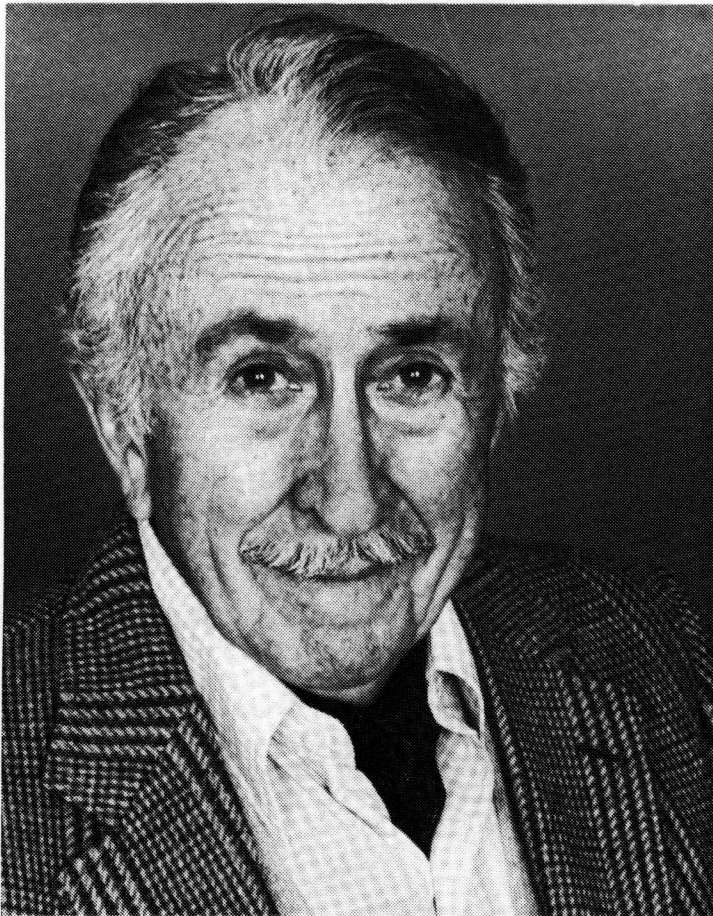


G. Petrie, went from Stage to Radio



GEORGE O. PETRIE

George Petrie, SPERDVAC's May guest, did most of his radio work in New York. He began as a stage actor, "but radio was something I went into because I had to make a living. What a delightful decision that was!"

"My first radio show was in Hartford, CT, 1938," the actor told SPERDVAC. "I was in the Federal Theatre there. . . There was a stock company in New Haven formed by actors who were desperate enough to come from New York to take over a little theatre and act. We got \$15 a week and a wealth of experience." When the company moved to Hartford, Petrie got the opportunity to earn extra money performing in fifteen minute dramas on WTIC, "for the magnificent sum of \$5 per broadcast."

The stock company included Ed Begley, Jan Miner, Michael O'Shea and Louie Nye. "We were very lucky," he observed, "because we did the stage play at night and the radio show in the afternoon. Aside from picking up a little extra money, we were learning a new part of our craft and it was exciting.

In 1940 he joined the cast of **Five Star Final**, "a poor man's March of Time" at WMCA, New York. "We got, as the union dictated, \$55 a week," he recalled. The show ran 15 minutes weeknights and 30 minutes on Sundays. Petrie and other cast members were often called upon to imitate various European accents as they re-enacted events around the globe during the early days of WWII.

A new comer to radio, Petrie worked on various sustaining programs until he joined the Armed Forces in 1942. Five days after his discharge in 1945, he was given an important part in a stage play. "I got some tickets to the play for some radio directors and it paid off," he reported. Part of the payoff of inviting radio directors to view his stage performances was a part opposite Helen Hayes on **Textron Theatre**. The added payoff was that Petrie was financially able to get married.

His post-war radio credits include **Gangbusters**, **Counterspy**, **Mr. District Attorney**, **Cavalcade of America**, **Radio Readers' Digest**, **We the People**, **The Clock**, **Superman**, **Backstage Wife**, **Big Town**, **Portia Faces Life**, **The Guiding Light**, **The Amazing Mr. Malone** and **The Falcon**.

He also starred on **Charlie Wild**, **Private Eye**, "a follow-up to Sam Spade." Like the Spade program, this show was sponsored by Wild Root Creme Oil, hence the title character's surname.

In 1950 Petrie came to Hollywood to work on a motion picture. He was hired to play parts on **This Is Your FBI** and **The Whistler**. Petrie appeared on **Yours Truly**, **Johnny Dollar** when it originated from New York with the late **Mandell Kramer** in the lead role.

SPERDVAC will soon add a recording of George Petrie's appearance to our General Library. President Larry Gassman made our May guest an honorary SPERDVAC member.

FROM THE PRESIDENT

by Larry Gassman

This month thanks go to Tracey Kaplan of the Los Angeles Times for her article on Rudy Vallee. The article dealt with the Thousand Oaks Public library and their archival efforts. She also mentioned SPERDVAC and its many services.

Also thanks to Ray Breim of KABC Talk Radio for several mentions of SPERDVAC during his national and local talk show.

Thank you's go out to Joe and Sue Crawford who have now made three appearances on the Dick Whittington show heard from midnight to six AM on Radio 87 Kiev AM. Several new members have joined SPERDVAC as a result of the Crawfords' radio visits.

Here are some highlights of the May 13th Board of Directors meeting held at American Federal Savings. All BOD meetings are open to the public.

John Gassman reports that work is now underway to bring Don Keith's and Richard Glasband's libraries up to speed. We have begun work on the cassette libraries as well. Our new General Library Coordinator Glenda Kelly will soon have the list of those who wish to help with dubbing.

Welcome to John Hughes. He has taken on the chore of our new Printed Materials Librarian. Stay tuned to the Radiogram to see when the library will be open for business.

We have begun to revise our instruction and check out sheets. It is hoped that soon we can replace both. Note that if you do not have a check out form for the libraries, you may contact Carolyn Rawski for extras. Also, if you need a few missing catalog pages contact Carolyn. Extra SPERDVAC catalogs can be obtained at cost. Again see Carolyn's address in the directory.

SPERDVAC's board voted to accept Johnathon Hughes as the new printed materials librarian. Details are now being worked out as to when John will begin operating.

Marty Kallenberger indicated to the board that August and not November would be his final issue as SPERDVAC editor. We have two candidates we are now investigating, but we would love to hear from anyone still interested in being the editor. We would like to divide up some of the responsibilities. Let's hear from you.

The proposed by-law mentioned in last month's issue will be voted on at the June 10th board meeting. The meeting will take place directly after the general meeting at Western Federal Savings.

Convention 89 is drawing near. SPERDVAC established prices for the convention. See the registration sheet which will accompany the July issue of the Radiogram.

We are still accepting ideas for convention workshops and recreations. Write John Gassman; his address in in the directory or call him at: (213) 947-9800.

If you wish to reserve a spot in our dealers' room contact Catherine Passarelli. The forms will be sent shortly.

Write to Catherine at: 10615 Butterfield Road, Los Angeles, CA 90064

We need people to work in the dealers' room and at the registration table. If you can devote an hour to this convention venture, let us know. In this way those who continually sit behind the table can take a few well deserved breaks during the convention.

Until next month keep in touch.

SPERDVAC DIRECTORY

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

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Hugh's Hues

By Hugh Anderson

This month we'll take a look at a couple of our Vox Pop writers, the "Baltimore Gag", the "Mayflower Ban" and the "Avco Rule" legislation of 40 years ago that affected radio, the formation of OWI in WWII and radio's "Caesar."

I'm sure you'll agree that we've had some very informative letters the last few months. I thought I'd look thru my OTR book for any references. I found info on three of our letter writers.

Writers Have Varied Backgrounds

Ted Donaldson, April '89, played Bud Anderson in "Father Knows Best."

Charlie Issacs, May '89, wrote for "The Rudy Vallee Show", "The Sad Sack" and "The Kraft Music Hall."

Dick Joy, March & May '89, has been active in radio since about 1934. In the early thirties, Dick moved from Putnam, Connecticut, where he was born on November, 1915, to Los Angeles where he entered the National School of Broadcasting. In 1934 he became a sound effects man. March 1935, saw him added to the student staff at USC. In '36, Dick became a full time staff announcer at KEHE, Los Angeles, while still attending USC. He changed to KNX, Hollywood, 1936, where he was billed as part of a trio of announcers boasted as the youngest news commentators in a major market - all 21 years old. The other two were **Maurie Webster & Ken Craig**. 1937 was the beginning of his announcing with "Those We Love", NBC-Blue. Announcing for "Vox Pop" came in 1938, "Silver Theatre" in '39. He was an amateur astronomer & built his own hand telescope which he mounted on the roof of his home in Burbank. He went on to announce the "New Old Gold Show", 1942, Groucho Marx's "Pabst Blue Ribbon Town", "The Nelson Eddy Show". He joined the Navy in 1943. Joy was discharged in '44 and announced for "The Saint", the "Danny Kaye Show", "The Sad Sack" (see Charlie Issacs above), "The adventures of Sam Spade", "Forever Ernest", "Dr. Kildare" & "The Telephone Hour" on the West Coast.

MD Joins The 47

Forty years ago, in June 1949, the Maryland Court of Appeals reversed a lower court ruling upholding Baltimore's Rule 904 which restricted the publication of news about persons facing criminal charges. Broadcasting Magazine wrote "The State of Maryland last week joined the other 47 states in granting basic rights of free speech to radio stations and newspapers." Rule 904 was known as the "Baltimore Gag."

Mayflower Ban Banned

Forty years ago, in June 1949, the FCC (Federal Communications Commission) repealed the eight year old Mayflower Ban. In 1941, the FCC issued a prohibition against editorializing by broadcast licensees. As Broadcasting Magazine reports: "The ruling came in a proceeding in which the Mayflower Broadcasting Corp. lost its competing bid for the frequency then occupied by the Yankee Network, WAAB, Boston. The rival application had been filed after WAAB had been attacked for broadcasting edi-

torials that aroused criticism. In issuing a restriction on the whole broadcasting system as part of a renewal that the licensee at bar would obviously never appeal, the FCC was not only clever but also successful The fact was, of course, that most broadcasters didn't care. They had never editorialized anyway."

AVCO Rule Ruled Out

June 1949, also saw the FCC repeal the Avco Rule that required competitive bidding for stations put up for sale. The Avco Rule came about in 1945 as a result of Crosley's WLW, Cincinnati, sale as a part of a property package transferred to Aviation Corp., a manufacturing conglomerate not previously involved in broadcasting. The FCC established a procedure to be followed in future sales of stations wherein the owners must publicize their intention to sell, thereby soliciting competitive bids with the FCC choosing the best qualified to serve the public interest. The FCC felt the Aviation Corp. had little knowledge of its obligation to the public interest and that the particular sale gave too much influence to one group. Four years later, 1949, this ruling was rescinded. After that the sale of a station needed only FCC approval.

OWI Starts Up

"The First Fifty Years of Broadcasting" notes that President Roosevelt created the Office of War Information in June 1942, and appointed CBS commentator Elmer Davis as its head. "The OWI was designed to centralize and coordinate news and the various other war information agencies. Starting in October, all government agencies needed OWI's approval for all radio programs and announcements. As a funnel for information to broadcasters, OWI limited and established priorities for government messages to create attention but avoid saturation.

AFRS Grows Out of OWI

"Two-thirds of OWI's budget was targeted for overseas operations and one-third for domestic, which included the establishment of a radio bureau for delivering war messages to Americans. when the government took over short wave stations from private operators near the end of 1942, the OWI became responsible for the programing on these stations that beamed their signals to other countries." An interesting outgrowth of this last action was the Armed Forces Radio Services. Our government wanted to provide programing for our servicemen overseas in both the Pacific and Atlantic theatres who had only Tokyo Rose & Axis Sally for radio entertainment. The war Department created "Command Performance" which was a variety show on which requests were honored. It began in 1942 and was broadcast on eleven short wave stations who later were governed by the OWI. OWI needed to keep its attention on far more important matters so Tom Lewis, V.P. of Young & Rubican Advertising Agency, at the request of the War Department, organized a network of armed forces stations over which "Command Performance" was broadcast. This network became the A.F.R.S.

Does anyone know who was referred to as "Caesar" by the broadcasters in 1942? James C. Petrillo, head of the American Federation of Musicians, announced in

Hugh's cont. . .

June that by August 1, 1942, all recording and transcribing of music for public consumption would cease. His premise was that he wanted to protect the musicians' jobs since they would not be needed once the transcription was made. His conflict was primarily with the recording and transcribing companies. He wanted fees paid to his union by the companies every time recorded music was aired. In September 1942, he allowed recording of music for one time use only to begin. The Senate began a full-scale probe of the AFM & Petrillo in December. September 1943 was when Decca Records and the World Broadcasting System agreed to pay royalty fees for records directly to the union. Associated Music Pub., Langworth, C.P. MacGregor and Standard Radio signed with AFM by the 1st of November, 1943. Recorded music, to be heard repeatedly, could now be played over radio.

Didjknow . . . Lou Gehrig becomes the 1st baseball player to hit four consecutive home runs in one game, Pittsburgh, June 3, 1932 . . . Joe Louis' fight with Arturo Godoy on June 20, 1940 captured a rating of 37.9 . . . In 1940, 81% of all households had a radio. There were 882 broadcasting stations in 1940 with 20,000 regular employees, not counting artists or part timers. Full time employees were paid an average of \$45.96 a week, making radio broadcasting the best paying industry in America.

June's Jotting: Let's hear it for all the Dads out there. Father's Day began in Spokane, Washington, June, 1910!

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

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by Barbara J. Watkins

June 17th is the date for the 5th annual National Lum & Abner Society convention at the Best Western Lime Tree Inn in Mena, Arkansas. SPERDVAC honorary member Wendell Niles will be the special guest of honor this year. Mr. Niles announced the commercials on the 30-minute LUM & ABNER radio shows in 1948-50.

Convention activities include an exhibit of LUM & ABNER memorabilia and artifacts, videotapes, and a buffet-style dinner on Saturday. On Sunday, June 18th, the town of Pine Ridge celebrates LUM & ABNER DAY with music, movies, country cooking, and a "general old-fashioned foot-stompin', knee-slappin' good time, by grannies!" (Mena is 18 miles west of Pine Ridge.) If you are thinking of attending, drop a postcard to Tim Hollis, Executive secretary, Route 3, Box 110, Dora, AL 35062. Use this same address if you would like more information on the National Lum & Abner Society. The next issue of the society's newsletter, "The Jot 'Em Down Journal", due in August, will be a larger-than-usual issue commemorating the society's 5th anniversary. Don't miss it, join now.

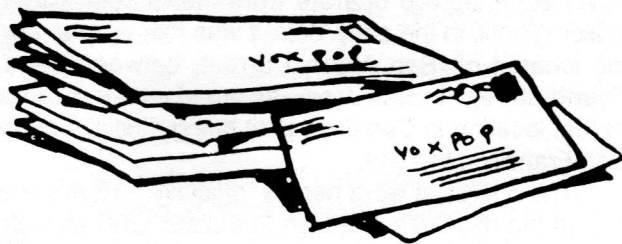
Kayleen Sybrandt informs us that old time radio can be heard on WCAU, 1210 AM in Philadelphia every night from 8 to 10 pm, and on WXDR, 91.3 FM in Newark, Delaware, on Sunday evenings from 6 to 7 pm.

We all have our own particular areas of interest in old time radio. Member Frank Hollman would like your help in finding baseball broadcasts. He writes, "I am a long time devoted sports fan, particularly baseball. My question is, can anyone help me find tapes of old baseball games of the Yankees, Giants or Dodgers from the 1940's and 50's era. I would appreciate any information on the Yankee broadcasts that Mel Allen did, and later Red Barber. Also the Dodger broadcast done by Red Barber and Connie Desmond. Another thought, in those days every evening at 7:15 there was a 15 minute game of the day re-creation. As you may have surmised by now, I lived on Long Island in those days." If you can help Frank, write to him at 1804 Fallon Lane, Modesto, CA 95355, or call (209) 529-8802.

Speaking of baseball, a new book on the subject has just been written by SPERDVAC member James Mote, **Everything Baseball**, Prentice Hall Press. It includes baseball in movies, songs, novels, plays, poems, paintings, comic strips, radio and TV, and more. If you have even a passing interest in our national pastime, you'll find the book fascinating.

Send your information, questions, and comments for this column to: INFORMATION PLEASE, Barbara J. Watkins, P.O. Box 561, South Pasadena, CA 91031. "Til next time, spaceman's luck!

VOX POP



In the May issue of the Radiogram, Hugh's Hues claimed that Ed Herlihy was the nephew of Fred Allen. Not so, I interviewed Mr. Herlihy while in New Jersey for the Friends of Old Time Radio Convention in October of 1986. During that interview, he mentioned that he was the first cousin of Allen and not his nephew.

For further clarification see Fred Allen's book **Treadmill to Oblivion**.

Thanks for the fine job as editor. I would like to see other types of letters addressed to Vox Pop besides rebuttals to inaccurate information. This column is for everyone to participate in.

Larry Gassman
Whittier, CA

BAY AREA PRODS.

Since new radio production of dramas in the Bay Area seem to have fallen into my hands, I thought I would bring you up to date on what is going on at my end of things.

"KALW/FM (91.7) IS THE PROUD PRESENTER OF BUD CARY'S OLD RADIO THEATRE and is happy to do so with minimal financial support but with 100% technical, moral and physical support," so says station manager Daniel Del Solar. "When I took over this station, one of my major goals was to have old radio drams mingled with new radio. Bud contacted me and offered me his program which I grabbed immediately and was determined to keep forever if he wished." The program is now in its third year at KALW with a 16-year prior history at KPFA, another public broadcast outlet in the San Francisco Bay Area.

Says Del Solar, "Bud came to me with a typed contract which was fairly specific in its aims and desires. One of the conditions was for him to produce new versions of old scripts, new adaptations of classic literature, and some new things thrown in. It was clear from the beginning that Mr. Cary had his listeners in mind but also the goals of enhancing and furthering the art of radio. I supported him and still do to a 'T'."

These are comments Del Solar made recently and have been the thanks and encouragement I have needed and wanted during this time at KALW. I have produced 19 new productions; most have been of great old radio scripts of the horror/mystery type, three classics: A TALE OF TWO CITIES, JANE EYRE (with dynamic British actress Pat Franklyn), Dickens' A CHRISTMAS CAROL with Scott Beach and a complete re-creation of I Love a Mys-

tery's TEMPLE OF VAMPIRES which was intermixed from the original portions extant with the missing chapters filled in by such stalwarts of the San Francisco radio scene as Frank Knight (KCBS) and Del Boubel (KNBR), engineering from Televideo Productions' Jon Solander and large company of actors I have coached, tutored, fostered, and wet-nursed over the three years the program has been on.

Because of budgetary constraints, and you must be aware that I and one other financial supporter give the sole monetary assistance to fund OLD RADIO THEATRE, only one re-creation SPERDVAC per month was to be aired. In 1988 there were 14 new production. This year will see fewer because of such constraints.

I have written two new shows for the program. One was called, THE BIG ONE which was a thriller of modern day life in San Francisco as commuters make their way to work via public transportation when the big earthquake hits. The other (reported in SPERDVAC's RADIOGRAM last Fall) was THE HOUSE NEAR THE RIVER which was a spoof on Halloween thrillers done with every cliché and tongue-in-cheek gag imaginable.

To date, no other radio station publicly supported or commercial is doing the radio work I am doing. KPFA (Pacifica - Berkeley) airs some of Erik Bauersfeld's (The Black Mass, etc) productions from time to time but no other station is currently producing new stuff. I am. KCBS has been airing Himan Brown's CBS MYSTERY THEATER, along with The Lone Ranger, The Falcon, Six Shooter and Sgt. Preston of the Yukon. KFRC "Magic 61" airs old radio on Sunday evenings with excellent sounding programs featuring Jack Benny, Great Gildersleeve, etc. I have been playing all these and more in excellent sound since 1971. (I'm tooting my own horn because I'm proud of this fact and because my mail says, "keep it up - we love it".)

For some time it has been a dream of mine to dramatize AUNTIE MAME for radio. It was never done on radio. When the play made its initial success, network radio was half dead and on its way out. Lux Radio Theater was gone as were such wonderful shows as US Steel Hour et al. Laurence and Lee who were very dominant on network radio shows (Railroad Hour to name but one) adapted the book for the stage and we all know what a hit it was. Well, my idea of late has been to gather together a fine cast and present a Sunday afternoon of "old radio" just the way people once went to see it done. I wanted Auntie Mame as the vehicle. The authors agent flatly turned me down regarding the broadcast rights and after much correspondence, I gave up the project as lost. I surmise that a television project may be in the works or else a vehicle this old would have been readily available.

I have everything in place: the theatre to record in, the multi-faceted crew necessary, the actors, etc. All of the actors I have employed in my productions have hounded me to do a comedy but I have declined because comedy needs laughs and the only people to provide laughs is an audience. With two - possibly three generations who didn't grow up with radio and find it fascinating - I have decided to have studio audience for a full afternoon

and am now planning instead of Auntie Mame, Arsenic and Old Lace. Some of the cast has been selected, the remainder will be obtained through open auditions which will be held at San Francisco State University. August Coppola, Dean of Creative Arts there has made the wonderful McKenna Theatre available to me and the entire production will be taped with "live" audience this summer. I am currently in contact with the agent of Vincent Price who I would like to have as guest artist in the Boris Karloff part. The script has been modified to relate to Mr. Price (because of his horror films) rather than to BK who was in the original play. Nothing is cast in plaster of Paris yet, but we're close.

So you see, radio in San Francisco is not completely dead and packed away. I plan other new versions of the Count of Monte Cristo, some original works by new authors, and a revival of A Christmas Carol - again with Scott Beach who, today, is probably the best Scrooge in the business.

That's the news from here.

Bud Cary

ARTERS RAP

While doing my weekend stint as a temporary staff announcer at KNBC, Ch. 4, this past Saturday and Sunday I saw a copy of the SPERDVAC newsletter; it was Peggy Taylor's. I found it interesting and the idea of the organization exciting. So, how does one go about become a member?

As one who grew up in the golden age of radio drama (I can still sing all the lyrics to "Little Orphan Annie's" theme) I loved it then and I love it now--even if there isn't much left.

As a member of an actors support group (ART-Actors Rapping Together) and its Radio Club sub-group, we get a chance to do old radio scripts now and again to scattered audiences. They are great scripts and fun to do. I'd like to do more.

Gene Knight
Pasadena, CA

A BIT MORE ABOUT KQW

I've been delighted to read, in the Radiogram, the comments of John Schneider, Chris Lembesis and others which support the assertion that KQW, in San Jose, was not just a broadcast pioneer, but probably the definitive broadcast pioneer - and in a number of different and exciting ways. And, as has been pointed out by Chris Lembesis, the views of my friend Gordon Greb are well worth the consideration which has been given them - Gordon has researched the issue quite thoroughly.

The history of KQW can, and no doubt will, yield hundreds of stories. And, to the extent that Radiogram readers can offer them for enjoyment by the rest of us, I'll both read and cheer. Therefore, allow me to offer a small one - just to get the ball rolling.

Chris Lembesis notes that San Jose's KQW was licensed (and, therefore, got its call letters) in 1922. He also notes that it stayed in San Jose until it moved to San Francisco in 1949.

Well, yes, sort of ---

KQW did indeed get its call letters in 1922, when it was given commercial licensing by one of the agencies that preceded the FCC. With its new broadcast authority, KQW continued to operate from the Garden City Bank Building until, in the early '30's, it was moved to a new studio located on San Antonio Street, between Third and Fourth Streets, in San Jose. As noted earlier, it remained at that location in San Jose until being officially moved to San Francisco in 1949.

The operative word here is "officially." Here's why:

In the mid-'30's, the San Francisco CBS affiliate was KSFO. Later, KQW became the CBS affiliate; and, that change signaled the beginning of an interesting, if slightly wacky, period of broadcast operations for the station.

The CBS Network wasn't simply interested in employing KQW as its Northern California affiliate - It also wanted to acquire ownership of the station, which it subsequently did. Thus, little old KQW became a full fledged network O & O. However, the story doesn't end there - CBS had even more interesting items on its agenda.

During roughly the same period that the network was acquiring ownership of a radio station located in San Jose, it was also building a large, and quite beautiful, new radio production facility some fifty miles from San Jose - on the mezzanine level of the Palace Hotel in San Francisco. What CBS wanted to do, and eventually did, was to move KQW's licensed location from San Jose to San Francisco.

In those days however, dealing with the FCC was a considerably more sticky and time consuming process than it is today. CBS seemed to know they would eventually be able to move KQW (which is to day, the licensed frequency and call) from San Jose to San Francisco. The immediate future of CBS's plans, however, seemed to rest squarely on the horns of a dilemma.

On the one hand, CBS wanted to operate out of its nifty new production complex in San Francisco. On the other hand, since KQW's frequency and call were licensed for San Jose, its new ownership was not only obligated to maintain a studio in San Jose, it was also legally obligated to geminate the station's programming from there.

For CBS, the solution was simple - albeit a bit unorthodox and a lot expensive. It simply did its programming out of San Francisco, and sent both network and local shows to San Jose by phone line. In the San Jose studio, there was an employee whose sole job was to man the audio console, see to it that the signal passing through it was at the proper level, and sent from there to the KQW transmitter. Oh, yes - the same employee turned a mike key every half hour and voiced the legal station identification.

Passersby, looking in the window of KQW's San Antonio street studio would see activity only at the hour and half-hour marks. At those times, the passerby would see a bored looking man walk from a small office, across the studio, and into the control room. There he would look at the clock for a few seconds, say something into a microphone, then return to the small office.

This went on for a number of years until CBS finally

Cont. next page

SPERDVAC MEETING

Western Federal S & L
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Saturday
10 June
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Lucille
Meredith

NEW MEMBERS

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Clyde Barth
Santa Barbara, CA
Richard Botset, Process Engineer
Chester, VA
Mike Dorfman, Dir. Purch. School Dist.
Burbank, CA
Stephen Graf, Prof., Youngstown State Univ.
Poland, OH
Linda Kass, Systems Analyst
Orange, CA
Stephen Markardt, Special Agent, FBI
Alexandria, VA
Tom McDonnell, Real Estate Broker
Ventura, CA
Jay/Diane Orendorff
Burbank, CA
Rose Rerechov, Retired
Los Angeles, CA
John R. Picard, Contractor
Van Nuys, CA
Joe Savage, Retired
Chicago, IL
Steven Vaitonis, Info. Scientist
Round Lake Beach, IL
Michael A. Weinberg
Los Angeles, CA
Mike Zudyk, Student
Chicago, IL 60633

VOX POP cont. . . .

got FCC sanction to move KQW - the legal entity - to San Francisco. That was in 1949; and, at the same time, the San Antonio Street studio was shut down. The spaces it had occupied were renovated for use as an office for insurance policy sales - activities which were probably every bit as exciting as those of the radio studios last days.

Jim Ahern
Frederick, MD

THE COLORS WERE - - -

Judging from past letters, there seems to be more interest than information about the early West Coast operations of NBC. Perhaps I can help clarify for those that are interested.

When NBC was first formed in 1926, there were not coast to coast broadcast telephone lines -- they did not extend west of Denver. In order to provide nationwide network coverage, NBC opened a West Coast operation at 111 Sutter Street in San Francisco. The first broadcast on the NBC "Orange Network" was on April 15, 1927. The network was fed to KPO, San Francisco; KGO, Oakland; KFI, Los Angeles; KOMO, Seattle; KGW, Portland; KHQ, Spokane; and KFOA, San Diego. The Orange Network initially duplicated the best programs of the Red Network. After the completion of a program in New York, all scripts and musical scores were shipped to San Francisco by Railway Express, where they were rehearsed and broadcast by a duplicate cast exactly one week later.

Early in 1930, a single transcontinental line was installed, and the duplication of programs was eliminated. The West Coast was then able to hear the best original cast programs of both the Red and the Blue Networks. The staff in San Francisco, which by now numbered over 250, produced additional programs for Western consumption, and fed occasional programs Eastward to the rest of the country. The first of these was the "Del Monte Program" in 1932. "One Man's Family" first went national from San Francisco on May 17, 1933.

When the Pacific Broadcasting Network of Seattle went into bankruptcy, it was operated for a while as the NBC "Brown Network". KGO became the flagship station for this network; others were KECA, Los Angeles; KEX, Portland; KJR, Seattle; KGA, Spokane; and KFSD, San Diego. The Orange and Brown Networks were later renamed the Pacific Coast Red and Blue Networks. The San Francisco facility was gradually disassembled between 1936 and 1942, as programs and staff were moved to Hollywood.

John F. Schnieder
Seattle, WA



Lucille Meredith, June SPERDVAC guest.
Ms. Meredith is a New York--Hollywood radio actress now living in San Fernando Valley. She has worked with Norman Corwin and Wm. M. Robson, and now does part time work for the Braille Institute.
Her radio credits include: One Man's Family, I Love Mystery, Columbia Workshop, Big Town, A man Called X, Suspense, Escape, and others

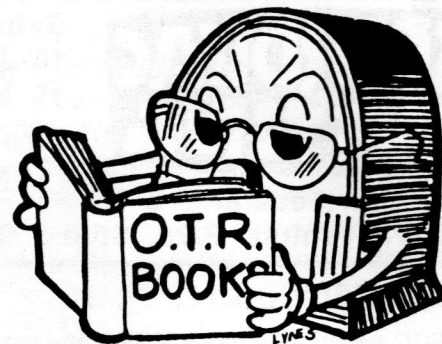
RADIO IN REVIEW

by Chris Lembesis

Welcome again! One of the pleasures of book collecting is attending the various book fairs and conventions that occur in various parts of the country, including your area. It's a fine opportunity to meet fellow collectors, see what is on display, and increase the size of your collection (if you can afford it).

I had a opportunity to attend the 8th California Antiquarian Book fair last month. It is amazing the turnout these shows bring. Collectors and fans converge to seek out that rare manuscript, or rare or unpublished work. Representing SPERDVAC in an unofficial capacity, I was seeking out rare related radio history material for our library. Sorry to say nothing this time around, but at the next show, perhaps that elusive book will finally show up.

For those of you living in the Los Angeles area, may I draw your attention to the THE BOOK SHOW heard locally



each Saturday on KIEV-AM 870 from 10:15 to 10:30 AM. Host Keith Burns highlights every aspect of books and the printing arts, book fairs, book sales, author signings, etc. For those of you into collecting or just for the enjoyment a good book brings, whether it is Old time Radio or some other subject, here is a program I highly recommend.

LOS ANGELES RADIO MANUFACTURING: The First Twenty Years. *Floyd Paul, Privately Published, 1988, \$10.50, Softbound, (1545 Raymond Ave, Glendale, CA 91201).*

Here is a pleasant digest-sized book that gives us a close look at Los Angeles area radio manufacturers, covering the years 1922 to 1942. capsule biographies, along with clear photos and early schematics of those radios

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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 entertainment 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."

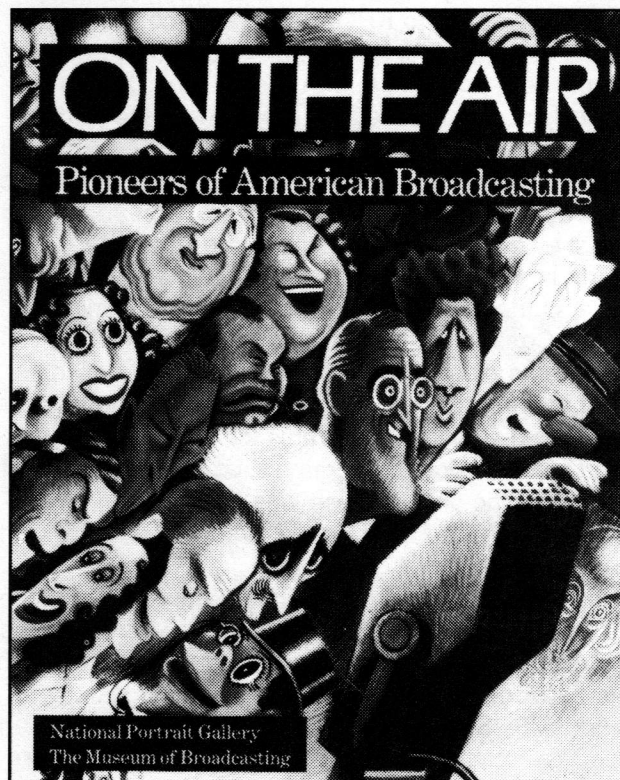
— *American Heritage*

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.

20 color, 137 b & w illus.

202 pp. \$24.95 paper

Please allow 4-6 weeks for delivery.



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

Radio in Review cont. . .

makes this a well researched and presented work. Another interesting highlight is the early ads reproduced. I learned quite a bit from this work especially when I noticed that radio manufacturing started here at about the same time radio started. Though slow at first, by the end of the Thirties it was a very viable industry. 92 pages of good reading!

THE COLLECTOR'S GUIDE TO BIG LITTLE BOOKS AND SIMILAR BOOKS. *Larry Lowery, Educational Research Corporation, 1981, \$12.95, softbound. (Post Office Box 1242, Danville, CA 94526).*

In a recent Radiogram, I brought to your attention a group that enjoys collecting and exchanging Big Little Books, complete with their own publication. The founder of that group has put together a wonderful guide for those of you who want to pursue the field of BLB collecting, or to assess your present collection.

Though published eight years ago, the material is still very prevalent. Radio personalities and programs played a part in the era of the BLB, the Thirties and Forties. Marketing a program to the juvenile set via these books was a great idea. DICK TRACY, CAPTAIN MIDNIGHT, THE SHADOW, GANGBUSTERS, THE GREEN HORNET, THE LONE RANGER, JACK ARMSTRONG, and others had their own set of titles, with an eager young audience yearning for more.

In this guide, we find out how BLB's started and why. The background information on the radio programs produced for the BLB's is very accurate, and each title is described with an accompanying photograph. By all means Old Time Radio was not the largest area produced for BLB, for you also had others areas such as the comic strips and B-Westerns, but for its contribution to the enjoyment of and historical retrospective of radio history, this is a work I highly recommend. For those of you who have BLB's hold on to them, as their value has increased substantially over the years.

THE ENTERTAINMENT MACHINE. *Robert Toll, Oxford University Press, 1982, \$12.95, Softbound. (200 Madison Ave., NY, NY 10016).*

Still available after seven years, here is a look at the total entertainment history of American Show Business. The problem I noticed right from the start is you cannot do a complete history of the stage, print, TV or radio in a volume this size. As an overview, yes the author succeeds, but if you want more information, say, on radio history, you must go to other works. I must say the author brings an enthusiasm to radio history, when we arrive at that section, and the photographs are interesting, many of which I have never seen before. In his narrative, he cites Barnouw, Dunning, and MacDonald, so his research is informative and accurate.

RADIO AND TELEVISION: A SELECTED, ANNOTATED BIBLIOGRAPHY. *Supplement Two: 1982-1986, Peter Pringle and Helen Clinton, Scarecrow Press, 1989, \$27.50, Hardbound. (52 Liberty Street, Post Office Box 4167, Metuchen, NJ 08840).*

Over the years, Scarecrow Press has published some of the most interesting and important works in the field of OTR history. I am concluding this column with three diverse examples of a specific area of radio history offered by this publisher.

For those of you who wish to expand your OTR book collection, a bibliography such as this one would be your first choice. This is the third in a series that dates back to 1978, initiated by the late William McCavitt. If I may leave the review stand for just a moment, it was this fine educator who was a major influence in my search for radio history related titles back then. He will be missed but am pleased to report that among his friends and colleagues, co-authors Pringle and Clinton are continuing this important work.

This volume is organized into six parts: Broadcasting, Radio, TV, Cable, New Technologies, and Home Video. And within these categories are many subdivisions. How detailed is this work? Each entry has a reference number, author, title, publisher, place and date of publication, and the number of pages.

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 Lembesis in April 1989 issue of SPERDVAC)

SPECIAL PRICE--ONLY \$5.00 for each book (Includes postage and handling)

SEND TO: KMA BOOKS BOX 960-S
SHENANDOAH, IA 51601

Radio in Review cont. . .

In the field of radio history, I would have wanted to see more titles I am aware of, such as THIRTEEN FOR CORWIN, 1985; or RADIO SOUNDTRACKS, 1986. But then this work is a selected bibliography, as indicated by its title. It was interesting, also, to discover new titles I was not aware of. On the whole, a fine book to have; you will refer to it more than you realize in due time.

BENNY GOODMAN: LISTEN TO HIS LEGACY.

D. Russell Connor, Scarecrow Press, 1988, \$49.50, Hardbound. (52 Liberty Street, Post Office Box 4167, Metuchen, NJ 08840).

Here is a perfect example of a complete work, extremely well researched and presented. In the era of the Big Bands, there were many great groups that have left their imprint on society, long after that type of music passed on. The legacy of Benny Goodman is such, that only a work of this size can properly present his output and accomplishments that rightfully gave him the title, "The King of Swing".

This is a work of such minute detail, you ask if possibly anything could have been left out. I doubt it. The author was his friend and chronicler for over 30 years, and in fact this work was researched with Goodman's active participation. If you want to start a collection of the work of Benny Goodman or assess your own present collection, this a work you must have.

This book documents Goodman's recording dates, public and private performances, of course, but I was particularly curious about his radio work, which I found was extremely deep. I never realized he did so much radio, whether it was his own series or as a guest artist on other programs.

Many of us remember THE CAMEL CARAVAN, but what about the BENNY GOODMAN-VICTOR BORGE SHOW for Mobil? It's all there and more, including his guest conductor appearances on JACK BENNY. Details of Goodman's network appearances and the AFRS counterparts are also included. Program numbers, disc matrixes, and other areas of documentation make this a work Big Band and radio fans will want to have. Included in this discography is a running commentary on Benny's personal and professional life.

Demanding leader, art collector, astute businessman, and musician, the late Benny Goodman left his mark on our music and culture. The cost of this work is worth the material information between the covers, including many previously unpublished photos.

MAN OF MAGIC AND MYSTERY: A GUIDE TO THE WORK OF WALTER B. GIBSON. *J. Randolph Cox, Scarecrow Press, 1988, \$39.50, Hardbound. (52 Liberty St., P.O. Box 4167, Metuchen, NJ 08840).*

This is a look at one of the most prolific writers of this century. We remember Walter Gibson best as the creator of The Shadow. But we discover, as I did, his love of stage magic, and as the author of nearly 300 novels about The Shadow, he blended the concepts of stage magic with deductive reasoning that all came together as high

adventure.

We are able to identify more than 1500 publications that appeared under his name or his many pseudonyms. This includes books, pamphlets, pulps, comic books, newspaper strips, and of course, his radio work. As a writer and contributor to many radio series, he was a busy man. Among the programs he wrote or collaborated with others were: THE AVENGER (second series); BLACKSTONE, THE MAGIC DETECTIVE; NICK CARTER, BOY DETECTIVE; FRANK MERRIWELL; THE RETURN OF NICK CARTER; and STRANGE.

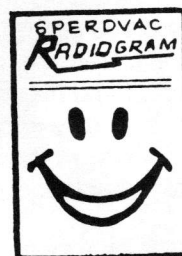
Notice I left out THE SHADOW. The author points out that Gibson had little to do with that radio series. The radio script section of this book is arranged alphabetically by series title, and then chronologically within each series, making it easy to read and follow. In fact, this book is arranged so that the reader can see Gibson's output in the order it reached the public.

This is a thorough bibliography, and it is highly recommended. This completes the trilogy of new titles released by Scarecrow Press. My thanks to Aya Betensky for bringing these to my attention.

Before I close, an announcement. Not too long ago, I reviewed an excellent, critical work examining the early years of radio journalism. Through Greenwood Press, its publisher, the remaining copies of NEWS FOR EVERYMAN are available to us. If you can attend our meetings see me, or if unable, a check for \$25 + \$2 for shipping, made out to SPERDVAC, First Come First Serve. It is discounted from \$35. Until next time, Good Luck and Good Reading!

SPERDVAC

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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.



Send your wants in
O T R - related
material to
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Barbara J. Watkins,
PO Box 561,
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WANTED: GOON SHOWS. Contact: Joe Ginsburg, 2102 31st Ave., S, Seattle, WA 98144.

FOR TRADE: Will trade old time radio shows for a good closeup color photo or-preferably-slide of a Kix Atom Bomb Ring from 1947-1957, as mentioned in a recent Radiogram. Contact: Paul Brians, SE 410 Dexter Street, Pullman, WA 99163.

FOR SALE: Over 300 different 8 x 10 glossies of FIBBER MCGEE AND MOLLY, cast and staff, \$9.00 each as singles, or \$99.95 for each fifteen. Much, much more FM & M memorabilia available. Contact: Tom Price, P.O. Box 1661, Salinas, CA 93902, (408) 372-7966.

WANTED: I'd like to hear from other SPERDVAC members in Delaware, and I'd also like to hear from anyone else who was named after a character on a radio program. Contact: Kayleen Sybrandt, 3333 Morningside Road, Wilmington, DE 19810.

WANTED: Radio show "The Song of the Tom-Tom", Mutual, September 23, 1949. This special broadcast starred Ray Kemper, Ted Robertson, Burl Ives, Kay Starr, Chief Thundercloud, Roy Rogers, Dale Evans, and was produced by Arnold Marquis. Contact: POW-WOW, 301 E. Buena Vista Avenue, North Augusta, SC 29841.

Mail and Hail . . .

"It's a great club. I appreciate the work the volunteers do. Thank you. I would like more **Fatheer Knows Best.**"
Douglas T. Kock, Schenectady, NY
T'is a great club. Thanks.

"I've had nothing but bad luck from the very first order!"
Bud Cary, Oakland, CA
YUUK! Sorry, we hope your luck will change. We're working hard to improve.

"Open some branches in other parts of country. How about New Orleans?" **Les Cohen**, Metairie, LA
Sounds good, monsieur. Why don't you work on it.

"Some organizations, like this one, that need money to do projects sell lifetime memberships for the cost of 10 annual memberships. For us that would cost people so inclined \$150.00 (or maybe \$200.00). Would be like getting 10+ new members but without the expense of that many new members. SPERDVAC would get influx of cash to do needed projects. One other point. Many folks who sign up for lifetime memberships do not stay that long in an organization. Some lose interest, some pass on, etc." **Jerry Jacob**, Hartselle, AL

Write to the BOD.

"Get Sky King episodes. There's not one in the catalog!"
Ron Rex, Studio City, CA
Hope some Fly in!

"Computerize your libraries and offer, for a fee, everywhere a particular show is found. All of the Jack Benny's shows. He is a National Treasure and belongs to everyone. Chris Lembesis is doing an excellent job reviewing books on old radio."

James R. Bannister, Fort Wayne, IN
See article in April 'Gram, p. 9. Chris is our OTR Book Reviewer.

"The only way I could help is to move to L.A. You could take a little better care of us outlanders by printing more member letters and less dumb articles."

R.D. Baumman, Palo Alto, CA
Vee do print and use auslanders. We try not to be dumb article purveyers.

"I love it! The best \$25.00 I ever spent. The mail service from here to there remains very slow. More mysteries, more Horror, more Drama. I would like to be more active but what can I do from the East Coast?"

Francys Buniven, Vienna, VA
Write to President Gassman, offering to help.

"Love it. Is everything all right? You seem sometimes, to be low on personal and or service. I have recording machines, REVOX A77 WITH DOLBY R TO R, DUEL 6844 WITH DOLBY B AND CL, and a BIC T-4M WITH DOLBY B, are these good enough to do duplications for you?"

Michael Fulk, San Jose, CA
We're all volunteers so can only do what we can when we can. Write to our librarians, Re: duplication. They will be pleased to advise.

"Friends, My apologies to SPERDVAC for the petty and unwarranted comments by Tom Monroe in the recent Spring '89 NARA News. I'm saddened by the direction of NARA now. Best to you all and thanks for all you do to find and preserve OTR." **Roger Hill**, San Francisco, CA
No Comment.

"Excellent service and Radiogram information."
Gerald C. Koehler, Peru, IL
Thank you mucho.

"I understand there are more of these shows being hoarded by someone: 300 Hop Harrigans/ The Fat Man (T Scott Smart)/ Sam Spade (Howard Duff): I'd especially like to see ore Spades & Fat Man."

Joseph M. Russell, Pascoag, RI
Who's the hoarder? Loosen up out there!

"It would be nice if SPERDVAC sold books and records related to Radio." **James B. Weber**, Norco, LA
We do. Write Chris Lembesis at SPERDVAC address.

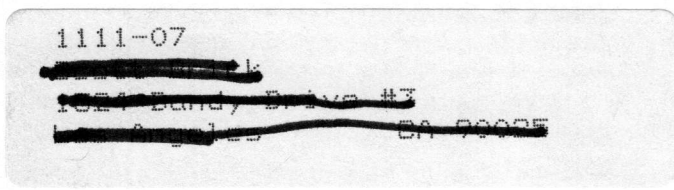
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The Society to Preserve and Encourage Radio Drama, Variety and Comedy

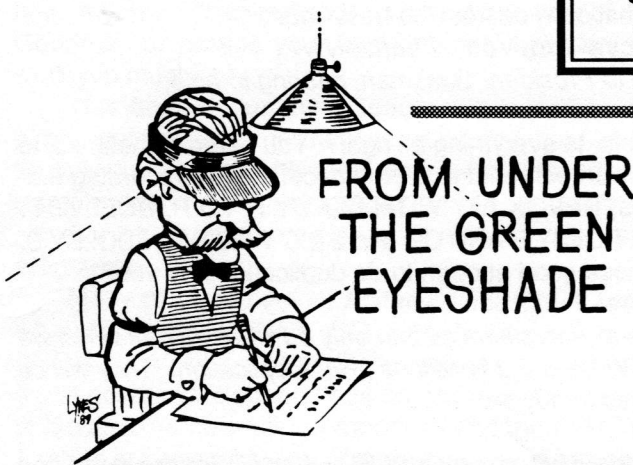
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DEADLINE
JULY ISSUE
15 June 1989



FROM UNDER THE GREEN EYESHADE

Greetings to new, two year old, funky little 5000 watt radio station sending its signal from Pomona, CA. It is a fledgling financial news station at 1600 on the AM dial. Flag signal of Anaheim's Money Radio, KMNY beams all financial news to Orange, Riverside and much of LA Counties. The aim of its new owners, Spectrum Enterprises, is to expand its 15 affiliates to above 100. Brokers and speculators listen up!

Again this issue you'll note the continued pursuit of the illusive west coast early networks. The mystery of the colored networks gets more involved. Ahh, now comes the 'orange' and 'brown' yet Pacific nets. Keep the research going out there. It is hoped that by the end of the year we can print a definitively accurate account of Far West radio.

An encouraging development showing up at the editorial desk in the form of letters is the increasing interest by young people in OTR. Some of the young 'uns are not only becoming aware of radio today but even of radio yesterday. One young chap from Binghamton, NY, even wrote asking how a teenager could help.

On the flip side recognition must also be given to the other end of the age scale. SPERDVAC appreciates the contributions given in form of guest appearances, volunteer work, and monetary gifts from oldtimers.

Also please continue to write in to correct errors as Larry Gassman does this time. If there are any corrections to the 'corrections' write 'em! Example: Richard E. Fry, New Delhi--Dept. of State, Washington, DC, writes in regard to Hugh's Hues, March, p.5, col. 1, bottom 'station WASI': "Believe this should be WSAI."

In re., the Lembesis article in April on KQW, telling of Dr. Herrold's primitive radio transmissions in 1909. The American R.A. Fessenden broadcast phonograph music Christmas Eve 1906, but had transmitted speech by wireless in Dec. 1900. However, the mystery man dj, mentioned earlier in this column, who played Caruso records still remains unknown. Also note that WWJ Detroit began broadcasting in 1920 along with KDKA. Read you. Ciao.

SPERDVAC MEETING SCHEDULE
Western Fed, 12175 Ventura Blvd., Studio City
Regular Meetings: 12:00 NOON
10 June, as above, Studio City
15 July, Buena Park Library
12 August, Thousand Oaks Library
16 September, Buena Park Library
14 October, American S & L, Studio City
December, no meeting planned
Convention: 10,11 November, Viscount Hotel, LA