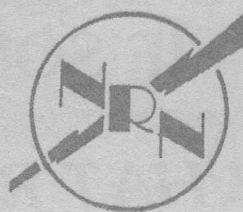


SPECIAL ISSUE

saluting



MAY \$1.50

Edgar Bergen



Nostalgia Radio News®

PO BOX 2214, SYRACUSE, NEW YORK 13220

SPECIAL FEATURES

FIRST CLASS MAIL

THE PRIVATE LIFE OF CHARLIE MCCARTHY by
Frederick Lewis (1937) Pages 15-16

EDGAR BERGEN TELLS THE TRUE STORY OF
CHARLIE MCCARTHY (1938) Pages 23-26

CHARLIE'S CORNER: Saluting Edgar Bergen -
by Charles K. Stumpf (1978) Page 29

AMOS 'N' ANDY by Frank Bresee (written
especially for NRN)(1978) Pages 49-50

DAYTIME TV STARS COME OUT AT NIGHT IN
SURPRISING ROLES ON MYSTERY THEATER...

(Feature supplied by CBS)(1978) Pgs 33-34

FOUR PAGES OF PHOTOS including many of
EDGAR BERGEN and AMOS 'N' ANDY Pgs 35-38

PLUS MANY OTHER SPECIAL FEATURES & ALL OUR

REGULAR FEATURES (See Page 5 for Listing)

THIRD CLASS MAIL

**DATED MATERIAL---DO NOT HOLD!!!
SPECIAL SOUVENIR ISSUE**

MAY

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7	8	9	10	11	12	13
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21	22	23	24	25	26	27
28	29	30	31			

LAST ISSUE MAILED 3/29/78.

THIS ISSUE TO BE MAILED 4/28/78.



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Nostalgia Radio News



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MAY 1978: VOLUME 5: NUMBER 5 - PAGE 3

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CLASSIFIED ADS!

See Page 29 of this issue for "Charlie's Corner" by Charles K. Stumpf. Also read Charlie's book, MA PERKINS, LITTLE ORPHAN ANNIE & HEIGH-HO SILVER. 127 pages of the shows & stars of the golden days of radio - with many photos. Just \$5.00 (autographed, if requested) to: CHARLES K. STUMPF, Dept. NRN, 722 North Laurel Street, Hazleton, Pennsylvania 18201.

OLD-TIME RADIO NEWS: A quarterly publication of old-time radio articles, and pictures, including radio log, radio quiz, and other special features. One year's subscription is \$2. Payable to: NOR-SHOR MGC, Dept. NRN, 959 W. Drayton, Dept. 61, Ferndale, Michigan 48220.

FREE SAMPLE! Audiomart, the audiophiles' FREE AD newsletter allows you to buy, swap or sell your used audio equipment and accessories nationwide without cost-per-word charges or long delays! Write today for your free sample issue plus details on subscribing to this unique, one-of-a-kind service. AUDIOMART, Dept. NRN, Box 821, Stratford, Connecticut 06497.

OLD TIME RADIO SHOWS on 60-minute cassettes - Sales and Rentals. Catalog \$2.00 - Refundable with order. C'VILLE O.T.R., Dept. NRN, PO Box 157, Carpentersville, Illinois 60110.

THE STORY OF HOWDY DOODY (produced 1974) with BUFFALO BOB SMITH & the characters of Doodyville. How Buffalo Bob Smith met Howdy Doody - in words and song, from the show. The album also features 15-page coloring book, cut-out characters, and a stage for them. \$5.50 plus applicable NY State Sales Tax. Allow 2 to 3 weeks for delivery. DOUBLE-R-RADIO, Dept. NRN, 505 Seeley Road, Syracuse, New York 13224.

YOUR CLASSIFIED (NON-DISPLAY) AD can appear here for as little as \$3.25 per month (3 consecutive months, or more). Up to 3 lines of standard typewriter-size type, each 7½" or less. Payment in full in advance, or write for details. We reserve the right to refuse any ad or to reject or edit any copy. NOSTALGIA RADIO NEWS, PO BOX 2214, SYRACUSE, NEW YORK 13220. Also: Advertising rates for Display Ads, and Pre-Printed Inserts, on request.

WHEN ANSWERING A CLASSIFIED AD (OR ANY AD), PLEASE MENTION NOSTALGIA RADIO NEWS! Thank-you!

SUPPORT THE SOUNDS OF YESTERDAY ON WRVO(FM) -- MAIL THIS COUPON (WITH YOUR CHECK) TODAY!
I wish to make a tax-deductible membership contribution to WRVO and become an underwriter of THE SOUNDS OF YESTERDAY program in the amount of ()\$20 (one week, after 5/1), ()\$40 (two weeks, after 5/1), ()\$60 (three weeks, after 5/1). (NRN-12/MAY)

NAME: _____ () I prefer to remain anonymous.

STREET ADDRESS: _____ APT. OR BOX #:

CITY: _____ STATE: _____ ZIP CODE: _____

SIGNATURE (Required for charge or billing): _____

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() I enclose my check/money order/cash. () Bill me. MAKE PAYMENT TO: "WRVO".

MAIL TO: "SOUNDS OF YESTERDAY", WRVO, SUNY, OSWEGO, NY 13126.

ALL FRIENDS & MEMBERS OF WRVO RECEIVE WRVO'S PROGRAM GUIDE FOR 1 YEAR - SEE SAMPLE ATTACHED.

FM STATIONS: NY STATE

4	88.5 WRUR Rochester	98.5 WHLD Niagara Falls	710 WOR NY City	1340 WENT Gloversvi
14	* 88.7 WBFO Buffalo	99.5 WBAI NY City	790 WNNY Watertown	1350 WRNY Rome
21	89.1 WMHT Schenectady	100.9 WQIX Horseheads*	830 WNYC NY City	1360 WKOP Binghamto
	W 89.3 WGSU Geneseo	101.7 WECQ Geneva	870 WHCU Ithaca	1390 WFBL Syracuse
	H 89.9 WRVO Oswego	102.5 WBEN Buffalo	930 WBEN Buffalo	1400 WABY Albany
	E 90.3 WAMC Albany	105.5 WSGO Oswego	950 WIBX Utica	1410 WELM Elmira
	R 91.3 WCNY Syracuse	107.3 WTLB Utica	960 WEAV Plattsburgh	1440 WSGO Oswego
	E 91.5 WXXI Rochester	AM STATIONS: NY STATE		
28	93.9 WNYC NY City	570 WSYR Syracuse	1000 WIQT Horseheads	1450 WKAL Rome
	& 96.9 WOUR Utica	590 WROW Albany	1180 WHAM Rochester	1490 WKNY Kingston
	97.3 WHCU Ithaca	660 WNBC NY City	1240 WGVA Geneva	*Cannot be heard in
			1310 WTLB Utica	Syracuse, NY

W Local & Syndicated programs arranged by station, network shows by network, below:
H NRN NET/WRVO-FM: THE SOUNDS OF YESTERDAY: FRI. (except 5/12) 8:05-10:05 pm, plus SAT. 5/12

E (only) 7:30 pm until ??? Allen Rockford, Don Richardson, hosts. PAGE 66.
N WRVO-FM: THE GREAT RADIO REVIVAL: MON.-THU. 11 pm-Mid., FRI. 11:05 pm-12:05 am. PAGE 66.
T SENTIMENTAL JOURNEY: SUN. 10 pm-Mid. John Krauss, host. PAGE 64 for highlights
O SUSPENSE: SAT. 5/6 only 8-8:30 pm, SAT. 5/20 & after 8:30-9 pm. PAGE 66.
T THE BIG BAND SOUND OF...: SAT. (starts 5/20) 8-8:30 pm; SUN. 9:30-10 am. PAGE 6
U RADIO'S GREATEST HITS: MON. 5/15 only 10 pm until ??? John Krauss. PAGE 62.
N additional FRIENDSHIP FESTIVAL specials of interest: 5/12-5/15 - See PAGE 62.
E WGSU-FM: THE RADIO DETECTIVES: WED. 7-7:30 pm, rptd SAT. 10-10:30 am. PAGE 60.
WQIX-FM & WIQT-AM: THE ELECTRONIC ERA: SUN. 12:10 to 12:45 pm; Gary Yoggy & Bill Russell.
See PAGE 60 for details.

I WCNY-FM: NBC (UNIVERSITY) THEATER (SYN): Believed to have ended at end of April.
N *SOUNDTRACK (SYN): THU. 1-2 pm (maybe).

COMEDY'S GOLDEN MOMENTS: SUN. 5/7, 5/14 & 5/28 6-9 pm; SUN. 5/21: Fund-raising
special from Midnight SAT. to 5 am SUN. Ends (for summer) on May 28. PAGE 60
E *RAY BOYCE: MON.-FRI. 6:30-7:30 pm, FRI. 11 pm (new time) to 1 am SAT. Jazz, etc
W *LEO RAYHILL: SUN. 9-10 pm, SAT. 10 pm-Mid., FRI. 9:30-10:30 pm. Jazz.
JAZZ A LA KING: SAT. Mid. to 1 am SUN. Dave King.
Y *NIGHTBEAT (SYN): SAT. 7-7:30 pm. Frank Lovejoy stars.
O NOTE: *May be delayed, rescheduled or pre-empted due to Syracuse Chiefs baseball.

R CBS NET: CBS RADIO MYSTERY THEATER (See PAGES 8 & 11): All times daily except as noted.
K WROW-AM, WHCU-AM & FM (but with frequent pre-emptions): 7:06 to 8 pm.
WHAM-AM, WELM-AM, WKOP-AM: 10:06-11 pm (NO SUN. show on WKOP-AM).
WEAV-AM: 10:06-11 pm MON.-FRI., 9:06-10 pm SAT.-SUN.
S WIBX-AM: After 11 pm news (approx. 11:15 pm) to conclusion.
T WNNY-AM: 11:06 pm-Mid. // WFBL-AM: 11:08 pm-Mid. (NO SAT. or SUN. shows)
A WOR-AM: 7:06-8 pm MON.-FRI., 8:06-9 pm SAT. & SUN.
E WENT-AM, WKNY-AM: at times unknown.
CHML-AM, CING-FM (SEE PAGE 6): One show per week, SUN. 6:15-7:00 pm (approx.).

* SALVATION ARMY: HEARTBEAT THEATER (SYN): Dramas with religious themes featuring old-time
radio stars: WTLB-AM & FM: SUN. 5:30-6 am; WBEN-AM & FM: SUN. 7-7:30 am;
R WSGO-AM & FM: SUN. 8:20-8:50 am; WECQ-FM: SUN. 7:35-8:05 am.
E WTLB-AM & FM: ASK THE PROFESSOR (SYN. by Univ. of Detroit): SUN. 8:05-8:35 am, rptd SUN.

G 11-11:30 pm. A real fun panel show in the great radio tradition.
I NPR NET: THE GOON SHOW: WRVO-FM: SUN. 5/7 only 2-2:30 pm & SAT. 5/6 only 8:30-9 pm. WBFO-
O FM: MON. 9-9:30 pm; WNYC-FM (maybe): THU. 10:30-11 pm.
N EARPLAY: WRVO-FM: MON.-THU. 10-11 pm, FRI. 10:05-11:05 pm - PAGE 62. WCNY-FM*:
A SUN. 2-3 pm*; WNYC-AM: SAT. 2-3 pm; WNYC-FM: FRI. 10-11 pm.
L JAZZ REVISITED: WRVO-FM: SAT. & SUN. 7:30-8 pm - PAGE 64. WSKG-FM: SAT. 6:30-7 pm
* WBFO-FM: MON. 9-9:30 pm (maybe); WCNY-FM: FRI. 10:30-11 pm*, SAT. 9:30-10 pm*.
* JAZZ ALIVE GOES ALIVE: WRVO-FM: WED. MAY 31 from 10:30 pm-Midnight. Live from
* New Orleans, Sarah Vaughn in a jazz concert.

* FRIENDSHIP FESTIVAL specials of interest: WRVO-FM: 5/12-5/15 - See PAGE 62.
* WHCU-AM: SOUNDS FROM THE PAST: SUN. 4:06-5 pm. Musical & OTR nostalgia. Rudy Paolangel.

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 WHERE TO TUNE (NY)...Page 4
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 WHERE TO TUNE (CANADA)...Page 6
 CBS RADIO MYSTERY THEATER...
 LOG...Page 7
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 SILHOUETTES...Pages 15, 24
 LETTER...Page 46
 "CHARLIE'S CORNER" SALUTE...Page 29
 OFFICIAL BIOGRAPHY...Pages 54, 56
 ARTICLE REPRINTS FROM 1937/38...Pages 15,
 16, 23, 24, 26

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 COLUMNS: CHARLIE'S CORNER...Page 29
 REPRINT: SIMPLICITY OF RADIO...Page 30
 QUIZ PAGE (& SUPER-QUIZ)...Page 32
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 Frank Bresee)...Pages 49-50
 DEATHS...Page 52
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 AREA SERIES HIGHLIGHTS...Page 60
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 SOUNDS OF YESTERDAY SCHEDULE...Page 68
 WRVO SUSPENSE SCHEDULE...Page 66

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NOSTALGIA RADIO NEWS IS AVAILABLE "ACROSS-THE-COUNTER" AT THE FOLLOWING LOCATIONS IN GREATER SYRACUSE, NY: DREAM DAYS COMIC BOOK STORE, Downtown NEBULUS BOOKS, Geddes St.
 ECONOMY BOOK STORE, Shoppingtown (Only) THE CIVIC CENTER (Night of 5/10)

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EXPLANATION & APOLOGY: This, our largest issue ever, was repeatedly delayed due to difficulties over which we had no control. If you receive it late we do apologize, but it could not be helped. Also, what we had planned as 50 to 55 pages became 68 pages plus, so we we forced to increase the cover price from the anticipated \$1 to \$1.50 A and back issues will sell for \$2. This change in no way affects our L paid subscribers receiving this issue by mail as part of their regular subscription.

*

START PLANNING EARLY: The 1978 Old-Time Radio Convention will be at the Holiday Inn in Bridgeport, Connecticut (Exit 27 of Conn. Tpk, Interstate 95) on Sat. October 7 from 9 am until conclusion around 10:30 pm. Cost will be \$15 per person (under 16 will be just \$12.50) A Checks should be mailed to Jay Hickerson, Box C, Orange, Connecticut 06477. Display or dealer tables are free to those attending (limit 2 tables per) and should be requested as soon as possible for planning purposes.

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TV SPECIALS OF PARTICULAR INTEREST: A gala 75th birthday salute to Bob Hope by the USO on May 25 was taped by NBC and will air May 29 for 3 hours. Elizabeth Taylor, Angie Dickinson, * Alan King host. ** George Burns is the subject of a roast by Dean Martin, et al, on NBC from 9:30-11 pm (ET) on May 17. It was taped in Las Vegas and celebrates George Burns' 7th decade in show business. ** John Wayne, Wm. Holden, Gene Kelly, Marsha Mason star in ABC special "Oscar's Best Actors" on May 23. The one-hour special highlights winners of "best actor" award and includes scenes from winning films. ** James Coburn stars in Dashiell Hammett's "The Dain Curse" to be presented May 22, 23 & 24 on CBS as a 6-hour world premiere movie. Hamilton Nash, the hero, is the forerunner of other Hammett heroes, Sam Spade and The Thin Man. The year of the action: 1928. Jason Miller, Jean Simmons, Beatrice Straight, & Hector Elizondo also star. ** "The CBS Family Film Classics" will present popular movies of family appeal over a two-week period (i.e., in two parts) beginning May 23 from 8 to 9 pm (ET). First film: "The Yearling". Others scheduled include "Tom Sawyer", "National Velvet", "Charlotte's Webb", "The Little Prince", and "Where the Lilies Bloom."

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DRAFTEES: Marconi, Walter Winchell, Arthur Godfrey, Jim & Marion Jordan (Fibber McGee & Molly) were elected to the National Association of Broadcasters Radio Hall of Fame, joining 14 past radio greats inducted last year. Bing Crosby received the most votes but was ineligible due to rule barring posthumous election until at least 2 years after nominee's death. Induction came at formal ceremony at annual NAB convention in Las Vegas, April 9-12. P The National Broadcasters Hall of Fame, Freehold, New Jersey (a different and unrelated organization) will have its induction on May 21. Winners inducted at that time will be announced in our next issue. // BULLETIN! - SEE PAGE 44 FOR IMPORTANT LATE BULLETIN!

P WHERE & WHEN TO TUNE IN ONTARIO & QUEBEC(Q)...
 A For old-time radio, current radio drama, comedy, nostalgia, big bands, classic jazz,
 G NOTE: For CBC stations, see Aug. '77 & Page 21. CBC Programming: See Pg 21. For NY st
 E stations & programs, see Page 4. If you have deletions, additions, corrections, WRITE
 at NOSTALGIA RADIO NEWS, PO Box 2214, Syracuse, New York 13220. 900 CHML Han
 6 FM STATIONS: ONTARIO 96.3 CFMK Kingston 104.5 CHUM Toronto 940 CBM Mon
 91.1 CJRT Toronto 97.7 CKTB St. Catharines 105.3 CFCA Kitchener 960 CKWS King
 * 91.9 CFRC Kingston 98.1 CHFI Toronto 105.7 CHSC St. Catharines 1010 CFRB Toro
 93.1 CHAY Barrie 98.3 CFLY Kingston 107.1 CILQ Toronto SW STATIONS:
 W 94.5 CKQS Oshawa 99.9 CKFM Toronto 107.9 CING Burlington 5960 50.34 Radi
 H 95.3 CKDS Hamilton 102.1 CFNY Brampton AM STATIONS: ONT. & QUE. khz m Cana
 E For programs on above stations which are NOT listed below, see prior (Sept.-April) issues.
 R CFLY-FM: NOSTALGIA NIGHT, consisting of THOSE GREAT OLD RADIO SHOWS: SUN. 5-5:30 pm - SEE
 E PAGE 60; THE DORSEY YEARS: SUN. 5:30-6 pm (26-week series featuring the story &
 & music of Tommy & Jimmy Dorsey & their orchestras during the 30's & 40's); MAKE-
 BELIEVE BALLROOM: SUN. 6-7 pm (featuring actual recordings of top orchestras &
 vocalists from the big band era).
 W ALL THAT JAZZ: SAT. 4-6 pm. Don Robinson, host. Features frequent early jazz
 H performances by Duke Ellington, Count Basie, Ella Fitzgerald, Stan Kenton, Loui
 E Armstrong, etc.
 N CFRB-AM: GUNSMOKE: FRI. 11:30 pm-MIDNIGHT. With William Conrad.
 DOWN MEMORY LANE: MON.-FRI. 8:05-9 pm.
 T CFRC-FM: THEATER OF THE MIND: FRI. 9-10 pm.
 O CHFI-FM: RADIO CLASSICS: DAILY @ 2:35 pm & 9 pm. David Lennick, host.
 RADIO CANADA SW & CBC-AM NET: "AS IT HAPPENS" FRIDAY PLAYHOUSE: FRI. 7:30-8 pm.
 T CBS NET: CBS RADIO MYSTERY THEATER: CHML-AM & CING-FM: SEE PAGE 4 FOR DETAILS.
 U CBM-AM: DRAGNET: MON. 5-5:30 pm. With Jack Webb.
 N CKWS-AM & CFMK-FM: RADIO'S GOLDEN AGE: SAT. & SUN. 7-7:30 pm.
 E CING-FM: WITHOUT PICTURES (Music from the movies): SUN. 10:30-11 pm.
 JACK COLE'S JAZZ: SUN.-THU. 10 pm-MIDNIGHT.
 I CHAY-FM: LAUGH-TRACK: MON.-FRI. @ 2:25 pm & 8:25 pm.
 N THE WAY WE WERE: MON.-FRI. @ 2:55 pm & 8:55 pm.
 CKQS-FM: FROM BE-BOP TO NOW: SAT. 10 pm to 2 am SUN. Hal Hill, host.
 LAUGH-TRACK: MON.-FRI. @ 3 pm & 9 pm.
 O AT THE CONSOLE: MON. 8:30-9 pm.
 N SHOWCASE ON COMEDY: MON. 9-10 pm, rptd TUE. 3-4 am.
 T GOLDEN RADIO SHOWCASE: TUE. 9-10 pm, rptd SAT. 3-4 am.
 A SHOWCASE - THE PERFORMERS: WED. 9-10 pm, rptd THU. 3-4 am.
 R FROM A MUSICAL FLEA MARKET: THU. 9-10 pm, rptd FRI. 3-4 am.
 I DISCOVERIES IN DISCS: FRI. 8-8:30 pm, rptd WED. 3-3:30 am.
 O SHOWCASE AT THE SHOWS: THU. 9-10 pm.
 & CONSOLE HIGHLIGHTS with Al Lowry: FRI. 8:30-9 pm.
 FRIDAY SPECIAL: FRI. 9-10 pm.
 Q CJRT-FM: MY MUSIC (BBC SYN): SAT. 3-3:30 pm, WED. 10-10:30 am.
 U JUST A MINUTE (BBC SYN): MON. 10-10:30 am.
 E MY WORD (BBC SYN): SUN. 4:30-5 pm, THU. 10-10:30 am.
 B MUSIC FROM THE FILMS: SAT. 5:30-6 pm, MON. 7-7:30 pm, WED. 4:30-5 pm. Ron McKee.
 E BIG BAND SHOW: SAT. 10 pm-Signoff; Glen Woodcock, host.
 C THE JAZZ SCENE: MON.-FRI. 10 pm-Signoff, SAT. 6 am-NOON; Ted O'Reilley, host.
 JAZZ IN CONCERT: SAT. 7-10 pm; Ted O'Reilley.
 * WORDS & MUSIC: SUN. 10-11 pm; Tom O'Neill, host.
 SUNDAY SPECIAL: SUN. 7-10 pm; Paul Robinson, host.
 R ORGANS OF THE WORLD: SUN. 6-6:30 pm; Ron McKee, host.
 E CKTB-FM: THE SWEET & SWINGING ERA: SUN. 5-9 pm; Jack Dawson, host.
 G CKFM-FM: HENRY MORGAN: TUE. & THU. within HOUR TORONTO, between NOON & 2 pm.
 I HENRY MORGAN: WED. & FRI. 8:50-9:00 am.
 O ALL THAT JAZZ: SUN. 10 pm-6 am MON.; Phil MacKellar, host.
 N MOVIE BUFF: SAT. 3-4 pm; Don Daynard, host.
 A CFCA-FM: BEAT OF THE BIG BANDS: SAT. 6:50-11 pm.
 L MUSIC HALL: SUN. @ 5 pm; Jack Carpenter, host.
 CKDS-FM: SHOWTIME: SUN. 3:05-4 pm; Tom Cherington, host.
 * CILQ-FM: BACKSTAGE PASS: SUN. @ 4 pm; Larry LeBlanc, host.
 * Q-JAZZ: SUN. 10-11 pm.

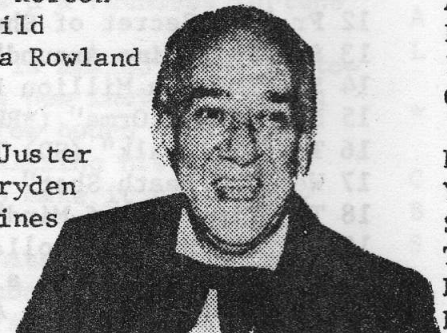
(SEE ALSO PAGES 4, 21 & 60)

MARCH-APRIL 1977//

CBS RADIO MYSTERY THEATER LOG:

//MARCH-APRIL 1977// P

- Mar. 1 Tu "The Hound of the Baskervilles" (*MB/ACD) Kevin McCarthy, Lloyd Battista (SH A
2 We "Strike Force" (SD)(R: 11/11/76) Michael Wager, Court Benson G
3 Th "The Overcoat" (*IM/NVG) Hans Conreid, Bryna Raeburn E
4 Fr "Answer Me" (EE) Larry Haines, Dan Ocko
5 Sa "A Question of Identity" (MB)(R: 11/12/76) Joan Lovejoy, Robert Dryden 7
6 Su "Blood Will Tell" (SD)(R: 11/26/76) Mason Adams, Bryna Raeburn
7 Mo "Beyond the Barrier" (SM) Russell Horton, Evie Juster *
8 Tu "The Sign of the Four" (*MB/ACD) Kevin McCarthy, Court Benson
9 We "The Man Who Couldn't Get Arrested" (SD)(R: 11/29/76) Fred Gwynne, Joan Shea C
10 Th "The Pleading Voice" (RW) Corinne Orr, William Griffis B
11 Fr "Till Death Do Us Part" (SD) Tammy Grimes, Ian Martin S
12 Sa "Now You See Them, Now You Don't" (AB)(R: 11/30/76) Robert Dryden, Leon Janney R
13 Su "How to Kill Rudy" (SD)(R: 12/2/76) Paul Hecht, Patricia Elliott A
14 Mo "Look Backward Sometimes" (IM) Roberta Maxwell, Russell Horton D
15 Tu "The Shining Man" (*IM/E&HH) Bob Kaliban, Morgan Fairchild I
16 We "Child of Misfortune" (IM)(R: 12/3/76) Norman Rose, Jada Rowland O
17 Th "Jobo" (HS) Earl Hammond, William Griffis
18 Fr "Little Green Death" (SD) Kim Hunter, Nat Polen M
19 Sa "Child of the Sea" (BJ)(R: 12/6/76) Tony Roberts, Evie Juster Y
20 Su "Enough Rope" (SD)(R: 12/7/76) Russell Horton, Robert Dryden
21 Mo "The Eighth Deadly Sin" (IM) Patricia Elliott, Larry Haines
22 Tu "The Imposter" (EE) Don Scardino, Norman Rose
23 We "Nobody Dies" (EE)(R: 12/9/76) Teri Keane, Ann Shepherd
24 Th "The Gift of Doom" (*AM/Eu) Kim Hunter, Mason Adams
25 Fr "A Study in Scarlet" (*MB/ACD) Kevin McCarthy, Court Benson Larry Haines (SH Y
26 Sa "Identity Crisis" (FF)(R: 12/10/76) Gordon Gould, Anne Williams
27 Su "Hit Me Again" (IM)(R: 12/13/76) Paul Hecht, Patricia Elliott T
28 Mo "The Warriors from Loanda" (*RW/JC) Robert Dryden, William Griffis H
29 Tu "The Coldest Killer" (SD) Bobby Readick, Joan Lovejoy E
30 We "The Smoking Pistol" (SD)(R: 12/14/76) Howard DaSilva, Bob Kaliban A
31 Th "Death is Blue" (SD) Frances Sternhagen, Marian Seldes T
Apr. 1 Fr "You Bet Your Life" (IM) Paul Hecht, Morgan Fairchild E
2 Sa "The Doctor's Evidence" (RW)(R: 12/16/76) Frances Sternhagen, Tony Roberts R
3 Su "A Quiet Evening at Home" (SD)(R: 12/17/76) Tammy Grimes, Leon Janney
4 Mo "So Shall Ye Reap" (*AM/So)(Based on "Oedipus the King") Russell Horton, Teri L
5 Tu "The Sensitive" (EE) Gordon Gould, Teri Keane Keane O
6 We "Date of Death" (EE)(R: 12/20/76) Norman Rose, Larry Haines G
7 Th "The High Priest" (SD) Robert Dryden, William Griffis
8 Fr "Blood, Thunder and a Woman in Green" (FM) Mandel Kramer, Jackson Beck *
9 Sa "The Lone Survivor" (IM)(R: 12/21/76) Russell Horton, Ian Martin
10 Su "Double Zero" (SD)(R: 12/23/76) Robert Dryden, Bryna Raeburn N
11 Mo "The Meteorite" (RW) John Beal, Marian Seldes A
12 Tu "Mansized in Marble" (IM) Paul Hecht, Roberta Maxwell T
13 We "The Magus" (EE)(R: 12/25/76) Fred Gwynne, Jada Rowland I
14 Th "The Phantom House" (IM) Marian Seldes, Mason Adams O
15 Fr "Borderline Case" (SD) Merry Flershem, Bryna Raeburn N
16 Sa "The Mark of Cain" (IM)(R: 12/27/76) Ralph Bell, Marian Seldes A
17 Su "The Artist" (*SD/GdM)(R: 12/18/76) Michael Wager, Court Benson L
18 Mo "A House Divided" (AM) Joan Lovejoy, Larry Haines
19 Tu "The Book of Abaca" (SD) Allan Swift, Court Benson
20 We "Your Love, Mr. Ellers" (RW)(R: 12/30/76) Roger DeKoven, Jack Grimes *
21 Th "Come Away Death" (IM) William Griffis, Norman Rose P
22 Fr "The Prisoner of Zenda" (*RN/AH) Howard Ross, Lloyd Battista A
23 Sa "Tomorrow's Murder" (SD)(R: 12/31/76) Robert Dryden, Court Benson G
24 Su "Whose Little Girl are You?" (SD)(R: 1/3/77) Marian Seldes, William Griffis E
25 Mo "Bound East for Haiti" (RW) Mason Adams, Fred Gwynne
26 Tu "The Adventure of the Red-Headed League" (*MB/ACD) Kevin McCarthy, Court Benson (SH 7
27 We "This Breed is Doomed" (IM)(R: 1/4/77) Howard DaSilva, Bryna Raeburn
28 Th "The Second-Chance Lady" (SD) Marian Seldes, Teri Keane *
29 Fr "Wuthering Heights" (*EP/EB) Paul Hecht, Roberta Maxwell *
30 Sa "The Man from Ultra" (AB)(R: 1/6/77) Court Benson, Robert Burr *



Larry Haines

(SH Y



Frances STERNHAGEN

Fred GWYNNE



CBS RADIO MYSTERY THEATER ADVANCE LISTINGS:

The CBS RADIO MYSTERY THEATER is presented 7 nights per week on stations in most areas 5 or 6 nights per week on stations in some areas, such as Syracuse, NY. In addition, stations in Canada carry one broadcast per week (see Page 6):
MAY 1978:

May 1 Mo "A Drink with Dionysius" (SD) Fred Gwynne, Robert Dryden
2 Tu "The Figure in the Moonlight" (RW) Paul Hecht, Patricia Elliott
3 We "The Teddy Bear" (JA)(R: 11/30/77) Michael Wager, Court Benson
4 Th "Journey to Somewhere" (IM) Norman Rose, Carol Teitel
5 Fr "Cool Killer Karl" (GFL) Mason Adams, Marian Seldes
6 Sa "Neatness Counts" (SD)(R: 12/2/77) Joan Shea, Ralph Bell
7 Su "The Lost Tomorrows" (SM)(R: 12/5/77) Mandel Kramer, Anne Williams
8 Mo "Death and Desire" (EE) Mercedes McCambridge, Robert Dryden
9 Tu "Room 418" (SD) Michael Tolan, Carol Teitel
10 We "Fire and Ice" (SD) Fred Gwynne, Marian Haley (R: 12/7/77)
11 Th "The Guilt of the Innocent" (*GFL/MG) Fred Gwynne, Bob Kaliban
12 Fr "The Secret of Shen-Si" (AM) Carol Teitel, Arnold Moss
13 Sa "This Time Around" (SD)(R: 12/9/77) Gordon Heath, William Griffis
14 Su "The Ten Million Dollar Heist" (JA)(R: 12/12/77) Joe Silver, Robert Dryden
15 Mo "Edmund Orme" (*RW/HJ) Lamont Johnson, Gordon Gould
16 Tu "Girl Talk" (SD) Teri Keane, Anne Williams
17 We "The Death Shot" (IM)(R: 12/14/77) Michael Tolan, Anne Williams
18 Th "Time Out of Mind" (PG) Russell Horton, Ian Martin
19 Fr "The Hundred Dollar Difference" (SD) Mason Adams, Carol Teitel
20 Sa "The Ghost With a Knife" (JA)(R: 12/16/77) Arnold Moss, Patricia Elliott
21 Su "Brothers of the Angle" (SD)(R: 12/19/77) Ralph Bell, Evie Juster
22 Mo "The Girl He Left Behind" (PG) Anne Williams, Bryna Raeburn
23 Tu "Window to Oblivion" (IM) Russell Horton, Teri Keane (UFO story with Bryce Bond)
24 We "The Big 10¢ Hustle" (SD)(R: 12/21/77) Earl Hammond, Russell Horton
25 Th "The Spy and the Traitor" (GFL) Howard Ross, Gordon Heath (about Benedict Arnold)
26 Fr "The Arctic Encounter" (SD) Mason Adams, Mandel Kramer
27 Sa "The Witching Well" (IM)(R: 12/23/77) Paul Hecht, Carol Teitel
28 Su "The Ghost of Yesterday" (VD)(R: 12/26/77) Teri Keane, Russell Horton
29 Mo (Title, author, stars to be announced at a later date) // SEE PAGE 44 FOR POSSIBLE
30 Tu (Title, author, stars to be announced at a later date) // LATE UPDATE ON THIS
31 We "The Missouri Kid" (JA)(R: 12/28/77) Lloyd Battista, Robert Maxwell



CORRECTION! CORRECTION! CORRECTION! - For the CBS RADIO MYSTERY THEATER listings published in our last issue:

Apr. 13 Th "The Shreik of The Mandrake" (PG) Anne Williams, Ian Martin
16 Su "A Point of Time" (VD)(R: 11/15/77) Norman Rose, Jackson Beck
17 Mo "Murder at Troyte's Hill" (*GFL/CLP) Marian Haley, Robert Dryden
18 Tu "Uncle Louis" (SD) Tony Roberts, Anne Williams

NEW ADDITIONS TO CODE LIST: ORIGINAL AUTHORS: MG) Maxim Gorky, HJ) Henry James, CLP) C.L. Perkis (spelling?).

FOR RELATED ARTICLES OF SPECIAL INTEREST, SEE PAGES 33 & 34. ALSO SEE PAGE 11.

MARIAN SELDES FINISHES AUTOBIOGRAPHY; LIKES TO CREATE ROLES:

There are actresses, and there are actresses, and one of the most gracious, not even to mention accomplished, is Marian Seldes. She is in "Deathtrap" on Broadway, and besides other nice things about her, she writes. Miss Seldes has just finished an autobiography, "The Bright Lights", which is about working in the theater and will be published in the fall. Recently, someone put this burning question to her: Are there any roles you have never played that, above all roles, you wanted to play? "It tells so much about us - about actors - how we'd answer a question like that," Miss Seldes said, "because it shows how we think of ourselves. But above all, I'd like to create a role, some role I've never created before." And, she does just that frequently on THE CBS RADIO MYSTERY THEATER.

DRAMA SCRIPT BROADCAST ON CBS RADIO WINS ANNUAL WRITERS GUILD AWARD:

A writer of a radio broadcast carried on CBS was declared the winner in late March of the annual award presented by the Writers Guild of America. Allan E. Sloane, for his "A Very Special Place," heard on THE GENERAL MILLS RADIO ADVENTURE THEATER (2/6/77, rptd 8/6/77), won for "outstanding achievement, radio dramatic script." The story of a 17-year-old retarded boy won writer Sloane another award last year (CONTINUED ON PAGE 11)

PLOT OUTLINES for THE CBS RADIO MYSTERY THEATER

For stars, authors, dates, etc., see the CBS LOGS. This month APRIL 1974.

- 4/1/74 (R: 6/22/74) THE BLACK CAT - Philip Sterling is determined to love his rich, ugly wife because, if he can't he knows he's going to kill her for her money. He knows because when he looked into the eyes of his wife's black cat, Pluto, he saw himself in a courtroom being sentenced by the judge for the crime.
- 4/2/74 (R: 6/23/74) THE PHAROAH'S CURSE - A beautiful singer is called upon to help break the curse of a 4,000-year-old Egyptian princess, whose tomb a team of archeologists is attempting to enter. Hoping for some good luck, Sir Geoffrey, head of an archeological expedition, persuades singer Diane Elliot, a dead-ringer for a dead princess, to accompany the team about to enter her tomb & recover a fortune in jewels. The curse on the tomb seems, however, to be more effective than the party bargained for, and Diane wonders if she will have to share a catafalque with the look-alike princess & a ruthless fortune hunter.
- 4/3/74 (R: 6/26/74) DIE! YOU'RE ON MAGIC CAMERA - Johnny Carlin is amazed when, photographing his girl friend, Lisa, in front of a bank, his new instant Volecta S-60 produces a photo of a holdup inside the bank. A few hours later the bank is robbed & Johnny's photo nails the thieves. Realizing his camera's potential, he uses it to make easy money - until others make it clear they need the camera more than he does.
- 4/4/74 (R: 12/8/74) THE THING INSIDE - A curious glass ball purchased by artist John Ferrar & his wife, Sara, causes problems when John is convinced it contains a spirit that will grant his wishes. When two of John's enemies are found brutally murdered, Sara & a friend are convinced it's no coincidence.
- 4/8/74 (R: 6/28/74) THE LOCKED ROOM - When fortune hunter Davey Snowden marries wealthy, if homely, Bonnie Daniels, he anticipates moving into her family's mansion & recovering the fortune he imagines lies in a tightly locked room. Stymied by Bonnie's formidable mother, he plays a nasty trick which not only causes him to lose both Bonnie & her fortune but also to realize too late that Mrs. Daniels is not through with him yet.
- 4/9/74 (R: 6/29/74) THE MURDER MUSEUM - An aspiring artist, Vincent Raymond, haunted by a childhood trauma, seeks revenge when he is tricked by a ruthless entrepreneur into revealing the gory details of his past. The recurring nightmares which haunt Vincent seem to disappear with his increasing artistic success until Lisa Brandon, his girl friend, innocently reveals some of the details of his traumatic childhood to Raphael Galinari, posing as a sculptor. When Vincent learns that Galinari plans to transform his private misery into a commercial display, he plans an apt revenge.
- 4/10/74 (R: 6/30/74) OUT OF FOCUS - Advertising man Sky Harris, who will be made a vice president of his agency if he's able to create a successful campaign for the new Bianchi cosmetics account, meets a beautiful model while riding home on his commuter train - albeit a little tipsy from a visit to his favorite bar. But when he arranges to see her again - in his city apartment - and tries to take her photograph, all his camera records is a blank.
- 4/11/74 (R: 7/2/74) STRANGE COMPANY - Charles Gordon's elderly Aunt Belle, alone now that her sister is dead, has stashed all her savings in two large suitcases. She tells her nephew that a man, then a woman & a man, who say nothing, just sit & smile, somehow keep entering her apartment, even though all the windows & doors are securely locked. She is certain these "visitors" are after her money - all of which gives Charles an idea on how he can acquire some of what will be rightfully his even before his aunt dies.
- 4/15/74 (R: 7/5/74) ONLY THE DEAD REMEMBER - Three Korean War POWs plan to take justice in their own hands - to kill another GI who had told their captors of their escape plans. Captured in the Korean War, three GIs vow to kill a fourth who they were certain had informed the North Koreans of their escape plan. One of the three, piano-player Eddie Benson, has combed the U.S. for more than 20 years & now has found the informer. But he can't convince his buddies to join him in the execution they once swore they would perform together.
- 4/16/74 (R: 7/6/74) MEN WITHOUT MOUTHS - Horrified by encounters with strangers who seem to have no mouths, former gangster Joe Gannet consults Dr. Hammel, his

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PLOT OUTLINES continued

niece Kitty's fiancée. Hammel, who knows of Joe's past, comes up with the theory that these encounters (apparitions) are manifestations of the guilt must feel for the crime syndicate "informers" he has killed. But Kitty is crystal clear that these "men without mouths" are indeed in Joe's future, past, when she learns the truth about his life.

4/17/74 (R: 7/7/74) THE HORROR WITHIN - Joe Compertino leaves town when he is taunted about his strange behavior & unusual power to perceive the thoughts of other. Working for his Uncle Pete in a supper club, Joe is able to use his talent in nightclub act with the aid of Effie, his girl friend. On the eve of their marriage, Effie is found brutally murdered & Joe determines to find the killer in his own way (via extrasensory perception).

4/18/74 (R: 7/10/74) A PORTRAIT OF DEATH - Otis Manely Carter, an art school dropout, is hailed, at 30, as the world's foremost living artist. Almost unnoticed, however is the fact that his female subjects die the day he finishes their portraits. It's a fact a police sergeant decides needs investigating since his sister is going to be Carter's next subject.

4/22/74 (R: 7/12/74) THE WISHING STONE - Jenny Lou Coulter, a country girl whose father's addiction to gambling insures the family of unending poverty, tries to keep her acquisition of a wishing stone a secret. Her mother & brother don't want her father to know about it - because he will try to use it to win at poker or at the race track. Only when he commits a dastardly act does Jenny Lou tell her father of her treasured possession.

4/23/74 (R: 7/13/74) THE GHOST DRIVER - What appears to be a skeleton driving a car forces four people to crash & die, leaving one skeptic to confront the "ghost" before he can kill again. The bad publicity surrounding a "ghost driver" who forces cars off a narrow mountain bridge forces Mel & Liz Stout, operators of a nearby ski lodge, to give up hope of making a success of the lodge. That is, until Mike Duncan, the lone survivor of the crashes, determines to expose the phantom.

4/24/74 (R: 7/14/74 & 1/11/78) THE HAND - A Guy de Maupassant adaptation. Sir John Rowell arrives on the island of Corsica, avoiding human contact as much as possible until his neighbor, police magistrate Henri Donnet, purposely strikes up a friendship. Knowing little about Rowell's history, Donnet unwittingly seals his fate by helping Lady Rowell to mail a letter. A severed hand arrives for Rowell by return post which, he is certain, seeks revenge for its owner.

4/25/74 (R: 7/21/74) SUNRISE TO SUNSET - The following question is asked: are some people willing to live an evil life rather than no life at all? A strong-willed woman, for all intents & purposes, dies, but is she dead? She happened to be a person with a surpassing belief in herself, so angry when death was upon her that she would not submit. Her children believe she has come back - as a vampire - and that they are now damphires. And only damphires know how to deal with vampires.

4/29/74 (R: 7/16/74) ALL LIVING THINGS MUST DIE - A woman lavishes care & affection on her numerous plants and they repay her by murdering her hated husband. Married to a cruel and crude man, Barbara Murray wishes him dead and he is immediately strangled by her many plants & vines, upon which she has lavished years of care and affection. But when she remarries and becomes pregnant the plants' jealousy is soon evident.

4/30/74 (R: 7/19/74) THE VENUS d'ILE - An adaptation of the classic Prosper Merimee short story in which a handsome young count is torn between the Goddess of Love and a goddess with wealth. Vicomte Claude Louis de Charbert, handsome, young and owing a million-franc gambling debt, tries to save himself from his creditors by seeking the hand of the wealthiest young lady in France. But when he carelessly places his ring on the finger of an eight-foot bronze statue of Venus, the goddess demands his love - or his life.

THE FOLLOWING DATES ARE REPEATS...OUTLINES CAN BE FOUND IN FEBRUARY '78 to APRIL '78 ISSUES OF NOSTALGIA RADIO NEWS. REPEATS: 4/5/74; 4/6/74; 4/7/74; 4/12/74; 4/13/74; 4/14/74; 4/19/74; 4/20/74; 4/21/74; 4/26/74; 4/27/74; 4/28/74.

NEXT MONTH...MAY 1974

* Due to numerous requests, we shall shortly be listing two months of OUTLINES per issue,
* rather than the current arrangement. Also, soon, the complete OUTLINES for the CBS/GENERAL
* MILLS RADIO ADVENTURE THEATER...watch these pages as we continue to grow...

CBS NEWS & NOTES (Continued from Page 8): from the National Association for Retarded Citizens and was presented for outstanding media achievement related to mental retardation (See NOSTALGIA RADIO NEWS, DEC. 1977, Page 9). In the story, the boy becomes a local hero when he directs the residents of a new housing project to safety during a flood.

FOR MORE CBS NEWS & NOTES and related articles, SEE PAGES 33 & 34.

COMPLETE CODE LIST FOR CBS RADIO MYSTERY THEATER & CBS RADIO ADVENTURE THEATER: R: Rpt of pgm originally bcst on ---; *: Adapted by ---; /: From an original work by ---; SH) (at extreme right): Sherlock Holmes story. WRITERS/ADAPTORS: JA) James Agate, Jr.; JoA) John Agate, Jr. (may be same as JA); AB) Alfred Bester; MB) Murray Burnett or Murray Bennett; MuBu) Murray Burton; SD) Sam Dann; VD) Victoria Dann (Vicky Dann); EE) Elspeth Erci; FF) Fielden Farrington; MF) Madilon Ferber; RG) Ralph Goodman; PG) Percy Granger; MJH) Mary Jane Higby; BJ) Bob Juhren; GK) Gerald Keane; JK) Jerry Keane (may be same as GK); JL) James Lawrence; FL) Frederia Lewis; GeLe) Gerald Lewis; GFL) G. Frederic Lewis (may be same as Ge Le); GL) George Lowthar; HL) Henry Lowthar; FM) Fletcher Markle; IM) Ian Martin; NM) Nancy Moore; AM) Arnold Moss; SM) Stella Moss; RN) Robert Newman; SP) Sol Panitz; EP) Elizabeth Pennell; HS) Henry Slesar; AS) Alan Sloane; SS) Sidney Slon; KT) Karen Thorsen; PT) Paul Tripp; HW) Hank Warner; SJW) S.J. Wilson; SSW) S.S. Wilson; KW) Kay Winsor; RW) Roy Winsor; MW) Milt Wissoff. ORIGINAL AUTHORS: HCA) Hans Christian Andersen; SA) S. Anski; WA) William Austin; HdB) Honore de Balzac; AB) Ambrose Bierce; AlBl) Algernon Blackwood; CB) Charlotte Bronte; EM) Emily Bronte; LC) Lewis Carroll, WiCl) William Clark; ChCo) Charles Collins; WC) Wilkie Collins; CC) Carlo Collodi; JC) Joseph Conrad; JFC) James Fenimore Cooper; SC) Stephen Crane; CD) Charles Dickens; RD) Richard Donovan; ACD) Sir Arthur Conan Doyle; AD) Alexander Dumas; Eu) Euripides; NVG) Nikolay Vasilyevich Gogol; MG) Maxim Gorky; JG) Jakob Grimm; WG) Wilhelm Grimm; HRH) Henry Rider Haggard; EEH) Edward Everett Hale; TH) Thomas Hardy; NH) Nathaniel Hawthorne; OH) O. Henry; E&HH) E. & H. Heron; Ho) Homer; AH) Anthony Hope; HJ) Henry James; RK) Rudyard Kipling; JSL) Joseph Le Fanu; GL) Gaston Leroux; ML) Meriwether Lewis; JL) Jack London; EBL) Edward Bulwer-Lytton; GdM) Guy de Maupassant; GedMa) Gerald du Maurier; HM) Herman Melville; PM) Prosper Merimee; EN) Edith Nesbitt; CLP) C.L. Perkis (spelling?); EAP) Edgar Allen Poe; MDP) M.D. Post; AP) Alexander Pushkin; MdCS) Miguel de Cervantes Saavedra; WaSc) Sir Walter Scott; WS) William Shakespeare; So) Sophoclese; RLS) Robert Louis Stevenson; BS) Bram Stoker; JS) Jonathan Swift; LT) Leo Tolstoy; MT) Mark Twain; JV) Jules Verne; HGW) H.G. Welles; EW) Edith Wharton; OW) Oscar Wilde; MW) Mary Wollstonecraft; EZ) Emile Zola; trad) traditional or anonymous; ane) "Arabian Nights Entertainments" (or "The 1000 and One Nights"); B) The Bible. THIS LIST WILL BE UPDATED IN OUR NEXT ISSUE AND REPRINTED IN OUR JULY ISSUE.

AVAILABLE LOGS & LISTINGS FOR CBS RADIO MYSTERY & ADVENTURE THEATERS & HOW TO OBTAIN: For full details, see page 11 in our last (APRIL) or next (JUNE) issues. Send 10¢ per item (or per page) copying charge PLUS postage according to chart below to: "Logs", NOSTALGIA RADIO NEWS, PO BOX 2214, SYRACUSE, NEW YORK 13220. There is a limit of one copy of each item per subscriber, per request. Requests filled for current subscribers only! Any substantial excess over actual first class postage and copying charges will be refunded.

CBS RADIO MYSTERY THEATER LOGS:

1974	1975	1976	1977
JAN-FEB	JAN-FEB	JAN-FEB	JAN-FEB
MAR-APR	MAR-APR	MAR-APR	MAR-APR** (See Page 7)
MAY-JUN	MAY-JUN	MAY-JUN	MAY-JUN
JUL-AUG	JUL-AUG	JUL-AUG	(See listings for rest)
SEP-OCT	SEP-OCT	SEP-OCT	
NOV-DEC	NOV-DEC	NOV-DEC	

CBS RADIO MYSTERY THEATER PLOT OUTLINES:

JAN. '74 (3 pages)	FEB. '74 (2 pages)
MAR. '74 (2 pages)	APR. '74 (2 pages)**

(See Pages 9&10)

CBS RADIO MYSTERY THEATER ADVANCE LISTINGS:

May 1-28, 1977	Dec. 1977
May 29-June 19, 1977	Jan. 1978
June 20-July 31, 1977	Feb. 1978
August 1-28, 1977	Mar. 1978
August 29-Sept. 18, '77	Apr. 1978
Sept. 19-Oct. 23, 1977	May 1978**
Oct. 24-Nov. 30, 1977	(See Page 8)

GENERAL MILLS/CBS RADIO ADVENTURE THEATER:

LOGS: (ALL 1977) FEB., MAR., APR., MAY, JUNE, JULY,

LISTINGS: (ALL 1977) AUG., SEPT., OCT., NOV., DEC., JAN. '78.

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**Item published in this issue.

P EDITORS' NOTE: The following letter from Robert Trout marking the 40th Anniversary of
A World News Roundup" was supplied to us as a press release by CBS Radio. Part I appears
G our APRIL 1978 issue.

E ROBERT TROUT REMINISCES ABOUT THE EARLY DAYS AT "COLUMBIA" (PART II - see note above):

1 "The third speaker was in Paris, Edgar Mowrer, a Chicago Daily News correspondent in
2 Europe since the end of the first World War, also known as the Great War, before it had
* occurred to many that it would be followed by a greater one. He told us that Nazi Germany
had thrown off the mask; its aim was revealed, the mastery of Europe by brutal, naked force.

B "Next to Berlin for a piece by Pierre J. Huss, a correspondent of International News
E Service before INS became only the I in UPI. He reported that the invasion of Austria was
H very popular with the German people, who felt that it was exclusively a German affair and
I did not concern anyone else. (The statement has since been updated and now goes something
N like this: 'This is purely an internal matter and we shall not tolerate any outside inter-
D ference in our internal affairs.')

T "Ed Murrow came on from Vienna in the fifth place. He had come from Warsaw by way of
H Berlin, and in that dawn of the air age found it natural to say that he had 'arrived by air
E only a few hours ago.' Also, he remarked that nearly every principal building in Vienna now
had its armed guard, including the one from which he was speaking. Military guards were
S still a rarity. In closing, Murrow said that we were planning to bring the listeners 'an
C eyewitness account of Herr Hitler's entry into Vienna sometime tomorrow.'

E "The final spot on our first roundup was taken by (U.S.) Senator Schwellenbach (first
S name missing from my memory at the moment) of the state of Washington, who hadn't much to
C offer in the way of remedy, as the world skidded toward catastrophe, but who, obviously
E moved, rather desperately said: 'The permanent advance of civilization depends upon the
N successful maintenance of democratic institutions somewhere.' A colleague had his remarks
S inserted into the Congressional Record, which generated a good deal of pride at CBS.

A "Having just written 'CBS,' I am reminded that even as late as 1938 the company (or
T should I say corporation?) referred to itself as 'Columbia' as well as 'CBS.' Indeed, if
C it had not been for the fact that the word 'Columbia' on a microphone sign did not stand
B out well in newspaper photographs it most likely would still be the customarily used name.
S The first mike signs with the letters 'CBS' that I ever saw were on the dynamic microphones
we used for the first Fireside Chat at the White House a week after Franklin D. Roosevelt's
inauguration (which was the last March inauguration; after that the ceremony was moved to
January) in 1933. They were the first that President Roosevelt had seen, too, and before
R we went on the air he asked me what the 'CBS' meant.

A "The only other item that occurs to me at the moment concerns the studio for the first
D WNR (World News Roundup). Perhaps you have heard of the 'famous studio 9' on the 17th
I floor of the original CBS home at 485 Madison Avenue. The reason it was on the 17th floor
O was that the (by present standards miniature) news department was on that floor, and with
* the coming of war we could no longer afford the time to take a script up to the studio
floors on 21 and 22, or to the little announcers'-&-news-readers' booths next to Master
Control on the 23rd floor.

N "However, in 1938 there was no studio 9. For the crisis, we rigged up a temporary
A studio, hanging draperies on the walls of what had been an ordinary office and putting a
T table with a microphone in the centre of the room. The engineering department treated the
I broadcasts from that room as 'remotes.' An engineer sat at the controls of the bulky
O equipment they used to have to carry about then, to dance band remotes and scenes of dis-
N aster, a mixer, amplifier, &c., using a little table in a corner of the room to 'set up'
A on, and wearing earphones, the big, old-fashioned kind. It was the Austrian crisis that
L earned us the construction of studio 9, which was ready in time for the beginning of the
war in 1939. Until then, I did my daily, dinner-hour news programme from the improvised
* studio.

P "To answer your question about subsequent 'anchormen' (a term not introduced until
A the television era): it was a fairly long time after that first WNR before it became a
G regular feature, and I don't remember offhand how the anchor assignments went. As I was
E the only on-the-air member of the news department, it was common practise to assign members
of the announcing staff to do more or less routine studio news broadcasts that I did not
have time to do. And as Mel Allen was a member of the announcing staff, living in the hope
1 of being allowed to concentrate on sports, it is not only possible but even likely that at
2 some time or other he was on the WNR. I do happen to recall one afternoon, in the critical
days just before the war began, during which Mel and Arch McDonald were doing a sort of
* reconstructed baseball game from incoming wire copy, in a tiny studio/CONT'D PAGE 50//

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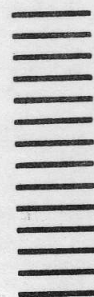
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SYRACUSE, N. Y., SUNDAY, MARCH 29, 1942

Radio Programs Scheduled for Today

(MBS) WAGE 620	(CBS) WFBL 1390	(NBC) WGY 810	(NBC) WHAM 1180	WOLF 1490	(NBC) WSYR 570
SUNDAY, MARCH 29					
8.00 WFBL—News, Louise Wücher. WGY—News, Organ. WHAM—News. WOLF—News, Musicals. WSYR—News, Church.	8.15 WHAM—Chamber Music.	8.30 WOLF—Amos Phipps. WSYR, WGY—Words and Music.	8.45 WFBL—News Roundup. WOLF—Organ Recital.	10.30 WFBL—Wings 'Over Jordan. WAGE, WHAM—Southernaires. WGY—Religious News.	10.45 WSYR, WGY—Vi & Vilma.
8.30 WFBL—Christian Science. WGY—Gypsy Ensemble. WHAM—String Quartet.	8.45 WFBL—Leisure Time.	9.00 WFBL—Church of the Air. WAGE—News. WGY—Radio Pulpit.	9.15 WHAM—News, Concert Orch. WSYR, WHAM—Musical Millwheel.	11.00 WFBL—Sportsman, Eastman School. WAGE—First Methodist Church. WGY—News, Organ. WHAM—Lake Ave Church WOLF—Christian Science Church. WSYR—News, Rhapsody of Rockies.	11.15 WGY—Union College Service.
9.00 WFBL, WAGE, WGY, WHAM, WOLF —News. WSYR—News Roundup.	9.15 WFBL—Organ Loft. WAGE, WHAM—Coast to Coast.	10.15 WHAM—Uncle Dan. WAGE—Salvation Army. WSYR—Uncle Bill.		11.30 WFBL—Invitation to Learning. WSYR—Music and American Youth.	11.45 WHAM—Music for Sunday.

AFTERNOON

12.00 WFBL—Design for Listening. WAGE—Teddy Powell Orch. WGY—Sunday Down South. WHAM—News. WOLF—News, Music. WSYR—Radio by Rich.	12.15 WFBL—Art Chat, Wm. Hekkins. WAGE—Letters to My Son. WHAM—Catholic Hour. WOLF—International Melodies. WSYR—Sunday Down South. 12.30 WFBL—Salt Lake City Choir. WAGE—Music You Love. WHAM—Musicals. WOLF—March of Melody. WSYR, WGY—Emma Otero. 12.45 WHAM—Religion Thru the Ages. 1.00 WFBL—Church of the Air. WAGE—Town Meeting. WHAM—No Business With Hitler. WOLF—News, Band. WSYR, WGY—Upton Close. 1.15 WHAM—Trio. WSYR—Men's Garden Club. 1.30 WFBL—Let We Forget. WHAM—City Club. WOLF—Symphony Hall.	1.45 WFBL—On Display. 2.00 WFBL—Columbia Workshop. WAGE—Parade of Stars. WGY—Grand Central Station. WOLF—News, Symphony Hall. WSYR—Sammy Kaye Orch. 2.15 WAGE—Hollywood Reporter. WAGE—Hollywood Reporter. 2.30 WAGE—This Is Fort Dix. WSYR—Voice of the Churches 2.45 WOLF—Know Your Bible. 3.00 WFBL—Philharmonic Orch. WAGE—Music Old and New. WGY—Tapestry Musicals. WHAM—Concert Music. WOLF—News, Musical Matinee. WSYR—Bob Becker. 3.15 WSYR, WGY, WHAM—H. V. Kaltenborn. 3.30 WGY—Town Meeting. WAGE—Hickam Field Glee Club. WOLF—In His Steps. WSYR, WHAM—Listen America. 3.45 WAGE—Council of Churches. 4.00 WGY—Mohawk Valley Singers.	WAGE—Dance Orch. WHAM—National Vespers. WOLF—News, Campus Clambake. WSYR—Catholic Hour. 4.15 WGY—Your Neighbor. WAGE—News. 4.30 WFBL—Andre Kostelanetz. WAGE—Church of the Air. WGY—Prof. W. C. Langsam. WHAM—Tony Wons. WOLF—Musical Matinee WSYR—Plays for Americans. 4.45 WGY—Tony Wons. WHAM—Montroe County Med. Soc. 5.00 WFBL—Family Hour. WAGE—I Hear America Singing. WGY—Symphonette. WOLF—News, Musical Matinee. WSYR, WHAM—Moylan Sisters. 5.15 WHAM—Dr. Dexter Perkins. WSYR—Olivio Santoro. 5.30 WGY—The Nichols. WAGE—To Be Announced. WOLF—Western Songs. WSYR, WHAM—Steelmakers. 5.45 WFBL—William I. Shirer. WOLF—Sports.
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EVENING

6.00 WFBL, WHAM, WSYR—News. WAGE—Double or Nothing. WGY—Catholic Hour. WOLF—News, Alvino Rey Orch. 6.15 WFBL—University Singers. WHAM—Art Steffen. WSYR—Variations in Syncopation. 6.30 WFBL—Gene Austy. WAGE—To Be Announced. WGY—Great Gildersleeve. WHAM—Pearson and Allen. 6.45 WSYR, WHAM—Mrs. F. D. Roosevelt. 7.00 WOLF—News. WAGE—Voice of Prophecy. WSYR, WGY, WHAM—Jack Benny. 7.15 WFBL—Public Affairs. WOLF—Chapel Singers. 7.30 WFBL—Screen Guild Theater. WAGE—Daughters of Uncle Sam. WGY—Band Wagon. WHAM—Great Gildersleeve. WOLF—WPA Program. WSYR—Vadeboncoeur.	7.45 WOLF—The Band Plays. 8.00 WFBL—World News. WAGE—American Forum. WOLF—News, Ave Maria. WSYR, WGY, WHAM—Charlie McCarthy. 8.30 WFBL—Crime Doctor, Elmer Davis. WGY—One Man's Family. WOLF—U. S. Army Band. WSYR, WHAM—Inner Sanctum. 8.45 WOLF—South American Way. WAGE—News. 9.00 WFBL—Fred Allen. WAGE—Revival Hour. WGY—Merry-Go-Round. WOLF—News, Concert Master. WSYR, WHAM—Walter Winchell. 9.15 WSYR, WHAM—Parker Family. 9.30 WGY—Familiar Music. WSYR, WHAM—Irene Rich 9.45 WSYR, WHAM—Dinah Shore. 10.00 WFBL—Take It or Leave It. WAGE—Raymond Gram Swing.	WGY—Hour of Charm. WOLF—News, Sandman Serenade. WSYR, WHAM—Good Will Hour. 10.15 WAGE—Harry James Orch. 10.30 WFBL—Catholic Action, Music. WAGE—Keep 'Em Rolling. WGY—To Be Announced. 10.45 WFBL—News. 11.00 WFBL—Sports. WAGE—Sports, News. WGY—News, Music. WHAM—News. WOLF—News, Sandman Serenade. WSYR—News, Post-Standard News. 11.15 WFBL—Russian Relief. WAGE—Tommy Tucker Orch. WHAM—Music You Want. WSYR, WGY—Cesar Saerchinger. 11.30 WFBL—Post-Standard, Music. WAGE—Boyd Raeburn Orch. WSYR, WGY—3 Sheeps to the Wind. 12.00 WFBL—Hal McIntyre Orch. WAGE, WGY, WOLF, WSYR—News.
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NOTE 8 PM NBC LISTING
(STATIONS WSYR/WGY/WHAM):
CHARLIE MCCARTHY SHOW
Starring Edgar Bergen

THE PRIVATE LIFE of CHARLIE McCARTHY

BY FREDERICK LEWIS

How a new American favorite was born and grew . . . The inside story of the talking doll, straight from the wood!

Originally published in LIBERTY Oct. 2, 1937

READING TIME • 8 MINUTES 55 SECONDS

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 N. B. C.'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 dummying 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 proposeis."

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 A. M., 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—magic, 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 papier-mâché, but in his sophomore year, he scraped together thirty-five bucks for the wood-carving 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 nine inches long, designed to go down through the neck into a hollowed-out place in the back, so that

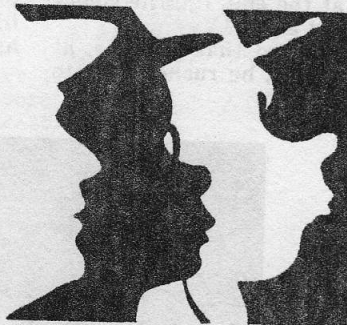
it could be firmly grasped and manipulated. There were also to be levers on the back of the head to control the movements of the lips and eyes.

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



NOTE: Illustration above (not originally part of this article) is from an ad appearing in the 1944 RADIO ANNUAL published by THE RADIO DAILY.

Continued to next page.

You will also enjoy EDGAR BERGEN TELLS THE TRUE STORY OF CHARLIE McCARTHY - Pages 23-26 and CHARLIE'S CORNER: Saluting Edgar Bergen - Page 29.

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 Vallée 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 Cocoanut Grove in Los Angeles, the Rainbow Room and Waldorf-Astoria in New York. Then came his radio discovery by Rudy Vallée—and prosperity!

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—I 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!

THE END



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OLD RADIO WAREHOUSE

OLD RADIO WAREHOUSE
5 Valley View Drive
Yonkers, NY 10710

BIG 'SUMMER'S COMING' SALE

SPECIAL SALE PRICES on tapes (applies to all reels in catalog, in addition to ones listed here)

Reels: all 7", 1800', 6 hrs, $\frac{1}{4}$ -track

Shamrock: \$6.75 each, 5 for \$31.00
Capitol Q-15 or equivalent: \$10.00 ea.,
or 5 for \$43.50

Cassettes: all loaded with Scotch tape,
choose in multiples of one hour,
at least one hour from a single reel.
\$4.00 per hour, 10 for \$38.00

8-Tracks: choose any track (1-L, 2-L, 1-R,
or 2-R) from any reel. 90 minutes
of programs on each cartridge.

Regular tape: \$5.00 each, 4 for \$18.00
BASF Tape: \$8.00 each, 4 for \$29.00

Catalog of radio programs available on
reels, cassettes, and 8-tracks: \$1.00
NOTES FOR ORDERING:

**New York State Residents add proper
amount of sales tax and list county
or residence. (Subscriptions to
COLLECTOR'S CORNER are not taxable).

**Tapes and books are mailed Fourth
Class with SPECIAL HANDLING, making
packages go with first class mail.
Newsletters are sent first class,
unless books or scripts are ordered
with them.

**Prices in this flyer expire June 30, 1978.

REEL #10800 GUNSMOKE

- 1-L Square Triangle 11/14/52
Fingered 11/21/52
Matt takes Kitty to Dance
11/28/52
- 2-L 12/6/52
Post Martin 12/13/52
Christmas Story 12/20/52
- 1-R The Cabin 11/27/52
Westbound 1/3/53
Word of Honor 1/10/53
- 2-R Paid Killer 1/17/53
Old Lady 1/24/53
Cavalcade 1/31/53

REEL #10162 SPIKE JONES

- 1-L Jan August 3/26/48
Harmonairs 4/2/48
Mel Torme 4/9/48
- 2-L Page Cavanaugh Trio
Burl Ives 5/7/48
Eddie Hayward 5/14/48
- 1-R Ken Griffin 5/21/48
Frankie Laine 5/28/48
Buddy Clark 6/4/48
- 2-R Delta Rhythm 6/11/48
Buddy Clark 6/18/48
Don Ameche 6/25/48

REEL #10386 SAM SPADE

- 1-L Bluebeard Caper
Prodigal Daughter Caper
Subject: Edith Hamilton
- 2-L Cheesecake Caper
Dry Martini Caper
Apple of Eve Caper
- 1-R Flopsy, Mopsy, and
Cottontail Caper
Vaphio Cup Caper
Bow Window Caper
- 2-R Love Letter Caper
Fairly Bright Caper
Betrayal in Bumpus Hell

REEL #10161 BING CROSBY

- 1-L Bob & Cathy Crosby 11/16/49
Frank Fay, Joe Venuti 11/23/49
Al Jolson, Gracie Allen 11/30/49
- 2-L William Boyd, Peggy Lee 12/7/49
Jimmy Stewart 12/14/49
Ethel Barrymore 12/21/49
- 1-R Al Jolson 12/28/49
Al Jolson 1/4/50
Groucho, Peggy Lee 1/11/50
- 2-R Gary Crosby, B. Whiting 1/18/50
Louis Armstrong 1/25/50
Bob Hope 2/1/50

REEL #10371: DRAGNET

- 1-L Tenant Holds Family Hostage; Heavy Drinking Bank Robber Escapes;
Circus Truck Missing
- 2-L Store Owner Stabbed; Dead Man Found in Lake; Thirteen Year Old
Girl Kidnapped
- 1-R Fifteen Year Old Girl in Dope Ring; Man Wants Revenge on Dog
Poisoner; Shoplifting Gang After Ladies' Suits
- 2-R Motorist Shoots Traffic Cop; Check Passers Busted by Woman;
Broken Watch Leads to Capture of Supermarket Robbers

REEL #10372: DRAGNET

- 1-L Dentist's Wife Missing 6/14/51; Hit and Run 6/21/51; Old Man's
Wife Dies 6/28/51
- 2-L Missing Mother and Child 7/5/51; Richmond for Ransom 7/26/51;
Rose Baker Missing 3/27/52
- 1-R Check Forging 8/21/52; Kevin and Bruce 8/28/52; Alfred Prater
Dies 9/4/52
- 2-R Arthur McKinley, Florist 11/23/52; Pawnshop Partner Beaten to
Death 11/30/52; Big Mask-Part 1-12/28/52

REEL #10177: THE HALLS OF IVY

- 1-L Reverend Jarvis' Son; Dinner at Professor Warren's; Agricultural
Developments
- 2-L Drama Club Auditions; Avoiding Professor Hamlin's Class; Art
Society
- 1-R Radio Gossip Show; Budget Problems; Founder's Day Celebration
- 2-R Daughter of Medal of Honor Winner; Glee Club Receives Check;
Trouble in Poetry Department

BOOKS, SCRIPTS, RECORDS,
AND MORE →

NEWSLETTER BACK ISSUES

All prices postpaid.
NYS Residents add proper sales tax.

AIRWAVES #3: Article on ESCAPE, complete ESCAPE log; review of John Dunning's Tune in Yesterday; how to build a hiss filter. 12 pages, 7"x8½".....\$1.00

AIRWAVES #12: Coverage of the 1977 Friends of Radio Convention, article, and 6 pages of pictures. 16 pages, 5½"x8½".....\$1.25

AIRWAVES #13: Radio Goes to War; How to build a patch bay for only \$17; Philip Marlowe article and log. 16 pages. 5½"x8½".....\$1.25

COLLECTOR'S CORNER #1: Interview with AL HODGE, former GREEN HORNET; tips on buying used equipment; review of Who Was That Masked Man? a book on the LONE RANGER; log of SUSPENSE-1942. 5½"x8½". 16pgs.....\$1.25

COLLECTOR'S CORNER #2: Interview with radio's MR. MOTO, James Monks; evaluation of Pioneer 707 reel-to-reel with variable speed; log of SUSPENSE-1943; letters. 5½"x8½". 16 pages.\$1.25

COLLECTOR'S CORNER #3: In-depth article on I LOVE A MYSTERY and log of circulating ILAM shows; SUSPENSE-1944; technical tips column. 5½"x8½" 16 pages.....\$1.25

NATIONAL RADIO TRADER Vol. 2, No. 1, Fall 1977: The best issue to date of this quarterly ad-zine: excellent editorial on program quality and restricted programs; GILDERSLEEVE article; other articles on Tommy Dorsey, LUX RADIO THEATER, BIG JON AND SPARKIE, CINNAMON BEAR, collecting radios; good article on use of equalizers. 8½"x11" 10 pages.....\$1.25

SPERDVAC MAGAZINE #2: 44 page issue with articles on Groucho, Radio Comedians, Bogart on Radio, and Captain Midnight's Secret Squadron. 8½"x11".....\$2.25

RADIO SCRIPTS

Price: \$1.00 each plus 25¢ postage. NYS Residents add appropriate sales tax.

THE THIN MAN in "The Case of the Goofy Groom," 3/10/46. An attractive 16 page booklet with a heavy stock cover. It measures 5½"x8½".

JACK BENNY---"I Can't Stand Jack Benny Because...., Contest," 12/16/45. This is a nice 20 page 5½"x8½" booklet, with medium stock cover
NOTE: This script is free if you order the two-cassette special JACK BENNY'S LIFE STORY.

CBC UPDATES:

CURRENT FM STEREO RADIO NETWORK SCHEDULE IS AT RIGHT.
(ALL TIMES ARE EASTERN TIME)

PROGRAMS OF PARTICULAR INTEREST INCLUDE:

SAT.: 10:30-11 am DR. BUNDOLO'S PANDEMONIUM MEDICINE SHOW.

1:30-2 pm ROYAL CANADIAN AIR FARCE

2:05-4 pm JAZZ

RADIO-CANADA (Lee Major)

9:05-11 pm AUDIENCE (host: Stan Peters)

SUN.: 11:05 pm-1 am MUSIC TO LISTEN TO JAZZ BY

MON.: 3:34-4 pm OUR FRIENDS THE FLICKERS

MON.-FRI.; MID.-1 am THAT MIDNIGHT JAZZ

TUE.: 3:34-4 pm YES, YOU'RE WRONG

WED.: 3:34-4 pm MY WORD

THU.: 3:34-4 pm PLAYHOUSE

FRI.: 3:34-4 pm MANY A SLIP

TUE. & WED.: 8:04-9 pm

beginning May 9/10:

IDEAS: TELEVISION - A

SURROGATE WORLD (Eight repeat programs)

THU. MAY 10: THE ENTERTAINERS (Host: Kevin Gillis)

Interview of Mel Brooks.

Note: Current PLAYHOUSE series is "Live Wires", an 8-part comedy series by David Cole. Alan Bregman is played by John Kastner. (ALSO HEARD ON AM NET: THU. 8:04-8:30 pm)

AM RADIO NETWORK HIGHLIGHTS IN BRIEF:

SAT. 11:30-NOON THE QUIZ SHOW

10:05-11 pm ANTHOLOGY

11:05 pm-Mid MUSIC FROM THE SHOWS

SUN. 1:05-1:35 pm ROYAL CANADIAN AIR FARCE

1:35-3:00 pm THE ENTERTAINERS

(4/30: Old-time Radio)

4:05-5:00 pm

MON. 8:04-8:30 pm ONE SMALL STEP BACK (Host: Harry Mannis) Nostalgia through the years.

TUE. 8:04-8:30 pm DR. BUNDOLO'S PANDEMONIUM MEDICINE SHOW from Vancouver.

WED. 8:04-8:30 pm BBC QUIZ - a collection of their best. Currently: MY WORD.

THU. 8:04-8:30 pm JOHNNY CHASE - Science-fiction adventures starring Neil Dainard.

FRI. 8:04-8:30 pm PLAYHOUSE (see note above regarding this series)

8:30-10:00 pm

JAZZ RADIO-CANADA - Hosts: Lee Major, Mary Nelson.

Of special interest: MON. MAY 1, 11:20 pm-Mid NIGHTCAP features interview with Bob Hope.

CBC STEREO

Music, Arts, News - Your Choice!



	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
0600	WEEKENDER (Newfoundland personality)	NEWS				NEWS	
0700	NEWS Geoff Seymour plays concert music	NEWS				NEWS	WEEKENDER (Newfoundland personality)
0800	NEWS	WORLD AT EIGHT	THE ERIC FRIESEN SHOW (Weekdays 6 to 10 Eric plays concert music including complete works, spiced with information of Canadian cultural activities, reviews, gossip and interviews about all the Arts)				NEWS Geoff Seymour plays concert music
0900	CHORAL CONCERT (Including international competitions)	NEWS				WORLD AT EIGHT	NEWS
1000	NEWS	NEWS				NEWS	ECLECTIC CIRCUS (Alan McFee's own wry and witty way with words and a mixed bag of music)
1100	SERIOUS MUSIC SERIES (Various)					NEWS	DR. BUNDOLO (Comedy, Satire)
1200	REGIONAL MUSIC IN CONCERT					NEWS	IN REGIONAL CONCERT MUSIC
0100	SUNDAY MAGAZINE (An in-depth review of the week's news in stereo with Bob Oley)					NEWS	TOUCH THE EARTH (Folk music Sylvia Tyson)
0200	SYMPHONY HALL MUSIC DE CHEZ NOUS					NEWS	ROYAL CANADIAN AIR FARCE (Comedy, Satire)
0300	NEWS					NEWS	JAZZ RADIO-CANADA (Mary Nelson Lee Major in Winnipeg)
0400	THE DANCE (Music, information, host Harry Mannis)	OUR FRIENDS THE FLICKERS (Movie Quiz)	YES, YOU'RE WRONG! (Panel game)	MY WORD (BBC panel)	PLAYHOUSE (Drama series)	MANY A SLIP MY MUSIC (Panel)	NEWS
0500	ORGANISTS IN RECITAL					NEWS	CHICAGO SYMPHONY ORCHESTRA
0600	OPERA THEATRE (Major productions from various locations with Jan Tennant)					NEWS	WORLD AT SIX (A half hour in depth report of Canadian and international news)
0700						NEWS	LISTEN TO THE MUSIC (Toronto personality Margaret Pacsu plays recorded classics with a touch of Jazz and Pops)
0800	NEWS					NEWS	INTERNATIONAL CONCERT (Orchestral Music)
0900	TWO NEW HOURS (A new music temporary sounds)					NEWS	NEWS
1000		FESTIVAL THEATRE FESTIVAL RECITAL (Drama & Concerts alternate)	SOUND REVIEWS (New records & equipment)	OPERA TIME (Significant discographies)	SIGNATURE (Significant discographies)	RADIO INTERNATIONAL (Music, Arts from abroad)	AUDIENCE (Music, Arts and Comment with Stan Peters in Vancouver)
1100	MUSIC OF THE 20TH CENTURY			CLASSICAL GUITAR	VARIETY SERIES		
1200	MUSIC TO LISTEN TO JAZZ BY (Lee Major Tom McCullough)						THE GREAT CANADIAN GOLD RUSH (Rock with Terry David Mulligan)
0100							

*½ hour later in Newfoundland / Schedule effective Jan '78
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EDGAR BERGEN TELLS

the True Story of Charlie McCarthy

Where, and how, was Charlie McCarthy born? In whose image was he created? What did Charlie tell Bergen when the latter wanted to quit the ventriloquist business? Where does Charlie get all the clever things he says? Has Charlie anything to do with Bergen's being a bachelor? These and a hundred other questions you've asked about Charlie are answered in this fascinating revelation

MACK looked at my sketches, counted for a few minutes on his fingers, and said he'd charge me thirty-five dollars.

I didn't have thirty-five dollars.

I had seventeen dollars—four dollars of which I had earned the Saturday night before, giving a very bad exhibition of ventriloquism at the Elks' Club on Ladies' Night, and thirteen dollars which I had saved from my allowance over a six months' period of painful prudence. My allowance was two dollars a week.

I counted on my fingers.

If I gave up movies, and my daily soda at the drug store, I could pay Mack a dollar and a half a week. Twelve weeks of paying off; but maybe I could do it sooner if I could land another club date. I swallowed hard and turned back to Mack.

"Go ahead," I said.

That was the beginning of Charlie McCarthy.

Mack was a wood carver, who had a little shop in the north end of Chicago. I'm afraid most of his work was prosaic cabinet making, but he had a way with a piece of wood and a knife, and I had stopped by his place many times on my way home from school to watch him work before I ever thought of Charlie.

I had been experimenting with ventriloquism for three years. That I possessed the ventriloquist's peculiar voice construction burst upon me when I was thirteen. I rose in history class one afternoon to tackle a particularly embarrassing question about the War of the Roses, cleared my throat to get my bearings, and when I started to talk my voice bounded shrilly from another corner of the room. I sat down and thought it over.

That night at dinner I frightened my mother nearly out of her wits by tossing ejaculations at her from the center of a fresh cherry pie. And the next day I spent twenty-five cents on a beautifully illustrated booklet called "The Art of Ventriloquism." "The Art" was the only instruction I ever had in "the art."

I made my first dummy myself. He was a little colored boy named Rastus,

whose personality was never enough to cope with his papier-mâché rustle. Despite this handicap, Rastus delighted my pals in Lakeview High School. And my mother's friends used to feign admiration for my cleverness to the point of inviting Rastus and me to perform at Saturday night church suppers.

It was those first public appearances that fostered the urge for Charlie McCarthy. I wasn't much of an actor, and Rastus' Dixie dialect had more than a tinge of the Swedish accent. I began casting about for a model for a new dummy, determined that this time it should be the real thing. I'd be professional if it cost me my allowance for a year.

THE face which today puts the lie to Charlie McCarthy's top hat and tails grinned at me originally from a little newsboy who used to peddle papers at a street corner near our house. His name was Charlie — I never learned the rest of it—

and the map of Ireland was on his face. He never stopped grinning. If he lost a tooth you were conscious of a definite change in the landscape at his particular corner. He was forever involved in fantastic financial calculations. "Gee," he would complain after a thorough check of five different pockets, "I'm three cents short." His namesake has the same trouble today.

I sat on the curbing one afternoon and made sketches of Charlie at his work. Tough sales were his meat.

"Smatter, mister? D' your old woman catch you out late last night?" He sized up a prospect with uncanny shrewdness. The sight of a bowler on an approaching customer prompted "Stock market goes up to—da—y—ee"; while a loud-checked coat evoked "Black Fox wins at Latonia!" When the sale was completed, he would turn to me and wink.

I often wonder what ever happened to that game little guy. I'm sure he was very poor. He never spent the pennies he collected from his sales, but tied the day's earnings in a dirty handkerchief, and started off home with them. I suppose he's still in Chicago, grown up now—married, perhaps—and grinding away at some uninspiring job. But I'll bet he still knows all the answers.

My sketches of Charlie didn't do him justice—despite the fact that my father, a draftsman himself, had considered me a bit of an artist. But with the Irish in my impressions of Charlie, the newsboy, and the Irish in Mack's heart, my Charlie McCarthy couldn't fail. He emerged with an impudent Irish profile, and the Irish spunk.

Continued to next page.

By EDGAR BERGEN

As Told to PAULINE SWANSON

TRUE STORY MAGAZINE OCTOBER 1938

I think closing that thirty-five-dollar transaction with Mack was the smartest move I ever made in my life. On the face of it, the deal wasn't prudent. I'm sure the people who make the rules for young boy's organizations wouldn't have approved. (I often wonder where they get the wisdom to lay down one rule to meet a million problems.) My own mother was hesitant when I told her the step meant mortgaging my income—if you can call an allowance an income—for three long months. We weren't desperately poor, but mother was a widow and there was no "special occasions budget" for stretching my brother's allowance and mine to provide for extraordinary expenditures. Mother wisely decreed that the expenditure was a thing I should decide for myself, and I am grateful to her for it.

HAVING turned up my nose at the rule-makers in the preceding paragraph, I am scarcely in a position to lay down a rule of my own, but I do feel strongly on the subject of "thrift."

Thrift is a much abused word, and is guilty of much wrongdoing, in my opinion. Whenever I have a chance to counsel a young fellow just starting out, I tell him not to feel that the saving habit early in life is a sure sign of success. I think he should spend his money—all of it—for books, or travel, or for anything else with which he can intelligently broaden his horizon. If he's electrically minded he should buy the short-wave set he wants, or if he likes to tinker with cameras he should arrange to get the efficient equipment he needs to make good pictures. Pictures are a career, not a mundane job, to many a bright young man these days.

A fellow's first job is so important. If he approaches it with just a little imagination, if he equips himself for something he really wants—and likes to do—with just a little outlay of cash, life is going to have a much brighter pattern as it takes shape for him.

I SEE so many youngsters scared into false ideas of the importance of accumulating a "nest egg" early in life, taking the first job offered to them—drudgery or not. Pretty soon they are married, their obligations are increased, they've had the little promotions which come after a year or two of work. It's too late now to quit and look for a better job, to develop those hobbies which might have been careers.

"Find yourself first," my deep convictions cry out to them. "Do what you want to do or you're stuck. You're stuck!"

NOTE: Illustration (left) and photo (right) were not originally part of this article. Silhouette is from an ad appearing in the 1941 RADIO ANNUAL published by THE RADIO DAILY and photo (as is this month's cover) is courtesy of THE SYRACUSE CINEPHILE SOCIETY.

I've had my share of jobs I didn't like, too. I was a window trimmer one summer. I worked another summer in a film plant. I even ran a popcorn wagon. But all the time I had Charlie McCarthy, and was equipping myself—through him—for a life I never would have dared to tackle by myself, the most stimulating career, I'm convinced, of them all: show business.

I say I never could have done it without Charlie. That isn't an exaggeration. Many times I would have compromised—perhaps given up entirely—for I haven't the protective shell of self-confidence which gets a bred-in-the-blood troupier over the tough spots. That winter, not so long ago, when we watched vaudeville shrivel up and die; it would have been easy then to slip out of show business. I had been writing my own routines long enough to think I could write for radio. No one—least of all, I—had dreamed that a dummy could be funny on the air. But people in radio were eating regularly. Again, three years

ago, when Charlie and I were kicked out of "The Ziegfeld Follies" after two weeks of the run, there would have been easier paths than mine. My mother always thought I'd make a good electrician.

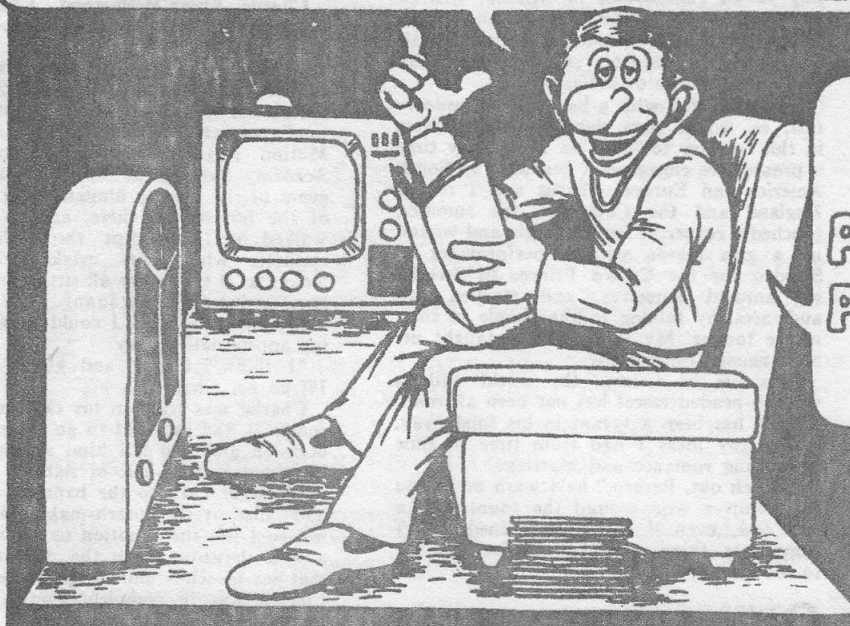
But Charlie can take it. Just before Christmas in 1934 we sat in a hotel room and waited three weeks for a vaudeville date in Montreal to roll around. I had never asked for work—not since our first vaudeville booking on the Western Vaudeville Circuit when I was twenty-one. We had never skipped more than a week-end between engagements. Now I not only was making the rounds of the booking offices, but was hearing nothing but "No."

Continued to Page 26.



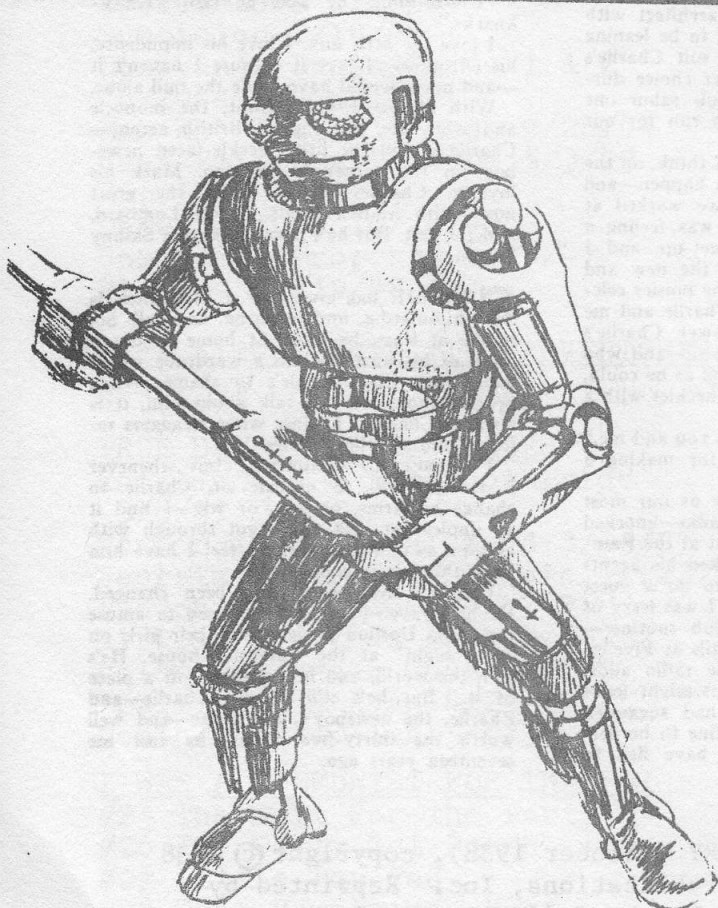
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CHRONOS-our time has come.

A I WAS occupied with serious thought when
G Charlie and I made the Christmas week
E trip to Montreal. When I counted up our
2 expenses and discovered that railroad fare,
6 hotel bills and incidentals had eaten up the
* profits, I knew the end was there.

E I determined, when I returned to New
D York, to try an entirely new field—night
G club—and in preparation slicked up my
A comedy routines for the sophisticated New
R York night spot patrons. I ordered a white
B tie and tails for Charlie, who submitted to
E the indignity gamely. The very spirit of
D co-operation, he acquired an English accent
G for the new life.

A We got off to a flying start. We landed a
R place in the show at Helen Morgan's club.
B Sophie Tucker was the headliner. The cream
E of New York dropped in at Helen's regu-
R larly, and soon we were making over-the-
G footlights friends of such habitués as Lynn
N Fontaine and Alfred Lunt, Noel Coward,
T Gertrude Lawrence.

E Then came what looked like the chance
R of a lifetime—an offer to do a specialty
G in "The Ziegfeld Follies." We got friendly
E notices when the show opened out of town,
N but good, bad or indifferent, clicking or not,
T we got our pink slip at the end of two
E weeks.

S It was the sort of peremptory rebuff, the
T sudden disgrace which licks you in New
E York. We weren't wanted in any night clubs
L then, not even the second-raters. If we
S weren't good enough for the Shuberts, we
T weren't good enough for New York. As I
H have said, I would have quit. I could still
E be a good electrician.

E But Charlie just turned up his eloquent
T nose at the Brothers Shubert and waltzed
H me off to New Orleans for a good old-
E fashioned nervous breakdown, the first
T prerogative of an actor who has been
R snubbed. Once below the Mason-Dixon Line,
Y I found I didn't want a nervous breakdown
* after all, and went directly to work in New
N Orleans' favorite night club.

R THE first night was an ordeal. Failure
U does something to a fellow's insides. But
E Charlie was not in the least abashed. "Get in
S there and pitch, Bergen," he threatened, "or
T I'll mow you down."

R So we pitched.
U Charlie McCarthy—or my ventriloquist's
E trick of facing the world with a quality of
S impudent assurance which I don't possess in
T myself—has been getting me out of jams
O during all the seventeen years that I've had
R him.

Y At first, when we were in the experimental
* stages, it worked the other way. I was called
N on the carpet by the dean of men at North-
A western more than once for answering class-
T room roll calls in Charlie's voice for my
I absent fraternity brothers. Charlie made a
O shambles of many a sober-sided chapel pro-
N gram, and my Delta Upsilon brothers ini-
A tiated him along with me, as a reward for
T the laughs he'd given them.

I But with all the fun, Charlie helped me
O work my way through college. The fees I
A collected for performances at clubs and con-
L ventions, and occasionally at theaters—where
* I lied about my age in the face of minor-
N labor restrictions to pick up a six-dollar
A check for four performances—paid all the
L bills and helped keep the family budget in
* the black.

P MY brother Clarence and I were the men
A in the family from our early teens.
G Father, who was an architect, fell ill when
E we were lads and retired to a farm in Michi-
2 gan, where he tried to combine the dairy
6 business with recuperating. He never com-
pletely recovered, and died when I was four-
teen. Mother never complained of hard
times during the years which followed; but I
am sure it required close figuring for her to
keep the little family together.

During the summers, while I was in college,
Charlie and I polished up our act touring
the Chautauqua circuits in Northern Michi-
gan, Wisconsin and Illinois. We got our first
vaudeville engagement when I was twenty-
one, for the old Western Circuit. In a year
or two we were traveling the whole RKO
Circuit, and having a whale of a time. Charlie
made traveling fun: I'd take him into the
observation cars on the train with me, and
plague the passengers with small talk. One
New Year's Eve, when we were on our
way to an engagement in Atlanta, Charlie
organized an impromptu minstrel show, and
passengers, porters and conductors, with
Charlie as interlocutor, staged one of the
really great shows of the generation.

I was afflicted with a bad case of wander-
lust, so would turn down lucrative offers
in this country to jump on a ship any time
a prospective engagement beckoned in South
America and Europe. Charlie and I toured
England and the Continent one summer,
touched a corner of Soviet Russia and wound
up a gala season with a performance in
Sweden for the Crown Prince. In Sweden
we amused ourselves, and startled our
audiences, by talking to the people in their
native tongue. My father hadn't taught me
his language for nothing.

This life of touring the world with a
wooden-headed rascal has not been all roses.
Charlie has been a tyrant in his small way,
foiling any ideas I had from time to time
concerning romance and marriage.

"Watch out, Bergen," he'd warn me. "You
can't ship a wife around the country in a
suit case, even if it is velvet-lined. Don't
complicate things, Bergen; you've got me
to look after."

OTHER people's romances were another
story. Charlie took such a violent inter-
est in a fellow-passenger's romantic problems
on the ship coming home from Sweden that
he nearly involved me in a three-way battle.
A lovely young girl was the instigation of the
trouble—wooed both by an Englishman with
a title, and a young Swedish architect with
nothing but charm, she seemed to be leaning
too much toward the title to suit Charlie's
fancy. He chided her about her choice dur-
ing a performance in the club salon one
night—and both of us had to run for our
lives.

Charlie's mettle shows best, I think, on the
night club floor. Anything can happen—and
often does. The first night we worked at
Helen Morgan's—Charlie still was feeling a
little strange in his Esquire get-up, and I
wasn't too sure of myself in the new and
intimate atmosphere—one of the noisier cele-
brants chose to talk back to Charlie and me
during our routine. He'd answer Charlie's
quips with a bellowing. "Yes, you—and who
else?" Charlie ignored it as long as he could,
then turned to fix the drunken heckler with a
cold stare.

"The only difference between you and me,"
he said, "is that I get paid for making a
fool of myself."

The opportunity which gave us our most
permanent claim to fame—radio—knocked
one night during an engagement at the Rain-
bow Room, and a sponsor asked his agents
next day to arrange for us to do a guest
appearance on his radio show. I was leery of
the move. I felt our night club routines—
"The Doctor's Office"; "Cocktails at Five"—
were too sophisticated for the radio audi-
ence, and I was afraid revisions might leave
them colorless. If any one had suggested
a radio series, with a new routine to be per-
fected every week, I should have fled to
China.

We did the spot on Rudy Vallee's show
and the listeners liked it. We went back again
—and again. You know the rest.

Charlie and I are motion picture actors
now. My thirty-five dollar investment in
a hobby is paying dividends. I still feel a
little foolish when I stand off and look at
myself as an actor, but Charlie is taking the
whole thing in his stride.

"Sparkle, Bergen," he prompts me when
the cameras start turning. "Don't give 'em
that dead-fish look this time."

Charlie likes Hollywood. Charlie loves
bright lights, interviews, photographers. They
scare me to death.

I shall never forget the night I went down
to the Biltmore Hotel in Los Angeles to
accept the special award for "comedy crea-
tion" presented to me by the Academy of
Motion Picture Arts and Scientists. The
Academy banquet is the white-tie-and-tails
event of the year in filmland. Every big-wig
of the industry is there, and to me—as I
walked up to accept the little wooden
statuette which was marked for me—it
looked as if they were all sitting in the front
row, daring me to be funny.

My heart stopped. I could think of noth-
ing appropriate to say.

"I think," I said, and gulped. "I think
I'll get Charlie."

Charlie was lying in his case in the cloak
room. I had expected to go it alone on this
occasion and had left him, as always when
he is not "alive," out of sight.

We went back to the banquet together. I
had failed at the speech-making expected of
me, so I left the situation to Charlie. It was
a wise decision. From the minute he faced
that sea of white shirt fronts and diamonds,
Charlie was in complete command of the
situation.

It was a full moment before he spoke. He
looked the crowd over. He cast a critical eye
over the rows of gold statuettes lined up
for presentation to the people who had made
motion picture history in the year just past.

"Um-m-mm," he said at last. "Knick-
knacks."

I love the little guy. I love his impudence,
his effrontery. I love it because I haven't it
—and never would have made the pull alone.

With all his Esquire front, the monocle
and white tie, the clipped British accent—
Charlie is still the little freckle-faced news-
boy on the corner in Chicago. Mark his
loyalty. Charlie hobnobs with the great
now—with Andrea Leeds, Carole Lombard,
and the rest. But he's never forgotten Skinny
Dugan.

CHARLIE has given me a life which is
stimulating, and inspiring, and full. So,
to me at least, he lives. At home he has a
room of his own. He has a wardrobe which
would put Clark Gable's to shame. When
people who know me talk about him, it is
always "Charlie." I wince when strangers refer
to him as "the dummy."

I suppose it's sentimental, but whenever
it is necessary to operate on Charlie to
change his arms, or legs, or wig—I find it
an unpleasant task to be got through with
as soon as possible. I don't feel I have him
until the job is completed.

Charlie's head has never been changed.
He has traveled far since he used to amuse
the Delta Upsilon pledges and their girls on
"date night" at the fraternity house. He's
seen the world, and he's grabbed off a piece
of it. But he's still Mack's Charlie—and
Charlie, the newsboy's, and mine—and well
worth the thirty-five dollars he cost me
seventeen years ago.

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Gildy Meets Miss Piper, Leroy's Teacher
Gildy Meets Minister at Barber Shop
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Leroy Gets into a Fight
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(See our February/March and
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#19 The Third Woman
#20 An Old Moorish Custom
#21 It's a Knockout
#22 Two is Company
#23 Cherchez La Gem
#24 Hands of Glory

(The first Harry Lime reel is included
in our previous flyer)

When ordering, please tell us where you received this flyer!

CHARLIE'S CORNER: Saluting Edgar Bergen / by CHARLES K. STUMPF

would like to join in the tribute to that grand gentleman and terrific talent...

r. EDGAR BERGEN.

After attending the School Of Speech in Evanston, Illinois, and working his way through Northwestern University, Bergen toured the Chautauqua circuit as a magician and ventriloquist during the summers of 1922-25. For the next ten years he worked vaudeville houses throughout America and Europe.

In 1927, minus his side-kick, Charlie, Edgar made a screen-test, appearing as an ultra sensitive gladiator and a timid football player.

In 1931 he and Charlie appeared in a comedy short for Warner Brothers, entitled THE OPERATION. During 1933-35 they made a dozen comedy shorts for Vitagraph, in such titles as TWO BOOBS IN A BALLOON (1934), ALL-AMERICAN DRAWBACK and PURE FEUD.

The pair made their national network radio debut on Rudy Vallee's Royal Gelatin Hour on Thursday, December 17, 1936 over NBC. They were paid \$350, caused a sensation, and were called back for repeated guest shots.

On May 9, 1937, they were starred on their own program The Chase And Sanborn Hour surrounded by such talents as W.C. Fields, Don Ameche and Dorothy Lamour. Charlie cuddled up to all of the top glamour girls in Hollywood, and was insolent with many distinguished guests. They soared to top popularity among radio listeners.

In September 1937 they appeared on the cover of Radio Stars Magazine. That year Northwestern University gave Charlie McCarthy an Honorary Degree as "Master Of Innuendo And The Snappy Comeback".

On the broadcast of December 12, 1937, the repartee between Charlie and the one and only Mae West, caused quite a controversy and led to a Senate investigation of radio, resulting in the banning of Miss West from the airwaves.

In 1937 Edgar Bergen was awarded a special wooden Oscar by The Academy Of Motion Picture Arts And Sciences for his 'Outstanding Comedy Creation - CHARLIE MCCARTHY'.

Their films include: GOLDWYN FOLLIES (1938), LETTER OF INTRODUCTION (1938), CHARLIE MCCARTHY, DETECTIVE (1939), YOU CAN'T CHEAT AN HONEST MAN (1939), LOOK WHO'S LAUGHING (1941), HERE WE GO AGAIN (1942), STAGE DOOR CANTEEN (1943) and SONG OF THE OPEN ROAD (1944).

In 1948 Edgar Bergen played a straight role, minus Charlie, as a timid undertaker 'Peter Thorkelsen' in I REMEMBER MAMA. The next year he soloed again in CAPTAIN CHINA, and also appeared alone in DON'T MAKE WAVES (1967).

When CBS-TV presented "The Homecoming" on December 19, 1971 it led to the future series, THE WALTONS...did you know that Edgar Bergen was the first actor to portray 'Grandpa Walton'?

Edgar & Charlie continued on NBC for Chase & Sanborn through December 26, 1948. In 1949 they moved to CBS for a new series sponsored by Coca Cola, sponsorship switched to Hudnut Cosmetics in 1952, and to Kraft Cheese in 1954 through 1956. That year Edgar & Charlie switched to television as the hosts of the quiz show DO YOU TRUST YOUR WIFE (the title was later changed to WHO DO YOU TRUST?).

In 1954 Edgar had talked about making a technicolor film of Charlie's life to be entitled FROM LITTLE ACORNS.

Did you know that Charlie has a wardrobe of more than a hundred outfits - everything from a Boy's Scout uniform to his well known tuxedo. He is insured for \$50,000 and was once kidnapped by New York columnist Fred Farrell.

In 1942 he made headlines when he entered the Army Air Corps, and the next week tried to enlist in the Marines. He was brought to trial & defended during his highly publicized 'military trial' by his good friend, Lt. James Stewart.

Charlie has had Honorary Mayorships of both San Francisco & Los Angeles - he and Bergen were awarded the Swedish Royal Order Of Vasa - among many other honors.

Bergen created the dense, but lovable Mortimer Snerd in 1939. In the film LOOK WHO'S LAUGHING he introduced two new characters, "Maisie & Matilda", two talking chickens. In 1944 he created another outstanding character, the ever cheerful man-hunting old maid "Effie Klinker" (named in a contest among listeners). In the early 50's Bergen tried yet another character "Podine Puffington", almost life-sized...the seductive Miss Puffington was the epitome of Southern belles. Later he also introduced another male character "Lars Linquist", a salty old fisherman, also quite a troubadour.

When Edgar Bergen marked his 75th birthday on February 16, 1978 his wife Frances, daughter actress Candice & son Kris, surprised him with a most unique birthday cake - featuring the likeness of his "other half" CHARLIE MCCARTHY. We thank them both for so many hours of marvelous entertainment. Hats off to you gentlemen!

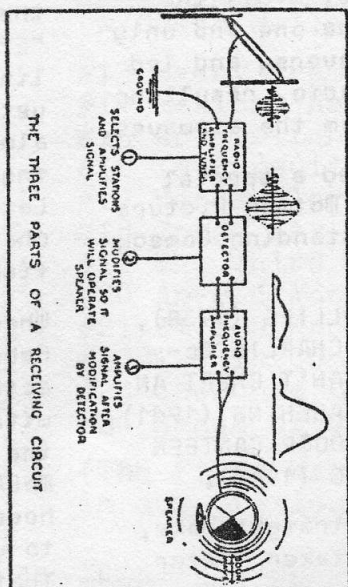
That's all until next month...thanks for reading -

Charlie

IF YOU ENJOY THIS
REPRINT SERIES, YOU
WILL ALSO ENJOY
ROD PHILLIPS' NEW
COLUMN BEGINNING
SOON.

Powel Crosley, Jr., President
CINCINNATI, OHIO

SIMPLICITY OF RADIO



WHAT THE RECEIVING SET DOES

The hypothetical radio waves are invisible. But so are X-rays, ultra-violet light, heat radiations, and many other forms of radiant energy which are commonly accepted as being wave motions.

(3) The third function is to *detect*, or *rectify*, the incoming signals. As was explained in an earlier section, the currents set up in the receiving antenna are rapidly pulsating electrical alternations, which fluctuate in strength as a result of the controlling influence of the microphone at the studio. In order for these currents, when amplified, to operate a loudspeaker, the rapid pulsations must be blotted out and only the fluctuations due to the microphone retained. This is the detecting action, and is performed by a single tube.

The amplifying functions are performed both before and after the detecting, or rectifying, function. Amplifiers which increase the strength of the signal before it has passed through the detector tube are called "*radio-frequency amplifiers*". Those which increase the signal strength after it has passed through the detector tube are called "*audio-frequency amplifiers*".

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quiz questions and siamsup



DEvised & EDITED BY "MR. X"

For the enjoyment & edification
of our readers. There are no
prizes. COMMENTS ARE APPRECIATED!

3 The following varies from very easy to very difficult. The answers are at the bottom of
2 the page (upside down). Before starting, decide if you will use a reference book - or not
- then stick to your decision. There is separate scoring "with reference" and "without".

* All questions require that you select an answer from the second (designated by letters)
column to match with the first (designated by numbers) column within each group.

Q PART I: IS THERE A DOCTOR IN THE HOUSE?

- U 1 Doc Barclay _____ A) Maurice Tarplin
I 2 Dr. Christian _____ B) Frank Morgan
Z 3 Dr. I.Q. _____ C) Bennett Kilpack
4 Dr. Kenrad _____ D) Sandy Becker
Q 5 Dr. Malone _____ E) James Van Dyk
U 6 Dr. Weird _____ F) John McIntire
E 7 Dr. Karnac _____ G) Jean Hersholt
S 8 Crime Doctor _____ H) Michael Dunn
T 9 Dr. Danfield _____ I) Lew Valentine
I 10 Dr. Tweedy _____ J) Stanley Peyton

ON PART II: IS THERE A DOCTOR IN THE HOUSE?

- S 11 Dr. Kate _____ K) Selena Royale
12 Dr. Susan _____ L) Cornelia Burdick
& 13 Hilda Hope, MD _____ M) Gertrude Warner
14 Joyce Jordan, MD _____ N) Eleanor Phelps

A PART III: A SECRETARY'S LOT...

- N 15 Archie Goodwin _____ O) Vic Gook
S 16 Stacy McGill _____ P) Jack Packard
W 17 Effie Perrine _____ Q) Daniel Danfield
E 18 Sally Dunlap _____ R) Nero Wolfe
R 19 Lolita Sterienzi _____ S) Sam Spade
S 20 Della Street _____ T) Britt Reid
21 Lenore Case _____ U) Mr. District Attorney
22 Nikki _____ V) Christopher Wells
* 23 Gerry Booker _____ W) Terry Regan
24 May Case _____ X) Perry Mason
P 25 Edith Miller _____ Y) Ellery Queen
A 26 Corey Lehman _____ Z) Peter Carver
G 27 Judy Price _____ AA) Dean Hansen
E 28 Rusty Fairfax _____ BB) Paul Christian

NOW GO TO NEXT COLUMN FOR QUESTIONS 29-53...

3 SCORING: "With References" "Without References"

- 2 Poor 46 points or less 24 points or less
Fair 48- 62 points 26- 46 points
* Good 64- 76 points 48- 66 points
VG 78- 90 points 68- 86 points
N Exc. 92-106 points 88-106 points

A SUPER-QUIZ: If you scored in the VG or Exc. range (or even if you didn't) try these...
T Answers will appear NEXT MONTH on this page.

I S-1 This program was first heard 7/4/39 as a summer replacement for FIBBER McGEE & MOLLY.
N Name the show.

A S-2 Created by George W. Trendle, this was the story of a newsman working as a government
L spy. The real working press viewed this series with alarm. Name the show.

* S-3 In early shows of this 15-minute MBS serial, John Drake did all the voices for plays
such as "Moby Dick" and "Swiss Family Robinson". Name the show.

P S-4 This series presented "true crime stories from the records and newspapers of every
G land and time." It began on CBS on 9/30/53. Name the show.

PART IV: GOOD HELP IS SO HARD TO FIND

- 29 Geranium _____ CC) Wm. & Victoria Hall
30 Birdie _____ DD) Edwin Montague
31 Laura _____ EE) Judy Canova
32 Beulah _____ FF) Ozzie & Harriet Nelson
33 Glorie _____ GG) T. P. Gildersleeve
34 Lily _____ HH) Jack Benny
35 Penny _____ II) Goodman & Jane Ace
36 Rochester _____ JJ) Mr. & Mrs. Henderson
37 Agnes _____ KK) Mort & Agatha Meek

PART V: THEORY OF RELATIVITY

- 38 Aunt Susan _____ LL) Edith Spencer
39 Aunt Jemima _____ MM) Fran Allison
40 Aunt Jenny _____ NN) Elaine Ivans
41 Aunt Mary _____ OO) Amanda Randolph
42 Aunt Fanny _____ PP) Jane Morgan

PART VI: SAY "UNCLE" YET?

- 43 Uncle Abe _____ QQ) Pat Barrett
44 Uncle Charlie _____ RR) Fred L. Jeske
45 Uncle Don _____ SS) Albert Goris
46 Uncle Ezra _____ TT) Arthur Allen
47 Uncle Jim _____ UU) Tom Wallace
48 Uncle Remus _____ VV) Jim McWilliams
49 Uncle Walter _____ WW) Don Carney
50 Uncle Wiggily _____ XX) Charles Winninger

BONUS: WHY DON'T YOU SPEAK FOR YOURSELF?

- 51 Tommy Riggs _____ YY) Judy Splinters
52 Shirley Dinsdale _____ ZZ) Effie Klinker
53 Edgar Bergen _____ **) Betty Lou

CHECK YOUR ANSWERS BELOW. EACH IS WORTH
2 POINTS. THEN REFER TO SCORING CHART.

HOW DID YOU DO???

NEXT TIME: A COMPLETELY DIFFERENT QUIZ.

PLEASE LET US KNOW IF YOU ARE ENJOYING
OUR QUIZ PAGES, OR IF YOU CATCH US IN
AN ERROR.

THE ANSWERS: 1-C, 2-G, 3-I, 4-J, 5-D, 6-A, 7-E, 8-F, 9-H, 10-B, 11-L, 12-N, 13-K, 14-M, 15-R, 16-V, 17-S, 18-W, 19-O, 20-X, 21-T, 22-Y, 23-P, 24-Z, 25-U, 26-AA, 27-BB, 28-Q, 29-EE, 30-GG, 31-II, 32-JJ, 33-FF, 34-KK, 35-CC, 36-HH, 37-DD, 38-NN, 39-OO, 40-TT, 41-PP, 42-MM, 43-VV, 44-WW, 45-XX, 46-QQ, 47-AA, 48-RR, 49-UU, 50-SS, 51-YY, 52-ZZ, 53-ZZ.

DAYTIME TV STARS COME OUT AT NIGHT IN SURPRISING ROLES ON "MYSTERY THEATER"...

(CONCLUDES ON FOLLOWING PAGE)

Ever wondered what some of the stars appearing on THE CBS RADIO MYSTERY THEATER look like? The following press release from The CBS Press Information Department tells you where and who...

Troubled by day & mysterious by night, the same actors & actresses who are so embroiled in marital & social problems on daytime TV dramas, can be heard on THE CBS RADIO MYSTERY THEATER, evenings, in stories of mystery, suspense, science fiction & the occult.

WILLIAM GRIFFIS of ALL MY CHILDREN, LLOYD BATTISTA of LOVE OF LIFE, NAT POLEN of ONE LIFE TO LIVE, MANDEL KRAMER & TERI KEANE of THE EDGE OF NIGHT, JADA ROWLAND of THE DOCTORS, LARRY HAINES & ANNE WILLIAMS of SEARCH FOR TOMORROW are regularly featured on THE CBS RADIO MYSTERY THEATER in roles that would surprise their soap opera fans.

WILLIAM GRIFFIS, who has portrayed Harlan Tucker, the friendly retired banker on ALL MY CHILDREN since last April ('77), has been appearing on MYSTERY THEATER for over two years, "portraying everything from a 16-year-old boy to a 90-year-old Tibetan llama."

(On March 28 Griffis played a man who kills his betrothed by pushing her into a well, in "Ghost In The Well.")

Says Griffis, a radio veteran, "I love the versatility of radio acting, particularly the opportunity to 'double' - that is, play two people in one drama & maybe even talk to myself."

Echoing that sentiment is LLOYD BATTISTA who, as small-time gambler Ray Slater, is being reformed through the process of love, on LOVE OF LIFE. "I've been talking to myself all my life - but this is the first time I'm getting paid for it," says Battista. "Radio gives the actor a flexibility that rarely occurs in television or film. Few actors can play a 40-year-old man one day & then a 90-year-old man the next - except in radio." Battista's repertoire on MYSTERY THEATER has spanned Sherlock Holmes (in which he has played Watson to Kevin McCarthy's Holmes), modernized Greek classics & science fiction. On March 31, he was heard, ironically, considering Ray Slater's attributes, as Rudolf Watson, the honest twin brother of an indebted gambler in "Shark Bait" on MYSTERY THEATER.

On ONE LIFE TO LIVE, NAT POLEN is Dr. James Craig, chief of staff of Llandview Hospital, & a pillar of strength in the community. But for the past four years on MYSTERY THEATER, he

has been heard frequently in more sinister roles. On April 2, he played Benjamin, a Biblical merchant accused by King Solomon of thievery, in MYSTERY THEATER's presentation of "The Final Judgment."

"Unlike the parts I play on MYSTERY THEATER," says MANDEL KRAMER, who for 18 years has been seen as Bill Marceau, THE EDGE OF NIGHT's incorruptible police chief, "Marceau is as honest as the day is long. In television, you are cast according to the way you look, but in radio it's how you sound. I'm not the popular concept of a heavy, yet on MYSTERY THEATER I can be. It's the theater of the imagination."

Like many other MYSTERY THEATER actors, Kramer is a radio veteran. He was heard in the early days of radio on "Yours Truly, Johnny Dollar" (1961 to 1962), "Gangbusters", "The Shadow" & "Inner Sanctum". It was then that he met MYSTERY THEATER producer/director Himan Brown.

The diversity that radio drama offers the actor seems to be its drawing card. "Whether or not you look the part, you can portray it on radio. You just have to have it in you," says actress TERI KEANE, a MYSTERY THEATER regular, who for 12 years was seen as Martha Marceau on THE EDGE OF NIGHT until the character recently committed suicide. Ms. Keane came alive again on March 27, when she starred in "The Pretend Person" on MYSTERY THEATER.

"Radio is thrilling for actors," says JADA ROWLAND, a frequent MYSTERY THEATER performer, who for over a year has also been featured on THE DOCTORS as nurse & mother Carolee & who, from 1956-74 portrayed Amy on SECRET STORM. "With the soaps, we rehearse all day, then film," she explains. "But with radio drama, you have to be a real pro & rapid in your performance. You read through once & then go right to the microphone to record the program." Jada, who appeared as a child on such radio series as "The Road Of Life" & "The Second Mrs. Burton" has perfected the technique through numerous roles on MYSTERY THEATER.

For 25 years, LARRY HAINES has been seen as Stu Bergman on SEARCH FOR TOMORROW, & his radio career spans an even longer period. Haines claims to have appeared in some 15,000 radio broadcasts, a tradition he continues with frequent appearances on MYSTERY THEATER. "But," he says, "they are really two different media: television daytime drama with its every day social problems

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CONTINUED FROM PAGE 33

3 April was a very busy month for Himan Brown.
4

Brown, producer-director of THE CBS RADIO
* MYSTERY THEATER, accepted invitations to
H speak at three universities and was present-
I ed an award from another, a place of higher
M learning whose students heard him last
A December.

N On April 10th at the University of Cincinnati,
B he spoke to those studying in its Department
R of Communications. Eight days later he was
O on the San Francisco State campus to address
W that university's 26th annual Broadcast
N Industry Conference, the theme of which was
"Media Raison d'Etre."

/ Gainesville, Florida was the site of Brown's
D next speaking engagement where, on April 24th,
A he was honored guest at the University of
Y Florida's annual Broadcast Day.

T The Distinguished Service Award in
I Communications, presented annually by Brigham
M Young University's Department of Communicat-
E ions went to Brown on April 4th. He journeyed
T to Provo, Utah, to accept the award, which
V the students and faculty, by popular vote,
decreed should be his.

S Says Brown: "Knowing that all of these young
T people, who never before experienced drama on
A radio, are tuning us in and, at the same time,
R want to learn how it is done, gives me a
S great deal of satisfaction. I'll continue to
* accept as many campus-speaking dates as my
schedule permits." (Himan Brown produces and
directs four hour-long new MYSTERY THEATER
programs a week.)

N EDITOR'S NOTE: Congratulations from NOSTALGIA
A RADIO NEWS to Himan Brown on his travels and
T his award. We're sure anytime he's in the
I Syracuse area one of our many colleges and
O universities would love to have him as guest
N speaker. (We'd love to have and meet him.)
A

L It's too bad that many, if not all, of those
* with Mr. Brown's interest in radio will
P probably never get a chance to do more than
A become disc jockies, salespersons, managers,
G etc., until more networks and stations
E realize radio's potential and the listener's
interest for more than "just more music".
Agree or disagree...what do you think?

3
4 WE HOPE YOU ARE ENJOYING THIS SPECIAL ISSUE OF NOSTALGIA RADIO NEWS. IF YOU ARE, AND THIS
* IS A NEWSSTAND, SAMPLE, OR COMPLIMENTARY COPY, OR A BACK ISSUE, THERE MAY BE A SUBSCRIPTION
FORM ATTACHED. IF NOT, AND YOU WOULD LIKE TO SUBSCRIBE, SEE SPECIAL NOTE ON PAGE 39.

A radio drama with its whodunits. I enjoy
them both, but radio is my 'pet love.'" Haines, Teri Keane & Jada Rowland all had
roles in "Blackmail" on MYSTERY THEATER of
April 11.

Actress ANNE WILLIAMS was recently murder-
ed on SEARCH FOR TOMORROW after 10 years
as Eunice Martin. In her first script for
MYSTERY THEATER, which she did over a year
ago, she was murdered too - coincidentally
by a character played by Larry Haines, who,
as Stu Bergman, was her dearest friend on
SEARCH FOR TOMORROW.

Anne, whose only experience in radio drama
before MYSTERY THEATER was "seven meows"
on "City Hospital", says: "Thanks to Hi
Brown's revival of radio drama, I have
played an anthropologist sucked into
a lake by a ghost, the wife of an Irish
taxi driver, a nanny and a half-alien,
just to name a few. And one day I played
a character named Diana, the same name I
had chosen for the child I was expecting,
should I have a girl. I left the studio
after the taping and headed right to the
hospital, where that day my daughter Diana
was born." That program, "Last Train Out",
in which Anne stars as Diana Sherwood,
an American television reporter in Turkey,
was rebroadcast on March 29.

In case you are a new subscriber to
NOSTALGIA RADIO NEWS and have not seen
photos of some of the stars we've printed
(when & where available) you have a chance
to see them on the soap opera mentioned in
the above article...all times are Eastern
& may vary from city to city due to delay
broadcasts, series not carried by some
stations, etc.

ALL MY CHILDREN - ABC-TV - 1:00 PM
LOVE OF LIFE - CBS-TV - 11:30 AM
ONE LIFE TO LIVE - ABC-TV - 2:00 PM
THE EDGE OF NIGHT - ABC-TV - 10:30 PM
THE DOCTORS - NBC-TV - 2:30 PM
SEARCH FOR TOMORROW - CBS-TV - 12:30 PM

(EDITORS' NOTE: In addition to our regular
photo pages, see PAGES 7 &/or 8 for
smaller photos of individual stars which
we sometimes print there - as, for example,
this month, you can see LARRY HAINES on
PAGE 7.)

RADIO: then/NOW



Edgar Bergen & Charlie McCarthy joined band leader Bob Crosby, comedian Bob Hope, and Hal "The Great Gildersleeve" Peary to recall the early days of radio on THE KRAFT 75TH ANNIVERSARY SPECIAL on CBS-TV, 1/24/78. (CBS PHOTO)



Frank Bresee (left) host Charlie McCarthy (center) and Edgar Bergen (right) on his GOLDEN DAYS OF RADIO syndicated TV special.



Frank Bresee (left) shares NBC radio microphone with Bill Hay (right), long time announcer for AMOS AND ANDY (NBC, 1929-1943) in another scene from syndicated GOLDEN DAYS OF RADIO television special.

Middle and bottom photos courtesy of Frank Bresee: Copyright (c) 1977-1978 by Frank Bresee - all rights reserved.





If you know who these great radio stars are—and especially if you don't—listen to NBC's

"The First Fabulous 50"

The greatest names in radio — 50 years of them — are coming your way. On October 10, 17, 24, 31, and November 7, the NBC Radio Network unlocks its vaults so you can hear a half century of stars!

You'll also hear the greatest moments from five decades of news — as reported by America's First Network.

There's never been a series of programs quite like this one. And it'll be 50 years until there's another.

Brought to you in part by the premium wines of Ernest and Julio Gallo. Consult your local radio listings for time and station.



A. Jack Benny and Mary Livingstone B. Joe Penner
C. Fred Allen and Portland Hoffa D. Jimmy Durante
E. Amos 'n' Andy F. Rudy Vallee G. Fibber McGee
and Molly H. Al Jolson, I. Ed Wynn.



As seen in Time, Newsweek and People October 11, 1976.



Edgar Bergen (right) and Charlie McCarthy (left) were heard regularly in their own NBC radio shows from 5/9/37 to 1948, and on CBS from 1949 to 1956. Photo is from 1948 or earlier and is courtesy of Frank Bresee; Copyright (c) 1953 by Frank Bresee all rights reserved.

Freeman Gosden (left) as "Amos" and Charles Correll (right) as "Andy" were heard regularly in AMOS AND ANDY on NBC from 8/19/29 to 1948, then on CBS from 1948 to 11/25/60. Photo is from 1948 or earlier and is courtesy of Frank Bresee. (NBC PHOTO)

AMOS 'N' ANDY starring Freeman Gosden and Charles Correll with announcer Bill Hay was heard on NBC radio and sponsored by Pepsodent from 8/19/29 - 12/31/37. Reproduction, courtesy Frank Bresee, is from booklet distributed by Pepsodent at that time as a souvenir of the program.



Freeman F. Gosden



Charles J. Correll

Here They Are!

Amos 'n' Andy

Every night except Sunday, "Amos 'n' Andy" are brought to you in person by The Pepsodent Company of Chicago. Every night millions of people follow the troubled lives of these black face characters of the radio world. So many radio listeners have asked—*who are they,—what do they look like,—and where are they from,—that we have prepared this brief story of their lives.*

The Announcer

W. G. HAY, better known as "Bill" Hay, has announced "Amos 'n' Andy" from the time this feature first went on the air. He is one of the most popular radio announcers in this country. The Pepsodent "Amos 'n' Andy" program would not seem complete without Bill Hay's introduction.



paste. Starting in a crowded market in 1916, Pepsodent tooth paste won instant recognition. Its popularity spread by leaps and bounds until today, no matter where you travel in the civilized world, you can buy Pepsodent. It is recognized the world over as America's scientific tooth paste, compounded especially to remove film from teeth.

The instant Pepsodent touches your teeth you can feel how different it is from other tooth pastes. It takes hold and cleans, yet Pepsodent **Removes Film Safely.** No pumice, no harmful grit, no crude abrasive, but a gentle action that recommends it for sensitive teeth and gums. We hope that you like Pepsodent and will tell your friends about it.

As you listen to the episodes in the lives of "Amos 'n' Andy," may you be reminded to use Pepsodent tooth paste twice a day and to see your dentist at least twice a year.

Theme Music The music that opens and closes this radio program is "The Perfect Song," theme music of the Pepsodent radio hour. The composer is Joseph Carl Breit. It is for sale at all music stores and is also available on Victor and Brunswick phonograph records.

THE PEPSODENT CO.

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should have, every researcher
and writer on films."--

--John Stewart,
author of FILMARAMA series.

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the entertainers of yesteryear-
movies, radio, old records,
and a lively dash of nostalgia.

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Al Jolson - Bobby Breen -
Mae West - Ma & Pa Kettle -
Betty Grable - George M. Cohan
- and countless others.

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- OLD MAGAZINE ADS -
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MORE.

The World of YESTERDAY
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PAGE
39



HERE'S YOUR CHANCE TO RE-LIVE THE DAYS OF "OLD TIME RADIO"
IN YOUR OWN LIVING ROOM. AGAIN HEAR THE VOICE OF THE SHADOW, THE LONE
RANGER, AMOS 'N' ANDY, SERGEANT MCCARTHY, GUNSMOKE, AND MANY OTHERS.
HEAR AL JOLSON AS STAR OF THE SHELL CHATEAU AND MUSIC HALL.

\$1.00 BRINGS YOU THE CATALOG!!!!

SHOWS COST: \$3.00 PER HOUR (REEL TO REEL) TAPE - MINIMUM ORDER 2 HOURS.
CASSETTES - \$5.00 PER HOUR - MINIMUM ORDER 1 HOUR.

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RADIO ROUND-UPS

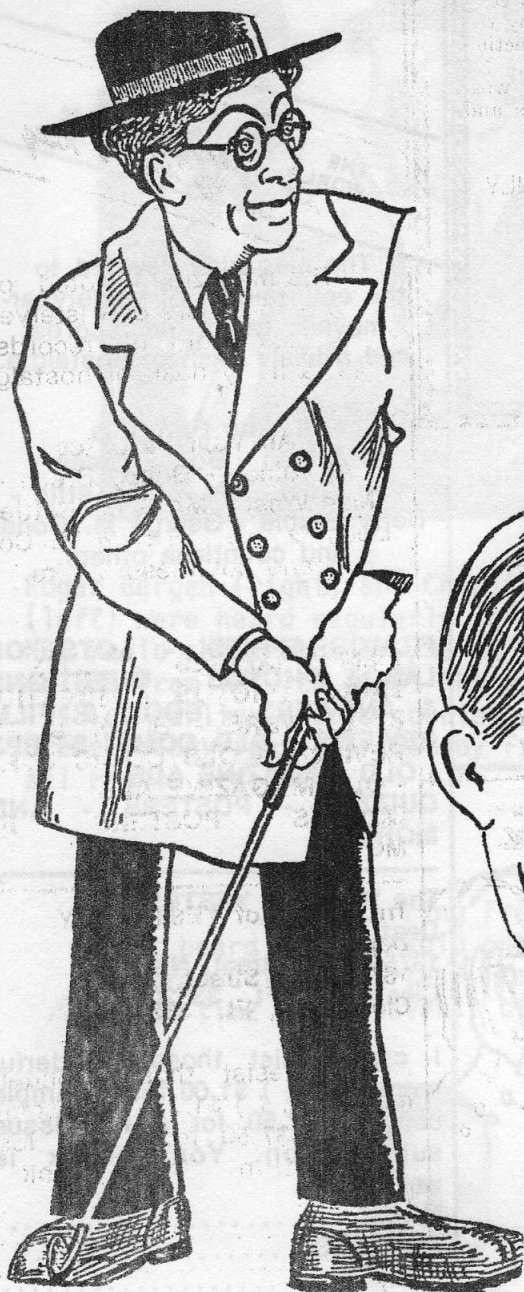
Intimate Glimpses of the Radio Stars

(EDITED & EXCERPTED FROM MATERIALS ORIGINALLY PUBLISHED IN 1932)

JOSEPH GURMAN

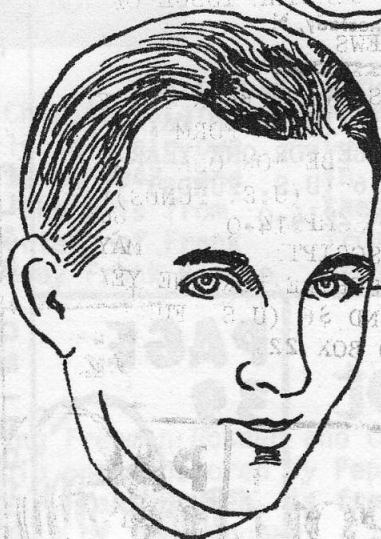
by and

MYRON SLAGER



GUY LOMBARDO

CONDUCTED HIS FIRST BAND AT THE AGE OF TWELVE IN LONDON, ONTARIO, HIS HOME TOWN.



BING CROSBY
SHOUTED "BING, BING, BING!" SO OFTEN AT PLAY THAT IT BECAME HIS NICKNAME.

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"THE PERFECT FOOL" HAS A COMPILATION OF 80,000 PRINTED JOKES.



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APPEALING BLUES SINGER, IS THE BABY OF NETWORK ADULT STARS AT 18.



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MAY 1978



AMPEX 292

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- * STANDARD OUTPUT
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1800 FEET 7 INCH REEL	1-9	QUANTITY	
		10-29	30-99
1.0 MIL	\$2.20	\$2.10	\$2.05

Shamrock

When economy is the primary consideration, choose SHAMROCK tape.

PACKAGING		QUANTITY		
		1-9	10-29	30-99
031	1200 FEET 1.5 MIL 7 INCH REEL	FACTORY	\$1.40	\$1.35 \$1.30
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ALL TAPE IS NEW

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**we pay shipping
on most orders**

GUARANTEE

Your satisfaction is guaranteed 100% on all items in this catalog. If you are not completely satisfied return your purchase within 30 days and your money will be refunded without question.

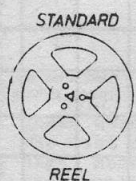
ALL PRICES PER REEL

AMPEX 600 SERIES

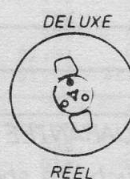
First introduced in 1963, AMPEX 631 & 641 have become two of the most widely used tapes in the world. AMPEX 632 & 642 represent a step up, being both high output and low noise.

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631	1250 FEET	STANDARD	\$2.75	\$2.60	\$2.55	
	1.5 MIL 7 INCH REEL	DELUXE	2.90	2.75	2.70	
<hr/>						
641	1800 FEET	STANDARD	3.20	3.05	3.00	
	1.0 MIL 7 INCH REEL	DELUXE	3.35	3.20	3.15	
<hr/>						
632	1250 FEET	STANDARD	3.25	3.10	3.05	
	1.5 MIL 7 INCH REEL	DELUXE	3.40	3.25	3.20	
<hr/>						
642	1800 FEET	STANDARD	3.55	3.40	3.35	
	1.0 MIL 7 INCH REEL	DELUXE	3.70	3.55	3.50	

packaging *



We buy AMPEX 600 Series on large hubs and wind them onto 7" reels at our own facility. **BULK** means the tape on standard reel, without box. **STANDARD** means the tape on standard reel, with plain white hinged box. Our **DELUXE** package features the tape on a heavy duty reel. The advantage is that the tape is better protected against dust and handling, especially when the tape is unevenly wound after re-winding. Also, there is much more room for labeling. A deluxe finish black hinged box is included.



Prices effective at least until
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Prices subject to change
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MORE



Attention QUANTITY TAPE USERS

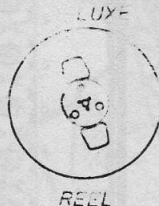
If you use at least 100 reels of tape in two months, or 500 or more in a year, ask about our special money saving pricing programs for large quantity users.

2

Empty Reels & Boxes

7, 5 & 4" Reels

"ALL PRICES PER PIECE"



#7SR 7" STANDARD REEL

1-9

QUANTITY

10-29

30-99

100 or more

FULL CARTON

Quantity Each

#7DR 7" DELUXE REEL

37¢

35¢

34¢

33¢

(180) 31¢

#7LR 7" LOW TORQUE REEL

45¢

43¢

41¢

40¢

(180) 38¢

#5SR 5" STANDARD REEL

65¢

60¢

50¢

45¢

(184) 40¢

#4SR 4" STANDARD REEL IN BOX

32¢

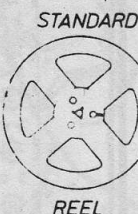
31¢

30¢

29¢

(282) 27¢

Boxes



#7WB 7" WHITE HINGED BOX

58¢

55¢

49¢

47¢

(248) 44¢

#7BB 7" DELUXE BLACK HINGED

BOX

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25¢

23¢

21¢

(136) 20¢

#7DBB 7" BLUE HINGED BOX

33¢

32¢

30¢

29¢

(180) 28¢

#7LB 7" LITE BROWN DELUXE

33¢

32¢

30¢

29¢

(180) 28¢

"COWHIDE" BOX

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32¢

30¢

29¢

(180) 28¢

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25¢

23¢

21¢

(174) 20¢



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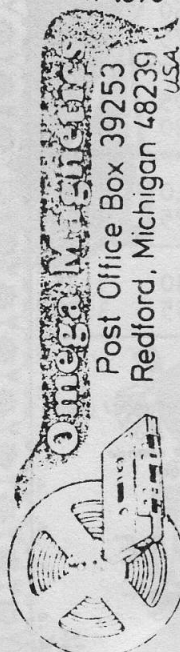
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Paid: ☐

Shipped: ☐

/ /	/ /	\$.	(A) / /
/ /	/ /	\$.	(B) / /

MAY 1978



Dear Gary: Please fill this order right away:

ORDERED BY:

"print or type"

Date / /
SHIP TO: if different

NAME:

ADDRESS:

CITY, STATE, ZIP:

AREA CODE & PHONE: ()

QUAN	ITEM	PRICE	EA.	TOTAL	office	use

GUARANTEE: MONEY REFUNDED IF NOT SATISFIED

Notes

Michigan shipping addresses add 4% - or give tax number

NO SERVICE CHARGE on most orders-see shipping info.

☐ Payment enclosed ☐ Ship C.O.D. X

"CHECK ONE"

CUSTOMER SIGNATURE

I received this form ☐ with an order ☐ in the mail

"check one"

Thank You for choosing Omega Audio

mdse. total		
4% sales tax mich only		
service charge if any		
grand total		

BAG Mail Lite™ shipping bag-holds two cassettes in Norelco or soft boxes, or four cassettes alone. Air bubble type lining protects your cassettes, yet weighs less than half the weight of a paper padded bag, saving postage costs. (see illustration) 5x10
1-29 pieces=25¢@ 30-99 pieces=23¢@ 100+=21¢@

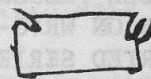
#900 TP Polypropylene Carton Sealing Tape-This tape has tough poly backing, combined with super strong adhesive. No need for water or glue; much stronger and easier to use than gummed type carton tape. We use this tape on our own shipments, as United Parcel has highly recommended it. Available in tan or clear. The clear tape may also be used to protect address labels. 2" width x 55 yard rolls.
1-9 rolls=\$1.90@ 10-29 rolls=1.80@
30 or more=\$1.70@



We can now supply custom made rubber stamps. Forty seven types are available. Send SASE for chart and low prices. We can even supply stamps from your camera ready copy!



INSERT THE ITEM



FOLD THE FLAP



STAPLE OR
TAPE IT SHUT

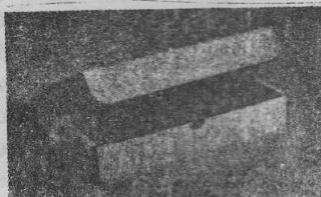
Tape Mailing Supplies

CORRUGATED BOXES

#R6 BOX A standard 200 lb. test corrugated box that holds up to 6 individually boxed 7" reels of tape. 8x8x4
bundle of 25=32¢@ bundle of 50=30¢@ 100+=28¢@

#R2 BOX This box is of special tray type construction, and is made from white corrugated material, 200 lb. test. It holds one or two reels of tape, and eliminates the extra weight of packing material needed to fill up larger than necessary standard boxes. Super quick and easy to set up. 7½x7½x1½ (see illustration)
bundle of 25=35¢@ bundle of 50=33¢@ 100+=31¢@

R2 BOX HOLDS 2 INDIVIDUALLY
BOXED 7" REELS
(illustration for style only)



COMING SOON-
CUSTOM PRINTED
ADDRESS LABELS

WE PAY SURFACE SHIPMENT IN U.S. ON ABOVE ITEMS
IF YOU ORDER UNDER \$15 WORTH, ADD \$1 PACKING.

Gary,
Just a card to commend
you on your excellent
service! I am well pleased
with the merchandise and
fast, prompt service. I'll
be ordering more from you.
Charlie Charlie Ingersoll

THANKS, CHARLIE!

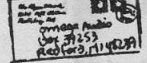


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USA

Reel to Reel Supplies

Scotch No. 41 SPLICING TAPE-- widths: 7/32 & 1/2" length: 66'
#41-7/32-66 \$1.49
#41-1/2-66 \$1.69

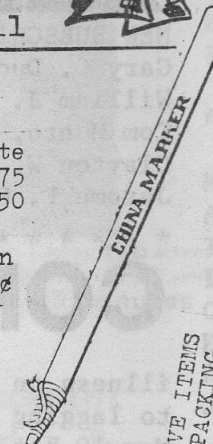
Editmaster PRE-CUT MYLAR SPLICING TABS for 1/4" tape
pkg. of 100 \$1.95
pkg. of 1000 \$13.95

Scotch No. 24 PLASTIC LEADER & TIMING TAPE available in white (#24-10W), or yellow (#24-10Y)-1000' on 7" reel in box \$4.95
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100' on dispenser card 99¢

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Omega COTTON TIPPED SWABS--for use in cleaning tape heads. pkg. of 100 65¢

Blaisdell CHINA MARKERS--excellent for tape editing and making temporary equipment markings. Specify white, black, yellow, green, blue, red, purple, bright purple, or bright blue. each 60¢



Presenting...

Omega Audio
series 3000

CASSETTES!

"Cassette man strikes again"

These cassettes are excellent for all but the most critical applications. Great for high speed duplication. The tape is a high quality, low noise type from AMPEX. The screw shells are the same as used in some of the most expensive cassettes, and feature flanged guide rollers, stainless steel pins, pressure pad & spring, and lubricated slip sheets. Order in any length; lengths may be mixed for quantity pricing. Use series # when ordering- Ex: a C-60 would be type 3060. Add "N" if Norelco type hard box is desired, or "P" if the hinged soft poly type is desired.

		LENGTH	24 or less	QUANTITY-PRICE EACH				1000 or more
				25-99	100-499	500-999		
CASSETTES IN NORELCO or SOFT POLY BOX (specify)	CASSETTES ONLY	up to C-10	45¢	41¢	39¢	37¢		36¢
		C-11 to C-20	52¢	48¢	46¢	43¢		42¢
		C-21 to C-30	61¢	56¢	53¢	51¢		48¢
		C-31 to C-40	68¢	62¢	59¢	56¢		54¢
		C-41 to C-50	70¢	65¢	62¢	59¢		56¢
		C-51 to C-60	76¢	70¢	67¢	64¢		61¢
		C-61 to C-70	92¢	86¢	82¢	78¢		75¢
		C-71 to C-80	\$1.01	93¢	89¢	85¢		81¢
		C-81 to C-92	\$1.08	\$1.00	96¢	91¢		87¢
		up to C-10	54¢	51¢	48¢	45¢		44¢
		C-11 to C-20	61¢	58¢	55¢	52¢		50¢
		C-21 to C-30	70¢	67¢	63¢	59¢		57¢
		C-31 to C-40	77¢	73¢	69¢	65¢		62¢
		C-41 to C-50	79¢	76¢	72¢	68¢		65¢
		C-51 to C-60	85¢	81¢	74¢	73¢		70¢
		C-61 to C-70	\$1.01	97¢	92¢	87¢		84¢
		C-71 to C-80	\$1.10	\$1.05	99¢	94¢		90¢
		C-81 to C-92	\$1.17	\$1.12	\$1.06	\$1.01		96¢

LABELS

BLANK SELF ADHESIVE CASSETTE LABELS for above
white=2¢@ color (yellow, blue, green, or red)=3¢@
bulk labels--1000 white on sheets=\$11.00
1000 color on sheets \$19.95

WE PAY SURFACE SHIPMENT IN U.S. ON ABOVE ITEMS
IF YOU ORDER UNDER \$15 WORTH, ADD \$1 PACKING.

IF WE PLEASE YOU TELL
OTHERS-IF NOT TELL US

Time to say 'Thank you'

THE FOLLOWING IS AN HONOR ROLL OF THOSE INDIVIDUALS, FAMILIES, CLUBS, AND BUSINESSES WHICH, THROUGH THEIR FRIENDSHIP & UNDERWRITING/MEMBERSHIPS, HAVE SUPPORTED THE SOUNDS OF YESTERDAY FROM MAY 1977-MAY 1978 & MADE POSSIBLE PRESENTATION OF THE FIRST 57 WEEKS OF THE SERIES ON WRVO-FM OSWEGO AS THE ONLY TRULY LISTENER-SUPPORTED SERIES ON CENTRAL NEW YORK RADIO:

Mr. & Mrs. Donald Nettleton, Jordan, NY / Dixie Nohara, Oswego, NY / John F. Place, Camillus, NY / Willard Bender, Syracuse, NY / Norman Peckham, Watertown, NY / Greg McConnell, Camillus, NY / Hamilton Fish, Fair Haven, NY / Robert Abend III, East Syracuse, NY / Donald Kennedy, Cazenovia, NY / Bruce Damalt, Romulus, NY / Philip Kirk, Baldwinsville, NY / Ronald & Dorothy Giebel, Liverpool, NY / Richard Thomas, Whitesboro, NY / Mrs. Harry Kahler, Constantia, NY / Thomas Munro, Fayetteville, NY / George Klos, Oakfield, NY / "Anonymous", Syracuse, NY / The Old Time Radio Club of Buffalo, NY / Mark Waddell, Syracuse, NY / Margaret A. Wicks, Syracuse, NY / Allan Cisco, Syracuse, NY / Dr. Robert Long, Syracuse, NY / Mr. & Mrs. Jordan Fiske, Syracuse, NY / Lloyd Rieber, Oswego, NY / Dream Days Comic Book Store, Syracuse, NY / James LaValle, East Syracuse, NY / James Brennan, Dewitt, NY / Mary Lou Wallace, Syracuse, NY / Mr. & Mrs. L.L. Forward, Pittsford, NY / Johnny Bowles, Syracuse, NY / Robert Conway, New Woodstock, NY / Gary McIlvain, Syracuse, NY / "Anonymous", Syracuse, NY / Fred Palmer, Rochester, NY / Dr. George E. Bodine, Syracuse, NY / John Mazinski, Syracuse, NY / William Hornung, Red Creek, NY / David R. Stokes, Penn Yan, NY / Ted Orlin, SUNY @ Oswego, NY / Julia & Richard Crepeau, Ithaca, NY / James Roberts, New Hartford, NY / Ted, Rachel, Midge, Becky, Jilda & Nori Nettleton, Jordan, NY / Ray Morton, Ilion, NY / "Anonymous", Mexico, NY / "Anonymous", Syracuse &/or Fulton, NY / Stan Bialobreski, Baldwinsville, NY / Ellen McKernan, Oswego, NY / James Parry, Clay, NY / Thomas G. Belcher, Rome, NY / Judson Foster, Sauquoit, NY / Peter Conole, Binghamton, NY / Ronald Murdock, Cazenovia, NY / Christine Hubbard, Syracuse, NY // THANK YOU ALL FOR DOING YOUR PART, AND MORE, TO KEEP THE SOUNDS OF YESTERDAY ALIVE!

Thank You's

THIS ISSUE IS BEING MAILED TO 321 PAID SUBSCRIBERS IN THE U.S., PUERTO RICO, CANADA & HOLLAND...

NEW SUBSCRIBERS (14): Jerry S. Threatt, Glenn Ritter, Robert Johnsonbaugh, Bill Laidlaw, Gary C. Dudash, Lee Dunbar, Rudy Paolangeli, V. Stredicke, Brent V. Dingman, Paul Everett, William J. Teague, Bill Blalock, Esteban Moreno, Mike Lammi, RENEWING (13): Tom Price, Tom Munro, Mrs. Ronald Giebel, Mr. & Mrs. Irving Hammer, Ed Drapikowski, Harold Parchment, Clayton W. Holden, James B. LaValle, John DeLapp, Alan E. Kleinberger, John DiBello, Jerome F. Collins, Todd Hinman. THANKS TO ONE AND ALL.

CORRECTION

BULLETIN! BULLETIN! BULLETIN! BULLETIN!

As this page (the last we do each month) goes to press, we have just received word that, due to

illness on the part of Mr. Bergen (believed to be exhaustion and not serious), and also due to lagging ticket sales (for shame, Syracuse!) the Edgar Bergen show in Syracuse on Wed. May 10 has been cancelled! At this time we do not know if Mr. Bergen's appearance will be rescheduled (not likely) or if a substitute program will be presented on May 10. Those who have tickets or were planning to attend on May 10 should watch the local Syracuse media for information or contact the Civic Center box office for details (phone: 315/425-2121). We are naturally very disappointed that we will not get to see one of the true greats of radio, Edgar Bergen, at least at this time.

CORRECTIONS TO PAGES 4 & 6 (WHERE TO TUNE): WBFO Buffalo programs EARPLAY from NPR Sun. @ 10-11 pm. Also will be programming a 15-min. serial Mon./Wed./Fri. afternoons.

CHUM Toronto (104.5) plays THE SHADOW starring Bret Morrison or Wm. Johnstone & SHERLOCK HOLMES starring Sir John Gielgud and Sir Ralph Richardson (the BBC/NBC versions originally aired in 1955). The shows air between 11 pm and Midnight, on Sundays.

The above info courtesy of Charles Seeley of OTRCOB (see their ad, page 65)

The Museum of Broadcasting in New York City reports 17,000 visitors in its first year of operations. Recent acquisitions include papers, notes, scripts, taped & filmed radio & TV reports of Welles Hangen, NBC foreign correspondent captured in Cambodia in 1970 and unheard of since. Also: 85 BBC-TV programs which have been shown in the US and the entire NBC Radio archive consisting of 175,000 recordings of programs and events, 1926-1969.

GOLDEN AGE RECORDS

\$4⁰⁰

ORIGINAL RADIO BROADCAST RECORDS

5% discount on any 5 to 9 LP's ordered!

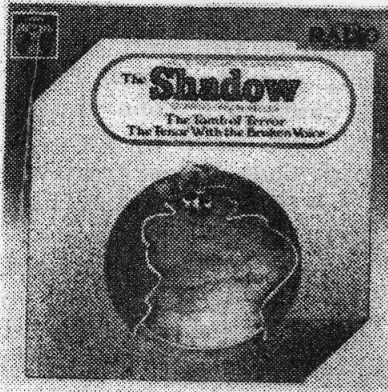
10% discount on any 10 or more LP's ordered!

NEW YORK STATE RESIDENTS...please add all applicable local and state taxes

Return to the golden days of the West with the Lone Ranger and Tonto. Album includes two complete shows "Eric Hyde Loses Cattle To Rustlers" and "Marshall Brett Accuses Don Reed of Murder." **CORRECTION-"Dan Reid"**

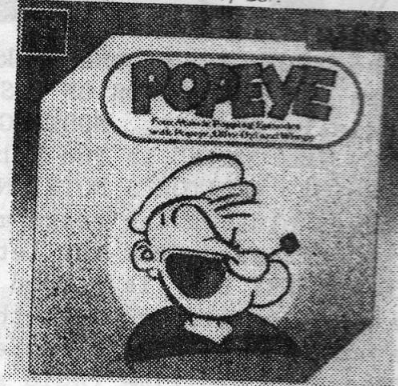


"Who knows what evil lurks in the hearts of men?" Orson Welles stars in "The Tomb of Terror" and "Tenor With A Broken Voice."

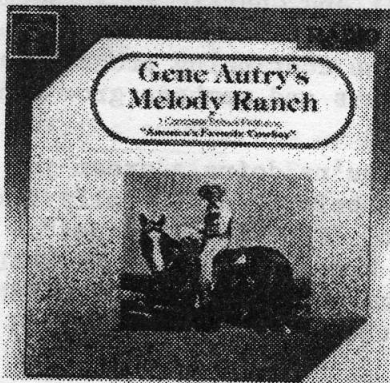


Tenor episode-12/5/37
Tomb episode-12/19/37

Four muscle-popping episodes with Popeye, Olive Oyl, and Wimpy. Incl. "Elephinks, Lemonade, Hamburgers & Peanuts," "Popeye In Giant Land," "Popeye in Sherwood Forest," "Popeye Is Too Tough For Trolley Car."



These six records shown average one hour of programs per LP...



Here is the historic, very first broadcast of this popular radio show, starring the incomparable singing cowboy for an hour of "Back In The Saddle Again." Also incl. June, 1947 and June, 1951 broadcasts!



Jack Webb returns as Sgt. Friday in two suspense filled stories "The Big Set" and "The Big Talk."



From deep in the jungle comes Tarzan **two** action packed episodes "Killer At Large" and "None So Blind." - each 25 minutes

14 other LP's available at slightly higher cost (THE GREEN HORNET; CAPTAIN MIDNIGHT; GANGBUSTERS; SUPERMAN; JUNGLE JIM; FLASH GORDON; GUNSMOKE; FIBBER MCGEE & MOLLY; & soap operas...MA PERKINS; THE RIGHT TO HAPPINESS; OUR GAL SUNDAY; STELLA DALLAS; THE GUIDING LIGHT; THE ROMANCE OF HELEN TRENT)...send a stamped, self-addressed envelope for costs/descriptions...catalog is sent with any order from this group of records...

MAIL TO: DOUBLE-R-RADIO
505 Seeley Road
Syracuse, NY 13224

PLEASE SEND ME:

☐ THE LONE RANGER ☐ DRAGNET
☐ THE SHADOW ☐ TARZAN
☐ GENE AUTRY ☐ POPEYE

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

Total of LP's at \$4.00 \$
Less discount (if any)
Applicable local/NYS taxes.
TOTAL ENCLOSED..... \$

OFFER VALID IN UNITED STATES. SHIPPING/HANDLING CHARGES INCLUDED. DELIVERY 2-4 WEEKS.

Editor's Mailbox:

"Would you renew my subscription to NOSTALGIA RADIO NEWS for another year. I have been

very pleased with the excellence of your newsletter. I anxiously await each month for its arrival. I have enclosed ... a check... Yours truly, (signed) J.F.C., Lancaster, NY"

"Sorry this note is so tardy but I've been unable to write, call or do much since major surgery in October. You have been on my mind and even though I'm late, please accept my sympathy for your (Allen's) recent loss. Hope you (Allen) too, are recovered from your illness also. Your program

was the highlight of the week and I certainly hope the money flows in to WRVO with underwriters for THE SOUNDS OF YESTERDAY. You have my support as long as you want it and I can financially give it. NOSTALGIA RADIO NEWS is certainly welcome, and your new additions are grand. The "Quiz" is fun but hard for me. I failed last month very badly. Don, you must be a whiz! (EDITOR'S NOTE: Not really. The real secret is a good reference book - or two - or three, plus having heard many, many programs.) "Charlie's Corner" is good and I'm amazed at the addresses from the letters page. How wonderful your newspaper goes so far. "CBS RADIO MYSTERY Log" is a good idea but the programs are old now. "Plot Outlines" are good only when you plan to hear the program. We did enjoy MYSTERY THEATER but when it's on so late and not even aired on Sat. & Sun., well we've lost interest. It seems WRVO has some audience for old-time radio shows. This makes for a nice variety. So glad you are featuring Edgar Bergen, he is certainly one of the old-time greats! I had a Charlie McCarthy doll, full-size, when I was five years old. My dad won it at an amusement park in Rochester. My doll had a white suit with red trim hat, and a moveable mouth I remember clacking open and shut to put on my own shows. I have several pictures of myself and Charlie so it seems strange to think he hasn't grown up as I have. My doll is lost in the attic somewhere, but the memories are fresh in my mind. Good luck to you both on the continuing program, and, of course, to your work on NOSTALGIA RADIO NEWS. May your listeners and members grow and keep you busy as ever. Sincerely, (signed) D.G., Liverpool, NY"

"Enclosed please find check... Thank you very much. Also - you're doing a great job with the show and especially the newsletter! It's better than ever before and I really like the new (features) like "Charlie's Corner" and Rod Phillips. Also, "CBS Plot Outlines" - invaluable! I also want to add that I'm surprised you didn't complain more about WFBL moving CBS RADIO MYSTERY THEATER. You had a very good vinegary column when ADVENTURE THEATER was cancelled - I say give WFBL what is coming to them! Keep up the great work, (signed) J.D., Clay, NY"

"Enclosed is check...for one-year renewal plus...to change my present subscription to first class. 3rd class used to get here in 3 or 4 days, but last Sept. the Post Office built a new automated mail facility. Since then the overall service has been much worse with 3rd class mail taking an extra week or two. First class mail only takes 2 extra days over previous service. I very much enjoy your publication. Thanks, (signed) C.W.H., Rochester, NY. P.S.: Please continue to omit the pagination on the CBS RADIO MYSTERY THEATER Plot Outlines. Also, don't spend \$60 for any articles."

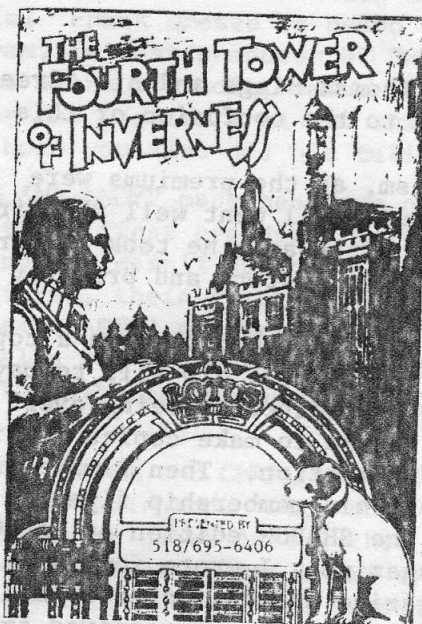
"I find NRN to be one of the best publications on the market. Your "Plot Outlines" for CBS MYSTERY THEATER alone will be worth the subscription price and should prove interesting and useful to all readers. I wish you many years of continued success. (signed) H.M.P., Greenlawn, NY"

"Many thanks for the back issues. I found them so interesting, now I want more. Could you please send...reprints from your CBS MYSTERY THEATER logs...and...MYSTERY THEATER advance listings. In addition, I would like to subscribe to NOSTALGIA RADIO NEWS for the next 12 issues. Could this subscription be made retroactive to start with the March 1978 issue. Please find enclosed a US funds money order...I'll let you know if and when I get my own show back. Sincerely, (signed) Lee Dunbar, Stoney Creek, Ontario, Canada."

"Hello! Here's my renewal check for another fine year of NOSTALGIA RADIO NEWS, undoubtedly the country's finest OTR monthly. We hope you go on forever! (signed) T.P., Salinas, Calif. P.S.: Sorry I couldn't part with the renewal form."

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Wm. Moskowitz



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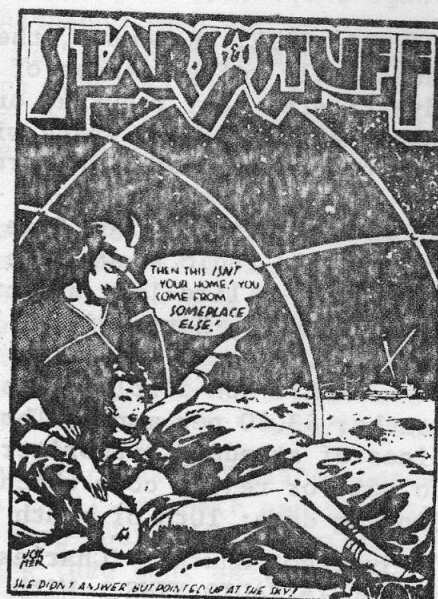
Picking up where the great serials left off, but also adding the multi-track techniques of a modern recording studio, we now offer these fine serials for your radio library.

THE FOURTH TOWER OF INVERNESS has played on over 600 stations in the US and Canada. It runs daily, for 13 weeks . . . a total of 7 hours.



All the sound effects and music for MOON OVER MOROCCO was recorded in the cities, mountains, and deserts of Morocco.

This daily serial has played on over 500 stations . . . 10 hours in total.



P TOM PRICE COMMENTS:

A (EDITORS' NOTE: In our APRIL 1978 issue we printed a letter received from Robert Costello
G in reply to a letter sent by Allen Rockford asking about the apparently defunct old-time
E radio publications that he and Thomas Riggs each had separately and individually published.
A similar letter to Thomas Riggs had not been answered. We stated last month that a copy
4 of that page would be mailed to Thomas Riggs, and any printable rebuttal or comment
8 received from him would be printed, as would comments from interested readers. Mr. Riggs
* did NOT reply, but reader Tom Price took time to write. His comments follow, with only
very minor editing. The opinions are his own and may or may not reflect the views of
NOSTALGIA RADIO NEWS, its editors or publishers.)

T "Dear Allen,

O After reading of your concern for the disappearance of Thomas Riggs and his 'Great
M Radio Shows Old Time Radio Club' last year, I decided to add to the confusion of this
matter.

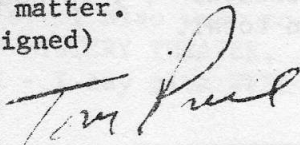
P I joined his G.R.S.O.T.R.C. in 1976, with much enthusiasm, as the premiums were
R numerous and the quarterly newsletters were at first sumptuous. All went well the first
I six months. We corresponded freely and response was quick. Afterwards he took longer to
C return a letter but the quarterlies kept coming. I even ordered posters and promptly
E received my package.

C He had earlier advertised a special SHADOW magazine, and I just had to have a copy.
O Then it was sold out. He said he'd search for one. He even sent me a \$20 bill to pay
M for copies of 12 original radio scripts. In that letter he complained of being over-
M worked in this field of O.T.R., but was pushing ahead in a scheme to make copies of his
E quarterly available to schools at a school rate for media instruction. Then I made a
N deal with him. North American Radio Archives would circulate his membership flyer in an
T edition of NARA NEWS if he'd send NARA an original copy of the SHADOW edition of RADIO
S NOSTALGIA MAGAZINE. So we circulated the flyer, then no magazine. I wrote four times,
lengthy letters of persuasion, and suddenly one day the magazine was delivered by mail -
* but contained not one word - no letter. And that was the last contact we received from
Thomas Riggs - Summer of '77.

O Did he rip off? Has anyone considered that he might have met with tragedy? Is
T there anyone living near Vauxhall, New Jersey that might find it somewhat convenient to
H inquire there about the fate of T. Riggs?

E I'd like to hear more. Too bad he disappeared. He was developing such fine O.T.R.
R printed matter.

(Signed)



Tom Price,
Treasurer, NARA"

L EDITORS' NOTE: Remember, the above comments are those of reader Tom Price, and do not
E necessarily reflect those of NOSTALGIA RADIO NEWS, its editors, publishers, or any of its
R advertisers. Any rebuttal or comment from Mr. Riggs which is printable and will fit into
S essentially the same space will be printed as soon as possible. In addition, comments
from other interested readers/subscribers are also welcomed, and may be printed.

* -----
N LETTERS/ Continued from Page 46: "I think your N.R.N. is the best (publication) devoted to
A new and old radio shows I've ever seen. I especially like your old radio log listings. I
T plan to be a life-long subscriber to N.R.N. Keep up the good work! Thank you very much.
I (signed) M.L., Bartonville, Illinois. P.S.: Please tell me how I can put a classified ad
O in N.R.N."

N REPLY: Non-display classified ad rates (payable in advance): One time: \$3.80; Two
A months: \$3.40 per month; Three months or more: \$3.25 per month. This is for up to three
L lines of standard typewriter-size type, each line no more than 7½" long. We reserve right
to edit or reject copy which exceeds space paid for, or to reject any ad at our discretion
Closing date: 10th of month before issue date (i.e.: 5/10 for June issue, etc.).

* "I just got Chuck's (Charles Seeley) flyer, and I think it's about time I subscribe to
P NOSTALGIA RADIO NEWS. With having been on and off with most all the others, constantly with
G HELLO, AGAIN, and now with Joe Webb's (publication) because I consider him a friend, I can
certainly spring \$6.00 for your quality pub. Extended success to you and your efforts in
the future. Best wishes, (signed) G.C.D., North Babylon, NY"

4 MORE LETTERS: SEE "EDITOR'S MAILBOX", PAGE 46.
8



EDITOR'S NOTE: As you may remember in our NEWS & NOTES column of February 1978 we asked if we should spend \$60 for permission to reprint an article from The New York Times Magazine about AMOS 'N' ANDY. Many readers wanted the article but did not want us to spend the \$60. Frank Bresee agreed that the price was out of line (at least for our size publication) and volunteered to write an article especially for NOSTALGIA RADIO NEWS. In the past

Frank has been very helpful to us; once again, we express our appreciation to him. Frank Bresee is heard weekly on Armed Forces Radio with his GOLDEN DAYS OF RADIO program, is host/producer of THE GOLDEN DAYS OF RADIO TELEVISION SHOW, has interviewed many of the stars of radio, was a child actor in radio, is active in broadcasting and production in the Los Angeles area and still much more. With his very busy schedule, we appreciate (and hope you also do) his taking the time to do this article. All comments welcomed...

"AMOS 'N' ANDY" made headline news almost from their first broadcast fifty years ago. Although it wasn't noted in the papers or television, their first show aired in Chicago on station WMAQ on March 19, 1928. This was virtually the beginning of radio and most certainly the beginning of radio comedy/drama.

FREEMAN GOSDEN and CHARLES CORRELL met in 1919. In their book "ALL ABOUT AMOS 'N' ANDY" published ten years later, they both agreed their first meeting was brief and not particularly important. They began working for the Joe Bren Company who was producing the Follies of 1919. For six years, Freeman and Charlie continued travelling for the Bren Company performing in the Follies Shows.

During these years, they became inseparable friends and because the Bren Company was headquartered in Chicago, the boys took an apartment together and since they were both musicians (Charlie played the piano, Gosden played the ukelele), they spent evenings together and worked up a comedy/song routine.

With radio just coming into its own in the Spring of 1925, the boys decided to try out at the Edgewater Beach Hotel, station WEBH. Although their first program wasn't a smash, they were given a radio job singing one night a week without pay. It was during this time they were offered a regular staff job at WGN, the radio station of The Chicago Tribune. A few months later, Gosden and Correll joined the WGN staff. They were asked if they would be interested in developing something in the nature of a comic radio serial; a comic strip adapted to broadcasting.

The station wanted something like the "Andy Gump" newspaper serial but neither knew much of the ups and downs of married life. Their slant on life was not adapted to this style of broadcasting.

They did, however, know Negro characters, which were popular in the minstrel shows of that time. So they suggested a comic serial

based on the lives of two fellows they called "Sam and Henry". In January of 1926, they presented their first episode of "Sam and Henry". It was the first of its kind ever presented on radio.

Soon after the show went on the air, The Chicago Tribune signed them to a contract for their services, as "Sam and Henry". At the expiration of the contract, they signed for another year. At the end of their second year as "Sam and Henry", the team had written and delivered a ten minute episode each night for 586 nights. About six months before the expiration of their second year, Gosden and Correll conceived the idea of recording the program and sending it to the stations all over the country. This would mean that the show could be heard in many other cities, in addition to the Chicago area.

Their idea was turned down by WGN and since the boys felt that they had a marketable product, they decided to move to a station which would be willing to record and syndicate the program. Although they had spent two years building up the characters of "Sam and Henry" they were notified that the title was the property of The Chicago Tribune and they were not allowed to use it on any other station.

Thus, they created the name of "Amos 'N' Andy" for their new program. Bill Hay was the announcer during the "Sam and Henry" days and continued through more than 10,000 broadcasts of "Amos 'N' Andy". I joined him for his 91st birthday on April 18th this year and he reminisced about the "Amos 'N' Andy" shows.

Bill told me that for over 10 years, Gosden and Correll wrote all of their own scripts and very often they would finish writing just 15 minutes before they went on the air. Their first national sponsor was Pepsodent Toothpaste, and on August 19, 1929, they were heard over the NBC radio network for the first time sponsored by Pepsodent. (NOTE: see our photo pages for pictures of Frank and Bill Hay)

(CONTINUED TO NEXT PAGE)

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CONTINUED FROM PAGE 49...

A In those early days, the program was broad-
G cast 6 nights a week, Monday through Saturday
E for 15 minutes. It was hard work, but they
5 were paid well. They each received \$1,000 a
O week; 52 weeks a year; which was a salary
unheard of in those early radio days.

* Bill Hay tells me that he only made one
A mistake during all of his years as announcer
M for "Amos 'N' Andy" and that was on purpose.
O At the end of each program, Bill would say,
S "Use Pepsodent twice a day, and see your
& dentist twice a year." The president of the
A Pepsodent Company claimed that listeners did
N not stay tuned to the end of the program and
D would shut off the radio as soon as the skit
Y was finished, thus missing the closing
announcement. Bill Hay thought differently
and asked permission to broadcast this closing,
A "This is Bill Hay reminding you to use
R Pepsodent twice a day, and see your dentist
T twice a day. Good Night." That was on a
I Friday night and by the following Monday
C morning, 58,000 letters had been received
L mentioning Bill Hay's error. This proved that
E the fans were loyal and were listening to
Amos 'N' Andy to the very end.

/ The program continued in the 15 minute format
B until 1943, when Correll and Gosden segued to
E a weekly half hour "Amos 'N' Andy" show. From
H 1943 through 1948, their program was in the
I Top 10 of the Hooper rating. Even when the
N rating dropped below the top 20, the show
D continued to be heard as a weekly half hour
sitcom. In the latter years and up until
T 1960, Freeman Gosden and Charlie Correll
H continued with the "Amos 'N' Andy Music Hall"
E on the CBS radio network.

S As radio faded out, and was replaced by
C television, the "Amos 'N' Andy" show also
E faded, but the memory of one of the most
N popular shows ever broadcast continues to be
S fresh in our minds.

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EDITORS' NOTE: Special thanks again to Frank
Bresee who took time from his very busy sched-
ule to write this exclusive article for NRN.

CONTINUED FROM PAGE 12...

separated by a pane of glass from studio 9.
They were heard locally, only in New York.
On that tense afternoon, a new British Am-
bassador arrived in Washington and was wel-
comed by President Roosevelt. The story,
with the President's little speech of wel-
come and the Ambassador's response, came i-
on the wires, and I interrupted the network
programme to put the item on the air, ad-
libbing round the copy. Then, by pre-
arrangement, I handed the wire copy to a
copy boy (or 'desk assistant'; I don't re-
member when that title arrived) to take
next door to Mel Allen. Instead of my in-
terrupting the baseball game broadcast in
New York, it was obviously more graceful to
have Mel work the news items into his broad-
cast at appropriate moments. But the desk
assistant somehow lost the first take, the
lead, and to everyone's amazement, when Mel
put the story on the air, beginning with
take two, he launched into President Roose-
velt's speech of welcome, 'Mr. Ambassador
it gives me pleasure to welcome you,' &c.
&c. As far as I know, we didn't receive
any complaints from listeners, but someone
in the audience must have thought it stran-
ge that Mel Allen would take a moment between
innings to welcome the new British Ambass-
ador just before the calamity descended on
the world.

"Best wishes,"

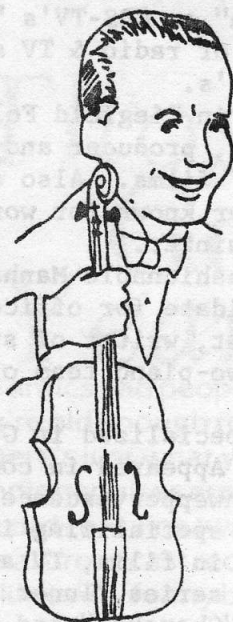
Robert Trout

CBS News Correspondent Dallas Townse
currently anchors the ROUNDUP, and Hal Te-
kel is the producer. It is broadcast
Monday-thru-Saturday at 8:00-8:14 AM, ET.

EDITORS' NOTE: Robert Trout anchored the
first broadcast of CBS WORLD NEWS ROUNDUP
on March 13, 1938, soon after Hitler an-
nounced his annexation of Austria. Now living in Spain and affiliated
with ABC News, Trout wrote the long, deta-
iled letter to CBS News about the early days
at Columbia (as CBS was then known), and
that first broadcast of THE ROUNDUP. The
letter was reprinted (beginning in our AP
issue) almost in its entirety, with only
minor editing.

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PO BOX 2214, Syracuse, New York 13220

P REMEMBERED IN PASSING (RECENT DEATHS):

A April 26 New York City ADA MAY WEEKS (80) Broadway & London musical comedy star of 20's
G 30's - appeared in "Rio Rita" in 1927.

E 23 New York City JAMES W. FOSBURGH (67) Painter of landscapes, still-lives & portraits
22 Los Angeles WILL GEER (76) Actor in radio, films, TV, and on stage in 60-year
5 career. Best known as "Grandpa" on CBS-TV's "The Waltons".
2 22 New York City JOAN M. PAUL (52) Producer & writer of radio & TV shows, including
"The Catholic Hour" in the 1960's.

* 22 New York City ANNETTE HERBERT RUEFF (87) Appeared in Ziegfeld Follies, 1918-1922
22 London, England BASIL DEAN (89) Stage & film actor, producer and director;
D produced most of Gracie Fields' films. Also an author.

E 21 Brooklyn, NY WILLARD MIDGETTE (40) Realist painter known for works on Indians.
A 19 Sarasota, Fla. KATHERINE SCHMIDT (79) A realist painter.

T 19 New York City JOHN KOCH (69) Realist painter of fashionable Manhattan life.
H 18 Evergreen Park, Ill. LAR DALY (66) Perennial candidate for office. Never won.
S 18 Sarasota, Fla. SONYA ARCONE (GOODMAN) (57) Novelist, writer of stories & articles
17 Los Angeles ETHEL BARTLETT (82) Member of the two-piano team of Bartlett &
* Robinson.

17 New York City ROLF GERARD (84) Opera singer who specialized in Gilbert & Sullivan
N 16 Petersfield, COMMANDER EDWARD WHITEHEAD (69) Appeared in commercials for
A company's product and made "Schweppervescence" part of language
T 16 New York City RICHARD LINDNER (76) Figure painter specializing in women.
I 13 London, England PAUL McGRATH (74) Actor on stage, in films, TV and radio for 54
O years. One-time host of radio series "Inner Sanctum".
N 13 London, England RAY NOBLE (71 or 74) Composer of "Cherokee" and many other tunes
A dance-band leader; featured on radio in 1930's & 1940's, such as
L as "Charlie McCarthy Show", and with Jack Benny, Burns & Allen.

(11?) San Francisco GEORGE C. CORY (55) Composer; wrote "I Left My Heart in San Francisco"
* cisco" and about 200 other songs with Douglass Cross.

10 New York City LONG JOHN NEBEL (66) Talk show host for more than 20 years. Host of
P first all-night and first network radio talk shows.

A 9 Beverly Hills, Calif. MICHAEL WILSON (63) Screenwriter; won Academy Award for Best
G Place in the Sun". Also worked on "Planet of the Apes", etc.

E 8 New York City RUDOLF WEISS (77) Actor on & off Broadway from 1930's to 1971.
8 Bronxville, NY FORD FRICK (83) Commissioner of Baseball from 1951-1965; sports
5 broadcaster in the early-30's; once Babe Ruth's ghost writer.

2 6 Dallas, Texas TROY HOSKINS (66) Veteran announcer; one-time vaudeville star who
performed in London before King Edward and in Berlin.

* 6 New York City NICOLAS NABOKOV (75) Composer of "Don Quixote" and other ballets
5 Monza, Italy CARLO TAGLIABUE (80) Italian baritone; sang at LaScala & The Metropolitan
D 5 Flushing, NY AARON J. GOODELMAN (90) Sculptor and illustrator of children's books
E 9 Pacific City, Oregon ANTHONY OSTROFF (54) Poet dealing with anti-war themes.
A 6 Beverly Hills, Calif. ALBERT LEWIS (93) Producer of Broadway hits including "Cats"
T in the Sky", "The Jazz Singer" and "Rain". Also wrote or produced
H TV series "Our Miss Brooks" & "George Gobel Show", as well
S as films. One-time vaudevillian.

4 The Bronx, NY CLYDE LOMBARDI (56) Jazz and classical bassist. Worked with Leopold
* Stokowski, Red Norvo, Benny Goodman, many others. Once on CBS
radio & TV musical staffs, working on "The Hit Parade" and "The Dick Van Dyke Show".

N 2 Tucson, Arizona HORTENSE ALDEN (76) Long-time Broadway actress.
A March 31 Lafayette, Louisiana FRANK BUNETTA (61) Director of live & filmed TV shows including
T "The Honeymooners", "Your Show of Shows", "Bishop Sheen",
I "Ernie Kovacs", and "Jackie Gleason Show".
O 29 New York City DANNY MEEHAN (47) Actor, dancer, singer, composer on Broadway, in
N films and on TV.

A 28 Hollywood, Calif. JOE BONOMO (76) Strongman, stunt man & silent film star.
L 28 Westport, Conn. ELIZABETH KEITH OXENAR (LYSBETH HUGHES) (66) Classical harpist
& singer; performed on CBS radio.

* 28 New York City MAE SCHOENFELD JACOBSON (72) Actress on Broadway & in Yiddish theatre
* 28 Union, N.J. HERMAN SHAPIRO (80) Actor &/or stage manager for 30 major Broadway
* productions over 38 years.
* 27 Brighton, England WILFRED PICKLES (73) British radio & TV personality for 50 years

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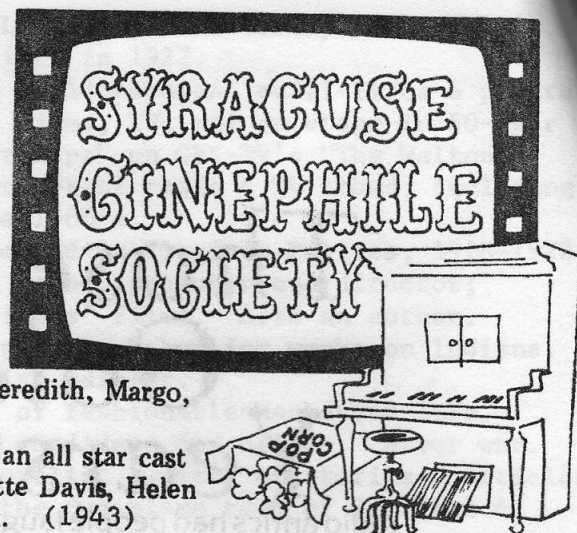
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- May 19th THE SOUTHERNER starring Zachary Scott, Betty Fields. Directed by Jean Renoir. (1945)
- May 26th SHOWBOAT with Irene Dunne, Allan Jones, Helen Morgan, Paul Robeson. (1936)

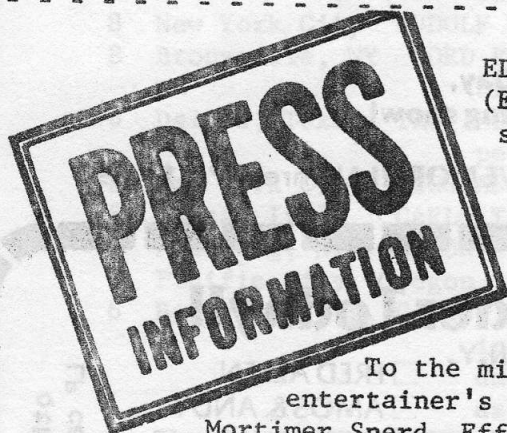
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EDGAR BERGEN'S "OFFICIAL" BIOGRAPHY

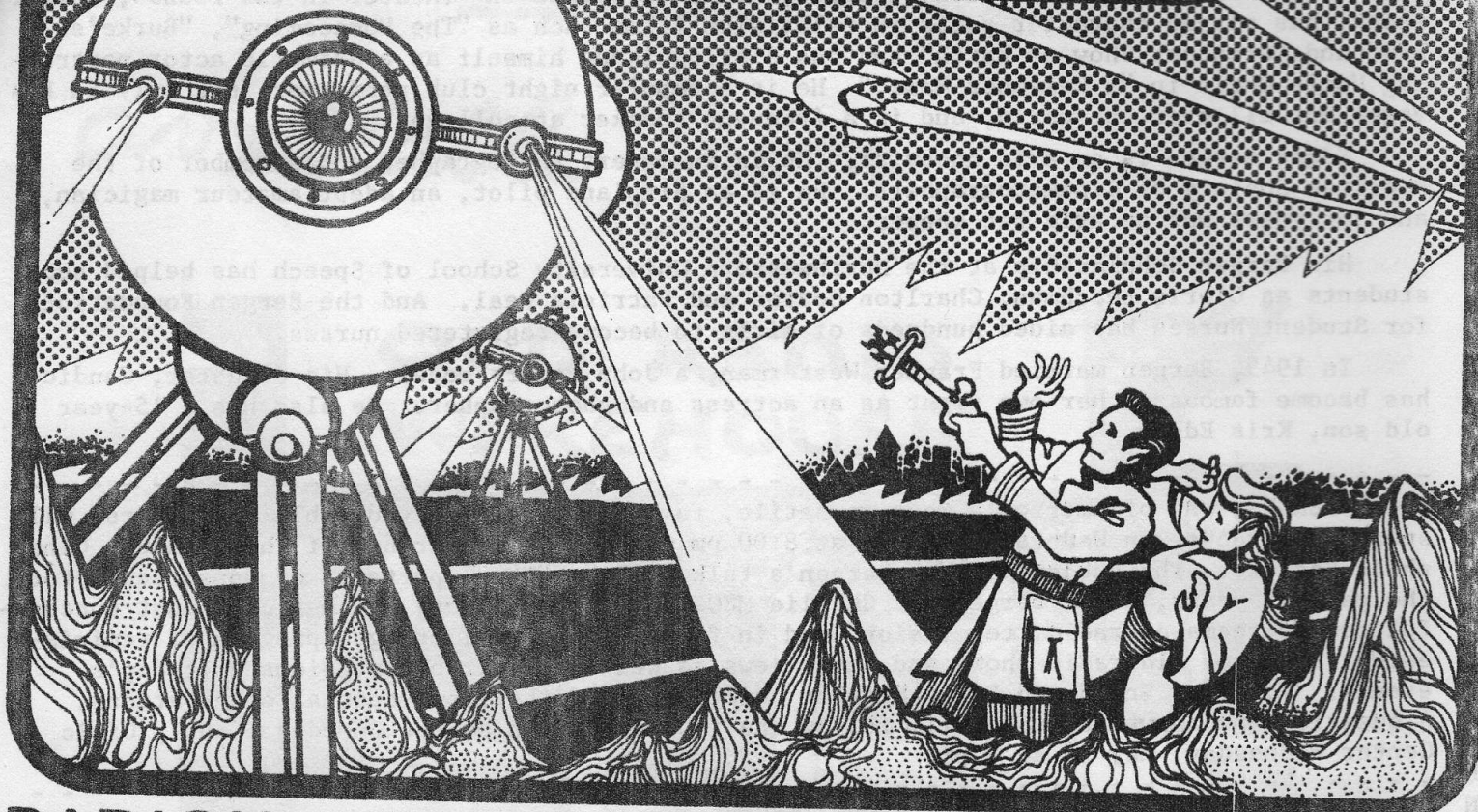
(EDITORS' NOTE: The following "official" biography was supplied by Mr. Bergen's agents to The Syracuse Cinephile Society, who then furnished it to us. It's interesting to read this and read the two articles, THE PRIVATE LIFE OF CHARLIE MCCARTHY, page 15, and EDGAR BERGEN TELLS THE TRUE STORY OF CHARLIE MCCARTHY, page 23, both of which were written in 1937-38, and look for the subtle differences and minor discrepancies.)

To the millions of fans in dozens of countries who have enjoyed this entertainer's unique artistry, the marvelous characters, Charlie McCarthy, Mortimer Snerd, Effie Klinker and Podine Puffington, are old and dear friends along with Edgar Bergen. Charlie McCarthy, "the most unusual and valuable block of wood in the world," has appeared before royalty, two presidents at the White House, has been mentioned three times in the Congressional Record, received an honorary degree from Northwestern University, and has the distinction of having the greatest listening audience of any artist in radio history.

Edgar Bergen was born in Chicago, the son of a dairy business owner. By the time he was in seventh grade his interest in show business began to blossom. One of his first jobs was playing the player piano at the local movie theatre. More interested in the theatre than in history, he began writing jokes and sketching pictures of what his first dummy would look like during class. It was only about three weeks after his teacher warned him about this that he received Charlie McCarthy from the woodcarver and appeared on the student recital in the auditorium before the high school student body and faculty; then Bergen entered Northwestern University and majored in public speaking and play production. After college, it was on to vaudeville, playing theatres across the U.S. and Canada. Around 1930, he made his first Vitaphone short for Warner Brothers and ended up doing twelve one-reelers.

(CONTINUED ON PAGE 56)

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A At a party in New York given for Noel Coward, he was asked to heckle the guest of honor
G Coward and the guests loved it so much that he was booked on the Rudy Vallee show the follow-
E ing week. He and Charlie McCarthy were such a hit they were asked to repeat for a second
5 and then a third week. Bergen said "yes" not knowing where he would get sufficient material.
6 Somehow he managed it and that was the beginning of twenty years on radio.

* He has made twelve major motion pictures, including "Goldwyn Follies", "Letter of Intro-
duction", "You Can't Cheat an Honest Man" and "I Remember Mama." In addition to his career
C as a ventriloquist and in motion pictures, he has appeared in "theater-in-the-round", summer
O stock, has played character parts in television films such as "The Homecoming", "Burke's
N Law" and "Greatest Show on Earth" and has distinguished himself as a dramatic actor portray-
L ing Uncle Chris in "I Remember Mama." He is a popular night club performer, not only in Las
U Vegas but all over the world, and is a frequent speaker at colleges.

S Edgar Bergen is an avid hobbyist. He is an expert photographer and a member of the
I American Society of Cinematographers. He is an airplane pilot, an adept amateur magician,
O and for years was an avid bee keeper.

N His Bergen Scholarship at the Northwestern University School of Speech has helped such
O students as Cloris Leachman, Charlton Heston and Patricia Neal. And the Bergen Foundation
F for Student Nurses has aided hundreds of girls to become registered nurses.

E In 1945, Bergen married Frances Westerman, a John Powers model. His daughter, Candice,
F has become famous in her own right as an actress and photographer. He also has a 15-year
E old son, Kris Edgar.

D -----
G EDGAR BERGEN, one of America's most versatile, famous and certainly durable performers, will
A speak in Syracuse on Wednesday May 10 at 8:00 pm under the sponsorship of The Syracuse Cine-
R phile Society. The subject of Mr. Bergen's talk will be "The Importance of Nonsense." For
B the past 45 years, Edgar Bergen and Charlie McCarthy have been one of America's most success-
E ful comedy teams on radio, television, and in films. They will bring a program of reminis-
R ences, tapes of old radio shows and interviews as well as their observations on today's
G events. Mortimer Snerd and Effie Klinker will also add their own special observations.
E A question and answer session will follow their presentation at the Onondaga County Civic
N Center Wednesday, May 10 at 8 pm.

N -----
O TICKETS FOR THE EDGAR BERGEN APPEARANCE ARE ON SALE AT THE BOX OFFICE OF THE ONONDAGA
F COUNTY CIVIC CENTER. RESERVATIONS MAY BE MADE BY CALLING (315) 425-2121.
F -----

RADIO DAILY FIRST ANNUAL POLL OF THE RADIO EDITORS & CRITICS FOR YEAR 1937 (Released 1/14/
38): #1 PROGRAM: CHASE & SANBORN (Bergen & McCarthy), 482 points (#2 was JELLO/JACK BENNY
with 440 points). #2 PERSONALITY: Tie, Edgar Bergen & Charlie McCarthy, 491 points (#1 was
Jack Benny with 508 points).

I WORLD-TELEGRAM ANNUAL RADIO EDITORS' POLL (with participation of radio editors in U.S. and
A Canada) FOR 1937, released in 1938: #1 FAVORITE PROGRAM: Charlie McCarthy, 277 points (#2
L was Jack Benny with 245 points). #2 COMEDIAN OR COMEDY ACT: Charlie McCarthy, 329 points
B (#1 was Jack Benny with 392 points).

I FORTUNE MAGAZINE SURVEY (Eleventh quarterly survey, embracing a representative cross-section
O of public opinion; results announced 12/24/37): #4 FAVORITE PROGRAM: Charlie McCarthy,
G 5.8% (#1 was Jack Benny, 8.7%). #10 FAVORITE PERSONALITY: Charlie McCarthy, 3.0% (#1 was
R Jack Benny with 10.7%); #14 FAVORITE PERSONALITY: Edgar Bergen, 1.3%.**

A DAILY NEWS RADIO POLL (with participation of 39 newspapers throughout the country; results
P announced 1/9/38): #1 PROGRAM: Charlie McCarthy, 36,696 points (#2 was Jack Benny with
H 29,669 points).

Y HEARST RADIO EDITORS' ANNUAL POLL (Popularity leaders in nationwide survey conducted by
* radio editor of New York Journal-American; results announced 1/30/38): AWARD TO "FORGOTTEN
MAN": Edgar Bergen. BEST VARIETY PROGRAM: #2 Charlie McCarthy (#1 Bing Crosby). LEADING
P COMEDIAN: #3 Edgar Bergen (#1 Fred Allen, #2 Jack Benny). OUTSTANDING STAR OF 1937: Charlie
G McCarthy.

**Note: if this vote were to be combined, Bergen-McCarthy would have 4.3% for position #7.

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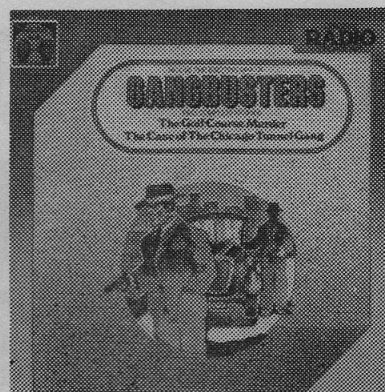
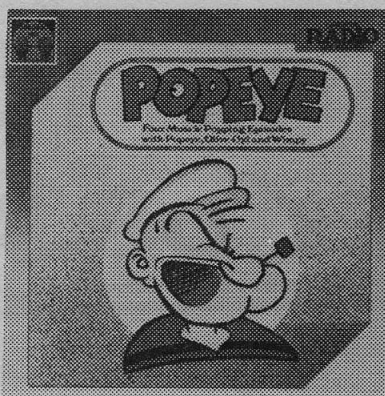
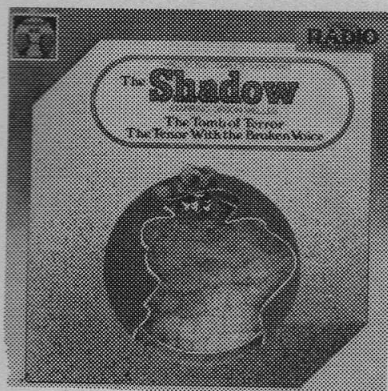
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- #5003 DRAGNET: Two shows, "The Big Set" and "The Big Talk"
- #5004 GUNSMOKE: Starring William Conrad, "Land Deal" and "The Photographer"
- #5005 TARZAN: Two adventures, "Killer At Large" and "None So Blind"
- #5006 CAPTAIN MIDNIGHT: Four fifteen minute episodes including "Mysterious Radio Signals" and "An Impossible Takeoff"
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- #5008 POPEYE THE SAILOR: Four rare programs: "Elephinks, Lemonade, and Peanucks" and three more
- #5009 SUPERMAN: First four chapters
- #5010 GREEN HORNET: "Justice Wears a Blindfold" and "Murders and the Dope Racket"
- #5011 FIBBER MCGEE: Two programs, "Doc Gamble Day" and "Canoe Ride"
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P FOR HIGHLIGHTS OF WRVO-FM OLD-TIME RADIO & NOSTALGIA SERIES, SEE PAGES 62, 64, 66 & 68:
A IMPORTANT NOTES: All listings are based on schedules submitted by stations, producers, or
G program hosts. They reserve the right to change the schedules with or without notice.
E Therefore, we cannot be responsible for such changes or errors as may occur. No listings
6 have been provided by, or are available for, WCNY-FM programs as we go to press, as the
0 result of their decision to no longer supply us and our readers with this information.
If, in the future, they once again make this information available to us, we will happily
consider printing it.

* THE ELECTRONIC ERA (WIQT-AM 1000 & WQIX-FM 100.9 Horseheads, SUN. 12:10-12:45 pm, Gary
H Yoggy, host): Program generally consists of excerpts interspersed with narrative, and pays
I tribute to a particular old-time radio show, theme, or performer. MAY 7: "Tears in Your
G Suds" (a Gala Salute to Radio Soap Operas) / MAY 14: "Fred Astaire Birthday Salute" / MAY
H 21: "Salute to Henry Morgan" (with FRED ALLEN and JACK BENNY) / MAY 28: "75th Birthday
L Party for Bob Hope" (also our 300th Broadcast!) / JUNE 4: "Radio Salute to the Northwest
I Mounted Police" (excerpts: SGT. PRESTON OF THE YUKON, RENFREW OF THE MOUNTED, KING OF THE
G ROYAL MOUNTIES) / JUNE 11: "Tribute to Guy Lombardo" / JUNE 18: "From Out of the Comics"
H (excerpts: BRINGING UP FATHER, POPEYE) / JUNE 25: "Tribute to Rod Serling" (excerpts from
T TV: TWILIGHT ZONE, NIGHT GALLERY, from radio: ZERO HOUR!)// Co-host: Bill Russell.

S THE RADIO DETECTIVES (WGSU-FM 89.3 Geneseo, WED. 7 pm, rptd SAT. 10 am):
May 3 & 6: COMMAND PERFORMANCE, "Dick Tracy in B-Flat" (musical parody of detective shows)
O from AFRS on 2/15/45, with Bing Crosby (Tracy), and Bob Hope, Judy Garland,
F Frank Sinatra, Jimmy Durante, many others (45 minutes).

O Note: It is doubtful that WGSU-FM will be on the air after May 6 (until some later date
T yet to be determined). If it is, summer shows (all of which would be repeats) may or may
H not be aired.



THOSE GREAT RADIO SHOWS (CFly-FM 98.3 Kingston, Ontario, Canada; SUN.
5:00-5:30 pm as part of their NOSTALGIA NIGHT; Jack Thompson, host):
May 7 ESCAPE, "Three Skeleton Key", William Conrad, Harry Bartell,
CBS, 11/15/49.

14 THE FORD THEATER, "The Horn Blows at Midnight" (Pt. I), Jack
Benny, Claude Rains, Mercedes McCambridge, CBS, 3/4/49.

21 THE FORD THEATER, part II of above program. Based on 1945 film.

A May 28 THE SHADOW, "The Chill of Death", MBS, 1/4/48, Bret Morrison, Grace Matthews.
E June 4 GENERAL ELECTRIC PROGRAM STARRING JUDY GARLAND (substituting for Bing Crosby, whose
S wife had just died), CBS, 10/30/52.

11 THE GREEN HORNET, "The Corpse That Wasn't There", Al Hodge, Blue/ABC, 2/28/43.

18 ACADEMY AWARD THEATER, "Stagecoach", Randolph Scott, Claire Trevor, CBS, 5/4/46.

25 MILTON BERLE SHOW with announcer Frank Gallop, NBC, 9/16/47.

S July 2 I LOVE A MYSTERY, "Temple of the Vampires" (condensation of episodes 1-5) Russell
Thorson, Jim Boles, Tony Randall, Mercedes McCambridge, MBS, 1/2/50-1/6/50.

* 9 I LOVE A MYSTERY, episodes 6-10 of above (condensed), MBS, 1/9/50-1/13/50.

16 I LOVE A MYSTERY, episodes 11-15 of above (condensed), MBS, 1/16/50-1/20/50.

23 I LOVE A MYSTERY, episodes 16-20 of above (condensed), MBS, 1/23/50-1/27/50.

L 30 THE GOON SHOW, "The Histories of Pliny the Elder", BBC, 3/27/57, Peter Sellers,
O Spike Milligan, Harry Secombe, announcer Wally Greenslade.

C Aug. 6 QUIET, PLEASE, "The Thing on the Fourble Board", host: Ernest Chappell, MBS, 9/18/48,
A starring Daniel Sutter, Pat O'Malley. Plus: a capsule version of Poe's "Cask
L of Amontillado" with Peter Lorre from NBC on 3/9/52.

* 13 VIC AND SADE, "August Invoices", MBS, 10/26/46, Bernadine Flynn, Art Van Harvey.

* 20 WITCH'S TALE, "Four Fingers and a Thumb", syndicated, 1939, no cast credits avail.
Plus: "The Baby Sitter" with Boris Karloff from 9/12/48.

P 27 KAY KYSER'S KOLLEGE OF MUSICAL KNOWLEDGE, NBC, 6/12/34, with vocalist Sully Mason.

A COMEDY'S GOLDEN MOMENTS (WCNY-FM 91.3 Syracuse, SUN. through MAY 28, see below)---

E Late information reaching us is that COMEDY'S GOLDEN MOMENTS will be heard at its regular
SUNDAY 6-9 pm time through May 14, then will be heard from MIDNIGHT to 5 AM on SUNDAY MAY
6 21 as part of a WCNY-FM fund-raising event, will return to its regular time for one final
0 program on SUNDAY MAY 28 (again 6-9 pm), and then will leave the air (presumably just for
the summer). If it returns in the fall, Sept. 17 is the likely starting date - time to be
announced. Syracuse Chiefs baseball broadcasts is the reason given for the hiatus.

* REMEMBER: THE SOUNDS OF YESTERDAY (a WRVO-FM exclusive in the Central New York Area) will
* be on all summer with new shows (underwriter support permitting). Don't miss it! (PAGE 68)

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Special features include FMakings, a listing of all FM station applications on file with the FCC and CRTC through Jan. 18, 1978; FMiscellany (some moribund FM logos and a contest) and FMorgue.

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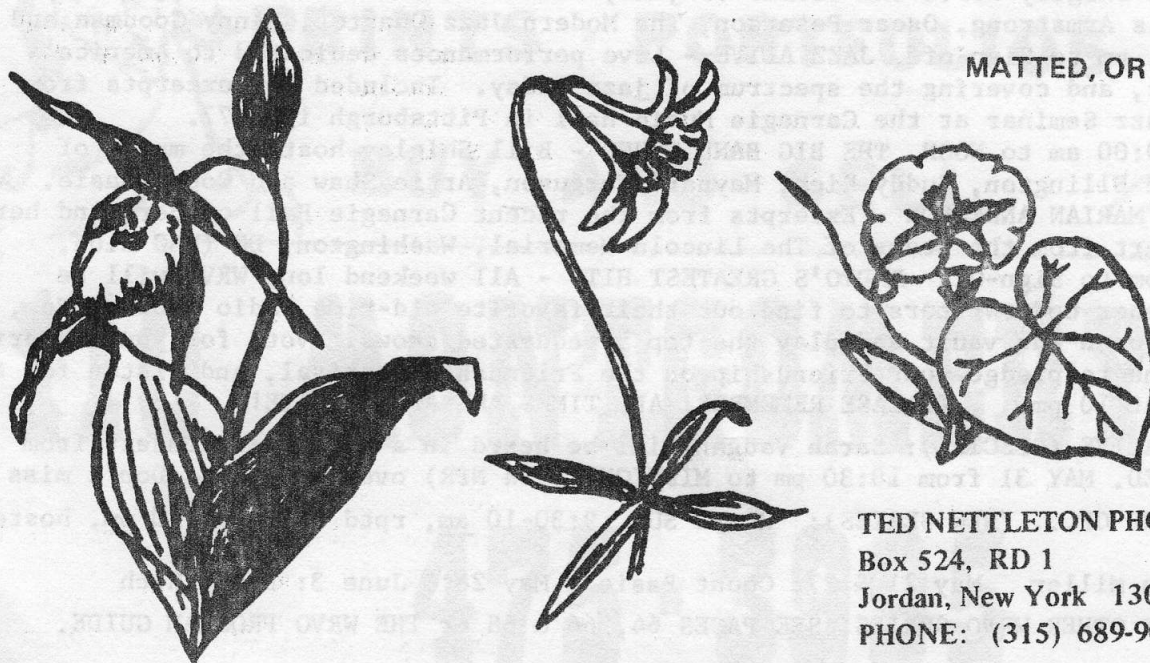
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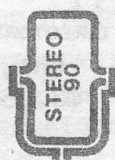


TED NETTLETON PHOTOGRAPHS

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JUNE 2: (The underwriter could be you - have you called or written yet?) FIBBER McGEE & MOLLY, "Handwriting Analysis", NBC, 6/6/39, Jim & Marian Jordan; I LOVE A MYSTERY, part VII of "Bury Your Dead, Arizona", MBS 11/29/49, Jim Boles, Russell Thorson, Tony Randall, Mercedes McCambridge; Our report on the old-time radio convention in

Meriden, Connecticut on 10/1/77 continues with Raymond Edward Johnson (host of "Inner Sanctum") doing a dramatic reading of "The Monkey's Paw". Plus, if possible, Carl Pultz will return with his "Big Band Spotlight" feature. MORE DETAILS IN OUR NEXT ISSUE.

EARPLAY is heard MON.-THU. 10-11 pm, FRI. 10:05-11:05 pm (approximately) on WRVO-FM. Highlights for MAY follow. For detailed descriptions, see the MAY WRVO PROGRAM GUIDE.

May 1 Mo "Stones"

May 16 Tu "Trucker"

2 Tu "The Grappling Court"

17 We "Crime & Punishment, I"

3 We "Haywire at Humbleford Flag"

18 Th "The Hunter Gracchus"

4 Th "Annulla Allen: Autobiography of a Survivor"

22 Mo "The Dissolution of Marcus
Fleishman"

5 Fr "A Phoenix too Frequent"

8 Mo "Murder Therapy"

23 Tu "The Summer of Timothy Once"

9 Tu "Under the Loofah Tree"

24 We "Crime & Punishment, II"

10 We "The Codicil to Mary Purty's Will"

25 Th "Another Visit with John
Howard Griffin"

11 Th "A Game of Dice"

NOTE: NO EARPLAY PROGRAMS ON THE FOLLOWING DATES:

26 Fr "Chinaman's Chance"

May 12 & 15 due to FRIENDSHIP FESTIVAL specials.

29 Mo "The General Brutus"

19 (See WRVO PROGRAM GUIDE for reason)

30 Tu "Wings"

31 due to JAZZ ALIVE GOES ALIVE special.

W FRIENDSHIP FESTIVAL SPECIAL PROGRAMMING - May 12 through 15, WRVO-FM will air special
R programming. The following are highlights of interest (all times approximate, see WRVO
V PROGRAM GUIDE for additional details): FRIDAY MAY 12: 5:35 to 6:35 pm OPTIONS, "Radio
O City Music Hall" - a portrait of the world-famous institution by David Selvin.

SATURDAY MAY 13: 9:00 to 11:00 am ALL SERIOUSNESS ASIDE - Bill Shigley hosts the best of comedy with the best of comedians, including George Carlin and Bill Cosby. 5:35 to 6:35 pm, OPTIONS, "Blacks on Wax" - Early historic recordings made by Blacks are played and discussed by Don Chichester. 7:30 pm until ??, THE SOUNDS OF YESTERDAY - See Page 68 for details.

SUNDAY MAY 14: 9:00 am to NOON TOSCANINI...THE MAN BEHIND THE LEGEND - Featured are an original broadcast performance from NBC on 2/8/48 plus the first in a series of 1960 NBC retrospectives on the life and work of the Maestro. An interview with David Sarnoff is heard, as are works by Tchaikovsky, Glinka and Berlioz. 12:30 pm to 5:00 pm LADY BE GOOD - Included are "Fascinating Rhythm: The Making of 'Lady Be Good'", a behind-the-scenes documentary on the production of a musical for radio, plus the new 1977/78 radio revival of the great Gershwin 1924 musical (their first Broadway hit). Songs in LADY BE GOOD include "Oh, What a Lovely Party", "Fascinating Rhythm" and "Oh, Lady Be Good". 7:35 to 11 pm

* JAZZ WAVES - Bill Shigley hosts the sounds of jazz, from traditional to modern, with performances by Louis Armstrong, Oscar Peterson, The Modern Jazz Quartet, Benny Goodman and Dave Brubeck. 11 pm to Sign-off JAZZ ALIVE - Live performances dedicated to America's indigenous music, and covering the spectrum of jazz today. Included are excerpts from The Pittsburgh Jazz Seminar at the Carnegie Music Hall in Pittsburgh in 1977.

A MONDAY MAY 15: 9:00 am to NOON THE BIG BAND SOUND - Bill Shigley hosts the music of
L Harry James, Duke Ellington, Buddy Rich, Maynard Ferguson, Artie Shaw and Count Basie.

5:30 to 6:30 pm MARIAN ANDERSON - Excerpts from the recent Carnegie Hall concert and her * Easter 1939 concert from the steps of The Lincoln Memorial, Washington, DC (NBC Blue, 4/9/39). 10:00 pm to Sign-Off RADIO'S GREATEST HITS - All weekend long WRVO will be

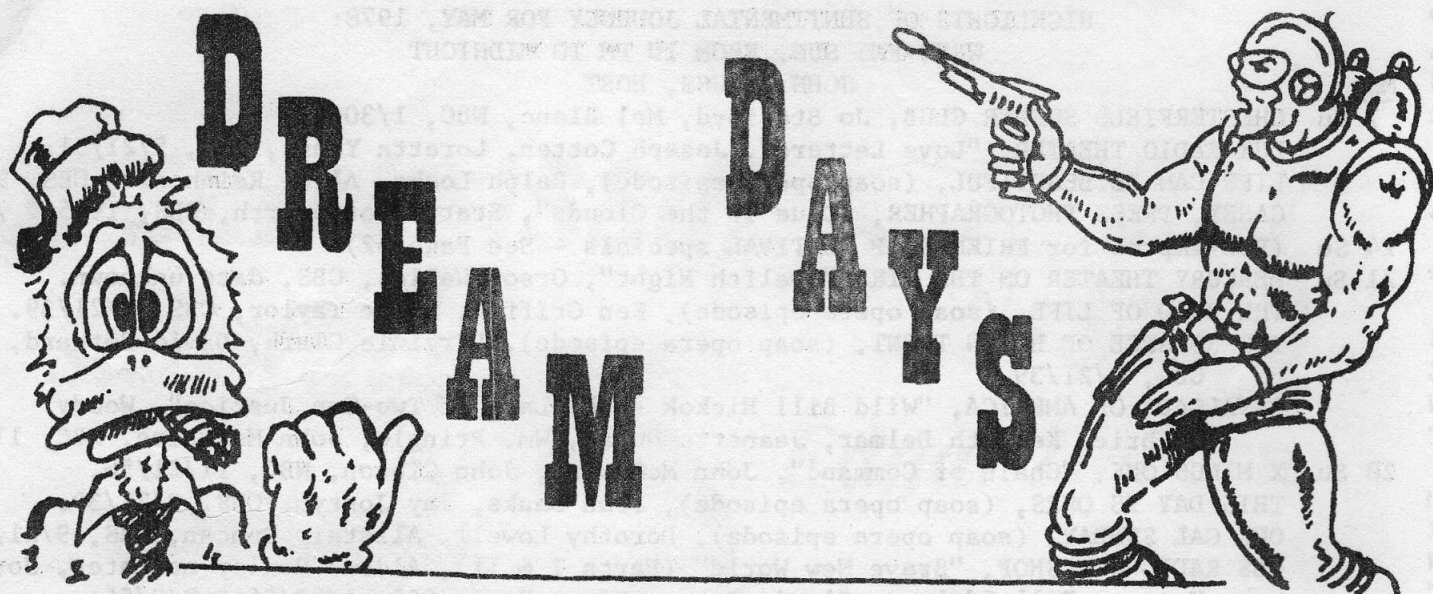
P polling its listener-underwriters to find out their favorite old-time radio shows. Now,
A John Krauss will open the vault and play the top 5 requested shows. Vote for your favorite
G when you telephone to pledge your Friendship on the Friendship Festival, and listen for the
E results tonight at 10 pm. (PLEASE REMEMBER: ALL TIMES ARE APPROXIMATE!)

6 JAZZ ALIVE GOES ALIVE (SPECIAL): Sarah Vaughn will be heard in a LIVE jazz concert from New Orleans on WED. MAY 31 from 10:30 pm to MIDNIGHT (via NPR) over WRVO-FM. Don't miss it.

2 THE BIG BAND SOUND OF... (NEW SERIES): Heard SUN. 9:30-10 am, rptd SAT. 8-8:30 pm, hosted
by Bill Shigley:

* May 7 & 20: Glenn Miller May 21 & 27: Count Basie May 28 & June 3: Buddy Rich

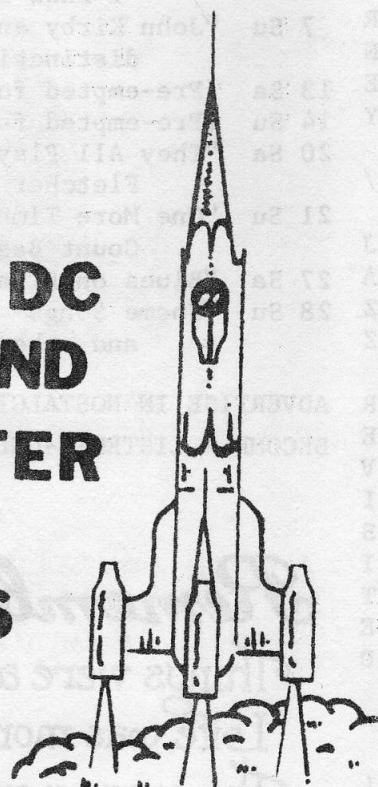
* FOR HIGHLIGHTS OF OTHER WRVO SERIES, SEE PAGES 64, 66 & 68 or THE WRVO PROGRAM GUIDE.



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HIGHLIGHTS OF SENTIMENTAL JOURNEY FOR MAY, 1978:

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May

- 7 Su CHESTERFIELD SUPPER CLUB, Jo Stafford, Mel Blanc, NBC, 1/30/47.
- LUX RADIO THEATER, "Love Letters", Joseph Cotten, Loretta Young, CBS, 5/21/51.
- 6 LIFE CAN BE BEAUTIFUL, (soap opera episode), Ralph Locke, Alice Reinheart, CBS, 9/21
- 4 CASEY, PRESS PHOTOGRAPHER, "Clue in the Clouds", Statts Cottsworth, CBS, 1945.# /39.
- 14 Su (Pre-empted for FRIENDSHIP FESTIVAL specials - See Page 62)
- * 21 Su MERCURY THEATER ON THE AIR, "Twelfth Night", Orson Welles, CBS, date unknown.
- THE ROAD OF LIFE, (soap opera episode), Ken Griffin, Reese Taylor, CBS, 9/21/39.
- THE ROMANCE OF HELEN TRENT, (soap opera episode), Virginia Clark, David Gothard, CBS, 9/21/39.
- CAVALCADE OF AMERICA, "Wild Bill Hickok - The Last of Two-Gun Justice", Woody 40.
- Guthrie, Kenneth Delmar, Jeanette Nolan, Wm. Pringle, John McIntire, NBC, 11/6/
- 28 Su X MINUS ONE, "Chain of Command", John McGovern, John Gibson, NBC, 11/21/56.
- THIS DAY IS OURS, (soap opera episode), Joan Banks, Jay Jostyn, CBS, 9/21/39.
- OUR GAL SUNDAY, (soap opera episode), Dorothy Lowell, Alistair Duncan, CBS, 9/21/39.
- CBS RADIO WORKSHOP, "Brave New World" (Parts I & II), Aldous Huxley narrates, Joseph Kearns, Bill Idelson, Gloria Henry, Byron Kane, CBS, 1/27/56 & 2/3/56.

HIGHLIGHTS OF JAZZ REVISITED FOR MAY, 1978:

WRVO-FM: SAT. & SUN. AT 7:30 PM FROM NPR

HAZEN SCHUMACHER, HOST

- May 6 Sa "Dixie Doubles" - different versions of "Tin Roof Blues", "Beale Street Blues" and "I Know That You Know" by the same musicians.
- 7 Su "John Kirby and the Onyx Club Boys" - illustrative recordings by one of the most distinctive sounding small groups in jazz.
- 13 Sa (Pre-empted for SOUNDS OF YESTERDAY special edition - See Page 68)
- Y 14 Su (Pre-empted for FRIENDSHIP FESTIVAL special programs - See Page 62)
- 20 Sa "They All Play Morton" - Jelly Roll Morton compositions played by Earl Hines, Fletcher Henderson and other groups.
- 21 Su "One More Time" - repeat recordings of the same compositions by Red Nichols and Count Basie.
- J 27 Sa "Blues on Blue Note" - Jazz and blues recordings on the Blue Note label.
- Z 28 Su "Theme Songs" - The theme songs of Stan Kenton, Fletcher Henderson, Glenn Miller, and others.

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Things were a lot simpler then...

Life was more pleasant...

The songs were romantic...

The movies were entertaining

The news wasn't always good,

But somehow you knew things would be better tomorrow.

Wouldn't it be wonderful to go back?

