

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
RADIO
GUIDE



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

BOOK FIVE

CHAPTER TWO

FEBRUARY, 1979



GEORGE BURNS AND GRACIE ALLEN had a radio career that began in 1932 and continued until 1950 when the team made an easy transition to television. During those 18 years they did an admirable job for CBS and NBC and for quite a few sponsors: Robert Burns Cigars, White Owl Cigars, Campbell Soups, Grape Nuts Flakes, Chesterfield Cigarettes, Hinds Cream Lotion, Hormel Hams, Swan Soap and Maxwell House Coffee. "Pour me another cup, Gracie!"

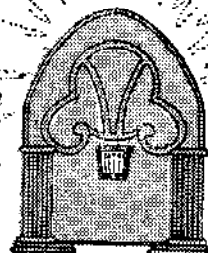
Do You Remember??

ORIGINAL RADIO BROADCASTS

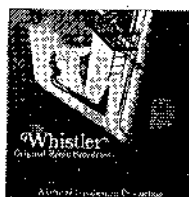
FROM
***MARK 56**
RECORDS

GEORGE GARABEDIAN PRODUCTIONS

—and now
it's time again
for the further
adventures of—



**LET THEM REMEMBER
The Excitement and Fun
of Radio Shows
A WONDERFUL GIFT**



COME IN AND BROWSE THROUGH HUNDREDS OF TITLES, LIKE:

- ☐ The Green Hornet
- ☐ The Great Gildersleeve
- ☐ Laurel & Hardy
- ☐ Little Rascals
- ☐ Dracula—Orson Welles
- ☐ Little Orphan Annie
- ☐ The Lone Ranger
- ☐ Harry S. Truman
- ☐ This Is Your FBI
- ☐ Captain Midnight
- ☐ Hopalong Cassidy
- ☐ Soap Operas, Vol. 2
- ☐ Hindenburg Disaster
- ☐ Terry and the Pirates
- ☐ Chandu The Magician
- ☐ Sgt. Preston of the Yukon
- ☐ Ripley's Believe It Or Not

- ☐ Fibber McGee & Molly, Vol. 1
- ☐ George Burns/Gracie Allen
- ☐ Laurel & Hardy (Another Fine Mess)
- ☐ Popeye—Orig. Radio Broadcast
- ☐ Mills Brothers, Orig. Radio Broadcast
- ☐ W.C. Handy, St. Louis Blues
- ☐ An Evening with Lum & Abner
- ☐ Major Bowes Original Amateur Hour
- ☐ Edgar Bergen/Charlie McCarthy
- ☐ Mr. Keen—Tracer of Lost Persons
- ☐ The African Queen, Garson/Bogart
- ☐ Way Out West, Laurel & Hardy
- ☐ Jack Armstrong—All American Boy
- ☐ Louis Armstrong Talks About Himself
- ☐ Little Orphan Annie, Capt. Midnight, Vol. 2
- ☐ The Enforcer, Humphrey Bogart Sound Track

- ☐ Frankenstein
- ☐ Flash Gordon
- ☐ The Whistler
- ☐ Superman
- ☐ Bela Lugosi
- ☐ The Shadow
- ☐ Charlie Chan
- ☐ Lassie
- ☐ Tarzan
- ☐ Tom Mix
- ☐ Mae West
- ☐ Dick Tracy
- ☐ Sam Spade
- ☐ W.C. Fields
- ☐ Rudy Vallee
- ☐ Red Skelton
- ☐ Judy Garland

Available at

Metro Golden Memories



5941 W. IRVING PARK ROAD, CHICAGO 736-4133

WE'RE OPEN! COME IN AND BROWSE

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

THE ARMED FORCES NETWORKS

**BROADCASTING SYSTEMS
THAT REACH OUR BOYS — EVEN IN FOXHOLES**

REPRINT from TUNE IN, September, 1945

WHEREVER the men in the Armed Forces happen to find themselves—in the lonely outposts of Iceland or the Aleutians, in the foxholes of Okinawa or on the seven seas—a faithful and untiring servant is certain to be at their side. It's the AFRS—the Armed Forces Radio Service—which, under the sponsorship of the Information and Education Division of the Army Service Forces, brings a touch of home, a remembrance of things past, to men in

all branches and all uniforms.

By means of 453 stations throughout the world—some of them small outlets, others large networks—the cream of the entertainment field is daily brought to them in a variety of moods. The system overseas is popularly known by its former title of American Expeditionary Station—AES for short—but its official designation is the Armed Forces Radio Service, and it is a combined operation of the War and Navy Departments. Sta-



EASTER MUSIC IN NEW GUINEA—BY SHORT WAVE FROM HOME

THE ARMED FORCES NETWORKS

tions beaming the programs are designated as "GI stations," while outlets are those taken over by the Army but generally serviced by both GIs and civilians. There are almost 100 foreign government and commercial outlets which are manned in this fashion.

All of them receive a weekly pack of transcriptions containing an average of 126 separate programs—those transcribed from the four major networks and those produced by the executives, writers and musicians of the AFRS in Los Angeles—an equivalent of 50 transcribed hours of entertainment.

Nineteen short-wave transmitters, located along the East and West Coasts, beam more than 4,000 hours of AFRS programs, special events and newscasts each month, and they penetrate to such far-flung outposts as England, Iceland, Greenland, Persia, China, Burma, India, the Aleutians, Philippines, Central and South America.

On the 5th Army front in Italy, in past months, it wasn't unusual for a mobile station to be operating in the mountains. The attraction may have been a musical request program, a science survey, a digest of the news, a discussion of the San Francisco parley. If it was "The Old Oaken Bucket," it ran for an hour and a half and was conducted by Cpl. Jack Ostrode.

Ostrode called himself "The Drop in the Old Oaken Bucket" and he ran his show along novel lines. Everyone sending in a request for a number—and there were more than 3,000 such queries—received a card entitling him to the dubious honor of being called "a drip." Among the more celebrated "drips" were Generals Marshall, Eisenhower, Clark and Doolittle.

Or the scene might take place halfway around the world—on an out-of-the-way island in the Pacific, with the sun beating down ferociously.

"Are you repellent? Yes?" a radio

might be blaring out. "Then use Hori-jous Gai—it keeps the mosquitoes away. Remember, rub it in your delicate skin each evening as the sun goes down. Tha-ank yo-oo."

That was the Mosquito Network in action in the Southwest Pacific—so-called because the doctors behind this unique "commercial" fervently hoped the mosquito-repellent plugs would spur the boys to use an insect salve which not only smells bad but is considered sissified by many fighting men. General MacArthur's forces in the Philippines and New Guinea are tuned in on stations of the Jungle Network. Central and western islands are serviced by the Pacific Ocean Network, familiarly known as the "Sarong Network."

And what response do the Army and Navy get for the activities of their brain-child? Well, the volume of mail from seven Mediterranean stations alone shows a huge and discriminating audience, to judge from the 10,000 letters received every month. In the states, survey people estimate that each letter indicates about 500 listeners.

An examination of correspondence in that particular theatre showed some interesting preferences. At the Rome station, for example, the demand for Crosby was 2 to 1 over Sinatra—but both trailed badly, when it came to vying with hillbilly vocalist Roy Acuff. Old sentimental ballads got a heavy play, numbers like: "The band was playing the night I met my wife."

All the men agreed that the absence of commercials was refreshing, and most chimed in to say that "highbrow" material, previously frowned upon, was "good stuff." Plays by Norman Corwin, music by the Boston Symphony Orchestra, others of their type, were prime favorites with dogfaces who never before had gone in for anything heavier than the "Donkey Serenade."



BASEBALL IN GERMANY—PLAY-BY-PLAY FROM AMERICAN PARKS

Local talent was especially abundant in the Mediterranean theatre, talent ranging from Lt. Jonathan Schiller to Pfc. Ken Card. Schiller is a balding, 31-year-old devotee of Brahms, Beethoven and boogie-woogie, and he lined up a well-balanced program that suited every taste. Card, well-known on this side, put on his trick-banjo program (he's supposed to be the only banjo artist who can play two separate numbers on that instrument at the same time), in addition to pulling seven-hour shifts on the control board. He broadcast a 15-minute show of his own and emceed the mammoth Western variety bill on Saturday afternoons.

AFRS broadcasting outlets not only receive original GI productions but also 80 programs weekly from four major networks in the U. S. All AFRS programs are stamped on plastic discs, 16-inch size, containing half-an-hour of entertainment per disc. An average of 50,000 such discs are shipped overseas each month and 20,000 distributed to the ships of the Navy to be broadcast over public address systems. A few months ago, the AFRS turned out its millionth recording. It was a broadcast

of "GI Journal" and featured Bob Hope, Bing Crosby, Linda Darnell, Betty Grable, Frank Morgan, Kay Kyser, Jerry Colonna, Abbott and Costello.

Other familiar and perennially popular programs have acquired standard titles: "Command Performance," "GI Jill," "Music for Sunday," "Mail Call," "Personal Album," "At Ease," and "Mystery Playhouse." The transcription packs are flown overseas by air transport planes for use on a round-robin basis by clusters of stations and public address systems. Also flown overseas are AFRS basic music libraries, script kits and sound-effect libraries which enable stations to develop their own shows. Each library contains more than 2,000 musical selections—popular, semi-classical and classical.

But it's not only in sheer entertainment that the AFRS specializes. Extensive news programs and discussions of public issues are also featured on a weekly series. "Heard at Home" contains selected broadcasts from the leading network discussion programs. To inform service personnel of developments in America's relations with the rest of the world, AFRS presents each week

THE ARMED FORCES NETWORKS

"Our Foreign Policy," in which officials of the State Department and members of legislative committees of the Senate and House of Representatives play the leading part.

In the field of general education, standout numbers include "Your Science Magazine of the Air" and "This Is the Story." The series, "They Call Me Joe" — originally produced by NBC in cooperation with the Education Unit of the AFPS and recently broadcast overseas — was awarded the Citation of Distinguished Merit by the National Conference of Christians and Jews, during Brotherhood Week in 1945.

Universally credited with being the No. 1 overseas attraction is Martha Wilkerson, "GI Jill" of the AFPS. Practically unknown on this side, she is enormously popular with the fighting men. Of the massed AFPS mail received from every quarter, one of every four letters is earmarked for her. Even a million-dollar show such as "Command Performance" takes a back seat when she's on the air. "Dick Tracy" — with Crosby in the title role, Dinah Shore as

Tess Truehart, Frank Sinatra as *Shakey*, and Judy Garland as *Snowflake* — runs a bad second to Jill.

Jill records six days a week in Los Angeles and her transcriptions are flown

out in six-day batches. Her formula is a simple one. She plays jazz music by request, talks back to her writing audience, sprinkles her programs with gags, chatters away on almost any subject in her cheerful voice.

This is a sample of her opening to sailors: "Hya, fellas. This is Jill again, all set to rock the bulkheads on the old jukebox and shoot the breeze to the sons of Mother Carey."

The response of the tars is tremendous. They shower her with grass skirts and invasion money, they cable orders for yellow roses to be sent to her, they write devastating love letters.

The little blonde is Uncle Sam's best answer to Tokyo Rose. But, where the latter siren tried to make the men homesick, Jill's trick is to make them feel at home wherever they are. Perhaps she knows how because she has a husband in the Army and a three-year-old daughter at home. She devotes half the day writing her scripts and answering thousands of letters.

Jill made her first broadcast overseas for the OWI in 1942. Col. Thomas H. A. Lewis happened to be listening in, decided then and there that she was to be our reply to enemy broadcasters. The next year, she became a full-fledged employee of the Army.

If the doughs and tars go for her opening remarks, there's hardly a one who isn't stirred when she signs off wistfully: "Till next jive-time, this is your GI gal Jill saying good morning to some of you — good afternoon to some more of you — and, to the rest of you . . . good night."

She's saying it to them — and to her husband — but, for millions, there's the nostalgia of home and a personal call to keep their chins up until V-J Day.



"GI JILL" (BLONDE, SCHOOLGIRLISH MARTHA WILKERSON) IS THE AFPS ANSWER TO THE ENEMY'S SIREN, "TOKYO ROSE"

Public Breakfast



The Cliff Johnson Family, left to right, Pamela, Sandra, Louella, Linda, Vicki and Cliff, grope their sleepy-eyed way to the breakfast table each morning at 8:15 for their completely unrehearsed WGN broadcast.

THE IDEA for the most public breakfast in the Midwest, with WGN's Cliff Johnson Family, was conceived, purely by accident, back in 1941. Proud Papa Cliff had brought his daughter, Sandra, then only eighteen months, to visit the studio. Propped up on a phone book across the table from him, Sandra interrupted a commercial with, "Daddy, I have to go to the bathroom!"

This, thought Cliff, was the end of a beautiful career in radio, and as he left the studio, he could almost hear the irate sponsor thundering after him. Returning the next morning, prepared to make his farewells, he discovered that not only had the listeners loved this bit of informality, but that the sponsor wanted to sign up the entire Johnson Family, right then and there. Six years and three children later, the program became a reality and has been one of Chicago's most popular morning shows ever since.

Completely unrehearsed, the program originates from the breakfast table of the Johnson household in Oak Park, Illinois. Each weekday morning at 8:15, Cliff, his wife, Louella, and their four daughters,

Sandra, eleven, Pamela, nine, Linda, five, and Vicki, four, throw some cold water on their faces and stumble to their kitchen microphone.

With verbal quips falling where they may, this typical American family brings listeners all the heartaches, headaches and humor of a morning household. Never has a line been written or rehearsed in the four years the program has been aired.

Cliff says that at first they were worried about the kids, hoping they wouldn't show off or act up as most children do, when confronted with a new and unfamiliar situation. But in no time at all, the daily broadcasts became as much a part of the Johnson home as the dog, or even Cliff himself. After the initial nervousness was gone, the family realized that it was just plain fun, the kind of fun that happy families have at their breakfast tables. "There is no rehearsing," Cliff says, "it comes naturally—and we have a good time."

REPRINT from
Radio Magazine
December, 1951

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

February is Jack Benny Month!

If Jack Benny were still with us, there's no doubt that he would be celebrating his 39th birthday on February 14th.

Well, Jack Benny is gone, but he is not forgotten . . . and we're not going to forget his birthday. In fact, we're going to celebrate all month long on **THOSE WERE THE DAYS** with four special Saturday afternoon shows devoted to **BENNY ON RADIO** . . . offering a good cross-section of Jack Benny entertainment.

We'll hear Jack on his own show with all the regulars, as a guest on a number of other variety shows, plus some of his special appearances on network mystery and dramatic programs.

Dennis Day and Frank Nelson will reminisce about Jack and talk about their own careers during some conversations we recorded in Hollywood not so long ago.

And finally, we'll repeat our 1970 interview with Jack Benny, recorded just before his opening night performance at the Mill Run Theatre.

Here are the candles on Jack Benny's 39th Birthday cake:

SATURDAY, FEBRUARY 3rd

PHILCO RADIO TIME (3-26-47) Bing Crosby stars with guests Jack Benny and Mary Livingstone. Regulars include Peggy Lee, Skitch Henderson, John Scott Trotter and the orchestra, Ken Carpenter. Jack suggests a band act with himself, Bing and Mary. Philco, ABC. (11:00; 18:50)

LUX RADIO THEATRE (2-15-37) "Brewster's Millions" starring Jack Benny in the unusual role of a spender who must unload a million dollars to qualify for an inheritance of six million! Cast includes Mary Livingstone, Frank Nelson, Lionel Barrymore, Cecil B. DeMille is host. Lux, CBS. (22:55; 17:25; 18:10)

OUR SPECIAL GUEST is singer-comedian **DENNIS DAY** reminiscing about his career and his experiences with Jack Benny. (28:00)

JACK BENNY PROGRAM (1-2-49) Jack's first show on CBS after switching from NBC. The whole gang is there: Mary Livingstone, Phil Harris, Dennis Day, Don Wilson, the Sportsmen, Mr. Kitzel (Artie Auerbach), Frank Nelson, Mel Blanc and even Amos

'n' Andy pop in for a minute. Lucky Strike, CBS. (8:00; 14:25; 6:40)

SUSPENSE (2-2-53) "Plan X" starring Jack Benny in a science fiction adventure set in the year 2053 on the Planet Mars. Cast includes Joe Kearns, William Conrad, Howard MacNear, Jack Krushin. Harlow Wilcox announces for Auto-Lite, CBS. (15:50; 12:45)

SATURDAY, FEBRUARY 10th

SCREEN GUILD THEATRE (10-20-40) A variety show with a comedy theme stars Jack Benny, Claudette Colbert, Edward Arnold, Basil Rathbone, Ernest Lubitch. Host is Roger Prior and announcer is Bud Heaston. Gulf Oil, CBS. (13:55; 14:40)

OUR SPECIAL GUEST is **FRANK NELSON** who reminisces about his show business career, paying special attention to his days as a regular on the Jack Benny show. (27:00)

JACK BENNY PROGRAM (12-11-49) with Jack, Mary, Dennis, Phil, Rochester, Mr. Kitzel, Mel Blanc, Frank Nelson. Jack is going to Houston for a Damon Runyon benefit and Mary takes Jack to the train station. Armed Forces Radio Service rebroadcast. (12:40; 11:25)

BING CROSBY SHOW (2-12-53) Jack Benny is guest and he's worried about his "surprise" birthday party. With violinist Joe Venuti, Judd Conlon's Rhythmairs, Ken Carpenter, John Scott Trotter, General Electric, CBS. (8:00; 10:10; 10:35)

GULF SCREEN GUILD (3-29-42) "Parent By Proxy" stars Jack Benny and Paulette Goddard. Jack plays Jim Sloan (a big splash in the plumbing business) who attends a charity affair and wins the privilege of adopting an orphan. Cast includes Frank Nelson and Mel Blanc. Gulf Oil Co., CBS. (17:40; 11:20)

BURNS AND ALLEN SHOW (1-8-48) George and Gracie with guest Jack Benny. Gracie decides that George and Jack should team up to become Gypsy Troubadors. Mel Blanc appears as Professor LeBlanc, Jack's violin teacher. Gale Gordon is a wealthy Texas banker. Meridith Willson and the orchestra, Bill Goodwin, Maxwell House Coffee, NBC. (17:15; 12:40)

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

SATURDAY, FEBRUARY 17th

BURNS AND ALLEN SHOW (3-31-49) Jack Benny has promised to buy lunch for George and Gracie at the Brown Derby! In a flashback sequence, Jack and George are both courting Gracie. Joe Kearns appears as a waiter at the Brown Derby. Bill Goodwin, announcer. Maxwell House Coffee, CBS. (14:55; 14:40)

JACK BENNY PROGRAM (3-28-48) Jack borrows Ronald Colman's Oscar and it is stolen! This is the famous "Your money or your life" show. With Mary Livingstone, Phil Harris, Rochester, Dennis Day, Don Wilson, and Ronald and Benita Colman. Lucky Strike, NBC. (8:35; 11:20; 10:30)

HALLMARK PLAYHOUSE (11-18-48) "My Financial Career" starring Jack Benny in the famous Stephen Leacock story as a man who is afraid of banks! James Hilton is master of ceremonies, Frank Goss announces. Jack Kirkwood and Joe Kearns are in the cast. Hallmark Cards, CBS. (13:20; 15:50)

PHILCO RADIO TIME (3-3-48) Bing Crosby plays host to Jack Benny who takes his girlfriend Gladys Zaslowsky for cocktails at Tom Breneman's restaurant. John Scott Trotter and the orchestra, Rhythmairs, Ken Carpenter. Philco, ABC. (8:40; 11:05; 10:55)

FORD THEATRE (3-4-49) "The Horn Blows At Midnight" stars Jack Benny in the role he created on the screen. Jack is the angel Athaniel, sent to Earth to destroy it. Claude Rains, Hans Conried, Mercedes McCambridge, Anne Witfield, Jeanette Nolan, Jane Morgan, Joseph Kearns. Fletcher Market is host for this faithful radio production based on Jack's infamous 1945 film. Ford Motor Co., CBS. (15:55; 17:10; 21:15)

SATURDAY, FEBRUARY 24th

JACK BENNY PROGRAM (June, 1953) Last show of Jack's 1952-53 season with Don Wilson, Mary Livingstone, Dennis Day, Bob Crosby, Rochester, Gertrude and Mable (Bea Benaderet and Sara Berner), Mel Blanc. AFRS rebroadcast. (13:00; 11:00)

SCREEN GUILD PLAYERS (1943) "Love Is News" starring Jack Benny, Ann Sheridan, James Gleason with Joe Kearns. Truman Bradley is announcer. Romantic comedy about a newspaper reporter falling for a wealthy heiress. Lady Esther Products, CBS. (13:30; 15:10)

BURNS AND ALLEN SHOW (11-9-43) Gracie meets Jack Benny in her beauty shop and



persuades Jack to let George sing on his radio show. Bill Goodwin, Felix Mills and the orchestra. Swan Soap, CBS. (11:05; 8:15; 9:42)

JACK BENNY PROGRAM (4-4-48) Jack goes to the home of Bing Crosby to borrow Bing's Oscar so he can replace Ronald Colman's Oscar which was stolen from Jack on last week's show! Bing is guest along with regulars Mary, Rochester, Phil, Don and Mel Blanc. The Ink Spots sub for the Sportsmen. Lucky Strike, NBC. (14:55; 12:25)

SUSPENSE (1-8-54) "The Face is Familiar" starring Jack Benny, with Sheldon Leonard, Joe Kearns, Hy Averback. Some shady characters dupe Jack into assisting in a bank robbery. Auto-Lite, CBS. (15:10; 13:45)

SPECIAL REPEAT INTERVIEW with JACK BENNY, recorded in 1970. (16:00)

JACK BENNY PROGRAM (5-29-49) Last show of Jack's 1948-49 season. A great show as Jack introduces all the people on his program: Sportsmen, Artie Auerbach, Joe Kearns, Sheldon Leonard, Frank Nelson, his four writers, the script girl, Dennis Day, Gertrude and Mable, Mel Blanc, Rochester. With Don Wilson, Phil Harris Mary Livingstone. AFRS Rebroadcast. (10:10; 14:00)

THE PARKER FENNELLY STORY???

Well, then, how about "The TITUS MOODY Story?"

Parker Fennelly is probably more easily recognized as one of the inhabitants of Fred Allen's Alley. Fred's rap on the door of the second of this unlikely collection of houses brought the cautiously genial Titus Moody to the door with his predictable "Howdy, Bub." This opening line was always good for a big laugh prior to the ensuing exchange with Fred.

In his clipped and dry New England accent he would subject Fred to a curious and barely believable account from his rustic experiences. The tale, delivered in his terse and sparing manner, would amaze and bemuse Fred. When Titus closed the encounter with a correspondingly predictable "So long, Bub," Fred often found that his "Question of the Week" had been scarcely answered or even completely evaded.

As we shall see, Fred Allen was very fond of Parker Fennelly's renditions of Titus Moody.

Parker Fennelly ranks among the most durable of character actors. On radio he was heard on SOCONYLAND SKETCHES from 1928 to 1930. This program turned up as SNOW VILLAGE SKETCHES in the early 1930's and SNOW VILLAGE in 1936, 1943, and 1946. On these shows he played the character Hiram Neville . . . a New England farmer, game warden, and truant officer.

In the early 1940's, on THE ADVENTURES OF THE THIN MAN, he played the part of Sheriff Ebenezer Williams of Crabtree County. His New Englander's dry meditative humor added greatly to our enjoyment of the show. In 1949 and 1950 MR. FEATHERS starred Parker as a homespun Philosopher "not quite like any neighbor you ever had". He ran a drug store in the fictional town of Pike City.

His talents extended to movies and television. His screen roles include: Homer Bean in IT HAPPENED TO JANE (1956), Pa Kettle in THE KETTLES ON OLD MacDonald's FARM (1956), Alvin Tupper in LOST BOUNDARIES (1949), and a millionaire in THE TROUBLE WITH HARRY (1955). He also appeared in THE RUSSIANS ARE COMING and ANGEL IN MY POCKET.

His television appearances are too numerous to detail here. He showed up on Philco Playhouse, Kraft Theatre, TV Soundstage, Robert Montgomery Presents, Have Gun Will Travel, Father Knows Best, and Play of the Week to name just a few. He was seen on



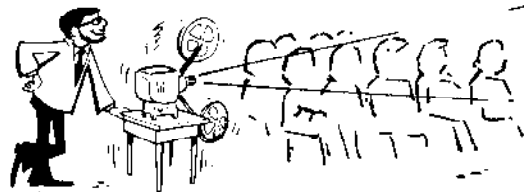
Pepperidge Farm TV commercials in the early 1970's still playing his pithy and laconic Titus Moody character.

Fred Allen thought very highly of Parker Fennelly. From Allen's book, "Treadmill to Oblivion" . . . "Parker Fennelly, in my estimation, is the finest simulator of New England types we have in Radio, the Theatre, in Hollywood, or even in New England . . . Since I wrote all of the Allen's Alley dialogue down through the years I got to know the characters pretty well. I liked Titus the best. I had more fun writing his lines and trying to invent things for the Old Boy to do than I had working on the others."

I agree with Fred Allen completely. I have always been fascinated by this synoptic old codger and I can never suppress a chuckle when he wheezes his familiar . . . "Howdy, Bub."

—OTTO STACH

NORTH WEST FEDERAL



MEMORY MOVIES

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

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

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

Here's the line-up of coming attractions:

SATURDAY, FEBRUARY 3rd

CHANDU THE MAGICIAN (1932) Edmund Lowe, Bela Lugosi, Irene Ware in a good film version of the popular radio series. Lowe is Chandu, a crusading yogi who pits his knowledge of the eastern mystical arts against the madman Roxor, played by Lugosi, who is determined to destroy the world with his death ray. The film has superb sets and is almost serial-like in quality, with its periodic climaxes and excitement. Don't miss it if you can! (\$1.25)

SATURDAY, FEBRUARY 10th

BUCK BENNY RIDES AGAIN (1940) Scheduled for the celebration of Jack Benny's 39th birthday (on February 14th) this is a goodie which features most of Jack's radio cast: Phil Harris, Andy Devine, Eddie "Rochester" Anderson with Ellen Drew. Jack poses as a cowboy hero to impress a pretty singer, but gets egg on his face when some real outlaws turn up. (\$1.25)

SATURDAY, FEBRUARY 17th

DANCING LADY (1933) Joan Crawford, Clark Gable, Franchot Tone, May Robson, Winnie Lightner, Fred Astaire, Robert Benchley. Produced by David O. Selznick, this is the story of chorus girl Crawford who rises to fame while stringing Gable and Tone along until the final fade-out. Songs by Harold Adamson, Richard Rogers, Lorenz Hart, Jimmy McHugh and Dorothy Fields. (\$1.25)

SATURDAY, FEBRUARY 24th
SUNDAY, FEBRUARY 25th

SALUTE TO THE MAN OF STEEL—A special event honoring the greatest Superhero of all time, **SUPERMAN!** On screen we'll feature eight of the original **Superman** Technicolor cartoons that were shown in motion picture theatres from 1941-1943. These cartoons were the work of master-animator Max Fleisher and were originally released by Paramount Pictures:

Superman — the origin story (1941)
The Mummy Strikes (1942)
The Magnetic Telescope (1942)
Terror on the Midway (1942)
The Bulleteers (1942)
The Japoteurs (1943)
Jungle Drums (1943)
Mechanical Monsters (1943)

On our stage, as our special guest, will be **KIRK ALYN** who starred as the screen's first "live" Superman in the 1948 Columbia serial. Mr. Allyn will reminisce about his role in that film and in other exciting serials as well as his show business career. He'll have some brief film clips to illustrate his comments and he'll be glad to answer questions and sign autographs.

We'll have two identical programs — on Saturday, Feb. 24 at 8 p.m. and on Sunday, Feb. 25 at 2 p.m. Donation for this special event is \$3 per person with all proceeds going to the Museum of Science and Industry. Advance tickets are available at any of the eight offices of North West Federal.

JOHNNY DESMOND

Star Buster

IT WAS just about three years ago that people first started taking notice of a casual-looking, pleasant young man with a crew haircut and dark brown eyes. As a member of the Glenn Miller band, he warbled lyrics in an unpretentious, easy way that "sent" the bobby-soxers and pleased the musicians at the same time.

Now out of the Army, and recording for Victor, this young man is just about the brightest bet for record stardom that has come along since Andy Russell swept the country with "Amour." Crosby, Sinatra, Como, Haymes, et al, had best look out for their laurels . . . and make way for one Johnny Desmond!

Johnny looks upon his sudden rise in the musical limelight with both modesty and the kind of self assurance that comes from having worked hard and knowing what he was doing. He still recalls those early days of trying to get established in Detroit, where he was born. His father ran a grocery store there, and says Johnny, "Often I was tempted to trade in my tuxedo for an apron, and spend the rest of my days selling pork chops to nice old ladies."

It's doubtful if Johnny was ever really tempted, however, for he's one of those natural-born entertainers who got started in his career at a tender age. When he was eleven he was appearing on a radio program called "Uncle Nick's Children's Hour." Soon he became known around Detroit as John McCormack, Jr., and no children's show was complete without him.

But, as it must happen to all men,



JOHNNY DESMOND

Johnny's voice changed overnight. The fledgling tenor turned into a froggy baritone right in the middle of a radio program! For a few days Johnny was pretty downcast, and then he got used to his new voice and decided to make the best of it. He studied radio dramatics, tap dancing, and piano—and once a week took a trip to the Detroit Conservatory of Music to have his voice really trained.

Then began the long, grueling process of looking for his first job. Johnny was 17, had finished high school, and decided to go out and tackle the world. Mostly, however, the world wouldn't have any of him.

But there were exceptions—like Station WXYZ. Johnny played juvenile characters on the Lone Ranger and the Green Hornet programs, eventually worked out his own

Stardom seems inevitable for this 27-year-old ex-G.I. with a crew haircut



Here is Johnny with Tex Beneke, alumni of the late Glenn Miller continuing in the footsteps of the master.

"Junior Matinee," a half-hour weekly show for budding entertainers between the ages of 15 and 20.

This accomplished, Johnny set out looking for some night club engagements in the vicinity of Detroit. He remembers these days as the leanest of all—often he found himself stranded in a small town and had to wire home for his railroad fare. He decided to give up and take a job in his father's grocery store by day. At night he offered his services to whom-ever was interested—Johnny didn't care about the money; he just wanted the experience.

It wasn't long until he decided to organize a quartet of his own. He gathered together some alumni from

Uncle Nick's Children's hour, and formed a group who called themselves the Downbeats.

One day Bob Crosby came to Detroit, and when he left town the Downbeats left with him—with radiant smiles and a new name, The Bob-O-Links. When the girl vocalist got homesick, Johnny picked up an ambitious girl vocalist in Salt Lake City. Her name was Ruth Keddington, but it wasn't long until it was changed to Mrs. Johnny Desmond.

Then came the U.S. Army. Now a civilian again, Johnny has resumed his climb to the top. He doesn't have to worry much these days—he's almost there with the biggest names.

REPRINT from DISC MAGAZINE, September, 1946

MT. PROSPECT — I'd like to tell you how much we enjoy your show. My father and I listen every Saturday. I love all the old-time radio shows! We recorded the Cinnamon Bear (my favorite!). I've told my friends about your show. My dad has a lot of memories and tells me about them. Thanks again! —**LAURA REBECK.**

FRANKLIN PARK — My wife and I went to see the movie "Superman" on Christmas Day and it starts out in 1938. Now it seems to me that I remember a cartoon animation of Superman when I was just a little kid on the near west side on Milwaukee Avenue at the Royal Theatre. I don't remember what year it was. Can you refresh my memory? I then remember an actor-Superman a little later. — **ALEX BAKALET.**

(ED. NOTE) — Those animated Superman cartoons were produced by Paramount Pictures in the early to mid-1940s. The Columbia serial starring Kirk Alyn as the Man of Steel was released in 1948. You'll flip when you find out what Special Event we're having as a Memory Movie at North West Federal on Saturday and Sunday, February 24 and 25. We're showing eight of those original Superman cartoons and Kirk Alyn is coming in from his home in Hollywood to be our special guest. See the Memory Movie listing in this issue of the Newsletter for all the details.)



KIRK ALYN, the screen's first **SUPERMAN** will be our special guest on Feb. 24-25 at North West Federal.

WE GET LETTERS

SCHEREVILLE, INDIANA — I have been listening since last April when I just happened to "stumble" across the program while trying a new portable radio-recorder combination. Though my collection is fairly small, I am the proud owner of around 100 hours of old-time broadcasts. Thanks for hours of listening pleasure. —**BOB OLSEN.**

(ED. NOTE) — Welcome to the club!!

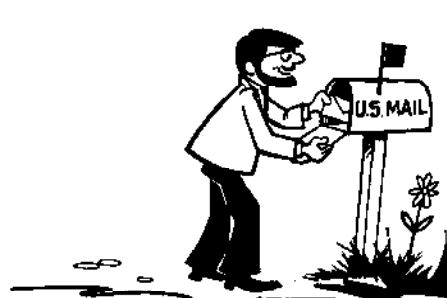
CICERO — Have a Happy New Year and thank you for some great listening this past year. I am looking forward to another year of great old time radio shows. — **DONALD F. STRUSKA.**

CHICAGO — What a joy to listen to dialogue and allow the mind a break — to imagination. Being in the mid-thirties, I still have fond remembrances of good radio. And now we've discovered your Saturday time slot. It comes in loud and clear in our home on the great Southwest Side of Chicago in Marquette Park. Just sorry we hadn't tuned in a few years back. This generation of youngsters needs the kind of wholesome entertainment your show offers. Thank you for my husband, myself and the four grammar-school aged kids! — **MRS. FRANCINE FATIMA.**

SOUTH HOLLAND, ILLINOIS — During the past few years I have developed into an avid fan of old movies and radio. I am 17 and in school I used to have a lot of fun with my friends; while they would swoon over John Travolta and Burt Reynolds, I would mention Cary Grant or Douglas Fairbanks, Jr.

But the reason I'm writing is that I listen to as many of your broadcasts as possible, but I usually listen to them in my room. Today I turned it on in the living room. While I was in another part of the house, my grandfather sat listening to The Henry Morgan Show and he kept calling me in to listen. Then the Allan Sherman spoof came on, and as I peeked in at my Grandpa, I noticed he was laughing at it and keeping time with the music. In behalf of Grandpa, for renewing his memories, and me, for introducing these sounds to me, thank you very much. —**NANCY JANICH.**

(ED. NOTE) — I guess we bridge more than the sound gap! Thanks for listening, and thanks for writing.)



CHICAGO — I truly enjoyed your annual Hallowe'en show. Inner Sanctum and Suspense are my all time favorite radio shows. Let's have another all-mystery show again, soon. — **ANTHONY ZANETELLO.**

MIDLOTHIAN — Your program is most enjoyable, as is the sound of your warm, friendly voice. Do you have any recordings, transcriptions or tapes of the WLS National Barn Dance? I grew up with old Prairie Farmer WLS from the late 20s until the change 40 years later. My favorites were Bradley Kincaid, the Arkansas Woodchopper, Cumberland Ridge Runners, Chubby Parker, Hiram & Henry and the Hoosier Sodbusters. — **GEORGE VACEK.**

(ED. NOTE) — We have a number of Barn Dance programs and we'll try to schedule at least one of them soon.)

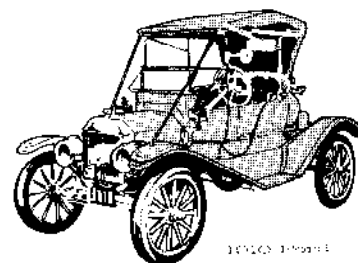
CALUMET CITY — Thank you, thank you, thank you for your marvelous Saturday afternoon radio! Our WHOLE family plans the afternoon around your show. Our children (13, 10 and 8) are simply enchanted with the Cinnamon Bear series and are in the process of taping it for themselves.

Last Saturday afternoon we all sat around the kitchen table working on the family Advent Calendar while listening to your Christmas programs. What a warm feeling it gave us as a "family." Thank you for all the hours of enjoyment you provide for my family. — **MARYELLEN STEFFE.**

LOMBARD — How are you? I like your old radio shows like Jack Benny and Amos and Andy and Red Skelton. I see in the Radio Guide there is my Dad's story. Every Christmas we listen to the Cinnamon Bear. I wish I could say more, but I have to listen to the Cinnamon Bear now. — **JIM HAAS, JR. (age 8)**

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AMOS 'N ANDY SHOW

The Lovelorn Column

Andy is writing a lovelorn column under an assumed name. In his column he advises one girl, who signed her name **BROKEN HEARTED**, to sue the man who jilted her for breach of promise. The man turns out to be Andy. And you think you got problems? Sponsored by Rinso White, February 2, 1945.

AMOS 'N ANDY SHOW

The Kingfish Gets an Insulting Valentine

The Kingfish receives an unsigned valentine that ends up calling him a no-good, lazy, worthless bum. He doesn't know his wife, Sapphire, sent it. He is so upset that he is determined to find out who sent it to him, with Andy's help, "ala Sherlock Holmes methods." Sponsor Rinso White, February 16, 1945.