



# RETURN WITH US NOW...

RADIO HISTORICAL  
ASSOCIATION OF  
COLORADO

Volume 22, Number 11

June, 1997



## HEARTBEAT THEATRE

National Release Date  
September 12, 1965  
FOR ONE BROADCAST ONLY

Program 498

Time: 24:30  
Fill: :30

Presented by  
THE SALVATION ARMY  
United States

Produced by  
C. P. MacGregor Co.  
Hollywood

This transcription is cut at Long Playing Microgroove pitch  
and contains the above program in its entirety.  
Please use LP Microgroove playback  
equipment for broadcasting  
DO NOT RETURN

# RADIO HISTORICAL ASSOCIATION OF COLORADO

Dedicated to the preservation of old time radio programs and to making those programs available to our members.

RHAC BOARD MEETING June 5, 1997

Fred Bantin residence 7:30 PM SEE ADDRESS BELOW

## Old time radio is alive in Denver

John Dunning's OTR Program ( ON STAND BY)

John Rayburn's "Reminiscing with Rayburn" Saturday evenings 6:00 till 11:00 PM KEZW 1430

KEZW has syndicated OTR weekdays from 7:00 till 8:00 PM 1430 on the dial.

KEZW Imagination Theater Sundays 5:00 till 6:00 PM

### E MAIL ADDRESSES CHECK HERE FOR NEW E MAIL ADDRESSES

RHAC web page and catalog is on the world wide web. <http://www.old-time.com/ffiles/rhac.zip>  
take a look there is a lot of information at that sight.

RETURN WITH US NOW... is the official publication of the *Radio Historical Association of Colorado, Inc.*, a nonprofit 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.

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### TAPE DONATIONS

Bill McCracken, 7101 W Yale Ave #503, Denver CO 80227

Herb Duniven, 4184 S. Syracuse St., Denver CO 80237

DIRECTOR AT LARGE: David L Michael, 1999 Broadway, Lowery Suite, Denver CO 80202

## LIBRARIES

REFERENCE MATERIAL	Bill McCracken, address above	986-9863
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#4 (5001 up) Mika Rhoden, 3950W Dartmouth Ave, Denver CO 80236		937-9476



## THE KINGS ROOST

We have been busy catching up on all the little things that were left undone while preparing for our guests and the radio recreations that were on May 23rd and 24th.

The program Friday evening started out with Peg Lynch and Parley Baer presenting a "Ethel and Albert" that had the audience laughing and putting them in a very receptive mood for the dramatic presentation of "A Tree Grows In Brooklyn" featuring Rosemary Rice in her original role and Sam Edwards in supporting roles. We were very pleased to have Carol Rayburn and Beverly Edwards pick up two other heavy roles and Tom MacDonald, John Licht, Percilla Licht, Larry Weide, Kim Lookis, Wanda and Gary Bono and Christine Sagura all pitched in to bring the story together. We certainly appreciate the help from the Sherlock Holmes Club and

from Rick Crandell, KEZW manager and John Rayburn that helped us by letting people know of the presentation. Rick was our MC for Friday, and Fred a member for three years, but when he moved, he packed the club our club tapes into moving boxes and has never returned them. It certainly would Hobbs was our announcer for both presentations. We are very honored to be able to get the help from such troopers that just put it all together. It might have been very chaotic if Herb Ellis, our director hadn't taken the reins and brought it all together in his very positive and smooth way of taking charge.

The effort by our performers was very reflective of the great training of the people in the profession. They really work at getting into each role, giving you the feeling that you are right there with them. The Saturday performance again started and ended with "Ethel and Albert" and a gripping science fiction that Rosemary Rice starred in the original production of "Tomorrow 6-1212" that left us all wondering if it could really happen. Fred Hobbs took charge at the end of the Saturday performance and interviewed each of the guests and had the members of the audience also present their

questions to them. We had lots of phone calls afterwards from members expressing their delight about about the presentations. We certainly thank all of you and feel that you made us feel that it was all worth the work.

As your club grows, we also get an occasional bad apple. We had another one, **John Warner**, a member for three years, but when he moved to Arizona, he packed our club tapes into moving boxes and has never returned them to us. It certainly would have made moving easier to just mail them back, rather than to have moved them with their household stuff.

We need to have our members think about the other people in the club and help us keep the libraries circulating these fine shows. After all, that is what the club is all about and that is a small thing to ask of anyone that enjoys listening to the shows we offer.

This month's entries into the libraries are mostly "The Saint" with Vincent Price in most of them. No matter what an actor looked like in real life, the image that you had as you listened to the radio is the one that you will always remember when you hear that voice. That is the beauty of using your mind to "see" the action on radio.

# Electrical Transcriptions

By Michael Biel  
Ph.D.

BRIEFLY, although some (but not all) stations played records back as far as the first stations, and some recordings were made of broadcasts as early as 1923, the first recorded program specially made only to be broadcasts was the pre-NBC "Amos and Andy" from March 1928 to September 1929. Later in 1928 another Chicago company, The National Radio Advertising Company started syndicating recorded program with advertisements. (A'n'A was unsponsored.) Other companies began syndication of recordings the next few years, including the World Broadcasting System which had over 300 stations broadcasting the Chevrolet Chronicles in 1930 which was more than three times the number of stations on either CBS or the combined NBC Red and Blue.

The networks staged a campaign against the use of recordings--sometimes saying some of the most awful lies about the syndicators. One of the lies concerned sound quality. They accused the syndicated programs of having bad sound quality whereas it really was the wireline network

which had dreadful sound quality off the main trunk line. Small stations away from the trunk would get far better sound off the recordings than off the line! NBC was able to get the upper hand by creating some of their own recorded syndicated programs in 1934 which were placed on their affiliates with contracts that were later declared improper by the FCC and the Justice Department. The networks banned recordings ONLY to make their wireline networks necessary to maintain. No other country had networks with a general ban like this.

During the early 30s some performers, advertisers, and even the networks had recording studios make air-check on uncoated aluminum in order to be able to listen to the program and improve the performances. After the introduction of the lacquer coated disc in late 1934 stations started to get their own recording equipment.

NBC started to make their own recordings in 1935, and CBS in 1938. Mutual allowed some recordings on their network starting in 1936, but NBC only allowed a handful before the last years of WW II. They did not make file recordings of many programs, calling them Reference Recordings. They never

arranged to have any re-broadcast rights to any of these programs. They could only be referred to in a non broadcast use.

Some network shows were allowed to be delayed broadcast on some individual stations, but this was controlled by the sponsor if the program was owned by the ad agency. After the war the networks started to have daylight saving time delays during the summers, and ABC did it via tape in 1947. They had previously allowed the Bing Crosby Philco Radio Time to be broadcast via edited recordings. They used discs at first. When they started to master on tape that still dubbed to disc until the daylight saving time delay experiment showed that tape was reliable. Local stations still continued to have some syndicated programs, recorded commercials, and also recorded music library services throughout the 40s. NBC FINALLY removed the restrictions of the use of recordings on the network in 1949.

by Michael Beil, Ph.D.  
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More about electrical  
transcription

## PRESENTING AN ELECTRICAL TRANSCRIPTION

By Herbert Ebenstein  
President, Atlas Radio  
Corporation

From 1938 Radio National  
Annual

1937 marked the wider acceptance of transcribed entertainment by radio stations and sponsors all over the world. This past year offered the first real evidence of appreciation that the electrical transcription is not a physical commodity but merely a method of transmitting a radio performance.

The industry sorely needs a branch devoted to the production of quality entertainment to serve the needs of radio stations. National advertisers cannot buy up all the talent that should be in radio and present it to the public. Neither can the stations individually or in network combination, practically reach out for this talent to any considerable extent for their individual programs.

Natural evolution in the business of broadcasting has made the station offer both sponsor and audience selected entertainment. Lift in the quality of entertainment issued from the antennae of the nation's and world's radio stations will come from the

intelligent development of a Production Industry in radio. In the recorded show lies the future entertainment for the radio station.

A more perfect performance is insured more where you have carefully planned and adequately equipped studios in the entertainment capitols of the world, where the best actors, writers, directors and technicians are available and can be coordinated by a permanent production organization.

Programs aimed at the American audience can be designed by this production service planning for a continual supply of entertainment where the performance is repeated until the perfect "take" has been finally approved by the production head and the artists. In this manner can all talent find the doors of all radio stations open to them. And too, books, plays, screen stories, etc. will gain wider circulation in the radio stations throughout the world.

**Continued in the July issue**

## OLD-TIME RADIO, The Internet, and You.

By Lou Genco

(lgenco@old-time.com)

Way back in the 20's and 30's, the newest means of communication was something called "radio". Almost by magic, people could actually hear voices and music from

around the world, all because of a big box of electronics and equipment in the living rooms.

Radio quickly grew to be both an entertainment and educational medium. The number of radio sets increased significantly, and the size of the radio itself became smaller and smaller. Eventually, radios approached the size of Dick Tracy's wrist radio, but by this time, radio was being replaced by television as the home entertainment medium of choice.

As radio electronics evolved, so did radio programming. From speeches and songs shouted into a carbon microphone, to dramatic presentations with full sound effects, to 24 hour music and talk shows. Many people remember the "golden age" of radio as being those decades from the late '30s to the early '60s, when radio was THE entertainment and educational medium for both city dwellers and their country cousins.

Today's rapidly growing and evolving electronic means of communication is the internet, which consists of a large number of computers, all over the world, linked together by telephone wires, fiber optics bundles and satellite links. A large (and still increasing) number of people can access the internet from their home or office, and find an overwhelming amount of

information and data on just about any subject.

One of the most popular methods of accessing the internet is to use a WWW Browser, such as those written by the folks at Netscape or Microsoft allow casual users to not only find and see text related to many topics, but to see still or moving images, and to hear sounds related to these topics. These same browsers allow users to send and receive electronic mail, and to read or contribute articles to electronic newsletters. Lots better than staring at the dim yellow bulb illuminating the frequency dial of an old radio, and even better than listening to conversation on the telephone party line!

What do you need to sample this new technology? Well a computer some special software, a modem, telephone link and internet service provider (ISP) to start. The computer can be just about any "PC" or Mac built in the last several years, and the browser software is usually free for personal use. The modem should be 14.4 K or faster (can be about a \$50.00 investment), and the ISP might cost around \$20.00 per month.

Internet access can be purchased from on-line service providers (like America On-line or CompuServe or the Microsoft Network), or from a national

ISP (such as Sprint or AT&T WorldNet or Netcom), or from a local ISP (see your newspaper for hints). Many of the ISPs offer free software and 30-day free trials, so you can lead to dollars savings. so you can "try before you buy". Shopping around for an ISP can lead to dollar savings and other benefits. Make sure your call is local or free - don't get stuck with long distance charges. Also make sure there are eight or fewer users per modem - larger numbers mean more busy signals. If you are really a computer novice, make sure the ISP offers a "help number" with a real person at the help desk.

Once you get "online" you will be overwhelmed by the number of things that you can do, and the number of WWW pages that you might want to visit. One way to find pages of topics that meet your criteria is to log on to a WWW page that attempts to index other pages by title and content. One of these indices is located at [www.yahoo.com](http://www.yahoo.com). If you accessed that site, and typed in the keywords "old time radio", you would soon see several pages of listings of WWW sites that might have something to do with old-time radio. You can visit any of those sites by simply using your mouse to click on an address (called a "URL", "or Uniform Resources Locator" in techno-talk).

Another way to quickly get to OTR resources is to visit the original Old-Time Radio WWW Pages at [www.old-time.com](http://www.old-time.com). Pointers at that site will show you the way to a large amount of local OTR info, as well as information at other OTR-related sites. While you are at [www.old-time.com](http://www.old-time.com), take a quick look at the RHAC pages there, and download a computer copy of the RHAC tape catalog!

OTR offerings at [www.old-time.com](http://www.old-time.com), as well as several other exemplary OTR sites include OTR logs, bibliographics, sources of tapes (both private/trades and commercial sales), pictures of OTR stars, bulletin boards and online newsletters, chat likes, historical information, research data, sound bytes, and megabytes of material that may help to answer your questions or entertain your brain. You don't have to wait for the mailman or visit a local library - info on OTR is at your fingertips!

OTR is definitely not a dying hobby - it is indeed alive and well, and attracting a significant group of young & old members via the World-Wide Web. All of us have gone through the struggle to learn how to use the computer, and most will be happy to help new OTR friends in learning how to enjoy this new medium.

# RADIO HISTORICAL ASSOCIATION of COLORADO

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