

CHUCK SCHADEN'S
NOSTALGIA NEWSLETTER
AND
RADIO GUIDE

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

BOOK FOUR CHAPTER ONE DEC., 1977-JAN., 1978

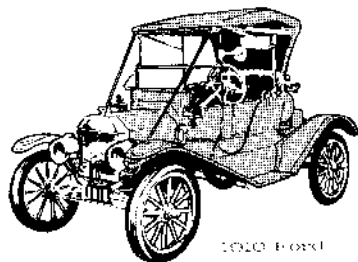


BABY SNOOKS discovers that Santa Claus looks an awful lot like Daddy! That's Fanny Brice as Snooks and Hanley Stafford as Daddy. Miss Brice created the character on Broadway in the Ziegfeld Follies and brought Snooks to radio in 1936, on a Ziegfeld Follies of the Air broadcast. Snooks was a favorite of radio listeners for 15 years, appearing on the Good News show in 1938 and 1939, on Maxwell House Coffee Time (sharing honors with comedian Frank Morgan) during the early 1940s. In 1944 Fanny Brice had her own Baby Snooks Show and that program continued until 1951.

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NOSTALGIA NEWSLETTER



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Wallace Wimple Home For Chicago Christmas

Although His Real Name Is Bill Thompson,
He's Also Boomer, Nick and Old-Timer

By Wauhillau La Hay

If I said to you, "Bill Thompson is in from Hollywood," you wouldn't care one way or another. But if I said, "Had lunch with Wallace Wimple today," chances are you'd be interested immediately and ask me a million questions about Wallace. Or Nick Depopolous. Or Horace K. Boomer. Or the Old-Timer.

They're all Bill Thompson and they're all characters on one of the greatest shows on radio—Fibber McGee and Molly.

Now maybe you know Bill. He's lived here most of his adult years and would prefer to keep right on doing so. In fact, so enamored of Chicago is Bill that he has a special "Santa Clause" in his contract that says he must have Christmas Day and New Year's Day off so that he can have a white Christmas in Chicago instead of perspiring under a palm tree in Hollywood and eating dates and figs.

Family Lives Here.

After all, the family lives here. "Mother and Dad and my kid brother" is a phrase that is sprinkled all through Bill's conversation. They are out on the Coast as often as possible. But the real Thompson home is here, and Bill has his own room to which he returns gratefully once or twice a year.

Bill, it seems, is a professional Scotchman. Those are his words, not mine. He even knows how to play the bagpipes. In fact, he has a card in the Los Angeles musicians union. Plays the bagpipes, the accordion and the drums. Aren't you glad you don't live next door to him?

I said, "Now look, Bill, people who read my column are going to want to hear about Wallace and Boomer and Nick and the Old-Timer. What about them? Which is your favorite?"

"I like Nick best," Bill said. "Nick, to me, is a lovable character. He doesn't depend so much on the punch line. He gets mixed up telling a story and is funny, but

Continued ...



WHITE CHRISTMAS? Bill Thompson of the Fibber McGee show shovels in some snow—snow that he's been longing for out in California. The Chicago variety seems a little discolored.

he isn't TOO funny. He and Boomer are the favorites with service-men."

"You're doing a lot of shows in camps?"

"As many as I can. And in hospitals. I'd rather play to the boys in the hospitals than anybody else. It's funny the boys like Nick and Boomer and the women like Wimple. Older people or the real young ones like the Old-Timer and his 'that ain't the way I heard it!' So—off the air—I try to fit the characterization to the audience."

Props Missing.

"What about your props?"

"Props? What do you mean?"

"I mean—well—go ahead, make like those people."

"Ah ha! You think I put things in my mouth to sound like Wimple? Watch this!"

And, by golly, there sat Wallace Wimple right next to me. Hang-dog look. Sad eyes. Wallace sighed pitifully and said, "Now look, Sweetie-Face!"

Of course, I howled. And several dozen lunchers looked sort of surprised.

"It's this way," Bill went on. "Wallace is a beat-down guy. Sweetie-Face picks on him all the time. He uses the McGee house as a refuge. He'd look like this:" (his face fell a couple of inches) "And he'd talk like this:" (and away he went into the Wimple characterization.)

Nick Lisps—Like So.

"Greeks talk, usually, with their lips out a bit. Very alert. My Nick lisps just a trifle. Like so:" (And all at once Nick was telling me a long story about Hollywood and Fibber and so forth.)

"Boomer is a goodhearted con-man. He's always on the shady side of the law. So he talks out of the side of his mouth. Like this:" (And Horace K. Boomer reached in his pocket and brought out all manner of things and, you guessed it, a check for a short beer.)

"Old-Timer hasn't got any teeth." (Believe it or not, Bill screwed up his face so that he didn't have any, either. And away he went making like the Old-Timer including that wheezy laugh.)

Denies He 'Mugs.'

"People accuse me of mugging. I don't mug. I just have to get my face all in line. I can't do a one of them unless I look like 'em. So—I guess I look like I'm mugging. Honest, I'm not."

Bill's a very nice looking chap and quite young. He tells me that his people were theatrical folk and he made his first stage appearance at the age of 16 weeks. His dad carried him on and off. His first performance was given at the age of 2 years.

"What do you think of the people on your show?"

"Finest people in the world. Fibber and Molly are kind, good people with great talent. Harlow Wilcox is tops. Nobody can beat Don Quinn who writes our show. In fact, they're as wonderful a gang of people as anybody could know and I'm mighty proud I'm on the show with them."

Bill made a guest appearance on Plantation Party a week ago Friday night and will make another one this Friday. I hope he does Wallace Wimple. Like all the other women, I think that's his best.



HEAR
Fibber McGee
and Molly

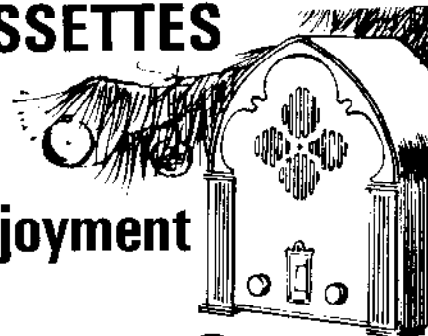
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A CHRISTMAS CAROL

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

MIRACLE ON 34TH STREET
GRAND CENTRAL STATION

21. MIRACLE ON 34th STREET—from the Lux Radio Theatre. Edmund Gwenn stars as Kris Kringle, Macy's Department Store Santa

GREAT GILDERSLEEVE

64. GRAND CENTRAL STATION — "Miracle for Christmas" the traditional Christmas broadcast.

OZZIE AND HARRIET

GREAT GILDERSLEEVE — "Why the Chimes Rang" Gildy's classic holiday program.

FIRST NIGHTER

65. ADVENTURES OF OZZIE AND HARRIET — The Nelson's decide on a family gift for Christmas. A new radio-phonograph.

FIRST NIGHTER — "Little Town of Bethlehem" with Barbara Luddy and Olan Soule.

GREAT CHRISTMAS COMEDY

66. GREAT CHRISTMAS COMEDY — Edgar Bergen and Charlie McCarthy; Charlie recites "The Night Before Christmas" . . . Bob Hope and Frank Sinatra: Floorwalkers at a Christmas Department Store . . . Jack Benny and Fred Allen: Shopping for gifts in Bargain Basement . . . The Mighty Allen Art Players: St. Nick refuses to make his trip this year!

THIS IS YOUR F.B.I.

DUFFY'S TAVERN

67. DUFFY'S TAVERN — "A Christmas Visitor" is the guest in the Tavern as Archie the Manager learns the meaning of the Holiday.

THIS IS YOUR F.B.I. — "The Return of St. Nick."

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Laugh, Clown, Laugh—the Super Circus Story

FOR centuries "laugh, clown, laugh" has been a circus shout, and it still holds true in our contemporary fast-moving television era.

The gad-abouting boys holding it true to form are Cliff, Scampy, and Nicky, clowns of WENR-TV's popular Sunday afternoon "Super Circus," pictured on the cover of this issue. This turbulent trio has kept youngsters giggling and glowing for the past two years with their buffoonery.

Mixing in with the Super Circus animals, acrobats, and music, the clowns have combined to cull some of the zaniest slapstick since the heyday of the Keystone Cops. Everything from an atomic reducing machine to a barber's routine with sickle and saw have been the clowns' equipment.

For the parts of Cliff, Scampy and Nicky, ABC couldn't have chosen a finer combination. Cliff, the roly-poly, putty-nosed laugh-maker who bursts through the paper hoop to greet televiewers each Sunday, is really veteran showman, Cliff Soubier.

Cliff has been in show business for over half a century. He performed in



If you're thinking of reducing, we do not recommend this Atomic Reducing Machine, designed by the three clowns of Super Circus, seen Sundays on WENR-TV.

the old medicine shows at the turn of the century; he became famous as H. C. "Red" Soubier in the stock companies; he has been in radio since 1929 and has appeared in countless minstrel shows.

Scampy, the small, bulb-nosed mischievite, is Phillip Bardwell Patton, 12-year-old son of the program's producer, Phil Patton. And "Bardie" is about as fresh in the entertainment world as his buffoonery on Super Circus.

Young Patton's father and mother have both been in show business for many years so he has had an association with the field. But his part on Super Circus is his first real test before the floodlights. As "Scampy" he has been an integral part of the show since May, 1949. He literally fell into the role when a midget, originally slated for the part, failed to appear.

To round out the trio, the bewhiskered little man with the baggy oversized suit, Nicky, is played by Nick Francis, who is billed as a "tramp comic." Nick is a veteran out of the traveling circus units who gained much fame for the originality of his performances. After touring with a daredevil troupe, Nick was invited to make a Super Circus appearance. And again the response was so great that he was immediately signed as a regular.

Nobody Here But Just Us Kids!

By UNCLE HERBIE

DURING the holiday season I had the opportunity to watch a good many boys and girls operate television sets, for my wife and youngsters and I paid a number of visits.

We saw Christmas trees, and we saw television sets! Yes, a good many of our neighbors got sets for Christmas 1950. I suppose that they were convinced that color television isn't ready and that the national emergency will delay any planned production of television sets. And I suspect they are right.

In any event, what I saw in the various homes has led me to make these suggestions to all boys and girls:

1. When you operate a television set, be careful not to switch from one station to another too rapidly or too frequently. I have known of more than one television set that required servicing because it was handled too harshly by the children. My own children got too enthusiastic along these lines and we had to get a new tuning device.

2. Make certain that the picture is

in focus . . . sharp and clear. Fuzzy pictures aren't any fun to look at and they certainly will tire the eyes over a long period of time. So be careful in the tuning of your TV set.

3. Some children have the power turned too high. Too much noise is distracting to other members of the family and certainly isn't good for you. Shouting and screaming will give all of us the shakes and staggers!

So sharpen up on your television manners and operating skills. You'll enjoy television much more, and other persons will enjoy you!

Letters to the Editor

Will TV ever replace entertainment?
Chicago, Ill. WINDY HIGGINS

Please inform Jim Moran that I took my honey for a ride in the new Hornet, but I got stung because I didn't beehive!

Chicago, Ill. IVAN BUNNY

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COMPOSITE from TELEVISION FORECAST, January 13, 1951

Nostalgia Newsletter

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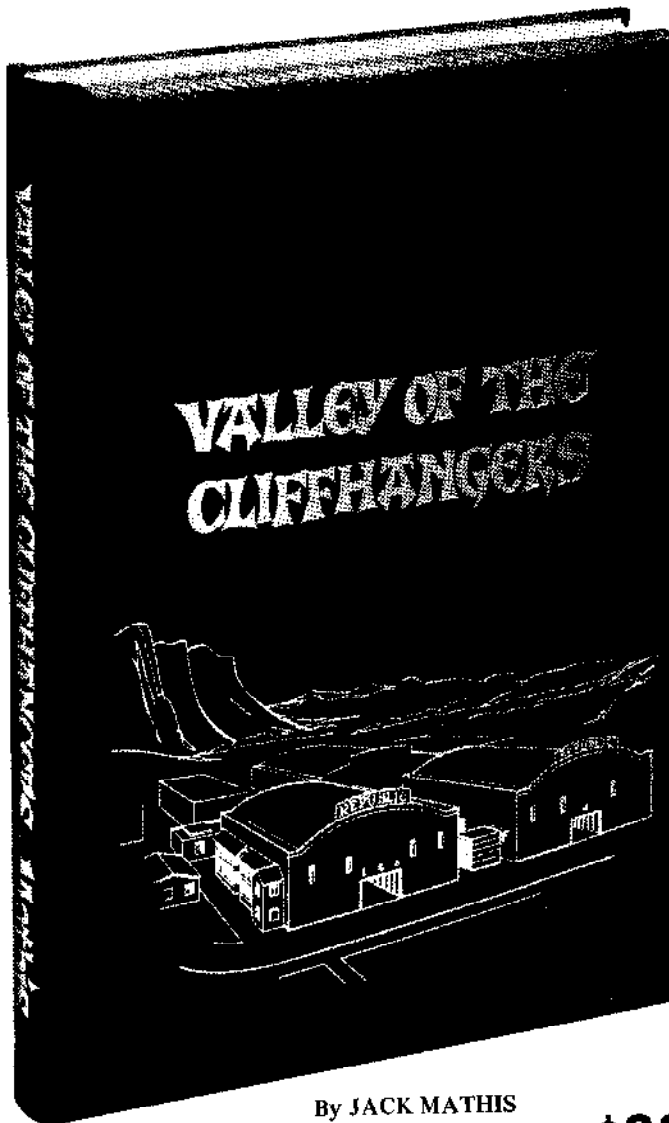
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By JACK MATHIS

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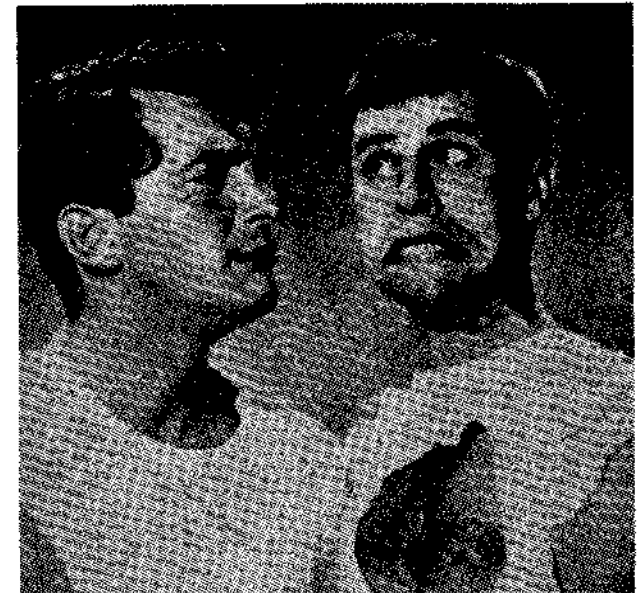
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What Jerry Wouldn't Tell About Dean!

REPRINT from TV BEST, February, 1958



The bitterness of the charges and counter-charges which marked the final bust-up has been replaced by a cautious cordiality. But there are things a man can't ever forget...

IT ISN'T LIKELY that Jerry Lewis and Dean Martin will ever forget the night they wept in each other's arms.

The tears which flowed that night—July 24, 1966—backstage at New York's Copacabana drowned a partnership of 10 years. From then on, the gangling comic with the crew-cut dome and the handsome, curly-haired crooner would be on their own.

Temperament, loss of mutual respect, conflict over material and the inability of their wives to get along had brought to a parting of the ways the most successful team in the history of show business.

The weeping, however, was not alone out of remorse. For all the bravado they had displayed publicly about the end of their association, Jerry Lewis and Dean Martin were plainly—frightened!

Was it possible to end 10 years of professional marriage just like that? How much would they miss each other? Did each of them have the raw talent and the business acumen to go it alone?

Corny as it may sound, questions like those haunted both of them. And it can be stated that they probably would not have separated had one or the other been able to summon enough courage and suppress enough pride to suggest that they kiss and make up.

The questions have now been answered, and they add up to two stark facts: Martin and Lewis are farther apart today than ever. There is about as much chance of them being brought back together as there is of H... freezing over.

A fresh study of their case produces these equally illuminating details. They were given to this writer by Jerry, and they reveal some things Jerry would never tell before about Dean—and himself.

★ Martin and Lewis have not even seen each other since their

final performance as a team that night at the Copa. They have spoken to each other only once—by telephone, as of this writing.

★ The bitterness between them has all but vanished. At one point shortly after the breakup they would have loved to have a go at each other's throat!

★ Lewis' earnings have far outstripped Martin's. By the end of 1957 he figured to have grossed a staggering \$5,000,000 on his own—perhaps five times more than Martin. The most they ever grossed as a team was \$4,000,000 a year.

★ Their individual work, by and large, has been panned mightily by the critics.

If for no other reason than that he has been working like a man possessed—he hasn't had a single day off since the split—Jerry Lewis' name has been in the limelight constantly as a solo performer.

Determined to prove to himself as well as the public that he could do it unattached, Jerry bought out Dean's interest in their company, York Productions, Inc., soon after the rupture—a fact not generally known.

He has produced and starred in two of his own movies. He has played night clubs across the country. He has hit the vaudeville trail. He has worked on television. And he has even licked Martin at his own game—making records.

He has all but exhausted himself, but, he told me in a recent interview, "I've never been happier."

"Right after we broke up," he revealed, "my doctor told me it would take me five years to get over it. I saw him almost a year to the day afterwards, and he told me I had got it out

of my system already. There is no bitterness any more. All I want for him (Martin) is to be happy."

On the first anniversary of the split, Martin had little to point to that could equal Lewis' achievements.

He had made but one movie, "Ten Thousand Bedrooms," which turned out to be a box office flop. He had played Las Vegas and other night clubs with only fair success, though his critical notices were, on the whole, more favorable than those of Lewis. He had yet to stage his first TV show. And none of the songs he recorded were of real hit category, even though singing is supposed to be his forte.

In fact, his only distinguished effort was a 19-hour telethon in behalf of the Dean Martin Blood Disease Center at the City of Hope National Medical Center in Duarte, Calif.—a charity for which he has promised to raise a million dollars.

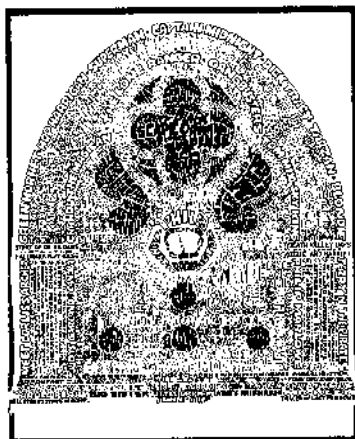
But he has, it seems,

Continued . . .



Great moments from great TV shows. Jerry is still on regularly, but NBC met trouble in its attempts to spot Dean. Jerry knew, and suspected why, but wouldn't talk.

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Jerry Lewis

scored resoundingly on one point. He has been living his own kind of lazy, relaxed life without inhibition. He has demonstrated he was serious when he said he wasn't interested in making bundles of money if he could be happy with pockets full of it.

The box office record that Lewis has amassed is nothing short of amazing.

He estimates that his first solo movie, "The Delicate Delinquent," will have grossed between \$2,000,000 and \$2,500,000 by the end of 1957. The reviews of the film were hardly the kind to stick up on the bulletin board, but the indefatigable Jerry counteracted them with a whirlwind personal appearance tour that took him from coast to coast and won customers at every stop.

His second movie, "The Sad Sack," was calculated to bring in \$1,500,000 by the end of the year and to reach the \$3,000,000 mark before running out of steam in 1958.

He had established a minimum of \$25,000 a week for night club appearances in cities other than Las Vegas, where he demanded (and got) \$50,000 when he learned that Martin was supposed to be getting \$25,000. (As a team, they received a mere \$17,500 each.)

Recordings—his very first record reached the magic circle of 1,000,000 sales—were good for \$250,000 in 1957.

And his television shows—a minimum of four a year on NBC—were ticketed for \$250,000 each.

The cash register at the Dean Martin

store has been playing no such tune. Not only did his first movie lay a financial egg, but his night club work, expected to go over big, ran into surprisingly rough going. One story is that a scheduled 10-day stint in Pittsburgh did so poorly that it was abbreviated to eight days.

There is, however, one ace in the hole for Martin—if indeed an ace it is. For the comparative peanuts sum of \$30,000, he accepted a straight acting role in "The Young Lions," a movie starring Marlon Brando and Montgomery Clift.

Lest all this give the impression that the Martin-Lewis "duel" has produced nothing but triumph for Lewis and nothing but dud for Martin, let it be said that each is getting what he bargained for.

It could be, in fact, that Dean is the happier of the two. It was his refusal to try to keep up with Lewis' feverish activities which contributed most heavily to the breakup. Now he sets his own pace.

Jerry, for all his winnings, can't seem to relax, although people close to him see a tremendous difference in him than when he was teamed with Dean.

"He's grown up overnight," his right-hand man, Jack Keller, told me. "He is a calm, mature man despite the fact that he has to keep going like a bat out of hell."

"When the breakup came, I don't think any of us knew what would happen. Even last winter, when he played the Palace Theater in New York for five weeks at \$42,000 a week, he was still scared. On opening night, I didn't think he was going to make it out on the stage. We all but had to push him out."

"Now, he's proved it to himself. He believes in Jerry Lewis as much as the public does. It's made a tremendous difference in the man."

Why, then, can't he and Dean be just friends?

Keller gave this explanation: "These guys lived together practically day and night for 10 years. A lot happens in that time that you don't forget too easily, things that tear up a guy inside."

I asked Lewis if there was a chance of a professional reunion.

"I'd have to be out of my head," he said.

Which indicates, at least in one sense, what Jerry really thinks of Dean—and, therefore, why some of the facts in this story have never been told before. ●

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14 Nostalgia Newsletter

NOTES FROM THE BANDSTAND

by Karl Pearson

"Presenting the nation's number one trumpeter, Harry James and his Orchestra!"

That was a rather familiar saying, for it opened many broadcasts by the Harry James band, from places like the Hollywood Palladium, the Panther Room of the Hotel Sherman, or the Blue Room of the Hotel Lincoln. It also meant that the listener was in for some fine music and some good vocals from the likes of Dick Haymes, Helen Forrest, Helen Ward, Frank Sinatra, Connie Haynes, Ernie Andrews or Ginnie Powell.

It was just exactly forty years ago that records by "Harry James and his Orchestra" appeared on the market, but these were not by Harry's own band. Actually, it was a group of musicians from the Benny Goodman orchestra (where Harry was playing) and the Count Basie band.

It wasn't until January, 1939 that Harry formed his first band. Within a month it began recording for Brunswick. On the first Brunswick session, the band cut four (or possibly five) titles, one of which, "Ciribiribin," would become associated with James.

Although during the first two years of its existence during which it produced many fine records ("Two O'Clock Jump," "All Or Nothing At All," "Back Beat Boogie," etc.), it didn't meet with much commercial success, until Harry decided to make a radical change: he added a string section. In the fall of 1941, the band moved into the Blue Room of the Hotel Lincoln. It was at this point that the band began to receive its recognition. Three of the many reasons it caught on were: (1) The many broadcasts heard coast to coast from the Hotel Lincoln (2) Its recording of an old standard, "You Made Me Love You" (3) The constant playing of the many Harry James Columbia records by Martin Block over his WNEW "Make Believe Ballroom" radio show.

With the entrance of the United States into World War II, the schedule of the James band became busier and busier. With recordings, War Bond Shows (both personal appearances and War Bond radio appearances), appearances in the movies in feature films and shorts, radio appearances (occasional spots on the Spotlight Bands show and its thrice weekly regular spots on the Chesterfield Show), and its personal appearances, the James band became a hot item. This would continue throughout the mid-1940's.

In the early 1950's Harry decided to make



another change in his band, but this was a more gradual one. He decided that his band would become more and more jazz oriented. Although the earlier bands had numerous jazz stars, it did not focus strictly on jazz. It was Harry's intent to focus more on jazz.

Harry today, as always, still plays great. Oh, yes, Harry still records, but not for Columbia.

I think that it's interesting to note that Harry James has been leading a band almost continuously for forty years, with hardly a break in the entire time. And, most important, Harry has the same amount of enthusiasm in his band today as he did nearly forty years ago.

Nostalgia Newsletter 15

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, DECEMBER 3rd

RADIO TO PLAN YOUR CHRISTMAS LIST BY PHIL HARRIS-ALICE FAYE SHOW (12-11-49) with Elliott Lewis, Walter Tetley, Joe Kearns. Christmas shopping for Alice. Rexall Drugs. (18:30; 9:00)

THE CINNAMON BEAR (1937) Chapter 15 of the classic Christmas fantasy for children of all ages. (12:55)

SUSPENSE (12-20-59) "Korean Christmas Carol" starring Bill Lipton and Lawson Zerbe. In Korea in 1958, a G.I. gives a ride to a soldier who recalls a 1951 wartime incident. Winston Cigarettes, Four-Way Cold Tablets, Scripto. (7:25; 9:40; 6:00)

THE CINNAMON BEAR (1937) Chapter 16. (13:05)

BLONDIE (12-15-48) Penny Singleton as Blondie, Arthur Lake as Dagwood Bumstead with Frank Nelson as Herb Woodley and Hanley Stafford as J.C. Dithers. Super Suds. (12:40; 13:45)

THE LONE WOLF (1949) "The Golden Santa" is a missing statue. Walter Coy stars as Michael Lanyard, the Lone Wolf. (15:35; 10:30)

THE CINNAMON BEAR (1937) Chapter 17. (13:05)

JACK BENNY PROGRAM (12-14-52) with Mary Livingstone, Dennis Day, Bob Crosby, Rochester, Don Wilson, Frank Nelson, Mel Blanc, Joe Kearns, Sheldon Leonard. Jack and Mary go Christmas shopping and Jack decides to get a gopher trap for Don. Lucky Strike Cigarettes is the sponsor and you'll hear one of the longest commercials on the air! (14:35; 14:45)

SATURDAY, DECEMBER 10th

RADIO TO ADDRESS CHRISTMAS CARDS BY VIC AND SADE (1942) Radio's homefolks look over their Christmas card selection. Bernadine Flynn as Sade, Billy Idelson as Rush. Crisco. (14:15)

JACK BENNY PROGRAM (12-13-53) The whole gang again, but this time Jack is shopping in the Date Department for a gift for Don. Mel Blanc is the frustrated sales clerk. Lucky Strike Cigarettes. (15:45; 14:50)

THE CINNAMON BEAR (1937) Paddy O'Cinnamon and his friends continue their search for the Silver Star. Chapter 18. (13:00)

GUNSMOKE (12-20-52) William Conrad stars as Marshall Dillon with Parley Baer as Chester. On Christmas Eve, Matt Dillon tells how the folks in Dodge City celebrate the holiday. (11:20; 16:10)

SEASON'S GREETINGS

THE CINNAMON BEAR (1937) Chapter 19. (13:00)

VISIT TO A DOLL FACTORY (1930s) It's 14 shopping days to Christmas and Mutual Broadcasting System announcers offer a remote from the Ideal Novelty and Toy Factory. (13:55)

SUSPENSE (12-21-50) "A Christmas For Carol" starring Dennis Day with Joe Kearns. A young expectant father needs money to hire a nurse for his wife. Auto-Lite Batteries and Spark-plugs. (12:25; 16:05)

THE CINNAMON BEAR (1937) Chapter 20 (12:55)

PLUS —as an "extra added attraction" throughout the afternoon — the comedy sounds of **Yogi Yorgesson** as he sings "I Yust Go Nuts At Christmas" and "Yingle Bells" and other holiday favorites.

SATURDAY, DECEMBER 17th
RADIO TO WRAP CHRISTMAS GIFTS BY

JACK BENNY PROGRAM (12-5-54) Jack and all the regulars plus Bea Benaderet and Artie Auerbach as Mr. Kitzel. It's Christmas shopping time again and this time Jack is in the Art Department. Lucky Strike Cigarettes. (15:10; 14:20)

THE CINNAMON BEAR (1937) Chapter 21 in the continuing adventures in Maybe Land. (12:40)

CHRISTMAS DRAGNET —The classic Stan Freberg spoof of Jack Webb's radio and TV series, Dragnet. (6:44)

DRAGNET (12-21-50) Jack Webb stars as Sgt. Joe Friday with Barton Yarborough as Officer Ben Romano. Friday and Romano search for a missing nine-year-old boy. Fatima Cigarettes. (16:10; 12:45)

THE CINNAMON BEAR (1937) Chapter 22. (12:00)

TERRY AND THE PIRATES (12-25-46) Terry delivers a radio message to his "Uncle Sam" and introduces the characters on the show. The entire program is done in rhyme. (15:00)

SUSPENSE (12-21-58) "Out For Christmas"

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

JUDY CANOVA SHOW (12-21-46) Judy with Mel Blanc, Ruby Dandridge, Joe Kearns, The Sportsmen, Verne Smith. Colgate Palmolive-Peet Co. (11:20; 18:55)

RADIO READER'S DIGEST (12-18-47) "Song From Heaven" stars Raymond Massey in the story of how "Silent Night" came to be written. Hallmark Cards, Reader's Digest. (14:20; 15:10)

LUM 'N' ABNER (1940s) Christmas in Pine Ridge with Chester Lauck (Lum) and Norris Goff (Abner). (14:05)

FIBBER MC GEE AND MOLLY (12-19-44) Fibber snoops in the hall closet, looking for gifts. With Arthur Q. Brian, Bill Thompson, Harlow Wilcox, Billy Mills and the Orchestra, the King's Men. Teeney and the gang sing "The Night Before Christmas." Johnson's Wax. (16:30; 14:05)

A CHRISTMAS SING WITH BING (1955) Bing Crosby is "anchor man" for a musical tour around the world on Christmas Eve. A warm and wonderful conclusion to our special holiday show. (24:50; 19:44)

SATURDAY, DECEMBER 31st
HAPPY NEW YEAR!

JACK BENNY PROGRAM (12-28-41) Mary Livingstone, Dennis Day, Rochester, Don Wilson, Phil Harris. Jack and the gang present their annual new year's play, "The New Tenant." Jell-O. (14:45; 8:40)

SUSPENSE (12-31-61) "The Old Man" starring Leon Janney, Lawson Zerbe, Larry Haines. An old man is being forced to retire. (11:55; 12:20)

AMOS 'N' ANDY (12-26-48) Freeman Gosden and Charles Correll star. The Kingfish receives a New Year's card from an unknown woman. Rinso. (10:30; 8:55; 9:50)

EDDIE CANTOR SHOW (1-3-45) Eddie "Rochester" Anderson joins regulars Nora Martin, Leonard Sues, Bert Gordon and Harry Von Zell. New Year's Eve at Eddie's house. Sal Hepatica, Ipana. (9:10; 9:10; 11:30)

GUEST STAR (1940s) "Time is Sacred" starring Joan Leslie with Barton Yarborough. (14:05)

SUSPENSE (12-28-58) "32nd of December" starring Frank Lovejoy. A man is compelled to purchase an unusual antique clock. (10:10; 9:00)

RED SKELTON SHOW (1-1-46) New year's resolutions is the topic of the Skelton Scrapbook of Satire featuring Deadeye and Junior. Raleigh Cigarettes. (8:35; 9:30; 11:45)

starring Raymond Burr as an ex-con released for the Christmas holiday. With Joan Banks and Howard McNear. Scripto, Tums, Four-Way Cold Tablets. (6:25; 6:20; 11:30)

GREEN CHRISTMAS—Another classic bit of satire from Stan Freberg. This is the biting spoof of Christmas commercialism. (6:50)

THE CINNAMON BEAR (1937) Chapter 23. (11:50)

PHIL HARRIS-ALICE FAYE SHOW (12-18-49) There's no community Christmas' tree this year so the Harris family goes to the mountains to get one. Rexall Drugs. (9:25; 8:05; 10:45)

SATURDAY, DECEMBER 24th
RADIO TO TRIM THE CHRISTMAS TREE BY

NOTE: It's CHRISTMAS EVE and we've e-p-a-n-d-e-d our regular show to a full SIX HOURS and you can stay tuned from 1 p.m. to 7 p.m. for a full half-day of great holiday sounds from the golden age of radio:

BING CROSBY SHOW (12-20-50) Bing is joined by his wife, Dixie Lee Crosby and their four sons, Gary, Phillip, Dennis and Lindsay. Chesterfield Cigarettes. (9:10; 21:10)

THE CINNAMON BEAR (1937) Chapter 24. (12:00)

RED SKELTON SHOW (12-24-46) Red and the regulars, Anita Ellis, Verna Felton, Pat McGeehan, Wonderful Smith, Rod O'Connor. The Skelton Scrapbook of Satire. Christmas Eve in Sagebrush Country with Deadeye, Junior, the Mean Little Kid meets Santa Claus (played by Arthur Q. Brian). Raleigh Cigarettes. (8:05; 9:05; 14:10)

THE CINNAMON BEAR (1937) Chapter 25. (12:20)

RADIO CITY PLAYHOUSE (12-25-48) "'Twas the Night Before Christmas" Two reporters who set out to find a present for the wife of their managing editor. (13:50; 13:30)

SUSPENSE (12-21-53) "'Twas the Night Before Christmas" starring Greer Garson. A little girl's parents are missing on Christmas Eve. Auto Lite Batteries. (12:25; 16:35)

THE CINNAMON BEAR (1937) The final chapter in the search for Judy and Jimmy's Silver star. Do they find it? (12:45)

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, JANUARY 7th

NICK CARTER, MASTER DETECTIVE (4-5-46) "The Witness Saw Nothing" starring Lon Clark as Nick, Charlotte Manson as Patsy. The life of a door to door vacuum salesman is threatened. (17:05; 11:25)

YOUR HIT PARADE (5-29-48) Frank Sinatra, Beryl Davis and Axel Stordahl and the orchestra present the top tunes of the week. Lucky Strike Cigarettes. (12:00; 9:00; 9:20)

MR KEEN, TRACER OF LOST PERSONS (10-6-49) "Case of the Man Who Invented Death" An inventor is killed. Anacin, Kolynos. (14:15; 14:20)

HALLMARK PLAYHOUSE (1-27-49) "The Failure" stars Ward Bond with Jeff Chandler. A doctor chooses to return to his "one horse" town rather than go after a career in medical research. Hallmark Cards. (11:15; 18:30)

VILLAGE STORE (1940s) Joan Davis, Jack Haley, Verna Felton and guest Edward Everett Horton. (9:45; 11:40; 9:00)

LIGHTS OUT (6-8-43) "Organ" is the mysterious story told by Arch Oboler. A couple and their son rent a large old house. Ironized Yeast. (15:10; 12:35)

SATURDAY, JANUARY 14th

THE WHISTLER (1940s) "Charming Hostess" is the Whistler's strange story. A socialite is being blackmailed. (11:15; 12:05)

BOB HOPE SHOW (5-25-44) Skinny Ennis and the Orchestra, Frances Langford, Jerry Colonna, Vera Vague from Stockton Airfield where Bob's brother George is stationed. (12:45; 15:45)

CASEY, CRIME PHOTOGRAPHER (3-20-47) "The Demon Miner" A series of seven unusual deaths in the Slateville coal mine brings Casey to investigate. Anchor Hocking Glassware. (14:15; 15:20)

THE BIG STORY (12-1-47) The story of reporter Dorothy Kilgallen of the New York Journal-American. Dorothy befriends a teenage girl to get the facts in the hatchet murder of her mother. Pell Mell Cigarettes. (15:35; 13:10)

MY FRIEND IRMA (2-17-52) Marie Wilson as Irma, Cathy Lewis as Jane with John Brown as Irma's boyfriend Al and Hans Conried as Professor Kryptokin. Jane is jealous of the new girl at the office. Ennds Breath Mints. (13:00; 15:20)

BULLDOG DRUMMOND (1-17-47) "Case of the Atomic Murders" starring Ned Weaver as Drummond with Luis Van Rooten as Denny, Drummond's sidekick. (12:30; 17:30)

SATURDAY, JANUARY 21st

RED SKELTON SHOW (1-28-47) "Jealousy" is the Scrapbook topic explored by Willy Lump-Lump and Junior. Raleigh Cigarettes. (7:35; 9:50; 13:10)

THE FAT MAN (1947) "Murder Plays Hide and Seek" starring J. Scott Smart as Brad Runyon, the 270-pound detective created by Dashiell Hammett. Pepto Bismal. (12:15; 15:10)

ALDRICH FAMILY (12-16-48) Ezra Stone as Henry and Jackie Kelk as Homer with House Jamison and Katharine Raht as Mr. and Mrs. Aldrich. Last minute party decorations. Jell-O. (14:35; 14:15)

DIARY OF FATE (2-23-48) "The Peter Drake Entry" narrated by "Fate" himself! (13:35; 14:50)

MAXWELL HOUSE COFFEE TIME (6-14-49) starring George Burns and Gracie Allen with guest Rudy Vallee and announcer Bill Goodwin. Maxwell House Coffee. (8:35; 9:15; 13:10)

THE SHADOW (3-13-38) "The Bride of Death" starring Orson Welles as Lamont Cranston and Agnes Moorehead as Margot Lane. Blue Coal. (14:25; 13:15)

SATURDAY, JANUARY 28th

LUKE SLAUGHTER OF TOMBSTONE (3-16-58) starring Sam Buffington as Luke, Joe Kearns as Cousin Burley. Page Webster's wedding. (12:00; 11:35)

INNER SANCTUM (1940s) "Homicidal Maniac" starring Raymond Burr. A woman, home from her honeymoon, discovers that her husband is thought to be a murderer. (11:25; 12:55)

OUR SPECIAL GUEST IS JACK BRICKHOUSE who will reminisce about his long and interesting career in broadcasting. (22:30)

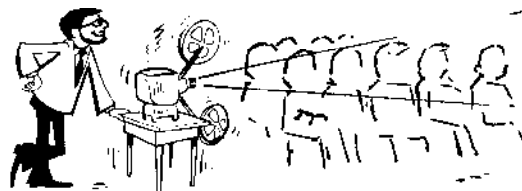
RAYMOND SCOTT AND HIS ORCHESTRA (10-21-40) broadcasting remote from Chicago's Blackhawk Restaurant via WGN. The remote announcer is Jack Brickhouse. (9:30; 11:30; 7:30)

PAT NOVAK FOR HIRE (4-16-49) Jack Webb stars as Pat Novak with Tudor Owen as sidekick Jocko Madigan. Webb is a San Francisco detective. Cast includes Raymond Burr as Dixie Gillian. (14:10; 14:05)

DUFFY'S TAVERN (1-11-46) "... where the elite meet to eat." Ed Gardner is the Manager of the Tavern. Guest is comic Larry Storch. (10:15; 12:30)

BOSTON BLACKIE (7-23-45) "Case of the Three-Way Split" starring Richard Kollmer as Blackie. R.&H Beer. (13:25; 15:20)

CHUCK SCHADEN'S



If you have a fondness for the "good old days," then you're automatically a member of our **MEMORY CLUB** which meets on Saturday evenings 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 office on Dakin street and CTA transportation to NWF's main entrance. There's just one **MEMORY CLUB** film left on the 1977 agenda and then we'll take our usual seasonal break until the third week in January, 1978.

Our last film for this year will be the first film in our new quarters, the **Clyde B. Reed Auditorium of the North West Community Center**... the new addition to North West Federal's Irving Park office.

It's a beautiful new theatre with 300 comfortable seats, a sloped floor, a high ceiling and a large screen on a big stage! The sound system is excellent. If you've ever been to one of our **MEMORY CLUB** movies at North West Federal's lower level room, you'll really appreciate this new facility!

The premiere **MEMORY CLUB** picture is certainly worthy of this new Auditorium: **SWEETHEARTS** from 1938 starring **Jeanette MacDonald** and **Nelson Eddy**. It's M-G-M's first color film. It's a delightful musical about two Broadway stars, still in love, but fed up with the monotony of their success. They decide to leave the Great White Way and accept a Hollywood offer. But their manager, through trickery, almost wrecks their marriage. Joining the unforgettable MacDonald-Eddy team are **Ray Bolger**, **Mischa Auer** and **Frank Morgan**. A marvelous score by **Victor Herbert** and early color enhance this fine motion picture.

We hope you can join us for **SWEETHEARTS** in the new home of our **MEMORY CLUB**. Entrance to the North West Community Center Auditorium is at the rear of the building, through the parking lot. Visitors who arrive by CTA bus should walk south along side of the NWF building, then turn west to the entrance of the Center.

Doors will open promptly at 7:30 p.m. and our film program will begin at 8 p.m. "Dues" are \$1.25 per meeting, payable at the door.

MEMORY CLUB MOVIES

After **SWEETHEARTS** and our **MEMORY CLUB** seasonal break, we'll be back with a fine line-up of films for the winter and spring season. Here's a tentative list of movies we have on our agenda:

SATURDAY, JANUARY 21st

ANIMAL CRACKERS (1930) The Marx Brothers — four of 'em — Groucho, Harpo, Chico and Zeppo along with Margaret Dumont. It's sure-fire comedy entertainment in one of the funniest of their films. It's worth watching just to see Groucho strut his way through one of his all-time great numbers, "Hooray for Captain Spaulding."

SATURDAY, JANUARY 28th

WAIKIKI WEDDING (1937) starring Bing Crosby, Shirley Ross, Martha Raye, Bob Burns. Bing's at his best in this musical about a pineapple queen's experiences in Hawaii. Bing is the press agent for the pineapples and we get a nice mixture of romance, music and comedy. **EXTRA:** We also present **BLUE OF THE NIGHT** (1932) a comedy short produced by Mack Sennett starring Bing Crosby with Franklyn Pangborn.

SATURDAY, FEBRUARY 4th

LOOK WHO'S LAUGHING (1941) Fibber McGee and Molly, Edgar Bergen and Charlie McCarthy, Lucille Ball. It's great fun for radio fans who will enjoy the hectic happenings when the famous ventriloquist and his little friend are forced down in the village of Wistful Vista.

SATURDAY, FEBRUARY 11th

PUTTIN' ON THE RITZ (1930) Harry Richman, Joan Bennett.

SATURDAY, FEBRUARY 18th

TAKE IT OR LEAVE IT (1944) with Phil Baker and his radio quiz show cast. Remember the \$64 question?

SATURDAY, FEBRUARY 25th

ABBOTT AND COSTELLO NIGHT --we'll have an evening with Bud and Lou. Exact titles and excerpts will be announced.

SATURDAY, MARCH 4th

SENSATIONS (1944) W. C. Fields, Eleanor Powell, Sophie Tucker, Dennis O'Keefe, Eugene Pallette, C. Aubrey Smith.

Do You Remember??

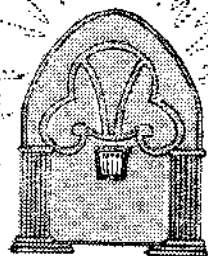
ORIGINAL RADIO BROADCASTS

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GEORGE GARABEDIAN PRODUCTIONS

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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, Garson/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

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

20 Nostalgia Newsletter

Our Star-Studded Christmas

BY DAN MC GUIRE

When you think about it, Christmas time is loaded with nostalgia. Besides celebrating the birth of Jesus long ago, every Christmas is enriched by our memories of other joyful yuletide seasons from the more recent past.

You probably have some fond recollections of Christmases from your childhood, many of which you may have relived through the eyes of your own children, or even grandchildren. Every Christmas has something special about it, some moreso than others.

One of those extra special Christmases that I vividly remember happened in 1940. There was much to be happy about. All of my grandparents, aunts and uncles were still alive. The lean Depression years were behind us, and the storm clouds of world war had not yet engulfed us.

We were far from well-to-do, but we didn't consider ourselves poor. I had to settle for a Marx wind-up train instead of the electric Lionel I'd hoped for. But for a kid in short pants the world was looking pretty rosy.

Best of all, a week before The Big Day, Mom and Dad brought home a special gift for all the family: our first radio! It was nothing fancy; a table model, plain brown, oblong, with only two knobs (no push-buttons) and the old fashioned "greeneye" for tuning. But it brought in all the programs you could hear on those big, showy console models.

Mom could hear Christmas music broadcast "live" by Guy Lombardo from the Aragon



ballroom or Wayne King (with his "sweetest music this side of heaven") from the Trianon. Dad, who was a classical music lover, tuned in to some "highbrow" seasonal offerings from the NBC Symphony and The Voice of Firestone. My brothers and I became instant addicts of a dozen kids' serials. We marveled at how Tom Mix, Superman, Captain Midnight et al could wrap up their current adventures just in time for Christmas — or simply take time out to celebrate back at the ranch, the Daily Planet office or the hangar, no matter what deadly predicament they'd been in the day before!

As a family, we listened to Charlie McCarthy trade holiday quips with a "spirited" W. C. Fields. We guessed which neighbor would be the next to pop in on Fibber McGee and Molly at their Wistful Vista abode — and which visitor would accidentally open that infamous hall closet door. We laughed at the residents of Allen's Alley as they responded to Fred's question of the week: "Has Christmas been too commercialized?" (Yep, even back in 1940.)

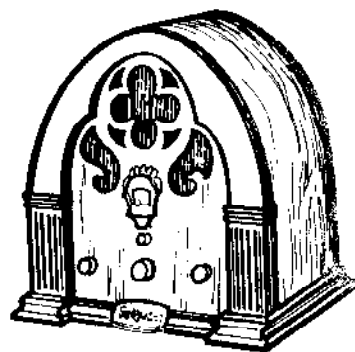
A multitude of entertaining people joined us, via the airwaves, for the holidays. Bob Hope, Eddie Cantor, Jack Benny, Fanny Brice, George Burns and Gracie Allen, Amos and Andy, Lum and Abner, Goodman and Jane Ace, Milton Berle, Arthur Godfrey — the list goes on and on.

Yes, that was a very special Christmas, as we shared it with all the new friends we'd welcomed into our home through the magic of radio.



THESE SELECTED
OLD TIME RADIO
 SHOWS ARE AVAILABLE ON

8-TRACK TAPE CARTRIDGES



\$

6

each

FROM THE HALL CLOSET BOX 421

MORTON GROVE, IL 60053

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

\$

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

people are funny



■ In 1942, a couple of radio chaps named Art Linkletter and John Guedel decided to invest \$30 to prove the thesis that people tend to be pretty comical and that other people like to see and hear them being comical. The two sat over coffee in the Brown Derby in Hollywood, worked up a format for a program, and put up \$15 each to cover the cost of audition records. The program was snapped up immediately by a sponsor, and for a good reason—it was “People Are Funny.” The idea, as some thirty million listeners know very well, was simply to inject a bunch of people into wacky situations, submit them to interviews, enter them in contests, and offer them prizes. The show includes an inside stunt—example: a woman has to sew a patch on the seat of a man's pants, blindfolded—and an outside stunt—example: a fellow has to drive a herd of sheep through somebody's cottage. The result of all this has been aptly described as “unadulterated bedlam.” The only thing that is sure to turn up on “People Are Funny” is the emcee, Art Linkletter, who probably delivers more ad lib lines and appears on more programs than any other entertainer. In the course of his career on “People,” Linkletter has done such things as kiss a 91-year-old spinster who had never been kissed by anybody but her brother and father, interview a little girl who said her favorite dolls were named Goodnik, Foofnik, and Pugnuk (that was the nearest Art has ever come to throwing in his microphone), have a lion tamer and a cage full of lions on the stage, and drop an annoying drunk with a swift left hook. Linkletter, a husky 210-pounder born in Saskatchewan, has been a bus boy, harvest hand, fire fighter, theater usher, clerk, seaman. He and Guedel now split a quarter of a million a year—from their initial investment of \$30.

REPRINT from
 RADIO ALBUM
 Fall, 1948

KING KONG!

TWO YEARS AGO: CHRISTMAS 1975. A full-page ad appeared in the New York TIMES depicting a huge gorilla perched atop the World Trade Center, crushing jet fighter planes in his bare hands and growling ferociously. "One Year From Now," the caption read, "Dino De Laurentiis and Paramount will present the most exciting, original motion picture event of all time!" In the corner of the ad was an announcement saying that free posters of the ad art could be obtained by mailing in the attached coupon. By the end of the week, the TIMES had distributed all 10,000 of their free posters, with requests continuing to pour in. Obviously, the public was intrigued by the idea of a new KING KONG.

Film fans were wary from that very first day. They felt that the caption *should* have read, "Dino De Laurentiis and Paramount will present a **REMAKE** of the most exciting, original motion picture event of all time!" For no amount of publicity hype could make the public forget the sensational 1933 epic that first introduced moviegoers to Kong, the Eighth Wonder of the World.

Produced and directed by **Merian C. Cooper** and **Erenew Schoedsack** from a screenplay by **James A. Creelman** and **Ruth Rose** (Mrs. Schoedsack, KING KONG was an original motion picture event. The character himself was conceived by Cooper while on location with the Cooper-Schoedsack expedition, treks made into the wilds of Asia and the Far East to film such documentary epics as **CHANG** and **GRASS**. Cooper wanted to film a fictionalized story which magnified the spirit of these expeditions.

While Cooper planned his story about a giant gorilla, a man named **Willis O'Brien** was planning a film called **CREATION** at RKO-Radio Pictures which dealt with a shipwrecked party marooned on an island inhabited by prehistoric monsters. The project was to be filmed using the three-dimensional animation techniques O'Brien had pioneered in his

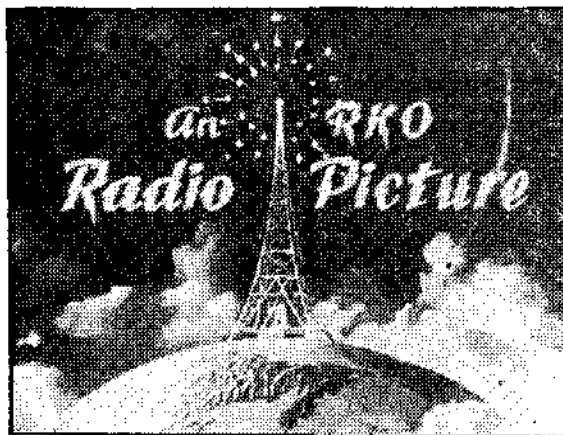
1925 silent epic **THE LOST WORLD**. But in its preparation stages, **CREATION** had already run up a cost of \$100,000, quite a lot of loose change in those depression days.

In 1931, **David O. Selznick** was appointed production head at RKO and instructed to straighten out the budgets of the various film projects on hand. To assist him, he called in **Merian Cooper** from New York. Cooper immediately saw the possibilities inherent in O'Brien's film technique and figured quite logically that with O'Brien's help, his giant gorilla epic could be produced in a practical fashion right on the studio lot.

To keep costs down on Production 601, now called **THE EIGHTH WONDER** by Cooper, production costs were siphoned from other current RKO projects. The giant wall, standing over 75 feet high, was adapted from the standing set built for **Cecil B. De Mille's KING OF KINGS**. The jungle set for **THE MOST DANGEROUS GAME** was designed to double for Skull Island, the home of Kong. The cast of **THE MOST DANGEROUS GAME** also featured **Fay Wray** and **Robert Armstrong**, allowing additional scenes to be filmed between takes on the set.

Robert Armstrong played explorer-film-maker **Carl Denham** in **THE EIGHTH WONDER**, by this time called **KONG**, a sort of conglomerate character combining elements of both Cooper and Schoedsack. His feelings regarding putting a woman in his film-within-a-film duplicate the producers' sentiments exactly. **Fay Wray**, in the role of Kong's Golden Woman, is recalled with affection by the cast and crew as one of the nicest people in show business. **Robert Armstrong** put it best: "Nobody could be that nice!" Miss Wray was also required to don a wig between scenes of **THE MOST DANGEROUS GAME** and **KONG**; she was a brunette in the former and a blond in the latter. **Bruce Cabot**, who was doubling for **Joel McCrea** on **THE MOST DANGEROUS GAME**, almost walked off the picture when rumors reached him that McCrea was to play the lead in **KONG**. Cooper found him packing his bags and convinced him to stay. All three stars were immortalized in the production, although the show was stolen by the "tallest, darkest leading man in Hollywood."

Kong himself, designed by **Willis O'Brien** and sculptor **Marcel Delgado**, was only 18 inches high and covered with rabbit fur. There were six models built in all so production



would not be delayed when repairs were required. Scenes of the animated model before matte-painted jungles were later combined with the live-action footage with high regard for detail. Animated birds fly from tree to tree in Kong's jungle; before the fight with the water reptile, a stream of bubbles forms an ominous trail across the surface of the water; a tyrannosaurus stops his rampage long enough to scratch his ear.

Naturally, the most important details were reserved for Kong himself. He was built to Cooper's specifications of an actual monster gorilla, but his humanistic facial expressions and body movements were miracles wrought by O'Brien and his team of animators. For close-ups, a full sized working hand and full-sized bust were built. (**John Guillermin**, director of **KING KONG 1976**, said his version used a full sized head and hand and the 1933 versions didn't. He was mistaken.) Contrary to popular belief, there is not one frame in the 1933 production of **KONG** that shows a man in a gorilla costume.

After 55 weeks of shooting, **KONG** was almost ready for release. But the running time was close to 130 minutes, far too long, RKO executives thought, for an adventure picture. Cooper was also displeased with the pacing of the film, so he took it into the editing rooms and began trimming. Some of the best dinosaur effects scenes were removed, including the controversial "spider sequence". After several days' work, Cooper emerged with a tightly packed 100 minutes of celluloid excitement. The last act was a title change: **David O. Selznick**, just before he left RKO, christened Production 601 "KING KONG".

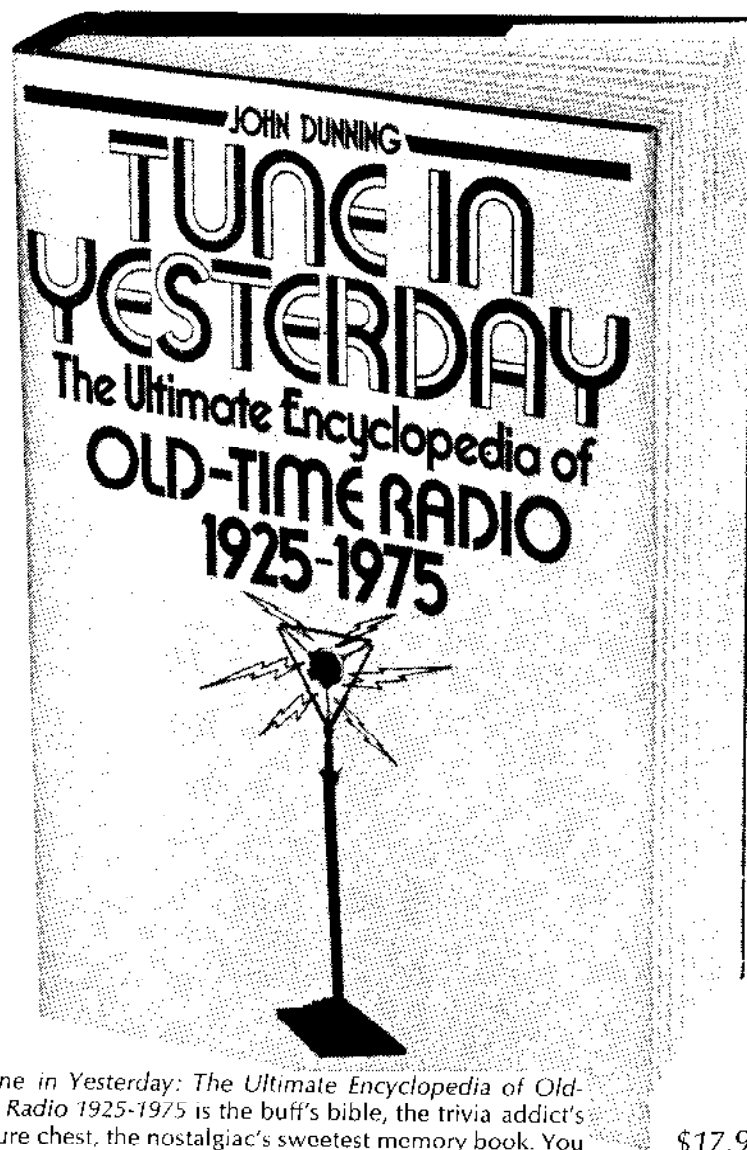
KING KONG was an immediate success, and was revived by RKO whenever the company's finances required shoring up. The first re-release came in 1938, this time minus

about three minutes of violence and cheese-cake of which the Hays Office didn't approve. These scenes, which include the famous sequence in which Kong curiously pulls the clothing from a panic-stricken **Fay Wray**, were not restored to theatrical versions of the film until the last re-release in 1971. **KING KONG** was also released to great financial success in 1942, 1952, and 1956, and has been seen on television regularly ever since. It is indeed a perennial favorite, remembered and beloved by millions.

But what about the 1976 **KING KONG**? The huge multi-million dollar robot built for the production was actually used in only one scene, a screen for just under thirty seconds. The rest of the time, **KONG** was **Rick Baker**, a young make up master who designed and built the costume and mask himself. Baker was totally ignored when **KING KONG** received an Oscar in 1976 for its special effects, but he had the last laugh. While the three technicians who build the robot received their statuettes, the Academy showed a film clip of Baker in his **KONG** suit!

Made at a cost of \$25 million, **KONG '76** pulled in nearly \$70 million worldwide, not quite earning back its production/promotion costs. Paramount is planning another Christmas release this year that they hope will push **KING KONG '76** into the black. In the meantime, producer **Dino De Laurentiis** is planning a sequel to be called (what else?) **SON OF KONG**, with one major difference: in his version, the son of the giant ape will be gay.

It is probably safe to assume that 40 years from now, **Dino De Laurentiis'** \$25 million **KING KONG** will be blissfully forgotten . . . while audiences everywhere will continue to marvel at the imaginative wonder that made the **ORIGINAL KING KONG** the Eighth Wonder of the World!



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CHICAGO—Enjoyed your Bing Crosby tribute (especially the Jolson bit near the end of the show). Richard Wagner is enjoyable — get him to play his Jolson oldies.—**IVAN BUNNY.**



GLENVIEW—Thank you so much for the four hours with Bing Crosby which you broadcast Saturday. It was very enjoyable, and the segment with Bob Hope was hilarious. I had forgotten how spontaneous broadcasting used to be — the missed cues, the mispronounced words, the ad-libbing, etc. used to make the programs rib-tickling. Most of that is gone today with the editing of the tapes. So, thanks for a wonderful afternoon.—**VIRGINIA BACHNER.**

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CHICAGO—I just want to tell you how much I miss your "Hall Closet," especially the Jack Benny shows every Friday. Could you possibly change your TWTD format so there's more variety in each show instead of sticking to a theme each week? You might find you attract more listeners that way. When you play all detective shows, for example, those who don't like detective shows don't tune in. Anyway, keep up the good work.—**HENRIETTA KLAOWANS.**

(ED. NOTE—When we have a series of variety-type Saturday shows, we get letters and calls asking for more theme programs. When we play a number of theme programs, we get calls and letters asking for more variety. Actually, we try to offer a balance of programs each Saturday and we hope that you find it mostly entertaining and interesting.)

CHICAGO—I have been listening to your Saturday radio show quite regularly, and enjoy the old programs. Whatever I am doing, I carry my portable radio to that room. When will you have some of the old "Easy Aces" programs? It is refreshing to hear these old programs. With the material being used today, nothing is sacred anymore. The old comedians got laughs with clean material. I particularly enjoyed the Jack Benny and Fred Allen shows which were presented a few weeks ago. I am a former south sider, a graduate of Parker High School and Yale Grade School. It brings back so many memories listening to these old shows.—**LOUISE A. WILLIAMS.**

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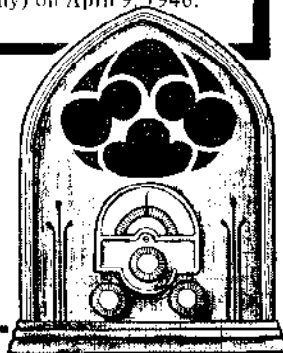
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Judy's father tries to get a good night's sleep, as he has to get up early the next morning for a hunting trip. The entire family, except father, gets locked out of the house ... and there goes a good night's sleep! Louise Ericson plays Judy Foster, with John Brown as her father. Presented by TUMS (for the tummy) on April 9, 1946.

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