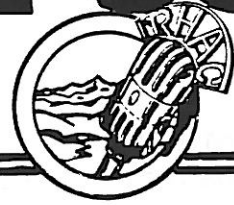


RETURN WITH US NOW...

The Radio Historical
Association of Colorado



VOLUME 7 NUMBER 5

NOVEMBER 1981

LOVE A MYSTERY
... V - EPISODE
... OF VAMPIR
ANUARY 19

ANNCR:

... STRIKES TEN)

... STORY NO. V - EPISODI

Ten o'clock at night high on the ledge above the
of the Temple of Vampires somewhere in the jungle
Central America. First the girl, Sunny, was stolen
the High Priest Manuel and carried across the far
on a rope hung from the ceiling a hundred feet in
air. Then the High Priestess, Angelina, stole the
child, Hermie, but Jack and Doc Long captured her
rescued the boy just as she was about to swing from
ledge to ledge with him. Now Jack, Doc, Reggie, Hermie
and the Captive, Angelina, are in one of the monks
cells on the second ledge high above the Temple floor.
That is, Doc WAS there until a few minutes ago, when he
grabbed the great rope and swung out into space fifty
feet in the air in an attempt to reach the opposite
ledge in search of Sunny.

(COMING TO MIKE) But he MUST have made it across,
Jack....Otherwise he would have swung back this way.
Like a pendulum on a clock.

Unless he lost his hold on the rope and fell....
But, if he'd fallen we'd have heard it...The least
sound echoes in the place like thunder....

Yeah, I suppose so...The crazy fool...Grabbing the
rope and jumping out like that...That was MY job....
(AMUSED) You notice, not a peep out of Hermie....
I gave him my coat to lie on...He curled up and went to
sleep....

Jove, how he can sleep after what HE'S been through
is more than I can figure.

Exhausted...Drugged with nervous excitement.....
Those inhuman priests stripping him of his clothes
and parading him about the altar...It would have given
me stomach ulcers AND the Jumping Jitters besides.

Say, Reggie.

REGGIE:

JACK:

REGGIE:

JACK:

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JACK:

REGGIE:

JACK:

REGGIE:

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REGGIE:

Old Time Radio programming for the month of November in the Denver Area:

KOA RADIO CLASSICS: Nightly (Monday through Friday) immediately following the CBS RADIO MYSTERY THEATER. Monday airs THE GREAT GILDERSLEEVE, on Tuesday FIBBER McGEE & MOLLY, Wednesday is NIGHT BEAT, Thursday is YOU BET YOUR LIFE, and Friday is DUFFY'S TAVERN.

OLD TIME RADIO ON KLDR each Sunday morning from 10:00 A.M. to 11:00 A.M.

11/1	MERCURY THEATER "War of the Worlds"	10-30-38
11/8	JACK BENNY SHOW with Frank Sinatra	5-2-48
	SUSPENSE "Ghost Hunt"	6-23-49
11/15	OUR MISS BROOKS "Model School Teacher"	
	RICHARD DIAMOND, DETECTIVE "The Connors Case"	1-12-51
11/22	THE GREAT GILDERSLEEVE "Gildy Goes on a Diet"	1-4-42
	QUIET PLEASE "The Thing on the Fourble Board"	9-18-48
11-29	FIBBER McGEE & MOLLY "Good Deed McGee"	5-3-49
	ADVENTURES BY MORSE "City of the Dead" Ch. 1	Synd 44

NPR PLAYHOUSE on KCFR each Saturday evening at 6:00 P.M.

11/7	STAR WARS Chapter 7: "Hans Solo's Solution"
11/14	STAR WARS Chapter 8: "Death Star's Transit"
11/21	STAR WARS Chapter 9: "Rogues, Rebels, and Robots"
11/28	STAR WARS Chapter 10: "The Millennium Falcon Irregulars"

Plans on KCFR are not finalized, but there is a chance that the Hobbit series "Lord of the Rings" will follow the STAR WARS presentation, which has three more episodes to run in December.

RETURN WITH US NOW

presents

Airwaves



NOVEMBER MEETING

The November meeting of the RADIO HISTORICAL ASSOCIATION OF COLORADO will be held on Thursday, November 19th, at 7:30 pm at the Southwest State Bank South Federal Blvd.

RHAC MONTH WITH JOHN DUNNING

The show this month is dedicated to the Radio Historical Association of Colorado, which has provided the majority of the programs used.

- 11/1 OUR MISS BROOKS-"Make-Believe Orphans" 5/8/55, with Eve Arden.
RADIO READER'S DIGEST-"The Man Who Conquered Devil's Island", starring Van Heflin, 4/3/47.
BBC RADIO-Winston Churchill's famous speech, "This Was Their Finest Hour" 6/18/40.
UNIVERSAL NEWS-"The Twelve Top News Stories of 1935", 12/31/35.
- 11/8 GRAND CENTRAL STATION-"A Spray of Minonette," 3/13/38.
NBC SPECIAL BROADCAST-"The White Cliffs," the narrative poem inspired in England's "hour of darkness," written by Alice Duer Miller and read by Lynn Fontanne, 10/27/40. Introduced by Alfred Lunt.
RADIO CITY PLAYHOUSE-"Weather Ahead," 3/14/49.
- 11/15 RADIO CITY PLAYHOUSE-"The Promise" 8/8/48.
ACADEMY AWARD THEATRE-"White Cliffs of Dover," starring Irene Dunne, 9/18/46.
YOURS TRULY, JOHNNY DOLLAR-"The Fatal Fillet Matter," 5/10/59.
- 11/22 THE MAN BEHIND THE GUN-"P.T. Prep Joe," 2/12/44, from the Peabody Award war series.
THE FORD THEATRE-"Laura," the classic movie mystery story, 5/30/48. (60 minutes).
- 11/29 THE GREATEST STORY EVER TOLD-"The Lost Sheep," 6/29/47.
RICHARD DIAMOND: PRIVATE DETECTIVE-"The Hollywood Case," starring Dick Powell, 8/23/53.
FIBBER MCGEE AND MOLLY-Back with a new run of wartime shows, beginning with "Getting In Condition," 11/24/42.

MAILING THE LIBRARY TAPES

We have been asked by our Tape Librarian to mail the tapes back in sets of 2 or 1, and no more. It seems in bigger stacks they get munched!

THE OCTOBER MEETING

The Blank Tape Sales have been taken over by David Tysver. The postage rates have gone up, 1st pound is now 24¢, and each pound after that up to 7 is 9¢. The GUNSMOKE script (missing page 13) is available for \$1.25. Anybody interested in helping out on another Mail Out Campaign (Remember the Casey's), please contact Jack Richards. And anybody interested in seeking out more on Lowell Thomas at DU, bring it up at the November meeting. Christmas is coming and so is the RHAC Christmas party, bring all money to the November meeting, or it will be too late!!! The comprehensive SHERLOCK HOLMES Log is also available for \$1.40. The official birthday of the RHAC is in July. The price of the Christmas party is \$16.50 per person or \$33.00 per couple (duh), money should be given to Larry McDermott—it includes a dinner and show.

Sorry if this jumps around so much, but I'm just going off the notes from the October meeting. Well, the rumor is out on a Trivia Bowl for January. What is the interest? The number for Earwax, by the way is 777-1064. MIDNIGHT is the "new" show. Shows will have well known actors, science fiction, horror, and much like the Mystery Theatre. We as a club are thinking about sponsoring it and getting KCFR to run it.
MORE AT THE NOVEMBER MEETING.

Bradbury Sci-Fi Tales on Radio

PROVO, Utah (AP) — Science-fiction enthusiasts who have only read Ray Bradbury's fantasy stories may soon get to hear them on radio, thanks to a sound-effects expert at Brigham Young University and his students.

Bradbury, a popular science-fiction writer, has given Mike McDonough, a sound specialist at BYU and an ardent Bradbury fan, radio rights to 13 short stories.

McDonough, who teaches one of the few radio drama classes offered at the college level, has produced the radio version of two Bradbury thrillers — "A Sound of Thunder" and "The Halloween Tree." "Sound" received three national radio production awards and "Halloween Tree" recently received another.

ALTHOUGH these two dramas have been broadcast only over BYU's campus-owned radio station KBYU-FM, sponsorship by a national non-commercial radio network is being sought.

"Ray has given me a sort of carte blanche with the student productions," McDonough explained. "There's a wonderful resource in Ray Bradbury that no one has successfully transferred to another medium. More than most authors, he is very easily adapted to radio. Many of the things he writes about are not necessarily visually oriented as much as they are audio oriented."

"A Sound of Thunder" provides a good example of a fictional experience more exciting and intense when imagined than it would be if it were presented on a screen, McDonough said.

IN IT, thrill seekers from the year 2055 travel in a time machine back to prehistoric days for a safari. They are hunting the tyrannosaurus Rex and when one is spotted, the rifles crack and 10 tons of reptile fall to the ground. After a series of thunderous, terrifying groans, the beast's lashing tail and twisting jaws are suddenly very still.

How did McDonough and his students capture the horrendous sound of the dying tyrannosaurus Rex?

"The dinosaur was a mixture of human vocal sounds and my friend's old asthmatic bulldog, Irving, eating a gooey combination of dog food and eggs," said McDonough.

BUT HE takes great care in producing sounds less difficult as well. "Our sound effects stand out from those of other radio productions," he said. "Most people just go to a sound effects library and pull out a dog barking or footsteps, but all of our sounds effects are original. We go out and record every sound we use — they are all tailor-made for the specific production."

All of the music used in the Bradbury series will be original as well, McDonough added.

McDonough began tinkering with sounds of age 12 when he and a friend dramatized comic book stories on their tape recorders. He met Ray Bradbury when he was a high school student in Whittier, Calif.

"Ray really likes the stories we've done so far," McDonough said. "He plays them when friends come to visit. That's a real compliment."

ORSON WELLES

FROM THE NOVEMBER 1st, 1981 EDITION OF THE DENVER POST

The dazzle of galactic film spectacles such as "Star Wars" and its imitators and sequels has fully eclipsed the ancient radio story of an invasion from Mars that launched the career of Orson Welles, but signs appear now that — like a returning comet — a new flash of the Welles fire soon will scratch the entertainment skies.

A virtual Welles renaissance seems earmarked for 1982. He costars in "Butterfly" with Stacy Keach and an impressive cast, the film scheduled for release early in the year. The film comes from a story by James M. Cain, author of "The Postman Always Rings Twice" and "Double Indemnity," who also seems to be enjoying a revival.

Then there is the winter filming of a big studio satire, "Boat," and, right after that, two generously budgeted films, "The Big Brass Ring" and "The Dreamer," the latter two employing Welles as director, writer and star.

THE TRUTH IS that, but for his profitable television commercials, Welles had until recently fallen onto lean times — an image that memory and appearance belie.

"I've been like a migrant worker in recent years," he says, "traveling to wherever the work is." He adds, "The thing I live off, though, is the big commercial accounts — selling things in commercials."

In these, his appeal is more than his authoritative voice and manner. "I exude affluence," he says. "I look successful."

It is true. In terms of sheer girth or as a "legend in his own time," the man is a gigantic, exciting, powerful presence, with a charming quality of not taking himself too seriously.

With a flashing, mischievous grin he says, "I look like a dilapidated elder statesman."

WEARING A richly tailored suit as immense as a tent, he walks with a cane, leaning heavily on it. A large cigar juts out between his graying beard and mustache. Settling his bulk into a chair and glowering at his surroundings, he speaks of his past and the present, his life-long struggle to excel his youth, and the pitfalls of peaking too early.

"Considering how long I've been at this business," he remarks with a frown, "it's astonishing how *un-loaded* I am. I'm still hustling bucks."

He explains his increasing visibility on television talk shows as a careful, tactical exposure which contributes to his success in commercials.

"The talk show is a tremendous boon to anybody like me who wants to keep a constituency. People notice me on talk shows that never did in movies or theater. It's a marvelous thing because it's what gets me the lucrative commercials."

Known as the type of raconteur who never runs out of amusing or insightful stories about show business, Welles al-

ways is in demand for the talk shows, but he restricts the number of appearances he makes. "I don't want to become one of those dreary tribe of talk-show regulars."

AS FOR HIS upcoming films, Welles speaks guardedly, like a man burned too often. He plays a judge in "Butterfly," which he said was shown at the Montreal Film Festival and was warmly received. "Boat," from the genre of "Airplane," will be a spoof of disaster films, and "The Big Brass Ring," to be shot in Spain this spring, he hesitantly describes as "a political story."

Firmly he declared, "I'm not going to tell you any more about it, because everytime I tell, it never happens. It's not that I'm being secretive," he stressed. "It's superstition."

Welles readily concedes that his career lately has not made him as "bankable" as he would like to be.

"ANY CAREER in the entertainment world is a roller coaster," he observes, "and most success is a combination of various fortunate circumstances. But something else has to be present, too."

Whatever that "something else" is, Welles demonstrated to the world that he had it from the start.

When he arrived in Hollywood more than 40 years ago, he brought with him a controversial fame from his realistic and terrifying 1938 radio broadcast, "The War of the Worlds," dramatizing an invasion from Mars

with such impact that panic spread across America. Hollywood dubbed him a "boy genius" and said, "Let's see what he can do."

He wrote, directed and starred in the film classic, "Citizen Kane," for which he won an Academy Award in 1941, and in that decade, which was the heyday of the motion picture, he starred in films like "Jane Eyre," "Prince of Foxes" and "The Third Man."

"I FELL hopelessly in love with the movies," he recalls, as though admitting to some disability, adding, "I have never been able to fall out of love."

To love the work you succeed in can be one of the great rewards of accomplishment, but for Welles, who has been torn between acting and directing for years, the very multiplicity of his talents has presented a conflict almost from the start.

Precipitating his review of his career, he brings up his favorite question: "If I were to do 'War of the Worlds' again, could it possibly have the same monumental effect as it had last time?"

"Not possibly," he replies directly. "Because of television. I have a theory that nobody believes anything at all on television. And that's what's saving our souls. But on radio, I think everybody did believe."

"It isn't that people aren't gullible now. They are just as gullible as ever. It's just that the time that broadcast was



done was particularly well adapted to it. Radio calls for a certain concentration. Unless you shut up and listen, you don't know what the box is saying. Whereas television goes pouring on like water out of a faucet and we're quite inattentive to it. But back then we were listening to the news of Hitler's rise to power, the great doomsday voices. The newscasters were very ex-cathedra — and all that helped."

DESPITE THE acclaim from that stunning show, and despite his youth, there was considerable struggle for Welles in those early days.

"During my formative years I was trying to be a painter. The theater wasn't an ambition of mine. I got into the theater, and radio, to eat..."

He had been in a play in New York and it closed. "I had gotten married at the age of 19 and we were eating the 25-cent blue plate special, and dividing it down the middle of the plate, one for each side. So I went and auditioned for radio, and I auditioned for months everywhere with everybody and never got a job. I just couldn't make it at all. I gave them everything (all my voices which later made me so much money) and they'd reply, 'Thank you very much, leave your name at the front.'"

Finally someone who recognized the Welles talent took him in hand, went to a director and told him to put Welles to work. "It was one of those very lucky things because from being unable to get a job at all, suddenly, within a couple of months, I was making more take-home pay — when you consider what the income tax was in those days — as an anonymous radio actor, than you can believe."

THAT WAS the era of the Great Depression and Welles was rolling in money. "I was doing six radio shows a day. They used to keep an elevator for me at NBC three days a week, my schedule was so tight. On certain hours I would get through the traffic by ambulance.

"I discovered that there is no law in New York that says you have to be sick to hire an ambulance, and it only cost me \$25.

"I'd leave CBS, get into the waiting ambulance, go across town through all the red lights, pull up at the NBC elevator, rush up to whatever studio it was, and they'd throw a script in my hand and say, 'You're an 80-year-old Chinaman,' or whatever."



conservative town. He was a hot potato.

THE TURNING point in his radio career, at the time, was an offer from what was the Mutual Broadcasting. "I got a very good chance to do a 16-week, half-hour 'Les Miserables,' which I wrote and directed," he recalled, "and that was my beginning as a director-producer. And, from there, I went to CBS, doing my own show."

Since his "War of the Worlds" show, laws have been passed which would prevent its repetition. "We had voices imitating Roosevelt saying everybody should keep calm. You can't do that any more," Welles said. "It was attempted in Chile and the fellow who did it was put in jail. In my case, I went to Hollywood. Food for thought there."

Despite critical and professional acclaim, his Hollywood masterpiece, "Citizen Kane," earned him a reputation for controversy in a

DOES HE feel that Hollywood treated him badly?

Welles ponders a moment and says, "Hollywood treats everyone badly. Hollywood is just as bad as everyone says it is but not any worse . . . It's also as good as everyone says it is. It's everything. Everything you can possibly say about Hollywood is true.

"But I was more at ease in Hollywood when it was a factory town. The big studios with the big dinosaurs sitting behind their desks. See, the old boys were showmen. They weren't innovative producers. They were courageous and admirable and monstrous, and all of that. The scene was so different then. I dealt better with them than I do with the second generation, who are partly educated people.



"He did it. Those people had that kind of guts. Of course, he was a monster, but he really was fun."

Meanwhile, Welles's worship of film making meant sacrificing a lot of his own money and acting in a lot of films that he himself wouldn't have made.

"I found myself in some pretty grim situations," he recalled. "I've never made a movie that I objected to morally, but I did make movies that I knew I would be bad in."

"But even when there was no hope, I never did anything but my best."

Among other things, Welles has the reputation as a hard, self-driven perfectionist. "Everybody is terrified of him," one secretary said. "Incompetence sets him off the most. He never repeats anything and he wants everything yesterday. He expects you to know what he's thinking."

"I don't regard myself as a victim of Hollywood, but anyone who goes into the ridiculous business of making films has whatever he gets coming to him, I guess."

"I never got any money from those early pictures," Welles points out, admitting that he was paid quite nicely, thank you, on a salary basis. "See, those pictures were made in the days when nobody ever got a piece of the action."

TO FINANCE his films, he would dash from one acting role to another. "I made a movie called 'The Lady From Shanghai' only in order to get the costumes paid for for a Cole Porter musical that I did. I picked up the telephone and called Harry Cohn and said, 'Please send me \$50,000 in an hour and I'll come and make a movie for you next May.'

HE HAS LIVED in England and Spain and elsewhere for periods, but recently he acquired a home in Las Vegas, Nev., for tax purposes. He frequently arises at 5 or 6 a.m. and gets his own breakfast, spends a lot of time alone, reading the newspapers and watching television news and talk shows.

Welles has two dogs, a yorkie and a poodle, who he dotes on, even bringing them on film locations when he commutes to far-flung places. He demands a swimming pool for his daily splash wherever he goes. Welles comments, "It's the only exercise I get."

In public, he has a reputation as a gourmet and his presence at a restaurant in London, Paris or Hollywood is an endorsement widely craved. He loves to eat well (obviously).

AS FOR the Welles "mystique —

or "myth," as he terms it — which follows him everywhere, he says, "I don't know what it really is. It truly mystifies me. The myth puts me into a category where I don't belong." Nevertheless, he doesn't tire of the adulation his history brings. He laughs and declares, "Where is this adulation? Bring it on!"

Recently, he says, at a social gathering where he was especially spellbinding, an attractive young woman gazed at him soulfully and urged him to take her home. To her place. He ordered his car brought around promptly and they rode to her home. Upon arrival, she got out of the car, thanked him and said "Good night."

"All she wanted was a ride home!" Welles roars. He adds quietly, "So much for the Welles mystique."

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REEL 220 MISCELLANEOUS SHOWS 1200'

1L	5-10-59	YOURS TRULY JOHNNY DOLLAR: Fatal Fillet Matter
	5-8-55	OUR MISS BROOKS: Overcrowded School & Orphans
2L	3-31-39	THE MARCH OF TIME: Tribute To Amos And Andy
	4-3-47	RADIO READER'S DIGEST: The Man Who Conquered Devil's Island
1R	6-29-47	GREATEST STORY EVER TOLD: The Lost Sheep
	3-13-48	GRAND CENTRAL STATION: A Spray Of Minonette
2R	10-27-40	NBC SPECIAL PRESENTATION: The White Cliffs
	2-2-46	TONIGHT AT 9:30: The Devil Is A Woman

REEL 221 THE BURNS AND ALLEN SHOW 1200'

1L	11-9-43	Gracie Catches Jack Benny In A Beauty Shop
	11-29-45	George Goes To College With Jack Benny
2L	1-8-48	The Mysterious Gypsy Brothers
	10-24-46	George Look-Alike For Clark Gable
1R	10-31-46	Radio's Glamour Boy
	1-22-48	Gracie's High School Boyfriend
2R	9-25-49	Gracie Wants Romance In Her Marriage
	2-17-49	Cat Collectors

REEL 222 ESCAPE 1200'

1L	4-21-50	The Shanghai Document
	11-12-47	The Young Man With The Cream Tarts
2L	4-16-49	The General Died At Dawn
	4-23-49	The Great Impersonator
1R	4-2-49	Confidential Agent
	3-27-49	The Diamond As Big As The Ritz
2R	3-20-49	The Country Of The Blind
	1-7-48	Second Class Passenger

REEL 223 HOPALONG CASSIDY 1200'

1L	Synd.	Pgm. #79	Apaches Don't Need Guns
	Synd.	Pgm. #80	A Shot In The Dark
2L	Synd.	Pgm. #81	Gunhawk Convention
	Synd.	Pgm. #82	Gunfighter In Short Pants
1R	Synd.	Pgm. #83	The Song Bird Of Sante Fe
	Synd.	Pgm. #84	Bayou Dreams Mean Death
2R	Synd.	Pgm. #89	The Lawyer Of Laredo
	Synd.	Pgm. #90	The Secret In The Hill

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