



"Forgotten Laughter" Reviewing the radio works of Fred Allen

by Elizabeth McLeod

"All that the comedian has to show for his years of work and aggravation is the echo of forgotten laughter" -- Fred Allen, 1954

For many Old Time Radio enthusiasts, his programs are an acquired taste. Lacking the mass appeal of a Jack Benny or the down-home style of a Fibber McGee, Fred Allen has always been something of a dilemma for the OTR newcomer. Some are put off by his reputation as a "topical" comedian -- others find his shows lacking the sort of rich, character-oriented humor that highlights more mainstream radio comedy.

But Fred Allen was an entirely different kind of comedian. He was a wordsmith, not a jokester; an observer, not an actor. He didn't necessarily say funny things -- he said things funny, relishing an absurdist approach to the English language. His humor didn't grow out of the standard set-up/punchline progression -- it was strung throughout his sentences. And far from being a "topical" comic whose material was as perishable as



yesterday's newspaper, the heart of his comedy grew out that same sort of absurdist view of the human condition -- a view which often carried Allen into the realm of "black comedy." In many ways Fred Allen doesn't at all fit the "nostalgic" image of what a radio comedian was supposed to have been.

Fred's earliest radio shows grew out of his work on the Broadway revue stage -- the Linit Bath Club Revue, the Hellmann's Salad Bowl Revue, and the Sal Hepatica Revue were all essentially the same series. Each week, Fred and his supporting cast would present a sketch set against some occupational background -- a hotel, a department store, a courtroom, a prison. This was a unique concept for the era -- most of the stage comics who descended on radio en masse around 1932 stuck to the vaudevillian comic/straight man pattern. Allen's early broadcasts were among the first to adapt the revue sketch format for the air.

A typical and widely-circulated example is the "Linit" show for December 25, 1932 -- in which Fred is cast as the harried president of the Mammoth Department Store. Like most Broadway sketches of the era, the show has a corrosive, cynical edge -- the Depression was, after all, not a "gentle" time. Fred is abused by his incompetent staff, harassed by surly customers, persecuted by an efficiency expert, and wraps up the show by watching his store Santa commit suicide.

Continued on Page 3

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Crowne Plaza, 5901 Pfeiffer Road, Cincinnati, Ohio. Admission: 10.00/day, Hotel Rooms; \$89.00 single or double. Res.; (513) 793-4500. Special Guests: Bob Hastings (Archie Andrews, McHale's Navy), Rosemary Rice (Archie Andrews, I Remember Mama), Esther Geddes (Magic Garden, Talk of the Town). For more information, call Bob Burchett (toll-free) 888-477-9112 or E-Mail at haradio@msn.comHaradio@msn.com.

Sept. 21-24 6th Annual Mid-Atlantic Nostalgia Convention

Marriott Hotel, 245 Shawan Rd., Hunt Valley, Md. 21031. A stellar line-up of guests, beginning with Norman Corwin (100 years old and still going strong) followed by several Radio, Television, and Movie stars. Dozens of nostalgia dealers, many panels and seminars on OTR, movie serials, cartoons, etc. Presentations by experts such as Maury Cagle on "The History of Buck Rogers" and Jack French on "Sky Gals: Lady Aviators in Real-life and Popular Fiction". More info at www.midatlanticnostalgiaconvention.com.

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RETURN WITH US NOW...

-2-

January, February 2011

The final comment on this bizarre Christmas Night scene comes from a smart-mouthed kid -- who sums up all the bitterness and disillusionment of Herbert Hoover's America in a single sentence: "There ain't no Santy Claus!"

It took a while for the Broadway cynicism to wear off Fred's shows -- and it never disappeared entirely. Another surviving Linit show, from January 22, 1933 features the first of many courtroom sketches -- and Judge Allen's Court is a raunchy place by 1933 standards, complete with chancy jokes about divorce and homosexuality. The only known recordings of his 1934 "Sal Hepatica Revue" series, fragmentary airchecks found in the Rudy Vallee Collection, confirm that Fred's early style was consistently hard-edged, sophisticated, and primarily "urban" in its appeal. It wasn't until the advent of the "Town Hall Tonight" format in 1934 that a certain warmth began to creep into Fred's programs.

The "Town Hall" years were Fred Allen's happiest in broadcasting, and marked a considerable shift in his style. For the first time, Allen tried to broaden his appeal into the small towns. The theme was fully developed -- each week, Fred led a parade of rural zanies to a show "at the Old Town Hall," and in the earliest shows, the setting was specified as the town of "Bedlamville." Local characters emerged -- Hodge White the Grocer, Pop Mullen the Lunch Wagon Man, and others, all described by Fred in his weekly "Town Hall Bulletins," but never given voice.

It was also during this era that Fred first gained his reputation for "topical" humor, introducing the "Bedlam News" in May 1934. This feature quickly developed into the "Town Hall News," a parody newsreel which "Sees Nothing - Shows All!" Fred seldom commented on the Big News of the Era in these newsreel sketches -- instead, he focused on the silly happenings which might get a paragraph or two in the back pages of the newspaper, stories which highlighted the inane side of life in the thirties. The sketches were brought to life by the most outstanding comedy cast ever assembled on a single show -- Jack (aka J. Scott) Smart and Minerva Pious were the cornerstone of the original "Mighty Allen Art Players," and between them could master any known dialect or characterization. In years to come they'd be joined by other equally flexible performers: Alan Reed, Charlie Cantor, John Brown, Eileen Douglas, and Walter Tetley -- and this talented cast brought to the "Town Hall" stage versatility unmatched on any other program. The

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newsreels may be "topical" humor, but they're surprisingly fresh and alive today. The headlines may have changed in sixty-five years, but the essential silliness behind them hasn't.

The newsreels and the weekly Art Players sketch -- a carryover of Allen's original "revue" format -- were consistently amusing. But quite the best moments on the Town Hall shows are those features which allowed Fred to do what he did best: to be extemporaneous. Beginning in early 1935, the second half hour was devoted to an amateur-show format. For Fred, this was a flashback to his earliest days on the stage, as an MC for "Sam Cohen's Amateur Shows" in Boston. Allen enjoyed promoting new talent, and looked forward to interacting with the performers in these unscripted segments. The bitter Broadway comedian here gives way to the real Fred Allen - a gentle, decent man with an expansive sense of humor.

The "Town Hall" series came to an abrupt end in 1939, and marked the start of an unpleasant new era for Allen. A new advertising agency had taken over the show, and was much more prone to interference than the previous producers. The "Town Hall" format was abandoned over Allen's objection, and other unwanted innovations were thrust onto the show. Fred had never liked the idea of using "guest stars," preferring to feature ordinary people like the amateurs or his "People You Didn't Expect To Meet" discoveries. But the agency insisted on name guests, and so they came. Fred had no taste for the "Hollywood" approach to radio, and it shows -- the best guest segments by far are those which feature either offbeat personalities or Fred's old vaudeville cronies like Jack Haley and Doc Rockwell.

Fred's transition back to a half-hour format in 1942 had a significant effect on the content of the show -- it was stripped down to two brief segments: the newsreel (soon replaced by "Allen's Alley") and the guest star. Never again would Fred have the chance to interact spontaneously with ordinary people, and never again would he be particularly happy as a radio performer. The agency and the changing tastes of the audience had taken away the one part of the program that had really given him joy, and while his half hour shows would certainly have their moments, the intangible feeling that comes from hearing a man who was happy in what he was doing was gone. The stress of doing the show began to take its toll on Fred's health during these years, and it shows in many of the programs. Fred Allen was a very sick man in 1943-44, and while there are some brilliant programs during this

period -- his Gilbert-and-Sullivan and Rodgers-and-Hammerstein parodies are among the finest comedy ever done on radio -- there are also shows that come across as perfunctory and half-hearted. Enjoyment of many of these programs is further hampered by the fact that many of them seem to survive only in AFRS versions -- and the shows were often butchered by the AFRS censors, especially the Alley segments. Military censorship often leaves these portions jumpy and nearly incoherent, and these edited shows should not be taken as representative of the actual programs.

Fred took the 1944-45 season off on doctor's orders, and when he returned in 1945-46, he was ready for what most OTR fans consider his "classic" period. The year off appears to have done Fred a lot of good -- he comes across as much more relaxed than in 1943-44. Some of the old spark returns on these shows -- the new series kicked off with a very funny crossover running gag involving Edgar Bergen and Charlie McCarthy, and there were some very unusual guests on subsequent shows.

The "Allen's Alley" segment assumed its best-known configuration in this era, with Senator Claghorn, Titus Moody, Mrs. Nussbaum, and Ajax Cassidy. The Moody segments are the highlight -- Parker Fennelly is wonderfully dry, and as a New Englander himself, Allen understood the Moody character better than that of the other "types" featured in the Alley. Although all the Alley denizens are funny, only Titus emerges as more than a comedy stereotype.

By 1947-48, some of the old bitterness had returned -- Fred's conflicts with the NBC censors were getting out of control, and his blood pressure was rising again. Adding to Fred's unhappiness, radio itself was changing for the worse -- jejune giveaway shows were beginning to flood the networks, and these, to Allen, represented the ultimate betrayal of radio's creative potential. Ironically, his show had for the first time achieved the number-one spot in the Hooper ratings when this Quiz Show trend heralded its downfall.

The story of how ABC counter-programmed against Fred with the venal "Stop The Music" is a familiar one -- but Fred's response to the attack is interesting. His shows during this period were perhaps the most bitter of his entire career -- lashing out ferociously against the cheapening of the medium. His first show of the 1948-49 season featured fellow malcontent Henry Morgan as guest star, in an acid-throwing parody of "Stop The Music" itself -- and the rest of the season was just as

corrosive. There's often a sense of "I may be going down, but dammit, I'm going to go down in flames!" in listening to these shows.

The stress of this period took its toll -- Fred's chronic high blood pressure came surging back, and in early 1949, his doctor told him point blank that his life was in danger if he kept up the way he was going. Fred's sponsor, Ford Motors, was pressuring him to go into weekly television, but he was forbidden to do so by his doctor. Ford decided not to continue the radio show after the end of the season, and Fred took his doctor's advice and called it a career.

Fred Allen was a paradox -- a man who fiercely hated the drudgery of radio and the tiny corporate minds which controlled it, and yet couldn't stay away from performing. He was a complex, introverted man who was physically incapable of being "warm and fuzzy" and yet had a reputation as the most compassionate person in show business. His shows are equally complex -- and they don't lend themselves to simple "nostalgia." But to brush off Fred Allen as a mere "topical" comic, to pass over his shows because they aren't as "warm" or "nostalgic" as the old favorites is to miss out on a rich OTR listening experience.

Fred didn't disappear completely from view -- there would still be the short-lived "Big Show" appearances, sporadic and largely unsuccessful attempts at television, and an all-too-brief career as an author. The creative spark was still there -- but times had changed, and Fred's edgy approach was out of step with the ultra-conformity of the 1950s. Even if he had been healthy, it's unlikely he would have been able to blend his brittle personality into this new era, as Jack Benny did so seamlessly, or that he would have been able to exploit the quirks of the new technology in the manner of Ernie Kovacs. He was, in the end, a man of words -- in a world that had come to care only for images.

Elizabeth McLeod is a journalist, researcher, and freelance writer specializing in radio of the 1930s. She is a regular contributor to "Nostalgia Digest" magazine and the Internet Old Radio Mailing List, maintains a website, Broadcasting History Resources, and is presently researching a book on Depression-era broadcasting. Elizabeth is always looking for 1930s radio recordings in all formats -- uncoated aluminum or lacquer-coated discs, vinyl or shellac pressings, or low-generation tape copies. You can contact her at lizmcl@midcoast.com

Everyone Takes Part With Radio Commercials

"Get some *Golden Fluffo* .. real soon." --
Red Barber

By Danny Godwin

When network radio began, the networks didn't have the luxury of having people who specialized in only specific speaking jobs and nothing else. In other words, if a person spoke in front of a microphone, he/she was expected to either present the news, host a program, or the subject of this article--- doing radio commercials (when direct selling on the air was allowed). This article will focus on some famous people who were better known for other roles on the radio than presenting radio commercials.



Gabriel Heatter was one of the most popular news commentators of radio's golden age. On his newscasts, Heatter wasn't bashful in changing the subject from a major news event to selling *Kreml Hair Tonic*. Instead of an overwhelming direct sell, Heatter casually talked about *Kreml* and the good things it did for men's hair. When he was about to finish, Heatter asked the housewives to make sure there was a bottle of *Kreml* where hubby could easily reach it--- and thanked them for their trouble.

Heatter didn't just sell products on his newscast. He was also the commercial spokesman for *Peter Paul* candy bars. Unlike the *Kreml* commercials, Heatter used a different advertising tactic. Instead of the casual, easy going manner I mentioned earlier, Heatter put the power of resistance to an extreme test. He made *Mounds* and *Almond Joy* sound so irresistible, the radio listeners were easily persuaded to go to their favorite store and buy a *Mounds* and/or *Almond Joy* candy bar at that moment.

Sportscaster Red Barber made a name for himself as the legendary voice of the Brooklyn Dodgers and later the New York Yankees. When he

wasn't doing play-by-play, Barber was selling *Old Gold Cigarettes* on different programs for CBS during the 1940's. Using his country boy technique that made him famous to baseball fans, Barber informed the listeners of the pleasant taste and cool smoking *Old Gold* provided. He also talked about "*Apple Honey*," *Old Gold's* natural ingredient to preserve the freshness of the tobacco leaves before they were manufactured. As an announcer, Barber was remembered best as the commercial spokesman for *Old Gold Cigarettes*--- but his ability to sell on the air didn't stop there. Barber was also the commercial spokesman for an unlikely product--- *Golden Fluffo Shortening*.



If you are not familiar with *Fluffo*, it was the modern shortening of the 1950's created by *Procter and Gamble*©. Getting back to the commercial; its format had Barber interviewing housewives who won blue ribbons for their cooking and baking creations. Of course, the housewives used *Fluffo* in their creations. Like he did with *Old Gold*, Barber used his familiar country boy approach in his commercial presentation for *Fluffo*.

Before he became the voice of the New York Yankees and goodwill ambassador for Major League Baseball, Mel Allen started his radio career as an announcer. During the late 1930's and early 1940's, Allen was selling *Ivory Soap* and *Crisco* on different daytime serials the 2 products sponsored. On a particular broadcast*, Allen also displayed his singing ability in an *Ivory Soap* musical commercial with Ralph Edwards--- HOW ABOUT THAT! (*-I think the commercial was presented on *TRUTH OR CONSEQUENCES*, but it's inconclusive).

When he wasn't doing *NBC Radio's* play-by-play of the weekly college football game, Fort Pearson worked during the week as a radio

announcer. On a historical note, Pearson was one of the first of a long list of announcers for *THE GUIDING LIGHT*. He was heard selling *PandG Naphtha Soap*, the program's first sponsor. In later years, Pearson sold *Kix* on *BEAT THE BAND* and *Alka-Seltzer* on *QUEEN FOR A DAY*. Pearson had a convincing style of speaking voice that when he said *PandG Naphtha Soap* washed clothes "really white," there was no doubt whatsoever.

Edwin C. Hill was another distinguished radio journalist. His talents on the air expanded to program M.C. and commercial spokesman. During a 1939 newscast, Hill easily changed the subject from the somber news of that moment to an upbeat commercial for *Amoco's Orange American Gas*.

Although *Amoco Gas* was better known of *Amoco's* two gasoline grades, Hill informed the listeners that *Orange American Gas* was also a quality gasoline to use. For those people who preferred regular gasoline, Hill assured them that *Orange American Gas* was a "pure, sweet product" that was 100% petroleum--- and 0% impurities and gunk that hampered an engine's performance. At the end of the commercial, Hill asked the listeners to stop at the *Orange American Pump* and give *Orange American Gasoline* a tryout.

Presenting commercials on the air wasn't reserved for famous journalists, announcers, and sportscasters--- or even men for that matter!

In addition to the various character roles she played in the 1930's, actress Bess Johnson was also one of the few female announcers of network radio of that era. On the *WAYNE KING'S ORCHESTRA* program, Ms. Johnson presented the commercials for *Lady Esther Cosmetics* in the role of Lady Esther. According to an article in the May 28, 1938 issue of *Radio Guide* magazine, Ms. Johnson's portrayal of Lady Esther stirred up some controversy. Some people believed that all radio commercials should be done by men. To focus into this controversy, *Radio Guide* featured the article, "should radio use women announcers?" To answer the question the best way as possible, the article took an equal view of both sides with 12 people (six from each side) who either worked on radio or were radio listeners. In an interesting turn of events, of the six people who favored female announcers, four were men--- and of the six who didn't favor them, three were women. From a personal viewpoint, Ms. Johnson had an outstanding speaking voice, and she could present radio

commercials as good as any announcer, male or female. Besides, can you picture Lady Esther on the air with a man's voice??!!

Regardless what the people thought of her as Lady Esther, it didn't discourage Ms. Johnson from presenting radio commercials. When *PALMOLIVE'S HILLTOP HOUSE* made its debut on the *Columbia Network*, Ms. Johnson played the lead role (who happened to be named Bess Johnson), the manager of the Hilltop House Orphanage. Frank Gallop was the program's announcer, but it was Ms. Johnson who presented the commercials for *Palmolive Soap*. Ms. Johnson's announcing duties didn't hamper the popularity of *PALMOLIVE'S HILLTOP HOUSE*. During its time on the air, the program was among the most popular daytime serials of the late 1930's.

This is only a short list of some big names in radio doing their part in selling the product to the radio listeners. It also demonstrated the "team effort" of the people to make network radio successful--- and considering the golden age lasted as long as it did, they succeeded.

*An important notice to all
RWUN newsletter readers*

From Larry Weide - RHAC President

Hello everyone, and a healthy and happy new year to one and all.

As it has been for a long, long time now, 2010 was another year of smooth operations for RHAC;

- Our newsletter, under the management of **Carol Tiffany**, continues to bring us great stories of the personalities, shows and history of OTR.
- Our web site, thanks to web master **Jim Black**, continues to provide on-line access to all club information.
- Our libraries continue to grow with exciting new entries, under the management of **Bill McCracken**.
- Our monthly internet show, hosted by **Fred Hobbs**, continues into it's fifth year.
- And of course the treasury, membership and tape processing operations continue to be seamlessly handled by **Maletha King**.

Last, but certainly not least, is the well earned recognition that I need to give to all the guys on the "front lines", as it were; our hard working librarians.

- **David Gatch** - Lib #1, #2
- **Dave Logan** - Lib #3
- **Mika Rhoden** - Lib #4
- **Thomas Woessner** - CD Lib

To everyone above, thank you so very much for your effort and devotion that makes our club so rich in content and it's access to our members in so many ways.

And this leads me to the next part of my message.

At the beginning of this year Thomas Woessner, our CD librarian, will need to step down from his post. Thank you Thomas, you've done a terrific job for us and your service will be sorely missed.

So, at this time I am putting out a call for a volunteer to accept the position of CD librarian. For local access reasons librarian candidates probably should reside somewhere in the greater five county Denver area - but this is not a requirement.

The work currently involves less than a half dozen mailings a month of CDs to members. Of course all materials and expenses are provided and paid for by RHAC. The entire library of CD discs, logs and mailing materials only takes up a shelf, a large drawer or some space on a desk.

If you have an inclination for accepting this position, and/or questions that will help you decide if this post is right for you, please call either Maletha King or myself, or email me - without any obligation;

Larry Weide (303) 758-8382, rhac_otr@yahoo.com
Maletha King (303) 761-4139

With my best regards,

Larry

Still More OTR Character's New Year's Resolutions

by Carol Tiffany

- I RESOLVE* - To make a final decision between Veronica and Betty and ask one of them to be my steady this year
Archie Andrews, Riverdale, USA
- I RESOLVE* - To be more sensitive towards Mr. Wellman this year and TRY to see his point of view more often -
William Todhunter Hall, Ivy College
- I RESOLVE* - To learn more about frogs and to try to love them as much as Mr. Boynton does
Connie Brooks, English Dept., Madison High
- I RESOLVE* - To be more considerate of my secretary, Effie, and refrain from phoning in dictation at all hours
Sam Spade, Private Detective
- I RESOLVE* - To try to see the GOOD as well as the evil that lurks in the hearts of Men
The Shadow, somewhere in the fog and mist
- I RESOLVE* - To be less sarcastic and more tolerant towards my uncle Gildersleeve and to stop calling him "unckie"
Marjorie Forrester, Summerfield
- I RESOLVE* - To pay more attention to shaving and cutting customer's hair instead of getting involved in their problems
Just Bill, Bill's Barber Shop
- I RESOLVE* - To go to Ranger Headquarters and re-enlist. I'm TIRED of being all alone except for Tonto!
John Reid, aka The Lone Ranger
- WE RESOLVE* - To take Ma out to dinner on Thanksgiving and Christmas this year so that she doesn't have to cook
Effie, Fay, Shuffle, et al, Rushville Center

RETURN WITH US NOW...

**From the Desk of
the Editor
by Carol Tiffany**



Happy New Year 2011, everyone! Hopefully, 2011 will be a better year for all of us than 2010 was. As is usual at this time of year, we are in urgent need of articles, quizzes, or even short sketches to use as fillers in your newsletter. Although it seems redundant to mention this so often, we have a few loyal (and quite prolific) contributors without whom we would have a difficult time filling our pages with interesting reading for you. Even if you have an idea for an article, but don't feel like writing it, please send in the idea or a request for an article on a specific subject and we will try to do the rest.

I hope you had a chance to enjoy some of our OTR holiday shows during the Season. In our house, much of our decorating and present wrapping is done while listening to our old friends preparing for and celebrating their Christmases. I enjoyed 4 different OTR versions of "A Christmas Carol" this year with the favorite being, of course, Lionel Barrymore's incomparable interpretation of Scrooge on the Campbell Playhouse. Many of the younger members of our family have come to appreciate OTR by being stuck with their old Auntie wile she listened.

It is our hope that you will enjoy this issue of RWUN, and stay tuned for interesting issues to come.

Good listening to all...



RHAC TAPE LIBRARY

475

TAPE 1891 MISCELLANEOUS SHOWS

1200'

- | | | |
|----|----------|---------------------------------------------------------------|
| 1L | 03-06-51 | FIBBER McGEE AND MOLLY: Molly's Check-Up |
| | 03-13-51 | FIBBER McGEE AND MOLLY: Antique Vase |
| 2L | 03-20-51 | FIBBER McGEE AND MOLLY: Good Deeds |
| | 03-27-51 | FIBBER McGEE AND MOLLY: Surprise Party |
| 1R | 01-10-50 | FIBBER McGEE AND MOLLY: Fibber And Molly Run Walt's Malt Shop |
| | 07-25-45 | THAT'S MY POP: Going To The Country |
| 2R | 01-28-51 | PHIL HARRIS ALICE FAYE SHOW: Giving Blood To The Red Cross |
| | 02-25-51 | PHIL HARRIS ALICE FAYE SHOW: Golf Game With Sponsor |

TAPE 1892 NIGHTBEAT

1200'

- | | | |
|----|----------|-----------------------------------|
| 1L | 01-12-50 | Audition Show - Ted Carter Murder |
| | 03-20-50 | The Man Who Claimed To Be Dead |
| 2L | 03-27-50 | Flowers On The Water |
| | 04-09-50 | The Night Is A Weapon |
| 1R | 04-16-50 | A World All His Own |
| | 04-23-50 | Girl In The Park |
| 2R | 04-30-50 | Am I My Brother's Keeper? |
| | 05-01-50 | Mentallo, The Mental Marvel |

TAPE 1893 NIGHTBEAT

1200'

- | | | |
|----|----------|---------------------------------------|
| 1L | 05-05-50 | Ted Carter Murder |
| | 05-15-50 | The Night Watchman |
| 2L | 05-22-50 | I Wish You Were Dead |
| | 05-29-50 | Harlan Matthews, Stamp Dealer |
| 1R | 06-05-50 | The Girl From Kansas |
| | 06-12-50 | The Football Player And The Syndicate |
| 2R | 06-19-50 | Vincent And The Painter |
| | 06-26-50 | Jimmy And Gus Reed |

TAPE 1894 NIGHTBEAT

1200'

- | | | |
|----|----------|-------------------------|
| 1L | 07-10-50 | Old King Death |
| | 07-17-50 | Molly Keller |
| 2L | 07-24-50 | The Devil's Bible |
| | 08-07-50 | Pop The Blind Musician |
| 1R | 10-06-50 | Kenny Day Amnesia Case |
| | 10-13-50 | Pearce And Family |
| 2R | 10-20-50 | Judge Arnold's Daughter |
| | 10-27-50 | The Doctor's Daughter |

RHAC TAPE LIBRARY

476

TAPE 1895 NIGHTBEAT

1200'

1L	11-03-50 05-18-51	The Black Cat Julie The Juke Box Girl
2L	07-06-51 05-01-52	Bill Parrin Amnesia Case Pay Up Or Die
1R	05-08-51 05-15-52	Long Live The Clown Death Of Riley
2R	06-05-52 06-19-52	The Marvelous Machines Railroaded

TAPE 1896 NIGHTBEAT

1200'

1L	06-26-52 07-03-52	The Reformer The Old Itch
2L	07-17-52 07-31-52	The Taste Of Peaches Flight From Fear
1R	08-07-52 08-14-52	Someone Stop Annie His Name Was Luke
2R	08-21-52 09-04-52	The Man With Red Hair Bomb On The Denver Plane

TAPE 1897 NIGHTBEAT / CRIME DOES NOT PAY

1200'

1L	09-11-52 09-18-52	NIGHTBEAT: Larry Wilson, Dancing Understudy NIGHTBEAT: Policy Wheel Racket
2L	10-10-49 10-17-49	CDNP: #1: The Kid With A Gun CDNP: #2: All American Fake
1R	11-07-49 11-14-49	CDNP: #5: Trigger Man's Moll CDNP: #6: Body Of The Crime
2R	11-21-49 11-28-49	CDNP: #7: Summertime Take CDNP: #8: Female Of The Species

TAPE 1898 CRIME CLASSICS

1200'

1L	07-06-53 07-20-53	The Shrapnelled Body Of Charles Drew, Sr. The Death Of A Picture Hanger [Jesse James]
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