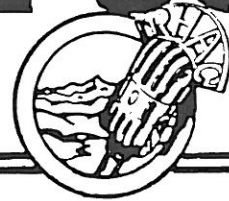


RETURN WITH US

The Radio Historical
Association of Colorado

NOW...



VOLUME 9, NUMBER 4

OCTOBER 1983



*"Confidentially ... I'm getting worried about these cutbacks in National
Public Radio. ..."*

ATTENTION! ***OCTOBER MEETING**

The OCTOBER meeting of the R.H.A.C. will be held at 7:30 pm at THE SOUTHWEST STATE BANK, 1380 SOUTH FEDERAL, on THURSDAY OCTOBER 20th. We will be back at the bank from now on. John Lloyd says that in case of a mix-up, will will meet at The Church of the Master at 8:00 pm, 5152 East 17th Ave. We will first meet at the bank and will post a notice if this happens! We hope to see everyone there.

We would like to give a special thanks to Guy Albright for getting the church for us for the last several months!

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

- October 1: STUDIO ONE - The Glass Key 04-13-48
- THE GREAT GILDERSLEEVE - Dinner For Hooker 05-31-42
- October 8: CBS IS THERE -Sir Francis Drake Faces The Spanish
- Armada. Forerunner to YOU ARE THERE. 08-04-47
- DETECTIVES BLACK AND BLUE - Maritime Thieves C.1932
- GEORGE BRUCES AIR STORIES OF THE WORLD WAR
- A New Face 02-23-32
- THE GREAT GILDERSLEEVE - The Sneezes 06-07-42
- October 15: YOU ARE THERE - Mary Queen Of Scots 06-27-48
- CEDRIC FOSTER AND THE NEWS - Nazi Drive to Moscow
- 07-04-41
- GEORGE BRUCES AIR STORIES OF THE WORLD WAR - Deacon
- From Hell 02-02-32
- THE GREAT GILDERSLEEVE -Gildy Produces A Play
- 06-14-42
- October 22: LUX RADIO THEATRE -Manhattan Melodrama, with- William
- Powell, Myrna Loy and Don Ameche. 09-09-40
- THE GREAT GILDERSLEEVE - Fathers Day Chair
- 06-21-42
- October 29: SAM SPADE -The Bafio Cup Caper.w,Howard Duff 08-22-48
- HAVE GUN WILL TRAVEL - The Teacher. 01-25-59
- THE GREAT GILDERSLEEVE - In Love With Amelia
- Hooker 06-28-42

 SUNDAY'S 2 to 5 pm

- Oct 2: NBC UNIVERSITY THEATRE - Lord Jim. w - Brian Aherne 10-3-48
- THE FAMILY THEATRE - William The Terrified. 1-18-50
- INTERVIEW: Lurene Tuttle, one of radio's great actresses!
- Oct 9: TIME TO SMILE - stars: Eddie Cantor. 6-3-42
- COLUMBIA WORKSHOP - Play Ball 4-19-42
- FRED ALLEN SHOW - Jack Haley and Phil Harris 1-23-49
- Oct 16: HOLLYWOOD STAR THEATRE - Fogbound. w: Jack Webb 12-18-48
- CBS RADIO WORKSHOP - A Matter of Logic. W. Conrad 6-1-56
- CHARLIE McCARTHY SHOW - Fred Allen 11-2-47
- Oct 23: LUX RADIO THEATRE - Angels With Dirty Faces 5-22-39
- CHARLIE McCARTHY SHOW - Walt Disney w- Donald Duck 9-21-47
- Oct 30: CHARLIE McCARTHY SHOW - Betty Hutton 9-28-47
- 1 of 4 MYSTERY IN THE AIR - The Horla. stars Peter Lorre 8-21-47
- THIS IS MY BEST - I Will Not Go Back. w Orson Welles 4-17-45

This months newsletter is late because I had to wait for information on the meeting place of the October meeting and also for John's shedule. Thanks for your patience. John Callor - Editor

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:

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

Jack Abizaïd 16 Hampshire RD Peabody, MA 01960 9-84

If any of the officers or any other members can help you out in any way, just drop us a line.

We would like to thank the following for renewing with the RHAC for another fun filled and exciting year:

Terry Shroyer	9-84	Carl Neustrand	10-84
Vernon Baker	10-84	Lynn Blesh	7-84
Richard Cramer	10-84		

Please take note of the following changes of address:

Craig Anderson P.O. Box 1197 Denver, CO 80201
William Ahrins 7409 West 73rd Circle Arvada, CO 80003

CHRISTMAS PARTY UPDATE

There are some seats available for the Heritage Square Opera House on December 10th. But please make your reservations soon with John Migrala. All money should be send to John no later than NOVEMBER 15th to get the seats we want.

Get in touch with John at: 7213 Roxbury Place Littleton, Co 80123 979-0755 for information and reservations.

CREDITS

This month's cover was prepared from a cartoon by Mike Peters which appeared in the ROCKY MOUNTAIN NEWS with additional artwork by Reid Hansen. The Cover Article was taken from POINT ONE (volume 1, number 5) which is published by KCFR bi-monthly. Max Wycisk, KCFR general mngr, was contacted and readily gave his permission to use the article. The final chapter on Walt Disney and Radio was prepared by Reid Hansen, who is indebted to David R. Smith of the Disney Archives, Leonard Maltin, author THE DISNEY FILMS, THE MAGICAL MUSIC OF WALT DISNEY by Dick Schory, and to John Dunning for details of individual programs. Reid invites additional information readers may have as well as feedback.

Thanks to Reid Hansen for his excellent article about Walt Disney on radio, for a job well done!

John Callor ed.



THE STATE OF NATIONAL PUBLIC RADIO

In my files I found an article entitled "Mankiewicz Puts Public Radio on Its Feet" from March of 1983. In it NPR was reported to have embarked on a course to free itself from dependence of federal funding. The goal was to be "free from the feds" by 1988. Federal budget cut-backs had reduced NPR's 1982 budget from a projected \$33 million to \$28 million, and by 1984 its budget would have been cut to about \$10 million. To keep NPR alive, he was renting space to NBC and the Mutual Broadcasting Co. radio networks; setting up a national paging service with Mobile Communications Corp.; renting space to Muzak and to Codart Inc. for by-subscription-only classical programs; and selling cassettes of NPR programs.

In 1977 when Mankiewicz took over NPR listeners were said to number around 3 million. This figure rose to some 8 million claimed for the present listening audience. This is partly attributable to the addition of the popular two-hour news and public affairs program launched in late 1979 called "Morning Edition."

Then we read about the sad story of National Public Radio's fiscal problems. In late March, with an operating budget of some \$27 million for the fiscal year 1983 (10-1-82 to 9-20-83) the NPR management determined that its operating deficit would reach 2.8 million. A closer look taken by the management in April indicated that the deficit was actually 5.8 million, and this figure was passed on to member stations. But the facts were that nobody at NPR was capable of describing the financial condition of the NPR company with any accuracy. This conclusion precipitated the resignation of Frank Mankiewicz and other top managers. A team of outside auditors was then brought in by the NPR board of directors and by mid-June the true facts of NPR's actual working capital deficit were made known: a whopping 9.1 deficit!

It was obvious that some kind of res-

cue was needed. After some weeks of negotiating with various groups, the NPR board, with the support of member stations, and the Corporation for Public Broadcasting reached an agreement to the effect that over a three-year period the huge deficit would be made up. Crucial to that possibility was a multi-million-dollar loan from the CPB as well as a drastic reduction in the annual budget of nearly \$10 million by NPR. Among the programs of some note that fell to the cutting board was "The Sunday Show." Call its demise an example of what the money crisis brought.

Max Wycisk, KCFR's General Manager, explains how this financial illness happened. "Well, the causes can be traced to several factors, some of them NPR's own fault and some (e.g. federal funding cut-backs) beyond the managers' control. But the following certainly had something to do with it: over-optimistic income projections, too-ambitious plans to earn income from such ancillary services as the system's satellite capacity, and the absence of a coherent accounting system. The NPR board is now aware of all these dangers to financial health, and inoculation--so to speak--against a recurrence have begun."

KCFR is a member of the 280 station network of National Public Radio. Member stations will have to provide ever greater financial support for NPR. In fact, KCFR has agreed to do just that as have a majority of member public radio stations. Since this is the case such popular NPR programs as "All Things Considered" and "Morning Edition" will still be available in Denver without any noticeable drop in quality.

As for the long-term implications, Max writes that "all this has been a reminder that a membership organization like NPR is a two-way street: our responsibility for making possible the radio programs we all value is balanced by NPR's responsibility to its member stations and, ultimately, to all us listeners. I am confident that, with that balance in effect, public radio will continue to flourish in Denver."

KCFR can happily report that its own books for the fiscal year that ended on June 30th balance nicely and that its financial condition remains quite healthy. Plans are still going forward for the construction of new KCFR studios and offices. There seems to be a positive attitude toward the challenges of rejuvenating NPR. -Reid G. Hansen



WALT DISNEY AND RADIO

Part 6

The initial offering of Snow White and the Seven Dwarfs on THE RAILROAD HOUR brought a repeat performance in 1950. The script was essentially the same Lawrence and Lee version, but this time the part of Snow White was sung by a singer from the Disney studio, although not one associated with the film version: Ilene Woods. It was she who took the vocal part of Cinderella in the film of the same name. But at least there was a connection. Miss Woods was able to do a number of things outside the studio given the impetus by Disney grooming. The presentation was aired on November 20, 1950, coinciding with the Thanksgiving holidays instead of a Christmas airing. THE RAILROAD HOUR had planned a Special Christmas Party for their offering in 1950's holiday season.

Disney ventured into television on his own terms. First there were a handful of Christmas specials, beginning in 1951, which aired with no commercial interruptions (bad showmanship according to Walt). These early programs were examples of the perfection in production for which Walt was famous. In 1954 when Walt consented to a weekly series, he decided to retain as much of this quality as he could and he acted as the program's host. The Disneyland park was being built during this period of time and Walt was as busy as ever with feature film production: Alice in Wonderland (7-28-51) which is best-known for its recreation of the Mad Hatter's Tea Party and for the innovative use of recognizable voices for the main characters; the live-action Robin Hood (7-19-52); The Sword and the Rose (8-8-53); The Living Desert (11-53); and Rob Roy (2-27-54).

Walt had purchased the rights to Barrie's Peter Pan in 1939, but more than 10 years passed before he began production on the fully animated screen version. Peter

Pan was already a successful theater production and Walt believed that his screen version "reflected what Barrie himself would have done had he had animation techniques available to him." Tinker Bell was not merely the ray of light that usually indicated her presence; she was a curvaceous pixie, determined, irascible and jealous. Peter Pan was released on February 5, 1953. THE LUX RADIO THEATER presented its last Disney production, this time Peter Pan starring Kathryn Beaumont and Bobby Driscoll from the original screen production. The presentation was aired for the Christmas holidays (12-21-53) while on another network THE RAILROAD HOUR was presenting Snow White and the Seven Dwarfs for the third time, this time starring Dorothy Warenskjold, one of the most regular performers on the series.

This was about the end of network broadcasting, and it also heralded essentially the end of Disney on radio. But Walt managed to keep quite busy with his film productions.

Lady and the Tramp (1955) was the first cartoon feature since Peter Pan and had the distinction of being filmed in Cinemascope (something Walt had wanted to do with Fantasia fifteen years earlier. It was also the first animated feature which was not based on a classic literary work. Walt once pointed out that he and his animators were "free to develop the story as we saw fit, which is not the case when you work on a classic. Then you must adhere rigidly to the sequences conceived by the author, which are familiar to your audience." Peggy Lee and Sonny Burke wrote songs for the movie, and joined other great radio personalities to bring characters to life: namely, Barbara Luddy, Bill Thompson, and Stan Freiberg.

When first conceived in 1950, Sleeping Beauty was in Walt's mind's eye, the ultimate in animated film making. Mary Costa from opera fame sang the title role, with Bill Shirley, Eleanor Audley, Verna Felton, Barbara Jo Allen and Barbara Luddy, Taylor Holmes, Bill Thompson and Candy Candido in other roles. Sleeping Beauty was the last fairy tale classic to be translated into an animated feature by Walt Disney and thus marked the end of an era for the studio.

The True-Life Adventures came about almost by chance in 1947. Walt casually asked nature photographer Alfred Milotte to shoot some footage for him in Alaska.

Walt edited the material into a 27 minute short subject called "Sea Island." The one problem was that no one wanted to run it. Walt was able to get one theater to run it, and it qualified for an Academy Award as the Best Documentary Short Subject of 1948. The series brought Walt international acclaim and opened new vistas to him and his studio.

During the 1960's the studio increased its production of fully live-action features, scoring one success after another: Swiss Family Robinson, Pollyanna, The Absent-Minded Professor, for example. Animated features remained an important revenue source for the growing company.

Jungle Book, released in 1967, was the last animated-feature Walt did. It enjoyed a first-time film rental of \$24 million and every new animated feature since that date has exceeded that figure. 101 Dalmations brought new innovations to animation, utilizing Xerox photography for the first time. Sword in the Stone (1963) told the story of the legendary King Arthur's boyhood, and Winnie the Pooh and the Honey Tree (1966) is one of three adventures done by Disney based on A. A. Milne's popular Bear of Little Brain. The Rescuers premiered in 1977 and soon established itself as the most successful new release in Disney's history with film rentals in excess of \$45 million, erasing the long standing record held by Mary Poppins. Mary Poppins has been critically acclaimed as Walt Disney's supreme achievement in motion picture entertainment. The joy-filled musical was nominated for 13 Academy Awards and it won five, an extraordinary success for Walt Disney Productions. Pete's Dragon was released at Christmas time in 1977 and is a bright lively musical that combines live action and animation in the fashion of Song of the South and Mary Poppins. The Fox and the Hound the latest animation to be released seemed to carry the trend of movie animation to still higher levels. The Black Hole and Tron were based on fascinating ideas but were somewhat hindered in execution. Walt's long time running television series has recently been cancelled, but Disney executives have moved in a new way, perhaps as Disney would have, by establishing a Disney cable network.

"At 9:35 am today at St. Joseph's Hosital in Burbank, California," ABC News reporter Pat McGuiness chronicled, Walt Disney, master of an entertainment em-

pire, the most complete and influential showman of this generation died, just ten days past his 65th birthday." In a personal portrait KABC in Los Angeles aired an interview recorded earlier over cups of coffee in Walt's office.

When asked, "Was your talent magical?" Walt replied that most children "like to draw and have latent talent, but lose interest and it goes undeveloped." He never was good as an artist, but it was a means to an end. His interest was animation. He became an idea man--a gag man.

"It's amazing how Disney characters have become a part of American life. People know them. They have personality behind them. One laughs at them, but also gets emotionally involved with them. The Ugly Duckling is almost a tear jerker. People were ready to cry for that poor little duckling. The world of Walt Disney: simplicity, joy, kindness, and nostalgia. Feeling sorry for poor little ducklings, joining in the sorrows and joys of children, bringing back youthful feelings and ideas for adults--that was the world of Walt Disney--a world of joy, a little island of kindness and nostalgia that had little time in a world--little time does a real world have for nostalgia and kindness--in a real world that is not so simple or always so joyful."

"So ends the career of Walt Disney, winner of 900 awards including 31 Oscars and the Presidential Medal of Freedom, the nation's highest award for a civilian. The career is over, but the world he created lives on in his films, in Disneyland, in the Magic Kingdom of his fertile imagination and towering talent, a kingdom of the heart." So reported ABC NEWS AND SPECIAL EVENTS on the death of Walt Disney (12-15-66).

The last broadcasts I will consider come, first, from Disneyland when Band-leader Sammy Kaye aired a program of big band music (7-15-71); and second, a program which considers Pinocchio's 100th Birthday (1980). Surely Walt had much to do with the latter.

Walt continues to be with us. Recently when two professional football teams met and one team overcame a 37-17 lead to win, the commentator reported that the finish was just like "the magic wand of Walt Disney!" There goes Disney still improving the lot of people by improving the happiness of the world and improving upon it. (THE END) Reid G. Hansen

RHAC TAPE LIBRARY

REEL 364 JOHN DUNNING INTERVIEWS 1200'

1L	7-16-83	Ray Bradbury
	7-17-83	Morton Fine
2L	7-17-83	Morton Fine - Concluded
	7-30-83	Rosemary De Camp
1R	7-30-83	Rosemary De Camp - Concluded
	7-31-83	Kenny Delmar
2R	7-31-83	Kenny Delmar - Concluded
	7-31-83	Roland Kibbee

REEL 365 THE LIFE OF RILEY 1200'

1L	7-25-43	Riley Plans To Build A House
	9-24-44	Peg's Old Boyfriend
2L	10-8-44	Muley's Party
	10-22-44	The Boss's Son-In-Law
1R	10-29-44	Halloween - Haunted House
	11-5-44	Piano Lessons
2R	11-12-44	Big Football Bet
	11-19-44	Turkey Hunt

REEL 366 THE LIFE OF RILEY 1200'

1L	11-26-44	Bridesmaid Babs
	12-3-44	Most Popular Boy
2L	12-10-44	Riley's Mash Note
	12-17-44	Christmas Present
1R	12-24-44	Roswell A Guest For Christmas
	1-7-45	Silver Gloves
2R	1-21-45	Riley's Conscience
	2-25-45	English Test

REEL 367 THE LIFE OF RILEY 1200'

1L	3-4-45	Riley's First Baby
	3-18-45	A Pal To Junior
2L	3-25-45	Missing Five Dollars
	5-13-45	Mother-In-Law
1R	9-8-45	Layoffs
	9-15-45	Fued With Neighbor Gillis - Goat
2R	10-20-45	Peg's Old Boyfriend Sidney Is Houseguest
	11-24-45	Bab's And Simon - Married?

RHAC TAPE LIBRARY

<u>REEL 368</u>	<u>SUSPENSE</u>		1200'
1L	12-22-42	Two Sharp Knives	
	1-5-43	Nothing Up My Sleeve	
2L	1-12-43	The Pit And The Pendulum	
	3-23-43	The Customers Like Murder	
1R	4-13-43	Fear Paints A Picture	
	4-27-43	The Diary Of Saphronia Winters	
2R	8-21-43	Sorry, Wrong Number	
	10-7-43	Philomel Cottage	
<u>REEL 369</u>	<u>SUSPENSE</u>		1200'
1L	12-7-50	After The Movies	
	12-14-50	A Killing In Abilene	
2L	12-28-50	A Ring For Marya	
	1-7-52	The Case Against Loo Doc	
1R	1-14-52	The Fall River Tragedy	
	5-12-52	The Missing Person	
2R	3-16-53	The Mountain	
	3-23-53	The Signalman	
<u>REEL 370</u>	<u>TARZAN</u>	<u>(SYNDICATED)</u>	1200'
1L		Life Of Death	
		Jungle Heat	
2L		Killer At Large	
		The Hooded Death	
1R		The End Of The World	
		Jungle Smoke	
2R		Tarzan And The Lypagor	
		Tarzan And The Hot Rod Kid	
<u>REEL 371</u>	<u>TARZAN</u>	<u>(SYNDICATED)</u>	1200'
1L		Mask Of Monitiki	
		Tarzan And The Arena Of Death	
2L		None So Blind	
		Tarzan And The American Family Robinson	
1R		Tarzan And The Long Journey	
		Tarzan And The Decoy	
2R		Congo Murder	
		Across A Continent	

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CATHARINE HEINZ, DIRECTOR

September 1, 1983

Mr. John H. Lloyd, President
Radio Historical Association of Colorado, Inc.
7213 West Roxbury Place
Littleton, Colorado 80123

Dear Mr. Lloyd:

What an honor it is for the Broadcast Pioneers Library to have been chosen this year by the Radio Historical Association of Colorado for its contribution of \$100.00.

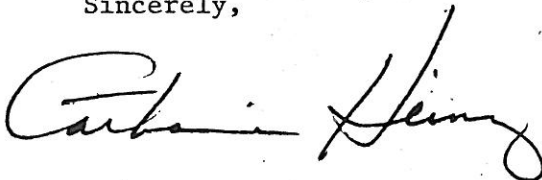
We consider this to be an award for service as well as being a financial gift. This is a "first" for us in the awards division, and we are grateful for the check — one more step toward preserving the Library.

Thanks to you, too, and to John Callor, the editor of "Return With Us Now...," for reproducing our letters in your June and July issues.

It is with real appreciation that we accept this special attention you have given us. In small return, I enclose the Library's Tenth Anniversary brochure.

Thank you again.

Sincerely,



CH/sv
Enclosures (2)

cc Ward L. Quaal

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Endowed by BROADCAST PIONEERS EDUCATIONAL FUND, INC. President: WARD L. QUAAL • Vice President-Secretary: CATHARINE HEINZ

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44

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