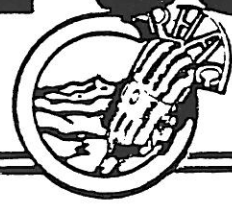


# RETURN WITH US

The Radio Historical  
Association of Colorado, Inc.

# NOW...



VOLUME 13 NUMBER 10

MAY 1988







Radio Historical Association of Colorado

## OUT OF MY MIND

Dan Decker Editor

In this expanded issue of the newsletter, you will find revised, replacement pages for the Regular Tape Library. We hope to continue the pages for the Contributors' Library in the next issue. Also, please note that two new pages are attached, pages 197 and 198, of the Regular Tape Library. By the way, these tapes are available in both the open reel and cassette formats.

All who attended the April meeting agree that it was one of the best in memory. Jack Arthur spoke the entire time, and the panel discussion and "trivia quiz" has been postponed for a future meeting. Mr. Arthur, writer and creator of humorous and satirical commercials that are aired nationwide, began in radio at the age of 19 in Casper, Wyoming. When he was 27, he became independent and began selling spot commercials. His commercials, he says, are a light, humorous approach to sensitive subjects and often offend someone. He learned the hard way about copyright laws when one time he mimicked "The Lone Ranger" and got into trouble with the creators and syndicators of the series. In the Denver area, Mr. Arthur's is a familiar voice, not only from the radio but even at the airport where his is the voice that announces to cars approaching the unloading zone in front of Stapleton, "Do not leave your car unattended in front of the doors." Stan Freeberg, the pioneer of the humorous commercial, is the role model to Mr. Arthur, he asserts. But commercials are not the only interest of Mr. Arthur. He is proud of his collection of jazz and select light adult music and plans to introduce this kind of music to Denver audiences in the future. We are grateful indeed to Mr. Arthur and to David Michael, RHAC vice president who secured him, for an unforgettable program!

Dick King again reminds us of the great variety in a single day's programming of old radio. For example, on Wednesday, May 8, 1945, there appeared these programs:

Fibber McGee and Molly (reel 653 in the RHAC library)  
Gabriel Heatter Commentary (113)  
NBC Special (311)  
Norman Corwin (077)  
Dick Tracy (706)

The membership of RHAC is advised of a change in membership fees. Effective January 1, the first-year fee is \$20.00. The renewal fee is \$15.00.

Anyone who buys or sells old radio sets are encouraged to contact the Club because we often get inquiries about buying or selling them.

Steve Ferrante wants the following shows: We the People broadcast of Jan. 1, 1950 and any Lum 'n Abner shows prior to 1941. You may contact Steve at P. O. Box 153, Oakland Hills PA 17076.

Elmer Westbrook informs us that Reel 271, The Third Man, has mistakenly switched the numbers of programs 38 and 39.

# Captain Midnight back for nostalgia mission

By Lou Ann Van Fossen

High on a mountaintop in his secret headquarters, Captain Midnight prepares for a mission unlike any he has ever faced before.

No, this isn't another of the classified goodwill escapades the cartoon character undertook for the US government on his nationwide radio or television show in the 1940s and 1950s. Instead, this is a nostalgia mission increasingly typical of old Saturday morning heroes — promoting a product.

After a 30-year absence, Captain Midnight is back — this time in advertisements for Classic Ovaltine.



Why not? After all, the Lone Ranger sells gasoline and the Three Stooges sell candy bars.

The advertising campaign was sparked by comments made by Lt. Col. Oliver L. North in the Iran-contra hearings in Washington, D.C., according to a press release from the advertising firm of Doremus, Porter & Novelli.

In questioning, North denied that codes used during secret missions for the White House were "from Captain Midnight."

"Captain Midnight's return marks the latest and, perhaps, the most significant move in a wave of nostalgia that has become an obsession with the American public," said Eric Dezenhall, account executive for the firm.

"In an era when children are interacting with TV heroes by shooting villains with laser gun hook-ups, Captain Midnight represents a safe and benign character who parents trusted 30 years ago when they were kids and are likely to trust again," said Helen Boehm, a New York psychologist and expert on the topic of children's superheroes.

In an interview, Boehm said that the trend toward reviving superheroes from the past was healthy — even if used to sell a product.

"The whole nostalgia issue is that life seemed to be simpler and easier for children then and parents want to share that with their children," she said.

Actual takes from "The Captain Midnight Show" will be featured in print advertisements and television commercials, primarily on stations featuring programs like "The Honeymooners," "I Love Lucy" and "Leave It To Beaver."

"Captain Midnight decided that now was the best time for him to come back," said a press release, promoting Captain Midnight's return.

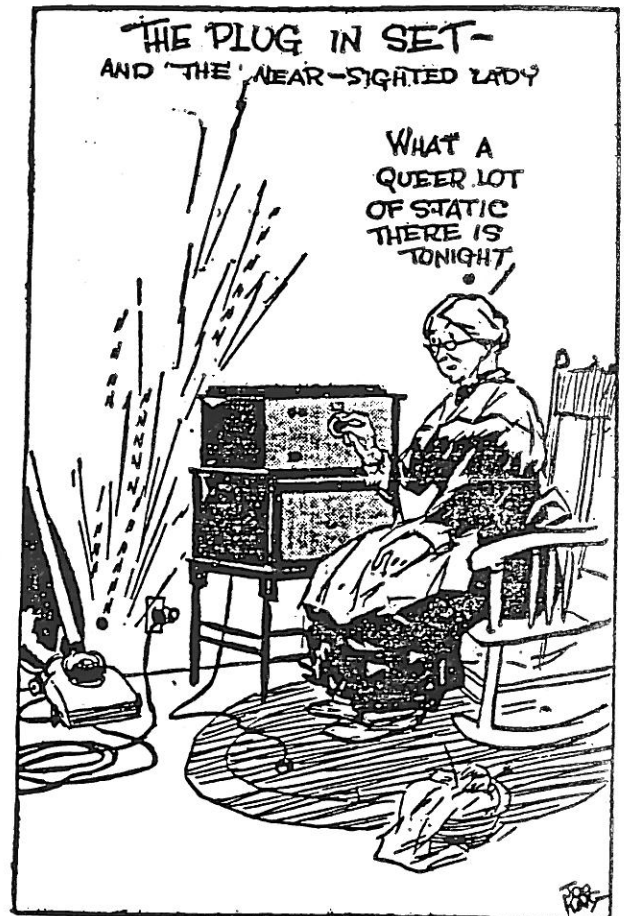
"While he was flattered to have his secret codes mentioned by Oliver North during the recent hearings in Washington, he thinks America needs a new superhero role model who knows about good values, fighting crime and the right milk additive."

The character Captain Midnight started in a radio program in 1938 and was one of the most popular children's shows of the 1940s. Based on the military experiences of the show's creator Robert Burr, World War I flying ace Capt. Red Albright received his nickname when he returned from a dangerous mission at the stroke of midnight, just in time to save the Allied cause.

During the early years, when the program was sponsored by the Skelly Oil Co., Captain Midnight and his friends belonged to an organization known as the Captain Midnight Flight Patrol.

In 1940, Ovaltine assumed sponsorship of the program and the Flight Patrol disappeared. In this development, the US government asked Captain Midnight (code name: SS-1) and an organization known as the Secret Squadron to Assist Federal Authorities in Fighting Worldwide Injustice. Members of the squadron included mechanic Ichabod Mudd (SS-4), Chuck Ramsay (SS-2) and Joyce Ryan (SS-3).

Captain Midnight was the first television superhero to communicate with viewing children through "Secret Squadron" Club memberships and decoder rings. The program went off the air in 1956.



RETURN WITH US TO...

by Bill O'Connell  
Duff Swanson

## MR. KEEN, TRACER OF LOST PERSONS

BENNETT KILPACK WAS THE FIRST OF THREE ACTORS IN THE TITLE ROLE OF THIS WELL-REMEMBERED MYSTERY SERIES. PHILIP CLARKE AND ARTHUR HUGHES PLAYED MR. KEEN BRIEFLY.

THE THEME SONG WAS MOST APT...  
"SOMEDAY I'LL FIND YOU"

MR. KEEN FOUND MISSING PEOPLE AND SOLVED CRIMES FROM 1937-1954.



MR. KEEN'S BLOW-WITTED ASSISTANT MIKE CLANCY, PLAYED BY JIM KELLY, PROVIDED THE RADIO SHOW'S FAMOUS CATCH-PHRASE WEEK AFTER WEEK...



SAINTS PRESERVE US, MR. KEEN!

A continuation of the editor's graduate thesis:

Alley, writing in the English Journal, also speaks of the motivational quality of old radio. He found to be especially motivating, dramatic presentations of such classics as Lost Horizon starring Ronald Colman; 1984 produced by the Theater Guild of the Air; the NBC University Theatre productions; and Edgar Allan Poe's "The Pit and the Pendulum," a production of the popular Suspense series. Alley says that a good teaching technique is to "stop a tape at any given point and develop a hypothesis of 'what will happen next' ". The reason that this works so well is because students are actively and emotionally involved in the story and feel the need for closure to the story. Often it helps to share orally ideas for a story's end because it enables class members to reinforce and encourage one another, especially if low self-esteem keeps students from seeing value in their own ideas.

Besides listening to tapes of old radio shows and writing endings to the stories, students can often be motivated to produce their own programs. When students produce their own shows, they "come to understand how authors created mood, as music and voices blend in atmosphere of horror, happiness, or even dullness. Margulis in Media and Methods writes that writing and producing dramas based on the old radio formats has beneficial spin-offs of increased self-confidence, creativity, and imagination:

The kids aren't as hesitant about giving oral presentations . . . They are more creative and imaginative than they were in the beginning of the year. For example, I gave them an assignment in which they were to take an everyday object and describe it in a written paragraph, using their five senses in the description. Then they took the same object, forgetting what they knew about it, and developed creative uses for it. . . . Reading and listening skills have also improved. Students aren't as apt to be selective listeners, but instead weigh and measure everything they hear. They have become "active" listeners.

Danielson, writing in English Journal, believes that producing radio plays in the classroom is an excellent way to teach writing. He tells about using short tape-recorded science-fiction radio programs from the 1950's such as Dimension X and X Minus One to inspire writing experiences. He divided a 10th-grade class into groups, each one producing a different play which was scripted and taped for presentation later on a local radio station and over the school's public address system. He writes about the benefits he saw for creative writing instruction:

Much thought and preparation go into the program before the first word is written. For years scholars have discussed the importance of prewriting exercises. Here they appear as a natural part of the project. When the writing begins, students eager to copy directly from the book, often turn out several pages of script. Soon, however, they realize that an excerpt from a story needs support. An introduction, extra dialogue, or a narrator is sometimes added.

Ball and Ball also write about radio productions by students. Writing in Catholic Library World, they warn about problems that might arise:

What are some of the pitfalls that will negate the quality of the writing (scripting) activity? . . . The following are a few of the common pitfalls as evidenced from a review of several commercial and

educational scripts that were rejected for publication: lack of proper research or study about the subject; poor organization of dialogue; poor writing styles; lack of consistency in the development of the plot; unsubstantial or incongruous plots of themes; inadequate character development; improper use of sound effects and musical scores; and ineffective editing techniques.

It is important that student writers of scripts understand that words alone must carry the action, characterization, and plot. Here again, the tape recorder can be useful. By reading their scripts into a tape recorder and listening to it later without looking at the script, students can often be more objective and critical of their writing and revise it, using language alone to set tone, visualize scenes, and develop characterizations, not relying on sound effects or other non-verbal devices. Ball and Ball also give several production hints such as using simple and direct language; using vocabulary that listeners can understand and appreciate; trying to present one concept at a time; avoiding use of long sentences that seem to ramble; incorporating elements of immediacy; and using a conversational style when talking into the microphone.

For many students, hearing dramatic radio presentation is their first experience of "theater of the mind," to use a phrase of Groth's. Some teachers report that the improved listening skills carry over into other areas such as following directions. McLeod in Clearing House says that "a tangential benefit, at least so it seemed, was a dramatic drop in the need to repeat directions." He adds that some students got so caught up with the language of a previous generation that they "chose to study the language of the '30's and '40's and contrasted it with the 'in sayings' of the '60's and '70's."

### Conclusion

We have seen how radio has been important in the informal education of Americans across the decades since 1920 and how radio has created excitement and creativity in classrooms, but what about the future of radio in formal and informal education?

Although radio's "golden age" is past and there has been considerable change in program format in commercial broadcasting as well as the emergence in recent years of public broadcasting, we believe that radio will continue to be a potent force in the education of Americans. What we see for the future is continued vitality and innovation in programming, increasing appreciation for and listenership of National Public Radio, and increased use of radio, both live and recorded, in the classroom.

Editor's note: Although this concludes the body of my college graduate thesis on radio, there is still to follow a considerable bibliography which will follow in subsequent issues. Please write to me if you would like a complete printed copy of the entire thesis and bibliography for only the cost of photocopying. Thanks to those who have already written words of appreciation for the excerpts. I do enjoy hearing from all of our readers.

Note: Are you aware that a new OTR program is being aired in the Denver area? We are delighted to announce that Don Tucker plays old-time radio shows each week day evening on KNUS from 7 to 8 o'clock, in addition to his OTR show on Sunday afternoons from 3 to 5, on the same station.

## FIBBER MCGEE AND MOLLY PROGRAM

Radio Program Log 1935 - 1959

Marian and Jim Jordan are best remembered as the comical couple Fibber McGee and Molly. Married in real life, they shared the microphone for thirty-three years in a wide assortment of program titles and types. In their first decade, over the air waves traveled their songs and antics beginning in 1924 as THE JORDANS, MARIAN AND JIM. Then in 1925 they started their first sponsored program titled THE O'HENRY TWINS. Over the following ten years they continued in radio with AIR SCOUTS, SMITH FAMILY, MARQUETTE, MR. TWISTER (Jim only), FARMER RUSK, BREAKFAST CLUB, SATURDAY NIGHT JUBILEE, several short series, KALTENMEYER'S KINDERGARTEN, and SMACKOUT. Out of these series developed these two characters that would delight Americans and Canadians for the next twenty-four years.

Until the onset of Fibber McGee and Molly, Marian and Jim had performed as contracted employees for several independent and network stations in the Chicago area. Most programs were sustained (carried without sponsorship), but the Fibber program would be supported by Johnson's Wax. It premiered in New York on Tuesday, 10 pm over WJZ and temporarily ran there for six weeks. The seventh broadcast returned them to WMAQ Chicago and they remained there nearly continuously for the next three and one-half years before moving permanently to KFI in Hollywood.

A few observations about program content should be noted here. In the first nineteen shows, Fibber & Molly played two auto gypsies whose wanderings about the country gave Fibber "a store of tall stories which would sham Baron Munchausen and make Paul Bunyan look like a piker."\* On the twentieth (August 26, 1935), the McGees rolled into Wistful Vista where Fibber invested his last \$2.00 in a house raffle, which luckily moved them into their permanent abode, #79 Wistful Vista. The program was to be based at this familiar address hereon.

For fifteen years S. C. Johnson & Son carried this thirty minute delight ending with the 1949 - 1950 broadcasting season. Pet Milk assumed the financial responsibility for the next two years, with Reynolds Aluminum picking up the tab of Fibber McGee and Molly in its last year of thirty minute shows. On June 30, 1953, Marian and Jim bowed to their last live audience with program #739.

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\* "Chicago Daily News", May 3, 1935, radio page

In October of that year the program was reduced to a fifteen minute, five day a week pre-recorded format, without the benefit of an audience. It was supported by a large number of sponsors over the three year run. General Mills, Miles Laboratories, RCA, Brown and Williamson, Lewis-Howe, and Paper Mate carried most of the programming.

Phil Leslie, Ralph Goodman, Joel Kane, and Leonard Levinson scripted all the programs finishing on Friday, March 23, 1956 with program #1381. While many of the favorite supporting cast left FM&M in the last weeks of the thirty minute series (Gale Dordon, Kings Men, Harlow Wilcox), some continued into the new fifteen minute programs (Bill Thompson, Arthur Q. Bryan, Mary Jane Craft, Elvia Allman, Jess Kirkpatrick and Shirley Mitchell) and others joined the cast occasionally (Bill Conrad, Parley Baer, Tyler McVey and Marvin Miller). Many others participated over this next three years as radio audiences and sponsorship increasingly switched to support television comedy and drama.

The Jordans thought they had returned in 1956 but fourteen months later NBC rehired them making Fibber McGee and Molly a feature of Weekend Monitor. Tom Koch wrote all 226 - five part per day scripts taped in Hollywood and broadcast each Saturday and Sunday from New York. August 2, 1959 saw the very last first-run broadcast of the Fibber McGee and Molly Program. Marian and Jim worked alone without benefit of supporting cast until several of the last weekends in July and August when one person playing a "man" gave them assistance. Only Cliff Thorsness was with the Jordans at Radio Recorders as their regular soundman.

Fortunately for their fans, approximately 550 (34%) of the 1,609 Fibber McGee and Molly Programs have survived as disc and tape recordings, and all but approximately forty-eight programs have survived in script form.

All this makes it possible for future generations to intimately hear, know, and love Fibber McGee and Molly.

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Sources: "Chicago Daily News" microfilms, logs and articles from the daily radio features page, loaned by the University of Illinois, Chicago, Illinois; 3-01-27 to 9-30-35.

"New York Times" microfilms, logs and articles from the Sunday week-long radio pages, loaned by the John Steinbeck Library, Salinas, California; 3-01-35 to 7-31-57.

Jordan, Jim, Personal scrapbooks, scripts and interviews, 5-17-80 and 7-30-80.

Leslie, Phil, Script Writer for Fibber McGee and Molly. Personal files of scripts, Van Nuys, California; 10-05-53 to 3-23-56. Interviewed 7-31-80 and 8-01-80.



## RHAC TAPE LIBRARY

TAPE 778 COUNTERSPY (C)

1200'

1L 6-8-42 Washington Woman Spy  
6-13-45 Washington Woman Spy

2L 2-22-49 Case Of The Mexican Rancho  
2-24-49 Case Of The Poison Peddler

1R 8-16-49 Case Of The Statue Of Death  
8-18-49 Case Of The Bouncing Bank Robber

2R 8-9-49 Case Of The Blackmailed Hijacker  
8-11-49 Case Of The Murmured Millions

TAPE 779 COUNTERSPY (C)

1200'

1L 8-23-49 Case Of The Desert Explosions  
8-25-49 Case Of The Murdering Messenger

2L 8-30-49 Case Of The Cold Blooded Professor - Part 1  
9-1-49 Case Of The Cold Blooded Professor - Part 2

1R 9-6-49 Case Of The Arrogant Arsonist  
9-8-49 Case Of The Courteous Come-Ons

2R 9-13-49 Case Of The Flatbush Fagin  
9-15-49 Case Of The Hot Car Killer

TAPE 780 COUNTERSPY (C)

1200'

1L 9-20-49 Case Of The Postal Pirates - Part 1  
9-22-49 Case Of The Postal Pirates - Part 2

2L 9-27-49 Case Of The Visiting Vultures  
9-29-49 Case Of The Vicious Visitor

1R 10-4-49 Case Of The Sweepstakes Murder  
10-6-49 Case Of The Genuine Counterfeits

2R 10-11-49 Case Of The Society Swindler  
10-13-49 Case Of The High Class Hijacker

TAPE 781 COUNTERSPY/LIGHTS OUT (C)

1200'

1L 10-18-49 Case Of The Photograph Furrier  
1-21-51 Case Of The Double Crossing Defender

2L 50.- 53 Case Of The Spectrograph  
12-20-53 Case Of The Diamond Thieves

1R 50 - 53 Case Of The Insidious Impersonation  
50 - 53 Case Of The Hideous Hijacker

2R 8-24-43 LO: Sub Basement  
9-7-43 LO: Lord Marley's Guest

## RHAC TAPE LIBRARY

TAPE 782 AMAZING MR. MALONE/THE AVENGER (C) 1200'

1L 5-25-51 MALONE: A Strong Offensive Is The Best Defense  
 6-8-51 MALONE: Seek And Ye Shall Find

2L 6-15-51 MALONE: Early To Bed And Early To Rise  
 6-22-51 MALONE: Hard Work Never Killed Anyone

1R 7-6-51 MALONE: Never Judge A Book By Its Cover  
 7-13-51 MALONE: Haste Maketh Waste

2R -45 AVENGER: The Eyes Of Shiva  
 -45 AVENGER: The Coins Of Death

TAPE 783 SUSPENSE (C) 1200'

1L 12-27-45 Pink Camelias  
 1-17-46 The Pasteboard Box

2L 7-4-46 An Evening's Diversion  
 7-18-46 Photo Finish

1R 7-25-46 Can't We Be Friends  
 8-8-46 Dead Ernest

2R 8-22-46 The Great Horrell  
 8-29-46 Blue Eyes

TAPE 784 ADVENTURES OF RED RYDER/CICSO KID (C) 1200'

1L RR: Wildcat Wire  
 RR: Thundering Tumbleweed

2L 9-6-46 RR: Timber Tornado  
 RR: Hysiampa Kid

1R CK: Vengeance At Windrock  
 CK: A Bird In The Hand

2R CK: Bridge Of Doom  
 CK: The Bull Whacker

TAPE 785 THE CISCO KID (C) 1200'

1L Trail Of The Blood Red Sun  
 The Duel

2L Posse Of Killers  
 Murder At 10 Below

1R The Claim Jumpers  
 Beyond The Frontier

2R Phantom Bandits  
 Cisco Takes The Trail

<u>REEL 078</u>	<u>SHERLOCK HOLMES: THE NOVELS 1899</u>	(C)	1200'
1L		A Study in Scarlet	
2L		The Sign of Hour	
1R		The Valley of Fear	
2R		The Hound of the Baskervilles	
<u>REEL 079</u>	<u>BOSTON BLACKIE/GANGBUSTERS/NERO WOLFE</u>	(C)	1800'
1L		BOSTON BLACKIE: Case of the Cat Killer BOSTON BLACKIE: Another Man's Poison BOSTON BLACKIE: Case of Joe Joe Thompson	
2L		BOSTON BLACKIE: Case of the Watch BOSTON BLACKIE: Case of Madam Zina BOSTON BLACKIE: Case of Dynamite Thompson	
1R	3-16-46	GANGBUSTERS: Case of Bow Wow Bowers	
	3-23-46	GANGBUSTERS: Joe McCann and the West Side Syndicate	
	10-20-50	NERO WOLFE: Case of the Stamped for Murder	
2R	11-3-50	NERO WOLFE: Case of the Dear Old Lady	
	11-17-50	NERO WOLFE: Case of the Careless Cleaner	
	12-22-50	NERO WOLFE: Case of the Slaughtered Santas	
<u>REEL 080</u>	<u>SUSPENSE</u>	(C)	1200'
1L	1-6-49	To Find Help	
	1-27-49	The Thing in the Window	
2L	2-17-49	Catch Me if You Can	
	2-24-49	Where There's a Will	
1R	3-3-49	Love Birds	
	3-10-49	Three O'Clock	
2R	3-17-49	Murder Through the Looking Glass	
	3-24-49	Dead Ernest	
<u>REEL 081</u>	<u>NICK CARTER, MASTER DETECTIVE</u>	(C)	1800'
1L	3-28-48	Case of the Martyred Rat	
	4-4-48	Case of the Star of Evil	
	5-9-48	Case of the Nameless Blonde	
2L	5-16-48	Case of the Salesman of Death	
	5-30-48	Case of the Littlest Gangster	
	3-14-48	Case of the Last Oldtimer	
1R	3-21-48	Case of the Magic Rope	
	4-11-48	Case of the Henpecked Husband	
	5-23-48	Case of the Tattooed Cobra	
2R	2-15-48	Case of the Wandering Corpse	
	6-13-48	Case of the Unexpected Corpse	
	6-20-48	Case of the Flowery Farewell	

<u>REEL 082 JUNGLE JIM (C)</u>		1200'
1L	Jim Leads Malayan Commandos Episodes 575, 576, 577 and 578	
2L	Episodes 579, 580, 581 and 582	
1R	Episodes 583, 584, 585 and 586	
2R	Episodes 588, 589, 590 and 591 (Donated by Edward L.F. Michel)	
 <u>REEL 083 JUNGLE JIM (C)</u>		1200'
1L	Lands on the Island of Java Episodes 592, 593, 594 and 595	
2L	Episodes 596, 597, 598 and 599	
1R	Episodes 600, 601, 602 and 603	
2R	Episodes 604, 605, 606 and 607 (Donated by Edward L.F. Michel)	
 <u>REEL 084 JUNGLE JIM (C)</u>		1200'
1L	On the Island of Java Episodes 608, 609, 610 and 611	
2L	Episodes 612, 613, 614 and 615	
1R	Episodes 616, 617, 618 and 619	
2R	Episodes 620, 621, 622 and 623 (Donated by Edward L.F. Michel)	
 <u>REEL 085 JUNGLE JIM (C)</u>		1200'
1L	Returning to China Episodes 624, 625, 626 and 627	
2L	Episodes 628, 629, 630 and 631	
1R	Episodes 632, 633, 634 and 635	
2R	Episodes 636, 637, 638 and 639 (Donated by Edward L.F. Michel)	
 <u>REEL 086 JUNGLE JIM/MISCELLANEOUS (C)</u>		1200'
1L	Returns to California Episodes 640, 641, 642 and 643	
2L	Episodes 644, 645, 646 and 647 (Donated by Edward L.F. Michel)	
1R	COCA COLA SHOW: With Morton Downey	
8-10-45	TOM MIX: Mystery of the Vanishing Village	
2R	1944 SOMETHING FOR THE GIRLS	
5-22-77	HARRY TUFT SHOW	

<u>REEL 087</u>	<u>BBC RADIO 4: NO PLACE TO HIDE</u>	(C)	1200'
1L	Part 1, How it All Began		
	Part 2, A Meeting in Amsterdam		
2L	Part 3, Joanna Appears		
	Part 4, It's Better When You're Here		
1R	Part 5, The Kidnap		
	Part 6, Some Indications of Paranoia		
2R	Part 7, Rennie Flies Out		
	Part 8, The Final Encounter		
	(Donated by Tom Monroe)		
<u>REEL 088</u>	<u>THE LONE RANGER</u>	(C)	1200'
1L	The Origin of the Lone Ranger; The Lone Ranger Finds Silver; The Story of Dan Reid		
	Cliff City Bank Shortage		
2L	Kate, Jack and Harry Lewis		
	Tex Meers and Jack Delray		
1R	Lem Decker and Doc Stevens		
	Tom and Jane Morton Kidnapping		
2R	Tombstone Newton		
	Baldy Causes Train Wreck		
	(Donated by Bill Bales)		
<u>REEL 089</u>	<u>THE LONE RANGER</u>	(C)	1200'
1L	11-9-38 #903 Sheriff Abner's Wife		
	7-19-39 #1011 Manhunt		
2L	8-28-39 #1028 Arizona's Dog		
	8-7-40 #1176 Horse Named Toby		
1R	1-29-41 #1251 Ambushed Ambushers		
	4-2-41 #1278 Buyers Beware		
2R	4-4-41 #1279 Land Grabbers Loss		
	4-7-41 #1280 Sixty Days for Life (last Earle Graser show)		
	(Donated by Bill Bales)		
<u>REEL 090</u>	<u>THE LONE RANGER</u>	(C)	1200'
1L	4-9-41 #1281 Homesteader's Ruse		
	4-11-41 #1282 Ghost Town		
2L	4-14-41 #1283 Work and Win		
	4-16-41 #1284 United We Stand		
1R	4-18-41 #1285 Lone Ranger Moves		
	4-21-41 #1286 Outpost in the Desert		
2R	4-23-41 #1287 Mustang Mag Grows Grain		
	4-28-41 #1289 Wild Horses Untamed		
	(Donated by Bill Bales)		

<u>REEL 091 THE LONE RANGER (C)</u>			1200'
1L	4-30-41	#1290 Dead Men Pay No Blackmail	
	5-2-41	#1291 Trail of the Broken Horseshoe	
2L	5-5-41	#1292 The Gambler Draws a Blank	
	5-7-41	#1293 Spring Roundup	
1R	5-9-41	#1294 Mountain of the Wind	
	5-12-41	#1295 Valley in the Hills	
2R	5-14-41	#1296 Big Bend	
	5-16-41	#1297 Border Queen	
		(Donated by Bill Bales)	
<u>REEL 092 MEL BLANC SHOW (C)</u>			1200'
1L	9-3-46	Birthday Cards	
	9-10-46	Efficiency Expert	
2L	9-17-46	The Cake Contest	
	10-1-46	Muscle Man Mel	
1R	10-8-46	Sally and Mary Lou	
	10-15-46	Postman's Ball	
2R	10-22-46	Songwriter	
	10-29-46	Community Chest Drive	
<u>REEL 093 SUPERMAN/GREEN HORNET (C)</u>			1200'
1L	Synd.	SUPERMAN: Case of Dr. Roebing, Chapters 1 - 4	
2L	Synd.	SUPERMAN: Case of Dr. Roebing, Chapters 5 - 8	
1R	Synd.	SUPERMAN: Case of Dr. Roebing, Chapters 9 - 12	
2R	2-28-43	GREEN HORNET: The Corpse That Wasn't There	
	12-3-52	GREEN HORNET: Pretenders to the Throne	
<u>REEL 094 RUDY VALLEE FLEISCHMANN HOUR (C)</u>			1200'
1L	3-14-35	With Cohen on the Phone; Dennis King	
2L	3-21-35	With Girls of the Golden West	
1R	3-28-35	With the Tic Toc Girls	
2R	4-4-35	With Jon the Parrot; Claude Rains	
<u>REEL 095 VIC AND SADE (C)</u>			1200'
1L	6-5-39	Y. Y. Flirch Calls Vic	
		Horse Eats Donohue's Lunch	
		Vic Going on Inspection Trip	
		Bacon Sandwiches	
2L		Vic's Geographical Trip	
	8-18-42	Cleaning the Attic	
	7-12-43	Lodge Regalia	
	9-14-44	Caribbean Dream Flute	
1R	11-19-43	Letter from Bess	
		Bernice Died Today	
		The Thunderstorm	
		Lodge Speech Rehearsal	
		Thimble Club Plans Visits	
2R	7-25-46	Going to Peoria	
	9-27-44	The Bridegroom Disappears	
	9-29-44	Last Show of Main Run (NBC)	

<u>REEL 200</u>	<u>CASEY, CRIME PHOTOGRAPHER</u>	(C)	1200'
1L	7-3-47	Acquitted	
	7-10-47	Lady Killer	
2L	7-17-47	Self-Made Hero	
	7-24-47	Photo of the Dead	
1R	7-31-47	Bright New Star	
	8-7-47	Death in Lover's Lane	
2R	8-14-47	The Chivalrous Gunman	
	8-21-47	Busman's Holiday	
<u>REEL 201</u>	<u>CASEY, CRIME PHOTOGRAPHER</u>	(C)	1200'
1L	8-28-47	Hideout	
	9-4-47	Loaded Dice	
2L	9-11-47	Graveyard Gertie	
	9-18-47	The Tobacco Pouch	
1R	9-25-47	Treasure Cave	
	10-2-47	Miscarriage of Justice	
2R	10-9-47	Wedding Breakfast	
	10-16-47	The Camera Bug	
<u>REEL 202</u>	<u>CASEY, CRIME PHOTOGRAPHER</u>	(C)	1200'
1L	10-23-47	Lady in Distress	
	10-30-47	Great Grandfather's Rent Receipt	
2L	11-6-47	The Blonde's Lipstick	
	11-13-47	Too Many Angels	
1R	11-20-47	Earned Reward	
	11-27-47	After Turkey, the Bill	
2R	12-4-47	The Serpent Goddess	
	12-11-47	The New Will	
<u>REEL 203</u>	<u>CASEY, CRIME PHOTOGRAPHER</u>	(C)	1200'
1L	12-18-47	The Life of the Party	
	12-25-47	The Santa Claus of Bum Boulevard	
2L	1-1-48	Hot New Year's Party	
	1-8-48	Queen of the Amazon	
1R	1-15-48	The Miracle	
	1-22-48	The Ex-Convict	
2R	1-29-48	The Piggy Bank Robbery	
	2-5-48	Music to Die By	

REEL 204 CASEY, CRIME PHOTOGRAPHER (C) 1200'

1L	2-12-48	Key Witness
	2-19-48	Witchcraft
2L	2-26-48	The Fix
	3-4-48	Tough Guy
1R	3-11-48	Fog
	3-18-48	Murder in Black and White
2R	3-25-48	Blind Justice

Special presentation made at the Anchor Hocking Convention in Lancaster, Pa. in the Spring of 1947 (11 minutes)

REEL 205 THE LONE RANGER (C) 1200'

1L	5-19-41	#1298	One Nation Indivisible
	5-21-41	#1299	Trouble on the Rio Grande
2L			(Son of Silver Series)
	8-11-41	#1334	Silver's Escape
	8-13-41	#1335	The Son of Silver
1R			(Son of Silver Series)
	8-15-41	#1336	The Breaking
	9-15-41	#1349	Travelers Spring
2R	10-8-41	#1359	Wires and Hoofs
	10-10-41	#1360	The Knife (Donated by Bill Bales)

REEL 206 THE LONE RANGER (C) 1200'

1L			(All are Legion of the Black Arrow Series)
	10-29-41	#1368	Sentinel Rock
	11-14-41	#1375	False Dispatches
2L	11-17-41	#1376	The Night Watch
	11-19-41	#1377	War in Wyoming
1R	11-21-41	#1378	Danger at Breakneck Rapids
	11-24-41	#1379	The Outlaw Wears a Mask
2R	11-26-41	#1380	The Gold Beyond the River
	12-5-41	#1384	He Wouldn't Stay Dead (Donated by Bill Bales)

REEL 207 THE LONE RANGER (C) 1200'

1L			(All are Legion of the Black Arrow Series)
	12-10-41	#1386	The Parson of Fairfield
	12-15-41	#1388	For Those Who Fail
2L	12-19-41	#1390	Ambush on the Desert
	12-22-41	#1391	Remember the Alamo
1R	12-26-41	#1393	The Masked Man's Deduction
	12-29-41	#1394	A Page from Mr. Lincoln
2R	1-2-42	#1396	The Masked Man and the Law
	1-7-42	#1398	House of Stone (Donated by Bill Bales)



<u>REEL 208</u>	<u>THE LONE RANGER</u>	(C)	1200'
1L		(All are Legion of the Black Arrow Series)	
	1-9-42	#1399 Adventure on the Yellow Dog	
	1-12-42	#1400 Ghost Canyon	
2L	1-14-42	#1401 A Deadfall Brings Trouble	
	1-16-42	#1402 Via Pony Express	
1R	1-19-42	#1403 Old Woman's Call	
	1-21-42	#1404 Murder Wears Skirts	
2R	1-23-42	#1405 Crystal Canyon	
	1-26-42	#1406 Last Command (Donated by Bill Bales)	
<u>REEL 209</u>	<u>THE LONE RANGER</u>	(C)	1200'
1L		(All are Legion of the Black Arrow Series)	
	1-28-42	#1407 Double Exposure	
	2-2-42	#1409 A Silver Summons	
2L	2-4-42	#1410 Moffet's Move	
	2-6-42	#1411 The Fifth Condemned Man	
1R	2-9-42	#1412 Trail's End	
	2-11-42	#1413 Silver Races Steam	
2R	2-13-42	#1414 First of the Five	
	2-16-42	#1415 The Outlaw Guard (Donated by Bill Bales)	
<u>REEL 210</u>	<u>THE LONE RANGER</u>	(C)	1200'
1L		(Legion of the Black Arrow Series)	
	2-18-42	#1416 Kahwaygo Canyon (Tomahawk Series)	
	3-16-42	#1427 Fifty Thousand Head	
2L		(Iron Spur Series)	
	6-17-42	#1467 Ambush at Bright Rainbow	
	6-19-42	#1468 Mortgages Paid Off	
1R		(Iron Spur Series)	
	6-24-42	#1470 Clouds Across the Moon	
	6-26-42	#1471 Quicksand for a Gambler	
2R		(Tarantulas Series)	
	9-9-42	#1503 Divide and Conquer	
	9-11-42	#1504 Border Smugglers (Donated by Bill Bales)	

REEL 211 THE LONE RANGER (C) 1200'

1L (Tarantulas Series)  
9-14-42 #1505 The Boss of the Tarantulas  
9-16-42 #1506 The Magic Belt

2L 1-18-43 #1559 Live Wire  
9-6-43 #1658 Dan Finds Crime

1R 9-8-43 #1659 Rustler's Return  
9-10-43 #1660 Treachery in Tensleep

2R 9-13-43 #1661 Cattle for Sale  
9-15-43 #1662 Keller's Raiders  
(Donated by Bill Bales)

REEL 212 THE LONE RANGER (C) 1200'

1L 9-17-43 #1663 Mistaken Identity  
10-27-43 #1680 Rattlesnake Inn

2L (California Series)  
11-1-43 #1682 Barbary Coast, part 1  
11-3-43 #1683 Barbary Coast, part 2

1R (California Series)  
11-5-43 #1684 Barbary Coast, part 3  
11-15-43 #1688 Voice in the Tunnel

2R (California Series)  
11-19-43 #1690 Stingaree  
11-24-43 #1692 Raven's Downfall  
(Donated by Bill Bales)

REEL 213 THE LONE RANGER (C) 1200'

1L (California Series)  
11-26-43 #1693 Raven's Return  
11-29-43 #1694 Sign of the Broken Thumb

2L (California Series)  
12-1-43 #1695 Rats, Lice and Chinatown  
12-3-43 #1696 Odyssey of a Colt

1R (California Series)  
12-6-43 #1697 Golden Gateway  
12-8-43 #1698 The Lone Ranger Lode

2R (California Series)  
12-13-43 #1700 First of Lumber  
(Biography Series)  
2-14-44 #1727 Buffalo Bill  
(Donated by Bill Bales)

REEL 214 THE LONE RANGER (C) 1200'

1L			(Biography Series)
	3-6-44	#1736	Bat Masterson
	4-10-44	#1751	Calamity Jane
2L			(Biography Series)
	4-24-44	#1757	Sam Bass
	8-7-44	#1802	Al Jennings
1R	4-27-45	#1914	Dead or Alive
	4-30-45	#1915	The Count Takes the Count
2R	5-9-45	#1919	\$5,000 Reward
	5-16-45	#1922	Indian Boy (Donated by Bill Bales)

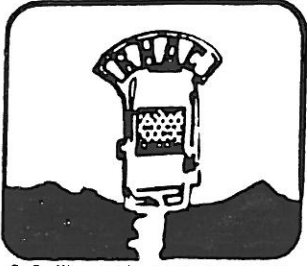
REEL 215 THE LONE RANGER (C) 1200'

1L	5-21-45	#1924	Nitro for Pablo
	5-30-45	#1928	Hero's Grave
2L	6-1-45	#1929	Strong Medicine
	6-4-45	#1930	Horse Called Silver
1R	6-6-45	#1931	Dobie Deadline
	6-11-45	#1933	Blessed are the Meek
2R	6-13-45	#1934	Blood on the Land
	6-15-45	#1935	Framed Out of Trouble (Donated by Bill Bales)

REEL 216 THE LONE RANGER (C) 1200'

1L	6-20-45	#1937	Trading Post
	6-22-45	#1938	Army Mules
2L	6-27-45	#1940	Mad Murdock
	6-29-45	#1941	Faithless Three
1R	7-2-45	#1942	Pestilence and Silver
	7-4-45	#1943	Two for Fuzzy
2R	7-6-45	#1944	Guilty Hands
	7-9-45	#1945	Ambush (Donated by Bill Bales)

<u>REEL 217</u>	<u>THE LONE RANGER</u>	(C)	1200'
1L	7-11-45 #1946	Tomorrow is My Home	
	7-13-45 #1947	Tom Bates, Reformed	
2L	7-16-45 #1948	New State Guns	
	8-24-45 #1964	Single Tracks	
1R	8-27-45 #1965	The Lazy S	
	8-29-45 #1966	Ranger Justice	
2R	9-5-45 #1969	Law in Mustang	
	9-10-45 #1971	Wilbur Skink's Secret (Donated by Bill Bales)	
<u>REEL 218</u>	<u>THE LONE RANGER</u>	(C)	1200'
1L	9-14-45 #1973	Mr. Meeker	
	2-17-47 #2196	Mine of the Silver Bullets	
2L	3-31-47 #2214	Railroad Survey	
	6-30-47 #2253	The False Legacy	
1R	7-11-47 #2258	Cussed Old Man (Special Union Pacific Series)	
	11-7-47 #2309	No. 1, Kidnapping and Plan to Burn Town	
2R		(Special Union Pacific Series)	
	11-10-47 #2310	No. 2, Dale Creek Bridge	
	11-12-47 #2311	No. 3, Framing Bill McGuire (Donated by Bill Bales)	
<u>REEL 219</u>	<u>THE LONE RANGER</u>	(C)	1200'
1L		(Special Union Pacific Series)	
	11-14-47 #2312	No. 4, Trading Guns for Ties With Indians (Special Frontier Town Series)	
	4-7-48 #2374	No. 1, Dundee Gang	
2L		(Special Frontier Town Series)	
	4-9-48 #2375	No. 2, Slim Norcutt	
	4-12-48 #2376	No. 3, Judge Knott Ambushed, part 1	
1R		(Special Frontier Town Series)	
	4-14-48 #2377	No. 4, Judge Knott Ambushed, part 2	
	6-9-48 #2401	Outlaw Trail	
2R	6-18-48 #2405	If a Body Finds a Body	
	6-21-48 #2406	Fort Laramie Incident (Donated by Bill Bales)	



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