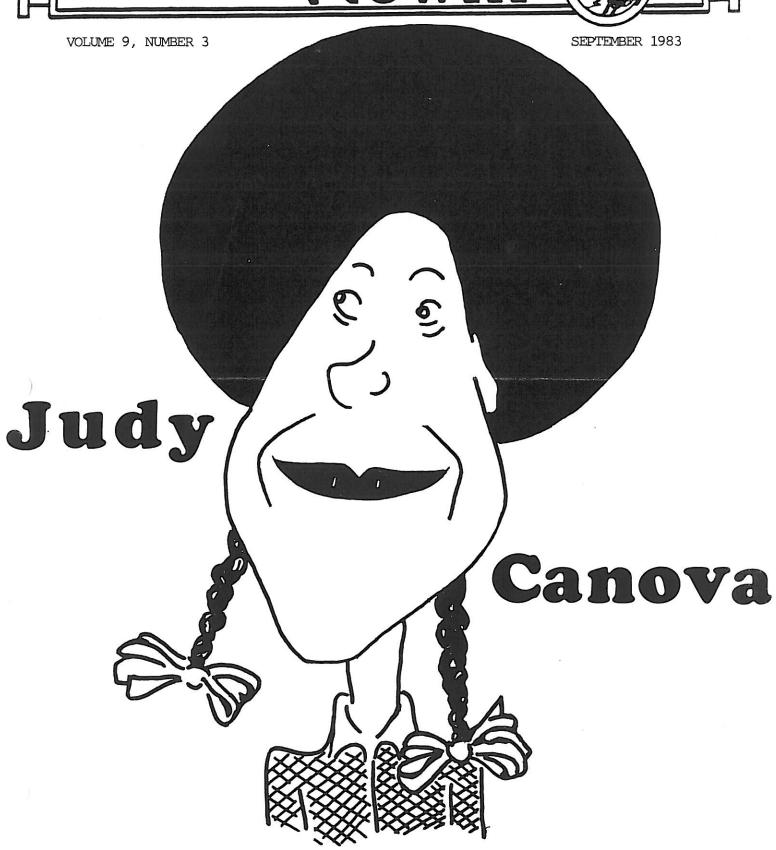
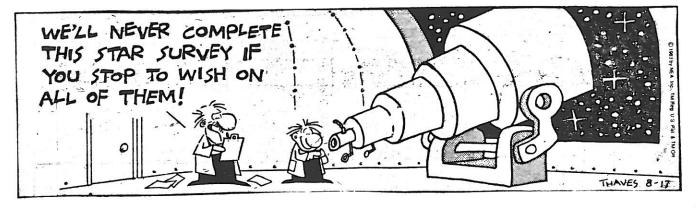
# The Radio Historical Association of Colorado



# SEPTEMBER MEETING

The September meeting of the R.H.A.C. will be held at 7:30 pm on September 15th. The club is still meeting at the Church of the Master 5152 East 17th Ave. Please use the Filbert entrance. We hope to see everyone there.

SEPTEMBER 3	SUSPENCE- Commuter Ticket. w J.Carol Naish GANGBUSTERS - Case of Abe Beitler	08-01-46 06-09-44
	ACADEMY AWARD THEATRE- Snow White and the Seven Dwar	
SEPTEMBER 10	EDGAR BERGEN HOUR- w J. Kirkwood 1hour	11-04-55
	ACADEMY AWARD THEATRE- Stagecoach	05-04-46
SEPTEMBER 17		06-06-46
	ACADEMY AWARD THEATRE- If I Were King. w Ronald Colm	an 05-11-46
	The Great Gildersleeve- Gildy's goat Horace	04-26-42
SEPTEMBER 24		eapon. 09-18-49
	RAILROAD HOUR- The Golden Curtain.	09-22-52
	RAILROAD HOUR- The Golden Curtain. THE GREAT GILDERSLEEVE- Ship Christening.	05-03-42
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SUNDAY S		
SEPTEMBER 4	CAVALCADE OF AMERICA- What Makes A Hero. w Richard Wie	dmark. 09-04-44
	1st of 4 CAVALCADES with a WWII theme.	
	CRIME CLASSICS- The Crime Of Natheba Spooner	06-15-53
	DESTINATION FREEDOM- Black Boy- Rich Wright Story	03-20-49
SEPTEMBER 11		01-08-45
	w William Holden, Walter Huston.	77 200 <u>-</u>
	BROADWAY IS MY BEAT- The Katie Lane Murder.	07-25- <i>5</i> 4
	A Series starring Nelson Olmsted,	
	1) STORY FOR TONITE- Soul Trapper. 30 minutes	
	,	08-13-47
_	INTERVIEW: Nelson Olmsted	* *
SEPTEMBER 18		02-15-44
		02-26-45
	w Marsha Hunt, Frank Lovejoy.  BROADWAY IS MY BEAT- The Decker Murder	
		08-01 <b>-</b> 54
	INTERVIEW: Eric Sevareid	
SEPTEMBER 25	FIBBER AND MOLLY- Speach For The Red Cross	03-07-44
	CAVALCADE OF AMERICA- Weather Is A Weapon.	05-14-44
	w Dana Andrews, Frank Lovejoy.	
	BIOGRAPHY IN SOUND- Portrait of Fred Allen. 60 min.	
	This is the first of 4 shows with Fred A	Allen!



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

For further information feel free to contact one of the following:

PRESIDENT: John Lloyd - 2667 E. 99th Ave. Thornton, CO 80229 451-7890 VICE PRESIDENT: John Adams - 2811 Valentia St. Denver, CO 80231 755-9185 TREASURER and

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

We would like to welcome: Hotch Alipounarian 1310 12th Street North Bergen, N.J. 07047 to the R.H.A.C. and hope that they will enjoy the club and all it has to offer!

And thank's to:
David Prickett 908 S. Newark St. Aurora, CO 80012 9/84
for renewing for another year.

CHRISTMAS PARTY (Please note change in date for moneies due!)

The RHAC will have it's annual Christmas party at the Heritage Square Opera House on December 10th. Dinner is at 4:15 with a show to follow at 7:00 pm. Between the dinner and show there will be silent movies shown in the theatre and you can also visit the many other shops there.

To make reservation contact:

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

John has been asked by the Opera House to have the money turned in by NOVEMBER 14th, so instead of bringing the money to the November meeting, please make arrangements to get it to John by the 14th. Your help in this matter is appreciated!

### ELECTIONS FOR RHAC OFFICES

During the August meeting the RHAC held it's nominations for officers. After a short meeting the following people either volunteered for or were nominated for and accepted the nomination to office:

For President: John Lloyd
Vice President: Guy Albright
Treasurer: John Migrala
Secretary: Reid Hansen

Thanks to those who are running for these offices. Elections will be at the September meeting. Being there is only one person per office, we will not be sending out ballots to out of town members as we did in the year previously.

Our thanks go out to those who served as officers for the past year!

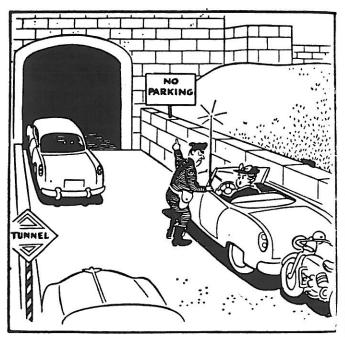
# THANKS TO OUR GUEST SPEAKER... JOHN DUNNING!

At the August meeting, we were privileged to have author and OTR collector John Dunning. At the meeting he spoke of his new OTR program format. John explained that many people have enjoyed and been educated about OTR personalities and what it was like in 'them days! John mentioned that the station feels the personalities 'sound' to old, well I'm sure that you'll all agree with me that these 'old' people have more to say than many of the so called radio personalities of today. Radio of today is only a clutter of noise that is only meant as background noise in a noisy office.

John mentioned a bit about what's new in collecting OTR shows and what to expect in the future. We hope that those who are hoarding those forgotten shows will soon release them. Also, that the many Universities who have programs will offer them to clubs to be enjoyed by many instead of going to waste on dusty rat infeasted deep dark remote places.

Again, thanks to John Dunning for sharing his expertise with us all once again!

According to our membership chairman, John Migrala, we are offering 2 free tape rentals for every new member a current member signs up! This offer will remain in effect for as long as we want the RHAC to continue to grow. Now is the time to get your friends and nieghbors involved in the fasinating world of OTR. All inquiries should go to Membership Chairman, John Migrala.



"I don't care! I'm not going in there until I hear the end of my radio serial!"



"This Aunt Jane about whose health you're so worried
— on which radio soap opera is she?"

# RHAC TAPE LIBRARY

REEL			ING INTERVIEWS	1200'
	1L	6-5-83	D-Day Program With John MacVane & Larry Less	leur
		6-12-83	Phil Leslie	
	2L	6-12-83	Phil Leslie - Concluded	
	1R	6-19-83	Whitfield Connor & Parley Baer	
		7-10-83	Frank Bresee	
	2R	7-10-83	Frank Bresee - Concluded	
REEL	357	THE RAILR	OAD HOUR	1200
	1L	9-17-51	Rip Van Winkle	
		6-14-50	The Necklace	
	2L	11-10-52	Dearest Enemy	
		1-2-50	The Red Mill	
		1 2 30	and ned till!	
	1R	5-5-52	Sunny	
		8-11-52	The Brownings	
		0-11-52	The blownings	
	2R	11-5-51	Rose Marie	
	LIC	6-2-52	The Minstrel Boy	a.
		0-2-52	The Minstrei Boy	
REEL		THE RAILRO		1200
	1L	12-5-49		
		12-17-51	Rosalie	
	2L	1-23-50	The Merry Widow	
		4-17-50	Madame Sherry	
	1R	10-9-50	Roberta	
		10-23-50	Revenge With Music	
	2R	10-30-50	Showboat	
		11-6-50	Irene	
REEL	359	ROGERS OF	THE GAZETTE	1200
	1L	9-16-53	Illyria Box Supper	1200
		9-23-53	Farm Day Sale	
		, 23 33	zum zuy butc	
	2L	10-8-53	Leah's "Eudora Notes"	
		10-15-53	Maggie And Barbara	
		10 13 33	Taggio into Baroura	
	1R	10-22-53	Eula Horner And The Country Fair	
		10-29-53	The Old Cornet	
	2R	11-5-53	The Toast Of Vienna - Gretchen March	
		11-11-53	The Town Clock	

REEL 36	ייי אר א אויי	MUSIC HALL	1200'
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11		September 1997 Control of the Contro	- 21
	2-24-44	Guest: Phil Silvers	
21	3-2-44	Guest: Lucille Ball	
	3-9-44	Guest: George Murphy	
	3-3-44	Guest. George marphy	
18	3-22-45	Guest: Frankie Carl	
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2 R	4-6-44	Guest: The Kraft Choral	
	4-13-44	Standard Committee Control Con	
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11		Fibber Replaces Glass In Front Window	1200
11			
	3-4-47	Trouble With The Postal Department	
21	3-11-47	People Only Need 4 Hours Sleep Per Night	
21			
	3-18-47	Fibber Waits In The Rain All Day	
1R	3-25-47	The Home Power Generator Plant	
11			
	4-1-47	Involved In Safe Driving Campaign	-
2R	4-8-47	Molly Sprains Ankle While Cleaning	
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When she was a kid, Judy Canova once wrote that she wasn't a happy child. She was a "fat tubby" and on the homely side. Still she insisted on wearing the fancy dresses that made other girls her age beautiful but which made her ludicrous. She looked about as broad as she was long, and thus only succeeded in incurring the teasing and laughter of playmetes.

The only thing that could take her mind off herself and her personal unhappiness was music. Born Julia Etta, she started singing popular songs on a Jacksonville, Florida, radio station together with her brotherZeke and her sister Anne when she was just twelve. When she sang she would forget her troubles.

Although her mother took her three children to the Carolina hills for the summer, Judy stayed inside her cabin unhappy and sober-faced. She used to listen to the mountfully amusing sound of the native hill people. She had forgotten how to laugh, but found herself chuckling at the nasal twang of the voices, the furny words, the odd pronunciations—the song lone of the hillbilly! In the weeks there in those Carolina hills, she committed to memory every song she heard, every nasal-twang, every oddity of pronunciation. It became her idea to do a routine with this hillbilly music in it.

In 1933 the three singing Canovas headed for the bright lights of New York. The Village Barn advertised for a hillbilly act, and the Canovas dragged out Judy's mountain songs, bought some calico and got the job. The honest laughter of those nightly packed houses paid off. After the Barn, a 70-week RKO vaudeville tour, an audition and contract for the Rudy Vallee program in 1933, a chance at an important stage show, CALLING ALL STARS, in 1934 with Gertrude Niesen, more radio, her first Broadway review, "The Ziegfield Follies of 1936," and then Hollywood.

Her big break in Hollywood was a bit part without billing in IN CALIENIE. Wini Shaw, a popular singer of the day, was to sing "The Lady In Red" in a nightclub scene, and one of the most beautiful and extravagant production numbers had been created by producer Busby Berkeley. Just as it ended, from behind a pillar Judy appeared in a costume resembling Wini Shaw's. The moment she opened her mouth to sing all the effect created by the original performance was destroyed. The audience howled. Judy immediately got other parts suited to her hillbilly hokum. Few knew that the absurd voice she used to butcher songs with had been trained for classical singing.

In the summer of 1943 she landed her own radio show for the Colgate-Palmolive-Reet Company. She surrounded herself with a complement of comedians in a program which depicted a socially aspiring "unacceptable" and her snooty neighbors. Ruby Dandridge was boisterously blithe and giggly "Geranium"" Judy's maid and cook; Hans Conneid was Judy's house guest, Mr. Hemmingway, a rather groundy character; Verna Felton was her friend Miz Pierce; Sheldon Leonard played Joe Crunchmiller, Judy's Brooklynese boyfriend, while the Sportmen Quartet, Cale Condon, Elvia Allman, Mel Blanc and others completed the cast. Mel was the character appearing with her called "Pedro." His expression, "Pardon me for talking in your face, Senorita," became a household remark during the fourties. Another character introduced on the Judy Canova Show was her "Cousin Ureenus" who used to eat chopped liver ice cream. On signing off Judy would sing the popular song, "Goodnight Sweatheart."

It was noted that few Americans had much contact with real hillbilly humor, but through radio's facsimile, millions of them giggled at the leading lady of pseudohillbilly comedians as she delivered ripe corn in a Deep Southern drawl. Her flair for reading corn in a rancous, drawling voice, made her one of radios favorite personalities. Judy appeared in a number of films and was a recording artist for RCA— and originated the pigtail fad which swept the countries campuses.

VARIETY credits Judy's appearance in 1939 as the first hillbilly act ever to appear on television. She formed her own TV production company in 1957 but was rarely seen on that medium with the exeption of some guest appearances on the HUCKLEBERRY FINN SHOW in the late fifties. She also made an occasional rodeo appearance after retiring from radio.

—Reid G. Hansen

CREDITS: This months cover was prepared from a drawing which appeared in TIME (12-17-45) with additional layout and artwork by Reid Hansen. The Cover Story retells the life story of Judy Canova who recently passed away at the age of 66 from a lingering illness. One by one the Radio Giants are being called away. 'Walt Disney and Radio was prepared by Reid with the aid of John Durning, David R. Smith of the Disney Archives, and to Leonard Maltin, author of THE DISNEY FILMS, all of whom supplied valuble information. Our special thanks to them!

I have found at least one spot light appearance to plug Walt's film MEIODY TIME and that was by Dennis Day. Mr. Day is known to all as the singing screwball on the Jack Benny Program, the star of A DAY IN THE LIFE OF DENNIS DAY, or the frequent guest host on FAMILY THEATRE. He also guest starmed on many of radio's top shows. On June 21, 1948, Dennis guested on THE CARNATION CONTENIED HOUR in a presentation of "Johnny Applessed." Mr. Day's unique tenor voice was utilized in Walt's film in what seems to have been a perfect mesh between sound and story. Dennis was the master of dialects and used a number in the film-in fact, he took most of the speaking roles. The story was taken from American legend and was given that special Walt Disney touch. THE CARNATION CONTENIED HOUR was a show of popular music which had a history of nineteen years on radio, sponsored all of its run by the Carnation Company. During the late 1940's it was part of NEC's "Monday Night of Music."

Most of Disney's entertainment was billed "for the young and old alike" type of audience. There were some programs which were strictly for children. One of these programs was called WORM WOOD KORST. The program cozes with charm from the talking trees and flowers to the animals. One gets the impression that he is in the cartoon world of Disney. On the pretext of looking for a locale for one of his next films, some of the famous Disney characters—such as Donald Duck and his pal Mickey Mouse—joined Walt in a visit to the broadcast (1-22-49). It's strictly a guest appearance, with the early part of the show involved with the excitment of having Walt visit the show. It's an interesting piece of radio even if it was strictly an adventure type weekly children's show.

Another fun show aired during this period was THE PHIL HARRIS/ALICE FAYE SHOW . Phil's radio personality had been developed during his time as bandleader on THE JACK BENNY PROGRAM. John Durning describes him as the "rough - out, lovable exponeniac, of the black ourly hair and the flashy cars who abused the language mercilessly and always tried to bluff his way through a problem." Phil and his wife Alice Faye had appeared on THE FTICH BANDWAGON until they got their own show in 1946. Many of the shows centered around the Harrises in rehearsals or problems with their hard-headed sponsor. One such show involved Walt Disney, although a bit indirectly. Walt was by this time working on his feature CINDERFILA, but it was not to be released until early 1950. This particular HARRIS show is catalogued for 4-30-49, nearly a year earlier. Perhaps it was simply an early plug for Walt. When Mr. Stone, Phil's sponsor, wents some entertainment for his daughter's party—something like Disney's movie CINDEREIA (this fact makes one wonder if the dates are correct) -- Remley (Eliott Lewis) readily admits that he knows Walt Disney well enough to call him by his first name, Herman. Phil also knows him and promises to have the film for the party. Thil was to work with Disney directly in the films JUNGIE BOOK and ROBIN HOOD. When they were unable to secure the film print, Phil and Remley decide to act it out for themselves. Their version turns out to be a flip-flop! Ourley is Cinderella, Alice is Princess Charming, Remley is Frances, a step-brother, Mr. Scott (Gale Gordon) is the step-father, and Julius Abbruzio (Walter Tetley) is the Fairy Codfather. The skit very loosely follows the story including size 13 EEE glass slippers. The slippers fit Remley, but he doesn't like their style! During the night the Fairy Godfather has changed feet with Cinderella (nicknamed "Shutup") and all turns out happily. The humor is broad and fun. Some of the musical bridges are Disney music, but "Someday My Prince Will Come" from Walt Disney's SNOW WHITE AND THE SEVEN DWARFS is featured. Actually, the skit is called "Cinderella in Worderland" so that Phil can get in the song, "Jabberwocky Bird." Walt would surley have enjoyed this spoof on the tale he was preparing for the silver screen.

Some four months before the film Cinderella was released CIUB 15 starring Dick Haynes premired the music from the film (12-1-49). One song, "A Dream Is A Wish Your Heart Makes," made the Hit Parade and was featured on a number of other shows, for example THE BING CROSSY SHOW. Yet another song, "Bibbidi-Bobbidi-Boo," was given wide acceptance and promotion.

Disney had released a number of his films during the Christmas holidays up to this point .. the latest was SO DEAR TO MY HEART with young Bobby Driscoll in the lead. Disney was now elevating some human actors to the status of "honest-to-goodness" film stars. He would soon appear in TREASURE ISLAND and be Peter Pan's voice. Another cartoon feature with more than one story to tell was released in 1949— that would be ICHABOD and MR. TOAD (10-1-49)—utilizing the talents of Bing Crosby. The list of very famous personalities to be featured in one or more of Walt's productions was growing.

There were no other film releases in 1949, but something else was in the offerings on radio. THE RATIROAD HOUR, a show which had become a part of NEC's "Monday Night of Music," was the particular program. The show took it's name from it's sponsor, the Association of American Railroads, and had nothing to do with railroading. It presented the best of opperetta and the musical stage, creating, during summer programs, new musical stories. The show premiered in an unusual 45 minute format on October 4, 1948, on AEC, but was trimmed to 30 minutes when it joined NEC a year later.

The program starred Gordon MacRea as its male singer and had guesys from the world of music from film star Jeanette McDonald to opera star Dorothy Kirsteten to pop singer Doris Day. A host of great names guested on the program. For Christmas in 1948 the broadcast took a vehicle from the films, "Holiday Inn" starring Gordon with his guestes Martha Tilton and actor George Murphy. But on December 26, 1949, the program premiered its presentation of Disney's SNOW WHITE AND THE SEVEN DWARFS written by Lawrence and Lee and with little Jane Powell in the title role. Many have mistaken Miss Powell for the original Snow White, but she was not. However, it is true there are a rather large number of appearances on radio in which she sang the worderful music the Disney studio had created for SNOW WHITE. The show is a showcase for the Disney story and Music and the result is most charming. For this presentation Gordon MacRea became the narrator since the role of the prince in the film was rather unimportant. There was also one tie to the original Disney film: one of the dwarfs was brought back to participate vocally in the show. All the music in special arrangements and musical bridges make the program a delight.

Disney had not made a full-length animated feature since <u>Bambi</u>, although his various segmented releases were well-received, critics felt that they came nowhere near the heights reached by his initial feature-length cartoon. But Disney returned to this field with <u>Cinderella</u> (3-4-50), hoping that audiences would sense the divious relationship with <u>Snow White</u> and create an excitement that the multi-episode cartoons lacked. It is a work of genuine charm due to skillful characterizations and storywork and, most importantly, an especially winning score. The innovations to the story are quite appealing. Who can forget the charming mice and their squeaky singing and speaking? Did all of this predate the Chipmunks and their "Chipmunk Song?" The public responded as it hadn't for any Disney feature since <u>Bambi</u>, and the film became one of the year's top-grossing films. The result in policy at Disney Studios was for Walt to choose two famous tales to which he would lend his famous name.

January 24, 1950, brought an appearance by Donald Duck—or at least his voice—on THE SIEVE ALLEN SHOW. It is natural to assume that Walt's new film would be highlighted. Of course, with Donald you never could be sure.

THE SCREN DIRECTORS' PLAYHOUSE came to radio rather late—January 9, 1949, but became an important radio theater. Patterned after the famous SCREN GUILD THEATRE, it added the participation of a director from the original film and often had the original stars of the release. In adapting its presentations from the screen to the radio it gained a quick reputation for excellence. During the last year of the program, an hour long format allowed it to present some unquestionally great shows, according to John Durning. On a Sunday evening midway through its second year (6-30-50), the presentation was Disney's Cinderella with three of the original screen stars: Ilene Woods as Cinderella, Verna Felton as the Fairy Godnother, and Eleanor Audley as the wicked Step-Mother. Ilene Woods was another of the Disney Studios stock actresses to gain some fame outside the studio. Audiences knew her voice, but mistakenly supposed her to look like Cinderella. Verna Felton had worked with Disney on the Durbo project as Baby Durbo's mother, and would appear as the matriarch elephant in Jurgle Book and then as one of the fairies in Sleeping Beauty. Eleanor Audley would be the voice of Maleficent in that memorable film. The broadcast was quite warmly accepted by the listening audience.

As a segment of its Summer Showtrain, THE RAILROAD HOUR remembered Walt Disney's Snow White and the Seven Dwarfs on its "Review of the Year 1937" (6-5-50). The aim of the review was to document the outstanding happenings of that year through music. Lucille Norman sang "Whistle While You Work." Even the ILIX RADIO THEATER listed Snow White as one of the memorable productions on its Decade's Best press listings. Walt was certainly in good company.

Disrey's next film <u>Treasure Island</u> (7-29-50) was undertaken in order to recover English pounds which could not be spent except in England. His choice was one of the few truly great adventure tales. Aside from several changes in the Steveson plot, the Disney touch is most evident in the appearance of the lavish film. Again, it did not do well at the box office, although it is truly one of Disney's all-time best live-action films.

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