

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE

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



BOOK THREE CHAPTER EIGHT JULY-AUGUST, 1977

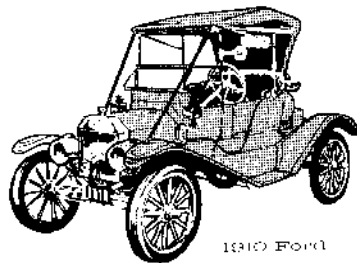


DUFFY'S TAVERN — "where the elite meet to eat" — featured the talents of Ed Gardner as Archie, the Manager, and Gloria Erlanger as Miss Duffy. Gloria was one of six actresses portraying Miss Duffy during the 10-year run of the show from 1941 thru 1951. The original Miss Duffy was Shirley Booth, Ed Gardner's wife.

Get Your

**NEW
FORD**

from
an
**Old-Fashioned
Dealer**



1910 FORD

**NELSEN-
HIRSCHBERG
FORD**

Since 1931

5133 W. Irving Park Rd.

—Open—

Monday thru Friday
Until 9pm

Saturday
Until 5pm

- Respect
- Courtesy
- Reputation

NO TALGIA NEWSLETTER



In This
Issue

JULY, AUGUST
MIDSUMMER
1977

Comedy of Errors Easy Aces.....	3
Hollywood: Blessing or Menace?.....	7
Film Clips: Abbott & Costello..	11
This Week in Chicago..	15
Those Were The Days Broadcast Schedule	16
Memory Club Notice...	18
Notes from Bandstand Tommy Dorsey.....	19
Two In Love: Howard Miller, June Valli	22
We Get Letters.....	24
Dime Store Want Ads..	28
July, August Tapes...	30

CHUCK SCHADEN'S NOSTALGIA NEWS-
LETTER AND RADIO GUIDE IS A PUBLI-
CATION OF THE HALL CLOSET, BOX 421,
MORTON GROVE, ILLINOIS 60053.
ANNUAL SUBSCRIPTION RATE FOR 10
ISSUES IS \$7.

**COMEDY
OF ERRORS—
AS YOU LIKE IT**

RADIO'S "EASY ACES" ARE
JUST LIKE YOU—HOME
FOLKS, NOT SHOW PEOPLE!



Above: Jane Ace went into radio by accident. "We're on the
air, Honey," her husband, Goodman, said as she watched
him broadcast. They've teamed at the mike ever since!

Continued . . .

BY JULIAN FUNT

REPRINT from RADIO GUIDE, January 30, 1937

SHOW business has always been endowed with a trace of lunacy. Call it temperament, creative fire or inflated ego—the fact remains that stage, screen and radio people—especially the successful ones—often act in a way which would land those of us with more prosaic occupations in a mental institution.

This crackpottery is especially apparent in radio. Affected announcers, eccentric comedians, pompous orchestra leaders—need I mention names? Why, even sponsors—only yesterday normally and busily manufacturing their soap or lawn-mowers—get temperamental!

That's why the Aces—Goodman and Jane—disarm you. They don't look or talk or act like people in show business. They have no success formula to offer. They have no press-agent. With six years of big-time success behind them, they are, believe it or not, a completely normal couple, with a sense of humor, a yen for placing two-dollar bets on horses, and relatives who have doctors' bills to pay and children to send through college.

Their being "completely normal" makes many things clear about Easy Aces: How they happened to get into radio in the first place, how their show manages to retain its popularity year after year, and why they are two of radio's best-liked people.

IT WAS just six years ago that a studio mishap out in Kansas City launched the Aces in their amusing little comic skits. Goodman Ace was a *Journal-Post* newspaperman then, working endless hours as drama and music critic and columnist. But he saw in radio a chance to pick up a few much-needed dollars. So he began to broadcast drama and movie reviews on the local station KNBC. He also read the Sunday-paper funnies for the "dear, dear kiddies."

One day the program which was to follow Ace's was suddenly cancelled. He was given the signal to go ahead and continue talking. After a few minutes of *ad-libbing* he was at a loss for material. In desperation, he waved his wife, Jane, into the studio. "We're on the air, Honey," he said, and began talking to her.

Jane had never broadcast before. She was just another housewife—more intelligent, pert and pretty, perhaps, but a rank amateur. Goodman spoke



to her about the day-to-day, commonplace things in their life together. She made unconsciously funny answers to some of the remarks, merely giggled at others. As soon as the program was over, they rushed out of the studio. "So I won't broadcast any more," Goodman consoled Jane at home. "So what? I'm still a newspaperman, thank God!"

But the next day they were offered \$30 a week to do more of their husband-and-wife banter and small talk. It seems quite a few listeners liked them. "They are so natural," was the consensus of opinion.

Thirty dollars was important money to the Aces then. So Goodman wrote the scripts and Jane giggled through them, mispronounced easy words, acted dumb. That's all there was to the program.

Some months later, during one of those bridge games you have nightmares about, Goodman got an idea. They would broadcast a typical suburban bridge game with all its small talk, gossip, arguments and bad playing. Jane would be his simple-minded partner—the kind who would trump an ace and laugh about it. He would be the husband who is no longer surprised by anything his wife does. There would be typical suburban friends to round out the foursome.

He put the idea into effect. There was no attempt at laugh-a-minute comedy. "Easy Aces," as they called the sketch, was conversational, "homey," cleverly dumb.



THE show caught on. After a few months on KNBC, it moved to the much larger station, WGN, in Chicago. Fan mail grew. Pay kept pace. Still Goodman would take no chances. Every day he would type out his column for the *Journal-Post* and mail it in.

The precaution proved to be unnecessary. Today, broadcast over a Coast-to-Coast hook-up, the Easy Aces program is a radio landmark. It is no longer based on bridge, it is true; but it is much the same in flavor as that first broadcast of theirs. It is informal, easy, unforced.

The Aces, remaining completely normal, still fit into their roles snugly. They talk casually. They rehearse only a short time. They don't try to act.

ACE still writes all the material for their show. He writes it effortlessly and quickly. His pockets bulge with notes penciled on backs of envelopes, on racing-forms and on menus.

The Aces now play bridge on the air only once in a rare while. They mix up situations such as might happen in your own family with situations which can happen only to the Aces, where the well-meaning wife is simple and the husband is used to it.

Homey and unaffected as rice pudding, the program still manages to sparkle. It does so because "completely normal" in the case of the Aces does not mean "average" or "dull." The Aces are completely normal in a spectacular way!

"Goody," as his friends call him, is tall, bespectacled and has sandy hair with a thin mustache to match. Even off-mike he has a dry, skeptical quality in his voice which makes it distinctively his own. Recently he received a letter from an old school teacher of his saying she'd never dreamed that one day he'd make a fortune out of a voice that used to drive her to distraction in class every time he spoke.

On Broadway, Goody is fast becoming a legendary figure and his gags are quoted, requested and stolen.

Over at Lindy's some time back, Ace was studying the menu. "Will you have some soup?" a waiter asked. Ace spurned the suggestion, and the waiter—accidentally—spilled some soup on Mr. Ace's trousers. "Persistent, eh?" was Ace's only comment.

But if he can dish it out, Ace can also take it. Some time ago his show was listed twentieth in a national poll. He took a full page ad in a theatrical publication to announce, "Missed Again!"

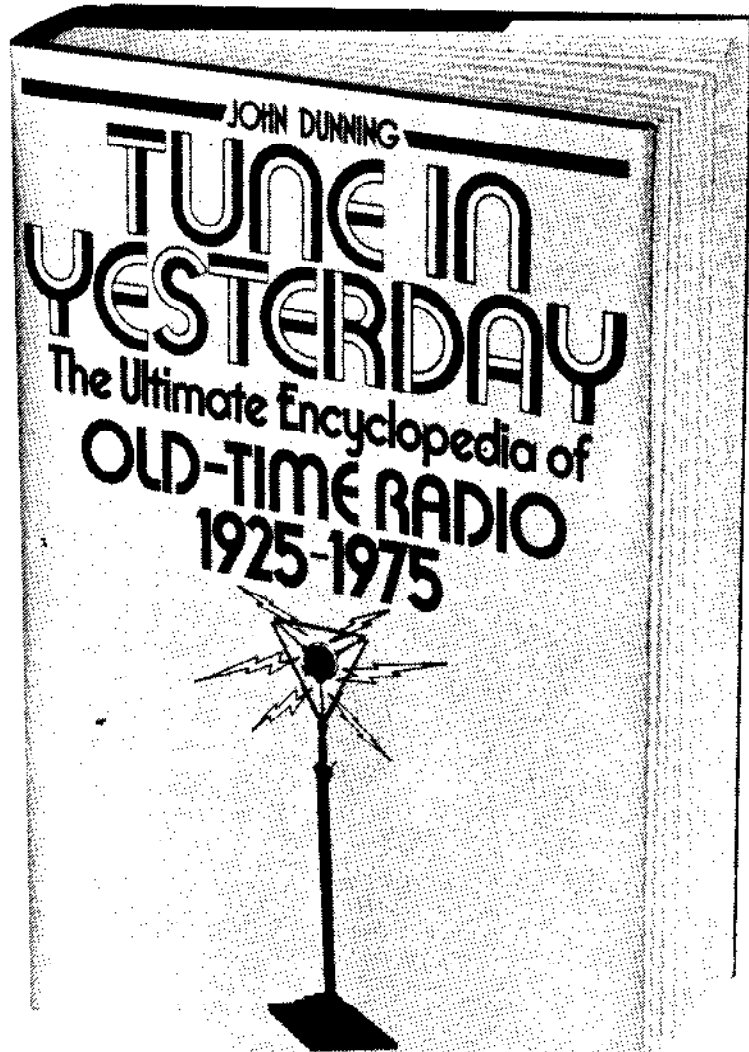
Jane, who weighs 103 pounds, is blond, pretty and doesn't mind the mike.

Jane met Goody when they were going to school. They were just friends, like kids are; he carried her books, she sent him a valentine. Then they didn't see each other for ten years. After they renewed their friendship he was afraid to ask her to marry him because she was one of the leading social lights in Kansas City and he was a poor newspaperman. But Jane was no ordinary socialite. They eloped when his salary was still as low as newspaper salaries generally are.

THE spirit of fun is characteristic of the Aces. They remind one more of an amiable couple next door who won the sweepstakes than anything else. They are in New York on a holiday; they are keeping their fingers crossed hoping that it will last a long time.

They don't expect you to take them seriously. They don't take themselves seriously. They are not temperamental. They put on no airs. They have no eccentricities.

"You're bucking Amos and Andy," I said to Goodman Ace. "How do you like it?" And he said to me, "I don't, especially. I'd like to hear them, too!"



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

\$17.95

Available at

Metro Golden Memories

5941 W. IRVING PARK ROAD, CHICAGO 736-4133

WE'RE OPEN! COME IN AND BROWSE

Monday-Friday 11-5:30 Saturday 10-7:30 Sunday 12-5

6 Nostalgia Newsletter

HOLLYWOOD BLESSING OR MENACE?

REPRINT from RADIO GUIDE, October 16, 1937

RADIO MOVES WEST? WHY?
WHAT IS HOLLYWOOD'S BIG
ALLURE? IS IT NECESSARY?

TODAY nine out of ten of radio's big-time personality programs come to you from Hollywood. Not two out of ten, not six out of ten, but nine out of ten!

The change came about slowly. First one, then another radio star quietly drifted out to the West Coast. Hardly anyone noticed it. But it has gone on steadily and surely. Hollywood today is the center of broadcasting in America.

Is it a good thing or is it bad? Do not pass over the question lightly. On the answer to it depends the pleasure and satisfaction you get out of your radio during this next year and perhaps the year after.

How did the incredible, unnoticed modern Gold Rush to Hollywood start? A few years back the radio sponsors discovered something that you and I have always known. They discovered that all of us Americans are hero-worshippers. Just as every schoolboy worships his favorite baseball players, so the rest of us are fascinated by the outstanding personalities in any field. Hence the sponsors developed the typical "guest star" program. Jack Benny made his radio bow as a guest on a Broadway columnist's program. Burns and Allen guested for Eddie Cantor. Rudy Vallee launched Joe



"Lux Radio Theater" play Mon. is "Arrowsmith," with Spencer Tracy

Penner, Alice Faye and a dozen others as guests—more recently, Edgar Bergen and Charlie McCarthy. (It is worth noting that every one of those names is now in Hollywood or signed to a Hollywood contract.)

THEN somebody had the really bright idea. People gladly dialed to programs, studded with personalities, did they? Well, why not exploit the most

Continued...

Nostalgia Newsletter 7

powerfully attractive group of personality names in the world, the Hollywood movie stars?

NBC's first Hollywood pick-up broadcast was a truly memorable affair. The date was January 4, 1928. On that night the Dodge Motors Victory Hour picked up Will Rogers in Hollywood. Will, acting as master of ceremonies, introduced Paul Whiteman, whose orchestra played from

New York. Then, with switch-backs to Will, the program moved to New Orleans for Al Jolson and to Chicago for Fred Stone and his daughter Paula. Fred was just off crutches and appearing in a musical show there, after doctors had told him he would never walk again. Rogers, Stone, Jolson, Whiteman—that was a historic broadcast. But it has proved to be historic in more than one sense.

For a while, testing out the idea, they merely switched five or ten minutes of Hollywood into a regular program now and then. Clark Gable or Ginger Rogers came on the air with a "Hello, everybody" and a few minutes of chit-chat. Outside of paying Clark or Ginger, the extra attraction cost nothing. The broadcasting companies cheerily furnished the service free, the only objectionable feature being a fifteen-second span of silence while the technicians threw their switch-keys all along the cross-country long-distance telephone line.

BUT as the next step we got some programs originating in Hollywood itself. "Hollywood Hotel" was one, following on the heels of CBS' pioneer "California Melodies," on which film stars were interviewed. "California Melodies" had never been able to secure a sponsor to foot the bills; "Hollywood Hotel" found one at once. That in itself showed the new trend. Another sign of the times was the Lux "Radio Theater." Only so-so in New York, it moved to Hollywood and became a smash hit. And "Parties at Pickfair" and half a dozen other programs sprang into existence.

And today what began as a trickle has become a deluge! During the coming months only two major radio personalities will launch their programs from New York—Kate Smith and Major Bowes. Fred Allen, Amos 'n' Andy, Jack Benny, Burns and Allen, Ben Bernie, Bing Crosby and Bob



Singer Judy Garland is on "Thirty Minutes in Hollywood" Sunday

Burns, the Chase and Sanborn program, Eddie Cantor, Alice Faye and Hal Kemp's orchestra, Jimmy Fidler, Jack Haley, Hollywood Hotel, Jeanette MacDonald. Al Jolson, Lanny Ross and Charles Butterworth, the Lux Radio Theater, Ken Murray, the Maxwell House program, Joe Penner, One Man's Family, Jack Oakie, Tyrone Power, Irene Rich, the Silver Theater, Ozzie Nelson and Rudy Vallee—all will reach you from California.

In addition, Walt Disney may soon come to the air with a fantasy on the order of his Silly Symphonies, Myrna Loy and William Powell are considering a series of broadcasts, and Lucky Strike and Pepsodent are planning big Hollywood shows. That leaves only Shirley Temple and Greta Garbo as the two Hollywood "names" who have not spoken a few words into the microphones endorsing soap or sugar.

Will the quality of programs suffer technically? Will the shows fail to be put together so well on the Coast? The answer here, it seems, is No. The flood of performers to the West has been matched by an equal flood of technical experts. Scores of the broadcasting companies' very best production chiefs are now in Hollywood.

How about the shows' material? A favorite mode of putting a movie star on the air is the dramatic sketch. If the sketch is a scene from a movie it sounds dull on the air and ends up as nothing more than an ad for the film—



Film Star Robert Young will be at Kraft "Music Hall" Thursday

and not such a good ad. On the other hand, it is the height of foolishness to pay a movie star \$3,000 to act in a skit written for \$50 by an ambitious office-boy. A good actress in a bad playlet simply makes the bad playlet terrible. Gradually, realizing this, Hollywood is drafting its best writers to prepare radio scripts. Arthur Caesar is writing for Al Jolson. George Marion is writing for Jack Oakie. Here Hollywood is forward-looking and constructive. Better writers mean better radio.

THE danger of Hollywood dominance seems to lie not in technique or material divisions but in another direction. It is this:

Fred Allen in New York draws his jokes from the columns of the newspapers. As a result they are national in scope. They are as funny in Astoria, Oregon, as they are in Fostoria, Ohio. But Hollywood is a clannish little world unto itself. Inevitably Fred draws his material there from the studio sets, the Trocadero, the Boulevard. Hollywood is not Fostoria, it is not Astoria, it is not—by any means—America. And often it is not funny. Listen to Fred, to Burns and Allen, to Jack Benny, to W. C. Fields. They are all talking Hollywood. More and more

they are confining their pleasant gabble to producers, stars, retakes, cutting-rooms, cameras. But even if Hollywood has seceded, there are still 48 states in the Union.

Consider now what must happen if this Hollywood fad passes. CBS is actually afraid to put up its new

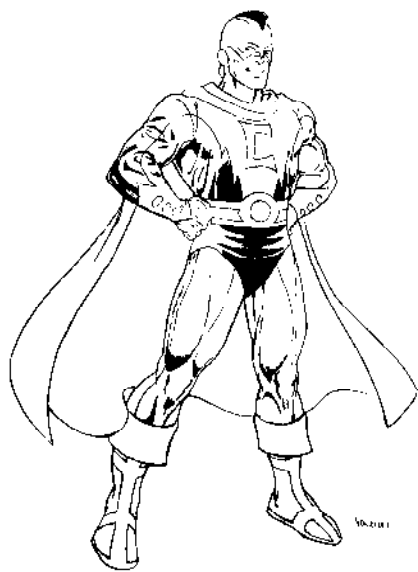
building in New York, despite the fact that it has paid for the land. Both CBS and NBC are considering erecting super-skyscrapers in Hollywood. But the guest-star programs were put on because the public was growing tired of the standard hours. The movie programs were put on because the public was growing tired of guest stars. What, now, if we tire of movies? Where can radio turn for bigger and better personalities? Nowhere!

Will the Hollywood craze eventually spell the death, once and for all, of personality programs—the very things that started it, and radio's strongest drawing-card? Is radio's coming "big show" the vaudeville or variety type of hour built around a permanent cast—a development of the "Show Boat" or Kraft "Music Hall" idea, a Packard "Hollywood Mardi Gras" with the Hollywood subtracted? There are already a few signs pointing that way.

HOLLYWOOD murdered vaudeville. It is coming within an inch of killing the legitimate theater by draining off all its talent. By draining away radio talent will it also kill radio? Or will radio, simply through filling the air with movies, movies, movies until we all are sick of them, kill Hollywood? The studios are already refusing to let their stars go on the air more than three or four times a year. They are afraid.

And if Hollywood steals all of radio's people away, and we grow tired of Hollywood, then where will radio find new talent? On the other hand, there are prominent men in the radio world who say that all this is the best thing that could have happened. "When people grow tired of movie stars on the air," they say, "we will be forced to develop new talent of our own. The day of radio stars in pictures and picture stars in radio will be over. We will need to educate and develop fresh, young performers for radio alone—and that is what radio needs more than anything else."

Make no mistake. This gigantic change which has come about affects you and your personal enjoyment keenly. The fact must be faced, and the fact is that Hollywood today dominates radio, completely. During the coming months, perhaps throughout the coming year, you will hear little but Hollywood, Hollywood, Hollywood over your radio set.



© 1977, Chicago Comicon

GUESTS

**STAN LEE
JENETTE KAHN
NEAL ADAMS
JOE ORLANDO
LEN WEIN
ERNIE CHAN
MIKE GRELL
PAUL KUPPERBERG
BOB LAYTON
PAUL LEVITZ
JAY LYNCH
DON MCGREGOR
MIKE NASSER
MARTY PASKO
MIKE VOSBURG
&
CHESTER GOULD**

77 CHICAGO COMICON

AUGUST 5, 6 & 7

at the Pick-Congress Hotel
520 South Michigan Avenue

FEATURING:

12 hours of cartoons
9 hours of serials
Rockey Jones, Space Ranger and
Space Patrol television shows
Panel Discussions, Talks, Slide
Shows, Art Exhibits, and Art Auction

MEMBERSHIP: \$3.00 a day at the door
\$7.50 for all three days if paid
before July 15, 1977

THE PICK-CONGRESS HOTEL

we will utilize the entire 2nd floor
of the Pick-Congress Hotel for all con-
vention activities. The Great Hall will
feature 120 dealers tables chock full of
comic books, Big-Little-Books, pulp mag-
azines, Movie Memorabilia, old magazines,
radio premiums, tape records of old radio
shows, and related Comic and Nostalgia
collectables.

THE CHICAGO COMICON is sponsored by:
Joe Sarno, Larry Charet, Bob Weinberg
write: CHICAGO COMICON
3816 West Lawrence Ave.
Chicago, Illinois 60625
call: 274 - 1832 or 583 - 5749

CHESTER GOULD will appear in person on
August 5th, from 11:00 A.M. to 2:00 P.M.
at the giant Dick Tracy Exhibit, on dis-
play throughout the convention will be
rare Dick Tracy comics, toys, artwork,
and other special surprises, and the
special exhibit commemorating 45 years
of the great detective comic strip.

FILM CLIPS

Clipped BY
MARK NELSON

LAST TIME, YOU REMEMBER, we left
Abbott and Costello performing on Broadway
in their smash-hit revue, **THE STREETS OF
PARIS**. The show ran for over a year, beginning
in the summer of 1939, and it was co-produced
by Ole Olsen and Chic Johnson, sort of a
summer-replacement **HELLZAPOPPIN!** Bud
and Lou's success on Broadway led to their
film debut in a Universal musical, **ONE NIGHT
IN THE TROPICS** (1940). The comics are
billed in support of **Allan Jones, Bob Cummings**
and **Nancy Kelly**. Bud and Lou wandered
through the sets performing their comedy
routines, much as they had in **THE STREETS
OF PARIS** on stage.

ONE NIGHT IN THE TROPICS was a
box-office disaster, but Universal still had the
comedy team under contract, and decided to

give them another chance. They promoted
contract screenwriter **Alex Gottlieb** to writer-
producer for Abbott and Costello (a job 17
other writers on the lot had turned down) and
Arthur Lubin, a low-budget specialist in **John
Wayne** westerns, was selected to direct. The
first film Universal planned was called **BUCK
PRIVATE**.

During Abbott and Costello's first meeting
with their new producer, Lou said to Gottlieb,
"I understand you're going to be our producer.
I've had only one ambition all my life . . . to
be a movie star. You just tell me what to do.
I'll do anything you say."

Bud and Lou were extremely co-operative
during the shooting of their first starring
vehicle. They were always on the set early,
and followed every technical detail with great
interest. Arthur Lubin soon learned never to
throw away a scrap of film with Lou Costello
on it, for he never played a scene the same way
twice. Dialogue was ad-libbed constantly, with
Bud keeping up with Lou every second. For
example, in one scene, while Bud is putting Lou
through a close order drill, Lou asks, for no
apparent reason, "What time is it?" Bud snaps
back, "None of your business!" And they go
on with the routine as scripted.

BUCK PRIVATE was a tremendous
success for Abbott and Costello, and for
Universal. Box office receipts showed it running
second only to **GONE WITH THE WIND** in
major cities. Made for only \$200,000, the
high grosses kept Universal solvent, and within
four weeks Abbott and Costello were shooting
another picture.

They kept up their frantic pace for the
next four years at Universal and MGM, turning
out service comedies (**IN THE NAVY, KEEP
'EM FLYING**), genre comedies (**RIDE 'EM,
COWBOY, HOLD THAT GHOST**) and musical
comedies (**RIO RITA, HIT THE ICE, PARDON
MY SARONG**). From 1940 to 1944 they were
constantly in the top ten box office attractions.
The constant flood of Abbott and Costello
comedies brought much loose change into the
Universal coffers, but declining receipts
convinced them to try some experimentation.

In **LITTLE GIANT** (1946) and **THE
TIME OF THEIR LIVES** (1946) Bud and Lou
played straight roles in situation comedies, with
no burlesque routines and hardly any scenes
together. The results were not potent at the
box office, but the films show that Abbott and



THE FRANKENSTEIN MONSTER
(Glenn Strange) meets Lou Costello (1948).



"Who's on First?"

Costello were talented actors in their own right.

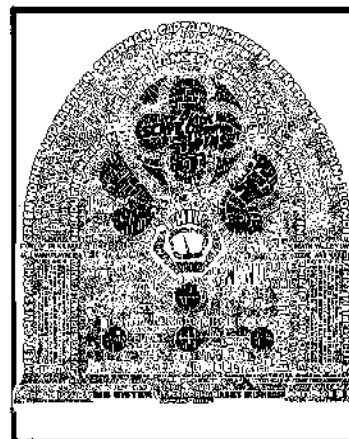
The film that rejuvenated Abbott and Costello's box office popularity was the most successful satire on horror movies ever made (with the possible exception of the recent **YOUNG FRANKENSTEIN**): **ABBOTT AND COSTELLO MEET FRANKENSTEIN**. In addition to the immortal Monster, the cast also included **Bela Lugosi** as Count Dracula and **Lon Chaney, Jr.** as the Wolf Man. Lugosi was nearly driven to an early grave by the comedy team's antics on the set; Lou had a collection of film clip out-takes from all of his pictures and he wanted some of the Frankenstein Monster laughing. His constant clowning so affected **Glenn Strange** as the Monster that he could no longer look Lou in the eye during their scenes together. Close observations will reveal that whenever Lou and the Monster appear in a scene, the Monster will be staring into a corner of the room, trying to keep a straight face.

Although **ABBOTT AND COSTELLO MEET FRANKENSTEIN** was a tremendous

hit and was reissued several times, it marked the beginning of the end for Abbott and Costello. Universal began grinding out progressively inferior sequels, **MEET THE KILLER**, **MEET DR. JEKYLL AND MR. HYDE**, **MEET THE INVISIBLE MAN**, **MEET THE MUMMY**. At the same time, Bud and Lou were appearing on **THE COLGATE COMEDY HOUR** on television, and starring in their own **ABBOTT AND COSTELLO SHOW** on CBS. The 52 episodes of the latter are still in syndication across the country.

The team of Abbott and Costello dissolved in July of 1957, though the two comics continued to see each other socially and remained good friends until Lou's death in 1959. "My God, what can I say?" Bud broke down when he heard the news. "My heart is broken. I've lost the best pal anyone ever had." In spite of all the con games Abbott played on Costello over the years in the movies, somehow we all knew that what he said in 1959 had always been true.

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

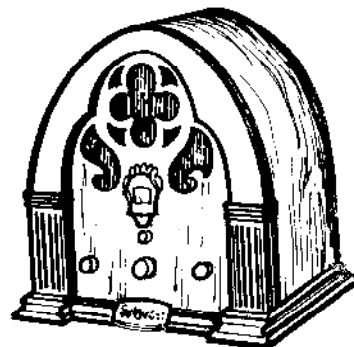
to:

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 _____

THESE SELECTED
OLD TIME RADIO
 SHOWS ARE AVAILABLE ON

8-TRACK TAPE CARTRIDGES



FROM THE HALL CLOSET BOX 421

MORTON GROVE, IL 60053

\$6 each

- # 8-1 **CHARLIE MC CARTHY SHOW**—W.C. Fields, Rudy Vallee, Don Ameche, Marilyn Monroe
FIBBER MC GEE AND MOLLY—Fibber plans a magic act for the Elks Club
- # 8-2 **AMOS 'N' ANDY**—Radio's all-time favorites. Kingfish needs \$100 in a hurry!
LUM AND ABNER—Valentine's Day at the Jot-em-Down store
- # 8-3 **FRED ALLEN SHOW**—Portland Hoffa, guest Jack Benny and a visit to Allen's Alley
INNER SANCTUM—*Ghosts Always Get the Last Laugh*
- # 8-10 **ABBOTT AND COSTELLO**—Five great comedy routines including *Who's On First?*
ESCAPE—*Leinengen vs. the Ants*—outstanding broadcast from series.
- # 8-15 **SUSPENSE**—*Sorry, Wrong Number*—Agnes Moorehead stars in the first, original broadcast of this classic *Suspense* drama in 1943
MILTON BERLE RADIO SHOW—Uncle Milt, before TV, saluting Radio!
- # 8-36 **THE WAR OF THE WORLDS**—Orson Welles and the most famous radio broadcast of all time. From the *Mercury Theatre On the Air*, October 30, 1938, this version of the classic H.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**

THIS WEEK in CHICAGO

Since 1920, Chicago's
 weekly newsmagazine
 of current interests

AUGUST 31, 1946

"Henry V" in 5th Week

Entering its fifth week of virtual capacity business, "Henry V," the all-technicolor spectacle at the Civic Theater looms a strong contender for roadshow film production presented on a two-a-day basis.

Starring Laurence Olivier and featuring a company comprising several regulars from the celebrated Old Vic's Players, the English-made film has scored a succession of records since its premiere in Boston four months ago. It has chalked up a ten-week run at New York's City Center and the same period in Los Angeles. United Artists, the releasing company in America, plans to continue its roadshow policy in key cities for the initial engagement, while its decision for subsequent dates remains indefinite. The Civic schedule calls for an evening and matinee showing every day, including Sundays.

Holiday Cruises

Art Agra's luxury yacht, "*Wendela*," is set for a busy holiday week-end with four cruises scheduled plus the usual midnight excursion on Saturday night. Docked at the Michigan Avenue Bridge, Wrigley side, the "*Wendela*" will continue its service for several weeks after Labor Day.

Abbott & Costello Here

When Bud Abbott and Lou Costello return to Hollywood from their three-week airborne tour across the nation, they should be experts on the subject of juvenile delinquency. The tour has been arranged to raise funds for the Lou Costello Jr. Youth Foundation, every penny Bud and Lou earn being earmarked for the recreational and medical facilities to be offered by the \$350,000 center they are erecting in Los Angeles for underprivileged children.

In each of the 14 cities where they and their variety show will perform—appearing at the Opera House Saturday Afternoon at 3:00 P.M. and Saturday Evening at 8:30 P.M., August 31st—they are holding essay contests for boys and girls up to and including 17 years. The subject "How Can We Become Better Americans," is expected to provide some of the answers to the baffling juvenile delinquency problem.



Maestro Henry Brandon (right) and vocalists Jack Milton and Donna Lane, favorites at the Edgewater Beach Hotel, take a spin in the "Cuddle-Up" at Riverview Park.

Who's Who in Empire Room

Ted Straeter, maestro of the keyboard, composer, arranger and stylist, stars in Meriel Abbott's "Vacation Time Revue" with comedienne Imogene Coca. Ted's rendition of the "Flight of the Bumble Bee" and "Bumble Boogie" intrigues the *Empire Room* patrons into perfect attention.

Imogene Coca, comedienne of a thousand moods, portrays various glamour girls of the past with fashions that coincide with the time. Among many, Miss Coca walks the Boardwalk as Clara Bow and Lillian Russell. Her "Parade of Furs" continues to call for repeated encores.

A popular young man about town, who has made himself a name as "The Ace Impressionist," is Larry Storch. His bandstand of celebrities include such stars as Clark Gable, Gary Cooper, Cary Grant.

Film Funsters Score

The laugh parade at new *Colosimo's Theatre-Restaurant* continues with the slapstick comedy zaniness of filmdom's Three Stooges.

Coming to Chicago directly from picture commitments for Columbia Pictures, the zany trio is making their first Windy City cafe appearance. *Colosimo's* incidentally will be the only night club engagement for the comedians during their annual twelve-week leave of absence from the Hollywood lot with the balance of the time after their limited engagement at the club being filled with a cross country theater tour.

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, JULY 2nd

EDDIE CANTOR SHOW (1-10-45) The Andrews Sisters join Eddie and regulars Harry Von Zell, Nora Martin, Bert Gordon, Ipana, Sal Hepatica. (8:40; 12:10; 8:20)

THE BIG STORY (5-24-48) Minneapolis Morning Tribune reporter Ralph K. Mills gets the award for his aid in the identification of a murder victim. Pell Meil Cigarettes. (11:10; 14:35)

MY FRIEND IRMA (1950s) Marie Wilson stars as Irma, Cathy Lewis as Jane. With Alan Reed. Irma writes a gossip column. AFRS. (12:00; 12:00)

THE WHISTLER (1940s) "Backlash" starring Howard Duff is the Whistler's strange story. (9:45; 18:20)

BOB HOPE SHOW (1940s) Bing Crosby joins old Ski nose for the laughs. With Les Brown and his orchestra, Doris Day, announcer Hy Averbach. AFRS. (5:35; 7:30; 12:00)

X MINUS ONE (2-26-56) "Wherever You May Be" stars William Redfield. Program preceded by short NBC newscast. (13:40; 14:50)

SATURDAY, JULY 9th

STARS ON SUSPENSE—

ADVENTURES OF OZZIE AND HARRIET (3-20-49) Ozzie is to speak before the PTA. International Silver Company. (15:05; 14:55)

SUSPENSE (1-26-50) "Mr. Diogenes" starring Ozzie and Harriet Nelson as themselves and featuring Joe Kearns as Mr. Diogenes, attempting to cheat a radio giveaway show. Auto-Lite. (15:30; 13:15)

KISS AND MAKE UP (7-22-46) Milton Berle is the presiding judge in a comedy court of petty grievances. AFRS. (10:15; 8:55; 9:20)

SUSPENSE (12-12-50) "Rave Notice" starring Milton Berle as a struggling actor bumping heads with director Joe Kearns. Auto-Lite. (13:15; 15:10)

JACK BENNY PROGRAM (5-4-47) Guests are Ronald and Benita Colman. Jack and the gang prepare for a vaudeville tour to Chicago and New York. With Mary Livingstone, Rochester, Dennis Day, Phil Harris. Lucky Strike Cigarettes. (10:45; 11:10; 7:45)

SUSPENSE (2-2-53) "Plan X" stars Jack Benny as a Martian chosen to deal with the rocket invasion from Earth. Cast features Joe Kearns, William Conrad, Howard McNear. Auto-Lite. (15:50; 12:45)

SATURDAY, JULY 16th

SATURDAY MATINEE: DOUBLE FEATURE—

LUX RADIO THEATRE (6-8-36) "The Thin Man" starring William Powell and Myrna Loy recreating their screen roles in this radio version of the 1934 motion picture. Cast includes Barbara Luddy and Bret Morrison. Lux Toilet Soap. (15:10; 23:30; 22:00)

LOUIS-SHARKEY FIGHT (8-18-36) From Yankee Stadium, blow-by-blow coverage as Sharkey, the "It Man" and Louis, the "Brown Bomber" square off! Ted Husing hosts. (8:35; 8:15; 10:20)

NEWS (8-20-38) Radio coverage of the arrival of Douglas (Wrong Way) Corrigan in Chicago as he is welcomed by Mayor Kelly. Durwood Kirby describes the Parade in Corrigan's honor. (8:40; 14:25)

LUX RADIO THEATRE (10-28-40) "Strike Up the Band" starring Judy Garland and Mickey Rooney in their first appearances on the Lux program. Radio version of the 1940 Busby Berkeley musical with John Scott Trotter as Paul Whiteman! Lux Toilet Soap. (21:05; 19:30; 17:50)

SATURDAY, JULY 23rd

RADIO'S FAMILY HOUR—

THE ALDRICH FAMILY (1940s) Ezra Stone as Henry Aldrich and Jackie Kelk as Homer Brown. Homer's horse! AFRS. (14:10; 9:20)

LIFE OF RILEY (1940s) William Bendix as Riley. Junior makes his own decisions. AFRS. (12:00; 7:45; 5:35)

OUR SPECIAL GUESTS will be **JANET WALDO** and **SAM EDWARDS** who played Corliss Archer and Dexter Franklin on the "Meet Corliss Archer" series. In this repeat interview, they reminisce about their careers and even recreate a "Corliss Archer" scene for us! (47:00)

MEET CORLISS ARCHER (9-16-56) Janet Waldo and Sam Edwards star with Fred Shields and Mary Jane Croft as Mr. and Mrs. Archer. Corliss decides Dexter should be a lawyer. (11:19; 13:13)

THOSE WEBSTERS (8-5-47) Willard Waterman as George Webster, Billy Idleson as Emil; Clarence Hartzell as Mr. Watts; Bernadine Flynn as Miss Veronica Hasty. Dinner at the Websters. Quaker Oats. (17:35; 8:45)

BLONDIE (1940s) Penny Singleton as Blondie and Arthur Lake as Dagwood Bumstead with Hanley Stafford as Mr. Dithers and Frank Nelson as Herb Woodley. Planning for a camping trip. AFRS. (10:15; 7:00; 7:35)

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00



MEET CORLISS ARCHER — Sam Edwards as Dexter Franklin and Janet Waldo as Corliss.

SATURDAY, JULY 30th

RADIO ADVENTURES—

BOBBY BENSON AND THE B-BAR-B RIDERS (1950) Richard Wanamaker stars as Bobby with Don Knotts as Windy Wales. Three china monkeys hold clues to the estate left for three cousins. Mutual Broadcasting Company sustaining show. (12:00; 9:33; 7:04)

WILD BILL HICKOK (1955) Guy Madison is Wild Bill and Andy Devine is Jingles. "Cave-In at Careful Smiths." (7:12; 8:20; 5:00)

SKY KING (7-31-47) An isolated episode from the adventures of "America's favorite flying cowboy." Sky pursues a pearl thief. ABC Sustaining show. (14:35)

THE LAND OF THE LOST (1940s) Isabel Manning Hewson is the story teller with the "Hall of the Lost Lamps" in that "wonderful kingdom at the bottom of the sea." Bosco Chocolate Flavored Syrup. (12:50; 12:20)

ADVENTURES OF CHARLIE CHAN (9-24-36) An isolated episode with the famous Chinese detective. (14:35)

CHALLENGE OF THE YUKON (2-24-50)

"Joe Finley's Gold Strike" with Paul Sutton as Sgt. Preston of the Yukon with his Wonder Dog, King. Quaker Puffed Wheat and Quaker Puffed Rice. (15:10; 14:52)

SATURDAY, AUGUST 6th

HERE'S THAT BAND AGAIN—

ONE NIGHT STAND (2-25-45) Tommy Dorsey and his orchestra broadcasting from the 400 Restaurant in New York City, with Buddy Rich, Bonnie Lou Williams, Frankie Lester and the Sentimentalists. AFRS. (12:30; 8:05; 10:10)

HARRY JAMES AND HIS ORCHESTRA (8-21-42) "The nation's number one trumpeter" from the Astor Hotel Roof in New York City. Vocals by Helen Forrest and Johnny McAfee. NBC. (15:00)

CAB CALLOWAY AND HIS ORCHESTRA (6-11-45) broadcasting from the Cafe Zanzibar. NBC. (11:00; 8:25; 9:30)

FITCH BANDWAGON (1-7-45) Host Dick Powell with Gene Krupa and his orchestra from the Hollywood Palladium. (15:00)

ONE NIGHT STAND (6-4-46) Tex Beneke and the Glenn Miller orchestra broadcasting from the Meadowbrook Ballroom. Henry Mancini plays piano with the band. Vocals by Tex, the Crew Chiefs, Artie Matvin, Lillian Lane. (9:40; 12:05; 6:40)

NOTE: Joining us for this broadcast will be **KARL PEARSON**, author of **NOTES FROM THE BANDSTAND** in the Nostalgia Newsletter.

SATURDAY, AUGUST 13th

THE TALENTS OF GALE GORDON—

FIBBER MC GEE AND MOLLY (1-13-48) Jim and Marion Jordan star with **Gale Gordon** as Foggy Williams, the Weatherman. Fibber's portable car radio. Johnson's Wax. (11:00; 11:35; 7:15)

OUR MISS BROOKS (1940s) Eve Arden as Miss Brooks, **Gale Gordon** as Mr. Conklin, the principal of Madison High School. Economy kick at school. With Richard Crenna, Jeff Chandler and Frank Nelson. AFRS. (10:30; 13:40)

JUDY CANOVA SHOW (1940s) Country humor as Judy tries to get friendly with her neighbors. Cast features **Gale Gordon**, Mel Blanc, Hans Conried, Ruby Dandridge, the Sportsman. AFRS. (9:45; 5:40; 12:25)

MY FAVORITE HUSBAND (1949) Lucille Ball

Continued...

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

and Richard Denning star as Liz and George Cooper, with **Gale Gordon** as Mr. Atterbury, George's boss. Asking for a raise. AFRS. (12:45; 8:30)

PHIL HARRIS-ALICE FAYE SHOW (6-26-49) Last show of the season features **Gale Gordon** as Mr. Scott, the sponsor. With Elliot Lewis as Frankie Remley, Walter Tetley, Frank Nelson. Rexall Drugs. (11:10; 16:15)
FIBBER MC GEE AND MOLLY (3-18-52) The Jordans again as the favorite couple from Wistful Vista with **Gale Gordon** as Mayor LaTrivia. The long lost statue of Fibber's Uncle Buckshot. Pet Milk. (10:10; 11:15; 6:55)

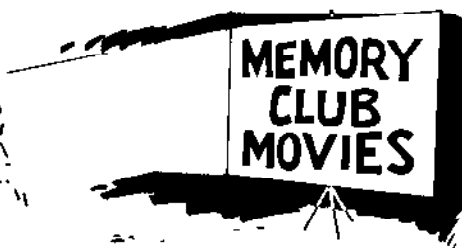
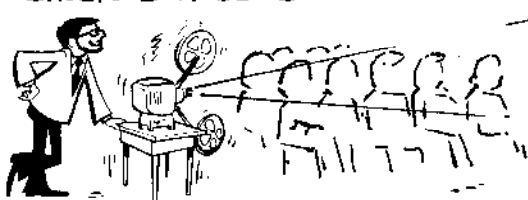
SATURDAY, AUGUST 20th
THE RADIO CONNECTION—
THE DANNY KAYE SHOW (1-6-45) First show of the season with guest Eddie Cantor and regulars Eve Arden, Lionel Stander, Frank Nelson, Harry James and his Music Makers. Pabst Blue Ribbon Beer. (10:50; 9:15; 9:30)
CAMEL CARAVAN: JACK OAKIE'S COLLEGE (11-16-37) Comedy with Jack Oakie, Stuart Erwin, Sugar Kane and announcer Bill Goodwin. Camel Cigarettes. (13:40; 9:35; 8:15)
SUSPENSE (5-18-44) "Donovan's Brain" starring Orson Welles with Hans Conried. Part 1 of the classic science fiction thriller. Roma Wines. (29:15)
SUSPENSE (5-25-44) "Donovan's Brain" starring Orson Welles. Part 2. Roma Wines. (29:30)
DANNY KAYE SHOW (1-13-45) Second show of the season. Danny does his famous "Lobby Number" from his first starring film, "Up In Arms." Pabst Blue Ribbon Beer. (9:50; 11:12; 9:00)
CAMEL CARAVAN: BENNY GOODMAN'S

SWING SCHOOL (11-16-37) Benny Goodman and his orchestra with Gene Krupa, Teddy Wilson, Martha Tilton. Dan Seymour is announcer. Camel Cigarettes. (7:30; 9:40; 11:05)

SATURDAY, AUGUST 27th
WACKY SCHOOL OF COMEDY—
SPOTLIGHT REVUE (3-5-48) Spike Jones and his City Slickers with Dorothy Shay, the Park Avenue Hillbilly. Guest is Francis Craig, composer of "Near You." With Doodles Weaver (doing "The Wiffenpoof Song"), George Rock and the regulars. Coca Cola. (11:50; 8:15; 9:55)
HENRY MORGAN SHOW (5-2-50) Arnold Stang, Art Carney, Minerva Pious, Billy Williams Quartet. Morgan's Movie Newsreel; Carney as a championship bowler. (9:55; 9:40; 9:10)

OUR SPECIAL GUEST will be **BOB ARBOGAST** who conducted a radio satire program weeknights on WMAQ in Chicago during the early 1950s. He'll chat about the **ARBOGAST SHOW** and his career since then. (26:15)
ARBOGAST (11-1-51) Bob Arbogast and Pete Robinson with announcer George Stone from Chicago. Major Yeglin's Amateur Hour and some records of the day. (9:50; 10:50; 8:45)
STAN FREBERG SHOW (10-20-57) The 15th and final show in the legendary series features Stan, Daws Butler, June Foray, Peter Leeds, Peggy Taylor, Jud Conlon Rhythmaires, Billy May and the Orchestra. Stan offers "Elderly Man River," "Bang Gunleigh, U.S. Marshall Fields," "The Banana Boat Song," and a chat with the Abominable Snowman. Sustaining show on CBS. (6:30; 9:00; 13:15)

CHUCK SCHADEN'S



Our **MEMORY CLUB** is on a summer break during **JULY and AUGUST**, but we'll be back on **Saturday, September 10th** with another season of good old movies and special events. Our nostalgic get-togethers are held in the **Community Room at North West Federal Savings**, 4901 W. Irving Park Road in Chicago. The Fall, 1977 line-up will be published in the September edition of the **NOSTALGIA NEWSLETTER**.

NOTES FROM THE BANDSTAND by KARL PEARSON

When **Tommy Dorsey** broke up the **Dorsey Brothers' Orchestra** with his brother **Jimmy**, he was unsure of his future. Jimmy retained the leadership of the **Dorsey Brothers' Band**. By August, 1935, Tommy decided to form his own band, but instead of starting from scratch, he took over the **Joe Haymes** orchestra, as Haymes wanted to give up his band.

As soon as Tommy took over, he immediately found replacements for those men who Dorsey thought weren't up to his standards. The personnel remained stable throughout most of 1935, but changes were to take place in 1936.

The **Tommy Dorsey Orchestra** made its first recordings for Victor in September, 1935. Tommy would remain with Victor for some 15 years. In December, 1935, a small dixieland group from the band made its first recordings under the banner of **Tommy Dorsey and His Clambake Seven**. One of the first recordings that this group made was "The Music Goes 'Round And 'Round," one of the first Dorsey records to sell well.

Even though Tommy's version of "The Music Goes 'Round And 'Round" sold fairly well, the band wasn't extremely popular. That is, not until late 1936, when several changes took place. **Jack Leonard** had replaced **Cliff Weston** as one of the vocalists several months before. A vocal group made up of several of the bandmen, known as the **Three Esquires**, had been added. And **Bunny Berigan** joined on trumpet. Bunny added a new spark to Tommy's band.

The sparks from Berigan's trumpet didn't begin to come forth until early 1937, while the band was playing at the **Meadowbrook Ballroom** in New Jersey. During this time a number of new arrangements were added to the books, two of which would become famous. The first was a swing arrangement of "Song of India," which featured Tommy's trombone and Bunny's trumpet, and an updated version of "Marie," which featured Jack Leonard vocal backed up by the band in a glee club style, along with Berigan's trumpet.

These were the two sides that would become Tommy's first big sellers. Several more would follow: "Melody in F," "Once In A While," "Hawaiian War Chant" and "Boogie Woogie" were just a few.

In late 1939, Tommy's popularity was beginning to wane a little. It was at this drop in popularity that several changes took place. First, **Edythe Wright**, vocalist, left the band. Second, Tommy hired **Sy Oliver**, just out of the **Jimmie Lunceford** band, as arranger. Third, several men from **Artie Shaw's** band entered, including drummer **Buddy Rich**. Fourth, a vocal group was added, known as the **Pied Pipers** (not many people know it, but there were originally eight Pied Pipers, instead of the well-known four). And fifth, **Jack Leonard** left the band. His replacement was a young "kid" out of the **Harry James** orchestra. His name: **Frank Sinatra**.

In addition to this lineup, Tommy would later (in mid-1940) add **Connie Haines** as another vocalist and **Ziggy Elman** on trumpet. With this lineup, Tommy had a top band. It made many fine Victor recordings. **Sy Oliver** contributed such arrangements as "Losers Weepers," "Swanee River," and "Yes Indeed," which **Jo Stafford** sang with **Sy. Buddy Rich** made his mark on records like "Quiet Please." **Ziggy Elman** was heard on tunes like "Well, Git It" and **Sinatra and The Pied Pipers** did such songs as "I'll Never Smile Again," "The One I Love," and "Star Dust."

In early 1942, Tommy decided to do a radical thing (as he was known to make such split-second decisions): he added a string section. Not just four violins, which was common then, but nine strings, including a harp. Not only were the strings used on the slow-tempoed ballads, but they were also used on the swinging numbers, such as "Jersey Bounce," and "Midriff."

In late 1942, another group of changes took place within Tommy's band, but these took place at the top of Tommy's fame, and would make things rough. First of all, **Buddy Rich** and **Ziggy Elman** left the band to enter the service. Second, the **Pied Pipers** left. And third, **Frank Sinatra** left the band.

During the years of 1942 to 1945, the Dorsey vocal department went under a number of changes. After the **Pied Pipers** left, they were replaced by **The Sentimentalists**, whose personnel would later change. **Sinatra** was replaced by **Dick Haymes**, after which followed a number of vocal replacements including **Skip Nelson**, **Bob Allen**, **Teddy Walters**, **Frankie**



TOMMY DORSEY shows BUDDY RICH how to play the drums. Or is Buddy showing Tommy how to play trombone?

Lester, Betty Brewer, and Liz Tilton, Martha Tilton's sister. All these replacements were just within a two and a half year period.

One of the many assets added to the Dorsey band during this period was trumpeter **Charlie Shavers**. With the addition of Shavers to Tommy's lineup, more of the jazz numbers were featured. These numbers included "Chloe," "The Minor Goes A Muggin'" and "The Eyes And Ears Of The World," a takeoff of the theme song of the Paramount Newsreel.

The vocal department finally became stable in 1945, when Tommy added **Stuart Foster** to the band. The Victor records that Stuart made with Tommy were among the best ballads that the band recorded during the mid-forties. Shortly after Stuart joined the band,

Tommy decided to go back to his pre-war sized band, and dropped the string section entirely.

After leaving a long association with Victor records, Tommy began recording for Decca. Just 18 years after Tommy walked off the Glen Island Casino bandstand and out of the Dorsey Brothers' Orchestra, Tommy and Jimmy teamed up together again (ironically, for the last time). Actually, the band was billed as "Tommy Dorsey and his Orchestra featuring Jimmy Dorsey."

With the death of Tommy in November, 1956, the music world lost a fine musician and human being. Even though he passed away some 20 years ago, his music is still being heard today.

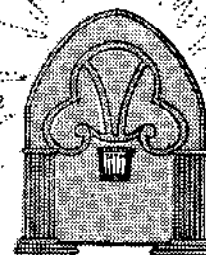
Do You Remember??

ORIGINAL RADIO BROADCASTS

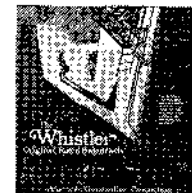
FROM
***MARK** 56
RECORDS

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:

- ☐ The Green Hornet
- ☐ 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

Available at

Metro Golden Memories

5941 W. IRVING PARK ROAD, CHICAGO 736-4133

WE'RE OPEN! COME IN AND BROWSE

Monday-Friday 11-5:30 Saturday 10-7:30 Sunday 12-5

TWO IN LOVE



*June Valli and Howard Miller
are having the time of their lives
as partners in love and work*

PREPARING a new TV show is a frenzied business. But back in December, 1953, when *Close Up* was preparing to make its debut as Station WNBQ's daily 5:30 offering, the ordinary chaos was compounded. The show's hazel-eyed, five-foot singing star was distracted. Instead of singing to the cameras, June Valli directed her love songs to wherever emcee Howard Miller happened to be standing. June and Howard—Chicago's acknowledged number one disc jockey—had been secretly engaged for a year, and now June had left family, friends and a radio-TV-recording career in New York to come to Chicago and co-star with Howard in career and in private life. Everything went off as electronically scheduled, including the Christmas Eve wedding in the candle-lit chapel at the Little Country

Church. Windy City fans warmly welcomed the new TV twosome and the show's format: Songs by June and a guest male singer, words and hosting by Howard. Six weeks after its debut, *Close Up* won an award as the best local variety show, Howard was named Chicago's favorite emcee and, to balance the mantle in their eight-room apartment, June was presented with a trophy as the best girl vocalist on Chicago TV.

Bronx-born June not only was engaged and wed on Christmas, she started her career on December 25 as well. This was in 1950 and June, whose father had been a street singer in his native Italy, was persuaded by the other guests to sing at a wedding. Among those in attendance was Abe Burrows' uncle, who was so impressed he arranged a TV talent-show audition. June gulped down her stagefright, sang "Stormy Weather," and won the contest. Musical Director Harry Salter heard June's radio debut, hired her for his show and took her under his professional wing. Next came night clubs, recording (her best seller so far is "Crying in the Chapel"), and such TV programs as *Cavalcade Of Stars*, *Cavalcade Of Bands*, *Ezio Pinza Show*, *Songs For Sale*, and, finally, a year's star billing on *Your Hit Parade*.

Howard was the youngest man on record to apply, but the F.C.C. granted him a license to build and operate his own station in Galesburg, Illinois. He discovered he preferred mike-side to executive-side of radio when he pinch-hit at a basketball game. Listeners demanded "more Miller" and were trying to persuade Howard to run for Congress when war broke out and he enlisted in the Navy. In 1945, he was again wearing well-tailored civvies in his home town of Chicago and again working behind-the-radio-scenes. But mike-fever plagued him and he soon quit to free-lance around the studios. His knack for knowing what type of music the people want, for spotting the gold among the gilt, for putting guests at their ease and making interviews sparkle—plus the basic Miller charm—soon made him a favorite and his schedule now averages 60 radio and TV shows weekly!

Today Howard, a graduate of Knox College and Kent Law School, joins June in relaxing among the modern decor of their Lake Shore Drive apartment or aboard their cabin cruiser, "Disc Jockey." Both share an avid interest in music and the theater, and June adds such hobbies as sewing and cooking Italian dishes. On or off camera, June Valli and Howard Miller are two in love, and Chicagoans continue to delight in the wonderful fare the happy-in-work-and-love Millers provide.

SOUTH ELGIN — I have greatly enjoyed the Stan Freberg series and am sorry to see that it is not available on tape. Several months ago you mentioned a business in San Francisco that would put any record on tape. I recall that a two-record album was made from the summer Freberg shows. Can you supply with either the record, the record number or the address of the San Francisco company?

ALLEN M. ANDERSON.

(ED. NOTE — Material from Stan Freberg's great 1957 summer series was previously available on a Capitol double album, WBO 1035, but, to the best of our knowledge, that album is currently out of print. However, The Record House, 1101 Polk Street, San Francisco, California, 94103, is a firm which makes tapes (open reel, cassette or 8-track) from record albums. We've had a good experience with them several times in the past and they may be able to get you a tape copy of the Freberg album. You may want to write for their rates, or call them at (415) 771-8674.)

BEVERLY SHORES, INDIANA — How fantastic to have discovered your program on Saturday afternoons! Last July I opened an art and antique gallery here in the middle of the National Lakeshore Park and I became so bored listening to the super-market-piped-in-muzak-type of music, that I started switching stations. Lo and behold, I heard you introducing the Lux Radio Theatre! I was immediately hooked!

Now, when people stop in on a Saturday, they spend much time just browsing and listening to your "golden age of radio." I like to think I have helped introduce old time radio to the many young people who have passed through my shop. Most of them had no idea what I was listening to — but after explaining, they were totally turned on!

Your programming adds much to the flavor of an antique and collectible shop. Thank you. Let's keep nostalgia alive!

— **ELLIE FULLER.**

(ED. NOTE — Just another service from the Hall Closet!)

MORTON GROVE — Sure do enjoy your programs on Saturday afternoons. Your anniversary program on April 30 especially created the nostalgia for me. Chuck, you can't possibly be that old! The description of your living room, the lamp with the light at the base, all brought back my remembrance of my grandmother's living room. . . and I am now 67 years old and a grandma of seven myself! I also enjoy the Nostalgia Newsletter; it, too, brings back many memories of my sometimes misspent youth. Keep going! — **MARY SODEMANN.**



NORRIDGE — You and (reader) Mr. Scratch didn't dream up "Lincoln Highway" (Letters, June Newsletter). I'll tell you what I know about it. "Lincoln Highway, first heard on NBC March 23, 1940, was a Saturday morning show of big-time quality, featuring top stars of Broadway and Hollywood who usually were only available for prime-time evening shows. Its stories took place along the Lincoln Highway, a 3,000-mile strip of pavement stretching between Philadelphia and Portland, Oregon. Lincoln Highway was an anthology of life written by Jack Hasty, Brian Byrne and Ed Sherry. Among the stars were Ethel Barrymore, Joe E. Brown, Harry Carey, Claude Rains, Victor Moore, Gladys George, Henry Hull, Luther Adler, Burgess Meredith, Joan Bennett, Betty Field and Luise Rainer. Sponsored by Shinola Shoe Polish, it was billed as 'radio's big dramatic show in the morning.' It ran for two seasons, gathering an audience of more than eight million before its demise in 1942."

Incidentally, I'm only 24 years old. Tell your 40-year old friends they were wrong to doubt you, Mr. Scratch. One more thing: I had some help from a book called "Tune In Yesterday." — **BOB BRUN.**

(ED. NOTE — Thanks for the help. "Tune In Yesterday" strikes again! That book has everything! It's by John Dunning, published by Prentice-Hall and sells for \$17.95. Yes, it's available at our Metro-Golden-Memories Shop.)

CHICAGO — I loved the program all about Fibber and Molly. I love Fred Allen and Jack Benny and Charlie McCarthy and always listen when you have them on. (I don't care so much for the things like "Lights Out" as we never listened to them at the time.) The comedies are the stuff I love. But most of all, I love Fibber and Molly. And next comes Vic and Sade. — **VALERIA MORRISON**

LOMBARD — I had an unfortunate incident in April and would sincerely appreciate your assistance in rectifying it. Gradually, bit-by-bit, I am building an old-time radio library.



It is nothing elaborate, but it does give my family and friends hours of enjoyment.

One day, while working on transferring a show from an open reel to a cassette, I mistakenly grabbed a tape that had the JACK BENNY show of March 10, 1946 (which you broadcast on Friday, March 25, 1977). It was the show that had Ray Milland as a guest doing a take-off on "The Lost Weekend." Needless to say, I erased the recording of the Jack Benny Show. . . much to my dismay! I think it was a classic; one which I certainly want in my library.

I am a staunch supporter of yours and partake in almost all of your broadcasts. Hopefully, this qualifies me for some special consideration — preferably a copy of the show tape from which I can tape and then return to you. Or, at least, the name of someone you know that copies most of your shows. My last hope, and request, is that you repeat the show — possibly on a Saturday as a "Lucky Strike Extra." — **B. THOMAS RYAN.**

(ED. NOTE — It really IS impossible for us to make special copies of the various shows that we broadcast and we feel that in order to be fair to everyone who asks us to do so — and there are dozens every week — we be consistent in our response. Occasionally, we do repeat some of the shows because of their "classic" nature or because they seem to fit particularly well into a theme we are using. On the other hand, we know that hundreds of tape recorders are going while we're on the air — we can almost hear a loud "click" if we stick our head out the studio window! Perhaps there's someone out there in Radioland who has a tape of that show and who would be willing to make a copy for you. Your phone number is 627-2541 and you told us you wouldn't mind getting a call or two on a Saturday afternoon.)

CHICAGO — Thank you for the special on the World War II years. I am 46 years young and the nostalgia of this program inspired me to write. My recall goes back to the year 1939 and builds up to the World War II era.

I lived in a small city in the upper State of New York in a community of Polish, Ukranian and Irish. I was having the usual play day and I called to my Polish friend, Tony, but he did not answer. I knocked on the door and was invited in. I sensed he and his family had been crying and we were both ushered out of the house. I asked him, "Why the tears?" and he answered that Poland has been bombed and invaded by Germany and his grandparents were killed.

My brother helped make V-J Day possible. He was part of D-Day, the Battle of the Bulge and the like. He fought with the First Army and was awarded five Battle Stars with Four Oakleaf Clusters and the Purple Heart. My family, like yours, was patriotic. Remember those flags with stars that were hung in the windows to show that a family had someone in the Armed Forces? A Gold Star was for a dead serviceman; a Red Star was for the living. Our family star stayed Red, and my Dad wrote a tribute to it for my brother:

There's a star in my window that's shining
For my boy who went away.

I've been thinking of him strong,
Ever since he has been gone.

And I know that he will be coming home. . . some day.

Corny? Maybe in 1977, but it wasn't then. — **HERB BARNUM.**

(ED. NOTE — Thanks for the memories. The response to our series on radio programs during the World War II years has been most gratifying. We promise to continue our exploration of those years. . . soon.)

ROLLING MEADOWS — Here's our subscription for the Nostalgia Newsletter. We are still using the 1937 Zenith Radio we won on your show at WLTD! — **TOM MORRIS.**

(ED. NOTE — Old radios never die. . . just old stations!)

CHICAGO — I am trying to obtain autographs of the old radio personalities. I am writing to you because you have met so many of these people and you should know their mailing addresses. I have recently received Ann Sothern's and Arthur Godfrey's autographs. I hope you can help me. You don't know how enjoyable you make my life with your old radio programs. I have always thought that the 40's were the best time (even with the war). I thought this just from hearing stories about the lives of people in those times. Then I caught your show and got to live a dream of hearing one of these shows. — **DANIEL RIEDSTRA, JR.**

(ED. NOTE — We wish we could help you and other autograph collectors. Most of the folks

Continued . . .

WE GET LETTERS

we've met are extremely cordial and receptive to our interest in their careers, but they all enjoy their privacy and have asked that we not reveal mailing addresses or telephone numbers. Sorry about that.)

CHICAGO — We are really going to miss you in the mornings. You help me wake up so I can get to work on time, by being so joyously entertained by the memories of my bygone youth in the forties. I don't get a chance to listen anymore on Saturdays... unless I am sick and have to stay home that day. We will miss your super-pleasing voice and the many, many interesting things you have told us in the mornings. Bless you and thank you again for all these years of entertainment and memories. The best of luck to you in all your endeavors. — **LINDA RATSKY.**

GLENCOE — How will we begin our days? Can't bear the thought of facing "Today" and all the problems of our 1977 world before breakfast. These have been wonderously happy years, rediscovering our simpler days. — **MARION BYRD.**

LA GRANGE — I'm sorry to see The Hall Closet is closing, but in a way I am also very relieved. Each day I start the tape recorder and go to work, leaving it to shut itself off. But the problem is that I never seem to have enough time to edit out the commercials and dub the programs onto other tapes, and as a result, I have dozens and dozens of reels which need work. NOW maybe I can get to it without the daily two-hour supply continuing. — **HUGH SPENCER.**

CHICAGO — It seems that as time goes on, people lost sight of many of their beliefs. I can remember not too many years ago, your saying radio died because sponsors saw more of a money-making opportunity in television. You also said that radio would not be as great of an entertainment entity as it was years ago, but it is making a comeback. I can honestly say that Chuck Schaden was very sincere at that time, and was largely responsible for peoples' renewed interest in radio. But then you announce your discontinuance of your morning series. Your announcement really surprised me. It seems that you have found something more lucrative, just like the rest have done in the past; and have pushed radio aside.

Let's face it, Chuck, you have too many irons in the fire and probably, with rising costs as they are today, I can't blame you. But on the

other hand people can't hear these programs anywhere else. It's a joy to listen to these programs in the morning while getting ready for work, or to listen to them on the way to work. I know you have a rough schedule, but can't you think of an alternative?

In closing, I can only say that your programs are terrific. We appreciate your extra work with all of your radio celebrity interviews. Just remember, if your programming didn't have any real value, I wouldn't bother to take time to write. Thank you and good luck in whatever you do. — **JOHN HANOLD.**

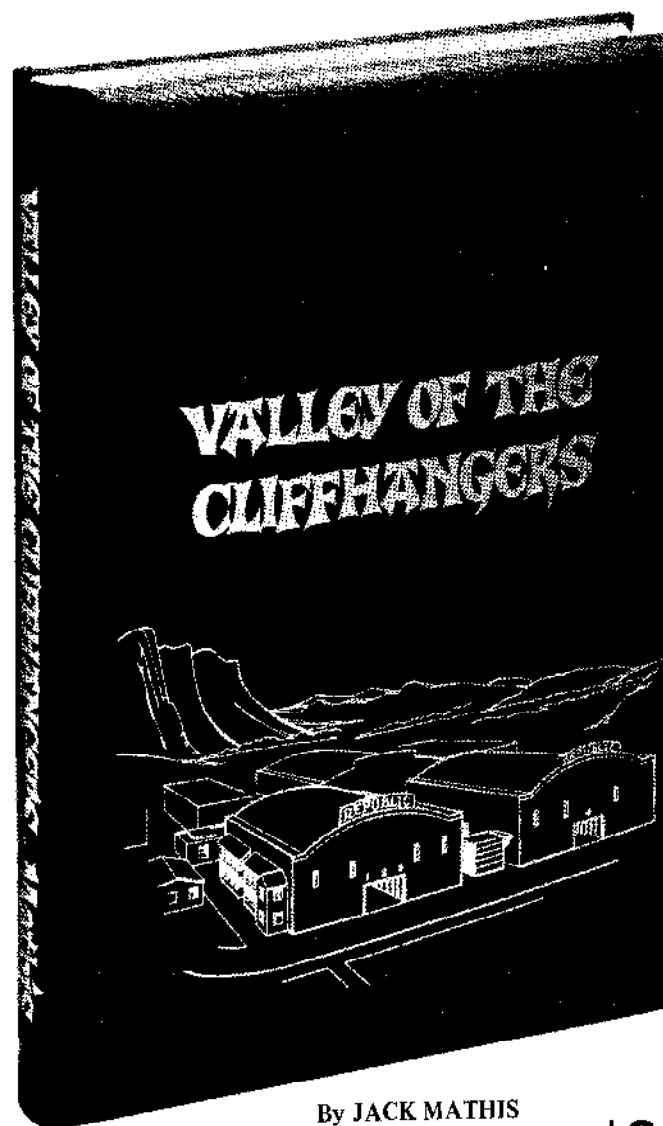
CHICAGO — Receiving the June Newsletter was a pleasure 'til I read the last page (announcing the conclusion of the weekday morning series of Hall Closet programs). We have been brought a bit of the pleasure of days gone by in your broadcasts. Some of them I had never heard while away in the service. It can be some satisfaction to you in knowing that you made many a bad morning brighter from seven to nine.

Whether you know it or not, your following seems to be growing amongst my acquaintances in business and friends. My attorney and I spent one morning discussing the merits of your broadcasts. We summed up the fact that kids now days don't know what they are missing.

One thing is certain, it requires a special type person to broadcast this type of format. We hope you continue the Saturday shows.

If you are happy in your new endeavors, that's all that counts. There is no question that you enjoyed making other people happy. — **FRED L. HINKLE.**

(ED. NOTE — Thanks to you and to all who wrote or called. Many other commitments make it impossible for us to keep opening our Hall Closet on weekday mornings. But, our Saturday afternoon "Those Were The Days" program on WNIB will continue indefinitely. And so will our Nostalgia Newsletter, our Memory Club movies (which resume in September), our Metro-Golden-Memories Shop, and various other nostalgia activities in which we're involved. Why, we may even get some time to start working on that book we've been wanting to write for so long now. By the way, our Saturday show is presented "live" from our Nostalgia Broadcast Center studio and that's the place where you can reach us. The number is 545-2260 and we are always pleased to say "hello.")



By JACK MATHIS

LIMITED EDITION . . . \$66

Available at

Metro Golden Memories



5941 W. IRVING PARK ROAD

Monday-Friday 11-5:30 Saturday 10-7:30 Sunday 12-5

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

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

THE DIME \$STORE

BUY • SELL • TRADE • ANNOUNCE

CLASSIFIED
ADS
10¢ A WORD

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

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

WANTED - Contact me if you record the sound or picture and sound of "MARY HARTMAN" and/or "ALL THAT GLITTERS" on Channel 32. DOUG JACKSON, 276 Walnut Lane, Crown Point, Indiana 46307. 1-219-663-8168.

OLD TIME RADIO PROGRAMS ON FULL HOUR, HIGH FIDELITY CASSETTE RECORDINGS! NEW PROFESSIONAL EQUIPMENT & PRODUCTION, assure the BEST SOUND QUALITY AVAILABLE ANYWHERE! Our unique collection is not available from any other source. Self-addressed STAMPED Envelope brings complete list & price information & a FREE 200 year Calendar. Armstrong Radio, Box 11400, Chicago, Illinois, 60611.

FOR SALE-17" Console TV - \$25. Portable TV - \$25. 3-speed record changing phono - needs work - \$10. 10 piano rolls, \$10. Old Console radio - needs work, \$10. 424-3505.

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.

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.

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

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

CHRISTMAS CAROL SING-A-LONG SLIDES 50¢ EACH. CUSTOM MADE SLIDES FROM YOUR PHOTOS OR COPY \$1.00 EACH. CALL 763-2215.

Subscribe Now
to our

NOSTALGIA NEWSLETTER



\$7

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

To: NOSTALGIA NEWSLETTER, Box 421, Morton Grove, IL 60053

Please send a subscription to:

NAME _____

ADDRESS _____

CITY & STATE _____ ZIP CODE _____

☐ 1 year subscription \$7

☐ 2 year subscription \$13

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

☐ It's a gift! Send a card to read:

FROM: _____

TROCADERO
Club 525 SOUTH STATE
no cover or minimum

presents

BOBBIE RAE
Winnie JOHNSON
SHARON McMANN
PEARL SAUNDERS
NOMA NILES
CYNTHIA JUNE LANE

BILLY MARTIN
AL GARBELL
M.C.'s

THE HALL CLOSET CASSETTE TAPE FOR JULY

SEND TO:

THE HALL CLOSET
Box 421
MORTON GROVE, ILL. 60053

OR

GET YOUR
CASSETTE
IN PERSON
AT



CHICAGO —
4901 W. Irving Park Road
DEMPSTER —
2454 Dempster Street, Des Plaines
HARLEM-IRVING —
4190 N. Harlem Avenue,
Harlem-Irving Plaza, Norridge
ALGONQUIN-GOLF
904 Algonquin Road,
Surrey Ridge Shopping Plaza,
Arlington Hgts.

BUILD YOUR TAPE COLLECTION!

PREVIOUS CASSETTES \$6 each

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

- 60. **FRANKENSTEIN** — dramatization of Mary Shelly's classic monster story.
- THE LODGER** — Vincent Price stars in this Hollywood Star Time broadcast from 1946 ... the story of Jack the Ripper.
- 61. **HOUSE OF MYSTERY**—"A Gift from the Dead" is the story told by Roger Elliott, the Mystery Man from this program of Aug. 3, 1947.
- MURDER AT MIDNIGHT**—"The Island of the Dead" Aug. 18, 1947 program
- 62. **JACK BENNY: THE HORN BLOWS AT MIDNIGHT!** Ford Theatre broadcast of the classic Jack Benny film with co-stars Claude Raines, Mercedes McCambridge and Hans Conried. This hour-long production from March 4, 1949.

THE HALL CLOSET CASSETTE TAPE FOR AUGUST

SEND TO:

THE HALL CLOSET
Box 421
MORTON GROVE, ILL. 60053

OR

GET YOUR
CASSETTE
IN PERSON
AT



CHICAGO —
4901 W. Irving Park Road
DEMPSTER —
2454 Dempster Street, Des Plaines
HARLEM-IRVING —
4190 N. Harlem Avenue,
Harlem-Irving Plaza, Norridge
ALGONQUIN-GOLF
904 Algonquin Road,
Surrey Ridge Shopping Plaza,
Arlington Hgts.

BUILD YOUR TAPE COLLECTION!

PREVIOUS CASSETTES \$6 each

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

- 57. **BABY SNOOKS** — two comedy sketches starring Fanny Brice as Snooks with Hanley Stafford as Daddy.
- THE BICKERSONS** starring Don Ameche and Frances Langford. Three comedy sketches from the Drene Show in 1947. Danny Thomas appears.
- 58. **THE MALTESE FALCON** starring Humphrey Bogart, Sidney Greenstreet, Mary Astor in the radio version of the classic film. From the Academy Award program, 1946.
- ARSENIC AND OLD LACE** starring Boris Karloff with Eddie Albert. Radio version of the Broadway play. From the Lady Esther Screen Guild program.
- 59. **INNER SANCTUM** — "Song of the Slasher" from 1945. The killer whistles an eerie tune.
- HERMIT'S CAVE** — "Hanson's Ghost" is the tale told by the Hermit. From 1945.

SHERLOCK HOLMES

The Missing Submarine Plans
Starring Basil Rathbone
and Nigel Bruce

Holmes is visited by his brother, a government official, who asks Sherlock to solve the mystery of a government employee that is found dead in the subway. British Security is involved ... top secret papers are missing from the dead man's pockets.

THE FALCON

Murder Is a Family Affair

Ray Sinclair kills his wife's lover and is sentenced to die. He asks Michael Waring, The Falcon, to look after his kid brother Danny. Danny decides to try his hand at murder and this keeps the story moving along at a fast pace. Presented by Gem Blades ... "avoid the five o'clock shadow."

BEULAH

"A Heat Wave"

In the midst of a heat wave, Beulah and her employer are cleaning out the basement. Her boyfriend, Bill, is "helping" them. The parts of Beulah, Bill and the employer are all played by Marlin Hurt. An unbelievable voice-change accomplishment!! Sponsored by Tums August 13, 1945.

ABIE'S IRISH ROSE

"Trouble at the Lodge"

Sot Levy and Patrick Murphy own summer property, Lake Looney Lodge, in the Catskills. False rumor spreads that there is an outbreak of scarlet fever in the lodge and the guests are leaving. The solutions attempted to stop the exodus are not "necessarily" successful. Anne Nichols story, sponsored by Drene Shampoo, in 1944.

NOSTALGIA NEWSLETTER
BOX 421
MORTON GROVE, IL 60053

FIRST CLASS MAIL

FIRST CLASS MAIL

U.S. Postage

PAID

Permit No. 21

Morton Grove, Ill.

Metro Golden Memories



BOOKS • MAGAZINES • RECORDS • TAPES

CARDS • GIFTS • GAMES • NOVELTIES

Produced & Directed by Dave Denwood & Chuck Schaden

5941 W. IRVING PARK ROAD, CHICAGO 736-4133

WE'RE OPEN! COME IN AND BROWSE

Monday-Friday 11-5:30 Saturday 10-7:30 Sunday 12-5