



# RETURN WITH US NOW...

RADIO HISTORICAL  
ASSOCIATION OF  
COLORADO

Volume 36, Number 2

March/April, 2011

## Maletha King 1927 - 2011

By daughter Suzanne Ewing

It is with great sadness that the family of Maletha King, the Board members of RHAC and the staff of RWUN must tell you of Maletha's passing on February 27, 2011.

When Dick, Maletha's husband, became a member of RHAC back in the 80's Maletha came along with him. No one knew at that time what a special person they were getting. Maletha did lots of behind the scenes work for the club such as duplicating tapes, working the reel to reel library, being the treasure for RHAC and the membership person. They both opened their home up as a repository for the RHAC reel to reel and CD master libraries and most of the other club's document material and equipment.

Maletha and Dick helped with the conventions, picnics, dinners and other events the club held. They were very active and represented RHAC at SPERDVAC and other OTR conventions. They would entertain guests that came to town for RHAC conventions and would show them around the Denver area. Maletha was a special lady who will be missed.



## From the President of RHAC

By Larry Weide

As all of you RHAC members can imagine, we are all in shock and sorrow over Maletha King's sudden passing. This woman gave her all to the

people she loved and the way of life that she so heartily embraced. To say that her passing has left a wide gap in the RHAC operations would be a gross understatement.

Consequently, we are now in the process of attempting to reorganize and reassign tasks and responsibilities to maintain the service and features of RHAC that you've come to expect.

**However, at this time there will be one major change; Because of circumstances beyond our control, we are immediately discontinuing access to the**

**open reel (reel to reel) library. The cassette and CD libraries will remain open with no change in operations.**

If anyone has thoughts that they'd like to pass on to Maletha's family you can send them to our regular RHAC postal address. In the mean time, please see the further comments about Maletha from her daughter on page 5, and the editorial from our Publisher on page 8.

## RADIO HISTORICAL ASSOCIATION OF COLORADO

PO BOX 1908, Englewood CO 80150

Dedicated to the preservation of old-time radio programs, and to making those programs available to our members

### *Old-Time Radio is Alive and Well in Colorado!*

KEZW 1430 AM "When Radio Was" Weekdays, 6:00 - 7:00 PM  
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**RHAC Web Site - <http://www.rhac.org>**

**RHAC Email - [rhac\\_otr@yahoo.com](mailto:rhac_otr@yahoo.com)**

**Hear RHAC on the web, 4th Saturday of every month, at 9:30pm Mountain time at;**

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### LIBRARIES

Reference Material:	Bill McCracken			
Logs & Scripts:	<i>Open Position</i>			
Cassette Tape:	"	"	"	"
#1 (1-499)	David Gatch	PO Box 70	Glen Haven, CO 80532	(970) 577-0805
#2 (500-999)	"	"	"	"
#3 (1000-2000)	Dave Logan	5557 S. Sherman Cir.	Littleton, CO 80121	(303) 730-1430
#4 (5001-up)	Mika Rhoden	3950 W. Dartmouth Ave.	Denver, CO 80236	(303) 937-9476
CD Library:	Thomas Woessner	9693 W. Euclid Dr	Littleton CO 80123-3192	(303) 936-4643

### 2011 Convention Schedules

#### **May 20-21 25th Annual OTR & Nostalgia Convention**

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.com](mailto:haradio@msn.com)Haradio@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](http://www.midatlanticnostalgiaconvention.com).

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**RETURN WITH US NOW...**

-2-

**March, April 2011**

**Note:** Because of our reorganization situation, this month we are running reprints of some of the more popular articles from past RWUN newsletters.

## "Those Eddie Cantor Eyes..." The Enigma of The Most Popular Weekly Show Ever Heard. by Elizabeth McLeod

There are stars, and then there are STARS.

Some radio performers seem to fit right into your living room... small-scale, intimate, just like a member of the family. And, not coincidentally, it's these performers who seem to command the greatest following among Old Time Radio enthusiasts.

But other performers were, and remain, Larger than Life. Filled with boisterous energy, these performers charge out of the loudspeaker, threatening to overwhelm you with the sheer force of personality. It's a performing style that has less to do with the microphone than with the traditions of the Broadway musical comedy stage, and it's a style that seems entirely foreign to most modern OTR listeners. For that matter, it's a style that with a few exceptions had vanished from the airwaves long before the end of the OTR era itself.

And so it is that when confronted by these stage-oriented performers, modern listeners often find themselves in a quandary. What are these people trying to do? Are they playing a character? Are they acting? What's with all the singing and dancing and antics that we can't even see?

And no performer seems to inspire these questions more than Eddie Cantor. As a result, Cantor's following among OTR buffs is rather mild compared to that inspired by the more radio-friendly performers like Jack Benny or Fibber and Molly -- even though at his peak, Cantor was far more popular than any of his rivals. At its peak, in 1932, Cantor's was the most popular weekly radio program on the air -- achieving the highest weekly rating of the \*entire OTR period.\*

Why?

For many years, OTR historians have had to guess at the answer to that question. Cantor's reputation among the Old Time Radio community has largely rested on his 1940s work, and while these shows are pleasant listening there's nothing to explain precisely why this odd little man with the bulging eyes had so captured the imagination of listeners a decade earlier. The really important Cantor material, the "Chase and Sanborn Hour" programs of 1931-34, had long been thought lost, and with them had been lost any chance for modern audiences to understand exactly what all the excitement was about.

The shows had been recorded. Beginning in 1931, Cantor contracted with Speak-O-Phone Incorporated of New York to have airchecks made on uncoated aluminum discs, so that he might evaluate each week's broadcast. Over the years, however, many of these programs were lost or damaged, and late in life Cantor ended up giving his entire audio archive to a rising young comedian named Jerry Lewis.

Decades passed -- and in the 1990s, the Cantor discs found their way back to the performer's family. Cantor's grandson, Brian Gari, has for several years been working his way through the vast collection of radio recordings, reissuing several CD packages of 1940s-vintage Cantor material in pristine audio condition. These sets are a loving tribute to a legendary performer -- but until recently, the vitally important early years had been overlooked.

Now, however, modern listeners can finally tune back to the early 1930s and get a taste of the Cantor who gripped the attention of Depression-era audiences like no other solo star. "*The Eddie Cantor Chase & Sanborn Radio Show 1931-33*" (Original Cast Records OC-8715) is a four-CD set collecting some of the most historically-valuable OTR material ever reissued.



The set consists of one essentially-complete program, from December 1931, and the comedy segments of six other shows, from November and December 1933. *The Chase and Sanborn Hour* during this period was an unusual split format -- approximately half the show devoted to Cantor's comedy, and the other half to the music of David Rubinoff and his Orchestra. By 1933, Cantor was only paying to have the comedy segments recorded, so these shows only survive in truncated form.

Full-length or condensed, however, these programs are a revelation. Here is the full-strength, non-decaffeinated Eddie Cantor: a performer of boundless energy who literally can't stand still. In the 1933 recordings, Cantor is all over the stage -- jumping, bouncing, singing, dancing, often overwhelming the live audience with the sheer force of his personality, just as he did in his legendary string of Broadway successes during the 1920s.

That live audience is a critical component in the success of the show. Cantor's first several *Chase and Sanborn* shows were broadcast with the audience isolated behind a huge glass curtain, and the lack of audible audience response in the December 1931 broadcast included in this set gives the show an odd, boxed-in sort of sound. Cantor's material in this early broadcast is surprisingly caustic, it's one of the earliest segments of his famous "Cantor for President" campaign, and his political jabs cut deep. Cantor had lost a fortune in the stock market crash, and was openly contemptuous of the Hoover administration -- and one gets a real sense that his jibes are coming straight from the heart. But as substantial as this material is, Cantor's timing seems off. His delivery depended on audience response for best effect - and without those laughs, he seems to be talking to himself.

Cantor himself understood this problem, and finally convinced NBC to allow the glass curtain to be raised. The 1933 recordings show the result -- revealing Cantor as a performer who fully involved his audience in his performances. He usually appears at the microphone in an outlandish costume -- in one broadcast, announcer Jimmy Wallington describes the comedian as being garbed in a full-length fur coat, a bra and girdle, silk stockings, and high heels, and the hysterical reaction of the studio audience makes it clear that Cantor is sashaying about the stage in precisely that outfit. Cantor frequently appeared in women's' clothing during these broadcasts, and his sketches with Wallington often verged into what was then known as "pansy" or "nance" comedy, giving the show a well-earned

reputation for outrageous innuendoes. To the modern-day OTR fan who thinks blue humor is a modern innovation, these Cantor broadcasts will prove a revelation.

But it's not all nudge-nudge. Cantor uses every trick in the comedy textbook to keep his audience laughing -- broad slapstick, heavy insult comedy directed at orchestra leader Rubinoff, and, most interestingly, frequent acknowledgment of his Jewish heritage. Cantor's references to matzoh balls and potato pancakes and even occasional Yiddishisms are a refreshing break from the completely de-ethnicized personae favored by most radio comics, and give Cantor's show a Lower East Side flavor absent from most other programs of the day. Conventional industry wisdom would have suggested that such an approach would have alienated rural audiences -- especially in an era in which heartland anti-Semitism was on the rise -- but Cantor's ratings told a different story. Eventually, Conventional Wisdom did win out -- and the Cantor of the later 1930s and 1940s is a distinctly less ethnic personality.

Cantor was obviously out to entertain the studio audience. After a lifetime on the stage, he could hardly avoid it. But did listeners at home get the full effect of his broadcasts? This is a point which was debated quite vigorously during the era of these programs -- several critics took Cantor to task for his stagy antics, and comedian Fred Allen, for one, wrote quite disparagingly about the Cantor style from the perspective of twenty years later. The actual ratings of the program, however, seem to emphasize that listeners didn't much care what the critics thought -- no other program in the history of radio ever exceeded the 58.6 Crosley rating logged by Cantor in early 1933. Clearly, Cantor was speaking to Depression America in language it could understand -- falling right in line with the manic style then popular in movies. The times were desperate; and so also was the comedy. That in a sentence is the best way to explain the extraordinary popularity such performers enjoyed.

Outrageous or not, Eddie Cantor was doing something right. And if you only know the "domesticated" Cantor of the 1940s, the Cantor of the early 1930s will be a real eye-opener.

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*Elizabeth McLeod is a journalist, researcher, and freelance writer specializing in radio of the 1930s. You can contact her at [lizmcl@midcoast.com](mailto:lizmcl@midcoast.com)*

## Are YOU an OTR Fan?

By Paul Barringer

What makes someone an ardent and devoted, enthusiast of O.T.R., namely, a fan? As a fan do/did you like everything presented on radio? Is it possible to dislike some things about certain radio shows and still consider yourself a fan? Is there such thing as a "true/real fan"?

There has been debate on where the word "fan" originated from, it is usually thought to be in a sense a shorter version of "fanatic", as described in the dictionary as "A person possessed by an excessive zeal for an uncritical attachment to a cause or position." It can also be used in modern days as a descriptive way to describe sports followers. Sometimes those same sports fans heap criticism on their team, a certain player in particular, and often the coach.

If you and I are OTR fans, we are supporters/followers of O.T.R. Can you as a fan of a particular radio show complain about or criticize that show, and still consider yourself a devoted fan? As longtime fans of radio you and I still have our own distinct thoughts and opinions. But nowhere can there be found any written or unwritten law that says you have to like it unconditionally.

As a fan of a particular O.T.R. show, you might really like the premise of the show, but dislike a particular actor. You might like the plot and stories but dislike the music. You might like certain characters but dislike the stories. It could be that you liked everything about the show, but were disappointed by a particular presentation or episode. You do not have to like/love everything about a radio program to be considered a fan.

Some fans say they either love everything about their radio program, or simply don't focus on the things they don't like. They prefer to concentrate on what is good about the show. When I'm watching The Denver Broncos, The Denver Nuggets, the Colorado Avalanche or any college or local team play, you're bound to hear me quite often praising some players for their actions, while berating others who perform in less than an exemplary manner. But I can't deny that I'm a big fan of my team and of the sport.

By the same token on O.T.R., I'll praise the things I do like, while also complaining about the stuff I don't like. However, I'm definitely a fan of

O.T.R. Am I a "true fan"? Is there such a thing as a "true fan"? Is it a fallacy or a fable?

We're all different. All of us, myself included, like different things for differing reasons. It comes down to this. You do not have to act in a certain way to be a fan, you don't have to listen to any particular radio program, or any particular actor or actress. "Your" show can be a melodrama, a comedy, a musical program, an adventure story, or even a kids' program. It can be a news broadcast, a program with a cast of many, or a program with only a narration, there are no limits on your choices.

Only one person can decide if you're a fan of O.T.R or not, and that person is you. I'm willing to bet, because you are reading this, you ARE a fan of the Golden Age of Radio.

Author's Note: *The idea for this article came about while reading an article on "The Superman Homepage" about being a fan of Superman and the TV show, "Smallville".*

## Maletha King - A Beautiful Life

Further thoughts by Suzanne Ewing

Maletha King was a true Colorado native as she was born in Denver and only spent a couple of years out of her life in California where she met Dick King. After their marriage they moved back to Denver and made Sullivan their home. They lived there until 1957 when they moved to Castle Rock. In 1981 they moved to their Englewood home and Dick looked for some other interest and found RHAC.

As many of the members of RHAC know, Maletha and Dick also got back into horseback riding and they purchased property on Titan Road (S. of Denver) and built a very modern riding stable for their horses. They did take on a few boarders just to supplement the barn and gave them friends to ride with.

Maletha was the youngest child of Charles and Katherine Miller. She is preceded in death by her brother Harry C. Miller – 1944, her sister Viola MacDougall – 1977, her parents and her husband Dick – 2004. Surviving family include her daughter Suzanne K. Ewing, son-in-law John Ewing, grandchildren Jerry Parker and Nancy Webb and grandchildren Michael Heffner, Zachary Randal and Bethany Parker.

## Reader's Digest Quiz

*"Radio Quiz of the Month" was the title of a wartime feature that appeared in the Reader's Digest. It consisted of a series of questions selected from the numerous radio quiz programs of the time, such as Dr. I.Q. on the NBC network and Are You a Genius? on CBS. Here is a selection from the thousands of questions that were asked and answered over the air.*

- 1) Is the toe of Italy's boot on the west or east side of the peninsula? (Dr. I.Q., NBC)
  - 2) Why is butter churned in the summer a darker yellow than that churned in winter? (Are You a Genius?, CBS)
  - 3) Experts tell us that when you are cutting roses to place them in water, you should always cut the stems slantwise. Why? (Dr. I.Q., NBC)
  - 4) You've heard the threat "I'll break every bone in your body." In order to do this, how many bones would you have to break: approximately 200, 2000 or 20,000? (Dr. I.Q., NBC)
  - 5) Would it be cheaper for you to take one friend to the movies twice – or two friends at the same time? (Are You a Genius?, CBS)
  - 6) There are 14 punctuation marks. Can you name eight? (Dr. I.Q., NBC)
  - 7) Is the tip of the finger, the end of tongue or the bottom of the feet the most delicate organ of touch? (Thanks to the Yanks, CBS)
  - 8) If your doctor gave you three pills and told you to take one every half hour, how long would they last? (Quiz of Two Cities, WOR)
  - 9) Name seven articles, each starting with the letter "S", worn on the feet. (Truth or Consequences, NBC)
  - 10) What fruit has its seeds on the outside? (Battles of the Sexes, NBC)
  - 11) In Baseball, the batter hits a grounder and runs to first base. The shortstop fields the grounder and throws to first, the ball arriving at the same instant as the runner. Is the runner out or safe? (The Answer Man, WOR)
  - 12) Zinc, copper, pewter, bronze, brass – which of these are not alloys? (Battle of the Sexes, NBC)
  - 13) Is a pundit a short pun, a learned man or one who habitually makes puns? (Dr. I.Q., NBC)
  - 14) I bought a cow and a calf for \$85. The cow cost \$55 more than the calf. How much did I pay for the calf? (Dr. I.Q., NBC)
  - 15) Is a zebra black with white stripes or white with black stripes? (Battle of the Sexes, NBC)
- If you entered a dark room and had only one match and there was a kerosene lamp, an oil stove and a cigarette which would you light first? (Truth or Consequences, NBC) - **Ans. on page 8**

Well, Sir.....

## Thoughts on the Genius of Paul Rhymer

by Elizabeth McLeod



He died thirty-five years ago.

Few today outside the world of OTR have any idea who he was.

But for those of us who \*do\* know Paul Rhymer, there can be no doubt.

He was the most \*inspired\* writer radio ever knew.

And his creation -- "*Vic and Sade*" -- was one of the great literary accomplishments of the twentieth century.

Strong words to describe a deceptively simple little fifteen minute dialogue program which spent most of its run buried among the soap operas and sustaining music shows that constituted the ghetto of daytime radio during the thirties and early forties. But even its own time, "*Vic and Sade*" stood out. Listeners who would never admit to tuning in any other daytime program avidly followed the doings of *Vic and Sade* and *Rush and Uncle Fletcher*.

Why?

Because.

That's the best, simplest answer I can come up with.

Because.

There's really no way to properly explain what made "*Vic and Sade*" such a unique experience. There were many other fifteen minute comedy-dialogue shows in its time, and "*Vic and Sade*" was nothing like any of them. It never had the compelling, dramatic plots of "*Amos 'n' Andy*," or the urbane wit of "*Easy Aces*," or the broad comedy of "*Lum and Abner*." You didn't tune in "*Vic and Sade*" to find out how the characters would get themselves out of a difficult plot wrinkle -- Rush was never put on trial for murder, for example, or sued for breach of promise -- and you never fell on the floor laughing at the Gook family's Wacky Antics.

"*Vic and Sade*" wasn't really about any of these things. In fact, when you really think about it, "*Vic and Sade*" wasn't "about" anything. It was the original "show about nothing."

People didn't have adventures in "*Vic and Sade*." They didn't have escapades. They just \*lived.\* The daily experience of life on Virginia Avenue was the focus of the program -- an odd, stream-of-consciousness ramble thru the existence of a lower-middle-class Midwestern family, as written by a man who had lived that life himself. Paul Rhymer knew the nuances of midwestern speech like Mark Twain knew the cadences of the Mississippi or like Dickens knew the speech of Victorian London -- and his dialogue captures the way real people sound. Real people don't always talk in complete sentences. Real people don't always clearly express their ideas. Real people don't always make sense.

But even as Rhymer was able to capture the banality of real-life speech in his dialogue, he had the gift for turning that banality into something approaching poetry. His dialogue, at its best, can be appreciated not just as radio humor - but in a very real sense as a surreal sort of free verse.

"we use brickmush regular.  
but we wouldn't ever in the wide world  
use that horrible stingeberry jam  
regular.  
why it churns  
and writhes and crawls  
and breathes in the bottle!  
yes! it churns  
and writhes and crawls  
and breathes in the bottle!  
it's green and bubbly  
and cloudy and funny."

Words worthy of an e. e. cummings or a Don Marquis, but they come from a "*Vic and Sade*" radio episode, dated 11/11/43, broadcast that one day and tossed aside.

No appreciation of "*Vic and Sade*" is complete without a nod to the cast. Art Van Harvey, Bernadine Flynn, Billy Idelson, David Whitehouse, and Clarence Hartzell were uniquely skilled in translating Rhymer's words into sound. They sensed the music -- they sensed the rhythm. They understood.

Had Paul Rhymer worked in a medium more permanent than radio, he would be hailed as a master -- required reading in American Lit classes. As it stands, he's known and remembered only by those who have taken the time to seek him out, to laboriously gather the bits and pieces that survive of program recordings.

There are OTR buffs who really dislike "*Vic and Sade*." There are also people who really dislike progressive jazz, or modern art, or blank verse. There are those who feel that music should always be melodic, that paintings should always look like something, and that poetry should always rhyme. And, of course, that comedy should always have lots and lots of jokes.

Such ones will never get "*Vic and Sade*." It has nothing to do with intelligence -- and everything to do with mindset. If you're the literal-minded type, if you think everything has a place and everything has to be in its place, if all the little cards on top of your desk are lined up in perfect four-square rows, you'll never get "*Vic and Sade*." Don't even try -- you'll just get aggravated.

But if you believe that a very big part of reality is its sheer absurdity -- if you hear the music in everyday speech -- if you can listen to Dizzy Gillespie without wondering why his horn is bent, then give "*Vic and Sade*" a listen.

And don't be afraid of stingeberry jam.

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*Elizabeth McLeod is a journalist, researcher, and freelance writer specializing in radio of the 1930s. . You can contact her at [lizmcl@midcoast.com](mailto:lizmcl@midcoast.com)*

## It's All in the Name

By Paul Barringer

Did you ever wonder why celebrities change their birth names to something else when they reach stardom? Is it because their birth name just doesn't have that glitter or flamboyant flair that sets them apart from the ordinary person?

For instance, would you prefer Alphonso D'Abruzzo instead of Alan Alda, Allen Konigsberg instead of Woody Allen, or maybe Edward Albert Heimberger in place of Eddie Albert? How about Frederick Austerlitz instead of Fred Astaire, or could we call Bogart's wife, (Lauren Bacall) Betty Joan Perske, or maybe you would prefer to call Boris Karloff William Henry Pratt. It just doesn't sound the same does it?

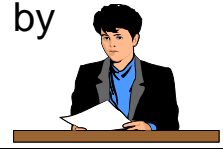
I guess there are perfectly good reasons why celebrities get rid of their real names. Maybe it's to make them more recognizable to their public, or perhaps they just didn't like their birth name.

No matter what the reasoning, it usually works for most of them. It seems like everyone changes their name when they hit the big time, including most movie stars, singers, rock stars, television personalities, authors and writers and even professional athletes. The name changes are not limited to those listed above; even some of our O.T.R. stars changed their names. Below is a very short list of some of them.

Fred Allen - John Sullivan  
Don Ameche - Dominic Felix Amici  
Eve Arden - Eunice Quedens  
Jack Benny - Benjamin Kubelsky  
Milton Berle - Milton Berlinger  
Fanny Brice - Fanny Borach  
George Burns - Nathan Birnbaum  
Jeff Chandler - Ira Grossel  
Lee J. Cobb - Leo Jacoby  
Clayton "Bud" Collyer - Clayton Heermance Jr.  
Lou Costello - Louis Francis Cristillo  
Bing Crosby - Harry Lillis Crosby  
Ken Curtis - Curtis Wain Gates  
Dale Evans - Frances Octavia Smith  
Bob Hope - Leslie Townes Hope  
Al Jolson - Asa Yoelson  
Arthur Lake - Arthur Silverlake  
Groucho Marx - Julius Marx  
Roy Rogers - Leonard Slye  
Penny Singleton - Dorothy McNulty  
Wolfman Jack - Robert Smith

Would we have liked and enjoyed them any less, if they had not changed their names... I don't think so. This is just a very short list of some of our friends from radio. I'm sure there are hundreds, if not thousands listed on-line, why not take some time and find your favorites on the internet, and see how many you can come up with.

## An Urgent Request by the Editor by Carol Tiffany



I too want to add my condolences to Maletha King's family and great circle of friends who loved her. Indeed, she was a very special lady.

As the long time Editor of our newsletter I had enough contact with Maletha to know that she would dearly love to see our club continue and flourish. To make this happen, it's clear to me that we are going to need members to volunteer their time to share the responsibilities that Maletha single handily managed. We need people who would be willing to work on;

- **Membership records**
- **Financial records**
- **Postal operations**
- **Open reel library maintenance**
- **Cassette replacement operations**
- **Cassette Librarian**

At the moment the current RHAC Board members, on a temporary basis, are filling in to keep the club going. However, in the long run it's going to take permanent volunteers. **PLEASE HELP.**

To volunteer and/or for more information, write/email to our President - see page 2.

### Answers to Reader's Digest Quiz

- 1) West side.
- 2) Butter churned in the summertime is a deeper yellow because the cows feed in the pastures in the summer. The green grass in the cows' diet causes the change in color.
- 3) So that as much of the inside of the stem as possible will be exposed thereby permitting the flower to absorb more water.
- 4) 200.
- 5) Two friends at the same time. Then you would have to buy only three admissions. If you took one friend twice, you would have to buy his ticket twice and your own twice as well.
- 6) Period, comma, colon, semicolon, interrogation mark, exclamation point, dash, hyphen, quotation mark, apostrophe, brackets, parentheses, braces, ellipses.
- 7) The end of the tongue.
- 8) One hour.
- 9) Shoes, socks, slippers, sneakers, sandals, snowshoes, skis, stockings.
- 10) The strawberry.
- 11) Safe.
- 12) Zinc and copper.
- 13) A learned man.
- 14) \$15. The cow cost \$70 and the calf cost \$15, a total of \$85.



**CD 1827 DANGEROUS ASSIGNMENT**

- 1 02/18/53 Tokyo: Doctor Kidnapped
- 2 02/25/53 Riviera: Black Market Organization
- 3 03/04/53 Bavaria: Find Murder Witness

**CD 1828 DANGEROUS ASSIGNMENT**

- 1 03/11/53 North Borneo: Ghost Ship
- 2 03/18/53 Oslo: The Bureau - Stolen Information
- 3 03/25/53 Lisbon: Follow Deported Woman

**CD 1829 DANGEROUS ASSIGNMENT**

- 1 04/01/53 Venezuela: Caribbean Legion
- 2 04/08/53 Paris: Tutor to Magician's Son
- 3 04/15/53 Tibet: Flying Fenways in Trouble

**CD 1830 DANGEROUS ASSIGNMENT**

- 1 04/22/53 London: Fake Political Refugee
- 2 04/29/53 New Guinea: Sabotage on the Docks
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