

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE

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

BOOK FOUR

CHAPTER EIGHT

SEPTEMBER, 1978



JACK ARMSTRONG, THE ALL-AMERICAN BOY was played by Charles Flynn from 1939 until the series ended in 1951. Its premiere was on WBBM, Chicago, on July 31, 1933 and Jim Ameche was the first actor to play Jack. The show was heard daily for 15 minutes until summer of 1947 when it became a twice-a-week show. In the fall of 1950 it was called Armstrong of the SBI (Scientific Bureau of Investigation) and finally went off the air on June 28, 1951.



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PERSONALITY
RECORDINGS



THIS IS YOUR F.B.I.

SERIES DRAMATIZES ACTUAL CASES FROM THE BUREAU'S FILES

REPRINT from TUNE IN, August, 1945

For many years now, the workings of the F.B.I. have become practically a legend in America. No other crime prevention agency appeals so forcefully to the public imagination, has been credited so universally with a "magic" ability to track down evil-doers. To youngsters and adults alike, the G-man is a heroic figure—tough, resourceful, undaunted and unfailing in pursuit.

Few people realize, however, that the success of the Federal Bureau of Investigation rests largely with the average citizen. As spokesmen explain, the agency is "of the people, by the people,

for the people"—in fact, like government, it is the people. Without widespread cooperation from the ordinary man in the street, its most skilful efforts would be comparatively ineffective. And this is the point of view that the weekly series, "This Is Your F.B.I." hopes to bring home to listeners.

When producer Jerry Devine took over the show, he regarded it as a public service, wanted to make very sure that the information broadcast would be correct down to the last detail. So, for a period of some weeks, the director spent all of his spare time in Washing-



JERRY DEVINE OPENS AN "INNOCENT" JAP FAN—REALLY A CLEVERLY-CONCEALED KNIFE

"THIS IS YOUR F.B.I." (continued)

ton, painstakingly becoming acquainted with the technical organization and scientific methods of the Bureau.

Jerry had quite a background for the task to begin with. In earlier years, he'd been an actor, had handled many a gangster and young "heavy" part both in Hollywood and on the legitimate stage. Then, as writer-director of the "Mr. District Attorney" program for the past three years, he'd garnered a vast store of knowledge about the personalities and machinations of criminals.

All of this valuable experience has made a stirring, dramatic show out of

"This Is Your F.B.I." If anybody doubts that truth can be as thrilling as fiction, he has only to tune in to these gripping, swift-moving cases. Impact and punch are heightened by imaginatively conceived sound effects, the forceful tones of narrator Frank Lovejoy and the original mood music of maestro Van Cleave.

Every one of the programs is based on an actual case-history, drawn from the files of the F.B.I. The Bureau co-operates by presenting a wide selection of factual synopses, from which Devine chooses those with the most dramatic possibilities. Of course, the synopses must be expanded and plotted, divided up into scenes and dialogues, but the facts themselves are never altered in any way. Obviously, too, conversations between criminals have to be created entirely by the writer, since no observer was present on the actual occasion to set these lines down for posterity. But every effort is made to have the words said in key with the personalities of the men involved. Names of criminals are changed, too, but many of the stories were given such wide publicity at the time they happened that newspaper readers will have no trouble in recognizing them. And, when the whole broadcast is finally put together, the F.B.I. checks once more to see that the

investigation and capture are presented exactly as they occurred.

One of the advantages of dealing with truth, rather than fiction, in this series is that there is so much exciting material to draw on. Tales may be concerned with sabotage and espionage, tense chases of escaped prisoners of war, step-by-step uncovering of Army officer impersonators, bank robbers and violators of the Selective Service Act, safe-crackers and auto crooks, kidnappers and embezzlers pass in endless parade.

On numerous occasions, public co-operation was necessary before malefactors could be rounded up and punished. The F.B.I. makes clear that its agents cannot be everywhere—nor would they want to constitute an American Gestapo constantly checking on the daily life of law-abiding citizens. Instead, it is the responsibility of everyone to report extraordinary or suspicious happenings to the nearest F.B.I. regional office (of which there are 57 scattered throughout the country.) Such leads are always quietly investigated, and the supposed criminal either freed from suspicion or apprehended.

Take, for example, the story of a former German national, who before the war made annual pilgrimages back to his homeland. With the outbreak of war, the man's neighbors became suspicious of him, and a business rival finally reported him to the F.B.I. The machinery immediately swung into action, and the activities of this small-town baker were subjected to minute scrutiny. It was established beyond any doubt that he was a respectable and loyal United States citizen, and that the charges against him were merely the result of a malicious desire to put him out of business. Anti-German feeling in the town finally rose to such a pitch, however, that the man's safety was endangered, and the Bureau found it necessary to issue a statement clearing his name. Thus, though the investigation uncovered no crime, it was



THIS THERMOS JUG ONCE CONTAINED \$72,000 OF RANSOM MONEY, WAS BURIED IN A FIELD

valuable because it protected a citizen's civil liberties.

This was an unusual situation, however, and for the most part such a "victim" would not even realize that his loyalty and sympathies had been in doubt.

In many other cases, suspicions have pointed to genuine espionage rings—or have prevented them from ever being formed. Several years ago, an individual settled in a large Western city, lived very comfortably with no apparent source of income, and often expressed unAmerican sentiments to neighbors. One alert citizen finally reported him, and it was found that he was here, amply supplied with American dollars from a German fund, to set up espionage on a grand scale. His specific job was to get a line on breaches in our public opinion, widen them if possible, and thus cause splits in our national unity. Prompt action prevented his plans from maturing—and, though the Bureau feels confident that he would have been discovered eventually, his activities might have done the war effort considerable harm

before they came to official attention.

On another occasion, it was a wide-awake commercial firm which caused the round-up of some 33 spies. Agents had already become aware of a person they knew only as "Heinrich," who was writing long, "encyclopaedic" letters relating to war plants and employment in a mid-Western city. Suddenly, a photography agency called up to say they'd received an extraordinary order for aerial photos—so large an order that the executives wanted to be sure it was all right before filling it. That call provided just the information needed, and investigation uncovered the fact that there was a well-organized ring meeting in the back room of a German restaurant.

Were it not for such unofficial watchers, the task of the F.B.I. would have been rendered tremendously difficult during the first years of the war. In 1939, the Bureau had a force of only 858 special agents—much too small a group to cope with enemy activity with-

Continued . . .

"THIS IS YOUR F.B.I." (continued)

out aid. Today, investigators number approximately 4500, and as many as a thousand have been sent out to cope with an urgent case. (Such a case occurred when saboteurs landed on the Atlantic seaboard and it was necessary to comb the entire district for clues leading to their whereabouts.)

Spokesmen for the agency are eager to have it known that anything can be a clue to the F.B.I. The Washington laboratories and record rooms are a national clearing house of criminal information, and very often the slightest hint can be jigsawed with facts from the files to point an unerring finger at the perpetrator of the crime.

In kidnappings, for instance, a nickname used unconsciously in front of the victim's family or friends may be a positive source of identification. The Washington files include nearly 300,000 nickname cards. (Many of these "monikers" are very amusing and descriptive, such as: Aggravating Papa, Bowlegged Bessie, Chew Tobacco Louie, Ash Pan Slim, Cream Puffs, and Butcher Knife Lizz.) After a victim has been returned to his home, he can often give such details about his place of captivity that his description amounts to a map for the experienced G-man. Though probably blindfolded, he may know approximately how long he rode in a car, how far the car was parked from the house, what type of gate he went through, whether the location was country or city, whether he heard a railroad whistle or noticed an airplane on its regular route. Then, by a process of elimination, the exact house can be found—probably the only one or one of several which meets all the conditions.

Hit-and-run drivers can also be apprehended through the unshakable scientific evidence furnished by the F.B.I. laboratories. In almost every case,

minute slivers of paint from the car cling to the clothes of the victim. Sometimes the paint may be a mere pinpoint, all but invisible to the naked eye. Nevertheless, it can be examined and identified, and there have been instances where it was possible to point definitely to one car out of 50 on the street at the time of the accident.

As can easily be seen, the G-man's "infallibility" is not a matter of some sixth sense unknown to other men, but results chiefly from the remarkable coordination achieved within the Bureau, where numerous experts lend their combined knowledge to the tracking down of crime. It is no wonder that the law-breaker quakes at the thought of F.B.I. pursuit—he is pitted not against one investigator, but against a whole host of specially-trained minds.

Every man who applies for a position in the agency—whether for clerk, or laboratory technician, or special agent—must prove that he is in excellent physical condition, possesses outstanding ability in his field, and, above all, is of unquestioned loyalty to his country. "All positions in the F.B.I. are positions of trust." Special agents then take a 16-week training program, must be as quick on the trigger as they are mentally, able to tackle any type of emergency with confidence. America can well say with genuine pride: "This is our F.B.I."

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NOSTALGIA BOOK CLUB

SOAP OPERA PIONEER

THE GOLDBERGS, FIRST DAYTIME SERIAL, HAS MADE ITS WRITER RICH AND SOAP OPERAS POPULAR

REPRINT from RADIO MAGAZINE, March, 1943

Gertrude Berg, or "Mollie" as she is known to her fans, has been the writer, director and star of the daytime serial, "The Goldbergs" for fourteen years. Her simple story of a Jewish family living on New York's teeming East side has won the hearts of millions of radio listeners.

When Mrs Berg went to NBC in 1929 with her idea for a serial story to run five days a week, they told her she could never sustain interest from day to day. Time and "Mollie" Berg have proved how wrong they were. Not satisfied with penning one show a day, Gertrude wrote another daytime serial, "Kate Hopkins", for several years. She writes all of her scripts in longhand and says she could easily handle another show or two. Also one of the highest paid radio stars, Gertrude earns \$5,000 a week.

Mild, shy and gentle in person, "Mollie" is a different person in the studios. She is one of the real pioneers in radio directing. In the early days, Gertrude went so far as to hang a microphone out of a window over a busy thoroughfare to get the right kind of a "traffic noise".

Despite the fact that Mrs. Berg, her husband and two children, live in a penthouse apartment in Manhattan, she has never lost touch with the people of the East side. She makes periodic shopping trips to Hester street and stops in to chat with her friends.

Last year a group of Sisters in a Catholic Convent who had listened to Gertrude's program regularly, decided to give up radio for Lent. At the end of Lent, Mrs. Berg received a letter from the sisters asking for a brief synopsis of the story they had missed.



Somehow the busy Gertrude has managed to find time to redecorate and furnish a second home for herself and her family. It's a beautiful, old farmhouse near Bedford, New York. Mrs. Berg shopped for a year gathering antiques and furnishings for her hundred year old farmhouse.

Throughout the years, Gertrude Berg has been paid a great deal of money by several different sponsors. But most of her money has come from Proctor and Gamble, the maker of soaps. When Gertrude was considering the purchase of her present country home, she was taken on a tour of the house. In the kitchen, she spotted a cake of P & G soap, left by the previous tenant. Gertrude made up her mind to buy the house. "If it's good enough for Proctor and Gamble," she said, "it's certainly good enough for me."

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, SEPTEMBER 2nd REMOTE FROM THE LAND OF OZ

LEO IS ON THE AIR (1939) Radio preview of M-G-M's film masterpiece, "The Wizard of Oz" starring Judy Garland as Dorothy, Ray Bolger as the Straw Man, Jack Haley as the Tin Woodsman and Bert Lahr as the Cowardly Lion. Metro-Goldwyn-Mayer. (12:00)

MAIL CALL (1940s) Judy Garland is mistress of ceremonies with guests Bob Hope, the Merry Macs, Carmen Cavallaro, Frank Nelson. Armed Forces Radio Service. (11:20; 9:55; 7:40)

RADIO HALL OF FAME (3-26-44) Excerpt featuring Jack Haley. (8:25)

FABULOUS DR. TWEEDY (11-13-46) Frank Morgan stars as the Dean of Men at Potts College. Cast includes Gale Gordon, Janet Waldo, Harry Von Zell. Mr. Tweedy's house guest. AFRS. (12:55; 14:45)

RADIO HALL OF FAME (11-26-44) Excerpts featuring Ray Bolger and Hildegard. Philco. (3:45; 6:02; 9:39)

BILLIE BURKE SHOW (8-3-46) Billie wants to raise some money for a playground for the children. Cast includes Lillian Randolph, Earle Ross, Marvin Miller. Listerine Tooth Paste. (13:20; 17:15)

FRED ALLEN SHOW (10-11-39) Excerpt featuring Bert Lahr (10:35)

VILLAGE STORE (3-20-47) Jack Haley stars with Eve Arden, Hans Conried, Frank Nelson and guest Vincent Price. Jack wants to learn to play the ukulele. Sealtest Milk. (9:50; 10:10; 8:35)

KRAFT MUSIC HALL (9-30-48) Excerpt featuring Music Hall host Al Jolson and guest Judy Garland. Kraft. (9:18)

SATURDAY, SEPTEMBER 9th CONSECUTIVE SHOWS - I

DANNY KAYE SHOW (1-6-45) First show of the series featuring Eve Arden, Lionel Stander, Frank Nelson, Ken Niles, Harry James and his Music Makers and guest Eddie Cantor. Danny sings "Minnie the Moocher." Pabst Blue Ribbon. (10:50; 9:15; 9:30)

RED SKELTON SHOW (2-4-47) The Skelton Scrapbook of Satire gets a lift when the subject is "elevators." Red is Clem Kadiddlehopper, J. Newton Numskull and Junior, the mean little kid. Verna Felton, Pat McGeehan, GeGe Pearson, Wonderful Smith, Anita Ellis, Rod O'Connor, David Forrester and the orchestra. Raleigh Cigarettes. (9:00; 9:25; 12:20)

KRAFT MUSIC HALL (4-1-48) Al Jolson plays host to Jimmy Durante and they reminisce

about the early years. Oscar Levant, Ken Carpenter, Lou Bring and the orchestra. Kraft Foods. (8:10; 7:35; 14:00)

DAVID HARDING, COUNTERSPY (9-20-49) Part I of "Postal Pirates" starring Don MacLaughlin as Harding and Mandel Kramer as his assistant, Peters. Organ music by Jesse Crawford. Blackmail at the post office. Conclusion next week on TWTD. Pepsi-Cola. (17:50; 10:45)

STOOPNAGLE AND BUDD (3-8-35) First show in this series starring F. Chase Taylor as Colonel Lemuel Q. Stoopnagle and Wilbur Budd Taylor as Budd, zany comedy teammates. Benay Venuta, Mark Warno and his orchestra. (7:15; 10:15; 12:25)

EDDIE CANTOR SHOW (5-6-48) A "salute to Smiths" with Eddie, Billie Burke, Jack Smith, Abbott and Costello, Harry Von Zell. Cantor's campaign for the presidency! Pabst Blue Ribbon. (14:30; 13:00)

SATURDAY, SEPTEMBER 16th CONSECUTIVE SHOWS - II

DANNY KAYE SHOW (1-13-45) Second show in this Saturday night series features Eve Arden, Lionel Stander, Kitty Kallen, Harry James and his Music Makers. Eve is a teacher in the "life story of Danny Kaye" and Danny performs his famous "Lobby Number" from his first movie, "Up In Arms." Pabst Blue Ribbon. (9:50; 11:12; 9:00)

RED SKELTON SHOW (2-11-47) The Skelton Scrapbook of Satire takes listeners for a ride when the subject is "taxi cabs." Red appears as Willie Lump-Lump, Clem Kadiddlehopper and Junior. Raleigh Cigarettes. (6:45; 10:10; 13:50)

KRAFT MUSIC HALL (4-8-48) Al Jolson stars with guest Vera Vague. Al recalls his school days in Heidelberg (I) and exchanges insults with Miss Vague. Jolie sings "Old Man River." Kraft Foods. (8:50; 9:10; 11:05)

DAVID HARDING, COUNTERSPY (9-22-49) Conclusion of "Postal Pirates" finds the Counterspys getting their man. Pepsi-Cola. (15:35; 13:10)

STOOPNAGLE AND BUDD (3-15-35) Second show in the series with announcer Andre Baruch and Nick Lucas. "Men behind the microphone" skit. (10:20; 11:05; 8:40)

EDDIE CANTOR SHOW (5-13-48) Eddie's still on the campaign trail as he seeks votes from former classmates at the Schnook School of Music. Lauritz Mechior is guest. Pabst Blue Ribbon. (11:45; 8:10; 8:00)

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SEPTEMBER SPECIAL SATURDAY, SEPTEMBER 23rd and 30th RADIO FOR CHAMPIONS!

JACK ARMSTRONG, the All-American Boy was one of the greatest of the after-school radio programs. It was created by **Robert Hardy Andrews** and had a 17-year run from 1933 to 1951. It was sponsored by **Wheaties, Breakfast of Champions!**

We have collected a series of consecutive **Jack Armstrong** adventures from 1939 and we'll share them with you on two consecutive Saturday afternoons in September.

Most after-school radio adventures did not have formal beginnings or endings. While one exciting adventure was coming to a close, another exciting adventure was beginning.

We will present an adventure that is

essentially complete in 24 episodes. They were originally broadcast between Monday, October 2, 1939 and Thursday, November 2, 1939 (episodes 1586 thru 1609).

Charles Flynn stars as Jack Armstrong and **Jim Goss** is Jack's uncle Jim Fairfield. Jack's cousins, Billy and Betty Fairfield, are played by **John Gannon** and **Sarajane Welles**. **Franklyn MacCormack** is the announcer-narrator.

The story is basically intact, but we have edited some of the show's openings and closings and a few of the commercials so that you will be able to have maximum enjoyment during our two Saturdays devoted to this exciting **Zamboanga Adventure** in the life of Jack Armstrong, the all-American boy!

SATURDAY, SEPTEMBER 23rd

JACK ARMSTRONG (Episode 1586, Monday, 10-2-39) At the island of Zamboanga in the Philippines, Jack and his friends, having recovered some lost Uranium 235, turn it over to military authorities. Their next assignment: search for Professor Loring and rich uranium deposits deep in the interior of Mindanao. (13:25)

JACK ARMSTRONG (Episode 1587, Tuesday, 10-3-39) Billy and Betty almost cause a riot in the Marketplace when they try to identify Professor Loring's wrist watch. (12:46)

JACK ARMSTRONG (Episode 1588, Wednesday, 10-4-39) Uncle Jim decides they should hike to the Village of Molita. Army Lt. Rawlings gives them a pedometer. (14:15)

JACK ARMSTRONG (Episode 1589, Thursday, 10-5-39) Jack, Billy and Betty reluctantly welcome Trader Yates. (12:45)

JACK ARMSTRONG (Episode 1590, Friday, 10-6-39) The gang returns to the Army post to tell Uncle Jim about Trader Yates. (13:25)

JACK ARMSTRONG (Episode 1591, Monday, 10-9-39) On the trail to the interior. A military escort gives our adventurers a walkie-talkie. (11:27)

JACK ARMSTRONG (Episode 1592, Tuesday, 10-10-39) A Filipino guide takes Jack, Billy and Betty on the trail to a village in the interior of Mindanao. (13:40)

JACK ARMSTRONG (Episode 1593, Wednesday, 10-11-39) After crossing a creek, the

search party encounters near-hostile natives. Chief Karang takes a fancy to the pedometer. (11:27)

JACK ARMSTRONG (Episode 1594, Thursday, 10-12-39) Jack uses his walkie-talkie trick to get Karang to return the pedometer. (13:34)

JACK ARMSTRONG (Episode 1595, Friday, 10-13-39) Arriving at the Village, Salada wants Jack's pedometer. Jack gives it to him and asks about Professor Loring's watch. (11:43)

JACK ARMSTRONG (Episode 1596, Monday, 10-16-39) Jack and the gang are being held prisoner in the Village. (13:40)

JACK ARMSTRONG (Episode 1597, Tuesday, 10-17-39) Released from the Village, Jack, Billy and Betty use the pedometer to draw an accurate map. (12:15)

JACK ARMSTRONG (Episode 1598, Wednesday, 10-18-39) Billy and Jack create a diversion upstream. (13:40)

JACK ARMSTRONG (Episode 1599, Thursday, 10-19-39) Jack and Billy are being stalked by a wild animal and call for help on their radio! (14:35)

SATURDAY, SEPTEMBER 30th

JACK ARMSTRONG (Episode 1600, Friday, 10-20-39) At the campsite, the search party

CONTINUED ON NEXT PAGE...

THOSE WERE THE DAYS

SATURDAY, SEPTEMBER 30th

Continued

discusses footprints Jack and Billy saw when they lost the pedometer. (13:35)

JACK ARMSTRONG (Episode 1601, Monday, 10-23-39) Trader Yates holds Jack, Uncle Jim, Billy and Betty at gunpoint. (12:05)

JACK ARMSTRONG (Episode 1602, 10-24-39) Searching for the cave where they hope to find the smuggled rifles, the party must circle around to avoid native sentries. (13:45)

JACK ARMSTRONG (Episode 1603, Wednesday, 10-25-39) The entrance of the cave is guarded, so our search party goes to the rear entrance. (12:00)

JACK ARMSTRONG (Episode 1604, Thursday, 10-26-39) Jack and Billy reset the pedometer and wade along the stream to ambush their guide. (13:10)

JACK ARMSTRONG (Episode 1605, Friday, 10-27-39) Persued by Chief Karang, Uncle Jim, Jack, Billy and Betty make their way down a steep hillside to the bottom of the creek. (11:05)

JACK ARMSTRONG (Episode 1606, Monday, 10-30-39) Going into the cave, Jack discovers his pedometer is missing. (13:55)

JACK ARMSTRONG (Episode 1607, Tuesday, 10-31-39) In the cave, Jack and Billy prepare to subdue an approaching sentry. (11:22)

JACK ARMSTRONG (Episode 1608, Wednesday, 11-1-39) The search party makes their way down the tunnel to the cave where they find the rifles and Lt. Rawlings. (13:30)

JACK ARMSTRONG (Episode 1609, Thursday, 11-2-39) Jack Armstrong, Billy Fairfield and Lt. Rawlings make their way back to the hiding place at the back entrance to the tunnel. (11:35) This is the final episode in our series of 24 consecutive broadcasts from October-November, 1939.

LUCKY STRIKE EXTRAS!

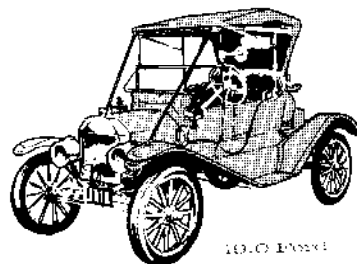
UNCLE DON (8-21-38) Uncle Don Carney reads the funnies from the Comic Weekly of the New York Journal-American at 10:30 a.m. Sunday morning on station WOR: Flash Gordon, Tim Tyler's Luck, Tillie the Toiler, Skippy, Sentinel Louie, The Little King, Ace Drummond, Katzanjammer Kids. (14:25; 14:25)

CHALLENGE OF THE YUKON (5-10-55) Supt. Preston is assigned to bring in two crooks who rob a trading post. Brace Beemer plays Preston in this show from the series' last season on the air. Quaker Puffed Wheat and Rice. (15:15; 13:15) *

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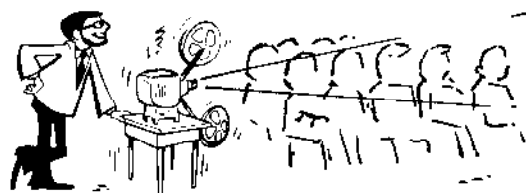
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MEMORY MOVIES

If you have a fondness for the "good old days," then you're invited to enjoy a **MEMORY MOVIE** on Saturday evenings at the North West Federal Savings Community Center Auditorium, 4901 W. Irving Park Road, Chicago. There's plenty of free parking in the large lot at the rear of the NWF office on Dakin street and CTA transportation to the door. Enter the Community Center thru the parking lot. Visitors who arrive by CTA should walk south along the side of the NWF building, then turn west to the entrance to the Center.

MEMORY MOVIES begin at 8 p.m. and doors to the auditorium open at 7:30 p.m. Donation is usually \$1.25 per person with all proceeds being donated to recognized charities.

ADVANCE TICKETS to all **MEMORY CLUB** movies are available at any office of North West Federal Savings or at the Saturday night showings.

Here's the line-up of coming attractions:

SATURDAY, SEPTEMBER 2nd

"B" MOVIE FESTIVAL — Part 1: WESTERN NIGHT — 1. DESTROY RIDES AGAIN (1932) starring Tom Mix. 2. **BOSS OF HANGTOWN MESA** (1942) starring Johnny Mack Brown with Al "Fuzzy" Knight. (\$1.25)

SATURDAY, SEPTEMBER 9th

"B" MOVIE FESTIVAL — Part 2: MYSTERY NIGHT — 1. THE FALCON IN HOLLYWOOD (1945) starring Tom Conway, Barbara Hale, Veda Ann Borg, Sheldon Leonard, Frank Jenks. 2. **DICK TRACY'S DILEMMA** (1947) starring Ralph Byrd, Lyle Latell, Jack Lambert, Ian Keith. (\$1.25)

SATURDAY, DECEMBER 16th

FLYING DOWN TO RIO (1933) Ginger Rogers and Fred Astaire in their first film together. Also starring Dolores Del Rio, Gene Raymond, Eric Blore. Fred and Ginger do the Carioca, dancing girls cavort on the wing of an airplane and who cares about the plot? (\$1.25)

SATURDAY, SEPTEMBER 23rd

PHANTOM OF THE OPERA (1925) Lon Chaney, the "Man of a Thousand Faces" stars in one of the great silent screen classics. Cast includes Norman Kerry and Mary Philbin. The excitement of this film still stands up after more than 50 years! You'll be amazed at the elaborate sets, including the underground catacombs and the lavish Opera House interior. Our showing will be accompanied by an appropriate screen musical sound track. (\$1.25)

SATURDAY, SEPTEMBER 30th

LITTLE ORPHAN ANNIE (1934) Mitzi Green stars as Annie with Edgar Kennedy as Daddy Warbucks in this rare film. Newly uncovered for a special **MEMORY MOVIE** showing to benefit the Neediest Children's Christmas Fund. "Arf!" says Sandy. (\$1.25)

SATURDAY, OCTOBER 7th

JUST IMAGINE (1930) Part science fiction, part musical, this is a 1930s look at New York City in 1980! El Brendel is the star who is awakened after 50 years in a "frozen state" to discover the "new world." With Maureen O'Sullivan, Hobart Bosworth. Musical score by Henderson, Brown and DeSylva. (\$1.25)

SATURDAY, OCTOBER 14th

NO MOVIE TONIGHT ... instead, a **SPECIAL STAGE PRESENTATION** of **ARSENIC AND OLD LACE** presented by the Pascal Players of ST. PASCAL CHURCH on Chicago's northwest side. Curtain rises at 8:15 p.m. (There's also performances on Friday, October 13 at 8:15 p.m. and on Sunday, Oct. 15 at 2 p.m.) Tickets are available for \$3.00 at the door

SATURDAY, OCTOBER 21st

FIRST LOVE (1939) Deanna Durbin gets her first screen kiss in this charming love story of an orphaned girl going to live with her uncle and finding romance with co-star Robert Stack. Deanna sings "Amapola" and other songs. Cast includes Helen Parrish, Eugene Pallette, Leatrice Joy, Frank Jenks. (\$1.25)

SAT., OCT. 28th—PARAMOUNT ON PARADE (1930) All-star musical revue.

SAT., NOV. 4th — STEAMBOAT 'ROUND THE BEND (1935) Will Rogers

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

Hollywood: A first-hand account

The Night That Benny Goodman 'Happened'

REPRINT from RECORD WHIRL, December, 1955

By Hal Holly

For those of us who were there that night and saw—and heard—it happen, it is hard to believe that it was over 20 years ago. But it was, for it happened on a night in August of 1935.

Many of you readers of *Record Whirl* were not even born. Most of you couldn't even have read about it until it was already history. Yet I believe there is hardly a one of you who wasn't influenced by it to some extent.

What happened? Benny Goodman opened at the old Palomar ballroom (destroyed by fire in 1938) in Los Angeles. The Benny Goodman Era—or Swing Era, as it is still known—was born. I won't bore you with a long-winded analysis of what "swing" was, or wasn't. I just hope to give you some idea of its impact, for that impact was so great that it is doubtful if there is a present-generation musician anywhere writing or playing music who has not been affected by it.

During the filming of *The Benny Goodman Story*, now completed and ready for release in early 1956, I went out to Universal-International on the day they were shooting the Palomar opening. I can't tell you yet how well they succeeded in re-capturing the drama and excitement of the occasion, but for me it was like re-living something out of my own past, because I was there that night, and as for everyone else lucky enough to have been present, it was an unforgettable experience.

To grasp the emotional part, some background is necessary. The country was still in, or barely starting to pull out of, the Great Depression. Not so

very long before this, the Palomar had been employing a non-union band whose members received \$20 a week. The traveling "name band" was barely known, especially in California. One reason was that until a year or so previous to this, the national authority of the musicians' union had a ruling that a band moving from one union local into another had to receive 30% above the local scale. The removal of the "traveling band tax," as it was called, enabled the Palomar to engage "traveling bands" from the East. Up to that time such movement about the country by "name bands" was almost exclusively in the top bracket hotel supper rooms. They preferred dance music that was soft, sweet, sedate and/or soothing. Whatever this "swing music" was, it wasn't that, though later Benny Goodman, and others who

followed him, did successfully invade—for a time—many of our so-called classy hotel supper rooms.

We didn't use the word "jazz" in that day in the sense that it is used now. To musicians there were two kinds of dance music—commercial music and *hot* music, and no one ever made any money playing *hot* music except a handful of heroes named Louis Armstrong, Jack Teagarden, Bix Beiderbecke, Red Nichols, Frankie Trumbauer, Joe Sullivan, Joe Venuti, Eddie Lang, and maybe a few others, who somehow managed to put it on records. One who was a very special hero to Los Angeles musicians, because we remembered him—and well—as the sixteen-year-old clarinet wizard with Ben



Here's Benny Goodman as he was in 1935 with his history-making band at the Palomar in Los Angeles. Guitarist is Allan Reuss. What Benny was doing with the baton no one seems to recall.

Pollack's band at the Venice ballroom in 1925, was, of course, Benny Goodman.

To give Pollack his due, let me say that he and other members of his band were also musical heroes to younger musicians here in Los Angeles who were just beginning to be absorbed by *hot* music. And again to give Pollack his due, let me say that he lost a fortune, or possible fortune, because he

liked that kind of music himself and wanted a band made up of musicians who could play it.

So 10 years later, Benny Goodman, our boyhood hero, came back to Los Angeles with the greatest band ever heard, and we were on hand to greet him. We didn't know until much later that this band had been a financial failure on every date during the cross-

country tour that brought it from New York. We didn't know that when the band opened at the Palomar its members were sure that this would be the end, that they would probably be cancelled out as soon as the Palomar could get a replacement, break up and head back to New York—and in some cases—probably into oblivion.

Instead, came that night's sudden smashing success. Within a year, the "swing" trend had swept the country. Musicians who had been heroes to musicians—Goodman, Krupa, Berigan, Stacy, and, later, by way of the Goodman band, Musso, James Wilson, Hampton and others—became popular heroes. And that made it profitable.

By 1938, the band that should have folded up at the Palomar in 1935, was able to "jam them in" at Carnegie Hall—as a concert attraction.

Whatever, the relationship between "swing" and "jazz"—I believe the experts are still arguing about it—"swing" made the U. S. public conscious of "jazz," and "jazz" has now become big business. I'm not sure this was for the betterment of "jazz," but as a one-time musician I hold to the belief that a musician who is eating regularly can be just as good an artist, and maybe better, than one who is not. And that, to me, is the essence of *The Benny Goodman Story*, whatever happens in the film. For, thanks to "The Benny Goodman Era," a lot of musicians are not only eating regularly, but much better than they ever did before.

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FILM CLIPS

CLIPPED BY
MARK NELSON

Hardly anyone remembers the titles.
Only the most avid fans can relate the titles
to the plots. But it was all so unimportant.
Kids never went to the movies to see **THE
IVORY HANDLED GUN, WEST OF RAIN-
BOW'S END, THE FOURTH HORSEMAN**
or **TWILIGHT ON THE TRAIL**. They came
instead to see **Buck Jones, Tim McCoy, Tom
Mix** and **Hopalong Cassidy**. Throughout the
30's, 40's, and into the 50's, the B westerns
that streamed out of Hollywood were the
truest star vehicles ever filmed.

The B westerns were not designed for
important play in big city theatres, not even
at the bottom of a double bill. They were
outdoor action adventures intended for the
rural areas, and especially for kids. The films
rarely ran over 60 minutes in length, the story-
lines were simple and straightforward, action
all the way. Which is appropriate, for few
members of the audience would have been able
to follow a complicated plot with the kids
screaming and applauding every gunshot.

The B western almost didn't survive the
film industry's conversion to sound. Hollywood
was entranced by the sound of its own voice,
and most new players were being wooed from
Broadway. Drawing room comedies and musi-
cals were the rage. And to a Hollywood pro-
ducer, every gunshot sounded the same as the
next. **Leo Maloney**, a man whose western expe-
rience in the silent era involved starring,
producing, and directing his own films, made
an independent feature called **OVERLAND
BOUND** in 1929. It was the first independent
all-talking western, and it set the stage for the
wild action to follow.

Tom Mix, last of the great silent western
stars, faced his future in talkies with insecurity.
He had met many challenges during his cine-
matic career, but was uncertain about talking
on screen. So while **Tom Mix** began a period of
personal appearances, the field was left open
for such range-riders as **Hoot Gibson** and
Ken Maynard. Gibson had been with Universal
Pictures for over a decade, and moved into
sound westerns with his light comic touch
unaffected. **Ken Maynard** moved from First
National to Universal for his first sound series.
His dialogue delivery was less than perfect,
often sounding ad-libbed, but creating a be-
lievable strong, silent, "aw-shucks-Ma'am"
attitude that became a staple of the type. **Tom
Mix** returned to the cinematic west after a
four-year absence with **DESTROY RIDES
AGAIN** in 1932.

RKO Pictures put together an unusual
package for release in 1934. Titled **POWDER-**



WILLIAM BOYD

SMOKE RANGE, it featured practically every
big-time cowboy star available at the time.
**Hoot Gibson, Harry Carey, Tom Tyler, and Bob
Steele** were in the cast, along with many other
familiar faces. It was an early entry in the
long-running **Three Mesquiteers** series, based
on the books by **William Colt MacDonald**.
Over the next decade, many players would
star in the western swashbucklers: **Ray "Crash"
Corrigan, Robert Livingstone, Syd Saylor,**
Max Terhune, Ralph Byrd, John Wayne,
**Duncan Renaldo, Bob Steele, Tom Tyler, and
Jimmy Dodd** served the trio. Another trio
started production across the way from Republic
in 1940, as Monogram Pictures began their
Range Busters series.

In 1935, the shape of the B western was
altered by a man named **William Boyd**.

Originally cast as the heavy in the first of a long
and successful series, Boyd attained screen
immortality when the producer changed his
mind and cast him as Hopalong in **HOPALONG
CASSIDY**. It was a characterization that would
become Boyd's own, and he carried it through
66 features and two television series.

It was really television that spelled the
doom of the B western. By 1953, the home
screen was filled with western entertainment:
THE LONE RANGER, WILD BILL HICKOK,
**ADVENTURES OF KIT CARSON, and SKY
KING** were a few of the more successful series.
Gene Autry and Roy Rogers, who shared the
throne of the singing cowboy, each had their
own TV series. The 60-minute B western was
reduced to a 30-minute weekly formula, and
somehow the bloom was off the stage.

The Statler Brothers summed it up musi-
cally when they asked in their popular record-
ing, "Whatever Happened to Randolph Scott?"

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