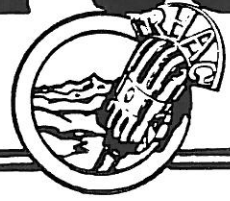


# RETURN WITH US NOW...

The Radio Historical  
Association of Colorado



VOLUME 8, NUMBER 12

JUNE 1983



JUNE MEETING

The June meeting of the R.H.A.C. will be held at 7:30 pm on June 16th. The club will be meeting at the ... CHURCH of the MASTER ... 5152 East 17th Ave.. It is located between Forest and Fairfax Streets. Please use the Filbert St. entrance. Thanks to Guy Albright for getting this place for us again! We hope to have the Southwest State Bank back for the July meeting.

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

SATURDAY'S:

- JUNE 4: MISS PINKERTON INC. pilot show, w/ Dick Powell & Joan Blondell, 1940  
(show on SUSPENCE. "Fire Burn and Cauldron Bubble" 4-6-43  
standby LIFE WITH LUIGI "The George Washington Statue" first show, 9-21-48  
5:30-7:25pm)
- JUNE 11: SCREEN GUILD THEATRE "The Petrified Forest" w/H. Bogart... 1-7-40  
(4-6pm) SUSPENCE "In Fear and Trembling" 2-16-43  
LIFE WITH LUIGI "Luigi Plans A Block Party" 5-1-49
- JUNE 18: SUSPENCE "Will You Make A Bet With Death" 11-10-42  
(4-6pm) HOLLYWOOD STAR PLAYHOUSE "Haunt Me Not" w/ Deborah Kerr, 1950  
LIFE WITH LUIGI "Luigi Takes Dance Lessons at Arthur Murray" 3-27-49
- JUNE 25: PRE-EMTED

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SUNDAY'S 11am 710 KNUS: 11am to 2pm.

- JUNE 5: THE FAT MAN "The Black Angel" w/ Jack Smart, 7-8-46  
ESCAPE "The Most Dangerous Game" 10-1-47  
THE WORLD'S GREAT NOVELS "Moby Dick part 3 of 4, 1-24-47  
INTERVIEW: Larry LeSueur and John MacVane - share their adventures in covering the Allied landing on Normandy for CBS.
- June 12: ESCAPE "Bordertown" w/ Jack Webb 12-13-49  
THE WORLD'S GREAT NOVELS "Moby Dick" conclusion, 1-31-47  
FIBBER AND MOLLY "Clearing Out The Hall Closet" 6-5-45  
INTERVIEW: Phil Leslie - writer along with Don Quinn of the Fibber & Molly show mid 1940's.
- JUNE 19: THE TOWN CRIER "Looking Back at 1913" 10-6-33  
NBC UNIVERSITY THEATRE "The Ides of March" w/ Whitfield Connor as Caesar and Parley Baer as the professor, 1-15-50  
INTERVIEW: Whitfield Connor in the studio and Parley Baer via telephone.
- JUNE 26: SCREEN GUILD THEATRE "Twelve O'Clock High" w/ Gregory Peck and Ward Bond, 9-7-50 .... 60minutes.  
THE GREAT GILDERSLEEVE "Teaching Marjorie The Domestic Arts", 11-11-45  
PETE KELLY'S BLUES "Dutch Courtney" w/ Jack Webb, 2-20-51 1st of 4.  
INTERVIEW: None Today show runs from 11am to 2 pm.

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SUMMER PICNIC?

Anyone interested in getting together at a park this summer, please contact: Jack Richards at 770-5048. This may or may not be in addition to the regular meeting, but mostly just for fun!

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HELP!

I am looking for someone who could redub some 8-track tapes onto cassette tapes. Also for approx. 10 to 20 blank cassettes at a good price. Please contact: John Lilly home - 755-8268 or work - 761 0410. These are OTR programs.



## WALT DISNEY AND RADIO

### Part 2

The interesting thing about Disney's second appearance on THE LUX RADIO THEATRE is that his Snow White and the Seven Dwarfs premiered just one day later. One may think it coincidental, but such thinking hardly accounts for what was strictly Disney policy: to use various media to publicize soon-to-be-released films. One interesting fact about this pre-release publicity which helped to insure moviegoers would be quite familiar with the story when it appeared on the screen is that Walt's film originally showed Snow White's mother dying in childbirth, but this was cut from the film at the last moment. Stills from this sequence were printed in Look magazine's preview of the film, and the sequence itself was part of all the authorized book versions, comic strips, comic books, and related material that came out in advance of the film. Yet another example is a 15 minute movie promo used by the Disney studio to publicize the film via radio. Such teasers used the Disney music and dialogue along with dramatic narrative to help create the illusion that all America had taken the cartoon to its heart. Again, it is timely, thanks to the Disney people, that our own Rocky Mountain News Sunday comic section is currently running a serialized version of "Snow White and the Seven Dwarfs." I was busy preparing this article when the strip began (3-13-83), and even made the correct assumption (in an earlier draft of this article) that the film would be rereleased this summer, which it is! All of this just emphasizes the joy of collecting old time radio programming! Because of Walt's techniques--to have a Christmas-time premier and to have him appear on a nationally popular radio program just before the film was released--he was assured

of the best possible results when the film was released.

Snow White and the Seven Dwarfs became, without question, one of the true marvels of the motion picture screen. Critics had called the project "Disney's Folly" and had succeeded in convincing everyone that it would be a disaster. But, as if the Disney method were imitating a fairy tale, the Snow White project ended happily and has lived ever after as one of the most popular and beloved movies ever made. Radio covered this premier (12-21-37) and most probably Walt took part in the publicity. The general public as well as the film reviewers were as enthusiastic as the audience at the premier. It is estimated that over twenty million people went to see the picture on its initial release, and all box-office records were shattered. Snow White quickly rose to the top of Variety's list of "All-Time Box Office Champs." Music has always been one of the universally appealing aspects of Disney films and that is certainly the case here. Six of the songs Walt had included in Snow White made the "Hit Parade" of 1938. Other studios which had never really considered making full-length feature cartoons, now began to plan them, and at least Paramount's Gulliver's Travels was released. Warner Brothers is said to have come up with a reel called Coal Black and the Seven Dwarfs, which isn't widely screened today for obvious reasons. But for Walt Disney Snow White was not a crowning achievement--it was only the beginning for him!

Walt didn't wait long to line up a new project. With Snow White and the Seven Dwarfs completed, a number of projects were already in progress or awaiting Walt's magical hand before coming into being.

One of these was the MICKEY MOUSE THEATRE OF THE AIR which premiered on NBC Sunday evening, January 2, 1938. Walt later wrote about the reasons he had had in permitting Mickey, Minnie, Donald, and the rest of his gang to go on the air: he had been advised against it, but he said that radio didn't hold very many terrors for him. Rather, Walt looked at it as "a new stimulus and challenge," much like he had faced with such innovations as Technicolor, sound, a full-length feature, or even in creating Mickey Mouse.

"If you are capable of devising a formula for translating Mickey into your

medium," Walt told the radio people, "and if you can write and produce the show successfully without calling on us for help, take a shot at it." Evidently several had tried without really translating the characters successfully. The translating had to be done by the Disney staff and until the Snow White project was completed there was no time available. The program was sponsored by Pepsodent and contained a woodland choir of song-birds, crickets, frogs, and tree-toads trained by Minnie, Felix Mills was directing the Silly Symphony Orchestra utilizing singing hens, roosters, donkeys, goats, horses, and sheep, Mickey was responsible for auditioning them, and Goofy was putting a gadget band together. Walt closed by remarking that radio was giving his studio new interests and points of view and also opening a new direction for Disney to expand into. Walt fully felt that he could expand and develop some novel ideas and personalities which could later appear in his films. So effective were his efforts that Radio Guide joined "millions of fans in saluting Walt Disney" and presenting the MICKEY MOUSE THEATER OF THE AIR a Medal of Merit. Walt and his staff once again confounded the experts in this award-winning 13 week series.

A program called ADULT EDUCATION SERIES was one of the earliest experiments with adult education and appeared on CBS. In a popular segment called "Americans at Word," Walt Disney not only appeared but allowed the program to follow him through a typical day. It seems most fitting that he should be involved with experimental radio. His popularity was such that just the fact of his appearance on the program would be of interest to the listening audience. Who could resist listening to Walt Disney as he took the listeners on a tour of his magic factory? I have no date for this show, but the series did premier on April 28, 1938, and Walt was on some time after that.

Later on that year Walt Disney Productions made a prestigious appearance on radio. A presentation of Snow White and the Seven Dwarfs appeared on THE LUX RADIO THEATER (12-26-38) which was personally supervised by Walt Disney as was a definitive treatment of the classic fable. This production tried to recreate the film as much as possible so that Snow White was the Snow White listeners had come to love--the same in voice, song, and

setting. Therefore, the original screen voices and songs were featured on the broadcast, the first of many reserved for the holiday season. Walt was on hand to chat with director DeMille at the intermission and again at the close of the show. As we shall see, productions of Snow White were to appear often on the airwaves.

Walt happened to get another type of advertisement for his creation soon after. Jack Benny usually devoted the second part of his program to a take-off on some famous screen vehicle. Such borrowing was felt to be quite a compliment to the original production, but was also so popular that it became a regular feature on Jack's program. On January 8, 1939, the JACK BENNY PROGRAM presented an up-dated musical version of the original Disney story of Snow White entitled "Snow White and the Seven Gangsters." Most of the Disney music had new lyrics, including a Jello commercial. Jack was Doc, Mary was Snow White, Andy Devine was Prince Charming, with Don Wilson and other cast members of the show as the rest of the gangsters. Kenny Baker sang "One Song" outside of the skit. Of course, along with all of the fun was the compliment to Walt Disney who was in the audience, probably cringing. According to Fred Allen, Jack also was going to do a version of Pinocchio, undoing in a half hour what it took the studio years to put together (3-10-40). I haven't located this program, but it is likely that Benny did it.

The success story of Walt Disney took a giant leap forward on February 23, 1939, when Walt and his creative team won a special award from the Academy of Motion Picture Arts and Sciences for Snow White. The trophy was a large golden "Oscar" with seven miniature replicas in a stair-step arrangement and was presented by nine-year-old Shirley Temple, then the bantam-sized Queen of the Movies. It carried the inscription: "To Walt Disney for Snow White and the Seven Dwarfs, recognized as a significant innovation which has charmed millions and pioneered a great new entertainment field for the motion picture cartoon."

Success for Disney came in many forms. In July, 1939, Living Age, which was the weekly publication of the British Broadcasting Corporation, noted that the broadcasts of the Silly Symphonies had proved surprisingly successful over the airwaves. The writer was particularly talking about Donald Duck's success, but he noted that

it was undoubtedly Donald's voice that held the magic. "Even when divorced from the gay and startling antics with which he is so skilled at delighting our eyes, it appears that the voice of Donald, falls pleasantly upon our ears. For the fact is that Donald makes good broadcasting." True or not, the item is an interesting one.

Walt's next radio appearance was an encore on the HIND'S HALL OF FAME program for December 22, 1939, along with some of his gang.

Only a matter of days later THE LUX RADIO THEATER presented another of Walt Disney's cartoon features, Pinocchio, as a Christmas Day treat. The presentation was actually a preview since this second full-length cartoon would not appear in theaters for nearly four months (2-3-40). Like the earlier production, it contained all of the songs to be heard in the film and the complete story. Cliff Edwards performed the role of Jinimy Cricket which was so essential to the telling of the story. Walt was scheduled to make a personal appearance, but he did not appear.

Soon after this presentation, the FRED ALLLEN SHOW used part of its broadcast to interview one of Disney's direc-

tors about the Pinocchio film (3-7-40). His name was Mr. T. Hee, and he was a sequence director for the Honest John-Gideon sequences. Fred chatted with him and cracked his usual type of jokes, yet he let us learn a number of interesting details of the Disney production. The program also featured music from the film. Thus another major program used timely guests from the Disney studio because of the interest they knew their listeners would have--and, of course, the Disney people reaped the commercial value of keeping a famous name before the listening audience.

Among Walt's next projects was Fantasia, on which the studio had been working since the completion of Snow White. It had been decided that a narrator would be needed to link the various episodes of the film--"The Sorcerer's Apprentice" was planned as a comeback for Mickey Mouse who had been losing ground to Donald Duck--and Deems Taylor, known to millions of listeners as music commentator on the METROPOLITAN OPERA broadcasts, was selected. Fantasia was Walt's most ambitious undertaking and most probably his most controversial endeavor. (TO BE CONTINUED) -Reid G. Hansen

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#### CORRECTION:

A line from last month's Cover Article was inadvertently left out on page 9, 1st column. The section should read as follows:

When Paramount issued its own version of the story. Again Paramount obstructed a production of "Rip Van Winkle" with Will Rogers in the title role by refusing to release its rights to the story. This time, however, Walt.....

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#### CREDIT'S FOR THIS MONTH

This month's cover is taken from a Snow White poster, an original piece of art work created for the premiere of the film in 1937. Information for the article was gleaned from The Disney Films by Leonard Maltin, The Art of Walt Disney by Christopher Finch, The Magical Music of Walt Disney by Dick Schory, and a series of articles from National Geographic (August, 1963) entitled "Walt Disney: Genius of Laughter and Learning," and "The Magic Worlds of Walt Disney." A special thanks to John Dunning, who provided much background information on various radio shows, and to David R. Smith, of the Walt Disney Archives, who supplied us a general chronology of radio appearances by Walt Disney.

Reid G. Hansen

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#### TAPES

When wanting 1 full case or more please notify Barrett Benson at least one week before the meeting. This way he will be sure to bring enough tape for everyone. Contact Barrett at: P.O. Box 1690, Arvada, CO 80001 or phone - 422-6442.

RETURN WITH US NOW is the official publication of the Radio Historical Association of Colorado, Inc., a non profit corporation. The cost of a membership is \$15.00 per year, and allows the member full use of the clubs resources.

For further information contact one of the following:

PRESIDENT: John Lloyd - 2667 E. 99th Ave., Thornton, CO 80229 - 451-7890  
VICE PRESIDENT: John Adams - 2811 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  
EDITOR : John Callor - P.O. Box 1109, Westminster, CO 80030 - 429-4639

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The RHAC would like to welcome the following new members:

Edward J. Carr - 216 Shaner St., Boyertown, PA 19512 5-84  
Bill Bales - 440 Palace St., Aurora, IL 60506 5-84  
Address correction from last month:  
Roger Hill - was - 1231 Robe St. should be: 1231 Grove St. #10., San Fransisco, CA 94117

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RENEWALS :

William Ahring 6-84  
Kenneth Karcher 5-84  
Steve Scalzo 5-84  
Richard Rondinelli 5-84

Thanks to everyone!

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TRIVIA QUIZ

Be sure to show up to the June meeting as it will be the final round of the trivia quiz. Now its your chance to get on the winning team. Prizes will be awarded.

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WANTED:

I have a number of hard bound books relating to mostly radio and some t.v. and Hollywood. They are for sale or will trade for any I do not have.

I have 16" transcriptions AFRS that I will trade out-right or for a short period of time. Anyone who has delt with me in the past knows I can be trusted.

I have a number of negative of OTR personallity's that I will lend out if someone is willing to let me borrow theirs . I need slides, mainly, mine are 35mm. Also 8 x 10's or does anyone have negatives for slides.

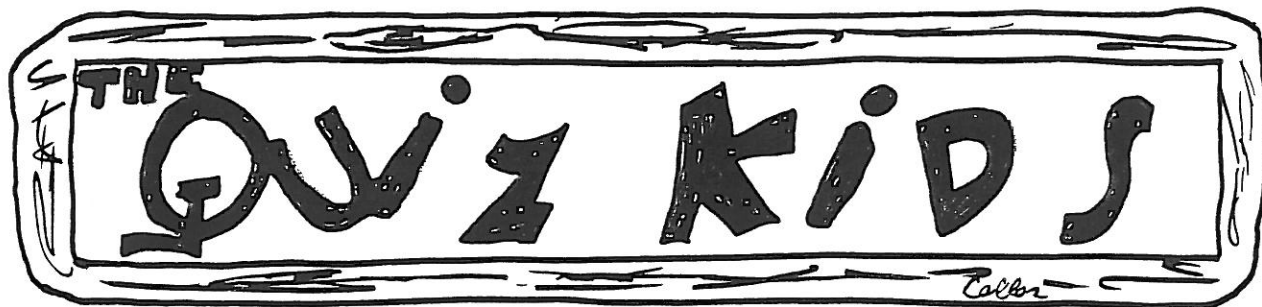
Contact: Edward J. Carr - 216 Shaner St., Boyertown, PA 19512

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WANTED:

I have a collection of over 150 reels, but would like to enlarge same. My main interests are The Lone Ranger, The Shadow and Suspence. Will trade for these shows. I am also looking for a Lone Ranger log, can anyone help?

Contact: Bill Bales 440 Palace St., Aurora, Ill 60506, but until September please write: EA2 Bill Bales - NMCB-62 Det. Midway - COMCBPAC Code CB30 - Pearl Harbor, HI 96860



CELEBRITY AT SEVEN

by Ruth Duskin Feldman

A little more than three decades ago, when I turned sixteen, I graduated from both high school and the Quiz Kids program. While most other June graduates were donning cap and gown for the first time, those trappings were familiar to me. I had worn them regularly for almost nine years on network broadcasts. I was the top female Quiz Kid, with 146 radio and 11 television appearances.

November 19, 1941. It was starting to rain as I ran home from school. Housewives hurried from the butcher shop with chickens wrapped in brown paper and patiently singed off the feathers over match-lit gas burners.

No one was thinking of dinner in the Duskin household. In just a few hours, I was to become a Quiz Kid.

Punctuality was not one of my mother's virtues. By the time she had us all ready, it was getting late. In those post - Depression days, we -- like four out of five Americans -- had no car. The elevated train was a long walk from our west side Chicago flat, and we would have to transfer. My father decided to splurge and hail a taxi.

But on that rainy evening, there were none to be had. In a panic, my dad prevailed upon our landlord's son to drive us downtown. The studio audience already had assembled when we finally arrived, shortly before air time.

Two and a half weeks later, the skies rained Japanese bombs. Three days before Pearl Harbor, the first issue of the Chicago Sun carried a long feature about me, the youngest Quiz Kid and the first little girl. I had been on the program three times and was on my way to becoming a regular. Both the country and I were launched on irreversibly transforming courses.

Of the thousands of Chicago area school children who paraded through the weekly Quiz Kids auditions, one in twenty was chosen, and most of those lasted only once or twice. Those with the most staying power had a fund of general information plus specific interest or talent. The classic case was Richard Williams, who could acquit himself well in almost any subject and could work complex math problems in his head -- a feat little Joel Kupperman repeated. Harve Bennett (Fischman) knew oddities about American Presidents, like the fact that William Howard Taft weighed 332 pounds and got stuck in the White House bathtub. Joan Bishop and Lonny Lunde had perfect pitch; they could identify musical notes or sing them on demand. Claude Brenner knew airplanes. Gerard Darrow knew everything about birds.

continued...

My specialties were literature and chemistry, the latter interest picked up from my father, a high school chemistry teacher.

At seven, outnumbered four to one by older boys, I "defended the academic reputation of womanhood," as radio columnist Don Foster put it, when I identified the final opera in Wagner's Ring cycle as The Dusk of the Gods. Twelve-year-old Richard Banister tried to correct me: "It's Gott-damm...Gott-damm..." As the producers shuddered in consternation, I shot back, "He means the German name, Gotterdammerung, but in English it's what I said."

In a Bible quizdown with five University of Chicago professors who could name only four of Jacob's twelve sons, I supplied the other eight. To the amazement of Scriptural scholars, I discovered an obscure discrepancy in two lists of the sons of Saul.

Such "phenomenal" feats were typical among the Quiz Kids' inner circle. Immersed in books, I could remember just about everything I read -- something I wish I still could do!

I soon found myself the lone female in the usual traveling brigade: Richard, Harve, Joel and me. We toured coast-to-coast, raising \$118 million for the war effort.

As we traveled, youngsters far from Chicago got the chance to join our panel as Quiz-Kid-for-a-day. The lucky child would be chosen in a citywide contest; in Los Angeles, 25,000 contended, and the finals were held in the Hollywood Bowl.

On tour, I sat in Queen Elizabeth's chair and Chico Marx's lap. I met Maurice Evans backstage and Henry Ford at his Willow Run plant. On my tenth birthday, Louisiana Governor Jimmie Davis (composer of "You Are My Sunshine") and 15,000 fans sang "Happy Birthday" to me.

Undoubtedly I was not the most brilliant girl who ever tried out for the program. What I had were tenacity and a show-stealing candor. In the British Columbia government house, when our guide pointed out the King's suite at one end and the Queen's at the other, I asked loudly, "Why don't the King and Queen sleep together?"

At thirteen, I became emcee of the Chicago Sun-Times' radio "Quizdown." Each Saturday morning I fed brainteasers to teams of schoolchildren not much younger than I. That year my first book Chemi the Magician, came out. Max Siegel's book store and Carson's State Street emporium threw autograph parties.

To the kids at school and down the block, I was an oddity, a target for teasing and "can-I-touch-you?" awe. When I went out to play, bullies would chase me, trying to snap my picture. In a culture that prized conformity, I stuck out.

When, at ten, I won a scholarship to the University of Chicago Laboratory School, I stopped going on Quiz Kids tours, wanting desperately to fit in with my new seventh grade classmates. But having skipped, I was two years younger and a foot shorter than everyone, and a Quiz Kid to boot. I was greeted with autograph books. If I signed, I was "stuck-up"; if not, "standoffish." If I answered questions in class, I was a "showoff."

continued...



When I took off my cap and gown at sixteen, I put away both the glamor and burden of stardom. Barely turning nineteen, I married and relaxed into the anonymity of a new name. I was no longer little Ruthie Duskin but grown-up Ruth Feldman, and proud of it.

The Quiz Kids business lay shoved out of sight like the shopping bag in my closet, full of crumbling clippings, fan mail, glossy photos and other relics. With three children to raise, volunteer work, and eventually a writing, teaching, and photography career, I had more important things to do than go through that old stuff.

My elder daughter recalls that "Quiz Kids" was virtually a taboo topic in our home. Afraid the children might feel overshadowed, I kept them in the dark. "Every once in a while," says my son, "some bit of information would slip out that would astound me -- that you'd sung with Bing Crosby, met Judy Garland, traveled all over, been famous, signed autographs. All those stories seemed incoherent in terms of the person you presented yourself as."

When someone would ask what it had been like, being a Quiz Kid, I would shrug, "That was a long time ago." Almost invariably the next question would be, "Whatever happened to Joel Kupperman (or one of the others)?" After thirty years, I decided to seek out the old bunch and see what directions their lives had taken.

Over a little more than a year, I interviewed about a dozen, as well as their parents, siblings, and acquaintances, and sent questionnaires to as many others as I could locate, receiving about seventy replies.

In part, My urge (and ultimately my satisfaction) was to confront my own Quiz Kid identity, to integrate the separate strands of my past.

The result was my book, Whatever Happened to the Quiz Kids? Since writing it, I've been given a reprise of the attention I got as "little Ruthie." My book has catapulted me onto the pages of People magazine, the New York Times, and the cover of the Chicago Sun-Times Living section. I've been on the Today show, Donahue, and dozens of others.

How does it feel? Like deja vu. I know how fleeting fame can be. My decision to uncork my past was fraught with trepidation. While I secretly hankered after my childhood glory, I didn't want to get stuck as "little Ruthie" again.

Celebrities, as I learned from my childhood exposure, are ordinary mortals; Eddie Cantor blew up at his staff just as my father blew up at me. Yet your Egalitarian society both defies and devours its standouts. Ogling and envy are often the price of fame.

My qualms about coming out of the closet have proven largely unfounded. Most of my friends and neighbors treat me like the same person with whom they've shared a tennis game, a cup of tea, or a confidence.

more.....



Quiz Kids Harve Bennett Fischman, Richard Williams, Joel Kupperman.



Quiz Kid Ruthie Duskin (far right) points to guest quizmaster Eddie Cantor. The other Quiz Kids, left to right- Joel Kupperman, Gerard Darrow, Harve Bennett Fischman, and Richard Williams.



Quiz Kids with Chico Marx -- left to right -- Gerard Darrow, Claude Brenner, Richard Williams, Margaret Merrick, Joel Kupperman, David Prochaska, Ruthie Duskin, Harve Bennett Fischman.

Andy Warhol has said that someday soon wee'll each have our five minutes on television. I must confess that I'm enjoying mine. Despite some initial rustiness, I found that, like typing, you never quite forget how to do it. And this time I consciously invited fame rather than having it thrust upon me.

That makes a difference!

Adapted from Whatever Happened to the Quiz Kids? - Perils and Profits of Growing Up Gifted (Chicago Review Press, \$12.95), copyright 1982 ---  
Ruth Duskin Feldman, and from the Chicago Sun-Times

This article was sent to me (John Callor, editor) by Ruth Duskin Feldman, and is only for reprint in this months issue of RWUN. I would like to thank Ruth Feldman for sending this wonderful article which was very informative as well as entertaining.

Ruth Feldman will be at the Friends of Old Time Radio Convention to be held in Newark, New Jersey on November 11, 1983. More about that later. In this issue you find an order blank for the Whatever Happened to the Quiz Kids for your personal reading. It is a book well worth reading! We would like to wish Ruth Feldman continued success in her endeavors and to join us here in Denver should the occasion arise.



Ruth Duskin Feldman  
as she looks today.

# BROADCAST PIONEERS LIBRARY

1771 N STREET, N.W., WASHINGTON, D.C. 20036 • PHONE 224-0888

CATHARINE HEINZ, DIRECTOR

January 4, 1983

Mr. John Dunning  
P. O. Box 18514  
Denver, Colorado 80218

Dear John:

High time I wrote to thank you for the five reels of your interviews with oldtime radio stars over KNUS, Denver. They are so important, especially since we do not have full-length oral histories for most of these people.

We do appreciate greatly, too, your careful indexing of each reel, each interview, including timing. Our minute staff will never have time to do this -- not until we raise that endowment fund Ward Quaal, our president, is working so hard to acquire.

When Barrett Benson delivered your tapes in September, I was not in, so please thank him. I read about him and RHAC in the October issue of the SPERDVAC Radiogram.

Barrett told us you plan~~ed~~ to publish a new edition of TUNE IN TOMORROW, which made me decide firmly not to auction off the one you autographed to the Library back in 1977. There is great need for an update -- so many holes to plug in radio program history.

Because of fund-raising and general housekeeping, we have been delayed in getting the radio and television program sources book published and in holding the auction. We will let you know about both when they happen.

Thank you for your gifts and for your support. May your New Year be blessed with happiness.

Cordially,

CH/dh

✓ cc Barrett Benson

Dear Barrett: Thank you for your leads to other resources and for special delivery of John's taped interviews. Trust we will see you again soon.

1  
2

too.

*New Year's greetings to you,*

*Cathie*

## RHAC TAPE LIBRARY

<u>REEL 325 JOHN DUNNING INTERVIEWS</u>			1200'
1L	2-27-83	Kenny Belmar	
2L	3-20-83	Dick Joy	
1R	3-27-83	John MacVane	
2R	4-10-83	Phil Harris	
 <u>REEL 326 TARZAN AND THE DIAMOND OF ASHAIR</u>			1200'
1L		Chapters 1 - 4	
2L		Chapters 5 - 8	
1R		Chapters 9 - 12	
2R		Chapters 13 - 16	
 <u>REEL 327 TARZAN AND THE DIAMOND OF ASHAIR</u>			1200'
1L		Chapters 17 - 20	
2L		Chapters 21 - 24	
1R		Chapters 25 - 28	
2R		Chapters 29 - 32	
 <u>REEL 328 TARZAN AND THE DIAMOND OF ASHAIR/SERIALS/DICK TRACY</u>			1200'
1L		TARZAN: Chapters 33 - 36	
2L		TARZAN: Chapters 37 - 39 SMILIN' JACK: The Mad Dog	
1R	Ca. 1943	SUPERMAN: On Board The Salvage Ship	
	Ca. 1943	SUPERMAN: Introduction Of Kryptonite	
	Ca. 1943	SUPERMAN: Traitor In The Daily Planet	
	Ca. 1943	SUPERMAN: Mystery At Lighthouse Point	
2R	2-16-46	DICK TRACY: Case Of The Firebug Murder	
	1-19-46	DICK TRACY: Case Of The Dark Corridor	
 <u>REEL 329 MATINEE WITH BOB AND RAY</u>			1200'
1L	12-9-49	1st: Two Weather Forecasters	
	12-10-49	1st: Bob And Ray Student Assembly	
2L	11-14-49	1st: Monday, July 4, 1949 Broadcast	
	12-12-49	1st: Christmas Cards Coming	
1R	8-16-49	1st: Comments On Bob's Haircut	
	11-15-49	1st: Casual Sponsors	
2R	12-14-49	GUEST: John Barrymore Jr.	
	12-15-49	1st: The 14 - Ton Baker Show	

## RHAC TAPE LIBRARY

<u>REEL 330</u>		<u>MATINEE WITH BOB AND RAY/SCREEN GUILD THEATRE</u>	1200'
1L	9-21-49	BOB AND RAY: 1st: Name The Band	
	12-19-49	BOB AND RAY: 1st: Put On Your Thinking Cap	
2L	12-20-49	BOB AND RAY: 1st: Matinee With Ken And Bill	
	8-9-49	BOB AND RAY: 1st: Insulting Bill Green	
1R	3-2-41	SGT: Jane Eyre	
	11-23-42	SGT: Bachelor Mother	
2R	1-4-43	SGT: Suspicion	
	9-2-46	SGT: Weekend For Three	
 <u>REEL 331</u>		<u>DESTINATION FREEDOM</u>	1200'
1L	6-5-49	Anatomy Of An Ordinance	
	6-19-49	Ghost Editor	
2L	7-3-49	Norfolk Miracle	
	7-17-49	Tales Of Stacka Lee	
1R	7-24-49	The Legend Of John Henry	
	8-7-49	The Long Road	
2R	8-14-49	Black Hamlet - Part 1	
	8-21-49	Black Hamlet - Part 2	
 <u>REEL 332</u>		<u>SUSPENSE</u>	1200'
1L	5-31-55	Beirut By Sunrise	
	6-7-55	Frankenstein	
2L	11-15-55	Once A Murderer	
	8-2-55	Black Death	
1R	3-8-55	Nobody Ever Quits	
	3-15-55	The Game	
2R	3-29-55	Give Me Liberty	
	4-5-55	Zero Hour	
 <u>REEL 333</u>		<u>LUX RADIO THEATRE</u>	1200'
1L	3-19-45	Grissley's Millions	
2L	3-26-45	A Tale Of Two Cities	
1R	1-8-45	I Never Left Home	
2R	6-12-44	Naughty Marietta	

## RHAC TAPE LIBRARY

<u>REEL 334</u>	<u>DAMON RUNYON THEATRE</u>		1200'
1L	8-8-50	#1: Little Miss Marker	
	8-15-50	#2: Tobias The Terrible	
2L	8-22-50	#3: Butch Minds The Baby	
	9-5-50	#5: A Nice Price	
1R	9-12-50	#6: The Idyll Of Miss Sarah Brown	
	9-19-50	#7: Romance In The Roaring Forties	
2R	9-26-50	#8: The Lemon Drop Kid	
	10-3-50	#9: The Hottest Guy In The World	
<u>REEL 335</u>	<u>DAMON RUNYON THEATRE</u>		1200'
1L	10-10-50	#10: All Horseplayers Die Broke	
	10-17-50	#11: Princess O'Hara	
2L	10-24-50	#12: For A Pal	
	10-31-50	#13: A Piece Of Pie	
1R	11-7-50	#14: Barbecue	
	11-14-50	#15: Blonde Mink	
2R	11-21-50	#16: Leopard's Spots	
	12-5-50	#18: Pick A Winner	
<u>REEL 336</u>	<u>DAMON RUNYON THEATRE</u>		1200'
1L	12-12-50	#19: The Brain Goes Home	
	12-26-50	#21: Old Em's Kentucky Home	
2L	1-2-51	#22: Blood Pressure	
	1-9-51	#23: Lonely Heart	
1R	1-23-51	#25: Madame La Gimp	
	2-13-51	#28: Earthquake	
2R	3-6-51	#31: It Comes Up Mud	
	3-13-51	#32: Broadway Financier	
<u>REEL 337</u>	<u>DAMON RUNYON THEATRE</u>		1200'
1L	3-20-51	#33: Bred For Battle	
	3-27-51	#34: So You Won't Talk	
2L	4-3-51	#35: Social Error	
	4-10-51	#36: Cemetary Bait	

## RHAC TAPE LIBRARY

REEL 337 DAMON RUNYON THEATRE (CONTINUED) 1200'

1R 4-17-51 #37: The Melancholy Dane  
 4-24-51 #38: The Brakeman's Daughter

2R 5-1-51 #39: The Lacework Kid  
 5-8-51 #40: Maybe A Queen

REEL 338 DAMON RUNYON THEATRE 1800'

1L 5-15-51 #41: Joe Terrace  
 5-22-51 #42: Lillian  
 5-29-51 #43: Palm Beach Santa Claus

2L 6-5-51 #44: Tight Shoes  
 6-12-51 #45: That Ever-Lovin' Wife Of Hymies  
 6-19-51 #46: A Light In France

1R 6-26-51 #47: A Story Goes With It  
 7-3-51 #48: Dark Dolores  
 7-10-51 #49: What, No Butler?

2R 7-17-51 #50: Neat Strip  
 7-24-51 #51: Sense Of Humor  
 7-31-51 #52: Dream Street Rose

REEL 339 ROMANCE 1200'

1L 7-31-54 The Fling  
 8-7-54 Flight To Athens

2L 8-14-54 Isle To The Windward  
 2-26-55 The Quiet Time

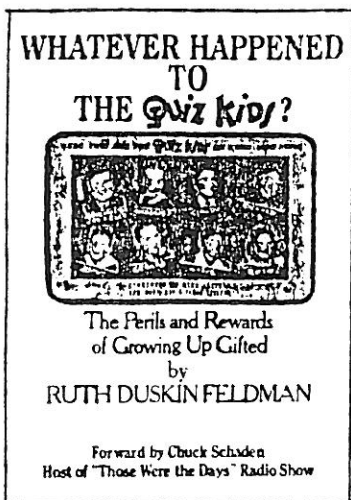
1R 3-12-55 Class Of '41  
 3-19-54 Home For The Weekend

2R 4-16-55 Coffee And Cake  
 4-30-55 After All, It's Spring

REEL 340 LUX RADIO THEATRE 1200'

1L 12-28-36 Cavalcade  
 2L 1-4-37 Men In White  
 1R 1-11-37 The Gilded Lily  
 2R 1-18-37 Criminal Code





## Whatever Happened to the Quiz Kids? Perils and Profits of Growing Up Gifted

by Ruth Duskin Feldman  
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cloth \$12.95 ISBN 0-914091-17-4

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To find out the answers to those questions. Ruth Duskin Feldman, a journalist and teacher and herself a veteran of

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