

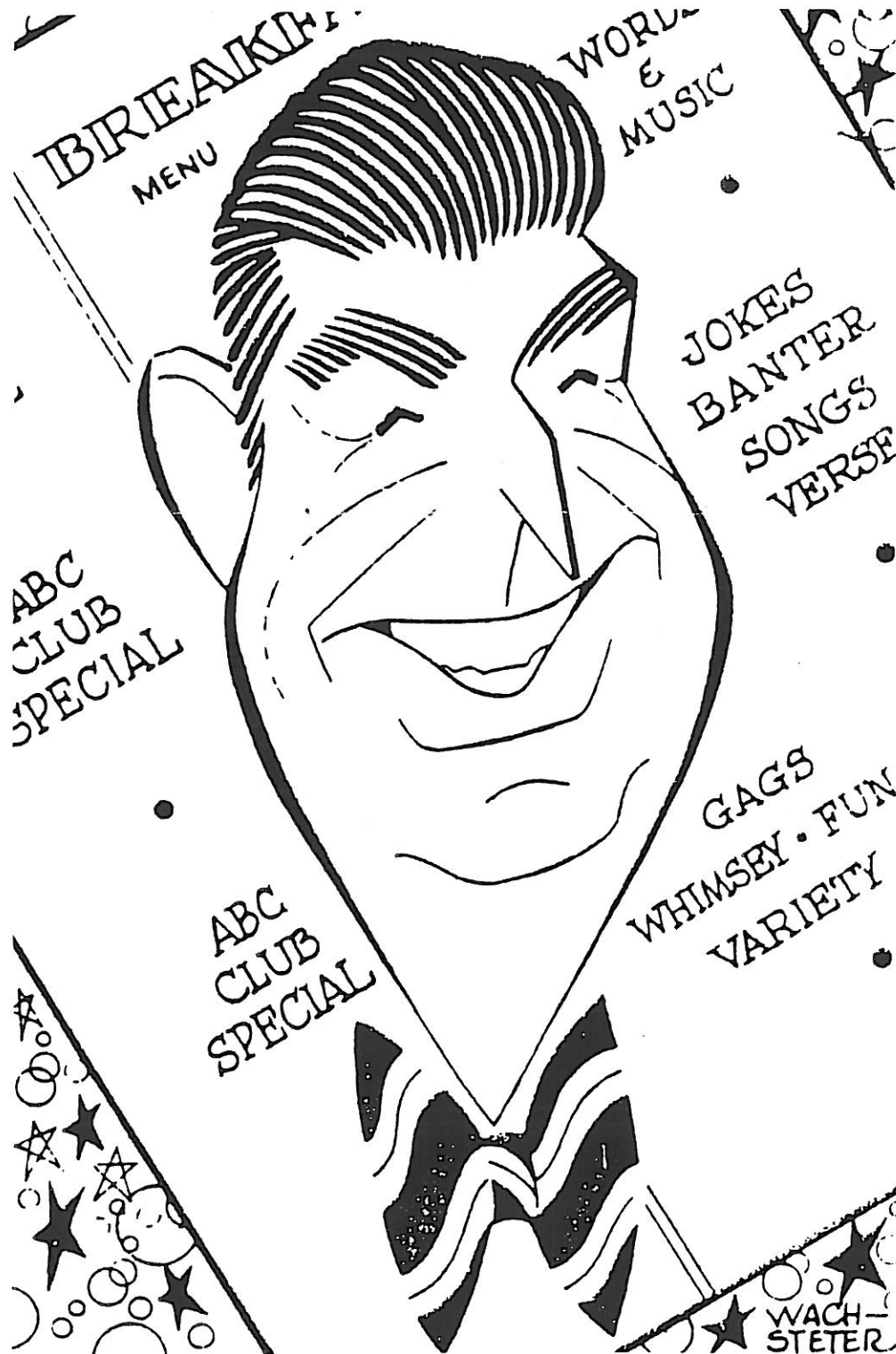
RETURN WITH US NOW...

The Radio Historical
Association of Colorado, Inc.



VOLUME 14 NUMBER 3

NOVEMBER 1988



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 \$20.00 for the first year with \$15.00 for renewal, 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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ABOUT THE COVER

Don McNeill and the Breakfast Club was an institution for 35 years on NBC. Read about this remarkable phenomenon and man in an article in this issue.

NEXT MEETING

The next meeting of RHAC will feature Richard Ray and Jeremy McCaleb who will present their ideas of what radio will be like in the 21st century. Their award-winning program, "Intervention 2027". has never been aired at the date of this writing. They will present excerpts from their program. The meeting is at 7:30 P.M. on Thursday, November 17, at Church of the Master, 5152 E. 17th Ave. Enter from the Filbert Street side.

LIBRARY NEWS

Bill Stipp, cassette librarian, reminds members that the following reels are available in cassette format: 1-485 and 647 on up. Loan is for four weeks. Please return tapes on time so that others may enjoy them.

Richard Ray is a production director at KBCO in Boulder and an avid lover of jazz, folk, and country music. Jeremy McCaleb is music director of KCFR in Denver. You will not want to miss hearing these two very talented broadcasters at the November 17 meeting. See you there!



Radio Historical Association of Colorado

THE PRESIDENT'S CORNER

by John Cook

I have often heard the term "slick" applied to particular methods of recording music and modern-day radio dramatizations. Although I am not quite sure how or why the term "slick" is used, I do have a premonition as to what it implies.

In this particular sense, "slick" could mean unnatural or perhaps, impulse, as in the case of a recorded musical sound enhanced electronically to provoke a more sensual response to the ears--a sound which otherwise would not exist in the purist sense.

To some purists in our organization, too many modern-day radio dramatizations exude this "slick" form of presentation. Due to the fine-tuned methods of recording, it is much simpler, it appears, to apply sound effects to dialogue than to use the more inventive and sometimes exhaustive methods of creating the desired effect manually--a method used 99% of the time in the pre-transcription days of radio.

What was your reaction to National Public Radio's version of War of the Worlds, adapted from Howard Koch's original script? Was it slick? Were you in the cockpit of the jet aircraft about to make an air strike against the Martian machines? Were you there at George Lucas' Skywalker Ranch (where much of the program was recorded) where the cylinder landed and the destructive laser heat-ray wiped out the state military, part of the press corps and media, and nearly all of the citizens who gathered to witness this phenomena? Were you with Captain Lansing at the Wachung Mountain command post reporting on the deployment of troops in readiness for the ensuing battle with the aliens? If not, then the program was too "slick". But as for me, I was there. The program offered so much in realism that no matter what sound effects methods were used, the term "slick" did not enter my mind. The simple fact that radio drama was being offered, a luxury we seldom enjoy these days, was enough for me.

I am for a pleasant blend of recorded and manual sound effects if only for practicality. I also feel that had the electronic methods we have today existed in 1938, Orson Welles' War of the Worlds presentation would have had an even greater impact on the listeners. Perhaps those 1 or 2 reported attempted suicides would have succeeded.

That's all for November. Have a bountiful Thanksgiving!

A very special thanks to last month's guest speaker Gene Amole. The largest attendance ever at an RHAC meeting heard Gene tell of his varied experiences, from hotel bellhop to radio station owner. His lack of formal education did not deter him from becoming a widely read newspaper journalist. I'm sure the audience won't forget his story about a fellow announcer's description of the final seconds of the State High School Basketball Tournament. Ya had to be there, Al.



A CONVENTION VISIT by Dick King

In one place, where would you find these people: Lee Allman, Court Bensen, BobDryden, Ray Erlenborn, Ed Herlihy, Hildegard, Raymond Edward Johnson, Peg ynch, Carleton E. Morse, Dick Osgood, Ezra Stone, Arthur Tracy, Dwight Weist, and Richard Wilson? All of these personalities and many more were at the Friends of Old-Time Radio Convention in Newark, New Jersey, on October 20-22, 1988, which I had the pleasure of attending last month.

Friday: This was a very busy day with workshops on such things as: computers; Tending libraries, with RHAC and SPERDVAC members Tom Monroe and Dick King; a panel on broadcasting old-time radio with RHAC and SPERDVAC member, Larry Gassman; a re-creation of The Maltese Falcon and Gateway to Hollywood, where two lucky contestants would be picked to read on Saturday's re-creation; and also a very interesting and well-attended panel on "Radio in England with Barry Hill". After dinner, there were re-creations of Cabin B13 and two Allen's Alley.

Saturday: This day started out with a Gunsmoke workshop. Then, there was "Meet Carleton E. Morse" and a re-creation of Gateway to Hollywood. followed by a War of the Worlds panel with Richard Wilson, one of the original cast members. And then Raymond Edward Johnson read The Telltale Heart, followed by a Superman panel re-creation. That concluded a very busy day, preparing the audience for the climax Saturday evening. The evening program started with musical entertainment by Rolin Field and Bill Daugherty, and then the street singer, Arthur Tracy. Finally, we were treated to a re-creation excerpt of War of the Worlds, interlaced with excerpts from I Love a Mystery, and Aldridge Family with Ezra Stone, and finishing with awards and closing songs by Jay and Karen Hickerson.

One of the most interest-drawing areas was the Dealers' Room. There were forty-five tables set up. Dealers offered at least 1,000 cassettes, books, magazines, radios, and just about anything else relating to our hobby.

Next month, I will tell you about the SPERDVAC convention.

RHAC CALENDAR

November 15 OTR Players presentation of War of the Worlds, Aurora Fox Arts Center, 9900 E. Colfax, 7:30 P.M.

November 17 RHAC meeting. Guest speaker: Raymond Ray and Jeremy McCaleb
"A Look into Radio of the 21st Century" 7:30 P.M.

December 10 RHAC annual Christmas party. "Miracle on 34th Street" presentation.
See map and details elsewhere in this issue.

January 19 RHAC meeting. Guest speaker, Don Tucker.

February 16 RHAC meeting. Guest speaker, Fred Hobbs.

March 16 RHAC meeting. OTR Players.

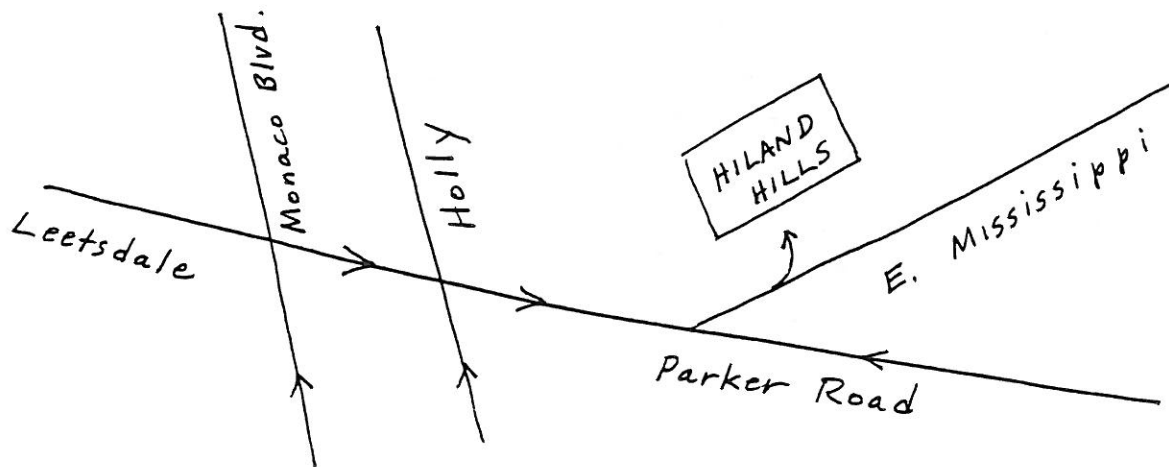


ANNUAL RHAC CHRISTMAS PARTY

The annual Christmas party will be held December 10th from 6 to ? at the Hiland Hills apartment complex. (See map)

Please bring your own table setting, any folding chairs and tables that you may have, and a side dish that will feed 4 or more. The fare will include smoked turkey, ham, beer, wine, and entertainment with Duncan Tuck, trivia, and an OTR Players presentation of Miracle on 34th Street.

Please plan to attend. We hope that you won't miss this enjoyable event.



WNBC in New York, home to such stars as Jack Benny and Fred Allen seen here in 1936, is off the air.

Deal silences WNBC in famed Radio City

New York's Radio City no longer has a radio station.

With tears, memories, and voices from the past, WNBC went off the air Friday after 62 years of broadcasting that included the first commercial, the comedy of **Jack Benny** and **Bob Hope**, and the conducting of **Arturo Toscanini**.

"We have a very big supply of tissues here at the studio," said host of the last radio show from the NBC studios in Rockefeller Center, which inspired the name of the neighboring Radio City Music Hall. A sports-talk station took over the 660 spot on the AM dial.

"It's historic, but sad," Colmes said. "There is something about this building, maybe a radio muse that makes everything so special. The list of people who have been fired from this station is a who's who of radio."

The new station, which has its studios in Queens, takes over a 50,000-watt, clear-channel signal that can be picked up in as many as 35 states at night.

While there were a lot of laughs, it was a bittersweet show, featuring visits and telephone calls from some famous WNBC veterans and well-wishers, including **Bill Cullen**, **Ed McMahon**, **Joyce Brothers**, "**Cousin**" **Bruce Morrow**, **Alan King**, **Marv Albert**, **Gabe Pressman** and **Ted Brown**.

The demise of WNBC, announced earlier this year, is the result of the \$6 billion deal in 1985 in which General Electric Co. bought RCA Corp., the parent company of NBC.

Lifestyles



PHOTOS BY KEN PAPAEO/Rocky Mountain News

Sharon Allison began her voice-over career to supplement her income, but it turned into full time when she realized how lucrative it was.

Hired tongues / Voice-over announcing lucrative

By JOHN ACCOLA
Rocky Mountain News Staff Writer

ON TELEVISION and radio, Sharon Allison is a lady of many voices, human and vegetable.

A favorite is her portrayal of a brand-name canned tomato for a saucy Denver radio spot in which she gushes, "I'm radiantly red, pleasantly plump and generously juicy."

But Denver audiences might be more familiar with her voice on television for "May D&F — Colorado's place to shop" and Kentucky Fried Chicken ("The Colonel's gotta deal on a mountain of a meal!").

Ed O'Brien, one of Allison's colleagues, also knows what it's like to play the field. Over the years, he has provided voices for upset stomachs, kids' cereals and the National Rifle Association. Other clients have included the manufacturer of foot deodorant pads (called Stinky-Pinkies) and banks ("Capitol Federal — more than just basic banking").

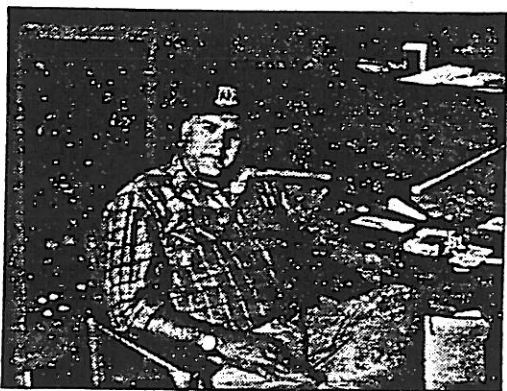
Currently he is the baritone announcer for Channel 2's movie trailers and station promos ("Tonight at 7 — Geraldo Rivera on kids ... and DRUGS!") and the promotional voice for radio stations WFXT-Boston and KARE-Minneapolis.

Then there is veteran voice actor Fred Arthur, winner of nine Clio's — radio's "Oscar." His best-known claim to fame of late is a national 60-second radio spot for Grease Monkey International. That's the commercial where he plays a grave-voiced auto-doc reprimanding the owner of an expired car. ("When was the last time you changed its oil? Or filled its little battery? Mr. Foamish, that's why there are Grease Monkeys!")

Allison, O'Brien and Arthur are what's known in the entertainment industry as voice-over announcers. The most private of all the acting professionals, they are the hidden bodies behind the microphone who breathe life into Madison Avenue jingles, shout slogans, color words, jazz up clichés, and sing superlatives.

"We're kind of a blue-collar craft. It's a fairly anonymous profession," says O'Brien, one of the hottest voice-over talents in Denver. "For some actors, that's devastating and a tough thing to do."

There are, however, certain advantages.



Ed O'Brien is one of the hottest talents in Denver.

"The beauty of this business is you can be as old as young, as good looking as you sound," notes Arthur, who as owner of his own Denver production company also writes and produces radio and television commercials. "It's whatever you implant in the mind of the listener." In real life, Arthur says, he's a "young 54."

The bulk of the commercial voice-over business is in New York, Chicago and Los Angeles. But those in the industry say there is plenty of local and regional work, and even some national assignment opportunities — if one is willing to hustle.

"It's the most competitive of all the entertainment professions because it's so lucrative," says O'Brien, who has received as much as \$5,000 for a one-hour session of television work.

O'Brien, 36, does approximately 1,000 voice-over assignments a year. Although nearly two-thirds of O'Brien's accounts are from out of town, most of his recording work takes place at home in his basement studio, where a client can listen in and confer on the sessions via a phone patch. His "secretary" is a Tandy 1000 home computer that allows clients to dial in long-distance assignments and messages when O'Brien can't answer the phone.

His name clearly established, O'Brien can afford to be picky. "I turn down probably as much work as I end up doing on the air," he says.

For example, O'Brien said he had no reservations in doing a voice-over for a NRA television commercial that advocates mandatory prison sentences for anyone convicted of committing a violent crime with a gun. But when the same organization asked him to work on another commercial blasting proposed legislation to license handguns, O'Brien begged off.

"You do occasionally have to make moral choices about your work," O'Brien says, adding, "I do have a moral conscience."

Such choices may be less a problem for lesser-known talents. But even they can at least command impressive fees. For a television commercial that is shown in Denver, the typical announcer earns a Screen Actors Guild minimum of \$218 for every 13-week cycle the commercial airs.

"Wild spot" buys, where the same commercial is televised in a different city or market, could bring up to an additional \$550 per market for the same 13-week cycle.

For radio commercials, the American Federation of Television and Radio Artists (AFTRA) fee in Denver is \$107. If the commercial airs in a larger market such as New York City, that's another \$219 for each 13-week cycle.

"It can be pretty rewarding monetarily," Arthur says. "Actors will tell you it's like stealing money to come in and do a voice-over because of the little time that is spent doing it."

The voice-over industry, however, is generally a misunderstood and underestimated profession, Arthur says. Advertising executives are constantly on the lookout for the right "voice designer" who can draw a listener's attention — and hold it if for only a few precious seconds.

"It's not just a lot of straight announcing," says Don Spencer Pfau, the owner of Communicare, a Denver audio-visual production company. Pfau, a popular Denver voice-over announcer himself, says voice-overs require a "special kind of acting talent."

As recently as the early 1960s, voice-overs were typically male staff announcers who sounded like newsreel narrators. That began to change with the tremendous strides in broadcasting technology, which now allows almost any

See VOICES, next page

Remember waking up to the Breakfast Club?

Did you happen to tune in to a Blue Network radio program on NBC the morning of June 23, 1933, and listen to radio broadcasting history being made?

Young Don McNeill was beginning as toastmaster of a program that would continue for 35 years — the world famous Breakfast Club which originated from Chicago.

Since then, millions of listeners from coast to coast invited Don and his "family" into their homes to start the day off with music, humor and, believe it or not, a prayer.

In addition, thousands of Chicago visitors from every part of the world came to see for themselves just what made it click — in fact they might have found themselves becoming a part of the show "marching around the breakfast table" with Sam Cowling or being interviewed by one of the cast . . . maybe even by one of our oldest friends, Cliff Petersen, the producer himself. Remember?

At least two members of the first broadcast remained through its entire run — Eddie Ballantine, a young trumpet player and later the leader; and a great piano player, Bill Krenz, who has retired right here in Fort Lauderdale.

Another old-timer, producer Pe-

Mr. G Norton H. Gilbert



terson joined the Breakfast Club in 1938 — he could ad lib in terrific broken Swedish and originated from my birthplace, Duluth.

Don's chief heckler, Sam "Clowning" Cowling, along with Fran Allison, "Aunt Fanny" to you, became Breakfast Clubbers in 1937.

Here was a show that grew and grew in popularity through the years by breaking most of the rules for success.

More than 300 ABC radio stations carried it six times a week.

The program was never rehearsed — all its music was live. The jokes and banter with the audience were completely different each day.

And yet there was a pattern that was followed — the march around the breakfast table that most of us at home probably accompanied at least

with kettle or saucepan. There was always "Memory Time" and "Prayer Time" — the latter always introduced by Don himself:

"A Moment of Silent Prayer — each in his own words. Each in his own way. For a world united in peace, let us bow our heads and pray."

Many famous personalities appeared on Breakfast Club at various times.

Let's start with the famous singing trio, the Escorts and Betty that brought Cliff Petersen to the family in the '30s and to stay on as producer.

Singers Johnny Desmond, Patti Page, Alice Lon, Johnny Johnston, Clark Dennis, Betty Johnston, Anette King, John Gary and Anita Bryant are alumni.

So is Rep. Charlotte Reid, R-Illinois. And we can't forget Miriam and

Jim Jordan whom you remember as Fibber McGee and Molly.

Burr Tillstrom accompanied by Kukia and Oliver J. Dragon helped their pal Fran Allison on occasions.

Sponsors like Swift, Philco, Realemon and Quaker Oats found this home audience of many millions were up their alley.

So the corn — like an audience question: "Why did I name my latest baby 'Sears Roebuck'?" was answered by Sam Cowling "Because he's one of the 'male order'."

My own travels in the '30s and '40s took me to just about every one of the then 48 states and I found Breakfast Club listeners literally everywhere.

And for the actual broadcast in Chicago, the free admission was one of the cities "hard tickets" whether the site was the Hotel Sherman's College Inn, The Morrison's Terrace Gardens, The Allerton Hotel or The Merchandise Mart itself.

In addition Breakfast Club was "guest produced" in many U.S. cities and even in Europe to celebrate the 20th anniversary of the U.S. Armed Forces Network in 1963. Even one broadcast originated from our air-craft carrier Enterprise, four miles off the coast of Genoa, Italy.

Breakfast Clubbers

In front: Aunt Fanny (Fran Allison); Don McNeill; Cliff Petersen, producer. In back: Sam Cowling, Eddie Ballantine, musical director, and Patsy Lee and Johnny Desmond, singers.

VOICES/from previous page

kind of voice, high or low, gravel-like or squeaky, to be turned into a high-fidelity recording.

"You try to create an image, to get the most meaning out of each little word they give you," O'Brien says. "That's the difference between a voice actor and just an announcer."

O'Brien says recording a five-second promo announcement for an upcoming television special may sound easy enough, but can drive even "normal voice talent crazy."

"I'm like the punch line to a joke," O'Brien says. "The energy level you have to sustain to slip in and out. . . . You're changing gears at such an incredibly active level."

Unlike the early days of radio and TV, female announcers are now used frequently. "A lot of that has to do with women being accepted into the business world," Pfau says. "And tests show women's voices sell equally as well as men's voices."

Sharon Allison, the mother of a 15-year-old daughter and a former junior high-school teacher, got into the voice-over business 9 years ago as a way to supplement her income. In 1984 she decided to go full time when she was hired along with O'Brien to do three voice-over commercials for a national pizza franchise.

"I made about \$6,000 in two afternoons, and from then on the work came in," Allison recalls. Allison, who majored in theater in college, also works as a professional actress. "But my voice is my bread and butter," she says.

Although Allison works with a talent agency, J.F. Images, much of her hours away from the studio are spent promoting herself. Her Mama Pascucci's Ravioli and Tap Dancing Group, an entertainment troupe that performs at office parties and other social functions, allows the public to see the woman behind the voice.

"I've found out I'm not so much an artist as I am a PR person," Allison says. "You have to be a go-getter. That's been the only reason I've been able to survive."



Allison also writes a quarterly newsletter that she mails to 250 producers, agents and advertisers who might hire her to do commercials. In addition to updating potential clients on the progress of her career, her direct mail campaign includes a recipe from her family gourmet cookbook.

"Even though they don't know my name right away, they know I'm the lady who sends them the recipes," she says.

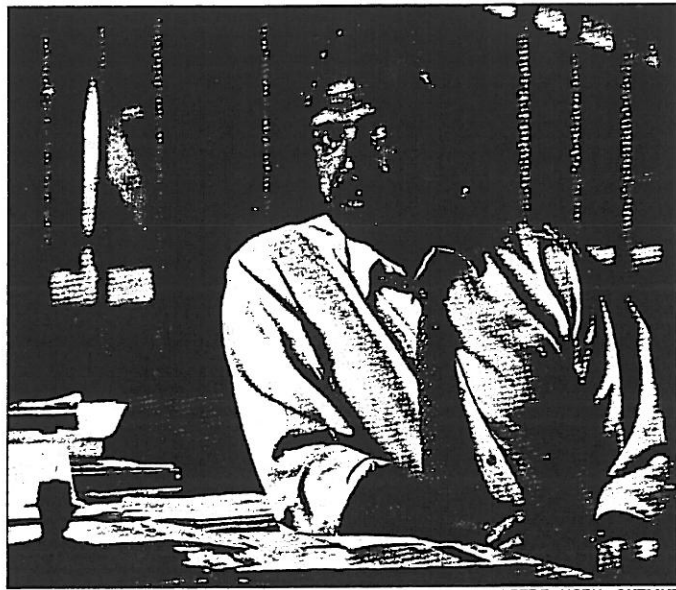
Radio's New Golden Age

Programmers tune in to profits

Once, radio celebrity Scott Shannon was strictly an East Coast phenomenon. As the disc jockey on WHTZ-FM in metropolitan New York, he was best known for the "Z Morning Zoo," a wacky four-hour barrage of music, banter and antiestablishment comedy. (Shannon once exhorted listeners to send stool samples to a local county commissioner who called on citizens to be tested for radon.) But now New York's favorite funny man has gone national—and a bit blander. When he's not cracking off-color jokes on the New York airwaves, Shannon is the mellow-toned host of "Rockin' America Top 30," a music and interview program broadcast nationwide by Westwood One Inc.

Last week Westwood paid \$50 million to buy the NBC Radio Networks, making it a strong second to the largest network in the nation, Capital Cities/ABC. Westwood, based in Los Angeles, was already the biggest independent producer and distributor of syndicated radio shows in the United States, and it's one of a hot new breed of companies that is transforming the once lackluster radio business. Radio used to be mostly a local phenomenon using local shows; now it's increasingly dependent on syndicated programming, and companies like Westwood are well positioned to take advantage of the shift. "Radio is the Rodney Dangerfield of the entertainment business," admits Norman Pattiz, Westwood's cocky 44-year-old founder. But the industry is already grossing \$7 billion annually and Pattiz believes it can grow even more.

Tapping satellites: Under the entrepreneurial Pattiz, Westwood One has tapped new technologies and introduced new formats. The advent of television in the 1950s caused the radio industry to falter badly. With the exception of ABC, the remaining large networks have relied mostly on news and public-affairs programming to fill the air time between commercials. The lack of innovative music and entertainment shows



PETE TANGEN—OUTLINE

Revvng up an old medium: Westwood One's Norman Pattiz

has failed to attract younger listeners; partly as a result, NBC Radio lost \$7 million last year, while CBS lost 16 percent of its audience share already this year. But Pattiz foresaw that satellite technology could reshape radio. A few years ago, creating a "hard wire" radio network was technologically cumbersome and prohibitively expensive; with satellites, Westwood One and companies like it began to beam free programming to stations in return for the right to sell the national advertising time slots that accompany it.

Pattiz didn't stop there. In 1985 Westwood purchased the troubled Mutual Broadcasting System for \$30 million. The acquisition gave the company a new audience: adult listeners who tune in for Mutual's news and talk programs, such as the

popular "Larry King Show." The acquisition of NBC Radio now gives Westwood the distribution rights for such radio luminaries as Dr. Ruth Westheimer—and a crack sales force to help sell its programming to stations across the country. While some analysts believe that Westwood paid too much, Pattiz says the purchase was worth it. "We needed NBC for size and critical mass to compete with the much larger ABC," he says.

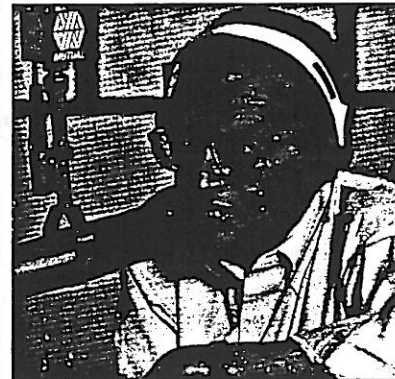
Pattiz's competitors, including United Stations and Transstar Radio Network, are also carving out lucrative niches in radio programming. Since 1980 almost every station in the country has subscribed to at least one of their services. United Stations now sells more than a dozen programs and owns the RKO Radio Networks' news and sports shows. Transstar, carried by some 600 stations, offers 24-hour-a-day programming to operations short of local talent. Every so often a local deejay may pop on the air to announce the time or temperature—but the light rock or country music that listeners hear is created in Los Angeles.

Will packaged radio come to dominate the market? Industry leaders pooh-pooh the notion. "We aren't putting the wonderfully wacky local deejay out of business," says Transstar's C. T. Robinson. "We came into the business because there was a scarcity of talent." Some local disc jockeys may reject that idea, but a few of the luckier ones are capitalizing on it. Scott Shannon's "Top 30" is one of the hottest syndicated entertainment shows in the country. Making fun of the county commissioner should be so profitable.

ANNETTA MILLER with JANET HUCK in Los Angeles and MAGGIE MALONE in New York



JOHN S. ABBOTT



CHARLES BORNIGER

Radio gains a broader national audience: "Z Morning Zoo" host Scott Shannon (left), Mutual Broadcasting's Larry King

REEL 5088 EASY ACES

1800'

- 1L Episodes #1, 2, 3, 4, 5, 6 and 7
Jane charges her brother Johnny's clothes to the Ace account
- 2L Episodes #8, 9, 10, 11, 12, 13 and 14
Johnny gets a job, Jane and Marge try to trap a gang of fur thieves
- 1R Episodes #15, 16, 17, 18, 19, 20 and 21
Real estate competition between Jane and Mr. Ace
- 2R Episodes #22, 23, 24, 25, 26, 27 and 28
Aces become involved in \$10,000 lawsuit with Mr. Neff

REEL 5089 EASY ACES

1800'

- 1L Episodes #29, 30, 31, 32, 33, 34 and 35
Jane takes private bridge lessons, runaway boy visits
- 2L Episodes #36, 37, 38, 39, 40, 46 and 47
20-year old boxer is prepared to fight by the Aces
- 1R Episodes #48, 49, 50, 51, 52, 53 and 54
Mr. Ace starts going out nights to have his portrait painted
- 2R Episodes #55, 56, 57, 58, 59, 60 and 61
Jane and Marge enter movie contest run by new neighbor Mr. Lorenz

REEL 5090 EASY ACES

1800'

- 1L Episodes #62, 63, 64, 65, 66, 67 and 68
Mrs. Lorenz is jealous of her husband and Marge and gets a pistol
- 2L Episodes #69, 70, 71, 72, 73, 74 and 75
Jane works on a romance between Marge and Neil Williams
- 1R Episodes #76, 77, 78, 79, 80, 81 and 82
Mr. Ace gives Jane \$25 to run the weekly household account
- 2R Episodes #83, 84, 85, 86, 87, 88 and 89
Jane seeks a loan after showing a loss in the household account

REEL 5091 EASY ACES

1800'

- 1L Episodes #90, 91, 92, 93, 94, 95 and 96
After failing to get a co-signer for loan, Jane obtains checking account
- 2L Episodes #97, 98, 99, 100, 101, 102 and 103
Jane saves actress Joyce Blaine from fans, Joyce stays at the Ace's home
- 1R Episodes #104, 105, 106, 107, 108, 109 and 110
Neil ghost writes stories by Jane for the newspaper on Joyce's visit
- 2R Episodes #111, 112, 113, 114, 115, 116 and 117
A bracelet is stolen from the Marsh home and the Aces are suspected

REEL 5092 EASY ACES

1800'

- 1L Episodes #118, 119, 120, 121, 122, 123 and 124
Jane gets involved in social work while Mr. Ace works on real estate deal
- 2L Episodes #125, 126, 127, 128, 127, 128 and 129 (disc numbering errors)
Betty Taylor, Jane's 18-year old niece, moves in with the Aces
- 1R Episodes #130, 131, 132, 133, 134, 135 and 136
Land crooks Marsh and Peabody send the Aces to an Arizona ranch vacation
- 2R Episodes #137, 138, 139, 140, 141, 142 and 143
Private detective hired to check on suspicious Marsh and Peabody

REEL 5093 EASY ACES

1800'

- 1L Episodes #144, 145, 146, 147, 148, 149 and 150
Crooks are found out, Aces return from Arizona and move back into house
- 2L Episodes #151, 152, 153, 154, 155, 156 and 157
Cokey and Betty alternately think about getting married
- 1R Episodes #158, 159, 160, 161, 162, 163 and 164
Jane answers Mr. Ace's investment ad, then checks out beauty shop
- 2R Episodes #165, 167, 168, 169, 170, 171 and 172
Jane and Mr. Ace become reluctant partners in deal with Mr. Neff

REEL 5094 EASY ACES

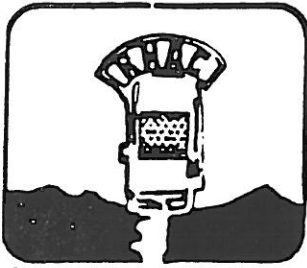
1800'

- 1L Episodes #173, 174, 175, 176, 177, 178 and 179
Jane is jealous of the widow Adams, who is buying farm from Mr. Ace
- 2L Episodes #180, 181, 182, 183, 184, 185 and 186
Laura asks for a raise, Betty has a new boy friend
- 1R Episodes #187, 188, 189, 190, 191, 192 and 193
David Page, Betty's boy friend, is a 41-year old married musician
- 2R Episodes #194, 195, 196, 197, 198, 199 and 200
Jane matches Betty with Carl Neff, they become attracted to each other

REEL 5095 EASY ACES

1800'

- 1L Episodes #201, 202, 203, 204, 205, 206 and 207
Jane takes check from Mr. Neff, Betty and Carl elope, Cokey returns
- 2L Episodes #208, 209, 210, 211, 212, 213 and 214
Cokey wants a party for the kids at the orphanage, Jane plans it
- 1R Episodes #215, 216, 217, 218, 219, 220 and 221
Jane becomes manager of orphan boy Caruso, Betty returns alone
- 2R Episodes #222, 223, 224, 225, 226, 227 and 228
Betty and Carl quarrel over mink coat and where to live, Aces stage fight



RADIO HISTORICAL ASSOCIATION

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