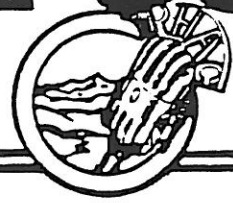


RETURN WITH US

The Radio Historical
Association of Colorado, Inc.

NOW...



VOLUME 13 NUMBER 7

FEBRUARY 1988



MADE WITH
PERSPECTIVE

RETURN WITH US NOW...is the official publication of the Radio Historical Association of Colorado, Inc., a non-profit organization. The cost of membership is \$15.00 per year which entitles the member full use of the Club's resources. For further information, contact one of the following officers or board members:

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NEXT MEETING

The next meeting of RHAC is Thursday, February 18 at The Church of the Master, 5152 E. 17th Ave. at 7:30 P.M. The Old Time Radio Players will present a re-creation of a radio drama. The Colorado Springs chapter will meet Monday, February 15 at 7:30 P.M. at Mike Field's home on 7925 Sangor.

CLUB NOTES

New log listings will appear in the next newsletter.

Bill Stipp asks if anyone has the 1944 series, The Adventures of Chick Carter. In the program, Chick is the adopted son of Nick Carter.

Tommy Thompson, 165 So. Yuma, Denver, has the following for sale: two reel-to-reel recorders, a cassette player, and a compact disc player. Tommy has no phone, but if you are interested, write to him.

Bill Stipp wants to burrow or buy ten inch adaptors for either a Pioneer model RT 1020L or AKAI GX-630D recorders.

ABOUT THE COVER

The drawing of Bob Hope is unmistakably by the famous artist, Al Hirshfeld, who appears every Sunday in the New York Times. Born in 1903 and still very prolific, he says that Hope is one of his favorite subjects due to his remarkable face.



Radio Historical Association of Colorado

OUT OF MY MIND

Dan Decker, Editor

Recently, RHAC member Jack Arthur loaned some of his old-time radio tapes to a fifth-grade class and in return received some thank-you letters that he has shared with us. I am sure that you will find them as charming, amusing, and thoughtful as we did. Here are some excerpts, unedited:

- It was a great experience to know what it was like without television.

- My favorites were the Lone Ranger and the Shadow.
- Mr. D. (the teacher) is a good guy like the Shadow.
- I especially liked the Shadow programs. Their awesome.
- I really like those tapes. I might be a girl, but they are good.
- I especially enjoy the Shadow. It's really fun listening and thinking of what it would be like. And I also think there misterious.
- Thanks for letting use your tapes. Gee, 300 tapes!
- Those tapes were really neat. Old-fashioned radio is different than I thought. The Lone Ranger was cool.
- It was fun to take a brake from work to listen to them.
- It's kind of weird hearing the people on tape and not being able to see it.
- Thank you for the oldfashion radio tapes.
- They sound very old.
- Thank you for the neat tapes from the olden days.

Reading these makes us feel ancient, does it not? And, thank you, Jack, for passing on these absolutely delightful notes. Thank you, also, to the teacher for enabling the children to actually hear history, for teaching the children the good manners of writing thank-you notes, and for not editing them. I believe that these notes are just another evidence that OTR is more than nostalgia; it is an art form that obviously has universal appeal. By the way, I encourage readers of this newsletter to pass on to us stories, anecdotes, articles, or letters such as the above that we might share with all of our readers.

In this space, I plan to call to your attention articles about OTR that are currently being published, and I would appreciate your passing on such articles that you know about. I note, for example, that the December 1987 issue of Audio magazine had an article about techniques and equipment used in early radio broadcasting entitled, "A Life in Radio Broadcasting". Also, Radio Electronics ran a series in 1987 entitled, "The Early Days of Radio". These are very likely available at your local public library.

Recently, I visited my twin brother who lives in the Milwaukee area, and while there, I contacted by telephone, Ken Pabst, newsletter editor of the Milwaukee Area Radio Enthusiasts. Their club sounds very vital as well as having a first-rate newsletter which Ken has edited from the club's beginning 13 years ago.

A book that I highly recommend is The Other Side of the Microphone by Owens L. Pomeroy, 1986, and available for \$8.00 from the author, 3613 Chestnut Ave., Baltimore MD 21211. Mr. Pomeroy is the co-founder of The Golden Age Radio Buffs of Maryland, an organization similar in scope and goals to ours. It is softbound, in a 2nd ed.

Stay tuned.

TUNING IN

It is with sadness that we report that Kevin Shield's OTR program on KCMN in Colorado Springs has been cancelled due to change of ownership of the station. There is a possibility that Kevin may resume the show on a different station in the future, and it is our hope that it will be very soon. Thank you, Kevin, for the fine work that you have done and for being such a good friend of old-time radio!

We hope that you have had the pleasure of hearing Jim Hawthorne's new show on KOA. 85 AM, creatively entitled, "The Midnight Theater of the Mind". It is broadcast from midnight until 1 P.M. and features a different program each night: Monday, Sherlock Holmes; Tuesday, Hopalong Cassidy; Wednesday, The Green Hornet; Thursday, The Lone Ranger; and Friday, Jack Benny. Tune in. You will like it.

We were unable to get Don Tucker's KNUS OTR show schedule this month.

ASCAP SPEAKER AT THE JANUARY MEETING

Mr. Michael Finley, district manager of ASCAP, American Society of Composers, Authors, and Publishers gave a fascinating and informative talk to the club's January meeting. ASCAP and its small competitor, BMI, Broadcast Music, Inc., are the largest collector of royalties in the world, and any medium which uses any form of music must have permission from them. It is so large, in fact, that ASCAP collects more than \$250 million a year. Eighty per cent or more of the money is distributed to the members, the rest being administrative expenses. The board of directors is comprised of members who are composers. Hal David was the last president and Morton Gould is the current one. Eighty per cent of revenue comes from radio and television; the rest comes from businesses who pay an annual fee, such as Sears which plays background music in their stores. Record stores generally are exempt from having to pay that fee. Small businesses may pay \$200 a year, whereas larger establishments such as department stores and nightclubs might pay \$2000 or more, unless they use a licensed business that in turn pays ASCAP.

The rationale behind ASCAP and BMI, of course, is to reward the creative efforts of composers and other creative people in the music industry. In order to do this, a large staff is required to police and monitor which songs are being broadcast and played across the country. Needless to say, this is a herculean task and is accomplished primarily by the use of round-the-clock tape recording over certain periods in various markets and then statistically determining which songs are getting what play. The 1978 revision of the copyright law determined that an author or composer holds the rights to a creation for 50 years after his or her death. And, of course, copyrights can be sold as is the case when Michael Jackson bought the rights to the Beatles songs for \$8 million.



(A continuation of the author's graduate thesis)

Rather than stress the twisted leadership in Tokyo, and applaud the civilized people who produced great poetry, drama, literature, and art, the Japanese were seen as inveterate barbarians. The program frequently made use of racial epithets ("Nips" and "Japs"), physiological disparagement ("yellow bellies," "little brown men," "yellow midgets," and "flat eyes"), as well as analogies with the animal kingdom ("monkeys," "rats," and "reptiles"). One program even declared that all Japanese spoke with a natural hiss as it explained that "the hiss . . . is a basic characteristic of Japanese speech." . . . If the Nazis were pictured as madmen, the Japanese were depicted as both butcherous (sic) and sub-human. (299)

The United States government with the full cooperation of the four major radio networks, CBS, NBC, ABC, and the Mutual Broadcasting System, made an all-out effort to promote the war effort during World War II. What amazes us in hindsight is that there was apparently no dissent about the excessive tactics employed, not to mention the expense involved in producing a prodigious number of spot announcements and programs. As an example of the extent to which the government used radio during World War II, MacDonald gives these statistics: "American radio stations during the period May through July 1942 carried 1,541,640 spot announcements and 186,075 live and transcribed programs in support of federal war projects" (304). This was truly a massive expenditure of time, money, and human resources in order to influence public opinion.

Radio was far more than a means for propaganda, of course. In fact, it served the war effort in a far different way: it entertained our troops both at home and overseas. Radio entertained and informed American troops through

the Armed Forces Radio Service (AFRS). Brylawski writes that "in 1945, forty-three programs, comprising fourteen hours of material were produced weekly for American forces by AFRS" (333). One can see the vastness of the undertaking to provide entertainment for U. S. armed services personnel in World War II.

Besides informing rural residents and propagandizing and entertaining during times of war, radio quite early in its history was seen as a means of advertising par excellence. Never before could an advertiser reach such a large and diverse audience--from the halls of academia to the factories of every size and place to barns where farmers quite often kept a radio set in order to hear weather and market reports. Hitherto, the mass-circulation magazines and newspapers were the major means of advertising, but then, not everyone read newspapers and magazines although most people heard radio sometime during the day. Actually, the power of radio was awesome. It created the desire for products, and in one case at least, created a desire for a product that did not even exist. Marquis writes about a cosmetic company that sponsored a program in the 1930's called "Evening in Paris." So many women asked for the non-existent perfume of this name that the sponsor created an "Evening in Paris" line of perfume which promptly outsold all of its competitors combined (392).

Radio not only was used to inform, propagandize, and sell products, but it also introduced millions of people to good music. Marquis tells one reason why the networks were so willing to broadcast music:

One reason for radio's enthusiastic embrace of music on both sides of the Atlantic was a function of the medium's persistent timidity; music seemed uncontroversial. An English critic observed that "the BBC need no longer . . . worry about the dangers of sex or communism or the

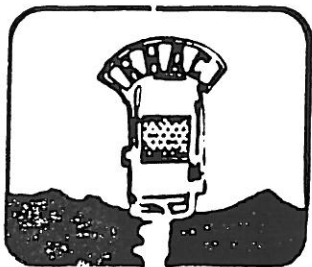
Feb. 1988

RHAC TAPE LIBRARY

<u>TAPE 763 THE GREAT GILDERSLEEVE (C)</u>		1200'
1L	2-18-48 Leila's Cousin Adeline Fairchild Arrives In Town 2-25-48 Gildy Thinks Adeline Is Trying To Steal Birdie	
2L	3-3-48 Gildy Helps Girl - Shy Leroy 3-10-48 Gildy Considers Marriage	
1R	3-17-48 Adeline's Beau Cecil - Duel 3-24-48 Adeline Wants To Visit The Jolly Boys	
2R	3-31-48 Marjorie In Love With Her French Teacher 4-7-48 Gildy Raising Money For Baseball Field	
<u>TAPE 764 THE GREAT GILDERSLEEVE (C)</u>		1200'
1L	4-14-48 The Water Commissioner's Radio Speech 4-21-48 Gildy's New Secretary	
2L	4-28-48 Dinner Courtesy Hercules Kitchenware Co. 5-5-48 Fish Fry	
1R	5-12-48 Gildy Stays Home Sick 5-19-48 The Green Thumb Women's Club	
2R	5-26-48 Gildy Drives A Mercedes 6-2-48 Gildersleeve Fired As Water Dommissioner	
<u>TAPE 765 THE GREAT GILDERSLEEVE (C)</u>		1200'
1L	9-8-48 Baby Girl Left In Gildy's Car 9-15-48 Taking Care Of The Baby	
2L	9-22-48 Leroy Jealous Of The Baby 9-29-48 Name The Baby Contest	
1R	10-6-48 Gildy Tries To Reform For Welfare Inspector 10-13-48 Visit By Aunt Hattie	
2R	10-20-48 Marjorie Ready To Marry To Keep Baby 10-27-48 Gildy Proposes To Adeline	
<u>TAPE 766 THE GREAT GILDERSLEEVE (C)</u>		1200'
1L	11-3-48 Secret Engagement 11-10-48 Leila Ransom Back In Town	
2L	11-17-48 Engaged To Leila And Adeline 11-24-48 Facing A Helicopter Flight	
1R	12-1-48 Leroy's Holiday Job 12-8-48 Disappearing Christmas Presents	
2R	12-15-48 Christmas Shopping 12-22-48 Christmas Eve At Gildersleeves	

RHAC TAPE LIBRARY

<u>TAPE 767 FIBBER MCGEE AND MOLLY (C)</u>		1200'
1L	3-2-36 Encyclopaedia Salesman 10-11-37 Molly Wants A New Car	
2L	11-29-38 Masquerade Party 1-24-39 Missing Shirt Button	
1R	1-31-39 Military Advisor 2-7-39 Faulty Window Shade	
2R	2-14-39 Out Of Coal 2-21-39 After Dinner Speaker	
<u>TAPE 768 FIBBER MCGEE AND MOLLY (C)</u>		1200'
1L	2-28-39 Mouse Problems 3-7-39 Sandwich Parlor	
2L	3-14-39 Memory Course 3-21-39 Hair Tonic	
1R	3-28-39 Inherited Yacht 4-4-39 Antique Furniture	
2R	4-11-39 Mailman 4-18-39 Budget	
<u>TAPE 769 FIBBER MCGEE AND MOLLY (C)</u>		1200'
1L	4-25-39 Fibber Needs Glasses 5-16-39 Zither Lesson	
2L	5-23-39 The Stork 5-30-39 Escaped Convicts	
1R	6-6-39 McGee The Wrestler 6-13-39 Advice Column - Aunt Molly	
2R	6-20-39 Fibber's Toothache 9-5-39 Fish Fry	
<u>TAPE 770 FIBBER MCGEE AND MOLLY (C)</u>		1200'
1L	1-8-46 Bean Contest At Kramer's Drugstore 1-15-46 Fibber Finds A Treasure Map In An Old Book	
2L	1-22-46 Pioneer Day In Wistful Vista 1-29-46 Molly's Card Party	
1R	2-5-46 McGees Go Ice Skating 2-12-46 Fibber's New Suit	
2R	2-19-46 Molly Off Program With Flu 2-26-46 Fibber's Gold-Pointed Fountain Pen	



Radio Historical Association of Colorado

RADIO HISTORICAL ASSOCIATION

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Enclosed is my check or money order in the amount of \$ _____ to cover the one month rental charge of \$1.50 per reel for the reels ordered. You are allowed to order as many as 10 reels at one time, although you may only have 10 reels outstanding at one time.

Reel Number	Title
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	

Alternates:

1 _____	4 _____	7 _____	10 _____
2 _____	5 _____	8 _____	11 _____
3 _____	6 _____	9 _____	12 _____

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I do hereby agree to abide by the R H A C rules and agree not to sell or use library materials for monetary gain.

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