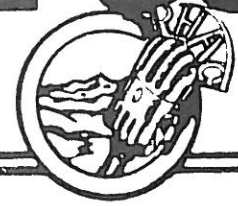


# RETURN WITH US

The Radio Historical  
Association of Colorado, Inc.

# NOW...



VOLUME 12, NUMBER 3

OCTOBER 1986

..... TO THE "BOYS OF SUMMER" AND THE WORLD SERIES



...RETURN WITH US NOW...is the official publication of the Radio Historical Association of Colorado, Inc, a non-profit organization. The cost of membership is \$15.00 per year which entitles the member full use of the Club's resources. For further information, please contact one of the following Officers or Board Members....

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ELMER WESTBROOK....(See Above)  
JOHN COOK....." "  
NEWSLETTER EDITOR.....JOHN COOK

We thank you for your support of RHAC. We hope that all members utilize the many resources of the club to the fullest and enjoy them. Any comments, suggestions and donations are appreciated.

#### NEXT MEETING

The October meeting of the RHAC will be Held at the Church of the Master, 5152 E. 17th Av. between Filbert and Forest St.s. ( Enter from the Filbert St. side and go downstairs. This month we will have John Adams to present the program on, "Recording.From Cylinders to VHS". John is one of the original members and founding fathers of RHAC and has, at his beck and call, a plethora of OTR information. The meeting will start at 7:30 on Thursday, October 16th. See you there.

A further note about our meetings. We plan to have, as often as we can, a speaker or special presentation covering OTR subjects of interest. It is our hope that you will support these events as often as possible while we draw upon the available sources we have in the Denver area. We will also have coffee and pastries afterwards.

#### ABOUT THE COVER

That time of year is here again and I am not necessarily speaking of the change of seasons and the color that Autumn offers. I am speaking of the color and excitement of the American and National League Playoffs and the ensuing World Series.

Many of our members are baseball fans and I know of one in particular who will be pulling for the Boston Red Sox this year. I know all of you fans can recall many exciting games featuring memorable catches, home-runs, pitching duels and unusual happenings on the diamond brought to you by some of the most notable Sportscasters in baseball. Announcers such as, Red Barber, Ernie Harwell, Jack Brickhouse, Vin Scully, Harry Caray, and Dizzy Dean, to name a few, describing such events as the fateful pitch from Ralph Branca to Bobby Thomson, the fantastic catch by Willie Mays off the bat of Vic Wertz, the only no-hitter in World Series play by Don Larsen, the thrill of Babe Ruth's home-runs and the record-breaking 61 by Roger Maris. I am sure you can recall many more great happenings from stadiums all over the country.

This month, we dedicate this issue to the "Boys of Summer" and the grand finale of a summer of excitement.

Can You name all the players on the front cover??

#### PROFILES

In the coming issues, Vicki Blake will have a feature article about the Officers and Board Members of RHAC in a personal and up-close look at Who's Who in RHAC. Look for it.

## FROM THE MEMBERSHIP CHAIRMAN

Vicki Blake reports an increase of about 20% in membership this past year which is supported by the number of newsletters I end up with after each mailing. This past month I had 5 issues left over out of 200.

The new members who recently joined RHAC are, Jim Hollingsworth of Denver and Thomas Salome of Brooklyn. Welcome, and do not hesitate to make full use of the club's resources. Please let us know if we can be of help.

Renewing for another year are, William Coombs, Carl Neustrand, Dick and Maleetha King and Burl Randell. Thanks to you all. We must be doing something right.

Vicki also reports log orders for September. Thanks to you folks who have used our Log Library.

## WE GET LETTERS

We recently heard from Carl Neustrand of Springfield, Va. who writes....  
.....the tape library log shows just how little we have in the way of Jack Benny programs compared to some others...my vote to the responsible individuals to add some more....also, some Lum 'N Abner if they exist. Thanks,,Keep up the good work

True, Carl, we only have about a half-dozen reels of Jack Benny and no Lum 'N Abner, one of my all time favorites. Efforts will be made to add more of Benny and the hundreds of shows from Pine Ridge, Ark that exist....Editor

Michael Henry of San Jose, Ca. writes... I am a new member of RHAC and have not previously contributed an article to "REturn With Us Now...." I have enclosed my first contribution to the newsletter. It is some information about my interest in OTR and how it started. This would be a very interesting monthly installment in the newsletter with club members sending in such similar kinds of information each month. One such biography would be used each month. In this way, the hobby of OTR collecting would be shared more widely among RHAC members.....

We do get a few articles contributed by our members each month but, not enough. Some of those who are a bit shy about writing about themselves do send in newspaper clippings of interest. Your idea is a good one and I hope there are more like you. (See Michael's first contribution). Editor...

Our good friend, Jim Hawthorne, sent us a note appreciating the newsletter and included a plug for his new nostalgia store, Vintage...The sights and sounds you grew up with...or wish you did.. located at 1118 Broadway in Denver. He features records and tapes, Old Time Radio/TV, Classic Movies and Movie memorabilia. His store is open Mondays thru Saturdays, noon til six. Drop in and say Hi and wish him well. As you know, Jim was a big hit at our June convention on the Denver radio panel retelling his experiences in radio for many years on the West Coast and in Denver. Perhaps Jim will give us a plug at his store and honor us with a guest appearance as a speaker at one of our future meetings???? Good luck, Jim. We wish you much success with your new business.

Thanks to you all who have written this month. I enjoy hearing from you and sharing you ideas, comments and contributions with our fellow RHAC members. Keep those cards and letters coming, folks.... Editor

## NEW ADDITIONS AND DONATIONS

RHAC is a proud recipient of a TRS-80 computer recently donated to us by Dick and Maleetha King. We have not as yet decided how it will be used so, if you have any ideas, please let us know. One suggestion is to put our tape libraries in the computer.. In any event, we are indeed proud of this fine donation by Dick and Maleetha and, many, many thanks for your generosity.

Pat Hilleary has donated some rare 1935 episodes of one of the first children's shows ever aired, THE ADVENTURES OF SONNY AND BUDDY, starring the Edwards family...Sam, Jack and, I believe, their Mom and Dad. Sam Edwards has supported RHAC by attending our past two conventions and, in doing so, has made many friends here in Denver. Some episodes were sent to Sam for his enjoyment and in his honor they will be placed in our Tape Library soon. They are of very good sound quality and I know you will enjoy them. Thanks, Pat, for your generosity, as well. (Pat is one of our new members and has been collecting for 12-years).

RUSSELL COBURN....."THE CAMAY BALLADEER"

"This is WLW, the world's most powerful broadcasting station of the Crosley Radio Corporation in Cincinnati!...were the opening words of our special guest speaker, Mr. Russell Coburn, at the RIAC membership meeting last August.

Mr. Coburn, from 1938 to 1942, wore several hats at WLW. Not only was he an announcer but, was also "Uncle Josh" of the "Oshkosh, By Gosh!" program and the "Camay Balladeer" for the Proctor and Gamble Co. who sang the theme song, "Just A Song At Twilight"

Russell worked with such notables as opera singers Grace Moore and Ezio Pinza and Robert Merrill with whom he sang in an all-male quartet at WLW.

The "old school", as Russell labeled it, was the training ground for his broadcasting apprenticeship where one learned to "project" and enunciate. One did not say "dubya el dubya" without the risk of being run off the premises. It was pronounced "double-u el double-u". "In comparison with radio announcers of today, the 'King's English' has suffered dearly", Mr. Coburn implied.

Russell entertained with anecdotes about such personalities as Ronald "Dutch" Reagan, Sportcasters, George Engle and Red Barber and, Mr. Crosley, owner of WLW and later the Cincinnati Reds.

WLW at that time had 10 to 12 announcers, a dramatic staff and a full orchestra with supporting singers. Between mishaps or embarrassing moments that occurred during a broadcast day, an announcer would quickly read amusing poetic "quips" that kept the listening audience entertained until programming resumed. Mr. Coburn treated us by reading a few of these "quips"

WLW was one of the leading radio stations during the "Golden Years of Broadcasting". The 500 thousand watt station that was later reduced to 50 thousand watts by the FCC, was the origin of such shows as "MOON RIVER" which, at one time, featured the Clooney Sisters, Rosemary and Betty, along with announcer Eddie Lynn and organist Freddie Rear.

In a pleasant and richly resonant voice, Russell closed the program with a reading of the patriotic poem "Old Glory", rivalling John Wayne's recorded version played annually in celebration of our Nation's birth. With feeling, Russell seemed to reflect his thankfulness for the opportunity to exercise his many talents via radio in a free nation.

Having escaped the high humidity of the Ohio Valley, Mr. Coburn has resided for the past 26 years in Aurora where, at age 79, he remains active in the service to his fellow man working with the Red Cross Chapter, Senior Citizens groups and serving in his church...his way of thanking our Creator for the extended life afforded him.

We owe a debt of gratitude and sympathy to Russell. Earlier that day, he had the sad duty of presenting the Eulogy at the funeral services of a dear friend who had passed away a few days earlier but still honored us with his presence at our meeting.

A special Thanks and a hearty Welcome to our newest Honorary Member, Mr. Russell Coburn. We hope to have him as a special guest in the near future. (If the last name, Coburn, rings a bell...Russell is related to the popular actor, Charles Coburn. "Uncle Charley" was the first cousin of Russell's father)...Editor

#### TAPE LIBRARY NEWS

Elmer Westbrook reports the arrival of the blank cassettes ordered for the Cassette Library and has begun dubbing from the master reels.

As yet rental rates for the cassettes.... have not been established. In subsequent Board meetings, however, these rates will be determined and you will be notified prior to Jan. 1st. Please keep in mind that operating a cassette library is a bit more delicate than the reel library because of the vulnerability that is characteristic of cassettes...particularly in handling and the constant use and wear. The quality of the cassettes we will use will help to prolong the life of each cassette provided the renter takes great care in its use. Our rates, however, will be a great savings compared to the price dealers charge. Our goal is to provide a product of quality sound at a very low price for your listening and collecting enjoyment.

Remember...effective Oct. 1st, all orders for the Reel Library will increase to \$1.50/Reel with a .50¢/Reel/Week late charge.

As a final note...Although it is not stated per se, we discourage trading of tapes amongst our members. The Club relies on the revenue generated by our Tape Library rentals which provides you with a source for your listening and collecting enjoyment. If, perhaps, you trade among non-members, we hope you will encourage them to join our family of OTR enthusiasts and share in the many resources available.

Thank you.

The following article was sent to us by Carl Neustrand of Springfield, Va.. This article was taken from the Washington Post and written by Gary Giddins. We are printing it in two parts with the concluding part in November's newsletter. A lot has been written about Jack Benny and this article is no exception. However, I'm sure you will agree with me after reading the article, that it is an entertaining treatise on the career of Jack Benny. Thanks, Carl, for sharing it with us.

WASHINGTON POST - August 3, 1986

# Inventing Jack Benny

*He Created the First Sitcom—  
A World We Believed Was Real*

By Gary Giddins



I BECAME INTERESTED in Jack Benny in the early 1970s, when I saw him live. The occasion was a New York concert appearance by George Burns, who, after several years of relative inactivity, was embarking on his highly successful comeback. Benny came along to introduce him. It took him about 10 minutes and I don't remember a word he said. But I've never forgotten that as soon as he walked out—body flouncing, arms swinging to breast-pocket level, eyes glazed with stoic chagrin—I was convulsed with laughter, an effect his TV appearances had never had on me. If Burns was good, Benny was magical.

That I can't recall anything Benny said in concert is germane, since he may be the only great comedian in history who isn't associated with a single witticism. He got his biggest laughs with two exclamations—"Now cut that out!" and "Well!"—and impeccably timed silences. When he died in 1974, I watched the news stories for samples of his jokes. There weren't any. The one bit they frequently played came from radio: Benny, out for a stroll, hears footsteps behind him. A holdup man says, "Your money or your life." Benny says nothing—for a very long time. That's the joke. But it isn't the topper. The holdup man repeats his threat and Benny shouts, "I'm thinking it over!" On the original radio broadcast, he followed through with yet a third variation on the theme: The holdup man gets abusive and Benny, a model of agitated innocence, responds, "If you wanted money, why didn't you just ask for it?"

Needless to say, none of this is funny if you don't know the character of Jack Benny. What an arduous exercise it would be to try and explain Benny's unprecedented and unequalled success in American comedy to an audience unfamiliar with the sound of his voice or the pan on his face. Happily, that task is not yet necessary.

Everyone I know knows Benny, though the degree of knowledge depends on age. Those under 40 remember him from TV; those over 40 remember him chiefly from radio (specifically, a Sunday-night-at-seven ritual so widespread that in 1943 NBC declared the time slot his, no matter what sponsor bought it). Benny was a comic institution for about 40 years and

*Gary Giddins, a staff writer for The Village Voice, is the author of the forthcoming "Celebrating Bird: The Triumph of Charlie Parker." This article was adapted from Grand Street.*

See BENNY, B3, Col. 1

cont. next page

## BENNY, From B1

apparently had no detractors—though Benny wouldn't have been too sure. In his later years, an insurance group eager to use him in its newspaper ads hired a marketing researcher to measure his popularity. The company was elated by the results: He was loved by 97 percent of the American public—a higher number than for anyone else. "What did I do to that 3 percent?" Benny wanted to know.

Yet the character he created and developed with inspired tenacity all those years—certainly one of the longest runs ever by an actor in the same role—was that of a mean, vainglorious skinflint; a pompous ass at best, a tiresome bore at near best. Incredibly, many listeners believed that Benny was "Benny," a phenomenon that amazed the actor. A lawyer once dunned him with outraged letters for refusing to pay Rochester his piddling back wages (a plot contrivance on radio); the exasperated Benny finally wrote him, "I only hope you're making in one year what Rochester makes in one month."

Many of the veteran entertainers who pioneered on radio, exchanging a string of vaudeville theaters for millions of living rooms, were surprised by the new audience's credulity and the implications. A fan once asked Gracie Allen if Benny was really cheap; she responded, "Am I stupid?" Yet Benny courted trouble by injecting just enough reality into his work to confuse the issue, and by sustaining his conceit—this, perhaps was his greatest achievement—through all the fashions that attended the Depression, the Second World War, the affluent society and the switch to television.

Once he established his image, he remained intransigently loyal to it. No but-seriously-folks closers or nice-guy apologies for him. Unlike every other comedian you can name, he never stepped out of character. He seems to have sensed early on the new medium's potential as a mirror for the more commonplace foibles of a mass audience. In any case, he emerged over the decades as a comic staple who could bind the sensibilities of several generations.

Benny's fictions evolved so hu-

manly that the actors who incarnated them ended up adopting the names of their roles. Eddie Anderson had many credits before he joined the Benny crew, but was thereafter known in private life as Rochester. Owen Patrick McNulty legally changed his name to Dennis Day after his first with Benny; his family convinced him to change it back, but he performed exclusively as Day. Sayde Marks, Benny's wife, assumed the name of a shopgirl she played and remained Mary Livingstone Benny even after retirement.

Benny also underwent a name change, though not to suit a script. During his apprentice years in vaudeville, his real name, Benjamin Kubelsky, prompted two law suits—the first from a violinist named Kubelik who thought a violin-playing Kubelsky would confuse

### FIRST PERSON:

#### *The Benny Magic*

people; the second from Ben Bernie, who complained that the resulting pseudonym, Benny K. Benny, was a deception designed to cash in on Bernie's fame. ("Now Jack Osterman is suing me," Benny used to tell friends, referring to a comic of the day.)

He was born Benjamin Kubelsky on St. Valentine's Day, 1894, in Waukegan, Illinois, the son of Russian immigrants and Orthodox Jews. At six he began violin lessons and at eight was acclaimed a local prodigy; at 12, he persuaded a friend to get him a job in a theater and worked his way up from ticket taker to usher to musician in the pit orchestra. He must have been pretty good, because Minnie Marx tried to hire him as music director when her sons played the theater, an offer his parents made him decline.

In 1912, Benny was expelled from high school and went on the road with a flashy pianist and veteran performer named Cora Salisbury. When she retired after the season, he teamed with another pianist and in 1916 the act of Benny and Lyman played the Palace Theater at \$250 a week. They did 11 minutes of musical parody and, although *Variety* called it a "pleasing turn for an early spot," they

flopped. Benny returned home when he learned his mother was dying; a year later he joined the Navy, where he devised a routine with the famous novelty composer and pianist Zez Confrey. More significantly, he also did his first monologue in a Navy show that eventually toured the Midwest.

By the time he returned to the civilian circuit, Benny was concentrating on getting laughs while holding on to the violin as a prop. He was billed "Benny K. Benny: Fiddle Funology," then "Jack Benny: Fun with a Fiddle," and finally "A Few Minutes with Jack Benny."

Robert Benchley praised his cool bravado and subtlety when Benny returned to the Palace in 1924, but others panned him for what they construed as egotism and aloofness. Benny was studying other comics to learn how to sustain narratives and raiding joke books for one-liners, including occasional "cheap jokes"—e.g., "I took my girl to dinner, and she laughed so hard at one of my jokes that she dropped her tray." Nevertheless, he was regularly employed. Nora Bayes hired and romanced him, and the Shuberts installed him in the revue *Great Temptations*, on which tour he courted and married 18-year-old Sadye Marks. Never a major vaudeville star, Benny appeared in three unsuccessful movies and worked mostly as an encee during the next few years. Yet he was making good money in 1930—at least \$1,500 a week—as the comic in *Earl Carroll's Vanities*, when he faced up to the fact that vaudeville was through and began looking beyond it.

In 1934, at age 40, Benny saw the promised land. His guide was a writer George Burns had introduced him to named Harry Conn, who seems to have played Herman Mankiewicz to Benny's Orson Welles. Accounts differ about Conn's contribution, since they parted bitterly a few years later, but there is no doubt—Benny himself was emphatic about it—that Conn was instrumental in conceiving the brainstorm that revolutionized radio: situation comedy based on the lives of the performers, complete with sophisticated sound effects.

Instead of revue skits and strings of jokes, each show would be a vari-

ation on a constant theme: life with Jack Benny. It was Conn's misfortune to underestimate the importance of Benny's delivery, timing, personality, and script-editing in making the initial concept work. Once the idea was established, writers could be replaced, as Conn was when his demands grew unreasonable. But before that happened, he and Benny came up with many of the motifs that would become the star's trademarks: the scenes set in his home, the Irish tenor, the cheerful announcer, the dumb girlfriend, the obnoxious band leader, and the *reductio ad absurdum* of shows that depicted only a mock rehearsal for the show on the air.

It was not an immediate hit; in 1934, the *New York World Telegram* named Benny the most popular comedian on radio, but two sponsors dropped him. Not until 1936 and 1937, when Rochester and Phil Harris joined the cast, did the Benny phenomenon take hold.

When Benny surpassed Eddie Cantor in the ratings in 1937 as the most popular star on radio—a position he maintained for most of the next 15 years—he rang the death knell, symbolic and real, for vaudeville. Cantor later remarked, "He made all the other comics throw away their joke files." His popularity had no equal in radio, then or ever. Utterly stymied by Benny's success on NBC, CBS produced an ambitious series of topical dramas for the Sunday-at-seven slot, because no sponsor would buy the time. (The notion of combating popularity with quality seems rather quaint today; CBS, which bought Benny's radio show in 1948 and made a fortune with it, canceled him on TV in 1964, when "Gomer Pyle" beat him in the ratings.)

As Fred Allen told Maurice Zolotow in 1950: "Practically all comedy shows on the radio today owe their structure to Benny's conceptions. He was the first to realize that the listener is not in a theater with a thousand other people but is in a small circle at home. . . . Benny also was the first comedian in radio to realize that you could get big laughs by ridiculing yourself instead of your stooges. Benny became a fall guy for everybody else on the show." Or as Benny put it, "The whole humor of Jack Benny is—here's a guy with plenty of money, he's got a valet, he's always traveling around, and yet he's strictly a jerk."

A YOUNG MAN'S DISCOVERY

Hello!

I am not what you might call your usual OTR fan, considering the fact that I am only 17 years old and, therefore, was not around to enjoy these shows the first time around. While most of my peers are listening to Bruce Springsteen and Madonna, I'm listening to the Lone Ranger and Jack Benny.

I have been listening to and collecting OTR programs for the past five years. Not only do I collect cassette tapes of the shows, but I also collect books and other items in relation to OTR. The Lone Ranger and the Shadow are two of my favorite shows.

This hobby of mine, unique for a teenage boy in the 1980's, began in 1981. My family used to travel on trips to Lake Tahoe, California quite often and during the long drive from San Jose, I accidentally picked up the modern day CBS Mystery Theater on the radio. I liked this anthology series very much and began listening to it back home on a local radio station at 9:00 every evening. Between 8:00 and 9:00, they broadcasted the OTR programs. At first, I was not interested in them because they were "old". When they removed the CBS Mystery Theater from the air, I was compelled to listen to the "old" radio shows. I then discovered a form of entertainment that has grown to become my greatest pasttime.

This presentation is now over, but I would greatly enjoy hearing from some of you out there so that we can further share this wonderful hobby. I would especially like to hear from those of you who are teenagers as well. Then, we would have more in common than just our love for Old Time Radio.

Michale Henry  
4767 Kyric Lane  
San Jose, Ca. 95111

Thanks, Michael. It is refreshing that young men like yourself has found that there is more to entertainment than David Bowie, Sting, Michael Jackson, Boy George, etc, etc. I hope you have been able to introduce OTR radio to your friends. I had pretty good success introducing OTR to my nephews who now beg for more at every opportunity. Best of luck and if we can be of any help, please let us know....Editor

WANT-ADS

In my recent outing to Second Sound, 1875 So. Broadway, I found some excellent buys in both open reel equipment and cassette decks. Take a look at these.....

TEAC X2000R 10"-brand new with full-factory warranty. Auto-reverse, bi-directional record, pitch control. List price \$1500. Your cost \$925.00

PIONEER 909 - pitch control...\$499.00

TANBERG TD20A 10" - \$499.00

AKAI 3XG5D- Auto-reverse with wood veneer cover-3 speeds, \$249.00

Cassette Decks;

NIKKO ND550 - brand new w/full warranty. List \$180.00 your price \$99.00

TECHNICS RSM260..\$189.00

TEAC CX400.....\$129.00

MARANTZ SD340.....\$99.00

TECHNICS RSM51...\$189.00

JVC KD-D3.....\$115.00

PIONEER CT-4.....\$89.00

AKAI CSF12.....\$88.00

Those of you who will be looking for a good deck in preparation for the Cassette Library opening in January, should take advantage of these good buys. Drop by and see Cathy, Dave or Jerry and, remember, RHAC members get a 10% discount

By request of Roger Hill, we are running again his ad from last month's issue.

For sale at the best possible price these following items:

450 master reels of OTR shows

Sony TC 129 Cassette deck

25 reels of new Sony PR 150 1800' tape

Sony 560-D tape deck

4 reels of new Ampex 311 1200' tape

Sone 105 deck

5 reels of new Sony PR 200 2400' tape

2 Sony 377 and 366 decks

Phillips tape recorder

LR 75 receiver w/speakers

BSR EQ 110x equalizer (used twice)

Montgomery Ward combo system w/speakers

Contact Roger Hill, 1231 Grove St. #10, San Francisco, Ca. 94117 or call (415) 346-4966

## TAKING CARE OF YOUR DECK

With the grand opening of the new Cassette Library, it is important to take consideration of the care and maintenance of your Cassette deck. To provide your system with quality sound, we are dubbing our Master reel library onto quality Ampex cassettes. In order for these cassettes to last, you as the renter, must take great care in handling these cassettes as well as taking care of your decks. The following tips should be helpful in maintaining a long-lasting deck that will provide you with years of good sound.

When the tape is moving, magnetic powder and dust naturally accumulate on the heads, capstan and pinch roller. When they become too dirty, tone quality deteriorates, the output sound level drops, the previous sound is not erased satisfactorily, recordings are not satisfactory and, jamming or tape breakage may occur. Because of this, clean the heads approximately every 10 hours of use.

To clean the heads, use a cotton swab (Q-tip) dunked in a 70% solution of de-natured alcohol or commercially sold head cleaner. Remove the cassette holder lid (See manual) and press the PLAY button which rotates the pinch roller and capstan. (note; if the pinch roller is rubber, do not use alcohol for cleaning. Use a good commercial rubber cleaner which will keep it soft and pliable. Alcohol will dry out the rubber which will cause it to lose its grip on the tape). Gently swab the capstan and pinch roller until the cotton turns a dark rust color. If that occurs, you are doing fine. The lighter the color of residue on the cotton means that your capstan and roller are pretty clean. If you have a reverse mode on your deck, press the REVERSE button and hold (most decks will stop after 4 seconds of play in reverse mode) while you clean the capstan and roller going in the opposite direction.

To clean the heads, take the cotton swab and gently brush across the heads until the residue of oxides left by the tape is removed. (You may use alcohol or a cassette type head cleaner for this operation).

One other very important step to take in caring for your deck is to demagnetize the heads. To achieve this get yourself a magnetic eraser sold on the market. A "wand" type or cassette type is sufficient. (Cassette types are easier to use in that they slip in the holder in the same manner as a cassette tape). Please read the instructions before using.

When demagnetizing the heads, the POWER switch should be OFF. All nearby tapes should be removed to a distance of at least, 4 ft. Volume controls should be turned to minimum to avoid damage to speakers. When using a cassette type eraser, the power is turned on and the PLAY button is pressed. Let run for 3 seconds and then, press the STOP button. If you have the REVERSE mode press the reverse button and the PLAY button to demagnetize for the same length of time in the opposite direction. (Note; make sure that before beginning this procedure, the other components connected in your system are turned off and volume controls at minimum).

I hope these instructions make sense. If not, consult your manual. There are tips in caring for your deck along with illustrations. You won't be sorry. Your deck will last you for years and you will keep tape damage to a minimum while producing quality sound reproduction.

A final word about decks and tape. Do not be seduced by the "Great Buys" on a deck whose name you've never heard or, those "brand name" decks at "low-low prices" These decks are as basic as can be and generally do not last very long. They tend to "jam" or "chew up" your tape. Be careful when selecting a deck. Spend a little more for a better quality deck and deal with noted audio stores where you will find the most knowledgeable salespersons.

In choosing tape, be sure to avoid the discount house "specials". These tape cassettes are generally the cheapest made. These tapes will break and/or jam up in your deck. Stick with name brand tape. You will pay a little more, but, it will be worth it.

## TAPE REVIEW

I recently ran across a suspense show in our tape library that merits listening to. A series that appeared in 1949 on CBS on Tuesday evenings and featured the man from Scotland Yard, Inspector Peter Black. Sponsored by Mollie Shave Cream and Dr. Lyon's Tooth Powder, PURSUIT according to John Dunning, was a "high-quality series that came a bit too late in the game to make much of an impact". Played by Ted DiCorsica and later by Ben Wright, Inspector Black was always in relentless, dangerous pursuit, when "man hunts man". Elliott Lewis produced and directed the series which had on its staff the best in radio writers such as Anthony Ellis and E. Jack Newman.

Check out tape #110., which has four episodes. I think you will enjoy them.



TUNING IN COLORADO SPRINGS...

Mike Fields sent us Kenvin Shields OTR schedule for the month of October. Kevin's show can be heard on KCMN, 1530 AM on Sundays from 4 til 7 pm.

- Sunday Oct. 5th - THE LIFE OF RILEY - "Uncle Baxter's Return" 1/31/48  
THE FRED ALLEN SHOW - Guest, Monty Wooley" 12/28/47  
CAN YOU TOP THIS? - 5/14/48  
CHANDU, THE MAGICIAN - "Search For Robert Regent" part 37&38 8/18/19/48  
ESCAPE - "Shark Bait" 6/1/50  
YOURS TRULY, JOHNNY DOLLAR - "The Matter of the Medium Well-Done" Pt 5  
5/18/56
- Sunday, Oct. 12th - THE GREAT GILDERSLEEVE - "Servicemen For Thanksgiving" 11/16/41  
FIBBER MaGEE & MOLLY - "I Can Get It For You Wholesale" 12/9/41  
OZZIE & HARRIET - "Stuck In His Own Way" 11/7/48  
CHANDU, THE MAGICIAN - "Search For Robert Regeant" Parts 39 & 40 8/20-23/8  
NIGHTBEAT - "Marvelous Machine" 7/5/52  
HOP HARRIGAN - 11/10/42
- Sunday Oct. 19th - FIBBER MaGEE & MOLLY - "That Hall Closet Routine" 3/12/40  
BOB HOPE SHOW - "Guest: Jack Kirkwood" AFRS  
THE GREAT GILDERSLEEVE - "Gildy's Looking For A New Secretary" 9/20/50  
CHANDU, THE MAGICIAN - "Search For Robert Regeant" 41 & 42 8/24-25/48  
X MINUS ONE - "The Tunnel Under The World" 3/14/56  
LET'S PRETEND - No date
- Sunday Oct 26th - THE STAN FREEBERG SHOW - "I Was A Teenage Werewold" No date  
THE BOB & RAY SHOW - No date  
CHANDU, THE MAGICIAN - "Search Fro Robert Regent" #43 & 44 8/26-27/48  
MERCURY THEATRE - "The War Of The Worlds" 10/30/38

Good Listening....

Attention, Colorado Springs members....!! Kevin and Mike are trying to get Springs Chapter Meetings going again. If you are interested in reorganizing and getting an active chapter going again, call Mike at 598-0253. Efforts will be made to locate a meeting place with a time and date. Kevin will be promoting the club on his show. When a date is set for a meeting, a group from Denver will come down to help out with club information, a program, etc, etc. Give Mike a call. Let's get started, again!!!!

Thanks, Mike, and good luck !!

NEW OFFICERS ELECTED

At the last general membership meeting, the new officers for 1986-87 were elected unanimously. They are as follows: President - John Cook; Vice-President - Dick King; Secretary - Reid Hansen, Treasurer - John Licht. The remaining Board Members are the same as last years and the positions they hold are appointed with the approval of the BOD. One new addition is Bill Stipp.

A special thanks to Herb Duniven for an excellent job as President. Herb, as many of you know, came out of retirement to take a job with the FDIC and will be gone a great deal of the time travelling around the country visiting various financial institutions. We wish Herb the best in his new job. Herb promises to be around as often as he can and give us the needed support that helps the club keep going.

Thanks again, Herb, for your fine leadership and a successful year for RHAC..

IN FOND MEMORY

OTR Fans were saddened to hear of the passing of two of radio's great personalities, Virginia Gregg and Frank Nelson. As Character actors on a great many radio shows, they will be remembered for their fine performances. Frank Nelson appeared as a lovable character on the Jack Benny Show in many funny roles. You remember, when hailed, he would reply with his classic, drawn-out, "Yeeeesssss?" Virginia Gregg's most notable role, other than her numerous radio character portrayals, was the voice of the mummified mother of Norman Bates in Alfred Hitchcock's thriller PSYCHO and two sequels.

They are gone but, fortunately, we will still hear them over and over in their many radio performances.

# Entertainment

## Show biz reels at nostalgia shop Radio show host opens business

**H**UMPHREY Bogart, Judy Garland, Marilyn Monroe and the Three Stooges have moved into a little place on Broadway.

Vintage, a "nostalgia" store offering posters, stills, lobby cards, and audio and videotapes of old shows and movies, opened yesterday at 1118 Broadway.

Jim Hawthorne, longtime Denver radio and television personality, said he opened the business because "so many people were asking me why they couldn't get things like posters, tapes and records. One or two places in town carry a few things, but nobody carries everything related to show business."

Hawthorne hosts *Those Were the Days*, a weekly radio show on KOA (850 AM) about vintage entertainment. It airs Saturdays from 10 p.m. to midnight, and Sundays 9 to 11 a.m.

Gordon Lee, who played Porky in the *Our Gang/Little Rascals* comedy series, officially opened the store yesterday at noon by cutting a ribbon that was made of a 35mm print of Charlie Chaplin's film *The Gold Rush*.

Among the Denver memorabilia on display at the store is a seat ornament and the box-office sign ("Adults 35¢, Children 14¢") from the old Gem Theatre.

"It was the last theater left on Curtis Street," said Hawthorne. "I got over there just as they were tearing it down (in 1974). The bulldozers were right behind me and a guy was just getting ready to throw the box-office sign into a trash pile."

The mementos in the store took months to gather, he said.

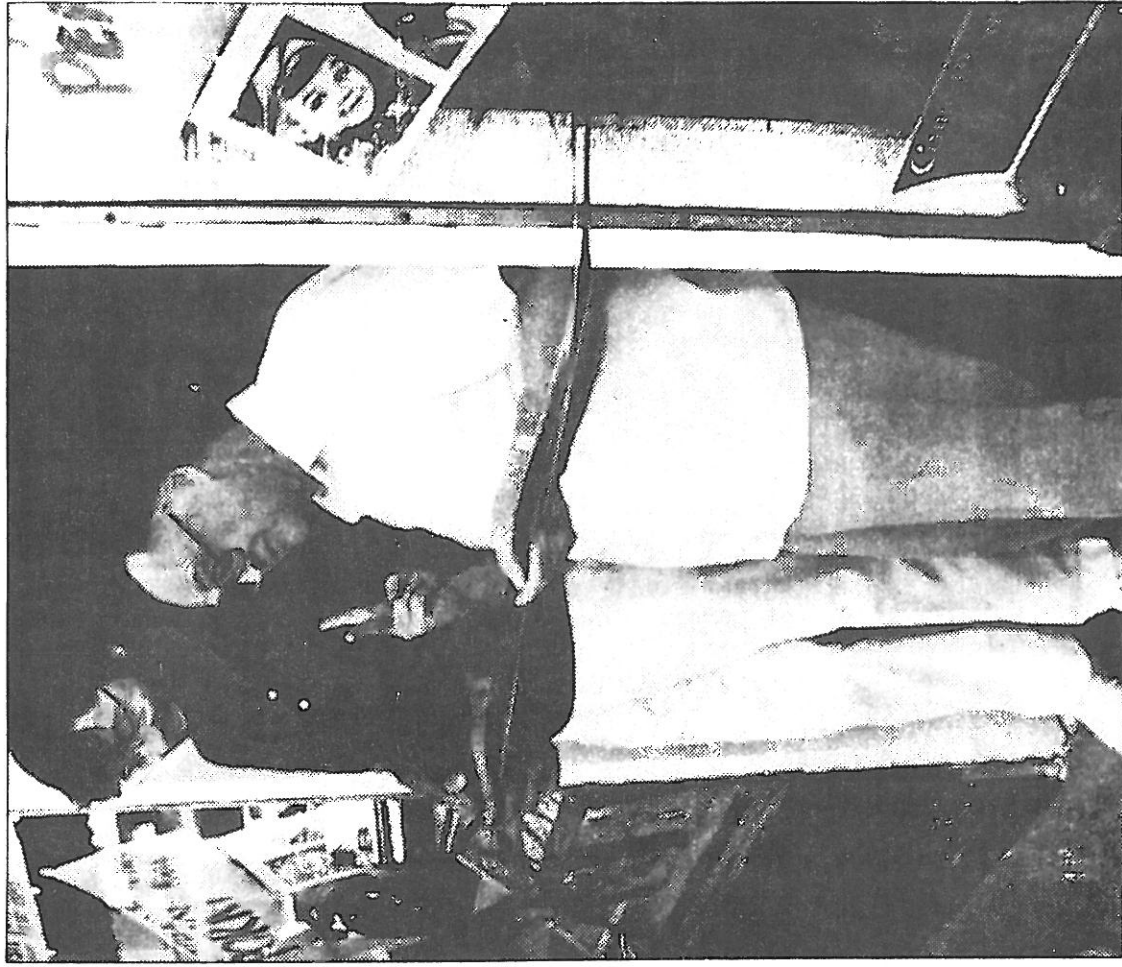
"I would ask somebody about something and they'd say 'Go to L.A.:' somebody else would tell me to write to some place in Connecticut," he said.

The inventory includes videocassettes of such movies and TV shows as *The Avengers* and *Lost in Space*. Gene Autry in *Boots and Saddles*, *Phantom of the Opera*, Rudolph Valentino in *The Eagle*, the Nazi documentary *Triumph of the Will* and *Best of Betty Boop*.

Songs and programs of the 1930s and 1940s play from the speaker of an old Stewart-Warner radio beside recordings by Marilyn Monroe, Doris Day and Judy Garland as well as records of radio broadcasts of *The Maltese Falcon* and *Casablanca* featuring the movie cast.

A framed copy of an old magazine ad for Chrysler suggests, "The way to feel young at any age is to live in Denver ... breathe the mountain air ... and drive a Chrysler."

The store is open from noon to 6 p.m. Mondays through Saturdays.



DICK DAVIS/REXUS Mountain News

Gordon Lee, left, and Jim Hawthorne open Vintage at 1118 Broadway.

## RHAC TAPE LIBRARY

<u>REEL 639 RHAC 1986 OLD TIME RADIO CONVENTION</u>		1800'
1L	6-7-86	Welcoming Remarks And Introductions Fred Foy Introduction Recreation: Sorry Wrong Number National Radio Panel: P. Baer, S. Edwards, J. Foray, F. Foy
2L		National Radio Panel - Concluded June Foray Describes How She Developed Her Voices
1R		Denver Radio Panel: Jim Hawthorne, Dick McDaniel, Don Roberts, Pete Smythe
2R		Original Radio Drama: So Good Together
<u>REEL 640 THE LONE RANGER</u>		1200'
1L	12-24-54	Widow's Spider Web
	12-27-54	Interrupted Journey
2L	12-29-54	The Outlaw Town
	1-28-55	The Emissary
1R	3-14-55	The Inferno
	4-25-55	Dan Reid's Return
2R	5-4-55	Mystery Hotel
	5-6-55	5:15 Deadline
<u>REEL 641 SCREEN DIRECTOR'S PLAYHOUSE</u>		1200'
1L	4-17-49	The Best Years Of Our Lives
	4-24-49	The Sky's The Limit
2L	5-1-49	The Trouble With Women
	5-15-49	Hold Back The Dawn
1R	5-22-49	Her Husband's Affairs
	5-29-49	Trade Winds
2R	6-5-49	The Killers
	7-1-49	Mr. Blandings Builds His Dream House
<u>REEL 642 SCREEN DIRECTOR'S PLAYHOUSE</u>		1200'
1L	7-8-49	The Big Clock
	7-15-49	Yellow Sky
2L	7-22-49	Cazbah
	7-29-49	Saigon
1R	8-5-49	Fort Apache
	8-12-49	Jezebel
2R	8-19-49	Love Crazy
	8-26-49	Appointment For Love

## RHAC TAPE LIBRARY

<u>REEL 643</u>	<u>SCREEN DIRECTOR'S PLAYHOUSE</u>	1200'
1L	10-3-49 The Senator Was Indiscrete 10-10-49 Criss-Cross	
2L	10-17-49 Pitfall 2-17-50 It's In The Bag	
1R	3-3-50 Paleface 3-17-50 Champion	
2R	3-24-50 Chicago Deadline 3-31-50 The Dark Mirror	
<u>REEL 644</u>	<u>SCREEN DIRECTOR'S PLAYHOUSE</u>	1200'
1L	4-28-50 Rope Of Sand 5-12-50 Butch Minds The Baby	
2L	5-19-50 Miss Grant Takes Richmond 6-2-50 She Wouldn't Say Yes	
1R	12-7-50 My Favorite Wife	
2R	12-21-50 Miracle On 34th Street	
<u>REEL 645</u>	<u>SCREEN DIRECTOR'S PLAYHOUSE</u>	1200'
1L	11-9-50 Shadow Of A Doubt	
2L	11-16-50 Lifeboat	
1R	11-23-50 Cluny Brown	
2R	11-30-50 Mrs. Mike	
<u>REEL 646</u>	<u>YOURS TRULY JOHNNY DOLLAR</u>	1200'
1L	-61 The Ring Of Death Matter AFRS The Carboniferous Dolomite Matter	
2L	8-5-62 The Case Of Trouble Matter 3-9-54 The Terrified Twan Matter	
1R	4-7-51 The Alonzo Chapman Matter 6-6-51 The George Palmer Matter	
2R	2-18-49 The Paricoff Matter 5-5-53 The Blackmail Matter	

RADIO HISTORICAL ASSOCIATION OF COLORADO,  
A NONPROFIT CORPORATION

NAME

The name of the organization is the RADIO HISTORICAL ASSOCIATION OF COLORADO, A NONPROFIT CORPORATION.

PURPOSES

The purposes of the Corporation are:

1. To promote interest in old time radio programming, programs and personalities.
2. To develop and maintain a circulating tape library of old time radio programs and other recorded materials for the benefit of Members and students of radio history.
3. To develop and maintain a circulating library of documentary materials dealing with old time radio for the benefit of Members and students of radio history.
4. To develop and publish a periodic newsletter dealing with old time radio for the benefit of Members and students of radio history.

MEMBERSHIP

1. There shall be two classes of membership in the Corporation--regular and honorary.
2. Upon paying the annual dues established by the Corporation's Board of Directors, (the Board) any person may become a regular member of the Corporation for the period covered by the dues.
3. The Board may grant honorary membership in the Corporation to any person thought by the Board to have made a significant contribution to old time radio, to interest in old time radio or to the Corporation. Honorary Members shall not be required to pay dues, but in all other respects shall have the same rights and duties as regular Members.
4. Regular membership meetings shall be held the third Thursday of each month at time and place to be contained in the Corporation's newsletter, unless otherwise designated by the Board. Publication in the newsletter shall be the only notice required for regular membership meetings.

ELECTIVE OFFICES

1. The elective offices of the Corporation shall be those of President, Vice-president, Secretary, and Treasurer. One person may not hold more than one office at any one time except the offices of secretary and treasurer.
2. Officers shall be elected by majority vote of the Members attending, either in person or by proxy, the September membership meeting. Persons elected to office shall serve for a period of one year beginning October 1.
3. A vacancy occurring in an office shall be filled, for the balance of the unexpired term, by vote of the Board.

APPOINTIVE OFFICES

1. In addition to elective offices, there shall be the following appointive offices: Membership Chairman, at least one Tape Librarian, a Reference Librarian, Newsletter Editor and such other offices as the Board may determine from time to time.
2. The appointive offices shall be filled by a majority vote of the Board.
3. Any person holding an appointive office may hold any other office in the Corporation at the same time.
4. A person holding appointive office shall serve at the pleasure of the Board.

BOARD OF DIRECTORS

1. The Board of Directors of the Corporation shall consist of those persons serving for the time being as elected and appointed officers.
2. Regular meetings of the Board shall be held, without further notice, on the second Thursday of each month at the home of the President, unless at any meeting an alternate time, date and place is selected for any future meeting. No other notice for regular Board meetings need be given, but rescuable attempts must be made to notify the members of the Board of special meetings. Attendance at a special meeting of a majority of the members of the Board shall be presumptive evidence of the reasonableness of the attempts to give notice of the meeting and the meeting shall be presumed official. At a regular or special meeting the board may take up such business as may seem appropriate, but, in any event, the Board shall meet in the month of September of each year before the September meeting of the Members to take up nominations for, and appointment of, officers for the ensuing year.
3. The Board shall be responsible for the management of the Corporation and the setting of Corporate policies, including the amount of annual dues, the selection of honorary members, the setting of tape and reference library user fees, late charges and user limitations, scheduling meetings of Members and giving Members notice of meetings in the Newsletter by any other rescuable means, scheduling of other Corporate activities, overseeing the publication of the Corporate Newsletter, authorizing Corporate expenditures, and doing such other things as may be necessary for the smooth functioning of Corporate affairs.

AMENDMENT OF THESE BY-LAWS.

These By-Laws may be amended from time to time by the affirmative vote of a two-thirds majority of the Members.

DISSOLUTION

In the event the Corporation should dissolve, all assets of the Corporation shall be distributed to the most similar charitable organization as the Board may select.

Mr. & Mrs. J. P. Cook  
3344 So. Jasper Ct.  
Aurora, CO 80013

BENSEN, BARRETT  
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PINE, CO  
80470-

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