

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
**RADIO
GUIDE**

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



BOOK FIVE

CHAPTER EIGHT

SEPTEMBER, 1979



FRANK SINATRA began his radio career when he appeared with the Hoboken Four on a Major Bowes' Amateur Hour in 1937. In the late 1930s he was singing on band remotes with Harry James and Tommy Dorsey. He sang the Number One tunes in the nation on Your Hit Parade beginning in 1943 and by 1944 he had his own show on CBS for Old Gold Cigarettes.

CLAGHORN'S the Name



KENNY DELMAR

Senator Claghorn has been described as a broad burlesque of Southern politicians. He has also been called a caricature of the Southern colonel or legislator. Claghorn has been accused of carrying professional Southernhood as far as it will go. He has been characterized as a loud-mouthed, platitudinous, corn-cackling, blow-hard Southern chauvinist. He drinks only from Dixie cups, likes Ann Southern movies, and wears a Kentucky derby. He dislikes Mr. and Mrs. North and he avoids

the Lincoln Tunnel when he travels. He hates compasses for the direction they always point, and he will NEVER be caught wearing a Union suit.

In his book, *The Great Radio Comedians*, Jim Harmon pictures Allen's Alley as a "curious side street in Radio Land" where, during the mid-1940's, Fred Allen paid weekly visits to a Southern mansion, a farm house, a New York tenement apartment, and an Irishman's shanty.

The mansion was occupied by Senator

... DELMAR, that is!

Claghorn. As Fred approached the door with his Question of the Week, he would make a typical observation such as . . . "The Senator must be expecting company . . . I see an alligator barbecuing in the front yard." At Fred's knock the door would be flung open. "SOMEBODY, AH SAY, SOMEBODY'S KNOCKIN' ON MAH DOOR! CLAGHORN'S THE NAME; SENATOR CLAGHORN, THAT IS! AH'M FROM DIXIE! AH REPRESENT THE SOUTH! Oh, its YOU, son."

Sailing into the teeth of this Confederate gale, Fred would courageously pose his question. Usually his end of the conversation became limited to: "Look Senator, I . . . Well, I . . . Yes, I know, but . . ." As Fred bucked the South wind, the Senator would exhort: "WHAT'S ON YOUR MIND, SON? SPEAK UP! THIS IS AMERICA, SON! YOU GOT FREE SPEECH, GO AHEAD AND TALK. SON . . . TALK, THAT IS!"

The Dixie dogmatist would respond to Fred's question in his geographic manner. When Claghorn's provincial point was made, he would end the interview with "SO LONG, SON . . . SO LONG, THAT IS!" As Fred left, he might wryly comment . . . "The Senator seems out of sorts. His cotton gin must have jammed up on him."

Kenneth Frederick Fay Howard was born in Boston. His early years were spent touring the country with his mother and aunt . . . a vaudeville team called The Delmar Sisters. As a "child prodigy" he did blackface, comedy, and straight drama. During the Depression he worked in his stepfather's olive importing business, which he soon left to open a ballet school. The ballet venture did not work out, and he subsequently became a radio actor. His career flourished.

In 1945, when he was about 35 years old, Kenny Delmar was the announcer on the Fred Allen Show. Kenny was an accomplished dialectician. He remembered the voice and mannerisms of a Texas rancher who had given him a ride in a Model T Ford during the early years of the Depression. The rancher had a deep Southern drawl. His speech was loud and repetitious; and his attempts at humor often ended with the final punctuation . . . "That's a joke, son!"

Minerva Pious (Mrs. Nussbaum) brought Kenny's rendition of the Texas rancher to Fred Allen's attention. Fred liked the character with the enthusiastic, hard-driving Southern drawl. It provided a perfect outlet for Fred's keen sense for political satire. On October 7, 1945, Fred Allen and his radio audience

stroiled down Allen's Alley and paid their first visit to Senator Beauregard Claghorn.

The Senator was an instant success. He was minicked by children at school, business men at lunch, and drunks at bars. He was a National sensation. There were Claghorn shirts, Claghorn compasses (the needle always pointed South), and two Claghorn phonograph records . . . "I Love You, That Is" and "That's a Joke, Son!". In *Treadmill To Oblivion* Fred Allen wrote, "The South didn't resent Claghorn; the Senator was invited to speak at many functions Down South, and a number of streets in abandoned sections were named after him." Kenny Delmar did, in fact, travel to Texas and Georgia for special "Claghorn Days". He attended conventions, not as Delmar, but as Senator Claghorn.

More seriously, Fred further noted that "Kenny Delmar was a fine dramatic actor who appeared frequently in Theatre Guild radio shows and in many serious plays. Senator Claghorn was only one of the vocal cartoons culled from his gallery of comedy creations." Delmar played Commissioner Weston on *THE SHADOW*, and was a member of the cast on *THE MARCH OF TIME*. He made the "Secretary of the Interior" speech on Orson Welles' famous production of *THE WAR OF THE WORLDS*, and played many other roles on *THE MERCURY THEATRE OF THE AIR*. Kenny was the announcer on *YOUR HIT PARADE* in 1946. He co-starred with Henry Morgan and Arnold Stang on *THE HENRY MORGAN SHOW* in 1949, and had a five minute Claghorn show on ABC in 1963. He played the Claghorn role in radio and TV commercials.

Delmar made a movie, "That's a Joke, Son" and starred for two years on Broadway in "Texas, Li'l Darlin'". Kenny was active on television during the 1950's and '60's. He appeared on *THE U.S. STEEL HOUR*, *THE ELGIN HOUR*, *THE GOODYEAR PLAYHOUSE*, *STUDIO ONE*, *THE ARMSTRONG CIRCLE THEATRE*, *THE KRAFT THEATRE*, *PLAYHOUSE 90*, and on an episode of *CAR 54-WHERE ARE YOU?* (11/25/62).

I enjoy the Senator very much. Fred Allen wrote some fine material for Claghorn. I guess he overpowers me just as he did Allen. When Fred reaches the Confederate flag-draped door and raps smartly with the knocker (made from the handle of an old cotton gin); I, like Fred, always brace myself to weather the filibustering gusts.

—Otto Stach

WE ALL LOVE A MYSTERY

REPRINT FROM RADIO VARIETIES, AUGUST, 1940

By Joe Alvin

When the National Broadcasting Company announced in January 1939 that it was launching a new adventure-mystery serial named "I Love A Mystery" and written by Carlton E. Morse, the NBC Hollywood News Editor Matt Barr, read the program traffic department notice several times and then reached for the telephone.

"Look," said Barr to the program traffic manager, "there's been some mistake here. It says Morse is going to write a pulp thriller series. You mean somebody else. Morse is the guy who writes One Man's Family. You know, a radio classic or something. He can't be writing mysteries too."

We didn't hear what the traffic manager said to Barr, but that same day, January 12, 1939, The NBC News Letter carried the following item: "I Love A Mystery," a new adventure-mystery serial drama by Carlton E. Morse, will make its debut over the NBC-Red Network, Monday, January 16.

All of us here in Hollywood knew Carlton Morse as an august, scholarly personage who for years had been turning out in "One Man's Family" as high class a piece of drama as ever was churned out by any man's mill — a sort of a 20th century Boswell to the Dr. Johnson of American family life — a kind of a servant who looked at the elemental mysteries of life with veil piercing clearness — to whom voodoo and vampires and high priestesses and New York kidnapers and eccentric murderers were things crawling in Stygian valleys far beneath his literary Olympus.

Carlton Morse had all of us fooled and we didn't know it. He blitzkrieged us into a tale of three adventurers who dodge out of a hair raising escapade in China and arrive in the United States to step into a welter of dead bodies, political corruption, kidnaping, gangster alliances and proceed to clean up a California town slicker than a whistle. Jack, Doc and Reggie — Jack the Brains, Doc the Lover, and Reggie the Fighter — marched out of Morse's fertile imagination and into a series of radio adventures that a super-logical mind would

snub in derision as unthinkable and impossible. Or so we of NBC Press in Hollywood thought. We hadn't reckoned on the listening public.

John Q. Public took I Love A Mystery to his collective bosom right from the very start. The program's Crossley reached for the sky. Fan mail started with hundreds, leaped soon to thousands. College professors wrote them. So did grade school kids, college girls in convent schools, police patrolmen, business men, government officials — domestic and foreign. A plot was laid in the Nicaraguan "jungle." Nicaragua protested. There was no "jungle" in Nicaragua, said its spokesmen. The jungle was shifted to the "tropics." A

killer dying on the gallows said he was happy because the warden granted his last request — to hear an episode of the "mystery" and it turned out to be one concluding the series. Police in the northwest found three stray puppies. They adopted them and named them Jack, Doc and Reggie. Kids in an eastern city invented a new game built around the adventures of the three comrades. They called it Jack, Doc and Reggie. It made Bart Yarborough, who plays Doc, swell with pride. "The only trouble with our game so far," wrote the boyish inventor, "is that everybody wants to play Doc and we've got to draw lots to see who's gonna be Jack and who's gonna be Reggie." And so, to a fanfare of fan mail and flowering Crossley reports, I Love A Mystery grew and grew like Topsy and brought to Author Morse new stature as not only one of radio's best writers, but also as one of the most versatile.

And who are the three musketeers who bring the cunning Morse plots and counterplots to light? Jack Packard, is Michael Raffetto, a veteran stage and radio actor, who studied law, but like Don Ameche, gave up Blackstone for grease paint and the spotlight. And Jack, as you know from the script, is the brains of the trio, a Maxime Weygand of strategy. Doc Long, is the Bart Yarborough we mentioned before, a handsome, curly-haired actor who

MURDER IN THE NIGHT

Solving a murder in sophisticated Hollywood and exposing a werewolf in the Arizona desert was just a preliminary for another and more dangerous adventure for Jack Packard, Reggie York and Doc Long, soldiers of fortune whose exploits are told in Carlton E. Morse's serial, I Love A Mystery. Jack, Reggie and Doc, with death staring them in the face, look over the field as they await a battle with a ruthless killer.

PHOTO SHOWS (Top to Bottom) Barton Yarborough as the reckless Texan, Doc Long, Walter Paterson as Reggie York, hard-fighting Englishman, and Michael Raffetto as Jack Packard, keen-witted leader of the three crime-hunters, heard on I Love A Mystery, each Thursday at 7:30 P.M., CDST, over NBC.

comes right naturally by that Texas drawl of Doc's. Bart was born in Texas and has hung his hat in many quarters of the globe before finally settling down to a fairly regular home life and Hollywood radio. The liability that Doc brings to the musketeers is his perpetual interest in the skirted segment of the earth's population. His assets: He can pick any lock ever made and he can play a game of poker so surefire that when the musketeers are broke, they take off their shirts and give them to Doc as a starting stake. If Reggie sounds british to you, there's a good reason for it. He is played by Walter Paterson, a native of the empire of which the sun never sets, who only last year obtained the final papers that made him a naturalized American citizen. Walter looks a great deal like Reggie, the young blonde giant of the trio. There, however, the similarity ends. Reggie is a pugnacious sort of a fellow who fights at the drop of a hint. Paterson is a quiet family man who, rarely gets excited. When he does, strange things happen. Recently, when he became a father he forgot to tell any of his radio colleagues about it for five full days and remembered it finally only because somebody asked whether the baby had arrived.

"I was so excited my mind just went blank," explained Walter.

But, back to the musketeers. Their friendship, in the script, dates back to a

memorable night in Shanghai, when the city was being bombed by the Japanese. Up to that time each had been an independent soldier of fortune. They found, in meeting, that each of them had



Continued . . .

I LOVE A MYSTERY

a good valid reason, namely a neck that stuck out, to shake the dust of China off their feet. They pooled their resources, consisting mostly of courage enough to face a loaded cannon and audacity enough to tweak the general's nose, and got out of Shanghai fast. What their backgrounds were before they met is something so secret that we doubt Carlton Morse even knows. But he certainly doesn't want to tell.

Since they set foot on American soil a year ago last January, the trip has been through some extraordinary adventures. Cleaning up the gangster-ridden town in the west was only the beginning. Next they solved the mystery of "The Blue Phantom," a boat carrying a scientific expedition whose members and crew insisted on disappearing under most mysterious circumstances. Then the musketeers went on to bigger and better things. They blasted a kidnap ring out of New York, battled a cult of vampires preying on natives in the tropics, solved a murder that removed a curse off an old San Diego family, foiled a cunning scientific killer, finished off a fat magician who terrorized the desert with werewolves.

That's only a few samples of what Mr. Morse's Don Quixotic toughies will undertake. Right now they're looking for a mysterious God with a diamond-eye in French Indo-China. Don't be surprised if one of these days Morse has them fighting some deadly spies from Mars. On *I Love A Mystery*, anything can happen, and does. Only recently a press dispatch from Rumania carried a story which if serialized by Morse would sound as fictitious and impossible as any adventures of Jack, Doc and Reggie. It was the story about five Texans hired by an unnamed power to do nothing but sit on dynamite kegs in the Rumanian oil fields. Their jobs is this: If Rumania is invaded and the oil fields are threatened, the Texans, expert dynamiters, are to blow the wells all the way up to the famous inverted bowl. It's the kind of a job Jack, Doc and Reggie would glory in.

Carlton Morse has proved more that his literary versatility with *I Love A Mystery*. He has proved that we all love a mystery, and that we all love adventure.

Jane Morgan



ON THE Our Miss Brooks program, Jane Morgan plays Eve Arden's pixilated landlady with delightful abandon. That's the CBS Sunday evening program—9:30 P.M. EST. She's equally funny as Mrs. Foster on the Jack Carson Show (CBS, Fri., 8 P.M. EST).

But the real Jane Morgan is a serious, sensible and very dignified lady, whose lifetime dream is to have a million dollars with which to hire a staff of practical nurses to relieve tired mothers who would then be sent on vacation. To which a lot of mothers can say Hallelujah!

She made her radio debut in 1930 in a program which featured the old-time movie actor, Lew Cody. In the years that followed, she has appeared on programs like Lux Radio Theatre, Dr. Christian very often and with Jack Benny, Bob Hope and others.

Her first job at the Boston Opera Company paid her only \$25 a week, but it brought big dividends in the way of romance. She met and married Leo Cullen Bryant, also a violinist with the Opera.

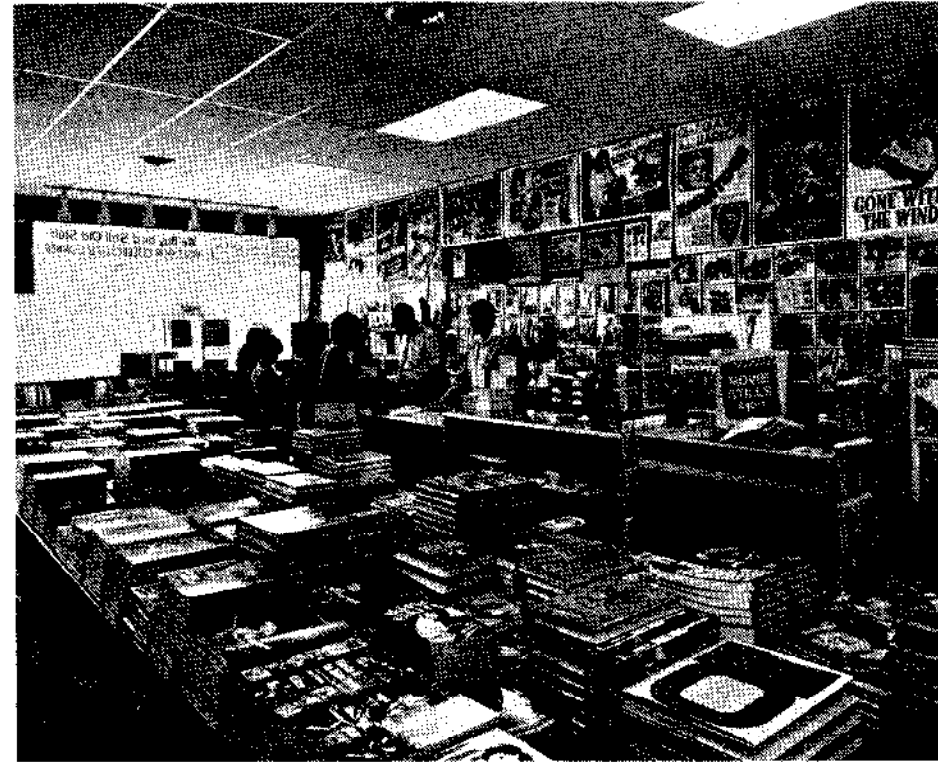
Mr. and Mrs. Bryant now live in the San Fernando Valley and their home is mute evidence of Jane's second most important hobby—the collection of Oriental art treasures. A Chinese screen is her most valued possession.

But Miss Morgan's major hobby is her grandchild, the small daughter of her daughter, Frances. About this youngster, she behaves and talks exactly the way every proud grandmother ever has and Frances is one mother who will never need one of those practical nurses for tired mothers.

MAY, 1949



5941 W. IRVING PARK ROAD, CHICAGO 736-4133



COME IN AND BROWSE A WHILE . . . we have hundreds of old time radio shows on Cassette, 8-track tape and LP records . . . plus books and magazines about the stars and days gone by . . . big band and personality recordings, original movie posters and magazines, . . . movie star photos and more. We're open Monday thru Friday from 11 a.m. to 5 p.m., Saturday from 11 a.m. to 7:30 p.m., and Sunday from Noon to 5 p.m. Your Master Charge or Visa card is welcome at our M-G-M Shop!

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, SEPTEMBER 1st
HOLIDAY WEEKEND SPECIAL

AMOS 'N' ANDY (2-14-54) "The Life Story of Amos 'N' Andy" is presented on this special anniversary broadcast starring Freeman Gosden and Charles Correll with Edward R. Murrow, Bill Hay, Bing Crosby, Jack Benny, Lowell Thomas, Jeff Alexander and the orchestra and announcer Harlow Wilcox. CBS, Rexall. (10:50; 7:45; 10:20)

STARS IN THE AFTERNOON (9-22-46) CBS promotes its fall line-up of shows with sketches and excerpts from their roster of stars and programs: Dinah Shore, Frank Sinatra, Jimmy Durante and Garry Moore, Jack Smith and Patrice Munsel, Blondie and Dagwood, Hoagy Carmichael, Screen Guild Players, Crime Doctor, The Thin Man, Casey, Crime Photographer, Sam Spade, Inner Sanctum, Vaughn Monroe, Maisie with Ann Southern, Peter Lind Hayes, Lux Radio Theatre, It Pays to be Ignorant. CBS Special. (17:40; 16:50; 13:55; 14:15; 14:00; 13:40)

CHARLIE MC CARTHY SHOW (1-19-49) Edgar Bergen's 10th anniversary with lots of memories from a decade of broadcasting. Don Ameche, Dorothy Lamour, Mortimer Snerd, Nelson Eddy, Ray Noble and the orchestra. ARMED FORCES RADIO REBROADCAST. (14:20; 15:05)

BABY SNOOKS AND DADDY (1943) Fanny Brice and Hanley Stafford are featured in a series of short promotional skits for the 1943-44 season on CBS Radio: I Love A Mystery; Dr. Christian; Meet Corliss Archer; Inner Sanctum; Adventures of Ozzie and Harriet; This Is My Best. CBS. (3:30; 4:10; 3:55; 3:45; 3:50; 3:45)

SATURDAY, SEPTEMBER 8th
PROGRAMS THAT GOT BUMPED — AGAIN!

This week we present a selection of old time radio programs and features that were previously scheduled to appear on our *Those Were The Days* broadcast but were "bumped" or pre-empted for one reason or another. It's a make-good afternoon of vintage entertainment.

SPOTLIGHT REVUE (3-12-48) Spike Jones and his City Slickers with Dorothy Shay, the Park Avenue Hillbilly. Doodles Weaver as Professor Feedlebaum sings "Sonny Boy" and guest Jack Smith sings songs dedicated

to the Great White Way. CBS, Coca-Cola. (10:55; 8:55; 9:45)

OUR SPECIAL GUEST is actor **PAT O'BRIEN**, reminiscing about his long career on the stage and screen. (13:05)

GUEST STAR (1950s) "The Old Coach" stars Pat O'Brien as a feisty Irish football coach who is ousted for being "too tough" on a rich boy. Del Sharbutt announces. Syndicated, U.S. Treasury Department. (14:40)

OUR SPECIAL GUEST PAT O'BRIEN continues his show business memories. (16:05)
ACADEMY AWARD (6-22-46) "The Front Page" stars Pat O'Brien and Adolph Menjou in a radio version of their hit 1930 film. A crack reporter becomes involved in the escape of a man about to be hanged. CBS, House of Squibb. (16:45; 13:00)

ACTOR PAT O'BRIEN continues to reflect on his long career. (11:50)

COMEDY CARAVAN (11-16-45) Jimmy Durante ("The Nose") and Garry Moore ("The Haircut") in a comedy-variety show with Howard Petrie, Roy Bargy and the orchestra, singer Jeri Sullivan. Jimmy and Garry in sketches about lady football players and a scientist experimenting with Uranium. AFRS rebroadcast. (7:00; 7:30; 8:20)

WALTER WINCHELL (1-11-48) The Jergens Journal with the nationally syndicated columnist talks about a tax cut and Tokyo Rose. Jergens Lotion. ABC. (13:00)

SATURDAY, SEPTEMBER 15th
SALUTE TO HARLOW WILCOX

TRUTH OR CONSEQUENCES (10-25-47) Ralph Edwards presents his "Aren't we devils?" party game of the air with announcer **Harlow Wilcox**. NBC, Duz. (7:45; 10:00; 10:30)
SUSPENSE (11-11-48) "Muddy Track" starring Edmund O'Brien and Ann Blyth. A private detective finds a dead woman and becomes the prime suspect in a murder investigation. **Harlow Wilcox** announces for Auto-Lite. CBS. (9:05; 19:35)

THE KING'S MEN (6-7-49) Summer replacement show for Fibber McGee and Molly. Ken Darby and the King's Men present a musical program with special guest Dan Dailey who is "King for tonight." Announcer **Harlow Wilcox** reminisces with Ken Darby. NBC, Johnson's Wax. (8:21; 10:25; 10:50)

ADVENTURES OF FRANK MERRIWELL (1930s) "Frank Confesses in the Dark" is the

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

title of this isolated episode. **Harlow Wilcox** announces a free racing turtle offer from sponsor Dr. West's Toothpaste. A rare program. (14:13)

AMOS 'N' ANDY (4-6-45) Freeman Gosden and Charles Correll. Andy decides to look for a new place to live. Kingfish to the rescue! Announcer is **Harlow Wilcox** for Rinso. NBC. (11:00; 7:00; 12:00)

FIBBER MC GEE AND MOLLY (3-30-43) Jim and Marion Jordan star as the residents of 49 Wistful Vista. Fibber attempts to fix Molly's washer. Bill Thompson, Arthur Q. Brian, Isabel Randolph, the King's Men, Billy Mills and the Orchestra and **Harlow Wilcox** who outdoes himself playing himself and his identical twin brother. A virtuoso performance by one of radio's top announcers! NBC, Johnson's Wax. (11:34; 12:36; 5:48)

SATURDAY, SEPTEMBER 22nd
GOOD OLD MOVIES ON RADIO

SCREEN DIRECTOR'S PLAYHOUSE (1-6-50) "Magic Town" stars James Stewart in a radio adaptation of the 1947 movie. A public opinion pollster finds a typically "average" small town. Cast includes Virginia Gregg and Hans Conried. NBC, RCA Victor. (11:46; 18:05)

SCREEN GUILD PLAYERS (6-21-48) "Shadow of a Doubt" starring Joseph Cotten in the role he created on the screen in Alfred Hitchcock's 1943 thriller. Uncle Charlie pays a visit and his niece suspects he is a murderer. Vanessa Brown co-stars. CBS, Camel Cigarettes. (15:25; 12:05)

SCREEN DIRECTOR'S PLAYHOUSE (5-5-50) "When My Baby Smiles At Me" stars Betty Grable with Hy Averbach, Barton Yarborough, Herb Vigran. A good radio version of Betty's 1948 movie musical about a burlesque team that breaks up when one member gets a job on Broadway. NBC, RCA Victor. (13:24; 17:10)

COMMAND PERFORMANCE (1946) From Grauman's Chinese Theatre in Hollywood, the Academy Awards ceremonies presenting the Oscars for 1945. Bob Hope is master of ceremonies. Ingrid Bergman presents the Oscar for Best Actor and Charles Boyer introduces the Best Actress. AFRS. (17:40; 11:30)

SCREEN GUILD PLAYERS (1-7-46) "Lost Weekend" starring Ray Milland, Jane Wyman

and Frank Faylen in the radio version of Billy Wilder's 1945 drama about alcoholism. CBS, Lady Esther Products. (12:40; 17:45)

OUR SPECIAL GUEST will be movie buff **BOB KOLOSOSKI** who joins us to chat about these films and to reminisce about the stars.

SATURDAY, SEPTEMBER 29th
SON OF GOOD OLD MOVIES ON RADIO!

SCREEN DIRECTOR'S PLAYHOUSE (2-3-50) "The Sea Wolf" starring Edward G. Robinson with Lurene Tuttle and Herb Butterfield. Robinson recreates his role as Wolf Larson, skipper of The Ghost, a brutal but educated sea captain. Based upon the 1941 movie directed by Michael Curtiz. NBC, RCA Victor. (14:50; 13:59)

SCREEN DIRECTOR'S PLAYHOUSE (8-12-49) "Jezebel" presents Bette Davis in a radio adaptation of her 1938 screen triumph for which she won an Academy Award. NBC, Pabst Blue Ribbon Beer. (11:15; 19:05)

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 original screen role. This is our annual TWTD presentation of a classic radio production. William Keighley, producer, narrates the story. CBS, Lux Toilet Soap. (19:50; 18:40; 21:40)

SCREEN GUILD PLAYERS (6-10-46) "The House on 92nd Street" starring Lloyd Nolan and William Lundigan. Radio version of the trend-setting 1945 documentary-style spy film of World War II activity in New York. CBS, Lady Esther Products. (15:25; 13:00)

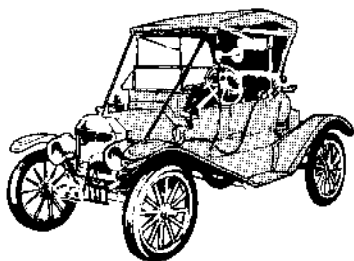
OUR SPECIAL GUEST will be movie reviewer **BOB KOLOSOSKI** who returns for part two of this look at the days when "movies were better than ever."

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ALFRED HITCHCOCK FILM FESTIVAL

Ten exciting Alfred Hitchcock films will be shown this fall during NWF's **FRIDAY NIGHT FILM FESTIVAL**, which begins on September 7 at 8 p.m. in the Community Center Auditorium.

Film authority **BOB KOLOSOSKI** will introduce each movie and offer background information on the making of the films and the career of Alfred Hitchcock.

Donation is \$2 per person per film and proceeds go to recognized charities. Advance tickets are not available; purchase admission at the door. Doors open at 7:30 p.m.

Here's the line-up of classic Hitchcock films to be shown:

FRIDAY, SEPTEMBER 7—THE LODGER (1925, silent) — Hitchcock's third film, a "Jack the Ripper" thriller.

FRIDAY, SEPTEMBER 14 — BLACK-MAIL (1929) — Hitchcock's first talking picture.

FRIDAY, SEPTEMBER 21 — THE MAN WHO KNEW TOO MUCH (1934) — The original version of the classic featuring Peter Lorre, Leslie Banks, Edna Best.

FRIDAY, SEPTEMBER 28 — SABOTAGE (1936) — John Loder, Sylvia Sidney, Oscar Homolka.

FRIDAY, OCTOBER 5 — SECRET AGENT (1936) — Madeline Carroll, Peter Lorre, John Gielgud, Robert Young.

FRIDAY, OCTOBER 12 — YOUNG AND INNOCENT (1937) Derrick de Marney, Nova Pilbeam, Percy Marmont.

FRIDAY, NOVEMBER 2 — THE LADY VANISHES (1938) — Margaret Lockwood, Michael Redgrave, Paul Lucas, Dame Mae Whitty.

FRIDAY, NOVEMBER 9 — FOREIGN CORRESPONDENT (1940) — Joel McCrea, Laraine Day, Herbert Marshall, George Sanders, Robert Benchley, Edmund Gwenn.

FRIDAY, NOVEMBER 16 — SABOTEUR (1942) — Robert Cummings, Priscilla Lane, Otto Kruger.

FRIDAY, NOVEMBER 23 — SHADOW OF A DOUBT (1943) — Joseph Cotten, Teresa Wright, MacDonald Carey, Hume Cronyn.



If you have a fondness for the "good old days" then you're invited to enjoy some nostalgic programs 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 on Dakin Street at the rear of the NWF office or CTA transportation will take you 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.

Most programs begin at 8 p.m. and doors to the auditorium open at 7:30 p.m. Proceeds are donated to recognized charities.

ADVANCE TICKETS to these events, unless otherwise specified, are available at any office of North West Federal Savings.

Here's the line-up of coming attractions for the weeks ahead:

SATURDAY, SEPTEMBER 1st -- 8 P.M.
LAUREL AND HARDY DOUBLE FEATURE

1. BLOCKHEADS (1938) Stan Laurel and Oliver Hardy with Patricia Ellis, James Finlayson, Billy Gilbert. Stan's been marching in a trench for 20 years because nobody told him World War I was over. Ollie brings him home to find he hasn't changed.

2. FLYING DEUCES (1939) The boys join the Foreign Legion so Ollie can forget an unhappy romance. Cast includes Jean Parker, Reginald Gardner, Charles Middleton and James Finlayson. Our dynamic duo sing and dance to "Shine on Harvest Moon." (\$1.25)

SATURDAY, SEPTEMBER 8th -- 8 P.M.
COLLEGE HOLIDAY (1936) Jack Benny, George Burns and Gracie Allen, Mary Boland, Martha Raye, Marsha Hunt. Jack's hotel needs business so he induces the college crowd to come. It's a spiffy musical with lots of fun from a first-rate cast. (\$1.25)

SATURDAY, SEPTEMBER 15th -- 8 P.M.
ROSE MARIE (1936) Jeanette MacDonald and Nelson Eddy star in a classic film version of the operetta by Rudolf Friml. Opera star Jeanette searches for her fugitive brother (James Stewart), as mountie Nelson pursues the same man. They fall in love and sing "Indian Love Call" and other hits. Music includes "Rose Marie" and "The Song of the Mounties." Cast includes Reginald Owen, Allan Jones, Alan Mowbray, Gilda Gray. (\$1.25)

SATURDAY, SEPTEMBER 22nd -- 8 P.M.
THREE SMART GIRLS GROW UP (1939) Deanna Durbin stars with Charles Winninger,

Nan Gray, Helen Parrish, Robert Cummings and William Lundigan. Little Deanna is still match-making for her sisters, warming up her stern father, singing "Because" and winning over everyone in sight. (\$1.25)

SUNDAY, SEPTEMBER 23rd -- 2 P.M.
SALUTE TO THE CENTURY OF PROGRESS — a tribute to the Chicago World's Fair of 1933 — '34 presented by World's Fair historian Thomas Schuller who will offer a program of slides and films of the fabulous Century of Progress and its many exhibits and attractions. A large collection of World's fair memorabilia will be on display. (\$2.00)

SATURDAY, SEPTEMBER 29th -- 8 P.M.
AN EVENING WITH SHERLOCK HOLMES
A SPECIAL EVENT repeated by popular demand. An audio-visual excursion into the exciting world of the most famous detective of all time. Swirling yellow fog, ghostly gas lamps rattling hansom cabs, and lurking danger at every darkened street corner form an appropriate background for this multi-media presentation of **BOB HAHN**, one of the world's foremost experts on the life and times of Sherlock Holmes. (\$1.25)

SUNDAY, SEPTEMBER 30th -- 2 P.M.
A SALUTE TO RIVERVIEW, the "World's Largest Amusement Park" that's gone, but not forgotten. An afternoon of memories presented by Riverview historian **CHARLES WLODARCZYK** who will show and narrate hundreds of color slides of the park that used to entertain millions of visitors on its grounds at Western and Belmont in Chicago. (\$2.00)

I GOT THE BREAKS

By KAY KYSER

REPRINT FROM RADIO VARIETIES, JUNE, 1940

Writing about yourself makes a fellow feel kind of funny. It's a little like talking to your best girl friend on the party line back home with all the neighbors listening in. Know what I mean?

First of all, I'm a very lucky fellow. People have been nice to me. They pack into theatres to see our band. They let me come right into their front parlors every Wednesday night with our radio program. They seemed to like my movie, "That's Right, You're Wrong."

I don't mean, lucky like the fellow who wins the turkey at the church bazaar. I work pretty hard. But so do

a lot of other folks and nothing much happens with them. Their dreams stay dreams no matter how hard they struggle. As they say on Broadway, I got the breaks.

It's a long way from Rocky Mount, N. C., my old home town, to Broadway. There are no short cuts and they never run any excursion trains to success. I walked down Broadway the other night. The dusk was falling and suddenly the lights popped on. My name was up there over a movie theatre. My name was helping to light up the most famous street in the world. I just stood there on the street corner and

looked and couldn't get over it. I felt good and happy and awful proud. I'm a country fellow and I guess I'll always be one, but my name in lights made me think how lucky I was and how thankful I am to all the people who have been nice to me.

Back home in college I was a cheerleader. I never wanted to make a last minute touchdown. I just wanted to jump around and holler and make the folks up in the stands laugh. Well, I still feel the same way. Only my audience is bigger. But every Wednesday when we broadcast, we try to forget the millions in their parlors and the big crowd sitting in the studio. We make believe we're back home and it's Saturday in the Fall and we're doing our stuff for a home town crowd in a grandstand. It's worked out pretty good so far.

Most fellows have to prepare for their careers by sticking their noses into books and keeping them there. I got an A. B. degree, but I think I prepared for the future by clowning at the college socials and being a cheerleader. My play turned out to be my work. Anyway, that's the way I look at it. I like to hear people laughing. Laughter is sweet music.

It makes me laugh a little inside every time I'm introduced as the professor of the College of Musical Knowledge. You see I come from a teaching family. For a hundred years I've had kinsmen who have been on the faculty at the University of North Carolina. My first cousin was dean of the Graduate School at U. N. C. My brother, who is now an attorney, taught chemistry. My mother was the first lady druggist in North Carolina. My father was a druggist, too. Professoring and music run in the family, because my oldest sister, Virginia, has conducted a grand opera class for years back home.

Say, I'm glad I didn't have the opera urge, because I'd probably be wearing a beard as big as a weeping willow tree and staggering around that Met stage with a big spear in my hand with fat ladies dying all over the

place, while a tenor sings in a language no one understands. I'm a clarinet man, but I'm a lucky (that word keeps coming into my typewriter all the time) fellow I don't play it better than I do. If I did, I'd probably be sitting four rows back in some other fellow's band. Realizing I wasn't going to set any creeks on fire with my clarinetting, I started to figure out comedy ideas for the band. Well, I started figuring and things began to work out pretty fine, because the band I started in a drowsy college town found itself in Chicago's roaring Loop.

That was in 1934, when we were booked into the Blackhawk restaurant. We were scared to death and figured we were going to flop. You see, we followed Hal Kemp who was terrific and till is. He's my buddy and a fellow who has been one of my ideals since I started playing music.

Well, the Chicago folks liked us and started a-coming. Our singing titles helped put us over as much as anything. We had introduced the idea at the Miramar Hotel in Santa Monica, California, the summer before, but didn't fully develop the idea until we opened at the Blackhawk. Those singing titles save a lot of time and you don't have to make a lot of useless announcements. Anyway, we always figured people were entitled to know the name of the song they were listening to.

But the College of Musical Knowledge put me over. It was a break that the people who ran The Blackhawk were brave enough to let us pioneer with a new type of entertainment — and then we were signed for the Lucky Strike program. Then the big crowds in the theatres and movies — and well, I can't read the palm and the crystal, so I'm just hoping it will be all right from now on.

I've the nicest gang of fellows any one ever worked with in my band. Six of them started with me back down the years in Rocky Mount and they're still with me and I hope they always will be. So you think I'm lucky? That's right, you're right.



KAY KYSER

THE ALDRICH FAMILY

THE FAVORITE SHOW OF COUNTLESS RADIO FANS
STARS YOUTHFUL EZRA STONE AS "HENRY ALDRICH"

Heard each Tuesday at 7 P.M. over NBC

REPRINT FROM RADIO VARIETIES, APRIL, 1940

Like the proverbial Topsy, "The Aldrich Family" just grew. From a three-minute comedy spot on the Kate Smith Hour a year ago, this neat little serial piece by Clifford Goldsmith already is close on the heels of the long-established big shot shows, and like Henry, its teenage hero, is far from having its growth.

When Goldsmith wrote the comedy "What A Life" and sold it to producer George Abbott they figured that with a fair amount of luck it was good for a year on Broadway. A nice little show about high school life as it can be found in most any old town if one digs around, it had Ezra Stone as its hero, "Henry



Ezra Stone who plays the leading role of the mischievous Henry Aldrich.

Aldrich." When it was being cast, Ezra dropped over to the Abbott office for a reading. A line in the play called for his unruly red hair to be parted just so. No matter how hard it was brushed, it dropped unoblingly back where it was

to begin with. The upshot was that the lines pertaining to hair were written out but Ezra wouldn't have cared much one way or the other.

He'd just concluded a highly successful run of a year and a half as the recalcitrant frosh in "Brother Rat." Spanked through four hilarious acts every night with matinees Wednesday and Saturday, the young actor probably felt he had a rest coming.

However, it's safe to assume that Ezra wouldn't have missed that role for love nor money if he'd suspected that long

after "What A Life" was gathering dust on the shelves, young Henry Aldrich would be marching on to new triumphs in radio.

agents that he was to make a radio serial character out of Henry Aldrich, he was scared stiff. The idea of plotting a set of new comedy lines each week was appalling to this quiet-spoken lecturer and ex-school teacher. But just as he did with his Vallee assignment, Cliff came across.

Loud speaker addicts had their first taste of the Aldriches in the summer of 1938 when Rudy Vallee fired them into a guest spot on his then thriving Thursday variety hour. Author Goldsmith was hauled out of bed with instructions to concoct a three minute skit about Henry and his folks on just eight hours' notice. Perhaps because he was nearest that room at the moment, Cliff's setting for the sketch — you may remember it — was the bathroom. Henry ensconced therein refused to be budged through the required three minutes of comedy. When the Aldriches went on tour last month, the skit was dusted off and found good for the same hearty laughs it drew on the Vallee show. However, despite the evident appetite of the public for more Henry Aldrich, "What A Life" continued brightly along on

Broadway, with no more nibbles from radio for another five months.

When Ted Collins, the Kate Smith Hour producer, was looking around for a mild hypo for his show last February, he happened onto "What A Life." Clifford Goldsmith, learning through his

His own youngsters, a better than average memory of his own adolescence and a vivid imagination turned the trick then, and has been turning it since. His flair for dialogue makes for good reading even from script which is a feather in the bonnet of any radio writer. However, without Ezra Stone to put the lines across, it is doubtful if Henry Aldrich would hold the place that he does today in the hearts of his millions of listeners.

Ezra Stone is Henry Aldrich — or vice versa. Hardly out of the age group that would rather sip sodas with its best girl at the corner drug store than sup with kings, Ezra, just 21, is, in a sense, living in radio an adolescence he never had time to enjoy in actual life.

Currently conceded to be Broadway's busiest young man, what with his work in "See My Lawyer," his production ac-

tivities in "Reunion In New York," his teaching at the American Academy of Dramatic Art and his radio chores, it was much like this with Ezra as far back as he can remember.

Born in New Bedford, he would have no part of the fishing industry that had long been his family's business interest. He was transplanted at an early age to Philadelphia for his schooling which he picked up in a sort of catch-as-catch-can fashion when not busy at something else. When most youngsters were thinking in terms of how best to spend their next vacations, Ezra already had turned to the stage.

He didn't even wait to be graduated from the American Academy of Arts in New York. He'd more than matriculated before one of its teachers pushed him into a bit part in the Theater Guild's production "Parade." It lasted only seven weeks but that was enough of a start for Ezra Stone.

That plays he managed subsequently to be cast for had a way of folding before they'd much more than started was part of the fun. He'd become so accustomed to flops that he was a little surprised when "Three Men On A Horse"



The Aldrich Family (left to right) Mr. Aldrich played by House Jameson, Mrs. Aldrich by Katherine Racht, Henry's sister by Anne Lincoln and Ezra Stone as Henry.

showed signs of lasting a while. Before it had run its long and hilarious course, Ezra had advanced from understudy to the regular cast.

As if this wasn't enough, he was making it his business meanwhile to learn the angles of the producer's office routine. This involved reading scripts, suggesting actors whenever a play was ready to be cast and such little items as taking up slack in office expenses. Ezra's convinced that saving he made for Mr. Abbott in the cost of printing handbills led to his being made casting director.

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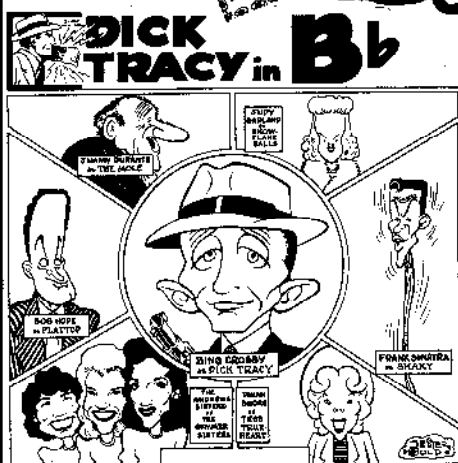
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