

SPERDVAC *RADIOGRAM*

Vol. XV, No. 9 The Society to Preserve and Encourage Radio Drama, Variety and Comedy SEPTEMBER 1989



MEMOS FOR MEMBERS

A tip of the radio collector's headphones to Marty Kalenberger for serving as our Radiogram editor for a year. We recognize the importance of the job and truly appreciate Marty's efforts. Each of our volunteer editors has made an important contribution to the Radiogram. Marty added humor and some informality and also brought us to the point where our page layouts are now done on computer - making the editor's job much easier. Again, our thanks to Marty for the many hours he donated to SPERDVAC.

Local volunteers are needed as Archives cassette librarians (please note we are splitting the library into three parts to reduce librarian workload). We also need volunteer assistants to help during our convention in November.

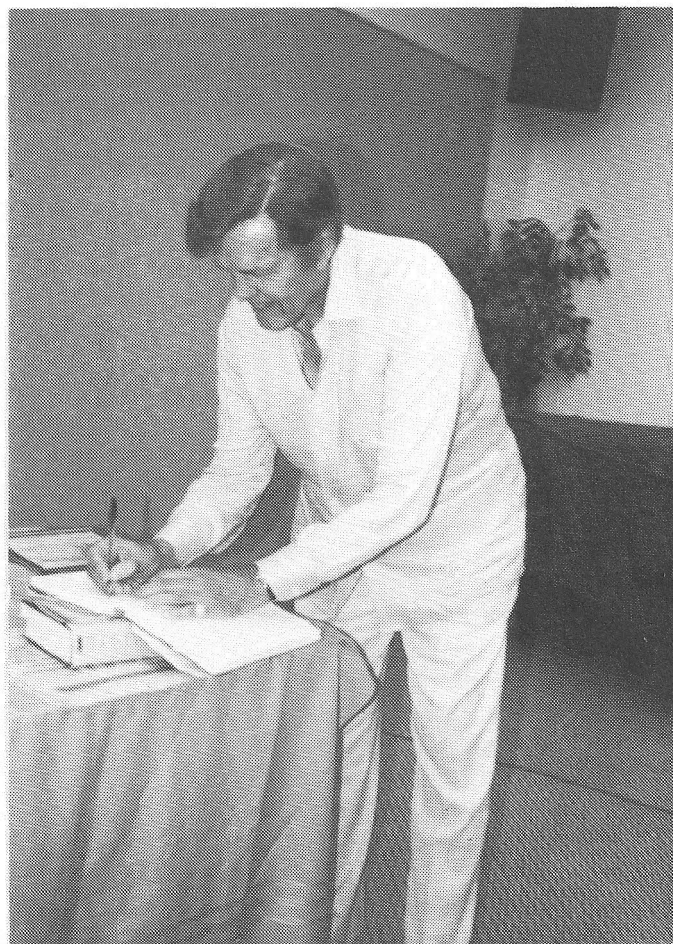
SPERDVAC's pal Ken Greenwald has published a book of Sherlock Holmes stories based on episodes of the radio series. The Lost Adventures of Sherlock Holmes is available at major bookstores. The publisher is Mallard Press, 666 Fifth Ave., New York City, NY 10103.

SPERDVAC needs donations of large, metal filing cabinets. We need them for storage of radio scripts. Out of the area volunteers are needed to help us sort through recent script donations. Our thanks to member Marie Raymond for her efforts in preparing scrips for our printed materials library.

Thanks, also, are due to member Hank Lansberg for his assistance in dubbing tapes for our libraries.

We are in need of a loan or donation of an open reel deck that will play 14 1/2" reels at 30 ips. We have obtained master tapes of radio shows we cannot play until we have access to such a machine. Those able to assist us may call SPERDVAC at (213) 947-9800.

If the last two digits of your membership number (on your mailing label) end with -08, your renewal was due last month (August). Likewise, if your membership number ends in -09, your renewal is now due. We appreciate members who save us paperwork by renewing promptly. Renewals are just \$15.00 and should be addressed to Duane & Jean Harding, 443 Applegate Court, Camarillo, CA 93010. And please be sure to drop us a note indicating your thoughts on SPERDVAC and its activities.



Radio Singer Jack Smith signs an autograph at SPERDVAC'S August meeting. See Page 2 for details.

SPERDVAC MEETING

Radio musician Bernard Katz will be SPERDVAC's featured guest when we meet this month. Mr. Katz scored music for some of radio's popular shows. His credits include Mayor of the Town (with Lionel Barrymore), Hollywood Star Preview and This is My Best.

Mr. Katz will discuss his radio career plus memories of his cousin, the late Mel Blanc. Our guest is traveling from his home in the San Francisco area to join us.

The SPERDVAC meeting begins promptly at 12 noon Saturday, September 16 at the Buena Park Public Library, 7150 La Palma Ave., Buena Park. It is free and open to the public.

JACK SMITH RECALLS RADIO/SINGING CAREER

When Jack Smith was a 15 year old student at Hollywood High School he had plans to attend Dartmouth College and, following in the footsteps of three uncles, pursue a career as an architect. But when he and two school pals heard the trio singing at the Coconut Grove had been fired, they were determined to get the job. The teenage trio was hired to replace Bing Crosby, Harry Barris and Al Rinker.

Replacing The Rhythm Boys changed the course of his life. And it quickly led to even greater public exposure because some of their performances were broadcast on network radio.

"I have met more wonderful people," Smith joyfully told the audience at SPERDVAC's August meeting. "I have been to more interesting places. I count my blessings that I was in an era where we had magnificent lyrics, beautiful melodies and great bands."

During World War II, he and Mary Martin worked together frequently doing programs broadcast by the Armed Forces Radio Service. Later, he appeared regularly on Glamor Manor, which he did during his lunch hour from his job as a military aircraft instruments instructor.

"We would do three shows a week," he recalled, "I'd take the subway, come up to NBC, run into the studio just as they were saying my name, do my song, get back on the subway and come back. None of the students knew I was on radio.

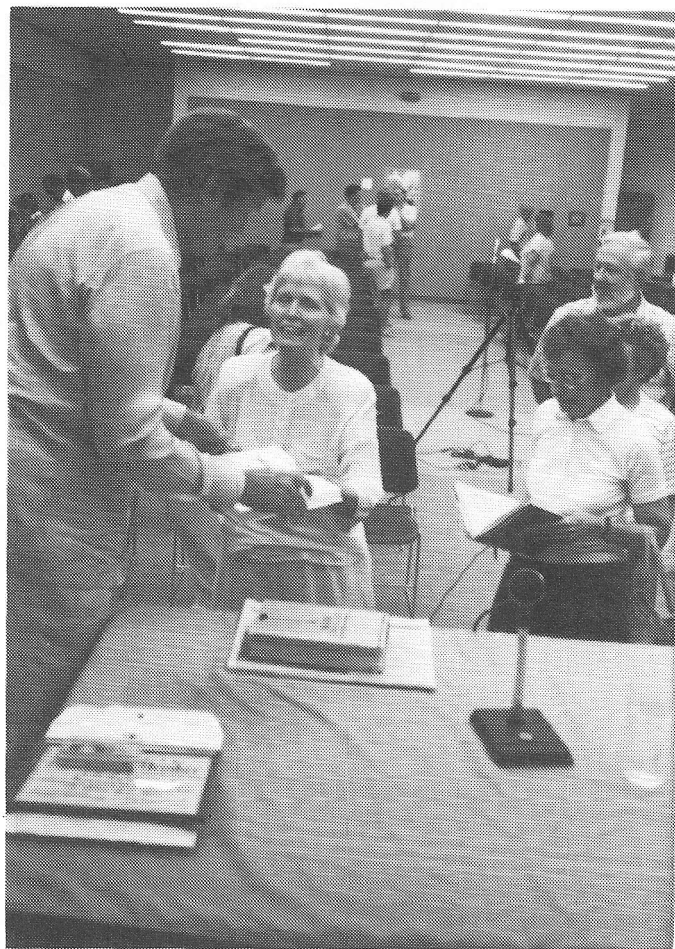
"That was one of the nice things about radio," he continued. "You were a sound." Radio provided him an opportunity to perform publicly, yet retain some privacy.

On the Prudential Family Hour, an hour long classical music program starring Gladys Swarthout, Smith was asked to become the lead singer with his trio. He began singing one popular tune each week, and soon he was getting the majority of the program's fan mail. "Gladys was not at all happy about that," he added.

Unhappy that the program's star was displeased with his popularity, Smith wondered if he should leave the show. The situation had an ironic ending.

"I used to go down after the show to the corner drug store and I would literally cry in my soda with a man and his wife and two daughters who were eight and ten," the singer reported. "They thought I was so good on the show because it was the type of music they liked. I would say, 'Gee, Gladys doesn't like me. I should really get off the show'. . . He used to say, 'Now wait a minute. There's a reason for your being on the show. You're appealing to a different group than Gladys is, so please stay on.'"

"Gladys was let go after a year and a half. She was replaced by Rise Stevens of the Metropolitan Opera. Then we had Eileen Farrell, then Patrice Munsel," he continued. "Then Deems Taylor, the voice of the Metropolitan, was let go. He was replaced by Jose Ferrer. By the time we got to the end of five years, I was the only one of the original group on the show. So they asked me to come to the 'castle' as they called it. . . They were going to honor me there. I can remember them saying, 'The president (of



SPERDVAC members were lined up for autographs after the August meeting. Singer Jack Smith told of his career, which began when he was a 15 year old student at Hollywood High School.

the sponsoring company) has flown back from London to have lunch with you.' I was ushered into his office. . .and sitting behind the desk was my friend I'd been having sodas with for five years.

"I said, 'I had no idea you were the president of the largest insurance company in the world.' He said, 'I know you had no idea and I've enjoyed our relationship all the more for it.'"

Another irony was connected, in part, with the same show. While singing a song on the Prudential Family Hour he was interrupted with a news bulletin informing the nation of the bombing of Pearl Harbor. "Then we came back and I did the song over again," he said. In 1945, his transcribed program for Gulf was interrupted with word of the war's end. "So I was in on the beginning and the end," he added.

SPERDVAC MEETING SCHEDULE

Regular Meetings: 12:00 NOON

16 September, Buena Park Library

14 October, Western Federal, Studio City

December, no meeting planned

Convention: 10,11 November, Viscount Hotel, LA

NOVEMBER CONVENTION SALUTES ☆☆☆ 15TH ANNIVERSARY ☆☆☆

Plans are being finalized for our November convention, celebrating SPERDVAC's 15th anniversary.

Radio show recreations are planned for the banquets Friday, Nov. 10 and Saturday, Nov. 11. The Friday show will include a *Sherlock Holmes* radio program. On Saturday we will present *Lux Radio Theatre* directed by Fletcher Markle. Professionals from radio's early days will present these recreations.

Daytime workshops and panel presentations will include radio agency man Murray Bolen, announcer Vern Carstensen (*Box 13, Damon Runyon Theatre*), writer Lou Pelletier (*The FBI in Peace and War*) and Sheldon Stark (writer on *The Green Hornet*, *Sgt. Preston* and *The Lone Ranger* 1939-43).

A convention flier is enclosed with this issue of the Radiogram. We expect a large turnout and advise members and interested friends to make reservations in advance. We cannot guarantee seating for those who register after the convention begins.



Radio conversationist Galen Drake died in a Long Beach, CA resthome in May. He was a victim of lung cancer. Mr. Drake was heard nationally in the thirties, forties and fifties. His mid morning programs, aimed at America's housewife, featured helpful information on a variety of topics. In 1932 he provided coverage of the disastrous Long Beach earthquake for station KFOX.

FROM THE PRESIDENT

By Larry Gassman

New Archives Librarian

A big thank you to Barbara Cowin for her involvement. She is our new Archives librarian for cassettes 1 through 500. Barbara was our convention registration chairman in 1987 and is now eager to volunteer her services for SPERDVAC. We still need two library volunteers for the remainder of the Archives cassette library. See Barbara's address in the directory.

The Conventions Are Coming

Enclosed with this newsletter are two registrations forms: one for the SPERDVAC convention slated for November 10th and 11th, and the other for the Friends of Old Time Radio convention in October. Both gatherings are excellent opportunities for collectors and fans to meet and experience two wonderful weekends. We hope that you will make your plans to come to one or both conventions.

Old Time Radio Network in Progress

A year or so ago Dick King of RHAC, the Radio Historical Association of Colorado, and I began exploring the idea of gathering representatives from all of the radio clubs and special interest groups and initially beginning a newsletter exchange. We would like to form an association designed to better communication between the various organizations. The association is not an attempt to criticize or ridicule individuals but rather to take advantage of the many good ideas and suggestions which are a part of the hobby. With newsletter exchanges and consistent contact among the heads of the various organizations we can make a great deal of progress in communicating our feelings about various aspects of the hobby, good or bad.

We plan to meet and do a bit of brainstorming in Newark. Letters will shortly be sent to each club. If you wish to be included, please drop me a line and let me know.

Door Prizes Needed

SPERDVAC's 15th anniversary will soon be here. We need door prizes for our two banquets. If you have anything which you would like to contribute, please let me know. We also need volunteers for both registration and to work the dealer's room. Contact Richard Glasband for registration and Catherine Passarelli for the dealer's room. Catherine's address is 10615 Butterfield Road, Los Angeles, CA 90064, and Richard's is 7700 Santa Monica Blvd., W. Hollywood, CA 90046.

Run for The Board

We need new board members to serve for a year as SPERDVAC's elected officials. The meetings are held after our monthly membership meetings and have lasted no more than 90 minutes the last few months. It is a fun and rewarding experience. Please think about it and declare your candidacy by the second week in January. Catherine Passarelli will serve as next year's election chair. Take two extra hours out of your Saturday schedule and serve the membership as a part of SPERDVAC's board.

Until next month, keep in touch.

RADIO IN REVIEW

By Chris Lembesis

This month, we take a look at the old radios themselves, in two recent publications that showcase that era. In a final review, a new work that merits a critical look at radio history.

GUIDE TO OLD RADIOS: POINTERS, PICTURES AND PRICES. By David & Betty Johnson. Wallace-Homestead Book Company, 1989, \$16.95, Soft-bound. (Radnor, PA 19089).

Here is a very well put together guide for those who collect the old radios and for those just starting out. The authors cover a wide spectrum of radio collecting, and do it quite well.

Changes in radio technology, cabinet and speaker styles, along with a discussion of the early days of radio are topics which make this a book worth adding to your library. Over 350 sharp black and white photos show what was manufactured during those Golden Days of Radio. Of particular interest are eight pages of beautiful color photographs showing the various styles of radios plus the radio ads that appeared in various magazines of that period.

If you have trouble identifying or dating an old radio, the authors show how it is done, give pointers on where to find the best buys, and tell how to determine their value.

To wrap up the book, the authors present some needed definitions. Also, they list radio-related items and a price guide. A list of additional reading concludes this fine book.

RADIO - A BLAST FROM THE PAST. By H.G. Wolff & I. Jacobson. Sound of Music, 1989, \$17.00, Soft-bound. (P.O. Box 221, Stillwater, NJ 07875).

Here is a look at the history of radios, depicted by photographs covering 1927 thru 1942. To give this book an antique flavor, the pictures are in a sepia tone. This is a good idea to showcase a book, but unless there are top quality prints to be reproduced, a publisher can run into trouble. Some of the pictures are not sharp enough, to this reviewer, and photo clarity can be critical, especially to a fan or collector of these early radios.

It is obvious that a lot of time was spent in producing this book, as over 1000 early radios are depicted, including brief descriptions. Despite the printing quality defects, there is valuable information here. A suggestion for the authors would be to secure clearer photos or perhaps a different printing technique when it is time to print more copies. The title is catchy, and it can still be a very fine addition to your library. Despite its problems, it is still a worthy publication.

RADIO: A REFERENCE GUIDE. By Thomas Greenfield. Greenwood Press, Inc., 1989, \$39.95, cloth-bound. (88 Post Road West, Box 5007, Westport, CT 06881).

As readers are well aware, we live in a high tech, information media age. With the help of the computer, almost any subject, along with its complexities, is at our fingertips.

In the world of OTR enjoyment, we are experiencing a wealth of new information presented to us, almost on a daily basis. New clubs and publications are being formed, new collections are frequently discovered, and new books enter our whirl of interest. To keep up with all the changes, we need an up-to-date work. We have one here.

The author has presented an evaluative survey of the history and development of radio, including our favorite area, the shows and personalities behind it. Over 500 sources, including journals, magazine articles, and books are presented as a guide for serious study as an academic discipline, or as important information for the fan or collector who wants to learn more about that show and star. And, with few exceptions, all areas of OTR enjoyment are there.

The author breaks down radio history into the following areas: A Historical Overview; Radio Networks and Station histories, Radio Drama; Radio News; Radio Music; Radio Comedy and Variety; Radio Sports; and a miscellaneous section that includes collections, organizations, journals, periodicals and other sources. Indeed, this is thorough.

In reviewing books and articles written about a certain part of radio history, the author is not hesitant to comment about a strength or weakness that source may present. Comedians including JACK BENNY, GEORGE BURNS, AMOS 'N ANDY, and others are presented in light of the available material written by or about them, and what these sources have to offer, including their strong and weak points. This continues for the other categories of this book, as mentioned above.

The strongest point may be an area we will all find interest in, and fittingly, it is the last chapter. The chapter "Organizations, Collections, Journals, and Indexes" is just that, and it is thorough. For readers who travel in search of OTR, the author has included locations where printed and recorded material exist, such as the UCLA Radio Archives, the Library of Congress, museums, and so on. Concerning various organizations, there are many, including US! About SPERDVAC, he notes "it has a few more members and little more notoriety than most. Its bouncy monthly newsletter is a potpourri of updates on tape collections and book holdings, schmoozy celebrity interviews, and fan news. Its regular meetings and annual convention succeed in drawing the kind of membership and stars that most fan organizations would find enviable."

To complete this work, there is a section that includes contacts and/or phone numbers of locations of collections and organizations. This work is heartily recommended.

The author is professor of English and dean of the College of Arts and Sciences at Bellarmine College in Louisville, Kentucky, and is a member of SPERDVAC! Thanks to Judith Lipner of Greenwood Press for informing us of this publication. Next time we will have more news about this book, so stay tuned. Until then, as always, Good Luck and Good Reading!

anything to do with, we didn't worry about casting because we had Mel Blanc.

Straying from the comedy format that brought him so much success, Rogers wrote *Nightcap Yarns*, a series of dramatic stories read by Frank Graham.

Rogers looks back today upon *Lum and Abner* as his most enjoyable assignment. Norris Goff and Chet Lauck wrote their own scripts for the first nine years their comedy series aired. "It might be interesting to look at one of their scripts because when they first started getting into this business back in Arkansas, they had never seen a radio script so they didn't know what one looked like. . . (Theirs were) all single spaced, with practically no margins on the page. Some of the words at the end of the line wouldn't even get on the page.

"They asked me if I would write the script for them for a few weeks while they were shooting a picture," he recalled. "When those 'few weeks' were up they had discovered the luxury of not having to come to the studio to write the script. Those few weeks, for me, stretched into nine years.

"The job, nice as it was, was not without some stress," he continued. "I would get up (early) in the morning and write the show they would do that afternoon for the east coast. It was always a race over Cahuenga Boulevard, trying to get from the (San Fernando) Valley, where we lived, to NBC in Hollywood."

Once that race to the studio almost cost him the price of a speeding ticket. When he explained the reason for his hurry, the ticketing police officer declared it was the

first time he had heard that excuse. Rogers produced the script of that day's broadcast, and the constable, a *Lum and Abner* fan, declared, "OK, we'd better get that pig-eon-toed thing in there." Added the author, "That's the first time a radio script was ever known to have a police escort."

When the *Lum and Abner* show switched to a thirty minute weekly format with a studio audience, Rogers was against the change. "I was against it and Chet wanted to do it," he revealed. "I thought the characters would change." The personalities of the characters did change and, the writer noted, the series left the air after about a year in the thirty minute format.

The 15 minute daily version, Rogers told SPERDVAC's audience, employed "a story that would take two or three months to tell" but the half hour shows required him to create a new comic situation each week.

"The Golden Era Discussion Club" was one of the ongoing comic situations used frequently on the show. "The purpose of the club was to raise the standard of ignorance in Pine Ridge," he added.

Rogers wrote for *Father Knows Best* during its final year on radio. He continued the series during its television run.

The radio writer presents his experiences in a humorous fashion which cannot be done proper justice in print. When his recollections at the SPERDVAC meeting are added to our General Library, we encourage comedy fans to listen to the recording.



Chet Lauck and Norris Goff were radio's Lum and Abner. Roswell Rogers was their writer for nine years.



MARTHA (TILTON) BROOKS	GEORGE ANSBRO
JACK & MARY KRUSCHEN	JACK BROWN
VEOLA VONN NELSON	ROY ROWAN
RICHARD CHANDLEE	HUGH ANDERSON
TRUDA MARSON	KAY ST. GERMAIN
EZRA STONE	JUNE FORAY
PAULA WINSLOWE	ART GILMORE
CARROLL CARROLL	DIX DAVIS
ANDY RUSSELL	ART HERN
GLENHALL TAYLOR	ELLIOTT REID
PEGGY WEBBER	IVAN DITMARS
EDDIE MAYEHOF	JIM KING
WILLARD WATERMAN	OLIVER BERLINER
PHIL COHAN	
BOB & VIRGINIA NEWHART	
LENORE KINGSTON JENSEN	

We are so grateful to the many Friends of SPERDVAC who have contributed \$50 or more to help defray costs of the society. The above members have donated funds during the past year.

Roswell Rogers Tells of Comedy Writing Career

Roswell Rogers is a 78 year old man with Parkinson's Disease. To many this might be a gloomy combination of factors, but he remains a man who delights in entertaining others - which was quite apparent when he was SPERDVAC's guest at our July 15 meeting.



Donnie Pitchfo 1 right, presented an award to writer Roswell Rogers at the Lum and Abner Convention in Pine Ridge, Arkansas two years ago.

Rogers, whose radio writing credits include *Lum and Abner* and *Father Knows Best*, kept the SPERDVAC audience laughing for nearly 90 minutes as he recounted his adventures in Hollywood's audio medium.

When he and his wife first arrived in Hollywood from Sioux Falls some 55 years ago, Rogers went to a school of broadcasting in Los Angeles, where he took a course in radio writing.

"We had a very good teacher," he said. "The only trouble was that every time a very good writing job came up, he took it himself."

Later, he learned that an advertising agency was about to launch a new season of *Gilmore Circus*, a comedy series of the 1930s featuring Cliff Arquette. He met with an agency representative, then returned the next morning with a script and was asked to go to work on a second one.

"A second script!" he exclaimed. "Now, those were the two sweetest words that I could possibly imagine."

Rogers' asking price for a script in that era was \$12.50. "I was half way through the third script when it suddenly dawned on me I wasn't getting any phone calls of any kind. So I called them and got no answer." He took the street car to the agency office. "There were some fellows in white overalls carrying out the furniture. I said, 'What are you guys doing,' and a man said, 'well, just what it looks like, buddy. These people are going down the drain.'"

In 1936 Rogers was writing a half hour, weekly comedy for KMTR radio in Los Angeles gratis, in hopes of drawing attention to his writing talents. Then he decided to approach Paul Rickenbacker, a CBS executive in Los Angeles.

"I discovered what time the janitor opened up those offices and cleaned them," he explained. "I waltzed into the office and chatted with the janitor and told him I was Mr. Rickenbacker's new assistant and that I like to get to work early in the morning..

"I went into Rickenbacker's private office, hoping his secretary wouldn't come in before he arrived. . . I wish you

could have seen the look on his face when he walked in and saw a stranger sitting behind his desk. He thought I was there to rob him. But I quickly told him why I was there and he said, 'I thought only actors did things like this.'"

Rickenbacker agreed to listen to the KMTR show. When the rarely paid Rogers returned to the office "via the janitorial route" the following day, the CBS executive arranged a meeting with the production manager at KHJ, then a CBS affiliate. Soon afterward, CBS purchased station KNX, and Rogers was the first comedy writer hired for the new Los Angeles outlet.

His first assignments included a weekday 30 minute humor and information show; *Fiesta*, a weeknight half hour comedy, plus *The Insomnia Club*, a full hour comedy airing Saturday and Sunday nights.

The Insomnia Club star was comedian Hal Rainer, who also broadcast a religious program Sundays under the name Rev. Henry Scott Rovell. "You might think it was a little risky getting married by a comedian," he added. "But he gave us enough laughs to keep us together for fifty-two years."

Writing so many programs was nearly a ceaseless task for one man. "The only way I could get all of those shows written," he explained, "was to write seven days a week until midnight. One night a week I wrote all night long."

One of the enjoyable requirements of his job was writing quest spots for the stars who occasionally appeared on the CBS sustainers from Hollywood. Among those Mr. Rogers remembers best are Bob Hope and W.C. Fields.

While establishing himself as a writer, our guest wrote for *The Texaco Show* with Ken Murray and *The Joe Penner Show*. The Penner program was one of the early vehicles for future star Mel Blanc. "On just about every (Penner) show I had

Laguana Niguel, Ca
July 17, 1989

To - Dan Haefele, who ungrudgingly drove untold number of traffic-choked miles to get my wife, Dorie, and me to the Buena Park Library in time for the SPERDVAC meeting of July 15 - and to all you officers, members and guests who attended that July 15 meeting - let me tell you that it was a genuine pleasure to meet you and talk to you.

You were truly a heart-warming audience. I could feel the good vibes you sent sailing around that room, and what a nice feeling that was. It did this old man's pigeon-toed heart good. Thank you for being so responsive.

Most sincerely,

Roswell Rogers

Continued . . .

September 2, 1945, is a date that will be in our history books for a long time. A signing took place aboard a magnificent Man-of-arms in the Bay of Tokyo that ended a bitter four year struggle between two very powerful countries. The signing was overseen by a man ordered to leave his post while it was slowly being pounded into submission in order to allow his leadership ability to be used by his country the next four years. Also in attendance was his second-in-command who stayed and "for the sake of humanity" was forced to surrender his post. He and four of his men, who lived as prisoners of war for the next three years, would now witness the surrender of the nation that caused him to lay down his arms in surrender.

To bring us to September 2nd, we need to return to 1942. With profound gloom, the Allied world heard of the invasion of the Philippines, the Bataan Death March, the defense of the tunnels of Corregidor (April 9 - May 6, 1942). Consequently, shortly after midnight on the morning of May 8, 1942, General Jonathan Wainwright made a heartbreaking broadcast to the American forces on the outlying islands of the Philippines, speaking from a captured radio station in Manila. . . . "This is Lt. Gen. Wainwright. Subject: Surrender." Thus began an agonizing two or three minutes in which the general told of Corregidor being overwhelmed by military force and deciding to accept the Japanese condition. He told his forces to surrender their men and arms to the nearest Japanese officer.

Three years later, Gen. Wainwright broadcast to America from Tokyo the day before the signing. He thanked with deep appreciation the American people for understanding his position in surrendering. He told of leaving Manchuria for Chung King and going on to Manila accompanied by General Bebe, Colonel Tue, Lt. Colonel Pool and Master Sergeant Cal, the only living men who were with him at Camp Kevin on Bataan. He told the nation that General McArthur invited him and the four men to the next day's signing.

We step forward one day to the deck of the of the battleship U.S.S. Missouri and the official signing. We hear a three minute speech by Gen. McArthur at the signing in which he says that all parties are present to sign without discussion. He continues that as the Supreme Commander, he is to "proceed in the discharge of my responsibilities with justice and tolerance while taking all necessary disposition to insure that the terms of surrender are fully, promptly and faithfully complied with."

After the ceremonies, he delivered a four minute speech to the people of the United States in which he told of the cessation of hostilities and that "a new era is upon us."

Later, President Truman broadcast an eight minute speech about V-J day, offering thanks to the American public and servicemen. He remembered those who gave their lives, those left at home in anguish, businessmen and farmers, shipyards and factories and allies who could not withstand the enemy forces. He then proclaimed Sunday, September 2, 1945 as V-J Day.

Hugh's Hues Cont. next page . . .

SPERDVAC DIRECTORY

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

LIBRARIES:

GENERAL LIBRARY - Cassettes 1-499: Bob Steinmetz, PO Box 669, Manhattan Beach, CA 90266
GENERAL LIBRARY - Cassettes 500 and up: John Madigan, Box 3777, La Habra, CA 90632-3777
GENERAL LIBRARY - Open Reels, No. 1 thru 499: Don Keith, Box 5861, Glendale, CA 91202
GENERAL LIBRARY - Open Reels, No. 500 and up: Richard Glasband, 7700 Santa Monica Blvd., West Hollywood, CA 90046

ARCHIVES LIBRARY - Cassettes 1-500: Barbara Cowin, 866 W. 4th St., Ontario, CA 91762

Cassettes 501+ Temporarily closed

ARCHIVES LIBRARY - Open Reels: Pam Hanson, Box 5205, North Hollywood, CA 91616

HOLLYWOOD MUSEUM LIBRARY - Open Reels: Barbara Watkins, Box 628, S. Pasadena, CA 91031

HOLLYWOOD MUSEUM LIBRARY - Cassettes: Michael Plett, PO Box 3101, Van Nuys, CA 91407

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

AUDIO RADIOGRAMS: Send C-90 cassette in returnable mailer to Stuart Lubin, 627 N. Fuller Ave., Los Angeles, CA 90036, (213)653-2548

AUDIO SPERDVAC CATALOGS: Contact Bob Herman, 1640 S.W. Old Clifton Rd., Port Orchard, WA 98366 (206)876-4809

MEMBERSHIP BADGES: Send \$5.00 each to Don Keith, Box 5861, Glendale, CA 91202

ACQUISITIONS: (Discs and Tapes): John Gassman, Box 1163, Whittier, CA 90604, (213)947-9800 for both the General and Archives Libraries.

PRINTED MATERIALS ACQUISITIONS: Jerry Williams, 13861 Rayen, Arleta, CA 91331, (818)892-1446

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

SPERDVAC MERCHANDISE: Michael Plett, PO Box 3101, Van Nuys, CA 91407

STATEMENT OF REVENUE AND EXPENDITURES
FOR THE FISCAL YEAR ENDED FEBRUARY 18, 1989

REVENUE

Library Fees	\$23,539.08
Membership Dues	23,342.75
Convention '87	14,040.00
Printed Material Sales	5,199.85
Interest Income	1,706.67
Miscellaneous	1,552.14
Merchandise Sales	1,346.90
Donations	1,315.01

TOTAL REVENUE \$72,042.40

EXPENDITURES

Convention '86	\$11,574.40
Newsletter Costs	9,922.20
Library Costs	8,961.10
Capital Expense	6,568.74
Printed Material Costs	5,841.18
Merchandise for Resale	1,430.81

ADMINISTRATIVE EXPENSES

Phone	2,329.97
Postage	1,601.14
Miscellaneous	823.61
Supplies	484.24
Repair and Maintenance	350.95
Bad Check Expense	120.75
Printing	81.94
Tax and License	15.00
Entertainment and Promotion	0.00

TOTAL EXPENDITURES \$50,106.03

EXCESS OF REVENUE OVER EXPENDITURES

\$21,936.37

STATEMENT OF CASH POSITION AS OF
FEBRUARY 28, 1989

CHECKING ACCOUNT \$4,204.63

SAVINGS ACCOUNT

Unrestricted	\$37,173.60
Barbara Luddy Fund	2,000.00
Disc Fund	3,200.95
TOTAL	<u>\$42,374.55</u>

GRAND TOTAL \$46,579.18

Cash Beginning of the Year	24,642.81
Total Revenue	72,042.40
Total Expenditures	50,106.03
Cash End of the Year	46,579.18
Difference	.00

Hugh's Hues cont. . .

I have these broadcasts and many more news programs, including an approx. one hour and fifteen minute broadcast of December 8th, 1941, from the floor of the U.S. Congress in which the Congress debates a declaration of war. CBS had four reporters in a room to the side with the door open in order to hear, broadcast and record.

One of the reporters was a young Eric Sevareid. It was during this broadcast that President Roosevelt addressed the Congress with his famous "Day of Infamy" speech. An extremely interesting program.

After the war, the same top shows continued on, such as Fibber and Molly, Hope, Charlie McCarthy, Benny, Skelton, Vallee, et al. But a new, or rather, renewed element came into its own on radio. . . The Quiz Show boom. Buxton and Owen in *The Big Broadcast* list sixteen new quiz shows starting between 1945 and 1949.

In 1945, we had *The Bob Hawk Show*, which was an outgrowth of *Thanks to the Yanks* that started in 1942. Hawk had been doing quiz shows since about 1936 and was really developed as a quizmaster. His skill was a primary reason for the success of his shows. On the "Hawk" show, he featured his "Lemac" quiz, which was a title bestowed for correct answers. It was a superb advertisement for his sponsor, Camel, which is lemac spelled backwards. It ran into 1953. Other new quiz shows in '45 were *Break The Bank*, *Detect and Collect*, *Give and Take*. *Bank* was Bert Parks' first post-war program airing just after his discharge from the Army. John Reed King, Johnny Olsen and Bud Collyer alternated with Parks when the series first began, but Parks with his endless energy and enthusiasm was selected as permanent m.c.

1946 was *Winner Take All* and *Twenty Questions* as new shows. As I can best determine, *Winner* was the first network vehicle for Bill Cullen on a radio quiz show.

On September 19, 1940, *Double or Nothing* began its twelve year run. Contestants started with \$2 and went to \$10, where they could go for double or nothing, building to a "grand slam" of \$80! Walter Compton was the first host, John Reed King next, followed by Todd Russell with Walter O'Keefe the final host from 1948 to the end. There were only four other loosely defined quiz shows that ran longer: *Can You Top This?*, 13 years, *Vox Pop*, 15 years, *Truth or Consequences*, 17 years. We all had a lot of fun in the late forties listening to our favorite question and answer program.

Now for our famous fact of the month! Micky Rooney was born September 23, 1920, and played his first Andy Hardy role in *A Family Affair*, 1937. Gentleman Jim Corbett became the first world heavyweight champ, September 7, 1892. And the first Mickey Mouse film cartoon was shown in New York, September 19, 1928.

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

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Bill Idelson had a script in his hand almost as soon as he learned to read; his childhood was spent in front of a microphone as a young actor during the Golden Age of radio. As both he and the media grew up, he made the natural segue into television, appearing as a recurring character on such classic shows as "The Dick Van Dyke Show", "M.A.S.H." and "The Odd Couple." He began a writing career in 1960 with an award-winning script for "The Twilight Zone".

This illustrious writing career was to include scripts for virtually all the major comedy shows from 1960 on: "The Dick Van Dyke Show", "Andy Griffith", "Gomer Pyle", "Bewitched", "Get Smart", "Love American Style", "The Allan Sherman Special", and many more. Bill Idelson was story editor for such shows as "The Odd Couple" and "Happy Days", wrote numerous pilots, including "Barefoot in the Park", and "Anna and the King", based on "The King and I". He has worn the producer's hat for the "Bob Newhart Show" among others. In the midst of this frenzy of activity, he also wrote a sci-fi horror film that grossed a fortune for its studio. He is the recipient of two prestigious Writers' Guild Awards for his scripts, both of which are included in this book.

Writing For Dough is a lively view of life as a writer during the decades of TV's Golden Age. Through invaluable technical information interwoven with personal experiences, Bill Idelson generously shares the real *how to* info that he learned through over 20 years of professional writing. ***Covered are such topics as: getting a break, writing with a partner, how deals are made, organizing a script outline, pitching ideas, plotting, and much more.*** Three award winning scripts are included, so that the reader can see exactly how it is done.

The author pulls no punches. *Writing For Dough* is written with clarity, humor and above all, honesty; an amazing amount of practical information is packed into its pages. There is not another like it in the field; it is a must-read for anyone interested in professional script writing, television, comedy, or simply the story of a fascinating career.

Currently Bill Idelson is writing screenplays and teaching TV series and comedy writing at USC where he is an adjunct professor.

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Enclosed with the Radiogram is a new SPERDVAC Archives Library Catalog page, featuring popular radio drama and comedy shows.

Included are three of the half hour *Lum and Abner* shows recently discussed at a SPERDVAC meeting by the program's author, Roswell Rogers. They differ greatly from the fifteen minute episodes in general circulation.

Other comedy offerings include *Life with Luigi*, *Meet Millie*, *Edgar Bergen Show*, *Red Skelton*, *Jack Kirkwood Show*, and *Jack Benny's Lucky Strike Program*. We have also added an *Ed Wynn Show*, a *Harold Peary Show* and a *Beulah* program, plus a Bob Hope broadcast from 1945.

SPERDVAC has obtained a damaged transcription of the first broadcast of *Meet Corliss Archer*. We must warn comedy fans that this episode is not a comedy, but more of a family-oriented drama.

Drama fans will enjoy a new reel of escape (including "The Coward," which we believe has not been previously available) and several programs recorded from master tapes which belonged to writer/actor Antony Ellis. His *Romance* stories "The Affairs of Pvt. Bert Johnson," and "A Big Fish Story" plus his *Suspense* presentation of "Variations on a Theme" are dramas with many comic elements. The *Suspense* story features Parley Baer as a henpecked husband who decides to do away with his wife.