

THE BEYOND OUR CONTROL BROADCAST



A Time of Innocent Merriment

TASTE ME TASTE

Please Do we have your correct color??



100% Pure

- Delay
- Misunderstanding
- Utter Confusion

BEYOND OUR CONTROL

You don't need talent

LAW & OR



Communique 7/28



"It Will Scare The Pants Off You!"

Hedda Hopper



DO YOU DARE SEE HIM ALONE!

It's just that MAMBO! and that MAMMIE!



They were the misfits... the dame-happy Stockade Joes... the foul-ups who became

The funniest new idea on film since 'FRANCIS'



Beyond Any Indian Adventure Ever Filmed

BEYOND OUR CONTROL



The kind of mistake a man can make only once!

"MONEY IS LIKE LOVE ... some is DIRTY... some is CLEAN"



IT HITS LIKE A VOLLEY OF 45 SLUGS!

BRING YOUR OWN TRANQUILIZERS!

"A Gaucho never surrenders what is his!"



SEE History made at night by a Prince of Lovers!



Beyond Our Control

the tv show about tv

created and developed by
 Dave Williams, Denny Laughlin,
 &
 Joe Dundon



acknowledgements

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Transpo

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Dave Bashover

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Pro8mm Film and Video Transfer of Burbank, California

Northern Indiana Farm Bureau

Apple Computer

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Beyond Our Control
www.beyondourcontrol.org

The background features several abstract, light gray shapes. On the left, there is a large, irregular shape that resembles a stylized 'C' or a partial circle. To its right, there is a smaller, more complex shape with a pointed bottom. In the upper right, there is a horizontal, somewhat rectangular shape. In the lower right, there is a triangular shape pointing downwards. The overall composition is minimalist and modern.

War Stories

Personal No. 1

Some memories of my short tenure in BOC remain quite vivid. In accordance with my strong need for approval back then, any time that I succeeded in making Dave Williams laugh was a time to treasure.

We were filming a bit at his house having to do with a family re-union or holiday or something. There was a scene at the dinner table of this family where Dave's small kitchen table had what seemed like 40 people, including me, crowded around it. On his cue, we started passing bowls, utensils, napkins, etc. simultaneously, resulting in, of course, total chaos.

Dave was crying with laughter. I'd seen him so moved before, but this time it really looked like he was going to burst something. It's one of my best memories.

-Cecil (Keefer) Eastman

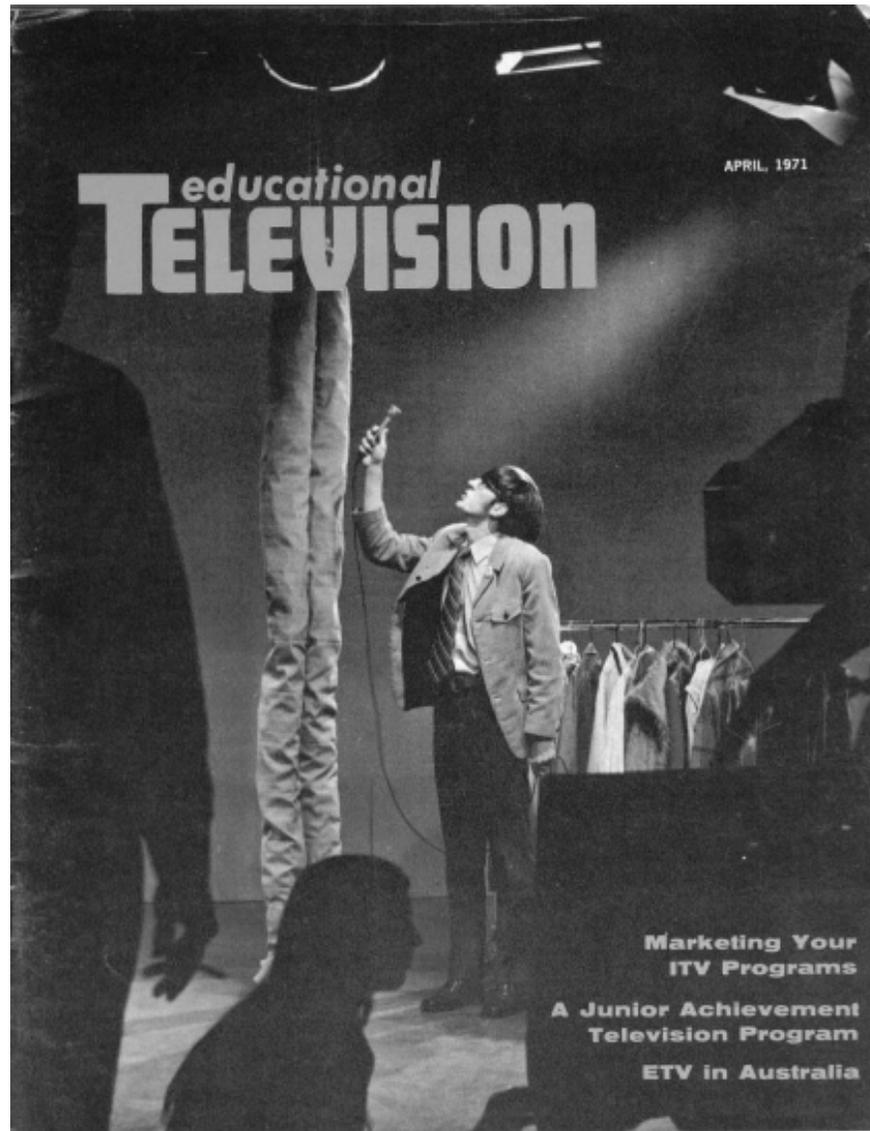


Remember

Here's something for your book:

I'm a 6-ft. tall, 200-pound, 40-year-old, self-confident man, but I just about get a tear in my eye when I hear that "Remember" song and think of the way that it was used so well with the old TV clips and the rolling credits at the end of the BOC shows. As time goes by that song stands more and more for those BOC friends we've lost along with the good times we had.

-Mark Wilson



Epigram, Flashback, with Coda



Let me recommend most highly the album, "American Hi-Fi." If you're a Blink-182 and Green Day kind of guy, you'll love it!

OK, here goes:

After the cartoon-block ended, at about 1 PM, the network would feed a rehearsal of the Sunday football pre-game show.

The hosts were dressed very casually, and there were no graphics. It was very odd.

The Gov. of Minnesota, Jesse Ventura, recently met with the Dalai Lama. And he asked him if had ever seen the movie, "Caddyshack."

Tom Mantke

Shots Fired

When I was advising there was a new appliance store that was polluting the airwaves with their commercials. The store was Fretter appliance and the ads featured their owner, Ollie Fretter, doing these obnoxious spots where he screamed at the camera and offered up all manner of ridiculous sales.

Well, obviously this was ripe for parody, so we wrote a series of Ollie Fritter ads that were interspersed throughout one episode. Much like the real ads, our Ollie screamed at the camera, although our Ollie was a little more insane than the genuine article. And instead of “Labor Day,” and “Summer Barbeque,” sales, our Ollie had “My Wife Just Left Me So I Need To Pay Alimony,” and “I’m a Big, Stupid Jerk,” sales.

Turns out that Fretter was one of the station’s biggest sponsors and when the show aired, all of the TVs in the local Fretter store were turned to Channel 16. Some of the customers thought the ads were real.

We thought it was funny. WNDU and Fretter Appliance did not.

Fretter was furious and threatened to pull all of their advertising. We’re talking hundreds of thousands of dollars. Eventually cooler heads prevailed and they relented, but BOC and Denny did get in quite a bit of trouble.

To get back at Fretter for all the trouble they had gotten us into, that year at the awards banquet we produced two new Fritter ads for our members’ eyes only. Be sure to see the Fritter, “I’m a Big, Fucking Asshole,” and “I Need a Lobotomy,” sale ads.

-Steve Wyant



The Little Scamps

One year we produced a bit specifically for the awards show. It was called “Blood Sucking Freaks,” and featured a campy Steve Eghazi as the blood sucker chasing Ken McCoy and showing up everywhere Ken went.

Because it was for the awards show it was also a bit off-color. Formatted like a cheap drive-in movie, the ad-line went, “‘Blood Sucking Freaks!’ And on the same screen, ‘Cock Sucking Greeks!’”

Well, the bit was such a big hit we decided to put it on the show, obviously omitting the “cock sucking” line. But when we edited the bit into the show, just to be devilish and scare the bejesus out of Denny we let the bit go all the way up to,

“And on the same screen, ‘Co-’”

followed by the life-saving channel switch.

-Steve Wyant



Chris T.
Dudley stick-
ing her tongue
out at Boc JA
mtg. 76-77

The Right Stuff

When I was a member of the company, we had several firsts one year. First all original material, first ad sell-out prior to premiere, first all-student-directed season. And one of the best student directors was Randy Rhinehardt. He seemed to take to it very naturally. And all the bits he directed looked pretty good.

Years later I was talking to Randy about his prowess at directing and I told him I thought he'd really had a command and understanding of how to direct.

He confided in me, "To tell you the truth, when I was directing, I never knew where anything was or how it worked. Audio, videotape, projection. They were just voices at the end of a headset to me. As long as they did what I said everything worked out fine."

-Steve Wyant

Dave
Simpkins
as Tarzan in
Quicksand.
BOC 176



Dave Williams
shooting
Kevin Fye
for TARZAN, BOC
summer 176



The Right Stuff Redux

We did a parody of a show called 'Kids World'. It was a syndicated show not surprisingly for kids, and it featured a local kid doing wrap-around segments in each market. In South Bend the local host had been Sean Walton, son of one of the station's executives. This had all been a few years back.

Now Sean was a few years older and a member of our company. So when we wrote the bit we naturally assumed that Sean would play himself in the bit. In fact, having Sean was the main reason we wrote the parody. But when the time came to cast, Sean didn't have the sarcastic edge we were looking for to play the part.

Shawn Perry on the other hand, was right on the money.

So Shawn got the part and ended up being a better Sean Walton than Sean Walton.

-Steve Wyant



Documentary No. 1

Photo #84 was taken (also probably by Phil Patnaude) at a Wednesday night meeting, as Dave Williams read to us a ream of letters from a class of (4th-? 6th-? graders) who had been assigned by their teacher to “critique” our show.

They sent us a bunch of really dopey letters about how “bad,” and “stupid,” the show was. None of the letters



offered any informed or constructive criticism.

Dave Williams was really pissed about it. He contacted the teacher and read her the riot act.

*-Kate Doherty, as told to
Dave Bashover*



The Right Stuff~Final

It was 1973, the year I was production Manager— big cheese— as it would be. This was the last year that the directing was done by a professional director, Mark Heller, as I recall. After that, Diane Werts was the first non-professional to do the actual directing, from the booth. But I diverge.

In 1973 we still had a number of WNDU professionals who were assigned to do the baby-sitting during the Saturday morning studio sessions. For some reason, I do not recall them being particularly happy about this chore (I think we paid them five bucks an hour from the BOC money). The BOC kids did the cameras, audio engineering, pushed the buttons on the big videotape recorders, and the professionals made sure we didn't break anything.

We always recorded the introductions for the last show of the season, the "Best of—" show, with the entire troupe sitting around so that everyone got their 5-sec. of airtime. As the Production Manager, it was my job to do the introduction and to do the honors of giving the credits to the professionals who had helped us out during the year. I had spent the whole week working with Dave W. to put together the show and tie things up for the hour special. I had about five lines to say and had to rattle off the names of the various WNDU people. How hard

Jayne Lodyga screams
Randy Hassan has his tooth
stably chipped during taping
of "Lonely Motel" bit.
BOC 76-77



Never a big onscreen type, I avoided actual acting as such as possible. If you recall, my great on camera skits in 1972 and 1973 were all non-speaking parts on location film, or grunting parts with no more than one line of dialogue on-camera.

So nervous when I had to be in front of the camera, I could not remember any of the names, could not get through the lines, and finally out came the poster board and markers for the cue cards, which I read with all the emotion of a rock. I did not walk through the control booth that day, mortified that I had forever offended the WNDU people by screwing up their names and (I thought) dooming BOC to non-renewal the next year.

-Dave Bashover



Strategic Misrepresentation

At the end of the year, when it came time for the JA banquet, Dave Williams had to plan it very carefully. You see, because WNDU sponsored the company, several of the station's executives were invited to the banquet. For Dave this meant that the company had to be perceived in the right, if not exactly correct, light.

So, the night of the banquet he positioned the execs strategically among the kids he knew he could trust to behave themselves. I was one of the trustworthy. The truly worrisome people—

Kepler, Mantke, et. al.— were placed at the far end of the table. As the planted members, we were even given a list of questions and topics on index cards geared specifically to the executive we'd be sitting by. I think my card contained questions about the station's afternoon line-up and plans to build a new facility.

In such a way the executives felt they were supporting the cream of young America, never knowing they were surrounded by social deviants.

-Steve Wyant

Puttin' On The Ritz - 3

Musical score for 'Puttin' On The Ritz' (part 3). It features a piano accompaniment with chords and a vocal line. The lyrics 'way coat, per-fect fits,' are written below the vocal line. Chords include C7, Fm, Fm7, D5, and F7.

PUTTIN' ON THE RITZ.

Musical score for 'Puttin' On The Ritz' (part 4). It features a piano accompaniment with chords and a vocal line. The lyrics 'a day coat, pants with stripes and cut-a-' are written below the vocal line. Chords include Fm and Fm7.

PUTTIN' ON THE RITZ.

Musical score for 'Puttin' On The Ritz' (part 5). It features a piano accompaniment with chords and a vocal line. The lyrics 'don't know where to go to, why don't you' are written below the vocal line. Chords include Fm and Fm7.

PUTTIN' ON THE RITZ.

Musical score for 'Puttin' On The Ritz' (part 6). It features a piano accompaniment with chords and a vocal line. The lyrics 'If you're here and don't know where to go to, why don't you' are written below the vocal line. Chords include Fm and Fm7.

Tempo -
Fast march

Oppenheimer, Where Art Thou?

When David Simkins came to the company, he brought with him the recipe for a concoction that made smoke bombs. This came in very handy for filmed segments, like the war bit we did that year; and moody, underground-movie type pieces. In its final form the Smoke Bomb was a big, solid chunk. It was a translucent golden-brown and looked a lot like peanut brittle. You broke off pieces and lit it. It worked quite well.

To make it, you had to mix together some rather volatile ingredients, on the stove. In those simpler, less-litigious times, Dave had no problem with Simkins doing just that. It was a Wednesday afternoon before a Wednesday night company meeting. Simkins, Keith Kepler and myself were all over at Dave William's house working on various projects.

Kepler and I were in the garage doing an animated segment, Dave was in his bedroom and Simkins was in the kitchen making his smoke bombs. Dave's kitchen featured a counter that jutted out into the center of the room and effectively cut the area in two. The stovetop was on this counter. I was walking through the kitchen on my way to the garage. I was on one side of the counter, Simkins was on the other side, stirring his smoke.

Suddenly, the spoon hitting the side of the pan must have caused a spark. It ignited the pan of chemicals and they burst into flame, shooting upward and looking to me like the blast of a rocket engine! It went on for what seemed like twenty or thirty seconds and the room filled with the promised smoke the concoction was designed to produce.

Simkins' hand was over the pan stirring when it caught fire. He pulled his hand away, turned and shielded himself against the refrigerator.

In true heroic fashion, I dropped to me belly like a deserter and crawled out, leaving my buddy to fend for himself in the maelstrom. I ran out to the garage and yelled to Keith that the kitchen was on fire. I believe his response was “Huh?” or “Just a second,” or something similar. I ran back into the kitchen.

By this time Dave, tipped off by the smoke and the screaming, had entered the kitchen and managed to throw the pan onto the floor and douse it with water.

When the smoke had partially cleared we were able to get to Simkins and assess his injury. His hand was pretty badly burned and we needed to get him to the hospital. Somehow I was elected for that duty. I remember rushing him over to Memorial, running red lights and probably putting us both in more danger than anything in the fire had done. Anyway we arrived safely at the emergency room and they dressed his hand. Although badly burned, the injury was not as bad as we imagined and Dave was going to be fine.

That night at the company meeting when told about the accident, the girls in the company exploded in a wave of maternal sympathy for the injured hero. They insisted on calling him at the break and fawned over him until his hand was completely healed.

In the end, Dave Williams got a house full of smoke damage, an insurance settlement, and a big, burned spot in his floor. I got little burn marks on my Varsity Jacket that are still there to this day. Dave Simkins got a lot of sympathy, a hand that today shows virtually no signs of the injury, and the company’s first True Grit Award.

And though it may sound amazing today, no one got sued!

-Steve Wyant

THE WORLD OF COMEDY

BDD Shots

Johnson

Characters:

Vinnie "Please Focus Before We All Go Blind Down Here, Huh?" HahaJ - Bob
(extreme film student, thick glasses, film buff T-shirt) -
Deanna Durbin Murkin, newspaper film critic(ette) - pagina
Professor Solomon Spawning, humor teacher - Raaback, the
Rog Rosetta-Stone, local newsmen - Clayton

VIDEO

(fade in on)

1) IS: Usual four chairs...l partici-
pants seated, talking with each
other

SS: MUSTINGS
OF COMEDY

SS: THE WORLD
OF COMEDY

(fade to)

2) CU: Professor, very tweedy, dipping
smoking, oily hair

SS: Professor Solomon Spawning
noted humour buff

(pan to:)

CU: Film criticette, focused type

SS: Deanna Durbin Murkin
noted humour buff

(pan to:)

CU: Vinnie HahaJ, blinking

SS: VINNIE "PLEASE FOCUS BEFORE WE ALL
GO BLIND DOWN HERE, HUH?" HAHJ
Noted humour buff

Personal No. 2

AUDIO

1) TAPE: (Music) (I Love to Laugh)

ANNOUNCER: (over brass) MUSTINGS.....
A PROGRAM OF MUSTINGS....

TONIGHT:

FOR PEPERS MUSE ABOUT
THE WORLD OF COMEDY...

2) PROFESSOR SOLOMON SPAWNING DOCTOR OF COMEDIC

ESSAYS, UNIVERSITY OF BIRMINGHAM TAKEVILLE...
AND NOTED HUMOUR BUFF...

BOC spanned four years of my life, and though I'm 42 now, it still seems that my most joyful and uncomplicated days were spent on Hollywood Place. I can still recreate the inside of that house in my mind. Down to the smallest detail: say, the shade and the texture of the paper of the prints hanging on Dave Williams' bathroom wall.

Saturday afternoons at Dave's, with "Journey to the Center of the Earth," and "The Firesign Theater," as the soundtrack, with Kerry Johnson (the funniest human on the surface of the earth), and Dave Simkins, playing dress-up, romping around on cardboard boxes, improvising and just riffing on it, we laughed until our faces hurt. Give Kerry a troll doll and a kitchen towel, and he would make you laugh for an hour-and-a-half.

On Saturday night we had "Lawrence of Arabia," and "Andalusian Dog," on 16-mm. from the public library, popcorn, and Pepsi when it still came in glass bottles (don't ever serve Simkins a Pepsi if you've made the mistake of putting the ICE in the glass before the POP). We had McDonald's before it became ubiquitous, we had work before it became a job, we had brownies in a bedpan, Dave, Denny, and Joe, and more than anything else we had a whole hell of a lot of fun.

-Kate Doherty

Personal No. 3

First of all, I really wanted to get into BOC because I loved the clay animations. I was really into art, and thought that I would like to pick up on the claymations, and do some of the artwork. Denny was wonderful. He taught me an awful lot, and after BOC, I have never done even one piece of artwork without thinking of him. He was my mentor. Although when I was in the company Ellen (Akins), and Kate (Doherty) did most of the artwork, I still learned an awful lot.

One night after the JA meeting, I was leaving, and had my mom's brand new car (three days at the Pagna's). I pulled out of a tight space all the time keeping my eye on that front bumper— and slammed into a car behind me. I scratched the back panel, and was terrified to go home. I was shaking so bad that Denny wouldn't let me go alone, so he followed me. When we got there my mother shot out of the house, and Denny told her the story.

I will never forget that moment, or the next morning when I sat at the table with my dad and after a long silence he turned to me and said, "That's why we have insurance." Denny meant the world to me. I miss him.

-Sue (Pagna) Staszewski

SCOPE (a Scope commercial as directed by Ingvar)

Kenny Johnson + Erik Mollberg



Apothegm

If it weren't for BOC I wouldn't have gone into broadcasting and become the man that I am today. Damn that show.

Plug

Beyond Our Control was the most ethical, life-saving experience I could have hoped for. Insert your own joke here.

-Tim Hanlon



Mistaken Identity

When was I invited to join “Beyond Our Control,” I didn’t realize that some people got mailed invitations to join.



I went to an open call and had to fill out a paper quiz that tested whether or not I was funny, and went into an interview where a lot of people interrupted each other asking questions too fast to answer— and must have had the right answers.

I got in, but they got the wrong Kocy. After The Committee accepted me someone called Suzanne Denning to tell her they finally got the Kocy kid that she told them to recruit. When they said my name she told them oh, no! It was Joe Kocy she wanted. Susanne and I don’t know each other, but I think she and my brother were in Latin class together.

He was very funny. Still is.

-Mary Kocy

The Madeleine

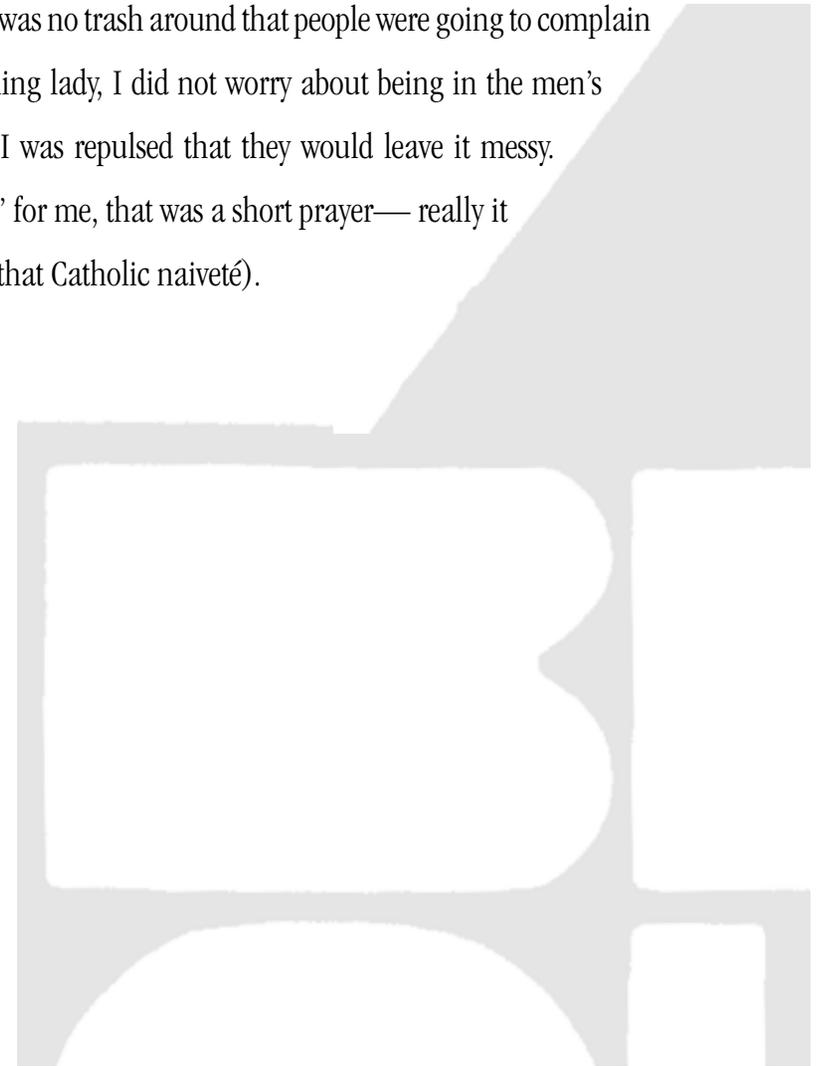
We are not just remembering David, but he is what I think of when I think of BOC, and him getting flustered and not being able to control us at the JA meetings, Jim Horning and how Dave made fun of him, but also recognized how hard he worked for us and backed us.

Going into the men's room after a Saturday production session just to make sure there was no trash around that people were going to complain about on Monday (others thought I was strange or weird, but my mom was a cleaning lady, I did not worry about being in the men's room). Washing all those WNDU womens' coffee mugs in the bathroom because I was repulsed that they would leave it messy. "Mounting slides," with Denny and talking about monks "repeating ejaculations—" for me, that was a short prayer— really it is— while they shuffled around in a circle (I provided much entertainment with all that Catholic naiveté).

The night Simkins got burned and the weekend Kate got cut I must have been in mother training, it has served me well. I enjoyed baking for the writers meetings, and I wanted the reunion to be a carry-in. I have almost perfected some of those cookie recipes.

Since my sister was in BOC, I got to be on a few years before H.S., when I was in the 7th grade. I knew Nancy Ross and (anno domini) Bobby Morton. My sister was in college and I went to the funeral home for him with my mom.

Melvin the engineer, and old Mr. Hamilton: I knew his daughters, who were in the first years of the JA show, when it was Quiz Bowl or something, before David took over with the format we worked in. I babysat for their children. So did my sister. Mr. Hamilton had no idea that BOC was irreverent or funny.



Not many kids in school watched BOC, but I was grateful for the ones who did.

Dave's sister, the farm, the goats and the Great Dane. I still repeat some of the quotes from the poopsheets, "No one can make you feel inferior without your consent," and "To be yourself in a world which is constantly changing is to fight the hardest battle."

One thing I think now is that I never remember getting the idea that great things were going to come from the BOC experience. I did not realize how responsible, dedicated and hard-working we were in that group. I felt, and still feel, a responsibility for moving projects forward and making progress. I never realized it was a rare thing. I still play mental "what if?" when I hear about some of the folks' commercial successes, but I do like working normal hours and I love having a family.

Was that what you were looking for?

-Mary Alice Janowiak-Leber



Dialog

After BOC I studied telecommunications at Michigan State. My sophomore year I had an intro journalism class that was truly a no-brainer. However, everyone in the class took it way too seriously. Everyone except me and one girl. Not surprisingly, we started hanging out together in class. It was a night course and at the end of the term we asked everyone if they wanted to go out for a drink after the last class. Everyone refused, so it was just going to be the two of us. But that was all right with me because this girl was cute and the truth be told I'd hoped it would just be the two of us anyway.

Then she threw a wrench into the plan. She asked if a friend of hers could join us— a male friend. I reluctantly agreed and the three of us headed out to have our drink. The evening went pretty much as you'd expect. The two of us would talk about our class, then she'd talk to this other guy about whatever it was they had in common. Then she excused herself to go to the bathroom.

While we were sitting there waiting for her to return he asked me the most common question anyone gets asked in college, “So, what’s your major?”

“Telecommunications”, I said.

“Oh really, how’d you get interested in that?” he asked.

“Well, when I was in high school I was on a comedy TV show in South Bend, Indiana.”

“Beyond Our Control?”



“Yes!” I answered, amazed that he’d even heard of the show.

“Dave Williams, Denny Laughlin, Joe Dundon?”

“Yes!” I responded, dumfounded.

Turns out this guy had worked as a receptionist at WNDU and knew all about the show! When the girl returned we spent the rest of the night ignoring her and talking about our favorite high school comedy show.

-Steve Wyant

At Dave Williams’ house one Saturday night in 1973 (at 16 years old, I think) we watched a little movie called “Citizen Kane,” that kind of changed my life forever.

Sitting in that living room it was like everything else had melted away and I was into the film, feeling all the textures, the emotions, the moments. Then when the lights came up, after learning what Rosebud was and understanding that was not what the movie was about at all, I started to get a little taste of what movie-making was all about, and how a well-crafted movie can stand the test of time, and why.

The reverence that Dave had for that film, and the way he was so excited to share it with this group of kids, was stunning. Something I had never experienced. In the discussion that followed I found myself actually contributing. It amazed me, and I felt a sense of camaraderie, and home, that I had never experienced.

That feeling, for me, was what BOC was always about. People sharing ideas and experiencing new things that would have never been possible alone. With a group like this I understood that the whole was stronger than the sum of its parts, or whatever that damn cliché is, and I was proud to be one of those parts.

-Kevin Zimmerman

Remember No. 2

Wrestling that giant Mickey Mouse as Peggy Crass, game show contestant, asking my dad to make a jail for some sketch out of electrical conduit pipes. Taking several friends to be extras in some sketch where we yelled out cheers and jeers in the audience. Going through someone's desk drawers at WNDU taking all their ink cartridges to dye pancake batter to get it to show up better on film.

Trying to use balloons to replace Toni Bilancio's boobs so she could be Dolly Parton in the "Porter Mulehole," sketch. We wanted to get a slow leak in them so they would shrink as the scene went on. I think we used masking tape over a hole in the balloon. Did it work? Some infomercial about an automatic holemaker and going to Taco bell to get "Holy Frijoles." Marty Katz always taking stills and crying out in agony as anyone approached his camera, "My strobe! My strobe! Don't touch my strobe!" At a writer's meeting at Dave Williams' where we brainstormed Polka tunes like "She's Too Scarred For Me," and "The Masturbation Polka."

Remember that building on North Shore (wasn't it?), meeting my friends during breaks from the other companies in that crowded hallway. My friends were in a company that made candles in coconut shells. Goofing off a lot and being denied entry the next year when I was finally ready to really work hard. Campaigning to be let in the next year with some kids I had known for years before and being blown off. That hurt.

When Dave Williams died I waited for another former crew member to come pick me up for the visitation. She never showed and I didn't get to say goodbye.

Finding the web site I realized what a special time that year was and what it meant to all the other people, too. I

remember thinking that while my high school years in general were unpleasant and I skipped school a lot, the "Beyond Our Control" experience was a slice of innocent pleasure that could be recaptured. Hearing Harry Nilsson sing

"Remember," brought tears and emotions I hadn't thought about in years.

It seemed as I read the responses on the message board that we were all 16-year-olds again, and the "common experience," was really an uncommon one.

Which kind of bound us together, across the years.

-Jana Morse

Diddy Wah Diddy

“A little glooey wooley,” refers to editing 16-mm. film with a hot splicer, which requires glue. Dave Williams, Steve (Wyant), me, and whomever else was engaged in those marathon film-editing sessions would get quite punchy. Quite often.

One night, to liven things up, I started editing like Julia Child—treating the cutting and splicing of the film like making a soufflé or something (my memory’s a bit hazy on this). Anyway, I’d talk through all the cutting, scraping, and splicing affecting a high-pitched voice (“A little scrapey-wapey, a little cutty-wutty—”) but “a little gluey-woeey” got the biggest laugh. So, knowing my comedy, I’d hold that little phrase back until the proper moment and let fly while gently dabbing glue onto one half of the edit.

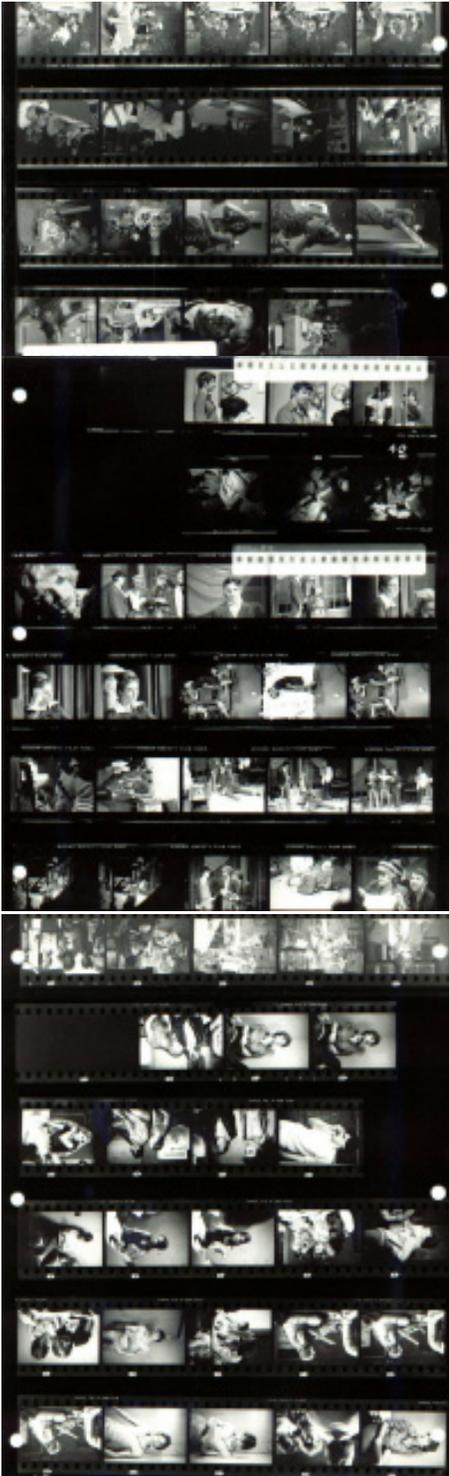
“A little glooey-wooEEY!” Then I’d slam the hot splicer down and make the splice grinning like an idiot.



An Old Custom of My People

“Punching car knobs with an umbrella.”

That would be Dave Williams’ umbrella, while I was sitting in the backseat of his Ford “Capri.” Dave’s dashboard had these big square buttons on the dash for hazard lights and whatnot. I made a game out of sighting down the length of the closed umbrella, aiming the metal tip at a particular button, and then sliding the umbrella forward, fast like a pool cue in an attempt to turn on the car’s flashers, wipers, radio, whatever and then withdraw the umbrella quickly into the safety of the backseat before Dave would either grab the umbrella from my hands or punch me in the knee, or (usually) both. It was allllll timing. After lulling him into a false sense of security, getting him into a debate over the genius or stupidity of Kubrick (“How come the dialog in 2001 was so boring?!”) and while the unwitting passenger in the front seat was unaware of my intentions, I would STRIKE LIKE A COBRA! Suddenly U-93 FM was blaring accompaniment to the flashing hazard lights. Then Dave would punch me. Rip the umbrella from my hands. And we’d all laugh. Then, five minutes later, I’d do it again with the ice scraper.



Transcripts

Joe Dundon

See, I was not an advisor the first year. The advisors from WNDU were Dave Williams, John Weiler, (Beth and Dave's Weiler's father). He was the sales advisor. And Bill Siminski was the director. There were no student directors at that time. In fact, all the WNDU employees ran the equipment. All the kids did was act. Write, and act. And sell. This would be the '67-'68 season. The first season of what was "Beyond Our Control."

It was good. It was just early BOC stuff. They did "High School Monopoly," instead of football, they did "The Nearly Wed Game," they did a Mickey Mouse Club spinoff. It was early Williams.

Dave and I worked in the same office. So I sort of by osmosis got involved in some of it; not officially, but just sort of because I liked what they were doing.

John Weiler, who, again, was Dave Weiler's father and Beth Weiler's father, resigned, from being an advisor because he had a whole lot of other things going on.

I don't know how it happened up to the point when Tom Hamilton, who was the Executive Vice President and General Manager, called me down to his office. I was working just as a lowly sales person. In those days I was my own biggest fan. I was just having so much fun getting paid— not much paid— but getting paid for what was my hobby.

Hamilton called me down to his office, and I didn't know what it was about.

Tom Hamilton was "Beyond Our Control's" Guardian Angel. A fellow who went to Yale. William Thomas Hamilton. Of Yale. He's from New York, as were most of the early executives from WNDU. They brought them out from the East Coast for most part. They grabbed them from the networks from the local stations around the New York area, because that was the center of

broadcasting. He was the kind of guy who could wear plaid pants, a colored shirt and a striped vest, and a pastel sport-coat, and pull it off. It looked like it was supposed to be that way. He was a very classy, classy gentlemen. Above it all, if you know what I mean.

He was silver-haired and leonine.

He was very supportive of the Junior Achievement project and was very important to it. He did the build-up, that John Weiler had resigned, and thought I would be just the perfect fit for that post, and would I like to volunteer— of course there was no pay— would I like to volunteer my time to become the Sales Advisor, with Dave Williams, and Bill Siminski. Actually, if you named two people at the station who were my favorite people, out of three: Dave Williams and Bill Siminski. And the third one would have been Denny Laughlin. Denny was— he was the Art Director, but he was not involved specifically in BOC. Sort of funny we all sort of gravitated to the same project.

I thought it was a great idea. Tom had a way of just being friendly. It's too bad that more people didn't know him. Because he was just such a grand old man.

Some people were terrible at it. You know, we had sales training, and there were some people who were very natural at it, and wanted to do it. I think the first year there were no sales commissions. I think they just did it because they were trying to sell the commercials. And I think I put in the sales commission. What happened was, that was a tremendous incentive, to young people, to go out and do something that they might not naturally be happy doing, and that is going to go see adults and selling things to them.

Hey, it was intimidating to me too, when I first started. It's a common, universal feeling. Most people say, "I could never do this, its awful," but everybody feels that way. but anyway, after we became more successful in sales, probably five or six years later, some of these people were making good commissions, and Dave thought that that was not fair— because here these writers were putting in

all sorts of hours, writing the show, and David, being a creative type too, decided that something else had to be done besides the sales commissions. And he decided that he needed a system of bonus points outside of the sales commission, because he thought that the creative people on his side of the fence were getting gypped, and he was right. It was easy to get it through because we never told anybody, we just did it.

(There are some things that have to remain in the inner circle here.)

I think I told you the story about Jim Horning coming over to help us balance the books that one time?

We were cooking the books. We were changing all the numbers so that we could pay out bonus points, which was strictly not Junior Achievement policy. They took, like 90 percent of the profits of anything over \$25. It was some incredible taxing rate. We would work backwards. Because there'd be no money left. The sales commissions were OK, although we paid higher rates than you were supposed to pay, for Junior Achievement.

It was 1971 or 1972, and I think Dave and Diane Werts and I were at my house, and we just couldn't figure something out on the official side of the books; the Junior Achievement side of the books, versus the underground side of the books.

We had a Junior Achievement question. The books were due that Wednesday.

So we just called him up, and just said, "Jim, we need some help, and we couldn't figure out how to do this."

He lived about four blocks from me, on Ironwood, and he said, "Oh. Well, that's no problem, I'll just come over and show you."

Well, Wertz and Williams and I just— I— I held the phone, and I hung it up, and I looked at them, and I remember the moment, they said, "yeah?"

I said, "He's coming over!" The three of us just went nuts, trying to find— and make it look like we were really working on

what we said we were working on. Well, we made it. He rang the doorbell, and he walked in, and everything was fine. It was funny.

Bob Medich virtually saved BOC. When Dave died, I think Bob was a senior, and agreed— now this was August, right? We were about to start a new season. People were sitting around saying, "What'll we do? Do we close BOC down?" I mean, first of all, we were so stunned that he had died. First that he had died, and secondly that he died so unexpectedly. It was just— probably the hardest reality that ever hit me. That something that we thought was minor surgery— well, nothing involving the brain in minor, but if you accept the fact Dave was having brain surgery, we were led to believe, and I think he believed, too, that this was going to minor surgery, to take out a growth about the size of a marble. Anyway, to skip ahead, because you know what happened— what do we do? How are we gonna-? Who could possibly-? Do what Dave did?

And somehow, I'm not sure who talked to him or whether it was his own idea, maybe we asked him, because he was probably the head writer that previous year. He was the most talented writer I think that we had, but again, I'm a little outside on the writing game. But Bob said, "OK. I'll give you a year and I'll be the writing advisor," and that is what kept BOC rolling. Otherwise, we were screeching to a very rude halt.

Bob stepped in and said, "OK, I think I know how to do this. It won't be the same, it won't be as good, but we can keep it going if you guys can do everything else, we'll get the writer's meetings going again, and I'll do it." I don't think he went on to college until beyond that. He guided BOC without Dave Williams for the first year.

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Dave Williams could just manage to get supplies and film-time, and the processor, and just work his way through the system so that everybody felt good about us being able to produce this thing, at great expense, probably, to WNDU— without them feeling bad about it. He just managed it.

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He was doing a show— sort of like a Quiz Bowl, College Bowl, and he and I would work together, seeing as were both geniuses, self-appointed, of course— I'd help him with a question. And of course, it would be a "Host," type situation, and they'd have Team A and Team B. And they would ask them the questions, and of course one of the teams would win the Quiz Bowl for that day.

Well, Dave got sort of— well, not upset with that— but he got bored with it. And decided that next year— which would've been '67-'68, he wanted to do some sort of a variety show. And so he just decided to try a satire about TV. Which was popular at that time, because "That Was the Week That Was," which was not on NBC, I think it was ABC, starring David Frost, was very popular, and that's what they did. They satirized the news of the week. Or the television, or whatever. In fact it was really the first satirical review I think that I recall on TV. "Your Show of Shows," was sort of like that in the 50s, but "That Was the Week That Was," was really, sort of a groundbreaker. In any case, he decided to start it. I wasn't an advisor that first year, either, as I wasn't an advisor before. I helped him with ideas a little bit, when he asked, and he didn't have the option of choosing his people, I don't think, that first year. I think he just got assigned kids. They were just randomly assigned, like any other Junior Achievement Company. A whole bunch of kids would come and sign up for Junior Achievement, and they would get parcelled out into many different companies, and it was just luck of the draw as to who you got. I don't believe that first year, he interviewed. '67-'68. They did thirteen weeks. With an hour special at the end. Actually, I think it was just a half-hour special to be honest. It was a compilation of the best-of.

In show No. 12 they did a feature film called, "The Cat That Devoured Crumbstown."

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That's what we used to always joke about, that this wasn't real TV, this was just toy TV. And we all came to work to have fun. Eventually, it got more serious. But we didn't ever abandon that idea of coming to work to have fun. Denny was of the same ilk.

He really didn't take either himself or the world too seriously, and I guess that's what I mean by an organization man— even though I wore a coat and tie— and so did Dave! And so did Denny! In those days you all wore a white shirt and a tie. In September of '68, I was 24 years old. Dave was three years older, he was 27, and I think Denny was ten years older than me.

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Some people really did stand out.

I'll never forget Kate Doherty because she was such a small person. I mean, she was just a little kid. She was an eighth-grader, think, or just started ninth grade. Of course, now, that was well down the line. She was in nineteen- what? Seventy-two, or seventy-three, she probably started.

Dave Blodgett

Going to an auditorium when I was a sophomore in high school, and they were talking about Junior Achievement. The whole school got the Junior Achievement spiel. I was thinking, "Well, this doesn't sound mcuh fun, I'm not going to do that," until they got around to talking about doing the TV show.

We got there, and apparently they had more kids than they had, really, room for, but I had some art ability, so I guess they took me in— and theater experience. Meeting in the old Junior Achievement building, and talking for the first session or two about what the show was going to be like, because no one really had any idea, and Dave Williams— I think really wanted to— wanted a comedy show of some kind, and the only thing we knew for sure was that we were going to try to avoid a "Laugh-In," like show. Because everybody— when you say you are going to do a comedy TV show the first thing everybody said was, "Oh, well, do something like 'Rowen & Martin's Laugh In,'" so we said, nope, OK, that's the thing we're going to avoid, then.

The show became sort of like the most important thing in the whole world.

The thing that I remember about David was that he was the first person ever, I knew, that actually was witty. As opposed to— everybody, all your friends, when you're in high school, have sort of a sophomoric kind of thing. But David was truly witty, in a cerebral sense. And he's very fast. And boy that impressed me. His mind was very fast. He had the fastest brain that I've ever met.

That stayed with me. There were two— well, three great male influences in my life, my father, of course, which is probably true of just about everybody, but then David Williams, and then another painter-guy.

Probably the biggest lesson was, don't take yourself too seriously. The second you start to take yourself seriously you're in trouble. And I think that's really true. Not that you don't take things seriously, but if you somehow you, you don't take yourself quite so seriously, you're better off. That's what David really imparted to me.

It's hard to explain, I guess. I try to keep my brain fresh. I think he kept his brain fresh all of the time, and that's really tough to do, to see things in a fresh kind of way, if you can. Try not to think of life as cliché. And I think, just, everybody does.

We never actually got a whole lot of work, done, it seemed like. We were all just sort of sitting around and just sort of laughing, and then David would show up three days later with a script. (*Laughter.*) I'd say, "when the hell did we write this," you know. We didn't really write anything. I guess we just hung around and had a good time. He had a way of making other people funny, too. People who weren't necessarily funny in themselves, he managed to draw it out of them, I think. The greatest moment you could have, if you did something and David broke out laughing God, that was just gold!

We were going to do a "2001," you know, the movie, Stanley Kubrick, "2001—" we were going to do a "2001," bit. And in— you know, the beginning of the movie has the waltz, "Na-da-da-DA dada-da," you know, with the space station twirling in space? And David said, "OK, what ought to be our first scene?" And I said,

"Well, how about we show the inside of the space station and people are waltzing?" And David thought that was hysterically funny. I don't think that bit— we never did it, for some reason. It was one of them, I think, we always talked about.

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Actually (the BOC logo) was stolen from "Mad," magazine. True story.

The guys asked somebody to design a logo, and I said, "designing things, that's my alley," so I said, "I'll do it!" So anyway I was just leafing through things, and I found an arrow, just, kind of like a standard arrow, but then with a little finger pointed the other direction on the inside. And I said, "Ha-hah! There it is!" And I just simply stole it. It looked like it would really work. Doing it, I was actually over at Berkowsky's studio. My father was a commercial artist over there. And I did it— what was it? Black letters on white board, I think, and my father said, "Hey, let's shoot a photostat of it, and it'll reverse it," and he said, "it will be tremendously powerful," so they did, and I think that was the original, and it was reversed. I suspect they probably would've taken almost anything, so long as it looked sort of OK. As long as it wasn't gross and tasteless or something.

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David, Bill Siminsky, and there was a big guy named Weiler, who didn't say a whole lot. And his son, Dave Weiler, was in the company. He was sort of like the brooding presence in the back of every film noir thing.

Leaving "Beyond Our Control," gee, that was really tough. When we were seniors, graduating, going off to IU. Gee whiz, I don't know, that was hard. It's over, yeah. For us, it sort of never ended. We always wrote on Sundays over at David's house, and David just said, "well, hell, come on over!" So in the middle of the summer, we— a bunch of us always just sort of hung around Sunday afternoon. We just did stuff.

It mattered a lot to me. It mattered, and it still does. Because

I— every day you bump into morons that— you keep bumping into people that David would have loved to make fun of. And so they richly deserve it, too, most of the time. Find the fun in things. Look hard enough. Dave really enjoyed the ridiculousness of life. You could stop the silliness and the stupidity of life and instantly laugh at it.

We were just medium kids. We were only interested in movies and other TV shows.

You only meet one David Williams in your life. At least I have anyway. How rare real wit is. You very rarely bump into people who think in witty, clever terms, and do it spontaneously.

It was only a TV show. And we were only kids, and we were just having a good time.

Jim Jordan

It depends on how you count years. But it would be the '69-'70 school year. I graduated in '71. Dave's sister, Marcia. Dave had been the year before, I think. We might have done some things with him. He might've been in the one year.

Bashover was probably my second year, and then he went on, after that. I knew these people, but it gets a little blurry because I was keeping in fairly close contact with Dave Williams up until he died, so I'd always come back, and there'd be a writer's meeting going, so I knew a lot of these people, like Werts and I were never in at the same time, but we became friends over the years.

People like Dave Paskin, now he's one I always wondered about. He was in the very earliest years, and he showed up and was in our opening the first year. He wound up going to MIT. He was amazing. In fact he's the one that did Dave's media room, there, in the house. I don't know if you remember that. With the offsets on the walls, and then the stuff built into that table. That was Paskin's work. He was doing light-shows at MIT. Had really long hair. Bright, bright guy.

You know, it's funny. I was in early, and I really had no idea it went on so long afterward. Because I moved out of Mishawaka, and I didn't watch WNDU. I kept in touch with Diane, but I don't think that she followed it that closely. So I was a little stunned when I looked back and they said it was seventeen years, or whatever the hell it was. When I was in there weren't even Xerox machines, you know. Let alone computers. My days were the days of vinyl, and we had color television and Quad 2-inch videotape, a homemade switched in that station, before they changed it around.

At that period of time, for one thing you're in high school, so your whole life kind of revolves around you. I remember seeing— I mean, I don't know— I think the only thing I was really cognizant of is what we were doing. In media. Not what anybody— except for watching the shows that we were going to parody. In terms of world events I don't have a clue. Something about a man on the moon or something.

Look, the whole thing had a profound effect on my life because I wound up doing it for a living. So it's not like it didn't have any influence and I've moved on. I've just gotten deeper. I wound up in broadcasting and I wound up in recording studios and now I've got both, did opera and classical and rock-and-roll, and now country, and it all got started with BOC. If you discount being an AV geek in high school, you know— for me, a TV station was like the ultimate place to geek out. I thought it was pretty cool.

My sense of humor was refined in BOC. Whatever I had developed as a kid, you know— we were just always looking at the— the obscure— and Dave Williams really guided that, a lot.

It just really effected the way I look at the world, and the way— you know, I've got— one of the things that's gotten me ahead, is like, knowing the basics, and the grace under pressure. We used to get lectured when we turned in a bad day, and you know, it was good boot-camp for being in production. There's no question about it.

We're doing this live, 1-hour television thing, every day on a cable network. It's really funny because we— I built this studio for them, and we— you know, they got these people in place, and nobody

really— when they started going into run-throughs and trying to come up with a format, it was just prettuy comical. Because I don't think anybody involved in the production had done production before. So I had to kind of step in, and say, "look, you know, this is how it's normally done—"

And now they have interns coming from, like, Belmont, and Vanderbilt, MTSU, which is another school, here, you know, production interns. We're on hiatus right now for the month of July, but come August, I think I'm voluntarily going to give these kids a couple days in basic production. The credit is— it's like Dave, I mean, he didn't want credit. This is what you have to do. It's just basic karma. Karma 101. Somebody did it for me, Dave Williams, Joe Dundon, Bill Siminski, Greg Giczi.

Denny we didn't know too well, Denny was, at the time, was like, you know it's like if we needed some art done, it was like you had to draw straws to see who was going to go deal with Denny. I don't think initially he was like, behind the whole thing, he saw it as a— I mean, he may not admit that, but we always had a very uncomfortable feeling about Denny. And then he kind of, I guess it took a while to win him over, but he obviously turned around, and really did it. But I remember at the time thinking that, we just kind of had the feeling that he thought we were a nuisance.

Apparently, it was worse than we thought, I had no idea how much Dave was running interference for us. I was never really aware of it until I read some of the Web pages, that sort of talked about it. I mean, I remember Dave getting kind of fuming about it.

The best lesson ever taught me was by a guy who runs a remote truck. We were having a particularly awful day with whatever: budget, management, some kind of bullshit was going on. And he said, "well," he said, "there's music, and there's the music business."

Marcia Blodgett

Probably just the words, "Beyond Our Control," would elicit "Dave Williams." Probably that would be my most cherished memory, is of Dave. I spent most of my junior and senior life in his house, writing. If I wasn't writing we were filming, I was there all the time. Being in Dave Williams's house, in his living room, writing. That would probably be the biggest memory, or the first memory.

He was the fastest person on a typewriter I ever saw. He would write the words— I'll never forget this— when we would need the words to a song, so we could memorize it for "Rock of Ages," they put the record on, and he would type the lyrics, as it played. I was always in awe of him. We spent quite a bit of time together, those two years.

And so, when anybody says, "BOC," that's the first thing that comes back to my head. And I think that we're fortunate [that way]... I don't know how many years "Beyond Our Control" went on without Dave, but there were a few, weren't there?

(Dave Williams, the creator of "Beyond Our Control," the TV show about TV, died in 1977. BOC continued for nine seasons, leaving the air in 1986.)

So all of those years those people didn't have Dave, and so— maybe at the reunion there will be the groups who had Dave and the groups who didn't have Dave. It was the people, and him.

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I did everything. I was a writer. I was an actor. And I was president the second year. You know how, in the group, there was like, maybe, five or six or seven really core people, and then the rest of the group kind of was there, just showed up and they did their part and you gave them their scripts. Without the core people the show didn't go on. And so I was one of those core people because I was at Dave's house almost every day after school, every night. And then Saturday to do the filming and then Sunday to do outside

filming, and then we started writing again Sunday night. And it started all over again.

It consumed my life for two years. I did all the lip-synching bits. We did “Rock of Ages,” I played Mama Cass, and I sang, “Summertime, summertime, sum-sum-summertime,” those are the ones I remember most vividly because those are the ones that I had to spend the week. I sang “Leader of the Pack” and did the Mixmaster in the bathtub, which was on the Web, which was really nice. It was between Sue Denning and I and we flipped a coin and I was in.

My brother was in it two years before I was. He was in it for two years and then I came, because we’re two years apart. And I slid in because I was one of the extras in a whole bunch of filming at our house. We filmed “The Cat That Destroyed Crumbstown,” at our house. We built a city on the ping-pong table and we had to put tuna fish all over the place so the cat would destroy the town. Otherwise the cat would just lay down and not do anything. “The Cat That Destroyed Crumbstown,” he’ll tell you about all of that. You want to hear about some fun stuff, that was fun!

You’ll get a different perspective from Dave. He was in the first year, when it wasn’t even “Beyond Our Control.” It wasn’t until the second year when they started the new channel-switching “Beyond Our Control” kind of thing. The parody. He was in the first year. He’s the one who drew up the “Beyond Our Control,” arrow. The logo is my brother’s creation. He’s an artist, and so that was his creation.

And the “Winter Olympics,” where we took my parents’ lawn chairs, and it was an event, and we put the lawn chairs on skis, and then pushed them down, and destroyed all of them. My parents had a fit. We did a lot of stuff. So I was an extra in a lot of my brother’s year’s stuff, so when it came time for me to get in, I was a shoo-in because Dave Williams always knew me as, “Blodgett’s Sister.” I had to still do the test, that interview and all of that. Shoot, I was a shoo-in!

Sixty-eight and ’69 was the first years that they were starting

the parody of commercials and TV shows, and we carried it right in and really took it a step further.

We crossed the line probably more— I’m sure that Dave Williams and Joe Dundon probably smoothed things over for us because we did cross the line quite a bit. What we put on the show. What we parodied. Seventy and ’71, we just came out of Woodstock. I was a little bit too young to go to Woodstock, but we knew people who did go. Nineteen-seventy was really the first years of “Beyond Our Control” shaping up into the show that it was.

When I look back at what we did at WNDU studios, I’m just amazed that they— that’s what I said, that I think nobody today would let a bunch of kids come into a studio and do what we did. I just don’t think that they would. And the stuff that they gave us to do, I mean, I ran a camera, and you know how expensive those things are? They used to go, “OK, go ahead, Blodgett, get back on there and you can be on Camera Two,” and here I am, this huge camera, and what was I? Seventeen?

Remember, we were in the ’70s. A different mindset, where it was, us with the long hair. There were guys in the— in our group that had long hair that some parents were all upset about. That was in 1969, 1970. It was us against the world. Us against WNDU, and us against the city, and we’re gonna have to this, and we’re gonna do that— and so there was that really personal camaraderie between us, and David kind of let us. I think Joe and Bill Siminski kind of stumbled around saying, “you guys can’t do that!” Well, Joe, he always had a smile on his face; you could do anything with Joe.

For two years we could be cool. In two years, you could walk around high school and people’d say, “Hey, I saw you on TV,” and you’d go, “Yeah! You’re damn right you did!”

It was kind of a cool era, in itself, being the 70s, where the 80s were such an uncool time, that— but the 80s were such a technical time! The technical coming-out of all the stuff— maybe that’s it. I don’t know. Because it is a different era. And we were, technically, before Saturday Night Live, weren’t we? Sixty-eight and sixty-nine? Sixty-nine, seventy?

Now, mainly, I'm a mom. We've been foster-parents, and adoptive parents, and so I'm really into kids. (BOC) would be great, if my son could do that, that would be great. He loves film, and he's only 17, but he has no— nothing around here to get them exposed to what we were exposed to.

The value that I came away with was— a multitude. Being able to get up in front of the camera and be able to act, to be in front of a camera, and in front of a group of people and do something horrendously stupid and then walk away and be fine with it, you know.

The ability to be in front of a crowd and in front of people, to be able to do that. I train foster parents and I'm a speaker. So that speaking quality— to be unintimidated— I use humor when I train foster parents. I train foster parents on how to be foster parents. Trying to teach them, what will foster kids do, and how to handle the behaviors, and what to do when they piss in their pants, and all of that kind of stuff, and using humor is a way of being able to teach them without them falling asleep, teaching them ways that they can remember.

So I take that experience of really helping me in front of a crowd, and helping me use humor. Because we only thought in terms of humor. For two years, that's all I did. Write, and think, in terms of humor. Now that has carried over for the rest of my life. Everything I've done, I've done with a touch of humor. And it's gotten me far! Well, sort of, I guess! I wrote a training for foster parents, my own training— and that comes from my writing for two years. And I write fiction. And all of that comes from— a lot of that— from that dedicated two years of writing day-in and day-out, and thinking, “what is humorous, what's funny, and what's going to work?”

I don't know where I would've been now, if I had not of done that for two years. I'll be 48 in August.

Karen Janowiak

Usually when they needed a teacher, nurse, matronly-type character they cast me. I was the first female to run audio at WNDU. And from our years, also Sue Denning was the first female director.

The first season, the first show, the first bit, was “Miss Persnickety.” It was a television show of a television show, basically. This particular one was a woman who had a little, sort of like “Romper Room,” kind of thing going on. And we did a story of the Little Match Girl, selling matches, which we filmed out in the snow.

Actually, I was a bit of a lush. Came in riding a motorcycle. In the studio. On the back of a motorcycle, and sort of kissed the guy goodbye, and then got into my act. The funny part was, as I'm reading to the kids, they're all really noisy, and— do you remember the record, that had “Sister Mary Elephant, where she goes, “Class! Class!” Well that's what I did— Miss Persnickety did that. And it was “Shaddup!” and then the kids all— it was something about, “You guys, just be quiet, Miss Persnickety's off her stuff, now be quiet and listen to my story.”

Finally got the matches to warm herself up, and was sitting in a little snowbank, and the snow melted and suffocated her. Perfect BOC ending. Ever since then, and Joe, actually— to the day he died David always called me Snick.

Between Sue Denning and I we were generally the props people. We'd come up with this stuff on Sunday, Monday, Tuesday we'd put it together, cast parts, and then we'd sit down with a prop list by Wednesday, Thursday Sue and I would have pretty much raked through all of our relatives, gotten whatever we could as far as props, so that Saturday we could put together. Most of our stuff being done in the studio with one or two short film spots outside. And then on Sunday afternoons, we'd start with the film for the next week, or whatever bits we had.

Dave Bashover

It's more life lessons, certainly from David. David and I got to be very good friends, in fact even when I was gone from the group and everything else, he'd call me down at school, we wrote to each other regularly, really kept up with each other throughout the years. It's kind of hard, it gets very emotional thinking about some of the stuff back there, and certainly David. As I said, we were very close friends. Just to see what it evolved to, and thinking that 25 years, thirty years later, here are folks who are willing to go all out, get back together, and say, "Hey, we did something really neat."

Worked with Bashover, when he was— he did the Emergency Room in Elkhart general for a while— and we'd get to talking about it and stuff, and it's really kind of funny but there is a bond there.

Who would've thought we'd be on television?

What a genius, and how far ahead of his time David was, in all of this, too, and how he kept us all in line was really funny, too when you figure here's this little guy, working with a bunch of, let's face it, not-your-average teens. We went there, and there was no goofing, and— yeah, there was goofing around, but were weren't being assholes, and we weren't breaking laws, and he could raise an eyebrow, and you settled your butt down. We just wanted to be good for him. We just did.

There was something about it being very basic that made it very good. And you wouldn't want to get too fancy with it.

It was kind of an interesting situation in that I was there— I was in the group as a junior and senior in high school, and then when I went to college I came back in the summer of— seventy-four? And I did a lot of stuff that summer because I noticed that at the time. You know, I don't have a whole— my memory's pretty fuzzy. I was pretty busy those years. I never could really remember that time too well. I was— doing too much. But anyway. It was fun to get back into some of this BOC stuff because a lot of it I didn't remember at all.

In '74, in the summertime, we did a lot of filming to produce material for the '74 season; did a lot of stuff in the summertime, and I noticed a lot of the bits that I was in— because I didn't do a whole lot of acting the years that I was in the group. But that summer of '74, I did a fair amount of acting because I noticed there was a— you know, there were several films that I was in, that were actually shown in '74, when I wasn't even in the group.

It was an interesting time, because '72 was actually just, what— the fourth year of BOC. The fourth or fifth year. And when we were all involved in it, we really didn't have the feel that this was something new, something different. It was already, pretty much, I guess you'd have to call it a cult institution, among the high school kids in South Bend. And when you got involved in it, it was— it was just...

And it was BOC. It was the thing that existed, and you really didn't think about where it had come from, or the fact that it really hadn't been there very long; and the fact that everything— now, when you look back on it, everything that we did was— was— groundbreaking.

Each year the kids did more and more of the technical stuff. First year I was in, '72, the amount of technical things that we did

was pretty high—we did all the audio engineering, we did the camera-work, the setup and takedown of the set, and the sound stuff. And that year the kids were starting to do some of the video editing, as well. Apart of that, I think Dave and the technicians at WNDU did most of the actual editing of the show. Mark Heller was directing in '72 and '73. And '74 is when they started letting the students direct.

That was all pretty groundbreaking stuff. High school students had their hands, on millions of dollars' worth of television equipment.

Right from the start, Dave and Joe always told stories about how the administration—I mean, every year they had to go back to the administration of WNDU and beg that the program be renewed. Even though it was, you know, a shitty time-slot on Sunday afternoon when nobody watched TV, and you're up against—at that time we were on Sundays. At one point I think in '68 it was in a really bizarre time-slot. It was like, at one in the afternoon on a Sunday or something like that. Twelve, noon.

The equipment that WNDU had at the time was all from the 40s to begin with. It was terrible stuff. In '72 the audio board that they had for the TV station was—I mean, it was 1950s vintage stuff to begin with! Big plastic dials, the big V-U meters, all pretty old stuff.

The premier in 1968 was at 5:30 P.M. on Saturday. But I seem to recall that we were on on Sunday, at one point, Sunday afternoon. I know the timegrames changed back and forth, at different times. But Saturday afternoon at 5:30 P.M. who the hell is home at 5:30 in the afternoon on a Saturday? It was up against Wide World of Sports or something like that. Nobody watched it other than high-school kids that were into it as a cult.

At that time, and all along, it was run under the guise of JA. And so it—to be part of Junior Achievement it had to be run like a business. And so you had—you know, the business-end of it was you had to go out and sell thirty-second slots, advertising slots, and then you either—if it was a bigger, corporate account, you know—

and some of the big corporate accounts like Pepsi-Cola, Burger Chef, always bought time-slots. You know, they weren't much for seventy-five bucks, or something like that, for a thirty-second spot. And there was a—your corporate account, they, you know they had their own commercials, and it just seemed some of the old videos that the guys have been floating around and to see some of those old commercials—but they were regular—regular production commercials. And some of the smaller, smaller ones, you know, that people went to their parents, or went to their parents' friends, or—you basically were given a little JA handbook that tells you how to sell your product, and then our product was these commercials—and you'd go out to the local businesses, and I know we all made cold-calls at the local businesses, to talk to them and say, you know, "here we are, a bunch of kids making a TV show, you want to buy a commercial, and if you don't have a commercial we'll make you a commercial." We made commercials for the local businesses, they were, some of them were more professionally done than others, but it was, it's part of the business, and then that money was used to pay for the air-time that we had—as part of JA you were supposed to pay for your materials, and our materials were time and we paid Mark Heller a little bit of money to do it up sort of—you paid some money to the place, and you paid some money to the professionals that were working with you, and that was the business. At the end of the year, any money that was left over got divided up and depending on how many—how many commercials you sold as an individual and how much time was put in during the year you got some bonus points depending on how many taping sessions you went to and how many writing sessions you went to, and at the end of the year you'd get a check for fifty bucks.

The people that were drawn toward BOC were people that were different to begin with. At the time, it was—at the time I was in, at least, it was the early '70s, the hippiedom was already, kind of, on its way out, and it was acceptable to be different. You know, we all grew our hair real long and grew beards and all that, but it was all, kind of, done as a form of protest, but not protesting too much. I suspect that most of the kids that were—that went through the program, if they hadn't been in BOC, they probably would've gotten

into trouble. I think that most of the people that were in JA were not Little League, football-type of people to begin with.

(The glaring exception to this notion is Don Fields. Varsity athlete, actor, cameraman, grip, Fields worked afterwards as a professional TV cameraman, presently a teacher and father. "He was into everything," Baslover said. "How he found time to be in BOC I'll never know." -Editor)

If you did it today, it would come off as— as being stolen, somehow. At the time, Saturday Night Live came out around the same time. If you did the same sort of stuff, now...

You kind of forget, because there's so much that's done nowadays that's done in the same manner, as what we were doing back then. At the time the only thing that was on the air that even came close was "Rowen & Martin's Laugh-In." Since that time you've got all sorts of shows that are done the same way. Short vignettes that are five minutes long. A standard way of doing short comedy. That stuff was all new back then. And different. And the general public was not real accepting of it, at the time. That's why I refer to it as kind of a cult thing. Some of the stuff that we did was not that good, it was by high-school kids, come on! But some of it was very good. And the problem that we always ran into was that it took ten times longer to produce the material than what you thought it was going to take. And what came across— it seemed good at the time, but then you watched it the next week on the TV, you know, you think, well this really kind of drags, and is not as funny as it seemed at the time. And a lot of it is kind of inside jokes that you don't realize when you step back from it, whether it was all that funny. But it was new and it was different and it was stuff that, when you think about it, it's a bunch of sixteen-, seventeen-year-old kids were making this stuff up, and making it happen! At the time I don't think that we saw ourselves as doing anything special or anything big, it was just kind of a fun thing to do. You step back and look at, you think, well, this is really different, unusual. At the time there was only a couple of other teenage production companies in the country, that were producing stuff that was being aired. Nowadays, you know, everybody and his brother can go the local cable-access station and make a show and get it aired.

At the time when Dave had gotten various awards, '74, '75, he was— he actively went out and submitted material to various film festivals and to get more national recognition. And I know at the time, he had talked about the fact that there was really only a couple of production companies in the country that were being done by kids. That were being aired. Other than on— that were being aired on commercial TV, and not just on cable, or on the high-school TV network. But I don't remember what they were.

It was all sketch comedy and the music-video stuff. That was the other thing that was kind of interesting, when I looked back on these tapes, looking back I'm thinking, you know, this is MTV thirty years early.

In '73 I was Production Manager. I was the audio engineer in '72. In '73 the Production Manager's job was to be the guy that did all the work, basically. Or at least went to most of the meetings. We had writer's meetings every night, and then on the Saturday mornings we had the taping sessions and then on Sundays we did the editing. I think Dave did most of the editing himself, although I think Geoff Roth may have done some of the editing with him, the physical editing of the show, to put the show together. We cut the film on a bench. In '72 and in the earlier years Dave did most of that himself, and then there were several of us that were, that were real interested in the technical end of TV production, film production. So we got involved in that, too. To the point of— Dave ended up handing over the camera to us, that's where the animated films came from, and we did the physical editing of the film. And then once the film was all edited, then it was put onto videotape with the soundtrack. The soundtrack was done separately, and then they were put together at the time it was transferred to videotape.

He was a very quiet guy. Who had incredible— an incredible knowledge-base. And I'm not sure where it all came from. We got around to talking, you know, a lot of times, about where he came from— but I still never understood the guy as far as, he was very— at least to me, the times that I was there, he really didn't talk about his past very much. I don't think I ever met his family. I wasn't aware that he had a family, pretty much, until after his death. Because

he spent all his life with the BOC group. I knew that he was in the military, I knew that he had a clerical position in the military, because we talked about that one time as far as the— “how do you type so fast?” The guy had an incredible vocabulary, he was very widely-read, he had an incredible memory, man, he remembered anything that you said. And he could quote where it came from. He was the kind of guy that all of us looked up to and thought, “Geez, if we could be that smart.” And the problem was, you were talking about a bunch of kids that were way up there to begin with on the I.Q. scale.

In the current-speak, he was everybody’s big mentor. The kind of guy everybody wanted to grow up to be like— not even knowing what he really was like.

If you look back on where BOC came from, it came from him. He’s the one that thought up the whole idea to begin with. And the fact that he was such a— he was willing to hand over the responsibilities to the members of the group. And he didn’t have any problem stepping back and letting the kids do whatever they could do. In the couple of years that I was in, it went from being a— where the kids did the acting and everything else was being done by professionals, to the point where, “Gee, the kids really can run cameras, they really can run the director’s seat, they really can edit tape, they really can cut film,” and use the cameras, and, let’s let ‘em do it!

That’s where he got in a lot of kind of head-bashing with the administration at WNDU, convincing them that the kids could do this, and that it wouldn’t damage the equipment, and it wouldn’t be leaving gum under desks, and that kind of stuff. “Let ‘em try.” But I think that was his whole outlook on kids to begin with, that they could do a lot more than what adults thought they could.

The whole idea— when you look back on how you felt about it at the time, you know, it was a fun thing to do.

Here you got to be playing with TV equipment, you got your face on TV. But when you look back on it you think, well, this was an incredibly great maturation— the time in your life when as a

teenager the things which you’re exposed to imprint on you for the rest of your life. Here you’re being told by the people in the group, by Dave, by the advisors, Joe: “You can do anything.” When the rest of the world is beating on you, your parents are saying, “you can’t do this you can’t do that,” when the rest of the world is beating on you, saying, “You’re really not as great as you think, you’re just a teenager you don’t know shit.”

Here was a situation where it was just the opposite. You were getting whacked at, but it was in a friendly manner. It was all in jest. The undertone was, you can do anything you want. Look at the great stuff you’re doing, stuff that nobody else gets to do. And whatever you want to do is fair play. Obviously you can’t use curse-words on TV, but anything else you want to do is really pretty— pretty— and the world is wide open to you.

Maybe that’s the best thing about it that carried for years on, was, really, you could do anything you wanted— you could achieve as much as you wanted, through as much time and effort as you wanted to put into it you could achieve. And nobody was there saying you can’t do it. The rest of society was probably saying you can’t do it, but that only made you want to do it more.

Those things are out there. When you look at what’s available to kids nowadays, unfortunately, it’s not so much in the wide-open world, it’s more, high-school play directors and mentors of that manner. I don’t think that there really are— there really is in this day and age a whole lot of mentoring, if you want to call it that, from the business world. The only places that kids really get exposure to adults is in school, or in sports teams that they’re on, and school-related projects. You really don’t see much in the way of other outside activities that are not related to school. Because the people that’re the play-directors and the coaches, they’re paid to do that job.

When I look at my own kids, I think, as they get older, Leah and Joe, and Leah will be starting high-school this year and Joe is in, it will be seventh grade. I look at them, I think, “well, what’s available to them to give them a comparable experience to what I had—”

there's really not much. My daughter's been involved in some of the school plays, she's— she shows interest in that sort of stuff, that if there was something like BOC available now she'd probably be very interested in it.

I don't think it was all that cynical, in itself. But at the time it was cynical in a humorous manner, I don't think it was cynical in a serious manner. It was a show ahead of its time— by a few years. Now that stuff is all pretty passé. The kids involved were in touch with a lot more that was going on in the world, than what the adults would hope that they were aware of. And gave them credit for. South Bend's a pretty conservative area, and once you start throwing liberal ideas in there, even if it's jokingly, for the most part it's not going to be readily accepted. But I don't know. I don't know that the city in itself held the show in that poor a light.

Last year I was working up in Elkhart, Indiana. Which is near South Bend, but just far enough away that the kids that were in high school at the time that we were, could have known about BOC because they would get Channel 16 on their TVs, but they weren't part of us. And I was amazed, here it is, twenty years later, that the people that I was working with at the hospital in Elkhart, when this whole BOC reunion thing came up, and the Website was up on the Web, last year, and I showed it to some of the people up there, they remembered BOC. They remembered it fondly, which is the interesting thing. And these were people who had nothing to do with it, they were just high school kids at the time, and they remember watching it every weekend. That really struck a chord with me, because I thought, here are these people, don't know anything about what we were doing, they knew it was a TV show, they knew it was produced by kids, and they liked it and they watched it. And their parents watched it, too. Obviously, this is a skewed group, this is the group that remembered it, and liked it at the time, which is why they remembered it, but their parents also watched it. When I talked to the younger staff members at the hospital that would've been too young to remember any of it, they were scratching their heads, saying, "What are you, nuts?"

When you were in high school, a junior and senior in high school,

most juniors and seniors in high school never read the newspaper. Weren't really interested in current events. The only current events we were ever interested in was when the hell they were going to end the draft, so that we all wouldn't get shot up in Viet Nam. That was about the extent of most high-school kids knowledge of world events and national events. They weren't real interested in much else. You're interested in what you're doing in high school and who's going to the prom next week, but you really weren't in touch with too much else of what's going on in the world other than TV. With BOC we did.

We had a lot wider view of the world and what else was going on in the world. Maybe not national and international events, but at least in what was going on in the media world. Then, I think, most kids of that age were aware. And that's what made the show a little bit more mature than what you would think it should be for a bunch of kids putting it together.

Diane Werts

Those of us who were involved in it at the time, and especially early on, probably didn't even realize how amazing it was, just for even a bunch of people in South Bend, Indiana, to be doing this, much less for them to be between 13 and 17 years old.

When I tell people about it, they're really stunned. That it even existed. And then when I tell them that it won awards against professional competition, and that the people who were in it, in this little, what most people in the places I've lived think of as a podunk Indiana town, are all now famous screenwriters, and directors, and TV producers and novelists and TV critics. It's tough. It isn't something you can show to somebody today, and have them understand, really, because you know, if you look back at the programs I think a lot of them because the technical nature is so primitive-looking, now, that it's very difficult to understand how forward-looking the show was. I like to think of it as "Saturday

Night Live,” before “Saturday Night Live.” Some of the things we did were a little adolescent, as we were, but some of them, still, the basic kernel behind them is just awful damn smart.

And a little— or maybe a lot more ambitious in some ways than most of “Saturday Night Live,” which I think was really, much more parody, and I think a lot of things on BOC really were satire. Which I’d like to think has a little deeper intent, a little deeper ambition, and broader meaning than just spoofing something. There’s a big difference between poking fun and poking holes in pretension. And I would like to think we did a lot of the latter.

For the people who were in it, just in terms of their lives, not just their professions, I think that for those of use who were really in the middle of it, it was a life-changing experience. And perhaps for some of us a life-defining experience in that you had this huge pool of really creative people but sort of misfits, because they didn’t fit into standard groups of— you know in high school you only have the jocks, or the cheerleaders, or the nerds, or whatever. With all this creativity, just sort of bursting at the seams, and nowhere to go. And I think a lot of people who have that— if it doesn’t get out of you somehow, it kind of blows you up. It explodes you, and it’s a problem. And so we had an outlet for it to escape.

In terms of our lives, it allowed us to be creative in a way that got— not just the admiration of our peers who were sitting in movies and making fun of them with us, but a group of adults and a larger group of viewers. The experience of being taken seriously when you’re young is awful damn powerful. So that it changed our lives as people in many ways, but in terms of professionally, it’s the same thing. When you’re trying to be creative, and somebody takes you seriously, and in whatever definition you want, you find success— that shapes you. And that encourages you. And you can continue to grow and evolve with the notion of a goal and a payoff.

Most of us, we knew we could succeed. And when you’re that age, you don’t know. You write something and people say, “That’s too weird,” or you act, and it’s like, “Oh, it’s cute,” but its the school play and they have to say you’re cute.

It made us— it was something we had to take seriously, and that we were taken seriously in doing. In that sense it was almost like a cute, nice little introduction to adulthood. It was like a segue. At least— it certainly was for me, because as you know I was the designated adult in the group, and I went to the meetings with the station executives, and I made nice, and I had forgotten until I recently found a letter that Dave wrote me that I had— I was the first one who edited the show.

You know, that first season, ’74, when I was directing, I had been going in with Dave on Sunday nights, just hanging out watching him edit the show, and I don’t know, one week he just— I don’t know, he had something to do, or whatever, and he said, “Would you mind going by yourself and just getting ahead on this?” And I said, “OK,” and I had my Mom drive me over, because I never drove, as everybody will remember, I went in and I edited the show, and finished it and went home. And Dave came in the next day and went, “Oh. It’s done,” and said to me, “Oh, OK, could you just do this every Sunday night?” And I said, “OK.”

That carries over into how we all of us were just able to say, “OK, so it’s hard to become a movie director, but I’ve already done all this other stuff, and why shouldn’t I try? And maybe I can.”

To me the greatest legacy of BOC is that those of us who were misfits, who were probably least likely to be taken seriously by anybody, by adults because we were weird and creative or even by other kids because we didn’t fit in, that you found a place to be and other people liked you and you were given the confidence to— whether it’s to succeed at this particular profession because you had experience or just to go out in life— that’s the impact that I remember from the time I was in it.

I cannot imagine what my life would have been like, if I hadn’t found BOC. I was this little, shy, sort of painfully smart kid, who sort of lived her whole life inside her own head. I didn’t have tons of friends, I wasn’t outgoing, I wasn’t in clubs, or successful. I got good grades in school but they made fun of me for that, so I didn’t fit there— I didn’t fit anywhere, and I just spent all this time in my

room watching TV, reading books, and just being in my own head. And then you find these other people who are doing the same thing, and you look at each other and after about a week of coming into that company you realize, man, you know, like, “these are my people.”

It was like, I finally found a place where I feel like I belong. And then to belong there and also be able to not just be comfortable, but to be creative and express yourself and be recognized for it, by the adults who are mostly looking at you and going, “No, you can’t go to that R-rated movie,” and “No, you wrote a weird story,” and “God, that’s not a funny joke.” It really was— I don’t know if I ever would have got outside my own head. If it hadn’t been for that.

If you looked around the comedy landscape, then, the kind of sensibility that BOC had was really underground, still. It was still, like “National Lampoon,” and I don’t think Monty Python was over here yet, “Saturday Night Live” hadn’t premiered yet, Woody Allen was like this fringe film-maker, you’d buy a Firesign Theater album and just be real thrilled that somebody got it. It was just hard. It was this real fringe-y thing, and you look at the culture, now, and that sort of humor and sensibility and heaving a reverence for pop culture without taking it seriously, you know, “taking it seriously by not taking it seriously—” that’s everywhere, now. So we were way out in front on that.

Just sticking pins in people’s inflated egos, and recognizing that pop culture was how we were all sort of common, now. TV and records and commercials. We were parodying commercials. Who was doing that?

There was one thing that I thought we just did beautifully, and frankly, it was all Dave. The Big Squid commercials. “Raining Value!” Bing! That was like— you didn’t have enough skits, and Dave sat down at his typewriter and I worked with him in that office, so I know, Dave would just sit at his typewriter, start writing, and when he was finished, the thing was finished. He hardly did drafts. It was stunning.

“Saturday Night Live” would have killed for this guy. He was

typing it on dittos, “it’s too hard to make changes, let’s just start here and keep going, and when it’s done it’s done.” If David had BOC when he was kid, just think what would have happened to him. He would’ve been the one making, “Heathers,” and “Ed Wood,” and “Vengeance Unlimited,” and everything else that all of our people have done, “Toy Story II.” Just think if he’d had that opportunity.

The only reason that show existed was William Thomas Hamilton. The guy who ran Channel 16. And said, “This is a good thing to do, I want to be involved with JA.” He never got BOC, Dave slipped that in on him. But he completely got that he wanted to do it, because JA was the thing, and he just did it. He ran the station. He didn’t have to run it past boards of directors or anything. He just did it. You would never let kids run around a studio like that, now. Everything is too businesslike. And back then there were still people just doing stuff because it was a good idea. Hard to believe.

Bob Medich

When I was nineteen, I was producing a TV show. I didn't understand after that why other people weren't as excited about that as I was. Outside of WNDU. I haven't been in broadcasting since '87. That's when I left WNDU. I worked there for six or seven years. That was disheartening, because it was— that was like, the 80s were the time when every bit of fun was like, zapped out of broadcasting. Because it just became— they didn't produce any TV shows, your whole focus became the local news. You might as well have been selling widgets.

The cool thing about Denny was— amongst the cool things about Denny— was that he was there when they signed on the air. He was one of these people who had invented television. I got to meet a lot of those people here in Chicago at the Broadcast Museum, doing stuff. That was exciting. I would meet these guys and I would say, "I was born way too late." I should've been with the guys, you know, the floor-runner of Channel 5 in the Merchandise Mart in the 40s, sort of like, "how do we do this," and "what do people want to see," and there was more of that even up through the '60s and— well, certainly through the '60s— the '70s it was certainly waning. Even at places like WNDU, where you get a local movie show and you were communicating outside of the news. And all that is is a carrier for commercials. It just became sick and cynical— but that's when I left. At the same time, as much as I wanted to distance myself from that, working in advertising, and danged if I didn't land right back at the Broadcast Museum.

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There was this typical teen setup in the basement of my parents' house, the— my grandmother's old couch, an old black one. A huge, 20-inch black-and-white television set that we'd watch Channel 11 on. Stereo, a lot of records, meaning vinyl, and we'd sit there, and that's where we wrote.

And then also in an adjacent room, my parents had a mostly-

finished basement, but as you went out of this one door, back into this unfinished part of the basement, which actually had served as my brother's office at one time. We had set up all of the film-editing equipment from Dave's house as well. It was winds and a hot-splicer and the viewer. So a lot of the film— we did a lot of film-editing there as well, you know. So as I said, we wrote there, and then I don't remember— at what point we moved the proceedings to WNDU, but we did. It was more of a courtesy to my parents than anything, because it was certainly more comfortable to write in my parents' basement, but it was also a burden on them. I think of the people that were there, Like Larry Karaczewski and Chris Webb and maybe Marc Wellin and a few other people, realized how my parents extended themselves at that point. And I certainly thanked them years later but at the time I don't think it really was known. I think Denny certainly thanked my parents profusely for putting up with a lot of bullshit.

There were things that you would say, as teenagers do, "Well, you remember when I told you last week, that we—" he kinda went, "no. I don't remember that." Or, in passing you'd mention some well-known fact about our shared lives, and he would draw a blank.

We were just at his house one day. It was sort of a gathering.

During that period between his— when he felt ill, and when he got out of the hospital, and when he went for his surgery, I had been pursuing a young lady that was actually a friend of Simkins, and she also went to Clay High School. Maureen. And I finally screwed up the courage to ask her out on a date, as opposed to like, hanging around at a "Beyond Our Control," party or something like that. She was given the distinction of being the only person in BOC who had never been in BOC. Because she was friends with everybody and she hung out, and she's even in some films and stuff like that. But she never was a member of the company. But her brother was, later.

That's sort of like, typically callous of a teenager. Your friend is like, gravely ill, and all you can think about is, "I got this date with this girl!"

So I was over at his house, again, it was a Saturday, and I don't know what we were doing for the rest of the afternoon. We have may have even gone out to a movie or something, I don't know. And I said, "Yeah," I said, "I'm going out on this date, later," and then at a certain point said, "Gotta go, I got to go pick up Maureen," and I walked out the door, "Bye," "Bye," "Bye," I think there was other people there, so I was saying goodbye to everybody, and shortly thereafter Dave followed me out and sort of like, met me at my car, and handed me a twenty-dollar bill, saying, "Have a good time." "Have a good date."

It was very emotional at the time, and it was even more significant after the fact. I remember telling Maureen about it after he had died, "you remember that first date we had, when we went out for pizza—" possibly Village Inn, possibly Shakey's, I don't remember, I said, "yeah. Dave gave me money that night." And she was struck by it as well.

It's not like he greased everybody's palm.

(Laughter.)

"Going on a date? Here's twenty bucks!" "Have a good time, son."

~

We got slapped in the face pretty hard when he died. I did. I felt like the weight of the world had been dropped on our shoulders, to try to carry it on. To me it seemed almost impossible, because it wasn't until we had actually got into the doing of it that I thought that in each little hunk, it's doable.

It's like the first time you step out on your own. You don't know— I didn't know that I could do these things that I had done with Dave, edit with videotape and edit with film, on my own. I always deferred to him. And there was no one to defer to. Denny to a certain degree. Denny made a lot of— said, yes or no, to some material, ran interference for us with the station to a large degree, and took a lot of that flak, but it was a wake-up call. I felt very burdened. At that age. Also, there was always the next girlfriend,

still. *(Laughter.)*

It was very out there, for what it was supposed to be. Which was a Junior Achievement company teaching you about business. That was there, certainly, but Dave's sensibilities and the sensibilities of the people who, you know, created it, were so out there. And it was no wonder that we felt contemporary with things like "Saturday Night Live," because they had been doing it before— even before there was a "Saturday Night Live," it was in that tradition. But it also came out of other things. It wasn't just that. It didn't come out of that Second City improv sketch-thing. It came more out of the Ernie Kovacs, Firesign Theater thing. Nichols and May. Situations as well as language. If there's anything that I— the great thing about the best stuff that Dave wrote, that other people wrote with him, that I wrote with him, was his real way with words.

It wasn't just— the situation was the starting-point for some really twisted language. Which is something that I started off emulating, after he had died. And also while with him, but then developed my own style, after the fact. That's a real joy, to have that sensibility, and also have the facility to do it when you want to. That's certainly something that came directly from him. Yeah, there's always the wacky idea, the situation, but then to have this wonderful language blow that up to something else is— that's the thing that I think— I don't know if everyone realized it. There's all kinds of inside jokes and weird little verbal twists that he wrote, that's— I guess delicious might be a word— for somebody who likes that stuff. That comes out of, I think, other people that he turned me on to— people like Robert Benchley, directly. I think he gave me a couple of Benchley books.

The one thing I always kick myself for, though, is that he— of all the things that we talked about, and this is— I think this was in his— his letter. I know it's in that letter that he wrote. The line, it was, "being good at one thing." And I don't know that I'm particularly that great at any one thing.

As well as imparting these creative skills, also for those willing to listen and pay attention, also you got a lot of life skills out of the

guy. You got a lot of common sense. And a funny guy, too. I think one of the things that everybody would probably talk about is falling into something where you think, “somebody gets me.” Somebody understands. And that was a huge revelation.

Something that he didn’t finish, that actually, Dave Simkins helped finish filming, coming back from his first freshman break, probably, in college, was this thing that Dave insisted that I be the—the only human character in, is this thing called, “G. I. Joe,” which was like, it was me, as this very lonely guy whose only friend in life was this G.I. Joe doll. It was something that maybe I thought of, and then we fleshed out, and then it became literally, the two of us filming, because I was the only person in it. There may have been some people there helping with lights and stuff like that, but I was in it, and this doll.

Dave Simkins finished filming it, whatever was left, and there was stuff that I filmed, that didn’t require me to be in it, “cutaway to the doll,” of course. It was one of the first big pieces that I ever— of film that I edited myself. I had to go back, and I had to put it together, and it was mostly just music and sound effects, and so it wasn’t one of those typical post-scoring sessions that we used to have. What a couple of weird things we turned out, the two of us. It was very strange.

He was young at heart, as I probably was. Even at the age he passed away, 37— is looking now very immature. A person who is still very connected with popular culture and he think he probably just got off on the energy of the kids. Something that I don’t—that’s one I certainly haven’t carried around in my own head— I don’t have much patience with teenagers. I always wondered how he did that.

It’s a different time. As teenagers then, we were a little more open to someone like him. We were a little more open to being mentored, to that level. We all respected him as an authority figure. And Denny and Joe. We all did. That’s not how things work, now. Kids are like— there’s less of a generation-gap. Only because the baby-boomers say there is. They try to act as hip as their kids, and

even now, I would still think— if I was with a group of teenagers I would think that I was hipper than they are. Which is completely bullshit. But I looked up to Dave as being the coolest guy I knew. He eclipsed everyone. I can’t even imagine the drama teacher at my high school being within spitting distance of him, as far as acuity. He just— he had it all kind of wrapped up. I don’t know the first thing about his personal life, I don’t know how he felt about his real professional life, I know that he didn’t often get along with his co-workers, most because a lot of his co-workers were probably idiots. I can actually attest to that, because I worked with him a short while there.

Yet, the South Bend thing certainly had— it was like this little hot-house. It has come up in national publications, with interviews with Larry, or Dave, or something, “what’s with South Bend, Indiana?” with all these writers, Ellen Akins and stuff like that. What the hell’s going on, there? What happening? Well, you got all these people gathered in this very— the definition of a hot-house, this rich, humid, enclosure. With this bright sun shining down on it, yeah, stuff is going to happen. You’re either going to get some wonderful flowers or some really bad bacteria. (*Laughter.*) Something really infectious, yeah.

Now it’s like everywhere else. South Bend is like Schaumburg is like Burbank. It was interesting, Dave and I had a couple conversations about it, because it wasn’t a big part of me growing up, but I came from a very Eastern European background, and in growing up, I didn’t know too many people named Williams. I grew up a lot of Hungarian people and Polish people, Serbian people. So it was definitely— even my parents would say at the time, they talked about, “that’s American.” Literally, when my parents moved into the neighborhood they moved into, they— you know, shades of “It’s a Wonderful Life,” they were referred to as, like, “garlic-eaters,” and “those foreigners.” And the company did represent a broad ethnic background. But to also be exposed to people who weren’t like that, was interesting too. The city as a whole is so diffuse, now. There’s no center to it.

I think about him at the weirdest times. Sometimes it has to do

just with the times. He was like a bit of a tech-head, right? I certainly thought about him the first time I burned a CD at home. What would he—? Or a DVD player. Just the notion, even professionally, what would he have made of an Avid editing system? Or the fact that you can edit digital video? He would just be blown away by the creative possibilities that people have. He'd dig it. And I kind of smile.

Amy Anderson~ Ward

Heidi was my year. Heidi Spinelli. And Larry Karaczewski, I knew well, I knew Bob Medich very well, he was an advisor. '79 to '81. I was in three years. I was in, like, a sophomore in high school, until senior year.

Denny and Bob were the advisors. Joe was there the whole time I was there. And Denny, obviously, and Bob was the advisor—I'm trying to think—Bob might not have been the advisor my senior year, that might have been Chris Webb.

For me it was a great escape only because I went to LaSalle, and what LaSalle had to offer wasn't much. From the perspective of extra-curricular interests, BOC was a godsend, especially in a town like South Bend, Indiana, before cable. LaSalle—I don't mean to completely indict my high-school, but there just weren't that many options, and the options that were there were not of—any of the high-schools might say this, too—I just remember going to see a play at Clay, maybe my junior year in high school, and it was so much more—it was so much further beyond anything that LaSalle could've produced. Being able to interact with people who all had an interest in pop culture and an interest in comedy and those type of things—that was the great thing about "Beyond Our Control," that I never would've gotten at my high school.

I had seen it. I had watched it. Not—I can't say that I watched it every single week, but I certainly had seen it periodically, and I

was clearly looking for something. Some sort of outlet. It definitely held interest for me. Probably more from a production standpoint than necessarily from a comedy-writing perspective.

They had interviews. You went to the Junior Achievement office on South Main. It wasn't at WNDU it was at the actual Junior Achievement building. That was on South Main, which was really a small building. I went there with a friend, and the friend felt completely confident that she had been accepted, and I felt like I was sure that I hadn't been, and it—quite the opposite happened. I got in and she didn't. You what, we weren't friends much longer. I also think it was just the time of life. I was entering high school at that point. I was leaving middle school. And there was a lot of changes going on. Being in BOC, leaving middle school, going into high school. It was just a big deal. And that summer, I remember they were—I got in and they did auditions like in that spring, right before the summer, BOC—and then they would also do it in the fall. So I got in in the summer and they were shooting this "Jaws," parody, and I remember being at the Akins family swimming pool, and trying to get this—shoot this papier-maché shark and all this stuff. What the heck is going on? People were incredibly nice. And very funny. I also felt very young, even though I know they brought in people who were freshmen. I definitely recognized both Larry and Chris Webb, who were around, from having watched the show. So that was like, weird, sort of—kind of wild.

The summer films were always interesting. They also had part of that, they shot a prom scene at a—like a park district building over near where the farmer's market is, and like Mary Link gets electrocuted or something. And we all had to show up in prom dresses, it was just this wild, wild summer. And it's sort like, "OK, what are we doing?" Especially because we wouldn't go into the studio until fall. So it was just this kind of running around filming in people's back-yards and park-district buildings. How is this exactly all coming together? Especially not having been there when they actually—not having seen the original script. I don't even think I was shown the original—I don't think I was shown the shooting script when I was showing up at these shoots. They would

just be like, “Oh, you’re in ‘Beyond Our Control,’ now, show up at David Akins house.” Someplace to go in the summer. It was exciting. It was different and it was fun and it was an interesting introduction to what was going on. But that initial sense was sort of like, OK, so how am I exactly fitting in here, other than showing up in prom dresses and things.

You got into a rhythm more once it was fall, and once you started going to the regular— we’d start going to the JA meetings, and that whole thing, and also to studio sessions.

Overall, I would say it was a lot of fun. It was a lot more fun than I could’ve imagined having in South Bend, Indiana. (*Laughter.*) Which is just— it’s terrible to say because obviously I feel really great about South Bend, it was a great place to grow up. “Beyond Our Control,” was part of that.

In a lot of senses it kind of spoiled me, because I studied as a radio-TV-film major at Northwestern. Today Northwestern has great equipment. But at the time that I went to Northwestern after having been at WNDU and at BOC, I was kind of spoiled. The equipment at Northwestern was really bad. And it actually turned me off of production, a lot. So on some level it sort of spoiled me a bit I think.

Having the whole humorous aspect of “Beyond Our Control,” and then going into a college setting where some people have a sense of humor about the way that they approach production and then a lot of people take it way too seriously. Especially the technical end of things, because I did a lot of editing when I was at “Beyond Our Control,” on this horrible 2-inch machine— but at least they would do a clean edit, whereas at Northwestern I remember the first project I did, every edit there was a roll, where you did the edit, instead of being a seamless thing, it drew attention to every single edit, which was not the intention.

The whole experience was something of a life-changer only in that I ended up going into this profession. On that level alone it would be significant. The whole process of creating a social group that I never would have had. I’m sure it had a profound impact on

me. It’s hard not to hang around with some of the strong personalities that were in “Beyond Our Control,” and not be affected by them.

Joe Haase

I was in from ’82 to ’86, actually the last year I was an advisor. I was in my first year in college and I also advised. Me and Lad Ervin. We were both writing advisors. It was a life-defining moment. It’s what I do, now. It’s part of— it’s everything I wanted to do and it has pushed me to do more things. I am thoroughly entrenched in video production. It was very important to a kid who was not in the mainstream of high school, but still quirky enough to be funny, and have other people go, “Yeah, you’re not too bad,” and you can hang out with us and be funny.

Sean Perry, Ken McCoy, Lee Lodyga, Bob Mowen, Robbie Brogle, good friends of mine, Ron Bryan, we works at WNDU with me, I only work there part-time— those were, kind of, the people that I hung out with. Donnie Ehman and Andrea Rogers, they’re good friends of mine, now, still.

“Robin Hood,” was our big bit. That we did over the summer, and the one after that was “Ace Kelly,” a kind of a spin-off of— it was done in ’82, it was called, “Brent Kelly, Private Eye,” and Sean Perry was the main guy for that one. He also— he and Ken McCoy, they were in “Indiana Jones at Home,” that was a year before I got into it. But “Ace Kelly” was our ripoff of that, because we couldn’t think of anything else to do over the summer. “Let’s do, ‘Brent Kelly’s Son,’” “OK,” “OK,” “Yeah.”

Joe I did not work with in BOC, but since— when I worked at the station I worked with Joe a little bit. Mostly I had the honor and pleasure of working with Denny. He was just a hell of a guy. It’s just going to be a terrible roller-coaster ride of emotions, probably,

Ron Bryan

but that's OK.

It was a lot about camaraderie, I think. Hanging out— finding people who like what you like, and just doing high school kind of fun stuff together, I guess. It was kind of a different experience because most high-school kids don't get to be on TV. Back then they didn't.

My very first year was the first year that we were kicked out of WNDU because they built the new building in '82. I didn't know any difference from films, from the way they shot stuff before, I was like, "Oh, OK, videotape, that's fine." Because I didn't know any better, I didn't know any different. To me, they seemed to have adapted to it pretty well. We had our little JVC 3/4" editing deck and a couple of portable recorders, and they went to town. That's the first thing they did, as a summer company, when they got kicked out, I think, was "Indiana Jones at Home." Because that was shot on videotape. They adapted pretty well and like I say I didn't know any different.

We set up shop at the JA center, which at the time was located on South Michigan. We got to go in, we had a key, and we could go in and we could edit any time we wanted to, and we could get the equipment and go out and shoot stuff, so— it was just the way things were. The worst part was moving everything. We set up a whole control room every morning. Everything. We only had four lights. We had a backlight, we had an audio board that was as tall as me. You laid it on the table, and it was five-foot-six. This mother had big pots to it, they're huge. And then the VU-Matic we recorded on was, I mean, it was boat-anchor it was so big.

We had a little— it was actually a pretty nice switcher. WNDU put it in their mobile truck after we were done. We had two cameras, well actually, we had a title camera, two cameras. My first year I'd go out and carry stuff. Later on I got more involved in this video stuff, and I got to direct some things. A jumble of words and commands, and, you know, "Duh, uh— do it!" We had a headset, we had a little RTS system for the cameras, people had headsets, the director. We bought some nice lapel mikes, I think it was '84, we

I had watched it occasionally before I got into it. I got into through a couple of friends at school. Steve Egyhazi and Pete Mickelson had been in a year before, and they were my good buddies at school. I went to Marian.

They said, "Ron, you're a funny, creative, guy. Who can act. Why don't you try out for this?" And I had sort of— I had been acting in the Marian plays and I had always enjoyed writing. Even in grade school. And had some success with it, you know, in high school and grade school. So I thought, you know, what the heck I'd give it a shot. So I tried out and I made it that first year, and that was a good feeling, to get into something like that, and I was kind of leaning that way as a career, anyway, and I thought, this'll just be a lot of fun. And it really solidified for me, it solidified the career I wanted to get into.

They were, in a lot of ways, the best two years of my— of my life. Because everything was just— a blast, about the show.

Just being able to do anything, be around kids who wanted to do the same thing. They were— everybody was sort of each other's audience, we could all make things up, and laugh at each other's jokes, and it was just a wonderful experience. Once you got out of it— I remember when I graduated from Marian. Graduating from Marian was almost secondary to graduating from "Beyond Our Control." To me the bigger event was leaving "Beyond Our Control." It was much more of my— it had become much more of my life than, really, high school.

The first year that I was in, we had produced all of our stuff at the old Junior Achievement Center. I didn't get much into the technical end of things. I was always attracted to the acting and the writing. We all helped each other out. The guys that a hung out with were Steve Egyhazi, and Lee Lodyga, and Ken McCoy, Chris Pickenpaugh. In a way it was kind of separated by gender, a little bit. Most of the guys— rightly or wrongly— most of the guys did

all of the writing. So all the guys would get together and do the writing.

The first year Kevin Fye was one of the advisors along with Steve Wyant.

A real incredible moment for me was when Denny died, and I was at his funeral, and right there, as the funeral was ending, I really broke down because I realized how much he and really, the whole group, gave me my career. Just the head-start that I had. I got out of the group, and went into college with a lot of confidence, just knowing that I had a heads-up on everybody else. Going into the show a little bit unsure of what to expect, and then coming out with just, a real great sense of confidence that I was A., doing what I wanted to do, knowing that this is what I wanted to do, and B. knowing that I was— that I could be good at it. Knowing that already, before I even really got into college, just knowing that I had this head-start on everybody else.

Being able to develop that stuff early, earlier than most, when I got to Ball State I just had a head-start to where— they had this scholarship offer, junior and senior year, the David Letterman Scholarship— you know, he is an alumni, there, an alumnus— and I went for that and first in my junior year won a third-place award, and then senior year won a first-place award. So everything just really came together for me personally, in that way. I was accomplishing a lot of things, and I knew I owed a lot of it to “Beyond Our Control,” to get me started, to get me the confidence, just the development of creativity and how to do it, you know what I mean? That really hit me at Denny’s funeral. When I just— just sort of realized, that for the first time I really realized how important he was to my career. And how important that show was, too. To what I’m doing, now. I may not be doing what I do now if it wasn’t for the show. I work in the promotions department at WNDU, so I write and produce the commercials that promote the news, and promote the programs that we air.

It’s really one of the more creative departments in the building. It’s where we get to be a little crazy, we don’t have to worry about

budgets. In a lot of ways it’s a little bit like “Beyond Our Control,” I’ve taken a lot of the craziness and the creativity of “Beyond Our Control,” and turned it into some award-winning spots for the station.

Memorabilia

Remember...

The Beverly Pirates, Are you there God? It's me Margaret Trudeau, "Love in Action," Charlie's Stooges, Rolling Stones' Brown Sugar, qualudes, Danny Waters eating, Danny Waters getting his coat, Danny Waters blowing his lines, Thursday night writers parties, the Royal Mothers, "I was going to get a poop sheet out this week, but..." Brian's sign idea, "Do you think the U.S. will ever convert to the metric system? Dawn Welles, Todd and Utopia, "I voted for Heidi," the audio booth, Splitting Hares, Yellow Magic, Chuck making sales report, Larry's collapsible bed, syndication, French and mock French, girls in the boys' bathroom, filming "Teenage Wasteland" in Mishawaka, Leave it to Beaver, M.D., Jeff Jeffers at the Movies, the Little Rascals Meet Star Wars, LBJ and the Bear, picking on dead Elvis, "Doug," Coming Home with a Puppet, Heidi screaming for props, "Money," Larry being slapped for saying "titties," Brian's laugh, Amy's smile, Larry's hair, Wendy's grandpa, nepotism, "Who won't be there this Saturday?" "Bob used to let us listen to the radio," changing Jullet's flat tire, Mr. Peabody chasing Jack the Ripper through a wayback machine of his own construction, the Melanie Hillbillies, the International Spelling Bee, first lady crackers, A.P. Sacheese, Joe S. Pleen, Dr. Alonzo "Bonzo" Fangs, "Can Adolph Hitler be a Girl?" The return of Kevin Fye, 3 Mile Island Came, 50 Ways to Kill Your Production Manager, "This lighting is unacceptable," "We'll write something Thursday," Gayle Carter in "Scared Young," Dick and Connie's makeup, the B-52's, the Mr. Shaw Show, "You can call me Jimmy," Tenspeed and Brown Jew, Malone jokes, Elvis Costello, "I ran all the way over here from my house without even stopping once", fan mail, late props calls, "We need a place for the _____ party," David as Spike, going crazy over old records at Brian's party, Matt catching every pass thrown to him in the unofficial company football game, Not Me and Ida Know, Joe gets another kid, the What's My Line? joke in "Stuff & Mount," Bill Bixby, kabuki, the death of Larry's movie pass, Trampus, Tim as John Anderson, Tim and Larry as Butchchuck and Splicer (but the other way around), Dennis in the McCarthy Hearings, hunters, New Year's Eve at Stephanie's, My Three Kennedys, Bo Derek, Susan "Cheeks" Anton, 1941 soundtrack album, 1941 movie passes, 1941 toy jet fighter as seen in the film, Larry & Amy, Dennis & Pauline, Bill & Gall, "A man's got to know his limitations," the Woody Hayes Hustle, the Who, Pope John Paul II, remarkable mouth, Karen Swartz and her canned food, Brad of JA, "Never got a dinner, "Star Trek: The Deli," they feel invisible, old BOC vets return to play drunk shriners, Graham Parker, Dairy Queen, Chuck as Hitler, "We need two people for videotape," The Beverly Hillside Stranglers, Fidel on the Roof, Citizen Spanky, Invisible Mutes, Dan Waters with ice cream on his face, Menage A Trois, Bud Wells, Sno-Vacum, early crew, Kramer vs. Kramer vs. Kramer vs. Kramer and Kramer, "My my hey hey," "It's like drinking a can of shade," Exercising with Joan, Smokey and the Pontiff, Skatetown Vietnam, "The first one to find her virginity wins," Call Chuck, Ronald Clark, "When's the new Springsteen album coming out?", and of course The Great Golden Dome Hoax.

“CU: Adviser, shouting to make himself heard:

“WE MAY HAVE TO GO BANKRUPT IF SOMEONE DOESN'T SELL SOMETHING ...AND I'M SERIOUS. AS OF TONIGHT, YOU'VE ONLY SOLD 17 SPOTS! YOU GUYS ARE PITIFUL!”

“(He is struck a blow to the temple by a Purple Pasion can and falls heavily to the floor.)

“dissolve to....

“MS: One year has passed. A beaming adviser faces the company, a group of orderly, polite high school students:

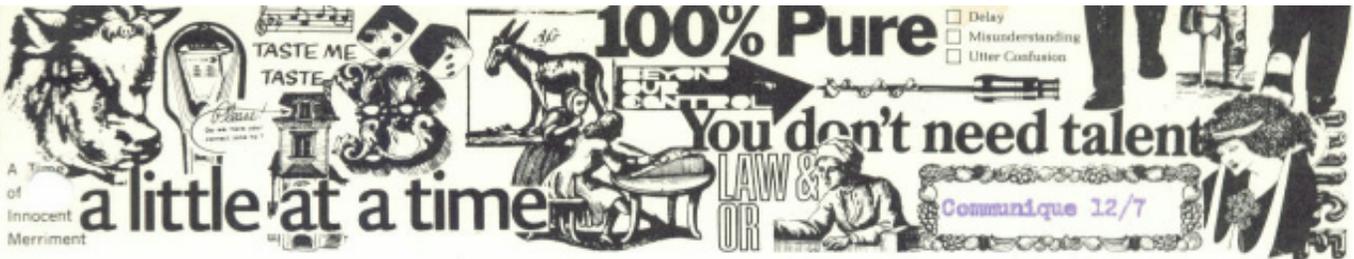
“WE HAVE HAD THREE MORE SALES THIS PAST WEEK KIDS! SIX :60 SPOTS TO HOOK'S DRUGS.....ONE :60 AND 3 :30 SPOTS TO ASSOCIATES....AND NINE :30 SPOTS TO INDIANA BELL!! THAT MEANS WE'RE NOW 82% SOLD-OUT!!! WE HAVE JUST 19 MORE SPOTS TO SELL! YOU KIDS ARE SUPER!!!

“(A flattened Dr. Pepper can ricochets off the wall and opens a wound in his forehead. He continues to smile.)

“fade to black”

—Communique, 12-7, 1971





SHOOTING SCRIPT...

fade in on.....

MS: It is December 7, 1970. A disgusted adviser, sweating profusely, has loosened his tie. He drops to his knee and pleads:

"YOU GUYS HAVE JUST GOT TO GET OUT THERE AND SELL. UNLESS THIS FIRST SHOW IS SOLD OUT, IT WON'T GO ON THE AIR...AND WE'RE NOT KIDDING."

LS: Group of bored high school students, some are throwing pop cans through the air, some are arguing, some are wandering about the room aimlessly.

CU: Adviser, shouting to make himself heard:

"WE MAY HAVE TO GO BANKRUPT IF SOMEONE DOESN'T SELL SOMETHING...AND I'M SERIOUS. AS OF TONIGHT, YOU'VE ONLY SOLD 17 SPOTS! YOU GUYS ARE PITIFUL!"

(He is struck a blow to the temple by a Purple Passion can and falls heavily to the floor.)

dissolve to....

MS: One year has passed. A beaming adviser faces the company, a group of orderly, polite high school students:

"WE HAVE HAD THREE MORE SALES THIS PAST WEEK KIDS! SIX :60 SPOTS TO HOOK'S DRUGS....ONE :60 AND 3 :30 SPOTS TO ASSOCIATES...AND NINE :30 SPOTS TO INDIANA BELL!! THAT MEANS WE'RE NOW 82% SOLD-OUT!!! WE HAVE JUST 19 MORE SPOTS TO SELL! YOU KIDS ARE SUPER!!!"

(A flattened Dr. Pepper can ricochets off the wall and opens a wound in his forehead. He continues to smile.)

fade to black

The facts as reported above are accurate, with one exception. The part about the orderly, polite achievers. This week's heroes are Bob Morton and Kim Guidi. And we're now beginning to sweat about that night on the town.....

DON'T FORGET TO REMEMBER...

Thursday, Dec. 9 - Regular Business Meeting, JA Center, 7:00 PM
 Saturday, Dec. 11 - NO AUDITIONS. Filming session probable; details to be advised.
 Sunday, Dec. 12 - Writing or filming session
 Saturday, Dec. 18 - ON-CAMERA AUDITIONS, 8:00 AM WNDU-TV.

STOP ME IF YOU'VE HEARD THIS ONE...

"A hen is only an egg's way of making another egg."

- Samuel Butler

ADVERSARIA...

BOC GARB MONEY will be cheerfully accepted Thursday night, needless to say. No sign of the garb yet, however.

ON-CAMERA AUDITIONS have been postponed until December 18, thanks to a basketball game on December 11. And, thanks to holidays, we won't be able to start work on the first show until Saturday, January 8.

CAMERA PROBLEMS seem to have been solved; our Saturday work is back...without scratches, properly exposed, without slow motion.

GET OUT THE PEOPLE SHEET one more time and add Joe Kocy to the list. The more alert among you may notice that Joe's last name bears a striking similarity to that of another of our company members. Right. Brother and sister. And, while you're at it, strike Bob Gilroy, who has apparently dropped out. And that leaves us with 24. As of today at 3:00 PM.

WRITERS MEETINGS are somewhat sparsely attended of late. Please call if you have a free evening; something--either writing or filming--goes on almost every night.

BEYOND OUR CONTROL

SEVEN WEEKS TO PREMIERE

“ANNOUNCING (TA-DAAA!) THE 7th ANNUAL “BEYOND OUR CONTROL” BIG REUNION & SWINE ROAST SATURDAY AUGUST 18

“It’s a full 2/3 day of fun, nostalgia, romance and travail with the once and future Beyond Our Control All-Stars (Bring your trunks!!)

“You’ll squirm through showings of old videotapes, fidget through yet another collection of filmed out-takes, exchange news and views with odd friends, and reminisce on those dear dead days. (Bring a hankey!!)

“All this, plus a delicious (albeit modest) banquet of farm-fresh produce, creamy dairy products, taste-provoking snacks, and chilled-to-the-taste beverages, served in a bucolic atmosphere reeking of nature’s own sunshine, fresh air and goat droppings...all for just a dollar. (Bring your wallet!!)

-Reunion Advice, August 18, 1973

“WOULDN’T YOU JUST KNOW IT...”

“The Entertainment and Social Hygiene Committee for the 7th Annual BEYOND OUR CONTROL Reunion regrets to advise that the videotape review scheduled for Saturday morning has been cancelled.

“And if we told you what bumped us out of the studio, you’d merely laugh with justifiable scorn.”

-Reunion Advice, August 18, 1973

“WE’LL GET THIS STRAIGHT YET!!

“Please cancel the message cancelling the videotape review of BEYOND OUR CONTROL archives Saturday morning; the studio is once again cleared for our use.

To repeat (in case you got lost at the last turn): Saturday morning at 9:30, we will indeed play back old BOC tapes for about two hours, trying to sample recent and long-past triumphs.

-Reunion Advice, August 18, 1973





ANNOUNCING (TA-DAAA!) THE 7th ANNUAL

"BEYOND OUR CONTROL"

BIG REUNION & SWINE ROAST

SATURDAY AUGUST 18

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All this, plus a delicious (albeit modest) banquet of farm-fresh produce, creamy dairy products, taste-provoking snacks, and chilled-to-the-taste beverages, served in a bacolic atmosphere reeking of nature's own sunshine, fresh air and goat droppings...all for just a dollar. (Bring your wallet!!)

(particulars)

9:30 AM - Review of videotape archives in the comfort of WNDU-TV's awesome Studio 6-C. C'mon in—it's comfortably air-conditioned!

7:00 PM - Cook-Out at the Beyond Our Control farm on Mile Road, site of many a bruised shin. Food charged \$1.00. (Includes juice, roll and pat of butter, mixed vegetable, entree, Salerno butter, and gratuity.)

To give us a fighting chance on food, please RSVP to us by August 16. Thanks.

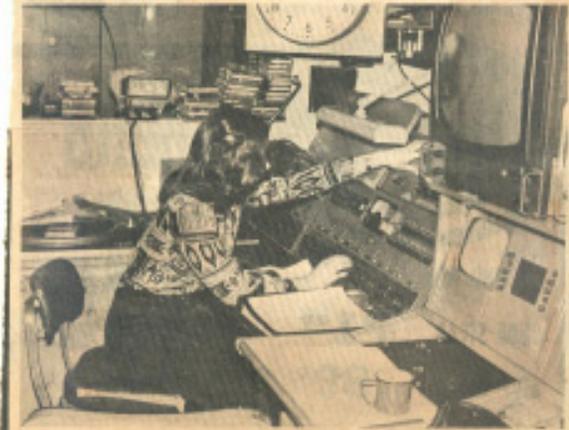
Remember (Christmas)

Long ago, far away
 Life was clear, close your eyes
 Remember is a place from long ago
 Remember filled with everything you know
 Remember when you're sad and feelin' down
 Remember turn around
 Remember life is just a memory
 Remember close your eyes and you can see
 Remember think of all that life can be
 Remember...
 Dream love is only in a dream
 Remember... Remember life is never as it seems
 Dream...

-Harry Nilsson



Don Fields is cameraman for Jester Achievement and also works for WNDU as cameraman, closing the news and the weekender.



Lisa Moore is assistant production manager for JN and walks engineer. She's shown at the audio control board where she monitors the volume and mixes various tapes.

Buchanan Paper 2/25

“A hospital scene was crudely depicted, elderly persons were shown as deaf, crippled, and useless, country folk were seen as ‘hillbillies’ who were ignorant and the list of mockings continues.

“Thinking perhaps this was an ‘off week’ I decided to tune in again. Today was the same if not worse and I am angry to see that this program is allowed to continue. A satire on Ben Hur was done where the lepers on the island called themselves members of ‘Cootie Island.’

“I believe these students could perform a graet service to their viewers by changing the style of the program to educate the community about certain topics such as health education, community services and volunteer programs available.

“S.C.
Mishawaka”

-Letter to the Editor, The South Bend Tribune, Feb. 25, 1974

“The first studio call was for Saturday, January 24, 1970. Members were reminded of studio rules.

“An election was held on January 28 to fill the position of Vice~President, Sales; George Papp was elected.

“Meanwhile, members were out selling commercials for the show, with the premiere just around the corner.

“Beyond Our Control premiered Saturday, February 14 at 6:00 PM. The next sixteen weeks, including three preemptions, were spent writing, producing and selling the show. The last show was presented on May 30.”

-The Brief History of WJA-TV, 1970

CAP'N: AVAST,
COOKIE...WHAT GOES ON
HERE?

COOKIE: WELL! I WAS JUST
RINSING OUT A FEW THINGS
AND BANG! THIS BIG THING
COMES RIGHT THROUGH MY
GALLEY WINDOW!

-“Submarine Movie,” 1970

Page 22

BACK STAGE

Really Young TV Producers
By WM. THOMAS HAMILTON
EXEC. V.P.-G.M., WNDU-TV



A unique television production company is at work in South Bend, Indiana . . . writing original comedy material, shooting 16mm film, and videotaping half-hour programs in the Notre Dame campus studios of WNDU-TV. Their program — an unusual blend of parody, humorous commentary and experimental film — is a 100% commercial sell-out each season and has received hundreds of fan letters or praise.

What makes the company unique? The average age of its personnel is 16 years.

The company is comprised entirely of Indiana and Michigan high school students, members of a television company operating under the guidance of Junior Achievement.

Now beginning its thirteenth year of association with WNDU-TV, the project represents an unusual example of community involvement by a local television station. The project began in 1960, when the local Junior Achievement Director approached me with a plan to form a student-operated television company. Junior Achievement is a nationwide economic education organization devoted to giving high school students a first-hand, learn-by-doing introduction to the American system of free enterprise by enabling them to operate their own model corporations.

Since WNDU-TV, through its affiliation with the University of Notre Dame is deeply committed to broadcast education, the project seemed to offer unusual potential for attracting talented young people to broadcasting careers.

In 1961, the first student company took to the air with a 13-week series of half-hour shows. The students had sold stock to raise operating capital, leased studio facilities from us, created a program format and sold commercial advertising time within the show to finance the venture. Pronounced a success, the company (known as WJA-TV) continued, largely concentrating on the production of relatively simple game shows, including local versions of charades, quiz games and the like.

Then in 1967, advisers to the project sensed that the time had come for a change. Students now in their teens had grown up with television as a babysitter, instructor and constant companion . . . and somehow, the thought of doing yet another game show was not proving to be a strong attraction to a broadcasting career. The advisers crossed their fingers and launched the production of something a bit more challenging.

What emerged was *Beyond Our Control* . . . in more ways, perhaps, than one. Its title derived from the familiar broadcaster's admission of problems ("Due to conditions beyond our control . . ."), the show dealt humorously with the foibles of American culture. And what could be a better mirror of our culture than television, itself? So the show came to be known as "a TV show about TV." In a given week, items "beyond our control" might include TV soap operas, pollution, politics, high school pep assemblies, rock music, detergent commercials, underground movies and more.

The program format has been refined considerably and now, as the show enters its seventh year on WNDU-TV, it is recognized as one of the nation's most ambitious and successful educational projects.

Today, students have taken over almost every phase of the operation: selling, advertising, keeping company books, electing corporate officers, handling 16mm film cameras, doing audio engineering and electronic camera operation, writing original scripts and of course acting and performing before the cameras. This year, students will also take over the actual directing of the show.

Viewers are genuinely enthusiastic over *Beyond Our Control*: "really fantastic," "the funniest show on TV," "probably the only really entertaining show on TV this week," "a Saturday night Must," "the best show we watch all week" they have written, with mail coming from children, high school and college students and self-confessed "over 30s."

Magazines both local and national have noted the program with interest. Wrote the University of Notre Dame's *Scholastic*: "some of the best writing on television . . . a stunning display of satire at its best." And *TV Guide* headlined a five-page article on the program in March by noting that "This Junior Achievement TV company is thriving!"

Last year, the company distinguished itself nationally by winning the George Washington Honor Medal from the Freedoms Foundation at Valley Forge in the Economics Education competition. Most rewarding, perhaps, is the response of the student participants, themselves. Wrote one: "It's the most worthwhile thing I've done in my life."



SEE YA
AT THE
BOC REUNION!!!

THE "BEYOND OUR CONTROL" AD HOC
NECSTALGIA COMMITTEE TAKES RESTRAINED
PRIDE IN ANNOUNCING THE 1974 REUNION..

SATURDAY, AUGUST 17

A Full Day of Remembrance, Hindsight, Second Thoughts and Fun

The Programme

- 9:00 AM The annual review of BOC's memorable moments on the magic of color videotape in WNDU-TV's awesome Studio 6-C. C'mon in...it's air-conditioned!
- 6:30 PM The final BOC cookout at the traditional Dog Farm, site of so many semi-noteworthy filming sessions. There is a modest \$1.00 food/beverage charge; no freeloaders. Slides, films, audio tapes, door prizes and more!!

PLEASE R.S.V.P. FOR THE EVENING COOKOUT BY FRIDAY, AUGUST 16 BY CALLING US AT WNDU-TV.

THE DOG FARM IS LOCATED SOUTH OF SOUTH BEND ON MIAMI ROAD, ABOUT 10 MINUTES SOUTH OF SCOTTSDALE MALL; WATCH FOR THE SIGN ON YOUR RIGHT.

CLIP & SAVE THIS HANDY CONVERSATION-STARTER FOR USE
WHEN MEETING OLD FRIENDS



- "Gee, you're getting fat!"
- "The show is really getting crummy since we left, isn't it..."
- "Were you always this pregnant?"
- "I don't recognize anyone here...."
- "How does Dave stay so young and vibrant???"
- "Remember when the flat fell on your head?"
- "If I had it to do all over again...well,....err,...."
- "Whatever happened to _____?"
- "What happened to your hair?"
- "What happened to your face?"
- "What happened to your body?"
- "Am I getting old....or what?"

"FOR YOUR COCKTAIL PARTY, BRIDGE CLUB OR WAKE: TASTY NABITSCO 'SCRUPLES'....THE NEW POLY-SATURATED EMPTY-CALORIE SNACK FOOD IN PIZZA, PEPPERONI OR TROUT! PERFECT WITH OUR OWN 'SQUID LAD' GUANO DIP. 43 CENTS EACH....OR BUY 'EM BY THE BOX FOR GREATER SAVINGS!

"HIGH IN BULK...LOW IN FLAVOR: THAT'S 'SQUID O' THE SEA' CANNED SALMONELLA PATTIES. PERK UP YOUR FAMILY WITH THIS MOIST, FLAKY DELICACY. 48 CENTS FOR THE TWO-OUNCE CAN....AND WE HAVE AUTOMATIC ELECTRIC-EYE DOORS!!"

-From BIG SQUID #2, 1973

CREEM'S PROFILES

(Pronounced "Boy Howdy!")



LARRY KARASZEWSKI

HOME: Any available lap.

AGE: 16, but more sexually advanced than Bob Medich.

PROFESSION: Being loud and funny.

HOBBIES: Putting his tongue where it doesn't belong; going to the movies instead of writers meetings; and taking Todd Rundgren to the people.

QUOTE: "Fine!"

BEER: Boy Howdy!



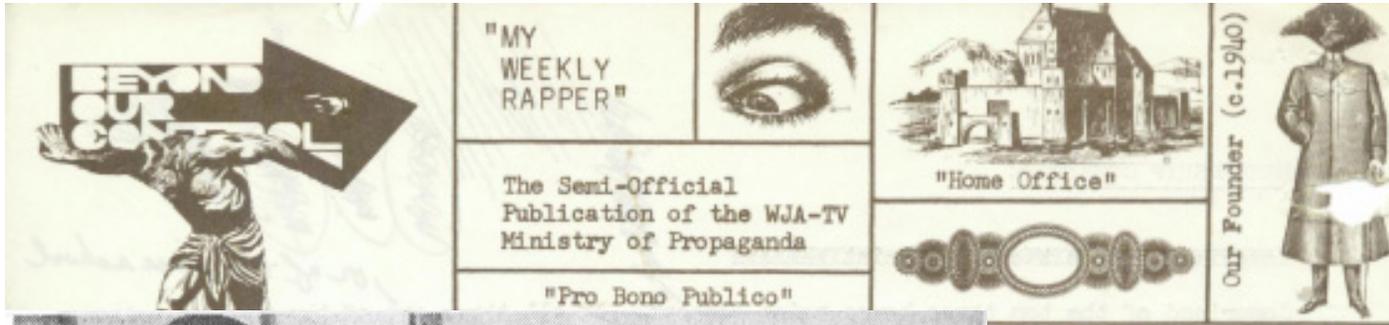
Authentic There are 20-
 ways of ways to get your name in the
 papers, but only one way to make your
 thirst for C.O.E.D. If the quality standards we
 set down in the dawn of the Seventies have
 been as a good Mouse rise through the
 Highlands, the Lowlands, and the Banstock.
 Every drop's a root.



Always say "Boy Howdy!"

So you think you know your Bent Actress business, do ya? Well, look what I found in the back of a certain senny magazine that caters to the sleazy members of society. I, of course, don't usually read this magazine. I just happened to be thumbing through it by mistake one day. You see, it was right behind a copy of the new Sports Illustrated and when I picked up SI, I also picked up this other magazine without even knowing it. So I was flipping through the pages, looking for the baseball section, when much to my surprise...

	LILI	"DOCTOR"	
<p>Horticulturists beware! You'll need more than a green thumb to pick this flower from passion's garden. Nice, stately petals and a matching stem make cross-pollination a real delight. No greenhouse required, Lili is guaranteed to blossom in any environment! For more information write: 220 Wakana, South Bend.</p>		JULIET	<p>Here's one M.D. that specializes in P-U-S! You'll turn your head and cough when this love surgeon operates. And she even makes house calls! But be a good little patient or you may end up in intensive care. Send photo and non-returable blood sample to: 625 Park Avenue, South Bend. Now stick out your tongue and say shhhhhhh!</p>
	GAYLE X.	HEIDI	
<p>Don't call her, she'll call you! A real Ya Bell ringer with a twist, Gayle makes any connection a genuine party line. What she does over the phone is downright obscene--but you'll love every part, grunt and yip. Too hot to handle in person, she'll reach out and touch you in a way you never thought possible. Send your phone number to 1421 Fremont, South Bend, Indiana.</p>		DYMANGER	<p>Physically fit and ready for lust, this girl doesn't know the meaning of the word "stop." If you're willing to work up a good sweat, Heidi has a track record you may be interested in. And hey, records are made to be broken, right? Say no more!!! To arrange a workout call (219) 272-1323. Quilters need not bother.</p>



LOCAL PROGRAM MERITS — J. H. Post, left, representing Freedoms Foundation at Valley Forge, Pa., presents the George Washington Honor Medal to David Williams and Joseph Dundon, advisers to the Junior Achievement Television Co., sponsored local-

ly by WNDU-TV. The program, "Beyond Our Control," won the award competing in the high school economics education category. Kim Guidi, another adviser, was not present for the picture.





National Association of Television Program Executives
JA COMPANY NAMED BEST LOCALLY PRODUCED VARIETY SHOW

"I like Archie Barker every Saturday night, but he is not as funny as you guys. I think 'Beyond Our Control' is the funniest show on television," wrote an Elkhart, Ind., television viewer to a bunch of kids who happen to be creators of the "funny show."

That one viewer isn't alone in his judgment on good and fun humor. "Beyond Our Control" is the name of the January-through-April weekly, half-hour series of satirical reviews presented over WNDU-TV, South Bend, Ind. It's created, planned and produced by teen-agers, in Junior Achievement, from local high schools who handle 100 per cent of the responsibility for the show, although four adults from WNDU help out as advisers.

The National Association of Television Program Executives also took a look at "Beyond Our Control" and decided it was good enough to join their competition for professionally produced programs across the country to name the outstanding locally produced programs of the year.

The final results found the show not only good, but best in the nation in 1971 for its market class.

The program was entered in competition with programming produced nationwide in population markets below the top 25. The award commended WNDU-TV's "support of professional television efforts through sponsorship of a community Junior Achievement program." WNDU has been sponsoring such a JA company for the past 13 years.

The citation from the NATPE described the series as "outstanding variety programming actually produced by students in South Bend, Ind., providing a new and entertaining insight into the status of contemporary American culture, as mirrored by the television industry, itself."

More than 250 teens have participated in the WNDU program over the years, many of them going on into professional broadcasting.

Advisers to the project last year, cited individually, were Joe Danden, Mark Heller and Dave Williams of WNDU-TV. Dave Bushover, now a student at Indiana University, was the program's student production manager.

“V. INTER-RELATIONSHIPS

Explanation of last year’s problems...romances, in-fighting, old vs new

Insistence this year upon harmony

Meeting old members....defensive, insecure, suspicious, clannish

Common mistakes made by new members: digressing, telling jokes,

trying too much too soon, giving up too easily

Best approach: Listen and absorb the style, make suggestions but don’t

be disappointed if they aren’t accepted, stick to the subject, be original

(no Mad ideas), don’t digress, respect people’s knowledge...but don’t

worry if someone looks disgusted with you...your idea may be just as

valid. Give it a chance...don’t give up”

-Dave Williams, FOR WEDNESDAY, MAY 23, 1973

“STOP ME IF YOU’VE HEARD THIS ONE...

“Conscience is the inner voice that warns us somebody may be looking.’

-H. L. Mencken”

-Communique, 1971

WEEKLY NEWSLETTER

(This section is published weekly, #1)

WANTONATE

Since no one can attend every BOG meeting, we publish a weekly poopsheet during our regular session (uhh, something to look forward to!). We won't do a weekly this summer, but we do sense the need of an occasional news bulletin to clarify policies, explain new projects, establish domestic tranquility and form a more perfect union. Thus this:

WRITERS COMMITTEE

First, the bad news. We've been together a month now (and they said it wouldn't last!), and the writing committee has been astonishingly productive. But. As veterans have noted, the meetings are growing larger, more confusing, more sociable, and less productive. So this year, we are going to take strong steps and risk hurting a few feelings by naming a permanent writers committee. If we checked the box in the upper right hand corner, you are a member of the committee and are welcome at any meetings you can attend; if the box is not checked, we would appreciate your participating only in general production meetings and filming sessions. Our list is based on your performance at meetings over the past month. We apologize if this seems a bit harsh on some of you who love to socialize, but we must insist.

FILMING

Now that half of you are reading on through tear-clouded eyes, and the other half of you are wondering what sort of eye runs this operation...we will proceed. Thanks for excellent cooperation at our first filming sessions; you have already proven to be resourceful, inventive, hard-working, patient (especially through re-takes) and durable. Good work so far; it looks like we have a very productive session ahead of us this summer.

STUDENT DIRECTING

With all the suave assurance of a hog on ice, we are taking our first tentative steps toward turning over the directing of BOG to students. We are working with the WNDU Production Manager on a training/practice program for July and August. Our plan is to have 2nd-year veterans direct, and 1st-year members do the technical directing (mostly button-pushing in response to director's commands.) If you are interested...now don't be skewed...let me know right away, as we want to line things up early. We will also train audio engineers this summer, so let us know your preferences.

ANOTHER CONTEST

Our raunchy show gives this project a semi-tarnished image at times, so we regularly engage in peripheral activities designed to make us look a bit straighter. Lately, we've been watching for contests in which we might have a fighting chance. Things like an award from the Freedoms Foundation (which you wouldn't give a tinkle for) mean quite a bit to the project, itself, in the eyes of our station management. Now comes to our attention a national contest for local stations to produce a commercial promoting freedom of the press via television. Naturally, it seemed to us that our program opening...which sees television as a mirror of America...could be adapted and re-shot to fit this premise and then entered in the contest. (Sounds like a great idea, Dave!) Well, starting now, we'd like you to collect and hoard photos, newspapers, headlines, magazines, and artwork which reflect what has happened in America over the past year. In about 2 weeks, we'll put everything together and spend a day shooting a new kineastasis sequence and maybe win ourselves a nice award. Or....

IF THIS BOX IS CHECKED, YOU ARE
A MEMBER OF THE WRITERS COMMITTEE

Mr. David

THE JOURNAL ERA, Berrien Springs, Mich.

PAGE THIRTEEN

'Beyond Our Control' Wraps Up Seventh Season



Steve Wyatt and Brenda Hathcoat portray the heads of a typical American family in "The Donna Rex Show", this week on the special hour long episode of "Beyond Our Control," Saturday at 7:00 p.m. on channel 16.

Beyond Our Control, the weekly satirical revue for television produced by high school student members of the Junior Achievement Television Company, will conclude its seventh season on television with one-hour Special, Saturday, May 4 at 7:00 p.m. on Channel 16.

The program will review its 1974 season by reporting highlights of the twelve editions of Beyond Our Control already telecast this year. The contents of the program have been determined by a vote of the company members on what they feel to be their best work.

Among the skills scheduled for a reprise: "Urgency," a parody of television's "Emergency" series, in which a pair of medics (Steve Wyatt and Matt Janowski) rescue a painter (Rick Kaver) who is stranded on the roof

Lynelle Egedy are also featured.

"Over Where?" is the program's extensive World War Two movie parody, filmed on location this summer. Featured are Don Fields as Private Buddy, Steve Wyatt as the company clown, Hardy Rhinehart as General Pasakot, Tom Mantle as the company cook and Dave Bashover as Uncle Sam.

"Blimp Part," a silent movie version of the popular film "Airport," in which the ill-fated blimp "Spirit of Athens" winds its way on a treacherous 6-hour journey from Minneapolis to St. Paul, piloted by Dave Simkins and Steve Wyatt.

"Mister Bass Man," a colorful musical number, featuring Hardy Rhinehart and Dave Simkins.





“TAPE: REPETITIOUS, FURIOUS MUSIC

“CART: SCREAMING CROWDS....FADE IN & OUT AS CROWDS PASS

“TAPE: (MUSIC CONTINUES THROUGHOUT, OVER & OVER)

“CART: SCREAMING CROWDS (WHERE APPROPRIATE)

“LIVE ANN’CR: WHAT WOULD CAUSE THESE NORMALLY INSCRUTABLE ORIENTALS TO TAKE TO THE STREETS....EVACUATING TOKYO IN MAD PANIC?

“ONLY ONE THING: JAPAN’S LATEST MONSTER!....

“WOMAN’S VOICE LIVE: GONSUELO....GONSUELO...

“LIVE ANN’CR: GONSUELO.....ATOMIC REFUSE-BEAST!!

“EFX: SLURP....SLURP....SLURP



First
person,
Kate

“STUDIO: LIVE CELLO MUSIC

“MOTHER: IF I HEAR ‘MARY HAD A LITTLE LAMB’ ONE...MORE TIME...I’M GONNA WRAP THAT CELLO AROUND YOUR NECK!

“PAUSE

“STUDIO: LIVE CELLO MUSIC BEGINS AGAIN



“CART: (Mother’s voice) JUST A MINUTE....NO HEADACHE IS GOING TO MAKE ME SCREAM AT MY SON, THE MUSICIAN....

“TAPE: ANNC’R OVER MUSIC: WHAT SHE NEEDS IS NEW BANAL ASPIRIN.

COMPARE: THIS DEMONSTRATION SHOWS WHILE MOST OF PLAIN ASPIRIN IS STILL SITTING IN YOUR ENTRAILS..... MOST OF BANAL HAS DISSOLVED AND IS RUSHING TO YOUR CORTEX!”

–From BANAL ASPIRIN COMMERCIAL, 1973

IMPORTANT—THIS WEEK
 "PRODUCTION COMES FIRST" - LARIN
 "The artists are the sinners who keep on trying." — STEVENSON

HOLIDAYS THIS MONTH
 Admission Day (Hawaii) — 16th
 90%

THURSDAY 15
 AUGUST
 ANIMATION TEST
 WRITERS MEETING
 Driving Test??
 CANCELLED

Admission Day (Hawaii)

FRIDAY 16
 AUGUST
 FILM
 WESTERN ✓

SATURDAY 17
 AUGUST
 REUNION ✓

SUNDAY 18
 AUGUST
 FILM
 WESTERN ✓

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3	4	5	6 First Day of Rosh Hashana Haas-Avishim WAR MOVIE WAR MOVIE HERC. Re-takes 8 SHARK TVF 1-2 TVF GRAB 7:00
10	11 WAR MOVIE PROPS	12	13 BOC INT
17	18	19	20 (ALKY)
24	25	26	27 PROPS • SETS WAR MOVIE
<p>I think WOMAN ARE LIKE A BOX FINE Chocolates (pause)... you have to open THE box to taste the sweets. Tom Aquanis Alaw Mautke!</p>			<p>"Common sense is genius dressed in its working clothes." Ralph Waldo Emerson</p>



IMPORTANT—THIS WEEK
 "WE'RE REALLY
 MOVIN' NOW!"
 —LAKIN
 "Don't be so humble, you're not that great." —COLDA MER

HOLIDAYS THIS MONTH
 Admission Day (Hawaii) — 16th
 —

THURSDAY 22
 AUGUST

WESTERN PRODUCTION MEETING ✓
 PRODUCTION MEETING
~~BUILD SPACE SETS~~ NO
 RANDY RETURNS! YES
~~EDIT FILM (w)~~ NO

FRIDAY 23
 AUGUST

SATURDAY 24
 AUGUST
 FILM
~~SPACE EXTERIORS~~
 WESTERN

SUNDAY 25
 AUGUST
 FILM
~~SPACE INTERIORS~~
~~FLASH'S SHIP~~ NO

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AUDITION SCRIPT "A"
"LOVE OF LUST" SOAP OPERA

Gwendolyn - Mature woman, sophisticated, lover of
Vincent - a cad

Gwendolyn fears her romance with Vincent is ending and is struggling to hold on to him; he enters her living room)

VINCENT: GWENDOLYN!

GWENDOLYN: VINCENT! ...I MISSED YOU LAST NIGHT, VINCENT? (hesitantly) WHERE WERE YOU?

VINCENT: GWENDOLYN, DON'T TREAT ME LIKE A PRISONER... WE'RE NOT MARRIED.

GWENDOLYN: YOU HAD TO REMIND ME OF THAT SHABBY FACT, DIDN'T YOU....

VINCENT: GWENDOLYN.... DO YOU STILL HAVE MY LOVE LETTERS?

GWENDOLYN: OF COURSE...EVERY ONE.

VINCENT: (rather casually) MAY I SEE THEM? I BET YOU DON'T HAVE EVERY ONE OF THEM....

GWENDOLYN: OH, BUT I DO... EVERY LAST ONE...READ...RE-READ.....(pointedly) KEPT UPON.

VINCENT:...I SIMPLY MUST KNOW WHERE YOU HAVE BEEN LATELY. DO YOU KNOW WHAT IT'S LIKE TO LIE IN BED, WAITING FOR THE MAN YOU LOVE?

VINCENT: HARDLY, MY DEAR.... GWENDOLYN, THERE'S SOMETHING I MUST TELL YOU. WE'RE

GWENDOLYN:

VINCENT: I

GWENDOLYN:

VINCENT: I

GWENDOLYN:

VINCENT:

(BANG)

YOU'RE JOKING!

I SAYING GOODBYE, GWENDOLYN....ONCE AND FOR ALL.

BOTH OF US THIS WAY....

PULL THAT TRIGGER.....

.... IT'S BEEN FUN.



IMPORTANT—THIS WEEK
 "I'M SORRY I FLOODED THE BATHROOM, DAVE"
 — TOM MANTKE
 "The trouble with some self-made men is that they insist on giving everybody their recipe."
 — ~~FRANK RICE~~ ~~SEITZER~~

HOLIDAYS THIS MONTH
 Labor Day — 2nd
 First Day of Rosh Hashana — 17th
 Yom Kippur — 26th

THURSDAY 12 SEPTEMBER
 PRODUCTION MEETING

FRIDAY 13 SEPTEMBER
 TV

Cristina Sogone **SATURDAY 14 SEPTEMBER**
 INTERVIEWS

SUNDAY 15 SEPTEMBER
 MEMBERSHIP MTG AFT.
 TV EVE

79

THE HOLLYWOOD REPORTER
 Vol. CCXXX, No. 12
 Hollywood, California, Wednesday, February 20, 1974
 LARRY HORE DIR. OF NEWS & PUB. AFF. AFT. 6 10 74
 K C E T
 4400 SUGGET DRIVE
 LOS ANGELES, CA 90027

NATPE HONORS KABC, KNBC
 By Cynthia Kirk
 Los Angeles TV stations KABC and KNBC received two of 12 program excellence awards presented yesterday to station chiefs by the National Association of Television Program Executives as part of the group's convention here.
 The awards, presented at a luncheon at the Century Plaza Hotel, included one to KABC for the best children's program, "Domingo," in the Top 25 market division, and one to KNBC for the best performing arts program, "Maybe It's All in My Mind," in the Top 25 market division.
 Other award winners included: Variety: WTMJ, Milwaukee, for "The Crown: Royal Tonight," and WHDK, South Bend, for "Beyond Our Control"; Religion: WDC, Pittsburgh, "In the Beginning Was the Word," and KOOR, Springfield, "From Springfield with Love"; Children's: KNBC and WHEN, Syracuse, for "Magic Toy Shop"; Performing Arts: KNBC and WBTV, Charlotte, "Our County Is of Their"; Interview: WRI, Detroit, "The New Children's Hospital of Michigan." No minor market award was made; Public Affair: WCVB, Boston, "On the Road to Find Out," and KMGH, Denver, for "Colorado: Options for the Future"; Instructional: WBBM, Chicago, "The Day They Changed the Alphabet." No minor market award was made in this category.
 Yesterday's convention events also included a brief speech by California Gov. Ronald Reagan and a panel (Continued on Page 12)

HOLLYWOOD TODAY
 Sea World Hits Record HighPage 2
 No Kennedy Move to Kill M.O.W.Page 3
 Moral Debate Sparks ActionPage 3

“To The Stockholders of “Beyond Our Control””

It is with both pride and sadness that I report to you at the conclusion of the tenth anniversary year of Beyond Our Control, and the sixteenth consecutive year of the Junior Achievement Television Project sponsored by WNDU-TV.

On the positive side, as we liquidate BOC '77, the year must be considered among the most successful in the history of the project. Just as we were getting organized, the company was notified that it had been awarded a Gold “Hugo” from the Chicago International Film Festival. The program submitted was a “Best of BOC,” and was in direct competition with professionally-produced programs from stations all across the country, plus entries from NBC and ABC. Although there were Bronze and Silver “Hugos” awarded that evening, BOC won the only Gold Hugo presented in the television category, and was one of but two Gold prizes in the entire Festival. After a few seconds of humility, we were all exhilarated. The program was shown again on WNDU-TV in late January, 1977, one week prior to our scheduled premiere. In late April, the 27th Annual Broadcast Industry Conference at San Francisco State University awarded BOC a Broadcast Media Award, given by the faculty and students of the Broadcast Communications Arts Department at SFSU. The award was one of three presented for “Entertainment Programming,” the other two going to television stations in Hollywood and Washington, D.C. Producer and chief adviser Dave Williams was present in Chicago and San Francisco to personally receive these awards for the company. BOC was presented a fifth-straight Freedoms Foundation Award for Economics Education, and also earned a Merit Award in the annual Addy Competition of the local Sales and Advertising Executives Club.

Junior Achievement honored our company at season’s end by naming Kate Doherty “Secretary of the Year” (for the second straight year) and presenting her with a special scholarship award.

Likewise in publicity, all records were shattered locally and nationally. Items in Chicago and Indianapolis newspapers, our first mention in (the) UPI wire service, our first appearance on a nationally-syndicated radio talk show, our first appearance on another local station’s interview program, an Associated Press article, a color cover and three page article in the national magazine, ‘Listen,’ and excerpts from BOC appearing on kron-TV (san Francisco) and WMAQ-TV and WTTW-TV (Chicago). Plus our BOC people observing and commenting

in a nationally-distributed drinking/driving film produced for the local Alcoholism Council.

Tempering our Awards and Publicity success somewhat, production of BOC '77 was unexpectedly difficult this year. No one could have foreseen that our gala anniversary season would be marred by the destruction of the JA Center (where we had done much of our filming in past years), our own small but damaging fire at WNDU-TV which destroyed a good amount of film, the most horrendous accident in our history (when one of our gals seriously gashed her foot in Pinhook Lagoon during a summer film session), the worst winter in history with two Saturday taping sessions cancelled because of heavy snow, and operating with but one-fourth of a studio due to construction of WNDU-TV's present news set. It is to the credit of Production Manager Ellen Akins and the elected officers that most of the company made it in every week and every show went on the air as scheduled. *** Our ratings, taken in February, were the highest ever: 20,000 households, a significant increase again.

So, despite the problems, it has been an outstanding season. From Dave Williams' memo in his annual report on BOC to WNDU-TV: "If the year's script, with fire and weather and injury and all the rest, was not what we would have planned, the adversity seemed to draw the company more closely together than ever before. And that seemed to make everyone very proud and very happy."

And, now, on Dave Williams. What more can be said? Dave is gone in one sense and yet here in another. With his loss in mind, please now re-read to yourself Dave's preceding quote re: BOC '77.

BOC '78 is now proceeding, with much adversity, yet with great hopes.

For Dave Williams, Denny Laughlin, Danny Lakin

(signed)

Joe Dundon, Advisor."

-Letter to the Shareholders,

from collection of K. Doherty, September, 1977.

Elegy to a friend who left too soon

... if at 27 life doesn't end exactly the way
you would like it to, at least each day lived has
been good. — Dave Williams, 1940-1977.

By John D. Miller

OTHERS KNEW Dave Williams longer and better, but for the couple of years that our paths crossed over lunch, by telephone or a chance meeting on the street, I consider myself highly fortunate.

Dave's death a week ago today at age 37 was untimely, unexpected and incomprehensible. We cannot try to fathom God's infinite wisdom; we can seek only to accept it.

Dave and I operated in different facets of the same business: he, as promotion director for the WNDU station, and I, a newspaper entertainment editor.

Obviously we had a common basis for an acquaintanceship, but friendships are forged from more than business alliances. In reading something he wrote a few days before his death, it all became obvious: Dave believed "life is great if you smile a lot and make others happy."

DAVE WILLIAMS used his talents to the optimum, both in his career and in the "real love" of his brief life, as advisor to Beyond Our Control, a satirical "television show about television" that he conceived in 1966. It was produced, written and directed by and also starred high school students, members of a WNDU-sponsored Junior Achievement Co.

And although the production company members were television amateurs, their program was not amateurish. In the last 18 years, it won numerous national awards against top-caliber competition. If Dave would admit to pride, it would have been the success of BOC that made him most proud.

A few days before his surgery for a brain tumor Aug. 27 in Ann Arbor, Dave composed a letter that he wished to have distributed to the members of the BOC company. Excerpts from it, reproduced below, reveal that Dave was not fatalistic as much as he was realistic, and that through his weeks-long illness he never lost his self-deprecating sense of humor or his upbeat outlook.

...
Some of you may find it ironic that a 27-year-old man who neither drinks nor smokes nor drugs, and who frequently preaches that life is great if you smile a lot and make others happy, suddenly discovers that he harbors something in his brain that doesn't belong there. So do I.

...the past 18 years with BOC have been almost 100 per cent joyous.... So if at 27 life doesn't end exactly the way you would like it to, at least each day lived has been good. You should all live so long.

"But Dave, what about your philosophy or something to guide us along?"

Glad you asked. I think it all has to do with working hard and smiling a lot and listening more than you talk and concentrating your effort in one area. Shoot, I can only tell you what worked for me. And that may not even begin to work for you. At some point, you must figure all this out for yourself. And beware of setting up short little models to copy.

So remember me, please at my best. Filming or lecturing or joking with you, but most of all, laughing. It was the thing we did best and the thing I was always proudest of.

...
Dave, you left behind a wealth of good works and even a well-meant admonition to work hard and keep smiling, but Dave, you left us too soon.

Friendship is the
inexpressible comfort
of feeling safe with
a person having neither
to weigh thoughts
nor measure words.



— George Eliot

Love,
(the late)
Dan Williams

And you can
 cry yourself to sleep
 over the green Capri
 But you can
 never go back
 and ride in her
 again.

She is gone
 along with the man
 who used to drive her
 we were stopping here & stopping there
 and driving on to somewhere
 with the windows up &
 the sun goes down
 and the ~~sun~~ ride is over
 we were pulling up and pulling out
 and always going somewhere
 with the headlights on
 the music up and
 at summer's end
 on summer's nights
 but summers end
 & the ride ^{is} over



a very nice tv show.
1968-1986

B e y o n d O u r C o n t r o l

David Akins
Ellen Akins
Peter Akins
Joseph Aleo
Kelly Allman-Green
Amy Anderson-Ward
Mark Arenz
Lisa Backus-Holmes
Phillip Banks
Ernie Barany
Tom Barth
Kathy Barth-Borkowski
David Bashover
Steve Baskerville
Maria Becker
Brian Bella
Toni Bilancio
Art Binhack
David Blodgett
Marcia Blodgett-Sindone
Jill Boepple
Jim Boger
Don Borchers
Lewis Boyden
Cindy Boyer
Mark Boyer
Tim Brewer
Richard Brogle
Rob Brogle
Bernadette Brooks
Meg Bryan
Ron Bryan
Jeffrey Campbell
Mark Canfield
Becky Canfield-Perez
Kitty Caparo

Julie Carlin
Gayle Carter-Wilson
Paul Chamberlin
Susan Cholasinski-Karim
Dennis Mooney Circus-Szalewski
John Claeys
Randy Clayton
Penny Cole
Trena Cole
Wendy Como
Don Corthier
Randy Coryn
Lisa Costello
Pam Cottrell
Tony Covington
Lynn Crowell
Mark Cybulski
Tim Darden
Julie Darnell
Tim Daugherty
Gayle Davis
Heidi Davis
Jenny Davis
Suzanne Denning-Nord
Andrea Dobranski
Stephanie Dobranski-Hitt
Kate Doherty-Murphy
Esther Doyle
Christine Dudley
Joe Dundon
Cecil Eastman
Michelle Easton
Doug Eck
Caroline Edwards
Steve Egyhazi
Donnie Ehmen

Don Ehninger
Kelly Eling
Rick Ellis
Laddie Ervin
Chris Fergus
Don Fields
Mary Lou Fitzpatrick
Mike Fitzpatrick
Phil Frank
Rich Frantz
Paul Frese
Andrea Frey
Tina Fries
Kevin Fye
Kevin Garbacz
Joe Garritano
Julie Gaska
Paul Gassere
Kurt Gibson
Lili Gibson-Chamberlain
Gregory Giczi
Bob Gilroy
Debbie Gordon
Anne Graham
Sheila Gramenz
Barry Greenhut
Don Gresham
Attea Guidi
Kim Guidi
Tasha Gutting-Tyska
Don Ha
Greg Haase
Joe Haase
Tim Hanlon
Jon Hansen
Sherri Hansen

Fred Hartzell
Randy Hassan
Brenda Hathcoat - Plecha
Steve Hawks
Lori Healy
Mark Heller
John Hickey
Jackie Hildebrand
Robin Hill-Welcome
Kim Hitchcock
Debi Hoblik-Welbaum
Doug Hoffman
Tom Hojnacki
Marty Horvath
Ruth Ice
Teri Jacobs
Karen Janowiak
Maryalice Janowiak-Leber
MattJanowski
Janet Johnson
kate johnson
Kerry Johnson
Traci Paige Johnson
Jeff Jones
Carrie Jones-McCaffery
Jim Jordan
Sandy Joseph
Jeffrey Kabzinski
Mia Kapacinskias
Larry Karaszewski
Marty Katz
Laura Lea Keays
Tom Keays
Keith Kepler
Katharine Kimbriel
Keith Byron Kirk

Ellen Kline
Maureen Kline
Catherine Kocy
Mary Kocy
Dave Koloszar
Mark Kopinski
Karie Koselak-VanGundy
John Kowalski
Caitlin(Sarah) Krier
Kaz Krizman
Jacque Kubley
Danny Lakin
Denny Laughlin
Michael Laughlin
Erin Laughlin-Randolph
Bob Mowen
Mark Muday
Pauline Mudis Jean
Charles Mueller
Chris Murphy
Scott Nice
Dean Norris
Kevin O'brien
Pat O'brien
Riley O'callaghan
Ronan O'malley
Scott Osborn
Susan Pagna Staszewski
George Papp
David Paskin
Philip Patnaude
Lynn Patrick
Don Perry
Shawn Perry
Linda Perry-Durochik
cindy peters (schlabaugh)

Anne Pethe-Clamoungou
Gail Pethe-Stuhmer
Lori Pfigingst
Thom Pica
Tom Pica
Chris Pickenpaugh
Lisa Plencner
Dawn Podlewski
Jim Poyser
Helen Price-Outlaw
Lyn Pusztai
Donna Raitzen
Chuck Randolph
Julie Ratkiewicz
Betti Reece
Rachel Reynolds
Randy Rhinehart
Janet Ripsco
Andrea Rogers
Nancy Ross
Geoff Roth
Kent Rowe
Steve Russo
Ann Ryman-Maurer
Laurie Saltzman-Kovatch
Greg Sayre
Adrienne Scheer
Cindy Schlabaugh
Julie Schlarb- Geving
Jay Schultz
Karen Sears
Jan Sellers Ashton
Bob Seybold
Sherry Shane
Frederick Shaul

Tim Shaw
Tim Shaw
Charles Sheridan
Cheryl Sheridan
Rick Shoemaker
Anita(Shag) Shupert-Jacox
Elisabeth Simeri
Bill Siminski
David Simkins
Dave Sisson
Ralph Skinner
Jim Skwarcan
Tom Smith
David Solow-Cordero
Bob Soos
Sherry Soos
John Spencer
Stacy Spiegel
Bonnie Spindler
Jeff Stahl
Michael Stassus
Bob Steele
Kurt Stevens
Sherri Stewart
Chris Stoler
Larry Strader
David Sutton
Karen Swanda-Scott
Karen Swartz-Miller
Z (Lori) Szaday
Martin Szakaly
Leigh Taylor
Stephanie Taylor
Denise Thibault
Carl Thompson

Chuck Thornton
John Tousley
Terri Trammell
Eric Tweedell
Brian Ulicny
Juliet Utter-Davis
Scott Vanhouten
Dave Voros
Rich Vratana
OLIVER WADE
Chris Waldraff
Sean Walton
Ron Ward
Mark Wasowski
Daniel Waters
Scott Wayne
Chris Webb
David Weiler
Beth Weiler Wharton
Gregory Weinkauff
Marc Wellin
Diane Werts
Terri Wileman
Mary Willems-Armstrong
Dave Williams
Mark Wilson
Matt Wilson
Steve Wyant
Corrie Wynns
Rick Xaver
Jon Yazell
Kerrie Yeakel
Karen Zawlocki
Robert Zielinski
Kevin Zimmerman

might have been them

