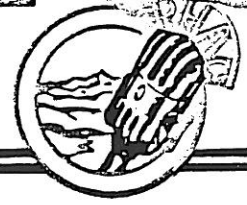


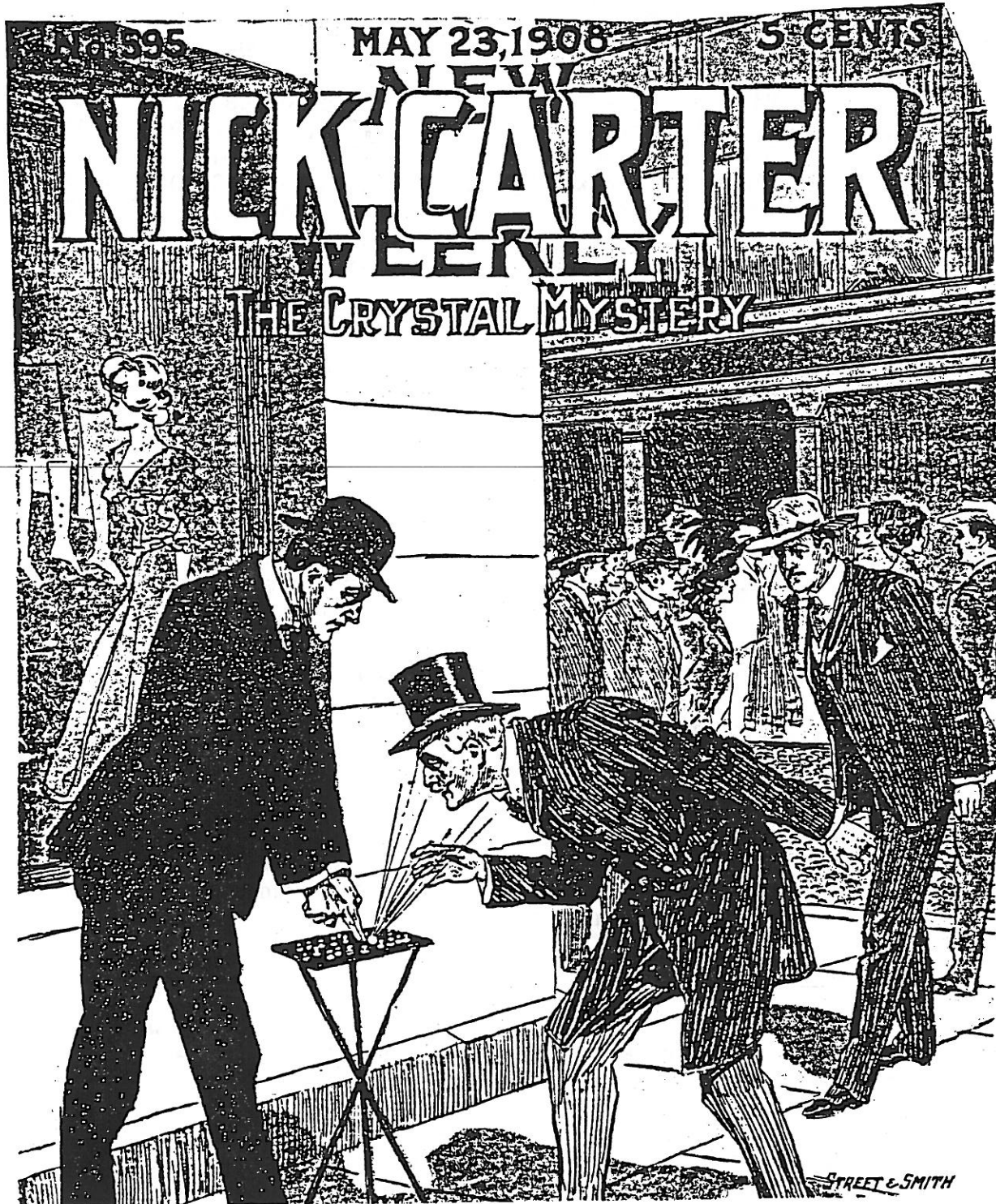
# RETURN WITH US NOW...

The Radio Historical  
Association of Colorado, Inc.



VOLUME 13, NUMBER 4

NOVEMBER, 1987



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, contact one of the following officers or board members:

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598-0253
- TAPE DONATIONS.....Herb Duniven and Bill McCracken (See above)

Address all correspondence to R.H.A.C., P.O. Box 1908, Englewood CO 80150

ABOUT THE COVER

Nick Carter, Master Detective began as a character in the 1886 pages of Street and Smith's New York Weekly, according to John Dunning in Tune In Yesterday; and as a radio program, premiered on Mutual April 11, 1943. This highly successful radio adaptation ran until 1955 and, of course, was a vehicle for the brilliant acting career of Lon Clark who was one of the distinguished guests at this year's RHAC annual convention. This issue of Return with Us Now ... has an article by your editor about the convention. By the way, the Club has received a note from Lon Clark, thanking us for our hospitality and friendship. Lon, the pleasure was all our's;

NEXT MEETING

The next meeting of RHAC is Thursday, November 19 at The Church of the Master, 5152 E. 17th Ave, Aurora, at 7:30 PM. Robert C. Dorr, attorney for patents and intellectual property, will speak about copyright laws that govern old-time radio and will answer questions afterwards. A very interesting meeting. Be there!

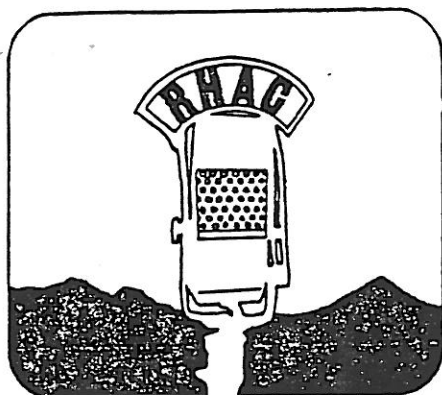
COLORADO SPRINGS CHAPTER MEETING

The Springs chapter shows videotape highlights of the Denver meeting and will meet Monday, Nov. 16, at 7:30 PM. Please call Mike Field at the number listed above for directions to his new home. His address is 7925 Sangor.

CASSETTE COLLECTORS - Bill Stipp, cassette librarian, suggests that members may pick up orders at his home, listed above, for faster service. Call him first, however, evenings or during the daytime, Sunday through Tuesday. They may be mailed back. Also, please give plenty of alternate choices when ordering.

REFLECTIONS ON RHAC'S THIRD ANNUAL  
CONVENTION, SEPTEMBER 12, 1987

by Dan Decker, Editor



Radio Historical Association of Colorado

We reported in last month's Return With Us Now that the Club's youngest member, 14-year-old Corey Harker of Fort Collins, said that RHAC's convention this year was "the most exciting week-end of my life." That echoes quite succinctly, I believe, the feelings of many of us. In the lines that follow, I will summarize what I remember of this year's convention and perhaps

it will recall some memories for you as well.

In the first place, our guests this year were unforgettable: Lon and Michelle Clark, Fred Foy, Peg Lynch, Jim Hawthorne, John Dunning, Jean Dran, and Doris Shoemaker. We heard them in unforgettable old-time radio re-creations of The Whistler and Ethel and Albert, ably assisted by some of the Metro State Players and some of our club members. In addition, we heard them recall old radio as our guests participated in panel discussions. And, who can forget Fred Foy positioning himself in front of that microphone and with his strong, vibrant voice introducing The Lone Ranger, or Lon Clark doing Nick Carter, Master Detective with a voice that many of us have heard hundreds of times from recordings and which we will never tire hearing again and again and, thanks to the existence of RHAC, will have that privilege often.

The Club's appreciation of our guests was apparent in the rapt attention, the abundant questions, and the sincere applause that followed the presentations. However, the appreciation was also extended to RHAC by the guests for our efforts in preserving old-time radio. Lon Clark summarized these feelings best, I think, when he said, "You are not letting that remarkable era be forgotten." While that is no doubt true, our task is made so much more enjoyable by the generosity of these wonderful actors, announcers, and writers who came to us from California, New York, and Connecticut. By the way, it will be a long time before those of us who were at the convention will forget that day and those guests!

As is always the case at OTR conventions, many fascinating facts about old radio are learned. Lon Clark, for example, told about the difference between the programs that originated in Los Angeles from those which originated in New York. He said that he could always tell from where a show originated by just listening to the voices of the actors, because the voice quality was different. This was so, he said, because radio actors in California received their training from motion pictures, whereas those in New York received their training from the stage. Lon said that the latter learned to project their voices much more effectively and it was apparent by the way they read their lines.

Fred Foy, who announced The Lone Ranger for nearly ten years, said that he got locked into announcing even though he started out as an actor and could easily have followed that vocation as a career. Fred also announced for The Challenge of the Yukon and The Green Hornet and occasionally acted, especially when a last-minute replacement was needed. Lon Clark spoke of the opportunities for actors and announcers when he said, "Radio was the only artistic medium in which actors' possibilities were unlimited."

One panel discussion concerned contemporary radio. One person said that radio is much like fashions: it runs in cycles, and right now the fashion is talk shows and music formats. Will radio drama ever come back? The consensus was, "Not in the foreseeable future, because the advertising money is just not there." The best example of efforts of revival was CBS Radio Mystery Theater a decade ago. Answering the question about whether shorter dramatic programs might be a possibil-



REFLECTIONS... continued

ity, Peg Lynch, writer of and actor in the daily Ethel and Albert program from 1938 to 1950, said that experience has shown that stations do not want fifteen and thirty minute formats of drama.

Clearly, RHAC's third annual convention was a smashing success and will live in our memories for a long time to come.

TUNING IN

KEVIN SHIELD'S OTR SHOW, KCMN, 1530 AM, 4-6:45 PM, SUNDAYS

- 11-8 Jack Benney Show "Annual Spring Picnic" (1955)  
Ozzie and Harriet "David Sells Ozzie's Coat" (6-26-45)  
Mercury Theatre on the Air "Count of Monte Cristo" (8-29-38)
- 11-15 Fibber McGee and Molly "Soap Box Car for Teenie" (4-26-51)  
Phil Harris, Alice Faye Show "At the Circus" (4-10-49)  
Theatre Guild on the Air "1984" (4-26-53)
- 11-22 Theatre Guild on the Air "Big Football Game" (11-25-45)  
Judy Conova Show "A Day in the Life of J. C." (11-29-47)  
Cavalcade of America "Time to Grow" (3-31-53)  
Ma Perkins Show, last episode of the show (11-26-60)  
Young Dr. Malone, last show (11-26-60)
- 11-29 Halls of Ivy "Ivy Willed a Masterpiece Painting" (1-24-51)  
Jimmy Durante Show with Al Jolson (1-21-48)  
Lux Radio Theatre "O.S.S." (11-18-46)
- 12-6 Mel Blanc Show "Birthday Card" (9-3-46)  
Our Miss Brooks "Problem with the Party Line" (11-20-49)  
Gunsmoke "Speak Me Fair" (12-2-56)  
On Stage "Hanging at Four Oaks" ----

DON TUCKER'S OTR SHOW, KNUS, 710 AM, 3-5 PM, SUNDAYS

- 11-8 Glamour Manner (1946)  
Suspense "The Burning Court" (6-17-42)  
X Minus One "Dr. Grimshaw's Sanitarium" (7-14-55)
- 11-15 Fibber McGee and Molly "Soap Box Derby Car for Teenie" (4-26-51)  
Theatre Guild on the Air "1984" (4-26-53)
- 11-22 The Great Guilderslieve "Big Football" ----  
Cavalcade of America "Time to Grow" (3-31-53)  
Ma Perkins Show, last show (11-26-50)  
Young Dr. Malone, last show (11-26-50)
- 11-29 Halls of Ivy "Ivy Willed a Masterpiece Painting" (1-24-51)  
Mercury Theatre on the Air "Count of Monte Cristo" (8-29-38)
- 12-6 Our Miss Brooks "Problem with the Party Line" (11-20-49)  
Jimmy Durante Show with Al Jolson (1-21-48)  
On Stage "Hanging at Four Oaks" ----

# Way We Were

A look at Chicago's past / By Bob Hughes

## '30s 'Lights Out' was a shining half hour in radio horror

**T**urn off the lights. Turn on the radio. Now sit with your back to the radio, alone in the dark. And listen to a sinister voice tell you that something ... something ... is creeping up behind you ... reaching for your neck ... but don't turn around ....

And then, suddenly ....

But that would give away one of the terrifying taped episodes of "Lights Out," a radio show that originated in Chicago and chilled the blood of listeners for several years. "Lights Out" debuted on April 17, 1935, as a 15-minute show on NBC's Red Network out of Chicago but was so popular that it was expanded to a half hour. It ran until Aug. 16, 1939, according to Chuck Schaden, host of WNIB-FM radio's "Those Were the Days" show and WBBM-AM's "Radio Classics."

Willis Cooper was the writer who originated the show, but he left for Hollywood in 1936. Arch Obeler took it over "and made it his," according to Schaden. "Lights out, everybody," was the announcer's greeting during the show's Chicago run.

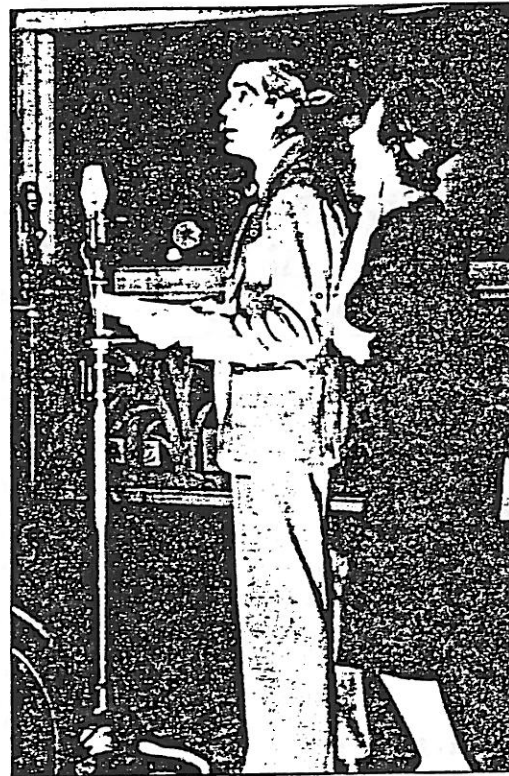
The spirits, ghouls and other minions of evil on "Lights Out" were very real to the regular fans, who often literally turned out their lights and sat close to each other in the dark to listen. Such masters of the macabre as Hollywood's Boris Karloff and Peter Lorre appeared in episodes, as did a whole host of talented shrieking and screaming local dramatic personnel.

A column about radio in *The Tribune* in 1936 notes that one local star of the show, Sidney Ellstrom, "has been put to death in the show more than 100 times. And his endings have all been grisly and gruesome. He's been skinned alive, boiled in oil, devoured by a man-eating jungle plant, strangled by a vampire. He has been drowned, electrocuted, poisoned, buried alive, decapitated and dismembered."

Another column notes that hard-boiled fans after one episode accused Cooper of "going soft." The previous night's episode had been too tame, they charged. The episode "concerned a guy harassed by his subconscious mind and wound up mildly with three suicides," the columnist related, noting that Cooper admitted it was not quite up to standard. Cooper "brooded for several days," then cooked up a "masterpiece of fiendishness" which he called "Sepulveda's Revenge."

"It will satisfy all who insist on HORROR with capital letters," Cooper said. "In this one," the columnist recounted, "Cooper warms up on a cleaver and trunk murder and tops it off with an episode in which a husband beheads his wife."

Jules Herbuveaux, 88, former vice president of the National Broadcasting Company and first general manager of radio station WMAQ, remembers "Lights Out" as "a good, scary show." He notes that radio writing can sound somewhat stylistic and stilted, compared with television drama. In a radio show, a character



Boris Karloff and a local actress in a 1930s episode of NBC radio's "Lights Out" show.

might have to say, "Hand me that wrench over there. I've got to get this bolt loose." [GRUNT!] [SCREECH]. On television, there's no need for such a monologue. The viewer sees the wrench and the bolt and the effort it takes to loosen it ... and thereby gains realism but loses what can only be created by personal imagination, Herbuveaux says.

No picture can convey the horror expressed by the doctor who enters a room to find a man turned inside out by "The Dark," while a crazed hag laughs in the background, or his scream of terror when the creeping dark engulfs him.

The sound-effects man played a more important role on "Lights Out" than on most radio shows. Herbuveaux chuckles as he recalls one "who was the first man to drop a pumpkin off a 12-foot stepladder onto a concrete slab to simulate a body hitting the pavement."

Probably one of the sound man's triumphs on "Lights Out" came when a dentist strapped down a patient and drilled his teeth away—without anesthetic—in revenge for some atrocity the miscreant had visited upon a young wife named Mary. The sound of the drill was most compelling.

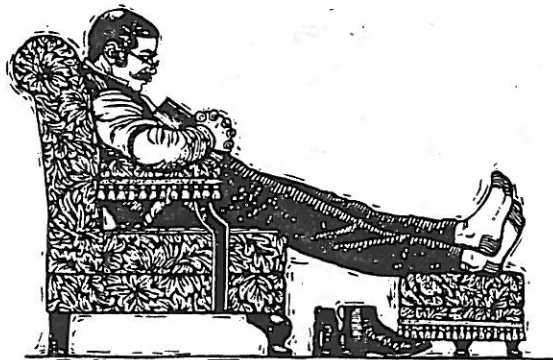
In 1942 Obeler revived the show in New York, over CBS. It went off the air in 1946 but returned adapted for television from 1949 to 1952, Schaden says.

The most famous of all "Lights Out" programs—the one most listeners recall—had overtones of Orson Welles' "War of the Worlds." It involved a chicken heart that ran amok in a scientist's laboratory ... beating ... beating ... and doubling in size every hour until the pulsating organ burst out of its building, engulfed the town and threatened to engulf the world. Efforts to stop it were too little and too late.

Photo courtesy of Chuck Schaden collection, Museum of Broadcast Communications, Chicago

# Vocabulary And Imagination Enhanced By Radio

—MOUNTAIN STATES COLLECTOR—June, 1980



By Myrl E. Sweeney

As radio progressed the vocabulary of the American people took on new words. The words were old words used only by the engineers in the laboratory. Words such as "static", an unnecessary noise that often found its way into the radio receiver; "interference", any outside noise that interfered with the clear reception of a broadcast; and "hook up", "tune in", "wavelength" were now used in everyday conversation by millions of people.

The control room was part of the studio framework. No matter how good commentators, news broadcasters, actors and actresses were, they could not be effective without the producer, director and technicians who sat behind the huge glass windows of the control room. The people in the control room kept the daily broadcasts well organized and on schedule.

The producer of a radio show was perhaps first in importance to the broadcasting of any program. He had many duties to perform before the program began, and while the program was in progress. First he planned the show, next he decided how long it would take to produce it and then he chose the actors who would perform on the show. While the show was on the air, he sat in the control room behind the sound-proof glass to make sure everything went as planned.

The duties of the director were different than the producer. The director sat inside the studio where he could be seen by all the performers. He kept them moving along in their parts by giving them signals. He also provided cues for the commercials given between each performance.

## CLUB NOTES

Corey Harker, 8340 Mummy Range Dr., Ft. Collins CO 80525 writes: if anyone has "Blondie" or "Topper" shows, please contact me. Phone: 669-8571.

The Board has tentatively decided not to have a convention next year unless someone is willing to chair it. Several small conventions is a possibility.

The sound technician controlled each microphone, testing for loudness or softness. He controlled the music used in the background of the program and between each act. When the music and commercials were on tape, the technician switched to the tape room. Groups of musicians played in the studio proper for musical shows. Their music was often recorded on tape for later use.

In addition to the director and actors in the studio, was the sound effects man who produced the necessary sounds. His part was very important to all dramatic shows and some times for news broadcasts and commercials. He could invent many sounds from many different objects. A scrap of crumpled cellophane created the sound of eggs frying in a skillet or the sound of a crackling fire in a fire place. To produce the sound of sleet from a cold driving rain, bird seed was spilled on parchment stretched over a frame. A squeaky door was opened slowly for the feeling of suspense. It was opened quickly for the sound of action and slammed hard for the horror of violence.

The listener knew when a horse galloped into the dusty sunset, though the sounds of the horses hooves beating the retreat came from two halves of coconuts being plopped onto a sheet of tin. The infant's cry was made by a person who specialized in making a child's cry sound real. When the heroine of a show was treated cruelly, the audience wanted to protect the lovely queen of the air-waves. But, when footsteps could be heard on the gravel path outside her door, they knew her lover had come to protect her. The footsteps that sounded so real were made by the sound effects man shuffling his feet in a box filled with gravel.

The performers themselves were called upon to give their best in acting. Those who never failed to be on time and those who studied hard to give a professional performance were known in the radio world as "good troupers". All performers agreed that it was a frightening experience to talk into a metal instrument (often called the tomato can) because they were used to acting before a live audience.

In the early days of radio men and women were hired by the radio stations to scout for new talent for broadcasting. These "talent scouts" visited theatres, concert stages and every place that performers were apt to gather. Their job was to convince these people of the possibilities of success in their careers by performing before the microphone of radio.

Bill Stipp and Ed Sly are looking for a ten and one-half inch reel-to-reel tape recorder with a 15-inch ips speed to rent, borrow, or steal for a possible Club acquisition of programs. Call Bill at 422-1144 or Ed at 431-5067.

Tommy Thompson, 195 So Yuma, Denver, has an AKAI Dekorder reel-to-reel, model 7100 for sale for \$125 and a Sony 6306X for \$150.

Bill Stipp, cassette librarian, asks that borrowers return tapes within the one-month loan period.

RHAC TAPE LIBRARY

TAPE 731 THE LONE RANGER

1200'

- 1L 9-8-54 Daybreak At Crosstrails
- 9-10-54 Boots And A Bloodhound
- 2L 9-13-54 A Church For Palemos
- 9-15-54 Paydirt In Outlaws
- 1R 9-20-54 Freightline Scheme
- 9-22-54 The One-Peso Bill
- 2R 12-20-54 The Killer's Gun
- 43 The Whistler (AFRS)

TAPE 732 THE LONE RANGER

1200'

- 1L 10-18-54 Conference With General Lee
- 10-25-54 Mort Kinney And The Cigar Band
- 2L 10-27-54 Vigilantes And Lorenzo
- 10-29-54 The Loyal Betrayer
- 1R 11-1-54 End Of The Trail
- 11-3-54 Inky's Adventure
- 2R 4-29-55 The Vindictive Corys
- 11-21-55 Two Weeks To Go

TAPE 733 TRUE DETECTIVE MYSTERIES

1200'

- 1L 3-18-37 The Rattlesnake And The Barefoot Bride
- 3-25-37 Horror In A Hospital Ward

- 2L 4-1-37 The Black Legion: Secrets Never Told Before
- 4-8-37 Buddha Man Mystery
- 1R 4-15-37 New Jersey's Girl In The Iron Mask
- 4-22-37 Helen Clevenger Case
- 2R 4-29-37 Trailing Red Ryan, Jekyll And Hyde Bandit
- 5-6-37 Death In Step In: Who Killed The Girl On The Rocks

TAPE 734 KRAFT MUSIC HALL/COMMAND PERFORMANCE USA

1200'

- 1L 4-11-46 KRAFT MUSIC HALL: w/ Eddie Duchin, Marilyn Maxwell
- 4-18-46 KRAFT MUSIC HALL: Easter Show
- 2L 5-2-46 KRAFT MUSIC HALL: w/ Bob Hope, Joe Frisco, Peggy Lee
- COMMAND PERFORMANCE USA: w/ Bing Crosby, Bob Hope
- 1R COMMAND PERFORMANCE USA: w/ Frank Sinatra, Francis Langford
- 1-15-44 COMMAND PERFORMANCE USA: w/ Francis Langford, Spike Jones
- 2R 9-11-45 COMMAND PERFORMANCE USA: Dick Tracy In B Flat

## RHAC TAPE LIBRARY

TAPE 735 ROMANCE

1200'

1L 10-8-55 Sir Henry - Part 1  
 10-15-55 Sir Henry - Part 2

2L 10-22-55 The Mission  
 11-5-55 The Bear

1R 8-25-56 The Caddis Fly  
 9-8-56 Bill Gunn's Mermaid

2R 10-6-56 Earthquake  
 10-27-56 Lovely Dead Letter

TAPE 736 CAVALCADE OF AMERICA

1200'

1L 9-30-52 The Gig Of The Saginaw  
 10-7-52 One Way Out

2L 12-12-50 Ulysses In Love  
 3-26-45 Grandpa And The Statue

1R 10-11-43 Bob Hope Presents  
 1-10-44 Here Is Your War

2R 3-27-44 So Sorry - No Mercy  
 4-3-44 Ambulance Driver, Middle East

TAPE 737 PAT NOVAK FOR HIRE / PETE KELLY'S BLUES

1200'

1L 4-16-49 Dixie Gillian  
 4-23-49 Bruno Zweiss - Rita Malloy (AFRS)

2L 4-30-49 Wendy Morris (AFRS)  
 5-14-49 Geranium Plant (AFRS)

1R 6-14-49 Agnes Bolton (AFRS)  
 6-11-49 Georgie Lampson (AFRS)

2R 6-18-49 Joe Dineen  
 8-29-51 PETE KELLY: Vita Brand Matter

TAPE 738 PAT NOVAK FOR HIRE

1200'

1L 2-20-49 Jack Of Clubs  
 2-27-49 Amnesia Case - Marcia Halperin

2L 3-4-49 Fleet Lady  
 3-11-49 Ruben Calloway's Pictures

1R 3-18-49 Rory Malone  
 3-27-49 Joe Candoni - Blackmail Pictures (AFRS)

2R 4-2-49 Joe Feldman (AFRS)  
 4-9-49 Sam Tolliver (AFRS)



REEL 143C YOURS TRULY JOHNNY DOLLAR

1200'

1L	8-24-56	The Kranesburg Matter - Part 1
	8-27-56	The Kranesburg Matter - Part 2
	8-28-56	The Kranesburg Matter - Part 3
	8-29-56	The Kranesburg Matter - Part 4
2L	8-30-56	The Kranesburg Matter - Part 5
	8-31-56	The Kranesburg Matter - Part 6
	9-3-56	The Curse Of Kamashek Matter - Part 1
	9-4-56	The Curse Of Kamashek Matter - Part 2
1R	9-5-56	The Curse Of Kamashek Matter - Part 3
	9-6-56	The Curse Of Kamashek Matter - Part 4
	9-7-56	The Curse Of Kamashek Matter - Part 5
	9-10-56	The Confidential Matter - Part 1
2R	9-11-56	The Confidential Matter - Part 2
	9-12-56	The Confidential Matter - Part 3
	9-13-56	The Confidential Matter - Part 4
	9-14-56	The Confidential Matter - Part 5

REEL 144C MUSIC SHOWS (15 MINUTES EACH)

1L		Les Brown With Margaret Whiting
2L	'51	Les Brown With Johnny Mercer And George Shearing
1R	'52	Stan Kenton With Ray Noble And Lionel Hampden
2R	2-3-54	Ray Anthony

REEL 145C THEATER GUILD ON THE AIR

1L	2-27-49	Payment Deferred
2L	4-18-48	Anna Karenina
1R	3-6-48	Tales Of Edgar Allen Poe
2R	4-10-49	Moby Dick

REEL 146C CHICKEN MAN(Each Episode 1½ to 3 Minutes Long)

1200'

		(Donated By Bill Bales)
1L		Superman Farce--WZFL, Chicago
2L		Superman Farce--WZFL, Chicago
1R		Superman Farce--WZFL, Chicago
2R		Superman Farce--WZFL, Chicago

REEL 152C THE SHADOW

1200'

1L	'38	White God
	9-24-39	Can The Dead Talk
2L	3-3-46	Island Of The Ancient Dead
	3-10-46	Ghost Without A Face
1R	3-17-46	Etched With Acid
	3-24-46	The Walking Corpse
2R	4-14-46	The Unburied Dead
	4-21-46	Gorilla Man

REEL 147C CHICKEN MAN--ED AND ZEB(Chicken Man Donated By Bill Bales)  
(Each Episode 1½ To 3 Minutes Long)

1L Superman Farce--WZFL, Chicago  
 2L Superman Farce--WZFL, Chicago  
 1R Superman Farce--WZFL, Chicago  
 ED AND ZEB Donated By John Adams  
 1R Episodes No. 105 & 106  
 2R-1 Episodes No. 107, 108 & 109  
 2R-2 Episodes No. 110, 111 & 112

REEL 148C ED AND ZEB

(Donated By John Adams)

1L Episodes 113, 114 & 115  
 Episodes 116, 117 & 118  
 2L Episodes 119, 120 & 121  
 Episodes 122, 123 & 124  
 1R Episodes 125, 126 & 127  
 Episodes 128, 129 & 130  
 2R Episodes 131, 132 & 133  
 Episodes 134, 135 & 136

REEL 149C HAVE GUN WILL TRAVEL

1L 12-27-59 Hey Boy's Chinese Marriage Contract  
 1-3-60 Return Engagement  
 2L 1-24-60 Natemhom  
 1-31-60 Bad Bart  
 1R 2-7-60 Ira Stokes Of Alder Bend  
 2-14-60 Bring Him Back Alive  
 2R 3-6-60 Somebody Out Ghere Hates Me  
 3-13-60 Montana Vendetta

REEL 150C DOCTOR SIXGUN (AFRS)

1L Ringo-Gunfighter  
 Fred Garta Jailed For Murder  
 2L No Guns Laws  
 Yom Kippur Or Gun Duel  
 1R Colonel Crown Is Mad  
 The Night Riders  
 2R Indian Chief's Son Is Poisoned  
 Stage Holdup

REEL 151C THE MAN CALLED X

1L 10-13-50 Custom Made Tobacco  
 One Way To Makasser  
 2L 11-11-50 Rendezvous With Death  
 11-18-50 Tibetan Prayer Wheel  
 1R 12-2-50 Cholera Culture Missing  
 12-9-50 Red Mud  
 2R 1-6-51 Operation Fifty  
 1-13-51 Five Ounces Of Treason



# RADIO HISTORICAL ASSOCIATION

CASSETTE LIBRARY  
 C/O BILLY STIPP 6289 YARROW ST.  
 ARVADA, CO 80004

## CASSETTE ORDER FORM

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

	Cassette number*	Title
1		
2		
3		
4		
5		

### Alternates:

1 _____	4 _____	7 _____	10 _____
2 _____	5 _____	8 _____	11 _____
3 _____	6 _____	9 _____	12 _____

Ship to: \_\_\_\_\_

Name

Date

Address: \_\_\_\_\_

City

State

Zip code

Area code

phone number

I do hereby agree to abide by the RHAC rules and agree not to sell or use library materials for monetary gain.

\_\_\_\_\_  
 Signature

EDITOR'S NOTE: Due to lack of space, pages of the graduate thesis about using radio in the classroom is not in this issue but will be continued next month. Contact me if you would like a full copy.

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



7

BENSON, BARRETT  
BOX 507  
PINE, CO  
80470-

{1/88 }



REEL 143 YOURS TRULY, JOHNNY DOLLAR (C)

1L	8-24-56	The Kranesburg Matter - Part 1
	8-27-56	The Kranesburg Matter - Part 2
	8-28-56	The Kranesburg Matter - Part 3
	8-29-56	The Kranesburg Matter - Part 4
2L	8-30-56	The Kranesburg Matter - Part 5
	8-31-56	The Kranesburg Matter - Part 6
	9-3-56	The Curse of Kamashek Matter - Part 1
	9-4-56	The Curse of Kamashek Matter - Part 2
1R	9-5-56	The Curse of Kamashek Matter - Part 3
	9-6-56	The Curse of Kamashek Matter - Part 4
	9-7-56	The Curse of Kamashek Matter - Part 5
	9-10-56	The Confidential Matter - Part 1
2R	9-11-56	The Confidential Matter - Part 2
	9-12-56	The Confidential Matter - Part 3
	9-13-56	The Confidential Matter - Part 4
	9-14-56	The Confidential Matter - Part 5

REEL 144 MUSIC SHOWS (15 MINUTES EACH) (C)

1L		Les Brown with Margaret Whiting
2L	'51	Les Brown with Johnny Mercer and George Shearing
1R	'52	Stan Kenton with Ray Noble and Lionel Hampden
2R	2-3-54	Ray Anthony

REEL 145 THEATER GUILD ON THE AIR (C)

1L	2-27-49	Payment Deferred
2L	4-18-48	Anna Karenina
1R	3-6-48	Tales of Edgar Allen Poe
2R	4-10-49	Moby Dick

REEL 146 CHICKEN MAN (EACH EPISODE 1½ to 3 MINUTES LONG) (C)

1200'

(Donated by Bill Bales)

1L		Superman Farce - - WZFL, Chicago
2L		Superman Farce - - WZFL, Chicago
1R		Superman Farce - - WZFL, Chicago
2R		Superman Farce - - WZFL, Chicago

REEL 147 CHICKEN MAN - - ED AND ZEB (C)

1200'

(Chicken Man donated by Bill Bales, each episode 1½ to 3 min)

1L		Superman Farce - - WZFL, Chicago
2L		Superman Farce - - WZFL, Chicago
1R		Superman Farce - - WZFL, Chicago
1R cont'd		Ed And Zeb Donated by John Adams
		Ed & Zeb, Episodes No. 105 & 106
2R-1		Ed & Zeb, Episodes No. 107, 108, 109
2R-2		Ed & Zeb, Episodes No. 110, 111, 112

REEL 148 ED AND ZEB - DONATED BY JOHN ADAMS (C)

1200'

1L		Ed & Zeb, Episodes 113, 114, 115, 116, 117, 118
2L		Ed & Zeb, Episodes 119, 120, 121, 122, 123, 124
1R		Ed & Zeb, Episodes 125, 126, 127, 128, 129, 130
2R		Ed & Zeb, Episodes 131, 132, 133, 134, 135, 136

<u>REEL 149</u>	<u>HAVE GUN, WILL TRAVEL (C)</u>	1200'
1L	12-27-59 Hey Boy's Chinese Marriage Contract 1-30-60 Return Engagement	
2L	1-24-60 Natemhom 1-31-60 Bad Bart	
1R	2-7-60 Ira Stokes of Alder Bend 2-14-60 Bring Him Back Alive	
2R	3-6-60 Somebody Out There Hates Me 3-13-60 Montana Vendetta	
<u>REEL 150</u>	<u>DOCTOR SIXGUN (AFRS) (C)</u>	1200'
1L	Ringo - Gunfighter Fred Garta Jailed for Murder	
2L	No Guns Laws Yom Kippur or Gun Duel	
1R	Colonel Crown is Mad The Night Riders	
2R	Indian Chief's Son is Poisoned Stage Holdup	
<u>REEL 151</u>	<u>THE MAN CALLED X (C)</u>	1200'
1L	10-13-50 Custom Made Tobacco One Way to Makasser	
2L	11-11-50 Rendezvous With Death 11-18-50 Tibetan Prayer Wheel	
1R	12-2-50 Cholera Culture Missing 12-9-50 Red Mud	
2R	1-6-51 Operation Fifty 1-13-51 Five Ounces of Treason	
<u>REEL 152</u>	<u>THE SHADOW (C)</u>	1200'
1L	'38 White God 9-24-39 Can The Dead Talk	
2L	3-3-46 Island Of The Ancient Dead 3-10-46 Ghost Without a Face	
1R	3-17-46 Etched With Acid 3-24-46 The Walking Corpse	
2R	4-14-46 The Unburied Dead 4-21-46 Gorilla Man	