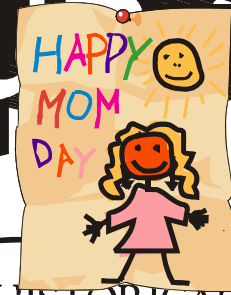




RETURN WITH US NOW...



RADIO HISTORICAL ASSOCIATION OF COLORADO

DENNIS DAY NOT JUST A SILLY KID

by Dr. Charles Beckett

"Yes, please!" These two small words may have played a big part in singer Dennis Day beginning a long and successful radio career as singer and cast member on comedian Jack Benny's shows, *The Jell-O Program*, *The Grapenuts and Grapenuts Flakes Program* and *The Lucky Strike Program*.

On June 18, 1939, singer Kenny Baker unexpectedly left Jack Benny's *The Jell-O Program* for *The Fred Allen Show*. A replacement was needed quickly. Benny's wife, Mary Livingstone, has been credited as instrumental in the hiring of a young, just out of college, Irish tenor named Dennis Patrick McNulty* to replace Baker. She had seen a photograph of McNulty at Benny's agent's office. This prompted her to listen to a transcription of his singing voice. She was favorably impressed. Reportedly, as a result, McNulty, with many other hopefuls, was invited to audition for Benny's show. When his name was called for him to sing, McNulty's nervous



reply was "Yes, please!" Benny liked what he heard, both in the young man's singing voice and his politeness. With his wife's urging, Benny hired the tenor for a two week tryout, giving him the professional name Dennis Day.

Day's first appearance on the show was October 8, 1939. Since he was a singer with no radio acting experience to speak of, in the beginning his dialog was kept to a minimum. On his first Benny show, and some following ones, Verna Felton played Dennis's "radio mother" and spoke for him. When Jack Benny introduced Dennis to the audience during his first appearance, his "mother" said, "Say hello the people, Dennis," to which Day replied "Hello to the people." These were the first words he spoke on the series. When Benny asked Dennis how old he was, his "mother" answered, "nineteen" (he was actually 22), to which Benny replied that Felton must be about forty five. She quickly replied, "I'll take that." After some further bantering between Benny and Felton, Day sang a popular song of the day, "Goodnight my Beautiful." After two weeks on the show, he was extended for thirteen more weeks, and then for another thirteen. By that time, his character had settled in and his dialog was

increased. He was cast as a "silly kid," but one with a beautiful singing voice. His acting role became one of continually irritating Benny with his odd

Continued on Page 3

RADIO HISTORICAL ASSOCIATION OF COLORADO

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2nd Annual Mid-Atlantic Nostalgia Convention, Sep 13 – 15, at Clarion Hotel, Aberdeen, MD; for information call Michelle or Martin Grams, Jr. at (717) 456-6208, Web site is www.midatlanticnostalgiaconvention.com

32nd Friends of Old-time Radio Convention, Oct 18 – 21, at the Holiday Inn, Newark, NJ; For information contact Jay Hickerson, 27436 Desert Rose Ct, Leesburg, FL 34748 (352) 727-6731, JayHick@aol.com, web site: <http://www.fotr.net>

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RETURN WITH US NOW...

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May, 2007

outlook and comments on life. On occasions when Benny had had enough of Day's nonsense, he would say to him, "Now, cut that out!," or "Oh, for Heaven's sake--sing, Dennis)." In an interview many years later, Day admitted, "I wasn't as green as they (the writers) made me out to be but, frankly, I was naïve."

When first hired, no one had any idea of the depth of Day's comedic talents and ability to do dialects and mimic a broad range of other performers, including an impressive impression of Ronald Colman ("Buh-nee-TA," as Colman--talking to wife Benita Hume) and Bert Gordon, the Mad Russian ("How do you do?")

Dennis left the show April 23, 1944, during World War II, to serve in the Navy as an Ensign. Tenor Larry Stevens filled in for him until his return March 17, 1946.

Several months after his return from the Navy, Day's character on the Jack Benny Program spun off into its own radio show, *A Day in the Life of Dennis Day*--also known as *The Dennis Day Show*--which ran for five years, from October 3, 1946 to June 1951. During this period, Dennis served double duty, continuing to perform on Benny's program as well as his own. On his own show, Day played a singing soda jerk, a character with a personality similar to the one he had honed so well on Jack Benny's show. His name on the show remained Dennis Day, but he was quick to explain that he was "not the same Dennis Day as that bright young man on the air with Jack Benny." He sang, and kept things lively with well timed comedy, mimicking and dialects. On the series, he had a girlfriend, Mildred Anderson, played by Sharon Douglas (later played by Barbara Eiler and Betty Miles). He continually attempted--without success-- to impress Mildred's mother (Bea Benaderet) and her henpecked father (Francis "Dink" Trout) -- both of whom preferred Mildred's other suitor, self-centered Victor Miller -- to Dennis. In addition to his lowly social status, the fact that Dennis was usually broke did not help endear him to his girlfriend's parents.

In 1950, *The Dennis Day Show* on radio changed to a variety format, with Dennis as the master of ceremonies. During 1952-54 there was a television version of the series.

Dennis was not the only Jack Benny show cast member who had his own show. Phil Harris had *The Phil Harris/Alice Faye Show* -- a situation comedy. This gave rise to a running gag on the Benny show about Day and Harris having two shows -- while

Benny had only one. At one point, Dennis, in character, offered to give Jack a job on his show when Benny's show was cancelled.

In addition to the Jack Benny series and his own program, Dennis Day performed on other radio shows, including *Suspense*, *Lux radio Theater*, *Family Theatre*, and *Kraft Music Hall* with Al Jolson.

When the Jack Benny program moved to television in 1950, Dennis became a semi-regular cast member. In all, he was with Benny on radio and television for twenty five years. He appeared on some other TV shows, in addition to Benny's and his own. He also appeared in several movies, including: *Buck Benny Rides Again* (1940), *One Sunday Afternoon* (1948), *I'll Get By* (1950), *The Girl Next Door* (1951), *Golden Girl* (1951), and *Music in Manhattan*.

After his radio years, Dennis Day narrated movies for Walt Disney, worked as a single in nightclubs, and toured the country as the star of *Brigadoon*. He also performed at home shows around the country, singing, joking and talking about the Jack Benny era, on occasion, with Don Wilson.

Day was married in 1948 and fathered six sons and four daughters who gave him twelve grandchildren. For several years, he was honorary mayor of Mandeville Canyon in West Los Angeles, and he and his wife Margaret owned and operated the Old House, an antique shop in Santa Monica, which, after many years, they sold.

Dennis Day was born May 21, 1917 in New York, and grew up in the Bronx. He was active in high school and college glee clubs. After graduating from Manhattan College, his intention was to go to law school. To help raise money for tuition, he made a recording of "I Never Knew Heaven Could Speak," and sent copies to several radio producers. When he was invited to audition for the Jack Benny show, he did not know the audition was to replace Kenny Baker or that the job would require comedy. He obviously did well in both those areas. Dennis Day died June 28, 1988 of amyotrophic lateral sclerosis (Lou Gehrig's disease) at his home in Los Angeles. He was 71.

Authors note: *Dennis Day's name has been given variously as Eugene Patrick McNulty, Dennis Patrick McNulty, Eugene Denis McNulty, and Owen Patrick McNulty. The author would be grateful for help in verifying his real name. (stlbeckett@msn.com)

Cigarette Pack Color

Serves In War

By Danny Goodwin



In 1942, smokers of *Lucky Strike Cigarettes* noticed a drastic change in the *Lucky Strike* packs. Instead of the usual dark green and gold, the packs were white with red trim. On the bottom of the new packs was a curious abbreviation, "L.S./M.F.T." The reason for the change was heard on the radio commercials for *Lucky Strike*.

Like many other products during World War II, the *Lucky Strike* radio commercials would have a patriotic theme. The radio listeners heard the announcer say, "*Lucky Strike Green Has Gone To War.*" What he meant was that the green dye used for the packaging of the *Lucky Strike* packs would be used for the war effort. The phrase was heard frequently on all of the programs *Lucky Strike* sponsored at that time. Unfortunately, it would also stir up a hornet's nest with one program.

When *Lucky Strike* sponsored *INFORMATION PLEASE* (1940-1943), it was a marriage that was made in a lower place than Heaven. From the very beginning, it was a battle between 2 strong willed men, George Washington Hill, the big cheese of the *American Tobacco Company*, and Dan Golenpaul, the creator of *INFORMATION PLEASE*. While this relationship was stormy, it took the infamous *Lucky Strike Green Has Gone To War* phrase to really stir up trouble.

During a typical broadcast of *INFORMATION PLEASE*, the phrase was uttered or whispered at every opportunity it could be said--- even during the program! When there was a brief pause in the conversation between M.C. Clifton Fadiman and the program's panelists, the phrase was presented. Not only did this prove to be a distraction with the radio listeners, it would also make Golenpaul furious. With the concern of ruining the program, Golenpaul asked Hill to drop the constant presentation of the phrase. Hill refused. The bitter sponsor/program relationship would eventually go to court. It would

be a well-publicized event. Public opinion had Golenpaul as the good guy and Hill as the villain. The case was dismissed, but the stormy program/sponsor relationship would come to a merciful end. Golenpaul would finally be rid of Hill, *Lucky Strike*, and the annoying phrase

Lucky Strike Green Has Gone To War not only rubbed Golenpaul the wrong way, it would also grate on the nerves of the people who mattered the most--- the radio listeners. In a 1943 poll conducted in *Woman's Day* magazine, *Lucky Strike Green Has Gone To War* was voted one of the most disliked radio commercials by the listeners who participated

After Hill thought it served its purpose, *Lucky Strike Green Has Gone To War* passed into radio advertising oblivion--- much to the relief of the listeners. With L.S./M.F.T. becoming the catch phrase, the *Lucky Strike* commercials continued the tradition as a source of unpopularity with the listeners. (For the record, L.S./M.F.T. was also voted unpopular in the *Woman's Day* poll).

On paper, *Lucky Strike Green Has Gone To War* appeared to be a patriotic gesture to help the Allies. The truth of the matter was that Hill intended to change and modernize the *Lucky Strike* packs anyway. It just so happened that World War II was in progress--- and the "sacrifice" of the green dye made the *American Tobacco Company* look good with the public.



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62				63		64			65					
66						67						68		

SEE ANSWERS ON PAGE 8

ACROSS

- 1 Hollywood studio
- 4 Dictated to Effie
- 8 Stands up to
- 12 Friend of Veronia and Betty
- 13 Smiled when he spoke to Froggy
- 14 Feedbag goodie
- 15 Crazy
- 16 First Sunday after the ecclesiastical full moon
- 18 Fancy
- 19 Source for oak
- 21 Singing sisters from Eight-to-the-Bar
- 23 Silly
- 25 Biblical character
- 27 Beverage
- 28 Starch
- 30 It came a midnight clear
- 31 Dimension
- 33 Sheep herder
- 34 Projection
- 35 Type of power
- 36 Cross country trip with kids without AC
- 39 The Scarlet Letter
- 41 Egyptian sun god
- 42 Part of a flower
- 43 Ave
- 44 School in Boulder
- 45 Basic form of matter
- 46 Sexy flapper cartoon character
- 48 People in the ER
- 50 Noise
- 51 Species of bear
- 63 Grocery store chain
- 56 Result of a quick opening
- 58 Reproduction
- 59 Wandering
- 61 Army talk for Office Giant Nose
- 62 Sign of civilization
- 64 Greek letter
- 65 Aided
- 66 Moved back to previous position

DOWN

- 1 Family member
- 2 Friend to Tootsie Sagwell
- 3 Ronald's surname
- 5 Problem for a Princess
- 7 Paradise
- 8 Forth note
- 9 Produced famous series of 26 shows
- 10 Dines
- 11 Messy place to live
- 17 Ave.
- 18 Active with oxygen
- 20 Egyptian sun god
- 22 Task if plants grow too large
- 24 Logo
- 26 Could be pictures on the wall
- 27 Neighbor to Ozzie
- 29 Teenager greeting
- 30 Clean the drain
- 32 Appear in court
- 35 Part of the day
- 37 Egyptian sun god
- 38 Make up for
- 40 Something for the sweet tooth
- 43 Opposite of No
- 45 Conforms to the need
- 46 After shave lotion
- 47 Pale color
- 49 Can replace a bullet
- 52 Greek letter
- 53 Back problem
- 54 All of us
- 55 Could be rifles
- 57 Completions
- 58 What every teenager wants
- 60 Sports league noted for fights
- 63 Steven King title

Nameless Terrors Exploring the Dark Side with *The Whistler*

By Elizabeth McLeod



Nothing is more frightening than the dark side of the human psyche.

And on that simple truth was built one of radio's most memorable programs.

"The Whistler" is better known today among Old Time Radio fans than it ever was during the era of its original broadcast. For most of its run, the series was purely a West Coast feature, its audience confined to the marketing area served by its sponsor, the Signal Oil Company. While the show attracted a cult following in the west, attempts to bring the show to a national audience achieved only middling success -- and so it was that most Americans living during the OTR period never heard the show.

But even without a national audience, "The Whistler" achieved a remarkably consistent level of quality -- and while it never had the big-name star power of such shows as "Suspense," it didn't really need the big stars, not with its stock company of first-class working radio actors. Such performers as Frank Lovejoy, Jeanette Nolan, Elliot Lewis, Lurene Tuttle, Wally Maher, Betty Lou Gerson and dozens of others --the cream of Hollywood AFRA -- brought "The Whistler's" tight little morality plays to life each week, plays set in a world in which all that separated an ordinary citizen from the electric chair was the slightest little twist of fate.

The typical "Whistler" plot involves a rather faceless white-collar American. Male, fortyish, trapped in a go-nowhere job with an ungrateful boss. He's probably married, and chances are his wife is either a cold-blooded social climber or a sharp-tongued harridan. Whatever the specifics, his life has ground along in this rut year after year, wearing away his very soul -- until one day he has the opportunity to 1) kill his boss or his wife -- or both -- or 2) make an enormous sum of money by

committing just one little crime. The dark vision of this series being what it is, Our Hero will wrestle with his conscience and finally do the deed -- only to overlook the one little detail that will bring his world crashing down. (One could draw some interesting psychological conclusions from "The Whistler" about how the Post War Man, deep down, viewed his life -- but then, it's only a radio show, right?)

The cleverness of "The Whistler" is the way in which this standard plot could be reworked -- there are dozens of variations, and while the twist endings are sometimes obvious, more often they genuinely take you by surprise. You listen to each episode knowing the protagonist is going to be foiled by Fate -- the only question is how will it happen," and the ingenuity with which the plots are developed reflects well on the writers, and on the overall vision of producer George W. Allen.

The Whistler himself is an essential part of the package. Although several actors played the part, only Bill Forman really captured the sneering malevolence of the character -- an omniscient narrator who seems to be the living vocalization of a guilty conscience. Adding to the ominous atmosphere of the series are the musical scores by Wilbur Hatch -- heavy with flutes, the music meshes perfectly with the action, helping to build the tension right up to the crashing finish of each episode.

I'm not going to elaborate on specific episodes here -- far be it from me to spoil any endings! Suffice it to say that the show was at its peak from about 1945 thru 1949 -- and just about any episode from this part of the run will satisfy. "The Whistler" is a show that's best enjoyed in isolated segments -- listening to too many episodes at a sitting can be exhausting, and can also draw too much attention to the formula aspects of the scripts. Listen at night, by all means - but not just before going to sleep!

Elizabeth McLeod is a journalist, researcher, and freelance writer specializing in radio of the 1930s. She is a regular contributor to "Nostalgia Digest" magazine and the Internet OldRadio Mailing List, maintains a website, Broadcasting History Resources, and is presently researching a book on Depression-era broadcasting. Elizabeth is always looking for 1930s radio recordings in all formats -- uncoated aluminum or lacquer-coated discs, vinyl or shellac pressings, or low generation tape copies. You can contact her at lizmcl@midcoast.com

From the Desk of the Editor

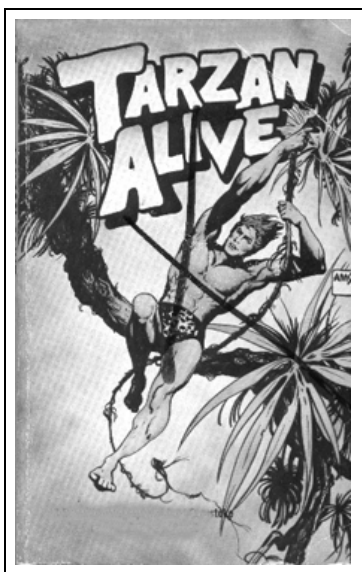
by Carol Tiffany



Hello again from the Sunshine State. Actually we could do with a little less sunshine and a lot more rain as, like Colorado, we are having a drought and very high fire danger. Hopefully, we will get some April showers to bring the flowers we are supposed to see in May.

This month's issue of RWUN has a little bit of everything. Many thanks to everyone who contributed to this issue with articles, quizzes, and shorter anecdotes. We could not continue to have our newsletter without their continuing contributions.

Look forward to a great article about TARZAN from Paul Barringer coming in our June issue.



New in the Tape and CD Libraries

by Maletha King

This month we continue with the "Fibber McGee and Molly" shows from 1949.

We then move on to "Stars Over Hollywood". This is a great series of stories featuring many of the motion picture stars of the post war era - WWII.

All of these show continue to make our CD library grow with programs that everyone can enjoy.

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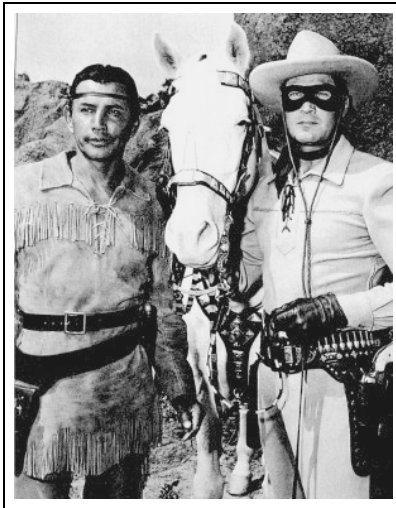
Ten Thousand Drunk Chickens

by Ray Kemper

In the early 1950s, Bill James and I were assigned to do sound effects on an "Escape" or "Romance" or some such radio show. The director was William Robson, not an easy man to work for. If a script called for the rattle of onion-skin paper, you'd better darn well have onion-skin paper there. In this case, the script called for the sound effect of ten thousand drunk chickens. Bill and I looked at one another and wondered how in the world we were going to create such a sound. We went through our entire record library and finally found one record of a yard-full of clucking, squawking chickens. We then tape-recorded our own voices clucking and hiccuping, then we sped that tape up and overdubbed it with the legitimate chickens. The result was exactly right – and funny. However, Bill looked at me and said, "You know, Robson is never going to believe this". I replied, "I know, but I've got an idea". We took our completed tape to the engineer who cut records for CBS and asked him to record a platter for us from our tape. He did that, and gave us an official CBS label, upon which we inscribed the words, "Ten Thousand Drunk Chickens". We pasted the label on the record and waited for show day. On that fateful day, I was working on the turntables and when the time came for the chickens effect and I began playing it, Bill Robson hit the talkback and bellowed, "Ray, that isn't ten thousand drunk chickens!" I didn't say anything; I just took off my headsets, picked up the record, walked over to the booth and held it against the glass. Robson read the label, blanched, and didn't say another word during the entire show.

Many years later, I was at a party at John and Mary Ann Meston's home. Bill Robson was there also, and I reminded him of the incident. He laughed like crazy and said, "I remember that you son-of-a-gun! You know, I knew I had been had but I couldn't quite figure out how, so I decided to keep my mouth shut." We both had a good laugh about it. Ah, the wonderful days of old time radio.

Editor's Note: This piece was originally published in RWUN in July, 2003. Your editor couldn't resist revisiting this delightful story from the glory days of OTR



The Lone Ranger and Tonto stopped in the desert for the night. After they got their tent all set up, both men fell sound asleep. Some hours later, Tonto wakes the Lone Ranger and says, "Kemo Sabe, look towards sky, what you see?"

The Lone Ranger replies, "I see millions of stars."

"What that tell you?" asks Tonto.

The Lone Ranger ponders for a minute then says, "Astronomically speaking, it tells me there are millions of galaxies and potentially billions of planets. Astrologically, it tells me that Saturn is in Leo. Time wise, it appears to be approximately a quarter past three in the morning. Theologically, it's evident the Lord is all-powerful and we are small and insignificant. Meteorologically, it seems we will have a beautiful day tomorrow. What's it tell you, Tonto?"

Tonto is silent for a moment, then says, "Kemo Sabe, you dumber than Buffalo chips! It means someone stole tent."

Editor's Note: Many thanks to John and Mary Lilly for this anecdote.

Answers to the May crossword puzzle

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