

SPERDVAC RADIOGRAM

General Library
catalog pages
185-186 enclosed
with this issue.
If your copy is
missing, send a
SASE to Editor
Dan!

Volume 19, No. 7 The Society to Preserve and Encourage Radio Drama, Variety and Comedy July 1993

Performers pay tribute to Carlton E. Morse

Meeting becomes Morse tribute

by Dan Haefele

SPERDVAC's June meeting turned into an upbeat tribute to the late Carlton E. Morse when several of the performers who worked for him came to the microphone to share some of their memories.

In addition to guests Jean Rouverol and George Pirrone, Les Tremayne, Barbara Fuller, Peggy Webber and Conrad Binyon spoke of their experiences with the popular radio writer.

Barbara Fuller joined *One Man's Family* in 1945. A vocal twin of actress Kathleen Wilson, Fuller played Claudia, the role Miss Wilson originated on the show.

Armed with a letter of

introduction from Mercedes McCambridge, Fuller headed for Hollywood to work in radio. Morse called her to audition for a part on *The Younger Generation*, a summer series on NBC.

"The part I was reading for was Claudia in the new show with a different name," Fuller explained. "I opened my mouth and out she (Kathleen Wilson's voice) came.

"I got the part on the summer replacement and I played it all summer," she said. "Near the end of the run Carlton called me in and said, 'Do you plan to stay in California?' And I said 'Oh, definitely.' He said, 'Then

Continued on page 8



George Pirrone and Barbara Fuller, both performers on *One Man's Family*, recalled working with Carlton E. Morse at SPERDVAC's June meeting.

Rouverol and Pirrone recall working on Morse's radio shows

by Dan Haefele

Jean Rouverol joined the cast of *One Man's Family* in 1938. Her friend Thelma Hubbard Boardman (wife of director True Boardman) had auditioned for the role of Betty, wife of youngest Barbour son Jack. She didn't get the part, and suggested Rouverol should try out for the role.

It was Jean Rouverol who Carlton Morse selected for Jack's bride.

"Carlton used to try to make us a kind of family," Rouverol observed. "He tried to find people who would fit together, people who got along and had a certain similarity of

background. They were all from the Bay Area and I had finished high school in Palo Alto and gone briefly to Stanford. I seemed to fall into the same pattern."

The performer recalls that some 200 actresses auditioned for the role. "He (Morse) phoned me that night and asked me to come in the next Sunday," she said.

Morse selected actors who performed the roles the way he wanted, and needed very little direction. "He gave us so little direction that it was shocking," Rouverol said. "His primary task was to have cast each part exactly the way

Continued on page 9



Jean Rouverol was Betty Barbour and Conrad Binyon was Hank on *One Man's Family*.

MEMOS FOR MEMBERS

Printed Materials librarian Jon Hughes will soon need to give up his volunteer position. We'd love to hear from members interested in running our library of scripts and logs.

KPCC-FM, Pasadena, airs its annual OTR Independence Day special July 4 at 5 p.m. The show runs 12 hours. John and Larry Gassman are the hosts.

KLTE Radio (known as K-LITE) is bringing drama back to Los Angeles radio July 3 with a production airing at 8 p.m. Newell and Rosemary Alexander are producing and

directing the show, just as they did on KMPC. There will be a 5 p.m. and an 8 p.m. performance at the Gene Autry Western Heritage Museum adjacent to Griffith Park. The July 3 show is "Showdown at Gower Gulch." For ticket prices and reservations call (213) 667-2000.

KJOY (540 AM)/KJQI

(1260 AM) now carry the syndicated "When Radio Was" weeknights 7-8 p.m. On weekends at the same time they carry syndicated comedy programs from early radio.



SPERDVAC FRIENDS

Parley Baer

(In memory of Mary Lansing & Howard McNear)

Phil Cohan

(In memory of Andre Baruch & Elvia Allman)

Naomi Lewis

(In memory of Dick Mack)

Dorothy Geiger

(In memory of Milton Geiger)

Hy Averbach

(In memory of Bob Sweeney and Jerry Hausner)

Tyler McVey

(In memory of Lou Krugman)

Herb Ellis

(In memory of Bob Sweeney & Lou Krugman)

Tim Behrens & Amzie Strickland

(In memory of Frank Behrens)

Norman Corwin

(In memory of Byron Kane, Fletcher Markle & John McIntire)

Elliott Reid

(In memory of Howard Duff & John McIntire)

Bill Cook

(In memory of Bob Crosby)

Glenhall Taylor

(In memory of Jerry Hausner)

Jean Gillespie

(In memory of Byron Kane, Howard Duff & Jerry Hausner)

Joe Thompson

(In memory of Jerry Hausner)

Barbara Fuller

(In memory of Bob Jensen & Lenore Kingston)

Betty Lackow

(In memory of Carlton E. Morse)

Bill Lally

(In memory of Lenore Kingston, Jerry Hausner & Lou Krugman)

Veola Vonn

(In memory of Hanley Stafford & Frank Nelson)

Jeanette Nolan

(In memory of Jerry Hausner)

Bill Stulla

(In memory of J. C. Lewis)

Mary Jane Croft

(In memory of Elliott Lewis, Howard Duff, John McIntire & Jerry Hausner)

Lillian Buyeff

(In memory of Lou Krugman and John Dehner)

Russell J. Folsom

John H. Bunker

Jack DaBall

Rosemary DeCamp

Gary Papers

Alice Backes

Lucy Kibbee

William Conrad

John Guedel

Casey Kasem

Walt Staves

Dr. R. S. Richards

Gerold Clemons

Sharon Douglas

Helen Garrison

Jack Brown

Lucia Silvestri

Bob Hite

Seaman Jacobs

John Wisley

June Foray

David Richardson

Tom Seslar

Joan Banks Lovejoy

Charles Isaacs & Doris Singleton

Willard & Mary Anna Waterman

SPERDVAC is very grateful to these individuals who have contributed \$50 or more to our organization during the past twelve months. Donations, made payable to SPERDVAC, should be mailed to membership chair Carrolyn Rawski.

RAY ANTHONY

by Jerry Burling

Most people believe that the big band era came to an abrupt and unceremonious halt in the early 1950's. While this might have been the circumstance for some band leaders, it certainly wasn't for Ray Anthony.

Ray came into the world as Raymond Antonini in Bentleyville, Pennsylvania on Jan. 20, 1922, but was raised in Cleveland, Ohio, where he began his musical career at the age of five by starring in "The Antonini Family Orchestra" playing a cornet given to him by his father. Besides teaching Ray the cornet, Quirino Antonini taught Ray's older brother the drums, his older sister the accordion, and his younger brother Leroy the saxophone and clarinet.

With senior Antonini on baritone horn, the family orchestra proudly performed at elementary school events, weddings, and parties around Cleveland. They primarily played Italian music, such as polkas, and other folk music of that genre.

After honing his musical talents at an early age with such groups as Vincent Patti, Jack Crawford, and Al Donahue, Ray got his big break with one of the most important, and most successful, musical organizations in the world, the Glenn Miller band.

It was 1938 and Miller had just burst into musical prominence with a shattering performance at the famous Glen Island Casino in New York, where he had introduced his band's unique sound. Miller had established this singular articulation by writing arrangements that added an additional saxophone part and featured a clarinet playing an octave above the line of the lead tenor sax. Miller had originally composed the clarinet part for the trumpet, but had substituted the clarinet when the trumpet player's lip couldn't sustain the notes. No new scoring was necessary since both instruments are tuned to B-flat. This maneuver comprised the renowned "lead clarinet" style which has always been identified solely with Glenn Miller.

Glenn tried Ray out on lead trumpet, was pleased with the results, and offered him a job. Ray told Miller that if he could get out of his contract with Al Donahue, he would return to New York City and join him. After Ray had departed, Miller apparently didn't believe that he could convince Donahue, and

filled the spot with trumpeter Billy May.

But Donahue, being a very gracious fellow, gave leave and when Ray returned to New York and found that the position had already been filled, he assumed that he was out. However, Miller made the surprising move of clearing out a trumpet position to make room for him. Earning over \$200 a week, a princely sum in those days, 18 year old Ray Anthony became a part of one of the most famous swing bands in music history.

Surprisingly enough, the fruitful years of the Glenn Miller band lasted only from 1935 to 1942, with fame and recognition occurring just during the latter three. The original professional civilian organization came to a precipitous, and permanent, end in 1942 when Miller, following the example of many other band leaders, joined the service during World War II (he entered the Army Air Force). After a short hitch with the Jimmy Dorsey orchestra, Ray also entered military service by joining the United States Navy.

During his military tenure, Ray served under the great banjoist Eddie Peabody. Peabody, a Lieutenant Commander at the Great Lakes Naval Station, was in command of the station's entertainment section, and Ray was assigned to serve under him. The unit had a symphony orchestra, four or five dance ensembles, and a number of show bands. Among those serving with Ray were impressionist Larry Storch and comedic actor Billy DeWolfe.

After a stint as a band leader on the islands of Midway and Okinawa and following his military discharge, Ray, and about eight of the fellows from his Navy band, headed home to Cleveland. There, in 1946, he organized a dance combo that eventually grew to about 17 players, including his brother Leroy on baritone saxophone, who is still with Ray today.

The same year that he formed his group, a number of big name band leaders, such as Benny Goodman, Tommy Dorsey, and Woody Herman, quit the business. But Ray was still left with a lot of competition from the musical organizations of Skitch Henderson, Ralph Flanagan and Elliot Lawrence.

Continued on page 6

and his all-star band



by Barbara J. Watkins

Member Scott Pitzer wants to know how long the NBC series **Escape** was on and whether there was any connection between it and the CBS **Escape** series. This is something I've wondered also, ever since hearing the NBC version about 15 years ago. Since then I haven't been able to locate anything in print about the series. Jay Hickerson, in his latest guide of circulating shows, *The Ultimate History of Network Radio Programming and Guide to All Circulating Shows*, notes only "ESCAPE FROM (NBC) 3 shows available." I suspect that the title was actually **Escape**, although each episode known to exist includes "from" in the episode title, for example, "Escape from Easy Money," "Escape from Autumn," etc. The NBC series predates the CBS series. I would also guess that it was broadcast from Chicago, since some of the personnel were directors Norman Felton (**Curtain Time**, **Grand Marquee**) and Jack Simpson (**Beat the Band**), and actors Cliff Soubier, Ralph Carmargo, Marvin Miller and Jack Petruzzi. Two of the writers were Alan M. Fishburn and Hugh Douglas. If anyone has printed information on this series, please send it to me and I'll share it with you in a future column. With close to 2000 people reading this, we're bound to solve this mystery!

Philip Lieberman is compiling *The Encyclopedia of Radio Morning Men* for McFarland Publishers. The purpose of the book is to trace the history of the local morning deejay from the earliest days of radio to the present and show how styles of presentation and music have changed. He is looking for a chronology of the morning men in your area, past and present. Copies of airchecks and photographs are welcome also. If you have any contributions,

contact Philip A. Lieberman, 8 S. Hazel Street, Tunkhannock, PA 18657.

Calling All Clubs

Jay Hickerson's "Hello Again," published six times a year, contains lots of contacts for anyone interested in particular areas in OTR collecting. Also it is a good source for news of what's happening around the country in the hobby. For subscription information, contact Jay at Box 4321, Hamden, CT 06514, (203) 248-2887; FAX (203) 281-1322. In the May-June 1993 issue he announces the first Abbott and Costello Convention which will be held Aug. 20-22 at the Ramada Inn in Clifton, NJ. For further information write to the Abbott & Costello Convention, Box 1117, Laurence, NJ 08879, (908) 566-1093; FAX (908) 566-7859.

"Chuck Schaden's Nostalgia Digest" is published six times a year and contains many interesting articles about the radio programs, music and life in

general of the days of yesteryear, and up-to-date information of events happening in the Chicago area concerning nostalgia. The June/July issue, for example, contains an article on the V-Discs, 12 inch 78 R.P.M. phonograph records recorded for our service men overseas during World War II; how a grade school in St. Joseph, Michigan helped to win WW II; an article on the King of the Cowboys, Roy Rogers; one man's reaction to the death of Superman; news of a 60th anniversary salute to Don McNeill and the **Breakfast Club** at the Museum of Broadcast Communications in Chicago on June 23; articles on Bob and Ray, Sears catalogs, and Wrong Way Corrigan, plus complete broadcast schedules for WBBM's "Old Time Radio Classics" and WNIB-WNIZ's "Those Were the Days" for June and July. To subscribe, send \$15 for six issues to The

Continued on page 12



McGee's Closet is a free service to our members and honorary members. Send your wants in OTR-related material to McGee's Closet, c/o Barbara J. Watkins, P.O. Box 561, South Pasadena, CA 91031. Please specify desired taping format (cassette or open reel).

WANTED: AMOS 'N ANDY, 15 minute nightly episodes (pre-1945), on cassettes. Contact: Howard Clements, 21348 Maria Lane, Saratoga, CA 95070. (408) 255-4530.

WANTED: Audio cassettes of the complete run of I LOVE A MYSTERY (50 in all), with the exception of "Temple of Vampires," "Bury Your Dead, Arizona" and "The Thing That Cries in the Night." Any of the other 47 serials are of utmost interest to me. Will buy or trade other Carlton E. Morse

productions such as ADVENTURES BY MORSE and I LOVE ADVENTURE. Contact: James N. Everts, 222 N. Main Street, Lombard, IL 60148. (708) 932-8440.

FOR SALE: OTR books: *Vic and Sade* (HC), *The Small House Halfway up in the Next Block* (HC), *The Shadow: Crime Over Casco & The Mother Goose Murders* (HC), *The Shadow Knows* (SC), *Flywheel, Shyster and Flywheel* (SC) and *The Shadow Scrapbook* (SC). Make offers. Contact: Joe Russell, P. O. Box 216, Mapleville, RI 02839.

78 hours of shows released

SPERDVAC members still drooling over the variety of radio shows we made available last month will have more programs to order from the General Library. We are adding 78 hours of shows, including more **Jell-o Programs** and **Dragnet**. Page 186 concludes with shows from the **Whitehall 1212** series. We have more of them recorded and are listing them below.

Tape 1467 WHITEHALL 1212

Side one:

- a. "The Murder of Margery Ashley" 3-2-1952
- b. "Case of Dr. Duncan Allen" 3-9-1952
- c. "Case of Thomas Applebee" 3-16-1952

Side two:

- a. "Case of the Black Gladstone Bag" 3-23-1952
- b. "Murder of a Bloody Belguin" 3-30-1952
- c. "Case of the Fatal Bath" 4-13-1952

Tape 1468 WHITEHALL 1212

Side one:

- a. "Case of Mrs. Minerva Bannamon" 4-20-1952
- b. "Case of Franchesca Nicholson" 4-27-1952
- c. "Case of William George Greenly" 5-4-1952

Side two:

- a. "Case of Margery Tate" 5-11-1952
- b. "Case of Sidney Wolfe" 5-18-1952
- c. "Case of Maggie Ralenson" 5-25-1952

Tape 1469 WHITEHALL 1212

Side one:

- a. "Murder of Winifred Hog" 6-1-1952
- b. "Case of the Strange Bondfire" 6-8-1952 (no closing)
- c. "Case of the Homemade Handbag" 6-15-1952 (no closing)

Side two:

- a. "Murder of Mrs. Ann Battersby" 6-22-1952 (no closing)
- b. "Case of the Weed Eradication" 6-29-1952 (no closing)
- c. "Murder of Mr. Sweet" 7-6-1952

Tape 1470 WHITEHALL 1212

Side one:

- a. "Case of the Ankush" 7-13-1952
- b. "Case of the Unidentified Woman" 7-20-1952
- c. "Case of the Magenta Blotting Pad" 7-27-1952

Side two:

- a. "Murder of Nora Brady" 8-3-1952
- b. "Case of the Missing Clarinet" 8-10-1952 (no closing)
- c. "Case of Dugel Henry" 8-17-1952

Tape 1471 WHITEHALL 1212

Side one:

- a. "Murder of Lady Madge Johnson" 8-24-1952
- b. "Case of the Madden Family" 8-31-1952 (No closing)
- c. "Case of the Eaton Brothers" 9-7-1952

Side two:

- a. "Case of the Winchester Bottles" 9-14-1952
- b. "Case of the Inoperative Wireless" 9-21-1952
- c. "Case of the Electric Torch" 9-28-1952 Last show of the series.

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: 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+: George Lovas, P. O. Box 3757, Crestline, CA 92325-3757

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

GENERAL LIBRARY - Open reels 501 +: Jim Allen, Box 500, N. Hollywood, CA 91603-0500.

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: Carrolyn Rawski, 7430 Gaviota Ave., Van Nuys, CA 91406.

Ray Anthony

Continued from page 3

Due to the intense rivalry, he had to cultivate a style that was uniquely his own.

He was an admirer of the musical handles of trumpeter Harry James, trombonist Tommy Dorsey, and, of course, Glenn Miller's fantastic saxophone section, so he decided to create his own signature sound by combining the styles of all three, based on the use of a majestic and powerful brass section. This atypical, yet innovative, brass sound, grounded on the three previously mentioned musical styles, has become Ray Anthony's trademark and no one since has been able to imitate it.

To complete the effort, he added a male vocalist to the group (those shoes were filled, variously, by Ronnie Deauville, Dick Noel, and Tommy Mercer); and later added Helen O'Connell and Bob Eberle, who had commenced their careers with Jimmy Dorsey. All three solo vocalists would go on the record with Ray on the Capitol label.

The new band, and its fresh combination, began to tour the various dance halls and clubs of the country. Unfortunately, most people had never heard of Ray Anthony, so Ray, being a very public relations conscious fellow, realized that he was going to require national exposure in order to achieve the type of success he desired. His manager, Fred Benson, succeeded in stirring up interest at Capitol Records and Ray and his band cut their first singles there in April of 1949.

Many of the selections were recorded at Capitol's old Hollywood studio on Melrose Avenue, which had formerly housed the headquarters of the National Broadcasting Company

and then the Mutual Broadcasting System.

As is typical of most of these early pieces, the band plays right from the top of the arrangement and the vocalist comes in later. Today, however, the vocalist enters right at the top, the instrumentalists act as a bridge relief in the middle for about sixteen bars, and

Anthony combined the sounds of Harry James, Tommy Dorsey and Glenn Miller to form his band's own signature sound

then the vocalist returns to finish the piece.

By 1950, because of interest from radio stations and record buyers, the group began to receive recognition. Network radio was the key to public popularity and acceptance.

Even though the radio networks were in a state of decline and change due to the ever increasing onslaught of television, Ray's records caught on with radio listeners. The band's flavor was so distinct and so danceable that the public simply gravitated to it.

"Young Man With the Horn," written by Edgar De Lange, Truman Jenny, and Bonnie Lake, was recorded April 26, 1950 and became Ray's signature song, even though it never charted. Ray recalls that "'Young Man With the Horn' became our theme song from the first day we recorded it. We did it first in one style and then re-recorded it with a clarinet lead in the Glenn Miller voicing."

"The Bunny Hop" got its start in a very unusual manner. "We went up to play a one nighter in the Bay Area, and the kids were dancing a conga style

type of dance to the 'Blacksmith Blues' (an unusual piece using a blacksmith's hammer and anvil to create a beat similar to that of "The Bunny Hop")," Ray remembers. "We went further up the coast but didn't find anyone else doing this type of dance. On the way back to L.A., we stopped again in the Bay area and teenagers were still doing the dance.

"I went back to my hotel and wrote the song that night. It took me all of ten minutes. I even wrote the lyrics which I normally do not do. I thought it would be an immediate hit, but the

music is not indicative of the dance.

"If you hear just the music, you don't know how it applies to the dance. For a whole year after that, we played one-nighters, especially in Texas. I had to teach the audience how to dance it by leading the line. The band played the whole number three times for a total of nine minutes. After we left each town, the record broke there for a hit."

In fact, "The Bunny Hop" became Ray's second million seller (after "Dragnet"). It is still his biggest hit today, selling five to ten thousand copies a year. Life Magazine even did a 1952 feature story on this dance craze, complete with pictures.

"Dragnet," the original theme written by Walter Schumann, became the band's first million selling record even though "The Bunny Hop" was released earlier. Capitol approached Ray about doing "Dragnet," assuring him that it was a sure hit. Ray worked on it in New York with three arrangers, Don Simpson, Dick Reynolds, and George Williams. Ray remembers that each of them wrote a version of

Continued on next page

Ray Anthony

Continued from page 6
'Dragnet.'

"We went into the studio and tried out all three. We finally settled on Reynolds' version and did some revisions," he said. "Dragnet," recorded on June 20, 1953, soared to #2 on the Billboard charts.

It was during the mid fifties, when the band was at the pinnacle of its achievement, that Ray decided to venture into acting. He and his group had appeared in several motion pictures together, as a big band. They performed in a college dance scene in the 1955 Fred Astaire — Leslie Caron musical "Daddy Long Legs," were featured in a nightclub setting throughout the 1957 movie "This Could Be The Night" starring Jean Simmons and Paul Douglas, and appeared in two different scenes in the 1956 "The Girl Can't Help It," with Jayne Mansfield and Edmund O'Brien.

Ray continued to study acting on his own, working with Sanford Meisner, the famed New York coach, and Estelle Harmon, the well known Hollywood drama coach. He later landed a number of dramatic roles, such as an undercover agent in the 1953 "High School Confidential" with Jackie Coogan, and as the "bad guy" in the 1959 "Beat Generation" starring Steve Cochran. He played band leader Jimmy Dorsey in the 1958 Paramount production "The Five Pennies," the story of the life of Red Nichols, starring Danny Kaye.

Not content just to record other people's television themes, Ray, his band, and The Anthony Singers, were featured on "TV's Top Tunes," a CBS Television "Hit Parade" look alike that aired from 1951 to 1955. Other regulars were Peggy Lee, Mel Torme, Helen O'Connell, and Julius La Rosa.

In the summer of 1953, he filled in as the summer replacement for Perry Como on "The Chesterfield Supper Club" on CBS-TV. "The Chesterfield Supper Club," starring Ray Anthony, featured singers Helen O'Connell and Bob Eberle, with CBS running three 15 minutes shows a week for 13 weeks. Ray filled in again for Como during the following summer. Later, he, and his band, made guest appearances on such programs as "The George Gobel Show," "The Steve Allen Show," "The Tennessee Ernie Ford Show," and "The Ed Sullivan Show," among others.

During the 1956-57 television

Anthony's career has included radio, band remotes, records, television programs and even acting in motion pictures

season, his musical variety show premiered on ABC. Sponsored by Plymouth, "The Ray Anthony Show" ran an hour each week for 30 weeks. A number of famous guests appeared on the show, including Vic Damone, and the King Sisters. The Four Freshmen became show regulars.

Following the enormous success of "Dragnet," Ray and Capitol attempted to keep the ball rolling by recording the theme to the television series "Peter Gunn," at the Capitol Tower's Studio A, on Aug. 4, 1958.

Ray remembers: "I was approached by Blake Edwards and Henry Mancini, who were going to do a television series called 'Peter Gunn' and, because of our success with 'Dragnet,' they wanted us to do their theme too. I worked out the score with Henry, who wrote the arrangement.

"At that time, Capitol did their own distributing, and released the single about four months in advance of the television series debut. 'Peter Gunn' finally became a hit after the TV series began. The single had been released before the TV series in the hopes of boosting viewership of the series, but the exact opposite happened. The TV series aided the success of the record."

Capitol usually spent a lot on promotion, but, as a result of the TV series, they decided to adopt a wait and see attitude about what would happen with the "Peter Gunn" recording. The single began to sell on its own accord, breaking first in one city and then another, for weeks on end. As a result, Capitol and Ray didn't see any reason to spend money on promotion. As it

turned out, this was a wise move since "Peter Gunn" hit the charts Jan. 5, 1959, reaching #8. The tune became Ray's third million seller.

Ray felt that during his years at Capitol his band was bringing something to the public they wanted to hear. "That's your reward, actually, that you are able to do that," he once said. "If you're able to give something special, then you get joy from what that person gets out of it. We play a dance, cut a record, or something, and we know that people are going to love the sound of the band. So it's really a pleasure. The toughest part is preparing for the performance, driving to the gig, getting there, and setting up. The easiest part is the four hours that you play. The performance, itself, is a joy."

Ray misses those years at Capitol
Continued on next page

SPERDVAC Meeting becomes Morse tribute

I'm going to write Claudia back into **One Man's Family**.'

"Working that show and working with Carlton was pure joy," she said.

"The Carlton I remember is a very gentle, loving man with a great sense of humor," Les Tremayne added.

In 1951, Tremayne left his acting jobs in New York and drove to California. In one town along his planned route he stopped to pick up mail and messages sent via Western Union.

"There was a wire waiting for me. It said 'Why don't you answer me? Do you want it or not?' I wired back: 'Yes.' It was from George Fogle, who was now working for Carlton."

The young actor didn't receive an earlier wire offering a part in a new Morse production.

"Carlton was building a new show, **The Woman in My House**. It was sort of a spin off of **One Man's Family**, only in a 15 minute format," Tremayne



*Les Tremayne was one of the stars of **The Woman in My House**.*

explained. The role being offered was Jeff, a character fashioned after Paul Barbour.

Conrad Binyon was eight when he joined the cast of **One Man's Family**. His memories of Morse are from a

youngster's point of view.

"The way I looked at Carlton E. Morse was like I would look at the president of the United States," he said. "I never considered that I worked with him. I always felt that I worked *for* him."

From that perspective, Binyon recalls an incident during a publicity photo shooting at Morse's Hollywood home. "Off the living room of Carlton's house was this beautiful wood facade bar. I was sitting on one of the stools with my elbow on the bar. And Carlton came into the room, stepped behind the bar, and said, 'What'll you have?'"

Young Binyon was intimidated. "That's like the president of the United States saying 'What'll you have?' I was dumbfounded because I could see all of these bottles (of liquor) on the shelves. I didn't know how to answer that question," he said. "He saved me by

Continued on next page

Ray Anthony's career

conclusion

Records. "They were some of the happiest days of my life."

Anthony brought his early big band years to an end in 1960, feeling that he had gone about as far as he could. Later he occasionally brought everyone together to record pieces such as "Worried Mind" for Capitol. During this time, he put together a lounge act, "Ray Anthony and the Bookend Revue," and took it to the Sahara Hotel in Las Vegas. Working with a small group of ten instrumentalists and anywhere from two to six girls ("Bookends"), he was an immediate success.

Vikki Carr was one of the "Bookends" for a short time. Still under contract to Capitol through 1968, Ray and the Bookends recorded several albums, including one of their best

known, "Live At The Sahara." The "Bookend Revue" was an enormous success for twenty years, traveling all over the world and performing at various clubs, hotels, and resorts.

In 1980, after sensing a renewed interest in big bands, he assembled a tour group and "hit the road." In 1985, he performed at the President's Inaugural Ball and, in 1989, recorded the theme for the TV mini-series "Winds of War and Remembrance."

He still continues to perform on international cruises and for charity and fund raising functions. Sixty years after picking up his first cornet, he continues to spread his original and unique blend of swing throughout the world, skillfully combining musical techniques to create his own distinctive sound.

Ray Anthony has truly become a "big band legend" in his own right.

Memorial service for Morse July 25

A non-denominational memorial service for Carlton E. Morse will be held in Los Angeles on July 25. The service will be at 1:30 p.m. in the Holmes Chapel at Founder's Church, 3281 West Sixth Street, Los Angeles.

The church is located at Sixth and Berendo. The entrance is on Berendo Ave.

Rev. Arthur Chang, the church's new minister, and Pastor Ken Fagerlin will officiate at the service.

Mr. Fagerlin was a radio actor for many years, working under the stage name Ken Peters. He portrayed Dan Murray, husband of Hazel Barbour, on **One Man's Family**.



Peggy Webber played Ellen Jordan, "a miserable little character."

Morse tribute conclusion

asking, 'Do you want a Coke, Pepsi or ginger ale?'"

Peggy Webber played Ellen Jordan, whose personality she describes as "a miserable little character" on **One Man's Family** in 1943. "I decided that I was going to do something very unusual with her so that Carlton might write her in as a permanent character," she recalled. "I made her a juvenile delinquent, a rebel without a cause."

Morse liked her interpretation of the character and spent nearly a year writing episodes in which Ellen Jordan came close to wrecking the Barbour Family.

"She was dying to be a member of the family," she said. "I wished Carlton would end her because she was so bad."

Webber also appeared on **Adventures by Morse**, **I Love Adventure**, **Woman in My House** and **The Cooper Clan**. "At that point I was getting all of the eccentric characters," she said.

She and Michael Raffetto appeared on one of Morse's early television productions, a story titled "The Cat."

"Carlton, to me, was the most honest, the most noble," she observed. "He was full of ideals and morals. It was one of the greatest joys and honors of my life to have worked with him."

Rouverol and Pirrone recall Morse's shows

Continued from page 1

he wanted it and after that it was pretty much up to the actors."

The Morse style of directing created an easy going atmosphere in the studio. "We took our jobs quite lightly in the sense that most of us just plain enjoyed it," the actress said.

Not all of the cast was nonchalant, however. "While the rest of us would be playing word games around our table, Jeanette Nolan, would be off in a corner 'woodshedding.' She was very serious about her work."

Once, Rouverol was surprised to be summoned to Morse's office for a conference. Morse told her, "It's come to me, in a general way, that you don't hold this show in very high esteem."

"I was a little stunned because I couldn't remember saying this to anybody," she told SPERDVAC. "I was astonished. If I had said anything like that it must have been in jest. I assured him that I cared terribly about my part, I took it very seriously, and I was very pleased and proud to be on the show."

The incident demonstrated to her Morse's feeling about the "family atmosphere" within his cast. "It mattered to him that we had a feeling for the show and each other," she said.

"He was not above trying to slide something past Standards and Practices," Rouverol recalled of Morse. "They began to watch him like a hawk. I think they got on to his devices.

"In the show when Jack was on leave from the Army, there was a wonderful family reunion for Jack. Jack and Betty could hardly be separated and at the end of the family dinner we went up to our bedroom and Jack said, 'Oh, wow. What a wonderful day.' And

what the script had Betty say was 'Yes, and there's half of a banana cream cake in the refrigerator.'"

The officials from the Standards and Practices thought the line was suggestive. Morse's replacement line, which might also have been considered to have sexual overtones, was allowed on the air: "Yes," replied Betty. "And it's not over with yet."

George Pirrone auditioned for the role of Hazel's troubling son Pinky in 1952. He remained with the series until it left the air in 1959.

"Everyone on the show made me feel so warm and accepted," Pirrone recalls. "My ultimate achievement in radio was no doubt being affiliated with the **One Man's Family** circle of people."

Pirrone commented that actor Anthony Smythe, who played Father Barbour on the series, disliked socializing very much but accepted frequent dinner invitations to the Pirrone home. "Tony would come over on Sundays with his sisters. He loved Italian cooking," he said.

Over the years **One Man's Family** was on the air there were a number of giveaways associated with the series. There was a Mother Barbour Cookbook written by Minetta Ellen, the actress who played the role. And there was a Father Barbour Photo Album.

"There was a kind of feud going on between Mother and Father Barbour that everyone was laughing hysterically about," Pirrone recalls. "The feud was going on around the rehearsal table. Father Barbour was insisting that his promotion of the photo albums was doing more business than Mother Barbour's cookbook."

"Radio was more fun than anything in the whole world. There was nothing like it. It was free of the kinds of tension that you see around any production company today."

— Jean Rouverol



These are the two fellows least likely to work together on a musical production for radio. They are Sterling Holloway, left, and Johnny Mercer.

PHOTO COURTESY AFRTS

When your tapes won't play...

Are you going to stick them in an oven or use a hair dryer as some recommend?

Be skeptical of home remedies, you could destroy your valuable masters by attempting to fix them yourself.

IDT, the leader in magnetic tape recovery technology, uses an innovative 5 step program to evaluate, recover and transfer your masters safely and successfully on to any desired format.

Our professional and personal service is well known among our many satisfied customers. They include Crescent Moon Studios for Miami Sound Machine, Flytetime, ABC Broadcasting, Voice of God Recordings, and The Elgin Symphony Orchestra, just to name a few. Also, the major tape manufacturers; Ampex, BASF and 3M, refer their customers to us so they can take advantage of our unique recovery technology.

We are committed to preserving our recorded cultural heritage, and dedicated to providing this service to the industry.

So call us today at 1-800-447-3083 and find out how IDT can make your tapes play again.

IDT *The leader in Magnetic Tape Recovery*
Innovative Development Technology, Inc.

8049 Monetary Dr., Suite C-7, Riviera Beach, FL 33404
800-447-3083 ■ 407-844-2111 ■ FAX 407-844-9610

SPERDVAC

Society to Preserve and Encourage Radio Drama, Variety and Comedy

SPERDVAC RADIOGRAM

c/o Dan Haefele

4366-D 136th Street

Hawthorne, CA 90250-7108

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

Dated Material
FIRST CLASS MAIL

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

DEADLINE**August 1993 issue****July 20, 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 \$95.00 25 reels for \$55.00

CASSETTES

Factory fresh SONY
HF-90s 20 for \$30.00
HF-60s 20 for \$25.00

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**

Information, Please

Continued from page 4

Hall Closet, Box 421, Morton Grove, IL 60053.

Where Are They Now?

Two honorary SPERDVAC members were presented the distinguished Diamond Circle Awards from Pacific Pioneer Broadcasters at their latest luncheon held May 21 to honor Eddie Albert. They were William Lally and Allen Botzer. Other recipients this past year were: producer Michael Meshekoff and musician Nathan Scott (March 1993); ad executive producer/actor Glenn Ransom and musician John Fresco (Jan. 1993); comedian/singer Eddie Dean and radio personality and interviewer Alyce Walker (Nov. 1992), and newscaster Maury Green and Country Western star Cliffie Stone (Sept. 1992).

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

Upcoming meetings

At press time we were unable to confirm the guest for SPERDVAC's next meeting. We will gather July 10 at the Thousand Oaks Public Library, 1401 E. Janns Road in Thousand Oaks.

Actor Frank Maxwell and his wife, actress Rita Lynn, are our *tenative* guests at the Aug. 14 SPERDVAC meeting. The event will be held at St. Andrew's Luthern Church, 15520 Sherman Way, Van Nuys.

Both meetings begin at 12 noon. They are open free to the public.

Who is the child actor on last month's cover? He is Page Gilman, Jack Barbour on **One Man's Family**. Look for a feature article on him in next month's *Radiogram*.