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**NOSTALGIA NEWSLETTER** AND **RADIO GUIDE**

~ APRIL ~ MAY, 1983



BOB HOPE

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## NOSTALGIA NEWSLETTER

BOOK NINE CHAPTER THREE  
APRIL — MAY, 1983

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Chuck Schaden's NOSTALGIA NEWSLETTER AND RADIO GUIDE is published six times a year by THE HALL CLOSET, Box 421, Morton Grove, Illinois 60053 (312/965-7763).

Readers are invited to contribute articles of a nostalgic nature. Articles submitted will be acknowledged and those that reach the pages of this publication will earn the author a lifetime subscription to the NEWSLETTER.

Annual subscription is \$7.00 for six issues. Your subscription expires with the issue date noted on the mailing label. A renewal reminder is sent with the last issue of your subscription.

Thank you for subscribing.

## HELLO, OUT THERE IN Radioland!!

When the TV program M\*A\*S\*H\* came to an end last February, the producers brought the Korean war to a close and everyone went home. When Barney Miller ended its TV run in 1982, the writers tore down the 12th Precinct to make way for urban renewal. And when it was time to end the Mary Tyler Moore series in 1977, most of the WJM newsroom staff was fired.

These were bittersweet but creative conclusions to popular television series, though they all continue to go on forever via TV reruns.

In the days of creative radio programming, few programs had the luxury of wrapping up the series with a final broadcast. Few performers had the opportunity to say goodbye to faithful listeners with a "wrap up" show and then only because they managed to survive for a number of years after the demise of most of creative radio.

Ma Perkins bid a warm adieu to her fans in 1960. Don McNeil adjourned his Breakfast Club with a final sentimental broadcast in 1968. Arthur Godfrey packed it in with a series of nostalgic shows before he tearfully said goodbye in 1972.

The networks, the sponsors and, alas, the listeners had deserted radio at the peak of its popularity in favor of video and most of the programs were left to languish and disappear without notice. There were few reruns.

For the most part, the medium ended before the shows had a chance to say farewell.

But it's okay with us if most of the radio performers didn't say goodbye. As far as we're concerned, they never left and now when we tune in to a good old show, we simply say, "Hello, again!"

—Chuck Schaden

## MOORE & DURANTE—

### FATE MADE THEM A PICTURE OF HAPPINESS

**S**TRANGE success story of the past year is that of 29-year-old Garry and 51-year-old Jimmy of "The Moore-Durante Show." How anyone was ever psychic enough to team the suave new comic star with the hilariously violent old master is still one of radio's major mysteries.

Jimmy Durante and Garry Moore had never met until the March evening they both guested on "Camel Comedy Caravan" a year ago. They didn't even appear on the same section of the program. Yet somehow, hearing the play-back, producer Phil Cohan and others who were also thinking of building a new comedy series for some vague future date—were struck by the interesting contrast in styles of clowning.

Nebulous plans, about which the only certainty was that Garry was to be master of ceremonies, were barely begun when Lou Costello's illness—and Bud Abbott's refusal to carry on their Camel series without his long-time partner—made a quick replacement imperative. The first Moore-Durante show was whipped together in 10 days.

In fact, events transpired so rapidly that, four days before their series made its debut that same month, Jimmy answered the phone during a program powwow in his hotel room, said apologetically: "Mr. Moore? No, there's no Mr. Moore here!"—and hung up, before he recalled that that was the name of his new partner, sitting right beside him then!

"Da conditions dat prevail" between Jimmy and Garry have changed since then. Today, when Jimmy says proudly, "That's *my boy* who said that," he means it. Maybe you've noticed they're the only such team in radio who don't get their laughs by making fun of each other? That's the Durante-Moore story in an appropriate nutshell.

It's not that other twosomes, who use each other as verbal punching-bags on the air, don't have a deep-rooted mutual affection. In most cases, these are comedians who started out together a decade—or even a generation—ago. Garry and Jimmy are a "made" team, and their association is only some fifteen months old now.

But there's no doubting the affection and respect they share: The affection for each other of two of the friendliest little guys in radio, thrown together by their work; the respect they have for each other's comedy style—those styles which are so vastly different.

Actually, their material is virtually interchangeable, according to Garry, who writes about half the show himself (Jimmy—who falsely claims he doesn't even know his alpha-

REPRINT  
from  
TUNE IN,  
June, 1944



bet—writes nothing, but ad-libs precociously on the prepared scripts). The difference in effect lies in the unusual way each delivers his lines.

Schnozzola explodes them in a rhapsody of scrambled rhetoric. He mangles the big words just to hear them scream, and the gagmen give him as many as possible, just to see what magic changes he will ring on them. Garry can wax poetic in the most modulated tones and spiel the polysyllables at mile-a-minute speed—a trick he learned while overcoming a childhood habit of stuttering.

No two men could be more dissimilar. True, they're the same height, 5 feet 7—though the bronze spikes of Garry's crew cut give him a decided advantage over the transparent fluff atop Durante's balding head. And both have quite remarkable noses—though Jimmy's blossoms like a rosy balloon, while Garry's looks as though it had been pinched white and yanked firmly downward.

But between them lie 22 years' difference in age, an entire era of changing show business, and backgrounds so different the two might have been born on separate planets. Gentle Jimmy Durante—barber's son, of French-Italian parentage—is one of the all-time great comedians born on New York's teeming lower East Side, trained in the singing-waiter saloons, and awarded the coveted accolade of comic stardom in the Ziegfeld shows. Impish Garry Morfit—attorney's son and descendant of the president of America's first Continental Congress—is one of the successful modern schoolboys who took the new road to national glory by way of radio without benefit of any previous professional experience on the stage.

That Garry and Jimmy should become fast friends, as well as co-stars, is extra sugar in their coffee. It's also the heart-warming secret of their CBS show's howling success.

Nostalgia Newsletter -3-

# Corwin's Triumph

by William T. Hannon

On May 7, 1945, in a ceremony at General Eisenhower's headquarters in Reims, France, German General Alfred Jodl (pronounced yodel), signed an unconditional surrender to the Allied Forces. Adolph Hitler's dream of a thousand year reich and World War II in Europe, were at an end. The following day, Tuesday, May 8, 1945 was declared V-E (Victory in Europe) Day. At 9:00 p.m., Eastern War Time, the Columbia Broadcasting System in a nationwide coast to coast hook-up, broadcast an hour long program commemorating the occasion. It was titled "On a Note of Triumph" and it was written, produced and directed by 35-year old CBS radio writer Norman Corwin. By the end of that hour, and quite unintentionally, CBS had created radio history.

Audience reaction was immediate and positive. The show business publication **BILLBOARD** stated: "... The single greatest — we use greatest in its full meaning — radio program we ever heard." **VARIETY**, the show business newspaper said: "'Triumph' should take its place in the halls of fame. It embodied all the hopes and lessons, all the entreaties and thanks into a climatic prayer that merits a repeat from every pulpit in the land."

Who was Norman Corwin? Born on May 3, 1910, in Boston, Corwin began his career in the early 1930's as a newspaper feature writer in Springfield, Massachusetts for the **SPRINGFIELD REPUBLICAN**. As an outgrowth of that job, he began doing an evening news wrap-up show on a local radio station and this led to his being hired by CBS early in 1938. His talents as both a writer and producer-director were quickly recognized and one of his classic programs was presented by CBS at Christmas in 1938. It was titled, "The

Plot to Overthrow Christmas." By March of 1944, when Corwin began producing a series of original radio plays for CBS under the title "COLUMBIA PRESENTS CORWIN," he had established himself as one of the leading writer-producer-directors in the country.

Early in 1945, Norman Corwin left the "Columbia Presents" series to devote his attention to other projects connected with the, by then, obvious eventual collapse of Nazi Germany. Late in 1945 a recording of "On a Note of Triumph" was released on 78 RPM records, and we will discuss that more fully in later paragraphs. In part the jacket notes read: "... The Columbia Broadcasting System asked its ace writer, Norman Corwin, to discontinue his weekly program, entitled 'Columbia Presents Corwin,' which had about four more weeks to run, in order that he could devote himself immediately to the writing of a radio show properly signaling a European victory.

"Corwin set to work at once on his V-E Day program, a task which occupied him for several months. Elaborate preparations were made for the production of the show either in New York or Hollywood, depending on Corwin's whereabouts at the time V-E Day actually occurred ...

"... Duplicate scores of special music composed. ... by British composer conductor, Bernard Herrmann, employed by CBS and the song 'Round and 'Round Hitler's Grave, composed by Pete Seeger, ... were available on both coasts, as were scripts of the broadcast. the program was therefore ready some two or three months before the Germans surrendered, with the author keeping the script up-to-date as time went on."

On April 15, 1945, representatives of 50 nations gathered in San Francisco in a meeting which lasted until June 26 and



NORMAN CORWIN

during which they formed the United Nations. Norman Corwin had written and presented an hour-long invocation broadcast to that gathering titled "Word from the People" and V-E Day found him on the West Coast.

Returning again to the notes from the 1945 recording, "... Martin Gabel, already rehearsed in the principal part of narrator ... was flown to Hollywood for the program. The broadcast was put on from Hollywood ...

"No broadcast in history created such an intense stir, and no program ever received such immediate and overwhelming praise."

The public demand for a rebroadcast was so great that CBS scheduled another broadcast for presentation on Sunday, May 13, 1945, from 11 to 12 pm, Eastern War Time.

"This time the response was even greater" say the jacket notes to the 1945 recording. The Los Angeles CBS outlet, KNX reported an all time record-breaking 1600 calls and operators at the New York headquarters of CBS reported that

"... the switchboard remained lit up like a Christmas tree ... " following the broadcast.

Recognizing a good thing, a major New York publishing company put the program into a book form, which became an overnight best-seller and was in its second printing of 25,000 copies within seven days of the second broadcast of the program.

Late in 1945 the Columbia Recording Corporation, a subsidiary of the Columbia Recording Corporation, a subsidiary of the Columbia Broadcasting System, released a recording of the May 13, 1945 broadcast on a Columbia Masterworks Album, numbered M-MM-575. pm six 78 RPM, 12 inch records. No release of the original May 8, 1945 program was offered to the public. There were two "File" copies of the original broadcast produced. One was kept in the CBS files, and subsequently lost, the other kept by Corwin, and that recording was not lost. In 1975 Norman Corwin made that only remaining copy of the original broadcast available to **MARK 56 RECORDS** who put it out on a 33 1/3 RPM disk recording. This was a full 30 years after the first release of the second broadcast.

In the jacket notes for the 1975 release of the first program, Norman Corwin said, in part, : "I would have to be made of much denser clay than I am, not to be pleased by continuing evidences of the acceptance of 'On a Note of Triumph' ..."

"On a Note of Triumph" does not need to be written about, it requires listening to in any year.

*Thanks to reader William Hannon for his contribution to this issue of the Newsletter. He earns a lifetime subscription for his efforts.*

*"On A Note of Triumph" — and an interview with Norman Corwin — will be broadcast on Those Were The Days on May 7th.*

# Bad Day at the Polo Grounds

BY MICHAEL HAGGERTY

It has been known, ever thus, as "the shot heard 'round the world" and Andy Pafko, who was playing left field in the Polo Grounds that day when Bobby Thompson stunned the Dodgers with the now-famous home run that put the Giants into the 1951 World Series, will never forget it.

"From the crack of the bat, I knew it was a shot," Pafko remembers. "It was a line drive and I was just hoping the ball would sink. I was backed up against the fence and it sunk all right, three or four rows into the bleachers. Had the ball been hit in our own ballpark, Ebbets Field in Brooklyn, I might've had a chance at it. But Bobby Thompson had hit it too hard."

The Dodgers had stockpiled a 13½-game lead by the first week of August and never even dreamed that the National League championship would nonetheless come down to that fateful playoff against the Giants. Brooklyn was ahead, 4 to 1, in the ninth inning when manager Charley Dressen called on reliever Ralph Branca to come in for pitcher Don Newcombe.

The Dodger bullpen in the Polo Grounds was in deep left field and as

Branca confidently ambled by left fielder Pafko, a drama of different sorts was taking place back in Chicago at Pafko's home in the Kelyvn Park neighborhood.

Pafko's wife Ellen was all packed and ready to go to New York, where the World Series would start the next day against the Yankees. As she called a cab to go to Union Station, she kept an eye on the TV set, which was tuned to the national telecast of the playoff game.

The taxi arrived shortly, but Branca had given up a hit and now the score was 4-2 Brooklyn. Mrs. Pafko was starting to get a little nervous. She knew there would be no reason to take the long, tiring train trip to New York unless there would be a Dodger victory, so just to be safe, she went outside and told the cabbie to wait a bit.

She was back inside only a few minutes when, understandably, the driver began to show some impatience. He was tooting the horn, but she still wasn't sure, so she called out the window to him that she'd be there soon.

Mrs. Pafko watched the television set in shock as Bobby Thompson smashed a Branca pitch for the three-run home



ANDY PAFKO was a member of the 1951 Brooklyn Dodgers when the team lost an all-important game to the Giants at the Polo Grounds during the World Series. (Baseball card courtesy of Great American Baseball Card Company, Morton Grove.)

that would thrust the Giants, not her husband's Dodgers, into the World Series. Gone were her visions of the gala New York parties the players' wives were invited to attend, the Broadway shows they were planning on seeing, the shopping trips they were supposed to go on and the autumn classic itself. She went out to the taxi for the final time, tipped the driver for his trouble and said goodbye to more than the cabbie.

Back at the Polo Grounds, the losing Dodgers were in their clubhouse, which was located directly below the center field bleachers. The Brooklyn players could hear the Giants fans above them enthusiastically chanting, "We want Thompson! We want Thompson!" When the Brooklyn team bus left the ballpark, losing pitcher Branca was still

in uniform in front of his locker. He was inconsolable.

"The poor guy really felt bad," Pafko recalls. "Ralph never recovered. That day was the beginning of the end of his baseball career, because he was never the same after that."

Today the amiable Pafko, who turned 62 Feb. 25, enjoys taking care of his yard in good weather and generally puttering around his Mount Prospect home. "I still get offers to return to the game as a coach or a scout," he says, "but I figure that there's more to life than baseball. I played 17 years in the major leagues for the Cubs, Dodgers and Braves and then put in more time after that as a manager and a coach. I had a good time and the fans were wonderful to me, but that was enough."

The Pafko house adjoins the third tee of the Mount Prospect Golf Course, where he's a starter on Tuesdays and Thursdays during the season. Having been a wise investor over the years, the comfortably-fixed Pafko does it not for the money but for the pleasure he receives from remaining in contact with sports-minded people.

But he'll always remember how that baseball was hit 330 feet and flew over his head in the 1951 playoff game; his bid for a then-substantial World Series share and post-season glory that year had flown with it.

"That was the sickest feeling I've ever experienced," says Pafko, who had so many more baseball ups than downs. "I will never, ever forget it. It was the biggest disappointment of my baseball life."

*Chicago sports broadcaster and writer Michael Haggerty is a weekly columnist for a publication about Notre Dame football entitled Go Irish.*

# 'I Can't Stand Jack Benny because . . .

During February, Jack Benny Month on *Those Were The Days*, we conducted a "re-run" of the 1945 "I Can't Stand Jack Benny because . . ." contest. Listeners were invited to complete that sentence in 50 words or less.

The top ten entries, as chosen by a distinguished panel of judges, received prizes from our Metro Golden Memories shop: first prize was a statue of Mr. Benny; second and third prize winners each received a set of records of Benny radio shows; fourth, fifth and sixth prize winners each got a cassette tape of Benny programs; and seventh, eighth, ninth and tenth prize winners each won a Jack Benny coffee mug.

Judges were Nostalgia Newsletter contributors Michael Haggerty, Bob Kolosowski, Dan McGuire and Karl Pearson, and editor Chuck Schaden. The judges remarked on the overall quality of the entries and noted many comments from contestants who said they were entering the contest despite the fact that it was very difficult to find reasons why they could not stand Jack Benny!

Here are the winning entries:

**FIRST PRIZE:** "I can't stand Jack Benny because his walk is sexier than mine!" — **DOLORES V. REYES, Chicago.**

**SECOND PRIZE:** "I can't stand Jack Benny because I can't find any reason to dislike him and I'm not going to win this contest." — **A. PATRICK ZEREGA, Chicago.**

**THIRD PRIZE:** "I can't stand Jack Benny because every time he tells a joke anyone who ever had a sense of humor turns over in his grave, and every Monday morning I have to go out into the cemetery where I am caretaker and pick up 287 gravestones, and it's wearing me out." — **JOHN TINGLER, Villa Park.**

**FOURTH PRIZE:** (see cartoon) — **BRIAN JOHNSON, Chicago.**

**FIFTH PRIZE:** "I can't stand Jack Benny because he makes my belly cramp with paroxysms of laughter; my eyes puffy with tears of hilarity; my heart heavy with memories of good times known and gone. Most of all, I can't stand Jack Benny because he left us before we were ready; before anyone told him, 'Now, cut that out!'" — **PAUL GLEESON, Forest Park.**

**SIXTH PRIZE:** "I can't stand Jack Benny because he made me laugh. Laughing gave me wrinkles. Wrinkle cream caused a rash. The rash necessitated a dermatologist. The dermatologist prescribed an antihistamine. The antihistamine made me sleepy. To counteract the sleepiness I needed Benzadril. Benzadril is expensive. — Too much jack for a benny." — **BETTY ZEREGA, Chicago.**



"I can't stand contests!" — **JACK BENNY**



**SEVENTH PRIZE:** "I can't stand Jack Benny because: I don't ROCHESTERically at the humor — an awPHIL HARRISment to the mind. The jokes sMEL. BLANC stares greet the plots, yet the show goes on and ON. WIL SONday ever end? The vault, where his money is hidden IS DAYpressing stuff. In summary, LIVING'S TONIC is not LSMFT." — **JOHN WILLARD, Brookfield.**

**EIGHTH PRIZE:**  
"I can't stand Jack Benny because . . .  
The traits he represents  
Reveal his miserly bent.  
And the movies he made  
Are known for the eggs they laid.  
An actor he's not;  
A ham's what we got.  
Without his writers around  
Bad jokes would abound.  
And to state he's 39  
Is insulting to time."  
— **RICHARD A. VAN ORMAN, Munster, Indiana.**

**NINTH PRIZE:** "I can't stand Jack Benny because he always left me with the feeling of wanting more. More of his frustrating conversations with Dennis; more jiving with Phil; more commercials with Don and the Sportsmen; more music with Professor LeBlanc; more jousting with Rochester; and more of his sweetheart Mary." — **WALLY KLEINFELDT, Chicago.**

**TENTH PRIZE:** "I can't stand Jack Benny because when played by Chuck Schaden on Saturday afternoon, I can't get any work done." — **A.P. HURTER, Chicago.**

\*\*\*

**THANKS TO EVERYONE** who entered . . . and thanks to Jack Benny for so many years of pleasure.



# FILM CLIPS

CLIPPED BY  
BOB KOLOSOSKI

## I LOVE A MYSTERY – I REALLY DO

Having grown up in the 1950's, I was a TV child, with many fond memories of watching our good old black and white Zenith on long winter nights.

A Saturday night tradition at our house was the Perry Mason show with Raymond Burr as the attorney who loved to play detective. Most of the stories were ingenious affairs but after about three years of viewing, a predictable pattern emerged. The suspect who wimpered the most was usually guilty and the more beautiful the suspect the more evil she was apt to be! Of course, Mr. Mason's clients were never the guilty party and no matter how clever the police were they looked like dolts at the end. Mystery shows today emphasize action rather than detection and I believe there just aren't any good mystery shows on the tube any more – unless you tune in to one of those mysteries churned out by the Hollywood studios in the 30's or 40's.

The 1930's were rich in murder mystery films and a great many fictional detectives came to the screen during this decade. So let's take a look at those detectives who, in 10 years of great movie making, worked their way through enough axe murders, jewel thefts, kidnappings, espionage, poisonings and blackmail to last a lifetime. Just for starters – Charlie Chan has been a perennial Sunday TV feature in Chicago for almost 30 years. The very first Chan movie was a silent 10-chapter serial based on the Earl Derr Biggers novel "The House Without a Key." But Chan didn't really catch on until 1931 when Swedish actor Warner Oland became Chan in "Charlie Chan Carries On." When Oland died in 1938 Sidney Toler was brought in and survived as the Oriental sleuth until 1947 when

Roland Winters took over.

While Chan was carrying on in 1931, the movie industry was still coping with the problems of sound. Most of the early mysteries were stagey and the dialogue was generally boring and overdone. To the rescue came Ronald Colman as "Bulldog Drummond." Colman was dapper as the British secret agent/detective and the movie as a whole was a bit of fast-paced film-making that surpassed the lead-bottomed efforts of the day. Colman played Drummond twice again before giving up the role that was subsequently played by Ray Milland, Ralph Richardson and Walter Pidgeon.

While Colman was every bit the suave Englishman, William Powell came into his own as the urbane gentleman detective Philo Vance. Vance, the creation of author S.S. Van Dine, was a sophisticated man about town whose hobby was murder. Powell first appeared as Vance in "The Canary Murder Case" in 1929 followed by "The Greene Murder Case" and "The Benson Murder Case." Then in 1934 Powell moved over to Warner Bros. studios and made "The Kennel Murder Case." As directed by Michael Curtiz, this film has become a genre classic and indeed was partly responsible for a parade of murder mysteries featuring a suave gentleman detective.

After "The Kennel Murder Case" Powell never again played Philo Vance (though a score of other actors did) but he signed a contract at MGM and made movie history when he teamed up with Myrna Loy in "The Thin Man." Based on Dashiell Hammett's novel and slickly directed by W.S. (Woody) Van Dyke, "The Thin Man" was a "sleeper" that succeeded beyond the studio expectations and started a series that went on for seven films.

Meanwhile back at Warners, Warren Williams – a cross between William Powell and John Barrymore – was cast as Earl Stanley Gardner's fictional lawyer Perry Mason in "The Case of the Howling Dog." It was a well executed mystery and earned Williams the right to play the super attorney in three more Mason films before giving up the role to Ricardo Cortez.

The gentleman detective became a familiar character to the movie audience of the 30's and the studios did their best to give the public what it wanted. In 1935, Michael Lanyard, alias the "Lone Wolf" made a screen appearance in the person of Melvyn Douglas. It became a solid series with Warren Williams inheriting and holding the lead for eight above-average features. RKO cast Louis Hayward, in 1938, as the Robin Hood-like ex-thief Simon Templar – better known as "The Saint." The feature did so-so at the box office and the RKO brass brought in George Sanders to replace Hayward and add some class to future "Saint" films. Not to be outdone by any studio, Columbia cast dapper Adolphe Menjou as the ultra man-about-town Thatcher Colt. Colt, a New York Police Commissioner lasted for three films before poor box office forced him to resign.

The list goes on: Edward Arnold as Nero Wolf, Robert Montgomery as Lord Peter Wimsey, and Walter Pidgeon as Nick Carter, Master Detective. As the 30's gave way to the 1940's the gentleman detective theme had been used to capacity and the time was right for a change.

In 1941 "The Maltese Falcon" with Humphrey Bogart did just that. The genteel gave way to hardboiled and the grimey back alleys of New York, Chicago, L.A. and San Francisco replaced their classier forerunners. The suave gentleman detective had had his day in the sun – now it was time for the Philip Marlowe's to step in and put murder back in the alley where it belonged.

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PICTURE PERFECT LOOK,  
THINK OF ...



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# THOSE WERE THE DAYS • WNIB- FM 97.1

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

**HOW TO READ THE RADIO GUIDE:** The name of the vintage radio show appears in bold face type followed by the original broadcast date (in parenthesis). Next you'll find, as appropriate, the title of the story, names of stars and other cast members, and a line about the content of the show. If the show was sponsored, the name of the original sponsor appears next. If the show was unsponsored, it was known as a Sustaining program; if the show was presented on a station-by-station basis across the country, it was known as a Syndicated program. This information is followed by the network source of the broadcast: NBC (National Broadcasting Company), CBS (Columbia Broadcasting System), ABC (American Broadcasting Company), MBS (Mutual Broadcasting System), AFRS (Armed Forces Radio Service). Finally, for your convenience we provide timing information on each vintage show. (9:45; 11:20; 8:50) means that we will present the show in three segments: 9 minutes and 45 seconds; 11 minutes and 20 seconds; 8 minutes and 50 seconds. If you add the times of these segments together, you'll have the total length of the show (29:55 for our example).

**NOTE:** The vintage radio shows listed appear in the order we expect to present them on our Those Were The Days program. Occasionally, we may pre-empt a show to provide time to present other material of special interest, such as a tribute to a personality who passed away during the preceding week. In such an event, the pre-empted program will be rescheduled to a later broadcast. If you have any questions about our programming or if you simply want to share some information or a memory, please call anytime during our Saturday broadcast at our studio number, 965-7763. And, thanks for listening.

## APRIL

### SATURDAY, APRIL 2nd EASTER GREETINGS

**LIFE WITH LUIGI** (4-8-52) In his letter to Mama, Luigi tells of his plans for Easter and his plans to celebrate Rosa's birthday. J. Carroll Naish as Luigi, Alan Reed as Pasquale, Jodi Gilbert as Rosa. Wrigley's Chewing Gum, CBS. (12:10; 17:55)

**HALLMARK PLAYHOUSE** (11-4-48) "My Friend Flicka" starring Claude Jarman, Jr. and Jeff Chandler in the story of a boy who loves a rebellious horse. Hallmark Cards, CBS. (12:05; 17:40)

**KRAFT MUSIC HALL** (4-6-44) Bing Crosby stars with Marilyn Maxwell, the Music Males and Men, the Charioteers, Ukie, and the Kraft Choral Club composed of office and factory workers from the Kraft Chicago facility. Bing sings "Easter Parade" on this seasonal show. Kraft Foods, NBC. (9:20; 12:20; 8:18)

**MEL BLANC SHOW** (4-8-47) The Chamber of Commerce organizes an Easter Egg Hunt with local businesses supplying the prizes. Mel's Fix-It Shop is a reluctant participant. Cast includes Mary Jane Croft, Hans Conried, Joe Kearns, Alan Reed, Jim Backus, Victor Miller

and the orchestra, the Sportsmen. Colgate Palmolive, CBS. (10:10; 13:20)

**RADIO READERS DIGEST** (3-20-47) "The Gift of the Magi" starring Gene Tierney in the classic O. Henry story. Hallmark Cards, CBS. (13:40; 16:15)

**PHIL HARRIS- ALICE FAYE SHOW** (4-2-50) Phil tells his daughters the story of the Easter Bunny. Elliott Lewis, Walter Tetley, Robert North, Arthur Q. Brian, and Mel Blanc as the E.B. Rexall, NBC. (10:25; 6:48; 11:10)

### SATURDAY, APRIL 9th CHICAGO REMOTE BROADCASTS

**KAY KYSER AND HIS ORCHESTRA** (8-13-37) Remote broadcast from "the world's most beautiful ballroom," the Trianon Ballroom, 62nd and Cottage Grove, in Chicago. Vocals by Sully Mason, Harry Babbitt, Nancy Nelson, Bill Stoker. Music includes "Hey, Hey Your Cares Away," "Bugle Call Rag," "Someday I'll Find You," "I Can't Lose that Longing For You." Sustaining, MBS. (13:45; 14:00)

**DUKE ELLINGTON AND HIS ORCHESTRA** (8-13-52) Remote broadcast from Chicago's Blue Note, Madison near Dearborn. Vocals by Ray Nance, Jimmy Grissom and Betty Roche. Tunes include "Tulip or Turnip," "Sophisticated Lady," "Rockin' in Rhythm," and "Take the

'A' Train." Sustaining, NBC. (10:40; 10:20; 8:00)

**EARL "FATHA" HINES AND HIS ORCHESTRA** (8-3-38) "Thirty minutes of super jive" from the Grand Terrace Cafe on Chicago's South Side (35th and State). "Limehouse Blues," "Hi Yo Silver," "Beside a Moonlit Stream," "A-Tisket, A-Tasket," "St. Louis Blues." Vocals provided by Leroy Harris, Katherine Perry. Sustaining, NBC. (8:00; 9:40; 11:40)

**DICK JURGENS AND HIS ORCHESTRA** (August 1950) Remote broadcast from "the glamorous air-conditioned Aragon Ballroom, Lawrence near Broadway in Chicago." Music includes "I Love The Girl," "Roses," "Under a Polka-Dot Sky," "Mississippi Mud," "Mona Lisa," "Bewitched" and "Sentimental Journey." Vocal honors to Al Galante and Ray McIntosh. Sustaining, WBBM. (9:15; 10:15; 10:00)

**OUR SPECIAL GUEST** will be Nostalgia Newsletter columnist **KARL PEARSON** who will bring with him a stack of taped excerpts from his extensive collection of hand remote broadcasts.

### SATURDAY, APRIL 16th WE REMEMBER JACK WEBB

**ESCAPE** (3-14-48) "Log of the Evening Star" starring Jack Webb as the First Mate of a South Sea schooner. A chiller, co-starring Alan Reed, Gail Page and Luis Van Rooten. Sustaining, CBS. (14:05; 13:00)

**JEFF REGAN, INVESTIGATOR** (11-13-48) Jack Webb is a private eye investigating "The Guy From Gower Gulch," a cowboy named Davy Crockett. Cast features Ed Begley,



JACK WEBB

Herb Ellis and Herb Butterfield. Sustaining, CBS. (16:00; 12:50)

**PAT NOVAK FOR HIRE** (3-27-49) Jack Webb stars as Pat Novak, a private sleuth who operates out of the San Francisco wharf. Raymond Burr is Inspector Helman, Tudor Owen is Jocko Madigan. Novak gets a warning to stay away from prize fighter Rory Malone. AFRS Rebroadcast. (14:15; 13:00)

**PETE KELLY'S BLUES** (8-29-51) Jack Webb in the role of a cornet player in a Kansas City speakeasy in the 1920s. Pete is forced to marry the girlfriend of a hoodlum. Sustaining, NBC. (14:15; 15:45)

**DRAGNET** (11-16-52) Jack Webb stars as Joe Friday with Ben Alexander as Frank Smith. Working out of Narcotics, Friday and Smith try to break up an organized gang of heroin dealers. Friday goes undercover. Chesterfield Cigarettes, NBC. (15:00; 10:30)

**OUR SPECIAL GUEST** will be Nostalgia Newsletter columnist, film buff **BOB KOLOSOSKI** who will discuss many of the films made by Jack Webb.

### SATURDAY, APRIL 23rd

**GANGBUSTERS** (10-3-53) "The Red-Headed Hood" is the case told, by proxy, by Edward L. Dowd, Circuit Attorney. Gangbusters investigate a series of robberies in St. Louis. Sustaining, CBS. (11:28; 17:14)

**ARTHUR GODFREY TIME** (5-23-70) Informal entertainment from Arthur and his friends. Participating sponsors, CBS. (10:02; 9:40; 9:50)

**NEWS** (5-23-70) A local newscast following the Godfrey program on KCBS, San Francisco. (4:10)

**A DAY IN THE LIFE OF DENNIS DAY** (1940s) Dennis Day seeks a way to become a businessman in order to gain an inheritance. Barbara Eiler is his girlfriend Mildred and Bea Benadaret is her mother. AFRS Rebroadcast. (8:00; 11:08; 7:35)

**THE CLOCK** (1946) "Heart Attack." A wife schemes to let her husband die of a heart attack so she can collect the insurance money. Sustaining, ABC. (13:45; 12:40)

**CAPTAIN MIDNIGHT** (1-10-49) An isolated episode in the exciting adventure series. The bad guys are in big trouble. Midnight uses the new Key-O-Matic Code-O-Graph and listeners can send in for one too! Ovaltine, MBS. (13:02)

**LIGHTS OUT** (1-26-43) "The Projective Mr. Drogan" is Arch Oboler's story about a man who acquires special powers. Ironized Yeast, CBS. (12:45; 16:00)

CONTINUED ON NEXT PAGE

# THOSE WERE THE DAYS • WNIB- FM 97.1

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

**SATURDAY, APRIL 30th**  
**13th ANNIVERSARY SHOW**  
**"THANKS FOR LISTENING"**

(We complete 13 years of "Those Were The Days" broadcasts with a program of some radio firsts, including the first interviews conducted by host Chuck Schaden. These interviews were made on June 16, 1970, less than eight weeks after the first TWTD program, at a party for Chicago radio personalities at Sages East restaurant in Chicago.)

**SUSPENSE (6-17-42)** "The Burning Court" First show in the long-running series "frankly dedicated to your horrification and entertainment." Charlie Ruggles stars. Sustaining, CBS. (13:35; 16:45)

**INTERVIEW:** Shirley Bell Cole who was Little Orphan Annie and Norman Gottschalk who appeared on Silver Eagle, Houseboat Hannah and many other shows. (10:45)

**INTERVIEW:** Paul Barnes who was radio's last Captain Midnight and who starred as all the characters on Calling All Detectives. (4:15)

**BOB HOPE DAYTIME SHOW (11-10-52)** First show in a new five-a-week morning series for Bob. He's given a great send-off by Zsa Zsa Gabor, Jimmy Durante, Bing Crosby, Ralph Edwards, Rosemary Clooney, Groucho Marx, Martin and Lewis, Dennis Day and Phil Harris. Bill Goodwin announces. Jell-O, NBC. (14:30)

**INTERVIEW:** John Gannon and Sarajane Wells who appeared as Billy and Betty on Jack Armstrong, the All-American Boy. (9:05; 2:15)

# MAY

**SATURDAY, MAY 7th**  
**V-E DAY REMEMBERED**

**TOM MIX RALSTON STRAIGHT SHOOTERS (5-8-45)** An isolated episode of the adventure series starring Curley Bradley as Tom. The war in Europe ended today and Tom has something to say to his young listeners. Shredded Ralston, MBS. (14:50)

**V-E DAY SPECIAL (5-8-45)** An audio "newsreel" dealing with the major events of World War II in Europe, produced by radio station WMPS, Memphis. Sustaining. (15:10; 15:00)

**NORMAN CORWIN**, one of radio's outstanding writers, producers and directors talks about

**INTERVIEW:** George Gilbert who appeared on Sky King, Tom Mix and Jack Armstrong, and Ann Marie Gayer who appeared on Woman In White, First Nighter, Ma Perkins and Let's Pretend. (5:55; 3:45)

**MY FRIEND IRMA (1947)** First show in the popular comedy series starring Marie Wilson as Irma Peterson and Cathy Lewis as Jane Stacy with John Brown as Irma's boyfriend Al and Leif Erickson as Jane's boyfriend Richard Rhinelander III. The opener tells how Jane and Irma met for the first time. Sustaining, CBS. (15:15; 14:25)

**INTERVIEW:** Harry Elders, who appeared on such programs as First Nighter, Curtain Time, Silver Eagle, Woman in White. (8:15)

**INTERVIEW:** Phil Bowman, announcer and director of Ma Perkins. (5:15)

**BING CROSBY SHOW (11-22-54)** First program in a Monday-thru-Friday quarter-hour evening series. Buddy Cole and the Trio assist. Bing sings and comments. Ken Carpenter announces. Sustaining, CBS. (14:25)

**INTERVIEW:** Jean David and Elmira Roessler, two radio actresses who appeared in Ma Perkins and many other shows. (8:55)

**X MINUS ONE (4-22-55)** "And the Moon Be Still As Bright" is the first show in this respected science fiction series. Sustaining, NBC. (12:40; 8:25)

his career with **CHUCK SCHADEN** in a conversation recorded in Westwood, California on August 6, 1976. (23:10; 13:10)

**ON A NOTE OF TRIUMPH (5-5-45)** The original V-E Day broadcast — Norman Corwin's victory exclamation on the defeat of Hitler and the end of the war in Europe. Narrated by Martin Gable. A milestone program in the history of radio. Sustaining, CBS. (14:30; 15:30; 14:30; 15:30)

**MGM THEATRE OF THE AIR (1951)** "Joe Smith, American" starring Ronald Reagan in the radio version of the 1942 movie, a story of patriotism and courage. Syndicated and Transcribed. (21:45; 17:30; 13:10)

**SATURDAY, MAY 14th**

**THE GREEN HORNET (7-12-41)** "Murder Across the Board" stars Al Hodge as Britt Reid, the publisher of the Daily Sentinel who regularly donned a cape and mask to become the Green Hornet. Syndicated, MBS. (13:25; 15:30)

**HOWARD DUFF** recalls his radio, motion picture and television career in a conversation with **CHUCK SCHADEN** recorded in Malibu, California, August 25, 1975. (17:50; 9:50)

**SAM SPADE (6-19-49)** "The Apple of Eve Caper" starring Howard Duff as Sam Spade with Lurene Tuttle as Effie. Sam gets knocked out while trying to prevent two "ladies" from fighting! Wildroot Cream Oil, CBS. (10:45; 17:00)

**CLUB FIFTEEN (12-1-49)** Musical variety with the Andrews Sisters, Evelyn Knight, the Modernairs, Dick Haymes and Jerry Gray and the orchestra. Del Sharbutt announces. Campbell Soup, CBS. (15:05)

**LIFE OF RILEY (5-17-46)** William Bendix stars as Chester A. Riley with John Brown as neighbor Gillis. Paula Winslowe is Riley's wife Peg; Scotty Beckett is Junior; Dink Trout is Waldo Binney and John Brown doubles as Digby O'Dell, the friendly undertaker. Riley talks his son Junior into getting a job selling peanuts at the circus. Teel Liquid Dentifrice, NBC. (13:45; 16:50)

**THE FAT MAN (1-17-51)** "The Nightmare Murder" starring J. Scott Smart as Brad Runyon, the Fat Man. A mystery writer hired Runyon to find out if he murdered a girl. Cast includes Lyle Sudrow and Gertrude Warner. Buick, ABC. (17:05; 12:15)

**SATURDAY, MAY 21st**  
**THE TALENTS OF KEN CARPENTER**

**KRAFT MUSIC HALL (2-2-44)** Bing Crosby stars with guests 18-year-old Donald O'Connor and Marilyn Maxwell. Regulars include The Music Makers and Lee, Ukie, the Charioteers, John Scott Trotter and the orchestra, and announcer Ken Carpenter. Kraft Foods, NBC. (11:30; 17:15)

**CHARLIE MC CARTHY SHOW (10-19-47)** Edgar Bergen and Charlie welcome guest Jane Wyman. Joining in on the fun are Mortimer Snerd, Pat Patrick, Anita Gordon, Ray Noble and the orchestra and announcer Ken Carpenter. Chase and Sanborn Coffee, NBC. (9:04; 8:18; 12:51)

**KEN CARPENTER** talks about his radio career with **CHUCK SCHADEN** in a conversation

recorded in Brentwood, California on February 19, 1975. (16:10; 14:20)

**PHILCO RADIO TIME (10-15-47)** Host Bing Crosby is joined by guest Dinah Shore for music and fun with the Rhythmaires, John Scott Trotter and the orchestra, and announcer Ken Carpenter. Bing and Dinah do a take-off on the Hit Parade with Your Flop Parade! Philco Radios, ABC. (7:30; 14:15; 9:50)

**COMMAND PERFORMANCE (1940s)** Bing Crosby and Bob Hope are co-emcees, with the Andrews Sisters, Stan Kenton and Anita O'Day, and Lauren Bacall. Ken Carpenter announces. AFRS. (16:10; 12:25)

**CHASE AND SANBORN SHOW (7-15-45)** Summer replacement show for Bergen and McCarthy stars Frances Langford with Spike Jones and His City Slickers, singer Tony Romano, and guest William Frawley. Ken Carpenter announces and joins in the fun. Spike presents "Sheik of Araby" and "Hotcha Cornia." Chase and Sanborn Coffee, NBC. (7:00; 10:10; 12:25)

**SATURDAY, MAY 28th**  
**HAPPY 80th BIRTHDAY, BOB HOPE**

**BOB HOPE SHOW (4-8-47)** Guest Al Jolson joins Bob and regulars Vera Vague, Jerry Colonna, and announcer Wendell Niles. Much promotion for Bob's new picture, "My Favorite Brunette." Jolson recalls Bob's early days as a bellhop trying to break into show business. Pepsodent, NBC. (5:22; 12:18; 11:25)

**LUX RADIO THEATRE (4-14-47)** "Monsieur Beaucaire" starring Bob Hope and Joan Caulfield in the roles they appeared in on the screen in the 1946 film. Bob is the Palace barber masquerading as the King! William Keighley is producer. AFRS Rebroadcast. (15:26; 15:35; 20:05)

**BOB HOPE SHOW (5-18-45)** Broadcasting from Washington, D.C. with an audience where women outnumber men eight to one, Bob presents Frances Langford, Vera Vague, Jerry Colonna and Skinnay Ennis and the orchestra. AFRS Rebroadcast. (13:30; 14:49)

**HERE'S TO VETERANS (1955)** Bob Hope sings tunes from his 1955 film, "The Seven Little Foys" and offers a short recap of the story. Hope and James Cagney sing "Yankee Doodle Dandy." Veterans Administration, Transcribed. (13:30)

**BOB HOPE SHOW (4-15-53)** Guest Jane Russell helps Bob and the gang have some fun spoofing 3-D movies! Margaret Whiting, Les Brown and his Band of Renown. AFRS Rebroadcast. (12:40; 10:30)

**OUR SPECIAL GUEST** will be film historian **BOB KOLOSOSKI** who will recall many of the films in the motion picture career of Bob Hope.



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

#### SATURDAY, APRIL 2 — 8 PM

**WAY DOWN EAST (1920)** Lillian Gish, Richard Barthelmess, Lowell Sherman. D.W. Griffith's most commercially successful film. Griffith paid \$175,000 for this melodrama about a poor but honest girl tricked into a phoney marriage by a city slicker who deserts her after she has had a child. This film is silent with a musical soundtrack. Also, Dick Tracy chapter 8 "Battle in the Clouds" (\$1.25)

#### SATURDAY, APRIL 9 — 8 PM

**A NIGHT TO REMEMBER (1959)** Kenneth Moore, David McCallum, Honor Blackman. In the planning stage for more years than the Titanic itself, this magnificent film recreates the launching, the passenger life-styles, and the panic that went on during the evening of April 12, 1912 when the HMS Titanic went down. Also, Dick Tracy chapter 9 "Stratosphere Adventure" (\$1.25)

#### SATURDAY, APRIL 16 — 8 PM

**WILD BOYS OF THE ROAD (1933)** Frankie Darro, Rochelle Hudson, Grant Mitchell. A hard-hitting social drama that captures the essence of the early 30's, as unemployed, despairing youths grouped together in roving gangs, living wherever and however they could. Also, Dick Tracy chapter 10 "The Ghost Ship" (\$1.25)

#### SATURDAY, APRIL 23 — 8 PM

**ON AN ISLAND WITH YOU (1948)** Esther Williams, Peter Lawford, Ricardo Montalban. This colorful musical features Williams as a movie star who finds romance in Honolulu where she's working on location. Of course, the star makes a big splash in the water, too! Also, Dick Tracy chapter 11 "Harbor Pursuit" (\$1.25)

#### SATURDAY, APRIL 30 — 8 PM

**BUGS BUNNY SUPERSTAR (1976)** Bugs Bunny, Daffy Duck, Tweety, Elmer Fudd. Orson Welles narrates this tribute to the wonderful world of Warner Bros. cartoons. Dick Tracy chapter 12 "Trial of the Spider" (\$1.25)

#### SATURDAY, MAY 7 — 8 PM

**LIBELED LADY (1936)** Jean Harlow, William Powell, Myrna Loy. Myrna Loy is an heiress who sues a newspaper editor (Tracy) for libel. He recruits his fiancée (Harlow) and an ex-reporter (Powell) to bail him out. Also, Dick Tracy chapter 13 "The Fire Trap" (\$1.25)

#### SATURDAY, MAY 14 — 8 PM

**ALGIERS (1938)** Charles Boyer, Hedy Lamarr, Sigrid Gurie. The story of Pepe LeMoko the crook who sought refuge from the police in the Casbah of North Africa, but who came out to meet his fate for the love of a beautiful woman. Perhaps Boyer's most famous role. Also, Dick Tracy chapter 14 "The Devil in White" (\$1.25)

#### SATURDAY, MAY 21 — 8 PM

**CAMILLE (1936)** Greta Garbo, Robert Taylor, Lionel Barrymore. Based on the novel by Alexander Dumas, Camille is the tragic story of the ill-fated courtesan, her love for her handsome Armand (Taylor) and their bitter-sweet romance that promises happiness, yet has tragic foreboding. Also, Dick Tracy chapter 15, the final chapter "Brothers United" (\$1.25)

#### SATURDAY, MAY 28 — 8 PM

**THREE STOOGES FILM FESTIVAL** Over two hours of Moe, Larry and Curley. Pop Goes the Easel (1935), Disorder in the Court (1936), Dizzy Doctors (1937), I'll Never Heil Again (1941), They Stoooge to Conga (1943), Up From the Front (1943), Micro-Phonies (1945). (\$2.00) ADVANCE TICKETS AVAILABLE



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.

**COMEDY STORE (WCFL, 1000 AM, Saturday, 9 to 11 p.m.)** Host Jack Karney offers a couple of hours of the best recorded comedy from past and present comedians. Incidentally, WCFL also programs popular — but not Rock — music throughout the day and evening with recorded comedy cuts interspersed each hour.

**RADIO CLASSICS (WDCB, 90.9 FM, Tuesday, 11:30 to 12 p.m.)** The College of DuPage in Glen Ellyn presents a series of Inner Sanctum mysteries each week at this time. After a 13 week run of that mystery, listeners will hear 13 weeks each of Charlie McCarthy and the Green Hornet.

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

**ADVENTURES OF SHERLOCK HOLMES (WBEZ, 91.5 FM, Wednesday, 7 to 7:30 p.m.)** Dr. Watson tells the dramatized tales of the master detective in this series, mostly from the BBC.

**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.

**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.

**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.

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

**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 Super Circus ringmaster!

**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.

**DICK LAWRENCE REVUE (WNIB, 97.1 FM, Friday, 9 to 10 p.m.)** This fine program has moved to an evening time slot thereby giving more listeners an opportunity to enjoy Dick's nostalgic stories and memories.

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

**NIGHTFALL (WBEZ, 91.5 FM, Thursday, 11:30 p.m.)** A series of excellent radio dramas, produced by the Canadian Broadcasting Corporation for National Public Radio, often providing Suspense-like mysteries.

#### 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.

# Train Up Your Child



BY DAN MC GUIRE

A white spear from atop Engine 498 stabbed a shaft of light into the blackness ahead as the 8-wheeler highballed through a starless night. Rounding a bend, the iron horse accelerated on the straightaway. Suddenly the black Cyclops' eye spotlighted an engineer's nightmare ahead. The switch track had been left open!

Braking was futile. Momentum propelled the engine forward at breakneck speed. Its wheel lost contact with their rails, sought them desperately at the end of the gap, missed by inches. Followed by its tender and cars left behind, the engine briefly took wing over the embankment, then succumbed to gravity. The night quiet was shattered by the bone crunching, ear splitting impact of metal upon metal. Vulgarly, it repeated itself from engine to caboose. Then stillness returned . . . and darkness.

I flipped on the basement light and surveyed the carnage caused by my carelessness. "What a helluva mess!" I muttered, with a nervous glance toward the stairs lest a parent overhear my outburst.

Moments later, the offending switch reset, Ol' 498 proceeded on its way. Part of the magic of electric train sets was that the most disastrous derailment or collision was so easily set aright.

Ol' 498, a late 40's vintage Lionel, was my last and favorite set. Its cars boasted self-locking couplers, which also unhooked when backed over a special section of "tripper" track. I had added extra tripper sections and four remote

controlled switch tracks. By maneuvering over twin sidings, I could add, drop off or reposition cars without ever touching the train.

My track was laid on a cracked ping pong table, extended to more than double length by a tacked on plywood board with makeshift legs. Extra track, switches and cross tracks enabled 498 to change direction and travel a variety of routes. I gradually enhanced the layout with tunnels, a station, mini-town, crossing, gates and other accessories. A lot of paper route money went into improving 498's environment.

As nearly as I can recall, all of my buddies in those youthful years had at least one electric train. Some of us went through several before we learned to be less reckless (or more wreckless). Sharp curves taken at high speed sent many a train crashing into a cabinet or table leg. (Another Marx leaves its marks.) Coins on the track to short circuit the current were a favorite trick. (Good for the transformer.) And, oh, how we loved to see the Christmas tree tinsel ignite!

Several pals visited our basement frequently to take a turn at Ol' 498's controls. They all had trains of their own, but no permanent set up. That meant operating in a living room or bedroom and packing everything away when Mom tired of the noise or vacuumed the rug.

Among my friends, streamliners seemed to predominate. Modeled on the

forerunners of modern diesels, they had a sleek, shiny attractiveness. Jimmy's set even featured miniatures of real extended length Pullman cars. Still, I preferred the old coal eating black workhorse locomotives.

If there was any junior engineer I envied it was Dave, whose 12-wheeler American Flyer traveled on realistic 2-rail track. Pellets dropped into the engine made it smoke like a real steam locomotive. American Flyer always ballyhooed this realism, but it was expensive, and they were the first of the big three to go out of business.

Bob's oversize set (manufacturer unknown) was a memorable oddity. The engine weighed a ton, and it ran on track twice the width of most brands. Bob's dog once dozed with a paw next to the track and had all its nails clipped.

At the peak of my model train enthusiasm, I subscribed to *Model Railroader* magazine. I marvelled at the photos of incredibly realistic layouts and an amazing variety of engines and cars, all perfectly scaled and flawlessly detailed. Everything patiently hand-crafted by the model railroaders themselves.

Those dream outfits were done in HO scale — one-half the size of the factory produced O gauge sets. Today, most commercially made sets are HO, but they are heavily plasticized. They pale by comparison to the sturdy metal sets like Ol' 498.

Because he knows no better, my son was thrilled with his plastic made-in-Taiwan set (with its track that continually came apart). Like a first kiss, your first train set is an indelible memory.

Samuel Insull said it years ago: "Every boy should own at least one electric train." That was the year he gave his son the South Shore Line.

*Dan McGuire was trained in the northwest suburbs and regularly makes tracks to share his boyhood memories with our readers.*

## GETTING THERE IS HALF THE FUN

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- Dubuque, Iowa via the "O"
- Illinois and Wisconsin Football Games

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# NOTES FROM THE BANDSTAND

by KARL PEARSON

## THEME: "LET'S DANCE"

**ANNOUNCER:** The King of Swing! Yes sir, it's Benny Goodman himself playing with his Orchestra, in the Madhattan Room of the Hotel Pennsylvania in New York City.

## THEME UP TO FINISH

The glorious days of the big band remotes! Although they've been gone a few years, they still bring back memories. Back in those days, you could tune in to big names like Goodman, Dorsey, Miller or James (or lesser names for that matter) broadcasting live from ballrooms and hotels all over the country — all in the course of one evening!

For the three main parties involved, radio remotes served a useful purpose.

For the bands and their musicians, remotes provided great exposure to the listening public. A great deal of air time could make a band famous throughout the country. Kay Kyser gained initial fame at Chicago's Blackhawk Restaurant. Glenn Miller from Glen Island Casino, Guy Lombardo from the Granada Cafe in Chicago and Duke Ellington from the Cotton Club all gained national prominence through a radio "wire."

The ballrooms and hotels also were to benefit from radio remotes. They helped to draw in business and, in many cases, bring national fame to such locations as the Hollywood Palladium, Chicago's Aragon Ballroom and New York City's Cafe Rouge.

As for the radio networks, remotes were time fillers used in the spots that sponsors had no interest in — particularly the late night period. The networks had only to pay for the announcer, engineer and musician's scale — the hotel/ballroom usually paid for the installation of the

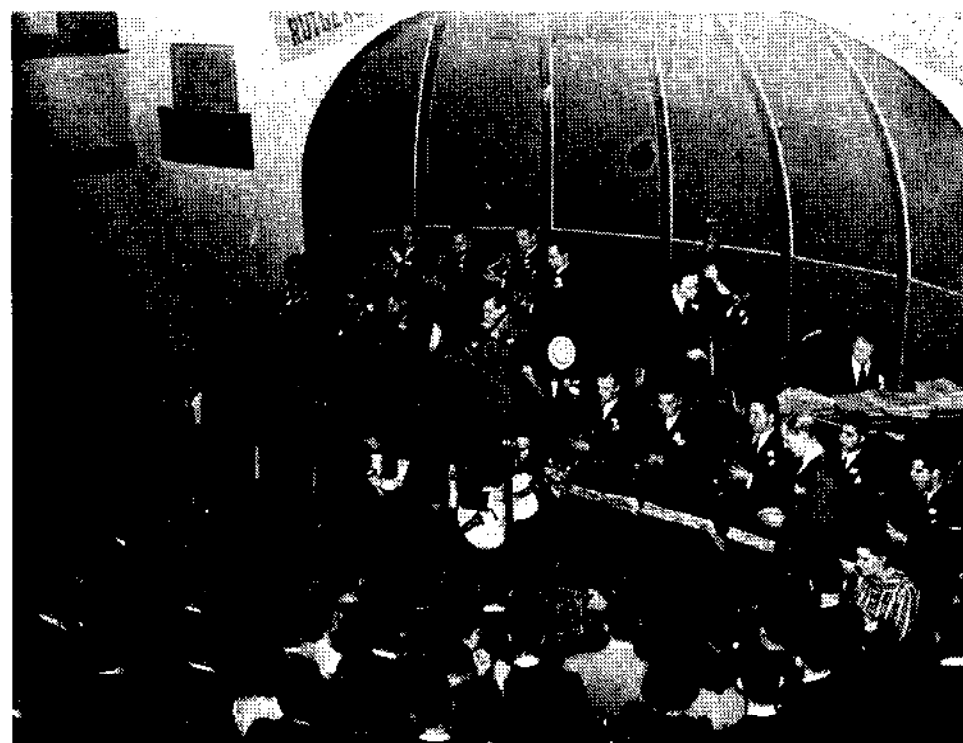
wire — thus making remotes a very economical venture.

The set-up for remotes was rather interesting. The networks generally used just three microphones, a mixing panel and a broadcast-quality telephone line direct to the network.

A few years ago bandleader Artie Shaw recalled the set-up that was used when he broadcast from the Blue Room of the Hotel Lincoln: "The band was set-up with four reeds in front at floor level, the three trombones behind them on one 12-inch riser, and a double riser behind that for the trumpets so we had sort of a choir of brass and reeds. One mike sat in front of them for broadcast. At one side was the rhythm section with a mike sort of stuck in the middle, slanted more towards the bass, guitar and piano because the drums would bleed into the brass and reed mike as well as into the rhythm mike. One mike was in front of the whole band for the singer and my solos. When I played with the reeds, I leaned over and played into their mike." A far cry from the multi-mike setups used in recording today!

NBC and CBS usually sent out an announcer and engineer for each broadcast. Mutual, working with a tighter budget, sent out one man to fill both duties, which meant he had to be quick — he had to spin the dials and announce! And it wasn't uncommon after finishing one remote for the announcer and engineer to quickly pack up and run off to another location!

Quite often, headwaiters were left with special instructions by the managers to purposely clink dishes and silverware during broadcasts to make the place seem busier. And quite often, the staff was enlisted to applaud musical numbers on a night when business was slow!



GLENN MILLER AND HIS ORCHESTRA broadcasting from Frank Dailey's Meadowbrook over NBC. November 16, 1939. Announcer Bill Abernathy stands at right, checking the time. Saxist at far right is Tex Beneke.

Another story involves bandleader Joe Venuti. The Venuti band was scheduled to open at the Venice Pier Ballroom and broadcast frequently. Joe was quite proud of this and had planned on doing all his own announcing and spent a week rehearsing his opening speech. Just before the first broadcast, the station decided to have its own announcer handle it. Joe was very upset but said nothing until he got the signal that they were on the air. As the red light came on, the announcer pointed to Joe and said "theme song," Joe stood calmly in front of the band and shouted back "We don't have one!"

The demise of remotes was brought on by three things: television, which was slowly taking a hold on radio; audiences; the nighttime disk jockey, who was cheaper for the radio station to employ; and most of all, the declining

popularity of the big bands. Still though, remotes lingered on into the early 1970's, generally only on New Year's Eve. Although they've been gone awhile, if you listen closely you might just be able to hear the strains far off in the distance . . .

## CLOSING THEME: "MOONLIGHT SERENADE"

**ANNOUNCER:** "Moonlight Serenade" . . . a temporary farewell from Glenn Miller's music, which has come to you right off the shores of Long Island Sound, the Glen Island Casino, off the Shore Road, at New Rochelle, New York.

## UP ON THEME — NETWORK FADES AT END

**PALATINE** — I've just received my first issue of the Nostalgia Newsletter and was extremely pleased. It was great! I especially like the article on Mr. District Attorney. I'm a freshman in high school and started listening to your show on and off in sixth grade when my Dad told me about all the old time radio shows he used to listen to as a kid. I was intrigued and became a casual listener until last summer when I became a "Those Were the Days" junkie and had to get my Nostalgia fix every Saturday from 1 to 5. Thanks to you I have a second hobby to go along with my love for progressive rock and roll. — **JOEL WICKLUND**

**OAK PARK** — A letter in the February/March issue reminisces about Joe Kelly's morning kiddy show, "Jolly Joe." I remember listening while getting ready for school and he always had a "dressing race." When the girls won, it was "by a hairpin" and the boys won "by a belt buckle." Another commercial frequently played was:

"Ticonderoga pencils have won their way to fame . . .

"A fine American pencil with a fine American name."

He had a warm, friendly, cheerful voice and made getting ready for school a bit more pleasant. — **BARBARA FEIT**

**NILES** — Enclosed is my renewal. Best \$7 I'll spend all year. The creative juices are flowing. My goal is to have a lifetime subscription by February, 1984! — **BUD NICHOLS**

(ED. NOTE — Good luck! Readers who wish to contribute an original article for the Newsletter will earn a lifetime subscription if it is accepted for publication. For an example, see Bill Hannon's article on Norman Corwin in this issue.)

**PALATINE** — Enjoy the consistent high quality of your program. You give it tender loving care which makes you the best in the field. Our younger generation has discovered all the old radio characters, and are probably bigger fans than we had been the first time around. Please play more old movie-radio programs, like Lux Radio Theatre, Screen Guild, etc. Also The Halls of Ivy — more episodes — would be appreciated. Our family's favorite is Ozzie and Harriet. Been listening to you for so long, we feel like you're a personal friend. — **JIM HARRING**

**CHICAGO** — One Saturday last year there was a technical problem during your show. Your program went off the air until it was corrected. Meanwhile, the station played a record to entertain us while we waited for your

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# WE GET LETTERS

return. They played a recording of "How Dry I Am" by the Boston Pops Orchestra. It was variations on the song and really very good. I've looked for the record and can't find it. Do you think I could get the record? It's a fine thing and I would like to have it. Incidentally, your show is my favorite four hours of the week. — **RUTH FELICIA**

(ED. NOTE — What you heard was from an out of print RCA Red Seal stereo album (LSC 2773) called Allan Sherman/Boston Pops/Arthur Fiedler. Sherman does "Peter and the Commissar" (he narrates) and then plays the piano as Fiedler conducts variations on "How Dry I Am." WNIB promises to repeat the entire recording on the April Fool's Day edition of Zephyr at 5 p.m. Friday, April 1st. Is that service or is that service?)

**SAN PEDRO, CALIFORNIA** — I saw your name in the Steinmetz Alumni Newsletter. I am a Steinmetz alumnus, class of January, 1940. I have had the bad luck of becoming disabled and, in order to keep myself active and interested, I've become deeply involved in my hobby which is record collecting. My particular interest is the Big Band era since I was there at the time and it is most meaningful to me. At this time I have somewhere between four and five thousand 78's, possibly 99 per cent of which were produced between 1935 and 1955. Don't panic; none of these records is for sale!

The fact that you have a radio program suggests that the music of the Big Band Era might be of interest to you. There must be record collectors in Chicago because the hobby is the fastest growing hobby there is. As collector's items, certain records (which is to say, not all records) have become quite valuable during the past few years. Old does not automatically mean valuable. People are getting cheated right and left because they do not know how much the records they are buying and selling are actually worth.

Most records (in the very best condition) are not worth more than two or three dollars at the very outside. A collector might go another dollar just to get a record he has been looking for and wants very badly, but there are very few records that are worth as much as five dollars. For every 1,000 five dollar records, there might be one that is worth ten dollars or more.

A record has to be rare and unique in some way, or an example of something rare,

unique and desirable in order to be valued beyond the minimum. Just for instance, Enrico Caruso records were cranked out like soda crackers and are worth only about \$1.50 in the very best of condition. However, should you come across a Caruso that was recorded in Italy before he came to the U.S., you would be safe to offer \$20 because a collector will buy it from you for at least \$25.

Most Big Band era records are worth very little simply because they pressed so many of them and they are so easily available (or, relatively easily) and because more become available every time an old timer goes to his reward and they clean out his attic and garage. There are some records that are sought after that were not at all popular but have become recognized as classics since. Then there are some that were distributed mostly in the locale where the band or individual worked because sales were easy there.

I'm sending a copy of my current "Want List." I'm going to put a dollar value on the records on my want list as is being asked for and paid here in the Los Angeles area. Prices differ in Chicago, I'm sure. I'd pay as little as I could and I'd go over the minimum indicated because I'm certain that when my son goes to sell these records 25 years or so after I'm gone that they will have appreciated in value. Even though I've been collecting for almost 15 years, he would have trouble getting back my bare costs.

If you should happen to be able to get any or all of these records for me I'd sure appreciate it. If you can't I won't be mad because I'm not doing too good myself, either. — **LARRY LAVIERI, 358 1/2 W. 19th St., San Pedro, CA. 90731.**

(ED. NOTE — Even though you didn't write to us at the Nostalgia Newsletter, we're delighted to hear from another Steinmetz alum and we thought this would be the best place to put you in communication with a number of 78 rpm collectors. We appreciate your comments on record collecting and to help you round out your own fantastic collection, we'll give our readers a peek at your Want List:

1. ARNAZ, Desi — Tabu — Victor, 20-2279 — \$2
2. BARNET, Charlie — I Lost Another Sweetheart — Perfect, 15923; Banner, 33033; Melotone, M12992 — \$3
3. CLINTON, Larry — The Dipsy Doodle — Rainbird, 30101 — \$3.50

4. DAVIS, Johnny "Scat" — Hooray For Hollywood — \$5
5. ENNIS, Skinnay — Got A Date With An Angel — Signature, 15033 — \$5
6. GODFREY, Arthur — Seems Like Old Times — probably on Columbia — \$2.50
7. FORD, Tennessee Ernie — Tennessee Waltz — probably on Capitol — \$2.50
8. GORDON, Gray — One Minute to One — Bluebird, 7845 — \$3.50
9. HARRIS, Phil — Rose Room — Stinson (?) , 201 — \$3.50
10. KEMP, Hal — (Oh How I'll Miss You) When Summer Is Gone — Okeh, 41337 — Kemp's band identified as the Carolina Collegians, Banner, 7243. Either of the above \$10 to \$15, any other \$5
11. LAMOUR, Dorothy — Moonlight and Shadows — Brunswick, 7829 — \$2.50
12. LOMBARDO, Guy — Villa — Brunswick, 7611 — \$3
13. MADRIGUERA, Enrique — Adios — Columbia, 2434 — \$2
14. MARX, Groucho — Here Comes Captain Spaulding — probably on Decca or Columbia — \$3.50
15. ROGERS, Roy — Happy Trails To You — Little Golden Record 176 — \$3.50
16. WARING, Fred — Sleep — Decca, 27237 — \$3.50
17. BILLY JONES AND ERNIE HARE — How Do You Do, Everybody — probably Victor (listed as Hare and Jones) — \$4

Our Newsletter readers should remember that you are not looking for Long Playing Album reissues of these tunes, but rather the original 78 rpm recordings. We're sure that if anyone has any of these to add to your collection they will want to write to you.

Our readers might also like to know that, in subsequent correspondence with you, we learned that our Metro Golden Memories Shop on West Irving Park Road is only a few blocks from your boyhood home on West Grace Street. You wrote, "As a boy I watched them build the Patio Theatre, St. Pascal's Church and the very store which you occupy. You may not know it but the Mitchell Brothers who built the Patio when sound movies came in had a silent movie house just north of Irving Park on Naragansett on the east side of the street.

"I could cover pages and pages of memories of the Portage Park area (so-called because the Indians used to walk or "portage" between the Des Plaines River and the Chicago River. Portage Park became part of Chicago in 1929 when the city limit was moved from Crawford Avenue to Narragansett."

Thanks for the memories, Larry.)

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# Kaltenmeyer's Kindergarten Kapers



■ The Kindergarten in person: Wolf, Fugit, Kamman, Ray and Ericson.

REPRINT from RADIO MAGAZINE, November, 1940

Schools all over the country have started, to the great dismay of millions of youngsters, but Professor Applegate's Kindergarten goes on winter and summer, and nobody is a bit sorry, because the curriculum is just for fun.

If you're an old fan of the Kindergarten, and the name of Applegate sounds unfamiliar to you, that's because he used to be Professor Kaltenmeyer, and the program used to be called Kaltenmeyer's Kindergarten. Don't quote NBC, but it's pretty obvious that the change was made because German names and German accents are no longer very funny.

Professor Applegate in real life is Bruce Kamman, and if his Kindergarten frequently sounds like a circus there's a good reason. Bruce once was a cornet tooter atop a red and gold bandwagon in the Hagenbeck-Wallace circus parade. After that he was a member of Roxy's Gang.

On the air, the Professor is beset by as hair-raising a class of pupils as ever enlivened the nightmares of a real teacher. Actually the pupils aren't kids; they're grownups, drawn from the ranks of NBC's best Chicago radio talent. They love to work on the Kindergarten program because it gives them their one chance of the week to cut up.

Everybody on the program appears in

costume, for the benefit of the studio audience. Bruce hides behind a patch of false whiskers, which are always becoming unstuck, and square-rimmed spectacles. His trousers sag at the knees and his rusty black frock coat drapes the portly Kamman form like a burlap sack. As Percy Van Schuyler, the mama's boy, Merrill Fugit wears a pair of velvet pants and a Lord Fauntleroy collar. The charmer of the show is Cecile Roy, who giggles her way through the show as Daisy Dean in a set of long curls. Other days of the week Cecile will be found playing serious dramatic roles.

Izzy Finkelstein, the two-pants specialist of the program, turns into Johnny Wolf, who appears on other programs but never talks on them. His regular profession is tooting a hot trumpet in an NBC orchestra. The fourth pupil is Johnny Johnson, the Swedish lad who actually is a Swedish lad—his name is Thor Ericson and in his spare time he's a linotype operator.

The daffiness of the show is not entirely due to the script. Author Harry Lawrence gets plenty of help from the actors. At rehearsal, Bruce will swivel around on a piano stool, "Yank that gag out of there and insert a better one," he yells at Harry. Harry, who is more than a little hard of hearing, beams. "Yeah, I think it's a good one too!" he calls back.

## CASSETTE TAPE SPECIALS

April

Each  
Plus Tax

NEW

### TYRONE POWER

#### The Guilty Always Run

A man finds everything has turned against him — his wife distrusts him, his best friend turns against him, and a bartender blackmails him — all because of a girl he did not even want to see. Suspense, AutoLite, 1954

### RAY MILLAND

#### "JUST A NICKEL!"

An attorney leaves his home without his wallet, or any identification. If he had a nickel, just "chicken feed," he would not go to jail, not get beat-up, and not get involved in murder.

Suspense, AutoLite 9/8/49

Each  
Plus Tax

NEW

### PHIL HARRIS ALICE FAYE

#### "Phil's Tonsils Must Come Out!"

Phil is scared when he learns he must have an operation. And of course, Frank Remley and Julius really help! Phil gets in the wrong hospital waiting room, and it is a riot of misunderstanding with another waiting patient. Rexall 6/5/49.

#### "Phil Becomes City Fire Chief"

Phil agrees to become the City Volunteer Fire Chief. Frank Remley is right there with his useful suggestions, and once again Julius is part of the show. What a trio! They darn near burn down Phil's house! Rexall, 1/30/49.

ENCORE

### JACK BENNY

#### THE HORN BLOWS AT MIDNIGHT Claude Rains, Mercedes McCambridge and Hans Conreid

Jack Benny as a minor angel, Athaniel, from the 3rd Phalanx, 15th Cohort, is sent to Earth with Gabriel's trumpet ... his mission is to destroy the planet by blowing his horn at precisely midnight. Naturally, complications arise with Jack Benny, supplying the laughter. Claude Rains is the chief, Mercedes MacCambridge is the chief's secretary, and Hans Conreid plays the part of Beethoven. Presented by Ford Motor Company.

Ford Theatre broadcast of March 4, 1949 is based on the classic 1945 movie of the same name.

May

ENCORE

### FRANKENSTEIN

#### The Creator

A radio dramatization of Mary Shelly's classic novel. Victor Frankenstein has a dream of creating the perfect man, but his experiment results in creating a monster.

### THE LODGER

#### STORY OF JACK THE RIPPER Vincent Price and Cathy Lewis

Hollywood Star Time presents the radio version of the movie. The story of a scourge that broke upon the city of London in the year 1888. It is the story of a man who wrote his name upon the scroll of infamy with a knife! Sponsored by Frigidaire. Broadcast May 19, 1946.

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.

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## BOB HOPE

In May, 1937, Bob Hope signed to do a comedy spot on the Woodbury Soap Program in New York. It was his first real break in radio, although he had appeared on a number of shows since 1933.

His comedy style was well received by New Yorkers and his radio career was beginning to take off.

In the midst of the 26-week series, he signed with Paramount Pictures to appear in "The Big Broadcast of 1938" and had to go to Hollywood.

Not wanting to lose their young comedian, the Woodbury people arranged for Bob to do his portion of the show from NBC's Hollywood studios.

Shortly before his first West Coast broadcast, Hope discovered that NBC had not arranged for a studio audience, not thinking he wanted one.

"I've got to have an audience to bounce my comedy off or I'm dead," he said.

But it was too late to print and distribute tickets and no one had any idea of how to round up an audience.

Hope had to think fast. He knew that Edgar Bergen broadcast from an adjacent studio and he asked Bergen if he could "kidnap" his audience. Bergen agreed and, at the end of his own show and with the help of an NBC usher using strategically placed guide ropes, Bergen's audience quickly filed into Hope's studio just in time to hear the New York announcer say, "And now we take you to Hollywood for Bob Hope . . ."

So he stole his first California radio audience! But it worked. "Without the laughter and the feeling that comes from a live audience, I'd have been stone cold dead in the market," Hope said. "By the time I got around to my second show from Hollywood, NBC had tickets printed and distributed and I was okay."

*Bob Hope celebrates his 80th birthday on May 29, 1983.*