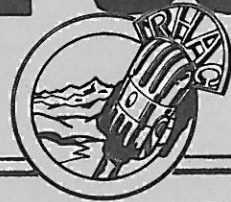


RETURN WITH US

The Radio Historical
Association of Colorado

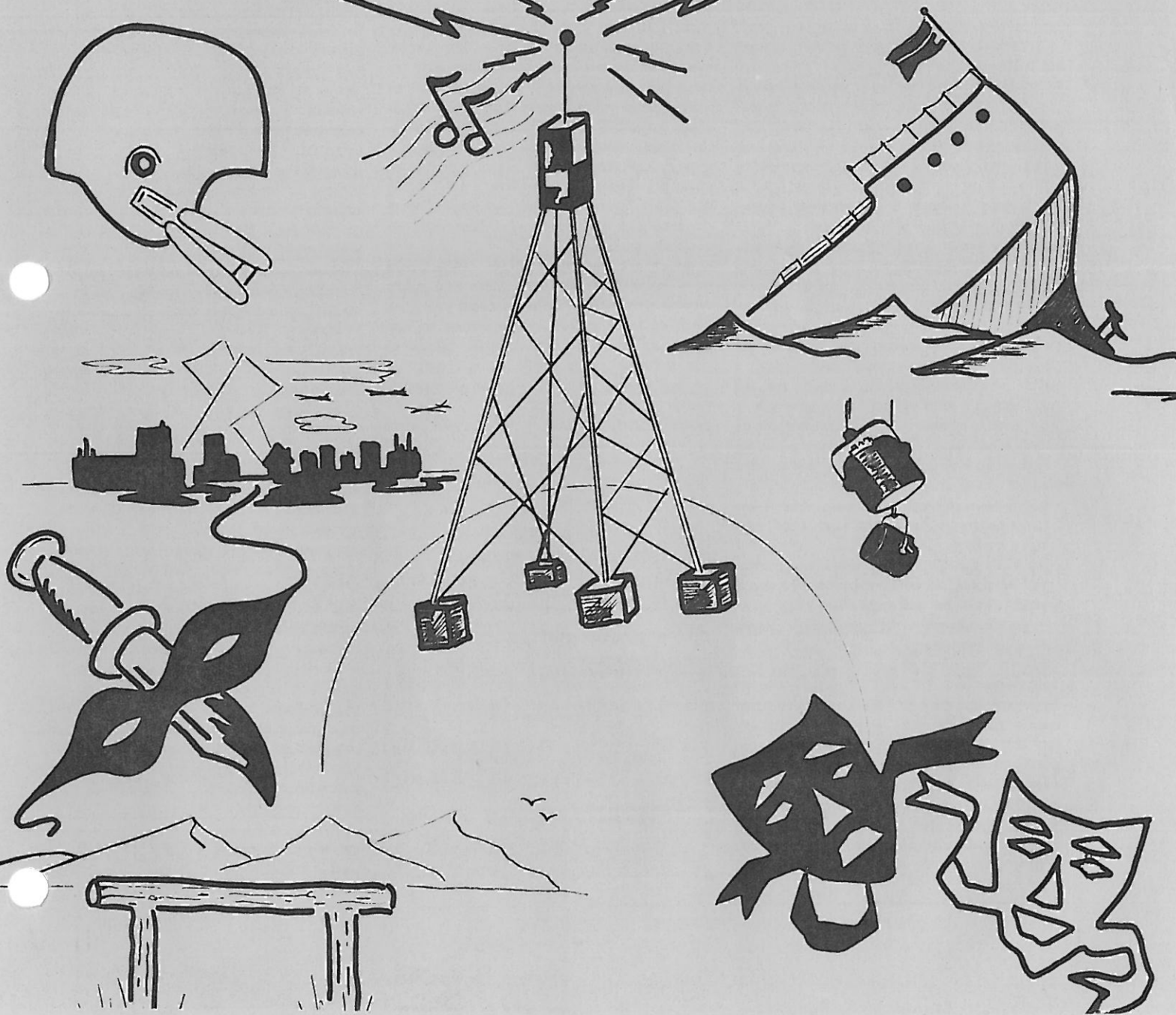
NOW...



OLD TIME

MARCH 1981

RADIO



PERMANENT MEETING PLACE

We have a permanent meeting place at last for 1981, thanks to the efforts of Harold Ryan. However, there are some minor inconveniences. We will have to change our meeting nights and will have the permanent location 8 of the 10 remaining months in 1981 because other organizations have scheduled the meeting room. Except in March and September, we will meet at the SOUTHWEST STATE BANK, 1380 South Federal Blvd, Denver, on the THIRD Thursday night of the month, beginning April 16.

Our next meeting will be on the THIRD MONDAY night, March 16 at MIDLAND FEDERAL SAVINGS, 6333 East Colfax (Colfax and Leyden). The September meeting place has not been determined, but a Sunday night dinner meeting is possible.

All meetings (except September) will begin at 7:30 PM.

I want to take this opportunity to thank Glenn Blair in behalf of all RHAC members for securing Allstate as a temporary meeting place for January-February.

TAPE LIBRARY NEWS

The new tape library catalog has been printed and will be available for members at the March meeting. The Catalog includes listings through REEL 183 and a gap from REEL 183 to REEL 200. REELS 177 through 183 have not been added to the library as of this date, but will be added in the next few months. These 7 reels were included in the catalog for printing purposes. REELS 200 through 219 are the CASEY CRIME PHOTOGRAPHER added several years ago.

The new catalog will be for new members who join after the printing date, or who have joined recently and have not received a catalog. The catalog will be available to the older members for a cost of \$2 to cover printing and mailing costs. A reduced price will be available to members who purchase at the meeting.

The Board decided to add 4 new reels to the library each month, provided the demand for the new and existing shows continues at its current pace. The rental fee is used to secure new shows and new blank reels. To keep your catalog current the news letter will have a separate tape library listing each month for the new additions. This sheet can be placed in your catalog.

Requests continue to come in; I will try to secure the desired shows, but will only accept shows with high quality sound. New requests include: "Tarzan", "Sgt. Preston", "Ozzie and Harriett", and "Henry Aldrich". New shows to be added to the library include "Chandu - Search for Robert Regent-68 episodes", "Campbell Playhouse", "Our Miss Brooks", "Candy Matson", and Arthur Godfrey's Talent Scouts". The Richard Diamond shows from the personal collection of Dick Powell are currently being dubbed for the library.

RETURN WITH US NOW

Volume 6 #9--March 1981

Is the official Newsletter of the Radio Historical Association of Colorado.

Editor. . . .	Craig Anderson	831-7228	-1358 Emerson apt. 303 Denver, Co. 80218
President. . . .	Barrett Benson	422-6442	
Vice President . . .	Glenn Ritter	377-4798	
Secretary/Treasure.	Dave Clow	693-1044	4561 S. Ouray Wy. Aurora, Co. 80015
Tape Librarian . . .	John Migrala	979-0755	-7213 W. Roxbury Pl. Littleton, Co. 80120
Blank Tape Sales . .	Glenn Blair	756-8130	
Resourse Librarian.	Craig Anderson	831-7228	

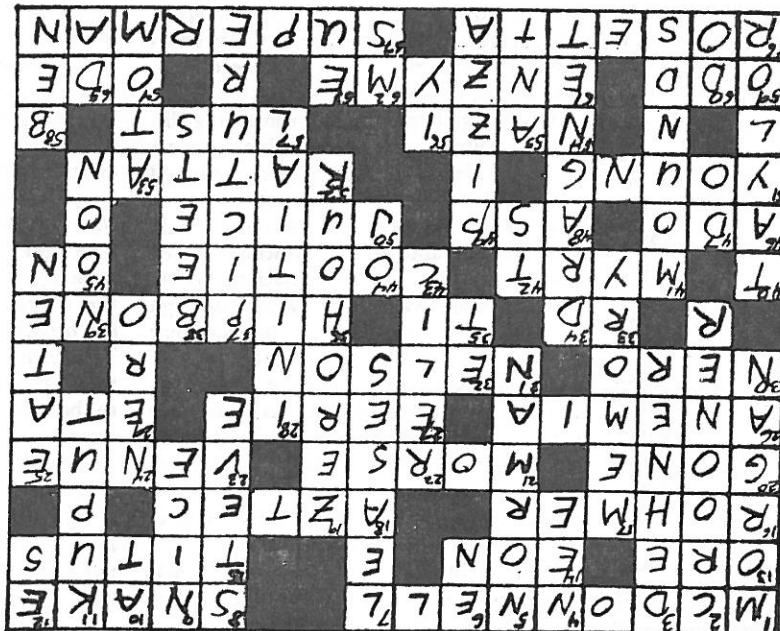
NEW ADDITIONS TO THE TAPE LIBRARY

<u>REEL 170</u>	<u>THE GREAT GILDERSLEEVE</u>	1200'
1L	Arrival in Summerfield (first show)	8-31-41
	Leroy's Paper Route	9-14-41
2L	Marjorie's Girlfriend Visits	9-21-41
	Gildy's Hiccups	9-28-41
1R	Investigating the City Government	10-05-41
	Pranks at School	10-19-41
2R	A Visit From Oliver	10-26-41
	Babysitting	11-02-41

<u>REEL 171</u>	<u>THE LONE RANGER</u>	1200'
1L	#2367 The Herd Stealers	11-15-54
	#2368 Murder on the Plains	11-17-54
2L	#2370 Ambush	11-22-54
	#2372 Trail of Blood	11-26-54
1R	#2373 The Right Side	11-29-54
	#2374 The Law's Deputy	12-01-54
2R	#2375 Looting of Laurenceville	12-03-54
	#2376 Inky and the Printers Ink	12-06-54

<u>REEL 172</u>	<u>ESCAPE</u>	1200'
1L	Present Tense	1-31-50
	Two If By Sea	2-14-50
2L	Three Skeleton Key	3-17-50
	Port Royal	3-10-50
1R	The Man Who Stole The Bible	5-05-50
	The Rim of Terror	5-12-50
2R	The Man From Tommorrow	8-23-50
	The Untouchable	9-27-53

HERE ARE THE ANSWERS TO THIS MONTHS PUZZLE -(no peaking)



RADIO

You're at your local shopping mall, minding your own business. Suddenly, live and in person, Lord Darth Vader and a squad of his Imperial storm troopers come stampeding out of the dark corridor between Sears and Kinney Shoes. It's not the real Darth Vader, of course, just some clown from the *Star Wars* publicity department dressed in the villain's armor. The point is that you can hardly live in America these days and avoid the *Star Wars* phenomenon.

The good folks at National Public Radio hope to capitalize on all that. They've hired some of the most talented people in the broadcast industry to produce a 13-part *Star Wars* series (beginning March second) based on the film and they're anticipating carry-over success on radio.

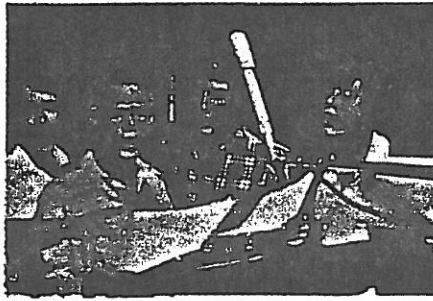
Radio drama all but dried up in this country 30 years ago, with the advent of TV. Radio demands the participation of the listener's imagination, and that was a habit Americans were more than willing to break when the tube took over. I mention America specifically because, by contrast, the British Broadcasting Corporation still produces more than 2000 hours of radio drama annually. A fraction of that amount is made here, by NPR (*Earplay*), National Radio Theater of Chicago and *CBS Radio Mystery Theater*.

Richard Toscan, a production executive at KUSC-FM, a major Public Radio outlet associated with the University of Southern California, came up with an idea. "It seemed to me," he said, "if NPR's goal was to attract a really large audience quickly, the best project would be *Star Wars*."

Toscan took his idea to George Lucas, the creator-director of *Star Wars*—who, with others at his company, Lucasfilm, just happens to be a USC graduate. Lucas had originally intended *Star Wars* to be a *Flash Gordon*-like episodic adventure-movie serial. When that plan proved economically difficult, it became a two-hour feature film. So the idea of converting it back into 13 30-minute chapters pleased him. Besides, he was doing something for his alma mater.

Lucas gave the radio rights to KUSC for one buck. The campus station shares distribution rights with NPR, which financed the project on a noncommercial basis, at a reported total cost of \$175,000. Part of the money will come from grants from the Corporation for Public Broadcasting.

Saturday morning in an elegantly wood-trimmed and stonemasoned recording studio in Hollywood, award-winning radio director John Madden had a cast of around two dozen actors reeling



Daniels, Behrens, King, Hamill on mike.

Here comes *Star Wars* again, this time via the magic of radio.

through lengthy scenes at a pace five times faster than film making.

"We didn't want to find sound-alikes," Toscan said. "We didn't want somebody who was going to mimic what Harrison Ford or Alec Guinness had done in the movie. But we had to accept the fact that *Star Wars* is, almost an American myth now, so we had to at least suggest the original characters."

From the film cast, they managed to get Mark Hamill (Luke Skywalker) and Britain's Anthony Daniels (who plays C-3PO, the gold-plated robot), but they ran into scheduling problems with the other principal stars—Carrie Fisher, Guinness, James Earl Jones and Ford. Bernard Behrens will play Guinness' role as Obi-Wan Kenobi; Brock Peters will replace Jones as the voice of Darth Vader. Since Ford was filming with Steven Spielberg in Europe, Perry King, a veteran film actor with experience in radio drama, was chosen to play Han Solo.

Watching them tape was something different. During the memorable cantina scene, at least 20 actors were grouped around three live microphones, which simultaneously picked up barroom background noise and featured voices at varied volumes—while, in an isolation booth, Daniels' voice was being tracked through a slight echo to produce the familiar C-3PO "droid" voice.

"The basic requirement of radio acting," explained Madden, "as with any other kind of acting, is plausibility. A large part of that is imagining circumstances that obviously aren't there in the studio. And a large part of that is simply monitoring what you hear yourself say.

"Mark Hamill is actually a sensational radio actor—he has an incredible ear for it. On the other hand, he's not used to sustaining a scene that takes four or five pages. It demands a kind of concentration

and discipline that he doesn't naturally have. But he can do it."

During a break, I asked Hamill, King and Daniels how they were handling the transition from film to radio acting.

PLAYBOY: Is there a difference between working in film and working in radio?

DANIELS: I find radio very tiring, because 3PO's voice is not that easy to do. In fact, as a robot, he doesn't breathe. So I have to hold my breath most of the time.

HAMILL: The unusual thing for me has been going back to Luke as he was in the first story. The character really did make a transition to *The Empire Strikes Back*—there's much less of that "Golly, gee whizz" in the second film. It's also a bit like doing a show in New York and then doing a revival of it somewhere else with a different cast. Because Perry is not trying to do Harrison Ford.

KING: I am trying to do Harrison Ford, and this is as close as I can get. [Laughs] I was going to see *Star Wars* before we started, but I decided not to. I'm glad I didn't, because then I think I probably would have tried to reproduce, as much as possible, Harrison Ford. And you can't do that. It wouldn't work.

HAMILL: People accept very quickly. For a second, they will say, "That's a different Han Solo," and then they'll be right back in the story line. Really, the story line transcends the actors, and what's interesting for me is that we've got 13 half hours in which to tell the story.

PLAYBOY: Then we take it you'd like to continue in radio after this project.

HAMILL: I'd love to. It's not the money. We're all getting just scale. But from an ego standpoint, I really didn't like the idea of somebody else doing my part. And in my generation, we missed out on so much: on live television and on radio.

KING: To a young actor, the kind of radio that's so famous from the Thirties is the one thing you've never had a shot at.

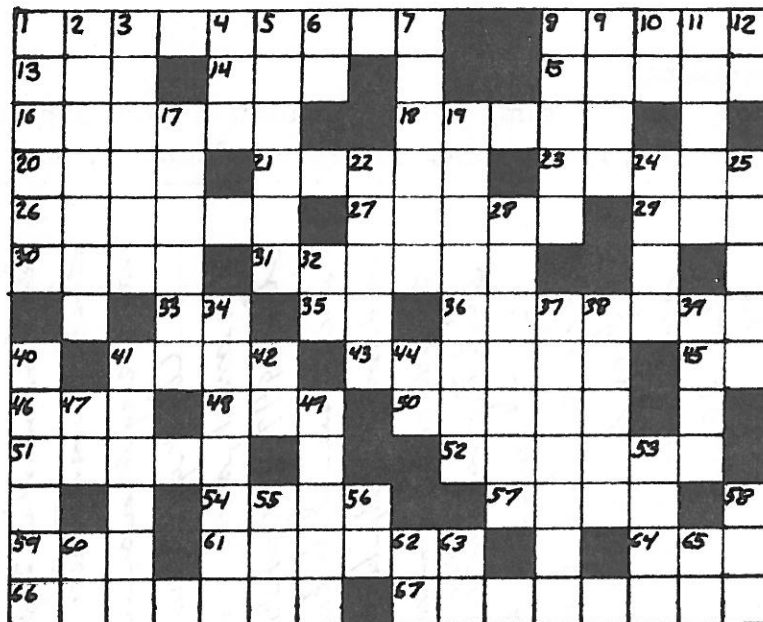
DANIELS: It's a shame that it doesn't really exist in the U. S., because it's the best of a magical medium. I mean, in radio, it's the audience that wears the costumes. The great thing is that I don't have to dress up as 3PO. But if you watch me in the booth, it's as if I have the costume on, because I'm wobbling around in there. The mannerisms are an essential part of the character, and, in a way, I need them to be able to create the same kind of impression in my head.

A resurgence in the popularity of radio drama, based on the success of *Star Wars* is at best a long shot. No one's forgotten the 30-year-old lesson—that radio just can't compete with television for the American audience.

Or can it? Anything is possible when the Force is with you. —JUDSON KLINGER

PUZZLE

by Jack Richards



ACROSS

1. Produced Gunsmoke
8. Reptile
13. Type of Earth
14. Period of Time
15. Charactor in Allen's Alley
16. Creator of Fu Manchu
18. Early Mexican Indian
20. Passed By
21. Created the A-1 Detectives
23. Legal Locality
26. Blood Disorder
27. Weird
29. Greek Letter
30. Same as 24 down
31. Bandleader Turned Comedian
33. Rural Delivery (abbr.)
35. Musical Note
36. The Ilium
41. Soap Opera Charactor
43. Louse
45. Preposition
46. Trouble
48. Snake
50. Part of Fruit
51. Created Blondie
52. Cane Tree
54. Political Party
57. Desire
59. Strange
61. Kind of Catalyst
64. Poem
66. Like a Flower
67. Creation of Siegel & Shuster

DOWN

1. Played Snook's Daddy
2. What Sinatra Was
3. This John Played J.B. Kendall
4. Born
5. Corwin's First Name
6. Space in Printing
7. Building Contracts
8. This Wilson was in Big Town
9. Pleasant
10. Preposition
11. Slang : Finished
12. Plural Suffix
17. Recollection
19. Rod Serling's Radio Show
22. Worthless Keepsake
24. OTR Detective Now On TV
25. Replenished oneself
28. First
32. French for And
34. Police Show
37. Photo or Painting
38. Sugar for Instance
39. Time of Day
40. Stoopnagles Real Name
41. Candy Bar
42. Sounds Like Tease
44. Fruit Drink
47. Perform
49. Italian Food
53. Matter
55. Insect
56. Sponsor of ILAM (abbr.)
58. Benny's First Name
60. Perform
62. Degree (abbr)
63. 63rd Element
65. Jay Jostyn's Role (abbr)

11/15/81

Dear John:

Thank you for the nice letter - I appreciate
 your interest and am glad you like my
 excitement. Unfortunately I have had more
 fun & interest than I had anticipated & can't
 show any shows in maybe the year I can
 do much, and I did not join Spike until
 late 1947, & did leave about the "Der Hittler" &
 "Der Mauer" I do know, however, that Paul Guyer
 did most of Spike's early recordings (1941-1946).
 Unfortunately, along with Red Sings, Freddie Morgan,
 Dick Morgan & others, he passed away long ago.
 I was on the ball about Ted Morgan,
 long on Spike Monday, 500 records. That
 name you listed, as it would mean that
 Spike would be made of 5 recordings a year
 for 20 years (started from 1942 to 1962).
 There would be a mistake then, especially, especially
 since there were quite a few years when he did
 not work at all.

Nevertheless, I'd rather like to have
 the cassette copy of these early recordings.

For his case I will tell what he is,
 Spike, or not.

Give my regards to your mentioning
 the "Old Time Radio Club" & "Extract" when
 I feel better. We send you a personal
 cassette with some of my own stuff, or it.
 Hope to hear from you again -
 Cordially,

Charles R. Rouse

DOUGLAS & NEAVE
 BOOKSellers
 200 BANK ST.
 BOSTON, MA 02108

P.S. I had some good friends in Denver,
 one they still around? George Connor,
 George Powell, Warren H. Haman (Justice Club),
 Guyer Ruffler, Charles F. Fiddell, Bill Rouse, &
 Harry Rouse.

It would be nice if everyone would take the time and send Doodles a card,
 I'm sure he would enjoy hearing from fans who enjoyed Spike Jones Music,
 (Submitted by John Adams)

FOR FUN OR PROFIT

By John Adams

I received a letter the other day from a collector friend of mine and he was telling me about collecting and collectors and how petty they can be. For months now he has been intermatierary between some big name collectors. They have been fudeing between each other yet want to exchange material with each other so are using my friend as go-between.

The names are so big that I dare not use them here but lucky for my friend he is getting in on some rare,exellect material to pass on.

There are others that have material and hold it like it was Gold. Or if theypass it on the price is so high that us pesants can't tuch the price.

Another friend wrote that all the disc for THE FLASH GORDON 15 min serial became available for sale on the East. A fealer was sent out for help in purchasing the 100 or so Transcriptions (at say \$300.)back in 1969. Well at the time,or the right people were not contact,no replys were recived with help. So the collector dug up the money and bought all the Transcriptions himself. For the last 12 years he has been seting on the complete Series and will not trade, sell let anyone see the disc. Just because no one helped him with the orginal purchase.

Another story I heard goes like this. One of the Biggies back East recorded two tapes for different friends. In boxing and labeling the tapes he got them mixed to the senders. After mailing the tapes he discovered he had sent the wrong tape to the wrong people and RUSHED off two letters asking the people"Please don't listen to the Tapes or Copy them as the material was restricted." Well you can bet that not only were the tapes listened too but were copied as well just because the word restricted was used.

I have several tapes on my shelves that I have MARKED RESTRICTED and when friends are over looking at my tapes you can bet that these are the first boxes they open to check the contents . Some even ask if they can have copies. This is just a lark, a test to see the reactions of people as I have nothing in my collection I would not share with anyone.

Another story Ive heard about Biggies. A Radio station gave a collector some shows on disc to copy and keep and to share with fellow collectors. I have hear that this biggie is holding these disc and copies for thier own profit and friends do notknow they exist.

Why are we all so petty? At times I find myself hording things I should share with others. Most of us are in the game of collection for fun not profit. Remember those who help others also help themselves in the long run. Maybe Joe Dokes has that show your dieing to get but you'll never know setting on what you've got. And I don't mean your rear end.

RADIO AS A ENTERTAINMENT MEDIA by J.M. Richards

Complete this sentence. I Like Old Time Radio Because in twenty five words or less. Not easy to do is it? After considerable thought I guess my answer would be that Radio is the most perfect entertainment media available. to illustrate; let's look at and compare radio to the other alternatives.

Live Performances

Some say that live shows are the best. I can't quarrel with those who believe this.

Something is to be said for seeing a good Broadway show, of listening to good music, or of seeing a sports event in person. The enthusiasm of the crowd, the nearness of a truly great performer, all are special.

However, I for one can't afford the cost very often. Also I can't go where I want when I want. I'm tied to someone else's schedule. Finally I'm stuck with what's available. Is NFL Football available in, say Wyoming?

Records

If you don't count the initial investment in good sound equipment, then for a very modest cost one can bring the best into your own home. Be it Classical, Pop, Rock, or Country-Western, the best is available at your convenience.

Still records do have some serious faults. One big one is that Generally only music is available. Where can you get good Drama or Mystery? The second big problem is that you can't Dub off other records. All recordings are protected by copyrights.

Movies

The popcorn crowd has its supporters too. Sitting in a darkened theatre one is surrounded by sight and sound. Up on the screen are people and events which are literally larger than life.

Movies offer a wide range of shows. We get slapstick comedy, adult love stories, horror shows which scare the pants off, or just about anything you want. Regardless of what it is, it takes at least three suitcases of money to produce. However because the film is widely distributed and can be re-issued, the cost of movies are reasonable.

The big disadvantage is availability again. You must leave the convenience of your own home to see a movie (or rent them at very inflated prices). If you miss seeing one it may be years before it comes back again.

Television

One might think that TV offers a solution to all the other defects of the other entertainment media. Not so. It does some jobs well. It offers some advantages over the live performance in it brings you closer. For sport events it might even surpass the live show since the camera is always on the action. For those who have live shows available, it's great. However the crowd is missing. TV will never replace records because records are for repeat listening. Besides sound quality on TV leaves much to be desired.

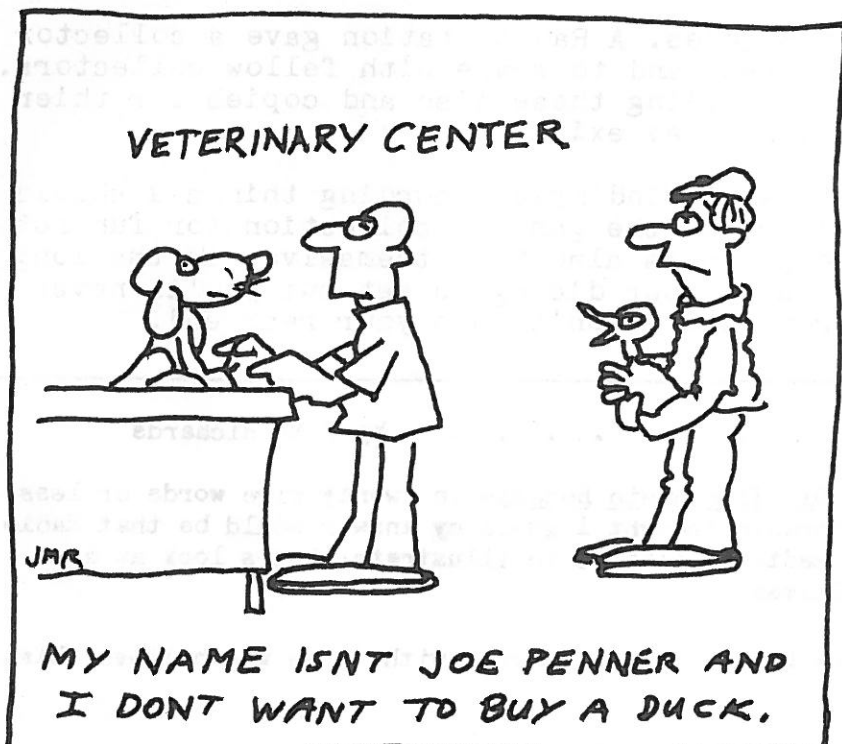
TV movies are generally just so-so. Hollywood movies are usually cut badly to either fit the time slot or to censor the material. Movies made for TV are generally better.

The biggest problem with TV is the large cost of production. These costs can't be recovered by repeat showings. Therefore, most TV has degenerated into the show which cost the least to produce- the sit-coms.

Radio

First of all let's agree that by radio we mean we are speaking of old time radio. Current offerings on radio are limited to music and/or news with very few exceptions.

Radio in the hands of skilled craftsmen was about the best one could find. There was something for all- good comedy, scary mysteries, tear producing soap operas (without explicit sex), music ranging from Bell Telephone Symphony to Jimmy Durante, Juvenile shows with more story line than animals chasing each other, ie Tom & Jerry. To be sure not all radio was good radio but name anything else as perfect. Moreover a great deal, especially the good shows exist today.



Radio was better because, I believe, it required one to use his mind in addition to his ears. Any setting on (or off) this earth was created in one's mind by the simulation of the proper sound effects and music. Radio characters were just as big or beautiful as one wanted them to be. Radio was truly "The Theatre of the Mind". Radio did things which were considered to be commonplace. These techniques can be duplicated on TV or in movies but not without a large expenditure of money.

lastly radio is by far the cheapest entertainment around. Given the cost of some sound equipment and a small tape library, radio shows can be obtained free by trading with other collectors. of course being collectors, most are not content with the status quo and must continually expand his library.

Also remember that radio shows can be copied without violating any copyright laws. Comments or rebuttals are welcome. Lets here from other members why they like OTR.

JOHN DUNNINGS SCHEDULE FOR MARCH 1981

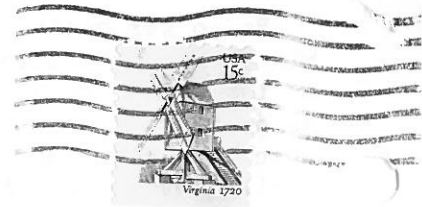
- 3-1 Screen Directors Playhouse "The Great Lover" w/ Bob hope, Rhonda Flemming
Arthur Godfreys Talent Scouts w/ Gloria Perkins (of the Denver Symphony) 1947
- 3-8 Dragnet "Arthur McKinley Florist" 11-23-52
The Bickersons (The Drean Show)
Arthur Godfreys Talent scouts w/ Wally Cox & the Cordettes sept 1949
- 3-15 A CBS continuous broadcast from 1958 including:
The FBI IN PEACE & WAR
The Ford Road Show
Indictment
WROW 6 O'clock news
Gunsmoke
Arthur Godfreys Talent Scouts w/ Bernice Stochek
- 3-22 The Whistler "Fatal Appointment" July 1948
Ford Theatre "The Horn Blows at Midnight" w/Jack Benny
- 3-29 Pepper Youngs Family (excerpt)
I Love a Mystery "Pirate Loot of the Island of Skulls" 1 complete chapter
Escape "Robert of Huntington" 10-26-52
Fibber McGee & Molly show of April 14- 1942

Thanks John for the great lineup (as usual).

Old Time Radio is heard each Sunday afternoon at 1:00 on KADX Denver.

Now that you have finished your newsletter wouldn't this be a great time to drop the Public Service Co. a postcard and let them know how much we all appreciate thier sponsorship of a program which is a benifit to us all?

Craig Owen Anderson
1358 Emerson Apt. 303
Denver, Colorado 80218



Benson, Barrett 1/82
5931 Ellis Ct.
Arvada CO 80004 422-6442