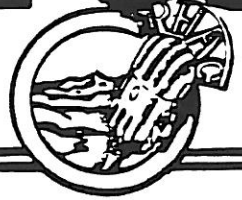


# RETURN WITH US

The Radio Historical  
Association of Colorado, Inc.

# NOW...



Volume 18 Number 2

September 1992



**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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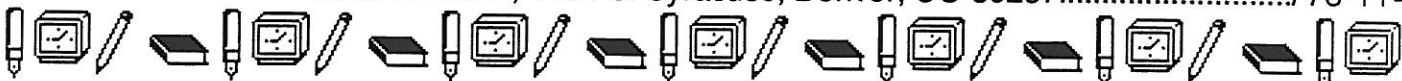
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**THERE WILL BE NO BOARD MEETING IN SEPTEMBER! NEXT BOARD MEETING OCT. 1ST.**

**ALL MEMBERS ARE WELCOME AND INVITED TO ATTEND AND PARTICIPATE AT THE BOARD OF DIRECTORS MEETING.** The October 1st meeting is at the home of John Adams at 7:30 P.M.



**THE SEPTEMBER 1992 R.H.A.C. MEETING WILL BE SEPTEMBER 17TH, 7:30 PM, AT THE CHURCH OF MASTER, LOCATED AT 17TH AVENUE AND FILBERT COURT. THIS WILL BE ANOTHER MEETING OF OUR WORLD FAMOUS TRIVIA-BOWL. BRING YOUR TRIVIA AND TRY TO STUMP OUR GREAT PANEL OF EXPERTS!**

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**SEPTEMBER 17TH, 1992, ELECTION FOR 1993 R.H.A.C. OFFICERS! ATTEND! VOTE!**

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**CONVENTION NEWS!**

The Friends of Old Time Radio Convention, October 22, 23, 24. Newark, NJ. Featuring Dragnet and Inner Sanctum and many other events. Contact Jay Hickerson, PO Box 4321, Hamden, CT 06514. 203-248-2887.

SPERDVAC Convention, November 20, 21, 22. Los Angeles, CA Featuring Jack Webb and Dragnet and many more activities.

RHAC will include a SPERDVAC application in our October newsletter.

Each convention is different. We heartily recommend that you attend both!

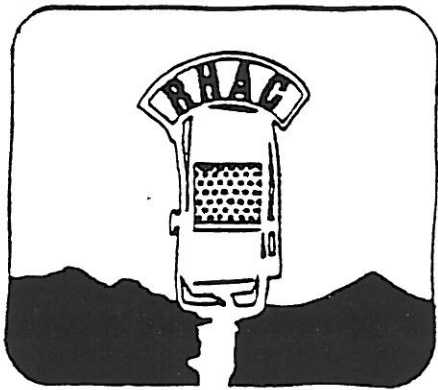
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**WANT ADS!**

RHAC needs a source for a SAPPHIRE CARTRIDGE to enable us to record shows from our transcription discs. If you can direct us to a supplier, please, write to RHAC P.O. Box or phone 303-761-4139.

Wanted: SCARLET PIMPERNEL shows which are NOT in RHAC library. Nancy Warner wishes to expand her collection of Scarlet Pimpernel. Please write: Nancy Warner, 10 S 540 County Road, Hinsdale, IL 60521.

Where is Nancy Ratliff?? RHAC needs the current address of Nancy Ratliff, formerly of Brighton CO. If you know please phone 303-761-4139



Radio Historical Association of Colorado

## FROM THE KING'S ROOST

By Dick and Maleta King

The August meeting was a great success with the Gassman brothers chatting about the future of our hobby and filling in with several radio excerpts from the benny programs and several other radio excerpts from other radio programs. Attendance: 37. We certainly agree with the Gassmans that we need to get more people working with our club and attempt to interest some of the younger people who are potential

good leaders to help our clubs survive in future.

Our club picnic went off well, with people mixing and chatting with new found friends who shared their interests. The weather was just great, cloudy and pleasant so no one was stressed by the heat. We never know about the weather, and we've had all kinds in past, but we always enjoy the picnic!

The King's traveled north to Hudson's Bay in August. We got a true sense of distance and just how remote members like Cameron Schell in Saskatoon, Saskatchewan are and how much it means to have good entertainment like our RHAC available to them. This was not an over-the-road trip this time but we did spend two nights and one day on the antique railroad that serves Churchill, Manitoba. That town has no outside highways to serve it and everything must be brought in by rail or airplane or by sea during the three months their port is open. We enjoy being to ourselves but life in Churchill might be a bit more than we could cope with. It is an experience that we encourage you have, if you have opportunity, but we doubt that many would like to move to Churchill.

Colorado high country has had a couple of August snows. This could be an indication that a hard winter is coming. Winter will be a good time for all of us to catch up with hearing some of the many new and exciting shows to be found in the RHAC libraries...or make some home repairs or do some postponed craft work...hey, you could do both!

Our annual RHAC election will be held at the September meeting. Now, we know some of you are interested in helping with all the RHAC activities but you just hesitate to volunteer. You don't need to volunteer...you only need to talk to one of the RHAC officers at the meeting -- or phone them at home -- and tell them you want to learn more about how the club operates. Another way to learn more is simply to attend any board meeting; meetings are open to all. Try it, you might like it!

We have many members in hurricane Albert areas and we were certainly thinking about them and wishing them our best during the bad weather!

Radiotics

By King



# FAVORITE STORY

Favorite Story, a series of classics syndicated from 1946 through 1949, contained a triple-pronged appeal: a well-known host, an immortal play, and selection of the play by a famous personality as his or her "favorite story." Host was Ronald Coleman, who often assumed the lead. The plays were adapted from such novels as Vanity Fair, Wuthering Heights, Frankenstein, The Adventures of Tom Sawyer, The Time Machine, and Treasure Island. Sinclair Lewis, Alfred Hitchcock, Eleanor Roosevelt, Fred Allen, and Irving Berlin were among the celebrities who selected them. The show was written and directed by the team of Jerry Lawrence and Bob Lee, who had been working together since 1942 and would move from here to the Monday-night Railroad Hour on NBC. Claude Sweeten provided the music, and Favorite Story came off as one of Radio Row's better pieces of "canned" entertainment.

Tune In Yesterday, John Dunning, Prentice-Hall, Inc., 1976

# BROADWAY IS MY BEAT

You know, I think it's the little things that present all the difficulties when a change takes place or when you are attempting to do something new. For instance, you are told that you are to take over some new work which will occupy certain hours of the day. Now, what is your first thought? Likely as not it's some trivia of great inconsequence like 'But how can I? I always go out for coffee at three.' The thought that you could go out for coffee at another hour, or have it brought in to you, or good gosh, even give up coffee, these thoughts you refuse to entertain. You just keep saying, 'But I always go out for coffee at three.'

Elliott Lewis, actor turned producer-director on CBS's "Broadway Is My Beat," grinned over his dissertation. It was in reply to our inquiry regarding his reaction to his new radio assignment.

"When I was told I was to direct 'Broadway Is My Beat,'" he went on, "my first thought was, 'But gosh, I always listen to the opera on Saturdays!'"

"You see, I love to cook, and before this show assignment Saturday was my day. I'd turn on the opera on the radio, have friends over, and go at it to my hearts delight in the kitchen. So you can see the initial adjustment I had to make to take on this new job.

"My next concern was the question of the actors' attitudes toward my assuming the director's role--how they would feel about my making suggestions on dialogue and character interpretation. But here hasn't been any kind of problem in this direction."

"Then I thought about my control-booth behavior" Elliott sent us another smile. "Should I stand up, sit down, emote, gesticulate? Which directorial pose to strike?"

"How should I give cues? was another question--a flamboyant gesture, an annoyed urging, an indiscernible flick of the finger or jerk of the head which the actor misses if he happens to blink at that second? Actually, I found myself giving cues without any conscious awareness of what method I was using, so I asked one of the cast. He said I just pointed.

"Trouble is, I'm a southpaw, Pointing with my left arm on cues blocked the engineer's view of my right hand motioning music-volume-control directions. So now I've worked out a cross-hand system of cueing that's unlike any other--I guess it resembles a performance of the most difficult part of 'Chopsticks.'"

Although now firmly ensconced on the other side of the control booth fishbowl (he

is now director-producer of "Pursuit" in addition to his "Broadway Is My Beat" assignment), actor Lewis's outlook remains colored from a performer's viewpoint.

"In the first place," he opines, "I think that the actor should be accorded more respect. In England, they're regarded as are professionals in other fields--doctors, lawyers and the like. Here after a show the actors go into the booth and say to the director, 'Thanks for the job.'

"As a director, I always feel the urge to say 'Thank me? Thank you! Without you, I just had a sheaf of pages with words on them. You brought them to life. Why thank me? I couldn't have done anything without you.'"

"I think it is good for a director to have been an actor--I think he should be well acquainted with all the departments of a program's presentation. His mind could be compared to the eye of a prism, where all the facets join to emerge as a single unit. But at the same time, he needn't have many worries about any phase of the production--after all, the actor knows his job well, the engineer is expert at what he is doing, the sound man is experienced, each person is highly skilled in his own specialty.

"Does becoming a director give you a sense of power? Yes, I guess I'd say it does. But at the same time, you know you're to be held responsible for the result achieved and that tones down your ego enough. My firm theory is that the direction should cease once the show takes to the air. If the production hasn't been perfected before then, the director is to be blamed. He hasn't any right to throw the actors or technicians off by inserting directorial advice or demands during the performance. When it comes to air time, he should just stick to cueing."

Asked if he gets nervous over a show he is directing, Elliott readily admitted to a certain amount of uneasiness, but no more nor less than over an acting job. "It's easier, though, I guess," he grinned, "to be nervous as a director than as an actor. You can cue from the control booth with a quaking finger easier than you can read lines into the mike with a shaking voice.

"I don't believe, however," director Lewis continued with increased seriousness, "that you should ever cry over a lost effect. Actually, who knows that something you worked out went wrong, except yourself. You know, you can sweat for hours over a music bridge, a sound effect, a dialogue inflection--and what happens in your listener's home right at that very minute--the phone rings, company comes in, who knows what happens. We work out the effects, but if they go wrong we remember that and it helps."

Speaking more specifically on the subject of his first directorial assignment, "Broadway Is My Beat," Elliott declared that his chief intention has been to give the show a personality identity, and to keep it totally in the element in which its title, hero and story line place it.

"After all," he enlarged, "since it's the story of a New York cop on Broadway, it should be a full half hour of pure New York. Through the people, the music, the sounds, you should hear the city constantly."

Manhattan-born, Lewis is prolific on the subject of New York City. "I think of it as a ceaseless noise. In New York, no matter where you are or what time it is, you hear the noises. And the people, of necessity, are just as noisy. New Yorkers always scream. It took me a long time after leaving New York to learn to talk without screaming.

And always, there is compassion--compassion for all people. We try to show that on the program, too. Even toward the 'heavies.' You feel sorry for them."

Of Larry Thor, who portrays the lead, detective "Danny Clover," on "Broadway Is My Beat," Lewis says with strong sincerity, "He is never anything but completely honest and sincere in his portrayal because he's that kind of guy. He is Danny Clover completely."

Lewis edits the show scripts but attests that there is little to do on the excellent work of the program's writing team, Morton Fine and David Friedkin. He further credited conductor Wilbur Hatch and composer Alexander Courage for the show's music scoring; Dave Light, Ralph Cummings and Ross Murray for sound effects; Henry Whittaker, who is the engineer; Dale Harper, who is the contact man; Grace Curcio, who is the script girl; Charlie Calvert, who is the "Tartaglia"...

"...and," Elliott grinned, "my wife, who listens to the program."

Radio and Television Life, February 24, 1950

## YOUR HALLMARK HOST

Novelist James Hilton is a rambling, informative conversationalist. Chatting with him during "Hallmark Playhouse" rehearsals resulted in a profusion of thoughts, facts and fancy.

"Hallmark Playhouse" celebrated its fourth birthday last summer and no one was happier at the cake-cutting ceremonies than its host-narrator, James Hilton, who initiated the series and who has been its mentor ever since.

"We're just one big happy family, here on Hallmark," he said, "and as long as music and dramatic fare are programmed, radio will survive. There's one asset radio possesses that television can't rob. Audio entertainment stimulates our power of imagination. When a listener hears a story he can visualize the characters, action and locale oftentimes more realistically than elaborate television props and sets attempt to portray.

"My duties as narrator-host," he continued, "require prodigious reading to select the material for dramatization on 'Hallmark.' I devote from four to five hours of reading every evening to this pleasant task. Fortunately, I've always been a prolific reader and enjoy almost anything in printed form...novels, plays, short stories, essays, biographies and poetry."

Some of Hilton's favorite authors are John O'Hara, Thornton Wilder, Ernest Hemingway (earlier works), up-and-coming J. D. Salinger and Truman Capote. In a reflective mood, he commented that the days of an avid reading public had diminished. During Charles Dickens's era, fans would gather at New York's Battery Park impatiently awaiting the docking of the boat from England with fresh copy from the pen from the popular Mr. Dickens.

We wondered what Mr. Hilton thought of television's effect on the nation's reading habits. "TV makes people lazy, and a certain amount of discipline must be exercised to budget your time." He suggested that discrimination in our viewing habits would permit time for reading. "Although I have my favorite comedians (Sid Caesar and Red Skelton), I think there are more wrestlers on TV who are comedians than there are on some of the so-called comedy shows."

"A writer must make up his own mind whether he wants to get rich fast or at a leisurely pace. The novelist must wait until his book hits best-seller lists; whereas TV scripters, and there is a dearth of good writers, reap immediate benefits from their creations...both visual and monetary.

Self-effacing Mr. Hilton is stockily built and his firm beliefs are shaded by his soft manner of speech. "Let's not be too practical," he says in a pensive moment. "After all, nothing ventured, nothing gained. I've become less conservative with the passing of time...I worry less and my requirements are fewer." Explaining his single-blessedness, he says, "Sometimes the men who hold women in the highest esteem, do not marry them."

Booth Tarkington's "Monsieur Beaucaire" and Douglas Fairbanks, Jr. were the ingredients that James Hilton put together to produce one of the finest "Hallmark Playhouse" presentations of this or any other season.

Well paced, smoothly coordinated, and splendidly acted, this American literary classic could not have been bettered by any half hour of top-flight dramatic entertainment. Fairbanks injected just the right notes of comedy and sincerity into his portrayal of an eighteenth-century French nobleman who was so far ahead of his time that he preferred to live as a barber rather than the Duke he really was. He was excellently supported by Barbara Eiler, as the noblewoman he at first refused to marry because she fitted into the only class he was supposed to associate with. Betty Lou Gerson, as an icy English gentlewoman who loved Beaucaire until she found him to be a "barber," did an equally convincing acting job.

Altogether, from script adaptation by Jerry Lawrence and Bob Lee to narration by Hilton, this was one of the most delightful programs we had heard in many a moon, and it carries on the fine tradition for which James Hilton and the Hallmark production staff have already been recognized.

TV-RADIO LIFE, March 9, 1951

## RHAC TAPE LIBRARY

<u>TAPE 1001 FAVORITE STORY</u>		1200'
1L	-50 Pgm 25: The Sire de Maletroit's Door	
	-50 Pgm 26: God Sees The Truth, But Waits	
2L	-50 Pgm 27: The Debt Collector	
	-50 Pgm 28: Gulliver's Travels	
1R	-50 Pgm 29: Mayerling	
	-50 Pgm 30: Mr. Shakespeare	
2R	-50 Pgm 31: Casey At The Bat	
	-50 Pgm 32: The Light That Failed	
<u>TAPE 1002 FAVORITE STORY</u>		1200'
1L	-50 Pgm 33: Man Without A Country	
	-50 Pgm 34: Mary, Queen Of Scotts	
2L	-50 Pgm 35: Dr. Heidegger's Experiment	
	-50 Pgm 36: Oliver Twist	
1R	-50 Pgm 39: Mystery Of Room 323	
	-50 Pgm 40: Tom Sawyer	
2R	-50 Pgm 41: Peter Ibbetson	
	-50 Pgm 42: The Necklace	
<u>TAPE 1003 FAVORITE STORY</u>		1200'
1L	-50 Pgm 43: Jamie Freel	
	-50 Pgm 44: The Strange Mr. Bartleby	
2L	-50 Pgm 45: Lost Horizon	
	-50 Pgm 46: Florence Nightengale - The Lady Of The Lamp	
1R	-50 Pgm 47: The Moonstone	
	-50 Pgm 48: Pride And Prejudice	
2R	-50 Pgm 49: The Bottle Imp	
	-50 Pgm 50: Cashel Byron's Profession	
<u>TAPE 1004 FAVORITE STORY/FAMILY THEATRE</u>		1200'
1L	-50 FS: Pgm 51: Ben Hur	
	-50 FS: Pgm 52: Mutineers Of The Bounty	
2L	FS: Pgm ? A Christmas Carol	
	1-18-50 FT: William The Terrified	
1R	9-9-48 FT: Ozzie And Harriet Show	
	6-5-47 FT: Goodbye, Goodbye, Goodbye	
2R	2-17-54 FT: A Different Drummer	
	7-19-50 FT: The Kiss Of Salome Jane	

## RHAC TAPE LIBRARY

<u>TAPE 1005 BROADWAY IS MY BEAT</u>			1200'
1L	6-13-53	George Lane Is Stabbed	
	8-22-53	Nancy Lee Hunter Poisoned	
2L	8-29-53	Father And Son Found Murdered	
	9-5-53	Larry Burdette Murdered	
1R	10-3-53	Frankie Spain Is Murdered	
	10-28-53	Lois Burton Murdered	
2R	11-4-53	Paul Holland Murdered	
	11-13-53	Donald Jordon Murder	
<u>TAPE 1006 BROADWAY IS MY BEAT/CRIME CLASSICS/CRIME PHOTOGRAPHER</u>			1200'
1L	11-20-53	BMB: Lou Martin Case	
		BMB: Bullfighter (AFRS)	
2L		BMB: Transfusion (AFRS)	
	2-17-54	CC: John Baptiste Troutman, Killer Of Many	
1R	6-15-53	CC: The Crime Of Bathsheba Spooner	
	12-2-53	CC: If You Need A Body, Just Call Burke And Hare	
2R	7-27-53	CC: General Ketchum	
	2-20-47	CP: Twenty Minute Alibi	
<u>TAPE 1007 HALLMARK PLAYHOUSE</u>			1200'
1L	12-30-48	Lost Horizon	
	1-6-49	MeLeod's Folly	
2L	1-13-49	Clay Shuttered Doors	
	1-20-49	Parnassus On Wheels	
1R	1-27-49	The Failure	
	2-3-49	The Prairie Years	
2R	2-10-49	Smilin' Through	
	2-17-49	Random Harvest	
<u>TAPE 1008 MYSTERY IS MY HOBBY</u>			1200'
1L	-47	#114: Bullets Make Holes	
	-47	#115: Case Of The 65 Women	
2L	-47	#122: Death Buys Flowers	
	-47	#123: Death Speaks With Ten Fingers	
1R	-47	#129: Death Has Blue Eyes	
	-47	#130: Death Has A Hot Foot	
2R	-47	#134: Death Goes Before Pride	
	-47	#135: Death Writes An Epitaph	





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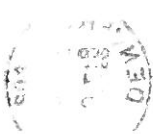
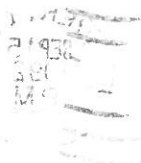
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**WORLD FAMOUS  
TRIVIA-BOWL!**  
**THURSDAY, SEPTEMBER 17TH,  
7:30 PM AT THE  
CHURCH OF THE MASTER  
17TH AVE AND FILBERT COURT**