

NOSTALGIA NEWSLETTER ^{AND} RADIO GUIDE



FRANK SINATRA

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NOSTALGIA NEWSLETTER

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Thank you for subscribing.

HELLO, OUT THERE IN RadiOLAND!!

Television series come and go, but the one element of TV programming that returns season after season is the laugh track.

Shows that are **not** filmed or taped before a live audience use a laugh track to let the viewers at home know when to laugh.

And the guy who turns the dials on the laugh machine wouldn't know what was funny if Henny Youngman was there in person telling him a string of "Take my wife, please" jokes while Laurel and Hardy were tossing pies at the entire city of Los Angeles.

Most of the time the TV laugh track is distracting and absurd.

But the producer, a bastion of insecurity, figures that if the laugh track laughs, the viewer at home will laugh and think he's watching the comedy hit of the century.

Wrong.

If the producer would spend a few more bucks on the writers and give the writers a little more time to write each show, perhaps there would be more than two or three funny lines per half hour.

I'll bet the writers, if given a chance, could write really funny material again. Material that, if delivered properly, could convulse an audience into sincere laughter, making a laugh machine obsolete.

They did it during the good old days of radio.

Those radio writers knew how to create genuine comedy material. They worked at it. The stars of the shows — Benny, McGee, Skelton and Hope — they consulted with the writers. They worked with them. They tried out the material before broadcasting it. And it was good.

There was no need for a laugh track during the golden age of radio.

Maybe that's one of the reasons it was golden.

— Chuck Schaden



I REMEMBER & IT WELL

A NICKLE'S WORTH OF (SWEET) MEMORIES

DAN MC GUIRE

In our last episode, I reminisced about a store called Elmer's Grocery. That discourse undoubtedly prompted a subsequent sentimental journey.

I was relaxing after mowing the lawn. The sun was hot. My beer was cold. I leaned back in the lounge chair and closed my eyes for a moment.

The years fell away. I found myself wearing short pants, playing junkman in the alley. My mongrel dog, Dinah, sniffed the trash cans as I rummaged through neighbors' uncollected debris.

A broken water faucet made a neat Buck Rogers ray gun, but it wouldn't fit in my pocket or hang comfortably in my waistband. I donated it to a barrel farther down the alley.

This one contained a half full jar of mayonaise. "Lookit this, Dinah. All them little kids starving over in Europe," I began, echoing parental orations, "and someone —"

A putrid odor raced up to attack my nostrils as I removed the lid. "Eyuck! It's spoiled." I held the jar toward Dinah's nose for her confirmation, but she scampered away. "Guess even starving kids' wouldn't want this," I conceded, dumping it into the next can.

We progressed a couple of blocks this way before the sun glinted off something that looked like a bottle cap. I picked it up, rubbed it on my pants, checked both sides to be sure, and cried, "Hey, Dinah, we found us a nickle!" Dinah's bark indicated that she shared my joy.

"C'mon, girl," I said. "We're going to Elmer's."

In all the years that we resided in what I now think of as "the old neighborhood," I never really knew if Elmer had a last name. To young and old alike, the little ma and pa establishment was known simply as "Elmer's."

Elmer did have several things which appealed to those of us who were not interested in groceries per se. The pop cooler and the ice cream freezer I've mentioned previously. The single most favorite attraction for small fry, though, was the candy counter.

In reality, it was more of a glassed display case, with several shelves accessible only from the grocer's side. Each shelf was crammed with trays and open boxes of candies. Except for a few five-cent bars, everything on display was available for just a penny — one cent.

In those years just after V-J Day, prosperity was returning. My cohorts and I often had a penny or two to squander. If we had only one penny between two of us, there were plenty of two-for-a-penny items for sharing.

A penny or two at that kids' paradise was a treat. But to have a nickle — a whole United States genuine mint five cent coin of the realm — that was a fantasy seldom realized before sixth grade.

Finding himself so richly blessed, a boy could do little more than press his nose against the glass, wave the coin overhead (in a tight, thumb and forefinger grip) for Elmer's inspection, and begin to point with his free hand.

"Let me have two of those jaw-

breakers. They're two for a penny, right? Okay, two of them, 'n' a strip of the buttons on the paper. Eh, one whip. No, not licorice, the cherry one. Are Mary Janes a penny apiece? Oh, two for a penny. Good. Gimme two Mary Janes. That's three cents, right? Oh, four cents. Oh, yeah. Well, I changed my mind about the buttons. Put those back and let me have one of the licorice pipes. And one more thing, right? Well, let's see Lemon drops? No. Wax lips? No. Snaps? No. Candy hats? No. Oh, I got it! A couple of malted milk balls. And that's five cents, right?"

A nod of confirmation from Elmer as he accepted the proffered coin and dropped the last selection into a tiny paper bag. All of this foot-shifting indecision was endured with long-suffering patience. Occasionally, Elmer would offer a little gentle encouragement. "C'mon, son. I've got other customers waiting." But the word "other" was

crucial, because it indicated that, even with my meager five cent purchase, I too was a customer.

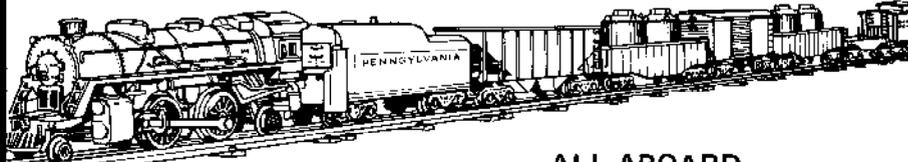
Anyway, it was to this utopia of childhood greed that I now raced with Dinah. She stopped short in the shade of an awning, knowing she was forbidden entrance. I slowed to a trot going through the door. Overhead, a set of bells jangled to announce my arrival.

Hurrying toward the candy counter, I noticed that it was much farther away than I remembered, and the bells behind me continued their ringing. Suddenly, the candy counter dissolved into an open window of my house, and a face in it called out, "Dad! Telephone!"

I returned to the present reluctantly. Inside, the editor of this publication was on the phone to inquire if I'd have an article for the next issue.

"Yes", I answered, "I've just had a sweet idea that I think I can really sink my teeth into. I just need to sleep on it."

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SPEAKING OF RADIO



Chuck Schaden's Conversation with

KATE SMITH

THE SONGBIRD OF THE SOUTH



Kate Smith has had a career that began on the stage in 1927 and continued with success on records, in radio, motion pictures and television. Some time ago, in Chicago, we had an opportunity to talk with her about her show business life and her first professional appearance.

I made my first professional appearance in New York City (in 1927). I had just entered pre-med school at George Washington University. I was going to be a doctor – that's what my family wanted me to be – and I got a call.

A theatrical scout had been around Washington – I didn't know anything about it, of course, – but he had heard me perform as an amateur and he was getting ready to go into a big Broadway show called "Honeymoon Lane." He heard me sing and so he contacted my father and asked if there was a possibility of my coming to New York and trying out for the show. He said that he definitely had a part for me and after hearing me sing, he wanted me in the show.

Well, I had to plead with my father because he did not want me to leave medical school and just go flying off someplace and not know what was going to happen. So, my mother went to New York with me and I appeared in the show and the show was a tremendous success. And that, incidentally, was the first time that I ever came to Chicago. When we finished our New York run, which was a year and a half, then we went on the road for a year and we were here nine months, in Chicago, with that show. That was my visit . . . in about 1929. We also went to Philadelphia and we went to the various big cities and it

ran for a year on the road and then it disbanded and I went home.

About six months later I got a call from George White (who) wanted me in another big Broadway show. My father said, "I don't know whether you should go or not." I said, "Well, look, Dad. I'll try this one. If it becomes too long, I'll stop." Well, it was while I was in that show – while it was in New York – that I met Ted Collins, God rest his soul. He was in charge of all the recordings for Columbia records. He wanted me to make records for them. He made an appointment with me and we had a long talk and I started making records for him.

Then, in 1931, he took some of my records to Mr. William Paley, who was the president of the CBS network. He owned it – had just bought it – and was a young man at the time. After he heard my records he said, "I'll put that young lady on anytime you want her to go on the radio." And that's how it all started.

Mr. Collins asked me if I had a manager. I said, "No, I don't" and he knew it. I didn't have an agent and so he said, "How about me managing your affairs?" I said, "It's all right with me." So, he became my manager. Then we set up the time to go on (the air). May 1, 1931 at seven o'clock, three nights a week, against



Amos 'n' Andy who were on NBC at the time. And that's how I got into radio!

In just four years! Seems just like yesterday?

Well, not quite. A lot of water has gone under the bridge . . . or some folks say "over the dam."

Were you known as the "Songbird of the South" before the radio?

Yes. That was a title that I took when I first came to New York. They gave it to me in the show and I've never been able to get away from it. To me, it's corny now . . . but it has stuck to me, Chuck.

Well, you're from the South.

Yes. I was born in Virginia and raised and schooled in Washington, D.C.

Let's back up to 1931 when you first went on CBS opposite Amos 'n' Andy. Everybody was listening to them. That must have been a challenge for you.

Yes, it was a challenge, but I was so young then, Chuck, that nothing was a challenge for me. You know how fresh kids are! I always had great confidence in myself in what I had been doing because I had started young in singing around Washington as an amateur. So I knew the public and I had seen the response to my efforts as a youngster and I thought, well, I must have something people like, if they enjoy it. I always had the feeling that I had a good rapport with the audience and the response was very beautiful.

I had thousands of fan letters after I started in radio and I knew then that I was gonna go, that I was established. I was very happy and I've always had a deep concern about my audiences. I have always kept my shows top-rank.

I know you had great confidence when you were pitted against Amos 'n' Andy, but weren't you just a little bit nervous about it all?

SPEAKING OF RADIO

No, sir! No, sir! Not at all, Chuck. I had confidence in myself and that's what's needed, no matter who your competition is, no matter what field it's in. If you have the confidence — self-confidence in yourself — and you know you are giving your best, and your best is being accepted, there's nothing to worry about. This applies in every field of endeavor in life.

That's good advice for anybody, at any time.

Right, right, absolutely! If you falter in your own belief, then you're not going to make it. I don't care whether you're an executive in business or the president of the United States. No matter what, you've got to have self-confidence and believe in yourself. This way you can prove your worth.



What kind of confidence did CBS have in you? Did they give you a one-year contract, or what?

They gave me carte blanche. I could do what I wanted to do and they were happy about it. After a month, they put me on five times a week instead of three times a week because they were making great inroads into the opposition network. Within a couple of months I had a wonderful sponsor and, for the whole time that I remained in radio . . . I was never without a sponsor, a big sponsor, a well-paying sponsor. When I had my television show, I was on five days a week, everyday, for seven years with a TV hour. And I was never without a sponsor.

As a matter of fact, I can truthfully say, because it was told to me by the top echelon of the network, (NBC for television), we had a waiting list of over 80 sponsors, always wanting to buy 15 minutes of time on our show. And we were in the position where we were earning for the network three and one half million dollars every 39 weeks!

That's confidence! Who was your first sponsor, on radio?

That's easy! The Congress Cigar Company, in Philadelphia. And they sold tobacco and cigars. And I had LaPalina Cigars. And that was funny because here I was . . . I don't smoke! I never smoked, never even tried.

Not a cigar, especially!

Certainly not a cigar, but not a cigarette either. But here I was, my very first sponsor being a cigar company. I just couldn't believe it. But anyhow, it was very successful. I was on with them for three years.

And then?

And then I went with A & P. I had A & P coffee, all of their coffee: Eight

O'Clock, Red Circle, Bocar . . . I think that was the three of them. And I was on with A & P for about six years and then I got an automobile sponsor — Hudson was the name of the car that I sold. And then after that — I was with them for a couple of years — and then I went with General Foods for 24 years. That was a magnificent association. It was just beautiful, beautiful. And, needless to say, Chuck, you know what they had me selling? Food!

Food!

Cakes, Calumet, Swansdown, the jellies and jams, and Grape Nuts, and coffee, Jell-O . . . I sold everything for them, but mainly cakes.

Well, the cakes —

I could always sell food, Chuck! I guess it was my fat — me looking so fat and happy and — ha, ha, ha — and I've always been able to sell food!

When you started with your 15 minute radio show, was it a live show?

Oh, yes, yes. And then when I got the night radio show, I had to go on twice a night in New York. I had to go on from 8 to 9 for New York. Then I had to wait at the theatre and go on from 12 midnight 'till 1 so they'd get it on the Pacific coast from 8 to 9. So we had to do it twice a night . . . and they were all live. And so were all the television shows until just the last. When mistakes were made, they went out on the air just as they were done.

That adds to the rapport between the performer and the audience, I think. It shows nobody's perfect.

That's right. And this is the way I used to love it. Now they do get a perfect show by taping it, because they can do it over and over if they have to, as many times as they have to, to get it perfect.



Well, you had some perfect live shows. When you were doing that one-hour a night, repeating for the West Coast, that's when you made the top ten radio shows in the country and you —

Consistently.

— and you brought so much quality entertainment to the radio audience.

That was our purpose. We wanted to give the very best that we could get. We got top names of every division of the entertainment industry. We got the top names in motion pictures, in the theatre, the dramatics, vaudeville, radio . . . every type of entertainment. We went to the entire field to bring the best to our audiences. And we had the best.

And not only did you bring established stars, but you made some stars. Radio firsts.

Yes, we did. We made quite a few. We made Abbott and Costello, we made Henny Youngman. We had Henry Aldrich and we started Charlie Ruggles in a series for radio. We created "It Pays to Be

SPEAKING OF RADIO

Ignorant" — Tom Howard, George Shelton, Lulu McConnell and Harry McNaughton. Oh, I could give you a big list. I'm very, very happy about that.

I read somewhere along the line that as a warm-up announcer for one of your series, you had a young fellow —

— Bert Parks. He was out there every evening, warming up the audience. Bert Parks was with us for years.

Your manager then, Ted Collins, was with you from the very beginning.

1930. We formed our own company in 1931 and we were together until he had a massive heart attack in 1964. And we had been together (for 34 years) as business partners and artist and manager.

Ted shared a lot of radio with you.

Right. He was my announcer and producer for all of my shows — radio and television — and we were also in a lot of sports enterprises together. I've been a great sports enthusiast and so was he. A lot of people don't realize it, but we owned in the National Football League the New York Yanks (for) seven years. Now we also had, in the '30s, the championship Celtics basketball team.

I have two questions yet to ask.

Go ahead.

When was the first time you sang God Bless America?

November 11, 1938, on Armistice Day, which is now known as Veterans Day.

And how many times have you sung it?

Now that I can't answer; that I could never answer. I wouldn't even offer an estimate, I've done it so much.

-8- Nostalgia Newsletter



What about your theme song, When The Moon Comes Over the Mountain.

I wrote the lyrics for that. I'm kind of an amateur poetry writer and have been practically all my life. And so I wrote this poem down in the Blue Ridge Mountains and then when we decided to go on the air, Ted had Harry Wood write the melody to it. And that's how we happened (to write) a very simple little thing that everybody can sing.

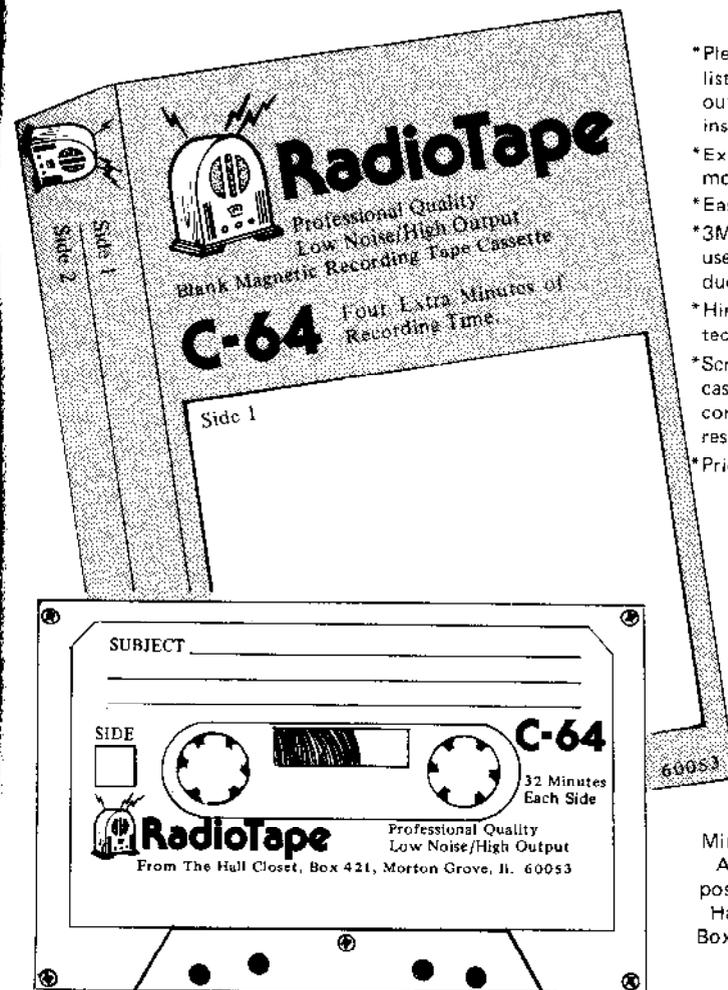
A beautiful melody for a beautiful lady. You always signed off your radio programs with —

Thanks for listening and goodbye folks.

And we say thanks for broadcasting.

Thank you, Chuck. It's been a joy.

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Nostalgia Almanac

AUGUST

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

IN AUGUST OF 1941 a Life Magazine cover depicted actress Rita Hayworth in a negligee on satin sheets. The cover photo later became one of the most popular pin-up pictures of World War II and one was even attached to the atom bomb used in the Bikini island tests.

THE WOLF by Eugene Walter was the first full-length radio drama ever broadcast. The two-and-one-half hour production was heard on station WGY, Schenectady, New York, on August 2, 1922.

THE FIRST RADIO COMMERCIAL was broadcast on August 28, 1922, over radio station WEAW, New York. The station charged \$100 to the Queensboro Realty Corporation for a ten-minute talk by Mr. H.M. Blackwell who spoke on the merits of Hawthorn Court, a dwelling in Jackson Heights, New York.

AMOS 'N' ANDY were heard for the first time coast-to-coast when the National Broadcasting Company welcomed them to the network on August 19, 1929.

RADIO STATION KDKA, Pittsburgh, was the first station in the country to offer a play-by-play broadcast of a baseball game. It was August 5, 1921 and the National League Pittsburgh Corsairs defeated Philadelphia 8-5, at Pittsburg.

SPEAKING OF BASEBALL, the first major league game ever televised was a National League double header between the Cincinnati Reds and the Brooklyn

Dodgers on August 26, 1939. Only two cameras were used. Between games, the managers of the teams – Leo Duroucher and William McKechnie – were interviewed.

THE FIRST MAJOR LEAGUE baseball games telecast in color were played on August 11, 1951 in Ebbets Field, Brooklyn. The Dodgers split a double header with the Boston Braves. With Red Barber and Connie Desmond describing the action, Brooklyn won the first game 8-1 while the Braves took the second, 8-4.

HUMORIST WILL ROGERS, 56, and his pilot Wiley Post, 36, were killed when Post's plane crashed in a fog near Ft. Barrow, Alaska, on August 15, 1935.

RUDOLPH VALENTINO, heartthrob of the silent screen, died at the age of 31 on August 23, 1926. Hysterical crowds flocked to Campbell's Funeral Home in New York to view the actor's remains while several distraught women fans committed suicide.

BELA LUGOSI, died on August 16, 1956 at the age of 74.

DICK CLARK'S AMERICAN BANDSTAND made its network television debut on ABC-TV, August 5, 1957. Other TV shows which had their premiere in August were Jan Murray's Treasure Hunt (August 12, 1957); Leave It to the Girls (August 21, 1947); Concentration with Hugh Downs (August 24, 1958); and the Lux Video Theatre (August 26, 1954) offering a TV version of a popular movie: To Each His Own starring Dorothy McGuire and Gene Barry.

DON JUAN – the first talking picture with synchronized orchestral accompaniment – opened at the Warner Theatre in New York on August 6, 1926. John Barrymore was the star.



RITA HAYWORTH

RKO RADIO PICTURES released, in August, 1944, "Heavenly Days" starring Fibber McGee and Molly in a full-length feature. The film had the Squire of Wistful Vista and his wife traveling to the nation's capitol to help run the senate. But the picture was banned from being shown on military bases for fear the film would influence the soldiers voting in the upcoming presidential election (!!!).

DIME DETECTIVE MAGAZINE, in the issue of August 15, 1933, carried the first comic strip advertisement for Charles Adams, the "97 lb. weakling who became the World's Most Perfectly Developed Man."

YOUR HIT PARADE – Big tunes in August, over the years, were East of the Sun (1935); A-Tisket, A-Tasket (1938); Jingle, Jangle, Jingle (1942); The Gypsy (1946); I'm Walking Behind You (1953); and Love Letters in the Sand (1957).

AUGUST BIRTH DATES

Aug. 2: Bob Burns (1896); Myrna Loy (1905); Helen Morgan (1900); Carroll O'Connor (1924)
 Aug. 3: Tony Bennett (1926); Dolores Del Rio (1905); Marilyn Maxwell (1921); Jay North (1952)
 Aug. 4: Helen Kane (1903)
 Aug. 5: Tom Drake (1918); Robert Taylor (1911)

Aug. 6: Lucille Ball (1910); Leo Carillo (1881); Hoot Gibson (1892); Jackie Kelk (1923); Robert Mitchum (1917); Louella Parsons (1881); Ella Raines (1921)

Aug. 7: Billie Burke (1884); Stan Freberg (1926)

Aug. 8: Rory Calhoun (1922); Connie Stevens (1938); Esther Williams (1923)

Aug. 9: Charles Farrell (1901)

Aug. 10: Eddie Fisher (1928); Rhonda Fleming (1922); Jack Haley (1899); Harry Richman (1895); Norma Shearer (1900)

Aug. 11: Arlene Dahl (1924); Mike Douglas (1925); Lloyd Nolan (1902)

Aug. 12: Cecil B. DeMille (1881); John Derek (1926); George Hamilton (1939); Marjorie Reynolds (1921); Jane Wyatt (1912)

Aug. 13: Alfred Hitchcock (1899); Bert Lahr (1895); Charles Buddy Rogers (1904); Regis Toomey (1902)

Aug. 14: Ed Herlihy (1911)

Aug. 15: Ethel Barrymore (1879); Mike Connors (1925); Signe Hasso (1910); Hugo Winterhalter (1910)

Aug. 16: Ann Blyth (1928); Robert Culp (1930); Fess Parker (1925)

Aug. 17: Ann Harding (1901); Maureen O'Hara (1920); Mae West (1892); Monty Woolley (1888)

Aug. 18: Shelly Winters (1922)

Aug. 19: Alfred Lunt (1892); Colleen Moore (1900); Debra Paget (1933); Jill St. John (1940); Marie Wilson (1916)

Aug. 20: Jack Teagarden (1905); Lurene Tuttle (1906)

Aug. 21: Count Basie (1904)

Aug. 23: Bob Crosby (1913); Gene Kelly (1912)

Aug. 24: Dennis James (1917); Durwood Kirby (1912)

Aug. 25: Sean Connery (1930); Don DeFore (1917); Mel Ferrar (1917); Monty Hall (1923); Van Johnson (1916); Ruby Keeler (1909)

Aug. 26: Georgia Gibbs (1926)

Aug. 27: Samuel Goldwyn (1882); Martha Raye (1916); Tommy Sands (1937); Tuesday Weld (1943)

Aug. 28: Charles Boyer (1899); Donald O'Connor (1925); Peggy Ryan (1924)

Aug. 29: Ingrid Bergman (1915); George Montgomery (1916); Barry Sullivan (1912); Dinah Washington (1924)

Aug. 30: Joan Blondell (1909); Shirley Booth (1907); Fred MacMurray (1908); Raymond Massey (1896)

Aug. 31: Richard Basehart (1914); James Cagney (1928); Arthur Godfrey (1903); Buddy Hackett (1924); Frederic March (1897)



FILM CLIPS

CLIPPED BY
BOB KOLOSOSKI

THE UNKNOWN COMEDY TEAMS

Laurel and Hardy, the Marx Brothers, Abbott and Costello, the Three Stooges and Martin and Lewis are probably the best known and loved movie comedy teams of all time. Through television their talents are still being enjoyed by millions of fans. Their work has endured and their names are immediately recognizable.

There are, however, several other comedy teams who are not as well known but who nonetheless have had their names on the movie marquee and have made our parents and grandparents laugh — a lot.

The list includes Clark and McCullough who flourished on Broadway in the 1920's and made a series of silent features and many short subjects in the 1930's. Bobby Clark was known for painting on a pair of glasses - similar to Groucho Marx's big black moustache.

Smith and Dale were vaudevillian veterans who made a series of short subjects in the early 1930's and then returned to the stage.

Wally Brown and Alan Carney, two comedians under contract at RKO, were teamed up by the studio in hopes of rivaling Abbott and Costello. They made several films in the mid forties and scored their biggest hit with "Zombies on Broadway" featuring Sheldon Leonard.

These were all minor movie comedy teams and our list contains three teams that are better known but still are seldom seen on television. The first is Bert Wheeler and Robert Woolsey. They were vaudevillians who were teamed up for Ziegfeld's 1928 show, "Rio Rita". It was a success and the boys found themselves in Hollywood for the film version. This led to an RKO contract where they made over 20 films. Most of them were "B" features but they were fortunate enough to be assigned two talented directors — Mark Sandrich and George Stevens.

With Sandrich they made "Hips Hips Hooray" and "Cockeyed Cavaliers" and with Stevens they made "Kentucky Kernals" and "The Nitwits". All four are excellent examples of 1930's comedy and are highly enjoyable to watch today.

Just as zaniness was the norm in a Marx Bros. movie it was a way of life for Olsen and Johnson. They had created a reputation for madcap stage shows that were as much improvisation as prepared lunacy.

For example, at the beginning of a show, Ole Olsen would shoot a shotgun up into the stage rafters and a dead duck would drop. Chic Johnson would comment that he was glad cows couldn't fly! At the end of the show Ole would shoot up and a dead cow would drop.

Their film career was spotty in the 30's with three features at Warner Bros. and two low budget affairs at Republic. But 1940 brought them the chance to film their smash stage success "Hellzapoppin" at the Universal studio. The movie disappointed the patrons who had seen the live show but it was still a step above most others. They stayed at Universal to make "Crazy House" and "Ghost Chasers" two fine comedies. They made their final film in 1945, "See My Lawyer", and then went back to New York and the live stage work they loved best.

The Ritz Brothers — Al, Jim and Harry — had built their act on precision dancing and snappy chatter. They met with stage success in New York and made a short film that led them to a contract at 20th Century Fox. They opened at Fox in "Sing Baby Sing" with Alice Faye. They were featured in several more big musicals and then peaked when they starred in a comedy version of "The Three Musketeers."

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

SEPTEMBER

SATURDAY, SEPTEMBER 3rd

THE BIG SHOW (11-12-50) Hostess Tallulah Bankhead welcomes Fanny Brice, Groucho Marx, Ezio Pinza, Jane Powell, David Brian, Hanley Stafford, John Agar, Frank Lovejoy, Jimmy Wallington and Meredith Willson and his orchestra. The second program in the series of blockbuster all-star radio broadcasts which attempted to lure radio listeners away from their television sets. Lots of music and comedy in this 90-minute production as most of the Big Show guests turn up on a special edition of Groucho's "You Bet Your Life." Pinza sings "Septambar Song," Powell offers "It's A Most Unusual Day," and Groucho sings "Some Enchanted Evening." Participating Sponsors, NBC. (15:10; 15:20; 9:50; 10:45; 10:10; 12:05; 16:35)

DR. CHRISTIAN (11-26-49) "Cupid's Boomerang" stars Jean Hersholt as the good doctor and Rosemary DeCamp as nurse Judy Price in a script submitted by a listener. Vaseline Products, CBS. (15:48; 9:06)

CAN YOU TOP THIS (1940s) The laughs are provided by the great storytellers: Harry Hirschfield, Senator Ford, Peter Donald, Harold Hoffman, Ward Wilson is emcee. AFRS Rebroadcast. (14:34)

FAMOUS JURY TRIALS (9-25-48) "The Irene Miller Case" featuring Eric Dressler, Frank Readick, Alice Frost, Ed Fuller, Irene Miller is accused of murdering her employer. Sustaining, ABC. (18:50; 9:40)

SATURDAY, SEPTEMBER 10th YOU DON'T HAVE TO BE JEWISH

ABIE'S IRISH ROSE (1-13-43) Based on Anne Nichols' Broadway success, this is the situation comedy about the marriage of a Jewish boy, Abie Levy to an Irish Catholic girl, Rosemary Murphy. Richard Coogan is Abie, Mercedes McCambridge is Rose, and the in-laws are played by Alan Reed as Solomon Levy and Walter Kinsella as Patrick Joseph Murphy. Levy and Murphy go to see Flanagan and Rosenberg! Drene Shampoo, NBC. (11:25; 8:15; 5:30)

THE GOLDBERGS (12-11-40) An isolated

episode in the long-running series created and written by Gertrude Berg who also stars as Molly Goldberg. Roslyn Siber is Rosalie, James R. Waters is Jake and Alfred Ryder is Sammy. Don Hancock announces. Oxydol, CBS. (14:20)

MAMA BLOOM'S BROOD (1930s) An isolated episode in a series patterned after The Goldbergs. The Blooms go on a family picnic. Syndicated. (13:45)

LUX RADIO THEATRE (3-15-55) "Gentleman's Agreement" starring Ray Milland and Dorothy McGuire with William Conrad in the radio version of the 1947 motion picture about anti-Semitism. Lux Soap, CBS. (20:38; 29:10)

LIFE CAN BE BEAUTIFUL (12-10-46) An isolated episode in the popular daytime drama. Alice Reinheart stars as ChiChi Conrad with Carl Eastman as Toby Nelson and Ralph Locke as Papa David Solomon. Dreft Soap, NBC. (13:50)

ETERNAL LIGHT (5-9-54) "The Smallest Ship" by Mark Segal, presented in celebration of the sixth anniversary of the establishment of the State of Israel (May 14, 1948). A public service program presented by the Jewish Theological Seminary of America, NBC. (11:00; 11:30)

SATURDAY, SEPTEMBER 17th

FORT LARAMIE (4-1-56) Raymond Burr stars as Capt. Lee Quince of the U.S. Cavalry in the Wyoming frontier. Quince hears that a Cheyenne renegade leader has kidnapped a young boy. Vic Perrin as Sgt. Goerss, Harry Bartell as Lt. Seiberts. Sustaining, CBS. (14:52; 13:55)

SONGS BY SINATRA (11-14-45) The Andrews Sisters join Frankie, the Pied Pipers and Axel Stordahl and the orchestra. From New York, Frank sings "That's For Me" and "How Deep is the Ocean." Patty, Maxene and Laverne sing "Begin the Beguine." Old Gold Cigarettes, CBS. (9:55; 11:00; 5:05)

THE MAN CALLED X (9-30-44) Herbert Marshall stars as Ken Thurston, "the man who crosses the ocean as readily as you and I cross town." This time he travels to India for mystery and intrigue . . . and to deliver a letter to a maharajah. Leon Belasco is Pagan Zeldschmidt. Lockheed Aircraft, NBC-BLUE. (16:20; 12:30)

EDDIE CANTOR SHOW (1950s) A later edition of the Cantor show, with Eddie doing most of the characters. Jimmy Wallington announces. Eddie plans to run for president. Syndicated. (7:30; 9:40; 5:00)

INNER SANCTUM (1940s) "The Lion Reigns at Hillcrest." The heir to the Hillcrest estate comes to claim his inheritance. AFRS rebroadcast. (9:42; 14:00)

JUDY CANOVA SHOW (3-20-48) The "Queen of the Hillbillies" goes to a masquerade ball impersonating a famous French opera star. Great cast includes Mel Blanc, Ruby Dandridge, Joe Kearns, Gale Gordon, Jess Kirkpatrick, Verna Felton, the Sportsmen Quartet, Charles Dant and the orchestra. Halo Shampoo, Super Suds, NBC. (13:25; 15:50)

SATURDAY, SEPTEMBER 24th

FIBBER MC GEE AND MOLLY (1-3-50) Jim and Marian Jordan as the folks from 79 Wistful Vista temporarily languishing in luxury at Molly's Aunt Sarah's estate. Harlow Wilcox, Arthur Q. Brian, the King's Men, Billy Mills and the orchestra. Johnson's Wax, NBC. (9:51; 9:35; 9:10)

HAVE GUN, WILL TRAVEL (6-14-59) John Dehner as Paladin who tries to stop the feud between an Italian vintner and an Irish oilman. The oil drilling operation produces air pollution which ruins the vineyards. Ben Wright as Hey-boy. Participating sponsors, CBS. (9:32; 4:21; 10:26)

KATE SMITH SHOW (1940s) Kate and her producer Ted Collins welcome guests Veronica Lake in scenes from her film, "The Hour Before Dawn" and Bud Abbott and Lou Costello who reminisce about their start on the air with Kate and perform "Who's On First." AFRS rebroadcast. (14:10; 15:30)

FRONTIER GENTLEMAN (4-13-58) "The Trial" stars John Dehner as British Journalist J.B. Kendall, reporter for the London Times, who sent home stories of America's frontier territories. Kendall finds a man who is charged with murder and cheating at cards. Sustaining, CBS. (9:52; 13:50)

YOUR HIT PARADE (10-9-43) Frank Sinatra, Bea Wayne, Mark Warnow and the Hit Parade orchestra. The top songs of the week! AFRS Rebroadcast. (9:52; 7:10; 11:30)

THE GREEN HORNET (2-7-42) "Reservoir for Murder" starring Al Hodge as Britt Reid, "daring young publisher who matches wits with the underworld as The Green Hornet!" Raymond Toyo is Kato, Reid's faithful valet. Sustaining, NBC-BLUE. (14:10; 10:46)

WE GET LETTERS

ELMHURST — My family and I are moving out of state in July and I would like to continue receiving your great Newsletter. We've had a great deal of fun over the last four years with your program and we will miss it very much. Thanks for the good times. (Address change to Fountain Hilla, Arizona, enclosed.) — **DON MILITELLO**

CHICAGO — I am 55 years old and I think your program is the best on radio. It makes me feel like a kid again. It's like living in the past and the present at the same time. I hope you stay on the radio for another 50 years, I really do! Thank you for the best four hours on radio. — **LEONARD E. CERMAK**

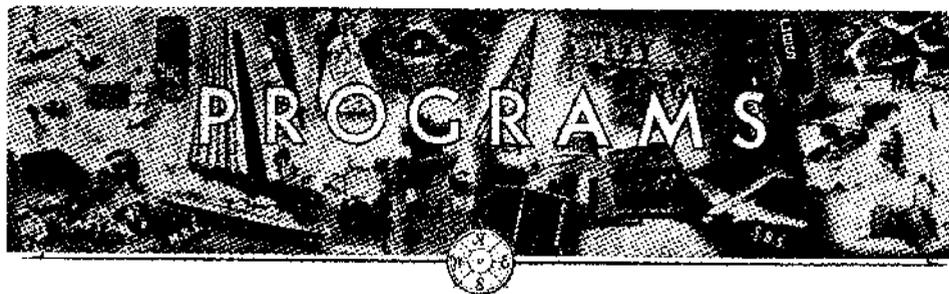
(ED. NOTE — If we're still around 50 years from now, you'll probably be hearing tapes of Wally Phillips, Larry Lujak, Steve Dahl and Bob and Betty Sanders! Along with, of course, Jack Benny, Fred Allen, Fibber McGee, Suspense, etc. etc. etc.)

ROMEOVILLE — I would like to thank you for your program. Our whole family enjoys its' refreshing entertainment very much. Keep up the good work! We have one complaint: your program is too short and not on often enough! — **MRS. D. MORRIS**

LOMBARD — I only wish all parents with younger children would listen to old time radio with their little ones. There's a good chance that this could steer many a youngster up the right path in life. There's nothing more wholesome for our future generations than clean, fun-like entertainment. People our age — in the 30s, 40s and 50s — are molders of the little ones. So let's give them a break and let them laugh along with "old time radio." — **W.G. BALLARD**

CHICAGO — I enjoy your programs on Saturday very much and also enjoy the Nostalgia Newsletter. It's nice to know that there are so many people out there who do love good comedy. — **MRS. CATHERINE M. NATE**

FREMONT, MICHIGAN — Thank you very much for adding Nostalgia Almanac to the Newsletter. Very interesting and very enjoyable. — **ROGER G. MARSHALL**



Here's an informal look at some other radio programs in the Chicago area. This is by no means a complete list of the nostalgic or creative goodies that may be found up and down the AM and FM radio dial. In fact, we'll appreciate hearing from readers who have discovered other gems of broadcasting and we'll try to share those "finds" in forthcoming issues. Radio stations always reserve the right to change programming without notice.

ALL DAY - EVERY DAY

MUSIC OF YOUR LIFE (WJJD, 1160 AM, 24-hours-a-day) Big band and personality music with personality hosts Art Hellyer, Danny Farrell and others.

GREAT HITS (WAIT, 820 AM, 24-hours-a-day) Personality and big band recordings from the 30s, 40s and 50s.

MONDAY THRU FRIDAY

CLAUDE KIRSCHNER SHOW (WXFM, 105.9 FM, Monday thru Friday, 6 to 9 a.m.) Musical sounds from the big band era as provided by the former ringmaster of TV's Super Circus!

MUSIC FROM BROADWAY (WXFM, 105.9 FM, Monday thru Friday, 5 to 6 p.m.) Highlights from original Broadway cast albums and movie soundtracks.

RADIO MEMORIES FROM THE ATTIC (WJLK, Elgin, 94.3 FM, Monday thru Friday, 10 to 11 p.m.) Old time radio broadcasts from the collection of producer-host George Barker. A nice compliment to WJLK's big band and popular music format (in FM-Stereo).

TUESDAY

RADIO CLASSICS (WDCB, 90.9 FM, Tuesday, 11:30 to 12 p.m.) The College of DuPage in Glen Ellyn presents a variety of old time radio programs each week at this time. Look for a run of Charlie McCarthy shows followed by 13 weeks of the Green Hornet.

-18- Nostalgia Newsletter

FRIDAY

DICK LAWRENCE REVUE (WNIB, 97.1 FM, Friday, 9 to 10 p.m.) Wonderful nostalgic stories and memories woven into a tapestry of musical sounds and rare recordings from the early years.

THE FIRST 50 YEARS (WFMT, 98.7 FM, Friday, 1 to 2 p.m.; Saturday, 7 to 8 p.m.) Marty Robinson presents an amazing hour of vintage recordings by selected classical artists.

SATURDAY

THOSE WERE THE DAYS (WNIB, 97.1 FM, WKZN, 96.9 FM and 1600 AM, Saturday, 1 to 5 p.m.) Chuck Schaden hosts this nationally recognized program of original radio broadcasts from the 1930s, 40s and 50s. Complete broadcast schedule begins on page 14 of the Nostalgia Newsletter.

WHEN MUSIC WAS MUSIC (WGN, 720 AM, Saturday, 6 to 9:30 p.m.) Mike Rapchek hosts a great program of music from the big band, swing and jazz era, interspersed with knowledgeable and interesting comments about the performers and the times, plus listener requests.

YOUR HIT PARADE (WJJD, 1160 AM, Saturday, 7 to 8 p.m.) Andre Baruch and Bea Wayne present the top tunes of a week from the past.

COMEDY STORE (WCFL, 1000 AM, Saturday, 9 to 11 p.m.) A couple of hours of the best recorded comedy from past and present comedians as presented by host Jack Carney. WCFL also features comedy cuts throughout the day and evening in its middle-of-the-road music format.

SUNDAY

SWING THING (WAIT, 820 AM, Sunday, 9 a.m. to Noon) Fred Hall hosts a program of popular swing music and interviews with those who made the music popular.

TUNE OF THE CENTURY (WBEZ, 91.5 FM, Sunday, 11:30 a.m. - Noon) Rich Markow offers rare recordings on early discs and Edison cylinders from 1890 to 1930.

GREAT SOUNDS (WAIT, 820 AM, Sunday, Noon to 4 p.m.) Dick Shepard presents music and interviews with personalities of the "great sound" era.

OLD TIME RADIO (WXFM, 105.9 FM, Sunday, 2 to 4 p.m.) Host Wayne Messmer presents a couple of hours of vintage broadcasts from radio's glory days.

MUSIC MAKERS (WAIT, 820 AM, Sunday 4 to 5 p.m.) Host Skitch Henderson interviews a guest music maker from the big band era and plays his music during this hour.

FLOYD BROWN SHOW (WGN, 720 AM, Sunday, 8:30 p.m.) A mystery, comedy or drama from radio's golden years is offered each week at this time.

RADIO'S GOLDEN PAST (WDCB, 90.9 FM, Sunday 10 to 11 p.m.) A potpourri of vintage radio material including news and documentary programs, comedy and drama, and a serial chapter.

RADIO SPIRITS (WTAQ, 1300 AM, Sunday, 10 to 11 p.m.) Host Cari Amari, Jr. presents an hour's worth of radio programs from the 40s and 50s.

SATURDAY AND SUNDAY

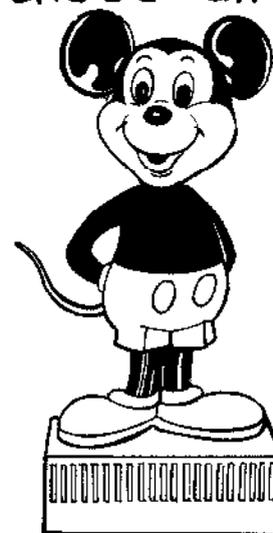
ART HELLYER SHOW (WJJD, 1160 AM, Saturday and Sunday, 6 p.m. - Midnight) One of the great Chicago disc jockeys with the music of his life, too!

TELEVISION PROGRAM NOTE

Cable TV subscribers in the metropolitan Chicago area who receive CBN, the Christian Broadcasting Network, enjoy a number of programs from the good old days of television. Weeknights, beginning at 11 p.m., CBN subscribers see Burns and Allen, the Jack Benny Program, I Married Joan, My Little Margie, Bachelor Father, and The Life of Riley. The three-hour programming block can be seen on Continental Cablevision Channel 3 and other cable systems.



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If you have a fondness for the "good old days," then you're invited to enjoy some nostalgic programs at the Talman Home Irving Park Community Center Auditorium, 4901 W. Irving Park Road, Chicago. There's plenty of free parking available in the large lot on Dakin Street at the rear of the Talman Home office or CTA transportation will take you to the door.

ADVANCE TICKETS are available for certain, but not all, attractions. Check the listing below. If advance tickets are available, they may be obtained by mail by writing Public Relations, Talman Home, 4901 W. Irving Park Road, Chicago, 60641. Advance tickets are also available at the Community Center before and after each program.

SATURDAY, AUGUST 6 - 8 PM

AIR FORCE (1943) John Garfield, John Ridgely, Gig Young. The action concentrates on a small group of individuals, the crew of the Air Force bomber, "Mary Ann." The film follows the crew of this Flying Fortress from its maiden flight out of San Francisco on December 6, 1941, to Pearl Harbor and the Philippines. (\$1.25)

SATURDAY, AUGUST 13 - 8 PM

THE PIRATE (1948) Gene Kelly, Judy Garland, Walter Slezak. In this dazzling musical-comedy, Gene Kelly is a circus clown who poses as a pirate to win the heart of a romantic girl (Garland). Wonderful costumes and music by Cole Porter featuring "Be a Clown" creates a truly colorful film. (\$1.25)

SATURDAY, AUGUST 20 - 8 PM

THE SHOP AROUND THE CORNER (1940) James Stewart, Margaret Sullivan, Frank Morgan. Lovely romantic comedy, set in Prague, about two shop assistants who fall in love by mail. Stewart and Sullivan are charming together, and Morgan almost steals the picture as the sentimental shop owner. (\$1.25)

SATURDAY, AUGUST 27 - 8 PM SUNDAY, AUGUST 28 - 2 PM

SWEETHEARTS (1938) Jeanette McDonald, Nelson Eddy, Ray Bolger. Eddy and McDonald play a married couple appearing in a Victor Herbert operetta who are manipulated into a spat by their publicity hungry producer. This is Eddy and McDonald's only color picture. (\$1.25)

TALMAN HOME
NORTH WEST
COMING
ATTRACTIONS

SATURDAY, SEPTEMBER 3 - 8 PM

GOOD NEWS (1947) June Allyson, Peter Lawford, Mel Tormé. This is a bright and funny musical set on a college campus in the 1920's. Energetic dance routines are performed to songs like "Varsity Drag" and "The French Lesson." (\$1.25)

SATURDAY, SEPTEMBER 10 - 8 PM

STAR WARS (1977) The first of George Lucas' segas set a long, long time ago in a galaxy far, far away. The adventures of Luke Skywalker, Han Solo, Darth Vader and the others. Starring Mark Hamill, Harrison Ford, Alec Guinness and Carrie Fisher. (\$3.00 - Advance Tickets available by mail.)

SATURDAY, SEPTEMBER 17 - 8 PM

FASHIONS OF 1934 (1934) William Powell, Bette Davis, Verree Teasdale, Reginald Owen, Frank McHugh, Hugh Herbert. Con-man Powell and designer Davis conquering the fashion world. Musical production numbers by Busby Berkeley, including "Spin a Little Web of Dreams." (\$1.25)

SATURDAY, SEPTEMBER 24 - 8 PM

BABES IN ARMS (1939) Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee, June Preisser, Margaret Hamilton, Rodgers and Hart musical is one of the best Garland-Rooney films, directed by Busby Berkeley. Music includes "Where or When" and "The Lady is a Tramp." (\$1.25)

OLD TIME RADIO SHOWS



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BICKERSONS - starring Don Ameche and Frances Langford. A complete half-hour Drene Show broadcast (3/2/47) co-starring Danny Thomas. "Join the Elks Club, now" at 3 o'clock in the morning! PLUS two more "Honeymoon Is Over" sketches with the battling Bickersons: "Chow Mein for Breakfast" and "The \$1,200 Mink Coat." 1947. Drene Shampoo **ORDER #117**

SAM SPADE ON SUSPENSE - "The Kandy Tooth" - the first hour-long show in the Suspense series stars Howard Duff as Sam Spade as he re-opens the case of the Maltese Falcon. Joe Kearns is Casper Gutman and cast includes Lurene Tuttle, Hans Conried, Cathy Lewis. 1/10/48. **ORDER #89**

SHERLOCK HOLMES - Double Feature - Basil Rathbone and Nigel Bruce star in: 1) "A Scandal in Bohemia" and 2) "The Great Gondolfo." 12/10/45 and 10/22/45. **ORDER #80**

1984 - George Orwell's "Big Brother" story from the hour-long U.S. Steel Hour Theatre Guild broadcast in 1954. Richard Widmark stars. **ORDER #49**

PRIDE OF THE YANKEES - Gary Cooper stars as baseball great Lou Gehrig in the Lux Radio Theatre hour-long broadcast of 10/4/43. Cecil B. DeMille is host of this show which features Virginia Bruce and Edgar Buchanan. **ORDER #55**

BURNS AND ALLEN SHOW - George and Gracie in two comedy broadcasts: 1) Guest Jack Benny enrolls with George at Beverly Hills Tech. 11/29/45 2) Bing Crosby guests as Gracie wants him to retire so George can replace Bing. 1940s. Maxwell House Coffee. **ORDER #113**

DONOVAN'S BRAIN - Orson Welles stars in an hour-long science fiction classic about a scientist who keeps alive the brain tissue of a sinister millionaire. Two consecutive Suspense programs: 5/18/44 and 5/25/44. **ORDER #93**

ELLERY QUEEN - Two exciting mysteries solved by the super-sleuth. The Singing Rat (1/7/43) and The Scarecrows and the Snowman (1/20/44) Bromo Seltzer commercials. **ORDER #111**

ESCAPE - Two classic broadcasts: Orient Express (2/19/49) and the most famous ESCAPE broadcast of all time: Shipment of Mute Fate (3/28/48). A deadly snake is loose on a passenger ship **ORDER #107**

KNUTE ROCKNE, ALL AMERICAN - starring Ronald Reagan and Pat O'Brien in the Lux Radio Theatre dramatization of the famous movie. Co-starring Donald Crisp and Fay Wray. 12/2/40. **ORDER #124**



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Sports

* Reflections * * * * *

THE YEAR THE CUBS WON THE PENNANT

MICHAEL HAGGERTY



It seemed that the specter of war was hanging heavily over almost every part of our lives back in 1945, and its influence was being felt in major league baseball as well.

The playing ranks had been extensively thinned by the inescapable necessity of military service and there was even talk of doing away with baseball entirely for that

year. The season was allowed to go on as planned, but the restrictions of the times were causing hardships to the already-depleted teams — the Chicago Cubs among them.

In stark contrast to the presence of palm trees and warm weather of the sunny climes so synonymous with spring training, workouts for the Cubs were held under spartan conditions in French Lick, Ind. Exhibition games were played in Indiana, Illinois and Kentucky.

A nearby Catholic seminary, which had the resource of its own livestock was holding steak fries for its students on a regular basis in the midst of World War II meat rationing. The Cubs, no dummies, were taken up on their offer to give the students baseball clinics on those meaty occasions.

From these less-than-elegant beginnings the '45 Cubs would go on to capture the National League pennant. Under the happy-go-lucky managerial reins of banjo-strumming Jolly Cholly Grimm, the Cubs attracted more than a million fans — 1, 037, 026 to be exact — through the Wrigley Field turnstiles.

On May 18, after losing four straight to the pace-setting New York Giants, the Cubs were nine games out of first place, mired in a six-game losing streak.

Then in late June, on their second eastern road trip, they won their last 10 games to take the league lead. They added their 11th after returning to Wrigley Field. They had put together what would be their biggest victory skein of the season and they stayed in first place without a break. Their margin over second

place fluctuated from 7½ games to 1½ games.

Their most shining moment came in Pittsburgh on Sept. 29, which was also the date of the 23rd wedding anniversary of manager Grimm and his wife Lillian. The Cubbies clinched the flag against the Pirates in Forbes Field behind the pitching right-hander Hank Borowy, one of at least two bright spots on the mound staff.

Borowy had been traded to Chicago in mid-season after pitching his way to a formidable 10-5 record for the Yankees. He went 11-2 with the Cubs for an overall mark of 21-7.

Another righty, Hank Wyse, compiled a 22-10 mark for the North Siders. They would not have another 20-game winner again until 1963.

The Wrigleys hadn't won a World Series since 1908 and the 98-56 Cubs were hopeful of closing that gap as they headed to Detroit to take on the Tigers in the autumn classic.

Hotel rooms were not plentiful, however, and they ended up with lodging on a pair of swaying summer excursion steamers docked on the St. Clair River for the off-season.

The Cubs' fate in the World Series turned to be as unpleasant as their rooming accommodations. They fell to the Tigers four games to three.

The following spring the Cubs prepared for the season on serene Catalina Island in sun-drenched Southern California. This time, among other amenities, they had the services of their own chef and the splendor of their spring training facilities was a vast improvement over the austere surroundings of French Lick.

But the magic of 1945 had somehow vanished for the Cubs. The National League championship of the preceding season had been their third under Grimm, the 16th in Cubs history and their fifth in 17 years.

And it was an accomplishment that the Cubs have not been able to match since.

AUTUMN . . .

is a time to enjoy those Indian Summer outings and marveling at the change of color provided by Mother Nature. Also, don't forget college and professional football as well. So let the 20th Century Railroad Club help you enjoy the season with its range of fall rail excursions that are reasonably priced and are trainloads of fun.

★ October 2, 1983, "The Mississippi Zephyr". Relax on board while the Zephyr speeds you out of Chicago Union Station to Dubuque, Iowa, via the scenic Burlington Northern, the route where "Nature Smiles for 300 Miles". While you're there you can tour museums, sample fine cuisine and enjoy the small town atmosphere that is offered. A side bus trip to Galena is also available. The trains consist of Amtrak's luxurious new two story "Superliner" coaches and cafe lounge cars. Fare: \$55 per person.

★ Football trains. For the second year in a row, the Twentieth Century Railroad Club will operate football trains to college games around the Midwest. The celebration begins on board the trains since you don't have to worry about driving and parking problems because the trains take you right near the stadium. Football trains are tentatively scheduled to Champaign, Lansing, Ann Arbor and Madison. Call or write for more complete information.

★ The Twentieth Century Railroad Club doesn't just run excursions. Our other activities include meetings that are held on the 3rd Wednesday of each month (except Dec., July, and Aug.) at the Midland Hotel, 172 West Adams in downtown Chicago. Doors open at 7:00 PM and the meeting begins at 7:30 PM. See slides and films about railroads and get the latest information on club activities. So if you're interested in joining a railroad club or just interested in railroads, come over to our meetings. Non-members are most welcome!

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RADIO
GUIDE

SIX TIMES A YEAR --

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BEFORE RATE INCREASE**

Those Great Old Ads They Don't Write Anymore

Compiled by Bob Perlongo

It all began in Babylon, or so they say. Hired barkers hawking wares in the street, shouters from wickety wagons laden with goods both licit and ill, signs above shops showing the symbols of the varied trades: of such legendary yet ultimately pedestrian stuff are made the roots of advertising.

The ancient Greeks and Egyptians, as one might imagine, had a large hand in shaping early oral ad art. Generations of their hired criers heralded the arrival of ships and the sale of the seaborne cargoes. These were the forerunners of

the industrious Yankee Pedlars of colonial days, the tinsmiths and scissors grinders, the hangers-out of shingles all along the Atlantic and later across the land.

For a long old time, when only those with vested interests and a very few adventuresome others could read, the spoken blurb and the painted sign prevailed together in graphic ad-dom: the medium was definitely not yet the message. Only very gradually would the advertising word, as such, make its way, and then it would do so with a vengeance, doing unto language whatever had to be

**GENUINE ROGERS
KNIVES,
FORKS, SPOONS, ETC.**

TRADE MARK

1847 ROGERS BROS.

THIS SAME BRAND WAS USED BY
OUR GRANDPARENTS AND ARE THE ONLY
ROGERS GOODS
WHICH HAVE BEEN IN USE SINCE THE YEAR
1847.

FICTITIOUS BRANDS OF ROGERS SPOONS
ETC. WERE UNKNOWN UNTIL MANY YEARS LATER.
THE QUESTION "WILL THEY WEAR?"
need never be asked if your goods bear
this TRADE MARK as it
guarantees the QUALITY.
**BE SURE THE PREFIX "1847" IS STAMPED
ON EVERY ARTICLE**
FOR SALE BY THE PRINCIPAL DEALERS.
If you are not sure where the genuine 1847 Rogers Goods can be
obtained, address THE MERIDEN BRITANNIA CO., Meriden, Conn.
Illustrations of latest designs and valuable information will be mailed
you. (MENTION THIS PAPER.)

ORANGE SPOON

FRUIT FORK

If you keep **Late Hours**
for **Society's** sake

Bromo-Seltzer
Will
Cure that Headache.

(1895)

done to do the selling — "Like a cigarette should."

It was in the 19th century, and mainly in America, that ad word and ad symbol blossomed together. It was the bright-

spangled era of novelty and bombast, the heyday of Phineas Barnum and all that gaudy ilk — and a time when woodcuts and copperplate engravings were the media for visual selling. Fragile or bold,

**U. S. B.
ELECTRIC
Bicycle Lamp.**

Follow our simple instructions
and we guarantee that

"IT WORKS."
Doesn't Blow Out
or Jar Out.

Simple, Compact, Reliable.
Tell your dealer you want it.

Or send us... **\$3.75** and we will promptly forward one of our lamps complete.

We also manufacture
ELECTRIC HOUSE and CARRIAGE LAMPS.

United States Battery Company, 253 Broadway, New York.
256 Dearborn St., Chicago, Ill.

RECHARGER.

Recharge Batteries
from any incandescent burner with a direct electric current by using our simple recharging device, thereby furnishing light from eight to twelve hours for less than two cents.

Cheaper Than Oil or Gas.
On receipt of \$1.25 additional we will forward this with the lamp, all express charges prepaid.
We mail outlogos.

(1898)

Practicality was always good for a pitch in the days when do-it-yourselfing was fast becoming a bona fide American Tradition. Here's an "electric bicycle lamp" that rates one of the highest grass-roots accolades of all: "IT WORKS."

THOSE GREAT OLD ADS

busy or simple, they did well the job of the long-ago hawker who tugged at Baby-lonian sleeves: they played their part with style and grace and a timeless rustic charm.

Soon would come the photograph and the halftone drawing — the shiny new wonders of gravure — to usurp most of the woodcut-carver's and engraver's role. Their patient artistry would now be adjudged economically infeasible for news-

paper and magazines; book illustrations would be their new, narrower dominion. And although theirs was the end of an advertising era, they are far from forgotten, as will attest many ad art lovers and socio-history buffs who today are waxing increasingly avid over old-time ad lore. Nostalgia is the journey that gets us there, back to that magical time when everything was better, even if it wasn't — back when they wrote those great old ads they don't write anymore.

EAT BICYCLES

Without Charge.

A.W.GUMP & CO., Dayton, O.

will send you a list of new and second-hand Bicycles, showing a saving of from \$20.00 to \$50.00, or for 10 cents they will send you a *Candy Bicycle Transparency*, good to eat but better to hang in your window.



SAVE MONEY

(1894)

67c **Two Great Specials.** **59c**

Baby Dress of Fine, Soft Gingham. In very attractive, smart, ruffles, neck and yoke are trimmed with open work embroidery and insertion as illustrated. Sizes 6 months to 4 years. Regularly 67c. Special to Companion readers at **67c**.

Ladies' Shirt Waist of finest choice material, perfectly fitting, pointed yoke back, full gathered front, large sleeves, laundered collar and cuffs. Value 59c. To Companion readers at **59c**.

Catalogue Free.

Blomingdale Bros.,
Third Ave., 59th & 60th Sts.,
NEW YORK.

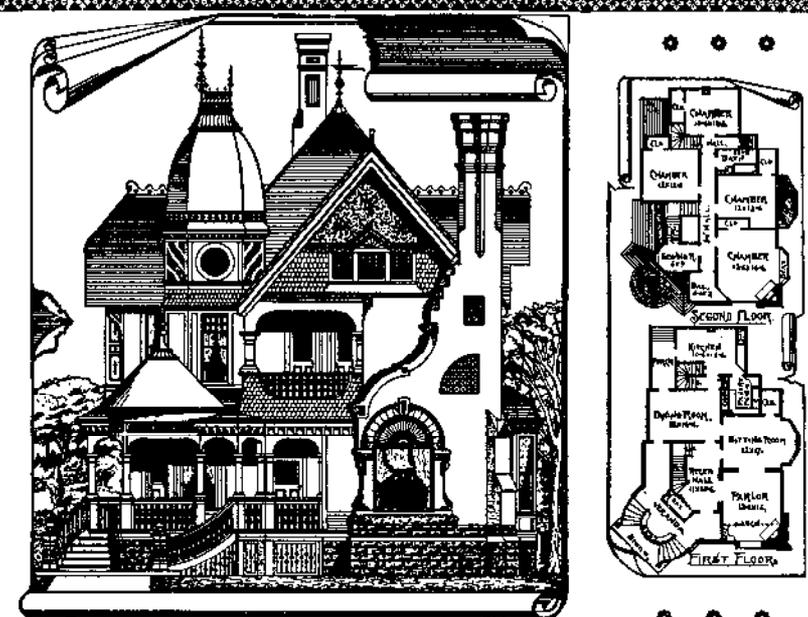


(1895)

A Complete Home should be so designed as to combine **Comfort, Convenience, Durability and Style.**

We design and furnish plans of just such homes, and publish The "**Cottage Souvenir**," a book of 172 pages, 8 1/2 x 11 inches, containing a great variety of **Designs and Plans of Artistic Dwellings** — costing from \$500 to \$10,000. The **Beauty & Completeness** of these Designs, combining so many new features, has given this book a wonderful sale, and hundreds of **Beautiful Homes** are being built in all parts of our land from its designs. Price postpaid, **\$2.00**. *Prospectus and Sample Pages FREE.*

Geo. F. Barber & Co.
— ARCHITECTS —
Knoxville, Tenn.



For \$2.00, a reader of this 1892 advertisement could obtain (postpaid) a 172-page book of "Designs and Plans of Artistic Dwellings." For the skeptical, these architects made a little offer they hoped could not be refused: "Prospectus and Sample Pages FREE."

Don't simply blacken your stove—
burnish it.

ENAMELINE

—the brilliant black—
STOVE POLISH
does both.

A few rubs brings a bright gloss. Dustless and odorless.

Sold Everywhere.



Bob Perlong is Associate Editor of *TriQuarterly* magazine and the author/editor of *The Everyday Almanac* (Grosset & Dunlap, 1979), which sold out its first edition. He is currently seeking a publisher for a new edition of the Almanac and for his *Those Great Old Ads... book-length collection*.

(Note: Publication dates of the ads are given where known. Undated ads are all from the same general period, late 19th to early 20th century. Remember, since these ads are that old, the addresses and offers listed therein are no longer valid — so save your postage.)



NOTES FROM THE BANDSTAND

GLEN GRAY AND THE CASA LOMA ORCHESTRA

KARL PEARSON

One of the first bands to achieve success in the early days of the big band era was Glen Gray and the Casa Loma Orchestra.

For the Casa Lomans, popularity was the key word — they were heard on records, were featured on several radio shows and played many of the key locations in the country — and it was the first band to initiate the New York Paramount Theater's stage-band policy.

The Casa Loma bands' origins go back to 1924, when the band was known as the Orange Blossoms, one of several bands under pioneer bandleader Jean Goldkette's name (back in the twenties, it was not uncommon for leaders to have more than one band operating under their name). The leader was Henry Biagini, and the lead alto saxist was Glen Gray Knoblauch, who became better known when he dropped his last name. The band played primarily in the Detroit area, along the way adding trombonists Walter "Peewee" Hunt and Billy Rausch, pianist Joe Hall, saxist Pat Davis and arranger-guitarist Gene Gifford to the personnel.

In 1929 the band, still known as the Orange Blossoms, was scheduled to play at a nightclub specially built for the visit of the Prince of Wales. The club never opened (it later became a hotel), and the boys decided in sort of a memorial gesture to take the name of the nightclub for their band — Casa Loma.

In that same year the men removed Biagini as leader and formed a corporation with Gray as president. He still preferred to sit in the sax section al-

though he was the leader, so violinist Mel Janssen was hired to front the band. With jobs scarce in Detroit immediately after the stock market crash of 1929, the band decided to come to New York and try their luck. Their luck was very good — it landed them a job at New York's famed Roseland Ballroom, and shortly thereafter made their first records for the Okeh label.

It was during this period that the Casa Loma style began to develop. The band would alternate intimate, moody ballads played at very slow, romantic tempos with fast-paced, uptempoed flag-wavers, all played with exacting precision. If there was one thing that the band stressed, it was precision. For example, trombonist Billy Rausch would practice for an hour before a broadcast so he wouldn't miss hitting the high notes on the band's haunting theme, "Smoke Rings."

Kenny Sargent joined the band in 1931 as vocalist and saxist. It was Sargent who sang the ballads (such as "Under A Blanket of Blue," "It's The Talk of the Town," and "For You") while Peewee Hunt sang the novelty and uptempo songs ("Mighty River," "Dixie Lee," and "Whoa, Babel!"). For the most part, the uptempo instrumentals were arranged by Gene Gifford ("Casa Loma Stomp," "Black Jazz," and "Wild Goose Chase")

The band always presented an elegant-looking image to go along with their elegant-sounding name: they wore tails. With an image such as this to compliment their music, there was no problem in obtaining such prestigious bookings at



LOOKING AT THE CASA LOMA HOTEL in Canada — the hotel from which the band took its name — are, from left, Kenny Sargent, Glen Gray and "Peewee Hunt."

the Glen Island Casino or the Rainbow Room, while being featured coast-to-coast on radio programs such as The Camel Caravan and The Burns and Allen Show.

Gray continued leading the band throughout the 1940's, but even with the presence of fine musicians like Red Nichols, Herb Ellis and Bobby Hackett, things just weren't the same, so they finally disbanded.

But it wasn't the last of the Casa Loma name, for in 1956 Glen Gray began leading it once again for a series of big band recreations for Capitol Records, using the finest studio musicians. Once again he received many requests for public appearances, but Glen Gray preferred to lead a quiet and relaxed life, until he passed away in 1963.

Nostalgia Almanac

SEPTEMBER

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

IN SEPTEMBER OF 1939, *Gone With The Wind* was shown at a "sneak preview" at a theatre in Riverside, California. Producer David O. Selznick, counting the number of people who left the auditorium during the film to visit the restrooms, decided to add an intermission to the 225-minute motion picture.

THE RADIO DIGEST was the name of the first daily radio news broadcast in the United States. It was heard between 4:30 and 5:30 p.m. Monday thru Friday on WBAY, the American Telegraph and Telephone Station, New York.

THE LONE RANGER rode for the last time on radio in his final original broadcast, September 3, 1954.

MAJOR J. ANDREW WHITE introduced a new radio network -- the Columbia Phonograph Broadcasting System -- on September 18, 1927. The premiere program on the network that would become CBS was "The King's Henchman."

SEPTEMBER OPENINGS on Broadway, over the years, include *The Jazz Singer* (1925) starring George Jessel; *Good News* (1927); *No, No, Nanette* (1925); *Irma La Douce* (1960).

BOXING'S HEAVYWEIGHT TITLE went to Gene Tunney at the end of a ten-round bout in Philadelphia on September 23, 1926, taking the crown from champ Jack Dempsey. The gate was \$1,900,000.00.

A YEAR LATER, Tunney won another decision over Dempsey in the now-famous "long count" match at Chicago's Soldier Field, September 22, 1927.

THE FIRST TELECAST of a World Series baseball game was seen on September 30, 1947, when the New York Yankees met the Brooklyn Dodgers at Yankee Stadium, New York. The Yankees won the first game 5-3 and the series 4 games to 3. The telecasts were co-sponsored by the Ford Motor Company and the Gillette Safety Razor Company at a total cost of \$65,000. The series was seen on all three TV stations in New York and a number of other stations on the east coast. Play-by-play commentary was provided by Bob Edge, Bob Stanton and Bill Slater.

HOWARD HUGHES' controversial film *The Outlaw* finally opened on September 11, 1947 after a four-year battle with censors over star Jane Russell's anatomy and the ad-line "How'd You Like to Tussel With Russell?"

MARILYN MONROE made her television debut on the Jack Benny Show, September 13, 1953. And Fred Allen made his TV debut on the Colgate Comedy Hour, September 24, 1950.

MILTON BERLE became Mr. Television after he opened the Texaco Star Theatre on NBC on September 21, 1948. *Martin Kane*, *Private Eye* starring William Gargan and Allan Funt's *Candid Camera* were first seen on TV in September of 1949.

WESTERNS were big on television during the mid-1950s. Premieres include *The Life and Legend of Wyatt Earp* starring Hugh O'Brien (September 6, 1955); *Gunsmoke* starring James Arness (September 10, 1955); *Have Gun, Will*



MILTON BERLE

Travel starring Richard Boone (September 14, 1957); *Wagon Train* with Ward Bond and Robert Horton (September 18, 1957); *Wanted: Dead or Alive* starring Steve McQueen (September 6, 1958); and *Maverick* with James Garner (September 22, 1957).

PERRY MASON tried his first TV case on September 21, 1957; Craig Stevens first appeared as Peter Gunn on September 22, 1958; and James Franciscus and John McIntire first entered the *Naked City* on September 30, 1958.

YOUR HIT PARADE -- Big tunes in September, over the years, were *Over The Rainbow* (1939); *You and I* (1941); *Sunday, Monday or Always* (1943); *A Tree in the Meadow* (1948); *Mona Lisa* (1950); and *Yellow Rose of Texas* (1955).

SEPTEMBER BIRTH DATES

Sept. 1: Richard Arlen (1898); Johnny Mack Brown (1904); Yvonne DeCarlo (1922); George Maharis (1928); Don Wilson (1900)

Sept. 3: Kitty Carlisle (1914); Alan Ladd (1913)

Sept. 4: Mitzi Gaynor (1930); Paul Harvey (1918); Howard Morris (1919); Eva Marie Saint (1924); Dick York (1928)

Sept. 5: Bob Newhart (1929); Raquel Welch (1940); Darryl F. Zanuck (1902)

Sept. 6: Otto Kruger (1885); Billy Rose (1899); Jo Anne Worley (1937)

Sept. 7: Roscoe Karns (1893); Peter Lawford (1923)

Sept. 8: Sid Caesar (1922); Peter Sellers (1925)

Sept. 9: Angola Cartwright (1952); Neil Hamilton (1899); Sylvia Miles (1932); Cliff Robertson (1925); Pinky Tomlin (1907)

Sept. 10: Adele Astaire (1897); Edmond O'Brien (1915)

Sept. 11: Betsy Drake (1923); Anne Seymour (1909)

Sept. 12: Ben Blue (1901); Maurice Chevalier (1888); Ella Mae Morse (1924)

Sept. 13: Claudette Colbert (1905); Dick Haymes (1916); Mel Tormé (1923)

Sept. 14: Clayton Moore (1914)

Sept. 15: Roy Acuff (1903); Robert Benchley (1889); Tom Conway (1904); Jackie Cooper (1921); Penny Singleton (1909); Fay Wray (1907)

Sept. 16: Lauren Bacall (1924); Peter Falk (1927); Alan Funt (1914); Janis Paige (1922)

Sept. 17: Anne Bancroft (1931); Jerry Colonna (1904); Dolores Costello (1904); Roddy McDowall (1928); Ben Turpin (1874)

Sept. 18: Eddie "Rochester" Anderson (1905); Frankie Avalon (1939); Robert Blake (1933); Rossano Brazzi (1916); Greta Barbo (1905); Phyllis Kirk (1926); Mickey Mouse (1928); Jimmie Rodgers (1933); Jack Warden (1920)

Sept. 19: Frances Farmer (1910); David McCallum (1933); Ernest Truex (1889); Adam West (1929)

Sept. 20: Sophia Loren (1934); Kenneth More (1914)

Sept. 21: Larry Hagman (1931)

Sept. 22: John Houseman (1902); Joni James (1930); Paul Muni (1895); Martha Scott (1914); Richard Boone (1928); Erich Von Stroheim (1885)

Sept. 23: Walter Pidgeon (1897); Mickey Rooney (1920); Gail Russell (1924)

Sept. 25: Aldo Ray (1926)

Sept. 26: Edmund Gwenn (1875); Fay Holden (1894); Julie London (1926); George Raft (1895)

Sept. 27: William Conrad (1920); Claude Jarman, Jr. (1934); Jayne Meadows (1923)

Sept. 28: Brigitte Bardot (1933); Al Capp (1909); Arnold Stang (1925); Ed Sullivan (1902)

Sept. 29: Gene Autry (1907); Virginia Bruce (1910); Anita Ekberg (1931); Greer Garson (1908); Elizabeth Scott (1922)

Sept. 30: Kenny Baker (1912); Deborah Kerr (1921); Johnny Mathis (1935)

- Who were the actors who played a) Chester, b) Doc and c) Festus on TV's Gunsmoke?
- Whose radio theme song was "Smile, Darn Ya, Smile"?
- In the 1941 film The Big Store starring the Marx Brothers, Groucho as Wolf J. Flywheeler drove an automobile that had a sign on its rear fender. What did the sign say?
- What was Laurel and Hardy's theme song?
- Who are Dino Paul Crocetti and Joseph Levitch?
- What is Sherlock Holmes home address?
- Who said, "Mr. Watson, come here. I need you"?
- On radio, who was "a character to the town, but not to his wife, who loved him"?
- Who manufactured the piano that was advertised with the slogan, "They laughed when I sat down to play . . .?"
- Ish Kabibble was a popular character on Kay Kyser's Kollege of Musical Knowledge. What was Ish's real name?
- Name the big bands most associated with singers a) Eddy Howard, b) Georgia Carroll, c) Mike Douglas, d) Don Cornell.
- In what year did Joe DiMaggio hit 46 home runs?
- Who played Cosmo Topper in a) the movie series and b) the television series?
- What title was given to Carmen Miranda?
- Whose real name is Shirley Schrift?
- Name the comic strips drawn by 1) Jerry Siegel and Joe Shuster, b) Otto Soglow, c) Chester Gould, d) Al Capp.
- Give the first names of these TV characters: a) Banacek b) Ironside c) Kojak d) Toma
- Who is Ann Darrow?
- What was Captain Midnight's real name?
- Who was Lawrence Talbot?



CARMEN MIRANDA

ANSWERUS NOSTALGIUS

- Dennis Weaver b) Milburn Stone c) Ken Curtis
- Fred Allen
- "Welcome Home, Admiral Dewey, Hero of Manila"
- The Cuckoo Song
- Dean Martin and Jerry Lewis
- 221 B Baker Street, London, England
- Alexander Graham Bell, to his assistant Thomas A. Watson, on March 10, 1876 in the first telephone message.
- Lorenzo Jones
- Merwyn A. Bogue
- Dick Jurgens b) Kay Kyser c) Kay Kyser d) Sammy Kaye
- 1937
- 1937
- Roland Young b) Leo G. Carroll
- The Brazilian Bombshell
- Shelly Winters
- Supernatural b) The Little King c) Dick Tracy d) Lil Abner
- 1933 film King
- She was the character played by Fay Wray in the 1933 film King of the Kong.
- Capt. Jim Albright, a WW I American Flyer
- The Wolf Man in the films starring Lon Chaney Jr.

CASSETTE TAPE SPECIALS
REGULARLY SELL FOR \$6.95 EACH PLUS TAX



Each Plus Tax

NEW

JOHN DILLINGER

Van Heflin

A true story of John Dillinger's escape from prison, his 4 day wild roadside party, plastic face job, acid removal of his fingerprints, and finally the death-trap set-up at the Biograph Theater in Chicago. 5/10/54 SUSPENSE.

DUTCH SCHULTZ

Broderick Crawford

A true story. Dutch is a real tough character, who rules the numbers racket in New Jersey, but will not follow the new syndicate policies. The syndicate decides it has no choice but to put out a contract to assassinate Dutch.

SUSPENSE, AutoLight, 10-26-53

ENCORE

RADIO'S SUPER STARS

Hosts - Fibber McGee & Molly

Fibber's Super-Hetrodyne Radio picks up sounds from radio's golden age, starting with a 1928 Amos 'N Andy political "discussion!" Then to 1932 and Lawrence Tibbett singing the Toreodor. Next, in the 1930's and 1940's comes Ruth Etting, Eddie Cantor, Joe Penner and Rudy Vallee in a very funny skit. W.C. Fields is great with Don Ameche and Charlie McCarthy as is Bing Crosby with Bob Burns, and Bob Hope with Skinny Ennis and Jerry Colonna. Jimmy Durante sings and clowns around, Tallulla Bankhead talks, and Slapsy Maxey Rosenbloom and Al Jolson have a good routine. Groucho Marx, Jessica Dragonette, Easy Aces, Major Bowes and finally the show ends with the flowery style of Ben Bernie saying, "au revoir and pleasant dreeceams." A truly great collection of nostalgic enjoyment!!!!



Each Plus Tax

SEPTEMBER

NEW

JACK BENNY SHOW

Guests - Bing Crosby and the Ink Spots
Ronald and Benita Colman
With - Phil Harris, Rochester, Dennis Day,
Don Wilson and Mary Livingston

This one-hour show is actually two half-hour continuing shows. Jack visits the Colmans as he wants Ronald to appear in a movie with him. While there he borrows Ronald's Academy Award Oscar. On the way home he is held up, and you will hear his famous "your money or your life" skit. The Oscar is stolen!

In the next show, Jack goes to Bing's home to borrow an Oscar from him to give to Ronald Colman. This is the complete show, but because of the many laughs, it runs overtime. It is a super-funny show, and you know how it ends even if the ending is cut short. Lucky Strike, L.S.M.F.T., 3/28/48 and 4/4/48.

ENCORE

THE SHADOW

STARRING ORSON WELLES

"The Silent Avenger"

Orson Welles as The Shadow, and Agnes Moorhead as Margo Lane. A condemned criminal has his shell-shocked, sharp-shooting, sniper brother carry out a vendetta against those that sentenced him to death. Blue Coal March 20, 1938.

"The Bones of the Dragon"

"Who knows what evil lurks in the hearts of men? The Shadow knows . . . heh, heh, heh!" Chinatown is beginning its New Year celebration and the Dragon parades through the streets. Gifts of money are offered and Lamont Cranston, as The Shadow, and lovely Margo Lane, accompany their friend Johnnie Lee to collect these gifts. By evening the money box holds a fortune . . . and murder. Sponsor Blue Coal 1/11/48.

GET YOUR TAPES at the Metro-Golden-Memories Shop in Chicago or the Great American Baseball Card Company in Morton Grove. BY MAIL, send \$5.93 (includes tax and postage) for each tape to HALL CLOSET, Box 421, Morton Grove, IL 60053.

BULK RATE
U.S. POSTAGE
PAID

Morton Grove, Illinois
Permit No. 21

FRANK SINATRA

Ben Gross, radio columnist for the New York *Daily News*, called it a "frightening exhibit of juvenile delinquency" as he referred to the "hords of brawling, loud-mouthed, pushing girls who all but committed mayhem in quest of autographs, made broadcasts horrendous with their hysterical screams, cluttered entrances to stage doors and night clubs long after the midnight hour and often took part in barbaric demonstrations."

He was writing about the fans of Frank Sinatra.

In the mid-1940s, Sinatra was known as "The Voice" and whenever Frankie sang, the bobbysoxers swooned.

After several years as a band singer with Harry James and Tommy Dorsey, the young singer struck out on his own. Following a sensational record-breaking appearance at New York's Paramount Theatre, Sinatra was ready for radio.

He became the number one singer on *Your Hit Parade* on NBC in 1943 and did double on-the-air duty when he began his own show on CBS in 1944.

And the girls continued to swoon.

Bobbysoxers in Hollywood began gathering at CBS studios 12 hours before Sinatra's Wednesday night broadcast. They brought lunches and scrap books and compared notes and exchanged gossip about their idol. By mid-afternoon traffic was blocked as the crooner's excited fans waited for their place of honor: a seat at a Sinatra broadcast.

Not everyone could be admitted to the studio as the demand for seats far outnumbered the theatre's capacity, so the lucky ones got in as the others ran home to tune in on the air.

They joined millions of listeners who set their dial to hear the popular singer croon and his studio audience squeal and scream from coast-to-coast.

In addition to his own network programs, Sinatra starred on *Your Hit Parade* from 1943 to 1945 and again from 1947 to 1949. He continued to provide entertainment for radio listeners until 1958.