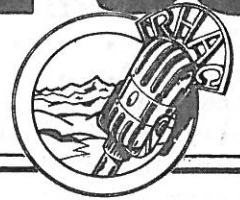


RETURN WITH US

The Radio Historical
Association of Colorado

NOW...



THE LONE RANGER RIDES AGAIN!

DECEMBER, 1980

MERRY CHRISTMAS!



RETURN WITH US NOW,

(Volume 6, #6-- December 1980)

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

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RHAC MONTHLY MEETING

There will be no December meeting due to the Christmas dinner at the Country Dinner Playhouse. The next regular meeting will be in January at a new location to be announced in the next newsletter.

NEW MEMBERS & RENEWALS

We wish to welcome three new members to the RHAC. They are,

- Charles Barton.....11446 E. Oxen Rd. NEDC Parker, Co. 80134--- 841-5918 / 11-81
- Bill Harvey.....2 Orchard Lane Littleton, Co. 80121----- 797-0777 / 11-81
- Robert B. Kepp.....555 W. Caley Circle Littleton, Co. 80120--- 798-2520 / 11-81

The following members have renewed membership for another year,

Howard Youberg, Vernon Barker, Don Reeves, Glenn Blair, Frances Zacek, Jack Richards, (all 10-81), Reid Hansen, & James Reeb (both 11-81).

JOHN DUNNINGS SCHEDULE FOR DECEMBER 1980

- 12-7 Suspense "Mission Completed", w/Jimmy Stuart 12-1-49
Fibber McGee & Molly "Christmas shopping early" 12-7-48
Columbia Presents Corwin "Gumpert" w/ Charles Laughton & Elsa Lanchester 8- -45
- 12-14 Jack Benny "Christmas shopping show" from December 1947
Ozzie & Harriet " A Sensible Christmas" 12-19-48
Cavalcade of America "A Child Is Born" from 1942
- 12-21 Fibber McGee & Molly "The Spirit of Giving" 12-25-51
Great Gildersleeve "Gildy & Leroy alone for Christmas" 12-24-52
Jack Benny "Christmas Dinner With The Colemans" 12-23-45
The Lone Ranger "The Three Wisemen"
Suspense "Twas the night before Christmas" w/ Greer Garson 1953
Frank Sinatra show of 12-15-49
- 12-28 Fibber McGee & Molly "New Years Day Visiting" 1-1-52
Lux Radio Theatre "Rock Me All American" 12-2-40
w/ Pat O'Brian, Ronald Reagan, Donald Crisp & Faye Wray

Old Time Radio is brought to us on KADX every Sunday afternoon at 1:00 thanks to the continued sponsorship of the Public Service Company of Colorado.

FOR SALE

Teac A-2020 Reel to Reel Recorder, excellent condition, auto reverse. Asking \$100 or make offer. John Lloyd 451-7890

EMPTY Ampex 7" reels, no tape or boxes. Will sell for 20¢ each or 15¢ in quantities of ten or more. Craig Anderson 831-7228

NEW ADDITIONS TO THE TAPE LIBRARY

REEL 161	<u>THE MEL BLANC SHOW</u>	1200*
1L	Mel Plays James Mason Phony Oil Stock	4-29-47 5-06-47
2L	Higher Education Trial Separation	5-13-47 5-20-47
1R	Zookie Paints the Supermarket Summer Cottage	5-27-47 6-03-47
2R	Graduation Speaker Show at the Supermarket	6-10-47 6-17-47
REEL 162	<u>BROADWAY IS MY BEAT</u>	1200'
1L	Philip Tyler Story Jimmy Bruce-Mother Killed	8-01-53 8-08-53
2L	Mrs. Webb Attacked While Sleeping Man Beaten & Through in River	8-15-53 7-11-53
1R	Theodore Lawrence Murdered Killing of Stacy Parker	7-18-53 7-25-53
2R	Michael Austin Shot Girl Missing- Jeweler Murdered	9-12-53 9-26-53
REEL 163	<u>MYSTERIOUS TRAVELER</u>	1200'
1L	Murder In Jazztime Devil & The Deep Blue Sea	4-20-48 1-06-49
2L	The Lady In Red Vacation From Life	5-30-50 9-07-47
1R	Out of The Past I Wont Die Alone	48 48
2R	Death has a cold breath The Man Who Knew Everything	48 10-11-52

DEPLETIONS FROM THE TAPE LIBRARY

In an effort to continue to provide the best possible sound quality in the RHAC tape library, the following reels have been removed and are no longer available:

Reels 82 through 86-- all Suspense & Reels 87 through 91-- all Lux Radio Theatre



ANSWERS to LAST MONTHS WORD PYRAMIDS

B. A
AN
RAN
DARN
RADON
CONRAD

C. I
IN
SIN
FINS
FINIS
FINISH
FISHING
KINGFISH

D. I
IS
SIR
AIRS
RAINS
TRAINS
SINATRA

E. US
SUM
SMUT
STUMP
POSTUM

F. A
LA
ALF
CALF
FOCAL
FALCON

G. OH
HOE
SHOE
HOLES
HOLMES

H. EL
LIE
VILE
LIVER
SILVER

I. SO
SOL
SOLE
NOELS
STOLEN
SKELTON

J. I
IT
LIT
TILE
TOILET
ELLIOTT

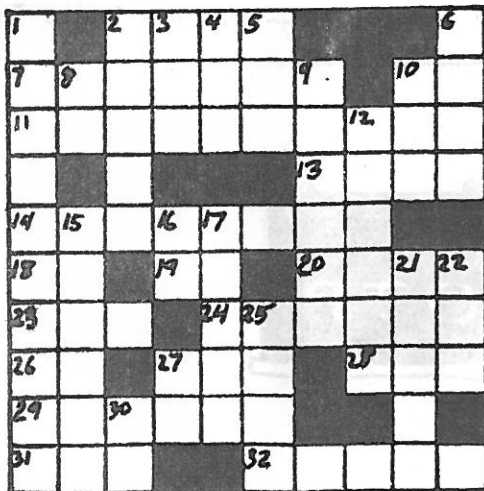
K. I
SI
SIN
SINE
SIREN
RIPENS
PERKINS

ACROSS

- 2. Gaming device
- 7. Teach
- 10. In order that
- 11. Oriental bad boy
- 13. One who acts
- 14. College professor of OTR
- 18. Spanish article
- 19. Toward
- 20. Absent
- 23. Lawers degree
- 24. Not mature
- 26. Symbol for Thilium
- 27. _____ Mans Family
- 28. Negative Word
- 29. Bronco's color
- 31. Necessary in tennis
- 32. _____ Valley Days

DOWN

- 1. Willie Lump-Lump
- 2. Owned a tavern
- 3. Intensive care unit (abbr)
- 4. Gear
- 5. Consume
- 6. Jimmy Fiddlers Best. . . _____ Bells
- 8. Doctor (abbr)
- 9. Make beloved
- 10. Pronoun
- 12. 26 By _____
- 15. Tempt
- 16. Carat (abbr)
- 17. What the widder Brown was
- 21. To the left
- 22. While
- 25. Require
- 27. Preposition
- 30. Another preposition



WANTED

Jack Richards is looking for general Science Fiction programs in good sound. (so am I for that matter, and probably a few other members as well). Lets all see what we can turn up and help out a member who has done plenty for us in the past, present, and in all probability the future.

(Rocky Mountain Popular Culture Conference, Denver

In 1947, a young radio producer named Harry Alan Towers persuaded Noel Coward to record his own radio show. Coward had made occasional appearances on U.S. radio programs, but the successful "playwright, stage and screen star, composer, director, producer, librettist, (and) sometimes song and dance man" had not deemed it profitable or necessary to make regular appearances on radio before Towers' proposal.(1)

Signing the famous Noel Coward to a radio contract was an impressive accomplishment, but at the age of twenty-six, Towers was fast gaining a world-wide reputation as a proficient radio producer and writer. During World War II Towers wrote programs for the BBC.(2) Later, while in the Royal Air Force, he produced and recorded radio shows for the Overseas Recorded Broadcasting Service, the British equivalent to the American Armed Forces Radio Service.(3) By the end of the war he "had drifted into becoming the controller of programs, and was operating out of London with a staff of about one hundred people from all the various British forces.(4)

Following the war, and based on his wartime production experience, Towers formed "Towers of London, Ltd.," and began to produce radio programs for sale and distribution to broadcast stations. The government owned BBC had a monopoly on broadcasting in England, and did all of their own production. As a result, Towers "promptly went overseas" and syndicated his transcribed programs in Canada, the United States, Australia, and South Africa, where he found "quite live commercial broadcasting customers."(5) By the early 1950s, Harry Alan Towers had become "the worlds largest international producer and distributor of transcribed commercial radio programs."(6) In June 1952, Newsweek magazine reported that Towers was producing forty of his own programs, and distributing sixty others.(7)

Several of Towers' popular radio series were "anthology programs based on British films."(8) In 1950 the film The Third Man, directed the year before by Carol Reed, was proving itself a success. It was only natural that Towers' attention be drawn to it as a basis for a possible radio series for his large audience.

The Third Man As A Film

The Third Man was the result of a collaboration between British director Carol Reed and author Graham Greene which had begun several years earlier in 1948. Reed had directed The Fallen Idol, a film based on a Greene short story, The Basement Room. The film had been made for producer Sir Alexander Korda.(9) Korda had been pleased with the project and wanted another Reed-Greene collaboration. He encouraged the writer and director to write a screenplay for a film about the post World War II four-power occupation of Vienna. The only initial idea that Greene had to offer came from a neglected paragraph written by him on the flap of an envelope years before.

I had paid my last farewell to Harry a week ago, when his coffin was lowered into the frozen February ground, so that it was with incredulity that I saw him pass by, without a sign of recognition, among the host of strangers in the strand.(10)

Korda was willing to let Greene "persue the tracks" of the charactor.(11) The charactor soon became Harry Lime. Greene developed the charactor and plot of The Third Man screenplay by writing it first as a novel.

(the charactor and plot) seem to me almost impossible to capture for the first time in the dull shorthand of a script. One can reproduce an effect caught in another medium, but one cannot make the first act of creation in script form. One must have the sense of more material than one needs to draw on. The Third Man, therefore, though never intended for publication, had to start as a story before those apparantly interminable transformations from one treatment to another.(12)

The story was written and the screenplay followed as Carol Reed worked with Greene "covering so many feet of carpet a day (and) acting scenes at each other." (13)

When it came time to cast the role of Harry Lime, Orson Welles became a logical choice. Welles had been working on a film version of Othello. It was a lengthy project, and one which ran into innumerable financial difficulties. Korda had long been an admirer of Welles and had earlier discussed several possible film projects with him. Welles' appearance as Lime would solve two problems.

(Welles) needed the money. Korda needed another "name" to play the flamboyant part of the villainous Harry.

The Third Man was a great success and won the Grand Prix for the best feature film in the 1949 International Film Festival in Cannes. It was referred to as a prime example of both Reed's work as a director, and Welles' talents as a cinema actor. (15) The film achieved new fame for Welles.

The Third Man as a Radio Series

Welles financial problems with the film Othello, however, were not solved with the making of The Third Man, and he was open to ideas that would give him the money to finish the project. S.A. Gorlinsky, a well known London concert and ballet impresario who was working with Welles on the stage production of Othello, conceived the idea of Welles starring in a series of Radio programs based on the Lime character. (16)

Development of the Project

Harry Alan Towers saw the potential success of bringing the Harry Lime of the cinema screen to the radio airwaves and took over the development of the project from Gorlinsky. Through coincidence, Towers and Graham Greene shared the same agent in London, David Heyer. (17) He asked Heyer if Greene owned the character rights to The Third Man, or if they belonged to Sir Alexander Korda who had originally commissioned the script. "in other words, was the character of Harry Lime sold to Alexander Korda?" (18)

Towers was told that Korda owned the rights to the story The Third Man, but not to the character of Harry Lime. After contacting Greene to see if he would sell the character rights to make a radio series, Towers travelled to Rome to meet with Orson Welles. The time to tempt Welles was ripe. The actor was interested, but had some reservations: "How the hell can we make a series about a guy who's dead?" (19) Towers had the simple answer.

We start off with (Anton) Karas on the Zitler playing The Third Man theme, which everybody knows, and then we interrupt it with a shot. And you say, "That was the shot that killed Harry Lime. He died in the sewers beneath Vienna, but before he died he lived many lives. How do I know? I know because my name is Harry Lime." And then we lash into anything we can cook up. (20)

Welles agreed, and Towers proceeded to "cap it All". He discovered that Korda had not bought exclusive rights to the music Anton Karas performed for the film and was able to obtain them for the radio series. Karas, "who really hadn't made that much money out of the whole deal" was invited for two thousand dollars to record one afternoon not only "The Third Man Theme", but also "innumerable versions of it. . . and other folk tunes which had a 'Harry Lime' theme." (21)

To Be Concluded Next Month

References (1) "Nothing but Noel", Time, July 7, 1947, p. 70. (2) "Traveler," The New Yorker, December 1, 1952, p. 41. (3) Harry Alan Towers, interview, Rome, Italy, October 17, 1975. (4) Ibid (5) Ibid (6) "Traveler," p. 41. (7) Peripatetic Platters, "Newsweek", June 30, 1952, p. 69. (8) Towers, Interview, October 17, 1975. (9) Paul Rotha, The Film Till Now: A Surveu of World Cinema (London: Spring Books, 1967) p. 549. (10) Graham Greene, The Third Man and The Fallen Idol (London: William Heinem ., Ltd., 1950) p. 3. (11) Ibid. (12) Ibid. (13) Ibid, p. 4. (14) Peter Noble, The Fabulous Orson Welles (London: Hutchinson and Co., 1956) p. 217. (15) Andrew Sinclair Introduction to The Third Man: A Film, by Graham Greene and Carol Reed (London: Lorrimer 1968) p. 6. (16) Ibid, p. 229. (17) Towers, interview, October 17, 1975. (18) Ibid. (19) Ibid. (20) Ibid. (21) Ibid.

SOUNDS OF SUCCESS

The Shadow's sepulchral cackle and the Inner Sanctum's creaking door have long been stilled. Jack Armstrong is a grandfather, while the Lone Ranger has been reduced to working shopping-center openings. But if those thrilling days of radio's yesteryear can never return, its theater of the imagination is once again open for business—and sending out a sophisticated new sound.

Today's listeners are tuning to adaptations of Shakespeare and Tolstoy, of Henry James and Mark Twain. Those with more modern tastes are enjoying plays specially written for the medium by the likes of

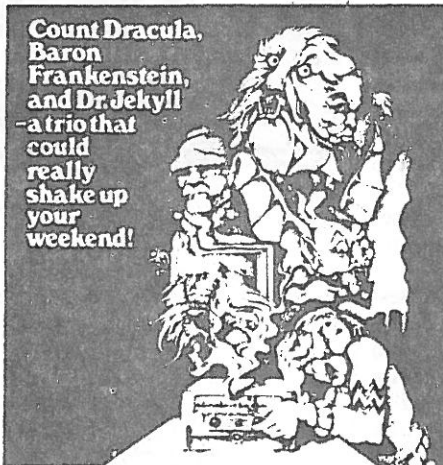
deregulation of the radio industry. Last September, the FCC proposed the elimination of longstanding rules requiring stations to broadcast news and public-affairs programs as well as entertainment. It also recommended the lifting of limits on the amount of air time that can be devoted to commercials (currently set at eighteen and a half minutes per hour). In explaining its rationale, the agency argued that the fierce competition in today's radio marketplace

with formats confined to all rock, all talk or all news. On a grander scale, whole networks are also springing up to satisfy special tastes. Sponsors eager to sell to black customers, for example, can now buy time on the Sheridan Broadcasting Network, which tailors its programs to a black perspective. Based in Arlington, Va., SBN offers 84 U.S. stations news and sports broadcasts, as well as medical features and political commentary. The network maintains a news bureau of fourteen full-time reporters and has assigned a correspondent to the White House. Says SBN general manager Skip Finley: "The other day I watched a White House press conference on TV, and our guy was the only black reporter in the picture. A small station could never put a man there on its own."

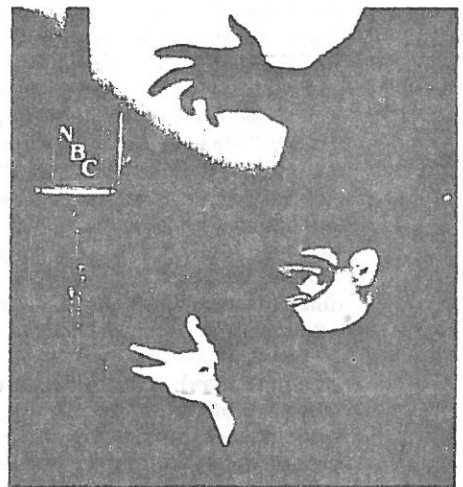
The most ambitious approach to specialization is aimed at the lucrative youth



CBS Radio



This weekend there's nothing new. Except with your radio. For the first time, a network of stations is presenting a special. DRACULA is back with James C. HANSEN. STEIN REVISITED on Sunday. DR. JEKYLL & MR. HYDE. Stories. And that's only the beginning. The program we're talking about is THE my STORY theater. It's the new way to watch THE BLACK ROOM. The HANGAR. And the new way to see THE HANGAR. And the new way to see THE HANGAR.



Culver Pictures

Kevin McCarthy and Carol Teitel, 'CBS Radio Mystery Theater,' 'The Shadow': A resurgence of drama, a renaissance for the medium

Edward Albee, Arthur Kopit and Donald Barthelme. And those who lean toward topical relevance are dialing to dramas about abortion, abuse of the mentally ill, Vietnamese orphans and nuclear-plant accidents. Says one broadcaster: "We're witnessing the reinvention of radio drama."

PROFITS: The U.S. is also witnessing something even more surprising: the renaissance of the entire radio industry. Not only has the medium finally recovered from TV's onslaught, but it is prospering on a scale that seemed almost unthinkable just a few years ago. Radio's advertising revenues climbed to nearly \$3 billion during 1978, a 12 per cent jump over the previous year. Pretax profits have been increasing at an annual rate of 40 per cent. As for audience size, radio manages to reach more people than any other medium; the average U.S. household now has at least five sets. But the most remarkable measure of the industry's health lies in the proliferation of stations; of the 8,653 on the air, a full 2,700 began operating within the past decade.

This explosive growth in stations has prompted the Federal Communications Commission to move toward a sweeping

makes the need for Federal controls obsolete. Few stations, the FCC said, would dare risk alienating their hard-won audience by abandoning news coverage or overloading their shows with commercials.

WATCHDOG: While broadcasters generally regard the proposals as glad tidings, consumer groups have raised an outcry. Some fear that profit-hungry station owners, once free of the Federal watchdog, will ignore the special needs of ethnic and lower-income audiences. Others predict that deregulation will instantly quadruple the value of a radio license while absolving the owners of any public-service responsibility.

Whether or not the FCC votes for decontrol next year, radio seems likely to continue to thrive. Advertisers are increasingly drawn to the medium because many are being priced out of TV by skyrocketing rates. But radio's most potent sponsor lure is its ability to deliver demographic segments of the mass audience that are most apt to buy a given product. "Station managers have discovered they can design formats to appeal to specific groups," says NBC Radio vice president Robert Mouny.

The result has been a surge of stations

market. Last May, NBC announced the formation of a new radio network called "The Source," which will try to win over the 18-to-34-year-old age group with trendy life-style features, rock concerts and mini-documentaries on such topics as "Recession and the Record Industry." A few months later, RKO launched its own youth-oriented network. Designed to fit the formats of pop-music stations, RKO's network provides 90-second "Lifesound" segments dealing with exercise, health, money management and "the interaction of the sexes." It also puts together on-the-hour newscasts carefully tailored to the target audience—and certain to horrify journalistic purists. "We don't touch an international story unless it has particular meaning to young people," says Thomas Burchill, vice president of the new network.

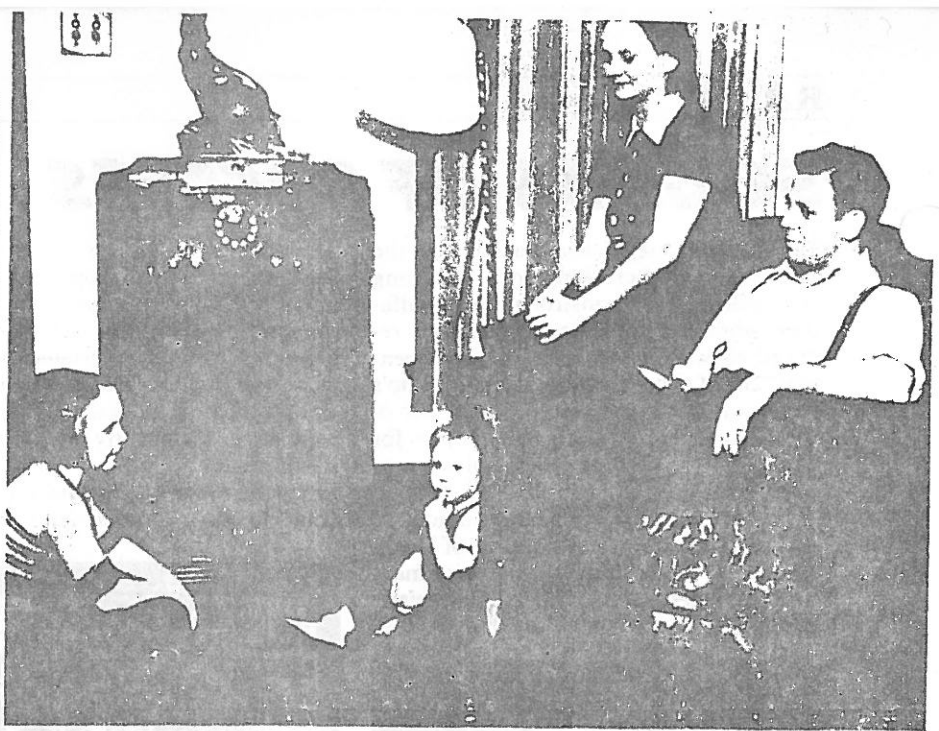
HUNGER: The resurgence of radio drama, on the other hand, was virtually forced on the AM industry by the sudden blossoming of its long-ignored FM cousin. More than half of all listeners now regularly tune to FM's clearer, stereo music signal. Obligated to create new programming forms to compete, AM stations are turning to drama for two

RADIO

reasons. The advertisers want it, since market research indicates that listeners identify a product more with a drama program than with news or music. More important, there seems to be a fresh hunger for the form that often transcends nostalgia. In fact, some of its most avid devotees are members of a generation that wouldn't know Sam Spade from Helen Trent. "Young people have discovered radio drama who never knew it before," says Sam Cook Digges, president of CBS Radio. "They find they like the way it challenges their imaginations."

THRILLERS: The most popular anthology series is the "CBS Radio Mystery Theater," which is heard on 250 stations. Produced by Himan Brown, who created "Inner Sanctum" during the 1940s, "Mystery Theater" draws on contemporary works as well as the classic thrillers. So respected is the show that such first-rate performers as Julie Harris, Kevin McCarthy and Meryl Streep have stepped behind its microphones for fees of less than \$125 a day. Boasts producer Brown: "We have a spontaneity and excitement that TV could never have."

This past year, a pair of Los Angeles-based series brought the talents of Hollywood to radio drama. The "Sears Radio Theater," also carried on CBS, presents a different theme and host each weeknight: e.g., mystery (Vincent Price), adventure (Richard Widmark) and "love and hate" (Cicely Tyson). The other newcomer is "Alien Worlds," a technically ingenious space opera syndicated in 150 markets. A kind of aural facsimile of "Star Wars," the series employs an arsenal of far-out voice filters, synthesizers and multitrack effects to overpower its listeners. Plots run to the slyly satiric. One episode, set on a planet used as a burial site for renowned earthlings, featured Richard M. Nixon as a



A family audience in the 1940s: Despite TV, the theater of the imagination survives

newly transplanted corpse. The body arrived with a tape containing Nixon's last will and testament—interrupted by a mysterious eighteen-minute gap.

For more intellectually discriminating sensibilities, the National Public Radio network's "Earplay" series offers a wealth of original, avant-garde plays, some of which have gone on to a second life on the Broadway stage. Recently, "Earplay" was joined on NPR by "Masterpiece Radio Theatre," a 52-week series modeled after the "Masterpiece Theatre" of public television. The productions display an almost reverential verisimilitude. Portraying the life of Charlotte Brontë, Julie Harris wore a long, ruffled dress that delivered an appropriate nineteenth-century rustle whenever she

moved about. Segments of an upcoming dramatization of "Moby Dick" have been recorded aboard a restored whaling ship in Mystic Seaport, Conn. Network producers also are planning shows that will require listeners to wear special stereo headphones to pick up all the aural nuances.

FADING DISCO: Despite their success, dramatic series have not inundated the airwaves. Top-40 music formats and "drive-time" news still receive the heaviest play. Yet in contrast to the disco fad, which is fading from the dial almost as quickly as it surfaced, radio drama appears to be the only new sound destined for a long run.

Still, all signs point to a dramatic expansion of the medium. In addition to deregulation, the FCC and other bodies are considering several proposals to open up new AM and FM frequencies. If all were adopted, the dial could one day give birth to as many as 8,000 more stations. While that would give tomorrow's listener a multitude of new options, it by no means guarantees an improvement in programing quality. Many broadcasting experts believe that radio will never enter another golden age until it dares to approach TV's diversity. Despite its renaissance, radio has not produced any in-depth documentaries or mini-series. And there is no radio equivalent of a "Saturday Night Live," or even the voice of a new Fred Allen.

For now, perhaps, it is enough to recognize the blessings that be. In a time when America's nightly seances are conducted before a dream machine with a screen, it is somehow comforting to discover that the thrill of matching mental images with sounds continues to endure. A survey of 17 audiences for "CBS Radio Mystery Theater" turned up this testimonial from an 8-year-old boy: "I love to look at radio . . . I see the pictures better."

HARRY F. WATERS with ERIC GEI MAN

Recording background for National Public Radio's 'Moby Dick': Radio verité

Michael Lutch—WGBH



MUTUAL RADIO THEATER

- 09-15-80 "ENO, THE LAST MAN" (WESTERN) HOST: LORNE GREENE WRITER: ODIE HAWKINS STARRING: SHEPARD MENKEN
- 09-16-80 "NOVEL AFFAIR" (COMEDY) HOST: ANDY GRIFFITH WRITER: P. M. CLEPPER STARRING: CLIFF NORTON, NOELLE NORTH, JANET WALDO
- 09-17-80 "THE BEST ROLE OF HIS LIFE" (MYSTERY) HOST: VINCENT PRICE WRITER: PATRICIA JOYCE STARRING: JOAN MCCALL, ROBERT TOWEPS, PATRICIA JOYCE
- 09-18-80 "VIVIEN" (LOVE) HOST: CICELY TYSON WRITER: PERCY GRANGER STARRING: ELLIOTT REID, JEFF COPEY
- 09-19-80 "WHERE NO SOFT WINDS BLOW" (ADVENTURE) HOST: LEONARD NIMOY WRITER: STEVE SHARON STARRING: COREY BURTON, JOHN LARCH, JACK KRUSCHEN
- 09-22-80 "AFTER BULL RUN" (WESTERN) HOST: LORNE GREENE WRITER: KEVIN SELLERS STARRING: JACK BANNON, VIC PERRIN
- 09-23-80 "FONTAINE HARRIS, MOVIE MOGUL" (COMEDY) HOST: ANDY GRIFFITH WRITER: KEN GIRARD STARRING: JESSE WHITE, SANDRA GOULD
- 09-24-80 "DEATH WARMED OVER" (MYSTERY) HOST: VINCENT PRICE WRITER: LARRY TUBELLE STARRING: MARY JANE CROFT, KEITH ANDES, ELLIOTT REID
- 09-25-80 "MOONWALK" (LOVE) HOST: CICELY TYSON WRITER: ROBERT ELLIS STARRING: ARTHUR HILL, PEGGY HASSARD
- 09-26-80 "A DECENT CHRISTIAN WOMAN" (ADVENTURE) HOST: LEONARD NIMOY WRITER: PERCY GRANGER STARRING: HARRIET NELSON
- 09-29-80 "DEATH SONG: A CHEYENNE MEMORY" (WESTERN) HOST: LORNE GREENE WRITER: STAVE SHARON STARRING: LEN BIRMAN, MARVIN MILLER, VIC PERRIN
- 09-30-80 "THE DOLPHIN POSITION" (COMEDY) HOST: ANDY GRIFFITH WRITER: PERCY GRANGER STARRING: ELLIOTT REID, JOAN MCCALL, BARNEY PHILLIPS
- 10-01-80 "FREEZE FRAME" (MYSTERY) HOST: VINCENT PRICE WRITER: BRUCE MARTIN STARRING: VIC PERRIN, LEW HORN
- 10-02-80 "THE STRING PULLER" (LOVE) HOST: CICELY TYSON WRITER: TED SHERDEMEN STARRING: HERB RUDLEY, SHEPARD MENKEN, MARY JANE CROFT
- 10-03-80 "JENGII, A SPACE TRAVELLER" (ADVENTURE) HOST: LEONARD NIMOY WRITER: ODIE HAWKINS STARRING: ROBERT DOQUI, KIM HAMILTON, NICK LATOUR
- 10-06-80 "THE COMPHOR TEST" (WESTERN) HOST: LORNE GREENE WRITER: ROBERT ELLIS STARRING: MARVIN MILLER, PEGGY WEBBER, ANTOINETTE BOWER, COREY BURTON
- 10-07-80 "THE THREE MAYORS OF MIDDLEVILLE" (COMEDY) HOST: ANDY GRIFFITH WRITER: MICHAEL UTVICH STARRING: CAROL BILGER, JACK BANNON
- 10-08-80 "ALTERED EGOS" (MYSTERY) HOST: VINCENT PRICE WRITER: KEN GIRARD STARRING: SHARI LEWIS
- 10-09-80 "POEMS FOR SALE" (LOVE) HOST: CICELY TYSON WRITER: PERCY GRANGER STARRING: SIDNEY MILLER, VIC PERRIN
- 10-10-80 "DAVY SKINNER'S WAR" (ADVENTURE) HOST: LEONARD NIMOY WRITER: PAMELA RUSSELL STARRING: TOMMY COOK, JOAN MCCALL
- 10-13-80 "THE STRANGER" (WESTERN) HOST: LORNE GREENE WRITER: PERCY GRANGER STARRING: VIC PERRIN
- 10-14-80 "YOU'LL NEVER GUESS WHO DROPPED IN" (COMEDY) HOST: ANDY GRIFFITH WRITER: ALAN YOUNG STARRING: ALAN YOUNG, IVOR BARRY, SHEPARD MENKEN
- 10-15-80 "LOVE SPELLED BACKWARDS" (MYSTERY) HOST: VINCENT PRICE WRITER: MARION TURK STARRING: PARLEY BAER, VIRGINIA GREGG
- 10-16-80 "A LIFE IN THE BALANCE" (LOVE) HOST: CICELY TYSON WRITER: KEN GIRARD STARRING: JOE MAROSS, JEFF COREY, JOHN LARCH
- 10-17-80 "THE TREASURE OF GRAND CAICOS" (ADVENTURE) HOST: LEONARD NIMOY WRITER: PERCY GRANGER STARRING: TOM BROWN, VIC PERRIN, JIM MAPP
- 10-20-80 "LAWLWSS BREWSTER" (WESTERN) HOST: LORNE GREENE WRITER: JOHN VORNHOLT STARRING: JOHN DEHNER, JOAN MCCALL, JACK BANNON
- 10-21-80 "THE THIRTEENTH LABOR OF HEPCLUES" (COMEDY) HOST: ANDY GRIFFITH WRITER: MARK TRELA STARRING: RON ELY
- 10-22-80 "THE MAN WHO TALKED TO HIMSELF" (MYSTERY) HOST: VINCENT PRICE WRITER: SHEPARD MENKEN STARRING: LEW HORN, MARY JANE CROFT
- 10-23-80 "HOTEL TERMINAL" (LOVE) HOST: CICELY TYSON WRITER: PERCY GRANGER STARRING: MARY JANE CROFT, ELLIOTT LEWIS
- 10-24-80 "THE LEGEND OF ANGELO RODIN" (ADVENTURE) HOST: LEONARD NIMOY WRITER: ODIE HAWKINS STARRING: HANS CONREID



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