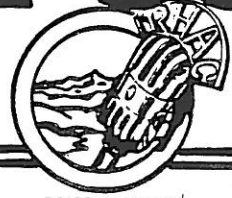


RETURN WITH US

The Radio Historical
Association of Colorado

NOW...



VOLUME 8, NUMBER 11

MAY 1983



WALT DISNEY



MAY MEETING

The May meeting of the Radio Historical Association of Colorado will begin at 7:30 p.m. on May 19. The club meets on the 3rd Thursday of each month. The RHAC will meet at the same place we met at in April, that is:

CHURCH OF THE MASTER

5152 East 17th Ave.

7:30 p.m. May 19

The church is located between Forest and Fairfax Streets. Please use the (side) Filbert Street entrance. Filbert is a one way street going south. Again thanks to Guy Albright who aquired this meeting place. We hope to have the bank back for the June meeting.

JOHN DUNNING'S OTR SCHEDULE FOR MAY - KNUS - 710

SATURDAY SCHEDULE

- May 7 Pre-ented
May 14 LET GEORGE DO IT 5-3-48 "The Tunnel"
3:15pm to IT PAYS TO BE IGNORANT 9-18-48 "What is a Blotter?"
5:45pm. SOMETHING WICKED THIS WAY COMES Chaps. 1,2. New Ray Bradbury Show.
May 21 LET GEORGE DO IT 4-26-48 "Eddie"
HALLMARK PLAYHOUSE 1-27-49 "The Failure" w/ Ward Bond
SOMETHING WICKED THIS WAY COMES Chaps. 3,4.
Show runs from 4:00 pm to 6:20 pm.
May 28 LET GEORGE DO IT 4-19-48 "The Dunlap Case"
HALLMARK PLAYHOUSE 11-18-48 "My Financial Career" w/ Jack Benny
SOMETHING WICKED THIS WAY COMES Chaps. 5,6.
Show runs from 4:00 to 6:00 pm.

SUNDAY SCHEDULE 11 a.m. to 1:20 p.m. except May 22nd runs from 2:00 p.m. to 5:00p.m..

- May 1 SCREEN DIRECTORS PLAYHOUSE 2-27-49 "The Night Has A Thousand Eyes"
w/ Edward G. Robinson, rescheduled from earlier.
THE DAMON RUNYON THEATRE 8-15-50 #2 "Tobias The Terrible" w/Frank Lovejoy
THE RED SKELTON SHOW 11-5-46 "Photography" last of 4 shows
Interview: Elliott Lewis returns to discuss mystery shows.
May 8 SUSPENCE 10-11-45 "Beyond Good and Evil" w/ Joseph Cotton
THE DAMON RUNYON THEATRE 8-22-50 "Butch Minds The Baby" w/Sheldon Leonard
BARRIE CRAIG, INVESTIGATOR 7-8-52 "The Long Way Home" w/William Gregory
as Barrie Craig.
May 15 SAFARI 6-10-52 "Adventure of the Bull Elephant" w/ Ray Milland and Bill
Conrad in an African audition that probably didn't make it.
THE WORLDS GREAT NOVELS 1-3-47 "Moby Dick" Part one of a 4 part drama
THE DAMON RUNYON THEATRE 8-29-50 "Breach of Promise"
May 22 A LIFE IN YOUR HANDS 7-25-50 "The Death Of Carl Fortune" by Erle Stanley
Gardner, patterned after his Perry Mason character. This features
the exploits of Jonathan Kegg friend of the court. Mike Wallace
'60-Minutes' is announcer.
THE GREAT GILDERSLEEVE 11-11-45 "Teaching Marjorie Domestic Arts"
THE WORLD'S GREAT NOVELS 1-17-47 "Moby-Dick" part 2.
May 29 THE GREATEST STORY EVER TOLD 8-24-47 "Call Not Any Man A Fool" rare show.
THE FAT MAN 1-21-46 "The 19th Pearl" First show of the series and
the first of two (2) Fat Man shows. Starring Jack Smart as Fat Man.
THE WORLD'S GREAT NOVELS 1-24-47 "Moby-Dick" part 3 . To be concluded
next week.

RETURN WITH US NOW is the official publication of the Radio Historical Association of Colorado, Inc., a non profit corporation. The club was founded for the enjoyment and preservation of an educational art form...radio.

The cost of a membership is \$15.00 per year, and allows a member complete use of the clubs resources.

For further information about the club or to order material contact one of the following:

President: John Lloyd - 2667 E. 99th Ave., Thornton, CO 80229 - 451-7890
Vice President: John Adams - 2811 S. Valentia St., Denver, CO 80231 - 755-9185
Treasurer and
Tape Librarian: John Migrala - 7213 Roxbury Pl., Littleton, CO 80123 - 979-0755
Secretary: Reid Hansen - 1205 Carr, Lakewood, CO 80215 - 232-8068
Blank Tape Sales: Barrett Benson - P.O. Box 1690, Arvada, CO 80001 - 422-6442
Newsletter Editor and
Reference Librarian: John Callor - P.O. Box 1109, Westminster, CO 80030 - 429-4639

The RHAC would like to welcome the following new members:

Robert Frier 5065 Kearney Ave., Oakland, CA 94602
Roger Hill - 1231 ~~Robe~~ St. #10, San Francisco, CA 94117
Wayne A. Meyer - 1005 5th St.N.W., Rochester, MN 55901
Tom Monroe - 1426 Roycroft Ave., Lakewood, OH 44107
Fred Nicholas - 354 S. Pier Rd., Apt. #108, Narragansett, RI 02882
Joe Riddle - 4120 S. Detroit, Tulsa, OK 74105
Walter W. Niebuhr - 795 Panorama Dr., Elizabeth, CO 80107
Mickey Smith - c/o School of Pharmacy, University, MS 38677
James L. Snyder - 517 N. Hamilton, Saginaw, MI 48602

We hope that they will enjoy and use what the club has to offer and will feel free to make suggestions to help keep the RHAC number one!

Thanks to the following members who have renewed for another exciting year of Old Time Radio:

Vicki Bohls - 4-84
John Lilly - 3-84
Harold Ryan - 5-84
Jacob Tustin - 5-84
Joel Visser - 4-84
Elmer Westbrook - 5-84

TAPE HAPPENINGS!

The following message is brought to you by our tape librarian John Migrala. Due to the increased usage of the clubs rental library, we ask that members return the tapes as soon as you have finished them. This will allow other members to get their orders much sooner. As a reminder, the tapes are due back no later than 30 days after they are sent out to you.

Also, to make sure that you get tapes as soon as possible, please list alternates with your order. Thanks for the support of the rental library and continue to order tapes and support the club. Drop me a line if you want to see shows in the library that are not there. John Migrala - Tape Librarian

WANTED DEPARTMENT

Looking for a sound track of the PBS-TV show of 03-19-83 titled - JUKE BOX SATURDAY NIGHT. This was a 3 hour special with Betty Hutton, Bea Wain, Margaret Whiting and many, many others. A GREAT SHOW well worth having. Please contact: John Adams - 2811 S. Valentia St., - Denver, CO 80231 - 755-9185

FOR SALE:

1 Sony #SB-300, 3 tape deck selector. This allows the user to choose between any of the connected decks and/or the receiver . . . \$50.00

Also, a SHARP cassette recorder less than 1 year old. This is a stereo recorder and playback with Dolby . . . \$75.00 Please contact:

Dick Henry - 440 S. Pierce - Lakewood, CO 80226 - 922-2767

FOR SALE:

FOR SALE:

FOR SALE:

TIMEX-SINCLAIR 1000 computer w/16K memory, add on keyboard, 8 program tapes including Checkbook, Card File, Budget Manager and assorted games and 3 books included. All for \$250.00. For further information contact:

John Callor - P.O. Box 1109 - Westminster, CO 80030 - 429-4639

DONATIONS

Due to the overwhelming response to the cassette library, less than two people, what cassettes we had will be donated. They were donated to the Library of the Blind here in Colorado. There were 84 cassettes and they were taken to the library by tape librarian John Migrala.

TRIVIA QUIZ

The first round of the trivia bowl was played at April's meeting. The teams were: Reid Hansen, Jack Richards, Walter Niebuhr who played against: John Adams, Dick Henry, Glenn Ritter.

The team of Adams, Henry and Ritter won the first round. Be ready for the second round at the May 19 meeting.

THIS MONTH'S COVER AND FEATURE ARTICLE

CREDIT: This month's cover is the result of layout work done by Reid Hansen, utilizing the photographs of various writers on Walt Disney. Our special thanks to The Disney Films by Leonard Maltin, The Art of Walt Disney by Christopher Finch, Donald Duck by Marcia Blitz, and The Magical Music of Walt Disney by Dick Schory and others for the information on the life of Walt Disney and the chronology of his development of the cartoon. As the series will reveal, I am greatly in debt for the kind assistance of David R. Smith of the Walt Disney Archives for much guidance and material. Many thanks, also to John Dunning for the information from which we gleaned information on the various radio shows. Research and writing was done by myself. Reid Hansen.

RHAC TAPE LIBRARY

REEL 316 JOHN DUNNING INTERVIEWS 1200'

1L 9-26-82 Art Gilmore
 2L 10-17-82 Norman Corwin
 1R 10-24-82 Cliff Thorsness
 2R 10-31-82 Curley Bradley

REEL 317 JOHN DUNNING INTERVIEWS 1200'

1L 11-7-82 Olan Soule
 2L 11-14-82 Michael Raffetto
 1R 11-21-82 Ruth Duskin Feldman
 2R 11-28-82 Bernice Berwin

REEL 318 JOHN DUNNING INTERVIEWS 1200'

1L 12-5-82 George Balzer
 2L 12-12-82 Grace Matthews And Court Benson
 1R 12-19-82 Elliott Lewis
 2R 12-26-82 Gale Gordon

REEL 319 JOHN DUNNING INTERVIEWS 1200'

1L 1-2-83 Les Tremayne
 2L 1-9-83 Larry Lesueur
 1R 1-16-83 Richard Durham
 2R 1-23-83 Fletcher Markle

REEL 320 JOHN DUNNING INTERVIEWS 1200'

1L 1-23-83 Fletcher Markle - Concluded
 1-30-83 Sam Edwards
 2L 2-6-83 George Fenneman
 1R 2-13-83 Rosemary De Camp
 2R 2-20-83 Steve Allen

REEL 321 CAPTAIN MIDNIGHT

					1800'
1L	10-17-39	Episode 167		1R	11-8-39 Episode 183
	10-18-39	Episode 168			11-9-39 Episode 184
	10-19-39	Episode 169			11-10-39 Episode 185
	10-20-39	Episode 170			11-13-39 Episode 186
	10-23-39	Episode 171			11-14-39 Episode 187
	10-24-39	Episode 172			11-15-39 Episode 188
2L	10-25-39	Episode 173		2R	11-16-39 Episode 189
	10-26-39	Episode 174			11-17-39 Episode 190
	10-27-39	Episode 175			11-20-39 Episode 191
	10-30-39	Episode 176			11-21-39 Episode 192
	11-6-39	Episode 181			11-22-39 Episode 193
	11-7-39	Episode 182			11-23-39 Episode 194

RHAC TAPE LIBRARY

<u>REEL 322 CAPTAIN MIDNIGHT</u>			1800'		
1L	11-24-39	Episode 195	1R	12-12-39	Episode 207
	11-27-39	Episode 196		12-13-39	Episode 208
	11-28-39	Episode 197		12-14-39	Episode 209
	11-29-39	Episode 198		12-15-39	Episode 210
	11-30-39	Episode 199		12-18-39	Episode 211
	12-1-39	Episode 200		12-19-39	Episode 212
2L	12-4-39	Episode 201	2R	12-20-39	Episode 213
	12-5-39	Episode 202		12-21-39	Episode 214
	12-6-39	Episode 203		12-22-39	Episode 215
	12-7-39	Episode 204		12-25-39	Episode 216
	12-8-39	Episode 205		12-26-39	Episode 217
	12-11-39	Episode 206		12-27-39	Episode 218

<u>REEL 323 CAPTAIN MIDNIGHT</u>			1800'		
1L	12-28-39	Episode 219	1R	1-24-40	Episode 231
	12-29-39	Episode 220		1-26-40	Episode 232
	1-1-40	Episode 221		1-29-40	Episode 233
	1-3-40	Episode 222		1-31-40	Episode 234
	1-5-40	Episode 223		2-2-40	Episode 235
	1-8-40	Episode 224		2-5-40	Episode 236
2L	1-10-40	Episode 225	2R	2-7-40	Episode 237
	1-12-40	Episode 226		2-9-40	Episode 238
	1-15-40	Episode 227		2-12-40	Episode 239
	1-17-40	Episode 228		2-14-40	Episode 240
	1-19-40	Episode 229		2-16-40	Episode 241
	1-22-40	Episode 230		2-19-40	Episode 242

<u>REEL 324 CAPTAIN MIDNIGHT</u>			1200'		
1L	2-21-40	Episode 243	1R	3-11-40	Episode 251
	2-23-40	Episode 244		3-13-40	Episode 252
	2-26-40	Episode 245		3-15-40	Episode 253
	2-28-40	Episode 246		3-18-40	Episode 254
2L	3-1-40	Episode 247	2R	3-20-40	Episode 255
	3-4-40	Episode 248		3-22-40	Episode 256
	3-6-40	Episode 249		3-25-40	Episode 257
	3-8-40	Episode 250		3-27-40	Episode 258



WALT DISNEY AND RADIO

Part 1

This month we begin a series of articles on one of America's outstanding native sons whose contributions to the entertainment field have made his name a household word for nearly six decades: Walt Disney. Since his fame grew in the very years radio did--possibly a little longer--we would like to note his exposure in radio during this period of time, his contributions to radio, the number and types of personal appearances he made, as well as the appearances in radio of personalities and stories he created.

Walt Disney was born into a modest Chicago home just before Christmas in the year 1901. His father, a building contractor, moved the family a number of times, once to Missouri to a forty-eight-acre farm where Walt first began to draw. He continued to draw and was even allowed to enroll for Saturday morning art classes where he acquired a smattering of formal art training. When his father again moved, Walt remained behind for the summer while working for a railroad and finishing his art course. He rejoined the family and attended high school where he worked for the school newspaper and got some cartooning instruction from a newspaper cartoonist. A short-lived stint in the U.S. Army where he became the unit's unofficial artist was interrupted by the Armistice. Upon his return he decided to work in commercial art and headed for Kansas City. He found a job, among others, with a company which produced crude animated films. The interested Disney saved enough to set up his own company which began to produce updated fairy tales. Looking for alternate sources of income, his production team worked on a variety of projects.

Soon, however, at the age of 21, he was forced to close the studio, but rather than give up he headed for California where he planned to restart his career. A project he carried with him--the first of his Alice Comedies--eventually caught on and six new Alice films were made. Success brought him his wife (one of the new employees added to his staff), but also indicated the need for a replacement for the Alice Comedies if the Studio was to remain financially healthy. A new series based on the adventures of Oswald the Rabbit was begun. This series became popular enough to draw wide attention; however, Walt lost the use of the Oswald name and many of his talented staff to the distributor, Mintz, in what was quite a "lawful" dirty trick. Walt must have realized that success does not come easily because with the talents of Ub Iwerks, who must have been the best animator of the day, the Oswald setback became relatively unimportant when somewhat mysteriously Mickey Mouse was born. He must have been a collaboration of both Walt and Ub. Mickey made his debut in New York City in 1928 in what Disney had seen as the future of motion pictures: sound. Warner Brothers had released "The Jazz Singer" on October 23, 1927, making sound a reality. Disney and his staff came up with a soundtrack for "Steamboat Willie" and Mickey Mouse was ready for his debut. A number of new Mickey Mouse cartoons appeared in 1929, and since music was emphasized, a new kind of animated films, The Silly Symphonies, was prepared. In these delightful films music and animation were combined to provide a totally new experience. In 1930 King Features began to syndicate Mickey comic strips to the nation's newspapers and in 1932 the Walt Disney Studios received a special "Oscar" for creating Mickey Mouse. This Oscar was the first of five Academy Award nominations the Mickey cartoons received. By the end of 1930, Mickey had become an international celebrity. In 1932 another innovation was employed: full color. Again Disney saw its advantages. In 1933 another addition to the Disney staff, Albert Hurter, designed the settings and main characters for what turned out to be the greatest Disney success up to the time--the famous "Three Little Pigs." Disney staff composer, Frank Churchill achieved still another creative breakthrough: the synthesis of

plot, dialogue, and music in the song, "Who's Afraid of the Big Bad Wolf?". The song became Disney's first major hit and the film enjoyed a success unparalleled in cartoon history. While the success of these Silly Symphonies was continuing to make Disney a household name, Walt was not content to stop making innovations.

By the time Walt was thirty years old he had become a public figure whose every remark, both casual and considered, was translated into dozens of languages and whose likeness could often be found on the pages of popular magazines and newspapers: he was the creator of Mickey Mouse! The early success of Mickey Mouse and the Silly Symphonies did not satisfy Walt, however, and as early as 1934 he began to think seriously about making a feature-length animated film. He was planning to take a fairy story and bring it to the screen with a kind of magical realism that was beyond the scope of live-action movies.

Though Mickey remained a superstar in the eyes of the world, he became a problem to the Disney Staff because he always had to appear loveable and sweet. Once his character had become molded, Disney was limited in what he could do with him. The answer to the dilemma with Mickey was worked out with the supporting cast, first with Pluto and then with another character who was everything Mickey wasn't.

Just as Mickey's beginnings are a bit obscure, so are those concerning Donald Duck. Apparently, according to which legend one chooses to believe, Donald was discovered directly because of radio! Although Disney may have always had in mind a "talking duck," the actual voice was discovered one day when Walt turned on the radio and heard "Whistling Clarence, the Adohr Birdman" in the middle of one of his animal imitations. Clarence Nash had appeared on a radio show called "The Merry Makers" by agreeing to do a free guest appearance. It was the very broadcast Walt Disney had heard. Evidently Nash visited the Disney studio and got an interview with director Wilfred Jackson. He, Nash, performed baby chickens, dogs, and birds, but got no positive encouragement until he began to recite "Mary Had a Little Lamb" in the voice of one of his characters. Jackson switched on the inter-

com leading to Disney's office, and it wasn't long before Walt interrupted the interview with, "Stop! Stop! That's our talking duck!"

During an interview in 1935 between Walt and reporter Dana Burnet of the Pictorial Review Walt rehearsed the first meeting between Mickey and Donald: "You see, Mickey and his gang had been asked to broadcast on one of the NBC programs. It meant a lot of extra work for the Mouse, but he decided to oblige. Well, Mickey was up there at the mike, doing his stuff, when this duck came along and butted in. The duck had learned a piece and wanted to recite it. He kept crowding up to the mike and trying to recite 'Mary Had a Little Lamb.' Well, you know how Mickey is. Always ready to give a guy a break. But he was afraid that Donald would spoil his broadcast, so he shoved him away, and the duck kept coming back and squawking 'Mary Had a Little Lamb' into the mike." Not only is Donald introduced to us, but we also gain an indication that Disney had been asked to produce radio shows!

Shortly before this interview Walt had made an appearance on radio in what is the earliest program I have been able to locate: HIND'S HALL OF FAME for December of 1934. Famous personalities were interviewed for the listening audience--and in this case the audience was a growing and an adoring one. Walt and his gang entertained as only they could and must have whet the appetite of radio people looking for promising radio personalities.

Soon after this radio appearance, Walt was ready to move on another front. One night in early 1935 he decided to call a staff meeting at the studio after dinner. As the studio personnel sat in folding chairs, Walt spent the next four hours telling them the story of "Snow White and the Seven Dwarfs"--which he introduced as his first cartoon feature. We've already mentioned that Walt had been thinking about making a feature film for a long time. He was going to do something no other studio had ever attempted. Interestingly, "Snow White" was not the first feature-length film contemplated by Walt. Mary Pickford and her United Artists studio had proposed a production of "Alice in Wonderland" with Miss Pickford in the title role and the re-

maining cast members drawn by Walt's staff. This production was prevented when Paramount issued its own version of the story. Once again Paramount obstructed a production of "Rip Van Winkle" with Will Rogers in the title role the story. This time, however, Walt was ready and able to move ahead with his project. The whole venture was an enormous gamble from the very first. This fact was emphasized by the movie industry which was convinced that Walt had bitten off more than he could chew, and hints of impending disaster were commonplace in both the trade papers and the national press.

During this time Walt appeared on the premier show of THE MAGIC KEY (9-29-35) which became a major variety series of the mid-1930's featuring a "fascinating mix of highbrow and lowbrow entertainment," according to John Dunning. It was still a measure of the clout of Walt Disney to be asked to appear on the show.

The next show Walt appeared on was the very prestigious radio show of shows, LUX RADIO THEATER, which by this time had moved from New York City to Hollywood and was in its long-running Monday-at-

9 p.m. slot. It was becoming a Monday night powerhouse, consistently among radio's top 10 shows throughout the 1930's and 1940's, according to John Dunning. The production listed for this initial guest shot by Walt was "The Plutocrat" with Wallace Beery as the star (9-28-36). Many of LUX's programs had important guests during the second act intermission. The popular feature enabled a personality to appear on the show who might only indirectly have anything to do with the particular show or its subject matter, similar to an up-to-date documentary news presentation. Walt must have found a guest appearance on such a well-known program good business, but, of course, we must remember that the Disney name was quite a drawing card by itself and particularly because of the "impending disaster" Walt was involved in. Nearly a year later Walt again appeared on the LUX RADIO THEATER as an intermission guest. This time the production was entitled "The Song of Songs" and starred Marlene Dietrich, certainly one of the big-name LUX talents (12-20-37). Walt only spoke enough to whet the appetite of listeners. (TO BE CONTINUED) -Reid G. Hansen

THE LONE RANGER RIDES AGAIN!

On June 24, 25, and 26, 1982 in Arcadia, New York, there will be a Celebration of an American Heritage . . . The Lone Ranger.

Special feature will be . . . radio station WEBR broadcasting LIVE from the celebration on Saturday. The broadcast will include the dedication of a Fran Striker memorial study. The script will be one written by Striker from the Lone Ranger series and will be performed live. There will also be dealers and traders to sell Lone Ranger material. For further information write:

Fran Striker, Jr.
P.O. Box 832
Lansdale, PA 19446

FRIENDS OF O.T.R. CONVENTION

We will be keeping you posted as to the location and dates of this annual event as information becomes available. This promises to be very much fun as well as enjoyable. Editor.

NEW RAY BRADBURY NOVEL MADE INTO A MOVIE

Ray Bradbury's new novel, Something Wicked This Way Comes which John Dunning is playing on Saturday's, will open soon at a theatre near you. Keep an eye on your paper for the theatre near you. The previews look great!

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