

CHUCK SCHADEN'S

NOSTALGIA NEWSLETTER

AND
**RADIO
GUIDE**

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

BOOK FIVE

CHAPTER SIX

JUNE, 1979



GARRY MOORE AND JIMMY DURANTE became a radio team in March, 1943 when they were asked to fill in for Abbott and Costello after Lou Costello had a heart attack and couldn't finish the broadcast season. The new comedy team soon developed a large following and were signed to appear on their own show for Camel Cigarettes the next season. They continued their on-air partnership into 1947 when "the Nose" and "the Haircut" each went on to programs of their own. Jimmy starred in his own show for Rexall Drugs and Garry became the quizmaster-host of Eversharp's "Take It or Leave It."

HERE'S MORGAN!

REPRINT from TUNE IN Magazine, August, 1946

HISTORY three times has known the name of Morgan—Morgan the pirate, Morgan the financier, Morgan the sponsor-baiter. The pirate and the financier are of yesterday. Today's Morgan is in 100,000 ears, poking 100,000 ribs and sending cash over 100,000 counters.

For Morgan's faithful listening audience, 6:45 p.m. EST, is the most refreshing radio-time of the day. Before Morgan went to war, his program was on at 5:45. Now he has a better spot, when most families are at their evening meal.

Probably the most popular lines in Morgan's broadcasts are those in which he ribs his sponsors. It is a pleasant relief from the usual commercial harangue to hear Morgan make light of his products and gibe at his sponsors. People enjoy the unusual in his humor and gasp at his daring.

For example, he played a commercial recording for a wine company. During the playing he kept up an uncomplimentary commentary. At the conclusion he asked, "Now where do they expect to get with that? It might sell one bottle—in forty years. Why don't they let me do it my way? But no, some agency sold them that, so they think it's good."

Morgan's system is very effective. His commercials are never tuned out. They're too funny to be missed. They come in unexpectedly. They are never long. They do their job because they get the product into the consciousness of the listener by tickling his funny-bone. There's good will for Morgan's products because of Morgan's wit.

People buy what he sells even if they don't need it. One New Jersey man, after listening to Morgan's program for a week, went out and bought eight

teen of Morgan-advertised razor blades, this though he uses an electric razor. His wife, a dignified middle-aged woman, has become a confirmed after-meal gum chewer. During last year's basketball season, an average height player asked in a shoe store if Morgan's "Old Man" Adler sold elevator gym shoes.

Though Morgan is tremendously popular with his listeners, he is in constant trouble with his sponsors, naturally.

They vacillate between fear of what his gibes may do to sales and knowledge of what they've done in the past. They resent his occasionally almost forgetting to mention a product he's paid to discuss for one minute. Some quit him. Some quit and return. Adler shoes quit twice. Now they are a Morgan steady—and there are no more complaints.

Morgan used to listen to sponsor's complaints, then go right on in his own way—now he doesn't even listen. He has devised a fool-proof system of avoiding angry sponsors. He moved, keeping his new address and phone number a secret. The only way a sponsor can get a message to Morgan is to call their agency, which in turn calls the network, which in turn calls the only person who knows Morgan's number. She then calls Morgan, if the complaint hasn't died out, and relates the sad story to his unsympathetic ear.

Morgan has his own philosophy about radio commercials. "What do people care about where and how a product is made?" he asks. "They just want to know if it's good. My stuff is good, so I tell them that—that's all." Morgan continues, "The trouble with the average sponsor is that he is just average. I know more about radio advertising than

RADIO'S BAD BOY MAKES SPONSOR-SPOOFING COMMERCIALS PAY-OFF



MORGAN CARRIES THAT "FEET ON THE DESK" FEELING RIGHT OVER TO HIS COMMENTS

the guys in the business." The fact that Morgan's line was taken on, copied by other announcers during his absence in the army proves that there are those who agree that his style is effective.

Complaints about Morgan, who is known as radio's bad boy, also come from another quarter—the network officials. Morgan takes them collectively and individually over the coals on the air—next day reports their protests to the public. His remarks about public characters or American institutions bring floods of boiling letters to harassed officials, often threatening suit. Angry listeners, never able to locate Morgan, barge in and berate officials.

Morgan does not bring on these complaints intentionally or out of sheer perversity—he's just himself, unpredictable. His humor is not restricted to the commercials. From the moment he comes on the air, the zany is in order. He may introduce his program by blowing into the mike, or by announcing a campaign which he is backing—"Equality Week—a week when men must be considered equal to women." He urges women during this week to remove their hats in elevators, to offer cigarettes to men, to give up their seats to men in subways, to blame all auto accidents on men drivers.

Inane records have an important

place on "Here's Morgan." They are played at any point in the program for no reason at all. He has the most unique collection of records in the world, and he conducts a never ending search for new ones. But, he never plays a record through because whole records bore him.

It is not unusual for fans to send him crazy records. Recently he received an Arabic record from a G.I. who heard he was back on the air. Morgan, himself, doesn't know what this one is all about. "It might be a couple of foreigners swearing at each other for all I know," he says.

Morgan has originated a hundred different days, weeks, towns, products and schools. On one program he introduced "Unknown Mother of Her Country Day"—the day they take nylons and make coal out of them. He is the discoverer of the town of *More*. "There are only two housewives in that town so when you see an advertisement that says 'More housewives recommend—,' you know it's these two women who live in *More*, Nebraska."

Morgan started a school for doctors who don't practice medicine—they just pose for ads. "Incidentally," says Morgan, "one of my doctors has invented Gonfalon's Enormous Liver Pills, because he discovered that there are some large livers—they're not all little."

Occasionally Morgan entitles his program "Time Marches Sideways." That night is devoted to reading and "analyzing" newspaper clippings which completely contradict each other. He also has "political night" and "Children's Advisory Service" night. Once Morgan told all frustrated children to bang their heads against the wall.

One night as Morgan read fan mail, a P.S. on a fan letter said "Please excuse pencil, but they don't allow any sharp instruments around here." A few months later (Morgan's always late with



HE INTERVIEWS A TYPICAL GUEST STAR

mail) he wrote back "Please excuse typewriter, I just ran out of blood."

Henry Morgan is not strictly a gag man; a fact which causes his employers to have graying hair. It is not unusual for him to discuss some very ticklish subject. Officials tell him to lay off, but Morgan is seriously concerned about current happenings, so occasionally he sneaks a little philosophy into his humor.

He attacks the army for commissioning incompetent men, he urges that Brotherhood Week be a year-around enterprise, he suggests that people try to understand Russia and work toward international cooperation. This last has lost him some listeners—people immediately accused him of being a communist. "Today you're either a communist or a fascist," sighs Morgan. But he shrugs it off and goes on advocating what he believes is right. While he discusses the 10-cent subway fare and labor problems, his mail proves that his audience listens to his humorous philosophy.

Henry Morgan was born in New York City in 1915 of mixed parentage—man and woman. His radio career started at 17 when he was hired as a pageboy by WMCA at \$8 a week. In a few months he applied for a job as announcer. "Much to my surprise they hired me." At seventeen and a half he became the youngest announcer in radio. He received \$18 a week.

Shortly, he was engaged as a network newscaster, but was fired within five weeks because he could never reach a broadcast on time. From then on Morgan covered many radio jobs in many cities. His innate humor, his free lancing at the mike drew the attention of New York officials who decided to try his line out at nothing a week on part of Superman's time. Morgan had three nights and Superman had three nights a week. "Imagine me with that big lug" he groans. When Superman moved to an earlier hour Morgan took over the full six nights, acquired sponsors, and began to draw money—\$100 a week. At this point, war and the army broke in.

"Here's Morgan" returned to the air less than a year ago, after over two years' absence. Currently on the air five nights a week at 6:45 with two shots on Thursday (the second at 10:30 p.m.), he makes considerably more money than he used to—"not yet a \$1000 a week."

Morgan's script, if it can be called that, is written by Morgan about four hours before he goes on the air. It is always two pages in length. Sometimes he finds himself a few minutes short, or a few minutes over his allotted 15 minutes. This always confuses him. "Getting off the air is the toughest thing I have to do. When people ask me how I do it, I answer, I don't know—they think I'm kidding."

Most of Morgan's scripts are merely a series of notes and reminders, but his interviews are carefully written out. "Interviews require a good deal of precision and I haven't time to pause to think of

questions and answers." So when Morgan interviews Negative Sam, the Reality Man, or the housewife who is worried because her husband *does* come home early, it's thoroughly rehearsed.

Morgan is often asked where he gets his interviewees and how large a staff of actors he employs. His stock answer is "I have a staff of 20, each of whom gets \$100 a week." Actually he has no staff; does all the voices himself.

Morgan claims that no one except kids will admit to listening to his program. Adults when asked usually pass the buck, "My little boy listens and of course I overhear some of what you say." But an examination of Morgan's mail reveals dentists, doctors, lawyers, engineers and business executives as well as kids among his listeners.

When not criticizing or praising, fans ask Morgan what he looks like and "do you act like that off the air?" Some express a desire to see Morgan in television. To this Morgan grimly shakes his head. "I want television the other way 'round. I'd like to see my listeners in action; batting their kids around, chewing gum, or shining their boots with a polish I plug."

Morgan is good looking, of average height and weight, and is abounding in restless energy. He doesn't sit still two minutes consecutively. An intense person, Morgan works hard on his program. He never permits a studio audience. The few times he did allow this, he felt that it hurt his show—he just couldn't let go and be himself.

But this Morgan, Henry Morgan, sponsor baiter, is entrenched in the ears of his listeners—he makes them laugh and he makes them buy. He is a hair raising, nerve wracking, indispensable boon to his sponsors, who have found that there's good will for Morgan's products because of Morgan's wit. So everybody's happy over Henry Morgan—even the sponsors.

Chuck Schaden
and
Dave Denwood
offer

MEMORIES FOR SALE

OLD TIME RADIO
SHOWS on Cassette
8-Track Tape and
LP Records

BOOKS AND MAGAZINES
about the stars
and days gone by

GIFTS, NOVELTIES

ORIGINAL MOVIE
POSTERS, MAGAZINES

RIVERVIEW AND
STREETCAR PHOTOS

MOVIE STAR PHOTOS

BIG BAND AND
PERSONALITY
RECORDINGS



The Girl Who Had To Change Her Personality

REPRINT from SCREEN GUIDE MAGAZINE, September, 1942

"SHE is a swell dancer, but—" That's as far as movie men ever got when talking of Ann Miller, star of the musical, "Priorities on Parade."

The explanation is simple: Ann meant two things to casting men—as beautiful a pair of legs as ever passed a Hollywood close-up and a pair of dancing feet that could make tapping sound like a triple-fire machine gun barrage.

The remedy, however, was not so easy, and the nineteen-year-old star of today did a lot of changing before she convinced people she wasn't just a pretty, serious but completely colorless dancing girl.

First, after seven years of fancy footwork and very few acting parts, she came to New York to forget that she had made "Room Service," "You Can't Take It With You" and a score of other pictures without proving anything beyond the fact that she is keen competition for Fred Astaire—a fact that had been established for many years.

But Hollywood scratched its head and wondered why it had overlooked Miss Miller when she became the hit of "George White's Scandals." When she was asked to return, Ann made certain that this time she would have a chance to show what she could do.

She still made musicals and she still danced, but it was not the same Ann Miller. She bobbed her nose and lightened her hair. The blonde hair made her photograph better and did more than almost any other one factor to convince the right people that she had become a vivid, exciting personality. A happier, gayer viewpoint and more sophisticated clothes completed the transformation.

Today, Ann Miller is considered as a girl well on her way to bigger and better contracts and starring roles. Ann knows this, and has no intention of losing all the ground she's gained in the past two years. She's graduated from the overcrowded class of little people who want to be big. Ann is now a Hollywood personality. And she will remain one—even if she has to change—again.



Ann Miller in 1937

5941 W. IRVING PARK ROAD, CHICAGO 736-4133
VISIT OUR SHOP — WE'RE OPEN SEVEN DAYS A WEEK

A COMPLETE BROADCAST DAY

This month we continue to look at a single day in history — Thursday, September 21, 1939 — as we present the remainder of a complete broadcast day from radio station WJSV in our nation's capitol, Washington, D. C.

During May, National Radio Month, we began with the station's SIGN ON at 5:59 a.m. and offered continuous programming to 4:00 p.m. This month we continue from 4:00 p.m. to SIGN OFF at 1:00 a.m.

As we present this 19-hour day, Dr. J. Fred MacDonald, professor of history at Northeastern Illinois University, will be on hand to help us put this day from the past into proper perspective. We hope you're enjoying this special event on Those Were The Days.

COMPLETE BROADCAST DAY PARTS 1-4, PRESENTED IN MAY

- 5:59 a.m. SIGN ON
- 6:00 a.m. SUNDIAL
- 6:30 a.m. SUNDIAL with Arthur Godfrey
- 8:30 a.m. CERTIFIED MAGIC CARPET
- 8:45 a.m. BACHELOR'S CHILDREN
- 9:00 a.m. PRETTY KITTY KELLY
- 9:15 a.m. MYRT AND MARGE
- 9:30 a.m. HILLTOP HOUSE
- 9:45 a.m. KAY FAIRCHILD, STEPMOTHER
- 10:00 a.m. NEWS; MARY LEE TAYLOR
- 10:15 a.m. BRENDA CURTIS
- 10:30 a.m. BIG SISTER
- 10:45 a.m. AUNT JENNY'S TRU-LIFE STORIES
- 11:00 a.m. WOMAN'S HOME COMPANION
- 11:15 a.m. WHEN A GIRL MARRIES
- 11:30 a.m. ROMANCE OF HELEN TRENT
- 11:45 a.m. OUR GAL SUNDAY
- 12 Noon THE GOLDBERGS
- 12:15 p.m. LIFE CAN BE BEAUTIFUL
- 12:30 p.m. ROAD OF LIFE
- 12:45 p.m. THIS DAY IS OURS
- 1:00 p.m. NEWS
- 1:15 p.m. LIFE AND LOVE OF DR. SUSAN
- 1:30 p.m. YOUR FAMILY AND MINE
- 1:45 p.m. NEWS SPECIAL: Complete coverage of President Franklin D. Roosevelt's speech before a special session of Congress.
- 3:10 p.m. THE CAREER OF ALICE BLAKE; NEWS
- 3:30 p.m. RHYTHM ROMANCE
- 3:45 p.m. SCATTERGOOD BAINES

SATURDAY, JUNE 2nd COMPLETE BROADCAST DAY — PART 5

- BASEBALL (9-21-39, 4:00 p.m.) Live from Griffith Stadium, the Washington Senators play the Cleveland Indians. We join the game in progress at the bottom of the 4th inning and there's no score so far. Walter Johnson does the play-by-play for this last game of the season. CBS, Wheaties. (17:00; 10:20; 15:23; 16:32; 19:30)
- MUSICAL INTERLUDE (9-21-39, 5:17 p.m.) Dick Carroll, his piano and orchestra provide some dance music following the baseball game. CBS. (12:18)
- NEWS; TIME OUT (9-21-39, 5:30 p.m.) Late news reports followed by an organ musical interlude featuring Johnny Saab at the organ. Johnny plays "Summertime," "Tea For Two", and, appropriately, "Time On My Hands". CBS. (14:54)
- SPORTS NEWS (9-21-39, 5:45 p.m.) A round-up of the days news from the world of sports. Harry McTagge reports: The Yankees beat the White Sox; the Cubs beat the Giants; news about Joe Louis; comments on the Yankees losing Lou Gherig. CBS, B.F. Goodrich. (14:50)
- AMOS 'N' ANDY (9-21-39, 6:00 p.m.) Problems on the line delay the start of this show and listeners are treated to an organ interlude for about two and a half minutes. We join the show in progress as Freeman Gosden and Charles Correll star. Andy is nervous about his singing appearance in an upcoming recital. Announcer is Bill Hay. CBS, Campbell Soup. (14:18)
- THE PARKER FAMILY (9-21-39, 6:15 p.m.) Leon Janney as Richard talks with his sister Nancy about divorce, insisting that mom and dad will split. CBS, Woodbury Facial Soap. (15:17)

SATURDAY, JUNE 9th COMPLETE BROADCAST DAY — PART 6

- JOE E. BROWN SHOW (9-21-39, 6:30 p.m.) Comedy and variety with the wide-mouth comedian. Cast includes Paula Winslowe, Don Wilson, Harry Sosnick and his orchestra. Sound effects man helps Joe with his opening monologue and the orchestra plays a tune from "The Wizzard of Oz." CBS, Post Toasties. (15:25; 14:30)
- ASKIT BASKIT (9-21-39, 7:00 p.m.) "Genial" Jim McWilliams is emcee and quizmaster on this quiz show. Contestants include a sailor, a lady from the Bronx and a student from Virginia. Del Sharbutt is announcer. CBS, Colgate. (10:15; 14:30; 5:45)
- STRANGE AS IT SEEMS (9-21-39, 7:30 p.m.) Mini-dramatizations of famous people or events. Stories about Timothy Dexter, a money-speculator in early U.S. history; an interview with Mrs. America; the story of George Washington Carver (and Dr. Carver appears). CBS, Palmolive. (16:00; 7:40)
- ELMER DAVIS (9-21-39, 7:55 p.m.) News and commentary by Elmer Davis. CBS. (4:45)
- ORIGINAL AMATEUR HOUR (9-21-39, 8:00 p.m.) Major Edward Bowes hosts this hour-long program giving hope to talented amateurs from around the country. The Harlem Roustabouts sing "I Found A New Baby"; Soprano Helen Dixon sings "A Heart That's Free"; Red Lane, bird impersonator; tenor Robert Shohan; the Hoffman Sisters sign "I Want to be a Cowboy's Sweetheart"; tap dancer Marian Caruso; Dorothy Moore sings "Over The Rainbow"; a whistler from England does "Indian Love Call" in double tone; Martha Booker sings "After You've Gone"; and 7-year old Gina Valenti plays the piano and accordion. CBS, Plymouth, Dodge, DeSoto, Chrysler Motors. (20:00; 9:55; 13:45; 16:10)
- COLUMBIA WORKSHOP (9-21-39, 9:00 p.m.) "Now It's Summer" stars Karl Swenson and Ann Shepherd. A light comedy about the trials and tribulations of summer school. CBS, Sustaining. (14:55; 15:30)

SATURDAY, JUNE 16th COMPLETE BROADCAST DAY — PART 7

- AMERICANS AT WORK (9-21-39, 9:30 p.m.) "The Auctioneer" — A look at auctions and auctioneers through a round table discussion with horse trader John Evans, fur seller William

- Fitzgerald, art dealer Hiram Park, egg seller Robert Jadre, and real estate broker Joseph B. Day. John Reed King is panel moderator. CBS, Sustaining. (18:03; 11:50)
- NEWS (9-21-39, 10:00 p.m.) Edwin C. Hill reports on President Roosevelt's request to suspend trade embargos and radically alter the United States' position of neutrality. Hill offers a commentary and also reports on the war. CBS, Arrow Beer, AMOCO. (15:35)
- STREAMLINE INTERLUDE (9-21-39, 10:15 p.m.) Freddy Monroe and his orchestra offer music in a modern tempo and Paul Sullivan reports some of the war news of the day. CBS. (15:15)
- ALBERT WARNER, COMMENTARY (9-21-39, 10:30 p.m.) Warner comments on the efforts of isolationists to prevent implementation of F.D.R.'s measures. CBS. (15:03)

SPECIAL NOTE: At 10:45 p.m. on 9-21-39, station WJSV presented a RE-BROADCAST of President Roosevelt's speech before Congress. Inasmuch as our Those Were The Days audience heard that speech on our program of May 26th, we will NOT rebroadcast it this afternoon. The speech re-broadcast continued until 11:21 p.m. and that's where we'll pick our next program in this complete broadcast day.

- JERRY LIVINGSTONE ORCHESTRA (9-21-39, 11:21 p.m.) The band remote is joined in progress from "Mother Kelly's Miami Room" with vocals by Ann Stewart and Paul Dillon. Music includes an Irving Berlin medley and "South of the Border." CBS, Sustaining. (9:00)
- TEDDY POWELL ORCHESTRA (9-21-39, 11:30 p.m.) Remote from the Famous Door on 52nd Street in New York City, Teddy Powell and the orchestra present a half hour of swing music. CBS, Sustaining. (11:15; 11:30; 7:41)
- LOUIS PRIMA ORCHESTRA (9-22-39, 12 Midnight) Remote from the Hickory House, New York City, Louis Prima and the band offer lots of toe-tapping tunes for late-night listeners and dancers. CBS, Sustaining. (10:17; 10:03; 10:05)
- BOB CHESTER ORCHESTRA (9-22-39, 12:30 a.m.) Remote from the Mayfair Restaurant in Dayton, Ohio, Bob Chester, his saxophone and his orchestra offer "Shoot the Sherbert to Me, Herbert," "Blue Orchids," "Beer Barrel

THOSE WERE THE DAYS • WNIB- FM 97.1

SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

Polka," "Dancing in the Dark" and "Cinderella, Stay in My Arms." CBS, Sustaining. (8:22; 9:23; 7:35)

NEWS; SIGN OFF (9-22-39) Recap of the news of the day followed by the sign off of station WJSV and the traditional playing of the National Anthem. CBS. (7:17)

SATURDAY, JUNE 23rd PROGRAMS THAT GOT BUMPED

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

SPOTLIGHT REVUE (3-12-48) Spike Jones and his City Slickers with Dorothy Shay, the Park Avenue Hillbilly. Doodles Weaver as Professor Feedlebaum sings "Sonny Boy" and guest Jack Smith sings songs dedicated to the Great White Way. CBS, Coca-Cola. (10:55; 8:55; 9:45)

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

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

OUR SPECIAL GUEST PAT O'BRIEN continues his show business memories. (16:05)

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

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

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

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

SATURDAY, JUNE 30th FUN WITH FIBBER

FIBBER MC GEE AND MOLLY (9-13-49)

The first show of the new season is also the 15th anniversary broadcast for the Squire of Wistful Vista and his wife. NBC uses the occasion to salute the McGees and present an hour-long special promoting the new broadcast season. Regulars Gale Gordon (as Mayor LaTrivia), Bill Thompson (as Wallace Wimpole and the Old Timer), and the King's Men are joined by special guests Dinah Shore, Robert Young, Phil Harris and Alice Faye, Hal Peary as The Great Gildersleeve, Irene Dunne, Dennis Day, William Bendix, and Bob Hope. NBC, Johnson's Wax. (11:20; 6:35; 11:00; 9:20; 10:35; 9:25)

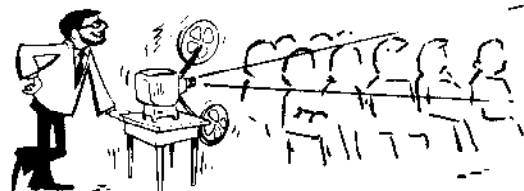
PHILCO RADIO TIME (4-14-48) Bing Crosby stars with guests Jim and Marion Jordan as Fibber McGee and Molly. Fibber claims he has "made Bing what he is today" and invites Crosby to sing at the Elk's Club. Bing, Fibber and Molly sing "You Tell Me Your Dream." ABC, Philco. (8:52; 7:42; 13:20)

FIBBER MC GEE, MOLLY AND THE SUPER-HETRODYNE (1950s) Fibber and Molly tune in an old radio to listen to vintage sounds from NBC's past. Sounds and voices from not-so-long-ago: Coon-Sanders Orchestra; Amos 'n' Andy; Laurence Tibbett; Ruth Etting; Joe Penner and Rudy Vallee; Ben Bernie; Eddie Cantor; W. C. Fields, Edgar Bergen, Charlie McCarthy; Jessica Dragonette; Bing Crosby and Bob Burns; Jimmy Durante; Bob Hope, Skinnay Ennis, Jerry Colonna; Easy Aces; Tallulah Bankhead and Margaret Truman; Al Jolson and Salspie Maxie Rosenbloom; Groucho Marx; Major Bowes. NBC, Sustaining. (14:55; 16:15; 14:40; 15:48)

FIBBER MC GEE AND MOLLY (4-5-49) Jim and Marion Jordan star with Gale Gordon, Bill Thompson, Arthur Q. Brian (as Doc Gamble), Dick LeGrand (as Ole), Harlow Wilcox, the King's Men and Billy Mills and the Orchestra. Fibber vows to "catch up" on all the good deeds he should have done. NBC, Johnson's Wax. (10:15; 10:20; 8:00)

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NORTH WEST FEDERAL



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, JUNE 2nd

DOUBLE FEATURE! BLONDIE'S LUCKY DAY (1946) Penny Singleton and Arthur Lake star as Blondie and Dagwood with Larry Simms, Marjorie Kent, Frank Jenks, Charles Arnt. Dagwood is fired, so he goes into competition with J.C. Dithers to form the Bumstead Construction Company. **PLUS - ELLERY QUEEN, MASTER DETECTIVE** (1940) starring Ralph Bellamy as the inquisitive author assisting his inspector-father at solving a murder. This is the first film based on the popular detective mysteries. Cast includes Charles Grapewin, Margaret Lindsay. (\$1.25)

FRIDAY, JUNE 8th - 8 p.m.

SATURDAY, JUNE 9th - 8 p.m.

SUNDAY, JUNE 10th - 2 p.m. & 6 p.m.

REMEMBERING THE GREAT STAGE AND SCREEN SHOWS!

A special event as we present **IN PERSON**, on our stage, **JERRY MURAD'S HARMONICATS** in their own exciting program featuring their big hit tune "Peg O My Heart" and other Harmonicat favorites. **ON SCREEN - COVER GIRL** (1944) starring Rita Hayworth and Gene Kelly. It's music and comedy beautifully blended with breath-taking Technicolor to add the perfect compliment to our program. "Long Ago and Far Away" is the big hit song from this World War II musical. Add to that Rita's incredible beauty, Gene Kelly's dancing and a supporting cast that includes Phil Silvers and Eve Arden and you're in for a rare treat. This special **STAGE AND SCREEN** presen-

MEMORY MOVIES

tation is a benefit for the Kiwanis Club of Park Ridge. All seats are \$5 per person. Tickets are available at any office of North West Federal Savings. Get yours now!

SATURDAY, JUNE 16th

THE FLEET'S IN (1942) Dorothy Lamour, William Holden, Betty Hutton, Eddie Bracken, Cass Daley and Jimmy Dorsey and his Orchestra with Helen O'Connell and Ray Eberle. Navy romeo Holden tries to melt iceberg Lamour in this bright wartime musical. Songs include "Tangerine" and "I Remember You." (\$1.25)

SATURDAY, JUNE 23rd

IT CAME FROM OUTER SPACE (1953) Presented in 3-D! Starring Richard Carlson, Barbara Rush, Charles Drake. An amateur astronomer in a small Arizona town spots a UFO landing in a nearby cave. Soon townspeople begin acting strangely, their minds and bodies taken over by alien creatures. Special 3-D glasses will be provided. Don't miss it if you can! (\$2.00)

MOVIES IN 3-D prove very popular to **MEMORY MOVIEGOERS**. When we presented "Creature from the Black Lagoon" last year we had a full house and tickets were gone several weeks ahead of showtime. Now we've scheduled "It Came From Outer Space" in 3-D for Saturday evening, June 23rd at North West Federal Savings. A word to the wise is sufficient: if you want to see this science fiction "film in 3-D, you should get your tickets NOW. They're available at any office of North West Federal, But hurry!

THE GREEN HORNET

NBC'S mystery thriller expounds theory that crime, no matter how sugar-coated, does not pay — and that criminals, in the long run, always must face the bar of justice.

REPRINT FROM
RADIO VARIETIES

January, 1940

Scientists are positive that there ain't no such animal as a "green hornet," yet, if we borrow the prescription of a celebrated American and "look at the record," just such an animal is taking the radio public by storm.

The Green Hornet is a new type of mystery thriller — sans blood and thunder and women — which rides twice weekly over the National Broadcasting Company's Blue Network. The central character is Britt Reid, crusading young newspaper publisher, who sallies forth to war on corruption under the nom de plume of The Green Hornet.

The Hornet, his identity known only to his faithful Korean valet, Kato, is a combination of Sherlock Holmes, Philo Vance and the Northwest Mounted Police. No vice ring is too hard to crack; no crime machine too tough to smash; no unscrupulous politician too protected to expose.

But, in addition to being fast-moving, smashing entertainment fare, the Hornet has a social message to teach: that crime, no matter how sugar-coated or profitable, does not pay, and that criminals, in the long run, always must face the bar of justice.

The idea for the program, heard each Thursday and Saturday over the NBC-Blue Network from 8:00 to 8:30 p.m., EST, was conceived by George W. Trendle, president of the King-Trendle Broadcasting Corporation. Through good drama, Trendle figured, it would be possible to expose certain vicious rackets which lie within the border-lines of law and which mulct people of countless thousands annually. The Green Hornet is the antidote for those criminals, because it makes the public cautious of their practices.

A sharp departure from the ordinary radio thriller is found in the Law and



The Adventurous Green Hornet gets his man

Order Round Table, which takes place on the program once a month. This forum discussion on racketeering in America is designed to check the criminal activities of corrupt officials and crooked lawyers.

When the Green Hornet idea was still nebulous, Trendle was uncertain as to how Britt Reid could obtain his information. Finally it was decided that Reid be given the post of publisher of The Daily Sentinel, a logical post from which he could observe and gather vital information from a hundred different sources.

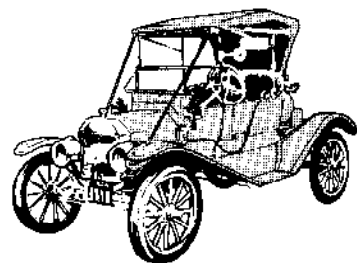
Another stickler arose to plague the broadcasting officials: The Green Hornet was to work alone, his dual personality a dark secret. But, a dramatization can scarcely be created around one figure. The Hornet needed a trustworthy confidante to whom he could talk and reveal his plans.

This led to the creation of the role for Kato, who doubles as Reid's valet and chauffeur. Kato is the only person, how-

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ever, who knows that Reid and the menacing Green Hornet are identical. To all others he is a dilettantish young man only passively interested in his job as publisher.

Before the program became an NBC feature in November, it passed through a stiff process of experimentation, re-writing and recasting. The smallest detail was checked and, with apologies to that famous black-face team, double-checked. Even the whining hornet call which introduces each broadcast was studied meticulously for accuracy.

The dramatic director was dissatisfied with the hornet noise produced by sound effects men. "But," one man interposed testily, "what does a Green Hornet sound like?" "Mad," someone suggested. "A hornet never really sounds off until he gets good and sore."

"That's it, get him mad!" cried the director. "Beat it to the countryside! Find an old barn, poke around the rafters and scare up a hornets' nest. Boy, what an ideal. Now we're getting somewhere!"

Like good soldiers, the sound effects men repaired to the countryside, found their hornet's nest and duplicated the sound which now introduces the program.

The blood and thunder type of mystery is carefully avoided. No murders or acts of violence are committed during the broadcast. When necessary to the plot, such situations are covered in the introductory remarks. Carrying the non-violence motif even further, the Hornet employs a special gas gun which does not injure permanently.

Each Green Hornet program is a complete episode in itself, disclosing a new type of crime-racket in the twice-weekly feature. An unusual twist is afforded the plot with Reid, as publisher of The Daily Sentinel, offering a huge reward for the capture of himself as the Green Hornet.

The names of the cast are purposely kept obscure in order not to minimize in any way the dramatic illusion created on the air. The programs originate in the studios of WXYZ, NBC affiliate in Detroit, Michigan.

**WE GET
LETTERS**



NORTHBROOK—I was in Columbia, South Carolina, recently on business — happily on the same evening Red Skelton was performing live at the Carolina Coliseum. The show was a two-way exchange of love. It was wonderful to see Red's effect on the audience. He held them in the palm of his hand from the moment he walked on stage to his final goodbye two hours later. Five-year-old children and eighty-year-old grandmothers laughed and cried side by side. His performance was a capsulization of his career, with sketches and characters first performed on radio to the more familiar characters he created for television.

As a 28-year-old "late comer" to old radio, I was especially thankful that evening to you and others who first introduced me to old radio. Not only was I able to more fully appreciate his performance of the radio characters (reliving in my mind some of the other situations Willy Lump-Lump had been in), but when I returned home and played some of my old Skelton tapes, the memory of his expressive face enhanced my enjoyment of the radio shows.

The last paragraph of the review (that appeared the next day in the local paper) says it all: "maybe there isn't a way to repay Red Skelton and other great American clowns except by passing it on." Thank you for passing it on to me.—**STEPHANIE L. CERTAIN.**

DOWNERS GROVE — In the (May) Nostalgia Newsletter (reader) Jack Lieberman asks about a particular program. The correct title for the show was "The Adventurer's Club." It was a 30-minute program on CBS starting on January 11, 1947 and sponsored by the W. A. Sheaffer Pen Co. I have the first 10 programs and then numbers 14, 33, and 43. None are about the Sahara, but the first one is

about Tibet. Perhaps this is the one he asked about. If he would like to get in touch with me (P. O. Box 508, Downers Grove, 60515), perhaps I could make one of the shows available to him.—**BOB HAUGEN.**

BERWYN—I listen to your program every Saturday and I wish you would put more Shadow programs on. Is there any Sam and Henry (later Amos 'n' Andy) programs that I could buy? Also, is there any Old Time Radio Club I could join?—**STEVE HAHN**
(ED. NOTE—We'll do our best with the Shadow; there are no Sam and Henry shows available commercially; and if you're a listener and a subscriber, you already belong to the biggest "old time radio club" in the midwest!)

OAK LAWN — More science fiction programs, please! We also enjoy the mysteries. We're teachers and use them as part of our English classes. The kids enjoy them immensely and the programs have improved listening comprehension scores on tests. Keep up the good work!—**TOM AND MARY VANKO.**

CHICAGO — What a great show you have! I grew up listening to all these soap operas on the radio and now when I listen to them, it brings back the happy memories. I have a favorite song from one of those programs from early morning radio. I don't recall the name of the show, but the song was Clair de Lune.—**MRS. VERONICA SPERA.**

(ED. NOTE — Debussy's Clair de Lune was the theme song for "The Story of Mary Marlin" which first appeared on WMAQ in Chicago in 1934. The next year the show went on the NBC network where it stayed until 1943 when it switched to CBS for two more years. ABC tried a comeback for the series in 1951-52 but that was it for Mary Marlin, who was Iowa's first woman senator and who brought the Washington scene to daytime drama.)

CHICAGO— (To be sung:)

Happy days are here again . . .

When Saturday draws near again . . .

"Those Were The Days" bring cheer again

Happy days are here again!

Happy anniversary to you! — **JERRY AP-
PANITUS**

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AFRICAN QUEEN

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With Greer Garson and Hans Conreid in the Lux Radio Theatre radio version of the movie. A wonderful tale of a voyage down the wild and dangerous African rivers and the slowly growing romance between the prissy, refined, well-educated missionary (Greer Garson), and the crude, coarse and dirty captain of the African Queen (Humphrey Bogart). This dilapidated launch gasps up and down the river, and when war breaks out we find the "odd couple" together on the same boat fighting their way out of Africa. An outstanding performance by the entire cast, but especially by Humphrey Bogart. Bogie fans will love this story! Broadcast 12/15/52.