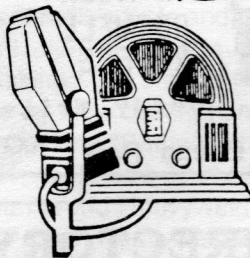


SPERDVAC



RADIOGRAM

Vol. XV, No. 7 The Society to Preserve and Encourage Radio Drama, Variety and Comedy

JULY 1989

Lucille Meredith Visits SPERDVAC

Lucille Meredith began her radio work at KFI in Los Angeles. The program was heard 15 minutes daily with science emphasized one day, literature the next. She remembers, "Every day, five days a week, I went down and rehearsed and did the show. I'd always wanted to be an actress and once I got in front of that mike it was all I wanted to do and all I ever would do.

Lucille did work for a time on stage at the Pasadena Playhouse, but radio was her first love.

Early in her career she went to New York to seek fame and fortune by doing some theater. From the start she found that she was in trouble. The times were still very rough with the Great Depression on. There were fifty actors for every job. She finally did get some stage work but eventually turned once again to radio. One of the highlights of her young career was to audition and work for the great Norman Corwin. From there she began working for Irving Reis and the **Columbia Workshop** and for Edward G. Robinson as a part of **Big Town**.

It was during this time period, 1939-40, that the war had spread to all parts of Europe. With the attack on Pearl Harbor, December 7, 1941, Lucille felt it was time to return to California and her family. And it was about this time in her life that she met a young good-looking writer named Rolland Kibbee. They were married a year later and remained together until he died in 1984.

This versatile actress was in demand for her ability to do dialects of all kinds. She did Spanish, French, and frequently voices from the eastern block countries.

"I did tough ladies, tough broads from the Bronx who were terrible people. Even when I was very young I had this deep voice so I could never play a leading lady because in radio I sounded too old," she told SPERDVAC last month.

Lucille Meredith, like many other performers, worked with most of the directors in radio. She remembers Carlton E. Morse as fantastic; William N. Robson as excellent, a bit volatile at times but brilliant.

When asked about Norman Corwin she said, "He was the best director in radio. He was so imaginative and he didn't read for you. Most of the material one did for Nor-

man was stuff that he had created. Corwin would describe the attributes of the character to you and from that concept you would vocally interpret the role."

Other credits for Lucille Meredith include: **The Man Called X, Gang Busters, Mr. District Attorney, One Man's Family, I Love a Mystery, County Seat, and The Screen Guild Theater**. Today she read part time for The Braille Institute in Los Angeles. She was the focal point of a fast-moving and entertaining afternoon and her chat before SPERDVAC will be included in the general library.



SPERDVAC Honorary Member Lyn Murray died May 20th. See story page 8.

FROM THE PRESIDENT

by Larry Gassman

You will see their names printed under our *Friends* column but SPERDVAC would again like to thank June Foray, Phil Cohan, and Bob Newhart for their recent and very generous donations to the organization.

Re: Monthly Meetings

Thanks to the many regulars who attend our monthly SPERDVAC meetings. We understand that because of distance, and job related activities that not all of the 1400 plus members can attend. We would love to see more of our members and their guests come and enjoy our guest speakers. SPERDVAC makes a special effort to bring you the most informative and entertaining guests possible. The meetings are always open to the public and the Saturday get-togethers are free. You will meet and make new friends, will have the opportunity to buy radio related items, and hear about the radio career of a famous guest. Please make an attempt to join us at our monthly meetings. They are designed for your entertainment. If you can't make the meetings you may check them out of our general library when they become available.

Thanks to Bruce Miller

It is with sadness that we accept the resignation of the Archives Cassette Librarian Bruce Miller. Bruce took on the library over a year ago and turned it into a booming and popular venture. Although I constantly have to remind myself and others that after all, "This Is Only a Hobby," Bruce frequently put in 30 to 40 hours a week to make sure that his patrons got top-notch service. We thank Bruce for his hard work and dedication to the library.

Bruce suggests that we split the library into 3 portions with 500 tapes per portion. We now have over 1200 tape cassettes plus many duplicates.

Anyone interested in taking on the job as cassette archives librarian please let Bruce know. You would be responsible for 500 tapes. Bruce has indicated that he will stay on until we find his replacements. Once again thanks for a great job, Bruce.

Newsletter Editor Needed

We have a few candidates but have not made a decision yet with regard to our new editor. If you are interested in helping to continue the fine tradition of excellent newsletters throughout the years, please call and volunteer: (213)947-9800.

As this column is being written we are still working out details with reference to our new printed materials librarian. Please be patient.

Convention Registration

Enclosed with this issue is the current registration form for the SPERDVAC convention. Take the time to register soon so you won't get shut out. We are planning a **Lux Radio Theater** production for Saturday night.

If you have comments or ideas about workshops or recreations, please call Larry Gassman at: (213)947-9800.

Until next month, keep in touch.

SPERDVAC MEETING

Saturday
15 July
12 Noon
ROZWELL
ROGERS

Buena Park Library
7150 La Palma Ave.,

Comedy Writer

Buena Park

SPERDVAC DIRECTORY

All articles and artwork ©1989 by SPERDVAC, unless otherwise indicated. Published monthly by the **Society to Preserve and Encourage Radio Drama, Variety and Comedy**, a California non-profit public benefit corporation. Membership is open to all U.S. residents. Dues are \$25 for the first year and \$15 for renewals. Annual subscriptions to the *Radiogram* ONLY are \$15 in the U.S., Canada and Mexico, and \$20 to other countries. **RADIOGRAM EDITOR:** Marty Kallenberger, 11782 Loraleen St., Garden Grove, CA 92641. **SPERDVAC INFORMATION AND OFFICIAL BUSINESS:** Box 1587, Hollywood, CA 90078 - (213) 947-9800 **MEMBERSHIP AND RADIOGRAM SUBSCRIPTIONS:** Duane Harding, 443 Appletree Court, Camarillo, CA 93010

CIRCULATION MGR: Dan Haefele, 4366 D, 136th St., Hawthorne, CA 90250

LIBRARIES:

GENERAL LIBRARY - Cassettes 1 - 499: Bob Steinmetz, PO Box 669, Manhattan Beach, CA 90266
GENERAL LIBRARY - Cassettes 500 and up: John Madigan, Box 3777, La Habra, CA 90632-3777
GENERAL LIBRARY - Open Reels, No. 1 thru 499: Don Keith, Box 5861, Glendale, CA 91221
GENERAL LIBRARY - Open Reels, No. 500 and up: Richard Glasband, 7700 Santa Monica Blvd., West Hollywood, CA 90046

ARCHIVES LIBRARY - Cassettes: Bruce Miller, 1616 Harper Ave., Redondo Beach, CA 90278

ARCHIVES LIBRARY - Open Reels: Pam Hanson, Box 5205, North Hollywood, CA 91616

HOLLYWOOD MUSEUM LIBRARY - Open Reels: Barbara Watkins, Box 628, S. Pasadena, CA 91031

HOLLYWOOD MUSEUM LIBRARY - Cassettes: Michael Plett, PO Box 3101, Van Nuys, CA 91407

PRINTED MATERIALS LIBRARY - Jon Hughes, 7119 Owensmoth Ave., Canoga Park, CA 91303

AUDIO RADIOGRAMS: Send C-90 cassette in returnable mailer to Stuart Lubin, 627 N. Fuller Ave., Los Angeles, CA 90036

AUDIO SPERDVAC CATALOGS: Contact Bob Herman, 437 Curtis St., NE Grand Rapids, MI 49505

MEMBERSHIP BADGES: Send \$5.00 each to Don Keith, Box 5861, Glendale, CA 91221

ACQUISITIONS: (Discs and Tapes): John Gassman, Box 1163, Whittier, CA 90604, (213)947-9800 for both the General and Archives Libraries.

PRINTED MATERIALS ACQUISITIONS: Jerry Williams, 13861 Rayen, Arleta, CA 91331, (818)892-1446

CATALOG PAGE & LIBRARY ORDER FORMS: Carolyn Rawski, 7430 Gaviota Ave., Van Nuys, CA 91406

SPERDVAC MERCHANDISE: Michael Plett, PO Box 3101, Van Nuys, CA 91407

Didjknow that Franklin D. Roosevelt was involved in one of radio's firsts and boxing's first "Million Dollar gate?"

"Hello, hello, this is WJY, Hoboken, New Jersey, speaking." So started Major Andrew J. White on the first blow-by-blow description of a boxing match.

Our first "Battle of the Century" took place on 2 July 1921, in Boyle's Thirty Acres at Jersey City. It was between World Heavyweight Champion Jack Dempsey and the French Heavyweight Champion Georges Carpentier. The ring was in the center of an out-door arena that would squeeze and compress the swarm of 90,000 eager to witness "The Battle" into its confines. And it was hot. So hot that the transmitter used to send this historic broadcast melted right after the broadcast was completed. The transmitter was built by General Electric, a subsidiary of RCA and was owned by the Navy, and because of that, the Navy Club and its president were involved in obtaining its use for the broadcast. The Navy Club president was F.D.R. David Sarnoff was RCA's general manager at the time and realized that broadcasting such an event would be of tremendous value in selling receivers. (In this period of radio history, stations were not selling advertising but were broadcasting initially to sell receivers.) Because RCA's G.E. division was making the transmitter, it was natural for Sarnoff to obtain the use of it for a day. A license was issued, 1600 meter wave length assigned and all broadcasting was silent in the adjoining wave lengths during the fight.

Major White was then acting president of the National Amateur Wireless Association. His organization was asked to make arrangements to set-up the broadcast. White was to initiate the request for the transmitter. The terminal of the Lackawanna Railroad in Hoboken was chosen as the best site for the transmitter which would be housed in a metal shack where porters changed uniforms. A 450 foot antenna was strung. In order to have the most listeners, halls, auditoriums and theatres were designated as listening posts. Advertising was used and thousands of receiving sets were sold.

Major White was selected to do the blow-by-blow from ringside. There were no lines to carry the Major's voice so he described the action into a telephone that ran to the transmitter shack where J.O. Smith, an associate of the major and an amateur radio operator of station 2ZL, repeated White's words into a microphone. Dempsey knocked out Carpentier in the fourth round. It was then that the transmitter melted. Judging the response to the broadcast, three hundred thousand people heard what Major White was to say that July 2nd, 1921. Ray Poindexter devotes three pages to the event in his **Golden Throats and Silver Tongues**.

Footnote: Major White later was to be the sports announcer for WJZ, Westinghouse, Newark, N.J. did the Republican convention reporting for WJZ, 1924, and later the same year, the Democratic convention with an assistant, Norman Brokenshire. Ted Husing was White's helper on Ted's first out-of-town trip. In 1927, Major White was named the 5th most popular announcer in the U.S.

J. Fred MacDonald's **Don't Touch That Dial** gives

us a quick view of radio's rating service. "The first significant attempt at audience measurement was the creation of the Cooperative Analysis of Broadcasting (C.A.B.), or as it is often called, the Crossley ratings. (The C.A.B. ratings received their second name because the statistics were gathered and assessed by the Archibald M. Crossley Research House.) The service emerged in 1929, but was not fully operational until the early 1930's. By telephoning listeners in thirty cities and asking them to name the programs they had heard that day, the C.A.B. report gave a statistical picture of the number of people listening to a particular show, and therefore, hearing a sponsor's message. Until the 1935-36 radio season the C.A.B. report was the fullest and most accurate measurement service available.

"In 1935, however, the coincidental telephone method developed by C.E. Hooper, Inc., replaced the C.A.B. report as the most detailed study of radio listening. The Hooper ratings, as they were termed, were based on an energetic system whereby listeners were called during a broadcast and asked questions about the program being heard at that moment. Unlike the C.A.B. method which asked for a recollection of the entire day, every day of the week, Hooper operators in thirty-two cities were telephoning continuously from 8 a.m. to 10:30 p.m., asking about programs with which their calls were coinciding.

"Until the waning years of radio, the Hooper ratings were the unchallenged cutting edge of radio success or failure. By 1949, however, the A.C. Nielsen Co. had replaced Hooper (eventually buying out the company) as the standard rating service because it could offer a more accurate picture of the listening audience. The installation of an electronic audiometer in representative radio sets allowed Nielsen to register on a tape inside the apparatus every time the set was turned on, dialed and turned off, which guest stars were most popular, and which programs were heard, even in the early morning, since the audiometer was operative twenty four hours a day."

1 July 1941, was the day the FCC allowed full commercial operations of television to begin.

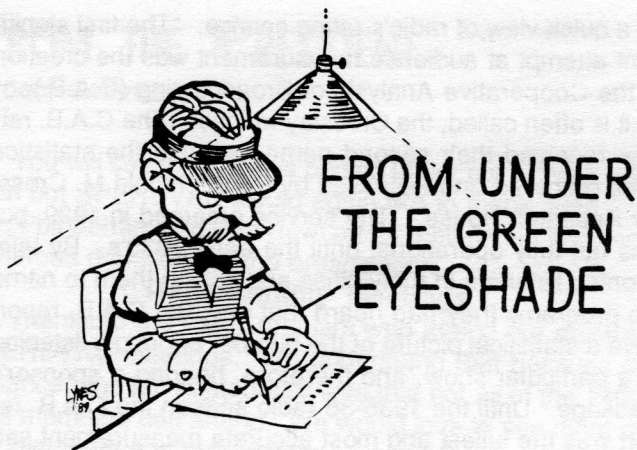
1942 was the year Kate Smith sold over \$2 million in war bonds over WABC, New York, in one day, by answering the phone on radio. It was the same year we sang "Praise the Lord and Pass the Ammunition", "This is the Army, Mr. Jones" and "White Christmas."

At the end of 1944, there were 943 radio stations in the U.S. The Blue Network had 194 affiliated stations, Mutual had 244 affiliates, CBS had 143 affiliates and NBC Red had 149, leaving 213 independent stations.

At the end of 1944, the top evening programs were: 1)Bob Hope, 2)Fibber McGee and Molly, 3)Jack Benny and Walter Winchell (tied), 4)Kraft Music Hall with Bing Crosby, 5)Sealtest Village Store with Joan Davis. At the end of 1946, 35 million home radios and 6 million car radios were in use.

July's Jubilant Fact: The ice cream cone was born at the St. Louis Fair 23 July 1904.

"I'm goin' back to wagon, boys. These shoes are killin' me!"



First, again thanks to all who send in items for the 'Gram. Thanks, too, for letters of encouragement. We hope our production has met with your approval--errors and all. Gads! It takes constant checking to avoid mis or unclear information. We need to buy more of Chris Lem-besis' books for the editorial library!

Please be patient, those of you who have sent requests, info, etc. . . regarding other functions of SPERDVAC. We try to route them along to the proper official, albeit sometimes slowly.

Ye Ed will be, at long last, on holiday in Europe until late July. Best wishes to Dan Haefele, former ed now asst. ed who will be doing the last half of the production on this issue.

Note that I.F. Stone, the "Conscience of Investigative Journalism" died at 81 of a heart attack on 18 June at Cambridge, Mass.

In the words of the great man, "I Shall Return."
Read you later, Ciao.

The "P" in SPERDVAC Stands For Preservation

Perhaps SPERDVAC's most important function as an organization, is to physically preserve the discs and tapes of valuable radio programs. During the past fifteen years, thousands of original acetate discs and studio master tapes in varying condition have been donated to SPERDVAC.

Most of the discs and tapes in SPERDVAC's libraries are a minimum of forty to fifty years old, thus making the job of physically transferring all material to tape imperative. We are literally operating on a time clock; if material is not transferred immediately we forever lose the opportunity.

SPERDVAC has recently taken a controversial step in an attempt to preserve new material. The Board of Directors has for the first time voted to pay a qualified individual to physically save over two hundred and seventy studio master tapes from the popular **Wild Bill Hickock** series. The tapes are nearly forty years old and are on ten inch and fourteen inch hubs. Each has badly damaged tape complete with splices. Each tape will take many hours and in some cases days to repair. Logging and recording the material are the least of our worries. We asked engineer friends how much they would charge for just the dubbing

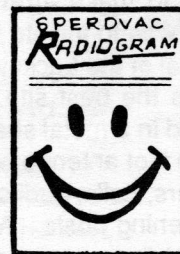
portion of the project. None of them offered to do the repair or dub for free. The basic studio time was estimate to be about forty dollars an hour. And that is just to record the shows. Splicing tape and physically putting a program back on its hub and then on to a reel so that it has a chance to be recorded would have cost SPERDVAC extra money.

Each tape has anywhere from 50 to 120 dried out splices which must be respliced. Also, the tapes are so old they continue to break, requiring additional splicing.

Some have voiced the opinion that the Hickock series is not worth saving or preserving from the financial or historical aspect. SPERDVAC's board felt that we do not have the right to decide what is and is not worth preserving, especially when networks and universities have so little regard for radio and radio programs of the past. In essence, if we don't preserve the shows as collectors who will? Therefore, SPERDVAC is paying \$2,500 dollars to physically repair and preserve the Wild Bill Hickock series. We feel this is a fair price to repair some 270 deteriorating tapes so that they may be added to our library. Each tape will require several hours work. All shows from this series will be released as soon as ready in the Archives Library. We can all enjoy them and that's the bottom line.

SPERDVAC

Friends



MARTHA (TILTON) BROOKS
JACK & MARY KRUSCHEN
VEOLA VONN NELSON
RICHARD CHANDLEE
TRUDA MARSON
EZRA STONE
PAULA WINSLOWE
CARROLL CARROLL
ANDY RUSSELL
GLENHALL TAYLOR
PEGGY WEBBER
EDDIE MAYEHOFF
BETTY LOU GERSON
PHIL COHAN
BOB & VIRGINIA NEWHART

KAY ST. GERMAIN
JUNE FORAY
ART GILMORE
DIX DAVIS
ART HERN
ELLIOTT REID
IVAN DITMARS
JIM KING
JUNE FORAY

We are so grateful to the many Friends of SPERDVAC who have contributed \$50 or more to help defray costs of the society. The above members have donated funds during the past year.

RADIO IN REVIEW

By Chris Lembesis

For those of you who have an interest in antique radi-
os, there is a monthly magazine you might want to know
about. ANTIQUE RADIO CLASSIFIED offers interesting
articles about radio collecting, auction reports, correspon-
dence, and a large advertising section. For more informa-
tion about this publication, write to Antique Radio Classi-
fied, Box 2, Carlisle, MA 01741.

FRED ALLEN - HIS LIFE AND WIT, Robert Tay-
lor, Little Brown and Company, 1989, \$19.95, Cloth-
bound. (34 Beacon St., Boston, MA 02108).

In 1954, Fred Allen wrote TREADMILL TO OBLIVION,
a fond look-back at his radio days. It was a popular and crit-
ical success, and went through many printings. I would
venture to assume that many of you have this work or
have read it once.

Fittingly, from the same publisher, we have a look at
the life and career of perhaps radio's greatest wit and satir-
ist. His contributions to comedy and broadcasting are
brought out in a beautiful, and long overdue biography.
This is a work of deep and meticulous research as shown

by the author's acknowledgements.

Allen's career was varied and fascinating. At one time
or another, he was a headliner in vaudeville, Broadway,
films, TV, and, of course, radio. It was radio, the medium
best suited to his verbal wizardry, that made Allen a super-
star.

The author once again brings to life the artistry of Fred
Allen played against the backdrop of the emerging and
competing field of network radio. Allen's biting wit, char-
acterizations, his feud with Jack Benny, Allen's Alley,
Stop The Music, and early TV, and his final success, all
unfold in a work I found hard to put down.

If Fred had a dislike during his long radio life, it was
usually directed at NBC Vice-Presidents and censor. A
satirist needs that freedom to perform, and sometimes Al-
len was pulled off the air when inferred offending com-
ments went out over the airwaves. On one occasion, Al-
len's show ran over, so the following week, he led off with
what happened previously: "Well, there's a little man in the
company we work for. He's a vice-president in charge of
program ends. When our program runs overtime, he
marks down how much time is saved. He adds it all up.
Ten seconds here, twenty seconds there, and when the
vice-president has saved up enough seconds, minutes
and hours to make two weeks, he uses the two weeks of
our time for his vacation."

If there was ever a generous man in show business, it
was Fred. He made it a regular habit to help unemployed
friends from his vaudeville days. In 1947, Time magazine

From the Smithsonian Institution Press

20% OFF for SPERDVAC members

ON THE AIR

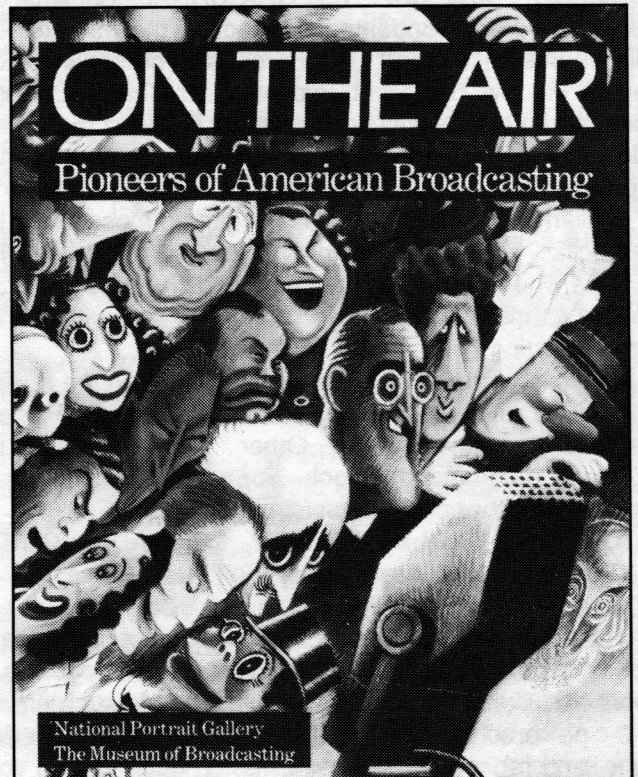
PIONEERS OF AMERICAN BROADCASTING

By Amy Henderson

"From the story of Marconi's first trans-
oceanic transmission to the political result of the
Kennedy-Nixon debates in 1960, ON THE AIR is
an amusing and informative look at the enter-
tainment revolution. The pictures are ...
wonderful ... For those who recall the early
days of television and radio, it will serve as a
scrapbook of happy memories, and for those
who don't, it will serve as a lively introduction to
our nation's broadcasting past."

— American Heritage

This entertaining cultural history provides
biographies and photos of all the major figures
including Burns and Allen, Jackie Gleason,
Lucille Ball, Edward R. Murrow, Walter
Cronkite, Ed Sullivan, Bob Hope, Orson Welles,
Amos 'n' Andy, Fibber McGee and Molly, and
Alfred Hitchcock. **Prepaid or Credit
Card Orders Only.**
20 color, 137 b & w illus. \$24.95 paper
202 pp. Add \$2.25 for
postage & handling.



TO ORDER, Please Write: **Smithsonian Institution Press**
or Call: (717) 794-2148 Dept. 900, Blue Ridge Summit, PA 17294

Radio in Review cont. . .

estimated that Allen was making \$2000 a week, and \$500 of it went to charity.

I find it hard to pinpoint a weakness in this biography, but if there is one, it would be the lack of a chronological log of Fred's radio and TV work. A log would take a few more pages, maybe, but it would tie in the book more completely, giving you everything you want to know about the subject in a handy reference.

Still highly recommended, here is a work you will want to add to your library. Copies of this book will be available at this month's meeting, and continue to be available until sold out. Thanks to Alice Baker and Jennifer Kittredge of Little, Brown for their assistance in bringing this work to our attention.

PACIFIC MICROPHONE, William Dunn. Texas A & M University Press, 1988, \$19.95, Clothbound. Include \$1.50 for shipping and handling. Texas res. add \$1.50 for sales tax. (Drawer C., College Station, TX 77843).

"So far as I know there has never been such a chronicling of the Pacific War by a newsman of such great quality. He was there at the beginning and at the end . . . he saw it all as much as one man could." Douglas Edwards, just recently retired from CBS News, best sums up an important, but neglected area of radio history and study, from this reviewer's point of view, of radio's coverage of the Pacific Theater during World War II.

Most of us are aware of the camp shows done in remote areas during a lull in combat with such entertainers as Bob Hope and Bing Crosby, and the stateside programs originating in Hollywood such as COMMAND PERFORMANCE, MAIL CALL, and GI JOURNAL. But what of the combat correspondents who reported the war into our living rooms back then? The European Theater with Edward R. Murrow, Bob Trout, Eric Sevareid, Charles Collingwood, and others is well documented. But for a really detailed look at the Pacific, not really much existed until the publication of this important work.

William J. Dunn was CBS News during those years in the Pacific. This is his story in vivid words and pictures. To be there when history was made, and to chronicle it via radio was a thrilling experience that Dunn shares with you in this fascinating book.

He was there with General MacArthur when the Philippines were retaken, and was aboard the Missouri when the Japanese surrendered. Other incidents abound in this highly recommended book. For a look at radio from a foxhole and other distant points, get this one.

ON THE EARLY HISTORY OF RADIO GUIDANCE, Benjamin Miessner, San Francisco Press, 1984, \$7.50, clothbound. (Box 6800, San Francisco, CA 94101).

Here is an autobiographical look at one of America's most prolific inventors in the field of early electronics. Notes and sketches of his early inventions in such areas as a-c powered vacuum tube apparatus, radio receiver designs, and radio guidance systems. Though slim in volume, this work is an important one for laying the ground work for what was to come in commercial radio.

We are also offered personal glimpses of the other early scientists and inventors of radio: De Forest, Tesla,

Armstrong, and others. For a real technical look at early radio, here is one title that would be a representative example of this subject.

Before we take our leave from the OTR Bookshelf, a reminder that SPERDVAC has available for our members many of the books I have had the pleasure of reviewing over the last two years. I man our table each month offering the best in OTR reading at a discount from normal retail sales. Many of the publishers have enjoyed working with us and we hope to continue to serve our membership. For our out of area members who cannot attend, do include \$2 for shipping and handling. All of the following titles are brand new, in excellent first edition condition:

1. FRED ALLEN - HIS LIFE AND WIT. \$15.
2. THE ONE MAN'S FAMILY ALBUM. \$9. Not discounted at this time.
3. NEWS FOR EVERYMAN. \$25.
4. RADIO COMEDY. \$20.
5. STUFF THE LADYS' HATBOX. \$18. Not discounted but autographed.
6. JOLSON - THE LEGEND COMES TO LIFE. \$20.
7. HEAVENLY DAYS. \$12.
8. DORFSMAN & CBS. \$30. Discounted from \$50!

Your funds are returned if the title is sold out unless you have an alternative selection. Until next time, as always, Good Luck, and Good Reading!

BOOKS

FOR RADIO MEMORABILIA FANS

KMA RADIO: The First 60 Years

Fascinating chapters about the history of pioneer radio including "The Golden Age of Live Music." Softbound, 248 pages of photographs and true stories of the trials and joys of the development of Midwest radio. Written by Robert Birkby.

COOKING WITH KMA: Featuring 60 Years of Radio Homemakers

Three books in one. Interesting stories of the development and continuing broadcasts of the most famous radio homemakers in the Midwest, plus photographs and over 500 recipes of these friendly women-and a few men-who developed neighboring-on-the-air to a fine art. Written by Evelyn Birkby. Large coffee-table size book, soft cover, 142 pages.

(See "Radio in Review" column by Chris Lembe-sis in April 1989 issue of SPERDVAC)

SPECIAL PRICE-ONLY \$5.00 EACH

(Includes Postage & Handling)

SEND TO: KMA BOOKS

Box 960-S

Shenandoah, IA 51601

ANON WITH JOHN

By John Gassman
Acquisitions Chairman

Acquisitions

SPERDVAC would like to thank Larry and Karren Merrill as well as the Lou Merrill - Celeste Rush Estate for their very generous donation to our preservation efforts. Thanks to their consent, over two thousand scripts plus about a hundred discs and other valuable memorabilia will be preserved and available to SPERDVAC members.

To those who have offered to dub for SPERDVAC, please be patient just a little longer. We are in the process of exchanging cassette boxes. Soon we will have the clear see-through boxes thus making the tape readable without opening the box.

Convention update

SPERDVAC is happy to announce the inclusion of the Lux Radio Theater as our Saturday Night Banquet recreation. Our 15th anniversary will take place at convention time which is Friday, Nov. 10th and Saturday, Nov. 11th at the Viscount Hotel in Los Angeles. If you have specific workshop ideas or radio personalities you would like to hear from during those workshops, please write me at Box 1163, Whittier, CA 91604 (213)947-9800.

And finally something personal. Gary Dunn, Larry Gassman and John Gassman hope to have our Benny Radio log ready and available by October. We would, however, like your help. We are currently gathering information on Jack's guest appearances for radio and television. If you can help with titles, dates and general information, please write or call me. Thank You for your help.

ABEL SCHECHTER PASSES

Killed in a car accident on Long Island in April this year was Abel Schechter, 81, first news director for NBC and first executive producer of the TV **Today** show.

He was hired by NBC in 1932 to organize and operate the news dept. and stayed on until 1942 when he joined the staff of Gen. Douglas MacArthur to supervise radio and press communications. From 1945 to 1950 he was a vice president of MBS. In 1952 he started a public relations company.

Schechter's early newspaper experience he considered invaluable. Out of that and his radio work came his books, **Go Ahead Garrison**, and **I Live on the Air**. In the latter he told an anecdote that broadcasters were to associate with him from then on.

In that book, published in 1941, he told of the time he directed an NBC Radio reporter to set up for what he thought was to be the first broadcast from the base of the Egyptian pyramids at a time when remote broadcasts were rare and difficult.

His reporter arrived to find a CBS reporter already on the air from the opposite side of the pyramid. He phoned Schechter for advice and was told, "Then go to the top of the pyramid." The order became a catch phrase for producers to dramatize the importance of being first.



by Barbara
J.
Watkins

Here are a couple of interesting things to do this summer. If you live in the Dallas, Texas area, there is a "Big-D Super Collectibles Show" on 21,22 and 23 July at the Sheraton Park Central, Highways 75 and 635. Among the items for sale are toys, Disneyana, premiums, big little books, movie posters, comics, dolls, western collectibles and toy soldiers. For more information, contact Don Maris, PO Box 111266, Arlington, TX 76007, (817)261-8745.

In the Los Angeles area, the California Antique Phonograph Society, PO Box 67, Duarte, CA 91010, is sponsoring its 5th Annual Phonograph Show & Sale on Sunday, August 6 from 10 am to 3 pm, at Griswolds Hotel, 1500 S. Raymond Avenue, Fullerton. Among the items at this event will be books, rare machines, cylinder records, RCA Nipper dogs, musical advertising, phonographs, record cabinets, and 78 r.p.m. records. For more information, call John Woodward at (818)767-5936 or Karyn Sitter at (714)777-2486. Admission price for buyers is \$2.00.

I was looking through my catalog of the Hollywood Museum Library recently and noticed that there does not seem to be a reel 363. There is a tape for this reel, however. It contains "The Ghost Breakers" 4-3-49 and "Music for Millions" 4-10-49. Both programs are from the SCREEN DIRECTORS PLAYHOUSE series. Add this to your catalog.

Our swap meets before the regular monthly meetings are not too well attended. It seems few people know about them. To sell items, you must be a SPERDVAC member and wear your name badge. All radio related items are welcome, except tapes of radio shows. SPERDVAC has T-shirts, sweatshirts, mugs, pins, blank cassettes, and a variety of books for sale at each meeting. Also available recently for sale by other members were blank tapes, books, records, T-shirts, and collectors' items. Come early and bring your junk, er. . . neat stuff, and take home someone else's. If you don't yet have a membership badge, see the SPERDVAC Directory for information on how to get yours.

Whatever happened to all of the MR. CHAMELEON radio programs? I know of only two in circulation. Do you have any more or know where they might be? Also, SKY KING programs seem to be in short supply. Contrary to last month's Radiogram, SPERDVAC does have some of these - see reel 1118 in the General Library. Of the kids' adventure hours, Monday through Friday from 5 to 6 pm during the late 1940s and early 1950s, only SERGEANT PRESTON and WILD BILL HICKOK are well represented. Where are all the STRAIGHT ARROW, BOBBY BENSON AND THE B-BAR-B RIDERS, SKY KING, SUPERMAN (30 min), CAPTAIN MIDNIGHT (30 min), CLYDE BEATTY, MARK TRAIL, JACK ARMSTRONG (30 min), TOM MIX (30 min), BLACK HAWK and GREEN HORNET shows?

If you have comments, questions or information to share, write to Information Please, Barbara J. Watkins, PO Box 561, South Pasadena, CA 91031. Til next time, spaceman's luck!

LYN MURRAY REMEMBERED

by Chris Lembesis

I was very saddened, as I am sure all of us were, with the passing of Lyn Murray in May. Murray shared a special place in the Golden Days of Radio, and to us at SPERDVAC. I was fortunate to have known him after I had admired his work as a composer and conductor for many years. He was an Honorary Member who really appreciated and supported our organization.

For long I have been a fan of OTR composers and conductors because each left their indelible mark on a program. Remember that a program is made up of three equal and important areas: dialogue, sound effects, and music. Music in a program gives it that finishing touch, supplying the mood and character to a program that might be flat and lifeless without it.

In 1978, I was a guest on KLON in Long Beach, talking about and playing excerpts of the old shows and giving some background about the behind-the-scenes people who made the shows so memorable but perhaps have never received the recognition they deserved. After the program, I was called to the phone. The caller enjoyed the show and commented I knew more about Lyn Murray's radio work than he could remember . . . "and I'm Lyn Murray!"

Well, we met shortly thereafter, as he had just moved to Long Beach.

I enjoyed my visit and we talked about those musicians he worked with or knew in his New York and Hollywood radio days: Names like Nathan Van Cleave, Alfredo Antonini, Morton Gould, Andre Kostelanetz, Amerigo Moreno, Wilbur Hatch, Lud Gluskin, Raymond Scott, Ray Bloch, Mark Warnow, and others.

When it was time to excuse myself, he asked me to follow him to his garage. Not having any further use, he asked me to take his transcription collection as perhaps I might enjoy it. It was a representative sample of, but not his entire radio work. I asked him if this could be shared with a group I am involved with. He did not mind. The next day they were added to our Archives Collection. As I left, he asked that we keep in touch. And though infrequently, we somehow did.

We honored Lyn, along with Dr. Fred Steiner and Jerry Devine at our March, 1979 meeting. It was a fun afternoon and a lot of great stories were shared with our audience. The 1986 Convention was my first with my Meet The Authors panel. I asked Lyn to be on it because he was finishing up his book *MUSICIAN*, and I wanted him to share his experiences in putting together this book. Also, out at the convention was our SPERDVAC Magazine #7. Lyn contributed the photos about his radio career, and a fascinating one it was.

Lyn attended our Conventions when he could, and it was a pleasure to have him at my table last November when we recreated Norman Corwin's *THE UNDECIDED MOLECULE*. Sadly, I saw him just this last March, when the Pacific Pioneer Broadcasters honored Stan Freberg. We had a few moments to speak, and he once again ex-

pressed his appreciation of the work we were doing, the important work of preserving this material and the recognition we give to his fellow artists.

To summarize his career would be an enormous undertaking, but let me try. Originally from England, Lyn's first radio work was at WNAT, Philadelphia, in 1928. He wrote and acted back then, and when he joined CBS in 1934, it was as a staff arranger, composer, and conductor.

Over the years he did the music to some of the most remembered radio programs: *THE ADVENTURES OF ELLERY QUEEN*, *THE FORD THEATER*, *YOUR HIT PARADE*, *RADIO READER'S DIGEST*, *THE MARCH OF TIME*, *CBS RADIO WORKSHOP*, *THE HALLMARK PLAYHOUSE*, and *26 BY CORWIN*.

What a wonderful stroke of luck that Lyn Murray composed and conducted music for Norman Corwin! They worked well together and brought out the creative juices that shone in superb productions that we are fortunate to enjoy today. Ageless, timeless, and thought provoking are adjectives which come to mind when I think of a Norman Corwin program. To create an original score for these productions, as Lyn did, meet production and rehearsal deadlines, and then perform it live, this is what radio, real radio, is all about.

He did the music for the series **26 by Corwin**: *Radio Primer*, *Log of the R-77*, *Appointment*, *Daybreak*, *Old Salt*, *Esther*, *Good Heavens*, and *Man With a Platform*. Other series with Norman Corwin included: *THIS IS WAR!*, *AN AMERICAN IN ENGLAND*, *COLUMBIA PRESENTS CORWIN*, and *ONE WORLD FLIGHT* (all programs).

As I reflect on Lyn's career, I have put into perspective all the attributes of composition for radio. Is there one production that best accomplishes his achievements in radio? There is. Please take another listen to *THE PURSUIT OF PEACE: DOCUMENT A-777*, originally broadcast on March 26, 1950, over Mutual. This production is as vital today as when it was first aired. This is a program promoting human rights, performed by a group of radio, film and stage stars. Written, produced and directed by Norman Corwin, this is perhaps Lyn's finest moment in radio.

From the opening ominous overture, to the resounding climax, pay attention to the subtle overtones and cues, a poetry in sound. Yes, music as well as dialogue can set the scene in radio.

Of course Lyn's career was not limited to radio. His film work is diverse and interesting, including such titles as *Son of Paleface* and *To Catch A Thief*. His TV work included such series as *Dr.*, *Kildare*, *Mr. Novak*, and *Alfred Hitchcock*. He won an Emmy for his composing of a *National Geographic Special*.

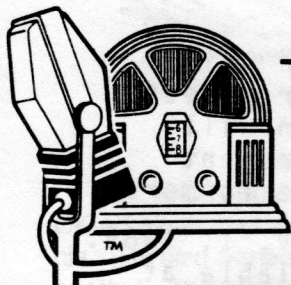
Quality work in all fields of entertainment best summarizes the work of composer-conductor Lyn Murray. His other achievements include founder of the Screen Composers Guild. He passed away at 79. Through organizations such as SPERDVAC, his work will live on. We consider it an honor that he was a part of us, and we will miss him.

Old-Time Radio Fans!

JOIN US FOR THE 1989

— SPERDVAC —

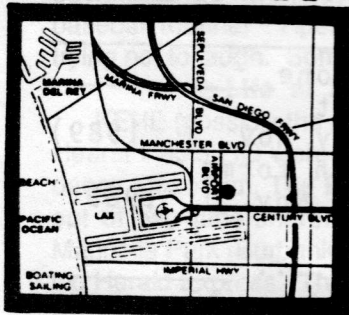
SOCIETY TO PRESERVE AND ENCOURAGE RADIO DRAMA VARIETY AND COMEDY



15th Anniversary Convention

FRIDAY - SATURDAY

NOVEMBER 10 - 11



9750 Airport Blvd.
Los Angeles, Ca. 90045

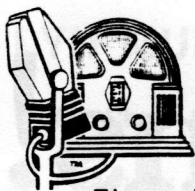
ADMISSION \$70

- RECREATIONS
- BANQUET
- WORKSHOPS
- PANELS
- COLLECTORS ROOM

FOR INFORMATION WRITE:

SPERDVAC, BOX 1587 HOLLYWOOD, CA. 90078

CALL (213) 947-9800



1989 SPERDVAC

Convention

The sixth annual SPERDVAC Old Time Radio Convention will be held Friday, November 10 (Veteran's Day holiday) and Saturday, November 11 at the Viscount Hotel, located near Los Angeles Airport. The theme for this year's convention is "SPERDVAC's 15th Anniversary."

Again this year we will feature radio show recreations at our Friday and Saturday night banquets. Friday we will return to 221-B Baker Street and search for clues with Sherlock Holmes. Saturday our convention will conclude with a salute to Lux Radio Theatre. Both days we will present workshops and panel discussions featuring many of the era's top performers.

Admission to the complete two day convention is \$70 until Nov. 1, 1989. After that date admission to the complete convention will be available at the door for \$75. Registration and the Dealers' Room open at 2 pm Friday with a no-host bar beginning at 6:30 pm and the dinner/program at 7:30 pm. Friday's workshops begin at 2:30 pm. On Saturday, registration begins at 8:30 am. The Dealers' Room reopens at 9 am and the day's first workshop also begins then. The convention will conclude at about 10:30 pm Saturday.

These individual event rates have been established for those unable to attend the entire convention: Friday afternoon workshops and evening sit-down dinner and program: \$30; Saturday daytime workshops: \$10 (There will be no formal lunch served. Meals are available at the Viscount and at nearby restaurants.); Saturday evening banquet and program recreation: \$35.

Dealers' tables will be available for those who wish to sell radio-related items. (Unauthorized sales of radio broadcasts are prohibited.) Dealer tables are available for \$30 each. Dealers wishing to attend events outside the Dealers' Room must register for those events. To reserve a dealer table, contact Catherine Passarelli at 10615 Butterfield Rd., Los Angeles, CA 90064.

The Viscount has accommodations available for those who wish to stay overnight. The Special SPERDVAC Convention rate is \$66.08, including 12% bed tax, per room each night. The hotel also offers a special \$2 per day parking rate for tickets validated by SPERDVAC. Shuttle service from Los Angeles International Airport is available free by phoning the Viscount from the airport. To take advantage of these reduced rates, contact the Viscount Hotel directly and specify you are attending the SPERDVAC convention. Their address is 9750 Airport Blvd., Los Angeles, CA 90045. Phone: (213) 645-4600 and (800) 255-3050.

SPERDVAC 1989 OLD TIME RADIO CONVENTION REGISTRATION FORM

Name _____ Non-member Member # _____

Address _____ City _____

State _____ Zip _____ Day phone _____ Night phone _____

Banquet meal seating: smoking non-smoking special diet

Diet restrictions: _____ (Notify us by Nov. 1, 1989)

If you wish seating with other guests, please send registration forms together. Include first & last names of all guests. Deadline: Nov. 1, 1989.

CONVENTION RATES:

1. Complete convention package (Nov. 10 & 11): \$70.00..... _____

2. Friday workshops, recreation & dinner: \$30.00..... _____

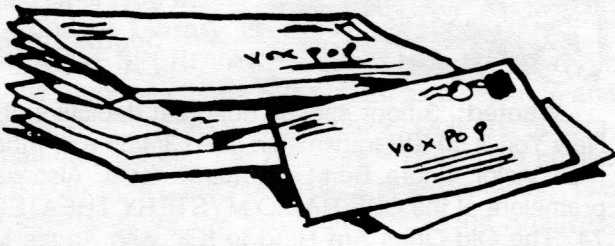
3. Saturday daytime programs (9 am to 5 pm): \$10.00..... _____

4. Saturday evening banquet and recreation: \$35.00..... _____

Send checks or money orders, payable to SPERDVAC, to: SPERDVAC Convention, c/o Chester Allen, 13415 Egbert St., Sylmar, CA 91342. For additional details or to volunteer convention assistance call Larry Gassman: 213-947-9800.

Check here if you worked in early radio

VOX POP



Nearly Pre-Historic

Yes, once upon a time there was Hearst Radio! W.R. OK-ed creation of a network spanning the state of California. (He also owned some broadcast property in the East, briefly.) The Hearst Radio Network, color it "Orange", keyed out of Los Angeles from KEHE, and San Francisco from KYA. Affiliates were corralled in Sacramento, Fresno, Bakersfield, and San Diego.

Stay With Us, We'll Be Right Back

Shortly after enrolling at USC, in 1934, I auditioned for the University Radio Division, which then produced 96 programs a month to be broadcast over four LA radio stations, some heard in the Northwest over the Columbia-Don Lee Network. Richard Huddleston, student director, and George Irwin listened as I read their copy, then inquired, "Do you have a specialty?" I responded by recreating an inning of Boston Red Sox baseball--something I used to do while tooling around LA in my '32 Chevy--from my teen years misspent at Fenway Park. In the spring of 1935, I became a Trojan-talker, over KNX. In the fall, I became house announcer for the Wilshire Bowl, "in the heart of the Miracle Mile"--the music of Sterling Young, his orchestra, and his violin. Nice man--good band. Columbia-Don Lee--sometimes "TC" when Mutual came along.

So where are we going with all this? Hang on! The previously mentioned George Irwin was appointed to a sales position with newly-formed Hearst Radio in late 1936, and called me for a job audition; cold day, cold studio, about 30 hopefuls in overcoats (real unemployment line!) lined up all listening to whichever one was on-mike. After my brief reading, a familiar voice came over the talkback: George Irwin, saying "OK, Dick--now give us your baseball routine!" Yipes. . . all those other restless guys trying not to laugh. Somehow, I survived--and got the job.

Life at 3rd and Vermont

KEHE (possibly the most strangulating call letters) and Hearst Radio HQ were located in a wing of LA's biggest dance emporium, The Palomar. The station was created out of two time-sharers, KTM, Inglewood, and KELW, Magnolia Park (Burbank). The EHE letters stood for Evening Herald Express. The main studio was BIG, other facilities, offices and booths were cramped. I can't recall ever being warm in any of them.

KEHE and KYA originated about six hours a day to the "Orange Network" - live! We had an orchestra, so did KYA. Salvatore Santaella conducted 20 plus musicians at KEHE, and featuring performers included classical singer

Dorothy Studebaker and Jack Owens, later to be a star in Chicago. Stuart Hamblen and his "Lucky Stars", including Cliffie Stone, performed daily. And we had a drama group. Other wise, records (78's) and ET's and news. Our time signal was a Chinese gong, mounted in an echo chamber! Announcers who bonged it included Hugh Brundage, Bob LeMond, Mel Angle, Al Poska, Lewis Teagarden (no relation to the musician), and Moi, working seven days a week betwixt morning classes at USC and nightly remotes from the Wilshire Bowl. And for a time, an announcer from the Northwest, who intoned, one soggy night, "This is KEHE, studios in the Palomar, Seattle!" (Mike off, "Oh, dammit-I couldn't help it-it's raining!") I don't recall his name, and he went elsewhere the next day.

Eat Your Heart Out, Memorex!

In preparation for a move, KEHE caused to be constructed a huge chandelier, fashioned of layers of very thick glass--most impressive. It was hung, temporarily, in the studio, and blazed forth each time the studio went on the air. One fine day, during our afternoon musicale, the orchestra was powered up for the rousing climax of "Orpheus in Hades", when there came great cracking sounds from above and a shower of glass falling right on to the musicians. It was awesome! The heroic men of Petrillo kept right on sawing and blowing to the last notes. The chandelier, repaired, was then moved to new facilities at First and Vermont. All of KEHE followed, in the spring of 1937; I was not part of that move, having had the honor of joining the original CBS crew at KNX.

Alas

Hearst Radio did not prosper, despite those new and excellent facilities, and KEHE and KYA were sold. KFI, LA's mighty clear channel landmark, moved in at First and Vermont, and KEHE's frequency and transmitter site on La Cienega were shortly occupied by KABC, which is still there, operating out of enlarged facilities. (KABC had been KECA, KFI's "sister station", when you could have close relatives in the same city.) All this followed the mandatory breakup of the Red and the Blue Networks of NBC. Oh, golly--remember that?

What, Again?

Yes, but it's true. I wouldn't trade the experience and living in that era for all the Television in the Greenhouse!

Dick Joy

(Reprinted by permission of Northwest Pacific Broadcasters and Tom Read.)

Editor,

I only recently discovered your Society and was delighted to know it existed. I just wish I had known about you ten years ago. No I'd like to become a member and advocate to preserve and encourage.

As a Peace Corps Volunteer in S.E. Asia and India I was a radio broadcasting teacher, primarily for rural development. My students came from the entire Asia Pacific region. . . all the tiny little islands and the remote Himalayan countries.

Cont. next page . . .

VOX POP cont. . . .

My job was to teach budding broadcasters to do more than spout government rhetoric interspersed with a touch of music, but to teach them that radio is the theater of the mind if you only understand how to use it. Most Asians are natural story tellers with centuries of oral history to draw from, but the idea of telling stories on the radio was all but unheard of.

Communication with all these multi-cultural, multi-ethnic, multi-lingual groups was a problem in the beginning. My words and their comprehension of them often wouldn't come out even leaving us all frustrated. Until I discovered that laughter is a great ice-breaker, no matter what language.

It started out in desperation. . . how to let them know, first, that this course was going to be fun and they could really learn from it too, just the way radio can do. I wanted to illustrate how the voice could convey many different emotions even using just one word.

With the help of a co-teacher I explained we were going to tell them story, but it would be a different story for each person. The story would be inside each person's head, the way he "saw" it in his mind's eye. And when we were finished they in turn would tell us the story they heard.

So we launched into Stan Freberg's immortal "John and Marsha" with variations even Freberg hadn't thought of. When we finished, 30 students were spell bound, but told us 30 variations of what it had been about. . . some hilarious, some sad, others tender and telling. But it illustrated how valuable radio drama can be, that it's possible to educate as you entertain.

It was only a small step to teaching them how to write and perform their own version of "soap operas", complete with suspense, comedy, surprise, mystery, conflict and resolution, while teaching the value of boiling the water, or double-cropping rice paddies or the tragedy of alcoholism, even how to count.

They learned how to use sound effects and music for emotional impact and became skilled performers once they discovered how to "become" who they were portraying.

There are many parts of Asia where television hasn't yet become a way of life. . . radio is the only link to the outside world, when enough electricity can be generated. But now radio **teaches**.

But it pleases me to know that I was instrumental in bringing a new kind of educational broadcasting to these remote areas through the use of drama. The story tellers of yesterday are today's broadcasters, still weaving wondrous tales of what **might** be if you have the courage to dream.

I heartily applaud your efforts to preserve and encourage the use of drama in radio, and I miss it enormously here in the states. If you ever need a spokesperson to talk about how valuable it can be, not only in third world countries, but for our own continuing growth and development, I volunteer my services.

Patricia Lockwood
Arlington, VA



Send your wants in OTR-related material to McGee's Closet, % Barbara J. Watkins, PO Box 561 South Pasadena CA 91030

Wanted: 3-hour special honoring dedication of WOR New York's 50 KW transmitter; aired 3/4/35 with Ethel Merman, Victor Moore, Bert Lahr, many others. Also wanted: premiere of the CBS RADIO MYSTERY THEATER (1/6/74 "The Old Ones Are Hard to Kill" with Agnes Moorehead) in good sound. Will trade, let me know what shows you're looking for. Contact: Steven Capsuot, 502 Gagewood Road, Cherry Hill, NJ 08003.

Wanted: I want to purchase a copy of Tune in Yesterday by John Dunning. Contact: Denis Kray, 2713 44 Avenue, San Francisco, CA 94116.

Wanted: Three SUSPENSE shows: "Othello", parts 1 & 2, May 4 & 11, 1953, and "Frankenstein", November 3, 1952. Prefer 1/4-track 1800' open reel, but cassettes okay if shows are good sound quality. Will trade or provide an extra 1800' reel in exchange. Contact: Bob Arlow, 2346 McCrea Road, Thousand Oaks, CA 91362, (805)529-4161.

"EVERYTHING YOU WANTED TO KNOW ABOUT THE SPERDVAC ARCHIVES LIBRARY BUT WERE AFRAID TO ASK"

By Barbara J. Watkins

A recent letter to SPERDVAC concerning the policies of the Archives Library shows that it is time once again to explain some things about the Archives Library. Members who joined SPERDVAC after December 1985, when an in-depth article about the Archives was published in the Radiogram, are perhaps not aware of why SPERDVAC has, in addition to the regular General Library, a separate library with special restrictions.

Ever since SPERDVAC established its first-generation tape library, the "Archives Library", controversy seemed to have surrounded it. Much has been written in other newsletters in the radio hobby over the years about SPERDVAC and its "library." We welcome this opportunity to shed some light upon this much maligned aspect of SPERDVAC.

General Library is Premier

Shortly after SPERDVAC was formed in 1974, it started a lending library of the old radio programs, just as the other radio clubs have done. This library has grown, with diverse programming added over the years, to its present size of approximately 1,200 reels, available both in the open reel and cassette formats. This is an excellent source for people who are just beginning in the collecting and trading hobbies to accumulate shows to have or trade, as well as for those with sizable collections to enjoy the new material as it is added. This library, called the "General Library", is the lifeblood of SPERDVAC. If, however, all you know about SPERDVAC is what you have

Cont. on next page . . .

read in certain other publications in the hobby over the years, you probably would not know that it existed. The General Library does not have the restrictions so often cited when others are writing about the *SPERDVAC library*.

Archives Library is 1st Generation Only

Why does SPERDVAC have two tape libraries? In 1978, the Archives Library was formed as a separate and distinct library from the General Library. Only first generation materials go into the Archives. These are copies made directly from transcription discs or studio tapes. Two major objectives for the establishment of the Archives, one of which was successful and one which was not, are as follows:

First, the success story. Wouldn't it be nice if everyone who wanted to, could listen to a radio program in the finest sound possible? In 1978, unless you were a member of a buying group or had a large enough collection to interest someone near the source to trade with you, you rarely had an opportunity to hear a program in first generation sound quality. When you acquired a program, the quality would depend upon the number of dubs it had passed through, the skill of the dubbers, and whether it had been double-speeded and/or double-tracked. The relative difference in speed of each recorder as it passed through trading chains could make Jack Benny sound like one of the chipmunks, or Eve Arden's Miss Brooks sound like a tired old man. The Archives Library made it possible for anyone to hear and enjoy a first generation recording, as SPERDVAC membership is open to anyone who wishes to join.

Second objective, a much more difficult one, only partially succeeded. This was to establish a place for the thousands of transcriptions that were housed in vaults, storage areas or basements, and kept out of reach of collectors, by people who did not want the material to get into circulation, whether because of legal restrictions or simply didn't want to see it in the hands of sellers. The normal destinations for these discs were governmental or university archives, with agreements that they would not get out into the hands of the public, or, for even greater security, the discs were simply destroyed.

In most cases, discs that are donated to the various institutions are not dubbed onto tape (or any other medium) for preservation. As the discs disintegrate, so does a part of our national heritage in the art form of radio. In order to preserve the programs, as well as make them available for convenient listening enjoyment, SPERDVAC sought out collections of discs that would otherwise not see the light of day. For this special library only, a special checkout form was developed. In order to protect the donors from any legal problems, we asked our members to sign a release agreement stating that they would not trade, sell or provide copies of the programs in any form to anyone. The tapes were for personal listening enjoyment only. SPERDVAC had no right to authorize anyone to copy and distribute them.

Checkout Form Language is Critical

Much has been made of the language on this checkout form. It warns the following: "Failure to observe this express condition may subject the violator to civil and crim-

inal penalties and/or loss of SPERDVAC membership. It may also result in the permanent closure of the Archives." This was to put members on notice that if they misused the tapes, they could be opening themselves up to potential lawsuits, not by SPERDVAC but by whoever held the rights to the program in question.

In spite of certain members' agreements that they would abide by the rules, they nevertheless caused the programs to get into the hands of dealers who, whether knowing the source of the programs or not, placed them for sale in their catalogs. SPERDVAC had the obligation then to contact the dealer and ask that the material be removed from the market. In most cases, dealers cooperated.

Articles about SPERDVAC continued to appear in publications, charging that SPERDVAC was anti-hobby, hoarding shows, threatening its own members with lawsuits, and a myriad of other things, causing the Archives Library to have more of a negative effect than a positive one on the hobby. To remedy this, SPERDVAC invited all interested persons to attend a meeting at the Friends of Old Time Radio convention in Newark, New Jersey in October 1986. As a result of that meeting it was agreed that SPERDVAC would no longer add restricted material to the Archives Library. Rather than to have to "police" the unauthorized distribution of copies to sellers, the transcriptions would be preserved onto tape but put on the shelf and not be made available to the members.

Restrictions Still Apply

The restrictions on the material already in the Archives Library must by law be continued, however. The language on the checkout form for the Archives must remain in place for the material previously donated. SPERDVAC does not have the right to grant permission to copy those programs to pass on to others, but rather we have the duty to require a promise from those who check out the tapes that they will not do so.

We hope that all of you in the hobby will understand the special restrictions that we must comply with. The only alternative is to close the Archives Library entirely. That is the only way the restrictions can go away.

Everyone is welcome to join SPERDVAC and enjoy the thousands of programs in the General Library, and if you are willing to comply with the restrictions, you may also still enjoy the Archives Library tapes as well.

The amendment to SPERDVAC's bylaws which was passed by the Board of Directors in June 1989 will permit a change in the checkout form for materials that will be added in the future. These materials will have fewer restrictions. Future changes will be announced in the Radiogram. Stay tuned.

SPERDVAC MEETING SCHEDULE

Regular Meetings: 12:00 NOON

15 July, Buena Park Library

12 August, Thousand Oaks Library

16 September, Buena Park Library

14 October, Western Federal, Studio City

December, no meeting planned

Convention: 10,11 November, Viscount Hotel, LA

'89 OTR CONVENTION A HUGE SUCCESS

I have been to quite a few OTR conventions during the past 10 years, and have come away from many with different feelings ranging from depression (sorry this one's over--can't wait 'til next year) to exhaustion (boy, am I glad this one's over--don't even want to THINK about next year!).

After a disappointing turnout at Cincinnati's 1988 convention, I went to this one with mixed feelings, but I left with mostly sadness that this warm and friendly bunch were largely scattered across the country, and that more frequent meetings were not practical!

The convention apparently started well before the scheduled time of 3:00, Friday, 21 April '89. As in previous years, this convention was a two day affair. There were a few important differences this year, however, that helped to make this one a resounding success. First, special guest, Willard Waterman, famous radio character, actor and voice of the The Great Gildersleeve was on hand. Second, publicity, especially by local media (a couple of TV stations, and a couple of radio stations) attracted a great many newcomers. Third, the representation of collectors and dealers present traveling from all over the country, was even more impressive.

There were, of course those of us "regulars" present from the Detroit area, St. Louis and many points in between. There were also people who came from Illinois, Connecticut, New York, California, and even Ontario, Canada on hand.

I was told prior to the convention, that every dealer table had been taken. The dealer room as far as those present, very much resembled that of the Newark convention although somewhat smaller in physical size. A great many of the more reputable OTR dealers with which you may already be familiar, were present, including Gary Kramer of Great American Radio, Don Aston of Aston's Adventures, Terry Salomonson of Audio Classics, of course, Bob Burchett and Herb Brandenburg of Old Time Radio Digest, and myself just to name a few. Activity in the dealers room was brisk through much of the entire convention. Of course, many of us are already good friends, and it was enjoyable to see each other again.

Famous Shows were Re-created

At the same time, in a separate room, members of the Cincinnati OTR club, and/or The Dave Warren Players as well as the newly formed OTR organization called GRACIE were busy recreating selected shows. Some featured Willard Waterman, working side by side with the non-professionals. The shows done this year were: **Results, Inc., The Whistler, Tom Mix, and Fred Allen**, as well as a short segment of **The Great Gildersleeve**. Waterman was featured in obviously, Gildersleeve, and the Whistler in a part he originally played on radio in 1948. Although I understand there was some nervousness (a natural reaction!) on the part of some, working with a pro like Waterman, despite this and minimal rehearsal time, the

shows came off very well indeed. Obviously, their experience from previous conventions PAID OFF!

The GRACIE organization mentioned was formed as a result of a previous Cincinnati convention, and they are locally based. Their primary function is to recreate radio shows. Members do not necessarily have an interest in collecting shows, although some do, and are involved in the hobby as well.

Was Good Audience Size

The audience turnout was quite substantial for the recreations and the performances were well received. Dave Warren of the famed Dave Warren Players in Newark, was entirely in charge of the recreations in Cincinnati, and also played some of his familiar roles in them such as *Senator Claghorn* in **Fred Allen**, and in **Tom Mix**. As was the case previously, Gary Yoggy (also of Newark frame) MCed much of the presentation. I think they're just about ready to go "on the air" for real, with their performances. The others involved are too numerous to list -- suffice it to say, a great time was had by all, and if this, only their third annual convention, is a sample of what the future holds, it reassured me beyond any shadow of a doubt, that old time radio is definitely alive and thriving, at least in Cincinnati, Ohio!

If you missed this convention, you missed a good one. Be sure to set aside time for sure, next April 1990. Other activities (workshops, panels, etc.) along with the recreations and dealers room should be in the works by then. Watch the pages of the SPERDVAC's Radiogram, Old Time Radio Digest, Hello Again, or many of the other club publications for details. If you'd like to help or would like more information, I'm sure Bob Burchett would be happy to hear from you. Write him at c/o RMS & Associates, 2330 Victory Pkwy., Cincinnati, Ohio 45206. He can also give you information about "Old Time Radio Digest," (now the longest running independently produced OTR publication, with the exception of Jay Hickerson's "Hello Again.").

As before, Bob Burchett, editor of Old Time Radio Digest, was responsible for much of the convention, and is to be congratulated for one heck of a successful weekend. We hope to have him back.

NEEDED!

Volunteers
for these positions:

Tape Coordinator

Radiogram Editor



YOU ASKED FOR THIS!

THE MUSIC OF THE LONE RANGER



© PALLADIUM ENTERTAINMENT, INC.

Following our release of **THE MUSIC OF REPUBLIC**, you told us you wanted more. So, in response to your many requests, we proudly present **THE MUSIC OF THE LONE RANGER** featuring the great Republic Studios music heard on the Lone Ranger Radio Show from 1938 to 1940! Newly recorded by top studio musicians conducted by **JAMES KING!** In addition, we offer a real bonus:

- **Actual Music Tracks, complete and uncut, from the Lone Ranger Radio Show, during the period 1940 - 1954!**

Order your copy of this fabulous collector's item

NOW!

ORDER FORM

Name _____

Address _____

PLEASE INDICATE

- Deluxe album two record set (all the music plus extensive liner notes and pictures) \$29.95 (postpaid)
- Deluxe Cassette (all the music) \$19.95 (postpaid)
- Cassette (music from 1938-1940 only) original Republic versions newly recorded \$14.95 (postpaid)
- Cassette (music tracks from 1940-1954 only) rearranged from the original Republic versions \$14.95 (postpaid)

SEND TO: **KING ENTERPRISES**

2635 BAHADA ROAD

PALM SPRINGS, CALIFORNIA 92262

Total Amount

Enclosed \$ _____

California Residents

Please Add 6.5% Sales Tax

RADIOGRAM PAGE THIRTEEN

SPERDVAC

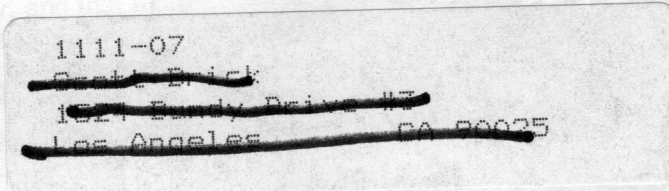


The Society to Preserve and Encourage Radio Drama, Variety and Comedy

SPERDVAC RADIOGRAM
c/o Marty Kallenberger
11782 Loreleen St.
Garden Grove, CA 92641



FIRST CLASS MAIL



BLANK TAPE SALE

Open Reels Ampex 641 or equiv.
1800' on 7" reels in new, white boxes
Gov't surplus, used & bulk erased
Hand picked and guaranteed
50 reels for \$87.50 or 25 reels for \$50.00

Cassettes New, AGFA brand
Screw-type housing: Norelco style Boxes
C-60's: 25 for \$24.75; C-90's: 25 for \$29.75

ALL PRICES INCLUDE SHIPPING

For information on other lengths of reels and
cassettes, send a business size SASE to:

RON BARON
63-09 108TH ST., APT. 2P
FOREST HILLS, NY 11375
(718) 997-8276



MUSICIAN LYN MURRAY AND WRITER
NORMAN CORWIN IN A CBS PUBLICITY
PHOTO FROM THE EARLY FORTIES. SEE
PAGE EIGHT FOR STORY ON MURRAY'S
RECENT PASSING.