand.

You always tell me that little children should be seen and not heard. That's the time Uncle Looie was around and I told him he was a nincompoop. You gave me a dirty look and told me never to say that word again. But I just did it because you told Mummy that Uncle Looie was a nincompoop a couple of days before.

Why don't you like to answer my questions, Daddy? I still don't know if a chicken lays an egg because it wants to or because it must. Every time I ask you, you tell me you don't know anything about eggs. But that time Mummy sang at the church fair, you said that she laid an egg. I'll bet Mummy lays a pretty big egg, Daddy.

Remember the fishing trip you took me on, Daddy? I guess we had fun that time, because you seemed very happy when you showed those two big fish to Mummy. I told her you bought them at the market, and she said she knew because one of them had a blue stamp on it.

It was a lot of fun, though, when the man with the badge came along. 'Member—he asked you why you was fishin', and you told him you was

just practicing your castin' or sump-tin'. He looked so surprised when I pulled the fish you caught out of the bushes and showed it to him to prove what a hot fisherman you were. You looked surprised too, Daddy. You didn't really throw all the fishes back into the water. I slipped one of them in the man's boot. They were awful tiny, weren't they, Daddy?

I always had a good time with you, Daddy. Even the time you took me to the movies because I was a good little girl and cleaned all the spider webs and stuff out of the garage. That's the time they had to stop the movie right in the middle of the picture. I didn't have my doll, Stuffy, in that little box, Daddy. I had a lot of moths that I

caught in the garage while I was cleaning it that afternoon. I let them loose in the movie and they all went into the light shining down on the picture. That's why there were so many funny shadows flying across the picture and they had to stop it.

But, Daddy, I'm awful sorry about spoilin' yer golf game that time we played with yer boss. You just kept sayin' that you wanted to shoot pa and I couldn't understand it. Didn't you want to shoot ma? And I don't understand either why you should get so sore at me. Didn't I find over ten golf balls for you that day? Gee, Daddy, I never knew you could fight either until I saw that guy call you a crook when he couldn't find his ball. Findin's keepin's, ain't it, Daddy?

Kin I tell you sumptin', Daddy? You've been lookin' all over the house for sumptin' you lost last week, and Mummy is wonderin' why you won't tell her what it is. I know. If you want your little black book, ask Uncle Looie for it. I heard him tellin' you that night that he wanted some good numbers, so I slipped your book into his overcoat pocket. Who's Gypsie at Granite 95918, Daddy? She has an awful nice voice, but she got scared when I told her what my name was and hung up.

Remember the two dollars you gave me to buy your favorite tobacco with, Daddy? I didn't spend all that money on your tobacco. I met Red on the way to the store, and I bought him some ice cream. After that I bought some other tobacco that was much cheaper. If you look at the label on the can you will see that it's Number 4 instead of Number 11. Anyway, you told Uncle Looie that it was the best smoke you ever had and asked him to try some. Why don't you buy it next time, Daddy? It only costs a dollar.

Please, Daddy, when you read this letter, count ten before you hit me. The only reason I am writing it is because I got to. The teacher told me she's gonna send a letter to you about me. I wanna beat her to it.

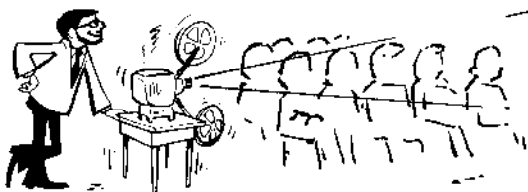
Very very truly yours,

SNOOKS.

P.S. My report card ain't so hot either, Daddy.

P.S. 2—I broadcast every Thursday at 8 P. M., E. W. T. over N. B. C. Red network.

THE END



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, JUNE 4th

CARTOON ANIMATION FESTIVAL featuring the work of cartoonist **Gordon Sheehan** who worked with Max Fleischer. Mr. Sheehan will be our special guest for the evening and he will speak of his career as a motion picture film cartoonist. He will illustrate the program with on-screen samples of his work including the first **Popaye** cartoon, **Betty Boop**, **Gulliver's Travels**, **Tom Thumb** in **King Arthur's Court** and other gems from his distinguished career.

SATURDAY, JUNE 11th

LOVE IN BLOOM (1935) George Burns, Gracie Allen, Joe Morrison, Dixie Lee. A down and out theatrical troupe is forced to travel about in a calliope. Gracie, as a hula dancer, is the star attraction. Lots of comedy and witty musical numbers, including "Lookie, Lookie, Here Comes Cookie!"

SATURDAY, JUNE 18th

COWBOY FROM BROOKLYN (1938) Dick Powell, Pat O'Brien, Priscilla Lane, Dick Foran, Ann Sheridan, Johnnie "Scat" Davis, Ronald Regan. Animal-shy Powell can get a job in radio only if he can prove he is an authentic cowboy! Funny musical comedy features such songs as "Ride Tenderfoot Ride" and "Cowboy From Brooklyn" by Johnny Mercer, Richard Whiting and Harry Warren.



Amos 'n' Andy

SATURDAY, JUNE 25th

CHECK AND DOUBLE CHECK (1930) Amos 'n' Andy — Freeman Gosden and Charles Correll — radio's all-time favorites in their full-length feature. Story, music and lyrics by Bert Kalmer.

Our **MEMORY CLUB** will take a summer break during July and August, but we'll return soon after Labor Day with another season of good old movies and special events.

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

SATURDAY, JUNE 4th

ALL THIS AND WORLD WAR II—

THIS IS YOUR FBI (1945) "Escaped Prisoners of War" (30 min)
INNER SANCTUM (12-6-44) "Color Blind Formula" (25 min)
V-E DAY SPECIAL (5-8-45) An "audio newsreel" dealing with the major events of the war in Europe. (30 min)
TOM MIX RALSTON STRAIGHT SHOOTERS (5-8-45) V-E Day broadcast. "Secret Mission" episode. (15 min)
JACK BENNY PROGRAM (5-13-45) The Sunday after V-E Day with Mary Livingstone, Rochester, Larry Stevens, Phil Harris, John Brown, Joe Kearns, Frank Nelson, Mel Blanc. (30 min)
FOURTEEN AUGUST (8-14-45) A message for the day of victory — V-J Day — written, produced and edited by Norman Corwin, spoken by Orson Welles. (16 min)
COMMAND PERFORMANCE (1945) Special V-J Day Show with Bing Crosby, Bob Hope, Dinah Shore, Frank Sinatra, Orson Welles and President Harry Truman. (30 min)

SATURDAY, JUNE 11th

KRAFT MUSIC HALL (1-15-48) Al Jolson stars with guest Bing Crosby. (30 min)
SUSPENSE (1-13-49) "The Too Perfect Alibi" starring Danny Kaye. (30 min)

OUR SPECIAL GUEST is actor **HUGH STUDEBAKER** whose career spanned many years in radio. He was "Silly Watson" on the Fibber McGee series and worked for a long time in Chicago on many broadcasts. (40 min)
CURTAIN TIME (1939) "Beautiful Lady" starring Margaret Hillier and Hugh Studebaker. Written by Arch Oboler (30 min)
RED SKELTON SHOW (5-21-46) The Skelton Scrapbook of Satire explores Tailors. Deadeye in "The Cowboy and the Tailor" plus Junior, the Mean Little Kid in "Home Tailoring." (30 min)

SATURDAY, JUNE 18th

QUIZ KIDS (6-20-48) It's Father's Day and so the Quiz Kids appear with their fathers. Joe Kelly is Quizmaster to Joel Kupperman, Mike Mullen, Patrick Conlon, Naomi Cooks. (30 min)
LEGEND OF JIMMY DURANTE (1960s) Walter Winchell recalls the career of Schnozzola Durante. (37 min)
LIFE OF RILEY (6-14-47) William Bendix stars as Chester A. Riley. The Soap-Box Derby. (30 min)
LUX RADIO THEATRE (1-11-54) "Has Anybody Seen My Gal" starring Rock Hudson, Piper Laurie and Gene Lockhart. Radio version of the 1952 film comedy. (50 min)
BURNS AND ALLEN SHOW (6-14-49) George and Gracie with guest Rudy Vallee. (30 min)

SATURDAY, JUNE 25th

COMMAND PERFORMANCE (1940s) Clark Gable is emcee with Ginny Simms, Don Wilson, Peter Lind Hayes. (30 min)
SUSPENSE (12-7-49) "Mission Completed" starring James Stewart. (30 min)
DRENE SHOW (5-18-47) Don Ameche and Frances Langford in a Bickersons sketch. Danny Thomas also stars. (30 min)
MYSTERY IN THE AIR (9-4-47) "The Mask of Medusa" stars Peter Lorre with Henry (Harry) Morgan, Peggy Weber and Russell Thorson. (27 min)
FRED ALLEN SHOW (1-30-49) Fred and Portland Hoffa stroll down Allen's Alley for visits with Senator Claghorn, Titus Moody, Mrs. Nussbaum and Ajax Cassidy. Special guest is Rudy Vallee. (30 min)



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.



THE HALL CLOSET • WXFM - FM 106

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

WEDNESDAY, JUNE 1st

KRAFT MUSIC HALL (1-29-48) Al Jolson stars with guest Walter O'Keefe.
LIFE OF RILEY (6-28-47) William Bendix as Riley, on a fishing trip.
COMEDY CARAVAN (8-10-45) with Ray Bolger and Cass Daley.

THURSDAY, JUNE 2nd

RED SKELTON SHOW (10-1-46) An abbreviated version of the regular Skelton show is preceded by a USO/Community Chest appeal by President Harry Truman.
CAN YOU TOP THIS? (1940s) Jokes with Senator Ford, Harry Hirschfield, Joe Laurie, Jr. and Ward Wilson.
AMOS 'N' ANDY (2-9-45) Andy plays soldier. Freeman Gosden and Charles Correll star.

FRIDAY, JUNE 3rd

JACK BENNY PROGRAM (1950s) Jack introduces the cast on the last show of a season.
LAWRENCE WELK SHOW (1961) From the Aragon Ballroom in Pacific Ocean Park, California.
FIBBER MC GEE AND MOLLY (6-20-39) Fibber's toothache.

MONDAY, JUNE 6th

YOUR HIT PARADE (1-22-44) Frank Sinatra and Joan Edwards sing the week's top tunes.
RED SKELTON SHOW (10-8-46) Skelton's Scrapbook of Satire explores the meat shortage.
COMMAND PERFORMANCE (1940s) Fred Allen is emcee with Ginny Simms, Benny Goodman, Lauritz Melchior, Gypsy Rose Lee, announcer Paul Douglas.

TUESDAY, JUNE 7th

SPOTLIGHT REVUE (2-13-48) Spike Jones and His City Slickers welcome guest Vic Damone in a show from Buffalo, New York.
BOB HOPE SHOW (1950s) with Doris Day, Les Brown and his Band, Hy Averback, Jack Kirkwood and Bob's guest Jack Benny.
MUSICAL AUTOBIOGRAPHY OF BING CROSBY - The first part of an eight-part series featuring Bing Crosby reminiscing about his career and presenting dozens of the crooner's hit songs. We'll continue every Tuesday and Thursday morning thru June.

WEDNESDAY, JUNE 8th

AMOS 'N' ANDY (3-2-45) Andy's in love and in trouble!
KRAFT MUSIC HALL (2-5-48) Al Jolson, Oscar Levant and guest Ed "Archie" Gardner from "Duffy's Tavern."
GREAT GILDERSLEEVE (1950s) Willard Waterman as the Water Commissioner.

THURSDAY, JUNE 9th

MILTON BERLE SHOW (1948) Milty offers a "Salute to the Navy."
LIFE WITH LUIGI (1950s) J. Carroll Naish as Luigi at the school bazaar.
MUSICAL AUTOBIOGRAPHY OF BING CROSBY - Part 2.

FRIDAY, JUNE 10th

PHIL HARRIS - ALICE FAYE SHOW (1950s) Remley the house guest.
JACK BENNY PROGRAM (1-9-49) Actor James Stewart is Jack's guest.
TEXACO STAR THEATRE (6-26-46) James Melton, Ed Wynn.

MONDAY, JUNE 13th

DENNIS DAY SHOW (1949) Dennis the radio salesman.
PHIL HARRIS - ALICE FAYE SHOW (11-7-48) Getting rid of Willie.
RED SKELTON SHOW (11-5-46) Cameras and photography with Willy Lump Lump and Junior.

TUESDAY, JUNE 14th

EDDIE CANTOR SHOW (3-14-45) Eddie and Harry Von Zell are in jail.
OUR MISS BROOKS (1950s) Eve Arden, Gale Gordon, Dick Crenna. The barter system.
MUSICAL AUTOBIOGRAPHY OF BING CROSBY - Part 3.

WEDNESDAY, JUNE 15th

PHILCO RADIO TIME (2-25-48) Bing Crosby and guest Peggy Lee.
NATIONAL BARN DANCE (5-2-64) It's the 40th anniversary of the Barn Dance with Lulu Belle, Mack and Bob, Bob Atcher, many others.
KRAFT MUSIC HALL (2-12-48) Al Jolson entertains guest Charles Laughton.

THURSDAY, JUNE 16th

MAIL CALL (1940s) Lena Romai, Danny Kaye, Gertrude Neissen, Richard Widmark, Sterling Holloway.
AMOS 'N' ANDY (3-9-45) More trouble for Andy.
MUSICAL AUTOBIOGRAPHY OF BING CROSBY - Part 4

FRIDAY, JUNE 17th

EDGAR BERGEN SHOW (1950s) Charlie McCarthy, Ray Noble and the Orchestra and guest Gordon MacRae.
TWENTY QUESTIONS (1948) Bill Slater
JACK BENNY PROGRAM (9-21-52) With Don Wilson, Dennis Day, Mel Blanc, Bob Crosby, Mary Livingstone.



THE HALL CLOSET • WXFM - FM 106

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

MONDAY, JUNE 20th

RED SKELTON SHOW (11-19-46) Automobiles are the subject of Skelton's Scrapbook. Quizmaster Phil Baker drops in.
GINNY SIMMS SHOW (1-25-46) Guest is Quizmaster ("Take It Or Leave It") Phil Baker.
BOB HOPE SHOW (2-19-46) Guest is actor Tyrone Power.

TUESDAY, JUNE 21st

PEOPLE ARE FUNNY (1950s) Art Linkletter
PHIL HARRIS-ALICE FAYE SHOW (11-14-48) Phil and Frankie try to invent a new drug.
MUSICAL AUTOBIOGRAPHY OF BING CROSBY - Part 5.

WEDNESDAY, JUNE 22nd

KRAFT MUSIC HALL (2-19-48) Al Jolson and guest Charles Boyer.
HENRY MORGAN SHOW (9-30-46) Satire with Arnold Stang and others.
AMOS 'N' ANDY (3-16-45) Andy and the Kingfish open a Lecture Bureau.

THURSDAY, JUNE 23rd

FRED ALLEN SHOW (6-4-44) With Portland Hoffa, Hi, Lo, Jack and the Dames, and guest Peter Lorre.
JUBILEE! (1940s) Armed Forces Radio show with Andy Kirk, Eddie Heywood, Helen Humes and Ernie "Bubbles" Whitman.
MUSICAL AUTOBIOGRAPHY OF BING CROSBY - Part 6

FRIDAY, JUNE 24th

JACK BENNY PROGRAM (1-23-49) With Rochester, Don Wilson, Dennis Day. Dentist Frank Nelson examines Jack's teeth with the help of X-ray man Mel Blanc.
LUM AND ABNER (1950s) The lost diamond ring. With Andy Devine, Zasu Pitts.
SPOTLIGHT REVUE (2-20-48) Spike Jones and the City Slickers with guest Buddy Clark.

MONDAY, JUNE 27th

AMOS 'N' ANDY (3-23-45) Andy gets a job, but the Kingfish thinks he needs a manager.
FRED WARING SHOW (10-1-48) Fred and the Pennsylvanians.
DOROTHY LAMOUR SHOW (1940s) Music and comedy with Alan Young and guest Kirk Douglas.

TUESDAY, JUNE 28th

SPOTLIGHT BANDS (11-5-43) Jack Teagarden and the orchestra from Blythe Army Air Base
RED SKELTON SHOW (1-7-47) Clem Kadiddlehopper and Junior in skits about education and schools.
MUSICAL AUTOBIOGRAPHY OF BING CROSBY - Part 7

WEDNESDAY, JUNE 29th

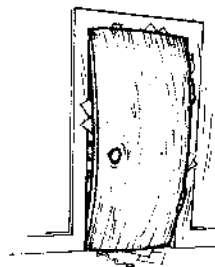
BLONDIE (1940s) The Bumsteads raise chickens.
KRAFT MUSIC HALL (2-26-48) Oscar Levant, Lou Bring and Orchestra, Ken Carpenter and guest David Niven.
PHIL HARRIS-ALICE FAYE SHOW (12-5-48) Remley needs a family and so he wants to "rent" Alice and the kids.

THURSDAY, JUNE 30th

BOB HOPE SHOW (11-27-45) From the USC Campus with Peggy Ryan, Skinnay Ennis, Jerry Colonna, Frances Langford.
DRENE SHOW (3-16-47) Don Ameche, Frances Langford, Danny Thomas. Bickersons sketch.
MUSICAL AUTOBIOGRAPHY OF BING CROSBY - Part 8. The conclusion of Bing's reminisces.

FRIDAY, JULY 1st

JACK BENNY PROGRAM (3-20-49) Jack and the whole gang and guest Van Johnson
BURNS AND ALLEN SHOW (1940s) George and Gracie, the Kleptomaniac.
FIBBER MC GEE AND MOLLY (6-5-45) Cleaning out the hall closet.



CLOSING THE DOOR ON THE CLOSET

Our series of Monday thru Friday morning HALL CLOSET broadcasts draws to a close on Friday, July 1st.

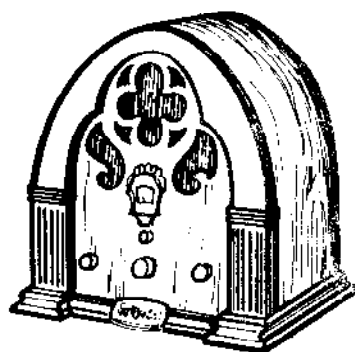
We hope our morning listeners will be able to join us on Saturday afternoons as we continue with our regular THOSE WERE THE DAYS programs.

For more details, please see "Hello, Out There. . ." on page 31.

And thanks, for listening.

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 Joy-em-Down store
- # 8-3 **FRED ALLEN SHOW**-Portland Hoffa, guest Jack Benny and a visit to Allen's Alley
INNER SANCTUM -*Ghosts Always Get the Last Laugh*
- # 8-10 **ABBOTT AND COSTELLO**- Five great comedy routines including *Who's On First?*
ESCAPE -*Leinengen vs. the Ants*-outstanding broadcast from series.
- # 8-15 **SUSPENSE**-*Sorry, Wrong Number*-Agnes Moorehead stars in the first, original broadcast of this classic *Suspense* drama in 1943
MILTON BERLE RADIO SHOW-Uncle 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**

NOTES FROM THE BANDSTAND

by KARL PEARSON

The recording career of clarinetist Benny Goodman is a very interesting story which began over 50 years ago in 1926, when Benny was a sideman in Ben Pollack's orchestra. Strangely enough, the first sides that Benny made were not issued. But, in December of 1926, the Victor Record company saw fit to release a few Ben Pollack records and ever since then Benny Goodman has been heard on record.

During the late 1920's and early 1930's Benny was mainly a "free-lance" musician, recording on many record labels for many different bandleaders. During 1931 Benny appeared on over 300 different records, or about one record per day! Some of the famous leaders and singers that Goodman accompanied during that period include such well known names as Ben Selvin, Red Nichols, Lee Morse and Her Blue Grass Boys, The Charleston Chasers, Annette Hanshaw, Red McKenzie & His Mound City Blue Blowers, Irving Mills and Ruth Etting, to mention just a few.

As one can see, Benny played in a number of different bands, ranging from out-and-out jazz to popular music. A common practice during the late 1920's and early 1930's was to use fictionalized names (pseudonyms) for the various recording groups.

It was common practice for the record companies to market one recording on several different labels using several pseudonyms such as *The New York Syncopators*, *Ray Seeley and His Orchestra*, *Phil Hughes and His High Hatters* or *The Golden Terrace Dance Orchestra*. These were all names used to hide the Ben Selvin recording orchestra. It is believed that Columbia records used over one hundred such names just to disguise the Selvin band!

In 1934, Benny formed his first permanent orchestra. Almost immediately the band began to record for Columbia records. Many of these early Goodman recordings were sold pressed in a blue plastic surface with a blue label, giving it a different appearance from the other records available at the time. Unfortunately for Goodman and his band, the Columbia records they made did not sell, as the country was still in the midst of depression, and record sales were very low.

In 1935, Goodman's orchestra switched to the Victor label, where the band was to stay



for four years. Victor gave the Goodman band a lot of publicity, and soon Benny Goodman records such as *King Porter Stomp*, *Stompin' at the Savoy*, and *Star Dust* were big sellers.

Benny left Victor in 1939 after a dispute and returned to Columbia, which had recently been reorganized. Columbia Records was a more jazz-oriented record company than Victor, where Benny was forced to record some bad tunes. At Columbia, however, Benny could record a number of different items, ranging from vocals to big band instrumentals to jazz numbers by the Benny Goodman sextet.

In 1941, some of Benny's records were released on Columbia's lower-priced OKeh label (that's the way it was spelled) to compete with Glenn Miller's recordings on Victor's 35 cent Bluebird label. A couple of Benny's records on OKeh became big sellers: *Let's Do It* (featuring Peggy Lee) and *Eddie Sauter's Clarinet A La King*.

After five years of recording for Columbia, Benny began recording for Capitol. It was while Benny was at Capitol that he formed his most unorthodox band: a bop band. New bop arrangements were recorded, along with several of the old Goodman hits rescored in the bop style. The band was not a commercial success and after a year, it was disbanded.

Through the years, Benny has appeared on many different records for many labels, although he doesn't make as many as he used to. Benny definitely has left his mark on music in America just through his records alone.



WBKB

- 10:30—WOMAN'S WORLD. Learn some smart cooking tips with Mary Martensen, Sewing Hints at Carlson's and Go Shopping with Dinny. One-hour show.
- 11:35—KIDDIE PARADE.
- 6:30—KUKLA, FRAN and OLLIE in Junior Jamboree. A show for children of all ages; Burr Tillstrom behind stage.
- 7:30—FILM. To be announced.
- 7:50—TELENEWS. Jim Ameche narrating the evening's news. (Canadian Acc.)
- 8:00—ADMIRAL THEATER OF THE AIR, with Franklyn MacCormack. (Admiral Corp.)
- 9:30—HARNESS RACING. Maywood Park, announced by Joe Wilson.

WGN-TV

- 1:00—WGN-TV NEWSREEL. Showing of the previous night's newsreel.
- 1:10—PLAYERS OF THE DAY. Pre-game interview with big-time ball club stars by Ed Cooper. (Goodall Clothing Co.)
- 1:20—BASEBALL. Sox vs. Boston, telecast direct from Comiskey Park. Described by Jack Brickhouse.
- 3:30—TENTH INNING. Scoreboard and interviews with the fans. (Nelson Bros.)
- 4:00—AT HOME WITH BARBARA BARKLEY. Homemaker's hints, tips and ideas, (telecast direct from downtown department store. (Milnot.)
- 5:00—WONDER HOUSE. Displaying the wondrous qualities of Dick Baker's magic house, and Art Nelson's marionettes.
- 6:00—UNITED PRESS NEWS.
- 8:00—WGN-TV NEWSREEL.
- 8:10—To be announced. (Austin Engineering Co.)
- 8:15—SPORTSMEN'S CORNER. Paul Fogarty with sports news.
- 8:30—WRESTLING MATCHES. Jack Brickhouse describes tonight's card from Madison Athletic club. (Tavern Pale.)

(Subject to Change)

First of Singing TV Commercials Aired

Television viewers and set-owners who have wondered what tortuous form the television commercial would take—can relax. At least for the moment.

There happens to be a kind-hearted sponsor, Atlantic Brewing Company, on television who believes that a TV commercial should be entertaining.

Maybe you've already seen the Tavern Pale commercials on WGN-TV Thursday nights at 8:30. The program is wrestling, telecast from the Madison Arena.

If you can imagine a one-minute version of a musical comedy, that's what these commercials are like. Each one is done in different costumes in different settings, complete with singing and dancing. There are minstrels, cowboys, hill-billies, circus clowns, pirates, and dandies from the Gay 90's.

WNBQ Erects Antenna; Installs Equipment

WNBQ, Chicago's third television station, is busy setting up their antenna and installing equipment for their transmitter, according to Raymond F. Guy, manager of radio and allocations engineer. WNBQ is associated with the National Broadcasting company.

Engineers are erecting the antenna atop the Civic Opera building, across the river from the Daily News building which houses WGN-TV.

The transmitter has been delivered from the RCA plant at Camden, N.J. to NBC. According to officials, WNBQ will begin operations sometime in September.

Key station of NBC's mid-western telenetwork, WNBQ will become of the most important video outlets. Shortly after its debut, it will be linked with WTMJ-TV, Milwaukee; KSD-TV, St. Louis, and WWJ-TV Detroit.

Chicago engineering personnel have been through a basic television course, and plans are made whereby WNBQ will exchange production and engineering members with WNBT, New York to gain still more experience.

"June Moon"—Comedy On WBKB Sunday

WBKB's play production, "June Moon" will take place at 8:30 P.M. Sunday, June 20, and will feature the Barnum Players in this hilarious Lardner-Kaufman comedy. For the first time in Chicago television history Stromberg-Carlson, in co-operation with three retail dealers, are sponsoring a full-length play on television. The dealers participating in this show will be Allen-Bardford, Commercial Tire and Supply Company and Terman Television Sales.

Here is the Broadway comedy hit of several seasons back which will be brought to the television audience by WBKB as part of a series of 3-act plays which have caused a great deal of comment in the television world of Chicago.

Stromberg-Carlson, manufacturer of television sets, are enthusiastic over the publicity results that may accrue to them from this sponsorship. Cities throughout the country are watching the results of this first sponsorship of a legitimate play on television.

Beulah Zachary will produce it for the stage and Lew Sanders is producing it for the Jones Frankel Company, agency handling it for Stromberg-Carlson. One of the attractions of this play is that there will be a pullman porter set design.

The Face on The Floor!

During a recent WGN-TV "Sunday Night at the Pump Room" telecast which has been discontinued, assistant producer Glenn Ransom was trying to catch the eye of emcee Lee Bennett while the show was in progress. Lee was busily engaged in conversation with a beautiful and talented guest artist and didn't catch Ransom's signals.

Being careful to keep out of camera range, Glenn got on all fours and crawled under tables jockeying for a position where Lee could see him. He had reached his vantage point when a Pump Room waiter, (figuring to be of great assistance to the show) in full sight and hearing of the televising audience, tapped Bennett on the shoulder, pointed to Ransom, and said, 'I believe there's someone on the floor who wants to talk to you!'



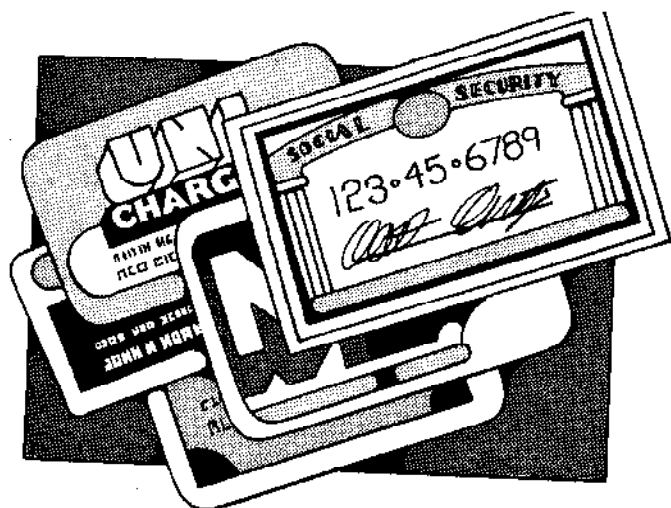
WGN-TV

- 4:00—AT HOME WITH BARBARA BARKLEY. For housewives of Chicago and Suburbs. Helpful tips for the budget.
- 4:30—WGN-TV NEWSREEL.
- 5:00—WONDER HOUSE. For adults as well as children. Two-Ton Baker, Art Nelson, puppets, and movies.
- 6:00—UNITED PRESS NEWS.
- 8:00—WGN-TV NEWSREEL. Local, national and international.
- 8:10—PLAYERS OF THE DAY. Ed Cooper interviews baseball stars. (Goodall Clothing Co.)
- 8:20—BASEBALL. Sox vs. Philadelphia, from Comiskey Park. Jack Brickhouse announcer. (Old Golds.)
- 10:15—TENTH INNING. Scores of other games. (Nelson Brothers.)

WBKB

- 10:30—WOMAN'S WORLD—Dennison's, Fashions, American Medical Association, and Shopping with Dinny, all on this one hour show.
- 6:30—JUNIOR JAMBOREE with KUKLA, FRAN and OLLIE. Staged and presented by Burr Tillstrom. (RCA Victor.)
- 7:30—MILT HOPWOOD SPORTS SHOW.
- 7:50—TELENEWS. Jim Ameche announcer. (Canadian Acc.)
- 8:00—AT OUR HOUSE, comedy show with Jim and Edie Dexter.
- 8:15—FILM. To be announced.
- 8:30—LEARN TO RHUMBA with Richy Valez and Gergette Roberts. It's fun.
- 8:45—FILM. To be announced.
- 9:00—GIRL'S BASEBALL. Announcer Russ Davis describes tonight's card from Shawbridge field. A WBKB exclusive!
- 11:00—NEWS. Today's World Picture.

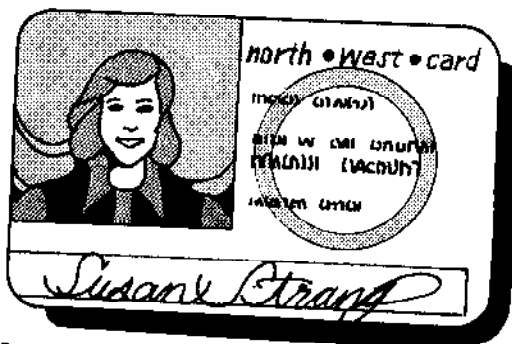
(Subject to Change)



Lots of cards tell people who you are.

The north-west card shows them.

It's your personal picture I.D. It also gets you free photocopies, free notary service, and free card lamination. No service charge for travellers checks, registered checks, greeting card checks. You can even enjoy special group tours. Keep \$500 in a savings account with us, and a north-west card is yours free.



It can save you a lot of money... 63 hours a week.



CHICAGO EDISON PARK NORRIDGE
DES PLAINES ARLINGTON HEIGHTS
Phone: 777-7200

Remember this? Ten years ago Katharine Hepburn and Joan Bennett (a blonde then) played Jo and Amy in RKO's "Little Women".



THIS WAS HOLLYWOOD

REPRINT from MOVIELAND
MAGAZINE, January, 1945

ONE YEAR AGO THIS MONTH: Deanna Durbin and Vaughn Paul separated . . . Gene Tierney went to Washington, D. C. with new baby . . . Susan Peters married Dick Quine . . . Bob Young was presented with his third daughter . . . Vic Mature came home on leave, dated K. T. Stevens and Betty Hutton, then was reported engaged to Anne Shirley . . . Jack Benny returned from Italian theater of war . . . Robert Walker and Jennifer Jones split up . . . rumors circulating of pending marriage between Ann Sheridan and Steve Hannagan . . . "Lost Angel" best picture of the month, with Margaret O'Brien, Marsha Hunt and James Craig . . . Eleanor Powell married Glenn Ford . . . Alice Faye expecting her second child . . .

FIVE YEARS AGO THIS MONTH: Ingrid Bergman was introduced to America in "Intermezzo," with Leslie Howard . . . Deanna Durbin and Vaughn Paul were romancing . . . Brian Donlevy was counting on his gold mine for his only income, having been in one picture . . . Judy Garland starting to date, including Baron Polan and Artie Shaw . . . Betty Grable was following Artie Shaw around . . . Lana Turner wearing Greg Bautzer's

ring . . . War in England sent Hollywoodians back to their home town—Norma Shearer, Bob Hope, Maureen O'Sullivan, Bob Montgomery, Sonja Henie, Jimmy Stewart . . . Adrian designing for Janet Gaynor's happiness . . . best picture of the month "The Rains Came," with Myrna Loy, Ty Power, George Brent . . . rumored

that Garbo would marry Dr. Gaylord Hauser, the what-to-eat expert . . . Joan Bennett dyed her hair from blonde to brunette . . . At twenty-one, Joan Fontaine married Brian Aherne, thirty-seven . . .

TEN YEARS AGO THIS MONTH: Due to her role in "Little Women," Katharine Hepburn was queen of the box-office . . . Myrna Loy and Arthur Hornblow discovered each other . . . it was predicted that television would be in world-wide use by 1940 . . . George Brent was seeing Greta Garbo but keeping it quiet . . . Russ Columbo died . . . Shirley Temple weighed forty-three pounds and was forty-three inches tall . . . Virginia Cherrill (Mrs. Cary Grant) went home to mother . . . "Count of Monte Christo" best picture of the month, with Robert Donat and Elissa Landi . . . Maurice Chevalier denying rumors that he would marry Kay Francis . . . after his role of Puck in "Midsummer's Night Dream," Mickey Rooney was predicted as star material . . . Bing Crosby's twins still wearing diapers.

FILM CLIPS

Clipped BY
MARK NELSON

FOR THE SAKE OF ARGUMENT, let's call Laurel and Hardy the most universally known and best loved of all comedy teams. If we can accept this fact, then we can use the Laurel and Hardy model and apply it to all subsequent comedy teams as a measure of their appeal. And the comedy team that fits this mold most intriguingly is the immensely popular pair, **Abbott and Costello**.

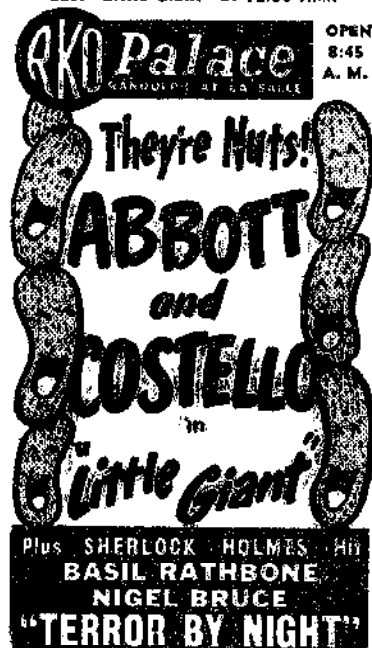
Compare them physically. One fat man and one skinny man. One who is worldly and one who is dumb. One who has magical, protective powers, and one who depends on his wits. Each man totally dependent upon the other, for without the other, they are not whole.

In the case of Abbott and Costello, however, the roles are reversed. The dapper man-of-the-world, the sharp dresser, the con artist, the smart one, is the skinny man, **Bud Abbott**. And the frustrated little man, the dumpy one, the whining and crying one, the one with the magical, child-like powers, is **Lou Costello**.



Another major difference between the Laurel/Hardy team and the Abbott/Costello team is found in their origins. Stan and Ollie were purely film comedians, while Bud and Lou had appeared before Burlesque, Vaudeville and Broadway audiences for ten years before the single eye of Hollywood fell upon them.

DOWNTOWN
MIDNIGHT SHOW TONIGHT
Last "Little Giant" at 12:30 A.M.



Bud Abbott was born in 1896, and fell into the world of Burlesque at the tender age of 16. It was to be part of his life for the next 22 years, and he served the art in various capacities: as box office treasurer, producer, performer and entrepreneur. While Bud was producing shows for the National Theatre in Detroit, he gained a vast knowledge of the classic Burlesque routines. It would soon be put to good use.

Bud Abbott worked with many comics in Burlesque, sharpening his performing talents to the point that, by 1930, he was referred to as "the perfect straight man". He achieved this status by treating his partners in the classic slapstick manner, slapping them or roughing them up when they gave a silly answer to one of his questions. It focused audience attention and sympathy on the frustrated little man,



and the laughs were that much louder and longer.

Lou Costello was born Louis Francis Cristillo in Patterson, New Jersey, in 1906. (Lou was proud of his name and his home town; in sketches he frequently used the name Louis Francis, who was always from Patterson.) Like so many other comedians, Lou's penchant for comedy was first detected when he portrayed Charlie Chaplin at a Hallowe'en party. Although he had a great interest in sports, and even earned money for a while as an amateur prizefighter, Lou's first love was the movies.

In 1927, with a few dollars borrowed from his father, Lou set out for Hollywood, looking for work. He landed a job as a carpenter at MGM and found occasional employment as a double, performing stunts for stars like Dolores del Rio (Lou was considerably less stocky in his youth). A year and a half later, Lou decided that Hollywood wasn't all it was cracked up to be, and he started home, only to be sidetracked in St. Joseph, Missouri, by a sign advertising for a comic. His success in St. Joe led to eventual employment in New York at the Orpheum Theatre, a protege of the team of Weber and Fields.

By 1937, Bud Abbott was working at the Eltinge Theatre in New York; by coincidence, it

was the same theatre where young Lou Costello was appearing. Each actor saw the other perform, liked what they saw, and approached the other on the prospect of teaming up. As simple as that, the team of Abbott and Costello was born.

Bud and Lou's first year of partnership was spent in a touring show called **LIFE BEGINS AT MINSKY'S**. During 1937 they worked to polish and clean up the Burlesque routines which would later become their trademark. After a successful ten-week engagement at the Steel Pier in Atlantic City, the act skyrocketed; nightclub appearances, and engagement at Billy Rose's Casa Manana, and a record-breaking stay at Leow's State Theatre followed.

Meanwhile, Henny Youngman, a regular on the **KATE SMITH SHOW** on radio in 1938, was offered a screen test by Paramount. Youngman was only allowed to go if he found his own replacement for the program. He suggested Abbott and Costello, who performed "Who's On First?" to a nationwide radio audience. They soon were regulars on the series, which led to a Broadway show called **THE STREETS OF PARIS**. . . and all this came in the space of twenty-four months.

NEXT MONTH: THE FILM CAREER OF ABBOTT AND COSTELLO!

CHICAGO — I would like to share some things that happened to me at Riverview. My grandmother used to take my younger sister and me quite often. She would meet her relatives, sit and talk while my sister and I would go on the rides.

Once, when I was 10 or 11 in the early 50s, when it was almost time for us to go home, my sister and I decided to sit on the bench and watch the Chute the Chutes. While I was sitting there, I was kicking my foot back and forth and my shoe (a loafer) fell off and into the water. I told my grandmother, crying, and I had to go through the park with one shoe on and one shoe off. Also two buses and a two block walk after that. When I got home, my mother really yelled at me. To this day, I still wonder whatever happened to my shoe!

In the late 1950s, I met my first steady boyfriend at Riverview. He was over six feet tall, slender, wore glasses and was in the Army at the time.

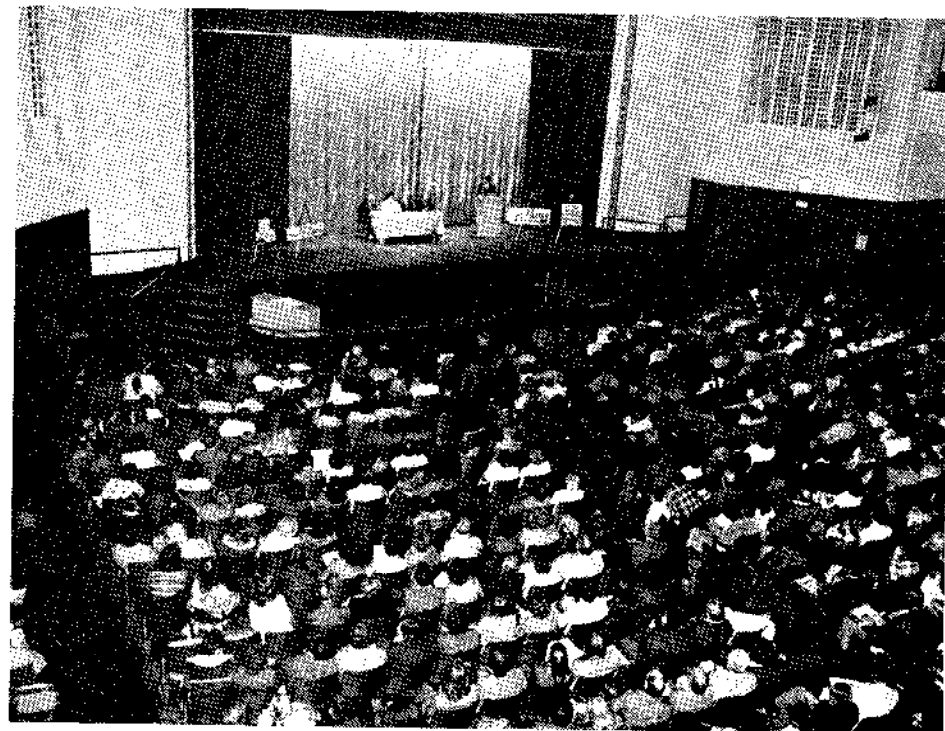
Since then I have married (not to the man I met at Riverview), have two nice looking children, and divorced. It's been well over 15



years and now, the man I met at Riverview has called and asked me to go out with him!—**MRS. YVONNE STEINBOCK.**

(ED. NOTE—Thanks for the memories. And by the way, we found a penny loafer at Lane Tech just after the Riverview show on May 7th!!)

WAUKEGAN — I've just discovered the **NOSTALGIA NEWSLETTER**. It's great! But how can I get back issues? — **BOB STUART.**
(ED. NOTE — Not all back issues of the **NEWSLETTER** are available, but many are and you can get them from our Metro-Golden-Memories Shop.



OUR RIVERVIEW NIGHT OF NOSTALGIA was a huge success. More than 1,200 fans of the amusement park came to Lane Tech High 26 Nostalgia Newsletter

School auditorium on May 7th to share in the memories of the "world's largest amusement park" which closed ten years ago.



EVANSTON — Can you or any of your listeners recall a radio program about adventures on the Lincoln Highway? The name of the show escapes me, but I recall it was on every Saturday about the time of "Grand Central Station" and its theme song went "Lincoln Highway, Going My Way. . ." Can't seem to find anyone of my age group (mid-40s) who remembers the show and I have been accused of dreaming it all up! — **BILL SCRATCH.**

(ED. NOTE — You've got us scratching our heads on that one, Bill. Doesn't ring a bell in our Hall Closet, but perhaps there's someone out there in Newsletter-land who remembers the show as you do. Or, are you just dreaming it all up?)



MR. AND MRS. LOUIS WESTPHAL met each other at the Mill On the Floss (Tunnel of Love) a long time ago at Riverview Park. They came to our Night of Nostalgia as part of their Golden Wedding Anniversary celebration.

WILMETTE — I talked to you on the phone during your 7th Anniversary celebration. In the brief time allotted I really could not express how much you have done to improve my family, i.e., my children. They were TV addicts!!! School work poor, attention span almost nil, and they fought with each other all the time. I debated with myself many a time to get rid of the TVs. When I discovered you on FM, your shop and your tapes, I did it! To our scavenger's delight in Wilmette, he found three TV sets in the garbage.

Now, it's been five years. My oldest son is in the upper ten per cent at New Trier. Previously, in grammar school, I was being called in to school for scholarship problems. Frankly, I could draw a graph showing not just a slow improvement, but almost a fantastic improvement, in their scholarship, behavior, and most of all, their relationship with one another.

I also wish to tell you that I have five children ages eight to 16. And for the last seven years I have raised them without a mother. So, you can really see how you have helped. —**JULIUS MAGILL.**

(ED. NOTE — We can see how YOU have helped! But we thank you for your kind words. The vintage radio shows provide us with the opportunity to use our imagination. With TV, we are observers. With radio, we are participants.)



FORMER RIVERVIEW Purchasing Agent Charles Simzyk shows collection of ride tickets to former Riverview patron Chuck Schaden during our Night of Nostalgia.

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

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

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NICKELODEONS & ORCHESTRIONS. Full Hour Cassette of old favorite music from ancient machines. Recorded in top quality modern sound. Collector's Item Advertised Nationally & available exclusively from us! A great nostalgic gift item! Only \$5.00 each! (Illinois residents add 5%). Armstrong Sound Productions, Box 11400, Chicago, Illinois, 60611.

SPECIAL RADIO DOCUMENTARY BROADCAST: "D-DAY, JUNE 6, 1944: A LOOK BACK" This full hour program uses actual newscasts from the Allied Invasion of France, during World War II. It remains the largest military operation in World history. Relive the hope & excitement of that historic day or hear it for the first time as it actually happened. The program will be presented at 9 PM June 6, 1977 over radio station WNIB, 97.1 FM, Chicago, as part of a Coast to Coast Network of over twenty stations. It will also be heard over WKRS, 1220 Kilocycles, AM, Waukegan, Illinois & WCMR, 1270 Kilocycles, AM & WXAX (FM), both in Elkhart, Indiana. Check local listings for exact broadcast times.

BANJO MUSIC for ALL OCCASIONS. REFERENCES. CRAIG ELVIDGE, 423-2244.

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

SING-A-LONG SLIDES 50¢ each. Call 763-2215, anytime for information.

THE DOCTOR DEMENTO SHOW has been cancelled! I would like any and all information on the show and the "Doc" — especially tapes of the show or copies. I KNOW there are fans out there. Call me! 677-7217. Ask for Jack.

WANTED—Early "Blue Barron" band recordings. Reels or records. Must be top quality. Will purchase or trade. 423-7193.

RECORDING SPECIALIST—can make records, reels or cassettes. Your material or mine. Large selection 1936 to '50 bands and singers. Write or call for list. SPECIAL: first cassette order, \$3.50. 423-7193. M.E. HEILBRON, 3511 W. 85th Place, Burbank, Ill. 60459.

WANTED—COMPLETE GUNSMOKE SHOW OF 2/19/56. THIS IS SHOW CHUCK PLAYED REHEARSAL OF LAST MONTH. WILL PAY CASH OR TRADE. CALL EVENINGS, 966-7490.

FOR SALE—25 piano rolls, \$3 each. All for \$45. 3 TV sets — \$25, \$15 and \$10. Philco model 20 console radio, \$150. Modern table radio, \$5. 424-3505.

WANTED—Berwyn No. 1201 or equal, add on record noise reducer. Must be reasonable and in perfect condition. 423-7193.

NOSTALGIC DANCE MUSIC. Furnished for all occasions. Call 763-2215, anytime.

WE HAVE THEM. Large selection of old time radio shows. For a free list, send a self-addressed, stamped business envelope to JELD Old Time Radio Company, P. O. Box 41624, Chicago, Illinois 60641.

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.

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54.X MINUS ONE—Tunnel Under the World—Science
fiction drama

DIMENSION X—Mars Is Heaven—Wheaties pre-
sents the year 1987.

55.PRIDE OF THE YANKEES—Gary Cooper
stars as baseball great Lou Gehrig in the Lux
Radio Theatre hour-long broadcast of Oct.
4, 1943. Cecil B. DeMille is host of this
show which features Virginia Bruce and
Edgar Buchanan.

56.CLASSICS OF SUSPENSE ~ Three all-time
classic Suspense dramas.

1) ON A COUNTRY ROAD starring Cary
Grant and Cathy Lewis

2) ZERO HOUR starring Evelyn Rudin in
the Ray Bradbury thriller

3) THREE SKELETON KEY starring Vincent
Price in the famous story about the rats
in the lighthouse.

DOCTOR CHRISTIAN

JEAN HERSHOLD AND
ROSEMARY DeCAMP

The only show in radio where the audience
writes the script. A street cleaner finds a
parcel with \$50,000, and the torment an
honest man goes through... should he return
it, or should he keep it... is the central
theme of this fine story. Sponsored by
Vaseline Products in December, 1950.

JUDY CANOVA SHOW

With - Mel Blanc, Verna Felton, Joe Kearnes,
Gale Gordon and Ruby Dandridge

Judy dreams that she receives an "Oscar"
from the Motion Picture Academy. She is
determined to become a dramatic actress.
The Judy Canova Dramatic Players are
really quite funny, and Mel Blanc's imita-
tions are just great! Sponsored by Halo
Shampoo on May 1, 1948.

HELLO, OUT THERE IN RadiOLAND!!

OUR HALL CLOSET BROADCASTS come to a close
on Friday, July 1st after more than four and a half
years of sharing with you the sounds of old-time
radio every weekday morning.

Since the first of this year, we have taken
on many additional responsibilities in our own
personal pursuit of happiness.

These added activities require a great deal
of time and energy and we find it more and more
difficult to properly prepare and produce our
Monday thru Friday morning HALL CLOSET shows.

For the past few months we have been pre-
recording our broadcasts, but even that takes a
lot of time and, of course, all the planning is
the same.

And so, after giving the matter much thought
and consideration, we have decided to discontinue
our daily broadcasts on WXFM.

We will continue, however, our weekly THOSE
WERE THE DAYS program on WNIB every Saturday after-
noon from 1 to 5 p.m. That series is seven years
old and we pledge to keep it on the air for as
long as there's a station, a sponsor and a listener
to support it!

Speaking of support, we want to express our
appreciation to Mr. Robert Victor and his staff
at WXFM for their sincere efforts. They encouraged
us to continue, but our decision is final.

It is a decision made with mixed emotions.
We love the vintage radio shows and there isn't a
listener out there in Radioland who enjoys them
more than we do. We are sorry to bring the morning
program to an end. But, we also enjoy the many
other things we're doing
these days and we can al-
ready feel the benefits of
our lighter work load.

We hope you will under-
stand and continue to find
enjoyment in the great
radio shows from our
collection.

Thanks for listening!

Chuck Schader



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