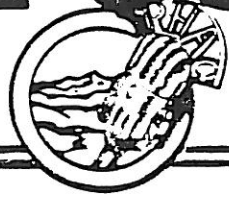


RETURN WITH US NOW...

The Radio Historical
Association of Colorado, Inc.



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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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THERE WILL BE A BOARD MEETING IN MARCH!

ALL MEMBERS ARE WELCOME AND INVITED TO ATTEND AND PARTICIPATE AT THE BOARD OF DIRECTORS MEETING. The March 5th meeting is at home of Dick King at 7:30 P.M.



THE MARCH 1992 MEETING WILL BE MARCH 19TH AT THE CHURCH OF THE MASTER, LOCATED AT 17TH AVENUE AND FILBERT COURT.

The March program will be a combination swap session and trivia bowl. Each person should bring TWO cassettes of nice desirable material and be prepared to trade these cassettes with others for their cassettes. Each person should also bring several radio trivia questions. Each person may present his trivia questions to the audience. Those answering the most questions correctly will receive one of several prizes.

IT WILL BE LOTS OF FUN! And surprises are in store for everybody!



"Youth is not a time of life - it is a state of mind. Nobody grows old by merely living a number of years. People grow old by deserting their ideals.

You are as young as your faith, as old as your doubts, as young as your self-confidence, as old as your fears, as young as your hope, as old as your despair. In the central place of every heart is a recording chamber; so long as it receives messages of beauty, hope, cheer and courage, you are young.

When the wires are all down and your heart is covered with the snows of pessimism and the ice of cynicism, then and only then have you grown old."



Radio Historical Association of Colorado

FROM THE KING'S ROOST

By Dick and Malettha King

Member Dave Clow has advised us of some advantages of the expensive Yamaha multitrack cassette recorders, Model MT100 & Model MT1X. These devices offer variable pitch control of both record and playback. They also offer individual channel erase/record, which allows recording one OTR show on the left channel and a different OTR show on the right channel, without erasing both. This enables him to cut the cost of cassette tapes by one-half. However, he has to use expensive chrome tape. This means he probably does not save enough to offset the problems that would be

caused when playing cassettes in a standard player, like in your car. Both channels would play at the same time and it would be necessary to disconnect speakers for one side.

Dave recently purchased a JVC cassette deck which has pitch control and automatic selection, such as normal, chrome, metal, etc. He likes the JVC because the tape speed is adjustable, even though it is not multitrack. He recommends checking with Second Sound for favorable pricing when looking for additions to your equipment. A sometimes by-product of recording is recording at a speed that is actually too fast; Dave finds this most objectionable, as do most of us.

We want to again remind our members to take the time to make a personal tape for their family. Be sure to describe not only the basic facts of statistics, but some of your memories of your youth, goals in your life, the things that influenced the way you made a living and shaped your life.

We recently received a personal tape from a survivor of the Baatan Death March. It contains many things that are not very well known about how our men were treated and the pain and suffering that was brought to them. We should not forget!

February's speaker at RHAC was Peter Boyles. Peter is another of the many individuals who worked at KLAK, but after Morey DaVolt had sold it to Ed Scott. Peter was very interesting and expressed the strong ties members of the radio industry have with each other. In radio today, each person has to develop his own style and hope that it will bring in the ratings to keep the money coming in, to enable survival in today's revolving door of radio. Peter's radio background includes most of the Denver area stations, and he has worked with most of the personalities we have had as guest speakers. It all comes back to the feeling that radio does not give any job security and they certainly don't have to waste time and money on employee benefits; nobody seems to last long enough to collect them.

We are looking forward to being able to share some of our favorite shows at the March meeting. Each member is asked to bring two cassettes to trade with others. This may give us an indicator about the types of shows you want in the libraries.

RHAC Member John Stevenson has written a paper about his concern for radio historical associations such as ours and other clubs and organizations that rely on recording equipment such as the open reel recorders. John is concerned that you cannot buy a new open reel 1/4-track 3-1/2-IPS speed machine. We have heard the same concerns for a couple of years from Bob Burnham of Livonia, Michigan. Bob believes that cassettes will be the way collectors will have to use, but I don't think so. We have heard of recording on the audio portions of video cassettes, that would be a different way to go. Six hours of material on a video cassette or 2 hours of a 120 minute cassette or six hours on a 7", 1800' reel. It would be difficult to access any program from the video cassette, and that is my opinion. New reel-to-reel tape decks are available, though expensive.

Happiness is eating the last piece of chocolate in a box and then discovering a second layer.

I had a car phone for awhile, but I gave it up. I got tired of going out to the garage to make a call.

A psychiatrist is a person who has no worries as long as other people do.



COMMAND PERFORMANCE



Command Performance was described by *Time* as "the best wartime program in radio," but few Americans at home ever got to hear it. The show was produced by the War Department, beginning early in 1942, for direct shortwave transmission to troops fighting overseas. It was once estimated that a show like *Command Performance* might cost \$75,000 a week, yet it had no budget and paid no money to anyone. All talent was donated. Both CBS and NBC donated their studios for production. The result was an unprecedented extravaganza. Such stars as Bing Crosby, Bob Hope, the Andrews Sisters, Red Skelton, Edgar Bergen and Charlie McCarthy, Ethel Waters, Spike Jones, Dinah Shore, Kay Kyser, and Charles Laughton appeared on a single show. People like Lum and Abner, Fibber McGee and Molly, Rudy Vallee, George Raft, George Burns and Gracie Allen, Judy Garland, and Bob Burns stood in line to appear gratis. The series was conceived and written by Glenn Wheaton of the War Department. It was directed by Vick Knight, who gave up a \$1,000-a-week salary on the *Fred Allen Show* to work for nothing on *Command Performance*. The show was written to the specifications of homesick fighting men. By request, listeners heard Carol Landis sigh, the sounds of Fifth Avenue, a slot machine hitting the jackpot, and other personal oddities, sandwiched among songs by Dinah, Bing, or Frankie. The stars considered *Command Performance* part of their contribution to the war effort, and the show was booked solid through the war. On Christmas eve, 1942--a *Command Performance* was played in the United States, on all four networks. In 1945, an all-star cast assembled for an off-the-cuff piece of insanity called "Dick Tracy In B-Flat," or "For Goodness Sakes, Isn't He Ever Going To Marry Tess Trueheart?" The cast:

Dick Tracy: Bing Crosby	Tess Trueheart: Dinah Shore
Old Judge Hooper: Harry Von Zell	Chief of Police: Jerry Colonna
Flat Top: Bob Hope	Gravel Gertie: Cass Daley
Vitamin Flintheart: Frank Morgan	The Mole: Jimmy Durante
Snowflake: Judy Garland	Shaky: Frank Sinatra
The Summer Sisters: The Andrews Sisters	

After the war, CBS tried to produce a peacetime version, for home consumption, titled *Request Performance*, and sponsored by Campbell Soups, which premiered October 7, 1945. But the vitality of *Command Performance* was strictly a wartime phenomenon, and in April 1946, this mini-version faded from the air and was forgotten. *Command Performance* continued on AFRS until December 1949.

Tune in Yesterday, John Dunning, 1976



Demise of Maxwell

Jack Benny's old Maxwell, with its loose bolts and bailing wire, may have given Rochester a lot of headaches, but when it came time to part with it his tender heart "jest about busted wide open" and the glistening tears rolled down his cheeks. You see, last week Jack gave his Maxwell to the scrap drive to do its part toward winning the war.

This gargantuan gesture took place before the Army itself at William Field, Arizona, with Merrill Stubbs, Chief of the Auto Graveyard Section, Conservation Division, on hand to see that the ancient chariot received the proper ritual.

It really was quite a sacrifice on Benny's part as the gags about the old "heap" have been very popular and now they must cease. We will be curious to see what new object will be target for Benny's cracks.

Radio Life, October 25, 1942

Show Stealers

On a "Command Performance, U.S.A." program transcribed in Hollywood's Radio City the other night for release via shortwave to Uncle Sam's armed forces throughout the world, two of radio's less-publicised teams practically stole the show (as far as the studio audience was concerned) from such stars as George Raft, Deanna Durbin, Dinah Shore and Rudy Vallee.

The show-stealers were Lum and Abner, co-proprietors of the Jot 'Em Down Store in Pine Ridge, and Brenda and Cobina, the two young ladies with a sense of humor as sharp as a hatchet and faces to match, formerly heard on Bob Hope's show.

Brenda and Cobina went through their hilarious "blind date" routine in which they are preparing to meet a couple of soldiers. Typical dialogue:

Brenda: When I was at the beach the other day everybody said I looked like Veronica Lake.

Cobina: I know you've been trying to look like Veronica Lake...but you've got it backwards.

Brenda: Backwards? How?

Cobina: Well, you've got one EYE combed down over your HAIR!

Cobina: Oh, dearie, let's not fight. Let's finish dressing for our blind date. How do you like my long winter underwear?

Brenda: It's very pretty, but your escape hatch is open!

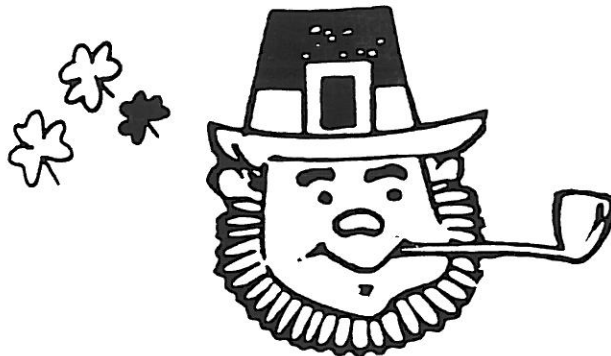
Lum and Abner, who only once before in their radio broadcasting career had broadcast in front of a studio audience (National Barn Dance, Chicago, several years ago), gave out with one of their typical homespun routines-- and were given what practically amounted to an ovation when they left the stage.

George Raft, who rarely makes a radio appearance, demonstrated a swell air voice in a smooth emcee job. The following letter from Seaman First Class W.C.M. somewhere in Australia served to introduce Raft:

"Dear Command Performance: Recently you read a letter from a sailor who heard about Betty Grable keeping company with George Raft. The blue-jacket tried to sell Betty on the fact that he had a nice, big battleship, so why should she waste her time with a Raft? Well, from what we saw of the way George made love to Ida Lupino in a picture we caught down here, that guy's no Raft--he's a destroyer! How's about letting us hear from him?"

That was George Raft's command to appear on "Command Performance" and he sauntered up to the microphone as Announcer Paul Douglas said, "Well, here he is, Buddy--Betty Grable's one-man convoy, George Raft!"

Dinah Shore, introducing a new tune called "Conchita Marcheta, Lolita, Pepita, Rosita, Juanita Lopez," became the first star to appear on "Command Performance" twice.



Radio Life, May 31, 1942

Book Review

"I had the fever, the bookseller's madness," says Cliff Janeway, a homicide detective who makes a honey of a debut in **BOOKED TO DIE** (Scribners, \$19.95), the first in a new series by the Denver author and book dealer John Dunning. Flush with bookman's fever, Janeway turns in his badge, opens a shop called Twice Told Books on Denver's Book Row and for a time becomes preoccupied with the enchanting lore of his trade. But Janeway discovers that not all book folk are gentlefolk. Two inoffensive book scouts are murdered after making a rare find, and the young clerk in Twice Told Books is dispatched with equal brutality. Thinking like a cop again, Janeway starts suspecting all his new friends on Book Row, including the woman with whom he has fallen in love.

A joy to read for its wealth of inside knowledge about the antiquarian-book business and its eccentric traders, Mr. Dunning's novel is too good to coast on its charm. This is a soundly plotted, evenly executed whodunit in the classic mode; a little clumsy, perhaps, when it sidesteps into the meaner streets, but smart and assured in its own territory on Book Row, where a guy will kill you for a mint copy of Raymond Chandler's "Lady in the Lake."

The New York Times, February 2, 1992

YOUR HIT PARADE

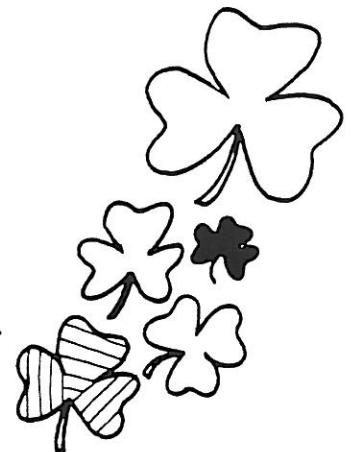
"Your Hit Parade" is an exciting, one-hour, weekly recreation of the popular radio show that entertained America for nearly a quarter of a century, and is hosted by the program's nationally recognized original announcer, Andre Baruch, along with one of the former singing stars of "Your Hit Parade," Bea Wain. But there's a big difference in this new version. Instead of hearing the top ten tunes of the past performed by the Hit Parade cast, we're presenting the original recordings made by the artists who put these songs on top of the charts. "Your Hit Parade" provides listeners the golden opportunity to partake of one of the nation's most memorable and prestigious radio programs.

For almost 25 years, Andre Baruch was the familiar voice of the popular radio program "Your Hit Parade." His announcing career encompassed various areas, even including that of play-by-play for the Brooklyn Dodgers...along with then- newcomer Vin Scully. Joining Andre on "Your Hit Parade" is former Big Band singer Bea Wain, who introduced such million seller hits as "Deep Purple" and "My Reverie." For four years she performed as a cast singer on the original "Hit Parade" program. Together, Andre and Bea have hosted talk shows in New York and Florida. They are truly Radio People, and they know how to make the medium work to garner an enthusiastic audience

In Denver, you can listen to "Your Hit Parade" each Sunday morning at 8 A.M. on KEZW, 1430 kh, AM radio.

Thought for 1992

- Take time to WORK - it is the secret of success.
- Take time to THINK - it is the source of power.
- Take time to READ - it is the foundation of wisdom.
- Take time to PLAY - it is the secret of perpetual youth.
- Take time to be FRIENDLY - it is the road to happiness.
- Take time to DREAM - it is hitching your wagon to a star.
- Take time to LOVE AND BE LOVED - it is the privilege of the gods.
- Take time to LOOK AROUND - it is too short a day to be selfish.



TAPE 5208 COMMAND PERFORMANCE, USA

1200'

- 1L 12-24-42 Bob Hope, Elmer Davis, the Andrews Sisters, Harriet Hilliard, Red Skelton, Spike Jones and the City Slickers, Ginny Simms, Bing Crosby, the Charioteers, Ethel Waters, Charles Laughton, Edgar Bergen, Kay Kyser, Dinah Shore, Jack Benny and Fred Allen. Ken Carpenter, ann.
- 2L 12-25-46 Bob Hope, Norma Jean Nilsson, Lionel Barrymore, Vera Vague, Jerry Colonna, the Andrews Sisters, Linda Darnell, Groucho Marx, Audrey Totter, Dinah Shore, Garry Moore, Jimmy Durante, Gloria DeHaven, Esther Williams, Frances Langford, Edgar Bergen and Pres. Harry S Truman. Ken Carpenter, ann.
- 1R 12-25-45 Bob Hope, Bing Crosby, Dinah Shore, Harry James, Herbert
2R Marshall, Jimmy Durante, Ginny Simms, Jerry Colonna, Johnny Mercer, Judy Garland, the Pied Pipers, Ed Gardner, Frances Langford, Kay Kyser, Cass Daley, Frank Sinatra, Mel Blanc, Bob Mitchell Boy's Choir and Pres. Harry S Truman. Ken Carpenter, ann.
Followed by Bob Mitchell organ music, Christmas carols.

TAPE 5209 COMMAND PERFORMANCE, USA

1200'

- 1L 8-21-44 #130 Ronald Colman, Ginny Simms, Dame May Whitty, Sir Aubrey Smith, Cary Grant and Ida Lupino. Ken Carpenter, ann.
9-4-44 #132 Ginger Rogers, Virginia O'Brien, Jimmy Durante, the Golden Gate Quartet and George Murphy. Ken Carpenter, ann.
- 2L 9-18-44 #134 Judy Garland, Danny Kaye, Lauritz Melchior and Helen Forrest. Ken Carpenter, ann.
9-25-44 #135 Fred Allen, Portland Hoffa, Ginny Simms, Eddie Anderson, Martha Mears and Paul Lukas. Ken Carpenter, ann.
- 1R 10-16-44 #138 Bob Hope, Johnny Mercer, June Allyson, Gloria DeHaven, Jerry Colonna, Jane Russell, Beatrice Kay, Ethel Smith and Frances Langford. Ken Carpenter, ann.
10-30-44 #140 Deanna Durbin, Jack Benny, Martha Tilton, Tommy Dorsey, Ginger Rogers and Jimmy Cagney. Don Wilson, ann.
- 2R 12-4-44 #145 Ethel Merman, Eddie Heywood, Pat Harrington and Frankie Heyers, Connie Boswell and Joe E. Lewis. Mel Allen, ann.
1-8-45 #150 Linda Darnell, Martha Tilton, Cliff Nazarro, Woody Herman, Amos and Andy and Frank Morgan. Ken Carpenter, ann.

TAPE 5210 COMMAND PERFORMANCE, USA / MANHATTAN MELODIES

1200'

- 1L -44 #120 COMMAND PERFORMANCE, USA: Paulette Goddard, Anita Ellis, Louis Armstrong, Jimmy Durante, Johnny Mercer, Georgia Gibbs. Ken Carpenter, ann.
-44 #125 CP: Jack Benny, Bing Crosby, Georgia Gibbs, Harpo Marx, Gary Cooper and Ann Miller. Ken Carpenter, ann.
- 2L -45 CP: Ken Carpenter, Lina Romay, Harry von Zell, Arthur Q. Bryan, Mel Blanc, Pinto Colvig, Clarence Nash, Felipe Torres, Jose Oliveira and Florence Gill.
-45 #152 CP: Irene Dunne, the Hoosier Hot Shots, Jimmy McHugh, Connie Haines, Johnny Mercer, Johnny Burke and Jimmy van Heusen and Hoagy Carmichael. Ken Carpenter, ann.

TAPE 5210 COMMAND PERFORMANCE, USA / MANHATTAN MELODIES (Continued) 1200'

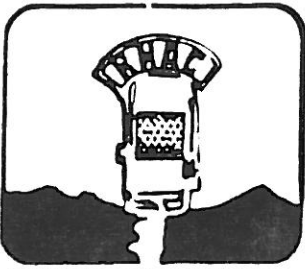
- 1R -45 #169 CP: Bing Crosby, Marilyn Maxwell, Johnny Mercer, Lionel Barrymore, the Charioteers and Dame May Whitty. Ken Carpenter, ann.
 -45 #183 CP: Janet Blair, Jimmy Durante, Rise Stevens and Victor Borge. Ken Carpenter, ann.
- 2R 4-16-46 CP: Bob Hope, Dinah Shore, Bette Davis, Bing Crosby, Frank Sinatra, Spike Jones and the City Slickers, the Andrews Sisters and Army Chief of Staff Gen Dwight D. Eisenhower. Harry von Zell, ann.
 MANHATTAN MELODIES (AIR FORCE): Stan Kenton Orchestra

TAPE 5211 COMMAND PERFORMANCE, USA 1200'

- 1L -45 Ken Carpenter, Lina Romay, Beatrice Kay, Tommy Dorsey, Carlos Ramirez, Larry Adler, Mischa Auer and Johnny Mercer.
 -46 Betty Grable, Danny Kaye, Gregory Ratoff and Carmen Miranda. Ken Niles, ann.
- 2L -45 Bob Hope, Kitty Kallen, the Les Paul Trio, Abigail and Buddy, Maureen O'Hara and Jerry Colonna. Ken Carpenter, ann.
 -46 Lina Romay, Garry Moore, Virginia O'Brien and Alan Reed. Don Wilson, ann.
- 1R -47 Evelyn Knight, Jimmy Durante, Bud Widom, June Foray and Bob Graham. Howard Petrie, ann.
 -48 Shirley Ross, Red Ingle, Karen Tetter, Jim Backus, Henny Backus and June Foray. Frank Graham, ann.
- 2R -47 Celeste Holm, Garry Moore, Cliff and Claude Trenier, Frank Nelson and Bud Widom. Howard Petrie, ann.
 -48 Betty Garrett, Mel Henke and Jimmy Durante. Howard Petrie, ann.

TAPE 5212 COMMAND PERFORMANCE, USA 1200'

- 1L -48 Janet Blair, Frank Nelson, the Modernaires and Victor Moore. Larry Thor, ann.
 -49 Betty Garrett, Donald O'Connor, Andre Previn and Bud Widom. Ken Niles, ann.
- 2L -48 Eddie Cantor, the Meltones, Bert Gordon, Imogene Carpenter and Joan Davis. Harry von Zell, ann.
 -48 Donna Reed, the Meltones, Leo Durocher, Jeannie McKean, Danny Thomas and Jimmy Stewart. Wendell Niles, ann.
- 1R -49 Betty Garrett, Phil Moore and Eddie Bracken. Bill Goodwin, ann.
 -47 Judy Canova, Mel Blanc, Dave Street and Joseph Kearns. Gene Baker, ann.
- 2R -47 Evelyn Knight, Dick Powell, Ruth Parrott, Leone Ledoux, Harry Carey Jr., Ed Begley and Raymond Rowe. Howard Petrie, ann.
 -48 Esther Williams, Ben Gage, Ruth Martin, Doris Singleton, Bud Widom, Bea Benaderet and Jack Kruschen. Hy Averback, ann.



Radio Historical Association of Colorado

RADIO HISTORICAL ASSOCIATION

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TAPE SWAP SESSION & TRIVIA BOWL

**THURSDAY, MARCH 19TH,
7:30 PM AT THE
CHURCH OF THE MASTER
17TH AVE AND FILBERT COURT**

SPECIAL MEETING - SEE DETAILS INSIDE!!!