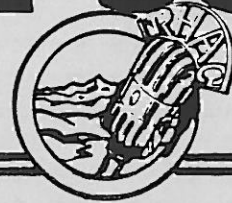


RETURN WITH US NOW...

The Radio Historical
Association of Colorado



VOLUME 9
NUMBER 1

Eighth Anniversary Issue

JULY
1983

The Officers, Members, and Friends

of the

Radio Historical Association of Colorado

invite You and Yours

to

enjoy another year

of

Listening and Collecting Pleasure

as they begin

their

Ninth Year

JULY MEETING

The July meeting of the R.H.A.C. will be held at 7:30 pm on July 21st. The club will continue to meet at the CHURCH of the MASTER - 5152 East 17th Ave.. It is located between Forest and Fairfax Streets just south of 17th. Please use the Filbert Street entrance. Again it is thru the generosity of the Church of the Master and Guy Albright that we continue to meet here.

JOHN DUNNING'S OTR SHEDULE FOR JULY - KNUS - 710 AM
SATURDAY'S 4 to 6 pm:

- JULY 2 GUNSMOKE "Alarm at Pleasant Valley" 9-10-55
LIFE WITH LUIGI "Pasquale Takes Luigi to the Racetrack 6-5-49
ESCAPE "Three Skeleton Key" w- Vincent Price, excellent
sound. 3-17-50
- JULY 9 GUNSMOKE "The Barton Boy" 10-1-55
AMERICA TODAY "Gabriel Heatter looks at America one year after
Pearl Harbor. 12-7-42
THE VOICE OF FIRESTONE "Midnight In Paris" 12-8-47
- JULY 16 GUNSMOKE "Good Girl--Bad Company" 10-8-55
MEET THE PRESS "New York Mayor Fiorello LaGuardia. 12-7-45
SOMEBODY KNOWS "The Black Dahlia" the unsolved murder of
Elizabeth Short. c 1950.
- JULY 23 GUNSMOKE "The Coward" 10-9-55
CBS DOCUMENTARIES "The Search For Amelia Earhart" 7-20-60
- JULY 30 GUNSMOKE "Trouble in Kansas" 10-16-55
STUDIO ONE "Ah, Wilderness!" by Eugene O'Neill. 60 min.
7-15-47.

SUNDAY 11am to 2pm :

- JULY 3 THE GREATEST STORY EVER TOLD "The Lost Coin" 8-17-47
A LIFE IN YOUR HANDS "The Death of Carl Fortune" feature the
exploits of Jonathan Kegg, friend of the court. Written by Erle
Stanley Gardner with Mike Wallace announcer.
PETE KELLY'S BLUES "June Midnight" with Jack Webb 9-5-51
GUNSMOKE "Thoroughbreds" with Willaim Conrad 9-17-55
- JULY 10 SCREEN DIRECTORS PLAYHOUSE "Mrs. Mike" w- Joseph Cotten and
Evelyn Keyes. 60 min 11-30-50
PETE KELLY'S BLUES "The Dutchman" 9-21-51
- JULY 17 INNER SANCTUM "Beneficiary--Death" 4-17-50
PETE KELLY'S BLUES "The Alter Boy" c 1951
YOU BET YOUR LIFE "Secret Word - Table" Jan 1954
- JULY 24 NBC NEWS SPECIAL "I Remember Kaitenborn" 4-4-52
ESCAPE "Seeds of Greed" 12-27-49
YOU BET YOUR LIFE "Door" 3-7-56
- JULY 31 BIOGRAPHY IN SOUND "Fiorello LaGuardia--The Little Giant of
Gotham" 1-26-56
THE WORLD'S GREATEST NOVELS "Wuthering Heights" part ONE of a
FOUR part presentation 1-2-48



HISTORY OF THE RHAC

Late in the spring of 1975, Mary and Harral Peacock decided that it would be a good idea to start an old time radio club. They were fans of John Dunning, so they asked him if he would announce on his show that if anyone was interested in belonging to a club to contact them. John Adams, Dick Mullins, and John Lloyd met with the Peacocks prior to the first meeting to set up some directions a club might take.

The first meeting was held at the Peacock's home with 27 people on hand. It was agreed that a club be formed and the first formal meeting was held on July 20, 1975.

Some of the established collectors donated reels of tape to the club to help new collectors build a library. The charge was 50¢ a reel and the tape library was off and running at the very first meeting. At the third meeting the club decided that the name of the association would be the Radio Historical Association of Colorado.

The RHAC continued to grow during the first few years, thanks to the excellent support on the radio from John Dunning and Harry Tuft, and, in the local papers, from Dusty Saunders and Clark Secrest.

In August, 1976, RHAC member Dick Mullins contacted the Ampex Company and an agreement was reached for the RHAC to purchase all its recording tape from Ampex at great savings. This was our first big break as a club.

RETURN WITH US NOW was selected as the name of the club newsletter in March, 1977. The Old Time Radio Club of Buffalo joined the RHAC in a combination newsletter in November, 1976, and again in December, 1977. By far the biggest newsletter effort was in October, 1978. All clubs and newsletters in the country contributed to a 30-page newsletter. It was well received nationally.

In order to attract new members and

put the RHAC in the public eye, several exhibits were set up at local shopping malls. This was in 1976 and again in 1977.

KRMA-TV asked for our assistance in their fund raising drive in November, 1976. Many of our members assisted on the phones. It was the first of three such annual participations. During these early days of the club, many members also entertained at nursing homes, church groups, and donated tapes to the blind. This was, and still is, a very rewarding aspect of our group.

Monetary problems plagued the RHAC in the beginning. Dues were initially set at \$5 but had to be increased annually to cover the costs of printing and postage. An auction of movie posters raised some money, and the newsletter was mimeographed to keep down our costs.

In July, 1979, six weeks of copying articles from radio magazines paid off with the announcement that the reference library was ready for members. It has never been a money-maker and may never be one, but we have the satisfaction of knowing that this valuable material is being preserved by radio historians.

That same month provided the RHAC with its most valuable find. We discovered the discs of the CASEY, CRIME PHOTOGRAPHER series. We had them dubbed and added to our library. We have since acquired several disc players and are able to record from discs ourselves.

The 1980's finally saw the RHAC gain some firm financial footing. More and more members are using the tape library. We replaced our old marginal sounding reels and have dedicated ourselves to offering only the finest quality available in our tape library. This dedication to quality sound has paid off dramatically, since we now have over 550 reels in the library.

The RHAC has been extremely fortunate in being able to provide our members with excellent guest speakers at our meetings. Their names are too numerous to mention here (approximately 15), but we have enjoyed them all without exception.

When we look back at the history of the RHAC, most of the major accomplishments took place in the first few years. This is not to say that we haven't done much lately because it is probably more difficult and more important to refine what we already have. The libraries, newsletters, and general structure of the club are far better now than they were just a few short

years ago.

Also, thanks to the effort of many people over the last year or so, the Radio Historical Association of Colorado is now a non-profit corporation. This will allow us to give anyone who donates tapes or recordings or reference material a credit for their taxes in the year to come. It was along time in the waiting, but well worth it.

If we could look into the future, we could probably see new discoveries of shows in our library for your enjoyment, new well-written stories in the newsletter, and other benefits for all collectors provided by the RHAC. My advise would be to

stick around because we've only just begun.

We owe a big debt of gratitude to the Peacocks for getting us off the ground, to the many, many members who have worked so hard over the years for us all; to Dusty Saunders and Clark Secrest for keeping OTR alive in their columns; and most especially to our good friend, Mister Old Time Radio, John Dunning. HAPPY 8TH ANNIVERSARY to all RHAC members, family and friends!

-John Lloyd-

November 9, 1975

GRIT Family Section '29

RETURN WITH US TO...

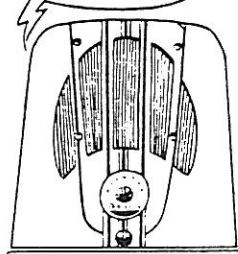
by Bill Owen
Don Sherwood

TERRY AND THE PIRATES



TERRY BROUGHT HIS COMIC STRIP ADVENTURES TO RADIO IN 1937 OVER NBC. JACKIE KELK (ALSO HOMER ON THE ALDRICH FAMILY) PLAYED TERRY LEE.

AH FOO LOO
MINS WAH TOO
KEE...



THE SHOW'S PRODUCERS INSISTED ON TOP-FLIGHT PERFORMERS FOR THE CAST...



AGNES MOOREHEAD WAS THE DRAGON LADY



BUD COLLYER WAS PATRICK RYAN

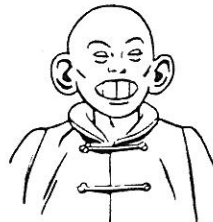
© 1975 SHERWOOD AND OWEN

MILTON CANIFF'S COMIC STRIP AND RADIO SHOW WERE SO POPULAR THAT MANY PARENTS NAMED THEIR CHILDREN AFTER SOME OF THE CHARACTERS... SUCH AS APRIL.

THE AUTHENTIC SOUNDING CHINESE CHATTER IN THE PROGRAM'S OPENING WAS DONE BY ANNOUNCER DOUG BROWNING, WHO SPOKE NO CHINESE BUT SIMPLY MADE UP SOME NONSENSE SYLLABLES ONE DAY IN REHEARSAL AS A GAG. THE AGENCY REPRESENTATIVE LIKED IT AND ORDERED IT KEPT AS PART OF THE STANDARD OPENING.



WHAT IF MOMMY'S FAVORITE SHOW HAD BEEN POPEYE?



PETER DONALD WAS CONNIE

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 Misraia-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

The RHAC would like to welcome the following new members:

Steve Lewis - 62 Chestnut Road - Newington, CT 06111 6-84

Jim Huskin - 2705 Rincon Dr. - Grand Junction, CO 81503 6-84

RENEWALS:

Tom Vaught 6-84

We thank you for your continued support!

TRIVIA QUIZ FINALS:

During the June meeting of the RHAC, we held the final round of this edition of the trivia bowl. The winners from last month: Glen Ritter, Jack Richards, and Dick Henry returned to face the challengers: John Callor, Barrett Benson, and Jim Davis.

After a close battle, with some great questions (supplied by John Lloyd) the team of Ritter, Richards and Henry turned out victorious. After much deliberation, with no remorse about being on the losing team, I feel the game was rigged!!!

The winning team received their choice of three (3) records containing old radio programs.

We hope to continue to have these quizzes at future meetings, and hope to see some new faces.

WANTED:

The RHAC is looking for sound affects! They will be used for a reproduction of an Old Radio Show, name to be decided at a later date. Anything from doorbells to screams would be appreciated. Send any tapes or information to:

John Lloyd - 2667 E. 99th Ave., Thornton, CO 80229 - 451-7890

We hope that this will turnout well, either way I'm sure it will be taped for future reference.

HELP!!!

I recently received a stamp from a fellow philatelic. It was a small but beautiful collection of "EKKO" stamps. These stamps were apparently used to varify reception of signals from distant stations. Can anyone tell me what the "EKKO" stands for? If so contact:

Mickey Smith - C/O School of Pharmacy - University, MS 38677.

CHRISTMAS PARTY

At the May meeting, it was suggested that John Migrala check into the RHAC Christmas party. As it turned out, it was a good idea. John found that we had a choice of only two nights for a party of our size. So here are the details!

WHERE: Heratige Square Opera House

WHEN: December 10, 1983

TITLE: "The Drunkard"

TIME: Dinner at 4:15 pm followed by silent films and show at 7:00 pm

COST: \$17.25 per person or \$34.50 per couple.

For those who went to the Opera House last year, I'm sure you'll agree with me when I say that it was great! Reservations should be made with:

John Migrala 7213 Roxbury Pl. Littleton, CO 80123 979-0755.

You have until the November meeting to make reservations and all moneys will be due at the November meeting.

Thanks to John for his effort in getting this together for the club members.

A MESSAGE FROM YOUR TAPE LIBRARIAN

We would like to thank those people responsible for taping the DAMON RUNYON THEATRE shows. These shows were recorded from disc transcriptions and included the complete run of the series. For those who order the RUNYONS, please make a note on the following information. Reel #292 has been in the club library for sometime. Rather than have two identical reels in the club library, reel #292 was upgraded from the disc dub. So, when ordering the DAMON RUNYON THEATRE, don't forget reel #292 to complete the set. Also, we hope to be getting disc dubs of the complete BOX 13 series in the library soon.

Next, we still have some problems with postage when returning tapes back to me. The way it works out is:

1 tape 35 cents	2 tapes 47 cents
3 tapes 59 cents	4 tapes 71 cents
5 tapes 83 cents	6 tapes 95 cents

Also, please be sure to resecure the end of the tape with a piece of adhesive tape when returning any tapes to me by mail or in person. This keeps me from having to re-wind 50 feet of tape back onto the reel before I can send it out again.

I want to thank everyone for your continued support of the tape library. Your patronage has helped to keep the club growing and able to build for the future.

Thank You,
John Migrala Tape Librarian.

WANTED

I am interested in trading for any complete baseball or football games from the 40's or 50's. Please contact:
John Lloyd 2667 E. 99th Ave. Thornton, CO 80229 451-7890



WALT DISNEY AND RADIO

Part 3

Like Pinocchio, Fantasia was not much of a money maker on its first release, but it has become a phenomenal favorite of the younger generation. The world premier was held November 13, 1940, and during the radio coverage Walt made a personal appearance.

Walt's next recorded appearance on radio (3-1-41) would seem to be a bit far a field for even him, but one must remember that since Walt had worked with Deems Taylor in Fantasia, an appearance on the METROPOLITAN OPERA broadcast was a natural one. Wouldn't one imagine that it was Mr. Taylor who enlisted Mr. Disney? Here was a famous personage who had been charged with tampering with musical pieces in Fantasia to one who was responsible for all the popular music which reached people through the screen and then on all kinds of musical programs. Remember that "When You Wish Upon a Star" was the latest to have received the Academy Award for Best Song. Much of Disney's fame rested on his ability to popularize his films through memorable music. This visit to the intermission portion of the METROPOLITAN OPERA program must have been most interesting.

In mid 1941 (6-20-41) Walt released The Reluctant Dragon which served the Disney studio in two ways: it capitalized on Walt's world-wide popularity and it fulfilled a secret wish of nearly everyone--to know how cartoons were made. Although an extremely pleasant film, critics complained that movie viewers should not have to pay for a Disney "commercial."

Later that year, on Halloween to be exact (10-31-41), Walt issued Dumbo. This time the critics found the real Disney had returned to his first principles: the animal kingdom. Indeed viewers felt a great warmth and empathy for Dumbo and his animal

friends, which is rare for any kind of film.

With the outbreak of war relatively soon after the film was released, things began to change for the studio. Part of the studio was taken over by members of an anti-aircraft unit, and a number of film contracts were awarded the studio to produce instructional military films. The studio suspended nearly all commercial activity and concentrated on aiding the war effort through training films, good will tours, posters, and Allied Forces insignia. Mickey Mouse appeared on numerous insignia and posters urging national security and the purchase of War Bonds. Incredibly the password of the Allied Forces on D-Day, June 6, 1944, was "Mickey Mouse!" Walt participated like any other famous and patriotic American would. He appeared on the TREASURY STAR PARADE sometime in 1942 after the summer when the show was launched, admonishing everyone to pay his taxes and buy War Bonds. The new law which went into effect in 1942 required 15 million Americans to pay income tax for the first time. The show was syndicated by the government with 15 minute mini-dramas or variety all designed to make a plug for the Allied war effort.

About the same time (8-21-42) Disney released Bambi. Preproduction had begun as early as 1937, but it had taken this long to get it to the screen. It remains one of the Disney studio's loveliest works, dealing with glimpses of life and nature that have kept it ever young and fresh. One wonders why Bambi (and Dumbo for that matter) was never presented on the radio. Perhaps the lyric beauty of the story was tied too closely to a visual presentation.

Walt made a Christmas time appearance on THE COCA COLA SHOW (12-28-42). If I am correct in the name-of-the-program game, that show featured one of the top musical stars on the air, Morton Downey. On the daily 15 minute show, Walt's appearance would include some Disney songs and a bit of chatter about what the Disney studio was up to.

It was a natural phenomenon for the mass media to turn to war themes during the war. Such is so if one reviews some of the titles of the cartoons Walt produced at this time: "Donald Gets Drafted," "The Vanishing Private," "The Old Army Game," and "Commando Duck." The Disney studio made a great contribution to the war effort by designing insignia for the military featuring Donald Duck. More than

any other character, Donald symbolized the American soldier. He became mascot and good luck charm of innumerable squadrons and units. Hailed as a tremendous morale builder, Donald scored his greatest war-time triumph in a vehicle originally conceived as an aid to sell war bonds. A satiric anti-Nazi cartoon named "Donald Duck in Nutzi Land" (1-1-43) was an overwhelming success which won the Academy Award for Best Cartoon Short Subject of 1942-43. But success also came to Spike Jones and the City Slickers. Their biggest break had come prior to the film's release when they cut a novelty number from the film called "Der Fuehrer's Face," a spoof of Hitler's antics. Jones' recording became a smash hit and propelled him and his company into stardom.

The war had closed many foreign markets since Europe was one large battleground, so Disney turned to South America. With the blessing of the State Department, he toured some South American nations with a small staff and some artists. The result was Saludos Amigos released on February 19, 1943.

On February 21, 1943, THE MERCURY THEATER ON THE AIR (probably entitled the ORSON WELLES THEATER according to a note by John Dunning) presented Snow White and the Seven Dwarfs starring the popular young singing actress Jane Powell instead of the little publicized stars of the Disney studio. This broadcast was probably the first not directly done by the Disney people. Miss Powell was to recreate the role of Snow White on a number of programs in the next few years. Orson Welles was cast as host and narrator on the program.

THE MARCH OF TIME, sponsored and produced by Time magazine was surely the best-known news documentary on the air. Sounding much like a Movietone newsreel, news, music, and interviews were presented. Sometime during 1943 one of the interviews featured Walt Disney. It is probable that he appeared in person since dramatizations of famous people had been phased out as much as possible by then. There would have been much to talk about: the war effort by the studio, the South American tour, and the studio's future plans.

On August 18, 1943, Disney released a film called Victory Through Air Power. Walt felt so strongly about the use of strategic long-range bombing and how it

could help the war effort that he decided to produce it himself. His aim was to illustrate a film about it in order to win public support for the idea. The film became much better known in Great Britain than in the U.S. In some ways it was an important release. It is said that Mr. Churchill used the film to convince Pres. Roosevelt to organize long-range bombing via the US Air Corps.

THE SCREEN GUILD THEATER had been dropped by Gulf Oil because of the effect the war had on the oil industry. It was picked up by Lady Esther cosmetics and since 1942 had settled into its own: success in wooing more top Hollywood stars than any other program. On February 21, 1944, the program presented a version of Snow White and the Seven Dwarfs with Edgar Bergen narrating the story and Jane Powell singing the title role. The two had met when Miss Powell was a vocalist on THE CHARLIE MCCARTHY SHOW. They had also worked together in Miss Powell's initial feature film, Song of the Open Road. The magic of Walt Disney's film was still a drawing card, for it is reported that the producer of THE SCREEN GUILD THEATER kept his ear tuned to public taste, according to John Dunning, and Disney's film had to pass that criteria.

I have located a special AFRS Christmas broadcast (9-12-44) which includes Walt Disney characters as well as Margo and Bing Crosby with whom Disney would work a bit later in Walt's career. The broadcast is in the Spanish language.

After more than a year of not releasing a major production, the Disney studio released The Three Caballeros in February of 1945. It was a sequel to Saludos Amigos and would have been released sooner but war priorities made it difficult for the distributor to get color prints.

When it premiered in September of 1944, THIS IS MY BEST was billed as one of the most impressive and prestigious dramatic shows, reports John Dunning. The show combined America's favorite authors of favorite stories enacted by top-flight stars. Orson Welles became associated with the program in a major way as producer-director, occasional star, and narrator. With young Jane Powell singing the lead, he narrated Snow White and the Seven Dwarfs on March 27, 1945. This was a reunion for Mr. Welles and Miss Powell, for they had done this very show a few years earlier, as I noted above.

Nelson Eddy on his program THE ELECTRIC HOUR welcomed Walt Disney for the Christmas broadcast (12-23-45). The show was principally a vehicle for Nelson's popular singing, but occasionally there were guests. It gave Walt a chance to update the public on what his studio was doing. Less than a year later Nelson would work with Disney in a film sequence called "The Whale Who Wanted to Sing at the Met," surely one of Make Mine Music's highlights. The film (8-15-46) was a disappointment to many because they failed to realize Walt was moving on to new areas where he hoped he would succeed as completely as he had with the animated feature.

Although ACADEMY AWARD was aired for one brief season, it gained and has retained a reputation as an important example of audio drama. The program dramatized a film which had won or had been nominated for an Academy Award. It was sponsored by the House of Squibb and was ranked along with THE LUX RADIO THEATER, THE SCREEN GUILD THEATER, or HALLMARK PLAYHOUSE--all major radio theaters. Soon after its initial March 30 broadcast, ACADEMY AWARD aired another version of Snow White and the Se-

ven Dwarfs (4-27-46). The show is expertly done by an unannounced cast, probably meaning that the Disney people produced it. There are several innovations in details of the story such as a fern consoling Snow White when she escapes the huntsman and the Dwarfs using the expletive "Jiminy Cricket" in their speeches.

Another major radio theater, THE HALLMARK PLAYHOUSE had established its formula of presenting well-known works of contemporary and classical literature, interpreted by top Hollywood stars. Walt Disney's Pinocchio was chosen by best-selling novelist James Hilton for presentation on September 4, 1946. (There is some confusion here. According to some logs, this presentation was by ACADEMY AWARD.) One begins to sense the immense popularity of Disney's material on every major radio show, judging from the shows which aired versions of his screen films during the golden era of radio.

It was time for Walt to score another triumph. On November 1, 1946, Disney released Song of the South in which he perfected the combination of animation and live action.

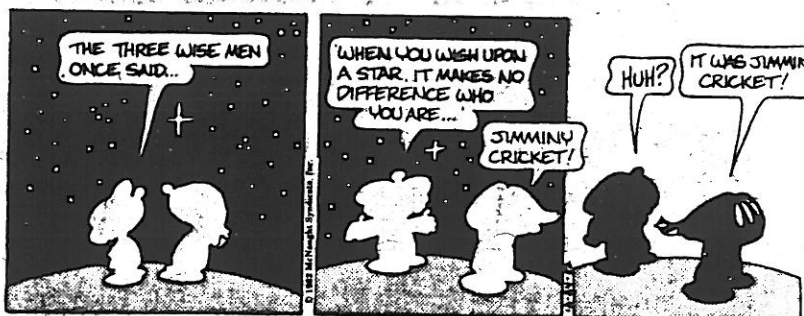
(TO BE CONTINUED)

-Reid G. Hansen

CREDITS:

This month's anniversary cover is the creation of Reid G. Hansen. The Cover Story was written by John Lloyd who has been involved with the Radio Historical Association of Colorado from the start. The continuing article on 'Walt Disney and Radio' was written by Reid G. Hansen, who promises at least one more installment. Credits are due to The Disney Films by Leonard Maltin for information on Disney's animation and to David R. Smith of the Disney Archives, who supplies a helpful chronology of Walt's appearances on radio.

"ROBY," a new tongue-in-cheek serial subtitled "The Adventures of a Galactic Gumshoe" is what one might call high-tech radio drama. Beginning on Monday, June 20, we'll be hearing 13 weeks of three-minute episodes, weeknight at 11 P.M.. KCFR will repeat the whole week's worth of RUBY (15 minutes worth) for you every Saturday night at 11 P.M..



BROADCAST PIONEERS LIBRARY

1771 N STREET, N.W., WASHINGTON, D. C. 20036 • PHONE 223-0088

CATHARINE HEINZ, DIRECTOR

June 2, 1983

Radio Historical Association of Colorado, Inc.
c/o P. O. Box 1690
Arvada, Colorado 80001

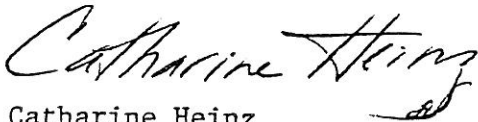
Dear Association Members:

Thank you for the gift of nine reels of John Dunning interviews with radio personalities donated to the Library by your Association and John Dunning. They are an exciting and important addition to our collection.

The Library board members and those who use and will use the Library praise you for your contribution to recording and preserving radio history.

Thank you for making these resources available to "our audience".

Sincerely,



Catharine Heinz

CH/sv

cc: John Dunning

NATIONAL RECOVERY ACT RETURNS

The National Recovery Act with Larry Cox can be heard on station KKBB 1090 AM Thursdays from 10 pm until midnight, and repeated Sundays from 3 pm until 5 pm.

This program, the only one of its kind in the Colorado region, features popular music from the early teens through the 1930's. The program features such great singers and entertainers as Eddie Cantor, Helen Kane, Fats Waller and many many more.

The program appears to come out of the past with the selection of music as well as the news broadcast complete with top stories from the 20's and 30's. The show even comes complete with static and fade in's and out's to make it almost believable. I have heard the show on several occasions and found it to be most entertaining.

For those of you who would like a copy of the show's broadcast schedule from June 2 to August 25, just drop me a letter and I will send you a copy of it. Thanks to Larry Cox for sending his schedule to us. We wish him continued success with his program.

Send all inquiries to :

John Callor
P.O. Box 1109
Westminster, CO 80030

ELECTIONS

Now is the time to start thinking who you would like to see as candidates for officers in the RHAC. Elections of officers will be at the September meeting. More information to follow.

GUEST SPEAKER AT JULY MEETING

Come one and all to the July meeting of the RHAC to hear....Vir James. Mr. James is a long-time veteran of radio. He first started his career in 1925 with his first Amateur Radio Station License, and his station's call letters were 3RR. After much study and schooling Mr. James operated a radio before, during and after the war.

In 1947 he founded both radio stations KVRH-Salida, CO and KLVC-Leadville, CO. Then in 1954 Mr. James sold his stations and put his knowledge to work by starting Vir James Consulting Engineer. He has helped many radio stations in the many years since. Mr. James has had a very busy and active life including ice dancing at age 74. He will talk to us about his experiences and of radio's golden past and hopeful future.

We hope to see everyone at the July meeting and thanks to Vir James for taking time out to speak with us.

DONATIONS

At the June meeting of the RHAC, there was a motion to make a donation to a person or organization who was either in radio's golden age or is trying to preserve radio's past. The membership suggested a \$100 donation to both the Motion Picture and Television Countryhouse and Hospital in Woodland Hills California and also the Broadcast Pioneers Library in Washington, D.C. The motion was put to the membership and was past by those present at the June meeting.

The club also donated it's rarely used cassette library of OTR (some 180 shows) to the local school for the blind.

KATE SMITH

MAKER OF HIT TUNES

ONE of the surest ways to make your song a hit is to have Kate Smith introduce it.

That's not as easy as it sounds, nor as hard. The veteran songstress does not snatch eagerly at the morning mail, hoping for a new tune by an unknown songsmith, for Kate has her pick of the best compositions of the country's leading writers. But newcomers who know how to get a song in Kate's hands have had extraordinary luck in seeing their songs zoom to the very top of the Hit Parade.

In selecting a new song to be introduced, Kate studies the lyrics—they must tell a story and not be a mere succession of "June, moon" rhymes. The melody must be one that is easily hummed or whistled, and must be interesting to the ear.

One of the things Kate likes best to do is to dig through the files for a long-forgotten song and plug it back into popularity. On her Sunday night radio program Kate features at least one of these "oldies" each week and has watched other artists and band-leaders take it from there.

Her taste in songs is widely varied. Kate has introduced such haunting ballads as "Dear Mom" and swifty rhythm tunes like "Praise the Lord and Pass the Ammunition" and "G. I. Jive."

Working closely with Kate in choosing tunes for her program is Ted Collins, who acts as manager, producer and announcer for her programs. Together they audition the new songs and select the program for each week's broadcast.

A glance at their record of tune-picking illustrates the pair's accurate sense of what makes a hit song. In 1941, Kate introduced and plugged "White Cliffs of Dover," "Rose O'Day," "I'm Thrilled," "Shrine of St. Cecilia," "Ma, I Miss Your Apple Pie," and several others. During that year, she has revived to a long dormant popularity these old-timers: "Melancholy Baby," "Embraceable You," "I Surrender Dear," and "America, I love You."

The following year, the girl from Greenville, Va., who set the world on its singing ear, put across such successful melodies as "I Don't Want to Walk Without You," "Dear Mom," "I Hear a Rhapsody," "She'll Always Remember" and "I Don't Want to Set the World on Fire."

Last year Kate had the country singing with her such well-remembered hits as "I Never Mention Your Name," "One Dozen Roses," "Wait For Me Mary," "Why Don't You Do Right?" "You'd Be So Nice to Come Home To" and one of the biggest hits of the decade, Irving Berlin's "White Christmas."

During the current year, Kate has already been instrumental in putting over the top hit tunes of 1944. Among them are: "Don't Worry Mom," "They Ask About You," "Love, Love, Love," "San Fernando Valley," "I'll Be Seeing You" and "Someday We'll Meet Again."

During 1944 Kate has revived "The Kerry Dancers," "As Time Goes By," (with an assist from the motion picture "Casablanca") "I'll Get By," "For Me and My Gal" and "I Cried For You."

One of the highlights of the radio year is Kate's annual rendition of the beautiful "Ave Maria" and the joyous Christmas carols for the merry season.

Kate's effectiveness as a maker of song hits is no mere accident. Into each song success she puts many hours of hard work—rehearsing with the



Ted Collins, the manager extraordinaire, and Kate Smith enjoy a snack before starting a broadcast rehearsal.

band, arrangers and choral accompaniment. When she feels that the tune is completely ready for the airwaves, Kate puts it down on her program. And not one minute sooner!

Kate is heard over her CBS broadcast by an audience of 75,000,000 listeners. Besides this show, which is a Sunday night feature, she has been offering her comments on the news and events of the world on a daily, morning show. But of all the records, established by Miss Smith in her fourteen years of broadcasting, she is proudest of her marathoning bond selling stunts for the Treasury Department. On February 1, 1944, Kate was heard on every CBS program from 8 A. M. to 1 A. M. the following morning. The \$110,000,000 bond sales total constituted a new record for any similar undertaking. During another drive Kate sold \$39,000,000 worth of bonds.

This supersaleswoman started as a choir singer in a church in Washington, D. C., when she was four years old. During the first World War Kate entertained the armed forces. Broadway was her next stop, and she

won parts in "Flying High" and "Hit the Deck."

Her whole career changed abruptly when, one night, young and enterprising Ted Collins dropped in to visit her backstage. Through that meeting the fabulous Smith-Collins combine was born. Collins persuaded Kate to make some recordings for the phonograph company with which he was associated. After that he steered her into radio. Soon she was broadcasting for thirty minutes at a time, and the nation flocked to its radios every time her voice could be heard over the air. Kate's program became the starting place for many now-famous comedians, actors and singers.

Kate's own voice had an unusual charm. When she sang a song, people wanted to hear it over and over again. And so this former choir singer and Broadway star became one of America's leading makers of hit tunes. By careful selection the songs were picked, but Kate's magnetic personality and voice sent them racing to the parade of hits.

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<u>REEL 341</u>	<u>NBC UNIVERSITY OF THE AIR-WORLD'S GREAT NOVELS</u>	1200'
1L	1-3-47 MOBY DICK: Part 1 1-17-47 MOBY DICK: Part 2	
2L	1-24-47 MOBY DICK: Part 3 1-31-47 MOBY DICK: Part 4	
1R	1-2-48 WUTHERING HEIGHTS: Part 1 1-9-48 WUTHERING HEIGHTS: Part 2	
2R	1-16-48 WUTHERING HEIGHTS: Part 3 1-23-48 WUTHERING HEIGHTS: Part 4	
<u>REEL 342</u>	<u>FRONTIER FIGHTERS</u>	1200'
1L	# 1: Pierre DeLasalle # 2: Lewis And Clark # 3: Zebulon Pike # 4: John Charles Fremont	
2L	# 5: Kit Carson # 6: Jedidiah Smith # 7: Dr. Marcus Whitman # 8: John McLaughlin	
1R	# 9: The Donner Party #10: The Alamo #11: General Steven Watts Kearny #12: Brigham Young	
2R	#13: Joseph L. Meek #14: Liman A. Cutler #15: John Sutter #16: Buffalo Bill	
<u>REEL 343</u>	<u>DESTINATION FREEDOM</u>	1200'
1L	8-28-49 Segregation, Inc. 9-4-49 Saga Of Senator Blanche K. Bruce	
2L	10-9-49 Father To Son 11-16-49 The Man Who Owned Chicago	
1R	3-12-50 Preminition Of The Panther 8-13-50 The Last Letter Home	
2R	10-15-50 Freedom 11-12-50 Knights Of The Golden Circle	

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<u>REEL 344</u>	<u>LET GEORGE DO IT</u>		1200'
1L	7-12-48	Close Call	
	7-19-48	The Deadman Who Was Murdered	
2L	7-26-48	The Seven Murder	
	8-2-48	The Money Makers	
1R	8-9-48	The Perfect Specimen	
	8-16-48	The Ghost On Bliss Terrace	
2R	8-23-48	The Corpse That Took A Powder	
	8-30-48	A Minor Case Of Murder	
<u>REEL 345</u>	<u>SCREEN GUILD THEATRE</u>		1200'
1L	6-10-46	The House On 92nd Street	
	6-24-46	Barbary Coast	
2L	8-12-46	The Devil And Miss Jones	
	9-23-46	Susan And God	
1R	6-3-46	Lightnin'	
	5-27-46	Firebrand	
2R	9-30-46	Junior Miss	
	10-21-46	Michael And Mary	
<u>REEL 346</u>	<u>SCREEN GUILD THEATRE/LUX</u>		1200'
1L	11-11-46	The First Year	
	3-3-47	Kitty Foyle	
2L	10-13-40	Private Lives	
	10-20-40	Jack Benny Crashes Screen Guild Theatre	
1R	12-7-41	Between Americans	
	11-9-41	Babes In Arms	
2R	10-28-40	LUX RADIO THEATRE: Strike Up The Band	
<u>REEL 347</u>	<u>MYSTERY IN THE AIR</u>		1200'
1L	8-7-47	The Marvelous Barastro	
	8-14-47	The Lodger	
2L	8-21-47	The Horla	
	8-28-47	Beyond Good And Evil	
1R	9-4-47	The Mask Of Medusa	
	9-11-47	The Queen Of Spades	
2R	9-18-47	The Black Cat	
	9-25-47	Crime And Punishment	

The radio adventures of a galactic gumshoe

First there was Lake Wobegon, Minn. — Ralph's Pretty Good Grocery, the soothing sounds of the Butch Thompson Trio and the down-home folks who turn up in kitchens throughout the country Saturday nights in weekly episodes of Minnesota Public Radio's "A Prairie Home Companion."



And now, as if to counter the wholesomeness of the legendary Powdermilk biscuits and the "Prairie" way of life that washes them down, there's "Ruby." Ruby is a galactic gumshoe and, as she's quick to point out, "a good one." She packs a Blaster and doesn't hesitate to use it as she grapples with Tookahs, Frankies and Slimeys on Summa Nulla. (That's "the high point of nothing.") We're talking radio drama set in the 21st century here, and our heroine's mission is to find out who's manipulating reality at "the crossroads of the galaxy."

Ruby brings her Blaster to town Monday. She'll be waging her high-tech crusade for justice in three-minute segments each weeknight at 11 on KCFR, 90.1-FM. Ruby's celestial misadventures — she calls her story "The Big Deal" — continue for 13 weeks. She is hard-boiled, quick to call a Slimey a Slimey. (A Slimey, by the way, is a "mind wimp" — a biogenetically engineered assassin.)

EARLY EPISODES find Ruby grappling with a Tookah. (He's got four three-fingered tentacles, three eyes, a thin blue mustache and a red fez.) "Get your tacky tentacles off of me," she tells the Tookah as she reaches for her Blaster. She admits he has a "good" grip but is put-

off by not knowing if she's shaking the Tookah's hand or foot.

If Ruby sounds like the laboratory creation of a madman, let it be said that this is not the first time her creator has been lost in the ozone. Thomas Lopez, also known as M. (for "Meatball") Fulton, of ZBS Foundation has masterminded other lofty radio dramas: "The Fourth Tower of Inverness," "Stars & Stuff" and "The Incredible Adventures of Jack Flanders." This time he's ventured into the rarefied realm of high-tech mystery drama.

Whatever Ruby's future may hold, the series is not likely to become known as another Fulton's Folly: About 250 public radio stations throughout the country have picked up the series in the year since it was completed. But to hear the man who brought her to life tell it, the straight-shooting Ruby experienced as many false starts as Frankenstein before she was launched on her journey from ZBS in upstate New York to Summa Nulla.

She started out in the mid-'70s as Ruby Tuesday in "Stars & Stuff." She then metamorphosed into Ruby Star in several ZBS pilots orchestrated to disco music. She eventually emerged as simply Ruby, an enterprising detective who is high on technology.

"Part of the idea behind 'Ruby' was to do something that showed a woman who was not a victim, somebody who was very self-contained and could take care of herself," says Lopez, who wrote, produced and engineered the series. "She came out to be tougher than I expected. I kept wanting to soften her up. It was a touchy situation because we were working with a popular genre but put a woman in a traditionally male role."

Mind control is a recurring theme in "Ruby," an occupational hazard that Lopez says too often goes hand in hand with technology: "The two are tied together," he says. "Technology can be turned either way. It can be

used creatively or it can be used to control people's minds." ZBS has embarked on the former course, using state-of-the-art electronics to create radio dramas.

"At the moment we're about the only organization surviving by doing radio drama pretty much on a full-time basis," he says. "In the past, people who had the money to produce radio drama really didn't use the technology available. The programming was usually heavily theater oriented. We have our own recording studio and can build a character with instruments."

ZBS BUILT "Ruby" with a Moog synthesizer, a rhythm machine and a Vocoder in its eight-track studio. Lopez says a digital synthesizer will open more doors for "Ruby II," which is expected to fly by the fall of 1984. The technology ZBS draws from is reflected in inspired sound effects — whirring lasers, fading footsteps, singing choruses. "One of the things happening in terms of radio drama is that it's shifting over into audio art. We're using technology to tell the story," says Lopez, who also has worked with avant-garde artists including Laurie Anderson, Philip Glass and Alan Ginsberg at ZBS' 45-acre site on the Hudson River.

There are vestiges of new music influences in "Ruby," most obviously in the Android Sisters. "I have no idea where they came from," says Lopez. "They do talk songs, and we're using the digital synthesizer with them." Fans can look forward to a spinoff album from the singing Androids before the three moons fade over Summa Nulla. There are also Ruby posters for those who fancy high-tech pinups.

"We get a lot of calls from men. I guess a lot of guys like tough women. Not me — I find tough women scary," says Lopez, dissolving in a spasm of maniacal laughter.

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