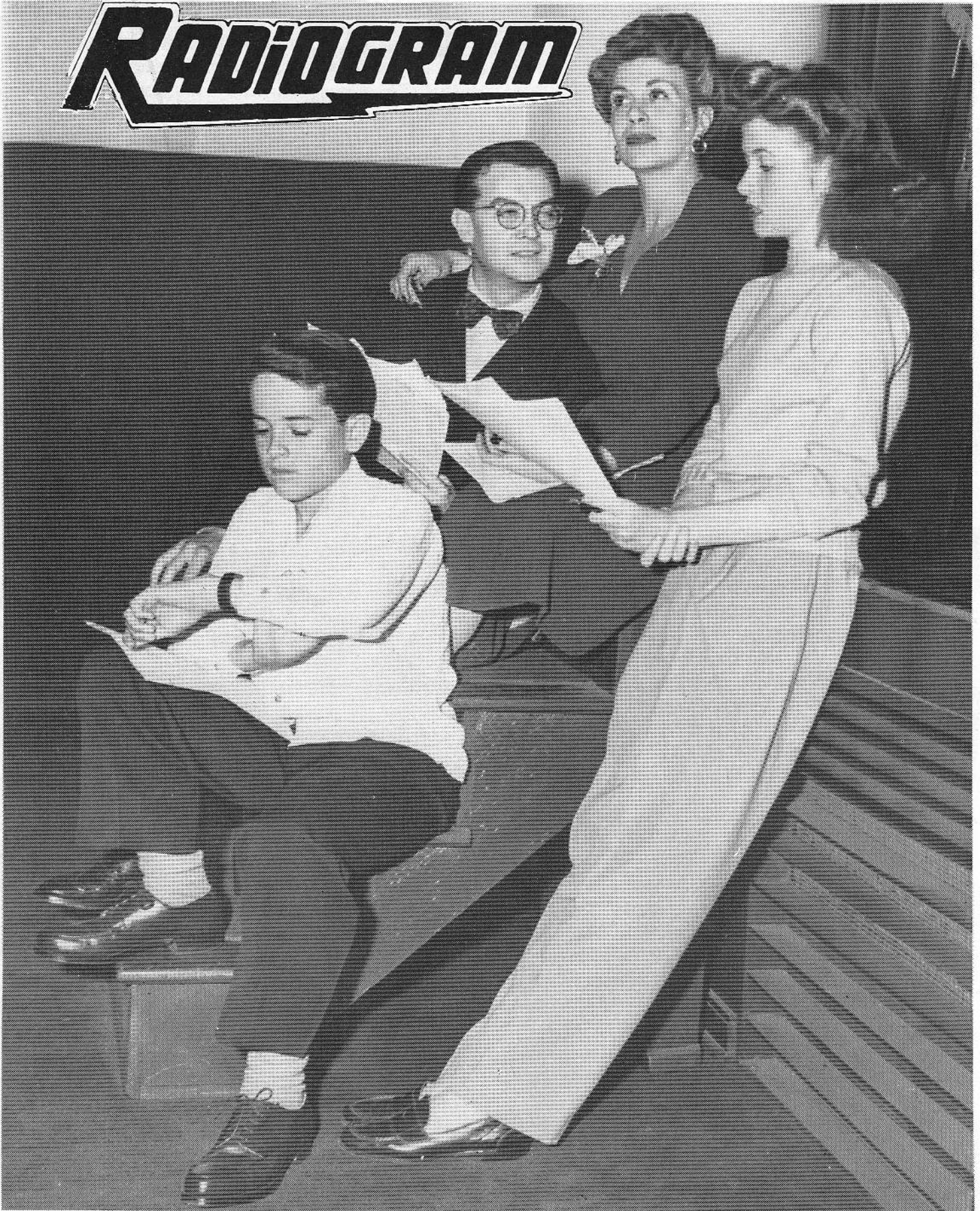


The cast of A Date With Judy included Dix Davis, Joseph Kearns, Bea Benaderet and Louise Erickson. See story on page 4.

SPERDVAC

RADIOGRAM



MEMOS FOR MEMBERS

Happy birthday a few days tardy to radio writer Carlton E. Morse. He turned 91 on June 4...Kay St. Germain is appearing in a play at the Club Indigo in Burbank until June 20...Congratulations to our friend Shirley Mitchell! She was married May 16 to Jay Livingstone. Shirley is the mother on the Knudsen radio commercial currently on the air.

Last month we made a vain attempt to summarize the history of *Gunsmoke* in four paragraphs. For those who wondered, some of the important highlights weren't necessarily overlooked. There just isn't space to do the highly regarded CBS series its due justice. We might have, for example, mentioned that Walter Brown Newman wrote the audition script that helped get the show on the air in the first place. The best account of the show is in *Gunsmoke*—A

Complete History by SuzAnne and Gabor Barabas.

We understand some of our members received last month's *Radiogram* late. The urban violence that hit the Los Angeles area slowed the printing and the U. S. mail.

Sue Crawford represents SPERDVAC on the Paul Wallach radio show June 11. The program begins at 4 p.m. on KIEV (87 AM), Glendale.

A ten hour Independence Day old time radio marathon airs on KPCC-FM, Pasadena beginning at 6 p.m. Friday, July 3.

In memory: John Lund, 81, died May 9. He was one of radio's Johnny Dollars...Elizabeth Lennox, 98, died May 3. She and Frank Munn were a singing duo on *American Album of Familiar Music*.

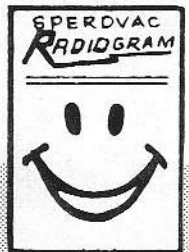
Two comedy writers at June 13 meeting

SPERDVAC will present two radio comedy writers at the June 13 membership meeting.

Larry Rhine, writer for Bob Hope, Phil Baker on *Take it or Leave it*, and head writer on *Duffy's Tavern*, will be one of our guests.

Also guesting will be Bob Schiller, writer for *Duffy's Tavern*, *The Red Skelton Show* and *The Adventures of Ozzie and Harriet*.

The SPERDVAC meeting begins at 12 noon at the South Pasadena Public Library's community room, 1115 El Centro in South Pasadena. It's open free to the public.



SPERDVAC FRIENDS

Art Hern

(In memory of Herb Nelson & Ed Prentiss)

William Froug

(In memory of Mort Fine)

Joe Thompson

(In memory of Earl Robinson)

Frank Bresee

(In memory of Andre Baruch)

Marty Halperin

(In memory of Dick Joy)

Harry Bartell

(In memory of Jack Johnstone)

Rita Perrin

(In memory of Vic Perrin)

Shirley Mitchell

(In memory of Howard Duff & Elliott Lewis)

True Boardman

(In memory of Bud Hiestand, Elliott Lewis & John McIntire)

Ezra Stone

(In memory of Sara Seegar Stone)

Cecelia Joy

(In memory of Dick Joy)

Herb Ellis

(In memory of John Dehner and Jack Johnstone)

Lillian Buyeff

(In memory of Elliott Lewis & Jack Johnstone)

Bea Wain

(In memory of Andre Baruch)

Elliott Reid

(In memory of Howard Duff & John McIntire)

Veola Vonn

(In memory of Hanley Stafford & Frank Nelson)

Jerry Burling

(In memory of Bob Jensen)

Audrey Marsh

(In memory of Mari Bell Sharbutt & Andre Baruch)

Dix Davis

(In memory of Verna Felton, Bea Benaderet and Frank Nelson)

John Wrisley

Russell J. Folsom

John B. Daball

Jonathan Hole

Roy Rowan

Lucia Silvestri

Garry Papers

Hy Averbach

Barbara Whiting

William Conrad

Lucille Meredith

Glenhall Taylor

Jack Brown

Seaman Jacobs

June Foray

Chuck Benedict

Richard Murphy

Dennis Crow

Bob LeMond

Jack Younger

David Richardson

Bob Newhart

Mary Jane Croft Lewis

Truda Marson & Richard Chandlee

SPERDVAC is very grateful to these individuals who have contributed \$50 or more to our organization during the past twelve months.

Museum of Broadcast Communications moves to new location

Adapted from a museum press release

Charlie McCarthy, Mortimer Snerd, Fibber Mc Gee's closet, and other radio and television memorabilia move into a new home June 13 when the Museum of Broadcast Communications relocates its priceless collection to Chicago's historic Cultural Center on Michigan Avenue at Washington Street.

"The move exemplifies the status that the museum has achieved in Chicago's cultural scene, and enhances its national reputation as a repository of popular cultural and contemporary American history," said Bruce DuMont, founder and president of the Museum of Broadcast Communications.

One of only two broadcast museums in the nation, the Museum of Broadcast Communications is the only institution of its kind which encourages visitors to participate in unique hands-on exhibits.

The museum, which is situated in the heart of Chicago's downtown area, is now more easily accessible than its original South Loop location, and is free to the public. The new \$1 million, 15,350 Square-foot space on the first and second floors of the Cultural Center is designed to meet the high-tech demands of its two most popular exhibits, working television and radio studios.

The fully operational Pierre Andre Memorial Radio Studio, located in the Radio Hall of Fame, invites museum guests to audition for and reproduce classic radio programs, such as **Fibber McGee and Molly** live on the air. Visitors can learn how a radio broadcast actually works by watching and listening to Chuck Schaden broadcast his live radio show on WNIB-FM from the studio on Saturdays from 1 to 5 p.m.

A favorite exhibit is a re-creation of Fibber McGee's overstuffed closet (visitors open at their own risk!), which spills everything from bowling pins to old shoes, accompanied by the recorded crash sound effects used in the original radio program. Charlie McCarthy, Mortimer Snerd and Effie Klinker await visitors at The Edgar Bergen Exhibit in the Radio Hall of Fame.

The Radio Hall of Fame was established at the Museum of Broadcast Communications in September 1991 to honor past and present pioneers in the radio industry. Formerly the Emerson Radio Hall of Fame, its past inductees include such broadcasting greats as Jack Benny, Paul Harvey, Larry King, Edward R. Murrow and Dick Clark. The first Radio Hall of Fame induction ceremony at the museum's new home will be on Nov. 15.

The heart of the museum is its public archives collection, which includes more than 6,000 television shows,

49,000 radio broadcasts and 8,000 broadcast commercials. Here, visitors can find everything from the first walk on the moon, to Orson Welles' memorable radio broadcast of "War of the Worlds," to the first commercial featuring Speedy, the Alka-Seltzer mascot portrayed by Dick Beals.

All programs are cross referenced and cataloged in a fully computerized retrieval system. The Arthur C. Nielsen, Jr. Research Center, which encompasses 26 study suites, enables individuals or small groups to listen to or watch nostalgic selections of their choice.

The museum was created by Bruce DuMont, a broadcast political correspondent, and a team of supporters led by businessman Arthur C. Nielsen, Jr, the retired chairman of the A. C. Nielsen Company. They opened their doors to the public on June 13, 1987.

The museum is the culmination of five years of effort to gather thousands of hours of broadcast tapes documenting cultural and social history in America. Now, on its fifth anniversary, the Museum of Broadcast Communications begins its new phase of service to Chicago and the nation.

One of the few museums in Chicago that does not charge admission, it is open every day of the week, with the exception of national and state holidays. Museum hours are Monday through Saturday, 10 a.m to 4:30 p.m. and Sundays 12 noon to 5 p.m. Their phone number is (312) 629-6000.

Dragnet, Ethel & Albert shows set for convention

SPERDVAC's 1992 old-time radio convention will feature a salute to Jack Webb, including a **Dragnet** recreation, and a recreation of **Ethel and Albert**.

Participating in our tribute to Jack Webb's radio work will be Peggy Webber, Harry Bartell and Herb Ellis. We plan a panel discussion of his work in addition to a recreation. SPERDVAC is actively searching for individuals associated with Webb's radio shows. We would appreciate leads to those connected with his radio shows.

Actress Peg Lynch will reprise her role of Ethel and Parley Baer will play Albert in the **Ethel and Albert** program recreation.

SPERDVAC's convention begins on the evening of Friday, Nov. 20 and concludes about noon Sunday, Nov. 22. We will use the facilities of the Holiday Inn Crowne Plaza, 5985 W. Century Blvd., Los Angeles.

A Date With Judy

Aleen Leslie had a newspaper column while writing for films, stage & radio

by Dan Haefele

Aleen Leslie wrote for films, the stage, a newspaper column and for radio, very often using teenage characters.

Her first film writing job concerned a teen character. "It just went on from there," she told SPERDVAC in a recent interview. "I became a specialist. I didn't really mind. I had a good job in a studio."

Her radio writing career, which was limited to one series, began in 1941. "I was in about four mediums before I got into radio," she recalled.

"I got reluctantly into radio," she revealed. "I got pushed into it. A very good actress friend of mine wasn't getting so many picture jobs and her mother kept calling me and calling me.

"Just to get rid of the mother I finally did (create a part for her)," she continued. "She was engaged to a man in a big advertising agency and he loved the show. He sold it (to a sponsor) within a week or two."

The actress was Helen Mack. The series was **A Date With Judy**.

"It replaced Bob Hope one summer and again the next summer. But the third summer it just stayed on for about eight years," she recalled.

The original cast included Ann Gillis as Judy Foster, Paul McGrath as Melvin Foster, the father, Margaret Brayton as the mother, Dora Foster, Tommy Bond as Randolph, the younger brother and Lurene Tuttle as Gloria, Judy's best friend. The following summer Dellie Ellis starred as Judy with Louise Erickson portraying Mitzi, Judy's best friend. Dix Davis was brother Randolph.

In third season Louise Erickson moved to the title role. "She was promoted," the writer joked. Joe Kearns and Bea Benaderet played the parents. Dix Davis remained on the show and Richard Crenna joined the cast as Oogie Pringle. Myra Marsh



SPERDVAC president Bob Steinmetz made radio writer Aleen Leslie an honorary member. She was interviewed by Randy Skretvedt, right, at last month's meeting.

and Lois Corbett also played the mother's role during the course of the series.

The story was set in Ohio, where Ms. Leslie lived and attended college. "You always have to have a relationship to something from your life (when writing) and it seemed the easiest thing to do," she said.

"Everybody knew Judy Fosters," she explained. "There were a lot of them around. Some of them really presented me with things they said that I've never forgotten.

"It (radio writing) was the easiest thing I ever did. You have some characters and they talk to each other. That's all there is," she commented.

"Television (writing) is murderous—especially live television. It's like (writing) a third of a play. I had to think of entrances and exits, how a character was going to change clothes—all these things that were so visual. That was when I appreciated radio."

Because Helen Mack was unavailable to play the lead, the role went to another talented actress. "Louise Erickson played the part and she was very good at what she did," the program's creator recalled.

"Then Helen moved back and now she could play it. I was so embarrassed because she sounded too young to play it.

"One day we were talking and I said, 'This director is simply awful.' And she said, 'I can do better than that myself.'"

Soon Helen Mack was the show's new director.

"This gave her some pride in what she was doing. She hated being an actress. . . She must have been on **A Date With Judy** for about six years,"

"Judy was a bobbysoxer who they wanted to sound sympathetic. They didn't want her to sound like a brat. They really struggled to make her believable and understandable."

Please turn to page five.

Aleen Leslie's "A Date With Judy" *Continued from page four*

When the writer decided to give Judy a steady boyfriend, Richard Crenna was tapped to play Oogie Pringle. Her only complaint about him was that too soon he accepted Uncle Sam's invitation to join the war.

"He was gone for awhile so we had one or two other Oogie Pringles," she recalled. "But the minute he was back, we got him back again. He was awfully good."

Performers on the show were selected by using interviews and live, in-studio auditions "Some of them I liked because they were good actors and some of them were so cute. I hated cute people. But Mitzi had to be cute.

"We interviewed several people, then Sandra Gould came up. She had a very Brooklyn accent. She said, 'Do you want me to talk like I usually do or do you want me to go into a character part?' Helen (Mack) said, 'Oh, what you're doing is funny enough.'"

She and director Mack worked to make sure they had selected the right people for the live network radio show. "If someone was going to do a radio show, just a character part even, we rehearsed until we found out that person was right for it. Most of the time if he had gone that far with us he was right," she explained.

Another happy memory of the series Leslie has is working with actor John Brown.

"He was so right for the part," she said. "He never 'stretched' the character. He got the most out of it. He knew how to get a laugh if it was needed. He was the perfect actor for radio."

With so many writing responsibilities, Aleen Leslie created a schedule to fit her personal needs.

"I have insomnia. I usually read until about three in the morning because I can't sleep and I don't want to waste the time," she told SPERD-

VAC's May meeting audience. "It was always arranged that I got to stay in bed until at least eleven o'clock. If I was working at a studio, I'd get there at about nine. A writer usually had a couch and a secretary. I would sleep in the office until about noon, guarded by the secretary. Then I'd have lunch and after that I worked fast. One day... I wrote 20 pages in two hours.

"I always kept about six weeks ahead of schedule," she added.

There were, in the forties, other radiocomedy series centering around teenage girls. Sally Benson, creator of *Junior Miss*, believed Mrs. Leslie had stolen the idea from her. "But mine (*A Date With Judy*) was on long before hers," she said.

Another of the popular radio teens was Corliss Archer. "I couldn't listen to many of the shows," she said, "especially the shows that were similar to mine. There were other things (to do) a great deal more interesting than that."

The other teen-oriented characters in radio did serve a useful purpose, she indicated. "If there was a sponsor who wanted that kind of a show, because he sold toothpaste for example, he chose shows because they would help what he sold," the writer explained.

A Date With Judy began on NBC June 24, 1941. The series remained on that network until it moved to ABC for the 1949-50 season, sponsored by Revere Cameras.



Actress Helen Mack became a radio director on *A Date With Judy*.

PHOTO COURTESY RANDY SKRETVEDT
RADIOGRAM PAGE FIVE

Radio in Review



Books on tape:
See page eight

- ✓ **Think Big**
- ✓ **Reruns on File**
- ✓ **Evolution of the Radio**

THINK BIG. By Dick Beals. 1992. Order from the author at 1741 David Dr., Escondido, CA 92026. \$9.00 + \$1.50 per order (regardless of number ordered) for postage. California residents add 70 cents sales tax. 165 pages.

Beals' book is not solely about his show business career. It is about his way of handling life's many challenges, disappointments and opportunities. He traces his educational and professional careers, noting how his method of goal setting, faith in God and listening to "Angel Voices" brought him success and personal satisfaction.

The writer, best known to America as the voice of Speedy Alka-Selzer, shows how he accepted the challenge of being a 4'6" adult with the voice of a child. He turned it into an asset and worked during radio's early days as an actor specializing in children's parts.



Dick Beals at the SPERDVAC convention in 1987.

COURTESY TED THEODORE

Trained at Michigan State and WKAR, the campus station, Dick Beals was working for director Charles D. Livingston on **The Lone Ranger**, **Challenge of the Yukon** and **The Green Hornet** before he finished his senior year in college.

The experience was more than a thrill and fun way to earn a living. It opened other doors, leading him to a decision to break into Hollywood radio.

Beals credits the late Virginia Gregg with helping establish him in Hollywood's radio family. She took him to dramatic program directors at CBS and insisted they cast the young actor for children's part. The parts had, for several years, frequently gone to Miss Gregg.

Each step in Beals' career, from radio and commercial voice work to cartoon voices and the advertising business, involves effective use of goal setting, prayer and reliance upon God.

Think Big does not preach to readers. Instead, Beals uses examples from his life to illustrate how his way of living has made such a positive impact on his life. For the fan of early radio, it also provides interesting details of his part in the medium.

RERUNS ON FILE: A GUIDE TO ELECTRONIC MEDIA ARCHIVES. Compiled by Dr. Donald Godfrey. Lawrence Erlbaum Associates, Inc., 365 Broadway, Hillsdale, NJ 07642. 1991: Clothbound \$59.95. Softbound \$29.95. 370 pages in either edition.

This is a once-in-a-lifetime publication that will have equal merit to collectors or scholars of OTR. In one volume, our hobby has virtually been summarized. The field of early radio recordings and where they are, and their accessibility has been a subject that has never been totally documented in one book. That is until now.

This comprehensive directory lists media archives in the U.S., Canada, and the United Kingdom. It describes each collection, with an emphasis on its own speciality.

Listing both private and institutional collections, it is organized by state and city with two key indexes: subject & program. Responses to questionnaires came from 39 states, and future volumes will hopefully have additional, if not total responses returned in time.

Dr. Marvin Bensman of Memphis State University has written a forward which is absolutely superb in theme and content. The area of recordings, their accessibility, legal constraints, collectors, a history of OTR recording, including how and why shows were saved or in many instances discarded, and more are right on the subject.

The information supplied is generally up-to-date, though it would have made for an even better volume if photos were included of the various archives, and samples of original acetates and studio tapes. Complete information is given as to who to direct your letter and phone number for permissions.

EVOLUTION OF THE RADIO. Edited by Scott Wood. L-W Book Sales, P. O. Box 69, Gas City, IN 46933. 1991. Softbound. \$22.95. 227 pages.

Here is an interesting book on collecting radios that should appeal to the novice or established collector. It is a well organized volume that presents an overview of what was manufactured from the 1930's to the 1950's. Original magazine ads, sharply reproduced, are presented.

The reproductions in color, about one half of this book, are worth the cost in itself. Six pages of radio dealers and collectors' addresses are given.

It includes a price guide to all the radio sets presented in this book. Organized as an overview of radio set collecting, this handy guide can be taken to trade shows and exhibitions. Priced right and recommended.

—Dan Haefele

—Chris Lembesis



by Barbara J. Watkins

John Barber and Robert Brunet are organizing a year-long nation-wide salute to Arthur Godfrey for 1993. On Aug. 31, 1993 he would have been 90 years old, and to celebrate that day, they wish to have an honorary dinner or party in as many cities as possible on that date. Among the things they would like to see happen in 1993 are: articles printed about Godfrey in newspapers and periodicals, his radio shows rebroadcast and a television retrospective presented, and exhibits on Arthur Godfrey's career featured at museums. If you can help in your area to accomplish any of these events or others, please contact John A. Barber, Box 70711, New Orleans, LA 70172 or Robert Brunet/ Editor, "The Daily Sentinel," 21 West 74th Street, New York, NY 10023. And be sure to let us know about any scheduled activities so that we may help publicize them.

Now that summer is almost here, many people are planning trips to other areas of the country. For radio fans in the family, it will be a special treat to visit some radio-related sites also, besides the usual array of museums, parks and historical places on most itineraries. If you know an interesting place you would like to share with other members who may be passing through your part of the country, please send the information to this column so that we can let everyone know.

CALLING ALL CLUBS

It's June so let's see what's happening down in Pine Ridge—well, actually in Mena, Arkansas. The 8th Annual *National Lum and Abner Society* Convention will take place there on Sat., June 27 at the Best Western Lime Tree Inn. The theme for this year's convention will be the 50th anniversary of the Lum and Abner movie "The Bashful Bachelor." The leading lady of the film, Louise Currie (now Louise Good), will be the special guest and will speak Saturday evening at the screening of the movie. She'll also be on hand, along with Cousin Cliff Holman, who is a 40-year veteran of children's television in Birmingham, Alabama, Saturday morning for a new feature of the convention, a recreation of a classic "Saturday morning matinee" program. Included will be a chapter of her 1941 movie serial "The Adventures of Captain Marvel."

Get your reservations in early for a room at the motel, as it has been known to fill up early. For further information on the convention, write Tim Hollis, Executive Secretary, Route 3, Box 110, Dora, AL 35062. Please include a self-addressed, stamped envelope. If you are not a member of the *National Lum and Abner Society* and want to join, dues are \$8.00 per year. Members receive six issues of the "Jot 'Em Down Journal," one of the best newsletters in the old time radio hobby today, and access to hundreds of Lum and Abner programs in their library. Send your membership dues to Tim Hollis at the address above.

The *Old Time Radio Digest* is a bi-monthly publication published by Herb Brandenburg and Bob Burchette. A one-year subscription is \$12.50, and single issues are \$2.50, past issues \$3.00. Each issue usually features a single program or artist as a cover story. For March-April it was Edward G. Robinson. There are also other columns and reprints of articles on old time radio from magazines published during radio's golden age. A section of classified ads offers many people to trade with or make contact with about radio programs or premiums. George Wagoner has just started a series entitled "Screams from the Speaker" which will explore radio's horror programs. His first article is about **The Strange Dr. Weird**, a 15-minute program on Mutual during the 1944-45 season. To subscribe, send your check payable to Royal Promotions, 4114 Montgomery Road, Cincinnati, OH 45212.

WHERE ARE THEY NOW?

Del Castillo, who composed and played music on countless radio programs during the golden age, including **Stars Over Hollywood** and **Escape**, recently celebrated his 99th birthday! And what did he do to celebrate—he played both the regular organ and electronic organ and piano as several Los Angeles Organ Clubs celebrated his birthday. Our heartiest congratulations to you, Del Castillo, and thank you for all of the thousands of hours you spent making our enjoyment of those radio programs so wonderful.

Frankie Thomas Jr. and *Jan Merlin* will be recreating their roles as Tom Corbett and Roger Manning, respectively, at the Memphis Film Festival in August when they present two live, on-stage recreations of **Tom Corbett, Space Cadet**. Frankie says that since they performed the recreation at SPERDVAC's 1990 convention, word has gotten around and he has received several requests from around the country for them to do

Continued on page eight

SPERDVAC Directory

All articles and artwork © 1992 by SPERDVAC unless otherwise indicated. Published monthly except December 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:
P. O. Box 7177, Van Nuys, CA 91409-9712. (310) 947-9800.

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

RADIOGRAM EDITOR: Dan Haefele, 4366-D 136th St., Hawthorne, CA 90250-7108 (310) 973-5060.

LIBRARIES:

GENERAL LIBRARY - Cassettes 1-500: Bob Steinmetz, P. O. 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 1-500: Don Keith, Box 5861, Glendale, CA 91221.

GENERAL LIBRARY - Open reels 501 +: Richard Glasband, 7700 Santa Monica Blvd., West Hollywood, CA 90046.

ARCHIVES LIBRARY - Cassettes 1-500: Richard Korman, 2515 NE 37th, Portland, OR 97212.

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 - Open reels 1-1000: CLOSED

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

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

PRINTED MATERIALS LIBRARY: Jon Hughes, 7119 Owensmouth Ave., Canoga Park, CA 91303.

AUDIO RADIOGRAM: 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, 1329 Garrison, 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 & printed materials): John Gassman, Box 1163, Whittier, CA 90603. (310) 947-9800 for both General and Archives Libraries.

CATALOG PAGE & LIBRARY ORDER FORMS: Send SASE to: Carrolyn Rawski, 7430 Gaviota Ave., Van Nuys, CA 91406.

Books on tape: *Audio autobiographies*

LIFE AS A THIRD BANANA: Through the Golden Years of Radio and Beyond. By Bob Bruce. Set of two C-90 cassettes. \$12.00 + \$1.50 S&H. Order from the author at #4 Troon, Hilton Head, SC 29928.

Bob Bruce says he wasn't the star, not even the second banana. He describes himself as the third banana—an important part of radio and TV shows, but not the main focus of attention.

The former radio actor/announcer recounts his work as a performer, writer, director and producer. Much of his audio story revolves around his radio work. He tells listeners about his beginnings in show business, the time he saved Basil Rathbone's life, and more.

Bruce's collection of anecdotes from radio, films and cartoon voice work is fun listening while on the road or while working around the house.

TALES FROM HOLLYWOOD. By Rosemary DeCamp. Set of three cassettes. \$19.95 + \$1.50 S&H. Cambria Spoken Words, P. O. Box 374, Lomita, CA 90717.

Radio fans know her best as Judy Price, nurse/assistant to Jean Hersholt's Dr. Christian. Beginning in late 1937, Miss DeCamp co-starred on the famous radio series for nearly all of its 16 years.

The author, reading from an edited manuscript of an autobiography she never published, takes listeners from her childhood and early adventures in show business to her busy days juggling film and radio acting with family life. She tells of the complications of living in the Los Angeles suburb of Torrance, a far drive in the forties to motion picture studios and Hollywood's broadcasting outlets.

Her film career receives attention, too. Her screen credits include *Yankee Doodle Dandy* with James Cagney, *This is the Army* with Ronald Reagan, *The Jungle Book* with Sabu the elephant boy and *Rhapsody in Blue* with Robert Alda. In all, DeCamp appeared in more than fifty films, often specializing in "motherly types."

Rosemary DeCamp's collection of stories from her career and private life give her fans a first-hand account of an era that passed quickly.

Information, Please *Continued from page 7*
it again. If you missed them at SPERDVAC, don't miss them in Memphis!

What are you doing now? If you were a part of the golden age of radio, we'd like to hear from you and let others know.

Send your information, questions, comments and suggestions for this column to: Information Please, c/o Barbara J. Watkins, P.O. Box 561, South Pasadena, CA 91031. And if you are a member of a radio club and haven't seen a listing about it here, check to see if your club is sending their newsletters to the correct address: SPERDVAC, P.O. Box 628, South Pasadena, CA 91031.

'Till next time, Spaceman's Luck!



THINK BIG

by Dick Beals

**Dick's book is
just off the press
and
rarin' to be read...**

**tells how when you're only
4'6" and responsible for
millions in sales...you'd
better measure up.**

Like bubbles in a glass of Alka-Seltzer, THINK BIG is about fighting for and reaching the top. Despite the heartaches and obstacles of being full grown and only 4'6", and having a child-like voice, Dick Beals' belief in a higher power and his "Angel Voices" guide him to successful careers in acting, advertising and motivational speaking.

He is a professional movie actor at seven, high school cheerleader at eight and a hotel page boy at 16. He works his way through Michigan State, performs on network radio shows during his senior year, and comes to Hollywood in 1952 with little money and no contacts. Within four weeks he is a busy radio actor and, a year later, as the voice of Speedy Alka-Seltzer, he has become one of the stars of TV and radio advertising.

In THINK BIG, Dick proves that size isn't a factor in achieving lofty goals. He becomes an instrument rated pilot, heads an ad agency and presides over the school board.

Was he just lucky? No. Dick believes that "Luck is when preparation meets opportunity." Dick prepares, and then gives life's challenges everything he has in his 4'6", 68-pound frame.

THINK BIG persuades readers of all ages that if he can do it, they can too. You can be the best. You can be a winner. You, too, can THINK BIG, and grow.

ORDER FORM

Yes, send me _____ copies of THINK BIG!

Yes, sign each copy with a personal note.

THINK BIG	\$ 9.00	
Sales tax 7 3/4%	.70	(Calif. only)
Postage/handling	1.50	per order (regardless of number of copies ordered)
TOTAL	\$11.20	

Name _____

Home Address _____

City _____

State/Zip _____

Make check payable to Dick Beals... enclose your check with
this order form in an envelope, seal and mail to:
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