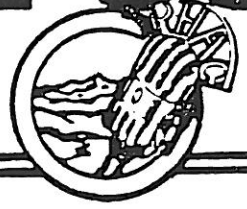


# RETURN WITH US NOW...

The Radio Historical  
Association of Colorado, Inc.



VOLUME 13 NUMBER 9

APRIL 1988



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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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

Eve Arden became prominent on radio in the mid-thirties on THE KEN MURRAY PROGRAM. Films followed a stage career and she then became a regular on THE DANNY KAYE SHOW in 1945 on CBS. She was also a regular on THE SEALTEST VILLAGE STORE also heard on CBS from 1945 to 1948. In July of 1948, Eve was first heard on CBS as OUR MISS BROOKS, the role which she will always be remembered. She also played the part on TV from 1952 to 1956.

NEXT MEETING

The next meeting of RHAC is Thursday, April 21, at The Church of the Master, 5152 E. 17th Ave. at 7:30 p.m. Mr. Fred Arthur will be the featured speaker (see the next page for information about his career) and also a member of a panel with John Dunning and others, all of whom will take questions which have been submitted and which will try to "Stump the Panel". Ray Durkee will also be a member of the panel as well as the featured speaker of our May meeting.

CASSETTE LIBRARY

Member Doug Joffe, in order to help the cassette library expand at a faster rate, has offered to match dollar-for-dollar donations up to a hundred dollars in order to buy more blank cassettes for the cassette library. Since the tapes cost the club about one dollar a tape, this will be a big help indeed. Thank you, Doug, from all of us for your generosity!

See "Out of My Mind" editorial for explanation for this expanded newsletter.

# FRED ARTHUR

## ON HUMORTISING

Talk about funny commercials! That's what Fred Arthur does when he's not writing and producing them. He'll take you on a jocular journey behind the scenes of the radio advertising world and introduce you to some very clever and talented people. He'll play examples of his work, like the "jock-itch" commercial that never made it to the air and the beer commercial he never expected to but did!



## FRED ARTHUR

In his 26-year career, Fred Arthur has won nine CLIOS (the Oscars of the Advertising Industry), five International Broadcasting Awards and scores of others. He was chosen to appear with Stan Freberg and Chuck Blore as one of the country's leading exponents of humorous advertising on a C.B.S. special "A Sense of American Humor" in 1975. Fred Arthur has spoken to groups both in and out of the advertising profession throughout the United States and Canada, including the American Advertising Federation national convention in 1984 and the Business Executive Club of Toronto. Whether your group is advertising-oriented or not, his is a program you will certainly enjoy. Particularly if you like to leave laughing.

*"What world class playwright Neil Simon is to theater, Denver producer Fred Arthur is to radio commercials. Both men are prolific and create funny lines."*

Norm Udevitz, Staff writer  
The Denver Post

*"More than once have I almost run off the road during rush hour while chuckling over your latest radio commercial. You are a master of the art!"*

Patricia Shroeder, Congresswoman

*"I have heard nothing but praise in our selection of a guest speaker. I wish the same could have been said about the food that was served on that night!"*

Mary Fuess, President  
Southwest Florida Advertising Federation

*"This guy is funny! He's a genius with a homespun American sense of humor! He informs. He entertains and passed his philosophy on to us!"*

Advertising Association of Ft. Wayne



Radio Historical Association of Colorado

## OUT OF MY MIND

Dan Decker Editor

You have no doubt noticed that this newsletter is greatly expanded with this issue. The reason for this is that we have added the first twelve pages of The Contributors' Library, a new alternative tape library, the purposes of which are explained in the introductory pages of the new section. Each newsletter for the foreseeable future will include additional pages of Contributors' Library listings.

Thanks to Dick King and his computer, we are able to see the great variety of programming that a typical day's schedule of old radio contained. For example, here are the shows that played on April 24, 1949. In parentheses are the RHAC library numbers.

Screen Director's Playhouse (641)  
Phil Harris/Alice Faye (21)  
Life with Luigi (456)  
Our Miss Brooks (191)

Do any of our readers know any information about a pioneer Coloradan by the name of Mr. Harry Buckwalter? Mr. Buckwalter was a Colorado photographer from about 1890 to 1915 and then became interested in early radio. This information is being sought by Mr. William C. Jones, 11665 W. 73rd Ave., Arvada CO 80005, phone 424-5610.

Are you aware that there is a Jack Benny Fan Club and that it publishes The Jack Benny Times every other month? If you wish to join and receive the newsletter, send \$5.39 to Laura Lee, International Jack Benny Fan Club, 15430 Lost Valley Dr., Fort Wayne IN 46845. The club has been in existence for over eight years. The IJBFC is in the process of developing a library of Jack Benny programs and memorabilia.

We would also call to your attention the forthcoming publication of A Pictorial History of The Lone Ranger later in 1988. For more information, contact the publisher, The Holland House, 17142 Index Street, Granada Hills CA 91344.

Two other books, of a more scholarly nature, which are published by Ayer Company Publishers, Inc., P.O. Box 958, Salem NH 03079, are A Study of the Professional Criticism of Broadcasting in the United States, 1920-1955, by Ralph Lewis Smith, 1979, and The Concept of the Mass Audience in American Broadcasting by Charles Henry Stamps, 1979. They are being offered at the reduced prices of \$24 and \$20 respectively, which is a one-third reduction, if purchased before May 1. They might also be available in your area through Interlibrary Loan.

Bob Loudon, 2574 Britannia Pl., Eugene OR 97405 is seeking two shows: "Point Sublime" and "Riistry of the AAF". Can anyone help him? By the way, thank you to Bob for donating to the Contributors' Library.

Contributions are being accepted to buy blank tapes for the cassette library. Doug Joffe has offered to match each dollar contributed, Each tape costs about \$1.

A continuation of the editor's graduate thesis:

### Radio in Formal Education

Now let us turn our attention to the role of radio in formal education and see how teachers have used it to create novelty and excitement in learning. There are many reasons why radio is a good teaching device. Forsythe, writing in Planning for Higher Education sees radio having these benefits:

Among its many merits, it is inexpensive to program and operate; under certain conditions, in fact, it is the least expensive of all delivery systems for reaching large numbers of students. It is an effective teacher; it lends itself to quick production of programs and to the easy revision of same; it can be used inactively; and it is easily available.

We believe that with so many advantages, teachers could be using radio much more than they do. Nevertheless, there are many teachers who are using radio in the classroom, and we shall now examine some of them.

Using radio to teach history, for example, has the exciting element of immediacy. Douglas Alley writing in Clearing House points out that any subject must be taught with the premise that unless students are interested, little learning will occur. He says that thousands of audio cassettes of early radio programs are available to the history teacher, not only of dramatic and musical programs but also of newscasts:

Such newscasts bring history into the present as one listens to broadcasts of the bombing of Pearl Harbor, the extraordinary Sunday session of Congress when Roosevelt asked for a declaration of war, the siege of Stalingrad as it occurred in those bitterly cold Russian days, and even the 1927 broadcast of Charles Lindberg arriving back in Washington after his historic flight and being given the Distinguished Flying Cross by President Calvin Coolidge. . . . These broadcasts engage the students in the making of history. History becomes not a fossilized subject buried in a heavy textbook, but a living breathing part of their lives.

Alley also points out that since the radio programs on cassette come in 15-, 30-, and 60-minute formats, they are ideal for a normal class period. However, radio is useful in teaching current history too. According to American Education, National Public Radio has made available to schools a 15-minute audio disc that presents clips from news reports and commentaries that give background information that can lead to informed discussion after students listen to the recording. Thomson writes about the program:

At the Washington D. C. office . . . we have in our archives a goldmine of news, talk, opinion, information. We produce three and a half hours of news and information daily. We have correspondents all over, attached to 250 stations. Our expertise is news, indepth coverage. What radio does and what National Public Radio produces has value, we know, beyond the general listening audience that tunes in at broadcast time. Why can't

schools make use of what we have? . . . Volume of distribution is important and so is cost effectiveness. . . The record costs 12 cents and it can play 300 to 400 times. A cassette, if we choose to go that way, costs about 40 cents. Either way, disc or cassette, provides flexibility, freeing class time from a station's broadcast schedule.

With so many recordings of historical events being so readily available on records and tapes, it should be apparent that teachers are missing great opportunities to make learning of history more interesting and "alive" if they do not make use of them in the classroom.

Creative writing is another subject that is effectively taught by using recordings of old radio broadcasts. For years, teachers have used programs such as Suspense and Inner Sanctum, for example, to motivate students to write. One technique is to play a recording of a radio show to a climactic place in the story, stop the machine, and then ask the students to write an ending or a resolution to the conflict in the story. Very often, such a procedure motivates students to write who otherwise have little ability or imagination. Raymond Traynor is a high school teacher who tells in Media and Methods of a student who among the faculty was known as "Gary the Goofball" because he was loud, aggressive, and practically illiterate:

Gary couldn't read or write above the third-grade level. He spelled "with" as "whith." When he tried writing words of more than one syllable, the reader needed a minor miracle to decipher them. The day he turned in a long essay I had to suppress a gasp. But surprisingly I found his essay was reasonably literate even in its spelling. The essay told the story of a family experimentally entombed in an atomic bomb shelter. He even included dialogue which he handled quite well.

Did Gary do some plagiarizing? My streak of Puritan ethic led me to investigate. "Where did you get this essay?" I asked him.

"From a radio program called The Whistler. I just put it down like I remembered it."

"But the program's been dead for nearly twenty years. How did you hear it?"

"My father was stationed in Germany. We used to listen to all those programs like Gunsmoke, The Shadow, Suspense, but The Whistler was my favorite."

Plagiarism? Hardly. Gary the Goofball hadn't seen any script of The Whistler, yet he could reproduce the program in intelligible form.

Using non-print medium like radio, Gary at least temporarily broke through to print successfully. If he could do it, could other goofballs like him have success too? Exposing them to this non-print medium might be worth investigating.

Traynor is correct in saying that radio is effective in motivating young people who lack verbal skills but who, nonetheless, have keen imaginations. Another way to encourage writing in students who otherwise may be unable or unwilling is to ask them to speak their stories into a tape recorder and later transcribe it on paper. Traynor also says in his article that beside providing motivation, radio also teaches the inflection in speech. He writes that "the voice brings the word off the printed page into life."

# Fred Foy recalls those radio days

By JAMES H. McDONALD  
Providence Journal

READING, Mass. — Leaning into the microphone, right hand to his ear in the style of oldtime radio performers, the tall, rugged man recounted the exciting message that stirred millions of listeners for more than a decade.

"A fiery horse with the speed of light," he began, the familiar voice rising in pitch. "A cloud of dust and a hearty 'Hi Yo, Silver!' The Lone Ranger! With his faithful Indian companion, Tonto, the daring and resourceful masked rider of the Plains led the fight for law and order in the early western United States. . . . Return with us now to those thrilling days of yesteryear. From out of the past come the thundering hoofbeats of the great horse, Silver. The Lone Ranger rides again. Hi Yo, Silver!"

All but forgotten now, except by the entertainment industry, Fred Foy is living quietly with his wife, Frances, in this Boston suburb.

He is 66, but the rich baritone voice of the famed radio announcer still can generate goosebumps.

After the brief delivery, which many Lone Ranger fans can recite by heart, and which glued a generation of ears to radios during the '40s and '50s, the handsome announcer with the thin grayish-blond hair laughed at the suggestion that he actually played the famous masked crusader of the Old West.

"No," he said with a laugh, "the real Lone Ranger was Brace Beemer. I filled in for him only once when he showed up at the studio one day with a severe case of laryngitis."

Foy's radio career began in 1940 in his native Detroit at WMBC, a 250-watt station where would-be actors got a chance to display their talent. "We received no money, just experience."

The rest is history, and it includes 10 years of announcing the *Lone Ranger* live from a studio in Detroit, and later, 22 years of working for the American Broadcasting Co. in New York.

His career later branched into television, where he delivered commercials and assorted voice-overs and became Dick Cavett's announcer during his short-lived challenge to Johnny Carson's *Tonight Show*.

The fondest memories, however, surround the Lone Ranger radio days, before Clayton Moore and the late Jay Silverheels followed Brace Beemer and John Todd as the Lone Ranger and Tonto on TV.

Everything usually went pretty smoothly during the live radio broadcasts, Foy recalled — except for the times somebody goofed.

"There was a scene in which the Lone Ranger and Tonto were inside a hotel with two captured outlaws and the Ranger instructed Tonto to go into town to get the sheriff," Foy recalled. Tonto responded with his familiar "Ugh, Kemo Sabe, gettum' up Scout" and departed on his mission.

"Nobody caught the mistake," Foy said, "but I'll bet there were some listeners who wondered what Tonto's horse (Scout) was doing in the hotel."

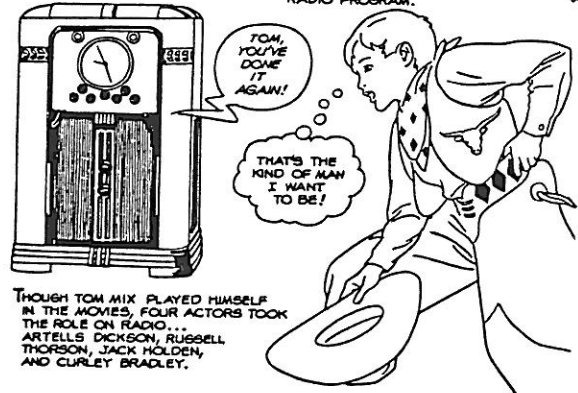
Foy is now semiretired and commutes frequently to New York and Detroit in his part-time work of voice-over assignments at a large recording agency. "I prefer this type of freelancing rather than doing menial tasks in some studio."

Scripps Howard News Service

RETURN WITH US TO... by Bill Owen  
Doy 33

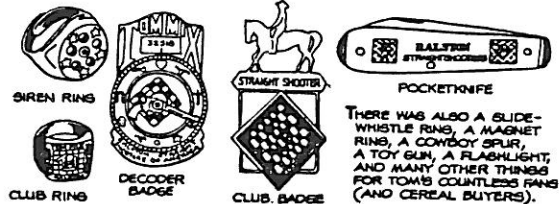
Tom Mix

STRAIGHT SHOOTERS ALWAYS WIN  
WAS THE BYWORD OF THE TOM MIX  
RADIO PROGRAM.



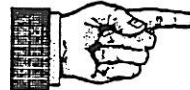
THOUGH TOM MIX PLAYED HIMSELF IN THE MOVIES, FOUR ACTORS TOOK THE ROLE ON RADIO... ARTELLS DICKSON, RUSSELL THORSON, JACK HOLDEN, AND CURLEY BRADLEY.

FEW RADIO SHOWS OFFERED SO MANY PREMIUMS FOR ITS LISTENERS...

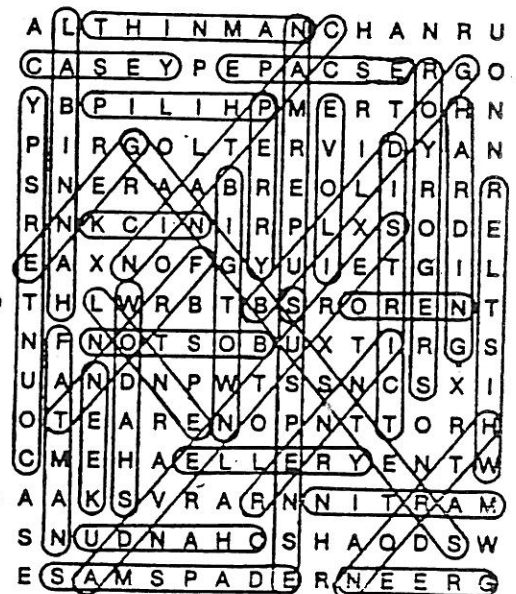


THERE WAS ALSO A SLIDE-WHISTLE RING, A MAGNET RING, A COWBOY SPUR, A TOY GUN, A FLASHLIGHT, AND MANY OTHER THINGS FOR TOM'S COUNTLESS FANS (AND CEREAL BUYERS).

Answer to the Puzzle



from last month



# The laughmakers

It's fun just thinking about these comedy stars, so search the letter maze for stage, screen, television and radio entertainers' last names. Read them forward, backward, up, down or diagonally.

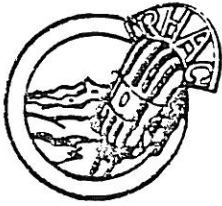
B U T T E R W O R T H O M A S R E V I R  
 L F G H A R P E R M A R T I N N E S B E  
 U O N A E B L E A M E S N E R R C N B T  
 E N G T A E B D L H E G H E N Y O F Y S  
 A T R L E L R C C K L O L O B S C R A O  
 R A L H I E A A C E C L N E N U O I D F  
 C I W G T E E L T F I U R I Y G Z T A E  
 A N R S S R A O A V F L B D E N E Z W R  
 M E M A T U N D R H E O R R E K E K I N  
 B A R X E T T E U Q R A G L A N D A N A  
 R R E R O O M E P U H C L L D A A Y T N  
 I N E V M M K A R I M A O A E R W Y E D  
 D O Y N U Y L E O L N S R X X O F G R E  
 G S A S D L R L G L O S I R M M N H S L  
 E N K N E E E A E A S D M A I I Y A F A  
 E E A T P M L S R N N I A M D N M W R U  
 B V T M M M M E S E H D A L E Y G N Y D  
 B E E S K O O R B E O B U R N E T T E E  
 I L S V A N A D R O J O U R E V I L O R  
 K E N N E D Y O U N G M A N D E R S O N

You can find the following names in the puzzle:

- |                           |                         |                             |                       |                        |
|---------------------------|-------------------------|-----------------------------|-----------------------|------------------------|
| 1. Ace (Goodman)          | 21. Cambridge (Godfrey) | 42. Goff (Norris)           | 62. Leonard (Jack E.) | 78. Rogers (Will)      |
| 2. Allen (Woody)          | 22. Carter (Jack)       | 43. Goulding (Ray)          | 63. Levenson (Sam)    | 79. Ryan (Irene)       |
| 3. Ames (Leon)            | 23. Cass (Peggy)        | 44. Gregory (Dick)          | 64. MacRae (Sheila)   | 80. Sale (Chic)        |
| 4. Amsterdam (Morey)      | 24. Coco (James)        | 45. Hardy (Oliver)          | 65. Main (Marjorie)   | 81. Singleton (Penny)  |
| 5. Anderson (Eddie)       | 25. Cohen (Myron)       | 46. Harper (Valerie)        | 66. Martin (Steve)    | 82. Summerville (Slim) |
| 6. Arbuckle (Fatty)       | 26. Cox (Wally)         | 47. Harrington (Pat)        | 67. Marx (brothers)   | 83. Thomas (Danny)     |
| 7. Arquette (Cliff)       | 27. Daley (Cass)        | 48. Hawn (Goldie)           | 68. Moore (Victor)    | 84. Treacher (Arthur)  |
| 8. Auer (Mischa)          | 28. Dana (Bill)         | 49. Jessel (George)         | 69. Moran (Polly)     | 85. Van (Billy)        |
| 9. Ball (Lucille)         | 29. Day (Dennis)        | 50. Johnson (Arte)          | 70. Nye (Louie)       | 86. VanDyke (Dick)     |
| 10. Bean (Orson)          | 30. Dee (Carol)         | 51. Jordan (Jim and Marian) | 71. Oliver (Edna May) | 87. Vernon (Jackie)    |
| 11. Bendix (William)      | 31. Ebsen (Bur'dy)      | 52. Kay (Marty)             | 72. Pallette (Eugene) | 88. Wheeler (Bert)     |
| 12. Berg (Gertrude)       | 32. Fay (Frank)         | 53. Kaye (Danny)            | 73. Quillan (Eddie)   | 89. Winters (Jonathan) |
| 13. Berle (Milton)        | 33. Fazenda (Louise)    | 54. Kennedy (Edgar)         | 74. Ragland (Rags)    | 90. Wynn (Ed)          |
| 14. Blue (Ben)            | 34. Fernandel           | 55. Kibbee (Guy)            | 75. Ritz (brothers)   | 91. Youngman (Henny)   |
| 15. Brendel (El)          | 35. Fontaine (Frank)    | 56. Klemperer (Werner)      | 76. Rivers (Joan)     |                        |
| 16. Brooks (Mel)          | 36. Foster (Barry)      | 57. Lahr (Bert)             | 77. Robinson (Bill)   |                        |
| 17. Burnett (Carol)       | 37. Foxx (Redd)         | 58. Lake (Arthur)           |                       |                        |
| 18. Butterworth (Charles) | 38. Foy (Eddie)         | 59. Lauder (Harry)          |                       |                        |
| 19. Buzzi (Ruth)          | 39. Frye (David)        | 60. Lee (Pinky)             |                       |                        |
| 20. Caesar (Sid)          | 40. Gilbert (Billy)     | 61. Lemmon (Jack)           |                       |                        |
|                           | 41. Gobel (George)      |                             |                       |                        |

*Lucille J. Goodyear  
Guatemala*





# Radio Historical Association Of Colorado, Inc.

## CONTRIBUTOR'S TAPE LIBRARY

All tapes are 7" reels recorded at 3-3/4 inches per second except as noted. Most are on 1800' reels and use 4 tracks.

The rental fee is \$1.50 per reel.

Members may rent up to 5 reels from the Contributor's Library per order. This can be combined with an order from the Regular Library.

Orders are for a maximum 30 days rental, subject to late charges.

Tapes may be ordered by mail from:

DICK KING  
900 W. QUINCY AVE.  
ENGLEWOOD, CO 80110

Please follow instructions from the Librarian as to the use of proper ordering forms, packaging methods, how to report damages and when late fees apply.

## ABOUT THE CONTRIBUTOR'S LIBRARY

Members are encouraged to submit reels to the Library for possible inclusion (addresses to send to are published in each newsletter). Members are asked not to contribute tapes from known restricted sources and to avoid conflict with copyrighted materials.

The emphasis is on extended runs of a particular series, which are arranged in chronological broadcast order when possible. As the catalog shows, there are runs of short duration included.

The catalog arbitrarily starts with Reel 5001.

Before each series run will be a section giving background information. If other programs from that series appear in the Regular Library, the reel number will be noted. Timings to the nearest minute appear on the index sheet sent with each ordered reel.

The sound quality at times may be less than you are used to in the Regular Library. When the same program appears in each library, sound quality in the Regular Library will be better than or equal to that found in the Contributor's Library.

Acknowledgment is hereby given to RHAC honorary member John Dunning and his book Tune in Yesterday for use of material in the information sections.

GUNSMOKE Reels 5001 through 5041

Gunsmoke debuted on CBS April 26, 1952 and ran, mostly on Saturdays and Sundays, until June 18, 1961. Classified as an "adult western" set in the 1870's in Dodge City, Kansas and striving for realism, Gunsmoke asked the listener for complete involvement.

According to John Dunning, "Everything about Gunsmoke was first-class, from the music and the acting to the writing and the sound effects."

The series starred William Conrad as Matt Dillon, Parley Baer as Chester Proudfoot, Georgia Ellis as Kitty Russell and Howard McNear as Doc Adams.

Produced and directed by Norman Macdonnell, Gunsmoke featured John Meston as principal writer. Other regular writers were Les Crutchfield, John Dunkel, Marian Clark and Kathleen Hite. The stories were among the most violent ever to be aired, for as the opening proclaimed, "Around Dodge City and territories on west, there was just one way to handle the killers and the spoilers - that's with a U.S. Marshal and the smell of gunsmoke."

Rex Koury composed and, in the early years, conducted the music. George Walsh did most of the announcing. Tom Hanley, Ray Kemper and Bill James were in charge of sound effects.

The show featured a regular supporting crew of actors including Harry Bartell, Jeanne Bates, Richard Beals, Virginia Christine, John Dehner, Lawrence Dobkin, Sam Edwards, Virginia Gregg, Lou Krugman, Ralph Moody, Jeanette Nolan, James Nusser, Vic Perrin and Barney Phillips.

The Gunsmoke series had 480 shows including repeats. The Contributor's Library has 465 of these in broadcast order plus the two audition shows, an extra rehearsal, a recreation and a five-hour retrospective from 1976.

Some of the shows have commercials deleted or openings or closings cut. Standard openings and closings on some of the later shows have been dubbed onto the story portion, leading to sound quality variation.

Gunsmoke programs may be found in the Regular Library on Reels 001 175 176 199 225 238 307 382 502 554 555 636 637 638 and 690 (through Reel 784).

Shows are listed by broadcast number, with repeats marked (R). Timings to the nearest minute are on the index sent with each reel.

Reels were donated by RHAC member Thom Salome.

REEL 5001 GUNSMOKE

1800'

- 1L 4-24-76 The Story of Gunsmoke  
Produced and directed by John Hickman and Norman Macdonnell. Narrated by Hickman. Features interviews with Macdonnell, John Meston, William N. Robson, Rex Koury and John Dunkel on the production side, plus
- 1R William Conrad, Parley Baer, Georgia Ellis, John Dehner, George Walsh and others. Included are the story portion of six programs and
- 2R excerpts of others.
- 7-30-76 Gunsmoke Recreation  
The Confederate Pistol, by Marian Clark. Richard Gulla as Matt Dillon.

REEL 5002 GUNSMOKE

1200'

1L	6-11-49	Audition show with Rye Billsbury	1R	5-24-52	#5	Ben Slade's Saloon
	7-13-49	Audition show with Howard Culver		5-31-52	#6	Carmen
2L	4-26-52	#1 Billy the Kid	2R	6-7-52	#7	Buffalo Killers
	5-10-52	#3 Jalisco Pete		8-9-52	#16	The Kentucky Tolmans

REEL 5003 GUNSMOKE

1200'

1L	8-16-52	#17 The Lynching	1R	9-13-52	#21	Home Surgery
	8-23-52	#18 Shakespeare		9-20-52	#22	Drop Dead
2L	8-30-52	#19 The Juniper Tree	2R	9-27-52	#23	The Railroad (rehearsal)
	9-6-52	#20 The Brothers		10-3-52	#24	Cain

REEL 5004 GUNSMOKE

1800'

1L	10-10-52	#25 Hinka-Do	1R	11-21-52	#31	Fingered
	10-17-52	#26 Lochinvar		11-29-52	#32	Kitty
	10-24-52	#27 The Mortgage		12-6-52	#33	I Don't Know
2L	10-31-52	#28 Overland Express	2R	12-13-52	#34	Post Martin
	11-7-52	#29 Tara		12-20-52	#35	Christmas Story
	11-14-52	#30 The Square Triangle		12-27-52	#36	The Cabin

REEL 5005 GUNSMOKE

1800'

1L	1-3-53	#37 Westbound	1R	2-14-53	#43	The Round-Up
	1-10-53	#38 Word of Honor		2-21-53	#44	Meshougah
	1-17-53	#39 Paid Killer		2-28-53	#45	Trojan War
2L	1-24-53	#40 The Old Lady	2R	3-7-53	#46	Absalom
	1-31-53	#41 Cavalcade		3-14-53	#47	Cyclone
	2-7-53	#42 Cain (R)		3-21-53	#48	Pussy Cats

REEL 5006 GUNSMOKE

1800'

1L	3-28-53	#49	Quarter Horse	1R	5-9-53	#55	The Buffalo Hunter
	4-4-53	#50	Jayhawkers		5-16-53	#56	The Big Con
	4-11-53	#51	Gonif		5-23-53	#57	Print Asper
2L	4-18-53	#52	Bum's Rush	2R	5-30-53	#58	Fall Semester
	4-25-53	#53	The Soldier		6-6-53	#59	Sundown
	5-2-53	#54	Tacetta		6-13-53	#60	Spring Term

REEL 5007 GUNSMOKE

1800'

1L	6-20-53	#61	Wind	1R	8-1-53	#67	Boy
	6-27-53	#62	Flashback		8-8-53	#68	Sky (rehearsal)
	7-4-53	#63	Dirt		8-15-53	#69	Moon (rehearsal)
2L	7-11-53	#64	Grass	2R	8-22-53	#70	Gone Straight
	7-18-53	#65	Wild West		8-29-53	#71	Jesse
	7-25-53	#66	Hickok		9-5-53	#72	The Sutler

REEL 5008 GUNSMOKE

1800'

1L	9-12-53	#73	Prairie Happy	1R	10-24-53	#79	The Buffalo Hunter (R)
	9-19-53	#74	There was Never a Horse		10-31-53	#80	How to Kill a Woman
	9-26-53	#75	Fawn		11-7-53	#81	Stolen Horses
2L	10-3-53	#76	How to Kill a Friend	2R	11-14-53	#82	Professor Lute Bone
	10-10-53	#77	How to Die for Nothing		11-21-53	#83	Custer
	10-17-53	#78	Yorky		11-28-53	#84	Kick Me

REEL 5009 GUNSMOKE

1800'

1L	12-5-53	#85	The Lamb	1R	1-16-54	#91	The Bear (MISSING)
	12-12-53	#86	The Cast		1-23-54	#92	Nina
	12-19-53	#87	Big Girl Lost		1-30-54	#93	Gun Smuggler
2L	12-26-53	#88	The Guitar	2R	2-6-54	#94	Big Broad
	1-2-54	#89	Stage Holdup		2-13-54	#95	The Killer
	1-9-54	#90	Joke's On Us		2-20-54	#96	Last Fling

REEL 5010 GUNSMOKE

1800'

1L	2-27-54	#97	Bad Boy	1R	4-10-54	#103	Greater Love
	3-6-54	#98	The Gentleman		4-17-54	#104	What the Whiskey Drummer Heard
	3-13-54	#99	Confederate Money		4-24-54	#105	Murder Warrant
2L	3-20-54	#100	Old Friend	2R	5-1-54	#106	Cara
	3-27-54	#101	Blood Money		5-8-54	#107	The Constable
	4-3-54	#102	Mr. and Mrs. Amber		5-15-54	#108	The Indian Horse

REEL 5011 GUNSMOKE

1800'

1L	5-22-54	#109	Monopoly	1R	7-3-54	#115	Word of Honor (R)
	5-29-54	#110	Feud		7-5-54	#116	Hack Prine
	6-5-54	#111	The Blacksmith		7-12-54	#117	Texas Cowboys
2L	6-12-54	#112	The Cover-Up	2R	7-19-54	#118	The Queue
	6-19-54	#113	Going Bad		7-26-54	#119	Matt for Murder
	6-26-54	#114	Claustrophobia		8-2-54	#120	No Indians

REEL 5012 GUNSMOKE

1800'

1L	8-9-54	#121	Joe Phy	1R	9-20-54	#127	The F. U.
	8-16-54	#122	Mavis McCloud		9-27-54	#128	Helping Hand
	8-23-54	#123	Young Man with a Gun		10-2-54	#129	Matt Gets It
2L	8-30-54	#124	Obie Tater	2R	10-9-54	#130	Love of a Good Woman
	9-6-54	#125	The Handcuffs (The Promise)		10-16-54	#131	Kitty Caught
	9-13-54	#126	Dooley Surrenders		10-23-54	#132	Ma Tennis

REEL 5013 GUNSMOKE

1800'

1L	10-30-54	#133	The Patsy	1R	12-11-54	#139	Bone Hunters
	11-6-54	#134	Smoking Out the Beedles		12-18-54	#140	Magnus (MISSING)
	11-13-54	#135	Wrong Man		12-25-54	#141	Kitty Lost
2L	11-20-54	#136	How to Kill a Woman (R)	2R	1-1-55	#142	The Bottle Man
	11-27-54	#137	Cooter		1-8-55	#143	Robin Hood
	12-4-54	#138	Cholera		1-15-55	#144	Chester's Murder

REEL 5014 GUNSMOKE

1800'

1L	1-22-55	#145	Sins of the Fathers	1R	3-5-55	#151	Kite's Reward
	1-29-55	#146	Young Love		3-12-55	#152	The Trial
	2-5-55	#147	Cheyennes		3-19-55	#153	The Mistake
2L	2-12-55	#148	Chester's Hanging	2R	3-26-55	#154	Horse Deal
	2-19-55	#149	Poor Pearl		4-2-55	#155	Bloody Hands
	2-26-55	#150	Crack-Up		4-9-55	#156	Skid Row

REEL 5015 GUNSMOKE

1800'

1L	4-16-55	#157	The Gypsum Hills Feud	1R	5-28-55	#163	Cow Doctor
	4-23-55	#158	Born to Hang		6-4-55	#164	Jealousy
	4-30-55	#159	Reward for Matt		6-11-55	#165	Trust
2L	5-7-55	#160	Potato Road	2R	6-18-55	#166	The Reed Survives
	5-14-55	#161	Robber Bridegroom		6-25-55	#167	The Army Trial
	5-21-55	#162	The Liar from Blackhawk		7-2-55	#168	General Parsley Smith

REEL 5016 GUNSMOKE

1800'

1L	7-9-55	#169	Uncle Oliver	1R	8-20-55	#175	Indian Scout
	7-16-55	#170	20/20		8-27-55	#176	Doc Quits
	7-23-55	#171	Ben Tolliver's Stud		9-3-55	#177	Change of Heart
2L	7-30-55	#172	Tap Day for Kitty	2R	9-10-55	#178	Alarm at Pleasant Valley
	8-6-55	#173	Innocent Broad		9-17-55	#179	Thoroughbreds
	8-13-55	#174	Johnny Red		9-24-55	#180	Indian White

REEL 5017 GUNSMOKE

1800'

1L	10-1-55	#181	The Barton Boy	1R	11-6-55	#187	The Second Choice
	10-8-55	#182	Good Girl - Bad Company		11-13-55	#188	The Preacher
	10-9-55	#183	The Coward		11-20-55	#189	Dutch George
2L	10-16-55	#184	Trouble in Kansas	2R	11-27-55	#190	Amy's Good Deed
	10-23-55	#185	Brush at Elkader		12-4-55	#191	Sunny Afternoon
	10-30-55	#186	The Choice		12-11-55	#192	Land Deal

REEL 5018 GUNSMOKE

1800'

1L	12-18-55	#193	Scared Kid	1R	1-29-56	#199	The Bureaucrat
	12-25-55	#194	Twelfth Night		2-5-56	#200	Legal Revenge
	1-1-56	#195	Puckett's New Year		2-12-56	#201	Kitty's Outlaw
2L	1-8-56	#196	Doc's Revenge	2R	2-19-56		The New Hotel (Rehearsal)
	1-15-56	#197	How to Cure a Friend		2-19-56	#202	The New Hotel
	1-22-56	#198	Romeo		2-26-56	#203	Who Lives by the Sword

REEL 5019 GUNSMOKE

1800'

1L	3-4-56	#204	The Hunter	1R	4-15-56	#210	The Executioner
	3-11-56	#205	Bringing Down Father		4-22-56	#211	Indian Crazy
	3-18-56	#206	The Man Who Would be Marshal		4-29-56	#212	Doc's Reward
2L	3-25-56	#207	Hanging Man	2R	5-6-56	#213	The Photographer
	4-1-56	#208	How to Sell a Ranch		5-13-56	#214	Cows and Cribs
	4-8-56	#209	Widow's Mite		5-20-56	#215	Buffalo Man

REEL 5020 GUNSMOKE

1800'

1L	5-27-56	#216	Man Hunter	1R	7-8-56	#222	Passive Resistance
	6-3-56	#217	The Pacifist		7-15-56	#223	Letter of the Law
	6-10-56	#218	Daddy-0		7-22-56	#224	Lynching Man
2L	6-17-56	#219	Cheap Labor	2R	7-29-56	#225	Lost Rifle
	6-24-56	#220	Sunday Supplement		8-5-56	#226	Sweet and Sour
	7-1-56	#221	Gun for Chester		8-12-56	#227	Snake Bite

REEL 5021 GUNSMOKE

1800'

1L	8-19-56	#228	Annie Oakley	1R	9-30-56	#234	The Brothers
	8-26-56	#229	No Sale		10-7-56	#235	The Gambler
	9-2-56	#230	Old Pal		10-14-56	#236	Gunshot Wound
2L	9-9-56	#231	Belle's Back	2R	10-21-56	#237	Till Death Do Us
	9-16-56	#232	Thick 'n' Thin		10-28-56	#238	Dirty Bill's Girl
	9-23-56	#233	Box o' Rocks		11-10-56	#239	Crowbait Bob



REEL 5022 GUNSMOKE

1800'

1L	11-11-56	#240	Pretty Mama	1R	12-23-56	#246	Beeker's Barn
	11-18-56	#241	Brother Whelp		12-30-56	#247	Hound Dog (AFRS)
	11-25-56	#242	Tail to the Wind		1-6-57	#248	Devil's Hindmost (AFRS)
2L	12-2-56	#243	Speak Me Fair	2R	1-13-57	#249	Ozymandias (AFRS)
	12-9-56	#244	Braggart's Boy		1-20-57	#250	Categorical Imperative
	12-16-56	#245	Cherry Red		1-27-57	#251	Woman Called Mary

REEL 5023 GUNSMOKE

1800'

1L	2-3-57	#252	Cold Fire	1R	3-17-57	#258	Spring Freshet (MISSING)
	2-10-57	#253	Hellbent Harriet		3-24-57	#259	Saddle Sore Sal (AFRS)
	2-17-57	#254	Doubtful Zone (AFRS)		3-31-57	#260	Chicken Smith (AFRS)
2L	2-24-57	#255	Impact	2R	4-7-57	#261	Rock Bottom
	3-3-57	#256	Colleen So Green (AFRS)		4-14-57	#262	Saludos (AFRS)
	3-10-57	#257	Grebb Hassle		4-21-57	#263	Bear Trap (AFRS)

REEL 5024 GUNSMOKE

1800'

1L	4-28-57	#264	Medicine Man	1R	6-9-57	#270	Dodge Podge (AFRS)
	5-5-57	#265	How to Kill a Friend (R)		6-16-57	#271	Summer Night (AFRS)
	5-12-57	#266	Sheep Dog (AFRS)		6-23-57	#272	Home Surgery (AFRS) (R)
2L	5-19-57	#267	One Night Stand (AFRS)	2R	6-30-57	#273	The Buffalo Hunter (R)
	5-26-57	#268	Pal (AFRS)		7-7-57	#274	Word of Honor (R)
	6-2-57	#269	Ben Tolliver's Stud (AFRS) (R)		7-14-57	#275	Bloody Hands (R)

REEL 5025 GUNSMOKE

1800'

1L	7-21-57	#276	Kitty Caught (AFRS) (R)	1R	9-1-57	#282	Jobe's Son (AFRS)
	7-28-57	#277	Cow Doctor (AFRS) (R)		9-8-57	#283	Loony McCluny
	8-4-57	#278	Big Hands (AFRS)		9-15-57	#284	Child Labor (AFRS)
2L	8-11-57	#279	Jayhawkers (AFRS) (R)	2R	9-22-57	#285	Custer (AFRS) (R)
	8-18-57	#280	The Peace Officer (AFRS)		9-29-57	#286	Another Man's Poison (AFRS)
	8-25-57	#281	Grass (AFRS) (R)		10-6-57	#287	The Rooks

REEL 5026 GUNSMOKE

1800'

1L	10-13-57	#288	The Margin (AFRS)	1R	11-24-57	#294	Odd Man Out (AFRS)
	10-20-57	#289	Professor Lute Bone (AFRS) (R)		12-1-57	#295	Jud's Woman (AFRS)
	10-27-57	#290	Man and Boy (AFRS)		12-8-57	#296	Long as I Live (AFRS)
2L	11-3-57	#291	Bull (AFRS)	2R	12-15-57	#297	Ugly (AFRS)
	11-10-57	#292	Gun Shy (AFRS)		12-28-57	#298	Twelfth Night (AFRS) (R)
	11-17-57	#293	The Queue (AFRS) (R)		12-29-57	#299	Where'd They Go

REEL 5027 GUNSMOKE

1800'

1L	1-5-58	#300	Puckett's New Year (AFRS) (R)	1R	2-16-58	#306	Bruger's Folly (AFRS)
	1-12-58	#301	Second Son (AFRS)		2-23-58	#307	The Surgery (AFRS)
	1-19-58	#302	Moo Moo Raid (AFRS)		3-2-58	#308	The Guitar (R)
2L	1-26-58	#303	One for Lee (AFRS)	2R	3-9-58	#309	Laughing Gas (AFRS)
	2-2-58	#304	Kitty's Killing (AFRS)		3-16-58	#310	Real Sent Sonny (AFRS)
	2-9-58	#305	Joke's On Us (AFRS) (R)		3-23-58	#311	Indian (AFRS)

REEL 5028 GUNSMOKE

1800'

1L	3-30-58	#312	Why Not (AFRS)	1R	5-11-58	#318	Little Bird (AFRS)
	4-6-58	#313	Yorky (R)		5-18-58	#319	The Stallion (AFRS)
	4-13-58	#314	Livvie's Loss (AFRS)		5-25-58	#320	Blue Horse (AFRS)
2L	4-20-58	#315	The Partners (AFRS)	2R	6-1-58	#321	Quarter Horse (AFRS) (R)
	4-27-58	#316	The Squaw (AFRS)		6-8-58	#322	Hot Horse Hyatt (AFRS)
	5-10-58	#317	How to Die for Nothing (R)		6-15-58	#323	Old Flame (AFRS)

REEL 5029 GUNSMOKE

1800'

1L	6-22-58	#324	Target (AFRS)	1R	8-3-58	#330	Miguel's Daughter
	6-29-58	#325	What the Whiskey Drum- mer Heard (AFRS) (R)		8-10-58	#331	A House Ain't a Home (AFRS)
	7-6-58	#326	Chester's Choice (AFRS)		8-17-58	#332	The Piano (AFRS)
2L	7-13-58	#327	The Proving Kid (AFRS)	2R	8-24-58	#333	The Blacksmith (AFRS) (R)
	7-20-58	#328	Marshal Proudfoot (AFRS)		8-31-58	#334	I Thee Wed (AFRS)
	7-27-58	#329	The Cast (AFRS) (R)		9-7-58	#335	Tried It - Didn't Like It (AFRS)

REEL 5030 GUNSMOKE

1800'

1L	9-14-58	#336	False Witness	1R	10-26-58	#342	The Tragedian
	9-21-58	#337	Big Girl Lost (R)		11-2-58	#343	Old Man's Gold
	9-28-58	#338	Kitty's Rebellion		11-9-58	#344	Target: Chester
2L	10-5-58	#339	Tag, You're It	2R	11-16-58	#345	Brush at Elkader (R)
	10-12-58	#340	Doc's Showdown		11-23-58	#346	The Correspondent
	10-19-58	#341	Kick Me (R)		11-30-58	#347	Burning Wagon

REEL 5031 GUNSMOKE

1800'

1L	12-7-58	#348	The Grass Asp	1R	1-18-59	#354	Kangaroo
	12-14-58	#349	Kitty's Injury		1-25-59	#355	The Boots
	12-21-58	#350	Where'd They Go (R)		2-1-59	#356	The Bobbsey Twins
2L	12-28-58	#351	The Choice (R)	2R	2-8-59	#357	Groat's Grudge
	1-4-59	#352	The Coward (R)		2-15-59	#358	Body Snatch
	1-11-59	#353	The Wolfer		2-22-59	#359	The Search

REEL 5032 GUNSMOKE

1800'

1L	3-1-59	#360	Big Tom	1R	4-12-59	#366	Chester's Mistake
	3-8-59	#361	Maw Hawkins		4-19-59	#367	Third Son
	3-15-59	#362	Incident at Indian Ford		4-26-59	#368	The Badge
2L	3-22-59	#363	The Trial (R)	2R	5-3-59	#369	Unwanted Deputy
	3-29-59	#364	Laurie's Suitor		5-10-59	#370	Dowager's Visit
	4-5-59	#365	Trapper's Revenge		5-17-59	#371	Scared Boy

REEL 5033 GUNSMOKE

1800'

1L	5-24-59	#372	Wagon Show	1R	7-5-59	#378	Emma's Departure
	5-31-59	#373	The Deserter		7-12-59	#379	Friend's Payoff
	6-7-59	#374	Doc's Indians		7-19-59	#380	Second Arrest
2L	6-14-59	#375	Kitty's Kidnap	2R	7-26-59	#381	Old Beller
	6-21-59	#376	Carmen (R)		8-2-59	#382	Ball Nine, Take Your Base
	6-28-59	#377	Jailbait Janet (R)		8-9-59	#383	Mavis McCloud (R)

REEL 5034 GUNSMOKE

1800'

1L	8-16-59	#384	Pokey Pete	1R	9-27-59	#390	Personal Justice
	8-23-59	#385	The Reed Survives (R)		10-4-59	#391	Hinka-Do (R)
	8-30-59	#386	Shooting Stopover		10-11-59	#392	Kitty's Quandary
2L	9-6-59	#387	Matt's Decision	2R	10-18-59	#393	The Mortgage (R)
	9-13-59	#388	Johnny Red (R)		10-25-59	#394	Old Gunfighter
	9-20-59	#389	Gentlemen's Disagree- ment (R)		11-1-59	#395	Westbound (R)

REEL 5035 GUNSMOKE

1800'

1L	11-8-59	#396	Cavalcade (R)	1R	12-20-59	#402	Beeker's Barn (R)
	11-15-59	#397	The Square Triangle (R)		12-27-59	#403	Puckett's New Year (R)
	11-22-59	#398	Paid Killer (R)		1-3-60	#404	Trojan War (R)
2L	11-29-59	#399	Hard Lesson	2R	1-10-60	#405	Luke's Law
	12-6-59	#400	Big Chugg Wilson (MISSING)		1-17-60	#406	Fiery Arrest
	12-13-59	#401	Don Mateo (AFRS)		1-24-60	#407	Bless Me Till I Die

REEL 5036 GUNSMOKE

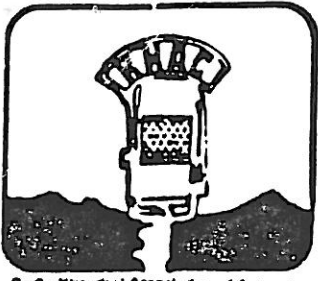
1800'

1L	1-31-60	#408	Chester's Dilemma	1R	3-13-60	#414	Unloaded Gun
	2-7-60	#409	Delia's Father		3-20-60	#415	The Constable (R)
	2-14-60	#410	Distant Drummer		3-27-60	#416	Indian Baby
2L	2-21-60	#411	Mr. and Mrs. Amber (R)	2R	4-3-60	#417	Greater Love (R)
	2-28-60	#412	Prescribed Killing		4-10-60	#418	Dave's Lesson
	3-6-60	#413	Blood Money (R)		4-17-60	#419	Solomon River

REEL 5037 GUNSMOKE

1800'

1L	4-24-60	#420	Stage Snatch	1R	6-5-60	#426	Fabulous Silver Extender
	5-1-60	#421	Nettie Sitton		6-12-60	#427	Kitty Accused
	5-8-60	#422	Wrong Man		6-19-60	#428	Homely Girl (MISSING)
2L	5-15-60	#423	Tall Trapper	2R	6-26-60	#429	Line Trouble
	5-22-60	#424	Marryin' Bertha		7-3-60	#430	Little Girl
	5-29-60	#425	Bad Seed		7-10-60	#431	Reluctant Violence



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