

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE

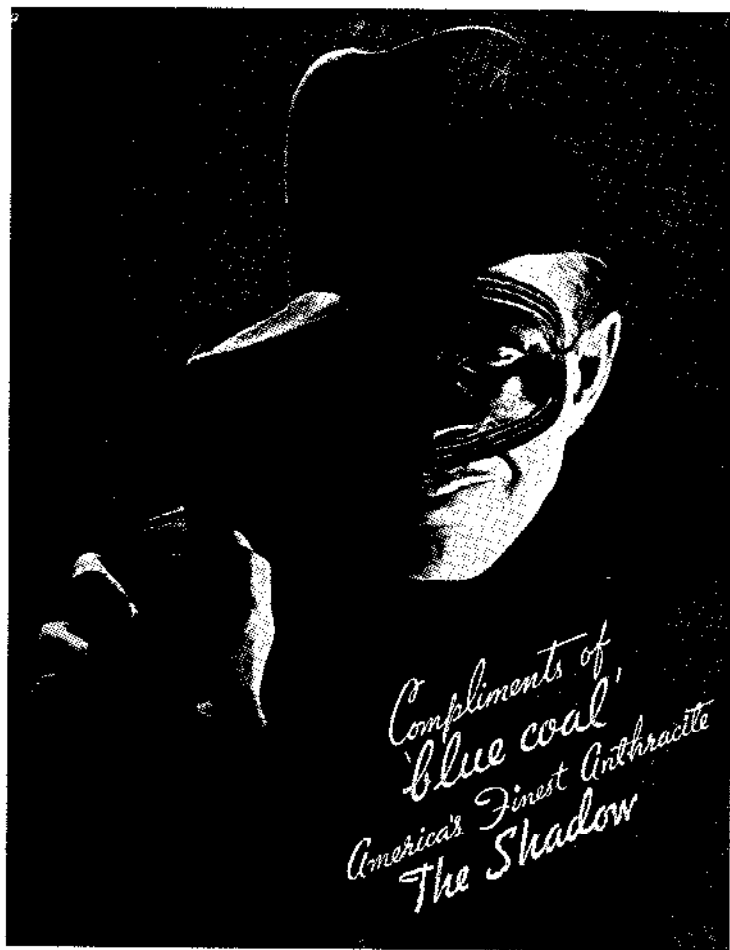


FROM THE HALL CLOSET • BOX 421 • MORTON GROVE, IL 60053

BOOK FOUR

CHAPTER NINE

OCTOBER, 1978



*Compliments of
Blue Coal,
America's Finest Anthracite
The Shadow*

"WHO KNOWS WHAT EVIL LURKS IN THE HEARTS OF MEN? THE SHADOW KNOWS!"

From 1930 thru 1954 Lamont Cranston used his special hypnotic power (which he learned in the Orient) to cloud men's minds to protect the innocent and punish the guilty. In the beginning the Shadow was simply the narrator of the program, but by 1937 Orson Welles brought the character to life. The role was also played by Bill Johnstone (1939-43), John Archer (1944), and Bret Morrison (1945-54). The lovely Margo Lane was portrayed by Agnes Moorehead, Gertrude Warner and Grace Matthews. Perhaps the only person who ever saw the shadow was the photographer who took this publicity picture for the show's long-running sponsor, Blue Coal.

SUSPENSE

LEADING MOVIE STARS

PLAY GRUESOME ROLES

IN NEW-TYPE THRILLER

REPRINT from
RADIO MAGAZINE,
November, 1944

PRODUCER-DIRECTOR William Spier gets apoplexy every time he hears somebody call his pet show a "whodunit." In a "whodunit," he explains, the story opens with a corpse—say an aged millionaire who dies mysteriously at midnight in a haunted house. The thrills come in as listeners tiptoe around with the detective trying to solve the crime.

"Suspense," however, produces its goose-pimples on an entirely different

basis. The leading character is usually introduced very much alive, but placed in a dangerous and terrifying situation. Hearers get their hot and cold flashes as they identify themselves with the hero or heroine who must be extricated from the horrible predicament.

As a result of his novel technique, the bearded creator of this flesh-crawling series has sometimes been called "the Alfred Hitchcock of the airlines." Like the British movie director, Spier enjoys upsetting thriller traditions and establishing new ones, to the delight of all those who like their melodramas off the beaten track. And no detail of production is too small for his attention in creating "Suspense."

Take the music, for example. As former chief critic of *Musical America*, Spier is an expert on what crashing chords and strange dissonances can do in establishing moods. But use of the score to heighten effects is old hat with radio dramas, so this genius of the gruesome goes one step further. Since he specializes in tales that have a touch



BELLIE ELLIS LETS OUT A BLOOD-CURLING SHRIEK OF TERROR—

—AS BORIS KARLOFF'S MENACING FINGERS MOVE CLOSER AND CLOSER

of the psychological about them, he has created music that emphasizes the hidden thoughts of characters. Cue music for a murderer in hero's clothing may be light and gay on the surface, but in the background the strings play a macabre counterpoint to the theme—just enough to make the listener uneasy.

Every element in the playlets is designed to keep up hair-raising tension to the very last moment. Though the broadcasts emanate from Hollywood, and the 38-year-old director has employed all the movie "bad-men" at one time or another, he's a firm enemy of type-casting. "Every audience likes to be baffled," he says, "but it's impossible to puzzle them if they immediately recognize the players and link them to the roles they ordinarily play." So Cary Grant may be a fiendish killer, and sinister Peter Lorre a perfectly innocent bystander. And the result is that those

who settle back comfortably in their chairs with the solution neatly tied up are given a good jolting.

Spier will go to almost any length to obtain material for "Suspense." When a severe illness kept him in bed for a while, he improved the passing hours by quizzing his nurse on scientific

means of committing murder—and returned to his job just teeming with insidious ideas for new stories.

Not all of the stories are new, but the horror-dynamo manages to put his stamp on those he adapts for the air, so that they also have the characteristic combination of mystery, suspicion and dangerous adventure. Though Spier's main aim is to keep pulses pounding right up to the surprise solution (which is withheld to the end), he believes there is an ethics of chill-producing which any honest thrill-purveyor must abide by.

It would be unfair to the audience, for example, to have a new character appear in the third act and turn out to be the killer. The criminal must always be met during the story along with the other people involved. Nor can an important clue or piece of information be kept from the listener in order to astonish him at the end.

Yet, in spite of strict adherence to these rules, William Spier has been eminently successful—not only in scaring folk within an inch of their lives—but in bowling them over completely with his crashing denouements. There's only one fault that dialers have to find with him—he never permits an outsider to watch while he builds "Suspense."



A WEIRD BACKGROUND ADDS HORROR TO THE ROLE OF BELA LUGOSI

The Tale of Four Spots

BAND LEADERS AND RECORD REVIEW August 1946

ONCE upon a time there were four talented young men who came to the Big City to earn their fortunes. At the time our story begins their fortunes were strictly in the future. They were paying for coffee and cakes with the take from their jobs as porters at the *Paramount Theater*. Between pushes with the broom and shoves with the mops, they sang—to keep in practice and to encourage themselves.

A big executive walked by one day and heard them singing. "Egad," he said, "How long has this been going on?" He searched for and found the warblers. He signed them to big contracts and the next thing you know they had waxed "If I Didn't Care" for Decca and lived happily ever after as The Ink Spots.

The date of that recording session was January, 1936. In January, 1946, The Spots returned to the *Paramount* to celebrate their tenth anniversary and have special pictures taken. "If I Didn't Care" is now a standard.

That's the legend of the Ink Spots' rise to fame and the yarn is now their trademark.

Still another legend relates how they came to be called The Ink Spots. It seems that the four young men and their manager were sitting in an office trying to think up a good snappy name.

"'Harmony Four'—'Rhythm Quartet'—'Jazz Melodeers'—can't one of you guys think of something?" moaned the manager. He was making dollar doodling signs on the blotter with his pen and the pen dried up. He shook it impatiently and four blots appeared.

"The Ink Spots," he shouted—and The Ink Spots they've been ever since. Late in January, 1946, they appeared at New York's Zanzibar Cafe, where this reporter talked with Charles

Fuqua, Bill Kenny, Billy Bowen and Herb Kenny—present members of the quartet.

Charles Fuqua, dour, sober-faced baritone and guitarist, is the senior Spot. He was a member of the original quartet. Born in Martinsburg, West Virginia, he began his singing career in 1928 over WKBF in Indianapolis, moving on to WLW in Cincinnati. With Jerry Daniels, Deke Watson and the late Orville Jones, he went to England with Jack Hilton, English night club owner and band leader, and stayed for two years.

"And were we glad to get back!" declared Charles. "I've had enough cups of tea to last me the rest of my life."

Since his return to the States in '36, Fuqua has been with The Ink Spots constantly, except for twenty-five months in the armed forces.

Next oldest as a Spot is Bill Kenny, spark and leader of the group, first tenor, and the boy with the high sweet voice that makes the customers gasp. They can't believe it's real.

"I," stated Bill in his turn, "was born in Philadelphia, Pennsylvania, and learned singing from my mother. I was once a boy soprano, believe it or not. I started singing professionally when I was twenty-one and won a contest at the Ritz-Carlton Gardens in Atlantic City. The prize was a week's bookings. Jack Pomeroy and Phil Berle (Milton's broth-

er) arranged the bookings, and the next thing I knew I was winning contests in the *Savoy Ballroom* in New York City.

"That was in 1936. I scuffled around for a while and then joined The Ink Spots. Right away we made 'If I Didn't Care' and from then on the going was good."

Bill's brother, Herb Kenny, joined up next. He didn't start out to be a singer at all. He worked as a mail-truck driver for the U. S. Post Office until about five years ago—then decided he'd rather stand and sing than sit and drive, and cut himself into a quartet known as The Cabiners. They sang here and there and eventually in *Kelly's Stables* on Fifty-Second Street, New York. Three-and-a-half-years ago he stepped into the second tenor place with The Spots. Now he sings bass.

"Funny thing happened a while ago in Hartford," he said. "Bill was sick and I had to sing first tenor as well as do the talking into the mike." Herb talks choruses in his deep deep voice, for variety.

Except for a brief spell with the armed services, Herb has been with The Spots ever since he first doubled the Kenny content of the quartet.

The baby of the group, in point of Spot service, is cheerful Billy Bowen, second tenor since Herb Kenny slid to bass. Billy was born in Birmingham, Alabama, but spent most of his early life in Detroit. He studied two years in the Detroit Institute of Fine Arts, where he worked at theory, harmony, saxophone, flute and clarinet.

In 1933, Billy was the singing leader of



The Tale Of Four Spots

McKinney's Cotton Pickers, playing in the *Harlem Opera House*. He graduated to a band of his own in Detroit—the Rhythm Stompers. Late in 1937 he returned to New York with the Roy Eldridge outfit, in the first alto clarinet chair. During his job with Eldridge, and in the four following years which he spent with Lucky Millinder, he never opened his mouth in song. With Lucky he obliged with both saxophone and clarinet. He became a tenor Spot two years ago.

I asked, "What do you boys put into a number that makes an Ink Spot routine stand out?"

"It isn't what you put in," replied Charles Fuqua, "it's what you learn to leave out."

"And as for the rest," contributed Bowen, "we think you can tell one of our numbers because of the down-to-earth quality, the simple singing, and the warm feeling running through the work. We enjoy ourselves, you know."

Diction is the great standard with The Ink Spots. Radio work drilled them thoroughly in the making of sounds that come out as separate words through the mike.

"We had to learn to talk before we could begin to sing, as far as radio was concerned," said Herb Kenny.

"Anybody who works over radio," continued Herb, "has to learn to talk before he can sing. And that's what we did, and we learned so well that we'll never forget it. That's why we can always be understood."

The Ink Spots have had featured places in 20th Century-Fox's "Great American Broadcast" and Universal's "Pardon My Sarong." Charles Fuqua made movies for the U.S. Army when he was in service.

Over the air The Spots have been heard on the Kate Smith Hour, as a sustaining program over WEAF, on the Chesterfield Show with Johnnie Johnston, and with Bob Crosby's Orchestra.

At this writing, The Ink Spots are covering the country on a theater tour. But, as Bill Kenny puts it, "We'll be back in plenty of time for our next Paramount anniversary. They're saving our special brooms and dustpans."

I REMEMBER 'CLUB MATINEE'

BY G. P. LUCCHETTI

"Club Matinee" is a vintage radio program that I recall nostalgically. It was broadcast in the middle or late thirties and was strictly "Chicago" fare, originating from the now long gone WENR.

It came on at about three o'clock in the afternoon, about the time I used to get home from Austin High School and assault the "ice box" as I listened, munched and recapped the day's lessons. The most prominent personality was, of course, the MC. There were two that I recall but there may have been others. The first I remember was Ransom Sherman, truly one of Chicago radio's pioneer wits. Do you recall ever hearing him or about him? He dates farther back than even I can remember, being one of those who started when crystal sets were novelties.

The other MC fared considerably better graduating from Club Matinee to television in its early stages quite successfully. He began in radio using his natural name, which was ponderous, to say the least, Thomas Garrison Morfit III! Even though he chose to trim it to Gary Morfit he complained he received so much mail addressed Jerry Wharf-rat, etc., that he held a radio contest to find a more euphonious name. The result was to dub him Gary Moore and no further identification is needed for anyone who has inhabited the U.S. in the last 25 years.

Ransom Sherman, too, had his fling at television but this rise was far from meteoric. His humor was the wry sort that lent itself more to the imagination, as radio allowed him to do successfully, and not as adaptable to visual gags. As an example, one of his TV skits had Ransom as a Mr. Handyman type involved in building an outdoor brick barbecue, which, naturally, wound up looking like Berlin after a carpet bombing raid in WW II.

Club Matinee was a freewheeling sort of show, a prototype really in its way, of the ensuing late night TV fare such as Jerry Lester's "Open House" show. There wasn't a rigid format, and thinking back, I don't suppose too much script either; more of an outline, I suppose. There were, however, a few continuing "bits" one of which featured the announcer on the show, Durwood Kirby (Aha! So that's where Garry got him). His Thing was that he was an aspiring opera singer who Sherman, his vocal coach, advised to take the stage name Durwardo Kirbinelli, in keeping with operatic tradition. Durwardo, nee, Durward, would slavishly hang on every word of advice of his mentor/advisor/coach (He always called him "cooch") and each time after much vocalizing

and mi-mi-ming and begging Ransom, "Am I ready, Cooch?" somehow never got that big chance to display his budding vocal pyrotechnics. But, he was ever the eager, avid tyro.

There was also a locally well known vocal/instrumental group, The Vagabonds, who furnished the music, also reminiscent of the group that Jerry Lester had on his TV show.

Was it either Milton DeLugg or Art Van Damm? At any rate, they would participate in the proceedings. Ransom would address them as Sam Vagabond, Mike Vagabond, etc. They were usually assigned roles in the dramatic skits. The term dramatic is loosely used. The most memorable serial-drama being "Gronsonby Strikes Back," or, "You Cur, Sir!" It was always called that, and it was fated never to come to fruition, something always going awry in the production. Maybe there would be a few lines of dialog before the whole shebang went haywire. In this Durward also came forward as an eternally aspiring thespian, and again, never quite achieving the success he was confident he was capable of.

Still another ongoing bit was later picked up by Milton Berle. I don't know for sure if it was a direct steal but Uncle Miltie didn't earn the soubriquet "The Thief of Bad-gags" without reason. This involved Ransom hailing to the microphone the "... tough, dynamic, hard-hitting ..." Coach of the legendary Stedgy Prep High School Football team, Spike McBullet. Naturally, he came on like Berle's "I'm pooped" character, a cross between him and Mr. Wimple of Fibber and Molly's program. There was always a report on Stedgy Prep's latest gridiron feat, the score of which would tend to indicate that if they had got out alive they had done pretty well. And often we would be treated to a rousing march or fight song by their illustrious band. Sometimes the tunes would even be recognizable.

There was, quite expectedly, the usual gal singer. As in the case of the MCs there was a succession of them, only one of whom I can even bring to mind her first name, which was Evelyn. She also doubled on the Don McNeil Breakfast Show. Because I can't recall her name does not mean I have forgotten her sultry and appealing voice. In those days that quality was called "sex appeal." The girl singer was not spared the ordeal of emoting in the skits, either.

All in all, Club Matinee may not have been great radio, but it was good radio. Done unpretentiously and with wit and obvious affection by all who participated in the hijinks.

And I remember it.

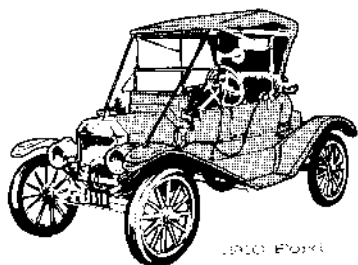


The Ink Spots, snapped in the middle of a song—Billy Bowen, Billy Kenny, Herb Kenny and Charles Fuqua.

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

SATURDAY, OCTOBER 7th

LUX RADIO THEATRE (6-2-47) "The Jazz Singer" starring Al Jolson, Gail Patrick, Ludwig Donath, Tamara Shane. The screen's first talkie comes to radio with Jolson re-creating his screen roll. This is our annual TWTD presentation of a classic radio production. William Keighley, producer, narrates the story. Lux Toilet Soap. (19:50; 18:40; 21:40)

STARS IN THE AFTERNOON (9-22-46) An all-star variety show promoting the new season on radio for the Columbia Broadcasting System. Many CBS stars and shows are featured in this 90-minute program: Dinah Shore, Frank Sinatra, Arthur Q. Brian, Jimmy Durante and Garry Moore, Family Hour with Patrice Munsel and Jack Smith, Blondie and Dagwood, Hoagy Carmichael, Screen Guild Players, Crime Doctor, The Thin Man, Casey, Crime Photographer, Sam Spade, Inner Sanctum, Dr. Christian, Vaughn Monroe, Ann Sothern as Maisie, Peter Lind Hayes, American Melody Hour, Lux Radio Theatre, It Pays To Be Ignorant. (17:40; 16:50; 13:55; 14:15; 14:00; 13:40)

DOCTOR SIXGUN (1954) Bill Adams (of "Let's Pretend" fame) stars as a Southern colonel of the Jewish faith who is challenged to a duel on the Day of Atonement. Karl Weber is Dr. Grey Matson, "Dr. Sixgun." (16:55; 11:15)

**SATURDAY, OCTOBER 14th
THE RADIO HUMOR OF VIC AND SADE**

THE FESTIVAL OF CHICAGO COMEDY was sponsored by the University of Chicago and held on the campus of the University during the first week of October, 1976. The Festival was a "celebration of the comic spirit in Chicago . . . with an all-star cast." One evening during the Festival was devoted to "The Radio Humor of Vic and Sade" and it turned out to be a love-in for Paul Rhymer, creator of the popular radio series.

The scene was Breasted Hall, Oriental Institute, University of Chicago, Tuesday, October 8, 1976. Reminiscing about Vic and Sade were Bill Idelson (who starred on the series as Rush); Clarence Hartzell (who starred as Uncle Fletcher); artist Franklin McMahon; and humorist Jean Shepherd. Chuck Schaden was master of ceremonies.

Some 90 minutes were spent looking back at "radio's homefolks" and remembering the

delights of one of the best loved radio programs of all times. The comments from the personalities on stage and the questions from the audience were taped and we'll share that tape with *Those Were The Days* listeners throughout the afternoon.

We'll also have an encore presentation of the last known interview given by **Bernadine Flynn** (who starred as Sade), recorded on October 6, 1976, a few months before her death.

And, to top it all off, we'll have not one, not two, but six **Vic and Sade** programs from the 1940-44 period on NBC.

**SATURDAY, OCTOBER 21st
RADIO IN THE FABULOUS 50's**

GUNSMOKE (8-23-52) William Conrad stars as Marshall Matt Dillon with Parley Baer as Chester and Howard McNear as Doc. "Shakespeare" features Hans Conried as an actor, found near death. (12:12; 16:45)

MONITOR (5-11-55) "Going places and doing things . . ." Monitor was a service of the National Broadcasting Company on Saturdays and Sundays through much of the 1950s. Offering short segments and various anchormen, Monitor "hop-scotched" the country for news, comedy and special features. We'll present an hour of Monitor throughout our TWTD show today. Part 1 offers John Cameron Swayze with news headlines, plus sports and a radio weather girl! Also Bob and Ray; a "Guess the Sound" game; and the Art Van Damme Quintet. (14:35)

AMON 'N' ANDY MUSIC HALL (4-28-54) A disc jockey show for the Kingfish and his friends! Freeman Gosden and Charles Correll spin records by The Four Knights, Jo Stafford Evelyn Knight, Nat King Cole, Frank Sinatra and Patti Page. Various participating sponsors. (8:50; 9:20; 13:00)

MONITOR (5-11-55) Part 2 — Roger Price; Show Business Reviews; Art Van Damme. (14:55)

FIBBER MC GEE AND MOLLY (6-27-55) Jim and Marion Jordan in their quarter-hour format. The Squire of Wistful Vista and his bride decide to see a movie. With Bill Thompson and Ann Witfield. (13:40)

MONITOR (5-11-55) Part 3 — Bob and Ray; Bill Lawrence, national correspondent for the

New York Times; a critique from Hollywood. (13:45)

X MINUS ONE (7-3-56) "Mr. Costello, Hero!" starring Wendell Holmes, Mandell Kraemer, Bob Hastings, Joe DeSantos. A space cruiser has only one passenger, a Mr. Costello, who collects voices. (15:35; 12:48)

MONITOR (5-11-55) Part 4 — Remote from Chicago's Outer Drive; John Chancellor; Operation Applejack; Frank Gallop; John Cameron Swayze. (15:30)

**SATURDAY, OCTOBER 28th
ANNUAL HALLOWE'EN SHOW**

SUSPENSE (6-23-49) "Ghost Hunt" starring Ralph Edwards in a chilling drama as a radio disc jockey who agrees to spend the night in a haunted house and use his wire recorder to record the happenings. Auto-Lite. (15:40; 13:55)

MYSTERY IN THE AIR (1947) "The Black Cat" starring Peter Lorre in an excellent radio adaptation of the Edgar Allen Poe classic. Camel Cigarettes. (13:42; 16:40)

ADVENTURES OF OZZIE AND HARRIET (10-31-48) Ozzie goes into a "haunted" house to prove to David and Rickey that they did not see a ghost in the old McAdam's place. With John Brown as Thorny, Janet Waldo and Jack Kirkwood, International Silver Company. (14:06; 15:55)

THE SHADOW (1-12-41) "The Ghost Building" stars Bill Johnstone as Lamont Cranston and Marjorie Anderson as the lovely Margo Lane. Mysterious deaths occur at the largest building in the world. The Shadow investigates. Blue Coal. (16:10; 13:00)

SUSPENSE (12-5-46) "The House in Cypress Canyon" stars Robert Taylor, Howard Duff, Hans Conried, Cathy Lewis. "Unearthly cries" and blood "oozing from under a locked door" go with a newly purchased house. Roma Wines. (13:20; 16:25)

INNER SANCTUM (1940s) "A Corpse for Halloween" stars Barry Kroeger and Larry Haines with Mercedes McCambridge. A man responsible for the death of his friends is haunted by their ghosts on Halloween. (24:10)

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.

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1984 GEORGE ORWELL'S "BIG BROTHER"

United States Steel Hour Theatre Guild's dramatization of this powerful novel of facism in the future, of a time when the world has been divided into three super-large and powerful dictatorships whose purpose is world domination. The story takes place in Oceania ... made up of the United States, Great Britain, The British Commonwealth, and South America ... where the minds of the people are controlled. A man and woman dare to defy the laws of the state and fall in love. But BIG BROTHER sees all ... on a tele-screen ... and disaster results for the lovers. They eventually end up in room 101 ... the most hideous room in the world. Broadcast April 26, 1954, featuring newsman Ken Banghart, Marion Seldes and Alan Hewitt.

THE DAY THE EARTH STOOD STILL

Michael Rennie stars in one of the screen's great science fiction stories about a visitor from another planet. He and his robot, Gork, land in Washington, D.C. and request to meet with all the great leaders of the world ... before the planet Earth is destroyed. It is a fascinating story! Cast includes Jean Peters and William Conrad. This is a re-broadcast (without commercials) of a Lux Radio Theatre Show, 1/4/54. Complete story. 45 minutes.

EXPLORING TOMORROW

An exciting science fiction story of an interplanetary space liner, "The Martian Queen," hurtling toward Earth on a collision course of 216,000 miles per second. Complete story. 15 minutes.

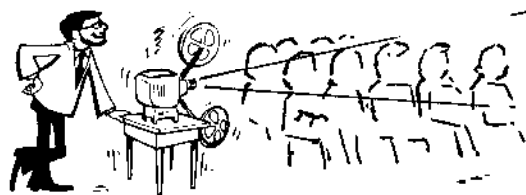
By mail from THE HALL CLOSET, BOX 421, Morton Grove, 60053 or pick them up at any office of NORTH WEST FEDERAL SAVINGS or when you visit M-G-M SHOP.

WAR OF THE WORLDS

Starring Orson Welles

"Ladies and gentlemen, we interrupt our program of dance music to bring you a special bulletin ... it is reported that at 8:50 p.m. a huge, flaming object, believed to be a meteorite, fell on a farm in the neighborhood of Grover Mill, New Jersey ... This is the most famous radio broadcast of all time! The original, uncut program from Sunday night, October 30, 1938, as heard on the Columbia Broadcasting System. Orson Welles and his Mercury Theatre group presented the classic H.G. Wells story in "on-the-scene" news-documentary style and frightened half the country with their "on-the-scene" reports of the landing of creatures from outer space ... men from Mars.

**NORTH WEST
FEDERAL**



**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, 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 north-west 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 or for \$2.50 in advance at any office of North West Federal Savings.

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)

SATURDAY, OCTOBER 28th

PARAMOUNT ON PARADE (1930) The best of the all-star revues of the early '30s, with three hosts — Jack Oakie, Leon Errol and Skeets Gallagher — introducing the various skits and numbers. The talent on hand includes Richard Arlen, Jean Arthur, George Bancroft, Clara Bow, Gary Cooper, Kay Francis, Frederic March, William Powell, Buddy Rogers and Lillian Roth. (\$1.25)

SERIAL SUNDAY

Sunday, October 29th

CAPTAIN AMERICA (1944) All 15 chapters of this exciting Republic serial will be presented at a special SUNDAY AFTERNOON showing which begins at 1 p.m. and continues for some four hours! Dick Purcell stars as Captain America (in reality, Grant Gardner, District Attorney), fighting for law and order. Great special effects and 14 exciting cliff-hangers make this one of Republic's best serials of the 1940s. Here are those chapter titles:

1. The Purple Death
2. Mechanical Executioner
3. Scarlet Shroud
4. Preview of Murder
5. Blade of Wrath
6. Vault of Vengeance
7. Wholesale Destruction
8. Cremation in the Clouds
9. Triple Tragedy
10. The Avenging Corpse
11. The Dead Man Returns
12. Horror on the Highway
13. Skyscraper Plunge
14. The Scarab Strikes
15. The Toil of Doom

You'll have a great time on SERIAL SUNDAY in the auditorium at North West Federal's Irving Park Community Center. Admission for this special program is \$3 per person and tickets are available in advance at any office of North West Federal.

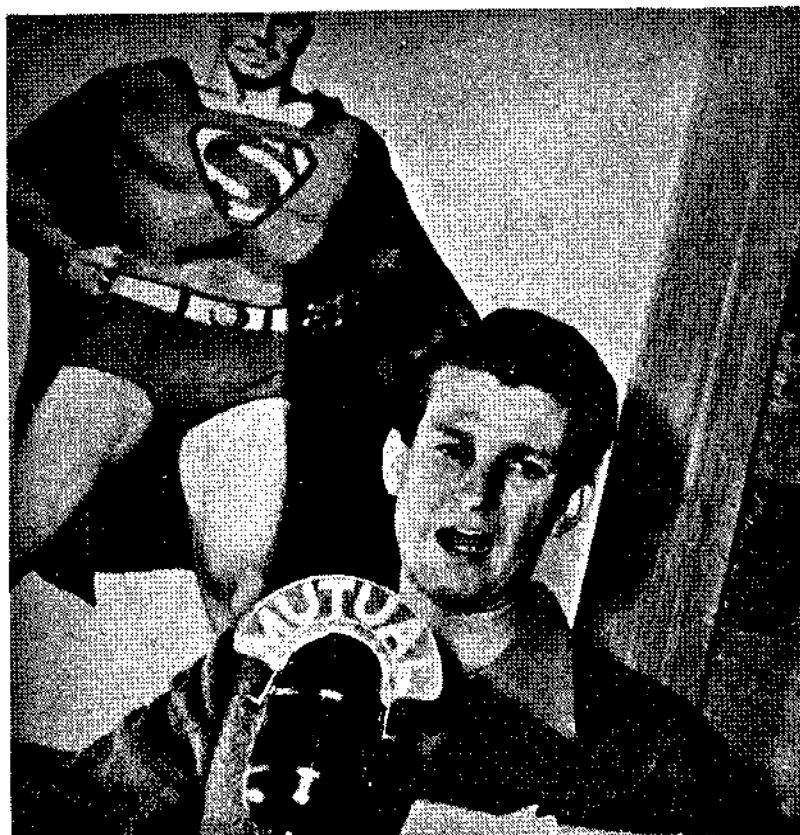
SATURDAY, NOVEMBER 4th

STEAMBOAT 'ROUND THE BEND (1935) Will Rogers stars as a medicine man and proprietor of a rattletrap sternwheeler in a great steamboat race! With Ann Shirley, Irving S. Cobb, Stepin Fetchit, Eugene Pallette. (\$1.25)

SUPERMAN

Psychologists and Educators Sanction Program

REPRINT from TUNE IN, March, 1943



CLAYTON COLLYER, MICROPHONES IN FRONT OF THE MAN-OF-IRON

Whether "Superman", the fabulously muscled character endowed with X-ray sight, bullet-proofed skin and short-wave ears, is a good or disturbing influence in the lives of the nation's children is a debated question among parents and educators.

Some parents and child specialists believe that the program emphasis on violence wrecks the emotional stability and nervous system of youngsters.

However, numerous psychologists, psychiatrists and educators acclaim the character as good stuff for children "providing release and serving as mental catharsis."

Alert to the multifarious problems, "Superman's" editorial board is staffed with psychologists and educators of high repute. So loyal are his millions of fans — many of them adult — that the script has never known the poverty of sponsorless days. Since its inception on the air waves "Superman" has topped all similar programs by Crossley rating. Born four-and-a-half years ago of the vivid imagination of Jerry Siegel and Joe Schuster, this fiction phenomenon originally appeared as a comic strip character. It was an instant success. In addition to its appearance on the air and 118 daily papers, Paramount Studio's produce animated cartoons.

Gentle mild-mannered Clayton "Bud" Collier has had no difficulty in bridging the gulf separating the meek reporter Clark Kent from the rather formidable "Superman," according to responses from 7 to 70. He breaks out in something of a cold sweat however at the thought of some ambitious youngster borrowing his old man's '22 to test his much publicized "Superman's" radio bullet-proof skin.



Superman was born out of the imagination of Jerry Siegel.



Co-partner in creating the Man of Iron is Joe Schuster.

FORECAST from

Chicago

REPRINT from TV Magazine, Dec, 1950

Clint Youle is an ex-fighting man who found a handsome payoff in what he learned while working for Uncle Sam's Army.

Youle, who rates as a top television attraction around Chicago, and who is now known to a fair-sized segment of the national TV audience as well, got into TV by virtue of the fact that the Army had trained him as a meteorologist.

To understand all this, you have to haul back a few years—say, to 1940 when he came in off a weekly newspaper and got a job writing news shows for WMAQ and NBC in Chicago. He was well along in a budding career as a news editor when Uncle Sam sent him greetings in May 1942.

The next thing he knew, he was a meteorologist and, shortly thereafter, as a major, he was in South America working at diplomatic liaison and counter-intelligence headquarters with the Sixth Air Force.

On being discharged Clint was uninfluenced by his own relative importance to the Air Corps, and went back to his old job of editing news for WMAQ and NBC.

That brings us up to the witching hour of 10:37:05 A.M., CST, January 11, 1949. Bill Ray, who was Clint's boss in the news shop, had been casting around for a weatherman in a new TV show.

Clint, who had been thinking of nothing more pertinent to weather than an abstraction about the relationship between wet feet and leaky arctics, suddenly got an earful of a telephone conversation his boss was having. Seemed that said boss was having no luck finding a convincing weatherman.

On the basis of his army experience with meteorology, Clint volunteered. His boss considered the idea, decided there was nothing basically wrong with the notion and therefrom sprang not one, but two phenomena.

Phenomenon No. One: Clint Youle turned out to have a kind of small-boy charm that appealed to Chicago viewers and, in addition, he knew his stuff.

Phenomenon No. Two: Clint Youle turned out to have a handsome wife Jeanne, who was plenty good as a cook, and who turned out to be more than handy when the show was sold to a flour manufacturer.

So now, Mondays through Fridays, at 10:00 P.M. CST, over WNBQ, the NBC television station, the Youles do a fine job of making weather and baking in-



WNBQ weatherman Clint Youle gets an assist from his maps

teresting. Clint tells his audience what the weather ought to do, is going to do, or didn't do; between times he makes kitchen chat with Jeanne during the commercials, then goes back to his weather maps and winds up with a prediction for weather on the morrow.

At one time or another, other Youles have been heard on the weather show—Clint's mother was on for a time when Jeanne went visiting and recently, Clint's brother Bruce occasionally has handled announcing chores. When the Youles' two daughters, Jessica, who is four, and Susan, who is pushing two, appear on the show, the cycle will be complete.

Survey statistics indicate that when Clint is on the Chicago air at night, viewers overwhelmingly watch his show and the Youles also are in frequent demand for other programs. Whenever NBC's Camel News Caravan wants a story on the weather, the cable switches to Chicago because NBC thinks that its former newsman makes a very fine weatherman.

All of this added activity has produced a considerable improvement in the Youles' welfare. They've been able to fix up their house in Wheaton and they've also bought themselves an Illinois farm, too. No gentleman farmer's farm, if you please—it's a farmer's farm, because the Youles have a healthy respect and liking for the rural side of life. Besides that, they bought themselves a small, weekly newspaper. (Both of the Youles formerly worked on such papers—she as editor of a little sheet at Lombard, Illinois, and he, editing a weekly at Elizabeth, Illinois.)

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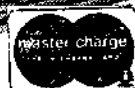
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