



RETURN WITH US NOW...

RADIO HISTORICAL
ASSOCIATION OF
COLORADO

Volume 38, Number 2

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He Was OTR'S Singing Cowboy... And Much More

By Paul Barringer

Question.

Can you name the only celebrity to have a star on the Hollywood Walk of Fame for each of the categories that the Hollywood Chamber of Commerce maintains including radio broadcasting? (The other categories are motion pictures, television, live theater and recording.)

The celebrity was male, star of a very popular Old Time Radio show, boss of a string of top-rated radio stations and even a Major League Baseball team owner. How about these clues? Rudolph The Red Nosed Reindeer, Peter Cottontail, Melody Ranch and a horse named Champion? Now do you know? Yes, the only person with five stars on the Walk of Fame is Gene Autry. Orvon Gene Autry was born on September 29, 1907 in Tioga, Texas, the son of a trader of horses and livestock. The family later moved to Oklahoma. At an early age, Autry's family taught him how to sing. His mother introduced him to folk songs, hymns and read from the Bible to him at night.

Also as a child, Autry learned how to ride a horse. As he put it, "at the same time I learned how



to walk." Working as a hired hand on his uncle's farm (stacking and baling hay) Autry saved his money and at the age of 12 bought his first guitar from a Sears Roebuck catalog. As he grew up, Autry took every advantage of opportunities to perform in front of audiences including appearances in high school plays and at local dances.

After leaving high school he worked at the local railroad depot as a baggage handler, and later as a relief telegrapher. During times when work was slow, Autry sometimes would take out his guitar and croon a tune or two all by himself. One day while relaxing, strumming his guitar and singing, a passenger waiting in the depot overheard Autry's solo performance. The stranger told Autry that he could possibly have a future singing on the radio; specifically, he suggested that Autry should go to New York and pursue a career on the air. And who was this stranger? None other than the renowned humorist, Will Rogers.

Inspired with this chance encounter with Rogers, Gene took his advice and journeyed to New York, but did not fare well there and returned to Oklahoma. In 1930, he found success on KVOO radio in Tulsa performing as "Oklahoma's Yodeling Cowboy".

Eventually Autry and a railroad dispatcher named Jim Long both turned their attention full time
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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

Hear RHAC on the web, 4th Sunday of every month, at 8:30pm Mountain time at;
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RHAC Web Site - <http://www.rhac.org>

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2013 Convention Schedules

At this time there are no reported OTR conventions

DENVER AREA SHOW

The Colorado Radio Collectors Antique Radio Club

Announces their 2013 Annual Show & Contest

Colorado's largest show of fabulous antique radios

FREE FREE - For more information - rhac_otr@yahoo.com - FREE FREE

In Association with the Annual Vintage Voltage Expo

Huge sale of vintage tube amps, vinyl, guitars, speakers, video games, 8-tracks, radios, signs, etc.

Admission fee - \$5.00 kids under 12 free - see danacain.com/vintage-voltage-expo

March 24th 11:00a to 4:00p

At the Ramda Inn, I-25 and 120th Ave.

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January, February 2013

from railroading to song writing. The two collaborated on several country songs. One of those tunes was to be on the world's first Gold Record. The song was titled, "That Silver Haired Daddy of Mine." Popularity of this record propelled Autry into national stardom, followed by landing a contract with Columbia Records. It was soon after this that Autry appeared on "The National Barn Dance" on radio station WLS in Chicago.



It was there that Autry met croaking-voiced actor/comedian Pat Buttram, who became his long-time sidekick on *Gene Autry's Melody Ranch* OTR show on CBS for Wrigley's gum. He drew listeners' laughs by always referring to Gene as "Mr. Artery." Buttram was also noted for his later appearance on television as Mr. Haney, the shrewd character on the sitcom, *Green Acres*.

The Wrigley show would be a popular staple for CBS and big favorite for OTR listeners, kids and adults alike. Except for a brief break during World War II, when Autry joined the Army Air Corps, the show ran continuously for 16-years, making its final broadcast on May 13, 1956.

Autry took his military oath on air during his radio broadcast. After serving as a flight officer with the Air Transport Command during the war, where he flew large cargo planes in the China-Burma-India theater, a hazardous air route, commonly called the hump, over the Himalayas, he was assigned to Special Services. He toured with a USO troupe in the South Pacific, before his show business career started again in 1946.

Featured on the *Melody Ranch* broadcast was Autry's trademark theme song. "Back in the Saddle Again." This tune, along with "That Silver Haired Daddy Of Mine," would be the two melodies most associated with Autry's career. That is, until he recorded "Rudolph the Red Nosed Reindeer." Autry's version of the Yuletide novelty tune hit number one on the *Billboard Magazine* charts in 1949 and is still heard every Christmas season on hundreds of radio stations. More than 25 million records of "Rudolph" have been sold and, of course, it's available on I-tunes, YouTube and other modern

marvels of communication.

In addition to Autry and Buttram, the cast of *Melody Ranch* included Johnny Bond, Jim Boles, Tyler McVey, Mary Ford, The Cass County Boys trio and The King Sisters (a vocal quartet.) Announcers extolling the virtues of Wrigley's Doublemint gum over the run were Charlie Lyon, Tom Hanlon and Lou Crosby.

Actor Boles also appeared on numerous other OTR programs, most notably the New York run of *I Love A Mystery* as Doc Long. Other programs on which he played key roles behind the mike include *Two on a Clue*, *Tennessee Jed*, *Best Sellers*, *The Fish and Hunt Club* and *Land of the Lost*. Tyler McVey was heard on programs such as *Glamour Manor* and *One Man's Family*.

Melody Ranch was a mixture of performances of country and western songs such as "I'm Heading for the Last Roundup", easy-going comic banter between Autry and Buttram and a sketch usually involving a shoot 'em up adventure. Sometimes the plot just centered on Pat and Gene roaming around the range maintaining law and order. Typically, Gene and Pat would trade jokes in a short bit that included topics such as: Pat typing a letter to his papa; Pat borrowing money from Gene; a discussion of Pat's uncles and grandfather or Gene joking about Pat's dress habits. All was in good fun.

Parallel to his success in radio and through another stroke of fate, Autry found an additional outlet for his talents. In 1934, he began to appear in a long run of Saturday matinee films by Producer Nat Levine. Levine, taking advantage of Autry's established loyal radio following, put Autry in the lead role of many B-Westerns.

On Autry's OTR show, frequent mention was made of his horse, Champion. Of course, in Autry's films, the horse was a featured on-screen player. And, What type of horse did Gene Autry have? Answer: Tennessee Walker(s).

You will notice the reference to Tennessee Walker in the plural. That is because there was more than one Champion. Champion appeared with Autry as his faithful partner, always at his beck and call throughout their legendary career in Old Time Radio, film and television. There were three "official" Champions that performed in Autry films and several specialized Champions that served as doubles for movie stunts and personal appearances. The Original Champion made his first on screen credit in 1935's *Melody Trail*. He died while Gene was in the service. Gene's second screen horse was Champion Jr. who appeared in films until 1950.



While on screen with Republic Pictures, Champion Jr. was billed as "Wonder Horse of the West." and at Columbia Pictures, he was known as "World's Wonder Horse." The third Champion co-starred in Gene's last films and also appeared on television in *The Gene Autry Show* and *The Adventures of Champion*.

By all accounts, Gene Autry's life was a series of spectacular achievements. It seems that every thing Gene touched led to success.

He was a very savvy showman and businessman. His career in entertainment spanned some 60-years. Autry enjoyed a career that included roles in more than a hundred movies, appearances on 600 recordings, (which sold in the millions.) He starred in entertainment engagements across the U.S. and overseas for more than thirty years doing personal appearances, rodeos, nearly 100 television shows and, of course, is especially noted for his long run on Old Time Radio!

Gene was one of the most enduring and popular entertainers ever; he set several standards of entertaining. The many honors awarded to Autry include: induction into the Country Music Hall Of Fame, Nashville Songwriters Hall Of Fame, The National Cowboys Hall Of Fame and the National Association Of Broadcasters Hall Of Fame.

In addition to his performances on radio, Autry was a major figure in the Broadcasting business as the owner of several radio and TV stations. Other business interests include the California Angels American League baseball team. In 1961, he served as the Vice President of the American League. At his Flying A Pictures production company, he produced, not only his own television show, but also *The Range Rider*, *Annie Oakley*, *Buffalo Bill*, and *The Adventures of Champion*.

Several musical artists during the Golden Age of Radio were employed by ventures controlled by Autry. At one time, Mary Ford (of the Les Paul/Mary Ford duo) was in Autry's band. As was Country western singer/songwriter, Merle Travis, who at the age of 17, signed with Autry's musical group.

Gene was the owner of Challenge Records, where "The Champs" singing group had the label's biggest hit, "Tequila", which rocketed to number one in just three weeks. The song also won the Grammy for best R&B record of 1958.

In 1941, the town of Berwyn, Oklahoma changed its name to Gene Autry, Oklahoma. Gene also had the distinction of being the first western star to perform at Madison Square Garden in New York City. He also appeared in comic books and by 1948, Dell Publishing Company was printing over one million copies of his books per year.

In 1957 a magazine estimated, that if all of Gene Autry's recordings were stacked on top of each other, the stack would be approximately fifty-seven-miles high. In the late 1940s and into the 1950s, many of those recordings were played extensively, especially on radio stations that featured country and western music.

More than just a musician/actor, Autry personified the values, beliefs, and attitudes that defined this country during the years past, as indicated by "The Cowboy Code Of The West" which he wrote in response to the many young listeners to his program on Old Time Radio who had a desire to be just like him:

Cowboy Code Of The West

"The Cowboy must never shoot first, hit a smaller man, or take unfair advantage. He must never go back on his word, or a trust confided in him. He must always tell the truth.

He must be gentle with children, the elderly, and animals. He must not advocate or possess racially or religiously intolerant ideas. He must help people in distress.

He must be a good worker.

He must keep himself clean in thought, speech, action, and personal habits.

He must respect women, parents, and his nation's laws. The Cowboy is a patriot."

Many an OTR admirer of Gene Autry may remember those words fondly and wish that this icon of the Golden Age of Radio was "Back in the Saddle Again."

Research for this article includes: GeneAutry.com, Wikipedia, Cowboy Pal, Answers.com. This-Day-In-History, Radio's Golden Years, The Big Broadcast, and others.

WHO SAID IT ON OTR?

By Fred Hobbs

A panel show on Old Time Radio called "Who Said That?" (NBC 1948-50) was hosted by famous newsman Robert Trout. The panel of well known "experts" were challenged to match quotes from the news of the time with those who said them.

Here's a variation of that idea to test your knowledge of phrases that were repeated very often (if not on every broadcast) of popular Old Time Radio Shows.

One point each if you identify the show on which the phrase was featured; another point if you name the character who said it.

1. ___ "What a revoltin' development this is."
2. ___ "Yes, yes, Fanny."
3. ___ "Heavenly days"
4. ___ "Wanna buy a duck?"
5. ___ "Round and round she goes and where she stops nobody knows."
6. ___ "the first man they look for and the last man they want to meet..."
7. ___ "Hiya, Jackson."
8. ___ "Write If You Get Work and Hang By Your Thumbs."
9. ___ "That's right, you're wrong."
10. ___ "I work here. I'm a cop."

- A. Joe Penner Show/Joe Penner
- B. College of Musical Knowledge/Kay Kyser
- C. One Man's Family/Father Barbour
- D. Dragnet/Joe Friday
- E. Gunsmoke/U.S. Marshal Matt Dillon
- F. Original Amateur Hour/Major Bowes
- G. Bob and Ray Show/Bob Elliott and Ray Goulding
- H. The Life of Riley/Chester Riley
- I. Jack Benny program/Phil Harris
- J. Fibber McGee and Molly/Molly

18-20 points: You're a professor-emeritus of OTR

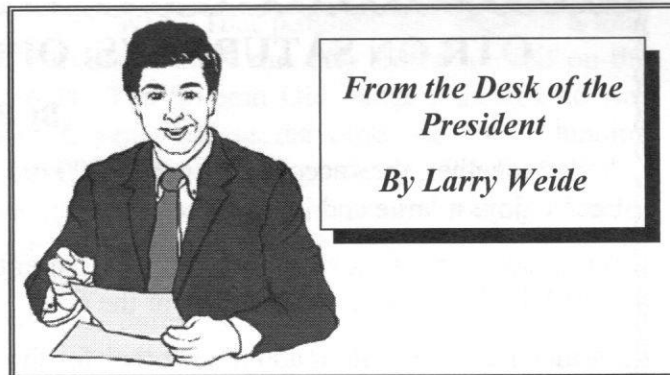
14-17 points: You get an A-minus on your final exam

10-13 points: It's passing, but think of what you missed

Under 10 points: check out John Dunning's "Encyclopedia of Old Time Radio" for a refresher course.

Answers on this page

RETURN WITH US NOW...



Hello everyone,

As you know, with the start of the new year RHAC has begun implementing the new membership dues collection system. We really want to thank all of you who have "rolled with the punch" so to speak and have sent in their dues in January. Yes, it's made January rather hectic for Bill McCracken our Treasurer but it's also reduced a lot of expense and processing that has been hard for the club to come by.

As a reminder, **if you have not remitted your dues by the time you read this you are in arrears and you are reading a complimentary and last issue of the newsletter.** Actually, we're holding off any action for a couple of weeks in anticipation of you responding to this reminder.

In any case, we're going forward now with new and interesting stories in our newsletter and continued new contributions to our libraries, our website and our "OTR from the Rockies" internet show.

Enjoy, and write/email me concerning your thoughts and ideas about RHAC and OTR. - Larry

Answers to the "Who Said it On OTR?" quiz

1. **H** "What a revoltin' development this is."
2. **C** "Yes, yes, Fanny."
3. **J** "Heavenly days"
4. **A** "Wanna buy a duck?"
5. **E** "Round and round she goes and where she stops nobody knows."
6. **F** "the first man they look for and the last man they want to meet..."
7. **I** "Hiya, Jackson."
8. **G** "Write If You Get Work and Hang By Your Thumbs."
9. **B** "That's right, you're wrong."
10. **D** "I work here. I'm a cop."

OTR ON SATURDAYS: OPERA BY DAY, OPRY AT NIGHT

By Fred Hobbs

Added together, they account for nearly 200 broadcast years on Old Time Radio. Each is still on the air. Each enjoys a large and loyal audience of regular radio listeners.

While some music lovers may embrace the entertainment offered by both of these venerable shows, most fall distinctly in one category or the other.

So much can be written about each that for the purposes of *Return With Us Now*, they will be treated separately. These two long-running, in many ways historic, broadcasts from the Golden Age of Radio are *The Metropolitan Opera* and *The Grand Ole Opry*.

THE MET



New York City Metropolitan Opera House

Incredible as it may seem, the Metropolitan Opera (fondly called “The Met”) was heard on the air for the first time in 1910 (on December 11 to be exact.) A few New Yorkers who had “cat whiskers” crystal sets and earphones were able to hear the classic operas *Cavalleria Rusticana* and *Pagliacci*. The Great Enrico Caruso was featured. Radio historians are not sure the entire performance made it on the airwaves. The broadcast aired directly from the Met stage and was one of the early experiments by broadcast pioneer Lee De Forest.

Apparently Met management was not sufficiently impressed with the first primitive crack at reaching a radio audience or even the importance of broadcasting. After all, the Met had been performing on the stage since 1883. But OTR fans may be surprised to learn that the next Met broadcast had to wait until Christmas Day, 1931 with the famed Milton Cross as host and Deems Taylor as commentator of the work *Hansel and Gretel* accompanied by orchestral music. By then, of course, network radio was firmly established. So began NBC’s long run of the Met broadcasts (on either or both the Red and Blue networks at various

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THE OPRY



“Cousin” Minnie Pearl

“How-DEE! I’m jes’ so proud to be here.” That was the opening line of the comedy routine of Sarah Ophelia Colley Cannon, known for more than 50-years on *The Grand Ole Opry* as “Cousin” Minnie Pearl. Her gentle satire on the “hillbilly” culture was a favorite of the OTR listeners to the *Opry*.

But the music is the thing in this ode to America’s country life and customs. Throughout the years *the Grand Ole Opry* has morphed from a stage show and radio broadcast into an institution. Hundreds of country singers and musicians have made the pilgrimage to Nashville, Tennessee, the home of the *Opry*. A goodly number became nationally acclaimed top country music stars.

The Golden Age of Radio was just dawning when the *Opry* hit the air on WSM, Nashville in 1925. An insurance company, National Life and Accident, owned the station; WSM stood for the firm’s motto “We Shield Millions.” WSM’s first program director George D. Hay had started a show similar to the *Opry*, *the National Barn Dance* on

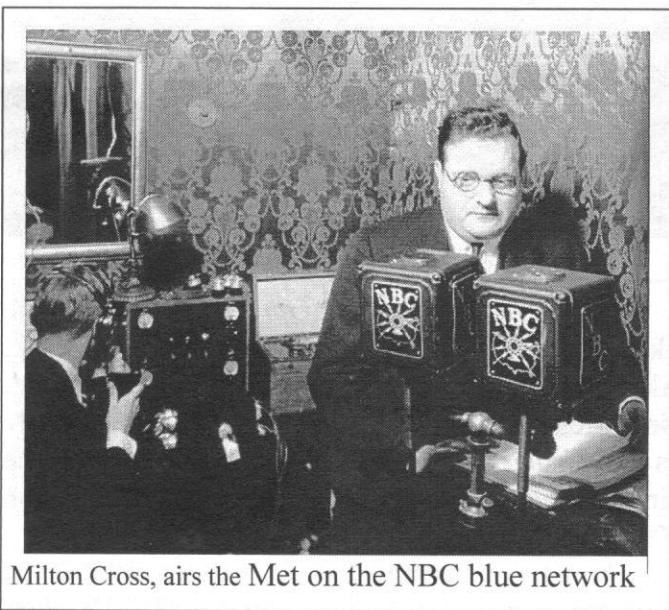
(Continued on Pg 7 - in this column).

points.) NBC was succeeded by ABC (formerly the Blue network) in 1943 and by CBS in 1958.

The Met was without a sponsor for the first two years on the air. Lucky Strike cigarettes came on board in 1934. Other early sponsors were Listerine and RCA. For a period of three years, the prestigious program nearly met its demise as no entity to pick up the tab could be found. In 1940, The Texas Company (Texaco) launched what a 1987 article in *The Metropolitan Opera Encyclopedia* called “the unparalleled continuing sponsorship” that lasted until 2004 when Texaco merged with Chevron.

Currently the Met broadcast is paid for by Toll Brothers Home Builders and by a grant from the Annenberg Foundation. It is heard on the Metropolitan Opera International Radio Network on stations including Colorado Public Radio’s KVOD in Denver.

Beyond the millions of dollars Texaco paid as the Met’s long-time radio sponsor, fundraising has been accomplished through the popular intermission features on the broadcast including discussion of the particular day’s opera, background pieces, occasional singer interviews or round tables and the opera quiz.



Milton Cross, airs the Met on the NBC blue network

Milton Cross not only was the *pioneer* voice of the Met on the air, but he performed those hosting duties for forty-four years in his dignified “white tie and tails” style. He missed only two broadcasts in that time span, when his wife died. OTR enthusiasts may remember that also Cross was the announcer on the up-scale quiz show *Information Please*. Showing his lighter side, he appeared on the musical spoof *Chamber Music Society of Lower Basin Street*. Only two others have held the Met’s host position,

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Chicago’s WLS. That program also enjoyed a long and successful OTR run. Hay billed himself on the *Opry* as “The Solemn Old Judge”, though he was only 30 years old at the time. As John Dunning recounted in his *Encyclopedia of Old Time Radio*, “Hay heard about an old fiddler named ‘Uncle’ Jimmy Thompson, then 83, who had fought in the Civil War and in a lifetime of fiddling contests had never been defeated.”

Hay invited the aging fiddler to the first program of what was to become known as *The Grand Ole Opry*.

From that point on, other home grown “pickers and grinders” from the hills and the “hollers” began to descend on Nashville seeking to appear on this new outlet for their rustic talents. The success of the show on the air was heightened dramatically in 1932 when WSM increased its power to 50,000 watts, covering much of the U.S. and even parts of Canada.



Fans of the show flocked to Nashville every Saturday night to see in person the performers they heard on OTR. In 1943, the Ryman Auditorium became the *Opry*’s home. It was there that the likes of Red Foley, Ernest Tubb, and Roy Acuff gained the public acclaim that made them true country music stars. Other major country performers who used the *Opry* broadcast as a springboard to fame included Hank Williams, Patsy Cline, Grandpa Jones, Bill Monroe and Jim Reeves.

Rod Brasfield joined Minnie Pearl in the comedy department.

The *Opry* came to NBC’s Saturday evening program line-up in 1939. “The Duke of Paducah,” Whitey Ford introduced the acts. Later, Acuff and then Foley each served as singing MCs. The sponsor was Prince Albert Pipe Tobacco. Kids at the time used to pull the harmless, but annoying prank of

(Continued on Pg 8 - in this column)

Peter Allen and the current occupant, Margaret Juntwait.

As with many programs on Old Time Radio, the list of operas and performers on the Met broadcasts is long and star-studded. Opera buffs will be familiar with them. But, what of the effect of those Saturday broadcasts on the culture at large? William Berger tackles that question in an article written in 2006 and published in a promotional booklet about the Met.



“It’s impossible to state definitively... but we do have solid proof of their influence on individual people,” Berger writes.

He quotes Beverly Sills as remembering when she listened to the broadcasts while her mother was ironing. Composer James Levine recalls following the broadcasts with a score in his hand, “glued to the radio when I was a kid.” Mezzo-soprano Susan Graham remembers Saturday afternoons in her two others have held the Met’s host position, Peter hometown in Texas. “We would gather at my house to listen and to dream, she says, “And some of our dreams came true.”

Berger quotes Marc Scorca, who in the article of seven years ago, speaking in his capacity as President/CEO of Opera America called the Met broadcasts “an engine to the growth of the opera and success of opera companies around the country.”

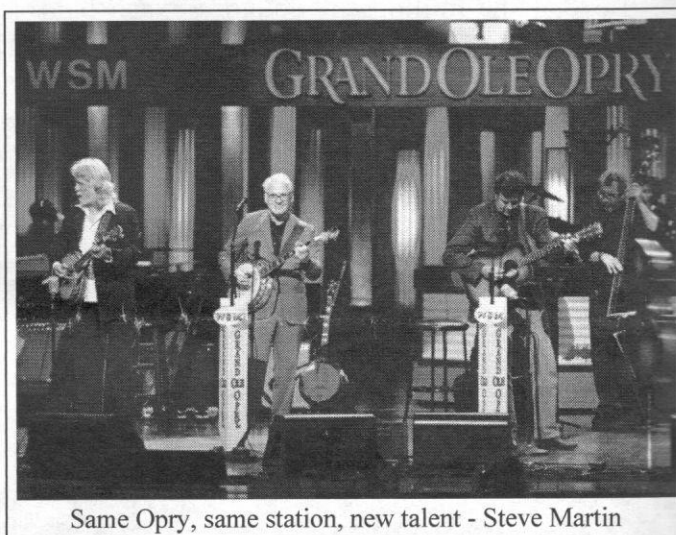
To OTR enthusiasts who happen also to be opera buffs, the radio broadcasts have been and still are a treasure... “a *must hear*.” They *must* wonder also how the Met bigwigs way back in 1910, listening to the magic of this new medium of sound transmission, could have been so short-sighted!

making random phone calls, asking the hapless person on the line: “Do you have Prince Albert in the can? Well, let him out!”

PBS television brought the *Opry* to the small screen in yearly shows from 1978 until 1981.

TNN, The Nashville Network, aired a series, *Grand Ole Opry Live* in the 1980s; that version also appeared on Country Music Television and later on Great American Country.

Just as the Golden Age of network radio ran its course, so did *Opry* offerings of music that is now called “classic country” music. Some individual stations and satellite services still carry the format. WSM 650 AM continues to broadcast the *Opry*. The music and complete shows are available through opry.com, and on iPhone and Android APs and, of course, recordings of original broadcasts by collectors.



Today’s generation of *Opry* stars include the likes of Reba McEntire, Garth Brooks, Clint Black, Allen Jackson, Vince Gill and Trisha Yearwood. New, fresh country voices are being added regularly as *The Grand Ole Opry* continues to flourish on the air and up front and personal from the building in Nashville that bears its name.

Though country music is most appreciated in the southern part of the nation, many a New Yorker, Californian or Bostonian enjoys the uniquely American music form.

For OTR fans, isn’t it marvelous still to be able to hear through modern communications devices, the voice of Minnie Pearl with the “latest” gossip from Grinder’s Switch, Tennessee or Roy Acuff singing about that *Great Speckled Bird*?

RHAC TAPE LIBRARY

493

TAPE 1966 ROCKY JORDAN

1200'

- | | | |
|----|----------|------------------------|
| 1L | 06-05-49 | The Man They All Loved |
| | 06-12-49 | The Man From Damascus |
| 2L | 07-17-49 | The Race |
| | 07-24-49 | The Coward Of Mutakahn |
| 1R | 07-31-49 | Barlochi |
| | 08-07-49 | Gold Fever |
| 2R | 08-14-49 | Cairo Vendetta |
| | 08-21-49 | The Gum Queen |

TAPE 1967 ROCKY JORDAN

1200'

- | | | |
|----|----------|-----------------------|
| 1L | 09-11-49 | Adventure With Andrea |
| | 09-18-49 | The Nile Runs High |
| 2L | 09-25-49 | Memento For Adelaide |
| | 10-02-49 | Pattern For Revenge |
| 1R | 10-09-49 | The Man With No Name |
| | 10-16-49 | Quest For Tanina |
| 2R | 10-23-49 | The Deerwright Bowl |
| | 10-30-49 | The Demarco Affair |

TAPE 1968 ROCKY JORDAN

1200'

- | | | |
|----|----------|-------------------------------|
| 1L | 11-06-49 | Black Ball |
| | 11-13-49 | The Strange Death Of Van Dorn |
| 2L | 11-20-49 | The Big Heist |
| | 12-11-49 | The Veiled People |
| 1R | 01-08-50 | Smoke Screen |
| | 01-15-50 | The Loomis Affair |
| 2R | 02-05-50 | The Return Of Toni |
| | 05-28-50 | A Song In The Night |

TAPE 1969 ROCKY JORDAN

1200'

- | | | |
|----|----------|--------------------------|
| 1L | 06-04-50 | The Word Of A Bishop |
| | 06-11-50 | Pharaoh's Formula |
| 2L | 06-18-50 | Shakedown |
| | 06-25-50 | Dilemma |
| 1R | 07-02-50 | The Dead Colleen |
| | 07-09-50 | Interlude With Lorena |
| 2R | 07-16-50 | The Lotus Cup Of Amun Ra |
| | 07-30-50 | The Money Changers |

TAPE 1970 ROCKY JORDAN / THE SHADOW

1200'

- | | | |
|----|----------|--|
| 1L | 08-06-50 | ROCKY JORDAN: The Broken Wing |
| | 08-13-50 | ROCKY JORDAN: City Of Baksheesh |
| 2L | 08-20-50 | ROCKY JORDAN: The Man From Damascus |
| | 08-27-50 | ROCKY JORDAN: Dr. Markoff's Discovery |
| 1R | 06-26-38 | SHADOW: The Old People |
| | 07-10-38 | SHADOW: He Died At Twelve |
| 2R | 09-04-38 | SHADOW: The Black Buddha |
| | 11-16-41 | SHADOW: Case Of The Three Frightened Policemen |

TAPE 1971 THE BIG SHOW

1800'

- | | | |
|----|----------|--|
| 1L | 02-11-51 | #15: Guests - Andrews Sisters, Joan Davis, Judy Garland, Gordon MacRae |
| 2L | 02-25-51 | #17: Guests - Jack Haley, Uta Hagen, Monty Wooley, Judy Holiday |
| 1R | 03-11-51 | #19: Guests - Billy Eckstine, Bob Burns, Celeste Holm, Jimmy Durante |
| 2R | 03-25-51 | #21: Guests - Don Cornell, Jimmy Durante, Rex Harrison, Judy Holiday, |

TAPE 1972 JIMMY DURANTE SHOW

1200'

- | | | |
|----|----------|--|
| 1L | 03-10-48 | GUEST: Van Johnson - Campaign Manager For Women's Vote |
| | 03-24-48 | GUEST: Victory Moore - Vacation Spots Survey |
| 2L | 03-31-48 | GUESTS: Rose Marie, Victor Moore - Tour Of Colleges For Youth Vote |
| | 04-07-48 | GUEST: Dorothy Lamour - County Ready For Woman President? |
| 1R | 04-14-48 | GUEST: Victor Moore - Housing Problem |
| | 04-28-48 | GUEST: Lucille Ball - Women Managing Industry |
| 2R | 05-05-48 | GUEST: Victor Moore - Transportation Problem |
| | 05-12-48 | GUEST: Victor Moore - Should Man In White House Have A Wife? |

TAPE 1973 JIMMY DURANTE SHOW

1200'

- | | | |
|----|----------|---|
| 1L | 05-19-48 | GUEST: Victor Moore - Tour To Help The Small Businessman |
| | 05-26-48 | GUEST: Victor Moore - Survey Of The Champions |
| 2L | 12-17-48 | WITH: Alan Young - Favorite Book: The Three Musketeers |
| | 06-10-46 | GLAMOR MANOR: The Circus Is Coming To Town |
| 1R | 11-08-53 | EDGAR BERGEN SHOW: GUESTS - June Allison, Dick Powell |
| | 06-20-54 | EDGAR BERGEN SHOW: GUEST - Nelson Eddy |
| 2R | 12-10-41 | TEXACO STAR THEATRE: Recent Foggy Spell - Death Valley Days |

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FIRST CLASS MAIL

¹¹
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