

February 6, 1950

RADIO SHOW

Proposed formula for radio show to be called THE KIRK DOUGLAS SPOTLIGHT THEATRE OF THE AIR or THE SPOTLIGHT THEATRE. In this show, I will act as the host and play the leading role in most of the shows which will consist of a variety of dramatic, comedy, and possibly musical plays.

One of the gimmicks of the show would be to use a new-comer in one of the important parts. At the end of the show, we would turn the spotlight on the new-comer and give a brief biographical talk.

The new-comers should be people who come from different parts of the country. They might be selected by a process of auditioning in various places or something similar.

Another gimmick for the show would be to go on tour for six to eight weeks. I don't think this has ever been done with a dramatic show. Each week we would broadcast from a different city, and each week the new-comer would be somebody from that city. Also, we might use a story that would suit that particular city. For instance, if we broadcast from New Orleans, we might do the story of Jean La Fitte. Even when we broadcast from Los Angeles, we must play up the town the new-comer is from. In a way, the spotlight is always put on a part of the country as well.

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It is my idea that on some shows I would be replaced by a guest-star using the same format, so that I would not be working on every show. A good possibility for one of the shows would be Clifton Webb.

Another thing that I would like to sell the potential sponsor on is to use a minimum of commercials on the show and make this one of the selling points. For instance, the commercial midway through the show might be eliminated. I think this might do much to garner good will for the sponsor.

Most of the scripts would be written by Jean Holloway. My idea is to spend much more time on the development and selection of scripts than is spent on most shows. And, in an attempt to get a tight script, use fully every radio device.

I would also try, if possible, to tie up the first use of any movies that I play in for radio.

I would also like to have part of the shows taped so that I would have freedom.

A possibility for one of the scripts might be Irwin Shaw's THE ASSASIN. I shall continue to work on lining up other possible scripts that have not been done on radio very often.

Might be good to develop a character in the guy who handles the spot-light. Give him a name, and he would lend himself to some interesting remarks by me when I ask him to turn on the "spot."
"Joe, turn the spotlight on ---."

A real spotlight should be used with the show.