



KAIJU GOJIRA

[RADIO-SERIAL]

Godzilla, the fire-breathing city-stomping giant reptile, is such an entrenched figure of popular culture and big-monster iconography that it's hard to imagine a time when people knew about the critter but didn't know exactly what he looked like. But, yes, Godzilla was first introduced to the Japanese people in the form of a radio serial, aired in the summer of 1954, several months before the original film *Gojira* premiered in Tokyo.

Eleven episodes aired on the NHK radio network.

[Godziszewski] "One of the first publicity stunts for the film was a radio drama that was broadcast every Saturday evening from 7:00 to 7:30 p.m. for 11 weeks, starting on July 17. Titled *The Monster Godzilla*, this Nippon Broadcasting production was concocted to whet the appetite of potential moviegoers. The story was loosely based on the first draft screenplay prepared by Murata and Honda. By the time it concluded on September 25, audiences were primed to see how the fantastic events of the radio play would translate into film. The Monster Godzilla was also novelized, being published a year later in July 1955."

"For a little more than two months, the radio drama *The Monster Godzilla* aired live on Nippon Broadcasting, adapting the first draft screenplay penned by Takeo Murata and Ishiro Honda. Eleven 30 minute episodes were created using a cast of radio voice actors since their onscreen actors were unavailable. With 5.5 hours to fill up and no visual effects on which to rely, the production used a generous amount of overly melodramatic narration to fill the gaps. Most drama scenes expanded on the screenplay's dialogue and several minor new scenes were also added to further pad the show. With the movie in the middle of production at the same time, the radio play needed its own musical score and sound effects. Using a scant four-piece band, the musical director tried his best to create an atmosphere of dread, but the result was often weak and over the top. Godzilla's roar was a rather nondescript, sounding more like a lion with laryngitis rather than a giant monster."

ORIGINATION: NHK, Tokyo (Nippon Broadcasting).

DURATION: July 17-September 25, 1954.

PERSONNEL: K. Hashimoto (music director), Shigeru Kayama (scriptwriter), Akio Tanaka (narrator), Toshi Tatsuno (director).

CAST: Setsuko Fujino (Emiko Yamane), Yukio Kasama (Boss), Fuyuki Murakami (Kyohei Yamane), Tomoo Nagai (Hideo Ogata), Masahiko Naruse (Daisuke Serizawa), Shozo Shiozaki (Hagiwara).

[OG-NOTE: The last episode of the serial was made available in 2001 as part of a limited CD release entitled *Godzilla Sound Memorial*. The CD is currently out-of-print and typically sells for well over a hundred dollars.]

KALI

[RADIO-SCRIPT]

[ALL CHEMIX RADIO SERIES: "...Radiophonic gothic drama that will transport you if you dare to listen with headphones. The gruesome goddess, feared by young patriarchs gives birth to pleasant tumours between those phones. It is up to you. A play in percepto-vision by FNT-CORA..."]

According to the New American Radio [presentation](#), the 1989 *Kali* radioplay was "an unusual sonic meditation. *Kali* invokes the Hindu goddess associated with death, destruction, and disease. Though often represented as a terrifying monster, garlanded with skulls and bearing a bloody sword in one of her many arms, *Kali* is also worshipped by many as *Mata, the Divine Mother*." This live radio session is credited to **FNT-CORA** on the cover, also known as FNTC (see previous [post](#) with same line-up except McKenzie replaced by... Jon Rose!). *Kali* is an obscure mystical ceremony recorded from a remote dark cave – well, you know, the reverb effect actually. Priests and worshippers are uttering undecipherable chantings and interjections. Sonic events creep in your mind like worms in a rotten fruit in a part Lovecraftian nightmare, part psychoanalysis gone wrong. People involved were obviously having fun here – and you're necessarily having fun when using a whistling hose (near the 10mins mark). Other sounds include unidentified percussion and noises, metal objects, male falsetto voice chanting an hymn around 22:50. The last 15mins is an industrial-ambient soundscape without vocals build from beautiful musique concrète sounds, synth and sound effects. I guess the gorgeous synth is played by **Hessel Veldman** while the great noise-scape is the work of **Andrew McKenzie**, both masters in their respective field. It's an impressive conclusion to a remarkable All Chemix Radio episode.

ALL CHEMIX RADIO SERIES (

Circa 1989

"Kali"

PERSONNEL: Willem de Ridder (electronics), Andrew McKenzie (objects, noises and synth), Ben Uijtjens (sound mixer), Hessel Veleman (synth).

CAST: Willem de Ridder, Cora Emens, Nicole Veldman.

THE KEY NOTE

[STAGE-PLAY]

Another mystery extravaganza by husband-wife team Ted and Virginia Maxwell, who were responsible for the horror-farce *The Cross-Eyed Parrot*, which Carlton Morse used as the basis for his first radio mystery serial.

[*Border Cities Star*, October 21, 1931] "The story evolves briefly around Brandon Annixter, a power in the financial world, who will stop at nothing to gain his desires... Mignon Stanley [is] an unwilling tool of Annixter... Two Arabians enter into the story, Khalid and Ali, devotees of the occult, who introduce mysteriousappings and spirit voices into the scenes... Ivy Daniels, ward of Annixter, around whom romance settles in the form of Preston Enderly, an aspiring young lawyer... Some snappy dialogue and rare comedy are thrown in by...Hepworth Fairweather, a wealthy friend of Annixter, to whom Aggie Gwendolyn Jenkins (of uncertain age) has taken a fancy..."

THE KLX PLAYERS (KLX, OAKLAND)

[*Friday—8:00-9:30 PM*]

August 19, 1927

"The Key Note"

[**OAKLAND TRIBUNE:** "...ACT I. Evening. Home of Brandon Annixter, San Francisco, California. ACT II. After midnight. Same setting. ACT III. Dawn. Same setting..."]

CAST: Violette Bristow (Aggie Gwendolyn Jenkins), Everett Gordon (Ali, Prince of Hashim), Rudolph Koslich (Khalid, Sword of God), Carlisle Partridge (Brandon Annixter), Harriet Romaine (Ivy Daniels), Wilfred Smith (Preston Enderly), Adelaide Whittaker (Mignon Stanley), Frank Young (Hepworth Fairweather).

KING KONG

[MOTION-PICTURE]

[*Hollywood Citizen-News*, February 10, 1933] "Scenes from 'King Kong,' a Merian C. Cooper production, will be given on the Hollywood on the Air program broadcast by KECA at 9:30. Fay Wray, Bruce Cabot and Robert Armstrong, who played leading parts in this screen production which was two years in the making, will be presented."

[*King Kong* book] "...on February 10, 1933...RKO sponsored a thirty-minute radio program on NBC advertising the movie. The program included sound and dialogue clips from the movie and earned high ratings."

ORIGINATION: KECA, Los Angeles, California.

DURATION: February 10, 1933.

PERSONNEL: Unknown.

CAST: Robert Armstrong, Bruce Cabot, Fay Wray.

EXTANT RECORDINGS: None.

HOLLYWOOD ON THE AIR (KECA, LOS ANGELES)

[*Friday—9:30-10:00 PM*]

Feb. 10, 1933 **"Scenes from 'King Kong'"**
["...Fantasy rules the lanes for a half-hour period tonight when 'Hollywood on the Air' observes 'King Kong' night. Colorful and exciting scenes from this Weird Cooper production will be presented during the broadcast..."]

(WJZ, NEW YORK)

[*Thursday—10:00-10:30 PM*]

March 2, 1933 **"'King Kong' at Radio City"**
["...Sketch; Speakers: Lowell Thomas, Daniel Frohman, Producer, and others..."]

(KECA, LOS ANGELES)

[*Friday—8:30-9:00 PM*]

March 24, 1933 **"Premiere of Motion Picture 'King Kong'"**
["...Joel McCrea will be master of ceremonies. Participants in the broadcast are to include Marian Cooper, Fay Wray, Bruce Cabot, Louella Parsons and others..."]

KING KONG

[MOTION-PICTURE; RADIO-SERIAL]

"Paul Dumont, 5-foot-3 former announcer, plays the 8-foot-6 giant in the 'King Kong' radio serial."

ORIGINATION: WEAf, New York City, New York (NBC-RED).

DURATION: February 25-April 22, 1933.

PERSONNEL: William S. Rainey (scriptwriter, director).

CAST: Paul Dumont (King Kong), et al.

EXTANT RECORDINGS: None.

KING KONG (WEAF, NEW YORK)

[*Saturday, Monday—6:30-6:45 PM*]

Feb. 25, 1933 [1]

Feb. 27, 1933 [2]
 March 4, 1933 [3]
 March 6, 1933 [4]
 March 11, 1933 [5]
 March 13, 1933 [6]
 March 18, 1933 [7]
 March 20, 1933 [8]
 March 25, 1933 [9]
 March 27, 1933 [10]
 April 1, 1933 [11]
 April 3, 1933 [12]
 April 8, 1933 [13]
 April 10, 1933 [14]
 April 15, 1933 [15]
 April 22, 1933 [16]



Paul Dumont

KPO DRAMA GUILD—"EDGAR ALLAN POE SERIES"
[SHORT-STORIES; RADIO-SERIES]

Poe tales adapted by Lucy Cuddy.

ORIGINATION: KPO, San Francisco, California.

DURATION: June 1-22, 1931.

PERSONNEL: Mrs. John Cuddy (scriptwriter), Baldwin McGaw (director).

CASTS: Emma Knox, Barbara Lee, Baldwin McGaw, Victor Rodman.

EXTANT RECORDINGS: None.

KPO DRAMA GUILD—"EDGAR ALLAN POE SERIES" (KPO, SAN FRANCISCO)

[Monday—10:30-11:00 PM]

June 1, 1931 "The Gold Bug" [Part 1]

[Thursday—8:00-8:30 PM]

June 4, 1931 "The Gold Bug" [Part 2]

[Monday—10:30-11:00 PM]

June 8, 1931 **"The Murders in the Rue Morgue"** [Part 1]

[Thursday—8:00-8:30 PM]

June 11, 1931 **"The Murders in the Rue Morgue"** [Part 2]

[Monday—10:30-11:00 PM]

June 15, 1931 **"The Fall of the House of Usher"**

[Thursday—8:00-8:30 PM]

June 18, 1931 **"The Purloined Letter"**

[Monday—10:30-11:00 PM]

June 22, 1931 **"The Black Cat"**

KPRC DRAMATIC PLAYERS—"TALES BY POE" [SHORT-STORIES; RADIO-SERIES]

This was the first ambitious dramatic production of KPRC after the Houston station moved into new headquarters on the mezzanine floor of the Lamar Hotel in 1934. Announcer Sylvester Gross provided the creative impulse behind these series of Poe adaptations. "Harvey Allen's revised and republished *Israfel* has brought about an Edgar Allan Poe revival all over the country."

In all, ten Poe stories were done on the series, ranging the gamut of the author's work from...

Harry Bartell started his radio career in 1934 at KPRC in Houston. "I knew an announcer who thought he was Arch Oboler and he started a series of midnight horror shows. Since everyone worked cheap, I was in the cast. Prior to that time he had done a show that was 15-minute versions of movies. The studios sent out scripts for the condensed version of pictures they were showing. They were broadcast for free and all the actors and producer got tickets to the show...25 cents worth...that was my first professional wage."

"My first exposure to KPRC was while they were still in the top floor of the Shell Building and before they moved to the Lamar Hotel. I was there because of Sylvester Gross, who was a personal friend and a fascinating announcer. He stammered rather badly in off-mike conversation but could ad-lib by the hour without a mistake on the air... It was here that he became intrigued with the idea of being producer-director-announcer-actor, a logical idea since there were no such positions on staff for drama.

"Moving to the Lamar Hotel provided new impetus toward production."

"I lost track of Sylvester when I left Houston but I think he was a suicide not too long after..."

ORIGINATION: KPRC, Houston, Texas.

DURATION: November 23, 1934-January 28, 1935.

PERSONNEL: Sylvester Gross (scriptwriter, director), Charles C. Hard (musical director), Marvin Van Dusen (sound effects), Jules White (scriptwriter, director).

CASTS: Harry Bartel, et al.

[NOTE: No specific information was found concerning the identity of the actors in this series, apart from Harry Bartell. But a newspaper item from April of 1935 listed the following as members of the KPRC Dramatic Players: Forest Cannon, Cleo Stamm, Fort Pearson, Nita Ruthe Wright, and Bernard Freeman.]

EXTANT RECORDINGS: None.

THE KPRC DRAMATIC PLAYERS (KPRC, HOUSTON)

[Friday—11:30 PM-12:00 MIDNIGHT]

Nov. 23, 1934 **"The Black Cat"**

Nov. 30, 1934 **"The Fall of the House of**

***Usher*"**

["...the story depicts the weird finale
of the last of the family of Ushers

Dec. 7, 1934	and the ancestral family mansion. The action is rapid and thrilling as Usher, the mad master of the house, changes mood frequently..."] "The Murders in the Rue Morgue" [Wednesday—9:30-10:00 PM]
Dec. 12, 1934	"The Case of Monsieur Valdemar"
Dec. 19, 1934	["...The tale concerns a dying man who is placed under a mesmeristic spell and is thus suspended, neither dead nor alive for a year..."] "Ligeia" ["...Sylvester Gross and Jules White have spent considerable time and effort in adapting this little known and weird Poe story for radio..."] [Saturday—9:00-9:30 PM]
Dec. 29, 1934	"Hop Frog"
Jan. 5, 1935	"The Cask of Amontillado" [Monday—10:15-10:45 PM]
Jan. 14, 1935	
Jan. 21, 1935	"Berenice" [Monday—10:30-11:00 PM]
Jan. 28, 1935	"The Tell-Tale Heart"
Sources for log information: <i>Houston Chronicle</i> , <i>Houston Post</i>	

**THE KYA MYSTERY PLAYERS—"TALES OF TERROR"
[SHORT-STORIES; RADIO-SERIES]**

New productions at KYA of the series originally done on WINS in 1934. This was part of a co-operative plan to share scripts between five Hearst-owned stations.

ORIGINATION: KYA, San Francisco, California.

DURATION: February ??-March 2, 1935.

PERSONNEL: H. C. Connette (director).

CASTS: Bob Anderson, Ray Leheney, Lynn Morley, Bill Packer.

EXTANT RECORDINGS: None.

THE KYA MYSTERY PLAYERS—"TALES OF TERROR" (KYA, SAN FRANCISCO)

[Saturday—7:30-8:00 PM]

Feb. 23, 1935 **"The Fall of the House of
Usher"**

March 2, 1935 **"The Cask of Amontillado"**



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