

SPERDVAC RADIOGRAM

Vol. XVII, No. 7

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

JULY 1991



Recreating old time radio for the Radio Historical Association of Colorado at their convention in Denver last month are Shirley Mitchell, Jeanne Bates, Sam Edwards and Harry Elders. The RHAC convention included recreations of **The First Nighter Program**, **The Aldrich Family** and a new version of **The Bickersons** written for the occasion by Clint and Scott Comerford. *(Photo courtesy Earl Ross)*

IN
THIS
ISSUE



Live radio drama *Page 3*



Writing & performing radio comedy with Robert Fisher and Marvin Kaplan *Page 4*



McGee's Closet is a free service for members, honorary members and subscribers. If you are looking for something, have something to trade or sell, or just wish to contact other radio fans with similar interests, send your ad to McGee's Closet, c/o Barbara J. Watkins, P.O. Box 561, South Pasadena, CA 91031. Ads must be radio-related. (Commercial ads and the sale of radio shows will not be printed here.)

WANTED: Would like to hear from other members in the Houston area and want information about any radio stations in the area that may be running old radio programs. Contact: Larry Byrd, 2650 Fountain View, #124, Houston, TX 77057.

WANTED: Any of the following shows: JACK BENNY, A DAY IN THE LIFE OF DENNIS DAY, NIGHT-BEAT or any other OTR shows featuring Frank Lovejoy, GUNSMOKE, BURNS AND ALLEN, OUR MISS BROOKS, and BOX 13. Send a list of what you have and I will send you a list. I'd especially like to correspond with other teenage OTR collectors out there. Contact: Jennifer Y. Whang, 1309 Cordary Avenue, Torrance, CA 90503-5914.

WANTED: Reel-to-reel traders. I have about 20,000 low generation programs. Wanting to trade for Vg-Ex sounding material. I will trade for anything I don't have. Contact: Ted M. Davenport, 1600 Wewoka, North Little Rock, AR 72116.

WANTED: I'm looking for episodes of (or information about) WOLF PAW, a late afternoon Indian adventure series for children sponsored by Wrigley's Spearmint Gum during the years 1931-1935. Contact: Dr. Walter J. Beaupre, P.O. Box 8, Kingston, RI 02881-0008.

WANTED: The complete broadcast of MGM MUSICAL COMEDY THEATER "Babes on Broadway" starring Mickey Rooney and Kitty Kallen. I am looking for shows with Doris Day. Will buy or trade. Contact: Walden Hughes, 2527 Duke Place, Costa Mesa, CA 92626, (714)545-0318.

WANTED: Anything related to CAPTAIN MIDNIGHT or THE SHADOW. Also letters from anyone interested in forming a society devoted to keeping the memory of these and other such heroes green. Contact: Charles Moslander, 84 Sir Gregory Manor, Lawrenceville, GA 30244-4266.

WANTED: Would like to trade with someone who enjoys comedy. I have some FIBBER MCGEE AND MOLLY, THE GREAT GILDERSLEEVE, and JACK BENNY. Would like to trade for some FRED ALLEN or EDGAR BERGEN AND CHARLIE MCCARTHY. Contact: Linda

Graham, 110 South Mayflower Avenue, Apt. #8, Monrovia, CA 91016.

WANTED: I am looking for a copy of the book

Cont. on page 12...

SPERDVAC DIRECTORY

All articles and artwork © 1991 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.

SPERDVAC INFORMATION AND OFFICIAL BUSINESS: Box 7177, Van Nuys, CA 91409-9712 - (213) 947-9800

MEMBERSHIP AND RADIOGRAM SUBSCRIPTIONS: Carolyn Rawski, 7430 Gaviota Ave., Van Nuys, CA 91406

RADIOGRAM EDITOR: Dan Haefele, 4366-D, 136th St., Hawthorne, CA 90250, (213)973-5060

LIBRARIES:

GENERAL LIBRARY - Cassettes 1 - 500: Bob Steinmetz, PO Box 669, Manhattan Beach, CA 90266

GENERAL LIBRARY - Cassettes 501 - 1000: Gene Ward, Box 635, Tujunga, CA 91043-0635

GENERAL LIBRARY - Cassettes 1001+: Oran Marksbury, 2273 Colgate Dr., Costa Mesa, CA 92626

GENERAL LIBRARY - Open Reels, No. 1 thru 500: Don Keith, Box 5861, Glendale, CA 91221

GENERAL LIBRARY - Open Reels, No. 501 and up: Richard Glasband, 7700 Santa Monica Blvd., West Hollywood, CA 90046

ARCHIVES LIBRARY - Cassettes 1-500: TEMPORARILY CLOSED

ARCHIVES LIBRARY - Cassettes 501- 1000: Gary Mollica, 135 N. Meredith Ave., Pasadena, CA 91106

ARCHIVES LIBRARY - Cassettes 1001+: Bruce Miller, 1616 Harper Ave., Redondo Beach, CA 90278

ARCHIVES LIBRARY - Reels: 1-1000: Temporarily closed

ARCHIVES LIBRARY - Reels: 1001+: Barbara Watkins, Box 628, S. Pasadena, CA 91031

HOLLYWOOD MUSEUM LIBRARY - Cassettes: Glenda Kelly, 2323 Ralston, Redondo Beach, CA 90278

PRINTED MATERIALS LIBRARY - Jon Hughes, 7119 Owensmouth 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, (213)653-2548 (for Blind Members only)

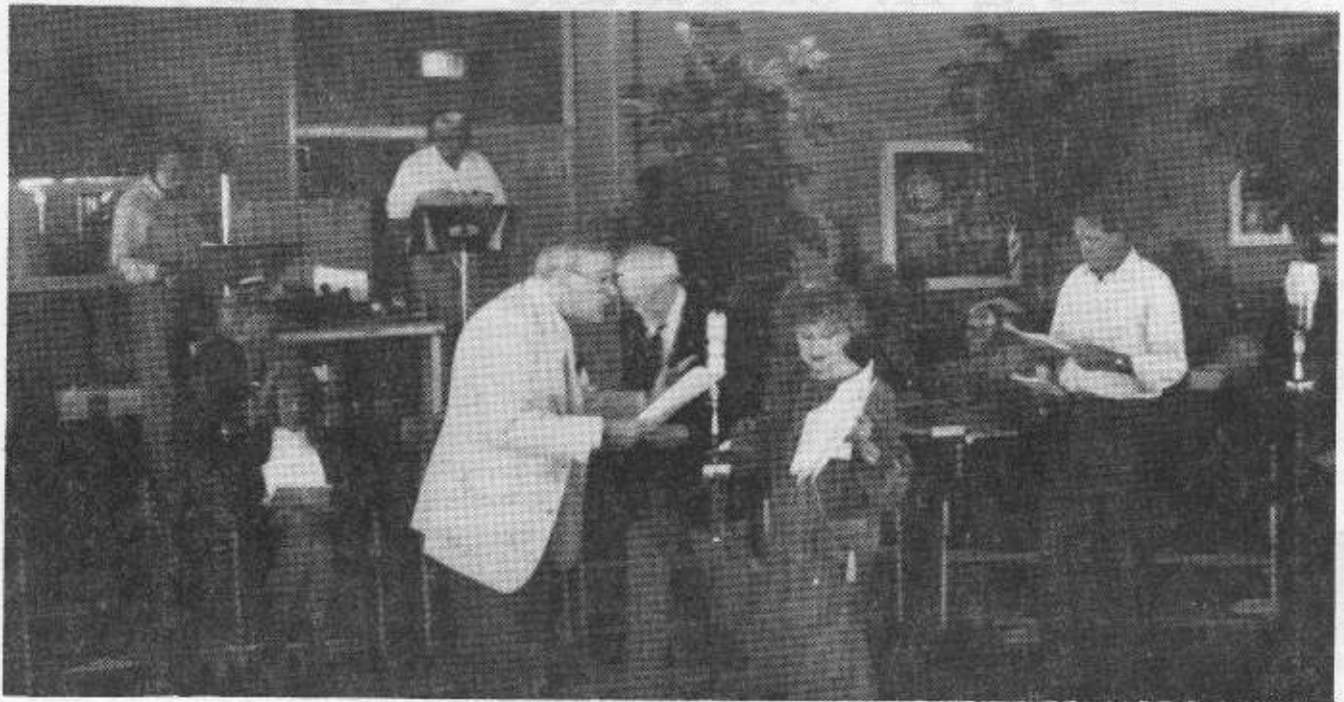
AUDIO SPERDVAC CATALOGS: Contact Bob Herman, 601 Sutton Ln. #5, Port Orchard, WA 98366 (206)876-5850 (for Blind Members only)

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

ACQUISITIONS: (Discs, Tapes and printed materials): John Gassman, Box 1163, Whittier, CA 90603, (213)947-9800 for both the General and Archives Libraries.

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

"The Powder River Policy"



Airing live drama on KPCC-FM, Pasadena are members of the California Artists Radio Theatre. Pictured above performing "The Powder River Policy" are Elliott Reid, Les Tremayne, Jeanette Nolan and Richard Crenna. Seated at left is Janet Waldo and the sound effects artists behind her are Ray Erlenborn and Budd Tollefson. The June 9 broadcast was based on a screenplay by E. Jack Neuman. Peggy Webber adapted Mr. Neuman's story for radio and directed the production. At right are Jeanette Nolan, Les Tremayne, Richard Crenna, Dan O'Herlihy and Janet Waldo performing at Pasadena City College. Also appearing in the program were Parley Baer, John Bliss, Richard Erdman, Eddie Firestone, Lou Krugman, Sean McClory and Ford Rainey. KPCC radio repeated the program on June 27. The broadcast marks a new season of performances by CART on KPCC. Their next show is not yet confirmed.



CART Wins Honors for Radio Shows

The California Artists Radio Theatre, Peggy Webber's troop of talented show business professionals, has taken seven awards at the International Radio Festival held last month in New York City.

CART was awarded a gold medal for their production of "The Orangeburg Massacre." They were also recipients of a silver medal and five finalists certificates for their presentation of "The Front Page."

Of the 2700 entries from a variety of countries, CART's were the only non-network shows submitted in the competition. Their programs - some of them airing live before a studio audience - are carried by NPR station KPCC-FM, Pasadena, CA.

Tuning in on Radio Comedy



Comedy writer Robert Fisher, left, and performer Marvin Kaplan recalled their work in radio comedy at last month's SPERDVAC meeting.

Robert Fisher tells of life as young radio comedy writer

Robert Fisher may have been American network radio's youngest comedy writer. He began writing for Groucho Marx at age 19.

While a student at UCLA, Fisher applied for an usher's job at the CBS Hollywood studios. He was offered the job of changing the marquee. "I had a 200 pound marquee box of letters that I had to push all the way around the block," he explained.

One night he found instructions to promote Groucho Marx' **Pabst Blue Ribbon Town**. Armed with the knowledge that his favorite comic was nearby, he took advantage of his easy access to the performer and approached him with the news "I can write for you." Marx instructed his producer, Dick Mack, to hire Fisher to write a page of jokes.

"I bought a book, *Ten Thousand Jokes, Toasts and Stories*....I read ten thousand of the worst jokes, toasts and stories I had ever read in my life. I only read three that I was able to put my name to," he said.

After typing the stolen jokes, he found there was room left at the bottom of the page. "I thought of something that seemed funny and I put it down. It was my very first joke," he continued. Marx looked over the page and responded, "The first three are from *Ten Thousand Jokes, Toasts and Stories*. But the last joke is original. It's terrible, but it's original." The aspiring writer was given a four week tryout on the show.

"I wrote jokes for the first three weeks," Fisher added. "It took me a full week to grind out two jokes. Maybe I'd get four. I'd take them to the head writer. He'd select what he thought was funny. I'd sit in the audience each time and if one of my jokes came on I would *laugh*. I didn't have an agent but I was my own skill.

"During the fourth week of my contract, Groucho walked into our office and said, 'I want to do a story

(Continued on next page)

Marvin Kaplan recalls performing radio comedy

Katherine Hepburn got Marvin Kaplan his first job in motion pictures after seeing him in the stage production of "The Doctor in Spite of Himself." Later he worked on the film *The Fat Man* with radio actor Ed Max. In 1951 Max had an idea for a new radio series and invited producer Cy Howard to see Kaplan on stage.

"I was offered two scripts," the actor recalled at last month's SPERDVAC meeting. "I was offered **The Three of Us**, the Cy Howard creation, and **Meet Millie**, written by Frank Galen. They originally wanted Judy Holiday for Millie. I figured our voices and characterizations would be very much alike. So I turned that down in favor of **The Three of Us**, which had Ed Max, Sandra Gould and Hans Conreid."

The proposed radio program never went on the air. "The audience (at the audition) loved it," he added. "The program didn't sell because Mr. Howard was in trouble with the network."

He was offered a part on **Meet Millie** when the writers felt actor Bill Tracy wasn't getting a good response from the audience. After a short time Tracy left the show and Kaplan became the program's male lead, Alfred.

"Alfred, to me, was what I was like when I was 17," Kaplan revealed. "He was the kid who was never going to make it. He was the kid who was going to write the great novel and never finish it. Even though people praised him, he had such a low opinion of himself, he would say, after receiving the greatest degree of praise, 'you hate me.'"

"Radio was never a job," he observed. "There wasn't that much rehearsal. We sat around a table and read the script the first time, then we got on mike to test mike position, then we went to dinner and (afterwards) did the show. Now if we do a movie or a TV show it becomes drudgery because it takes so

(Continued on next page)

Writing and Performing Comedy in Early Radio

Robert Fisher

(Continued from previous page) show like Jack Benny," he continued. Fisher spent the next three days writing an 18 page script for a comic story. "I handed the script in. We previewed on Thursday and went on live on Saturday."

Having no confidence in his writing abilities, Fisher found some comfort in the knowledge that he retained his marquee job. He also attempted to obtain employment as a private investigator.

Meanwhile, back at CBS, he sat in the audience during the Thursday night script performance done before a live audience. To his surprise, the script was a success.

Fisher reported that at a banquet one night Groucho Marx slipped a competitor's beer into the glass of the aging Mr. Pabst. Marx made his jest known and was soon unemployed.

For five years Mr. Fisher was a writer on the **Amos 'n' Andy Show**. He also wrote for Fanny Brice's **Baby Snook's Show** in 1950 and 1951.

"Fanny was a great lady," he noted. "In the last two years she did Baby Snooks, Artie Stander was the head writer and they wanted somebody who could get along with him. . . They brought me into Fanny's huge living room on Mapleton Drive. Fanny said, 'Do you think you could write for a little girl?' and I said, 'Miss Brice, it isn't so long ago that I was a little boy.' I heard this booming laugh. A big swivel chair swivled around and filling it was Sophie Tucker. She said, 'I like this boy, Fanny. He's full of piss. Hire him.'"

SPERDVAC records all of its meetings as part of our work to preserve radio history. Our meeting featuring Robert Fisher and Marvin Kaplan will soon appear in the General Library.

Marvin Kaplan

(Continued from previous page) long, you get bored with it and the material's usually pretty bad. In radio we were never bored. It was always wonderfully written and fun to do. Every night was opening night.

"The people in radio were the best collection of people I've ever worked with," he added. "There wasn't a clinker in the bunch. You had to work very fast and you had to be very good. I worked with great movie actors and great stage actors but everybody in radio was very, very adept, very equipped and knew his or her craft very, very well. You had to. Otherwise you couldn't continue to work in radio."

Kaplan remembers Bea Baderet as "an angel" and as "the greatest actress I ever worked with." He recalls frequently sitting on the stage during the **Meet Millie** show watching the late actress. "She was an amazing actress," he told SPERDVAC.

Once he suggested to her that she should go to New York to work on the live stage. "Marvin, I'm a bread and butter actress," she replied. "I have a family to support."

Performers on some of the comedy shows, he noted, did visual gags to increase - "milk" - the studio audience's laughter. "Hans Conried had a great way of milking laughs," he said. "If he got a laugh, he would lift his left trouser leg and there would be a green sock. Then, if it was a good enough laugh, he'd lift his right trouser leg and there would be a red sock. And he said he had another pair like that at home."

On one occasion Mr. Kaplan made an error during a **Meet Millie** rehearsal, causing Cy Howard to begin hitting his head on the wall. Responded Conried, "Kaplan, you can't be replaced but you can be tortured."



MEMOS FOR MEMBERS

The deadline for articles submitted for the August *Radiogram* is July 16. We welcome manuscripts for interesting features, such as Dr. Walter Beaupre's story of his work at WCOU. And next month we will have an interesting story about big band broadcasts originating from Chicago. Submissions for the August issue only should be addressed as follows:

Dan Haefele (THSJ)
Northwestern University
Medill School of Journalism
204 Fisk Hall
Evanston, IL 60208

The family of the late Mel Blanc is holding an estate sale July 11, 12 and 13 at 266 Toyopa Dr., Pacific Palisades. Memorabilia (including awards, plaques, watches, etc.), furniture, dishware, antiques and clothing items which belonged to the performer are available. For additional details, call Blanc Communications at (213) 278-2600.

At our July 13 meeting we will have available for sale two new books. They are *A Heart at Fire's Center*, a look at the radio, motion picture and television work of musical director Bernard Herrmann and *The Adventures of Amos 'n' Andy*, written by Melvin P. Ely. Look for reviews in upcoming newsletters, too.

Ever work in radio? The Radio Enthusiasts of Puget Sound (in the Seattle area) wants to visit with individuals who were involved in early radio. They have the ability to put together special meetings on short notice. "The sharing of memories and experiences would be a great highlight for us," writes REPS president Mike Sprague. Interested parties should contact Mike at 11732 NE 148th Place, Kirkland, WA 98034. His phone number is (206) 488-9515.

CONFESSIONS OF A MAINE RADIO ANNOUNCER

By Dr. Walter J. Beaupre

It was 1944 and near the end of my freshman year in college. Professor Brooks Quimby had asked to see me after his "Introduction to Public Speaking" class. I hung back, waiting for the professor to answer student questions about the assignment. Finally he turned to me:

"Walt, do you drink?"

I was startled. "You mean beer, wine, that sort of thing? No, it's against my religious beliefs."

"Then would you be interested in a night announcer's job at WCOU?"

By way of explanation, the local Yankee/Mutual affiliate in Lewiston, Maine, had until recently employed an announcer during the 6-12 midnight shift who had two significant flaws: (1) he became bored easily and (2) he drank alcoholic beverages on the job to wile away the lonely evening hours. Matters came to a head when the announcer - loaded with cheer one night - decided to put on the air a specially made transcription announcing the end of World War II. The transcription featured the voices of President Roosevelt and other dignitaries, thanking God for the sudden, unheralded Allied victory.

The good people of the listening area - lead by a local daily newspaper which competed with WCOU for advertising dollars - were properly outraged by this "cruel hoax during the darkest hours of the War!"

WCOU apologized; the announcer was fired; and the business manager of the station held down the night shift until a sober replacement could be found. Most of the key personnel at the station were away fighting for Uncle Sam: the owner, Faust Couture (from whose last name the call letters were taken), station manager and ace sportscaster John Libby, chief announcer Bob Payne, and announcer/musician "Miff" Coulton.

So it was business manager Oscar Normand who - all in one fateful evening - interviewed me for the job, showed me how to run the RCA console and turntables, pointed out the pile of commercial copy, watched me as I stumbled through the routine for a while, and left me to my own devices.

WCOU, the only radio station since 1938 in the Lewiston/Auburn area, was part of the Couture family dynasty. The family had pioneered French language newspapers in the U.S. The first floor of the building housed the paper "Le Messenger"; business offices for the radio station took up most of the second floor; the third floor was reserved for the studios and control room which were (as of 1938) state-of-the-art. The UPI teletype machine was on the second floor where it would be "handy" to both the newspaper staff and the radio staff. When I was the "radio news staff" and had to dash down to the teletype machine for news while a record was playing, I didn't find it to be wonderfully convenient - especially when the newspaper guys had gotten there first!

Other than being a terrible announcer (and I have off-the-air recordings to prove it) the first few weeks were

marred by one minor tragedy. To understand my plight the reader needs to understand the setting. From 6 PM to 8 PM, programs alternated between network and local shows. For example, the **Yankee Network News** was on at 6:00 followed by state/local news at 6:10; **Fulton Lewis Jr.** was on at 7:00 with local tie-ins. Strictly local programming included live music shows from Studio 1 and sport shows etc. from Studio 2. The control room where I worked exclusively when I was alone contained the master console and turntables, two metal cabinets filled with Standard Transcriptions, no more than a dozen 78 rpm records, and a rack of special transcribed 15-minute shows scheduled for specific dates.

Paulette, the receptionist for the station, was responsible for putting the transcribed shows for each day in the rack. On this particular occasion she had forgotten **Leave It To the Girls**, which was scheduled at 10 pm. I went to cue-up the 16-inch-disk a few minutes before ten. No transcription. I was horrified. The show must go on!! At 9:59:30 I cut away from the network broadcast, switched on my mike, read a commercial, and then said to radioland, "I can't find **Leave It To The Girls** scheduled for broadcast at this time; so there will be a period of silence while I hunt for it!" I turned off the mike and dashed for the mail room on the second floor. Five minutes later the show went on the air.

Oscar, my mentor and wartime boss, patiently explained that the show was sustaining (a public service show for the WAVES), no harm done; and I should have simply put on some records to fill the fifteen minute spot.

Local newscasts from a station with NO news gather-

Cont. on next page . . .



A Gates Console for FM transmissions in 1947. With the author are Miff Coulton, right, WCOU-FM manager and Nancy Jacobson, Women's programs and news.

Confessions of a Maine Radio Announcer Cont. . . .

ing staff were always a problem, and on weekends and holidays a veritable nightmare. We relied on the publicity handouts of state agencies, colleges, and the like. Sometimes in desperation we generated news. For example, if we knew that 6 deaths were predicted for the Maine highways over the Labor Day weekend we'd call the Mayor and ask for his comments. Being both the inarticulate and trusting he would say, "You boys make a quote for me!" The quotes we dreamed up were often so outrageous that we should have been sued for defamation of character.

On one occasion two part-time staff announcers were convinced that they knew how a local crime had been committed. Hungry for news at any cost, they took an old shirt, shot a hole in it, and planted it near the scene of the crime. Then they proceeded to "discover" it and scoop the media. The scoop backfired, because when the police arrived on the scene to inspect the shirt - it had mysteriously disappeared. The crime was eventually solved; the shirt incident was not!

For me the most dramatic local news story occurred in February, 1952. I left my apartment for work before 4 PM. One of my regular duties was to do the Six O'Clock News (sponsored locally by this time). I edited the world and regional stories, but two local items were handed to me just as I went on the air. One of the local items concerned a fire in progress at 13 Lowell Street - the address I had left two hours before! Somehow I got through the rest of the newscast, but fifteen minutes later I viewed in person the smoking remains of all my worldly possessions.

The station had many live local shows, especially during the early evening hours. Many of them were built around two personalities: Roselle Coury and Marian Payne Louisfel.

Roselle was a raven-haired song stylist from Berlin, New Hampshire, who broke into radio by buying her own air time, selling spot announcements within her shows,



Organist Marion Payne Louisfell and Walter Beaupre rehearsing for *Conversations in Music*, a 1947 stereo simulcast series.

and arranging for the additional musical talent. She drove the six hours from and to Berlin, New Hampshire, every day - summer and winter - that the show was aired. By the time I knew her she had been so successful in selling her talents that the station hired her full-time rather than compete with her! Not all of her daily shows featured her singing voice. Roselle did a women's show in the morning with recipes, birthday greetings, and the like. She also did an early evening show called the **Lucky Dollar Program**. Roselle was multi-talented. She also had a temper, as volatile as it was violent. One evening on the **Lucky Dollar Program** she perceived that one of her telephone contestants was trying to con her into awarding him "Lucky Dollars." Before she had exhausted her vocabulary of four-letter words I cut her off the air and played an interlude of organ music. She then proceeded to roast me. I tried to calm her ruffled feathers by pointing out that I didn't want her fired and the station sued. She went on with her show, and we were good friends after that. I wrote comedy sketches and continuity for many of her variety programs. Roselle Coury was a first class talent in every respect: a terrific speaking voice and a fine pop singer. There were few women, local or network, on the airwaves of the '40's and '50's any better than Roselle Coury.

Of course, Roselle was blessed with a superb studio organist, Marion Payne Louisfell. Marion began her career in silent movie house orchestras as a pianist and later as a Mighty Wurlitzer organist. On the Hammond organ, Novachord, and Steinway grand in Studio 1 Mrs. Louisfell was incredible.

Every new pop tune that came into the studio she would write down quickly in her own notational system. Then she could play it in any key for any vocalist. Marion, the sister of Maine's Senator Fred Payne, was the kindest, most patient, most humble, most charitable person I have ever met. Her own **Gaslight Serenade** had a loyal following. Marion could have been "big time" except that she was too busy making other lesser talents sound good - including this writer.

Early in 1947, when WCOU pioneered FM broadcasting in Central Maine, I had an idea for a stereo music show, **Conversations in Music**. The show was to help promote sales of FM sets. Studio 1 was now wired so that two microphones could broadcast over FM and two microphones could broadcast separately over AM simultaneously. Marion's voice and her Hammond were emphasized over FM while my voice and the Steinway piano were emphasized via the AM signal.

The result (wherever there was an AM and FM radio in the same room tuned to our stations) was perhaps the first commercially sponsored 13-week series in stereo. Marion cheerfully put up with the countless hours of rehearsals I needed because I was a rank amateur at the piano. Her musical arrangements made me sound good - even when I was lousy.

Unfortunately, neither of us ever heard the show in stereo. There was no equipment invented in 1947 to let us hear a playback stereophonically.

This was the Golden Era of live talent in local radio.

Cont. on page 8 . . .

RADIOGRAM PAGE SEVEN

In addition to Roselle Coury and Marion Payne Louisfell, WCOU employed singers Paul Daigneau (a Ray Eberle type), Sid Saucier who did the Crosby tunes, Dolena McIntire who had a glorious operetta voice, and Georgette Giboin who could do the classics from grand opera. For a season we featured a young war veteran Bill Hall during an afternoon show. This was at the insistence of the station owner who believed that the horribly wounded Marine deserved a chance to find himself again. I was paid extra for serving as his accompanist/coach. Bill had blackouts and blinding migraine headaches during some rehearsals, but he never let us down at show time. Bill's voice had the same sort of appeal that later made superstars of Buddy Clarke and Perry Como. He could break your heart with a ballad.

Bonnie Laird was another talented songstress who filled in during times when Roselle Coury was on maternity leave. Her husband, Johnny Marsh, had a magnificent baritone voice with which he sang "Ol' Man River" when he wasn't reading commercials.

A superb jazz pianist Gratien Ouellette took over Mrs. Louisfell's duties during times when she was seriously ill. After being told by the station management that there was no "future" for him in radio, Gratien went to New York City and had a brilliant career, the favorite accompanist of many top recording stars.

There were moments of hilarity on and off the air. On one occasion the morning announcer Hal was expecting Johnny, the "Call for Phillip Morris!" diminutive ambassador, to show up for an interview at 8:45. Hal put his records away in anticipation - Johnny didn't show. Hal talked and stalled, and stalled and talked. It was almost 9:00 and Hal was apologizing for the 10th time and getting more and more disgusted. Suddenly the door to the studios burst open and in waltzed Johnny with his entourage. Just as



Crooner Paul Daigneau of the *Saturday Shopping Tour* with his bride-to-be about 1946.

suddenly Hal blurted into the open mike: "Jesus Christ! The little son-of-a-bitch finally made it!"

On another occasion a hillbilly band was rehearsing in Studio 1 while the Boston Red Sox were on the air from Fenway Park. In our local station control room two staff announcers noticed that band members seemed to be having a heated discussion. Why not listen in?

But instead of routing the studio mike into the control room, it was accidentally routed out over the airwaves, and with it a stream of cusswords and vulgarities. Horrified by what had happened but ever resourceful, one of the announcers cut off the Red Sox game momentarily, apologized for the "foul language in the radio booth at Fenway Park," and assured listeners it wouldn't happen again.

The station carried the nightly commentary of Fulton Lewis Jr., a great favorite of conservative listeners, but a colossal blow-hard in the opinion of two announcers - one of them yours truly. One night my like minded crony and I hit upon a plan to cut Fulton down to size. While Mr. Lewis Jr. was ranting and raving we silently opened the mike in our control room. During his dramatic pauses we made throat-clearing sounds, coughed, blew our noses, and perpetrated other antisocial sounds. In the middle of this merriment the telephone lights blazed insistently. It was the boss telling us to "cut the crap. . . instantly!" It had never occurred to us that anyone we knew actually listened to the creep!

Like all other "hip" radio announcers we tried soaking commercial copy in lighter fluid and igniting it while a colleague was earnestly selling. That wasn't as effective as walking naked into the line of sight of a buddy who was trying to wax enthusiastic about swim suits. When tape recorders first came into use after the war, a Brush Sound Mirror was wired into our console. If one were wearing ear-phones while reading the news, some clown could turn on the tape recorder which fed your own voice back to you a split-second later. The results were pretty funny - unless you happened to be the newscaster. We soon



Operetta favorite Dolena McIntire.

learned to tolerate delayed feed-back at high sound levels.

Perhaps the most monumental breakup for this announcer came during a broadcast for which some federal agency had provided a script to be read locally. Rudy Hamel and I started reading the script "cold" without ever checking the contents. We soon discovered that we were supposed to be farm experts talking about the virtues of "sticking pigs" and "slaughtering hogs." We both knew exactly what the other person was thinking and we began to break up. Finally it got so bad that we had to cut ourselves off the air and play the standby organ transcription.

This time we were convinced that we were in deep, deep trouble with the Front Office. Actually, the outcome was very touching. A woman wrote to the station thanking "those two fools" for saving her life. She had just received word that her soldier husband had been killed in Germany, and in her grief planned to end her own life. Her radio was turned on, and when she heard us trying desperately not to break up she became hysterical along with us.

Mostly, radio was serious business in war time. We were forbidden to broadcast weather reports or play song requests at specific times. These could be signals for the enemy who lurked off the Maine coast in Nazi submarines. Much of the military news was strictly managed by the Office of War Information. As an example, lists of military casualties and the names of local people killed in battle or lost at sea were marked "Hold for your next local bond drive."

My other job to help pay my way through school was as pastor of a country Methodist Church. Often I would open the station Sunday morning at 6 AM, write my sermon during the network religious shows, and leave at about 9:30 when Conrad Guiguere came in to do the French language program **Le Messager En Parade**.

On one particular August Sunday morning in 1945 I checked the UPI teletype to discover that the U.S. had dropped something called an "atom bomb" on Hiroshima (pronounced HERE oh SHEE mah). I incorporated this news into my sermon and probably preached the first - if not the best - of the warnings about a possible nuclear demise for this planet earth.

I did Big Band remote broadcasts on my Saturday nights off. I did them because I thought it was fun. Only the engineer got paid. My reward was to stand beside the likes of Duke Ellington, Jimmy Dorsey, Johnny Bothwell, Gene Krupa, and others. As pop records became a studio staple after the war there were many interviews with the Stan Kentons and the Arthur Fiedlers.

Hollywood stars playing summer stock came in to plug the current productions. I happen to have a recording of an interview I did with songwriter Moe Jaffe who went over to the piano in Studio 1 and played his latest song "If I Had My Life To Live Over." I secretly thought it was a "bow-wow," but Buddy Clarke and countless other crooners proved me wrong.

Although most of the locally produced efforts were music and variety shows, we did not avoid drama at WCOU. The Bates Manufacturing Company sponsored a dramatic series written by one of my college classmates,



Norman Gallant in the WCOU control room in 1944. In 1990 he retired as executive director of the Maine Broadcasters Association.

Florence Furfy, called **Do You Know Maine?** It was excellent. I coped periodically with local groups such as Hadassah who used me as narrator but supplied volunteers for less demanding parts. The cause was noble even if the productions were less than professional.

Norman Gallant and his wife Catherine Rice did some very fine dramatic shows over WFAU, our sister station in Augusta, Maine. In addition, Cay did some brilliant dramatizations for children along the lines of Irene Wicker, "The Singing Lady." One summer I wrote an adaptation of Shakespeare's "Othello" which we aired over WFAU. Fortunately, I walked off with the rehearsal tape of the show which I saved. In my opinion, it holds up reasonably well against some of the things NBC, CBS, and Mutual did during the same period. Local radio did a lot of drama - some of it well worth repeating today!

Although I left radio broadcasting in 1948 to begin a college teaching career, I "moonlighted" while teaching until 1957. Many years later my son worked his way through college doing radio work in the same market area but not the same stations. I was able to observe the change in technology and the dynamics of local radio in the 1980's. I think my era was more fun, more creative.

True, working conditions in radio today are better than in the 1940's. For a starting salary of 60 cents an hour I operated the master console, read spot announcements, wrote commercial copy for certain accounts, directed radio plays, wrote and acted in comedy skits, sang in a jazz trio, played piano solos, accompanied singers, hunted for records in the right key for singers to do voice-overs, cataloged records, performed newscasts, read poetry, wrote and produced commercial jingles, and did background/local color for sports events. There was never any paid holiday nor time-and-a-half for overtime. But it was exciting. It was fun. I was very young.

While I was in college I heard most of the Mutual Network shows out of one ear with a textbook in my lap. Cer-

Cont. on page 10 . . .



Information PLEASE

by Barbara J. Watkins

LIBRARY UPDATE For those of you who use the open reel Archives Library 1001 & up, I'm pleased to report that reels 1024, 1194, 1213, 1270, 1272, 1273 and 1326 are now back into circulation! If you can get access to an open reel tape recorder, take advantage of the open reel versions of the libraries. They are less used than the cassette versions, so you have a good chance to receive more of your first choices.

CALLING ALL CLUBS Interest in certain radio programs and their characters have brought into existence clubs and/or newsletters devoted especially to them. Listed below are those that we know about. If you know of any others, please let us know.

a) **Jack Benny:** Laura Lee formed the INTERNATIONAL JACK BENNY FAN CLUB about eleven years ago. It now has some 300 members, in nine countries. Laura has been president and newsletter editor since the beginning. The newsletter, "The Jack Benny Times," is published six times a year. A one-year subscription is \$6.39. For information, write to: Laura Lee, c/o International Jack Benny Fan Club, 15430 Lost Valley Drive, Fort Wayne, IN 46845.

b) **Lum and Abner:** For details on the National Lum and Abner Society, see the May 1991 Radiogram, or write to: The National Lum and Abner Society, Executive secretary, Route 3, Box 110, Dora, AL 35062.

c) **Vic and Sade:** Barbara Schwarz heads the Friends of Vic and Sade. If you like VIC AND SADE, then you must join this one. Members receive a package of goodies on a very irregular basis. Just when you have about forgotten that you're a member, a package arrives in the mail which will occupy you for several enjoyable hours, while you catch up on what's been happening in the club and with other members, reading copies of scripts and checking to see if there are any new additions to the tape library. For more information, write to: Friends of Vic and Sade, c/o Mrs. Barbara Schwarz, 7232 N. Keystone Avenue, Lincolnwood, IL 60646.

d) **Straight Arrow:** Bill and Teresa Harper publish a newsletter, "Pow-Wow", devoted to Straight arrow, both the radio hero and the comic book and strip character. Subscriptions are \$5.00 for five issues. Send to: Pow-Wow, 301 E. Buena Vista Avenue, North Augusta, SC 29841.

PLEASE NOTE: When writing for information to any of the above, please enclose a self-addressed stamped envelope. And tell 'em you read about them here.

WHERE ARE THEY NOW? Our honorary members are busy people, whether it is off to a voice-over, a cruise around the world, a movie role, or reminiscing about the grand days of radio with a group of fans. Whatever you're up to, we'd like to hear about it. Please drop a line to this column.

Our apology to Jeanne Bates, who we inadvertently omitted to a list as a special guest to appear at the Radio Historical Association of Colorado's old time radio convention last month. A ONE MAN'S FAMILY fan like me would never overlook Teddy Barbour on purpose! Mea culpa. I'll be anxious to hear how Elwood Giddings enjoyed the weekend.

Kay St. Germain was my guest on KPCC FM 89.3 in Pasadena on Tuesday, June 4th. We were delighted to hear some of the records she made with Anson Weeks on the Brunswick label in the 1930's, and be able to share these with the listeners. Unfortunately, they were never re-released on LPs or CDs, so we cannot play them regularly as a part of daily Classic American Music. Kay won the hearts of the listeners, who filled the Gardenia Restaurant and Lounge the following Saturday evening to see and hear her perform in her one-woman show. She'll be appearing once a month at the Gardenia, so if you missed her, call (213)467-7444.

Gaylord Carter is still busy giving organ concerts and playing accompaniment for some great old silent pictures. He appears not only in the Los Angeles area, but in other parts of the country as well. Watch your local newspapers for details.

SHADOW UPDATE The latest news regarding the litigation over rights to THE SHADOW is covered in a very interesting article by Bob Proctor entitled "War in the Oxide Trenches."

This article appears in "Listening Guide Newsletter," issue no. 5, BRC Productions, P.O. Box 2645, Livonia, MI 48151, \$12.00/four issues (more on this publication next month). It's also in issue no. 44 of the "Old Time Radio Digest," Royal Promotions, 4114 Montgomery Road, Cincinnati, OH 45212, \$12.50/six issues.

Please send your questions, comments, and information for this column to: Information Please, c/o Barbara J. Watkins, P.O. Box 561, South Pasadena, CA 92031. Till next time, spaceman's luck!

CONFESSIONS OF A MAINE

tain shows could always pull me away from the books. I liked **The Falcon**, **The Shadow**, Orson Welles' **Black Museum** and my favorite was Wyllys Cooper's **Quiet, Please**. What a kick it is to listen to these same shows today and give them my undivided attention - thanks to SPERDVAC.

[NOTE: Thanks to a WCOU engineer of the era, the late Colby Cooke, many variety and musical shows mentioned in this article were preserved as air-checks recorded on glass-based 16-inch transcriptions and stored in Mr. Cooke's Wilton, Maine, barn. Before his death he gave the transcriptions to the author who transferred the programs to cassette tapes at the University of Rhode Island Media Center and donated copies to the Maine Broadcasting Museum. Some of them have been rebroadcast for Old Time Radio Fans in Central Main.]

Hugh's Hues

By Hugh Anderson

Paul Rhymer was best known in radio as a writer. But he wrote continuity scheduling and logged shows in 1929 and 1930 for NBC. He was born in Bloomington, IL in 1905 and wanted to write. Even though logging wasn't necessarily writing, the days of the Depression told him to stay with his scheduling in Chicago. Jobs were tough to get.

In 1932, he wrote a 10 minute soaper about a small family in a small Midwest town as an audition script for a prospective actor. Don't know if the actor made it but the script did. The Chicago station wanted more and the windy city began to hear about the father, mother and son who lived in the "little house halfway up the next block" on Virginia Avenue in Crooper, IL forty miles from Peoria. Mr. Albert Johnson was their son's barkless dog and in 1940, Uncle Fletcher joined the household. Vic, Sade and their adopted son Rush began life June 29, 1932, along the Great Lakes over the Blue Network and matured November 3, 1934 when Proctor and Gamble's Crisco became their sponsor.

Here were the home town folks, the friendly next door neighbors, lodge brothers of The Drowsey Venus Chapter of The Scared Stars of The Milky Way, relatives far and near, the latest doings at The Little Tiny Petite Pheasant Feather Tearoom, Trains clickitty-clacking from St. Louis to Chicago as they thundered by the Bright Kentucky Hotel, the goings-on at Plant No. 14 of The Consolidated Kitchenware Company and the restaurant Rooster Davis opened that would only serve bacon sandwiches. (One evening, Vic came home to find Sade had Rooster, Rotten and Roper Davis asleep upstairs.)

Amy Henderson, in *On The Air*: "Here was small-town life at its winning best, gently focused on the everyday; it was, someone once said, 'like eavesdropping on friendly nextdoor neighbors'."

So fertile was Rhymer's mind in evolving the characters who peopled Crooper that consciously few listeners realized they never actually heard them. Rhymer was able to fill out the citizens and relatives solely thru the conversations of and letters read by the Gook Family. In the late 30's The Gooks were heard over both the Blue and Red networks and later on both NBC and CBS simultaneously. Rhymer's quiet humor was at the top of afternoon programming. Announcer Bob Brown (1941-Motion Picture Daily's 4th Best Announcer; 1942-Movie-Radio Guide's 3rd Best Announcer), who was an early announcer for the show was quoted as saying "an island of delight in the sea of tears."

Frank Buxton and Bill Owen credit three people who they feel made a major contribution to comedy Americana during the heyday of radio. Fred Allen, Don Quinn who wrote for Fibber McGee and Molly and "Paul Rhymer, whose bizarre and hilarious *Vic and Sade* ambled through many years of Midwestern life surrounded by 'just folks,' who complicated one another's lives by tracking mud through the living room, going to washrag sales, and

sending one another postcards from 'exotic places' a few miles away."

Amy Henderson: "Rhymer had a wonderful ear for the way in which people actually communicated, and 'Vic and Sade' never lost this connection with its audience. It was radio daytime drama at its peak."

In May, we reminded that in 1943, you could have a diamond ring by writing a letter. Every week Tiffany's of New York gave five away to listeners who wrote the most interesting letters of their memories to **The Million Dollar Bank**. Well, today another surprise! A letter from friend Fran Carlon recounting her days with the show:

"I remember the **Million Dollar Band** so well! Bill Quinn (**The Big Story, Just Plain Bill, The Man Behind The Gun, Against the Storm, Stella Dallas, The Right To Happiness, When A Girl Marries**, others) and I did the Palmolive 'couple' on the commercials and had a ball! I'd always loved musicians and this was a wonderful chance to not only see the way they worked - but when someone like Billy Butterfield didn't like the arrangement - he would walk down to the 'mike' in front - and do his 'solo' and let loose with a blast of pure improvisation that would drive the director (Al Goodman, as I remember) crazy!

"Bill and I had some love scenes that could be interpreted in the wrong way and the musicians would laugh so that we were finally put into the client's booth - so they couldn't hear us.

"We loved to watch when they took 'five' - many times they would start a fabulous jam session - or there would be a wild ride from the 8th floor at NBC down to Hurley's for a 'double'!!

"They were truly a great group and a wonderful experience for us actors who admired them so. Barry Wood was a dear. And it really was one of the most pleasant jobs I think I ever had in my favorite medium Radio!!"

We printed Fran's letter about playing in **Ma Perkins** and her comments about Virginia Payne, who was Ma, in our Nov., 1989 column. Fran, did you ever meet any of the Vic and Sade folks while in Chicago?

Didjknow. . . . Alec Templeton, the famous British blind pianist of the 30's and 40's was first heard in his own show **Alec Templeton Time** on July 4, 1939, NBC, as a summer replacement for Fibber McGee and Molly. He appeared in his own and as a guest on programs thru 1947. . . . Two days earlier, NBC premiered **The Aldrich Family**, July 2, 1939, as a summer replacement for Jack Benny. Henry was from the mind of Clifford Goldsmith who formulated the **Aldrich Family** in the play "What a Life". It ran for 14 years. Magazine "Tune In" reports there were five who played Henry, Five who played Father, Four Mothers, a dozen Sisters and four who played girlfriend Kathleen. In addition to Goldsmith the writers were Norman Tokar who also played Henry, Ed Jurist, Phil Sharp, Frank Tarloff, Sam Taylor, Pat and Ed Joudry. . . .

In between these two, CBS introduced "Blondie" to radioland on July 3, 1939. Chick Young created the comic strip and John L. Green wrote the radio script for the eleven year run. Arthur Lake was Dagwood with Penny Singleton as the first Blondie. Following her were Alice

Cont. on next page . . .

White, Patricia Van Cleve and Ann Rutherford. Hanley Stafford, "Daddy" to Baby Snooks, was Dagwood's boss, Mr. Dithers. Neighbor Herb Woodyly was portrayed by The Great Gildersleeve and the famous floor walker on Jack Benny's program, Harold Peary and Frank Nelson. . . . Bobby Ellis, who was the last Henry Aldrich, also was the third Alexander on "Blondy."

Famous facts of the Month: July 22, 1933-Wiley Post will begin the 1st round-the-world solo flight. . . . July 14, 1938-Howard Hughes and four companions complete a round-the-world flight in the record time of 3 days, 19 hours and 8 minutes. . . . The first photograph was sent across the Atlantic by radio on July 6, 1924.

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

MC GEE'S CLOSET CONT. . .

Moonlight Serenade: A Bio-Discography of the Glenn Miller Civilian Band, written by John Flower. I would prefer to purchase a copy. Also, does anyone have any interviews with Guy Della Cioppa, Davidson Taylor, Norman Corwin, William Spier and others connected with THE COLUMBIA WORKSHOP? Contact: Patrick King, Rt. 6, Box 477, Waco, TX 76706.

WANTED: Some episodes of NPR's "A Canticle for Leibowitz", "Star Wars," "The Empire Strikes Back", and "The Odyssey of Homer." Also wanted, some episodes of the BBC's "The Barchester Chronicles" and "The Lord of the Rings." I have lots of stuff to trade, or will pay for copying and mailing expenses. Write or call me. Contact: Paul C. Palmer, 615 South Wanda Drive, Kingsville, TX 78363, (512)592-7558.

WANTED: Dubbed cassettes of FIRST NIGHTER, BABY SNOOKS, MY FAVORITE HUSBAND, and MY FRIEND IRMA. Write first with what you have. Copies only, no open reels. Pay for postage and I will send tapes. Contact: Beth Holman, 16705 Craigmere Drive, Middleburg Hts., OH 44130.

WANTED: Information on Ted Malone, his program on radio, anything related. Contact: Jan Holden, 2617 S.E. 138th Loop, Vancouver, WA 98684.

FOR SALE: Several very rare Magnecord PT6 series professional reel-to-reel studio rack-mounted recorders, great for collectors, museums, or a movie studio wanting to make an authentic-looking set for a 50s rock ra-

HOWARD CAINE GUESTS JULY 13

Actor Howard Caine will be SPERDVAC's guest at our July 13 meeting scheduled for the South Pasadena Public Library.

Mr. Caine appeared on many of the top radio shows of the forties and fifties, including *Let's Pretend*, *Radio City Playhouse*, *High Adventure*, *John Steel - Adventurer*, *Brighter Day* and *My True Story*.

Our guest appeared at the SPERDVAC microphones twice before, once at the SPERDVAC recreation of *This Is Your FBI* and later in Norman Corwin's presentation of "The Undecided Molecule."

The meeting, which begins at 12 noon, is in the library's Community Room at 1115 El Centro, S. Pasadena.

dio movie. Other venerable equipment including a reel-to-reel Telex 96 deck with 10½ inch reels, a Magnecord reel-to-reel duplication chain amplifier. (Contact: Jim Stokes, 453 South Cedar Lake Road, Minneapolis, MN 55405. (612)377-6251, but I prefer letter of inquiry)

SPERDVAC

Friends



- IN MEMORY OF DOUGLAS EDWARDS,
PIONEER NETWORK NEWSCASTER
JOHN LARCH
(IN MEMORY OF VIVI JANISS)
KAY ST. GERMAIN
(IN MEMORY OF MERI BELL SHARBUTT)
ELLIOTT REID
(IN MEMORY OF HOWARD DUFF & JOHN McINTIRE)
DOROTHY GEIGER
(IN MEMORY OF MILTON GEIGER)
RITA PERRIN
(IN MEMORY OF VIC PERRIN)
JOE THOMPSON
(IN MEMORY OF MARY MARTIN & TOMMY HARRIS)
HERB ELLIS
(IN MEMORY OF ELLIOTT LEWIS & HOWARD DUFF)
JOHN McINTIRE & JEANETTE NOLAN
(IN MEMORY OF ELLIOTT LEWIS & HOWARD DUFF)
BETTY LACKOW
(S. CALIF GAS CO. MATCHING FUND)

- | | |
|-------------------------|------------------|
| SHERWOOD SCHWARTZ | WILLIAM CONRAD |
| GLENHALL TAYLOR | PARLEY BAER |
| BERNARD KATZ | LUCIA SILVESTRI |
| VEOLA VONN NELSON | BOB NEWHART |
| ARTHUR TRACY | LUCILLE MEREDITH |
| ADELE RONSON | AMZIE STRICKLAND |
| R. JOEL SENTER | JACK BROWN |
| GEORGE WALSH | SHARON DOUGLAS |
| GARRY PAPERS | FRANK BRESEE |
| ART GILMORE | IRVING BRECHER |
| SEAMAN JACOBS | TOMMY COOK |
| ANDRE BARUCH & BEA WAIN | DIX DAVIS |
| JACK BROWN | ART HERN |
| BARBARA FULLER | LUCILLE MEREDITH |
| JOHN DABALL | PHIL COHAN |
| HELEN KLEEB | CASEY KASEM |
| MICHAEL S. LUROS | JOHN WRISLEY |
| WALTER STAVES | JUNE FORAY |
| CHUCK BENEDICT | NAOMI LEWIS |
| DICK MURPHY | AUDREY MARSH |
| ANDY RUSSELL | JOAN LOVEJOY |
| ALICE BACKES | JOHN B. DABALL |
| DORIS SINGLETON | VERN CARSTENSEN |
| RUSSELL J. FOLSOM | JONATHAN HOLE |
| | ROY ROWAN |

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.

Statement of Revenue and Expenditures For Fiscal Year Ended February 28, 1991

Society to Preserve and Encourage Radio Drama, Variety and Comedy

Denver Convention Features Radio Stars, Program Recreations

Workshops explored Benny, commercials and radio acting

Last month the Radio Historical Association of Colorado held its annual old time radio convention, featuring panel discussions and radio program recreations. Their convention began with a Friday evening reception featuring a pot luck dinner and the opportunity for those attending to meet and mingle with their special guests.

RHAC's convention guests included Les and Joan Tremayne, Shirley Mitchell, Sam and Beverly Edwards, Harry Elders, Ray and Meridy Er-lenborn, Jeanne Bates, Ezra Stone and Clint Comerford. Denver radio personality Merwin Smith acted as master of ceremonies.

One of the Saturday workshops was a seminar on tape and recorder care. It was organized by Second Sound, a well-respected audio-video store in Denver. In another workshop, John and Larry Gassman presented an audio view of the Jack Benny character.

John Rayburn explored commercial advertising on radio during his afternoon presentation. His seminar reviewed classic radio commercials, including advertisements for Lucky Strike Green, Johnny and his "Call for Phillip Morris," ads by the Happiness Boys and Arthur Godfrey's treatment of sponsors and their products. He also played examples of contemporary commercials by satirist Fred Arthur.

Panel discussions covered a variety of topics, including performers who stood out as special talents, memories of characters in radio and the development of acting abilities.

During the evening, recreations of *The First Nighter* and *The Aldrich Family* were performed by the radio veterans. In addition, the audience was entertained by a visit with John and Blanche Bickerson. The Bickerson script was written by Clint Comerford and his son Scott.

REVENUE

Library fees	\$28,715.00
Membership dues	25,266.00
Convention '89	12,418.00
Printed materials sales	5,940.00
Interest income	5,551.00
Donations	3,660.00
Miscellaneous	618.00
Merchandise sales	531.00
TOTAL REVENUE	\$82,699.00

EXPENDITURES

Newsletter costs	\$14,411.00
Convention '89	9,782.00
Capital expenses	6,049.00
Library costs	5,996.00
Printed materials costs	3,092.00
Merchandise for resale	.00

ADMINISTRATIVE EXPENSES:

Repair and maintenance	8,035.00
Postage	2,113.00
Phone	1,947.00
Printing	880.00
Miscellaneous	828.00
Bad check expenses	536.00
Supplies	473.00
Tax and license	15.00
Outside labor	.00
Entertainment and promotion	.00
TOTAL EXPENDITURES	\$54,157.00

EXCESS OF REVENUE OVER EXPENDITURES
\$28,542.00

STATEMENT OF CASH POSITION AS OF FEBRUARY 28, 1991

Checking Account	\$1,384.00
Savings Account:	
Unrestricted	\$75,663.39
Barbara Luddy Fund	2,000.00
Disc fund	6,706.61
TOTAL:	\$84,370.00
GRAND TOTAL:	\$85,754.00

SPERDVAC



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

SPERDVAC RADIOGRAM

c/o Dan Haeefe

4366-D 136th Street

Hawthorne, CA 90250

U.S. Postage
PAID
First Class
Hawthorne, CA
Permit #98

FIRST CLASS MAIL

DEADLINE

AUGUST ISSUE

July 16, 1991

Lon Clark, Bernard Katz scheduled for convention: November 8, 9 & 10

Actor Lon Clark will recreate *Nick Carter, Master Detective* as part of SPERDVAC's next old time radio convention. And radio musical director Bernard Katz plans to be a part of our convention, too.

It's scheduled for Nov. 8, 9 and 10 and will be held at the Holiday Inn Crowne Plaza Hotel, 5985 W. Century Blvd., near the corner of Airport and Century Boulevards, behind Los Angeles International Airport. (It is located very near the site of our previous conventions.) The hotel's phone number is (213) 642-7500.

The cost of the complete convention is \$90. SPERDVAC will also have rates for those unable to attend the entire convention.

The festivities begin Friday, Nov. 8 at 6:30 pm with a cocktail hour and the evening banquet and program are set for 7:30 pm. The Saturday hours for the Collectors' Room are 8 am to 6 pm and the day's panel discussions and workshops run from 9 am to 5 pm. SPERDVAC's Saturday evening stars with a cocktail hour at 6:30 pm and the dinner and presentation are at 7:30 pm. Sunday's brunch and program run from 9:30 am to 12 noon.

Other guests and panel discussions are still in the planning stages. Additional details will be available in future editions of the *Radiogram*.

SPERDVAC convention chair Larry Gassman welcomes volunteers willing to assist us for an hour or two during the weekend. To volunteer assistance or obtain up-to-date details of our convention plans, call SPERDVAC at (213) 947-9800.

Quality Blank Tape

Open Reel

Ampex 641 or equivalent

1800' on *clean* reels in *new* white boxes

"Handpicked" for smooth wind

GUARANTEED!

50 reels for \$87.50 25 for \$50

CASSETTES

Factory fresh SONY

HF-90s 20 for \$29.95

HF-60s 20 for \$24.95

ALL PRICES INCLUDE POSTAGE

For info. on all 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