

RETURN WITH US

The Radio Historical
Association of Colorado, Inc.

NOW...

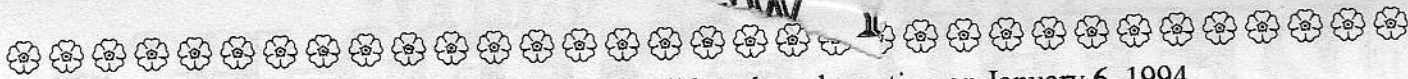


Volume 19 Number 6

January, 1994



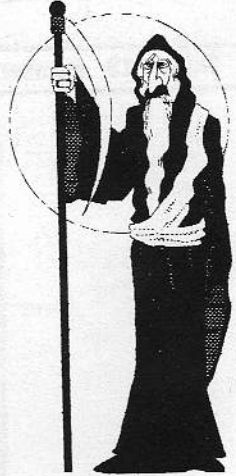
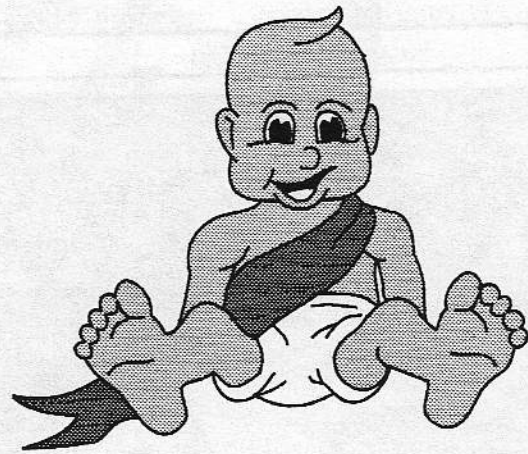
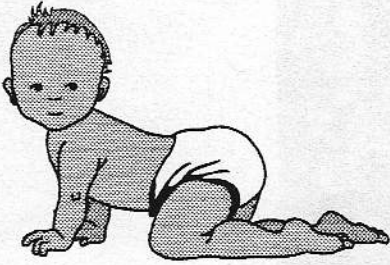
Jack Benny, one of radio's best-loved comedians, came to the medium in 1932.



BOARD OF DIRECTORS MEETING: There will be a board meeting on January 6, 1994.
 ALL MEMBERS are welcome and invited to attend and participate at the Board of Directors Meeting.
 The January 6th meeting will be at the home of Dick King at 7:30 PM.



There will be **NO MEETING** on January 20, 1994!



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 renewal. Each member has full use of the club resources. For further information contact anyone listed below.



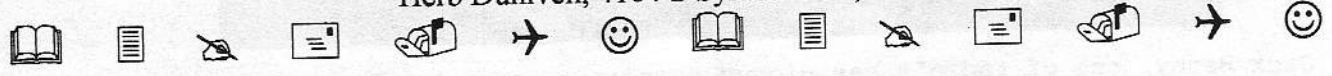
Phone numbers are in the (303) area code except where indicated.

PRESIDENT.....	Dick King, 900 W Quincy Ave., Englewood CO 80110.....	761-4139
VICE-PRESIDENT.....	Guy Albright, 785 S Quitman St., Denver CO 80219.....	934-0184
SECRETARY.....	Glenn Ritter, P.O. Box 1908, Englewood CO 80150.....	377-4798
TREASURER.....	Maletha King, 900 W Quincy Ave., Englewood CO 80110.....	761-4139
NEWSLETTER EDITOR...	Glenn Ritter, P.O. Box 1908, Englewood CO 80150.....	377-4798

TYPESETTING: Adrienne & Mika Rhoden GRAPHIC ARTS: Ron Cramer

R.H.A.C. HISTORIAN.....	John Adams, 2811 S Valentia St., Denver CO 80231.....	755-9185
TAPE LIBRARIAN for OPEN REELS:	Dick & Maletha King, 900 W Quincy, Englewood CO 80110.	761-4139
TAPE LIBRARIANS for CASSETTES:		

#1 (1-599) Dan Decker, 10587 #G W Maplewood Dr, Littleton Co 80127.....	933-4232
#2 (600 up) Dave Logan, 5557 S Sherman Cir., Littleton CO 80121.....	730-1430
#3 (5001 up) Mika Rhoden, 3950 W Dartmouth Ave., Denver CO 80236.....	937-9476
DIRECTOR AT LARGE: David L Michael, 1640 Grant St., Denver CO 80203.....	830-0075
CORRESPONDING SECRETARY: David L Michael (see above).....	830-0075
BLANK CASSETTE SALES:(Denver ONLY):Guy Albright, 785 S Quitman, Denver CO 80219.....	934-0184
TALKING NEWSLETTER: Mike Fields, 1207 Ruth, Longview TX 75601.....	(903)758-6319
REFERENCE MATERIAL: Bill McCracken, 7101 W Yale Ave.#503, Denver CO 80227.....	986-9863
MEMBERSHIP: Glenn Ritter, P.O. Box 1908, Englewood CO 80150	
LOGS & SCRIPTS: Fred Hinz, P.O. Box 1908, Englewood CO 80150	
TAPE DONATIONS: Bill McCracken, 7101 W Yale Ave. #503, Denver CO 80227.....	986-9863
Herb Duniven, 4184 S Syracuse St., Denver CO 80237.....	773-1142



From the

King's Roost

The weather outside is frightfull - but only in some parts of the country. The week before Christmas was cold here, with only a few days that were in the fifties and bright sunshine. I only rode once or twice during that time, and Dick is a bit disabled, having had a new knee installed early in December.

I will be riding later today and soaking up some of the fifty-degree weather while passing deer resting in the grass patches and we usually see at least one coyote a week. Needless to say, we do not see a lot of rabbits and the grass doesn't rustle ahead of us from

the mice, so the coyotes are doing their job.

A group of Denver members met for a dinner and some fun re-creations on the evening of Dec 11th and it turned out very nice. Although I had some reservations about having a Christmas gathering at a spaghetti house, it turned out very well and may well be the way we go next year.

Dick is now busy making cassettes for the new library additions during 1994 and we are delighted to see and hear the end of the tear-jerking soap-opera series that were so much a part of daytime radio we monitored for weeks as we made cassettes. The soaps will soon be followed in our speakers with more *Adventures of Superman* and *Tales of the Texas Rangers*,

and many other shows. The best part of our tapes is that we get to hear shows that we never heard fifty years ago and never had the chance to tape them when we were not at home.

The books for the reel-to-reel library are all posted up to date and I noticed that some of our regular members order the same reels more than once. That just shows us that some of the library users get behind on marking their own records. We received several cards and notes from members that make our work worthwhile. We are stewards of a vast array of shows and memories for everyone.

We hope that you all enjoy the pleasures of good listening in 1994 and encourage others to enjoy the same pleasures.

Harry Elders, 1909-1993

Harry Elders, 84, longtime actor and announcer, died November 25, 1993, in Colorado Springs, Colorado.

Mr. Elders had a long career spanning more than half a century in the communications industry. He performed hundreds of radio dramas including *Curtain Time*, *First Nighter*, and the long running *Unshackled* program originating in Chicago. His voice and picture also appeared in countless television commercials and industrial films. He was active in the industry until his death. Mr. Elders lived the majority of his life in Chicago and Wheaton, Illinois until moving to Palmer Lake in 1975. He served as president of the Chicago chapter of the American Federation of Radio Artists, was a founding member of STRAT, Strategic Christian Ministry, was an Elder of the Wheaton, Illinois, Christian Reformed Church, and later an Elder of the First Presbyterian Church of Colorado Springs.

He was born in Chicago on March 4, 1909, to Henry and Lucy Harenburg Eldersveld. In 1939 he married Christine Blaauw, who survives. He is also survived by four sons, Glenn of Galesburg IL; David of Yuba WI; Eugene of Austin TX; and Daniel of Woodland Park CO; and nine grandchildren.

Memorial gifts may be made to the Ecumenical Social Ministries, 421 S Nevada, Colorado Springs CO 80903, (916)6363-1916, or to the charity of the giver's choice.

The Duff Caper

Sunday, 5 p. m., CBS

The rugged-looking actor who portrays the hard-hitting "Detective Sam Spade" in CBS' Sunday night mystery series is too lazy to be very tough ... unless he's on one of his crusades.

When Howard Duff isn't sleeping, he's reading. He digs into old and new books and magazines until the early hours, then sleeps as late as he can, cheerfully admitting he'd stay in bed all day if he could get away with it.

A casual meeting with Howard does nothing to create an impression of great energy. He wears very good clothes, but they are donned so casually as to make a regular reader of *Esquire* squirm. Quiet in speech and manner, Howard usually lounges on the edge of a group, smoking cigarettes and doodling on the nearest tablecloth as he listens to people chatter. But let the conversation turn to actors and things get less casual. Right now Howard has the banners way up for fellow actors.

Young Mr. Duff's own background explains the battleground of his latest crusade. He knows what being an unrecognized radio actor means.

Shortly after graduation from Roosevelt High School in Seattle, Washington, Howard joined the Seattle Repertory Playhouse. There was no salary attached, so Duff worked days as assistant window trimmer at a department store until he was fired for refusing to work nights. His low, poised speaking voice won him a job immediately as staff announcer at a local Seattle station, permitting him to continue Playhouse duties.

A tour with the Repertory ended in San Francisco, and Howard's first real air role was as the Phantom Pilot in a kid serial broadcast.

Uncle Sam paged him for the Army in 1941, and Staff Sergeant Duff picked up more radio experience while serving as Armed Forces Radio Service correspondent from Saipan, Guam and Iwo Jima. His honorable discharge came in 1945.

Invading Hollywood after his discharge, Duff appeared in the Actor's Laboratory productions until he managed to walk off with roles on several major CBS shows originating in Hollywood. They included "Hollywood Star Time," "Suspense," "Radio Theater," and "Academy Award Theater."

Selection of Howard for the role of "Sam Spade" was perfect type casting, his success immediate, and Hollywood began predicting important things for this new personality. An important catch for a talent scout, Duff played hard-to-get for a whole year because he didn't want to sign a picture contract without knowing what role he was to play. This gives an inkling of how far Howard will go to make a point he thinks right.

Now he's fighting a battle that has nothing to do with serving himself. Duff is established in the enviable position of being able to sit back and wait for the best offers. His own voice and personally need no introduction today to be recognized, but, as Howard says, "There are dozens of fine performances daily that go unheralded. I sincerely think every show that has used the talents of actors and actresses to make that at show successful should credit these people with a name mention.

"How many shows do you hear carrying an off-hand tag on the end that 'so-and-so did the role of ...', naming only the star! Radio is a tough enough business to crack. I know you can't have a good show without good scripting and direction, but all the writers and directors in the world can't load the air with poor players and have a good show. The kids that do these jobs should be

given a boost. The motion pictures give cast credit, all the magazines give their writers credit. Radio should, too."

Howard does more than just air his views. Since he started in radio, he's kept himself busy in AFRA projects, working with the energy of his airways prototype of all private eyes.

Even without his own achievement record to substantiate his unselfish purposes, his very real and outspoken admiration of his fellow workers would prove it, Howard gets along particularly well with his "Spade" show cast. While he's never effusive, young Duff is loyal to the last ditch. He's always interested in the other fellow. That's where the name credit thing stems from.

Howard knows a good story. He can distinguish good dialogue from bad immediately, and many times rehearsals run long because Duff has suggested last minute changes of lines, then stood by it until those lines were changed. But he's as unselfish as he is outspoken, and an air of good fellowship exists between Howard and all of the people he's worked with in radio and pictures.

If Howard lurches sleepily out of a studio following a daytime show, he usually heads for the beach or the open country, figuring once he's up and awake he may as well go on and enjoy himself. For exercise he swims and surf-rides, or walks miles. These are things he enjoys. Exercise for its own sake bores him.

When Duff finishes a night show, in order is a gathering of friends at his apartment in the heart of Hollywood and theater talk as far into the night as guests can make it.

Outside the Seattle Repertory Theater, Duff has never attended a strict school of acting; his ability comes naturally to him. His Actor's Lab record was glowing. Observation, patience and a willingness to work *hard* while he's working have played a large part in his success. Six feet of brown-haired,

blue-eyed attractiveness haven't hindered Howard, either.

The theater fascinates him. His ambition at the moment stems from his early career, when he played a minor role in Shakespeare's "Richard III." Now Duff waits for the day he can appear in a New York production of the play ... in the title role, admitting meanwhile that to play Shakespeare's cunning ruler would satisfy all the "ham" in him.

Whenever big Mr. Duff returns to his bachelor apartment from a day of portraying tough-gut roles so neatly, a check-up on his back porch occurs. Duff is a set-up for a lonely cat with a hungry look in its eye, and this back porch is a meeting place for all stray cats in the neighborhood. They'll always get a bowl of milk from "tough-guy" Duff.

RADIO LIFE, October 19, 1947

It Shouldn't Happen Here!

When motion pictures are made, if something goes wrong, the director shouts: "Cut!" The cameras stop rolling and the whole thing is done over again.

But when something goes wrong in radio, there is no turning back. What is being done—good or bad—is going straight into the microphone, out over the airplanes and right into the homes of (more or less) millions of listeners.

This, needless to say, is the reason people in radio have such things as ulcers.

Nevertheless, radio and its workers—year after year, week after week, day after day, minute after minute, second after second—send into your loudspeaker a ceaseless chain of enjoyable, interesting and informative units of entertainment.

Only rarely does some flaw appear in this smooth-running output of

radio production. When it does, radio handles it with sure-footed, quick-witted ingenuity that oftentimes listeners are not even aware that something has happened which shouldn't have.

Behind-the-scene on radio row, however, these are the things that are "sweated out," worried over and laughed about—the things that were not in the script.

Several weeks ago, listeners to the Blue's "Charlotte Greenwood Show" did not hear Wendell Niles announce the program. They heard, instead, the voice of the program's producer, Thomas Freebairn-Smith, who stepped into the announcer's shoes when airtime arrived and Niles had failed to appear. The errant mike-man strolled into the studio with complete nonchalance fifteen minutes after the show went off the air!

Informed the week before that the program was going to change its airtime, Wen, for the first time in his brilliant career, had gotten his dates confused and thought the time change had gone into effect a week before it actually did.

Recently, NBC's Art Baker was to do one of his broadcasts from San Francisco, but at the last minute, his plans were changed and he prepared to broadcast from Hollywood as usual. NBC's traffic department, however, was somehow not notified of the switch and thinking that it was being handled in the Bay City, failed to put Art on the air until frantically contacted, after the network audiences had heard a full three and a half minutes of bewildering silence!

On the second week's airing of the Blue's "Tom Breneman Highlights" series, Tom opened the program by talking into a "dead" microphone. While the producer gestured wildly to Tom, the quick thinking engineer

turned on the other microphone in the studio full blast, enabling dialers to hear Breneman's voice, although until he changed mikes, it sounded as though he were speaking from a great distance.

Many times, it is an unexpected sound effect that interrupts the smooth-flowing presentation of a well-rehearsed script. Once, when Frank De Vol was conducting his "Music Depreciation" program over Mutual, a pistol shot rang out right in the middle of a tender love song.

Commented De Vol quickly: "I thought they always frisked the critics before they let them in!"

On a broadcast of MBS' "Sherlock Holmes," the script called for the firing of a shot followed by the sound of a body falling to the floor. Instead, as Basil "Sherlock" Rathbone reached the soundman's cue, there came the tinkling of a glass shattering followed by a heavy thud. Nigel Bruce, "Dr. Watson" of the series, stepped to the microphone promptly, saved the situation (and made the sponsor happy) by spouting: "I say, Holmes, the poor man has fainted and spilt his Petri Wine!"

George Burns and Gracie Allen were driving along in a car during one of their CBS programs. The script called for them to bring the car to a stop and after alighting, walk across the sidewalk to their house. The sound man safely conveyed them from the car, but instead of following the slamming of the car door with the steady patter of feet, there came a sudden "squishy" sound, which George Burns cut into with: "Look out, Gracie, the cement is still wet!"

One time, when Ed "Archie" Gardner had just completed one of his famous 'phone conversations with the mythical "Duffy" of NBC's

"Duffy's Tavern," there came a loud bang from backstage and the 'phone was pulled from Gardner's hand. "Archie" looked about and saw that the sound man had tripped over the wire and was sprawled across the stage. As the studio audience became engulfed in laughter, "Archie" made it a plausible comedy situation for the listeners by yelling: "Duffy, don't tear the 'phone out just because you can't get your nickel back!"

The orchestra swung into the opening strains of Dinah Shore's song during a recent broadcast of "Dinah's Open House." Announcer Harry von Zell stepped to the microphone and said: "And now we hear lovely Dinah Shore singing, 'Sleigh Ride in July.'" That was the sound man's cue to begin the tinkling of sleigh bells, but instead came the deep heavy tone of a train bell. With a grin, Harry announced: "There will be a slight delay in the sleigh ride until the train clears the crossing!"

During NBC's Eddie Cantor show, the timing once went for naught when Billy Gray, who plays the infant Eddie Cantor, von Zell Jr. failed to be at the microphone for his cue. Without hesitation, Cantor turned to the audience and said: "Sorry, folks, but after all a baby is a baby. There will be a slight pause for an unexpected change in the script."

Of course, slips of the tongue (called fluffs), are more frequent than any other radio "blunders" and many times they are amusing.

Once, announcer Wen Noble introduced Charlie Spivak as Charlie Feedback. Another time, when Mutual's Stu Wilson was devoting one of his "Time Out" programs to a WAC recruiting drive, the little WAC who was his guest on the show became nervous and instead of saying: "Every girl who possibly can should join the WACs," she blurted

out: "Every WAC who possibly can should join the WAVES!"

CBS producer, Gordon Hughes shudders over this incident which occurred when he was producing the "Tom Mix" program from Chicago. The script called for loud peals of thunder and the only space large enough in their small studio for the thundersheet (a long sheet of tin which, when rattled, sounds like thunder) was in front of the broad double doors leading into the studio. So there, the sound man set up his equipment.

During the broadcast, the actors were acting, the producer producing and everything was progressing very smoothly, when suddenly the double doors were vigorously thrown open, causing a terrific peal of thunder, followed by a ringing crash as the sound effects bounced about the room. In the midst of this walked singing star, Johnnie Johnston, his guitar strung over his shoulder. The entire cast was stunned. Unbelieving, they stopped acting to look and Johnnie, even more stunned, walked over to the still open microphone, peered toward the glassed-in control booth and asked producer Hughes politely: "Whatsamatta, you still on the air?"

Pierre Andre, familiar announcer to all radio dialers, still remembers the early days when, as staff announcer in Chicago, he was working for both WEAR and WMAQ. Both were owned by the same company and run from the same building with the same staff. Pierre's job was to cut in at station-break time with the call-letters of whatever station he was working for at the moment. One day, he pushed the button that put him on the air and said: "This is W E A R, Chicago. Oh, hell no! This is W M A Q. Isn't it?"

Once, NBC's Bing Crosby did not know that the program had started while he was still introducing the

show's crew to the studio audience. Listeners at home were startled to hear him open the program with these words: . . . "and now I would like you to meet Mr. McIntosh."

Bing's buddy, Bob Hope—on the other hand—thought the program was off the air one time when his microphone was still transmitting his words to the radio public. What was said was meant for his visual soldier audience alone, when after the show had supposedly gone off the air, he grinned at them and asked: "Didn't it stink?"

RADIO LIFE, June 10, 1945

Heard on the "G.E. Houseparty":

Art Linkletter, interviewing ten-year-old children: What is a diplomat?

Little Girl: A diplomat is something you put in front of the door to wipe your feet on.

Heard on "It Pays to Be Ignorant":

McNaughten: Mr. Howard, you know I was in the navy during the last war. One day a fellow said to me, "They've just dropped the anchor." I'm not surprised, it's been hanging over the side since we left port."

Heard on "It Pays to Be Ignorant":

Shelton: Mr. Howard, you know I was a lawyer in a liquor store once.

Howard: What did you do.

Shelton: I used to take care of cases.

Heard on the "Niles and Prindle" show:

Niles: Where were you born?

Prindle: I don't know.

Niles: Well, ask your mother.

Prindle: She wouldn't know. I was traveling with my uncle at the time.

AKAI 4000 DS MKII 7" Reel-Reel
2 Speed, New 1977 Best Offer
Leo Robertson (303)367-0804

RADIO HISTORICAL ASSOCIATION CASSETTE ORDER FORM FOR LIBRARY # 1

DAN DECKER

10587 W MAPLEWOOD DRIVE UNIT G
LITTLETON, CO 80127

Enclosed is my check or money order for the sum of \$ _____ to cover the one month rental charge of \$2.00 per set for the cassettes ordered. You are allowed to order 5 cassette sets at one time although you may have only 5 cassette sets outstanding at any time.

MINIMUM ORDER IS \$6.00

CASSETTE NUMBER

TITLE

1. _____

2. _____

3. _____

4. _____

5. _____

ALTERNATES:

1 _____ 3 _____ 5 _____ 7 _____ 9 _____

2 _____ 4 _____ 6 _____ 8 _____ 10 _____

SHIP TO: _____
NAME DATE

ADDRESS: _____

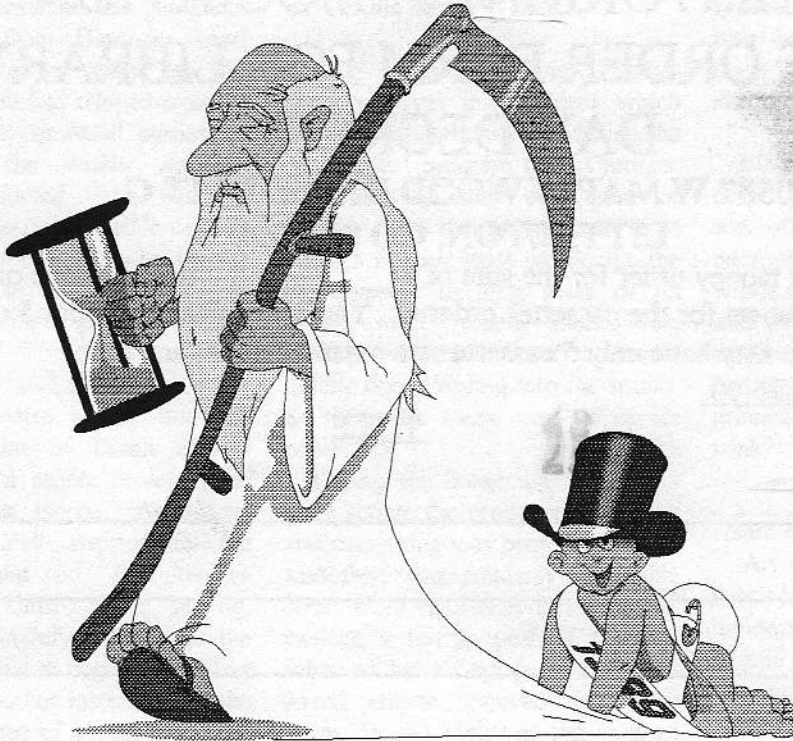
CITY _____ STATE _____ ZIP CODE _____

I DO HEREBY AGREE TO ABIDE BY THE RHAC RULES AND AGREE TO PAY ANY FINES DUE AND WILL NOT SELL OR USE THESE MATERIALS FOR GAIN

SIGNATURE

REMEMBER THIS FORM IS FOR CASSETTE REELS
001 TO 599

HAPPY NEW YEAR !



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

FIRST-CLASS MAIL

FIRST-CLASS MAIL
U S POSTAGE
PAID
DENVER CO
Permit No.
2929

09/01/1994

~~TOM BROWN~~
~~1499~~ R
~~SPOKI~~

HAPPY NEW YEAR !

