

RETURN WITH US

The Radio Historical
Association of Colorado, Inc.

NOW...



VOLUME 15 NUMBER 6

JANUARY 1990



RETURN WITH US NOW.. is the official publication of the Radio Historical Association of Colorado, Inc., a non profit organization. Cost of membership is \$20.00 for the first year with \$15.00 for annual renewal. Each member has full use of the Club resources. For further information contact anyone listed below.

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 80150

TAPE DONATIONS: Herb Duniven and Bill McCracken (see above)
 RHAC PLAYERS: Ed Hendrickx 366-1505

BOARD OF DIRECTORS MEETINGS:
 February 5th Board meeting 7:31 PM at the Kings home (see above)
 March 1st Board meeting 7:30 PM at Dan Deckers home (see above)
 ALL MEMBERS ARE WELCOME AND INVITED TO ATTEND THE BOARD MEETINGS WE INVITE YOUR
 SUGGESTIONS.

CLUB MEETINGS:
 Meetings are held at the Church of the Master, 5152 E 17th Ave. Denver, at the
 corner of 17th Ave and Filbert Ct. on the third Thursday of each month at 7:31PM
 January meeting will be on the 21st. RHAC Players and Swap meet
 February meeting will be on the 15th: Marvin Gatch will be our speaker.
 March meeting will be held on the 15th: Cliff Dodge will be our speaker.

CONVENTION UPDATE:
 We have received confirmations from: Sam Edwards, Ray Erlinborn, Shirley
 Mitchel and Willard Waterman that they have accepted our invitation to
 participate at our 15th anniversary convention June 9, 1990. We are hoping to
 add additional stars.





Radio Historical Association of Colorado

FROM THE KINGS ROOST

Dick and Mailetha King

We are now in the 1990's; tomorrow it will be 2000! Time does fly. We are scurrying to get things done, ready for the 1990 RHAC convention to be held in Denver on June 9th. Sam Edwards, Ray Erlenborn, Shirley Mitchell, and Willard Waterman have all confirmed their invitations. We have been unable to reach Janet Waldo, so if you can get the word to her, we would

like to have her company. She and Sam Edwards would make an interesting pair.

The last time we had a convention, we were able to bring our guests in a day early, and some of our members were able to take them for a tour of our mountains and then have lunch at the Stanley Hotel in Estes Park. The rest of the members attending the convention were able to meet the guests during a reception the evening before the convention at a private club-house. We are hoping to do something similar this year.

January's meeting will have the RHAC Players back for another light presentation. We also would like you to bring items that you would like to trade or offer for sale to other members. Please do not bring any tapes from the RHAC libraries, but rather some equipment, tools that you find useful, and that sort of thing. Even if you do not want to sell or trade but have found something that helps you and would like to show it to others, that will help others benefit from your experiences.

We have chanced upon some excellent material that is limited in quantity and not enough to fill library reels, but we feel it is a choice offering on individual cassettes. We will offer some of this material to the members to help raise some convention money for the club.

Our cassette librarians are reporting good movement from their libraries, and we want to again remind you that all materials are rented for one month only and are due back after one month so that other members can enjoy them also. Be considerate. Respect the valuable privilege of using the tapes and return them promptly. There is a fine of \$1.00 per week per reel for overdue reels. If tapes are returned late, it is your responsibility to the club to remit fines for late tapes.

Speaking of libraries and tapes, you may be asking why we do not enter more tapes each month to the libraries. It is true that there many tapes waiting to be put into the libraries. And we could enter twice as many tapes per month if it were not for the high quality standards that our club has established. The volunteers making those judgments are Bill McCracken, Herb Dunivan, Elmer Westbrook and Barrett Benson. Each of these men devotes many hours to prepare the tapes that you can borrow and duplicate if you wish. Take for instance the work done by Herb Dunivan and Bill McCracken for the Contributors' Library. Each tape and series of tapes is carefully listened to for slight clues within the programs so that they may be accurately dated. Also, tapes of the same show from different sources are listened to to select the tape that provides the best sound. Tapes are then organized in chronological order. We have found that a single reel will take between twenty to twenty-five hours of work before it reaches the shelf for circulation through the libraries. We should all thank the volunteers we have for the excellent work they are doing.

OLD TIME RADIO LIVES!

FROM THE KINGS ROOST (continued)

We still have many months of shows to enter into the circulating libraries, and our volunteers are devoting many, many hours selecting shows from the many that members have so generously contributed. Perhaps one of our members may have the "missing" show for a new series. Do not hesitate to let either Bill McCracken or Herb Dunivan know of the shows you have. Do not feel slighted, however, if they do not need your's. They make their selection after listening to four or five sources for the same show.

The 1990's will be a great new era, and our club is doing its part to preserve the gifts from the twenties, thirties, forties, and even more current years.

As part of our ongoing commitment to the Old-Time Radio Club Network, we mention another club that may be of interest to some of our members. The Golden Radio Buffs of Maryland (GRB) is a sister OTR club whose membership dues are \$20.00 for the first year and \$15.00 thereafter. For information, write: GRB, 3613 Chestnut Ave., Baltimore MD 21211.

WELCOME TO NEW MEMBERS

Several of our new members credit their joining to the word spread from other members. Are you doing your part to tell others of our very special club?

L.J. Braynard of LaMirado CA

Fred Moldenhauer, a former member who has rejoined

Warren McCormick of Eldora IA, introduced by a gift from his son, Wayne

Mark Bailey of Bayfield CO

Mark Durenberger of Minneapolis MN

Wayne Huberd of Tigard OR

Patricia King of Longmont CO

Wayne Barr of Colorado Springs CO

Charles O'Conner of San Jose CA

Robert Crue of Baltimore MD

John E. Smith of Pueblo CO

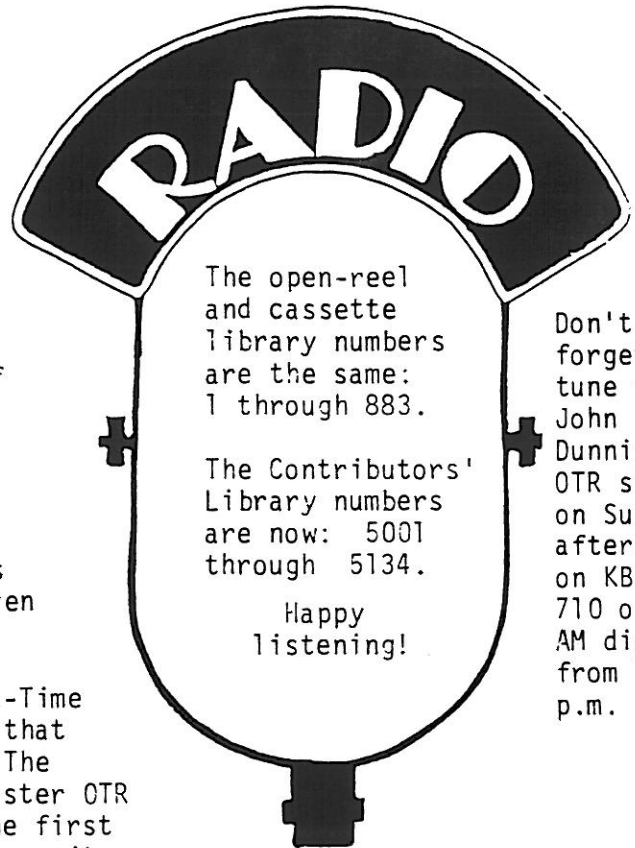
John E. Vaughn of Denver CO

Ty Ver Valin of Arvada CO

Rob Atkinson of Chico CA

Marcell and William Mulligan of Keizer OR

Harvey D. House of Abilene KA



The open-reel
and cassette
library numbers
are the same:
1 through 883.

The Contributors'
Library numbers
are now: 5001
through 5134.

Happy
listening!

Don't
forget to
tune in to
John
Dunning's
OTR show
on Sunday
afternoons
on KBXG,
710 on the
AM dial
from 1-4
p.m.

LIBRARY NOTE For those who live in the Metro Denver area, are you aware that you can arrange with librarians to pick out tapes at their houses. This can save you postage as well as let you see which tapes are available at any one time.



Unforgettable Fred Allen

Fred Allen: His Life and Wit
Robert Taylor
Little, Brown, \$19.95

Of actors, Fred Allen said, their "success has the life expectancy of a small boy who is about to look into a gas tank with a lighted match."

Allen was never such an incautious boy. He was a great comic actor, who delivered that line with a wry, crackling voice. Moreover, he was the man who wrote the line and created many more images—vivid, acerbic, often poetic. Herman Wouk, five years a gag-writing apprentice of Allen's, called him "the best comic writer radio ever developed."

And though Allen's success and life span far exceeded the imprudent boy's (he lived more than six decades and was a radio star for 18 years), he is the forgotten man in the pantheon of modern comedians. Perhaps that is because he never made the transition to television. Or because he let his fellow performers, his characters, his lines, upstage him. Or simply because other stars of vaudeville and radio—George Burns, Bob Hope and Jack Benny—were harder. All but Allen were, in varying degrees, still in the limelight in the 1980s.

Allen is well remembered here, however, in the first biography of him—more than 30 years after his death. Robert Taylor, *Boston Globe* critic and columnist, is a longtime Boston arts and entertainment reviewer. Distance from, as much as familiarity with, his subject has served Taylor well. This book has nothing in common with the current vogues of "up close and personal" gossip mongering and psychobiography, or with the traditional servings of oft-told anecdotes spliced by clichés. Taylor hasn't sought to rival Allen's wit here, though his own is considerable.

Fred Allen was the last of the names adopted by John Florence Sullivan, a poor Cambridge, Massachusetts, Irish youth whose mother died young and whose father drank himself out of work. He took up juggling and was on the road, honing his act as "The World's

Worst Juggler," by the time he was 20. There was less desperation, more compassion and order about Allen's life in those years than such circumstances would suggest. "Haphazard as his life had been," Taylor writes, "in an emergency he reflexively discovered supports: Aunt Lizzie, the church, the sorcery of words."

Allen fashioned his own comic spells in radio, but even in his earliest days of vaudevillian rim shots, his talent for writing and ad-libbing the bon mot were evident. To the old saw "that was no lady, that was my wife," Allen wrought the conversational twist, "Who was that oboe I saw you with last night?" "That was no oboe; that was my fife." While such jibes may seem hackneyed or forced now, they were fresh and distinctive then.

Allen's originality and discipline were well tested by radio, a medium he and Benny were the first comedians to master—by calmly being themselves in the midst of an absurd parade. Allen fretted "I've used up my whole life" in his first radio half-hour, yet sustained weekly shows for nearly two decades. That gentle reign ended, "a casualty of the greed it trounced from week to week," as Taylor writes, beaten out by a rigged game show, *Stop the Music*, hosted by Bert Parks.

Some of the characters from Allen's *Alley*, a device which allowed the comedian to knock on doors and ask opinions of various characters, usually with zany results, survived the next jump, to television, though without acknowledging their origins—nagging Mrs. Nussbaum was warmed over as Molly Berg; Titus Moody, the quintessential Yankee, as the Pepperridge Farm cookie salesman; Sena-

tor Claghorn bellowing "That's a joke, son!" as the rooster Foghorn Leghorn.

But Allen did not cross that video obstacle, except for appearances on *What's My Line?* Nor did he make an impact in films. As Taylor puts it, "He did not photograph well, and his attitude toward the camera was shy and vigilant." But, Taylor points out, balking at that hurdle did not put a stop to Allen's career. He'd never thought highly of television, noting "The reason why television is called a medium is because nothing on it is ever well done," and defining it as a "device that permits people who haven't anything to do to watch people who can't do anything."

He'd already turned his attention toward writing, with his light and lyrical accounts *Treadmill to Oblivion* and *Much Ado About Me*. A joy in language distinguished his prose, as it did his radio scripts and vaudeville routines.

Taylor captures that gentle touch here: the forgotten warmth and corny ethnicity, the silly, famous feud with Benny. From week to week the two friends gleefully traded insults—Benny "couldn't ad-lib a belch at a Hungarian banquet." Until Allen was born "nobody knew what a cramp looked like." The feud, referred to as the "Punch and Benny Show," was the vehicle for hilarious confrontations and went on for months, with periodic recurrences.

What is depicted tenderly is not just Allen's genius but his humanity. He was, says Wouk, "a role model and still is. . . . Fred was one of the most honorable men I ever met." To Allen, a celebrity was a "person who works hard all his life to become well known, then wears dark glasses to avoid being recognized." Allen worked hard, but to entertain. Unavoidably a celebrity, he never hid behind his fame.

He and his beloved wife and radio companion, Portland, summered in a modest cottage in a "Maine town so dull the tide went out and never came back."

Rather than a flame over the gas tank, Allen offered "a small lamp hung out in the darkness of our time—to cheer us on the way."

That was Allen's own definition of a book. In his, Taylor concludes, "Fred Allen's voice can still be heard, faint but clear, inviting us to find its wavelength." The signal beams strongly in this book.

Don Lessem
Massachusetts writer and editor,
author of *The Worst of Everything*



RETURN WITH US TO...

by Bill Ott
Don Shows '46

LUX RADIO THEATRE

THIS POPULAR PROGRAM BEGAN IN 1934 OVER NBC BLUE AND FEATURED HOUR-LONG ADAPTATIONS OF BROADWAY PLAYS STARRING BROADWAY PERFORMERS. THE SHOW ORIGINATED IN NEW YORK UNTIL 1936 WHEN THE SPONSOR TRANSFERRED IT TO HOLLYWOOD. FROM THEN ON IT FEATURED RADIO ADAPTATIONS OF MOTION PICTURES, SOMETIMES WITH THE SAME ACTORS WHO PLAYED THE FILM ROLES.

MARLENE DIETRICH AND CLARK GABLE APPEARED ON THE FIRST HOLLYWOOD-BASED BROADCAST OF LUX RADIO THEATRE ON JUNE 1, 1936... THE LEGIONNAIRE AND THE LADY (AN ADAPTATION OF MOROCCO)

DON AMECHE APPEARED ON THE SHOW MORE THAN ANY OTHER PERFORMER...PLAYING LEADS IN 18 PRODUCTIONS. BARBARA STANWYCK PLAYED THE FEMALE LEAD 17 TIMES.

CECIL B. DEMILLE LEFT AS THE DISTINGUISHED HOST OF THE PROGRAM IN 1945 RATHER THAN CONTRIBUTE ONE DOLLAR TO A PERFORMERS' UNION CAMPAIGN. HE WAS REPLACED BY WILLIAM KEIGHLEY.

© SHERWOOD AND OWEN 1976



Today and OTR

(Opinions expressed are the writer's only, no endorsement by anybody is implied.) by David K. Clow

Chapter 11, "Why 1994?"

Have you noticed the section in "K Mart" and "Wal Mart" where "The Talking Books" are located? They are also selling kids toys and kids cassette tape players which use audio as the entertainment media.

The recorded materials are pretty good audio quality but the plots of "Spiderman" and similar shows are sometimes a little thin.

I've also seen real honest to gosh OTR shows packaged to compliment the facsimiles of the old radio sets.

I sure wonder how they are selling? I wonder if the RHAC would double the membership if people knew about us at the same time they bought their first pack of OTR Tapes?

My dream is to start producing tapes for the blind when I retire in 1994 and now in 1990 somebody beat me to it! (Of course I have no idea if they are giving away any tapes to anybody but they sure are putting them in the stores.)

The ponderable issue is - Where does OTR fit? In the past or the present or the future?

The past of OTR was great, and we strive to honor those memories by the use of the word "Historical" in the RHAC name. Our library is filled with good entertainment and pleasant memories.

The present is showing evidence of the interest and the need for the "Spoken" words even if it is modest and non prime time.

The future kind of depends on you and me. May I share more of my dreams with you?

Big ideas for OTR start with small acts. First we think, then we do.

When I first decided to collect a "few" tapes in the 1970's, I certainly never dreamed that I would aspire to be responsible for a network of OTR stations stretching from Coast to Coast! (BIG Dream)

This network will transmit (via satellite) to all linked stations at the same time. This allows travelers to listen to their Car radios from beginning to end of the same OTR show. The show you started is only a twist of a dial or the push of a button away to the next station which airs the same programming.

Impossible you say?

RHAC started in 1979 with ten members. (I think).

Would you absolutely bet against network OTR in the year 2010?

Next issue, Chapter 12, "I Remember NO Money."

Happy New Year



RHAC TAPE LIBRARY

<u>TAPE 876 THE GREAT GILDERSLEEVE (C)</u>			1200'
1L	8-26-53	Sufficient Unto Ones Self	
	9-2-53	Leroy's Girl - Jo Mac	
2L	9-9-53	Gildy Helps Raise Ronnie	
	9-16-53	Birdie's Mystery Cake Recipe	
1R	9-23-53	Babysitter Gildersleeve	
	9-30-53	Flattery	
2R	10-7-53	Home Haircut	
	10-14-53	Gildy Involved With Teacher And Principal	
<u>TAPE 877 THE GREAT GILDERSLEEVE (C)</u>			1200'
1L	10-21-53	Bells Are Ringing	
	10-28-53	Unwilling Witness	
2L	11-4-53	Living Impulsively Almost Gets Gildy Married	
	11-11-53	The Authority Figure	
1R	11-18-53	Gildy The Athlete vs Doc Olson	
	11-25-53	Dinner Mixup With Peavy	
2R	12-2-53	Gildy Earning Christmas Money Selling Insurance	
	12-9-53	Taking Bessie To The Dance	
<u>TAPE 878 THE GREAT GILDERSLEEVE (C)</u>			1200'
1L	12-16-53	Old Friend Gildy And Hooker Fued At Christmas	
	12-23-53	Selling Trees For Needy Children's Party	
2L	12-30-53	New Year's Eve At Home With Irene	
	1-6-54	Irene's Father Pushes For Wedding	
1R	1-13-54	Gildy In The Doghouse With Irene	
	1-20-54	Leroy Going Steady	
2R	1-27-54	Gildy In Trouble With Bronco For Interfering	
	2-3-54	Evening Conference With Leroy's Teacher	
<u>TAPE 879 THE GREAT GILDERSLEEVE (C)</u>			1200'
1L	2-10-54	Judge Hooker's Annual Dinner	
	2-17-54	GildyThe Budding Politician	
2L	2-24-54	Jolly Boys' Election	
	3-3-54	Paula Winthrop Back In Town	
1R	3-10-54	Gildy Is Old-Fashioned And Square	
	3-17-54	New Girl In Town - Marie Olson	
2R	3-23-54	Hobby Show	
	3-31-54	Gildy Involved With Two Girls Again	

RHAC TAPE LIBRARY

<u>TAPE 880 THE GREAT GILDERSLEEVE (C)</u>		1200'
1L	4-7-54 Marie Teaches Bronco French	
	4-14-54 Dinner Party For Bronco's Boss	
2L	4-21-54 Marie Olson Charms Everyone	
	4-28-54 Gildy Swears Off Girls - But Meets Thelma	
1R	5-12-54 Dinner For Dr. Olson - Who's Leaving Town	
	5-19-54 Gildy Runs For Sheriff	
2R	5-26-54 Visit By Aunt Hattie	
	6-2-54 Trying To End Aunt Hattie's Stay	
<u>TAPE 881 MISCELLANEOUS SHOWS (C)</u>		1200'
1L	11-13-55 RIN TIN TIN: Don Cortez	
	11-17-55 RIN TIN TIN: The White Buffalo	
2L	3-24-49 STRAIGHT ARROW: White Comanches	
	1-7-50 STRAIGHT ARROW: Wagon Train To Oregon	
1R	FRONTIER TOWN: #27: Maverick Town	
	FRONTIER TOWN: #30: Sixgun Lawyer	
2R	FRONTIER TOWN: #31: Sundown Valley	
	FRONTIER TOWN: #34: Open Range	
<u>TAPE 882 YOU ARE THERE (C)</u>		1200'
1L	12-5-48 Execution Of Maximillian	
	12-12-48 Conspiracy Of Cataline	
2L	12-19-48 Hanging Of Captain Kidd	
	12-26-48 The Monitor And The Merrimac	
1R	1-2-49 Sitting Bull Surrenders	
	1-9-49 Sentencing Of Charles I	
2R	1-16-49 Mutiny In The Continental Army	
	1-23-49 Betrayal Of Tiussant L'Overature	
<u>TAPE 883 YOU ARE THERE (C)</u>		1200'
1L	1-30-49 Colonel Johnson And The Love Apple	
	5-8-49 The Samuel Chase Trial	
2L	5-15-49 Lexington And Concord	
	5-22-49 The Attack On Fort Sumpter	
1R	5-29-49 The Seige Of Leidon	
	Battle Of Plassey (AFRS)	
2R	Exile Of Napoleon (AFRS)	
	Dreyfuss Case (AFRS)	



RADIO HISTORICAL ASSOCIATION

CASSETTE LIBRARY #2
C/O DAVE LOGAN

5557 S. SHERMAN CR #6
LITTLETON, CO 80121

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
cassette ordered. You are allowed to order 5 cassette sets at
one time although you may have only 5 cassette sets
outstanding at any time. Minimum Order is \$6.00

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 _____ Phone (____) _____

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

Signature

REMEMBER

THIS FORM IS FOR CASSETTE REELS 500 UP

RHAC PLAYERS WILL PRESENT A RECREATION
THERE WILL BE A SWAP MEET
AND SHOW AND TELL AND OTHER ACTIVITIES
THURSDAY JANUARY 18 7:31 PM
CHURCH OF THE MASTER
5152 EAST 17 AVE. DENVER, COLORADO

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



BARRETT
BENSON
P O BOX 507
PINE CO 80470

