

# SPERDVAC **RADIOGRAM**

## *Attending our convention?*

There's still time to register for our convention. Preregistration helps us arrange seating at meals, which we can't readjust after the convention begins. We're asking guests to avoid last minute seating arrangement changes. We expect a big turnout and can better serve those who reserve a spot in advance.

Volume 18, No. 11 The Society to Preserve and Encourage Radio Drama, Variety and Comedy Nov.-Dec.1992

## The studio audiences: Radio's cheering section



PHOTO COURTESY TOM DELONG

*To meet the growing requirements for studios, rehearsal halls and offices, CBS built its West Coast complex to house their network facilities and Los Angeles station KNX. Located on Sunset Boulevard in Hollywood, the studios opened April 30, 1938. See feature story beginning on page three.*

## MEMOS FOR MEMBERS

Two programs featuring rebroadcasts of old-time radio shows have recently been canceled. KWNK radio dropped Gene Ward's program in September when the station changed formats. And last month KCRW-FM, Santa Monica, canceled Bobb Lynes' *OldTime Radio Show*. We wonder if more of our

Southern California members will rely on SPERDVAC's tape libraries to fill the void.

Congratulations to honorary member Ray Briem! Ray received his star on the Hollywood Walk of Fame Oct. 22.

The Fox tv show *America's Most Wanted* will feature a segment on radio shows that

helped track down criminals. Particular attention will be paid to *Gangbusters*. The segment airs on their Jan 1 broadcast.

At our Nov. 20-22 convention SPERDVAC will display literature from the other OTR collectors groups. We invite all of them to send us their material in time for the upcoming gathering.

SPERDVAC needs

volunteers to assist us with loading and unloading of equipment at the hotel prior to and immediately after the convention. Also, on Friday morning and Sunday afternoon we need help transporting sound effect equipment to and from the NBC studios in Burbank. To coordinate efforts, please contact Larry Gassman at (310) 947-9800.

# SPERDVAC FRIENDS

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*(In memory of Ed Prentiss)*

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*(In memory of Dick Joy)*

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*(In memory of Jack Johnstone)*

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Veola Vonn

*(In memory of Hanley Stafford & Frank Nelson)*

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Doris Singleton & Charlie Isaacs

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





PHOTO COURTESY TOM DELONG  
Seating some 1200 people, Studio 8-H at New York's Radio City housed the most prestigious and popular NBC programs. One of the first musical presentations in the newly-opened auditorium in late 1933 was *Cities Service Concert*.

## The studio audiences Radio's cheering section

by Thomas A. DeLong

Back in 1937, a first-class dummy sent radio into a tailspin. The newest performer on the broadcast block, he zoomed above a formidable array of perennial favorites. The glib little loggerhead and his cohort were voted number one in airborne entertainment.

Charlie McCarthy and his alter ego, Edgar Bergen, won virtually every radio  
*Continued on next page*

## Radio's studio audiences continued from page three

poll during the 1937-38 season. The fast-talking duo pushed aside Jack Benny, Bing Crosby, Eddie Cantor, Kate Smith, Fred Allen and other prime-time headliners.

Bergen had landed a guest spot on Rudy Vallee's **Fleischmann Hour** six months earlier, in December 1936 and caused an immediate sensation. A ventriloquist on radio? It made no sense...but a lot of things didn't in the thirties. Bergen and McCarthy quickly had their own program and top ratings from coast

to coast.

Their popularity, as well as the enormous following of other radio stars of the 1930s, attracted hordes of fans in and about radio network studios in New York, Hollywood and Chicago.

Listeners who regularly tuned in their favorite performers wanted to see them in person. Stage appearances and club dates hardly quenched their thirst. The public had to see their favorite performers in

action at the mike. Tens of thousands wrote in for program tickets, flooding mail rooms with requests for seats. Lucky ticket holders jammed radio studios, foyers and corridors.

NBC, CBS, Mutual and the smaller regional networks recognized the publicity value and goodwill stemming from a room full of exuberant fans. By 1929 NBC, for example, acknowledged that its 711 Fifth Avenue studios and the Times Square Theatre studio atop the New

*Continued on next page*



*Radio personalities gained a national following soon after the networks linked the country. In 1932, on the steps of the U.S. Capitol, American Bosch Radio Corporation awarded Star Cups to orchestra leader Harry Horlick, musician David Rubinoff, announcer John S. Young, crooner Rudy Vallee, singer Morton Downey and soprano Jessica Dragonette.*

PHOTO  
COURTESY  
TOM DELONG



## Radio's studio audiences conclusion

Amsterdam Roof could no longer accommodate the growing surge for seats.

In June 1930 NBC's parent company, RCA, assigned the network a dozen floors in its proposed high-rise skyscraper at Rockefeller Center. Three years later, Radio City opened within the new RCA Building. The broadcast complex encompassed 35 studios; many included a section for audiences. And the super-large, 1200 seat auditorium called Studio 8-H incorporated row after row of chairs.

Actually, radio audiences were still a recent development in 1933. Only a few years earlier, spectators were discouraged and turned away. Most engineers and some performers vetoed the idea of observers in studios. They believed any noise from an audience would disturb a broadcast.

The barrier fell when comedians Ed Wynn and Eddie Cantor refused to stay in radio unless

they faced a "live" audience who would immediately respond to their banter and jokes. Nonetheless, studio ushers greeted ticket holders with such admonitions as "Don't rattle papers. . . Don't wiggle in your seat . . . Don't applaud unless told to . . . Don't whisper, cough or sneeze."

And perhaps an usher or two even commanded: "Don't breathe!"

"Silence Please" was the general order of the day...but certainly not for the prime-time comedy shows.

By the time Radio City opened its doors, the laughs, cheers and roars of an audience were part and parcel of many network programs. Laughter and applause "humanized" radio. In turn, demand for tickets skyrocketed.

Eddie Cantor's funfest reputedly brought an astounding 15,000 or more requests for free tickets nearly every week. His studio held only 1000 people. Thus, admittance to the **Chase and**

**Sanborn Show** starring Cantor, his sidekicks Parkyakarkas, Bert Gordon ("The Mad Russian") plus announcer Harry Von Zell, and Rubinoff's orchestra were a sought-after and highly prized pass to an hour of great entertainment.

By the end of the decade, nearly every show with a studio audience turned away hundreds of fans regularly. Such stars as Kate Smith on the **A & P Bandwagon**, Bing Crosby in the **Kraft Music Hall**, Paul Whiteman and his **Woodbury Revue**, Fred Allen in **Town Hall Tonight**, Lanny Ross on **Show Boat**, Major Bowes and his **Original Amateur Hour** and Toscanini and the NBC Symphony were sellouts months in advance.

The surge of radiophiles spurred an extensive building program in key cities of the NBC and CBS networks. New studios at Philadelphia, Washington, Hollywood, San Francisco and Cleveland doubled or tripled audience capacity.

Soon thousands more every day entered radio turnstiles curious to see a show in action and gaze upon their favorite hero or heroine of the air. From then on, these performers were no longer mere bodiless voices, but as real as the stars of stage and screen.

*Thomas A. DeLong, a SPERDVAC member, is the author of Quiz Craze: America's Infatuation with Game Shows; POPS: Paul Whiteman, King of Jazz, and the ASCAP prize-winning Mighty Music Box: The Golden Age of Musical Radio.*

### Blank cassette tapes on sale

SPERDVAC is offering blank cassette tapes for sale at a discount price for those able to attend our Nov. 20-22 convention.

Cases of 66 new C-62 cassettes are available for just \$50 (about 75 cents per tape). The tapes, which are the same kind we now use for our cassette lending libraries, include soft plastic boxes and all-white press-on labels.

Availability is limited, but we guarantee orders reserved prior to the convention. (At 7-1/2 pounds per case, we won't bring many extra to the hotel.) Send postcards

reserving orders to Bruce Miller, 1616 Harper Ave., Redondo Beach, CA 90278. Payment is required upon delivery.

For a bigger savings, we are also offering boxes of 100 blank cassettes for just \$65. The price includes 200 press-on labels, but *without* plastic storage boxes.

For those not be attending the convention, SPERDVAC will send the same blank cassettes by mail at the price of \$20 per box of 24 tapes, postpaid.

SPERDVAC's cassette sale offer ends Dec. 1.



By Barbara J. Watkins

Many thanks to Jay Hickerson for sending the answer to the question about the name of the theme song to THE AMERICAN ALBUM OF FAMILIAR MUSIC. It was "Dream Serenade" by Gus Haenschen. Answers to many more questions can be found in his newly completed work, "The Ultimate History of Network Radio Programming and Guide to All Circulating Shows." This 450-page encyclopedia lists over 6,000 network, regional, local and syndicated shows. Included are dates, sponsors, network and time of broadcast, theme music, when known. Also, every show available for collectors is mentioned, with exact dates of over 90 percent of the shows. The cost is \$40.00 plus \$3.00 for postage and handling. Write to Jay Hickerson, Box 4321, Hamden, CT 06514, (203) 248-2887.

Bernard Eisner suggests we have a page listing OTR shows around the country, arranged by state. To do that, we would need to hear from all of you who know about programs in your area. Until that happens, we will continue to list them as we receive them. Bernard informs us of these two: WBAI 99.5 FM, Pacifica Radio in New York City airs "The Golden Age of Radio" on Saturday evenings (no times given), and WUFT 89.1 FM, NPR station for the University of Florida in Gainesville, "Theater of the Mind"

Sundays 8-10pm. What's happening in your area? We'd especially like to hear from members who host their own OTR shows, with the stations day and time of broadcast and name of show, and how long you've been doing it.

Steve Lewis would like a clarification of the dates listed for the HALL OF FANTASY shows on Archives Library reels 1189, 1190, and 1191. He says that the announcer's closing remarks indicate that the shows were broadcast on Sundays, but the dates in the catalog are Thursdays and Fridays. He's right. Were the dates given the recording dates?

If the public radio station in your area carries Marian McPartland's PIANO JAZZ, listen in the week of November 8-14 for the program featuring Margaret Whiting, who was heard often during the golden age of radio, as her guest.

#### CALLING ALL CLUBS

The *International Jack Benny Fan Club* is a must for Jack Benny fans. Its founder and president Laura Lee publishes "The Jack Benny Times" six times per year, chock full of Benny-related facts and material. It is also a good way to get in touch with others who share your appreciation of Jack Benny radio and television shows, via the club's trading roster. Past issues have included interviews with people who worked closely with Benny, such as writer George Balzer. Annual dues are \$6.39. Write to International Jack Benny Fan Club, 322 Palmetto Avenue #154, Pacifica, CA 94044.

#### WHERE ARE THEY NOW?

This month we are asking *you* for the answer to this question. We

have lost contact with two of our honorary members, Ted Donaldson and Larry Stevens. If you know their new addresses, please let SPERDVAC know as soon as possible.

Send your news, questions and suggestions 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! See ya at the convention!

### CART presents 'Discovery' Dec. 6

The California Artists Radio Theater will present "Discovery," by Alexander Knox on KPCC-FM Dec. 6 at 5 pm. CART producer Peggy Webber has adapted the four hour stage play to a 90 minute radio production.

Knox wrote the story for an Orson Welles stage performance, but the show was never produced. This is the premier performance of the play.

Dan O'Herlihy will serve as program host. The show will feature Norman Lloyd, David Warner, Joseph Marcell, Shay Duffin, Parley Baer, Les Tremayne, Ford Rainey, Ted Reid, Ian Imbercrombie, Robert Rockwell, Tommy Morahan, John Bliss, Sean McClory, James Lancaster and Ashby Adams. John Harlan is the announcer.

Writer Alexander Knox also scored the music for the production. The male choir from the American Center for Musical Theater will sing in the production. Sound effects will be by Ray Erlenborn and Budd Tollefson. Marty Halperin is the program engineer.

#### Assistance needed for printed materials library

SPERDVAC needs the assistance of a member with a Macintosh computer. We need a volunteer to type a list of radio show scripts in the MacWrite or MicroSoft Word program. The list will be converted into an inventory and catalog pages. Members able to help should contact Dan Haeefe.



## McGEE'S CLOSET

**WANTED:** Reel-to-reel or cassettes of THE SHADOW, Christmas programs, JACK ARMSTRONG episodes 1610-1627, and recordings of THE SUPER CLUB, John W. Vandercok, Al Rothe Orchestra, and Richard Harkness from 8-10-45. Cannot trade but will pay. Contact: Todd Nabel, 1236 Ardmore Drive, Cary, IL 60013

**WANTED:** Information on Joe Venuti's radio performances, particularly his program on KNX-AM in the early 1950's. I would like to communicate (letter or telephone) with anyone with information or can refer me to people who they believe might have information. Contact: Bob Mohr, 21726 NE 22nd Street, Redmond, WA 98053, (206) 868-9853.

**WANTED:** April 19, 1953 episode of the JACK BENNY PROGRAM on television, and the movie "Breakfast in Hollywood." Does anyone have any of Nat "King" Cole's radio or television shows? Contact: Jason Edward Beard, 615 James Street #507, Syracuse, NY 13203-2216.

**WANTED:** Radio drama, old or new, on reel-to-reel or cassette, performed in the Spanish language. Contact: Barbara J. Watkins, P. O. Box 561, South Pasadena, CA 91031.

## Pre-publication offer! RADIO MYSTERY AND ADVENTURE

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## SPERDVAC Directory

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**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 Haetle, 4366-D 136th St., Hawthorne, CA 90250-7108 (310) 973-5060.

### LIBRARIES:

**GENERAL LIBRARY - Cassettes 1-500:** Bob Steinmetz, P. O. Box 669, Manhattan Beach, CA 90266.

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

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

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

**GENERAL LIBRARY - Open reels 501 +:** 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

# Olan Soule remembers Jack Webb

by Olan Soule

My career with Jack Webb began more than forty years ago — in 1948 — on radio *Dragnet*. And an exciting, fulfilling career it has been, playing my regular character in radio and television of Ray Pinker (later renamed Ray Murray, on his retirement as a civilian employee of LAPD) in the Crime Lab.

Being associated with other Webb projects as they came along has also been fulfilling because Webb was the most loyal producer in the business, never forgetting those who had helped him build his career.

Going to work for Jack in radio meant learning a new style in a medium in which I was already well grounded, having followed my seven year stage career with my first experience in radio in Chicago, in 1933. An eleven year run on a fifteen minute daily series, *Bachelor's Children* had led me to a ten year run as leading man and co-star with Barbara Luddy, in the extremely popular half hour weekly series *The First Nighter Program*, AKA "The Little Theatre Off Times Square."

This was a series of original, half hour plays, presented before a live radio audience. Having signed my first contract on this show in Chicago in 1943, I moved with the show to Hollywood in 1947 and continued until it left the air permanently in 1953.

The medium was the same, but the *Dragnet* style was totally different. On other programs we would stand eighteen to twenty-four inches — give or take — from the mike. But Jack gave instructions to



Olan Soule co-starred with Barbara Luddy on the *First Nighter* series.

stand back three to four feet to get the feeling of space and room tone he wanted. I gave him an argument my first day on the show, saying listeners wouldn't be able to hear us.

He said, "Olan, come in the control room and listen." I had to admit he was right. The way he had the engineer ride the gain, the voices came across perfectly. This was my first learning experience: if you want to be proved wrong — argue with Jack Webb!

Then we soon started the TV version of *Dragnet*, and another new style was born. Something called "teleprompters" were brought to the sound stage. The device has since earned untold millions — but not for

the actor who invented it. (His name may have been Fred Barton. I can't remember.)

I know I was shocked when I saw him come on the stage pulling cables. I thought he was part of the production crew. The teleprompters were little lighted, rolling screens on stands. An operator with a cable could control their speed. On them appeared all the dialogue of the particular episode being shot. Jack would do a master shot of a scene and then break it down into singles, with each actor doing close-ups by reading from the "TP" as they were called. I was confused, because when exchanging dialogue with another actor, the natural and courteous thing

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# Olan Soule remembers Jack Webb

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is to look at that actor. And so Jack would frequently have to say, "No — dammit Olan — don't look at *me* — look at the *TP*!"

And lines were done *as written* — never ad-libbed, which was a victory for the TP, with the "clipped" four and five word tags of scenes becoming a stylized part of the *Dragnet* formula. If an actor could work in the Webb style, he would work frequently. If he couldn't, he wouldn't. Jack used to say, "When I'm working for another director, I'll do it *his* way. All I ask from an actor is that while he's working for me, he does it *my* way."

I had another satisfying experience with Jack on the show I created, *Noah's Ark*, a series about veterinarians and animals. I did the research and development on it for a year, prepared a presentation with background story lines, but no actual script. I was ready to show, and I told Herm Saunders, Jack's casting director about it, with no intention of offering it to Jack, because I thought it was too far removed from his style and interest. However, at Herm's urging, I left it with Jack's longtime and talented secretary, Jean Miles — the actor's friend.

The next day Jean called to say that Jack had read my presentation and wanted to see me immediately on the *Dragnet* stage. I went over and saw something I wouldn't have believed could happen. He held up shooting a scene, went into a huddle with me at the side of the stage, and he ad-libbed a pilot for the show! He

took off the next weekend and went to Palm Springs where he wrote the pilot script. An old, established vet is taking on a new assistant and the two are to share the practice in the old doctor's Victorian house.

Then came casting. The late Vic Rodman was cast as the old doctor, working in a wheelchair. May Wynn was his office receptionist, and Paul Burke was the newly arriving young doctor.

The show made a star of him. I became associate producer with Jack. Actually the main part of my job was interviewing and hiring the "guest animals!" One was featured in each episode.

Tales have been invented about Jack's penchant for what he considered a perfect tape. Here is a true story — and I was there.

The scene was on the front porch, and in it were the two doctors and a talking pet crow. The scene went sixty-six takes. By that time the actors hardly new their own names, and the crow didn't really care! The series got off to a flying start, with the *Dragnet* sponsors, Chesterfield and Max Factor. The cost of each episode was fifty-two thousand dollars — a fraction of today's cost.

Lew Wasserman was Jack's agent then, and he personally handled the show. It was sold for fifty-two firm weeks. But it was not allowed to succeed for several reasons. Prominent among them was the fact that it segued from its own charming foundation to the police department's style, with its four and five-word stylized scene tags.

The ratings were not too good, and after twenty-three episodes, voluntarily Jack canceled the remainder of an almost million dollar contract, paid off the actors' contracts and stopped production. When news of the end of the series became known, listeners started protesting, and we received over thirty-three thousand pieces of mail.

It could have resumed production but twenty-three episodes was an odd number and at that time, and NBC said it couldn't be sold that way. (Now, of course, any number in a series is acceptable, from six on up!) Jack told me that if the series did return to the air, he would turn it over to me to produce, he would stay out of it, and get me an outside director — an unusual statement from him and one I appreciated. I had a twenty-five percent participation in any profits!

Being with Jack for thirty years off and on, was a great experience. He was brilliant, always fair, and made a giant contribution to the industry.

## Inductions air Nov. 15

When the Radio Hall of Fame inducts four radio personalities and one program Nov. 15, the ceremonies will be broadcast on radio. Don Ameche, Casey Kasem, J.P. McCarthy, Leonard Goldenson and *The Grand Ole Opry* will be inducted.

WGN, Chicago is the flagship station for the broadcast. It will air on KABC, Los Angeles; KDKA, Pittsburgh; WBZ, Boston; KFBK, Sacramento; WGY, Schenectady; KOA, Denver; WJR, Detroit; WMAL, Washington, D.C. and WSM, Nashville.

# SPERDVAC Old-Time Radio Convention Schedule

Holiday Inn Crowne Plaza Hotel ■ 5985 W. Century Blvd. ■ Los Angeles

## Friday, Nov. 20

5:30 pm Registration-outside Continental Ballroom

6:30 pm- Cocktail Hour begins outside Continental Ballroom

7:30 pm -Dinner & program begins in Salons C and D

*Voyage of the Scarlet Queen* "The Barefoot Nymph and the Mother Hubbard Jacket" This program originally aired on Mutual Radio Aug. 28, 1947. Stars Harry Bartell with Tyler McVey, Jeanne Bates, Herb Ellis. John Harlan announces. Sound effects by Ray Erlenborn and Bob Mott. Music written by Dick Aurandt and performed by Stan Kann. Herb Ellis directs. Engineered by Shelley Herman.

## Saturday, Nov. 21

9 am - 6:30 pm- Collectors' Room in Columbard Moselle Room (across from the registration area.)

9 am "Meet the Authors Panel"

Panelists will be Arthur Frank Wertheim, Tom DeLong, Richard Beals, Tony Thomas, Bob Shannon, Jordan Young and Randy Skretvedt. Salons A and B

10:30 am- *Sound effects on the airwaves*

Join Bill Brownell (NBC in San Francisco and Hollywood) and Bob Holmes (from NBC and ABC)

11:30-1 pm Lunch break. Visit one of the hotel's restaurants or venture on your own.

1 pm *The Private Lives of Ethel and Albert*

Stars Peg Lynch and Parley Baer. John Rayburn announces. Sound by Ray Erlenborn. Salons C and D

2:15 pm -"And now, a word from our sponsor..."  
John Reyburn and Richard Beals will remember some of radio's commercials Salons A and B

3:30 pm- *Stan Freberg and Friends*  
Join one of America's most popular satirists for an hour of comedy and memories. June Foray, Peter Leeds and Billy May will be on hand too!

5:00 pm- *Remembering Jack Webb*  
Reminiscing about the late actor's work are sound man Bill Brownell, musician Nathan Scott and some of the actors who performed on the Webb radio shows.

6:30 pm- Cocktail Hour begins outside Continental Ballroom

7:30 pm Evening banquet and radio show re-creations

*The Private Lives of Ethel and Albert*

Enjoy a return engagement with Peg Lynch and Parley Baer. Ray Erlenborn will provide the sound effects.

Presentation of the Byron Kane Memorial Award  
Game Show Hall of Fame Award.  
Bob Dwan will make the presentation to John Guedel in honor of his work on radio and television game shows.

*Dragnet* "The Big Badge"  
Originally aired on NBC Radio May 4, 1950 Stars Herb Ellis, Peggy Webber, Harry Bartell, Lillian Buyeff, Larry Dobkin, Frank Maxwell, Jack Kruschen, Parley Baer, Art Gilmore and Sidney Miller. Eddy King and Don Stanley announce. Sound effects by Wayne Kenworthy and Budd Tollefson. We will utilize much of the original NBC-Hollywood sound effects equipment, thanks to Bill Brownell. Music composed by Walter Schumann.

## Sunday, Nov. 22

9 am -*Brunch with Joan Benny*  
Salons C and D

The daughter Jack Benny and Mary Livingstone will discuss her parents' radio work. We will have copies of her book, *Sunday Nights at Seven* available.

We expect the convention to conclude by 11:30 am.

## Convention guests...

At press deadline these radio pioneers confirmed they would attend our convention:

William Alland	Wayne Kenworthy
Parley Baer	Jack Kelk
Harry Bartell	Eddy King
Jeanne Bates	Jack Kruschen
Richard Beals	Lew Lauria
Chuck Benedict	Jerry D. Lewis
Allen Botzer	Peg Lynch
Frank Bresee	Audrey Marsh
Jack Brown	Billy May
Bill Brownell	Tyler McVey
A. C. Bryson	Esther McVey
Lillian Buyeff	Charles Michelson
Howard Caine	Sidney Miller
Vern Carstensen	Mel Morehouse
Frank Coghlan	Bill Murtough
Clint Comerford	Jeanette Nolan
Dresser Dahlstead	Arthur Peterson
Bob Dwan	George Pirrone
Herb Ellis	Jay Ranellucci
Ray Erlenborn	Norma Ransom
Charles Flynn	Larry Rhine
June Foray	Sol Saks
Stan Freberg	Nathan Scott
Betty Lou Gerson	Wendell Seward
Jean Gillespie	Bob Shannon
Art Gilmore	Hazel Shermet
Sandra Gould	Don Stanley
John Guedel	John Stephenson
John Harlan	Amzie Strickland
Jerry Hausner	Budd Tollefson
Art Hern	Frank Thomas
Gladys Holland	Veola Vonn
Marsha Hunt	Pat Walsh
Hal Kanter	Willard Waterman
Marvin Kaplan	Peggy Webber
Stacy Keach Sr.	Bill Zuckert



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Please help in the preservation of old time radio by supporting legitimate organizations who strive to preserve and restore the programs and related information.

**DEADLINE**

January 1993 issue

Dec. 15, 1992

*Early copy always appreciated!*

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*Archives tapes ready*

Because of an error made by Editor Dan, the latest Archives catalog page was not ready for distribution with this newsletter. However, the tapes have been recorded and are now available from the Archives open reel and cassette librarians.

Tapes 1530 and 1531 are the final four Space Patrol shows. Tape 1532 features three popular Mutual programs: Green Hornet 5-5-38, Capt. Midnight 10-24-41 and Jack Armstrong 10-6-41.

The On Stage story "The Fling (7-16-53) and Philip Marlowe adventure "The Lonesome Reunion" (2-12-49) are on tape 1533. Tape 1534 has Tommy Dorsey's Playshop (5-31-46) and Fitch Bandwagon with Jack Benny guesting with Phil Harris & Alice Faye (12-21-47).

Actor Jimmy Lydon appears on the Favorite Story broadcasts of "Adventures of Huckleberry Finn" (8-13-46) and "The Young Years" (2-2-48), both on tape 1535. Lydon is also on the Anacin Hollywood Star Theatre airing of "A Love to Remember" (12-4-48) on tape 1536. That tape also has the audition of This is O'Shea, starring Hy Averbach (10-1-52).

Tapes 1537-1539 are Barrel of Fun, a war-time comedy starring Charles Ruggles. The Alan Young Show recordings donated by Mr. Young are on tapes 1540-1562. Tape 1546 has a 36 min. rehearsal recording plus 20 min. of the 6-13-38 Burns & Allen Show.