

# RETURN WITH US NOW...

The Radio Historical  
Association of Colorado, Inc.



Volume 18 Number 4

November 1992



The famed denizens of "Allen's Alley" pose for their picture on the occasion on NBC's 30th anniversary in 1956. Left to right, Fred Allen; "Senator Claghorn" (Kenny Delmar); "Mrs. Nussbaum" (Minerva Pious); "Ajax Cassidy" (Peter Donald); and "Titus Moody" (Parker Fenelly).

**RETURN WITH US NOW...** is the official publication of the Radio Historical Association of Colorado, Inc., a non-profit organization. Cost of membership is \$20.00 for the first year with \$15.00 for annual renewal. Each member has full use of the Club resources. For further information contact anyone listed below.



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**THERE WILL BE NO BOARD MEETING IN NOVEMBER! NEXT BOARD MEETING DEC. 10TH, 1992. ALL MEMBERS ARE WELCOME AND INVITED TO ATTEND AND PARTICIPATE AT THE BOARD OF DIRECTORS MEETING.** The December 10th meeting is at the home of Glenn Ritter at 7:30 P.M.



**THE NOVEMBER 1992 R.H.A.C. MEETING WILL BE NOVEMBER 19TH, 7:30 PM, AT THE CHURCH OF MASTER, LOCATED AT 17TH AVENUE AND FILBERT COURT.**

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**Richard Stevens** of Ft. Collins will be RHAC Guest Speaker for November 19th, 1992. Richard Stevens has lengthy and varied career in radio: 1941 WLW at Univ. of Minnesota. Later with Armed Forces Radio in Munich & Austria. 1950 returned to Univ. of Iowa and worked at WSUI in Iowa City. 1951 returned to school at Univ. of Denver for Masters Degree in Broadcasting and to work at KMYR in Denver. 1953-1960 at KFML in Denver. 1961 returned to DU for degrees in radio and library science. Went to CSU as head of reference department in CSU Library 1983-92. Now semi-retired and continuing to work at CSU Library and as announcer at KCSU in FT. Collins.

Come hear and meet **Richard Stevens** at monthly RHAC meeting November 19, 1992.

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Want ad: Carrol Tiffany, long-time RHAC member, shares her collected old radio shows with friends, neighbors and retirement home residents. Carol needs: "Temple of the Vampires" series from "I Love A Mystery". If you can help her call us at RHAC at 303-761-4139. Or write to RHAC, PO Box 1908, Englewood, CO 80150.

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Our RHAC Christmas party will be held Saturday, December 12, 1992, at the clubhouse of Village Townhomes. We will have a map in the December newsletter. The clubhouse will be open at 4:30 PM and we ask that you bring a covered dish to share. Meat such as turkey and ham will be furnished.

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SPERDVAC convention, November 20, 21, 22, 1992, Los Angeles CA.  
 Featuring salute to Jack Webb and "Dragnet" and many other activities. See application on page 9 of October newsletter.



Radio Historical Association of Colorado

## FROM THE KING'S ROOST

By Dick and Malettha King

During October we enjoyed Dick DeFore as a guest speaker at October's RHAC meeting and the Friends Of Old Time Radio convention in Newark NJ.

Dick DeFore had the good fortune of achieving his childhood dream of being on the radio and is still broadcasting a satellite music show from his pueblo location. Dick had the usual problems of having to relocate to many western locations in order to find radio work and earn a living. Happily, he finally settled in

Colorado where the cold is not long-lived and the summers are pleasant. He worked all phases of broadcasting: on the mike, on the street selling commercials, and writing copy. He is now teaching at the University of Southern Colorado and organizing a communications museum for the University.

The Friends of Old Time Radio convention in Newark was well attended and had dealers galore. Most of the items offered were the kinds of things we search for at garage sales and they were asking us to pay them for their time in finding these items. Many tapes of shows were available and sold. Mostly, prices were not too high and dealers were trying to circulate their finds rather than make high profits. Without these offerings, many shows would be lost in some closet and not make their way into the hobby. Dealers have their place in the hobby, but none of them believe they will get rich from the products they distribute. It would be nice if all the people interested in old time radio belonged to clubs! Meanwhile, old time radio is growing.

We enjoyed the many OTR panels and re-creations. Above all, we enjoyed the chance to see old friends and meet new ones and let them all know how much we enjoyed their work in old time radio. John Rayburn, Dick Beals and Danny Goodwin were on a panel about advertisers and commercials. Remember, advertisers were the people that furnished the entertainment we enjoyed for many years. Dick Beals has a positive philosophy which we enjoyed. This philosophy is reflected in his book *Think Big*, which was available in Newark and will be available at SPERDVAC. We certainly recommend *Think Big* for a big lift when you feel down. Also at the convention: Vanessa Brown, former "Quiz Kid", who is another excellent example of the positive philosophy, one who spends much of her adult life encouraging others to get the most out of life. Observation: Apparently, negative people never made it in the entertainment field.

Clarification: When it was previously announced that the "Contributor's Library" would no longer be restricted to only five reels, here is what was intended to be made clear:

The "Contributor's Library" portion of the REEL-TO-REEL Library that is maintained by Dick & Malettha King, and ONLY that library, will permit more than five reels to be rented at one time.

The cassette libraries have such heavy demand that they must be limited to five to permit others the opportunity to enjoy the shows.





# RADIO'S OWN LIFE STORY

1932: It was a black year for everything except radio. The country foundered deeper and deeper into depression. There were 12,000,000 unemployed. "Hoovervilles," the pathetic shelters built of flattened oil drums, tar paper and kindling wood, were a reminder to those with jobs that it would be wise to take a salary cut without argument.

The slacks fad started for two reasons. Women as well as men were now migrant workers, and the newly arrived Marlene Dietrich was wearing her trousers outside the studio as a publicity stunt following her appearances in them in "The Blue Angel." Remember her throaty singing of "Falling in Love Again" to Emil Jannings? Other big songs of the year were the appropriate "Brother, Can You Spare a Dime?" and the haunting "Night and Day," which was endlessly on the radio.

Research into the mystery of the air went on. Professor Auguste Piccard rose in a balloon ten miles over Switzerland to explore the stratosphere, and described the trip by short wave to America on his return. William Beebe broadcast as he was lowered 2,200 feet into the ocean off Bermuda.

Radio had to battle three new bids for the public interest this year. Theater managers, alarmed at the way free entertainment on the air was cutting into attendance, invented a new bait: the double bill. Then came Bank Night and Screeno. Soon people were shopping around for shows that offered free dishes, groceries, a chance at a new car, two shows for the price of one--as well as a place to keep warm.

Gambling took a heavy toll of listeners. Speakeasies, hard pressed by the part-time bootlegger, put roulette wheels in the back room. Slot machines popped up all over the place. Everybody knew they were heavily favored in favor of the house, but still, it was more alluring to take a chance on winning a jackpot than just sit home.

The third challenge, and it was enormous, was a boom in sports. Reduced orders put many factories on a five-day week, and thousands of people used the long weekend for skiing, a sport practically unknown in this country before 1930. Indoor baseball suddenly became soft ball. Thousands more idle young people found free diversion through amateur teams, and night ball games became a rage.

The election brought the listeners back, and the words "the forgotten man" came into the language. Franklin Delano Roosevelt's campaign song was "Happy Days Are Here Again" (published in 1929 of all inappropriate years). He flew to the convention to accept his nomination in person--the first time a candidate had done so--and promised "A New Deal" on the radio--the first use of the slogan.

Big business shuddered toward a standstill. Banks began to close. Only on radio were things hopeful. It was offering so much magnificent new talent that it is hard to know where to start the list. Let's begin with a worried man, Jack Benny. He was a vaudeville head-liner, but the two-a-day was folding so fast it wasn't funny even to a top star. One evening the columnist, Ed Sullivan, who had just started a radio show, asked him to be a guest star.

"I don't know anything about radio," Benny protested.

"That's all right--nobody does," said Sullivan.

Reassured, Benny consented and introduced himself with the immortal line, "This is Jack Benny talking. Now there will be a brief pause for everybody to say 'Who cares?'" Practically everyone in the country did. He was an immediate hit, and was sponsored by Canada Dry. By 1934, the big event of Sunday night was his bland greeting, "Jell-O again," and his kidding of the six delicious flavors. Before this, the sponsors and their products had been treated with the reverence accorded royalty, and listeners put up with deadly serious sales talks as a necessary bore. Benny changed all that. Jell-O turned up in gags all through his show, instead of just fore and aft of the program. Far from resenting this, people roared with laughter when Mary Livingston worked strawberry, raspberry, cherry, orange, lemon and lime into one of her deadpan poems, or Eddie Anderson (the grainy-voiced Rochester) mentioned them.

Benny also started the vogue for the blisteringly personal crack when his cast got laughs with remarks about his toupee, his stinginess and his violin playing which is better than most people know. At thirteen, he was playing his fiddle in Waukegan's leading dance orchestra. In 1911, when he was seventeen years old, he changed his name from Benjamin Kubelski to Benny K. Benny and went into vaudeville teamed with a pianist. His famous feud with Fred Allen started when a mere babe whipped off "The Bee" on Allen's show and earned the compliment, "Only eight and you can do that piece? Benny ought to be ashamed of himself." The enjoyable battle was on.

Benny employs a big staff of brilliant gag writers, and also works hard himself on his routines, but he makes a joke of that, too. Once when Allen, who writes most of his material himself, launched a scintillating attack on Benny at a party, Benny at last flung back, "You couldn't talk to me like that and get away with it--if my writers were here."

The fascinating traffic through Allen's Alley started this year and everybody began to say, "Well, as I live and breathe!" and "Hello-oh!" after Portland joined the cast in 1934.

Fred Allen was born in Cambridge, Massachusetts, in 1894. As a small boy he worked in the Boston Public Library, and his fate was determined when he opened a book on juggling instead of putting it away on the shelves. He began to enter amateur contests, though he was dreadful. One night a disgusted master of ceremonies scornfully inquired, "Where are you learning to juggle?" "I'm taking a correspondence course in baggage smashing," young Allen cracked back, and found that he had arrived as a comedian. His real name is John Florence Sullivan, a name he changed early and most wisely since the great heavyweight of the same name was in his heyday.

Speaking of names, those in his wife's family deserve a moment of silent awe. Portland was named after the Oregon town in which she was born. One of her sisters was christened Dr. Fredericka Hoffa--yes, complete with Dr. on her birth certificate. Then there are Lebanon, Period and Lastone--the last one, get it?

The glorious Mrs. Nussbaum (Minerva Pious) was discovered by Allen, and joined the show in 1933. She, in turn, discovered Kenny Delmar, who, though born in Boston, reached fame as the bombastic southerner, Senator Claghorn.

"Oh, there you go again, George," and "Now, Gracie!" were new cries in 1932, also a gift from vaudeville. Grace Ethel Cecile Rosalie Allen was born in show business. Her father was a song and dance man on tour in San Francisco when the great event happened in 1906. "When I was born in San Francisco I was so surprised I didn't speak for a year and a half," is the way Gracie puts it. Burns, born Nathan Birnbaum in 1896 in New York, had to break in under his own power. He didn't make the grade until he was ten, when he joined Gus Edwards's show.

At the beginning of their act, George was the one who got all the laughs, but they soon switched. One the air, Gracie's search for her brother was a national runaround in 1933. They bounced in and out of dozens of other NBC programs during the hunt, and life was made miserable for Gracie's real brother, a San Francisco accountant.

Though they were married in 1926, Burns and Allen were not cast as a married couple on the air until 1942 when Gracie's confused goodwill became even funnier.

Sample: "I'm glad you're not a singer, George. Look what happened to poor Caruso--thirty years on a desert island!"

"You've got the wrong man, Gracie..."

"Oh, no, George! You're the one for me!"

A lovely year that brought them--and also Ed Wynn as The Fire Chief. His lisping screams of "Sooooo-o-o-o-o-o" and of "Tonight it's going to be different," his zany gags and memorable inventions, such as the bell-less alarm clock for the people who don't want to be awakened, mesmerized listeners. When he offered little red fire hats free, three million people stormed Texaco stations to get them.

Al Jolson, who had been all over the air as a guest whenever he wasn't making movies, went on for Chevrolet and added another bright chapter to the success story of Asa Yoelson, born in 1886 in what was then St. Petersburg, Russia. His father was a cantor who came to this country when Al was a boy, and Al was trained to follow in his father's footsteps. Had he done so, he would have been the seventh cantor in direct line in his family. Show business called him early, however. He ran away with a circus, and when the manager sent him home on account of his youth, he found a job as a singing waiter. That led to vaudeville, musical comedy, and eventually to Larry Parks playing "The Jolson Story" on the screen which opened the door for Al's comeback in 1947.

In 1932 Jack Pearl, the incomparable Baron Munchausen, began asking "Vos you dere, Sharlie?" and spinning his inspired lies. Bert Lahr was saying "Thome fun, eh kid?" and the sound of Olsen and Johnson slapping each other was loud in the land. Mildred Bailey left the Old Gold Hour to become the Rockin' Chair Lady. Here was another case of a beautiful voice coming from a very big girl. She weighed one hundred and ninety pounds and was singing with a Fanchon and Marco stage unit in Los Angeles when her brother, Al Rinker, one of Paul Whiteman's Rhythm Boys, introduced her to his boss who promptly signed her.

Ethel Shutta, who was to marry the band leader, George Olsen, was a big hit on the Canada Dry program. Irene Beasley, whose lovely voice had been heard since 1929, was nominated for the title of radio's "It" girl. Lawrence Tibbett started with The Voice of Firestone and was a busy man, singing at the Metropolitan and making "The Rogue Song" backed up by the better known film stars, Laurel and Hardy. John Charles Thomas was on CBS' Five Star Theatre. The air was bursting with exciting new talent.

Charles Winninger was starting as skipper of Show Boat. A whole chapter could be written about the music and the personalities in this great show, one of the best that ever sailed the air waves. Remember Muriel Wilson as Mary Lou, Annette Henshaw as Annette, Molasses and January (Malone and Padgett who were also known as Pic and Pat) not to mention Lanny Ross? Launcelot Patrick Ross, mercifully nicknamed Lanny by his track coach at Yale, came by his musical talent properly. His mother was accompanist for the ballerina, Anna Pavlova, on one of her tours. She started her son's piano lessons when he was a baby, though he was not intended for a musical career. It is little known that Lanny holds law degrees from Yale and Columbia. He worked his way through two years at the latter university by singing on the air. Then he decided that there was more profit in broadcasting than in briefs, and never practiced as an attorney.

The True Story series was developing an extremely effective technique new to the air. A narrator set the stage in the first person with a few words such as "My name is such-and-such, and I will never forget the day when, etc." Then his voice faded out and actors took over--a form that Orson Welles was to use very extensively in his Mercury Theater shows later. The series, sponsored by True Story Magazine, was heard over both NBC and CBS, and was extremely popular. Through the years, it featured many important names. In 1935, A. L. Alexander's True Story Court of Human Relations introduced another telling new form to the air. A jury of prominent legal and medical men listened to the problems of real people and gave advice on the air, the first of the big "let us straighten out your life" shows.

Of similar appeal to worried people, though of different format, was The Voice of Experience. Marion Taylor wanted to be a doctor, and earned his way through medical school as an organist. His chosen profession and his hobby were taken from him when a motor accident seriously injured both hands, and he became a social worker. His own personal disaster and what he saw of the seamy side of life in his job gave him a warm personal sympathy for those in trouble. He started broadcasting in Spokane in 1922, and introduced The Voice of Experience in 1928 on one station, WOR, in New York. He got ten thousand letters asking for advice in the first week! After his show went nationwide in 1932, he sold eight million little booklets as well as publishing eight full-length books relating to courage and self-help in the following five years.

Smilin' Ed McConnell, who began on WSB in Atlanta in 1922, went on the CBS network this year as The Singing Philosopher. In 1944, he began inventing personalities--such characters as Froggy the Gremlin on The Buster Brown

Gang and by 1951 wielded such influence with the younger set that when he read a letter from a sick child who was afraid she wouldn't get a birthday card, three hundred thousand more poured in.

In March, 1932, radio was mobilized to aid in the search for Charles Lindbergh's baby son, and for appeals to the kidnapper to break his ominous silence. The air was full of every detail of the news, and the whole nation listened to the flash bulletins in shocked sympathy. Boake Carter was a news commentator in Philadelphia when the story broke. He reached quick national fame because of his caustic criticism of the way the case was handled.

Boake Carter's severe comments took him to the big time, sponsored by Philco, and his clipped British accents were heard nationwide until his death in 1947. His frankness drew a large following, but he infuriated the Army and Navy by telling them how to run themselves though no one had asked him. He was relentlessly anti-New Deal. When war came to Europe, he was violently anti-British. He was so vehemently anti-Labor that for a while Philco was picketed by labor representatives because it sponsored him.

The important thing about all of this was not so much what Carter had to say but the fact that, though he enraged those who disagreed with him, and they were in high places, nobody stopped him. Air was free to all for opinion within the bounds of decency, and still is.

If you didn't like Boake Carter, you could turn on something else, like the series of enchanting lectures by Dr. Hendrick Willem Van Loon which developed into the WEVD University of the Air; or an unknown actor named Orson Welles in *The Shadow*; or Elanor Roosevelt in her first sponsored series. All who remember her rather painful slow delivery of those days honor her all the more for the dignity and authority of her broadcasts and United Nations speeches in the 1950's, as well as the very large sums she has made for charity by her own efforts.

On the West Coast, *One Man's Family* was beginning its lengthy run. Carlton Morse, NBC writer and producer in San Francisco, was taking note of the increasingly desperate doings in daytime serials and mysteries, and thinking that maybe people would like a change from all that blood and thunder. His answer was the Barbour family, a set of nice people who never met any murderers. The only things that happened to them was a normal amount of graduations, picnics, marriages, births and deaths. What novelty! People loved it, still do.

In 1928 a newspaper man in Kansas City, Goodman Ace, started reading his column on a local station. In 1931 he went to Chicago, and in 1932, he and his wife, Jane, leaped off nationwide from New York as *The Easy Aces*. He became a firm friend of Jack Benny's after a brisk exchange by mail. Ace had sent some jokes to the comedian. Benny liked them and sent a note with the check, "Your little gags got a lot of laughs. If you have any more funny material, send it along." Ace replied crisply, "Your little check got a lot of laughs. If you have any more funny material, airmail it."

In Detroit, the cry, "Hi Yo, Silver, away!" was sounding on the enchanted air. When George W. Trendle, president of the Michigan Radio Network of eight stations thought up a nice little program for children, he had no idea that he was thinking up practically an entire new industry. Today, *Lone Ranger, Inc.* produces not only radio and TV shows but a comic strip (started in 1939) and gets royalty on puzzles, guns, badges, masks, suits and other gadgets that sell in the millions. Not to mention movies.

The man who plays the Lone Ranger is one of radio's great stars, but, so far as publicity is concerned, that mask stays on firmly at all times and his personal life is shrouded in mystery. As a matter of fact, there have been four different gentlemen behind that mask. The original was played by a Mr. Deeds whose first name is lost to history. After six broadcasts, George Stenius took over. He was followed by Brace Beemar who became a production executive and was replaced by Earle Grazer, who rode the program to fame. When he was killed in an automobile accident in 1941, the news was kept as quiet as possible in fear that the shock would be too much for the children who loved the show, as indeed it would have been. Beemar quietly put on the mask again and has been playing the part ever since.

These shows were evidence of a brand new trend. There was such marked response to drama, human interest and comedy that *Radio Guide* (a weekly that started this year but is no longer printed) came out with the coverline "Are Crooners Doomed?"

Shades of Sinatra, fifteen years old in high school in Hoboken! Not to mention Perry Como or the Velvet Fog, all far, far in our future.



RADIO & TV MIRROR, July, 1951

WINTHROP



The born loser





VARIOUS ADVENTURE AND DETECTIVE PROGRAMS Tapes 5225 through 5240

Each program in this series started on NBC in 1950 or 1951 and, with one exception, lasted less than a year. Most were sustained.

Top Secret (Tapes 5225 and 5226) starred Ilona Massey as a countess from Vienna with tales of international intrigue and espionage. The show started in June, 1950, lasting through October. Harry W. Junkin produced and directed, with Fred Collins as announcer. The Big Guy (5226) was an obvious twist on the Fat Man, lasted about six months in 1950, starred Henry Calvin as Joshua Sharp and was directed by Thomas Matigan.

Whitehall 1212 (5227-5230) dramatized Scotland Yard cases using a British cast. The show first aired in November, 1951 and lasted until the following September. Wyllis Cooper was the writer and director. The stories focused on finding evidence to solve the crime, not on the violence of the crime, usually murder. Key evidence was stored in the Black Museum. (A series of that name ran on Mutual in 1952 - see Tapes 5074 and 5075.)

The Private Files of Rex Saunders (5230-5231) starred Rex Harrison in the title role and Leon Janney as Alec. RCA Victor sponsored the show, which lasted at least four months starting in May, 1951. Ed Adamson was the writer, Himan Brown directed and the announcer was Kenneth Banghart.

The Silent Men (5231-5233) starred Douglas Fairbanks Jr. playing a different government agent each week. The show aired from at least October, 1951 until the following June. Warren Lewis produced and directed, with Don Stanley as announcer. Now Hear This (5234) was a Summer, 1951 series that dramatized stories of the U.S. Navy. Arnold Robertson, and later Larry Haines, served as narrator, with David Harmon as writer and director and Jack Costello as announcer.

The Adventures of Nero Wolfe (5235-5237) ran from October, 1950 through the following April. Based on characters created by Rex Stout, the show starred Sydney Greenstreet as Wolfe, the reclusive detective who sent his assistant, Archie Goodwin, to do most of the clue-finding legwork. Several actors played Archie, including Larry Dobkin, Gerald Mohr and Harry Bartell. J. Donald Wilson produced and directed, with Don Stanley as announcer. An earlier version of Nero Wolfe on Mutual in 1946 starred Francis X. Bushman and Elliott Lewis. A short-lived television series on NBC in 1981 starred William Conrad and Lee Horsley.

Barrie Craig: Confidential Investigator (5237-5240) started in the Fall of 1951 and lasted into 1955. William Gargan, who had played Martin Kane on both radio and television just prior to this series, starred as Craig. Bromo Seltzer sponsored in 1953. Writers included Louis Vittes and John Robert, directors included Himan Brown, Arthur Jacobson and Andrew C. Love, and among the announcers were Don Pardo, Carl Caruso and John Lang.

Donations for this section are from several anonymous RHAC members. Nero Wolfe programs may be found in the Regular Library on Tapes 079 and 286 (through Tape 1038).

Timings to the nearest minute are on the index sent with each tape.

TAPE 5225 TOP SECRET

1200'

1L 6-12-50 #1 Night Train to Berlin  
 6-19-50 #2 The Admiral's Strange Identity

2L 6-26-50 #3 The Package in Tangiers  
 7-3-50 #4 Escape

1R 7-23-50 #7 Midnight for Danger  
 7-30-50 #8 The Unknown Mission

2R 8-6-50 #9 Disaster in London  
 8-13-50 #10 The Case of the Tattooed Pigeon

TAPE 5226 TOP SECRET / THE BIG GUY

1200'

1L 8-20-50 #11 TOP SECRET: The Church Without a Cross  
 9-18-50 #13 TS: Confession

2L 9-25-50 #14 TS: The Poisoned Hand of Friendship  
 10-13-50 #15 TS: The Document

1R 10-19-50 #16 TS: The Dream that Meant Death  
 5-7-50 #1 THE BIG GUY: The Unheard Voice

2R 8-27-50 TBG: Case of the Villainous Friend  
 10-29-50 TBG: Case of the Patent Leather Bag  
 End of Series

TAPE 5227 WHITEHALL 1212

1800'

1L 11-18-51 #1 The Blitz Murder Case  
 12-2-51 #3 The Fournier Case  
 12-9-51 #4 Murder of Duncan Fraser

2L 12-16-51 #5 The Man Who Murdered His Wife  
 12-23-51 #6 The Heathrow Affair  
 1-6-52 #7 Murder of Charles Brooks

1R 1-13-52 #8 Casimir Cashuba is Murdered  
 1-20-52 #9 Case of Donald Simms  
 1-27-52 #10 Murder of Little Phillip Avery

2R 2-3-52 #11 The Peter Williams Case  
 2-10-52 #12 Case of Arthur Freeman  
 2-17-52 #13 Case of the Late Mrs. Harvey

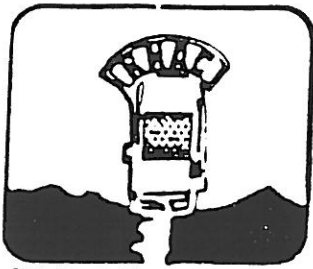
TAPE 5228 WHITEHALL 1212

1800'

1L 2-24-52 #14 Murder of Peter Appleton Amory  
 3-2-52 #15 Murder of Margery Ashley  
 3-9-52 #16 Case of Dr. Duncan Allen

2L 3-16-52 #17 Case of Thomas Applebee  
 3-23-52 #18 Case of the Black Gladstone Bag  
 3-30-52 #19 Murder of a Bloody Belgian





# RADIO HISTORICAL ASSOCIATION

OPEN REEL LIBRARY  
C/O DICK KING 900 WEST QUINCY AVE.  
ENGLEWOOD, CO 80110

## OPEN REEL ORDER FORM

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.

	<u>Reel Number</u>	<u>Title</u>
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		

### Alternates:

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

\_\_\_\_\_  
Name Date

\_\_\_\_\_  
Address

\_\_\_\_\_  
City State Zip Code

\_\_\_\_\_  
(area code) phone number

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.

\_\_\_\_\_  
Signature

80470

BARRETT E BENSON  
P O BOX 507  
PINE CO

01/01/1993



RADIO HISTORICAL ASSOCIATION OF COLORADO, INC.  
(A non-profit organization)  
POST OFFICE BOX 1908  
ENGLEWOOD, CO. 80150

**RICHARD STEVENS**  
 WILL BE OUR  
 GUEST SPEAKER THURSDAY,  
 NOVEMBER 19TH, 7:30 PM AT THE  
 CHURCH OF THE MASTER  
 17TH AVE AND FILBERT COURT