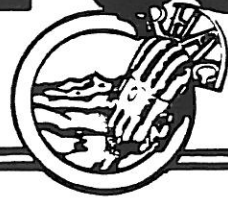


# RETURN WITH US

The Radio Historical  
Association of Colorado, Inc.

# NOW...



Volume 15 Number 11

June 1990



**ROSEMARY  
CLOONEY  
and  
FRANK  
SINATRA**

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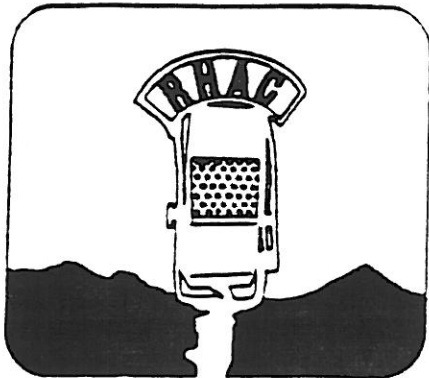
**BOARD OF DIRECTORS MEETINGS:**

THE JULY 5TH BOARD MEETING WILL BE HELD AT DAVID MICHAEL'S HOME.  
ALL MEMBERS ARE WELCOME AND INVITED TO ATTEND AND PARTICIPATE AT THE BOARD MEETINGS. WE INVITE YOUR SUGGESTIONS.



**CLUB MEETINGS:**

THERE WILL NOT BE A REGULAR CLUB MEETING IN JUNE.



Radio Historical Association of Colorado

## FROM THE KING'S ROOST

By Dick and Mailetha King

As we write this, we are reminded of the passing of three major radio and television personalities. We all pass on eventually, and we feel it is better to honor and express our appreciation of these people that have given us so much pleasure from their work in radio and the general entertainment fields, as we are doing at our RHAC convention the 9th of June. We are so privileged to have our

guests give of their time to let us converse with them and enjoy their talents and personalities.

All the planning for the convention is winding up and everything is coming into place. We will enjoy a great day at Rossi's, starting with registration at 10 A.M. Those people that are pre-registered or members are also invited to an informal reception at the Village Townhouses Clubhouse of Friday evening. Many have asked if they would actually be able to talk to our guests - - you bet you can. These people enjoy talking to their public and it should be a good evening for all. If you are planning to come on Friday, please be sure to call Jim Harmon at 761-5135 and advise him of what you are planning to bring. Bring something light and cold. Salads, vegetables and dip, fruit, crackers, cookies, plates, etc. Jim can be reached at 292-6380 after 6 P.M.

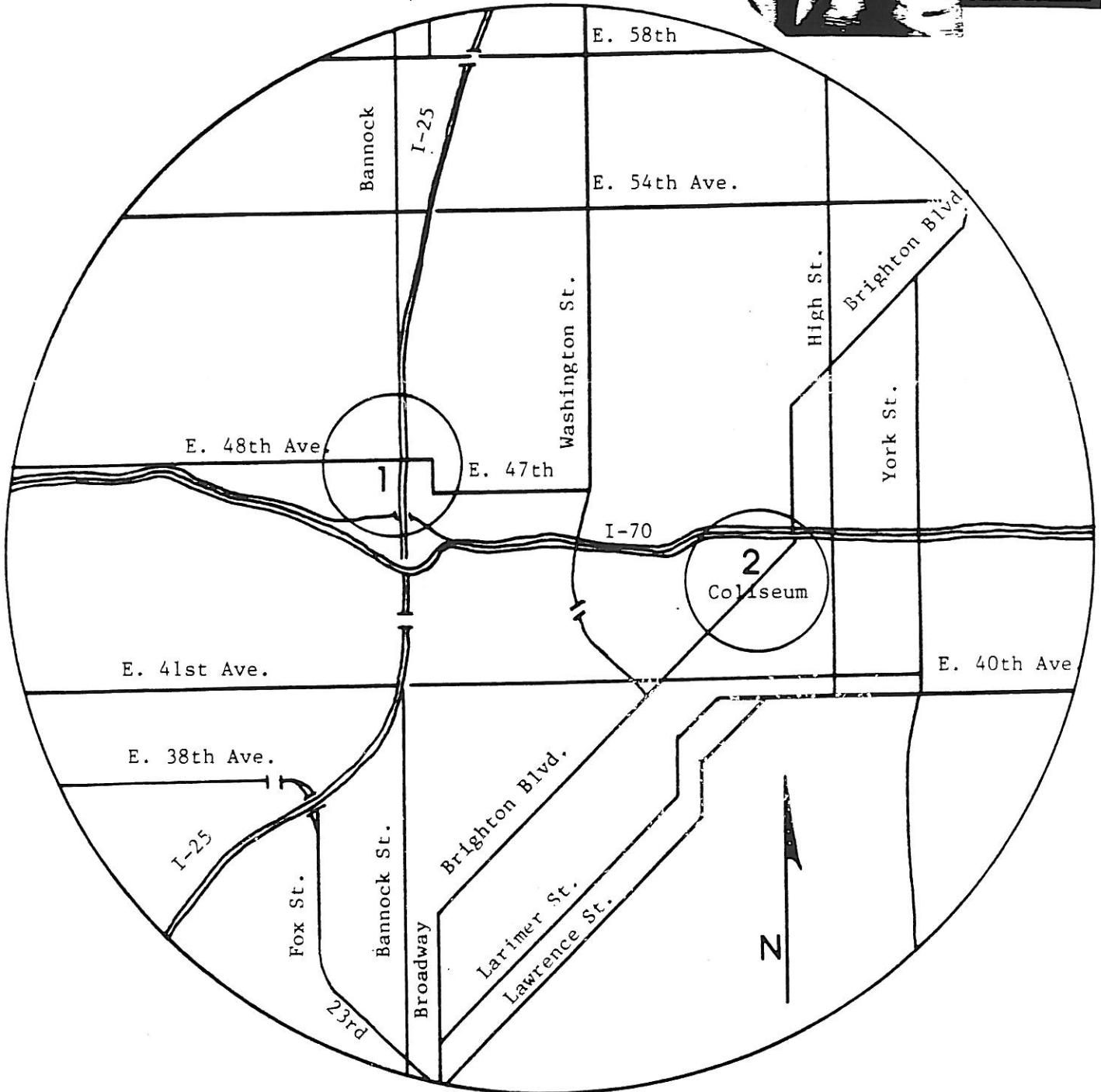
We have a TUNE IN YESTERDAY to be raffled off, courtesy of David Michael. Be sure to get your tickets. Buy several, increase your chances to win! This book by John Dunning is recognized as the best reference guide available to old time radio questions, it is cherished by all who own it.

Our friends at Second Sound have contributed a nice Teac Reel-to-Reel deck to be auctioned off at the convention. This will be your chance to get a good deck, but if you don't get the winning bid, be sure to check out their stock at 1875 South Broadway to find just what you need (or want). They also extend a club discount of 10% to our members. We will have copies of the Jack Benny Log by the Gassman brothers for sale at \$15.00 each. Adrienne and Mika Rhoden have worked hard at setting up the material for the Souvenir Program that we will have for sale. Each guest star will have their pages, with room for autographs by each photograph.

Fred Hobbs set up our PRs and they have been mailed out to all of the Colorado radio stations. Joel Visser has turned over promotion material to the "Powers that be" at KYGO, where he works.

John Rayburn will be our Master of Ceremonies and will be helping out through the day to keep things moving.

The map below indicates the following locations:  
1=Travel Lodge-Viscount (for overnight accommodations)  
2=Rossi's Catering Hall (location of convention on June 9, 1990).

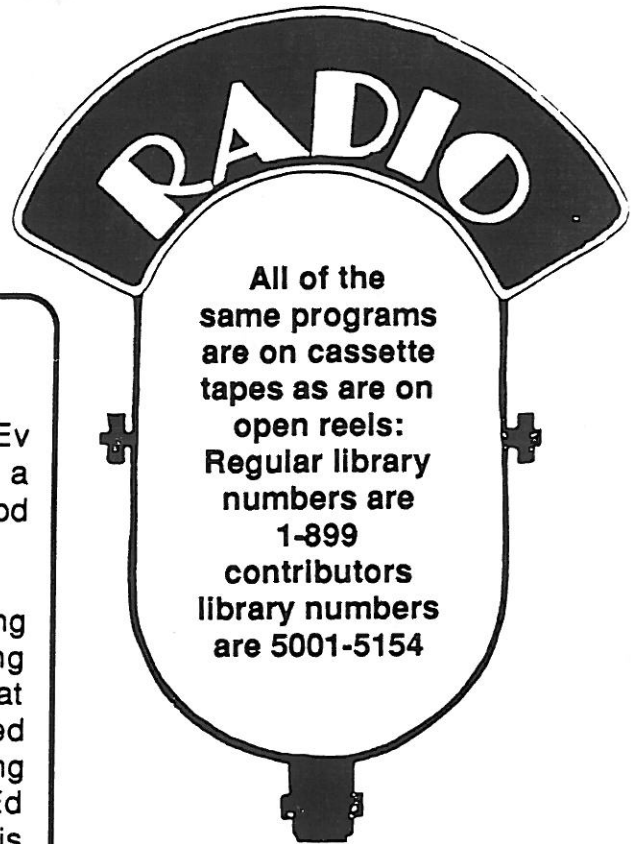


**Ev Wren July 22, 1927--May 11, 1990**

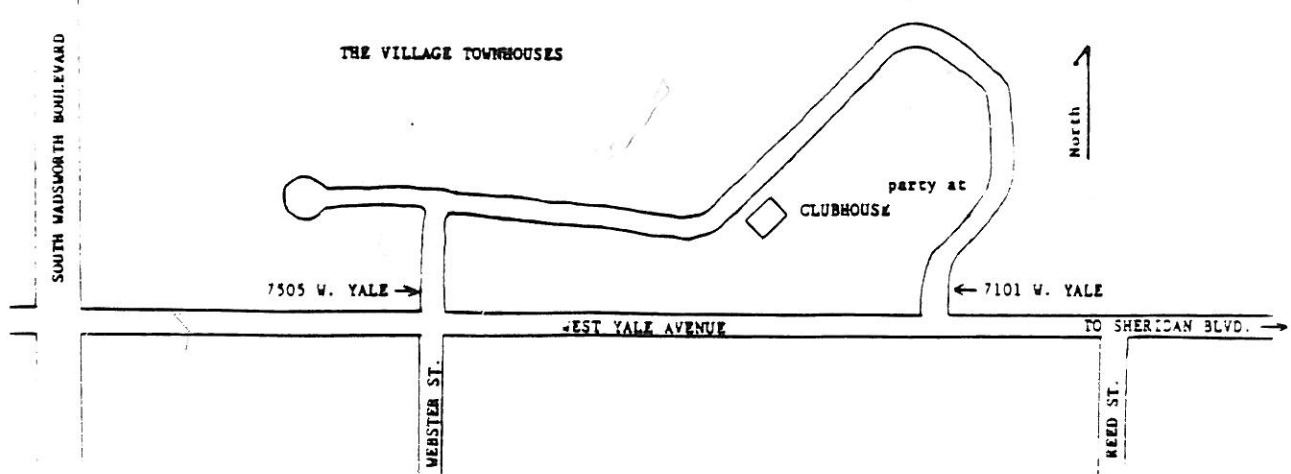
We regret to advise of the passing of Ev Wren on May 11th, 1990. Ev was a Colorado native, a graduate of Englewood High School.

Ev was a well known Denver advertising and production manager after having served his time as announcer-deejay at KTLN, KVOD, and KYMR. He helped launch many broadcast careers, including Alan Berg and his high school friend, Ed Scott. Ev created and participated in his innovative radio and television commercials for advertisers in New York, Nashville and London as well as Denver.

The early demise of Ev Wren ended his 42-year broadcasting career and shocked his many friends in the industry.



The map below shows the location of the Friday night reception for our guests at the Village Townhouse clubhouse, beginning at 7:00 p.m. on June 8, 1990.





SYRACUSE, N. Y., TUESDAY, MAY 26, 1942: Radio Programs Scheduled for Today

(MBS)  
WAGE  
630

(CBS)  
WFBL  
1230

(NBC)  
WGY  
810

(NBC)  
WHAM  
1180

(NBC)  
WOLF  
1490

(NBC)  
WSYR  
870

**MORNING**

- |      |   |      |   |       |   |
|------|---|------|---|-------|---|
| 7.00 | WFBL—Top of the Morning News.<br>WAGE—News. Sun-up Round-up.<br>WGY—Musical Clock.<br>WHAM—News.<br>WOLF—Headlines on Parade.<br>WSYR—Timekeeper. News. | 7.00 | WGY—Market Basket.<br>WHAM—Dave Kessler.  | 6.30  | WFBL—Stepmother.<br>WAGE—Melody Strings.<br>WGY—Help Mate.<br>WSYR, WHAM—Bess Johnson.  |
| 7.15 | WHAM—Sunrise Special.   | 7.15 | WOLF—News. Organ Reveries.<br>WSYR—Roland Furman.   | 10.45 | WFBL—Woman of Courage.<br>WGY—Mary Martin.<br>WAGE—Cheer Up Gang.<br>WHAM—Al Siz.<br>WSYR—Melody in the Mornings.                       |
| 7.30 | WFBL—Musical Clock.<br>WAGE—News. Sun-up Round-up.<br>WOLF—Sports Resume.<br>WGY—News. Music.   | 7.30 | WFBL—Bulletin Board.<br>WGY—Ma Perkins.<br>WHAM—Women Only.<br>WSYR—Jud & Jane.   | 11.00 | WFBL—Mary Lee Taylor.<br>WAGE, WHAM—Second Husband.<br>WOLF—News. Concert.<br>WSYR, WGY—The Bartons.                                    |
| 7.45 | WFBL—Tunes, Old and New, News.<br>WGY—Musical Clock.<br>WHAM—News.<br>WOLF—Sing Crosby.   | 7.30 | WHAM—Bradley Kincaid<br>WOLF—Amos Phipps<br>WSYR—Mid-Morning Special.   | 11.18 | WFBL—Down Brush Creek Way.<br>WAGE, WHAM—Amanda of Honey<br>moon Hill.<br>WOLF—Community Hostess.<br>WSYR, WGY—Vic & Sade.              |
| 8.00 | WFBL WAGE, WGY, WSYR—News.<br>WHAM—Kindly Thoughts.<br>WOLF—News. Headlines on Parade.  | 7.45 | WFBL—Harvey & Dell.<br>WGY—Aunt Jenny.<br>WHAM—Tower Clock<br>WOLF—Musical Comedy.  | 11.30 | WFBL—Bright Horizon.<br>WAGE, WHAM—John's Other Wife.<br>WGY—Road of Life.<br>WOLF—Concert Favorites.<br>WSYR—News. Three-Quarter Time. |
| 8.15 | WFBL—Harmonies.<br>WAGE—Music.<br>WGY—Musical Clock.<br>WHAM—Musicals.<br>WSYR—Song Special. Timekeeper.  | 8.00 | WFBL—Valiant Lady.<br>WAGE—Radio Square.<br>WGY—Bess Johnson<br>WHAM—Breakfast Club<br>WOLF—News. Off the Record<br>WSYR—News. Fiesta | 11.45 | WFBL—Aunt Jenny.<br>WAGE, WHAM—Just Plain Bill.<br>WSYR, WHAM—David Marum.  |
| 8.30 | WFBL—Minute Men.<br>WGY—Here Comes the Band.<br>WHAM—Ma Perkins.  | 8.15 | WFBL—Stories America Loves.<br>WAGE—News.   |       |   |
| 8.45 | WFBL—Leisure Time.<br>WAGE—News. Morning Melodies.  |      |   |       |   |

**AFTERNOON**

- |       |  |      |  |      |  |
|-------|--|------|--|------|--|
| 12.00 | WFBL—Kate Smith.<br>WAGE—Glenn Williams.<br>WGY—News. Melodies.<br>WHAM—Hit of the Day, News.<br>WOLF—News. Music.<br>WSYR—Dinner Bell.    | 2.00 | WHAM—U. S. Army Band.<br>WSYR—John Vandercok.  | 4.00 | WFBL—Jerry Wayne Songs.<br>WGY—Backstage Wife.<br>WAGE—Clut Matinee.<br>WHAM—Women Only.<br>WOLF—News. Musical Scoreboard.<br>WSYR—Singing Chef. Red Thomas. |
| 12.15 | WFBL—Big Sister.<br>WAGE—Bonke Carter.<br>WGY—News.<br>WHAM—Farm Front News.<br>WOLF—1942 Music Makers.<br>WSYR—Vadeboncoeur.              | 2.15 | WFBL—Joyce Jordan<br>WSYR—On a Tuesday Afternoon.<br>WAGE—Ted Malone<br>WGY, WHAM—Grims Daughter.                                      | 4.15 | WFBL—Living History.<br>WGY—Stella Dallas<br>WHAM—Right to Happiness.  |
| 12.30 | WFBL—Helen Trent.<br>WAGE—Hillbilly Hotel.<br>WGY—Farm Paper.<br>WHAM—Farm & Home.<br>WSYR—News Makers.                                    | 2.30 | WFBL—We Love & Learn.<br>WAGE—News. Puffins.<br>WGY, WHAM—Guiding Light.<br>WOLF—Symphonette.<br>WSYR—Theda Fyler.                     | 4.30 | WFBL—Joy Kearns Orch.<br>WGY—Lorenzo Jones.<br>WHAM—Vic & Sade.<br>WOLF—Musical Scoreboard.<br>WSYR—Salon Swing.   |
| 12.45 | WFBL—Our Gal Sunday.<br>WOLF—Just Relax.<br>WSYR—Musical Bouquet.  | 2.45 | WFBL—Goldbergs.<br>WAGE—Gospel Singer.<br>WGY, WHAM—Hymns.<br>WSYR—Christian Science.  | 4.45 | WAGE—Dear Sis<br>WGY—Widder Brown.<br>WHAM—Love Journey.<br>WSYR—Onen. Health Soc., News.  |
| 1.00  | WFBL—Life Can Be Beautiful.<br>WAGE—Dance Music.<br>WGY—Meet the Band.<br>WHAM—Baukhage Talking.<br>WOLF—News. Band.<br>WSYR—Ruth Chilton. | 3.00 | WFBL—Woman's Page.<br>WAGE—Mutual Goss Calling.<br>WHAM—David Harum.<br>WOLF—News. Musical Scoreboard.<br>WSYR, WGY—Against the Storm. | 5.00 | WFBL—Concert Miniatures.<br>WAGE—News. Sports.<br>WOLF—News. Musical Scoreboard.<br>WSYR, WGY, WHAM—When a Girl<br>Marries.                                  |
| 1.15  | WFBL—Woman in White.<br>WAGE—I'll Find My Way.<br>WGY—Music for Everyone.<br>WHAM—Gospel Singer.   | 3.15 | WFBL—Navy Band.<br>WAGE—Columbus Choir.<br>WHAM—Men of the Sea.<br>WSYR, WGY—Pepper Young's Family                                     | 5.15 | WSYR, WGY, WHAM—Fortia Faces<br>Life.<br>WAGE—Harding & Moss.  |
| 1.30  | WFBL—Vic & Sade.<br>WAGE—News. Listen Ladies.<br>WGY—Hou-phoid Chair.<br>WHAM—Music for Everyone.  | 3.30 | WFBL—News Music.<br>WGY—Right to Happiness.<br>WAGE—Southernaires.<br>WHAM—Southernaire.<br>WSYR—News. Strike Time.                    | 5.30 | WFBL—Scattergood Baines.<br>WAGE—Capt. Midnight.<br>WGY—Red Cross Series.<br>WHAM—U. S. Marines.<br>WOLF—Sports.<br>WSYR—Terry & the Pirates.                |
| 1.45  | WFBL—Road of Life.<br>WGY—Women's War Forum.   |      |  |      |  |

**EVENING**

- |      |   |       |  |      |   |
|------|---|-------|--|------|---|
| 6.00 | WFBL WAGE WHAM, WSYR—News.<br>WGY—News. Varieties.<br>WOLF—News. Glenn Miller Orch.   | 7.45  | WOLF—Memories in Melody<br>WSYR, WHAM—Burns & Allen.   | 6.00 | WGY, WHAM—Bob Hope.<br>WOLF—News. Sandman Serenade.<br>WSYR—Truth or Consequences.                                      |
| 6.15 | WFBL—Voice of Broadway.<br>WAGE—Melodict. Race Results.<br>WSYR—Sports. Music.  | 8.00  | WOLF—Bink Crosby.<br>WAGE—Sports.  | 6.18 | WFBL—Serenade.<br>WAGE—Talk from Australia.<br>WFBL—Public Affairs.<br>WAGE—Band Stand.<br>WSYR, WGY, WHAM—Red Skelton. |
| 6.30 | WFBL—Frazier Hunt.<br>WAGE—Club Merry-Go-Round.<br>WGY—Dinner Dance.<br>WHAM—Fritz Brownell.  | 8.15  | WFBL—Missing Heirs<br>WAGE—What's My Name.<br>WGY—Johnny Presents.<br>WOLF—News. Serenaders.<br>WSYR, WHAM—Cugat Rhumba Revue.   | 6.30 | WFBL—News.<br>WAGE—Sports, Music.<br>WHAM—News.<br>WOLF—News. Sandman Serenade.<br>WSYR—News. Sports.                   |
| 6.45 | WFBL—World Today.<br>WSYR, WGY, WHAM—Lowell Thomas.   | 8.30  | WFBL—Treasury Star Parade.<br>WFBL—Bob Burns. Elmer Davis.<br>WAGE—Sports Broadcast.<br>WGY—Horace Heidt's Orch.<br>WHAM—America Keeps Faith.<br>WOLF—Meet the Band.<br>WSYR—Milton Berle. | 6.45 | WFBL—News.<br>WAGE—Sports, Music.<br>WHAM—News.<br>WOLF—News. Sandman Serenade.<br>WSYR—News. Sports.                   |
| 7.00 | WFBL—Amos & Andy.<br>WAGE—Fulton Lewis, Jr.<br>WGY—Fred Waring Orch.<br>WOLF—Five Star Final.<br>WSYR, WHAM—Easy Aces.                | 8.45  | WFBL—South American War.<br>WFBL—Duffy's Tavern.<br>WGY—Battle of the Borex.<br>WOLF—News. Concert Master.<br>WSYR, WHAM—Jury Trisis.  | 6.50 | WFBL—Local News.<br>WAGE—Ray Heatberton Orch.<br>WGY—Goldie Readall Orch.<br>WSYR—St. Louis Serenade.                   |
| 7.15 | WFBL—Glenn Miller.<br>WAGE—Sports. Music.<br>WOLF—John Vandercok.<br>WOLF—Buckaroos.<br>WSYR, WHAM—Mr. Kesp.<br>WOLF—American Melody. | 9.00  | WFBL—Report of the Nation.<br>WSYR, WGY, WHAM—Pibber McGee.  | 6.55 | WFBL—Sports.<br>WOLF—News. All Stations.  |
| 7.30 | WFBL—American Melody.<br>WAGE—Confidentially Yours.<br>WGY—Science Forum.   | 10.00 | WFBL—Syracuse Front.<br>WAGE—John B. Hushes.   | 7.00 | WFBL—Post-Standard News.  |

**Radio Tops Today**

NBC—7.30, George Burns and Gracie Allen; 8, Perfect Crime; 8.30, Horace Heidt show; 9.30, Fibber McGee and Molly; 10, Bob Hope variety; 10.30, Red Skelton and Wonderful Smith.

CBS—4 p. m., Northern Baptist convention; 5, Are You a Genius quiz; 8, Missing Heirs; 8.30, Bob Burns show; 9, Duffy's Tavern; 9.30, Report to the Nation; 10, United We Sing, chorus of 1,000 from Los Angeles.

BLU—12.30 p. m., Farm and Home program; 1.45 p. m., U. S. Army band; 3, Broadcast from Iceland; 8, Cugat Rhumba revue; 8.30, Milton Berle; 9, Famous Jury Trials; 9.30, Nation at War; 10, Tommy Dorsey orchestra.

MBS—12.30 p. m., U. S. Marine band; 3.30, Columbus Boy's Choir; 4.15, Belmont Park horse race; 5.15, Biff Baker in the future; 7.15, Johnson Family; 8, What's My Name quiz; 9.20, Kay Kyser orchestra; 10.15, Secretary Ickes; 11, Paul McNutt.

# RADIO WAVES

by ronnie cramer



1. ON WHAT RADIO NETWORK DID BURNS & ALLEN FIRST APPEAR?
2. NAME TWO MEN WHO SERVED AS THEIR ANNOUNCER.
3. WHO PLAYED GRACIE'S FRIEND, 'TOOTSIE SAGWELL'?
4. WHAT MUSIC SERVED AS BURNS & ALLEN'S THEME SONG?
5. WHEN DID THEY LEAVE RADIO FOR TV?
6. WHAT IS GEORGE'S REAL NAME?
7. WHEN DID GRACIE RETIRE?

©1990

## ANSWERS:

1. BBC
2. BILL GOODWIN, HARRY VON ZELL
3. ELVIA ALLMAN
4. 'LOVE NEST'
5. 1950
6. NATHAN BRIDGEMAN
7. 1952



# The Duke, the King and the City of Jazz

## THE SWING ERA

The Development of Jazz, 1930-1945.

By Gunther Schuller.

919 pp. New York: Oxford University Press. \$30.

By Stanley Crouch

**H**UGE and imposing, Gunther Schuller's book "The Swing Era" is the second in a proposed three-volume history of jazz. The first installment, 1967's "Early Jazz," moved the academic evaluation of this music a long way up the road and made it obvious that few authors with Mr. Schuller's musical skills and breadth of knowledge had previously written about jazz. Benefiting from Mr. Schuller's nearly golden ear and from his working experience with jazz and concert musicians, "Early Jazz" brought a sometimes Olympian precision to writing about an art that has often languished in the whale's belly of sociology, obscured by pretension and blubbery thinking.

As a French horn player, a composer and a conductor, Mr. Schuller has brought something fresh to jazz writing: the ability to perceive the art within the broad context of both Western and African music. He was able to recognize how jazz is related to those sources and what it has uniquely added to the art of this nation and the world. When he used the term "virtuoso" in "Early Jazz," Mr. Schuller described technical skills that transcend categories, but he was also able to recognize how timbral control, rhythmic precision and fluid logic improvised in the moment were extraordinary refinements and extensions of conventional European concert techniques. He could, for instance, discuss Bessie Smith not only as a blues artist but also as a singer whose technical powers could be evaluated in the same terms as those of any great Western singer, however much they were developed to meet the demands of her own idiom. Nothing quite like "Early Jazz" had ever been done.

Nor has anything like "The Swing Era" ever been done. At 919 pages, it is probably the longest book ever written about jazz, and, given the author's attempt to create an overview built on technical details that demand more than 500 musical examples, it is probably the most ambitious. In order to write this book, Mr. Schuller was required to call upon all of his skills and much of the knowledge that he has gathered in his 63 years. The result is a work that seems much like a city of esthetic perspectives and examples, with each artist representing a marvelous or sturdy or failed architectural dream and each school functioning much like a neighborhood that maintains its distinct character but does not infringe upon the infinite possibilities of individual expression. As with actual cities, there are sections more interesting than others, some that are elegant and inspiring and some that are even slums, where the streets are full of garbage. Even so, "The Swing Era" is a metropolis of ideas, observations and research that anyone seriously interested in jazz and American culture will have to visit.

• • •

The book is divided into 10 sections: "The 'King' of Swing — Benny Goodman," "Duke Ellington: Master Composer," "Louis Armstrong," "The Quintessence of Swing," "The Great Black Bands," "The Great Soloists," "The White Bands," "The Territory Bands," "Small Groups" and "Things to Come." To open such a work with a 43-page essay about Benny Goodman that justifies itself on sociological and commercial grounds is rather strange. Mr. Schuller quickly acknowledges that Goodman was in no way any kind of "king," and that his performances of the arrangements provided by black musicians were inferior to the versions previously performed by black bands. But he also says that because the general public considers Goodman the monarch of the big band era, and because he is referred to that way in many histories, one might as well begin an examination of the period through the clarinetist's

Stanley Crouch is the author of a forthcoming book of essays on jazz, "Notes of a Hanging Judge."

career and work. This is specious thinking at best, especially since Mr. Schuller does not really spend much time attempting to address the complex of ingredients that go into the social crucible from which the alloy of jazz — boiling hot, silvery and streaked with dark mystery — is produced.

Mr. Schuller's writing about Ellington ranges from the excellent observation to the absurd dismissal. Though he is very good on much of the 30's Ellington he discusses, when he writes that the xylophonist and vibraphonist Red Norvo's "Dance of the Octopus" was "clearly the most advanced composition of the early thirties," one wonders how well Mr. Schuller understands what Ellington actually accomplished and whether or not Mr. Schuller's conservatory background causes him to put too much value on atonality. A comment about Ellington's piano playing is superb but undercut by his comparing the skills of that lightweight contemporary pianist Ran Blake to those of the mighty Duke. What he has to say about Jimmy Blanton's bass playing and attack is strong, but one could argue that John Kirby achieved the kind of resonating sound with Fletcher Henderson on the 1933 "King Porter Stomp" that Mr. Schuller claims Ellington's *enfant terrible* introduced much later. When Mr. Schuller becomes so

writer's knowledge of his subject. He sweeps aside Armstrong's late work with references to a 1956 record with Ella Fitzgerald on which he claims that the trumpeter was "infirm and short-breathed, no longer in tune," and that he was affectionately carried along by the Oscar Peterson Trio and the drummer Buddy Rich! Though Armstrong seems to have lip trouble here and there, he plays clarion, nuance-rich improvisations throughout the record, "A Foggy Day" and "Moonlight in Vermont" being two transcendent examples. Mr. Schuller apparently has not considered other recordings from the same period — such as "Satchmo: A Musical Autobiography," "Louis Armstrong Plays W. C. Handy," "Satch Plays Fats" or the 1961 recordings with Ellington. Mr. Schuller's description of the millionaire Armstrong's "need to scratch out a living as a good-natured buffoon" reveals, as do many other passages throughout the book, the author's inability to understand the intersection of art and entertainment that all performing artists must address, regardless of idiom. More to the point is Murray Kempton's observation that Armstrong "endures to mix in his own person all men, the pure and the cheap, clown and creator, god and buffoon."

Yet "The Swing Era" is so rich with good writing and good thinking that it has signal importance. I have



Louis Armstrong, "the New Orleans colossus."

bold as to say that Ellington's attempts at extended composition after 1940 were inferior to a number of later works by other composers, including his own, it is obvious that he has never truly heard works such as "The Tattooed Bride," which is not only a standard for expanded jazz composition but so superior to the pieces listed that it appears the writer is out to do something other than illuminate the gifts of Ellington.

And even though Mr. Schuller was one of those most upset by the chicanery of James Lincoln Collier's consistently stupid Ellington biography of 1987, his own opinions sometimes veer disappointingly close to those expressed in that book. He, like Mr. Collier, overstates the significance of personnel changes in the Ellington orchestra, misapprehends Ellington's compositional skills in other than miniature forms and seems unprepared to step back from the cliché that the years 1939-42 were the bandleader's most creative, an idea that melts and bubbles away on the griddle of the music produced by the master composer between 1956 and 1968. But by the end of the chapter, Mr. Schuller already seems to be rethinking his underestimation of Ellington, perhaps in anticipation of his next volume.

The Armstrong chapter rarely does the New Orleans colossus justice, and its conclusion, which is as condescending as it is ridiculous, shows gaps in the

never read better criticism about Earl Hines or Roy Eldridge or Ben Webster or Chick Webb than Mr. Schuller provides here, and those are but four examples. His essay about Art Tatum is particularly important because it clarifies many erroneous ideas about Tatum's piano technique, his working methods, his strengths, his weaknesses. And there is much more, though one must always read closely — and with great attention to detail — the ideas of a writer whose background leads him to squirm over the issue of the rhythmic pulse known as swing as a fundamental ingredient in any jazz innovation. If one does not, one could easily be misled, as have all of those jazz musicians who have floundered over the last 40 years, trying to satisfy the tastes of those listeners ever willing to accept anything under the banner of European-derived innovation — regardless of how many aspects of the distinctive character and achievement of jazz must be ignored in order to do so.

None of these complaints — or warnings — reduce the monumental ambition of the book or the unparalleled number of man-hours it so clearly exhibits. Mr. Schuller has provided us all with a book of undeniable importance. No true student of the arts born of American civilization will be able to avoid opening "The Swing Era" and seeking out the riches it has made available. □



REEL 5151 LET GEORGE DO IT

1800'

|    |          |                              |    |         |                      |
|----|----------|------------------------------|----|---------|----------------------|
| 1L | 5-14-46  | The First Client (Audition)  | 1R | 4-19-48 | The Penthouse Roof   |
|    | 10-18-46 | Cousin Jeff from Three Oaks  |    | 4-26-48 | The Wolf Pack        |
|    | 10-25-46 | Cowboy Star Afraid of Horses |    | 5-3-48  | The Tunnel Project   |
| 2L | 11-8-46  | Eccentric Bookseller Dies    | 2R | 5-10-48 | The Spirit World     |
|    | 4-5-48   | Old War Buddy                |    | 5-31-48 | Island in the Lake   |
|    | 4-12-48  | Am I My Brother's Keeper?    |    | 6-7-48  | Have Some Excitement |

REEL 5152 LET GEORGE DO IT

1800'

|    |         |                                |    |         |                               |
|----|---------|--------------------------------|----|---------|-------------------------------|
| 1L | 6-14-48 | Hired for a Bodyguard          | 1R | 7-26-48 | The Seven Murder              |
|    | 6-21-48 | The Unfit Mother               |    | 8-2-48  | The Money Makers              |
|    | 6-28-48 | The Racket                     |    | 8-9-48  | The Perfect Specimen          |
| 2L | 7-5-48  | The Man Who was Murdered Twice | 2R | 8-16-48 | The Ghost on Bliss Terrace    |
|    | 7-12-48 | A Close Call                   |    | 8-23-48 | The Corpse That Took a Powder |
|    | 7-19-48 | The Dead Man Who was Murdered  |    | 8-30-48 | A Minor Case of Murder        |

REEL 5153 LET GEORGE DO IT

1800'

|    |          |                                   |    |          |                                    |
|----|----------|-----------------------------------|----|----------|------------------------------------|
| 1L | 9-6-48   | The Impatient Redhead             | 1R | 11-1-48  | The Flowers that Smelled of Murder |
|    | 9-13-48  | The Father Who had Nothing to Say |    | 11-8-48  | Murder, It's a Gift                |
|    | 9-20-48  | The Hearse was Painted Pink       |    | 11-22-48 | Who is Sylvia?                     |
| 2L | 9-27-48  | The Little Man Who was Everywhere | 2R | 11-29-48 | Stand-in for Murder                |
|    | 10-18-48 | Death Wears a Gay Sport Jacket    |    | 12-6-48  | The Malignant Heart                |
|    | 10-25-48 | The Seven Dead Years              |    | 12-27-48 | Death in Fancy Dress               |

REEL 5154 LET GEORGE DO IT

1800'

|    |         |                       |    |         |                         |
|----|---------|-----------------------|----|---------|-------------------------|
| 1L | 1-3-49  | Murder and One to Go  | 1R | 2-14-49 | Destination Dead End    |
|    | 1-10-49 | The Corpse on a Caper |    | 2-21-49 | Journey into Hate       |
|    | 1-17-49 | The Payoff is Murder  |    | 2-28-49 | Your Money or Your Life |
| 2L | 1-24-49 | Till Death Do us Part | 2R | 3-7-49  | The Round-About Murder  |
|    | 1-31-49 | Mayhem By Experts     |    | 3-14-49 | The Motif is Murder     |
|    | 2-7-49  | One Against a City    |    | 3-21-49 | The Four Sided Triangle |

REEL 5149 THE SHADOW

1800'

|    |         |                          |    |          |                               |
|----|---------|--------------------------|----|----------|-------------------------------|
| 1L | 5-9-48  | Reflection of Death      | 1R | 10-10-48 | A Mask for Murder             |
|    | 5-16-48 | The Giant of Madras      |    | 10-17-48 | Dead Man's Ride               |
|    | 9-12-48 | Murder at Dead Man's Inn |    | 10-24-48 | The Drum of Obi               |
| 2L | 9-19-48 | Revenge is - Murder!     | 2R | 10-31-48 | Murder by a Corpse            |
|    | 9-26-48 | Death is a Colored Dream |    | 11-7-48  | Evil in the House             |
|    | 10-3-48 | Phantom Racketeer        |    | 11-28-48 | The Wig Makers of Doom Street |

REEL 5150 THE SHADOW

1200'

|    |         |                                  |    |         |                               |
|----|---------|----------------------------------|----|---------|-------------------------------|
| 1L | 1-2-49  | Death and the Crown of<br>Odalph | 1R | 3-13-49 | The Ring of Mahlalaylee       |
|    | 2-20-49 | The Trail of the Knifer          |    | 5-29-49 | Monkey Woman                  |
| 2L | 2-27-49 | Collectors of Death              | 2R | 6-5-49  | Preview of Terror             |
|    | 3-6-49  | Unto Death Do Us Part            |    | 6-27-54 | The Vengeance of Angela Nolan |

LET GEORGE DO IT Reels 5151 through 5164

Let George Do It was a West Coast mystery-detective show aired over the Mutual-Don Lee Network from October, 1946 to September, 1954. The main characters were detective George Valentine and his girl Friday, Claire Brooks. Bob Bailey and Frances Robinson starred.

The series actually started as a comedy, produced by Owens Vinson and written by his wife, Polly Hopkins. These shows had Eddie Firestone Jr. as Sonny and Joseph Kearns as Caleb; their parts disappeared along with the comedy format by 1948. Virginia Gregg replaced Robinson as Brooksie in December, 1949.

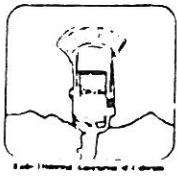
Valentine took on cases responding to his news ad: "Personal notice. Danger's my stock in trade. If the job's too tough for you to handle, you got a job for me... Write full details." His support on the police force came from Lt. Riley (Wally Maher) and Lt. Johnson (Ken Christie).

Writers included Herbert Little Jr., David Victor, Jackson Gillis and Lloyd London. Don Clark and Kenneth Webb directed. Music was prepared by Eddie Dunstedter, later by George Wright and Gaylord Carter. John Hiestand announced. Standard Oil of California sponsored most of the run. By 1954, Olan Soule was George and Pream was the sponsor.

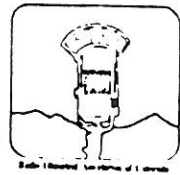
The Contributor's Library contains 168 shows in broadcast order, donated by RHAC member Elmer Westbrook.

Let George Do It programs may be found in the Regular Library on Reels 099 174 226 and 344 (through Reel 914).

Timings to the nearest minute are on the index sent with each reel.



# Radio Historical Association of Colorado



Announces a convention honoring its 15th Anniversary

## SATURDAY, JUNE 9TH, 1990

Rossi's Catering Hall • 4301 Brighton Blvd., Denver, Colorado

### FEATURED GUESTS

WILLARD WATERMAN  
SAM EDWARDS  
HARRY ELDERS

SHIRLEY MITCHELL  
TYLER McVEY

RAY ERLINBORN  
ESTHER GEDDES  
and others

Registration from 10:00 AM. Activities start at 11:00 AM. Lunch available on site (not included in ticket price). Morning, afternoon and evening activities will include workshops, panels, sound effect demonstrations and recreations. There will be an evening buffet dinner.

For those from out of town, arrangements have been made at The Travel Lodge - Viscount Hotel for a special convention rate of \$39.00 plus tax. The hotel is located at 200 W. 48th Avenue, Denver, Colorado 80216, Phone (303) 296-4000 and is very convenient to the convention site. Airport transportation is available at no charge. RHAC members will provide transportation back and forth to the convention site. Please let us know if you need this service.

### SPECIAL PLUS FOR MEMBERS AND CONVENTION ATTENDEES:

Informal reception on Friday evening, June 8th, 7:00 PM. at a private clubhouse (see map in May newsletter) where everyone can meet, talk and mingle with our guests. Food and libation to be provided by members; out of town guests may contribute as desired.

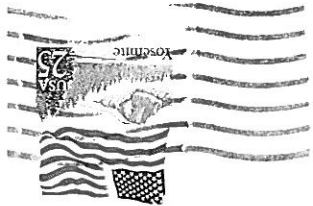
Admission for the convention, including buffet dinner, \$25.00 per person if pre-registered; \$30.00 at the door. Send registrations to:

**RHAC, PO Box 1908, Englewood, Colorado 80150**  
**Phone: (303) 761-5135 or (303) 761-4139.**

|  |   |             |                            |                             |
|--|---|-------------|----------------------------|-----------------------------|
| <b>ADMIT ONE</b>                             | Please Reserve <u>    </u> Places for the RHAC June 9th Convention in the |             | <b>1296</b><br><b>E-54</b> |                             |
|  | Name of: _____  |             |                            |                             |
|  | Address _____   |             |                            |                             |
|  | City _____  | State _____ |                            | Zip _____                   |
|  | Phone _____   |             |                            | Check Enclosed for \$ _____ |
| RHAC, PO Box 1908, Englewood, Colorado 80150 |   |             |                            |                             |

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PINE  
1/91

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

**JUNE 9TH IS  
THE DATE FOR OUR  
1990 CONVENTION  
BE THERE**