

CHUCK SCHADEN'S

# NOSTALGIA NEWSLETTER

AND  
RADIO  
GUIDE

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

BOOK FOUR

CHAPTER TEN

NOVEMBER, 1978



EDGAR BERGEN AND CHARLIE MC CARTHY made their radio debut on the Rudy Vallee show in December of 1936. Within six months the comedy team had their own show for Chase and Sanborn and were radio regulars thru 1956 — a 20 year career on the airwaves.

# Thanks to Joe Miller

REPRINT from  
TUNE IN Magazine,  
November, 1944

**F**EW gag writers get much credit on the air, and Joe Miller's no exception. For some 200 years, the 18th Century comedian has been the stepfather of all succeeding masters of the *not* juicy. His musty joke book has been the bible of both vaudeville clowns and radio comics. Yet no one ever gave Old Joe his due, until "Senator" Ford, Harry Hershfield and Joe Laurie, Jr., decided to acknowledge their own debt, by inaugurating a series of annual dinners and broadcasts each fall, to commemorate the master-mind's debut at London's Drury Lane theatre, back in 1715.

The "Can You Top This?" trio's genial yearly gesture couldn't be more appropriate. Of all airshows, their gag-fest probably owes most to the Sage of Upper Tooting. As the sad-voiced Senator admits, "We have been doing very well reroasting his chestnuts." And Laurie swears that ancient jokes are now becoming known, not only as "Joe Millers," but as "Senator Fords"!

Hershfield points out that "Joe Miller actually lived—though not as well as those who have lived on him since." However, "Joe Miller's Jests" wasn't published until 1739, a year or so after his death, for the benefit of his destitute widow. Actual compiler was a playwright, who insisted that the 247 original anecdotes and sayings were "first carefully collected in the Company, and many of them transcribed from the Mouth of the Facetious GENTLEMAN, whose Name they bear."

A great number of them were undoubtedly told by Joe's cronies at the Black Jack pub in Portugal Street, but the fabulous fabulist got the credit just the same, even while he was alive. Later editions brought the score to 1,546

separate items—still attributed to the already long-dead quipster. As a last-century preface explains, Joe's pioneering, even though posthumous, made him the "author of every jest, past, present and to come."

One of Harry Hershfield's own favorites, for example, is that of the president of a lodge who was telling members about a tragic case—so tragic that they all broke down and cried like babies. All, that is, except one man. He didn't even change expression.



FORD — A MODERN DEALER IN OLD GAGS

## "CAN YOU TOP THIS?" PAYS A DEBT TO AN 18TH CENTURY COMEDIAN

Finally, the others asked him: "Don't you think it is a sad story?"

"Yes," he answered, "it's very sad—but I'm not a member of the lodge."

That tale can be traced right back to Old Joe's joke book, only there it looks rather strange to modern eyes: "A melting sermon being preached in a country church, all fell weeping but one man, who being asked why he did not weep with the rest, 'Oh!' said he, 'I belong to another parish.'"



MILLER — THE MAN WHO STARTED IT ALL

"The boys"—as the three veterans of 101 aggregate years of show business are affectionately called—aren't the only ones who draw heavily on old-time sources. The some 10,000 tales which listeners send in every week may be new to the cash-prize contestants, but nearly all have shown up in the program's mail again and again.

One of the most frequent "repeaters" is the oldie about the man who was dying, with his family gathered at his bedside. He looked around with fading sight and asked: "Is Sam here? Is Joe here? Is Mary here?" They all answered, "Yes, I'm here." "Then who," he demanded, "is minding the store?"

That's been submitted hundreds of times, but so have a dozen others. Entries come from all over this hemisphere and by V-mail from overseas. About ten percent arrive on postcards—and the number of jokes which have to be "cleaned up" before they can ever take the air is an astonishing tribute to America's freedom of the mails.

Since The Boys never even hear the gags until they're broadcast, it's Betty North's job to read all contributions and discard those which are too familiar, already used, or in bad taste. Main object is variety, since they try not to repeat any general subject within a period of two or three months. A mountain of used material is already filed under some 500 headings, from *Absent-mindedness* to *Zest*.

Each of The Boys has his own way of preparing to "top" these gags on an unrehearsed, unwritten broadcast. By show time, Hershfield has thought of about 50 "good ones" which can be fitted to many categories. The former cartoonist then voices the first thing that comes to mind when the subject's intro-

duced, tossing this in as a prologue, while he formulates his main story.

Laurie runs over a few oldies before going on the air and also reviews more recent ones, to avoid repeating those the radio audience may have just heard or that he himself has already told. Usually, the pint-size Pagliaccio can work his characters around to suit any situation. Sometimes, a sudden inspiration brings to light a joke which he hasn't heard or thought of for many years.

Ford makes no preparation at all, preferring to do his thinking aloud, at the very last moment. Years of experience as one of America's most popular after-dinner speakers have made him fluent on any topic. The ex-vaudevillian lines up one or two gags, while others talk, opens with these and continues speling until he feels the show's laugh-meter has reached a high enough point in decibels. He has often thrown in

or 6 puns and other comic *plus* value: by the time he has got warmed up and ready for his real punch-line.

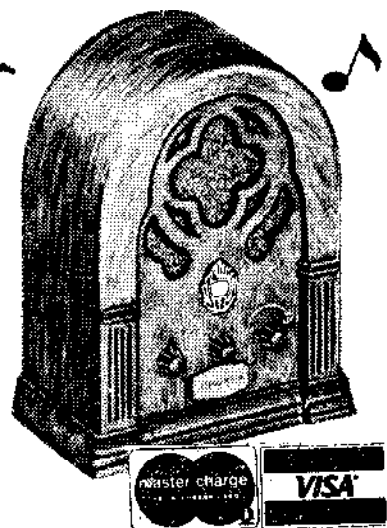
Peter Donald, who has the job of introducing the theme-story, is the only program "regular" who sees the listeners' contributions before the audience hears them. The young dialectician gets the mail-selected jokes, typed out simply on small cards, about 45 minutes ahead of air time. He scribbles furiously creating more intricate versions to make the bald outlines sound fresher, casting them from his "stable" of comic characters—such as *Gertrude* and *Sadie*, his young ladies from Brooklyn, and *Sam* and *Willie*, his two morons.

But back of every bit of this is the gleeful ghost of Joe Miller, and The Boys are grateful. So are several million listeners to "Can You Top This?"—on NBC, Saturday, 9:30 P.M., E.W.T.

Old Time Radio Music Box  
Plays "Happy Days Are Here  
Again." 3½" high.

399

Metro Golden Memories



5941 W. IRVING PARK ROAD, CHICAGO 736-4133

WE'RE OPEN! COME IN AND BROWSE

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

BOOKS • MAGAZINES • RECORDS • TAPES

CARDS • GIFTS • GAMES • NOVELTIES

# FILM CLIPS

CLIPPED BY  
MARK NELSON

It was a 21-year old stage hopeful named Emanuel Goldenberg who was making the rounds of theatrical producers in 1914, pleading for a chance to perform: "I know I'm not much on face value, but when it comes to stage value, I'll deliver for you!" Those words were prophetic. From his first Broadway performance in "Under Fire" to his final film role, *SOYLENT GREEN*, **Edward G. Robinson** delivered almost 60 years of dynamic, unforgettable performances.

Robinson was drawn to acting while still in high school. High marks at New York's City College led to his acceptance at the American Academy of Dramatic Arts in 1911. Two years later, George Arliss delivered the Commencement speech to Robinson's graduating class, and cinema's future King of the Underworld was splitting his time between stock appearances and leisurely strolls through New York's museums and art galleries. When he finally made his Broadway bow, it was in not one but four roles: a Belgian spy, a Cockney soldier, a German officer and a Belgian peasant in the aforementioned "Under Fire." Twenty-eight Broadway shows followed, several under the banner of the prestigious Theatre Guild.

Robinson made his first film in 1923. *THE BRIGHT SHAWL* co-starred Richard Barthelmess and Dorothy Gish. Robinson didn't care much for films, but the deal included location shooting in Havana, "where those great cigars are made." It was for the same reason he selected many later film roles: opportunity to travel. *THE BRIGHT SHAWL* was a luxury vacation for Robinson, and he returned to Broadway.

1927 brought Robinson stardom and a character that would be a part of him in every subsequent role. He played the part of a Capone-like scarfed gangster, Nick Scarsi, in "The Racket", written by a Chicago newspaper reporter. The city of Chicago refused to allow the road version of "The Racket" to play in town, for it was uncomfortably close to fact. In Los Angeles, Robinson's Scarsi characterization made a strong impression on the film community.

Paramount Pictures offered Robinson \$50,000 to star in *HOLE IN THE WALL* in 1930 . . . and Edward G. succumbed to the high-income pressure. After appearing in two Universal potboilers, *NIGHT RIDE* and *EAST IS WEST*, Robinson signed a contract with Warner Brothers-First National which gave him four months off yearly to pursue his stage career. His first big hit at the Burbank studio,



*LITTLE CAESAR*, almost starred Clark Gable in the part Robinson made his very own.

Warner Brothers supplied Robinson with a variety of roles over the next few years: an editor in *FIVE STAR FINAL*, a one-armed sea captain in *TIGER SHARK*; but he wanted the freedom to choose his own roles. Only after long argument did Warners agree to loan him out to make *THE WHOLE TOWN'S TALKING* (Columbia 1935) and *BARBARY COAST* (UA 1935). But by the end of the decade, Robinson had grown used to Hollywood. Just prior to WWII, he left Warners to begin freelancing.

In the late 40s, Robinson was one of the many actors investigated by the House UnAmerican Activities Committee. It took him over five years to clear his name. During that time he was able to appear in *ALL MY SONS* (1948) *KEY LARGO* (1948) and *HOUSE OF STRANGERS* (1949), but the adverse publicity and a divorce from his wife forced him into television in the 1950s. He was also forced to auction many of the paintings in his beloved art collection.

Active in pictures until just before his death, Edward G. Robinson's only Academy Award was presented posthumously in 1973. Inscribed at the base of the Oscar were the following words: "To Edward G. Robinson, who achieved greatness as a player, a patron of the arts, and a dedicated citizen . . . in sum, a Renaissance Man, from his friends in the industry he loves."

# Fran Allison is Chicago TV Queen, Fans Agree

FROM TELEVISION FORECAST, SEPT. 20, 1948

Glamorous is the word for Fran Allison, Chicago's unofficial television queen!

Sparkling member of the Junior Jamboree cast, Fran, offstage, is the same vivacious personality with lively eyes, a ready smile, and quick wit. She is tall and slim, and the morning we met she wore a colorful costume of brilliant reds and greens, complemented by gold kid sandals and gold jewelry.

"We're deep in plans for the return of Junior Jamboree," were her first words following our introduction. "We hope to be able to show the television audience, through the use of films, some of our experiences at Dragon Retreat this summer," she continued.

Fran had just completed her role of "Aunt Fanny" on the Breakfast Club, Chicago radio show, but her thoughts

were with Kukla, Ollie, Madame Oglepuss and the many other members of the Junior Jamboree show, telecast each weekday evening on WBKB.

"Working with Burr Tillstrom has proved a happy meeting of the minds," she went on. "The shows are planned at daily meetings between Burr, Lew Gomavitz, the director, and myself. At that time we work out a beginning and climax for the evening's show, which is arrived at through an hour or so of talk. The program is then ad libbed."

Fran, who joined the show last October, came on a temporary agreement, until she proved to herself that she had something to offer to the program.

## NOT SHY OF CAMERAS

"I have never been conscious of working in front of cameras," she replied in answer to our question on the comparison of television and radio work. "Perhaps, it is because I have worked for a number of years with a live audience on the ABC Breakfast club."

However, Fran has learned that the television star finds her audience more often with her in off hours than is true of radio actresses. Dining out in the Chicago area, she is often approached by waiters carrying requests for confirmation of identity and autographs!

A native of Port City, Iowa, located near Waterloo, Fran broke into radio as

a vocalist and appeared over WMT in Iowa for four years before coming to Chicago. Upon her arrival in Chicago, she joined Club Matinee and the Breakfast Club, leaving later to join the staff of CBS.

## "AUNT FANNY" ON RADIO

She rejoined the Breakfast Club four years ago, during which time she has delighted listeners with the gossipy doings of "Aunt Fanny" and her neighbors. She created this character while in Iowa, and writes her own script for the role.

Since she joined the Junior Jamboree show, Fran, like Kukla and Ollie, has found herself the recipient of many gifts. "At first I was reluctant to accept them," she explained seriously, "but I came to realize that the viewers who sent them were sincere in their desire to do something for me. And I truly appreciate the many articles I've received."

During the coming winter, Fran and Burr hope to take the members of Junior Jamboree into Children's Homes, homes for the aged and other institutions during their off hours. "We made the resolve this summer and hope to carry it through," Fran said sincerely.

Again in comparing radio and television, Fran said "I love radio and it certainly has been good to me," adding "I find television fascinating." However, her interest in any future shows depends upon the theme of the program—if the idea's good, she's all for it.

## KUKLA & OLLIE FOOL HER

And to those who have wondered how she must feel about working almost entirely with puppet characters, Fran has this story to tell:

"As our last show of the summer ended on July 16 and we completed the fade-out, I turned to Ollie who was wearing the white wool muffler his mother sent him and almost before I caught myself asked him 'if he wasn't dying from the heat!'"

To Fran, as to thousands of viewers, they are very real personalities.

# Mable Flapsaddle—Alias Sara Berner

Radio Magazine, April, 1949

THE TELEPHONE skits on CBS's Jack Benny Program, in which two saucy-voiced "hello girls" keep cutting in on conversations, are some of the choicest bits on the Waukegan Wit's show.

The operators are played by Sara Berner and Bea Benadaret, two of radio's top character actresses.

Sara Berner's theatrical career began as a baby sitter for her brother in Tulsa, Okla. Brother liked westerns, she loved the drama. So, having deposited her young relative in the local "Ride 'Em, Cowboy" movie house, she was off to the Orpheum Theatre where she sat enthralled through a silent picture and several vaudeville acts.

She was fascinated by the leading ladies, the comedienues and even the dowagers. She studied their facial expressions, mannerisms and their various methods of acting. When the bill was over, she'd repair to the ladies' lounge where she entertained the attendant (and scared the other customers)—with an amateur version of what she'd just seen and heard.

Thus was evolved Sara the Mimic, who today delights radio audiences with her roles of Jack Benny's airwave girlfriend, Gladys Zybisco, as well as Mable Flapsaddle, the Brooklyn-voiced telephone operator.

One of four children, Sara was born in Albany, N. Y. Her father, an auctioneer, moved his family to Tulsa, where Sara attended both grade school and high school.

Soon after, Father Herdan moved his family east again, this time to Philadelphia. Sara went to work as a salesgirl in Wanamaker's department store, where life was bearable only when she had time to mimic the customers.

One day she picked the wrong moment—and customer—to mimic. An elderly Main Line dowager whom Sara thought had left was one of the interested viewers of a shredding impersonation of herself. That night, as Sara walked by the statue of John Wanamaker for the last time, she promised herself that someday she would return, not as a salesgirl but as one of the customers.

She had not lost her theatrical ambitions. She spent all her spare time at Columbia's station WCAU. Counting the experience more valuable than the few dollars to a budding amateur, Sara played running parts, impromptu roles, last minute substitutes, anything and everything.



"In those early radio days," says Sara, "we thought nothing of doing umpteen shows a day, switching from one dialect to another at a moment's notice. It was wonderful experience and I finally wound up with my own fifteen minute show, written by Arthur Q. Bryan. At that time Jan Savitt was staff conductor for WCAU."

Later, Sara headed for New York to be closer to the growing hub of radio. Getting a salesgirl job in a millinery shop on Broadway, she continued her rounds in an attempt to break into radio as a professional. Never one to miss an opportunity, she entered her name for the Major Bowes amateur show. Her appearance flooded the Major with phone calls, and so tremendous was her debut that the following morning she joined the Bowes Number One theatre troupe. Several years of cross-country touring gave Sara the polish and assurance she needed. Then she went back to radio, where she's been ever since.

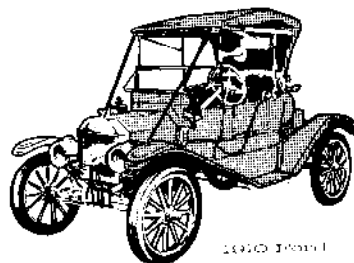
Besides her roles on the Jack Benny program, Sara also has been heard on the Amos 'n' Andy show. Her voice has been heard in five Academy Award-winning cartoons, including "Red Hot Riding Hood," "Mother Goose Goes Hollywood" and others. She also has done the cartoon voices of "Little Jasper."

Her squeaky-voiced role of the animated mouse with Gene Kelly in "Anchors Aweigh" helped add "Look at me, I'm dancing!" to American jargon.

Get Your

**NEW  
FORD**

from  
an  
**Old-Fashioned  
Dealer**



**NELSEN-  
HIRSCHBERG  
FORD**

**Since 1931**

**5133 W. Irving Park Rd.**

**Open**

**Monday thru Friday  
Until 9pm**

**Saturday and Sunday  
Until 5pm**

- **Respect**
- **Courtesy**
- **Reputation**

# THOSE WERE THE DAYS • WNIB- FM 97.1

## SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

### SATURDAY, NOVEMBER 4th THE MANY FACES OF FRANKIE REMLEY

**PHIL HARRIS-ALICE FAYE SHOW (10-3-48)** co-starring Elliott Lewis as Frankie Remley with Robert North as Willie, Walter Tetley as Julius. Remley has signed the contract with the new sponsor instead of Phil. First show for Rexall, NBC, (12:45; 9:45; 5:50)

**OUR SPECIAL GUEST is ELLIOTT LEWIS**, reminiscing about his career in radio and recalling the good times he had working with Phil Harris and Alice Faye. (46:00)  
**ON STAGE (4-1-53)** produced and directed by Elliott Lewis, starring Elliott and Cathy Lewis. A con game set in the modern west. Cast includes Bob Sweeney, GeGe Pearson, John McIntire. Sustaining, CBS. (14:45; 14:30)

**PHILCO RADIO TIME (3-9-49)** Bing Crosby stars with Peggy Lee, Jud Conlon's Rhythm-a-ires, John Scott Trotter and the orchestra, Ken Carpenter and "surprise guests" Phil Harris and Frankie Remley. Philco, ABC. (8:55; 13:55; 7:00)

**SUSPENSE (6-9-52)** "Concerto for Killer and Eyewitness" starring Elliott Lewis with William Conrad. Harlow Wilcox, announcer. A convicted killer is being taken to the prison at Joliet, Illinois for execution. Auto-Lite, CBS. (14:40; 14:55)

**PHIL HARRIS-ALICE FAYE SHOW (10-10-48)** co-starring Elliott Lewis as Frankie Remley with all the regulars including Jeanine Roos and Anne Whitfield as the Harris children, Phyllis and Alice. Remley throws his weight around as the star of the show. Second show for Rexall, NBC. (10:25; 9:00; 9:35)

### SATURDAY, NOVEMBER 11th WORLD WAR II AND THE BIG BANDS

**ABE LYMAN AND HIS CALIFORNIANS (9-13-42)** remote broadcast from the Hollywood Palladium with vocals by Rose Blane and Billy Sherman. Tunes include "He Wears a Pair of Silver Wings," "I Left My Heart at the Stagedoor Canteen" and "You'd Better Not Roll Those Blue, Blue Eyes." Sustaining, CBS. (10:35; 8:30; 10:10)

**I SUSTAIN THE WINGS (9-18-43)** Captain Glenn Miller and the band from the Army Air Forces Technical School from Yale University. "American Patrol," "Sunday, Monday and Always," "My Isle of Golden Dreams," and "Birth of the Blues." Sustaining, first NBC show in this series. (7:50; 13:35; 7:55)  
**HARRY JAMES AND HIS ORCHESTRA (6-7-44)** remote broadcast from the Roof of

the Hotel Astor, New York City. Vocals by Kitty Kallen and Buddy DeVito. Music includes "On the Alamo" and "I'll Remember April." Sustaining, CBS. (13:50)

**VICTORY PARADE OF SPOTLIGHT BANDS (1-15-45)** Louis Prima and his orchestra broadcasting from Mitchell Field, Long Island, New York. Tunes include "Robin Hood," "Angelina," "St. Louis Blues," "I Wonder" and "Hitsum Kitsum." Coca Cola, NBC-Blue. (11:05; 12:30)

**CAB CALLOWAY AND HIS ORCHESTRA (8-14-45)** remote broadcast from the Cafe Zanzibar, New York City. Music features "Frantic in the Atlantic," "I Can't Give You Anything But Love, Baby," and "A Blue Serge Suit." Sustaining, MBS. (10:12; 7:30; 11:50)

**HARRY JAMES AND HIS ORCHESTRA (8-14-45)** Opening night at Frank Dailey's Meadowbrook, Cedar Grove, New Jersey. Vocals by Kitty Kallen and Buddy DeVito. "There's No You," "11:60 P.M." and "Sentimental Journey." Sustaining, MBS. (12:30)  
**OUR SPECIAL GUEST will be KARL PEARSON**, big band buff and frequent contributor to our Nostalgia Newsletter's Notes from the Bandstand column.

### SATURDAY, NOVEMBER 18th ANNUAL THANKSGIVING SHOW

**CINNAMON BEAR (1937)** It's time again for our annual presentation of the classic Christmas fantasy in which Judy and Jimmy Barton, while searching for the silver star for the top of their Christmas tree, meet Paddy O'Cinnamon, the Cinnamon Bear. It's a charming story and was heard between Thanksgiving and Christmas in the good old days of radio. We'll do just about the same, presenting a few chapters each Saturday between now and Christmas. There are 26 chapters in all, and each is a holiday cliffhanger! Chapter 1 — The missing star. (13:25)

**CINNAMON BEAR (1937)** Chapter 2 — The trip to Maybe Land. (13:15)

**CINNAMON BEAR (1937)** Chapter 3 — Ambushing the Crazy Quilt Dragon (13:15)

**HALLMARK PLAYHOUSE (11-25-48)** "The Free Land" starring Martha Scott. James Hilton is host for this Thanksgiving story of pioneer life in the Northwest Territory. Hallmark Cards, CBS. (16:30; 12:20)

**JIMMY DURANTE SHOW (11-26-47)** Schnozzola, himself, with Victor Moore, Hans Conried, Candy Candido, Arthur Treacher. Jimmy has a live turkey for Thanksgiving.

Rexall Drug Products, NBC. (8:50; 10:35; 9:05)

**ARMED FORCES THANKSGIVING SHOW (1944)** An all-star broadcast for our servicemen and women during World War II. Lionel Barrymore is host and the talent line-up includes Dinah Shore, John Charles Thomas, Harry Von Zell, Baby Snooks, Frank Morgan. AFRS. (11:50; 11:55; 5:45)

**CINNAMON BEAR (1937)** Chapter 4 — Captured by the Inkaboos (13:22)

**CINNAMON BEAR (1937)** Chapter 5 — Wesley, the Wailing Whale. (13:40)

**CINNAMON BEAR (1937)** Chapter 6 — Adventures in the Root Beer Ocean. (13:20)

### SATURDAY, NOVEMBER 25th RADIO TO GET INTO THE HOLIDAY MOOD BY

**CINNAMON BEAR (1937)** Chapter 7 — Presto the Magician (13:05)

**CINNAMON BEAR (1937)** Chapter 8 — Captured by Pirates. (12:40)

**THE LIFE OF RILEY (1940s)** William Bendix as Riley, Paula Winslowe as Peg with John Brown as Digby O'Dell, the friendly undertaker. Riley is short of funds for Christmas shopping. AFRS. (12:30; 12:35)

**HOPALONG CASSIDY (1950)** "The Santa Claus Rustlers" starring William Boyd as Hoppy with Andy Clyde as California Carlson. Cattle disappears from the Stillwell Ranch. Syndicated series. (14:15; 13:30)

**NEW SWAN SHOW (12-9-48)** Bob Hope, Bing Crosby and Doris Day star in a comedy-variety program just "15 shopping days to Christmas." Jack Kirkwood is a department store Santa. Swan Soap, NBC. (8:50; 7:10; 13:05)

**MILTON BERLE SHOW (12-23-47)** A Salute to Christmas with Uncle Milt, Jack Albertson, Pert Kelton, Dick Varney, Al (Doubletalk) Kelly, Billy Sands, announcer Frant Gallop and Ray Bloch and the orchestra. Phillip Morris Cigarettes, NBC. (11:10; 9:55; 9:40)

**CINNAMON BEAR (1937)** Chapter 9 — The house of the Wintergreen Witch. (12:50)

**CINNAMON BEAR (1937)** Chapter 10 — Through the Magic Picture. (13:15)

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

# THE HALL CLOSET CASSETTE TAPE FOR NOVEMBER

SEND TO:

THE HALL CLOSET  
Box 421  
MORTON GROVE, ILL. 60053

OR

GET YOUR  
CASSETTE  
IN PERSON  
AT



OR

Metro Golden Memories



PLUS...

SET OF 3 CASSETTE TAPES

**THE JACK BENNY**  
CHRISTMAS SHOW OF 1952

**ORSON WELLES'**  
The Plot To Overthrow Christmas

**SUSPENSE**

- Three Christmas Stories
- (1) DOG STAR.
  - (2) OUT FOR CHRISTMAS.
  - (3) YULETIDE MIRACLE.

The **JACK BENNY**  
CHRISTMAS SHOW OF 1953

The **RED SKELTON**  
CHRISTMAS SHOW OF 1951

SET OF 3 CASSETTE TAPES

## MIRACLE ON 34TH STREET

Lux Radio Theatre  
Starring Edmund Gwen

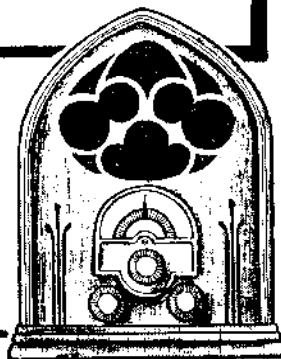
Edmund Gwenn re-creates his delightful performance as Kris Kringle in this radio adaption of the 1947 Twentieth Fox film about the Macy's Department Store Santa Claus who goes on trial to prove that he is indeed the real Santa. This radio version closely follows the story as presented on the screen. This is a classical story that will be enjoyed every year at Christmas time!

Plus

A Holiday Extra has been added ... a delightful swing version of Jingle Bells, a reading of "The Night Before Christmas," and then ending with the playing of two Christmas carols.

NEW!

**CHRISTMAS  
TAPE  
SPECIAL**



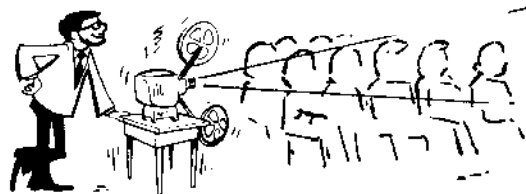
BUILD YOUR TAPE COLLECTION!  
SET OF 3 CASSETTE TAPES

only

**\$13**

Order by mail from The Hall Closet,  
Box 421, Morton Grove, 60053. Or  
get in person at any office of North  
West Federal Savings or at the Metro  
Golden-Memories Shop.

**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, NOVEMBER 4th**

**STEAMBOAT 'ROUND THE BEND (1935)**  
Will Rogers stars as a kindly medicine man and proprietor of a rattletrap sternwheeler who crowns a career of chicanery by defeating 'The Pride of Paducah' in the great steamboat race. With Ann Shirley, Irvin S. Cobb, Stepin Fetchit, Francis Ford and Eugene Pallette. Directed by John Ford. (\$1.25)

**SATURDAY, NOVEMBER 11th**

**SUNDAY, NOVEMBER 12th**

**A SALUTE TO THE "CENTURY OF PROGRESS"** — An evening of great memories of the 1933 Chicago World's Fair with rare films of the Fair, lots of memorabilia and our very special guest Miss Sally Rand, who fanned her way into fame and fortune at the Century of Progress. Miss Rand will be on hand to reminisce about her career and her experiences at the Fair. We'll have two identical programs, one at 8 p.m. Saturday and another at 2 p.m. Sunday. The Chicago Historical Society will benefit from this special event and ticket donation is \$3 per person for either the Saturday or Sunday programs. Advance tickets are available at any office of North West Federal Savings.

**SATURDAY, NOVEMBER 18th**

**THE MERRY WIDOW (1934)** Maurice Chevalier and Jeanette MacDonald star with Edward Everett Horton, Una Merkel, Donald Meek. A dashing officer from a mythical European kingdom of the 1900s entices back from Paris a rich young widow whose lavish expenditures are needed in her own country to keep it solvent. Songs by Franz Lehar, Richard Rodgers and Lorenz Hart. Directed by Ernest Lubitsch. (\$1.25)

**SATURDAY, NOVEMBER 25th**

**MY LITTLE CHICKADEE (1940)** W. C. Fields, Mae West, Joseph Calleia, Margaret Hamilton, Dick Foran, Donald Meek, Fuzzy Knight. The classic Fields-West comedy, this Western farce finds Mae filling in for a schoolteacher and giving the boys a lesson they never forget! And Fields appears in no less than four card games! (\$1.25)

**SPECIAL NOTE**

Our **MEMORY MOVIES**, take a seasonal break during December and January, but they'll resume on Saturday, January 27 for another season of good old movies at North West Federal Savings. Here's the tentative line-up for the beginning of next year:

**SAT., JAN. 27th — THE GANG'S ALL HERE (1943)** Alice Faye, Carmen Miranda in a Busby Berkley Technicolor musical.

**SAT., FEB. 3rd — CHANDU THE MAGICIAN (1932)** Edmund Lowe, Bela Lugosi

**SAT., FEB. 10th — BUCK BENNY RIDES AGAIN! (1940)** Jack Benny and his radio cast including Rochester, Phil Harris, Andy Devine, Dennis Day.

**SAT., FEB. 17th — DANCING LADY (1933)** Joan Crawford, Clark Gable, Franchot Tone, Fred Astaire, Robert Benchley.

**SAT., FEB. 24th — THE PAINTED DESERT (1931)** William Boyd, Helen Twelvetrees, J. Farrell MacDonald, William Farnum, Clark Gable.



# It's a Pleasure to Talk to Jimmy ('Dr. I. Q.') McClain

Not at All on His Dignity, Really,  
Is Radio's Busy Mental Banker

By Wauhilla La Hay.

Nobody will argue when I say that people on the air rarely look as they sound. And "Dr. I. Q." is no exception. Jimmy McClain is his real name, the mental banker in person, without benefit of silver dollars, a theater, an excited audience, Allen C. Anthony, a vitamin tablet or a single question. And a very nice young man he is. I don't know why, but as "Dr. I. Q." Jimmy sounds as though he might be in his fourth score of years. He isn't. Unless I'm very wrong, he's in his late 20s or early 30s.

Now I must tell you that ever since this page has been in existence, this writer has been a bet-settler on whether or not there have been two "Dr. I. Q.'s." Let me say once and for all—there have been two. First and original mental banker was a guy named Lew Valentine, who is now heard on "Sing for Dough." Jimmy is the second.

Of course, they sound exactly alike and that's what confuses people. Only, you see, Lew sounds like "Dr. I. Q." when he is ordering ham and eggs or asking questions or asking people to sing another chorus, please, and Jimmy doesn't sound like "Dr. I. Q." unless he's on the program. He sounds like anybody else with a nice, quiet voice.

## Does Show in Milwaukee.

Jimmy dropped in to say hello and buy lunch one day last week. He's doing the show in Milwaukee for the next several Monday nights over WMAQ and NBC. And doing the usual S. R. O. business that follows the program over the entire United States. (I oughta know. I got to hear and see the show just one time, but spent hours waiting in line on several occasions.)

"Don't you ever get in hot water like other quiz-masters?" I asked Jimmy.

"We go too fast," he explained. "We shoot the questions at our con-

testants in rapid-fire order and they don't have time to do much other than answer or say they don't know."

And that's true, I suppose. They ask an average of 30 questions on that half-hour show and there's no time out for anything except vitamin commercials on which, I might add, Allen C. Anthony does a masterful job. Much better than he did on the candy bar commercials—although, says he with a sigh, they sold an awful lot of candy bars!

The other night in Cleveland, Jimmy was slumped. He asked a woman what season it was in Australia when it was springtime here. She thought for a few seconds, then came forward with "I would say it was fighting season in Australia, Doctor!" And she won the money!

## Crossing the Quizmasters.

There are people, you know, who delight in crossing up quizmasters. They take the initiative the minute the poor QM says "May I have your name, please?" and they hold it until the QM is ready to give radio back to the Marconis and take up digging ditches. But Jimmy doesn't have to worry, as he says, because he shoots the questions at the people so quickly.

By the time you read this, Jimmy will be in Dallas. He's taking this week off to visit Mrs. McClain, who is at the home of her parents awaiting a visit from the stork. It'll be their second child. The first is a daughter, Eileen.

Oh yes, about Jimmy's sounding



**THE MENTAL BANKER** is deep in consultation over a "toughie" with which to stump some poor, unsuspecting contestant. "Dr. I. Q." or Jimmy McClain (left) is shown here with Allen C. Anthony, announcer on the "Dr. I. Q." program.

so much like Lew. Lew left the show in Seattle on Thursday and Jimmy flew from Dallas to Seattle the next day to appear as "Dr. I. Q." on Monday. He had never even tried to imitate Lew. You know the rest—but I still wish the sponsor would ask him to use his own voice—much nicer!

If you're an I. Q. listener, you'll know what I mean by "Your light's not dim, Jim," I said to him. "Not dim?" said Jim. Jim is a very, very retiring young man to meet—much different from the very poised and quite noisy "Dr. I. Q." on the air. You'd like him.

**HAMMOND, INDIANA**—I really enjoy the old radio shows and look forward to every Saturday. I'm 31 years old and too young to remember most of them, but my dad remembers and tells me about most of them. Keep them coming.—**JIM RHODES.**

**CHICAGO**—I've listened to your shows for a long time and have really become a fan of yours. But I do have one complaint. Over the past six years, around the middle of October, I begin to write every TV station in Chicago urging them to air more Christmas movies and programs and to show them a couple of weeks before and up to Christmas. There are so many great old Christmas and Winter movies that have not been on TV for years.

Up until last year, they have shown only the same movies and most of them on Christmas Eve and Day when you can't sit and enjoy them. In the past, the replies I have received from different TV stations is that there is not enough public demand for these movies. So, over the past few years I have urged my relatives and friends to spread the word and write . . . and it seems to be working.

Last year my reply from WGN was that a small amount of people are starting to write them and express an interest in these movies. If the trend continues, a change in movie programming for the holidays would have to come about.

Which is where my complaint comes about. You never mention on the air or in the Newsletter to write the different TV stations and express their views on old time movies and other things. I've heard you mention a few times that they don't show many of the good old Christmas movies and programs, but that's as far as you went. I wish that this year you could help me by mentioning on the air or in the Newsletter for people to write if they would also enjoy these movies. Thanks, and keep up the good work.—**JOHN NOVELLO.**

(ED. NOTE — Don't mention it.)

**CHICAGO** — I love listening to your program, especially the comedy shows. I'm only 16, but your radio show has opened up a whole new interest for me. I've been listening for a few years now. Thanks for the great shows, especially Jack Benny. I also enjoy the Memory Movies on Saturday nights and enjoy going into the the M-G-M Shop. Just one more thing, I went to see "The War of the Worlds" broadcast last May (presented "live" on the stage at North West Federal) and I really enjoyed it. I found it very interesting to see how radio shows were presented. Again, thanks for the great shows, I've even taped a few.—**MARY LITTLE.**

(ED. NOTE— I think you're hooked, Mary!)



**WILMETTE** — One of my close friends has a mother who is now in her 70s. In her younger days, she had a continuing role in the radio program PETER QUILL (she played the part of Sophia). I have heard of this program all my life, but to my recollection I have never actually heard it. Is it possible to obtain a tape of this or are there none in existence? —**FRED BONDY**

(ED. NOTE — We have been searching for many years to find a copy of PETER QUILL, but so far, no results. However, we keep searching. I don't think PETER QUILL is gone, he's just hiding somewhere!)

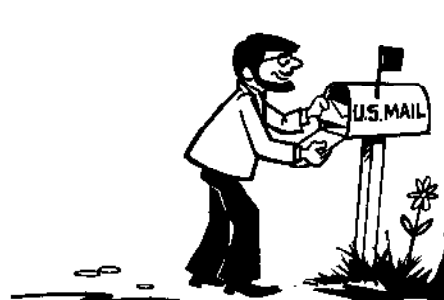
**CHICAGO** — There are no words to express the joy of Saturday afternoons with the radio to accompany whatever we are doing. A Saturday away from the reach of those nostalgic airwaves is like missing one of the family. We are also happy to hear that for a small fee previously run programs can be purchased. Many thanks.—**MARCIA SCHMIDT.**

**ELGIN** — My father, my twin brother and I are, at this moment, sitting in our living room listening to the Jack Armstrong programs. We love them. We even invited the girl next door (she is 10) in to listen, too.—**BILL AND RICK KUSNIERZ**

(ED. NOTE — See, old time radio even bridges the boy-girl gap!!)

**CORVALLIS, OREGON** — Please note on the attached renewal form my new address. Although I will no longer be able to listen to your fantastic program (as I have from the start), I still want to receive the Newsletter. Please keep up the excellent work you and your "crew" are doing as I'm sure my family back in Chicago still listens. Greetings from the Pacific Northwest!—**KAREN KARGOL.**

**BLOOMINGTON, MINNESOTA** — As a child who grew up in the north side of Chicago in the late 40s and the early 50s, one of the things that my sister and I (along with the other kids in the neighborhood) looked forward to with the coming of Christmas each year, was a radio serial entitled "The Cinnamon Bear" which was sponsored by Wieboldt's Depart-



ment Stores, who in turn referred me to you.

I understand that you have the original serial available on cassette tapes. If you would take the time to send me complete ordering information for the series, I would be grateful. As soon as I receive the ordering information, my check will be in the mail. Thanks for your help in bringing my "quest" to a successful conclusion.—**JAMES V. HENRICKSON.**

(ED. NOTE—Since you can't tune in to our broadcasts of THE CINNAMON BEAR, you can get all 26 episodes of the enchanting Christmas story on a set of six cassette tapes for \$24 by mail from The Hall Closet, Box 421, Morton Grove, Ill., 60053 or in person at our Metro-Golden-Memories Shop, 5941 W. Irving Park Road, Chicago. Then YOUR search for the Silver Star will have ended!!)

**HOMEWOOD** — Having just enjoyed another session of THOSE WERE THE DAYS, I feel I should let you know how much pleasure your program has given me over the past two years or so. Since becoming housebound some time ago, I've had the opportunity to get reacquainted with the radio as both entertainment and information center — and TWTD has become the focal point of my personal listening.

I was born in 1916 so radio and I have sort of grown up together. My father had a masters degree in electrical engineering, so of course he plunged into experimenting with this new communications adventure at its very earliest. I have a very good remembrance of the first "cigar box" sets he made — the wire coil, the "finder" (crystal) that slipped back and forth across the coil, and the early headsets which he always had the two ear pieces removed so that the operator could have someone listening with him.

The neighborhood boys came flocking, of course, and our city apartment was a mecca for them. Their mothers didn't appreciate their lengthy disappearances at our place — most of the boys would usually stay well past midnight: the clearest out-of-town signals came through in the early-morning hours as we all learned quickly.

From the cigar box we eventually moved on to the high-standing console, followed by a

smaller model I took with me to college during 1934-36. (Being a depression baby, I was lucky to get even those two years.) My roommate and I were both social duds, many were the "date nights" we spend listening to the big band remotes, "Inner Sanctum" and the like.

I dearly loved Fibber and Molly and Vic and Sade. My mother and I followed the Texaco Saturday operas for years and looked upon Milton Cross as a kindly uncle who opened a magic door for us every week. My dad was a football fiend who also doted on "Cap'n Andy's Showboat," "Grand Central Station," "Little Theatre Off Times Square," and I believe there was a Chicago local drama program called "The Campana Theatre" — wasn't that the series with Les Tremayne and Barbara Luddy?

We once got tickets to see a broadcast of that from the Merchandise Mart studios. One Saturday, several months ago, you described how it was at those studio broadcasts and I was right there again after all this long time. The amazing thing was that visiting the studio brought no disillusionment, and the programs were enjoyed as much as ever!

Many thanks for sharing your obvious love for, and appreciation of, the great old radio days. In closing, I must tell you my delight in your truly crazy joy the afternoon you got your hands on the set of NBC chimes! Have you any idea how much of that traveled from your mike into our radio sets?! —**ADELAIDE F. WASSERMAN.**

(ED. NOTE — Thanks for the marvelous memories. And by the way, NBC says they're going to use the chimes again in some of their special programs in the near future. Incidentally, Campana sponsored the "First Nighter" program starring Les Tremayne and Barbara Luddy; it came from the mythical "little theatre off Times Square.")

**HILLSIDE**—I enjoy "Those Were The Days" on Saturdays and hearing and taping the radio program. I purchased "Republic, Valley of the Cliffhangers" by Jack Mathis at the Metro-Golden-Memories Shop. Do you know if he will publish a book on Columbia Serials and Universal Serials? — **JOHN SULLIVAN.**

(ED. NOTE — Jack Mathis is currently working on a book called "Republic Confidential" dealing with the entire Republic Studios output and history. It's going to be a fantastic volume, offering an "Objective overview of the entire studio operation, documented from Republic's private files as to what really transpired behind the scenes." The new book won't be out until Christmas, 1980, according to Mathis, but he'll be pleased to send you some advance information if you write to him at Box 714, 3501 Woodhead Drive, Northbrook, Illinois 60062. And when the new book is available, you'll be able to purchase it at our M-G-M Shop.)



**NOSTALGIA NEWSLETTER**  
**BOX 421**  
**MORTON GROVE, IL 60053**

**FIRST CLASS MAIL**

**U.S. Postage**

**PAID**

**Permit No. 21**

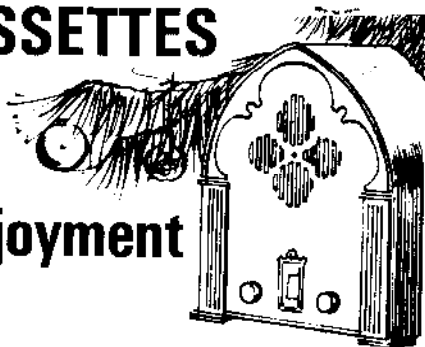
**Morton Grove, Ill.**

**FIRST CLASS MAIL**

## **Old Time Radio CASSETTES**

### **Christmas Tapes**

### **for your Holiday Enjoyment**



**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!

**FIBBER MC GEE AND MOLLY CHRISTMAS PROGRAM**—Teeney and friends sing "The Night Before Christmas." 1949.

**AMOS 'N' ANDY CHRISTMAS PROGRAM**—Andy gets a job as a department store Santa. 1950.

**JIMMY DURANTE CHRISTMAS PROGRAM**—guest Margaret O'Brien. 1947

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

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

**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. Annual retelling of the story of the Nativity.

**JACK BENNY CHRISTMAS PROGRAM**—Shopping for the gang with Jack, Mary Livingston, Phil Harris, Don Wilson. 1950.

**BURNS AND ALLEN CHRISTMAS PROGRAM** —Gracie tells a story to Herman the Duck. 1940's.

*Metro Golden Memories*

**5941 W. IRVING PARK ROAD, CHICAGO 736-4133**