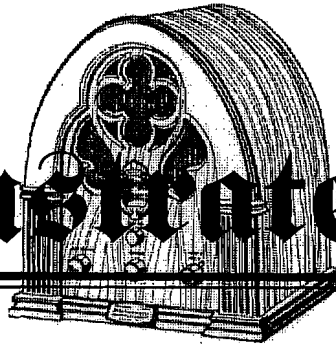


The Old Time Radio Club

Established 1975

The Illustrated Press



Number 331

June 2005

1975 - 2005 Our 30th Anniversary



Edgar Bergen & Company

The Illustrated Press

Membership Information

New member processing: \$5 plus club membership of \$17.50 per year from January 1 to December 31. Members receive a tape library listing, reference library listing and the monthly newsletter. Memberships are as follows: If you join January-March, \$17.50; April-June, \$14; July-September, \$10; October-December, \$7. All renewals should be sent in as soon as possible to avoid missing newsletter issues. Please be sure to notify us if you have a change of address. The **Old Time Radio Club** meets on the first Monday of the month at 7:30 PM during the months of September through June at St. Aloysius School Hall, Cleveland Drive and Century Road, Cheektowaga, NY. There is **no** meeting during the month of July, and an informal meeting is held in August at the same address.

Anyone interested in the Golden Age of Radio is welcome. The **Old Time Radio Club** is affiliated with the Old Time Radio Network.

Club Mailing Address

Old Time Radio Club
56 Christen Ct.
Lancaster, NY 14086

E-Mail Address:

otrclub@localnet.com



All Submissions are subject to approval prior to actual publication.

Deadline for *The Illustrated Press* is the 1st of each month prior to publication.

The Illustrated Press is the newsletter of the **Old Time Radio Club**, headquartered in Western New York State. It is published monthly except for the months of July and August. Contents except where noted are copyright © 2005 by the OTRC.

Send all articles, letters, exchange newsletters, etc. to: **The Illustrated Press**

c/o Ken Krug, Editor (716) 684-5290

49 Regal Street

Depew, New York 14043

E-Mail address: AnteakEar@aol.com

Web Page Address:

members.localnet.com/~robmcd

Club Officers and Librarians

President

Jerry Collins (716) 683-6199
56 Christen Ct.
Lancaster, NY 14086
collinsjf@yahoo.com

Vice President & Canadian Branch

Richard Simpson (905) 892-4688
960 16 Road R.R. 3
Fenwick, Ontario
Canada, L0S 1C0

Treasurer, Videos & Records

Dominic Parisi (716) 884-2004
38 Ardmore Pl.
Buffalo, NY 14213

Membership Renewals, Change of Address

Peter Bellanca (716) 773-2485
1620 Ferry Road
Grand Island, NY 14072
pmb1620@worldnet.att.net

Membership Inquires and OTR Network Related Items

Richard Olday (716) 684-1604
171 Parwood Trail
Depew, NY 14043-1071
raolday@yahoo.com

Libraries

Cassettes and Reference Libraries

Frank Bork (716) 835-8362
209 Cleveland Drive
Cheektowaga, NY 14215
febork@localnet.com

Video and Record Libraries

Dominic Parisi (716) 884-2004
38 Ardmore Pl.
Buffalo, NY 14213

Library Rates: Audio cassettes are \$1.95 each and are recorded on a **club supplied cassette** which is **retained** by the member; video cassettes are \$1.85 per month; records are \$.85 per month. Rates include postage and handling and are payable in U.S. funds.

The Illustrated Press



'39 again

*Manuscript completes 66 year journey
back to Genesee Theatre*

By Dan Moran

Staff Writer, The Waukegan News Sun

WAUKEGAN, May 5, 2005 — He left town with Rochester, Mary Livingstone and Dorothy Lamour, bound for New York and the East Coast premiere of his film *Man About Town*.

But there was one thing Jack Benny left behind when he departed Waukegan that June week in 1939—his script for the nationwide NBC radio broadcast that commemorated the film's world premiere at the Genesee Theatre.

"The Jell-O Program, coming to you from Waukegan, Ill.," reads the introductory page, "starring Jack Benny, with Mary Livingstone, Phil Harris and your's truly, Don Wilson."

The script, bearing the NBC logo and the date June 25, 1939, was discarded in Benny's suite at the old Waukegan Hotel on the corner of Washington Street and Sheridan Road following the performance. But instead of ending up in the trash heap, a forgotten hotel employee ensured that it would begin a 66-year journey back to the Genesee.

"This is priceless now," said Bank of Waukegan CEO Fred Abdula, holding the fragile pages, each encased in plastic. A member of the Friends of the Historic Genesee Theatre Board of Directors, Abdula plans to donate the script to the theater at today's board meeting.

The gesture will be made on behalf of Abdula's cousin, Beatrice Bracket, who took possession of the script

shortly after Benny left it, and her son Bob Sagely, who has kept it at his Greenwood Avenue barber shop since receiving it from Bracket a few years ago.

"I kept it right up there with the books," Sagely said, pointing to a shelf at Flags Barber Shop that is dotted with offerings from Ed McBain and Tom Clancy. "A lot of (customers) are into Waukegan history and they liked to look at it."

The 23-page typed script is certainly a trip down the city's memory lane, with references to Nolan's restaurant and News Sun Publisher Frank Just. There is also an appearance by Mayor Mancel "Bidey" Talcott—referred to by Benny as "an old school chum of mine."

"I do want to tell you how much I appreciate your coming up here tonight to take a bow, and for the hospitality you have shown the gang and myself all week," Benny's scripted part reads. "I'll never forget it."

"You're welcome, Jack," Talcott's part reads. "And believe me, that goes for the whole town."

Elsewhere, the script has Benny saying he "spent the last four days just renewing old acquaintances and visiting all my old hangouts," and expressing native-son pride over his new film debuting at the Genesee.

For that premiere, Benny and Lamour rode down Genesee Street in a 1910 Maxwell on loan from a Chicago collector. Along with the *Jack Benny Program* regulars, other celebrities in attendance included actor Edward Arnold and future pin-up icon Betty Grable.

The morning after the screening, Benny and company boarded a train for the New York premiere, scheduled for June 29. Sagely said his mother fell upon the script that same day while visiting the hotel.

"My mother and grandmother had a friend who came up from Florida, and she was staying at the Waukegan Hotel," Sagely said. "The night before that, Jack Benny and his troupe had been there. After they left, a maid found the script and she gave it to my mother, (and) then she asked me if I wanted it about two or three years ago."

Asked if he ever considered doing the modern thing and offering the script for sale on eBay, Sagely said "someone told me I might be able to get about \$2,000 for it, (but) my mom and I thought it would be a good idea to give it to Fred, since he's involved with the Genesee Theatre."

Abdula said the board will likely discuss putting the

The Illustrated Press

script on public display. If this comes to pass, it would serve as another reminder of a fact that Mary Livingstone made light of in the pages of the script:

"Jack was born here in your town," she read, "but don't lose heart—you'll live it down."

5/5/05 *Waukegan News Sun* (Reprinted by permission.)



George Fenneman

by TOM CHERRE

"Ladies and gentlemen, the story you are about to hear is true, only the names have been changed to protect the innocent." Sound familiar? This one may too. "And now the one, the only". Of course we all know George Fenneman made these opening overtures. Out side of myself and quite possibly my good friend Mr. Frank Bork, I don't think you could run into a nicer guy than George Fenneman. He was congenial, humble, and absolutely the very best straightman in the business.

George Fenneman was born in what was then called Peking in China, November 10th 1919. His father Edgar, was an accountant for an import-exporting company. His mother Jessico was the minister of a church she called The Devine Art of Living. When George was only nine months old, the family left China to make San Francisco their home. Fenneman grew up in San Francisco and attended San Francisco State College. While a student he frequently attended the Golden Gate Theater. His usual and steady companion was an aspiring teacher named Peggy Clifton. Peggy became Mrs. Fenneman in 1943 and would enjoy 54 more years of wedded bliss with George. The big attraction at the Golden Gate was the Marx Brothers. They used the theater to rehearse their future movies like "A Night at the Opera", and "A Day at the Races". Groucho said they used it to get their comic timing down pat. Peggy said George would just sit there and laugh watching show after show. George said that to work with Groucho would be like a dream come true.

George got his first taste working on radio at college, and after graduating with a BA in speech and drama

George found work with a San Francisco radio station. Not long after Robert Dwan a program director hired Fenneman for another station in San Francisco. Dwan praised Fenneman saying "He had a naturally gifted and talented voice". Soon they became best friends and both moved to Los Angeles where Fenneman got a job announcing at station KGO. Soon came the job that would help immortalize him as a prolific announcer. He became the orator for the opening of *Dragnet*. Fenneman also handled the commercial chores for Fatima and Chesterfield.

While he was still doing *Dragnet* Dwan saw George on a lunch break at the corner of Hollywood and Vine. He told him there was an announcer job for a new Groucho Marx show and to hurry down there for an interview. Dwan, who eventually became the program director for the *You Bet Your Life Show* said Groucho immediately liked Fenneman. Not only was he clean cut, with a smooth voice, but he was very bright. Part of the job was for him to keep track of how much each contestant bid, won and lost. He was like a bookkeeper with Groucho encouraging contestants to bid odd amounts like \$15.76 you had to be quick and sharp. *On You Bet Your Life* it was not the money thing, but the many jokes Groucho would tell. For eleven years Fenneman played straightman to the barbs of tart-tongue Marx. The chemistry was perfect. Marx said that George Fenneman was the male counterpart of Margaret Dumont who he verbally assaulted numerous times in their many movies. *On You Bet Your Life* the money was secondary to the many jokes Marx unleashed on his contestants and Fenneman.

George Fenneman above all was a classy individual. He knew what his role on the show was. It was to take all the insults and double entendres Marx would hurl in his direction. Still Fenneman was funny even when he was serious because Groucho was funny. Fenneman could have been the funnyman at times, but he didn't tell the jokes no matter how good a reply he might have had. He performed his straightman role perfectly.

Fenneman had a long and illustrious career throughout his life. He was in the Howard Hawk's cult science-fiction movie classic "The Thing" in 1951. He did commercials for Philip Morris and Lipton Tea. He was spokesman for Home Savings of America. He had several shows of his own on TV. As of 1993 Fenneman performed the *Dragnet* voice on *The Simpsons Show*.

Fenneman remained a close friend of Groucho Marx right up to Marx's death in 1977. Groucho once said "George Fenneman was a gift from the Gods of comedians". On a visit to Groucho in his last days Groucho was very frail and weak. He needed help in getting back to his bed, and George lifted him up from his wheelchair

The Illustrated Press

and carried him across the floor. As he was holding him, Groucho said to him "You were always a lousy dancer".

On May 29th 1977 George Fenneman lost his battle with emphysema at the age of 77. The world also lost the best second banana there ever was.

Public Radio wants to know what its listeners believe

By LizHalloran

Dan Gediman was home sick with the flu and looking for something to read when he came upon his wife's old copy of "This I Believe," a compilation of personal essays originally read by the essays' authors on a popular 1950s CBS radio feature of the same name.

"I was utterly fascinated when I started to delve into this book and read essay after essay," said Gediman, an independent radio producer based in Louisville, Ky. "And I was astonished that this thing could have been such an enormous phenomenon in its day and I didn't know a thing about it."

He read a sobering essay by Will Thomas; a black war veteran so disgusted by the Jim Crow world he came home to that he was moving his family to Vermont to give the country he loved one more chance. The searching words of 16-year-old Elizabeth Deutsch contemplating faith and duty. And revealing reflections of national icons such as Jackie Robinson. A seed was planted.

Two years later, Gediman's chance sickbed encounter with "This I Believe" and the enlistment of Jay Allison, an old friend, collaborator and ground-breaking public-radio, producer, and Jay Kernis, senior vice president for programming at National Public Radio, has blossomed into an ambitious reprise on NPR.

The new series, also called *This I Believe*, made its debut April 4 with an introduction hosted by Allison, who explained the history of the original series, hosted by Edward R. Murrow. Allison replayed snippets of some of the original essays, including the piece by Deutsch, now a Cornell University professor, and invited listeners to join the new effort by submitting their own essays.

A moving essay by author Isabel Allende about the inspiration she received upon the death of her daughter was the first essay featured. In it, Allende talks about her daughter's death as a cleansing experience.

"I am happier when I love than when I am loved," she

said. "I adore my husband, my son, my grandchildren, my mother, my dog, and frankly I don't know if they even like me."

"But who cares? Loving them is my joy."

"It is in giving," Allende concludes, "that I feel the spirit of my daughter inside me, like a soft presence."

Regular and prominent Americans are being asked to describe in 500 words their core beliefs and values, and each week NPR will feature a three-minute essay read by the author.

The producers already have received hundreds of essays online at www.NPR.org, and have enlisted as essayists notable Americans ranging from boxing champion Muhammad Ali and activist Gloria Steinem to former Secretary of State Colin Powell and movie director Ron Howard. Former President Clinton will contribute, as will former House Majority Leader Newt Gingrich.

Allison, a Trinity College graduate, said there, was an ongoing effort to provide a good balance of perspectives.

"That's key: We're inviting all comers," he said. "We're not interested in political harangue, not campaign or policy statements or negative statements.

"We're not interested in what they don't believe," said Allison from Woods Hole, Mass., where he is founder and executive producer of two new public-radio stations.

In a nation where it's become the norm to caricature people based on their politics or beliefs or sexual orientation, the essay project may have the power to encourage common ground, its creators say.



A Quiz for The Old Time Radio Club

by Francis Edward Bork

1. Who played the title role in *Just Plain Bill*?
2. What branch of U.S. service did Jack Benny serve in?
3. Who played Mr. Keen and who played Mike Clancy on *Mr. Keen Tracer of Lost Persons*?
4. Staats Cotsworth played on *Casey, Crime Photographer*. Who played his girlfriend?
5. What was the theme song of *Mr. Keen Tracer of Lost Persons*?

The Illustrated Press

6. What actress played Nora Charles to Les Tremayne's Nick Charles on *The Thin Man*, 1945 era?
7. Name the stars of *The First Nighter* in the early 1940s.
8. Who played Mrs. Nussbaum on *The Fred Allen Show*?
9. Who played the title roll on *Ma Perkins* from the first show until the very last show?
10. Who played Steve Wilson, the Managing Editor of The Illustrated Press on the radio show *Big Town*?
11. What was the original name for *Let's Pretend*?
12. What future popular singer of the Big Band era played Joe Corntassel on *Orphan Annie*?
13. As Uncle Andy, who sang Orphan Annie's famous opening song?
14. On *Jack Armstrong*, what was the name of Uncle Jim's schooner?
15. What actor was the first to play Tom Mix on radio?
16. What was the name of Tom Mix's horse?
17. Who wrote the *H-Bar-O Rangers*, later named *Bobby Benson and the B-Bar-B Riders*?
18. What was the name of the girl who once played Bobby Benson on radio in place of Clyde Campbell?
19. Marion and Jim Jordan played on a radio show before *Fibber McGee and Molly*, in June 1929, name it.
20. *One Man's Family* started on West Coast Radio in 1932. What year was it first heard on East Coast Radio?

Answers on Page 9



A BOOK REVIEW

THE CBS RADIO MYSTERY THEATER
An Episode Guide and Handbook to Nine Years
of Broadcasting 1974-1982
by Gordon Payton and Martin Grams, Jr.

Reviewed by **FRANK C. BONCORE**

Most of the people involved in Old Time Radio are old enough to be grand-parents or a hell of a lot older (like Frank Bork). Then there is Gordon Peyton, the Sci-Fi Guy, born 1959 and Martin Grams, Jr. who is even younger. Both are part of the next generation of OTR. The two of these kids collaborated to write "The CBS Mystery Theater, An Episode Guide to Nine Years of

Broadcasting 1974-1982" Published by McFarland & Company, 2004, a reprint of the hard copy published in 1999.

This book contains everything you would want to know about the series and more, including a short history of the program. More than just a log of the broadcasts, it also includes a synopsis of all 2,970 episodes, including original broadcast dates, re-broadcast dates and cast. There is also a twenty-five page alphabetical index listing actors, actresses and series titles.

Another bonus included is a log of the *CBS General Mills Radio Mystery Theater*, a spin-off of the *CBS Radio Mystery Theater*.

Martin Grams, Jr. previously wrote books on *Suspense*, *Have Gun, Will Travel* and *Gangbusters* just to list some of his works. If you were into science fiction, you knew that one of the best sources for this material was Gordon Payton, the Sci-Fi Guy. Both of these fellows are a part of the next generation of Old Time Radio and I hope that there are more guys and gals to follow in their footsteps.

In short, if you are a fan of *The CBS Radio Mystery Theater*, this book is a must have! At \$45.00, the cost is cheap. If your wife is like mine, you may need two copies.

485 Pages, Softcover, Appendices and Index
Price \$45.00

Published by McFarland & Company, Inc. Publishers
Box 611, Jefferson, North Carolina 28640
Orders 800-253-2187 — www.mcfarlandpub.com



FAIRFAX AUTHOR WINS AGATHA AWARD

Author Jack French of Fairfax, Virginia won the Agatha Award for 2004 Best Nonfiction for his book "Private Eyelashes: Radio's Lady Detectives." The honor was accorded to him on April 30, 2005 in Arlington, VA at the seventeenth annual Malice Domestic, the largest mystery convention on the east coast.

The Agatha Awards, named for Agatha Christie, are presented to winners in five categories of mystery literature: Best Novel, Best First Novel, Best Nonfiction, Best Short Story, and Best Children's Novel. Winners are chosen by secret ballot of approximately 840 Malice Domestic attendees who come to the convention from throughout North America and Europe. The Agathas

The Illustrated Press

are among the most prestigious honors in the field of mystery and crime literature, including the Edgars, presented by Mystery Writers of America, and the Anthonys, presented by Bouchercon.

The trophies for the winners of the Agatha consist of specially created teapots, embossed with the category, year, and a traditional skull and crossbones, symbol of murder mysteries.

"Private Eyelashes" chronicles the complete history of the 44 network radio shows that featured a woman crime solver in the lead or co-lead of the series. The book debuted in April 2004 to critical acclaim from both the OTR community and the world of mystery literature. Jack won the Ray Stanich Award in October 2004 and one month later the Library of Congress chose his book to be recorded as a Talking Book for the blind and disabled. In March 2005, Hayakawa Shobo, a crime & mystery publisher in Tokyo, began negotiation for the rights to reprint the book in Japanese for distribution in Asia.

A review of "Private Eyelashes" written by Jim Snyder can be found in the May 2004 issue of *The Illustrated Press*.

The Private Life of Charlie McCarthy

by Frederick Lewis

Who was the lady I seen you with the other night? shouts the man in the shiny dress suit.
"That was no lady," squeaks the four feet of timber on his knee. "That was my—"

So it has been since the beginning of ventriloquial time. If we had the script in front of us, we should probably find that the voice-throwing witch of Endor put into the mouth of the shade of Samuel some such musty relic salvaged from a dead vaudevillian's gag bag. The trouble with Samuel was that he had never met Charlie McCarthy. Charlie, as you doubtless know, is that ornery little imp who sits on a high stool in NBC's Hollywood studio and makes life miserable for Edgar Bergen and W. C. Fields.

The little McCarthy boy has introduced a new version of the dummifying art—streamlined and, so far as old wheezes go, strip-teased. His mental range is as unrestricted as the air on which he exercises it. But it is not Charlie's culture that endears him to us. It is his all-around bad-eggness.

Bill Fields, who is forcibly restrained from slaying his "diminutive little chum" every Sunday evening, says that he has never worked with such a thoroughly objectionable character. "Baby LeRoy was bad enough. He bit me, But he never referred publicly to my slightly carmined proboscis."

Of course some of the responsibility belongs to that quiet gentlemanly Chicago Swede, Edgar Bergen, for conceiving and executing the most successful dummy act since Burns and Allen first laid them in the vaudeville aisles. Bergen was born at 5 AM, February 16, 1903, and was christened Edgar John Bergren. The second "r" in his last name disappeared on his way to fame. Like most of the great practitioners of ventriloquism, he discovered quite by accident his own special gifts. One day, when he was thirteen, he saw a schoolmate walking along the street and called a greeting. To young Ed's amazement, the lad turned and waved his hand to a boy standing on a porch three houses away. Soon Bergen had his boy friends searching hither and yon for damsels in distress who seemed to cry from ditches and cellars: "Help! I am dying!" Then he recalled that there was a chapter on ventriloquism in *The Wizard's Manual*, a book on magic which he had bought from a mail-order house. Whereupon he studied the art more seriously. Within a month he was a wow at the weekly Christian Endeavor meetings. He proceeded to develop his talent to a high degree of efficiency, and to use it with increasing success at school and neighborhood entertainments, without, he maintains, the slightest idea of becoming a professional. Then his father died, and the sixteen-year-old high-school boy was glad enough to earn a little extra money by playing the piano in a picture show after school, and entertaining with his ventriloquism between films at the Saturday-morning children's performance. For the latter work, five shows a morning, he got three dollars.

His next step was a summer on the Chautauqua circuit. His act ran an hour and three quarters, and included everything he had learned from his mail-order manual—hypnotism, blackboard cartooning, and ventriloquism. With the money thus earned, plus his winter's gleanings in the motion-picture fields, he was able to enter the School of Speech at Northwestern University. Up to now Edgar had been working with a makeshift dummy of cloth and paper-mache, but in his sophomore year, he scraped together thirty-five bucks for the woodcarving job that was soon to be Charlie. A mischievous little freckle-faced Irish newsboy who sold his papers just outside the campus in Evanston was Bergen's model. He drew him and took his drawings and his specifications to a sympathetic wood carver. The little fellow was to be four feet long and weigh not more than twenty-four pounds. The carver advised using Michigan pine. The head was to be attached to the body by a shaft about

The Illustrated Press



nine inches long, designed to go down through the neck into a hollowed-out place in the back, so that it could be firmly grasped and manipulated. There were also to be levers on the back of the head to control the movements of the lips and eyes. The name of the wood carver was Charlie Mack. Therefore the name Charlie McCarthy—considering the Celtic ancestry of the newsboy model—was a, natural. The McCarthy boy was a great success at Northwestern. Soft-spoken, retiring Edgar Bergen had been too shy to make friends easily. Charlie carried everybody and everything before him. Bergen swears that it was Charlie who got him into Delta Upsilon fraternity!

There was an idea in that somewhere. Edgar groped for it and found it. He could express through Charlie all the cussedness and devilry and bland assurance which his own gentle nature prevented him from expressing in himself. Thus Charlie's uninhibited personality was born. It is interesting to see how closely Edgar Bergen has stuck to this theory of expressing his other, but not always better, self through his little wooden friend. Charlie's clothes still proclaim the man that Edgar isn't but might secretly like to be. In his person, he is a very quiet dresser. But Charlie's wardrobe, when he entrained for Hollywood, contained a blue beret, a belted camel's-hair coat, a white-linen mess jacket, six pairs of varicolored slacks, six pairs of green pajamas piped in beige, and twelve suits, mostly plaids.

Charlie's voice—strident and pompous and the next moment dripping with self-pity—and the audacity of the things he says are, of course, also the result of the same mental and emotional Bergen bisection. It is this process

of endowing Charlie with one side of a flesh-and-blood actually existing personality which makes him so amazingly like a human being. The first night Edgar and Charlie appeared on the Vallee program, which, incidentally, was the first time a ventriloquism act had ever appeared on any radio program, listeners simply refused to believe that Charlie wasn't a real little boy. To Bergen's glee. Charlie still gets more fan letters than he does. Frequently he gets telegrams. And once he received an invitation from a woman admirer to spend the week-end at Atlantic City. You see, what had happened in that moment of inspiration back in the college room at Evanston was more far-reaching than undergraduate Bergen could possibly foresee. Not only did his dummy cease to be a dummy and become a person, but his act in vaudeville parlance, ceased to be a "single" and became a "double." His patter ceased to be patter and became dialogue. His routine ceased to be a routine and became a play. The literate, dramatic new ventriloquism was born. Take the inseparable pair's best known act. The Operation, in which Edgar played the doctor and Charlie played the unwilling victim. As vaudeville entertainment, it was as ludicrous as any vaudeville addict could demand. The hilarity mounts steadily until, at the end, Charlie comes out of the ether shouting. "Was it a girl?" The night Noel Coward first heard that tag line, at an Elsa Maxwell party in New York, he rushed over to Bergen and introduced himself.

"Who writes your dialogue?" he demanded.

"I do," replied the modest vaudevillian.

"Well," said Noel, "it's damned good!"

Of course Edgar and Charlie didn't go directly from their Northwestern classroom to the Waldorf-Astoria ballroom. Six years of trouping in small vaudeville houses constituted their postgraduate education. Then they toured the Scandinavian countries, where Charlie McCarthy, the Irish newsboy, became a Swede and played in Swedish musical comedy and at a command performance before the Swedish Crown Prince. They even visited Iceland and Lapland. Back in New York, in January, 1936, the pair got the surprise of their lives. Vaudeville, their meal ticket, was as dead as the Republican Party. The eating member of the team decided that the only thing to do was to doll Charlie up and put him in a night club. He used a large part of his remaining cash to buy Charlie an outfit of tails from a Fifth Avenue tailor and a silk hat from a Park Avenue hatter and a monocle from the British Building in Rockefeller Center, gave him a coat of rouge to cover his freckles, and took him to see Helen Morgan. Helen was impressed and gave him a job. So was and did, in quick succession, the proprietors of Chez Paree in Chicago, the Coconut Grove in Los Angeles, the Rainbow Room and Waldorf-Astoria in New York. Then came his radio discovery by Rudy Vallee—and prosperity!

The Illustrated Press

Less than two years ago the Bergen income was nil. This year, it should top \$150,000, not counting what he'll get for a feature act in Goldwyn's Follies and the star role in a feature picture at Warners'.

Bergen has left Charlie \$10,000 in his will, to be administered by the Actors' Fund of America, to keep the little fellow in good repair and to enable him to give exhibitions with the aid of a competent ventriloquist, at hospitals, orphanages, and such. A nice fellow, Edgar Bergen, and very fond of Charlie—as aren't we all?—but I sometimes wonder if he does not feel that in building this overshadowing character he has created a monster like Frankenstein's which destroys the fame which might otherwise be his and substitutes for it a vicarious glory. "I used to be boss around here," he laughs in that gentle, wistful way of his, "but Charlie's personality has grown so fast, that he's like the original washed hair—can't do a thing with him. I never know when he is going to get off a wisecrack that isn't in the script, and every time he does, I burst out laughing." During this recital, Charlie McCarthy's hazel eyes have been gazing reproachfully at his pal. Now, his bright-red lips begin to move. "I can always get a laugh out of Bergen," he says.

Yes, Charlie—and, no matter how much we disapprove of you, you can usually get a laugh out of us. You are an impertinent, deceitful, egotistical fraud. You "sass" your betters. You lie without shame. You stoop to self-pity. You impose on our sympathies. In short, you are like the rest of us. We recognize you as one of us. And, as such, we take you to our short-wave bosoms! (1937)

Quiz Answers from Pages 5-6

1. Arthur Hughes
2. The Navy
3. Bennett Kilcak and James Kelly
4. Jan Milner
5. "Someday I'll Find You"
6. Claudia Morgan
7. Les Tremayne and Barbara Luddy
8. Minerva Pious
9. Virginia Payne
10. Edward Pauley
11. Adventures of Helen and Mary
12. Mel Torme
13. Pierre Andre
14. The Spindrift
15. Artells Dickson
16. Tony
17. Herbert C. Rice
18. Campbell's sister, Rosemary Rice, not the radio actress with the same name.
19. The Smith Family
20. May 17, 1933

LATEST ADDITIONS TO THE CASSETTE LIBRARY

- 3540 Lux Radio Theatre "Mr. Blandings Builds His Dream House" 10/10/49
- 3541 Lux Radio Theatre "Laura" 2/5/45
- 3542 Lux Radio Theatre "Secret of The Incas" 12/14/54
- 3543 Lux Radio Theatre "Lady In The Dark" 1/29/45
- 3544 Phil Harris-Alice Faye "Ukelele Lessons" 10/30/49
- Phil Harris-Alice Faye "Own TV Show" 11/6/49
- 3545 Phil Harris-Alice Faye Show "Jack Benny Plays Santa Claus" 12/25/49
- Phil Harris-Alice Faye "Singing Lessons" 1/1/50
- 3546 Phil Harris-Alice Faye "From Here To Eternity" 11/6/53
- Phil Harris-Alice Faye "A Trip To The Moon" 11/13/53
- 3547 Broadway Is My Beat "Georgie Beck" 8/2/52
- Broadway Is My Beat "Tony Blair" 9/20/52
- 3548 Broadway Is My Beat "Irene Hall" 5/17/52
- Broadway Is My Beat "Alice Mayo" 5/24/52
- 3549 Broadway Is My Beat "Grace Cullen" 11/22/52
- Broadway Is My Beat "Johnny Clark" 11/29/52
- 3550 Broadway Is My Beat "Charles Ralston" 12/20/52
- Broadway Is My Beat "Lona Hanson & The Fighter" 1/10/53
- 3551 Broadway Is My Beat "Joseph Brady" 1/17/53
- Broadway Is My Beat "Helen Selby" 1/31/53
- 3552 Broadway Is My Beat "Peggy Warner" 2/7/53
- Broadway Is My Beat "Artie Blanchard" 2/14/53
- 3553 Broadway Is My Beat "Joan Allen's Body" 3/21/53
- Broadway Is My Beat "John Stewart Stabbed" 3/28/53
- 3554 Broadway Is My Beat "Barton Russell" 4/4/53
- Broadway Is My Beat "Frank Dayton Murdered" 4/11/53
- 3555 Broadway Is My Beat "Margaret Royce" 5/2/53
- Broadway Is My Beat "Sybil Crane" 5/9/53
- 3556 Broadway Is My Beat "Ruth Shay" 5/30/53
- Broadway Is My Beat "John Nelson" 6/6/53
- 3557 Broadway Is My Beat "Sophie Brettin" 6/27/53
- Broadway Is My Beat "John Rand" 7/4/53
- 3558 Broadway Is My Beat "Harry Brian" 7/11/53
- Broadway Is My Beat "Ted Lawrence" 7/18/53

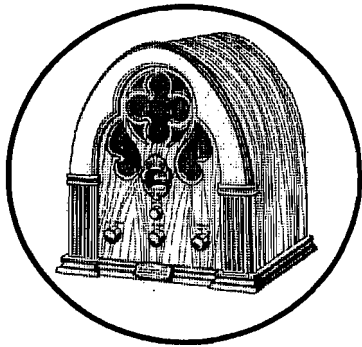


Time for a Break

Just a reminder that *The Illustrated Press* will not be published during the months of July & August. See you in September.

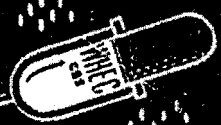
The Old Time Radio Club

49 Regal Street
Depew, NY 14043



FIRST CLASS MAIL

RADIO LEADS IN MUSIC!



WHEC

LEADS IN ROCHESTER RADIO!



Jack Smith Show
7:15 P. M.

Sweet-voiced Dinah Shore becomes Jack Smith's singing partner tonight. Tomorrow it will be Ginny Simms. Tune in every night! (Proctor & Gamble).



CLUB 15
7:30 P. M.

Bob Crosby with Jo Stafford, the Mademoiselles, Del Sharbutt and Jerry Gray's Orchestra. Tomorrow it will be Gisele McKenzie. Listen! (Campbell).

<p>The F. B. I. In Peace And War 8:00 P. M.</p>	<p>Hallmark Playhouse 8:30 P. M.</p>
--	---

The Station LISTENERS Built