

RADIO HISTORICAL ASSOCIATION OF COLORADO
1975
RETURN WITH US NOW!!!

Volume 22, Number 2

September, 1995



Lum and Abner: Best described as the white *Amos 'n' Andy*; first heard on KTHA-Hot Springs, Ark., April 26, 1931, remained on NBC through 1953. Chester Lauck (1902-1980; left) was Lum Edwards; Norris Goff (1906-1978) was Abner Peabody; proprietors of the Jot Em Down Store, Pine Ridge, AR

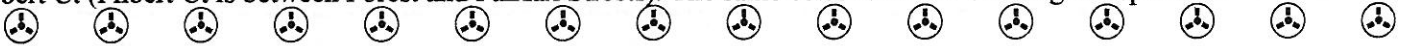


BOARD OF DIRECTORS MEETING: There will be a board meeting will be 7:30 p.m., September 7th at John Adam's home. All members are invited and encouraged to attend.



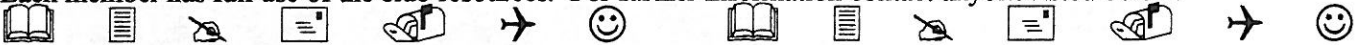
"Return With Us Now... A Show of Early 20th Century Broadcasting," a collaborative effort between three organizations; R.H.A.C., The Colorado Radio Collectors Antique Radio Club, and presented at Lakewood's Historical Belmar Village, 797 S Wadsworth Blvd, Lakewood CO on September 19, 1995. At 6 p.m.our guest celebrities Dick Beals and two other guest yet to be named will perform a re-creation of "Light on the West" a play originally presented on the radio by the Public Service Co. of Colo.

There will be a regular monthly meeting 7 p.m., September 21, 1995, at The Church of The Master, 17th Ave. & Filbert Ct (Filbert Ct is between Forest and Fairfax Streets). The same celebrities will be our guest speakers.



RETURN WITH US NOW... is the official publication of *The Radio Historical Association of Colorado, Inc.*, a non-profit organization. Cost of membership is \$25.00 for the first year with \$15.00 for renewal.

Each member has full use of the club resources. For further information contact anyone listed below.



Phone numbers are in the (303) area code except where indicated.

- PRESIDENT.....Dick King, 900 W Quincy Ave, Englewood CO 80110....email= rking@ix.netcom.com.....761-4139
- VICE-PRESIDENT.....Guy Albright, 786 S Quitman St, Denver CO 80219.....934-0184
- SECRETARY.....Glenn Ritter, c/o RHAC, P O Box 1908,Englewood CO 80150.....377-4798
- TREASURER.....Maletha King, 900 W Quincy Ave, Englewood CO 80110.....761-4139
- NEWSLETTER EDITOR.....Glenn Ritter, c/o RHAC, P O Box 1908, Englewood CO 80150.....377-4798
- R.H.A.C. HISTORIAN.....John Adams, 2811 S Valentia St, Denver CO 80231.....755-9185
- TALKING NEWSLETTER.....Mike Fields, 1207 Ruth, Longview TX 75601.....(903)758-6319
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- CORRESPONDING SECRETARY: David L Michael (as above)

From the

King's Roost

The dog-days of summer are here, but will soon be a thing to look back on. We do hope that our members are able to hibernate during some of the heat and listen to some of the OTR shows that RHAC is offering. It is hard to remember that we were wearing coats and even shivering in the first week of July, only to have a forty degree change in just one day!

RHAC is now on the Internet World Wide Web!! More and more of our members are using computers for their files and now Lou Genco has generously shared his "OTR on the WWW" space with us. He placed the **RHAC Radio Shows Catalog** and the **RHAC Alphabetical Main Index** on the Web for the World to access. This does not cost you a long distance call. You can locate it at: <http://www.crl.com/~lgenco/otr.html> then go to: "**OTR reference material**", then scroll down to: "**CATALOGS**" and select: "**RHAC**". Download and unzip and enjoy!

We will update the catalog quarterly. We have had a lot of requests for membership information from this internet contact.

We are still looking for "Lincoln Highway" and for the last 24 hours of KHOW (Denver) broadcasting. A note to those of you that are new library users, or intend to start "when you have the time". All of our cassettes carry the same catalog number as the reels and a set of cassettes equal all of the shows on the same number reel. Cassettes are shipped in 7" reel boxes, so if you get a shipment from a cassette library and see the 7" reel box, don't think we have sent the wrong material, be sure to open the boxes and see what is inside.

We have a lot of things going in September. **Our guests will stay over** and be presented in a panel of questions and discussion at our regular club meeting on:

September 21st at The Church Of The Master at 7 p.m. This will be your chance to meet the real live people that you know only by the rolls they played on radio.

"Meanwhile, back at the ranch", we have about 25 tons of hay in the new hay barn and expect that to carry us until next season (We do feed well). We wonder about the next winter and can only hope that the bugs will not be so heavy in the park next summer. Several cottontail rabbits have taken up residence at the farm and seem to be safe from the coyotes that have had a great season for raising their broods. We put up two bluebird nest boxes and they were occupied, though not by bluebirds. We are now relaxing and enjoying the fruits of our labor.

Lakewood's Historical BelMar Village

797 S Wadsworth Blvd.

presents

Return With Us Now...

An Exhibition of Early Twentieth Century Broadcasting
in collaboration with

Radio Historical Association of Colorado

and

The Colorado Radio Collectors Antique Radio Club

Featuring

Dick Beals, Sam Edwards, John Rayburn,

Hal Stone and hopefully Bob Hastings

performing a re-creation of

"LIGHT ON THE WEST"

Originally presented on the radio by Public Service Company of Colorado

RHAC has 35 seats available **ONLY** by reservation;
for reservations, phone 987-7850 and ask for Deedee

at **6 p.m., Tuesday,**
September 19, 1995

Radio Re-creates

The Roaring Twenties

Wednesday, 6:30 p.m., NBC

Remember the twenties? The Flappers? Prohibition? Speakeasies? Flat-chested women with boyish bobs? Not old enough? Then you have at least heard of that hard, glittering and roughshod era. "The Roaring Twenties." Here in Southern California, the girls wore King Tut dresses (that hung beltless like sacks), Gloria Swanson hats, nibbled on O. Henry bars, paraded around in coats with fur on the bottoms and told their boyfriends "you're all wet!" While the boyfriends greased their hair like Valentino, thought a snappy retort was "So's your old man!," raced around in cut down Fords, munched Eskimo Pies, swaggered "I'll tell the world!" and took the gal friend dancing at the Cinderella roof.

It wasn't as rough and roaring in these parts as it was in places like Chicago and Kansas City, where gangs rode high and morals low. But whether on not you remember the era, you will have to admit that it was one of extreme excitement and flavor which, properly re-created, should make compelling radio listening. This season, such a show is bowing as "*Pete Kelly's Blues*," complete with typical jazz combo and Jack Webb of "*Dagnet*" fame in the title role.

You who have listened to Jack as "*Sgt. Friday*" and have rated "*Dagnet*" good radio fare will be pleased to know that "*Pete Kelly's Blues*," also, is being beamed at the thirty-year-old intelligence, not twelve. Too, like "*Dagnet*," the new series will never sacrifice integrity for dramatic values. Nor will it diagram the plot or action.

"We never jazz "*Dagnet*" up with phony dramatics and we won't '*Pete Kelly*,'" averred Webb, who claims that most of the rules in the book have been broken on the former program.

Jack plans to continue breaking the rules "by playing things often-times three, four or five feet from the mike, so that the listener can look in rather than have the words thrown at his lap. The mike is the listener's ear," Webb reminds.

Stark Realism

The dark angular actor, who first achieved radio importance with his "*Pat Novak*" role in San Francisco and later with "*Johnny Modero*" is a great stickler for realism. For almost a year now he has produced "*Dagnet*" as well as acting the lead. In this position, he has insisted that sound effects ring true, with the result that ninety-nine

*...in places like
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and
Kansas City,
where gangs rode high
and morals low.*

percent of them are specially recorded. Actual gunplay, late at night on the NBC parking lot, was taped for one recent show, as was the sound of the admitting room at Lincoln Heights jail, the clang of the doors and the keys turning in the locks. New techniques in sound, with engineer Ravel Murphy helping immeasurably, are constantly being tried by Webb to gain authenticity. This same "*Dagnet*" realism is what "*Kelly*" will offer.

The "*Kelly*" stories will necessarily be all fiction, but they will be documentary in treatment. Lines will be stronger, more colorful. Setting of the series will be a night club in a tough section of Kansas City. Pete Kelly is a cornet player.

Dixieland occupies a prominent place in the show, which thus cleverly combines music and mystery—two of summer's best-liked radio offerings. For the acting, there's Webb surrounded by a stock company which includes favorites Bill Conrad, Jack Kruschen, Whit Conner, Vic Perrin,

Herb Butterfield, Peggy Webber, and Meredith Howard. For the music, Webb, an ardent Dixieland fan, uncovered twenty-four-year-old Dick Cathcart. "We screened about thirty different musical groups to find the one," Webb said. "I had known Dick in the army—that's not the reason he got the job—he sounded an awful lot like Bix (Beiderbecke). Though he had been with studio orchestras and with Alvino Rey, Dick had never heard a Bix record. I took him to my home and played him his first, '*Jazz Me Blues*.'" Webb pointed out that for "*Pete Kelly*" Dick is playing coronet, not trumpet. For several weeks they have been hunting for a new Boston 3-Star coronet, but there's not much chance of finding such an article because the horn hasn't been made for twenty-five years and the ones still around have grown "cold" and don't sound the way they should.

Has Hopes

Jack hopes "*Pete Kelly*" listeners will like the music. "They'll have to let us know," he smiled wryly. "We may have to fight for 'em." According to Webb, "The people really run our show... on '*Dagnet*' we changed the commercials in response to their letters." However, he fervently trusts that listeners won't ask to have the Dixieland deleted. "We can't put on the show without the leader of the band," he emphasized.

In striving for complete authenticity of the "Roaring Twenties" era, show formatters have naturally had to do much research. This is rather difficult for material of this period is scarce, but one picture of something like the Valentine massacre tells volumes. The sound-effects for "*Pete Kelly*" includes noises of old cars (transmissions, horns, traffic, cars starting by cranking), radio with static, the metallic rattle of beaded curtains.

"But the same gunshots of today," Jack observed ominously. "The caliber of guns hasn't changed for years."

RADIO-TV NEWS, August 3, 1951

RHAC TAPE LIBRARY**295****TAPE 1196 MISCELLANEOUS SHOWS****1200'**

- 1L 7-8-46 THE FAT MAN: Murder Plays Hide And Seek
THE FAT MAN: Nightmare Murder
- 2L 9-5-51 PETE KELLY'S BLUES: June Night
9-21-51 PETE KELLY'S BLUES: The Dutchman
- 1R 11-4-42 PETE KELLY'S BLUES: The Search For June Gould (AFRS)
THE ADVENTURES OF RAFFLES: Ch. 20: The Imposter
- 2R GANGBUSTERS: Case Of The Tennessee Valley Killer
GANGBUSTERS: Case Of The Hue And Cry

TAPE 1197 DICK TRACY (MISCELLANEOUS EPISODES)**1200'**

- 1L 8-20-47 COT SINISTER SECOND: Squeaky Plans To Act As Second
9-3-47 COT LOW HI-JACK: Bundy Plans Trap
9-4-47 COT LOW HI-JACK: Hijacking And Trap
10-24-47 COT BOOK OF FOUR KINGS: Capture Of Big Digger And Bagette
- 2L 10-31-47 COT HONORABLE MR. MALICE: Malice Discusses Wreck
11-14-47 COT HONORABLE MR. MALICE: Malice Plans To Wreck Supersteamer
11-18-47 COT DEADLY TIP OFF: Bela Cosi And Ringer Come Ashore
11-21-47 COT DEADLY TIP OFF: Slim Chance Tells Tracy About Abduction
- 1R 12-16-47 COT POISONOUS TIMBER: Ma Hogany Tells About Cutter Down's Lease
12-19-47 COT POISONOUS TIMBER: Forest Green Saves Pat From Water Wheel
12-22-47 COT POISONOUS TIMBER: Tree Falls On Pat
1-8-48 COT BIG BLACK BOX: Tracy And Patton Escape Room And Return
- 2R 1-22-48 COT POSITIVE NEGATIVE: Tip Toe Plans Armored Car Heist
1-27-48 COT POSITIVE NEGATIVE: Tip Toe Catches Junior Searching Wastebasket
4-8-48 COT MERMAID'S MIRRORS: Tracy Suspects LeVarr
4-26-48 COT CARELESS CROONER: Tracy Recaps Events

TAPE 1198 BOSTON BLACKIE**1200'**

- 1L #207: Amadon Pearls
#208: Duke Bronson Kills JoJo Thomas
- 2L #209: Blackie Framed By Tiny Phillips
#065: Dead Girl And \$50,000 Ring
- 1R #067: The Murdering Clock
#068: Mutiny Leads To Murder
- 2R #070: Bookstore A Front For Diamond Smugglers
#172: Richard Allistar Disappears In Vacant Lot

TAPE 1199 BOSTON BLACKIE**1200'**

- 1L #200: Man Disappears From Roof - Bonds
#213: The Senator
- 2L #006: Uncle Bill Blaine's Legacy
#009: Mrs. Boston Blackie
- 1R #010: Oscar Wolff, Troublemaker
#011: Sam Bellow Dead
- 2R #038: Carnival Murders
#043: Mr. Peterkin

RHAC TAPE LIBRARY

296

TAPE 1200 BOSTON BLACKIE

1200'

- 1L #027: Fighter Johnson
#028: Blackie In Diamond Shoot-Out
- 2L #087: Mary, Registered Nurse
#088: Voice Impersonator
- 1R #092: Mink Coat Racket
#094: According To The Plan
- 2R #029: Boulton Farm
#150: Same Gun, Same Time, Different Murder

TAPE 1201 BOSTON BLACKIE

1200'

- 1L #095: Walter Peters Dead In Lake
#096: Jail Birds Murdock And Dawson
- 2L #099: \$10,000 Dive
#100: Stolen Cars And The Boys Club
- 1R #101: I Am Not Sam Fisher
#102: Horse Room Robberies
- 2R #123: Austin Killed In Open Field
#124: Henry Dale Killed By Mary

TAPE 1202 BOSTON BLACKIE

1200'

- 1L #125: \$50 Shoe Shine
#126: Ghost Lighthouse
- 2L #127: Exploding Car
#128: Old #86 Is Missing
- 1R #129: Jimmy Wells Wants To Be Killed
#130: Sarah Williams, Suicide
- 2R #145: Fighter Is Shot In The Ring
#146: Record Collector - Robberies

TAPE 1203 BOSTON BLACKIE

1200'

- 1L #155: Gangster Protects Blackie
#156: Model Photographer Murdered
- 2L #157: Circus Murder
#158: Car Insurance Racket
- 1R #159: Bomb Kills Joe Engalls
#160: Prison Escape
- 2R #153: William Larson Blackmailed
#154: Tiny Mountain

Where Does Jack Webb Go From Here?

JACK WEBB looked pretty grim and haggard when I visited him on the Warner Bros lot over the week end, after three sneak previews, he had finalized a million dollar movie... "Pete Kelly's Blues." When I asked him if he was going to turn "Pete Kelly," which started as a radio show then became a picture, into a television series, he said flatly, "It's not in the immediate future for a series." But before he had completed his interview he remarked, \$75,000 is the minimum to do 'Pete Kelly' on TV. Everything must be in color now. If I'm going to do a series it has to be done that way. We'll run it in black and white until they're ready for color."

This would lead the bystander to the conclusion that Jack really does not know at this stage what he's going to do next. Will "Pete Kelly's Blues" become a television show? And if it does, will Jack act in it? Will he direct? "I'm tired," he confessed "We've just done three weeks' work in three days. After I make my personal appearance tour for the opening of the picture, Dorothy and I will leave for Europe in early September. We'll be gone two months. What do I want to do in Europe? Just sit. We'll have to see how the 'Pete Kelly's Blues' picture goes. Maybe when I'm rested... maybe if the people like me in the part... I don't know whether I want to get involved in another TV series."

Authentic

Asked if he had made any changes in filming "Pete Kelly's Blues" as

compared to his first movie, "Dragnet." Jack said the big difference was in the extra hundreds of thousands he had to play with (about twice as many). What made "Pete Kelly's Blues" expensive was period costumes of the mid-twenties and automobiles of the same era. We didn't compromise with the period," Jack stated. "We did use some makeup. We didn't use any in the 'Dragnet' picture because it was documentary type. The only concession we made in 'Pete Kelly's Blues' is that we didn't use a cupid's bow mouth when the girls were made up.

"The biggest problem we had in making 'Pete Kelly's Blues' was CinemaScope. I think CinemaScope is a good screen form only in that it's different it

*Has he "had it"
will he stop acting?
Or is "Pete Kelly's Blues"
beginning a new cycle?*

is a mural. It is wide but it is hard to direct attention to one spot. The next picture I do will go back to flat.

"I got a big lift out of doing 'Pete Kelly,'" Jack continued "It was a pleasure to work with Ray Heindorf, the musical director as you know, all of the tunes in the picture dated prior to December, 1927. They're all favorites of mine, but I think the theme that Ray wrote is my special favorite.

"It was a pleasure to work with Janet Leigh in the picture, Peggy Lee was fine, too. Before choosing her for her role, I had concluded that any girl who could sing the way she did could also act, but do you know something? Ella Fitzgerald is the only one who stopped the previews by getting applause!

"How is the movie, 'Pete Kelly's Blues' like the radio show?" Jack echoed the question, "The approach is the same, but we've a fresh script for it. Of course we had only thirteen scripts,

anyway, and speaking of radio," he continued, "our last radio 'Dragnet' is on September, 20. As to radio's future, I think it is going to serve the great American public with news and records. Radio's also great for the automobile. Maybe they'll put TV in the back seat or TV portables in cars, but of course there may be laws against such things.

Asked if he had used the "under-playing" technique in this new picture...the same under-playing which has characterized "Dragnet," Jack exclaimed "Under playing! That is a lot of hooley! That's the only way I know to act.

"We had a forty-one-day shooting schedule for 'Pete Kelly,'" Jack continued "We brought it in six days under. One of the nice things about doing the picture was having several key people from the technical side of 'Dragnet' working on the movie." Dick Breen, the writer who did the movie script for "Dragnet" and who has been associated with Jack for many years, scripted "Pete Kelly."

Speaking of writers, Jack put his finger on one of the hippest problems in television when he scored seemingly interminable TV series. "I feel some limit has to be put on a TV series," he asserted, "or there'll be a lot of dead people. Seventy-eight pictures for a film series would be a good maximum. Boy!— what a long series does to writers— it's unbelievably rough. You can't farm out scripts when you're in the middle of a straight continuing series on television. Same writers have to carry on.

"I ran through most of the mail but I won't read ideas sent in unless the senders sign releases and unless their outlines are registered with one of the guilds," Jack stated. When unregistered ideas are submitted, and when people submitting them do not send releases, the material is returned with a polite note.irate senders invariably

answer with insulting letters saying, "I know Jack Webb hasn't seen my idea because it is the greatest."

Plans

Jack is not especially at a loss for ideas for his company. He hopes to gather around him tested but competent young people who will be able to carry on and relieve him of some of the multiplicity of duties. He would like to make one feature movie a year and it is even all right with him if he doesn't make another television series. Jack may not have the final word in this, however. His legion fans may stand up and yell for him to play "Pete Kelly."

Asked if his lead in the motion picture "Pete Kelly" might be considered a test to see how Jack Webb was accepted in a role other than "Sgt. Friday," Jack admitted that the switch in parts could be a test. It is rather hard to imagine that someone who has performed in so many media for so many years would be happy in relinquishing any and all roles for perhaps a director's chair or an annual movie.

"I still have fifty-five more TV 'Dragnets' to make," Jack said with a solemn look. "I feel the wear and tear."

RADIO-TV NEWS, August 26, 1955

Worth His Weight

Friday, 8:00 p.m., ABC

Like the corpulent character he has so aptly portrayed for the past four years, J. Scott Smart tips the scales at 260 pounds. However his resemblance to ABC's "Fat Man" is purely physical, for Smart is a direct opposite of the pretentious private eye.

Perhaps even more fabulous a character than the one he fictionalizes is Smart, who is a recluse, a painter and an extremely shy, even lonely, man.

All Alone

By no stretch of the imagination could Smart be called a typical New Yorker. Although he has lived there more than ten years, he detests the

clatter-and-clang way of life, calls it "too much nonsense." The Maine coastline is his home throughout most of the year and a fisherman's shack his abode, where he can "batch it" and "sit and watch the other guys go fishing." A confirmed bachelor, he describes his solitude as including "Just me and the seagulls" (Smart claims to have an artist's inferiority complex which may explain his reticent behavior when he is with strangers.)

Only during the summer does Smart leave his hermitage, for then it becomes, like other ocean resorts, a "forty-cent tour." The rest of the time he flies once a week to New York for the "Fat Man" show, returning immediately to his shack, to paint water-color seascapes (many of which have hung in New York's celebrated Twenty-One Club).

Q: Where did a name like "The Fat Man" come from?

A: Twelve years before his "The Fat Man," Dashiell Hammett created the hugely successful "The Thin Man." Both characters had similar personalities!

Vicious Circle

Just as incredible as his personality is J. Scott's career, which began in the theater at the suggestion of everybody except himself and his family. He used to be a dancer as well as a drummer, musical talents he channeled into spots with Eastern straw-hat circuits, consequently to appear in musicomedies like "No! No! Nanette!" and "Pink Lady." During the early '30's, J. Scott developed into a dialectician, a talent he used on varied radio shows including "The March of Time" and the Fred Allen show.

Around 1938-9 Smart came to Hollywood to appear in "100 Men and a Girl," the Deanna Durbin starrer. He was given a Universal contract but since nothing came of it he went back to New York, and this time it was the stage that saw him next. ("Separate Rooms," with Alan Dinehart, Glenda Farrell and Lyle Talbot, was one of his plays).

In 1946 he auditioned for "The Fat Man," won the role and again came back to Hollywood, this time to star in the Universal "Fat Man" series, the first of which was filmed last summer.

Wants Pictures

Although he will return to New York for the "Fat Man" radio programs, what Smart really wants is the opportunity to make "one good movie a year—exclusive of 'The Fat Man!'"

This isn't too much to hope for, particularly after more than two successful decades in the theater. On this thought Smart becomes quite positive because, in all modesty, he knows he is a good actor. (Surprising was his other admission that he didn't like his voice...for no reason except that he doesn't like the sound of it).

His weight, albeit an important factor, is quite another story. Granted that it has made him a recognizable figure, J. Scott confesses the extra poundage has been a detriment to his career. Smartly, he has never played up the obvious grossness, but has relied on his acting to execute for him credits on "Theater Guild," "Mr. District Attorney" and "This is Your FBI."

Ladies' Man

Socially, he admits to being every bit as much a success as the next fellow. "I get just as many come-hither smiles from all weight divisions of the fair sex," he says with a twist of the mustache, "and my advice to women is to forget dieting and concentrate on developing personality instead." If this be the counsel that Smart himself has followed, then he has most certainly developed personality... a bit on the eccentric side but quite enchanting.

RADIO-TELEVISION LIFE, November 10, 1950

RADIO HISTORICAL ASSOCIATION of COLORADO

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RADIO HISTORICAL ASSOCIATION OF COLORADO, INC.
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ENGLEWOOD, CO. 80150

FIRST-CLASS MAIL



01/01/1996

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