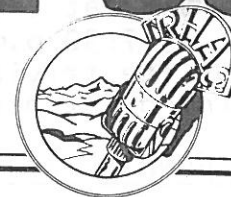


RETURN WITH US NOW...

The Radio Historical Association of Colorado



Volume 4, Number 12 JUNE, 1979

78-86



Bea Benadaret



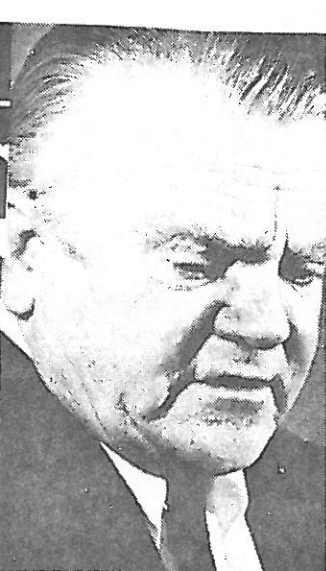
ARTHUR GODFREY



Kaye



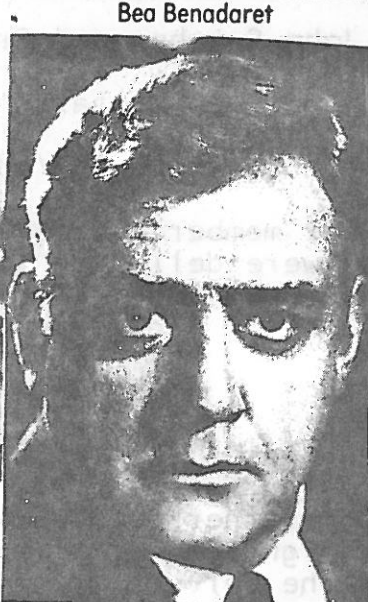
Milton Berle



JAMES CAGNEY



Lauren Bacall



LILLIAN GISH



Bennett



Harvey



JEANETTE NOLAN



George Gershwin



JUNE MEETING -- The next meeting of the RHAC will be held on June 14 (Flag Day) at the usual spot, Majestic Savings & Loan, 2807 So. Colo. Blvd. at 7:30 p.m. The two main items on the agenda will be the first leg of the trivia bowl and a discussion of the Club bylaws, which are reprinted further on in this newsletter.

JOHN DUNNING'S JUNE SCHEDULE:

- June 3: NBC UNIVERSITY THEATRE, "Noon Wine", by Katherine Anne Porter, starring Beulah Bondi, 8/20/48 (60 min.)
THE HALLS OF IVY, "Eddie Gray's Romance" starring Ronald Colman and Benita Hume Colman, 3/7/51 (second of four shows)
- June 10: ESCAPE, "Confession", starring William Conrad, 12/31/47
BOSTON BLACKIE, "Charity Racket", ZIV Syndication #206, c. 1946
THE HALLS OF IVY, "A Masterpiece Painting", 1/24/51
- June 17: SCREEN DIRECTORS' PLAYHOUSE, "Spellbound", starring Joseph Cotton and Mercedes McCambridge, with an appearance by Alfred Hitchcock who, of course, directed the film, 1/25/51 (first of two shows. 60 min.)
THE HALLS OF IVY, "Professor Warren's Retirement", 1/31/51
- June 24: INFORMATION PLEASE, Guests are John Gunther and Gracie Allen, 6/20/39 (first of two shows)
SCREEN DIRECTORS' PLAYHOUSE, "Stagecoach", starring John Wayne, Ward Bond and Claire Trevor, 1/9/49
LUM AND ABNER, Audition for half-hour show, 7/7/48

A reminder, particularly for the newer members, that John broadcasts on KADX, 105.1 Hz, starting at 1 p.m. We were delighted to learn that Public Service had renewed their sponsorship of John and Harry's program. It still wouldn't hurt to write Robert Janke of Public Service to thank them for their continued support.

MAY MEETING FEATURING EVADNA HAMMERSLEY

The highlight of last month's meeting was a talk by Denver radio personality Evadna Hammersley. A lady of a great many accomplishments, Mrs. Hammersley has always looked forward, rather than back. My notes fill half a page, and I can only hit the highlights.

Mrs. Hammersley put herself through the University of Nebraska and broadcast in that state in 1924, only 3 years after radio began. She came to Denver, not to broadcast, but as a lighting consultant for Cities Service, on loan to Public Service Co. Her career at KOA stretched from 1936 - 1956. She interviewed many famous people, wrote and acted in her own soap opera, wrote poetry for "Rhapsody of the Rockies" for 7½ years and worked with Milton Shrednik. McCall's Magazine awarded her its Golden Microphone accolade in 1952, just one of many she won.

Subsequent to her radio career, she has had two recipe books printed by Random House under the name Paula Owen, one of which sold 300,000 in paperback. She has been national advertising manager for the Sheep Producer's Council. All in all, a magnificent career, and a gentle person who had nothing ill to say of anyone.

The meeting began with a trivia quiz, for which our thanks to Jim Vaughan (who seems to contribute many different things to the RHAC these days). It was won by Carl Neustrand.

MR. KEEN CALLING JERRY CHAPMAN -- Does anyone know the present whereabouts of Jerry Chapman? We have had his copy of the newsletter returned. Our last address is 438 W. Neptune, DeKalb, Ill. 60115.

MAY 1979 ADDITIONS TO RHAC LIBRARY

REEL 104	THE GREAT GILDERSLEEVE	1200 ft
1L	GILDY ARRESTED AS AN AUTO THIEF	1-11-42
	NEW BED FOR MARJORIE	1-18-42
2L	MATCHMAKER	1-25-42
	LEROY RUNS AWAY	2-1-42
1R	AUTO MECHANICS	2-8-42
	SELLING THE DRUGSTORE	2-22-42
2R	FORTUNE TELLER	3-1-42
	TEN BEST DRESSED	3-15-42
REEL 105	BING CROSBY CHESTERFIELD SHOW	1200 ft
1L	GUESTS: JIMMY STEWART & CAROL RICHARDS	12-14-49
	GUESTS: CHRISTMAS SHOW W/ETHEL BARRYMORE	12-21-49
2L	GUESTS: ELLA FITZGERALD & FIREHOUSE	
	FIVE PLUS TWO	11-29-50
	GUEST: JUDY GARLAND	12-6-50
1R	GUESTS: BOB HOPE & BOB CROSBY	1-10-51
	GUESTS: BOB HOPE, TONI ARDEN, FIREHOUSE	
	FIVE PLUS TWO	1-31-51
2R	GUEST: JUDY GARLAND	2-7-51
	GUESTS: MATRIN & LEWIS	11-7-51
REEL 106	HALLS OF IVY	1200 ft
1L	PROFESSOR BARRETT'S PLAY	1-3-51
	IVY WILLED A MASTERPIECE PAINTING	1-24-51
2L	PROFESSOR WARRENS RETIREMENT	1-31-51
	EDDIE GAY'S ROMANCE	3-7-51
1R	SCHOOL PLAY-ROMIETTE & JULIO	4-18-51
	CAMPUS UNREST & THE DRAFT	5-2-51
2R	STUDENT PRESIDENTIAL ELECTION	10-17-51
	SHEILA QUINCANNON	3-12-52
REEL 107	RICHARD DIAMOND	1200 ft
1L	BETTY MORAN-BLACKMAIL-MURDER	5-29-49
	\$200,000 IN SAFE DEPOSIT BOX	9-29-49
2L	ACTRESS, JOYCE WALLACE THREATENED	3-12-50
	DETECTIVE MURDERED-POLICE HDQRS.	3-19-50
1R	THE STATUE OF KALI	4-5-50
	PETE ROCCO ESCAPES PRISON	10-2-50
2R	THE SINGING CRITIC	11-5-49
	THE CONNORS CASE	1-12-51

RHAC COMPLETES FOURTH YEAR

It was June, 1975 that a small group of devotees met in Northglenn (I think it was at Herral Peacock's house) and started what was then called the Old Time Radio Club (it still is, but not officially). There were about ten more-or-less active members.

Now, four years later, it is still flourishing. The membership has stabilized at over 100, the library is still building steadily, we have a routine established for meeting places and agendas, and John Lloyd does his darnedest to interest everyone in all facets of OTR. There's not enough space here to thank all concerned. We've done it in the past, and you know who you are anyway. Except for getting more members involved, the goose pretty well hangs high. May the RHAC go forty more.

SPERDVAC BULLETIN RECEIVED -- Space limitations in the last issue prevented my mentioning the very good news that we are now receiving the SPERDVAC Bulletin. It is interesting seeing how an organization that is in the forefront of OTR preservation works.

They apparently are adding to two different libraries each month. I don't know the difference; perhaps others in the RHAC do. On what is called their "Tape List", they added 25 tapes last month, and are up to 513. Their "Archives Library" increased by 29, and stands at 216. Dick Mullins, former RHAC member, contributed seven Kraft Music Hall programs from discs.

Their bulletin is attractively printed on color stock, which has reduced print size. They had ninety paid members at a dinner for Jim Jordan (makes you cry a little when we recall what happened to our last planned dinner meeting). Eighteen new members joined during April, and there is an active bulletin board on program wants. An excellent discussion of what to look for in blank tape, cassettes and recorders. Also, schedules of Masterpiece Theatre and CBS Radio Mystery Theatre in various California towns. All in all, a high standard for our club and me as editor to follow.

ANSWERS TO LAST MONTH'S PUZZLE -- WORD SEARCH BY JIM VAUGHAN

1. ORSON (Welles, not Mork's) 2. ED 3. HOPE 4. TOM 5. GENE 6. BURR
7. CANTOR 8. DORSEY 9. BLANC 10. NOBEL 11. VIC 12. ALLEN

JACK HALEY DIES -- While preparing this newsletter, I heard the sad news of the death of Jack Haley. He was, of course, best known for his role as the Tin Woodman, but OTR buffs may recall that he was quite active in radio. John Dunning lists three references: his own show which ran from 1937-39, as M.C. of the Sealtest Village Store, and on the Rudy Vallee show before it evolved into the Village Store. A sad loss.

NOTES FROM JOHN LLOYD:

TAPE BUY- A few months ago we discussed the possibility of another tape buy. Only a few members showed any interest in it so far. Here is what we have planned: For a \$10 fee you will get 15 reels of tape to record. They will all be in excellent sound and not already in our library. You may request specific shows and we will try to get them. Here are the requirements: We need 15 members, minimum, to participate. Three of those 15 members must do the dubbing and one of the 15 must be willing to handle all the circulation. Send your \$10 check, made out to me, by June 20th. Also let me know of any specific shows you want and if you will help dub the tapes. If we can't get the help, all checks will be returned on the 20th.

DISCS COMING-I set out on a project a few months ago to contact many of the large companies that sponsored shows in the early days. The object was to see if they had information they could share with us. One company said they had discs that they would share with us. We will let you know what the show is when we get the discs, rather than building up false hopes now.

BY LAWS ATTACHED-A rough draft of the by-laws is attached to this newsletter. Please look them over and make changes you would like to see made. We will discuss them at the June meeting. The final, approved by laws will be attached to a future newsletter. Please make plans to be at the next meeting so that we can get a wider variety of ideas on how you want your club operated.

MEETINGS- The meetings have been poorly attended for the past few months. Usually, there is a drop off during the summer. If you would like to begin meetings every other month, let's hear from you.

REFERENCE LIBRARY- We asked some Denver companies for assistance in copying the material for the reference library. Only one company, Public Service, even bothered to answer our letter. They couldn't assist us since we are not a filed, non-profit organization. We will have to carry the whole project ourselves. We also ask each of you to contribute OTR related material to the library. Contact Jim Vaughan.

RHAC BYLAWS:

NAME

1. The name of the organization shall be known as The Radio Historical Association of Colorado.

PURPOSES

1. To promote interest in vintage radio programming.
2. To make tapes of such programs available to members as economically as possible.
3. To make such programs available to charitable organizations, institutions for the blind and senior citizen groups.
4. To collect, research and distribute historical and modern information on vintage radio, and to distribute a newsletter and other publications on such matters.
5. To maintain a library of vintage radio programs on tape and information related to them.
6. To carry out such other related purposes as the members deem appropriate.

MEMBERSHIP

1. Any person may become a member who is seriously interested in one or more of the purposes of the association and who will, to the best of their ability, take an active part in its activities.
2. Classes of membership are Regular and Honorary.
 - a. Regular Membership- A person who has paid their dues for one full year.
 - b. Honorary Membership- A person who has been approved by a majority of the members for membership and who does not pay dues.
3. Appropriate dues for membership may be established which will be used for carrying out the purposes of the association.

OFFICERS

1. The elective offices shall be: President, Vice President, Treasurer and Secretary. No two offices may be held by the same person except for the offices of Treasurer and Secretary.
2. Such other appointive or elective offices as deemed necessary by the membership may be established.
3. The term of each elective office is one year, commencing October 1 of each year and running through the following September 30.
4. Elections will be held during the month of September each year. Special elections to fill vacant offices may be held at other times.

LIBRARIES AND PUBLICATIONS

1. Tape Library- The Radio Historical Association of Colorado shall maintain a tape library of vintage radio programs which will be available to all members. It shall endeavor to periodically supplement this library with new selections. All members are free to recommend additions that should be made and to assist with additions at any time.
2. Reference Library- The Radio Historical Association of Colorado shall maintain a reference library of vintage radio information which will be available to all members. It shall endeavor to periodically supplement this library with additional information. All members are free to recommend additions that should be made and to assist with additions at any time.
3. Newsletter- The official publication of the Radio Historical Association of Colorado shall be known as Return With Us Now. The association shall endeavor to distribute this newsletter on a monthly basis to all members. The primary purpose of this publication is to inform members of meetings and other notices and information of the association. Members are free to make recommendations concerning the publication and to assist with contributions at any time.

1. Elective Officers

- a. President- The President of the Radio Historical Association of Colorado will be the official spokesperson of the organization. The President shall insure that the purposes of the association are carried out in all instances. The President shall have the responsibility for the planning and conducting of all meetings.
- b. Vice President- The Vice President of the Radio Historical Association of Colorado shall assume all of the duties and responsibilities of the President in the absence of the President.
- c. Treasurer- The Treasurer of the Radio Historical Association of Colorado shall be responsible for maintaining all of the financial records of the association. The Treasurer shall be responsible for notifying the officers and committees of any changes in membership.
- d. Secretary- The Secretary of the Radio Historical Association of Colorado shall be the official correspondent of the association and shall keep records of such correspondence.

2. Appointive Positions

- a. Tape Librarian- The Tape Librarian shall be responsible for the maintenance of the tape library, selection of new material for the tape library and informing members of the new material, distribution of the tapes, replacement of lost or damaged tapes of the library, disposal of obsolete material and financial records of the library.
- b. Reference Librarian- The Reference Librarian shall be responsible for the maintenance of the reference library, selection of new material for the reference library, informing members of the new material, distribution of that material, replacement of lost or damaged material, and financial records of the library.
- c. Newsletter Editor- The Newsletter Editor shall be responsible for the publication and distribution of the newsletter. It shall be the responsibility of the newsletter editor to inform members of future meetings and that all material appearing in the newsletter are in good taste so that it does not reflect negatively on the association.
- d. Membership Chairman- The membership chairman shall be responsible for insuring that all new and prospective members receive information of the benefits of membership in the association.

3. Board of Directors

The Board of Directors shall be a group whose main purpose is to give assistance to the officers in association business. The Board of Directors shall consist of the elective officers, the tape librarian, newsletter editor, membership chairman and other active members, selected by the officers, not to exceed 10% of the regular membership.

The Board of Directors shall have the authority to make decisions for the association. Any decision shall become association policy but may be overruled by a 2/3 vote of the regular membership.

MEETINGS

1. Meetings will be held periodically, and at least every two months.
2. Written notices of meetings including new business to be discussed will be mailed to each member prior to the meetings. Other appropriate publicity of the meetings will be arranged.

AMENDMENTS AND BY-LAWS

1. This charter may be revised and amended by a 2/3 vote of the members present, or voting by proxy, at any regular meeting of the association where written notice of such amendment has first been given to all members.
2. By laws may be adopted or amended by the association by a majority vote of the members present at any regular meeting.

DISSOLUTION

1. In the event of the dissolution of the association, the assets will be distributed to such charitable organizations as a majority of the remaining members of the association may choose.

Cast back your minds to when you first studied Chaucer in Lit class. Imagine what the first draft of "The Canterbury Tales" must have looked like. You then get an idea of what is to follow. Translations furnished upon request. Incidentally, my thanks to John Adams for this month's cover.

A Follow Up Report By John Adams

Fourteen months has passed since John Dunning started his old Time Music and "Stuff" portation of his program at KFML on march 19th 1978 ~~For~~two hours On May 21st 1978 He and Harry Tuft Moved bag and ~~baggage~~ over to Station KADX-FM for a full 5 hours of OLD STUFF as John reffers to his program.

of the move

From the start/the sound improved 100% (We all miss the Mexican Station Interferrance at KFML). Shortly after the move KADX-FM up-graded thier equipment and added TWO tape recorders so John would not have to brake his neck running between tape changes. KADX-FM has a glass wall between the studio and control room and the Tape recorders are in the Control room with a remote control switch in the studio. For a while both John & Harry had a little trouble with the operation of the remote control switch

Public Service started off the move as sponcers and we are happy to learn that they have renewed the sponcership for another year to asure John & Harrys stay.

Through all of John Dunnings Sorces the material has improved. the music is better with the approval of Hindsight records use of thier restricted air play material for Dunnings exclusive use. Hindsight is a mailorder lable of the highest quality.

Not only with the help of Hindsight john surches out many used record stores, grages, attics, basements during the week for new material. His listeners are always walking into the station on Sundays with new ~~rare~~ material for Johns Use and everyones enjoyment. Yourauther has even furnished John with some unusal material.

I know of four and maybe five RHAC members who tape John's Music Show every week. Too date John has not played a single Rock & Rool record nothing is aired after the 1950's unless its of artist, value and is in the naglastic vain.

If you are one of the holdouts that has not given Dunnings Music & Old Stuff a listen, You don't know what your missing.

In the three hours John is sure to air at least three Old Time Radio Programs A Band Remote or two, A Bing Crosby, Al Jolson, Jimmy Durante, Bob Hope, Rudy Valli or some Old Radio show with Lots of music and Houmer.

John goes to the station each Sunday loaded with Some of the best from the past and most sundays carries home things that time doesnot permit him to air

If nothing else catch johns two or three 5 min news reports they are priceless

During May Dunning had what he called his Hi Brow-LoBrow Hour with 30 min each of Lo Brow "Chamber Music Society Of Lower Basin Street" 1940 broadcast and Hi Brow 1950's "The Railroad(Half) Hour" With Gordon MacRae and guest of dramatic Operaties.

(Irving I dare you to print this as is)

DON'T FORGET OUR CONTEST

A reminder that we are having a contest for the best article written on OTR between now and November. Our first entry is below. It's a good one, but so far it's the only one. The prize was reviewed by John Dunning in the May 27 Roundup.

THE RADIO PROGRAM THAT WAS, YET WASN'T ONE, TOO....

THREE SHEETS TO THE WIND !!

You must admit, it was unique. It was heard on the radio, it was a regularly scheduled radio series, and it was broadcast over a major radio network; but it wasn't called a radio program.

THREE SHEETS TO THE WIND was called a motion picture preview, but it was not in the mold of M-G-M's "Leo On The Air" or other film studios' one-time-only promotional features for their currently released productions.

What made Three Sheets To The Wind unique was that the whole series was the preview, and more interesting, it was a preview of a film that had not yet been made. To add further distinction to the production, the noted motion picture director Tay Garnett appeared on the airwaves both to introduce each episode and to solicit audience reaction and suggestions, ostensibly to be used in the actual filming of the story.

Regrettably, the film was never made. Sadder, the broadcast series (except for the audition program) appears to be unavailable to OTR fans and collectors.

Worst of all, hardly any published information exists regarding TSTTW. Frank Buxton and Bill Owen, in both of their radio-ographies, limit their listing to the identification of the stars John Wayne and Helga Moray. John Dunning chooses to ignore the

series completely in his Tune In Yesterday. And the one person who had the most to do with TSTTW, the man who brought the "preview" to our ears, the man who helped conceive the story and who was to direct the film itself....Tay Garnett... gives it only the briefest of mention in his autobiography, Light Your Torches and Pull Up Your Tights.

Perhaps it is because the film was never made that Garnett elected to play down its significance in his book. After all, why be remembered for an idea that didn't turn out? Still and all, it is the opinion of this writer that TSTTW deserved a fate better than oblivion.

Personal research, including correspondence with Garnett and with Ken Carpenter, has yielded some factual information about the broadcast. The series was aired on Sunday evenings during the 1941-42 season at 10:30 in the Central Time Zone on the NBC Blue Network. It ran for twenty-six weeks. The audition program starred Helga Moray and Brian Donlevy. Garnett delayed actual production of the series until John Wayne had completed a film assignment and could assume the male lead opposite Miss Moray. Miss Moray, by the way, was at that time the wife of Tay Garnett.

Others responsible for TSTTW were Ken Englund whom Garnett describes as the author of the screenplay, titled "World Cruise"; John Slye, who adapted the story to radio; and Edward Ward, who composed the fine musical score. Some of the early scripts were written by two young men, then working indepen-

dently, who were later to become an outstanding team in many stellar radio, film and stage productions: Robert E. Lee (who along the way came to "meet Corliss Archer" and marry Janet Waldo) and Jerome Lawrence. Their work on TSTTW was terminated by Uncle Sam's calling them into service for WW II; and Garnett then found himself running between microphone and typewriter, for he had to write the remaining scripts alone. All of his scripts, and perhaps at least some of the others, have been donated to the Drama Department at the University of Southern California with other Garnett memorabilia.

Ken Carpenter was the announcer for the series. Hans Conreid recalls being in the cast and probably played more than one part. It is believed that Frank Nelson was also in the cast.

As to the story itself, TSTTW begins, on a late summer evening in 1939, with a murder in London, then segues to dockside at Southampton, where the luxury liner "Empress" is about to depart for Alexandria, Egypt, first port-of-call on a 180-day world cruise.

Boarding the ship are the now notorious Sultan of Natuana and his entourage; next, an attractive young English lady, Miss Joan Lockwood (Moray), who is in reality a British Intelligence agent; and finally, Mr. Dan O'Brien (Donlevy), a nondescript American whose primary interests appear to be booze and broads. His opening line, which sets the tone for his role and also gives title to the story, is a resounding hiccup.

Seven murders have been committed since the Sultan of Natuana has been in England. The Sultan attributes the deaths to the curse attached to his sacred black diamond, the Curse of Natuana, which warns "Anyone who looks on it covetously will die; and if one is so tempted, then eleven will die...one for each facet of the diamond." Thusfar, at the time of lifting anchor, the black diamond has already wrought its curse on seven persons in as many days: a broker, an artist, a writer, an explorer, a polo player, the secretary of Rhodesia, and just last night Inspector Morrissey of Scotland Yard --- all dead by strangulation, and all dead at 11 p.m.

The hour of departure is near; the time of cast-off is 11 o'clock. Who will die tonight? To O'Brien's eyes, apparently two men die --- one is the Sultan; the other, a waiter. But the sultan is soon shown to be alive and well; and the waiter's body disappears before O'Brien's claim can be verified.

Now, isn't that a great beginning for a late-night adventure tale? Don't you want to know how it ended? Well, so do I.

I was a high school sophomore in South Bend, Indiana in 1941. Monday was a school day for me, and 10:30 p.m. was late in our house. I tuned in to TSTTW on a table model cathedral-type Kennedy radio at my bedside, and I listened with the volume turned way down low. Consequently, I often fell asleep before the end of the episodes; and I have absolutely no memory of the resolution of the plot.

In recent years I have been in contact with several people who listened to and enjoyed TSTTW. The number of loyal fans may not be "legion", but we must number at least a "squad" or so. However, it seems that most of TSTTW's "avid" fans were young teenagers who fell asleep before program's end each week. Each correspondent has recalled something special about the series (my recollection was of the lilting ...tilting?... musical signature for each O'Brien entrance and exit; one could "see" how drunk he was...or pretended to be); but none could provide the solution to the mystery.

Ken Carpenter cavalierly prefers to dismiss TSTTW from his memory, saying that in addition to its being a short-lived series, TSTTW had a "lack of distinction." Well, perhaps it did lack something to prevent the film from being made: audience reaction for example. Perhaps something better came along for Garnett to do, such as direct that classic war film "Bataan"; or some personal problem (and Garnett had more than one at this time of his life) may have interfered. Whatever the reason, the film was not made, and Garnett did not say why.

I no longer care why about the film; but I still wonder how the radio series ended. Can you tell me, dear reader? If not, then it's back to college: "Dear U.S.C., I'd like to enroll in your Drama department. There are some scripts I'd like to study." Do you have a photocopy machine in your archives?"

Don Koehnemann
811 Bristol Ave.
Westchester IL 60153

Fri, June 1, 1979

Rocky Mountain News—3



Amole's corner

By Gene Amole

Being of sound mind

Will Amole.

My grandfather, I thought of him the other night as I watched a rerun on Channel 7 of "The Night They Panicked America."

The program was a fictionalized television account of Orson Welles' sensational 1938 Mercury Theater radio drama, "The War of the Worlds." It was based on an H.G. Wells fantasy about a Martian invasion of Earth.

I remembered Grandpa because he was the one who introduced me to radio. It must have been about 1926. I was just a little bit of a kid and I spent a lot of time at his house at 64 W. Maple Ave. It was around the corner from the old Webber silent motion picture theater. My mother, father and I lived nearby on West Bayaud.

I still can see him there in the dining room. He was a big man. Stern face. Black mustache. Grandpa worked for the railroad, once as station master of what we used to call the Denver Union Depot.

Anyhow, Grandpa would spend hours with his crystal set. I would watch. When he finally was able to wiggle the cat's whisker just right, his eyes would light up, and I knew he had heard something.

HE THEN WOULD take off his headphones, adjust them for me and hold them over my ears with his big callused hands. There might be music or a tiny voice. Grandpa would say, "That's Cincinnati. Think of it, Cincinnati. All that way."

I didn't know about Cincinnati. Grandpa did. Being able to hear it in Denver was one of the great miracles in his life. Radio triggered his imagination then, as it later would mine.

He had run away from his home in Ohio when he was 15 and had come to Denver in the early 1880s. He was able to keep himself going by doing a variety of odd jobs, one of which was planting those beautiful elm trees that used to stand around Courthouse Square.

Grandpa mined gold in the Cripple Creek-Victor area for a time. He was active in the early Colorado labor movement and was an avowed socialist, atheist and, unaccountably, Christian Scientist.

I have thought a lot about why Grandpa loved radio so much. It must have had a great deal to do with travel. When he heard the announcer say, "This is WLW, Cincinnati," he wasn't just listening to a radio station.

The sound was so much more than that. In the eye of his mind, he was able to see rails spanning out across the wind-punctured plains of eastern Colorado and Kansas.

IN THE STATIC of that faint radio signal, Grandpa could hear the long-forgotten sounds of St. Louis. He could see the great Ohio River and imagine that the sound was taking him home to the little house where he was born so long ago.

Someone once said that radio was the "theater of the mind." It was. Gifted writers like Arch Oboler, Norman Corwin and Willis Cooper gave us a new art form. They shaped sound and silence into an experience of spectacle, excitement, beauty and terror.

Orson Welles practiced the art with greater skill than most. The television program Wednesday night about the invasion from Mars was accurate. The sound effects, the equipment and the studio technique were authentic. Take it from someone who worked in radio during what is now called its "golden years."

Grandpa died before we had television. I used to wish he had lived long enough to see it. Maybe not, though. It probably would have taken away the old man's imagination.

He might have died with none.



Walter Saunders

Radio drama lives again

"Radio was shot out from under us.... We were riding a beautiful horse and it was shot out from under us."

Those are the words of Norman Corwin, one of masters of the radio play. As the world knows, the advent of the living room magic lantern put radio drama into the same classification as automobile running boards and wind-up Victrolas.

The big screen of imagination was replaced by the small screen of electronics.

Radio plays were relegated to the world of nostalgia where devotees such as KADZ's John Dunning can evoke fascinating memories by opening "Inner Sanctum's" squeaking door or Fibber McGee's closet.

Television has tried, without success, to open a squeaking door or two in an attempt to create a few electronic goosebumps. And there was once a feeble effort to show us what was in Fibber's closet during a short-lived "Fibber McGee and Molly" series starring Bob Sweeney and Cathy Lewis.

BUT THE TV INDUSTRY learned the hard way that you can't recreate the theater of the mind.

This reminder of radio's glorious past is not meant as a bit of rambling Memorial Day dreaming.

Maybe that horse Norman Corwin mentions is not really dead. For radio drama in general and Norman Corwin in particular are making a comeback.

The first radio play Norman Corwin has written in 30 years will be aired Tuesday night on the "Sears Radio Theater," on KOA, immediately following Denver Bears baseball.

Corwin's play is a comedy, titled "The Strange Affliction," dealing with a housewife, Jane Kesey (Nanette Fabray), who contracts a dread disease, dysphemia glossoposis. That's right, dysphemia glossoposis, which, according to Corwin, puts a human in the uncontrollable position of speaking in rhyme.

It begins one morning when Jane spouts rhymes while fixing breakfast. She can't control her involuntary poetry.

Her husband says: "I've a feeling it's going to rain. She replies: "Here or in Spain?"

THIS RHYME DISEASE eventually takes Jane to a famed Viennese psychiatrist, where the dialogue goes something like this.

Doctor: "Was your father by any chance a poet?"

Jane: "Not that you would ever know it."

Doctor: "Was your childhood happy?"

Jane: "No. Rather scrappy."

Doctor: "Were you an impatient virgin?"

Jane: "No. I needed urgin."

It's all very much tongue in cheek. And frankly, it sounds like more fun than watching "Tic Tac Dough," "The Newlywed Game" or some of the other late evening TV garbage.

The "Sears Radio Theater," for those who thought this was a new electronic game purchased in the department store, has been on the air for several months.

The results have been mixed. The Sears effort has neither the audience nor the production values of the popular "CBS Radio Mystery Theater," hosted by E.G. Marshall. But programs are improving.

THE SEARS NIGHTLY series divides its time between mystery, adventure, Westerns, love and hate (I love that category) and comedy. And comedy has been the weakest programming link. Perhaps this Corwin play will provide the comedy segments with some sort of impetus.

Radio plays also are alive and well on KCFR, Denver's public radio station.

The station currently is airing "Masterpiece Radio Theater," an offshoot of the highly popular public TV series, "Masterpiece Theater."

During June, "Masterpiece Radio Theater," hosted by Julie Harris, is airing "The House of Mirth," a lively look at 19th-century America, adapted from the works of Edith Wharton.

"Mirth" focuses on the treatment of women in that era, as seen through the eyes of the story's heroine, Lily Bart. The stories show how Lily was debased and destroyed by the society around her.

"Masterpiece Radio Theater" is aired every Sunday at 7 p.m.

Upcoming on KCFR are eight hour-long programs, "The World of F. Scott Fitzgerald," which combine documentaries with dramatizations of Fitzgerald short stories.

THIS SERIES BEGINS Monday, June 4, at 7:30 p.m. and will be aired Monday through Thursday for two weeks. The series stars Richard Thomas as the voice of Fitzgerald, along with Barbara Rush and Hugh O'Brian. Author-historian Studs Terkel narrates four of the eight dramas.

The premiere show on June 4 is "The Death of Heroism," which documents the naive heroism of Fitzgerald and his Ivy League classmates at the outset of World War I. The story dramatized is "Emotional Bankruptcy."

Another American classic, "The Scarlet Letter," comes to KCFR, also beginning June 4. This is a verbatim reading of the Nathaniel Hawthorne story, which will be given in 18 half-hour installments weekdays at 4:30 p.m., through June 27.

"The Scarlet Letter" is produced by WGBH in Boston, which also produced the TV version.

The complete Hawthorne story will be told, Kevin Conway, who portrayed Roger Chillingworth in "The Scarlet Letter" on PBS, will perform the dramatic reading.

TRADITIONALLY, JUNE is the month when the living room television is replaced by the patio barbecue. Maybe a few radios will be found next to the barbecue next month.

Meanwhile, back in the zany world of television:

Cloris Leachman and James Coco nudged each other for the cameras over the weekend.

The two are starring in "Scavenger Hunt," a TV movie, being filmed in Pasadena. The two stopped talking to each other two years ago when Leachman was quoted as saying fat people should be locked up because they contaminate the air.

When Coco, not exactly svelte at the time, heard about the remarks, he countered with a verbal tirade on "The Tonight Show."

But since then Coco has lost 75 pounds. And the two are getting along well in the film. Things will be OK, I guess, as long as Coco stays thin. There are no friendships like show business friendships.

QUOTE: "Across an immense ethereal gulf, minds that are to our minds as ours are to beasts in the jungle — intellects vast, cool and unsympathetic — regarded this Earth with envious eyes and slowly and surely drew their plans against us." — Orson Welles in "The War of the Worlds."



THE HALLS OF IVY WAS CREATED BY WRITER DON QUINN WHO HAD ANOTHER NOTABLE SUCCESS EARLIER... FIBBER MCGEE AND MOLLY

COLMAN PORTRAYED DR. WILLIAM TODD HUNTER HALL, THE PRESIDENT OF A SMALL COLLEGE. HIS REAL-LIFE WIFE, BERTHA, PLAYED VICKY DR. HALL'S WIFE. (SHE CALLED HIM 'TODDY-DEAR.') WILLARD WATERMAN OF GLOUCESTERVILLE FAME WAS MR. MERRIWEATHER; HERBERT BUTTERFIELD PLAYED CLARENCE WELLMAN; GLORIA GORDON WAS BERTHA, 'THE MAD.'

THE DISTINGUISHED ACTOR RONALD COLMAN STARRED IN THE DRAMATIC SERIES THAT FIRST Aired OVER NBC IN 1950 AT 8 PM EST ON FRIDAYS.

RETURN WITH US TO... The Halls of Ivy

by Bill Owen
Nov 191
Illustration

NPR going satellite

Tues., May 22, 1979

Radio ready for return to place of prominence

United Press International

NEW YORK — There's a station that in the next year will offer "Star Wars," an F. Scott Fitzgerald series, "Masterpiece Theater," live jazz and a highly acclaimed 90-minute news program.

Eat your heart out, television fans — that's the fare available on the 220 stations affiliated with National Public Radio, including KCFR-FM in Denver.

Those of us who grew up before television remember with affection the days of network radio, with soap operas from "Helen Trent" to "Young Widow Brown"; kids adventures from "Captain Midnight" to "The Lone Ranger" and "The Shadow," and nighttime drama from "Lux Radio Theater" to "Inner Sanctum" and "The First Nighter."

ALL THE BIG STARS were on radio — Jack Benny, Fred Allen, Bing Crosby, Bob Hope, the kind of top names not available to television — and the fast-developing world of broadcast news starred the likes of Edward R. Murrow, live among the bombs from the Nazi blitz of London. Along came television, and network radio splintered into hundreds of disc jockey-dominated stations occasionally interrupted by an all-news outpost.

Today, radio's counterpoint to public television, National Public Radio, has become the biggest radio network in terms of programming, offering its member stations 50 hours a week, including 18 series.

Presiding over the network is Frank Mankiewicz, best known perhaps as Robert F. Kennedy's press secretary to whom fell the melancholy duty of standing outside a Los Angeles hospital and telling the world that a second Kennedy brother was dead by assassin's bullet. Mankiewicz has been head of NPR for two years and when asked about the size of NPR he recalls Sargent Shriver's visit to the Vatican when the latter was head of the Peace Corps. Shriver asked Pope John XXIII how many people worked in the Vatican. Pope John paused before answering, "About half."

NPR SERVES 6 MILLION listeners a week on a budget of \$12 million this fiscal year, going up to \$16 million in the upcoming year.

"There's a renewal of interest in radio," Man-

kiewicz said. "I see it in commercial radio, too, but I think we're leading the way. There are still an awful lot of top 40 rock stations, or all news. But we are beginning to see drama on commercial radio as well as on NPR and there are interesting experiments all across the board.

"Radio revenues are up — maybe people are getting a little tired of television, a little bored with it."

Mankiewicz has the answer for anyone interested in variety — NPR is going satellite. Eventually there will be down-links (receiving antennae) at every station, as well as 15 up-links or transmitting stations, spotted around the country.

"That will make us a totally different radio system than any other — the sound will be absolutely perfect, with the highest fidelity, because there'll be no wire at all," Mankiewicz said.

"Secondly, and most important, we will have between four and 20 channels available at one time from which to broadcast. At all times we will have at least four channels."

That would allow NPR to broadcast an important public event live on one channel, offer a concert on another, perhaps drama on a third and Spanish language programming on a fourth.

The system is scheduled to begin operations in March 1980, and Mankiewicz hopes to begin broadcasting "Star Wars" at that time, complete with the original sound track and as many cast members as he can obtain.

"IMAGINE THAT TERRIFIC sound stuff on stereo," Mankiewicz said, "like Darth Vader breathing. We might start with it on every night — maybe original broadcasts Monday, Wednesday and Friday, with repeats on alternate nights. The BBC is putting up the money — for an American production."

Other NPR network shows include Jazz Live, hosted by Billy Taylor; a drama series called "Ear Play," which has presented several original plays that went to Broadway; Masterpiece Radio Theater, hosted by Julie Harris; an eight-part series on F. Scott Fitzgerald, his life and dramatized short stories, with Richard Thomas as Fitzgerald; and "All Things Considered," an award-winning, hour-and-a-half news show that Mankiewicz described with pride as "like doing '60 Minutes' daily for 90 minutes."

CBS Radio Mystery Theater

9	Murders in the rue Morgue	Edgar Allan Poe
10	Jane Eyre	Charlotte Bronte
16	Suicide Club	Robert Louis Stevenson
17	The Oblong Box	Edgar Allan Poe
23	The Diamond Necklace	Guy deMaupassant
24	The Hound of Baskerville	Arthur Conan Doyle
30	The Masque of the Red Death	Edgar Allan Poe
July 1	The Tell Tale Heart	Edgar Allan Poe
7	Dr. Jekyll and Mr. Hyde	Robert Louis Stevenson
8	The Pit and the Pendulum	Edgar Allan Poe

Rocky Mtn News
6/2/79

Series to feature F. Scott Fitzgerald

Beginning Monday, June 4, a four-part series on F. Scott Fitzgerald, his times, and his work will appear in the Rocky Mountain News features pages.

The series coincides with eight hour-long radio programs, "The World of F. Scott Fitzgerald," which will combine documentaries with dramatizations of Fitzgerald short stories, and which will air in Denver on KCFR's National Public Radio series. KCFR is 90.1 on FM dial.

The premiere radio show also is on June 4. The KCFR programs will be broadcast Mondays through Thursdays at 7:30 p.m. for two weeks and will star Richard Thomas as the voice of Fitzgerald. Author-historian Studs Terkel will narrate four of the eight dramas.

In the Rocky Mountain News series, the flip-flops between popularity and ostracism of America's greatest romantic writer of the Roaring '20s and the Depression '30s will be examined, as will his marriage and his declining years. Look for "Fitzgerald's World" beginning Monday.

THE PHANTOM OF THE GREY SKELETON MINE

Part 4-Approaching the Phantom's Lair

by Daniel Daugherty

"You know, Jack, it's real nice up here. I don't think Central America was ever any prettier."

Jack nodded in agreement with Doc's appraisal, but gramps was wide-eyed at the Texan's statement.

"You boys've been to Central America?" he asked.

"Oh, you bet, gramps. Been there several times, and wouldn't mind going back again. "Course we saw a lot of it from the air, but there's some spots we know like a preacher knows his bible."

"I say Doc," Reggie York put in, "would you really like to go back again?"

"Oh, you bet I would, Reg. The last time we were there, we were so dern busy with vampire priests and what not, that I didn't get to meet even one pretty little senorita."

Now gramps' eyes narrowed. "You sayin' you've had a run-in with a real vampire?"

"A whole temple full of them, gramps. 'Course I don't know that you could've called them genuine vampires, but they did show an almighty curiosity in just how red blooded a fella was."

"I say, Doc, you claimed you didn't meet any pretty senoritas on that expedition, but what about Angelina?"

Doc gave a visible shudder. "Reg, you must be off your feed to even mention beautiful women and Angelina in the same breath. That's one gal I never wanted to get at all close to."

"But Doc," said Jack, "I seem to remember that you couldn't wait to get close to her--to lay your hands on her throat, that is."

"Maybe so, but if I could of strangled her with a ten foot pole, I'd of done it."

"Quit with this foolish talk about stranglin' gals," Gramps demanded, "and just tell me this: Were they real vampires? Did they drink human blood?"

"No, gramps, they were not real vampires," Jack answered. "But yes, they did drink human blood."

"Rather like the tree we came across in Guatemala, Jack. Not being a vampire didn't stop it from holding a chappie in it's limbs and draining all the blood out of his body."

"Or that werewolf we came across in Arizona," Doc added. "He may not have been a real werewolf, but that didn't stop him from going around on all fours howling at the moon--when he wasn't tearing a feller apart, that is."

"Never mind any more of this talk," said gramps. "I've heard plenty." With that, he threw his carefully whittled steak over the edge of the trail they were following. By then they were half way up the face of Battle Mountain, and the steak bounced and clattered several hundred feet down the side of Stonewall Gap before finally comming to rest.

"Honest to my Grandma, that's a long drop. But why'd you throw that down there, gramps? You could've just tossed a rock."

"Because I was told that stakes are for vampires, and aren't no good against phantoms. I guess you fellas ought to know, if'n anybody does."

Jack laughed, and his laugh was heard by more than just the three men he was with. Aurora Ashe and Dan Macon were also on the trail to the Grey Skeleton Mine, and not far behind.

"Hurry, Dan. I can hear them just up ahead. If we walk a little

faster, we'll catch up to them in no time."

Dan Macon didn't seem too disposed to hurrying his steps. He was going at a very cautious pace, and constantly looking backwards, or up the face of the rocky wall to their right. Whether he was hoping to find something, or hoping not to find something was unclear.

Suddenly Aurora spotted the group ahead of them, and calling out, saw them stop to wait for her. There were still over two hundred feet separating them. The girl again urged her companion on and he picked up his pace a little.

She was excited, perhaps a little too excited, and stumbling over one of the loose rocks that scattered the trail, she came dangerously close to the path's precipitous edge. Macon kept a firm grip on both of her arms, up near the shoulders, while she regained her balance.

"I'm OK now, Dan. That was pretty stupid of me. I should know to be more careful."

"The trail is simply covered with loose rocks. Please, Aurora, when we've joined the others, let's get them to turn around and go back. It's just too treacherous."

"No, I think Jack Packard was right. We should investigate that old mine. It was silly of me to be so scared of going back to it. With four strong men and gramps along, I don't see how anything very bad could happen this time. And besides, your talk about rockslides is pretty exaggerated, Dan. I know there are slides up here every now and then, but the chances of getting caught in one--well, it's like being afraid to go out in the rain for fear of getting hit by lightning."

"I think there's a lot more to it than you realize, Aurora."

"What do you mean?"

"I can't really say, but just trust me this once. Let's go back."

"Dan, I'm determined to get to that mine, and find out just what's going on up there. You said you'd come with me--in fact, insisted on it. Are you going to change your mind now?"

Macon gave a sigh of resignation. "I'm coming. I won't let you go unprotected."

Aurora smiled. "I think Jack, Doc, and Reggie could protect me in a pinch, but I'm glad you'll be with me, Dan."

There was less than fifty feet between the two groups now, and Jack called out to Aurora and her friend. "Have you changed your mind about coming to the mine with us, Miss Ashe?"

"Well, if you men insist on going and getting yourselves clobbered, someone has to come along to pick up the pieces!"

"Now there's confidence for ya'!" said Doc. "With moral support like that, a fella could walk into that mine and toss a dozen phantoms out on their ears!"

Aurora and Dan were only a few feet from the rest now, and the girl was laughing while Macon continued to scan the sides of the canyon.

"You sound like you could handle him all by yourself, Doc." the girl said. "Maybe we should all stay outside the mine and toast marshmallows while you go in and. . ."

"Look! Up there!" cried Macon.

They all looked, but heard the trouble even before they saw it. The rumbling, grinding, and slashing that sounded in their ears conveyed the same thought to each mind. Rockslide!

Doc and Reggie wasted no time in rushing farther up the trail, away from the slide, Reggie dragging gramps along with him. Aurora, however, stood frozen--not sure for the moment what to do. Jack rushed forward to help her make up her mind, but Dan Macon got to her first. He shoved her ahead into Jack's arms, and the three of them ran ahead as rocks and brush came pouring down onto the trail.

Macon's actions with the girl had caused him to be the last in line, and it was he who took the first blow from the falling debris.

It was not a large rock that struck him in the shoulder, but it was enough to cause the man to pause and reach for the injured area at a time when even the slightest delay could be fatal. He was next struck in the head by a larger rock, and this blow caused him to stumble and lose his footing. Jack saw him sprawled out along the path for a moment, then lost sight of him in the swirling cloud of dust that accompanied the slide.

Now Jack and Aurora had allowed themselves to be slightly delayed. Jack felt something smash into his back between his shoulder blades, and hurried the girl up the trail. Again there was a blow, this time to his legs, and Aurora cried out in pain as something hit her right arm. Jack continued his progress almost unchecked, but was practically dragging Aurora now. It was then he was struck on the left side of the head, and felt his legs start to give way. Stumbling, he pushed the girl into a small crevice in the side of the mountain, and collapsed at her feet.

He did not quite pass out, but his thoughts began to wander. He saw himself grabbing the wheel of a speeding auto, causing it to go careening off the road; he saw a door fly ajar, and a body hurl from the car while another's head smashed into the front windshield. He saw Doc pulling him out of a South American river while only a few feet away, pirranah stripped the flesh from the mount he had been riding. In a Louisiana swamp, he stumbled on a Mangrove root as a high powered bullet ripped bark off the tree just a few inches above his head; he winced as he felt another bullet crease his arm. He saw the lovely face of a dark haired Spanish girl, and felt the soothing touch of her hand on his forehead as she asked if he was hurt. He said he would survive, then caught the gleam of a six inch knife blade in her other hand as she told him that he would not.

And then he saw Aurora. This was the clearest, and the best vision of all. With this vision before him, he could lay where he was for days, and never complain. He saw her lips move, but couldn't hear what they were saying. No matter. He was content to just watch the lips.

Then the words came to him.

"Oh, Jack, don't look at me so strange! It scares me! Please try to get up! Help me, Jack. I can't find Dan, I don't know what's happened to him!"

It was good that she cared, but this other name brought a discordant note to the whole thing. It was his vision, why should she be saying some other man's name? Dan. The clouds cleared a little and Packard struggled to his feet. Dan Macon, where was he? He had been right behind them, but now. . .

Jack and Aurora saw him at almost the same time.

"Doc! Reggie! You hurt?"

"A few little ol' bumps and brusies we didn't have before, but nothin' serious. How're you, Jack?"

"Never mind that now. Come on over here. I'm going to need your help quick!"

Dan Macon was half on the trail, half over the edge, and buried in the debris the slide had left behind as it sliced down the mountain. It was questionable weather he was even alive.

Aurora was screaming. "No! God, no! Jack, he's not. . ."

"I don't know. Not many men could survive that kind of punishment. We'll just have to dig him out and see."

"Look! His eyes!" Aurora clutched at Jack's arm.

"Good Lord, his eyelids are opening. He is still alive. Come on, Doc, let's get him out of there. Reggie, you keep Aurora and gramps out of the way. This whole thing could shift any moment and keep

going right on down the mountain."

"You can say that again, fella," Doc agreed. "How we gonna get him out of that without killin' ourselves and him too?"

"Gramps, you brought a rope along, didn't you?"

"That's right, Packard. Got it right here."

"I'm going to tie it around my waist. Doc, you and maybe Reggie, too--you men hold the other end. I'm going to climb out onto that pile and start digging Macon out."

"I say, Jack. If there's another slide, this rope may stop you from falling down the mountain, but it won't keep the rocks from pounding you to death."

"I've thought of that, Reggie, but I don't see any other way."

Jack Packard reached the spot where Macon was buried as quickly as he dared. He had unplied some of the rocks when the injured man began to speak.

"Packard, you're a fool to risk your neck for me." He winced and was obviously feeling great pain. It was several seconds before he could speak again. "I think I've broken everything there is to break. I can't feel either leg--don't even know if I have them anymore. Go on, you fool! Get out of here."

"Quiet down, Macon. I can't dig and listen to you at the same time. You call me a fool, but if you hadn't been so busy trying to save Aurora, you'd have done a better job of saving yourself. Does that make you a fool too?"

"Aurora's all right, isn't she? I never wanted any harm to come to her, or her father. To anybody. What a schemer I am! I couldn't even keep myself from getting killed."

"Quit talking, Macon. Another few minutes and I might have you out of this. And listen: I know what it's like wanting to keep someone from getting hurt, and not being able to. It tears you up inside, but it doesn't make you responsible."

"Jack, how're ya doin' with them rocks?"

"Just about done, Doc. Won't be much longer."

"I hope not, fella. I deep thingin' we might have another slide any minute."

Jack continued his work and tried not to think about that; but the grinding and the low rumbling sound came anyway.

He couldn't yet pull Macon from the pile of rock, but both the man's arms were free, so Jack grabbed those and held on. This slide wasn't the size of the first one, but it was enough. The pile of rock on what was left of the trail moved, and ripped on down the mountain, carrying Dan Macon's body with it. Jack held on desperately, but the dead weight of the man, the force of the rock tearing at it's victim and trying to pull him down, and the pounding Jack was taking on his own were all too much. Dan Macon slipped out of Packard's grip, and plummeted down into Stonewall Gap.

When Doc and Reggie saw Macon fall, they immediately started pulling on the rope, and had their companion safely beside them before he, too, was stoned to death.

Aurora was collapsed against the side of the mountain, just staring down into the canyon. Doc and Reggie were untying the rope around Jack's waist, and gramps was daubing at some of the wounds on Jack's head with a handkerchief. Jack was trying to get to his feet.

When he finally succeeded, Aurora came up, took the handkerchief from her grandfather, and began attending to Jack's cuts and bruises.

"You're not hurt real bad, Mr. Packard, but bad enough. You did everything you could to save Dan. I saw that. It's not anybody's fault what happened but mine. I'm the stubborn fool who. . ."

She finally broke down, as Jack knew she must, and the last two words came out in a sob, ". . .killed him!"

"I say, Miss Aurora," said Reggie, "that's a lot of bally nonsense!"

"Of course it is," added Doc. "Now don't you be blamin' yourself. There just ain't no way you could've stopped any of this from happening."

"I could have stayed back at the hotel and not come! Dan pleaded with me not to come. He was always worrying about my safety, but I never worried at all about his!"

Jack felt that this was neither the time nor the place for mourning the dead. "Blame yourself if you like, Miss Ashe, but I think you did the right thing coming up here. If Dan Macon knew there was danger to you, then he must have known that there was danger to himself, too, and accepted it. He was willing to risk it for your sake, and I don't see any sense in your blaming yourself because he loved you. You can't stop men from loving you."

Aurora looked Jack straight in the eyes, and wanted to say something, but found she couldn't.

"If everybody's all together now, we've got to be on our way. It's getting late, and I want to get to the mine while there's still plenty of daylight left."

"To the mine?!" shouted gramps. "You still want to go up there after all this?"

"Yes I do. We had good reasons for starting up there, and nothing that's happened has changed my mind."

"You're a hard man, Jack Packard. You've just watched another man die, and it doesn't seem to have affected you a bit."

"I've watched a lot of men die, gramps. Sometimes they met with an accident, but usually they were murdered. And you're right. When I see a man murdered I do get hard. And I stay hard until I find out who did the killing, and know the reason why!"

RETURN WITH US TO...

PHILO VANCE

by Bill Owen
Dorcas
Illustrated

S. S. VAN DINE'S DETECTIVE HERO FIRST APPEARED ON THE AIRWAVES IN 1945 WITH JOSE FERRER IN THE TITLE ROLE...

THREE YEARS LATER A NEW SERIES FEATURED JACKSON BECK AS THE SUPER-SENTH (BECK SIGNS AN AUTOGRAPH FOR A YOUNG ADMIRER AT THE 1977 NATIONAL BROADCASTERS HALL OF FAME CEREMONIES IN FREEHOLD, N.J.)

ACCORDING TO JOHN DUNNING'S BOOK *TIME IN YESTERDAY*, THE FIRST PHILO VANCE RADIO SERIES WITH JOSE FERRER WAS A SUMMERTIME REPLACEMENT FOR *THE BOB BURNS SHOW*. THE ACE DETECTIVE AND THE COMEDIAN WERE BOTH SPONSORED BY LIFEBOUY SOAP.

YA CAN'T PROVE NOTHIN', VANCE.

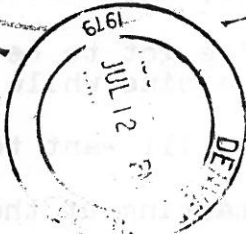
WE'LL SEE ABOUT THAT AFTER DISTRICT ATTORNEY MARKHAM HAS ASKED YOU A FEW QUESTIONS.

© SHERWOOD AND OWEN 1978

Our thanks to John Lloyd for the two great fillers. Concerning the one above, don't forget Ogden Nash's suggestion: "Philo Vance needs a kick in the pance." To Robert Lane: Send me your tape wants.

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PHILIP
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