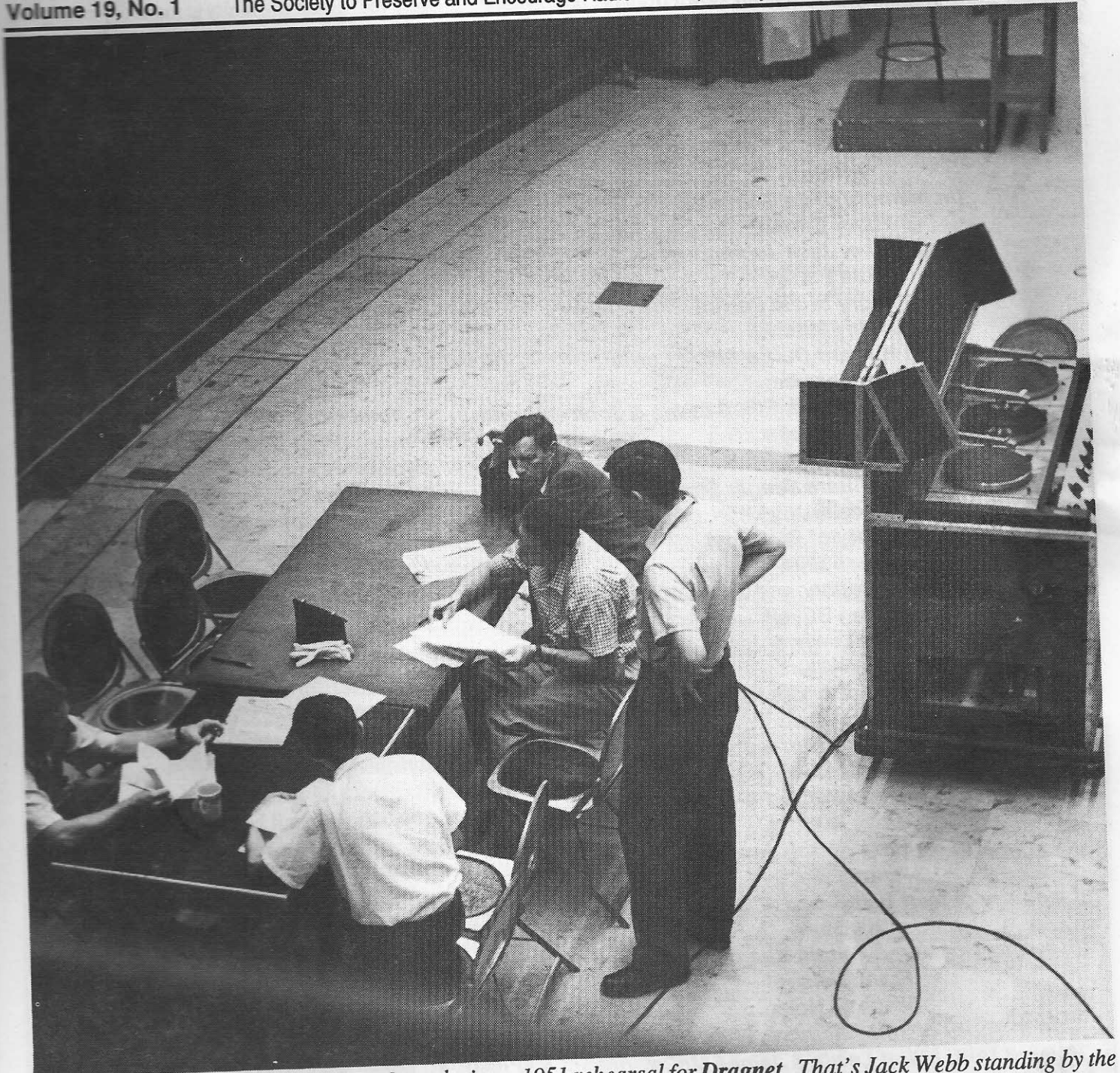


SPERDVAC

RADIOGRAM

Archives Library catalog page 121-122 is enclosed with this issue. If your copy is missing, send a SASE to Editor Dan. Jan 9 is the deadline to declare candidacy for SPERDVAC's Board of Directors

Volume 19, No. 1 The Society to Preserve and Encourage Radio Drama, Variety and Comedy January 1993



Radio actor Harry Bartell took this photo during a 1951 rehearsal for *Dragnet*. That's Jack Webb standing by the table. SPERDVAC saluted Webb's radio work and presented a re-creation of *Dragnet* at the November convention. PHOTO COURTESY HARRY BARTELL

MEMOS FOR MEMBERS

There's a big HELP WANTED sign in SPERDVAC's window. We are looking for a volunteer who will be responsible for distributing catalogs to new members. The materials are kept in four office size filing cabinets. If you have room for these items in your home or garage some time to assist

us, contact Carrolyn Rawski for a complete rundown. Her phone number is (818) 994-8500.

Many thanks to General Library cassette librarian Oran Marksbury, who is stepping down from his position. He has been filling cassette orders for our members for several years.

SPERDVAC now needs a volunteer to fill that position. Until we have a replacement librarian, we are unable to fill General Library cassette orders for tapes numbered above 1000.

Next month we expect to reopen the General Library's open reel library for tapes numbered above 500. And, we will also have an additional General Library

catalog page in the February newsletter.

Unfortunately, many of our photographs taken at SPERDVAC's OTR convention in November did not turn out well enough to use in the *Radiogram*. SPERDVAC would appreciate the opportunity to make copies of good quality photos. Please contact Editor Dan if you've got some good shots.

SPERDVAC FRIENDS

Art Hern

(In memory of Ed Prentiss)

Harry Bartell

(In memory of Jack Johnstone)

Rita Perrin

(In memory of Vic Perrin)

Shirley Mitchell

(In memory of Howard Duff & Elliott Lewis)

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Bea Wain

(In memory of Andre Baruch)

Elliott Reid

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Veola Vonn

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(In memory of Bob Jensen)

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Alice Backes

Lucy Kibbee

Helen Kleeb

Sharon Douglas

Rosemary DeCamp

William Conrad



Joan Banks Lovejoy
Willard & Mary Anna Waterman
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.

RADIOLAND

by Ward Byron

Ward Byron is no stranger to radio microphones. He appeared on numerous shows during radio's early days.

Alexander Cohen produced the third edition of "Night of 100 Stars" on May 6, 1990, at the Radio City Music Hall. He taped the performance, edited it, and it appeared on television May 21st. It was considered to be the largest gathering of stars ever presented under one roof.

I feel that in the interest of theatrical history, I must point out that it was the fourth such occasion. As evidence I submit this headline from the N.Y. *Times* of May 26, 1931

**BIG SHOW AIDS DRIVE
OF SALVATION ARMY**

1,100 GIVE SERVICES FREE

Although the show was called RADIOLAND, paradoxically it was not broadcast. It should be noted from the above billing, that the 1931 show topped the head-count of the 1990 version by 1,000 stars. The N.Y. *Times* story tells us that the show played to 17,000 people in Madison Square Garden - in contrast to the 5000 to 6000 that attended the performance at Radio City Music Hall.

The absence of TV in 1931 spared the audience the chore of sitting through endless periods of scene changes, tape refills and repositioning of cameras. There was never a stage wait of more than forty seconds during the 1931 show.

The most notable advantage was the thrill it provided to a public who rarely had the opportunity of seeing radio stars in person. They had not been exposed to award shows, i.e. the Emmies, Oscars, Grammys and countless other salutes, resulting in making stars as familiar as your next-door neighbor. Radio was in full cry and its performers shared mystery and glamour with movie stars. RADIOLAND provided listeners the opportunity of seeing stars in person. Imagine seeing the two super-stars who forced Broadway theatre owners to install radios in their lobbies so that ticket-holders would not miss their nightly 7:30 p.m. visit with Amos and Andy.

So let's review some of the acts that appeared on that historic night of May 26, 1931. One of the acts featured seven grand pianos arranged in a circle on stage and played in concert by George Gershwin; Irvine Berlin; Jerome Kern; Rudolph Friml; Sigmund

Romberg; Peter DeRose; and Walter Donaldson. Each composer presented his biggest hit. When Irving Berlin closed the act with "Alexander's Ragtime Band" - seventeen thousand people were on their feet for a thunderous standing ovation. Could it be possible that RADIOLAND was the first appearance in New York of Theatre-in-the-Round?

We borrowed the staging from Ringling Brothers Barnum & Bailey, replacing the traditional three rings of the circus, with three large square stages. We used lighting as a theater uses a curtain. As a performance was taking place on one of the stages, the other two were being set up in semi-darkness. When ready, the lights were brought up full on the new act, as the previous act faded to black during the applause.

It is always an exercise in futility when we attempt to compare the talent of different eras. Let it suffice to say that those who appeared in 1931 were the Sinatras, Streisands, Beetles, and Baryshnkovs of their day. Here is a slight scratch of the surface:

Freeman Gosden and Charles Correll as Amos and Andy; Al Jolson; Gene Austin; Billie Burke; The Boswell Sisters; Maurice Chevalier; Willie Howard; Floyd Gibbons; Georgie Jessel; Graham McNamee; Ed Wynn; Lowell Thomas; Vincent Lopez; etc. . . etc. . . etc. . . Topping all this — consider the duel Masters of Ceremonies:

Mayor Jimmy Walker and Governor Al Smith

SIC TRANSIT GLORIA MUNDI

Freberg guests Jan. 9

Stan Freberg had an important business meeting in November which kept him from appearing at our convention, but he will be our guest at the Jan. 9 meeting. The popular satirist will join us to discuss his career when we meet at St. Andrew's Lutheran Church, 15520 Sherman Way, Van Nuys.

We expect a large audience and advise members to arrive early. The SPERDVAC meeting begins at 12 noon. It's open free to the general public.

Bobby Benson, the Cowboy Kid, has always symbolized the Western ideal of countless boys and girls who grew up listening to his adventures on the radio. He certainly represented the Best of the West, this pint-sized wrangler from the Big Bend Country of Texas. Now it turns out that his creator was a British citizen in Buffalo, New York and the young lad who was radio's last and longest, and TV's only, "Bobby Benson" was also British.

So how do I know this?

The trail that led me to this information is rather convoluted but it demonstrates the strength and vitality of OTR networking in North America. This story starts at the Friends of OTR Convention at Newark in the fall of 1989 at which I conducted a seminar on juvenile Western shows. Among the programs I covered was **Bobby Benson** and I was a little disappointed at the lack of data on that series and the few episodes (four) in circulation.

The following spring Mark Bush, a buddy of mine in the Metro Washington OTR Club, knowing of my interest in the L'il Boss of the B-Bar-B, presented me with a gift copy of a new Bobby Benson comic book. It was published in 1990 by A.C. Comics of Longwood, Florida and it contained black and white reproductions of stories from the 1950s Bobby Benson comic books.

The editor, Bill Black, included a one page summary of his research on the radio show (including a plot summary of three episodes in circulation: "Den of Thieves," "Three Wise Monkeys" and "Face of Jebaco"). He also reprinted a 1950s Mutual press release with photograph and biographical data on Clyde Campbell, the voice of Bobby Benson.

Bobby Benson

The British Connection

by Jack French

I immediately wrote Mr. Black, shared what research information I had, and asked him to provide me with any additional material he had on the Cowboy Kid. Unfortunately, like many strangers I contact, he ignored my letter and never responded to my request.

At the Newark convention of 1990, Bob Burchett extracted a promise from me to do a full length feature article for his OTR Digest. I completed the piece in the next few months and the result, "The Cowboy Kid: Bobby Benson" was published in the May/June 1991 issue. After reading my article, Barbara Watkins of SPERDVAC provided me with additional data on the show and sent me tapes of two episodes I didn't have: "Den of Thieves" and "Killer Wales."

Barbara and I traded more data at the 1991 Newark convention and I gave her what we thought was a copy of one episode from **Songs of the B-Bar-B**, a spin-off from the original. Dick Olday, from upstate New York, presented me with a reproduction his OTR club had prepared of a 1933 Bobby Benson radio premium, a soft-

cover book entitled *The Tunnel of Gold*. Dick said some nice things about my original article in the foreword to this publication.

In the Dealers' Room I was chatting with Barbara Davies, an OTR nostalgia merchant from Mansfield, Connecticut. A few years prior I'd bought from her another radio premium from that show, a paperback called *The Lost Herd*. She commented on my interest in Bobby Benson and told me a friend of hers (the daughter of Herbert Rice, the show's creator) had the address of the last fellow who played Bobby Benson on radio and the only one who played him on television. Barbara promised to recontact her friend and get the name and address for me.

A few weeks later Barbara called me long-distance and said, "His name is Clive Rice and he lives on Thirland Road in Roanoke, Virginia." I stared at the telephone and stammered... "Clive Rice? I've researched this show for almost five years and I never heard of him!"

"Well, that's his name," she responded. "He was a nephew of Herb's but they gave him a different professional name."

I thanked her profusely, called Information in Roanoke, and a few minutes later dialed a number in that city. A friendly voice answered and I blurted out: "My name is Jack French and I'm trying to contact the fellow who played Bobby Benson on Mutual radio."

"You've found him," Clive Rice replied.

We chatted like old friends for about 20 minutes and then followed the call with an exchange of letters. In May 1992, Clive and his lovely wife, Betty, invited me down to

Continued on page five

Bobby Benson: the British connection

Roanoke for the weekend as their houseguest. For those two days we discussed every phase of the radio and television show, with frequent reference to the two large scrapbooks Clive's mother had maintained for him.

Clive explained that he knew very little about the first version of **Bobby Benson** which was on the air from 1932 to 1936. Billy Halop (who later went on to "Dead End Kids" fame) was the first youngster to play the Cowboy Kid on radio.

Herb Rice, a native of England, had emigrated to the U.S. via Canada in 1923 and did not get U.S. citizenship until 1942. From 1929 to 1943 Herb lived and worked in radio in Buffalo, NY so there is a rebuttable assumption that the show originated from there.

Herb convinced Mutual Radio to resurrect the program in 1949; he had since relocated to the New York City area and was living in Stamford, Connecticut. Two boys were actually playing Bobby Benson then; one was a radio actor who did the shows and the second was a singer who handled the personal appearances from May to October on the rodeo-and-state-fair circuit. When the voice of one of them began to squeak into maturity, Herb decided to find a lad who could sing and act who would replace them both. He looked no further than next door.

His next door neighbor was his brother, George, who had emigrated to the U.S. in October 1950, bringing his wife and two children. George's son, 10 year old Clive, was an excellent singer and read aloud better than anyone else in his school. After a few pretests, Herb arranged for Clive to audition for the Mutual

As a young actor's voice began to squeak, creator Herb Rice's ten year old nephew auditioned for the role

officials, after renaming his nephew "Clyde Campbell" so the Rice connection would not influence any decisions. Clive's British accent confused the Mutual people (one thought it was a Brooklyn accent) but Herb assured them a few diction lessons would remedy that small problem.

In April 1951 Clive Rice, under his professional name of "Clyde Campbell" and sporting an Americanized dialect, stepped to the microphone to take over the role of the Cowboy Kid, a part he would play until 1955.

By the mid-50s popular radio shows were looking to television. In 1954 Herb Rice talked WOR-TV into doing a daily *Benson* show and Clive did that show also. For a while he was doing both the radio and the television versions on an almost daily basis. And of course, from May to October he was on the personal appearance circuit. His popularity may be gauged from the fact that he outdrew Hopalong Cassidy (Bill Boyd) in the number of youngsters who greeted him at these public events. The television show never went network, nor was it syndicated, so only those in the Manhattan area had a chance to see it.

Clive was the only actor who appeared in both the radio version and the television equivalent. On radio he was in the company of Don Knotts (who played Windy Wales), Bob Haig (Tex Mason), Craig McConnell (both Harka and Irish), Carl Warren (announcer) and Frank Milano (all the animal sounds). On

television, filmed on a small interior set, Clive was joined by Tex Fletcher (a cowboy singer) and Paul Brown who was the comedy relief. On this show they usually just told tales, sang songs and read letters from kiddie viewers. The television show ended in 1956, about one year after the radio show was dropped

Without regret, Clive gave up his broadcasting career, and after high school, entered the U.S. Navy. He had a meritorious career on the high seas, serving his adopted country, and rose to the rank of Chief Petty Officer. In 1981 he retired from the Navy and he and his wife live in Roanoke, Virginia where they are active in a variety of community functions, including Civil War history and research. Clive attended his first radio convention in Newark last October where he and the author conducted a seminar on juvenile Westerns.

The author conducted a taped interview with Clive Rice containing his recollections about the 1950s Bobby Benson shows. It is approximately 22 minutes in length. Clive provided the author with a copy of a previously uncirculated radio episode called "Requiem for a Clown," a story about an elderly rodeo clown. The sound quality is not unflawed since Clive's original disks contained some surface noise.

In the spirit of OTR cooperation, the author will dub a copy of the Rice interview and the Bobby Benson uncirculated show for any OTR club or collector that wants a copy. Merely send a blank 60 minute cassette and a buck to cover return postage to Jack French, 5137 Richardson Drive, Fairfax, VA 22032.



by Barbara J. Watkins

A happy new year to you all! May 1993 bring as many "new" old time radio shows into the collecting hobby as 1992 did! Thanks to all of you who sent listings of OTR broadcasts in your area. Mike Sommer sends the news of an OTR gold rush in the San Francisco Bay area. In addition to Bud Cary's "Old Radio Theater" on KALW 91.7 Saturdays 10-11 a.m., KFRC 610 AM (with a range of almost 150 miles) has begun broadcasting "When Radio Was" Monday through Friday, 11 p.m. to midnight and on Sundays 8 to 11 p.m.

Richard Pirodsky reports that the following OTR shows are available in the New York-Metropolitan listening area: "Classic Bob and Ray," WFUV 90.7 FM, Wednesdays 7 to 7:30 p.m.; "Classic Radio," also on WFUV, Wednesdays 11 p.m. to midnight, hosted by Frank Margesson; and "The Golden Age of Radio," WBAI 99.5 FM, Saturdays 7:30 to 9 p.m., hosted by Max Schmid. In addition, Max Schmid has a program on WBAI every other Monday night/Tuesday morning 3:30 to 6 a.m., called "Mass Backwards," which offers OTR on a hit and miss basis.

According to Marilyn LaRonde, KTRH, "about 780 AM" in Houston, Texas, does one and one half hours of OTR programming Sunday nights from 9:30 to 11. They change programs on a seemingly erratic pattern, she says. In one evening they aired **Fibber McGee and Molly**, **Life of Riley** and **Gunsmoke**. Other shows have been **Burns and Allen**, **Jack Benny**, **Charlie McCarthy**, **The Whistler** and **Dragnet**.

Marilyn also asks how many years the **Mr. President** series was on. According to Jay Hickerson's fine new publication *The Ultimate History of Network Radio Programming and Guide to All Circulating Shows*, the series ran from June 26, 1947 to Sept. 23, 1953. There are 23 shows in circulation from the 6/26/47 - 12/25/47 run and 47 shows available from the 1/11/48 - 11/19/50 run. Also in circulation are 12 shows from the period 11/22/50 - 9/23/53, and 21 undated shows are also available in this series. The series aired on ABC, starring Edward Arnold. SPERDVAC currently has 60 of these

shows, all in the Archives Library, on tapes 272 through 301, for the enjoyment of our members. Check them out and give 'em a listen.

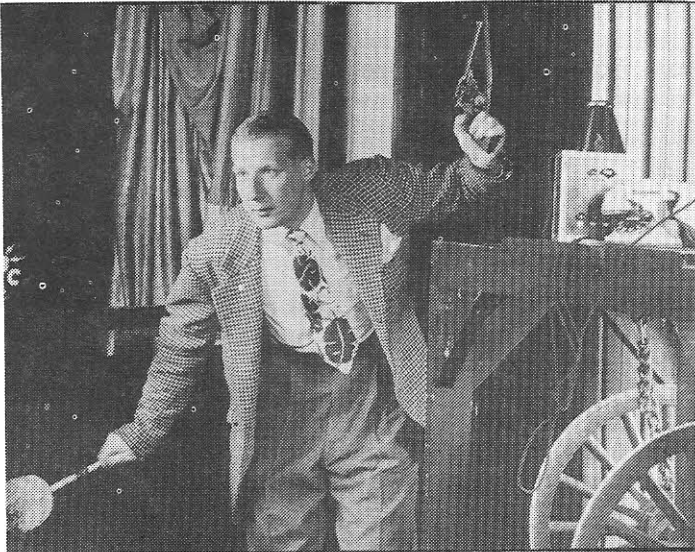
Thomas A. DeLong sent additional information regarding the theme song of the radio series **American Album of Familiar Music**, "Dream Serenade." We reported last issue that it was written by Gus Haenschen. He was the show's conductor. The show ran from 1931 to 1950 on NBC. (It moved to ABC for the final year, 1951.) Tom is now working on a bio-discography of the show's tenor, Frank Munn. This book, due out the end of this year, will delve into all the Hummert musical productions, including **Manhattan Merry-Go-Round**, and such singers as Thomas L. Thomas, Frank Parker, Vivian Della Chiesa, Lucy Monroe and many more.

Long-time OTR collector—and bibliophile—Dave Siegel (who has one of the largest private collections of OTR in the hobby) has just published *The Used Book Lover's Guide to New England*, a guide to more than 600 used book dealers in the six state region. A great many of the dealers listed in the book have special sections on the movies, theater and music, all of which provide a rich source of radio-related material. The 352 page book costs \$14.95, plus \$1.95 for shipping and handling, and sales tax for New York state residents. To order, contact Dave directly at Book Hunter Press, P. O. Box 193, Yorktown Heights, NY 10598. (914) 245-6608.

Where are they now?

Some of our honorary members have been appearing on the small screen (can we still refer to TV like that since the proliferation of the large screen TVs?) touting the virtues of a wide range of products. Seen on screen recently have been Stacy Keach Sr. leading a meeting in a board room discussing Mercury Mini-vans; Shirley Mitchell (Leila Ransom herself!) palming off Oscar Meyer brand baked ham as her own special recipe to unsuspecting family members, and yes, that was Jeanne Bates telling us how wonderful life is now since Depends, the product made famous by June Allyson. If you've made commercials to be shown in other parts of the country, let us know so that our members can catch a glimpse of you in their area. For radio fans, it's always interesting to get a chance to see what you look like...especially for members who live too far away to attend meetings and conventions to meet you in person.

Send your news, comments and questions for this column to Information Please, c/o Barbara J. Watkins, P. O. Box 561, South Pasadena, CA 91031. 'Til next time, spaceman's luck!



William Keene Crockett was a long-time sound effects man at NBC Radio in New York. PHOTO COURTESY BOB MOTT

William Keene Crockett

Award-winning radio sound effects man William Keene Crockett died July 10. He was 78.

Crockett first went to work for NBC in New York in 1935. There he worked on many of the network's top programs, including *March of Time*, *Mr. District Attorney*, *Inner Sanctum* and, for seven years, *Death Valley Days*.

Another of his radio assignments was Norman Corwin's successful *This is War* series. He was sound man on *Deadline Dramas*, an extemporaneous dramatic program. From a stockpile of 700 sound effects, he supplied sound patterns for the program without benefit of script or prior planning.

He was the inspiration for an episode of *Dick Tracy*, titled "Keene and His Deadly Sound Machine."

Berne Surrey

Radio sound man Berne Surrey, 77, died Aug. 25. He was the victim of a heart attack.

Surrey was a stage manager in New Jersey and a radio actor in Chicago. There he appeared with Barbara Luddy and Les Tremayne on the *First Nighter* series.

In 1942 he went to work for CBS at their Hollywood studios. He worked many of the network's top late afternoon and evening shows. By day, he was a medical student at USC.

His sound effects credits *Pursuit*, *Sam Spade* and *Hallmark Playhouse*. Radio producers and directors at CBS respected his work and frequently requested his assignment to their shows. While working for William Spier on *Suspense*, Surrey and actress Agnes Moorehead formed a mutual bond of friendship and admiration. Surrey was the sound effects man for most of her presentations of "Sorry, Wrong Number."

He worked on many radio shows for Orson Welles and Arch Oboler. Norman Corwin requested Surrey's services on many of his West Coast productions.

While radio brought him success, Surrey's ambition was to become a psychiatrist. He left CBS in 1951 to pursue his new career.

Surrey is survived by his wife Linda and three daughters, Brianne, Ellen and Julie.

SPERDVAC Directory

All articles and artwork © 1993 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: Carolyn 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+:

TEMPORARILY CLOSED

GENERAL LIBRARY - Open reels 1-500: Don Keith, Box 5861, Glendale, CA 91221.

GENERAL LIBRARY - Open reels 501 +:

TEMPORARILY CLOSED

ARCHIVES LIBRARY - Cassettes 1-500: Richard Karman, 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:

Carolyn Rawski, 7430 Gaviota Ave., Van Nuys, CA 91406.

Radio in Review



The Ultimate History of Network Programming and Guide to All Circulating Shows by Jay Hickerson. (Privately published.) \$43.00 (includes postage and handling). Box 4321, Hamden, CT 06514.

Jay Hickerson's new publication is a reference guide for radio broadcast collectors who need specific information on the availability of shows. It gives users listings of broadcast days and times, if available, plus a listing of shows in circulation for each series.

It's not a book written in the style of John Dunning's *Tune in Yesterday*. Instead, it is a quick reference listing a few of the important details about each of some 6000 different radio series.

Here is a sample listing:

Jason and the Golden Fleece (Adventure; with MacDonald Carey as Jason, owner of The Golden Fleece, a 60-foot boat) (10/2252-7/19/53) NBC.

10/22/52 - 12/31/52, Wed, 10 pm

1/11/53 - 7/19/53, Sun, 4:30 pm

3 shows available; 10/19/52; 1/11/53; 6/7/53

Data from Hickerson's book tells us, for example, that the

Green Hornet broadcast in the latest SPERDVAC Archives catalog page is the earliest known recording from that series. It tells collectors there are no shows available from the first season of **Mayor of the Town**.

This book is a great reference for collectors needing to know the availability of shows.

Canned Laughter: The Best Stories from Radio and Television by Peter Hay. Oxford University Press. \$22.95.

Need a good laugh? Peter Hay's collection of anecdotes from radio and television will provide lots of chuckles.

The author has done a fine job of presenting numerous funny stories associated with the two broadcast mediums. The focus is on the famous and the less-known personalities of the airwaves. Hay presents readers with stories about such stars as Lucille Ball, Jack Benny, Bob Hope and Ed Wynn. He also has some great memories from hosts of local radio and TV programs.

The stories include the time Eddie Cantor joked about an upcoming birthday and mentioned clothing sizes and his favorite dessert. The singer received some 15,000 gifts from his listeners. Norman Brokenshire's coverage of a fistfight that had broken out during the 1924 Democratic Convention was cut short because the network had agreed not to cover anything embarrassing to the Democrats. Drew Pearson was gleeful over being described as an S.O.B. by Harry Truman — and considered using it as the epitaph on his tombstone.

This book is a lot of fun. And it makes a great gift, too.

RADIO MYSTERY AND ADVENTURE

And its Appearances in Film, Television and Other Media
by Jim Harmon

The exciting history of the most popular heroes the world has ever known. "The Shadow," "Tom Mix," "The Lone Ranger," "I Love a Mystery" with Jack, Doc and Reggie, "Captain Midnight," "Dick Tracy," "Jimmie Allen," "Green Hornet," "Orphan Annie," "Sherlock Holmes," "Sky King," "Superman," "Sergeant Preston." These are long entries, with more detail than ever before revealed, some 30 pages or more. Background on characters, plot summaries, script excerpts, cast members, writers, directors, etc. Lists of all premiums of each show, movies, TV shows, comics, novels, magazines, etc. SPERDVAC credited. Nearly fifty pages of photos. Over 300 pages, hardbound, autographed. \$42.50 postpaid.

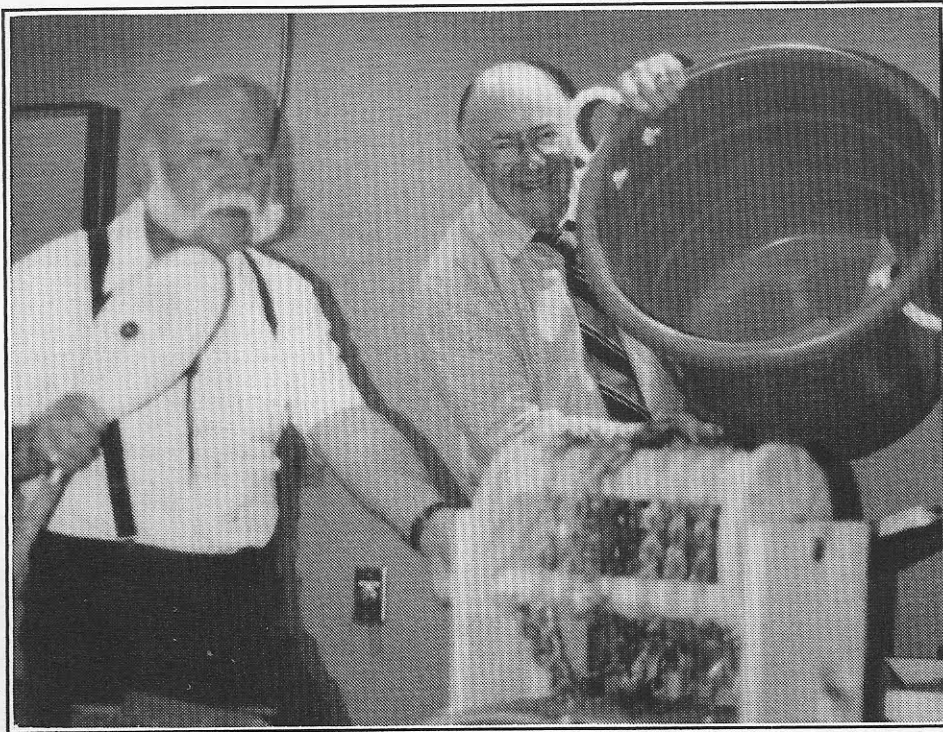
FROM THE AUTHOR of "THE GREAT RADIO HEROES," "THE GREAT RADIO COMEDIANS," "NOSTALGIA CATALOGUE," and others (no longer available). Jim Harmon was one of the earliest radio historians, the writer-producer-co-star of the 1980s radio drama revival of "Tom Mix," soon director of newly produced, newly cast CDs of "Lost Episodes" from "I Love a Mystery."

Jim Harmon

634 So. Orchard, Burbank CA 91506 - - (818) 843-5274

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MEET BOB AND RAY
Ray Erlenborn, left, and Bob Mott demonstrated their noise making abilities for SPERDVAC when they provided sound effects for our re-creation of "Voyage of the Scarlet Queen." Ray also did sound and played a role in the "Ethel and Albert" re-creation at the SPERDVAC convention.



Announcer John Reyburn, behind the microphone, shares some laughs with Parley Baer and Peg Lynch before performing episodes from *The Private Lives of Ethel and Albert*.

Next month we'll share more photos and memories from the SPERDVAC OTR convention. We just didn't have room to do the story justice in this issue!



Peggy Webber presented SPERDVAC's Byron Kane Memorial Award to Herb Ellis in honor of his many hours of work promoting SPERDVAC's goals.

PHOTO COURTESY WALTER RENZI

SPERDVAC

Society to Preserve and Encourage Radio Drama, Variety and Comedy

SPERDVAC RADIOGRAM

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Permit #98

FIRST CLASS MAIL

1111-07
Scott Brick
1524 Bundy Drive #3
Los Angeles CA 90025

DEADLINE

February 1993 issue

Jan. 15, 1993

Early copy always appreciated!

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 \$92.50 25 reels for \$52.50

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) 997-6459

McGee's Closet

Send your wants in OTR-related items to McGee's Closet
c/o Barbara Watkins, P. O. Box 561, South Pasadena, CA
91031. Please specify desired recording format.

WANTED: Excellent copy on cassette of "Invasion"
with Howard McNear from the series ESCAPE. Also,
information on JERRY OF THE CIRCUS and JERRY AT
FAIR OAKS, the 15 minute kid series. What year originally
produced, stars, and all information needed. Have large
collection of OTR, will trade. Contact: John Cooper, Route #1,
Box 371, Clarksburg, WV 26301.

WANTED: Have just bought several MR. PRESIDENT
cassette tapes with Edward Arnold, but am interested in more.
Contact: Marilyn LaRonde, 10401-D Crockett Drive, Austin,
TX 78737. (512) 288-2137.

WANTED: Any recordings of MR. FEATHERS (I
have the one with "Pru the Passer"). Contact: Mickey Smith,
1411 Lawson Street, Oxford, MS 38655.

WANTED: Help! I am a beginner at collecting and
would like to build my collection of OTR tapes and memorabilia.
I cannot trade but will buy. Contact: Jacques de Broekert, 406
Upper East 50th St., Savannah, GA 31405.

WANTED: RUDY VALLEE radio shows
(FLEISCHMAN HOUR, etc.) and remotes with his Connecticut
Yankees (Hotel Astor, etc.). Will pay for copies or trade other
shows/band remotes. Contact: Steve Mallon, 3419 N.
Nottingham, Chicago, IL 60634. (312) 283-3294.

WANTED: Audio material on Jimmy Durante,
especially radio programs and singing. Can trade on any
format but prefer cassettes. I have many hours of Al Jolson,
Eddie Cantor and a library of 4000 radio programs to trade for
Duran material. Contact: Frank Wheeler, 2680 11th St.,
Sparks, NV 89431. (702) 331-2680.

FOR SALE: John Dunning's *Tune in Yesterday*, first
edition hardcover \$135 (water-stained; otherwise in good
condition). Paperback edition of same, \$100. Only one of
each. Milt Joseberg's *Jack Benny Show*, \$50. *How to Become
President* by Gracie Allen, very rare, \$50 (no dust jacket).
Prices are postpaid. Contact: Jordan Young, 2019 E. Center
St., Anaheim, CA 92806.