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## Radio's Experimental Laboratory: The Columbia Workshop

by Elizabeth McLeod

It wasn't the only venue for experimental drama.

It's wasn't even the first.

As far back as 1929, NBC's Radio Guild had been blazing new trails from its obscure afternoon time slot. And in 1930, CBS gave actress Georgia Backus an eight-week series to try out new ideas in dramatic technique. And, of course, beginning in 1934, Wyllis Cooper was exploring the dark side of radio drama from Chicago, with his legendary "Lights Out."

But beginning in 1936, "The Columbia Workshop" was clearly in the forefront of dramatic innovation -- helping to steer the still-youthful form away from Broadway sketches and toward a style and technique all its own.

It never had a sponsor, and it never made any money. But it got good publicity for CBS, and made network president William Paley look like a "patron of the arts." And for Paley, always striving for acceptance in high-flown WASP social circles, that was enough. From 1936 until 1942, and again in 1946-47, the Columbia

Workshop was the most original, most innovative program on the air.

The earliest "Workshop" shows are also the most overtly experimental -- the show featured engineering demonstrations almost as often as it did dramas during its first several weeks on the air. But mixed in with the technical talk were some of the most remarkable dramatic pieces to have been heard on the air up to that time -- pieces which can still fascinate even today. The second show of the series, on 7/25/36, presented "Broadway Evening," an almost hallucinogenic exploration of sound technique in which the listener simply takes a stroll down the Main Stem. There's no plot to speak of -- it's essentially a mood piece, a picture painted entirely through sound effects and overheard snatches of random dialogue. It was breathtaking in 1936 -- and it remains so today.

Just as remarkable is Vic Knight's "Cartwheel," heard on 8/1/36. Compressing fifty years into fifteen minutes, the piece tells the story of a US Mint employee who has spent a lifetime searching for a rare silver dollar -- but the story isn't really told from his point of view. Instead, you hear the \*coin's\* experiences,

following the dollar as it travels from pocket to purse, in a series of lightning-fast transitions. It's an exhilarating experiment in audio montage -- and it's also an excellent story, with an O. Henry-like twist at the end.

**Continued on Page 3**



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### 2010 Convention Schedules

**25th Annual OTR and Nostalgia Convention** May 20-21, 2011 Crowne Plaza Hotel, Cincinnati, Ohio  
(more details in the next issue)

The Workshop was also notable in its earliest days for taking listeners behind the scenes, and showing just how radio drama was done. The technical demonstrations accomplished that to a degree, but there were also fully-dramatized peeks into the control room. "The San Quentin Prison Break" (9/5/36) isn't really about a prison break at all -- instead, the program follows "Calling All Cars" producer William N. Robson as he rushes to assemble a spot-news dramatic recreation of the escape, to be aired less than three hours after the story broke. It's an effective, true-to-life look at just how spontaneous radio could be.

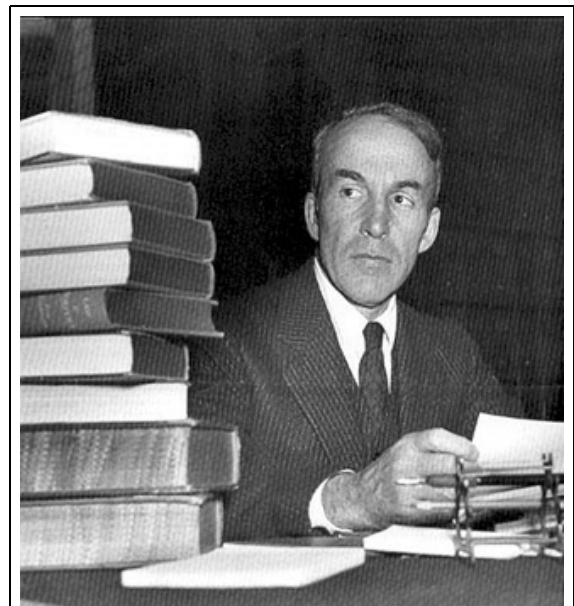


Orson Welles

The early fascination with experimentation gave way over the first couple of years of the Workshop's run to a more self-consciously artistic approach, and some of the top young talents in the field were drawn to the show. The Workshop offers some of the earliest important work of Orson Welles -- who, at the age of twenty-one, took over the Workshop's facilities for an impressive two-part adaptation of "Hamlet" (9/19/36 and 11/14/36). Welles participated in a number of Workshop programs during 1936-38 -- including the most famous show the series ever did: Archibald MacLeish's "Fall Of The City."

Heard on 4/11/37, "Fall Of The City" is a disturbing allegory about the dark side of human nature, overlaid with not-so-subtle commentary on the then-current international political scene. It was by far the most ambitious production ever mounted by the Workshop -- so big, in fact, that no studio at

CBS could hold it. Four directors, an army of technicians, and a cast of two hundred had to move en masse to a New York National Guard armory in order to make the show happen. "Fall" created a sensation on its original airing -- although the listening audience for the Workshop was statistically negligible, among those few who did listen were a number of notable critics, who gave the production glowing notices. Today, "Fall" is still an impressive production -- but it also seems oddly dated. MacLeish's script is written in the florid technique typical of 1930s "message theatre," and comes across as both purple and pompous to modern ears. While it's a landmark production in the history of radio drama -- it really isn't the best show by which to judge the entire series. "Fall Of The City" was, indeed, far from a typical example of "Workshop" drama. Indeed, by the end of the 1930s, the show had become less a venue for elaborate "experimental" productions than a showcase for genuinely creative scripting.



Archibald MacLeish

At its best, the Workshop was a writer's show, featuring original pieces by a broad range of authors -- from Stephen Vincent Benet to unknown college students -- the only requirement being that the scripts be \*good.\* Quite the most effective "Workshop" shows are the understated "slice of life" stories -- these never got the publicity of the Important Artistic Productions, but they were usually far more entertaining. The widely-available "Now It's Summer" (9/21/39) is a delightful, delicate glimpse of a warm afternoon, as seen through the eyes of a small boy, perfectly captured by author Arthur Koeber. It's a perfect balance of experimental

technique and quality scripting -- and shows what the Workshop could do when it kept its feet on the ground.

My personal favorite of the Workshop's productions is somewhat atypical. You don't often think of the Workshop as a venue for comedy, but "Out Of The Air" (3/23/41) is genuinely hilarious from start to finish. This unjustly-forgotten story by James and Elizabeth Hart, adapted from an idea by Tommy White, tells the tale of a second-rate vaudeville comedian with a photographic memory who briefly attains fame and fortune as a professional quiz show contestant. The script manages by turns to be both funny and poignant in its depiction of the comic's rise and fall, and becomes an utter riot in its razor-edged lampooning of several popular quiz shows of the day. "Out Of The Air" is the antithesis of what we usually think of as a "Workshop" presentation -- it uses no music, and few sound effects -- and this minimalist production forces the script to stand on its own merits. It's the ultimate challenge for a writer to be able to pull off a show under such restrictions -- and the Harts succeed admirably. This is an outstanding piece of radio -- and just one of the many gems which can be found over the course of the Workshop's run.

The Columbia Workshop doesn't seem to generate a lot of interest in mainstream OTR circles -- perhaps some are put off by its "intellectual" pretensions or its constant genre-hopping. It's also a hard show to find -- it's never generated much commercial-reissue interest, and many of the surviving episodes cry out for a proper remastering. But if you really want to hear what radio can do -- without the restrictions of sponsor censorship, without forced adherence to formula -- you owe it to yourself to give the Workshop a try.

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*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*

## **Christmas By The Radio Retro-Views Suggested Listening for the Holiday Season**

**by Elizabeth McLeod**

This time, I'm going to take a bit of a different approach -- rather than analyzing a particular program in depth, I'm going to get into the spirit of the season by offering up my own personal holiday favorites. Some may be familiar -- some may not -- but all have some bearing on this Festive Season Of The Year. (And here's hoping my list inspires you to offer in a few of your own -- I'm leaving plenty out!)

So hang up your stocking and say your prayers -- and here we go...

### **The Cinnamon Bear (Transco syndication, 1937 and in reissue ever since)**

An obvious choice for the kiddies - but this is a series that also works well for the grownup listeners, with some surprisingly subtle comedy mixed in with the sugar and sweetness. And, for broadcast history buffs, the show offers a whose-who snapshot of late-thirties LA radio talent -- you'll recognize many favorite voices. For me, Gale Gordon's just-enough-over-the-top performance as the Crazy Quilt Dragon steals the show.

### **Santa's Sit Down -- from "Town Hall Tonight" (NBC, 12/22/37)**

Fred Allen and the Mighty Allen Art Players offer a topical Christmas fable, as Santa becomes fed up with all the injustice in the world and goes on a sit-down strike. Allen's Santa is a bit vinegary -- but all turns out fine in the end in a tale that's both funny and thought-provoking.

### **Gracie's Christmas Carol -- from *The Burns and Allen Show*. (CBS 12/23/36)**

Everyone has a favorite satire of the Dickens chestnut, and this one's mine. George is haunted by the ghosts of Eddie Cantor, Fred Allen and Jack Benny, who rebuke him for stealing their jokes. The impersonations of Cantor, Allen, and Benny -- done by Tony Martin, Ken Niles, and Bill Goodwin -- are mediocre at best, but one could consider the piece a bit prophetic since, after all, George did outlive them all!

**The Lord's Prayer -- from "Amos 'n' Andy"**  
(CBS, 12/24/41)

I'm frankly not a religious person, but I never fail to get teary-eyed during Freeman Gosden's line-by-line exposition of Matthew 6:9-13, perhaps because it manages to be both religious and secular at the same time, superseding any sort of sectarianism with its celebration of human brotherhood. And even more touching is the absolute sincerity in Gosden's performance -- making the piece seem less a sermon than a simple and genuine display of love by a father for his child.

**"Orphan Ann" -- from "Empire Builders"**  
(NBC-Blue, 12/22/30)

The earliest surviving piece of Christmas radio, it's the story of a flinty old businessman whose cold heart is melted by an orphan girl at Christmastime. NBC had an outstanding staff of actors working out of Chicago at the turn of the thirties, and this program offers a rare chance to hear them in action -- and a rare chance to hear some of the great clichés of OTR Christmas Drama before they had become clichés. It's pure schmaltz -- but done so sincerely, you can't help but go along with it.



Lionel Barrymore

**"A Christmas Carol" -- from "The Campbell Playhouse"** (CBS, 12/24/39)

The essential Lionel Barrymore version of the Scrooge story -- and perhaps the definitive Christmas radio drama. Barrymore is -- well, \*Barrymore\* in this faithful condensation of the original story, but for me what makes it outstanding is Welles' work as the narrator. The very essence of any Dickens story is in the narration, and Welles brings the master's words to life. In my house, we tend to chant out the lines along with the cast -- and if the power went out, we could probably do the show verbatim from memory without any need for the recording!

**A Visit From St. Nicholas -- (CBS, 12/21/39)**

A fifteen minute adaptation of Clement Moore's poem by Nila Mack, featuring Betty Garde as the matriarch of a family of house mice (as in "no one was stirring, not even a mouse!") The young mice need to settle down and stop stirring so Santa can arrive in this cute, long-lost-and-recently-rediscovered piece of children's radio.

**"Red Ryder Nails The Cleveland Street Kid" --**  
**Jean Shepherd (WOR, 12/24/74)**

You've seen the movie, now hear the broadcast. Shep reads the short story that started it all, bringing Ralphie, Randy, Ma, and The Old Man vividly to life with just that magnificent voice. Maybe it isn't technically OTR -- but it's one of the most perfect forty-five-minute-periods the audio medium ever produced.

**"I Love Potato Pancakes!" -- from "The Chase and Sanborn Hour"** (NBC 12/13/31)

Sad to say there are virtually no Chanukah references in mainstream OTR -- so this is a real rarity, as Eddie Cantor sings an exuberant paen to the joys of latkes!

And, finally, here's one for the day after Christmas, when the kids are fighting over the last unbroken toy, when the tree is shedding brown needles all over the floor, when you're cursing the very soul of the inventor of "non-dairy holiday nog" and when the mailman shows up with a fiendish smile and a fistful of bills....

**"Christmas at the Mammoth Department Store"**  
**-- from "The Linit Bath Club Revue"**

(CBS 12/25/32) This is an unadulterated Fred Allen take on the holiday season -- as he plays a harried department store executive who is abuse by his staff, browbeaten by his customers, and finally stands by as Santa Claus is exposed as a fraud by a cynical New York brat (Santa and brat both hysterically played by the versatile Jack Smart). A little acid to cut the sweetness -- and the source of my all-time favorite Christmas signoff line: "No matter what other nations forget their war debts -- America certainly got even with Turkey today!"

And with that, best wishes for a joyous holiday season for one and all from Retro Vie

*Elizabeth McLeod*

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**RECOMMENDATIONS FOR HOLIDAY LISTENING**

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*Nestle in this season with some great OTR memories*

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**THE JACK BENNY SHOW:**

"Thanksgiving Dinner"  
"Thanksgiving Dinner at Mary's"  
"Shopping for a Thanksgiving Turkey"  
"Jack Has Turkey Dreams"

**THE GREAT GILDERSLEEVE:**

"Thanksgiving: The Tom Sawyer Raft"  
"Serviceman for Thanksgiving Dinner"

**CASEY, CRIME PHOTOGRAPHER:**

"After Turkey, The Bill"

**THE LIFE OF RILEY:**

"Turkey Hunt"  
"Thanksgiving with the Gillises"

**THE ALDRICH FAMILY:**

"The Thanksgiving Turkey"

**THE MEL BLANC SHOW:**

"Thanksgiving Party"

**ADVENTURES OF SAM SPADE:**

"The Terrified Turkey Caper"

*And one not-exactly-Thanksgiving show but which  
is nevertheless topical,*

**FIBBER McGEE AND MOLLY:**

"Cooking Pheasants from an Old Indian Recipe"

**CAMPBELL PLAYHOUSE:**

"A Christmas Carol"

**AMOS N ANDY:**

"The Lord's Prayer"  
"Andy Plays Santa"

**GRAND CENTRAL STATION:**

"The Ambulance"

**RED SKELTON:**

"The Little Christmas Tree"

**DAMON RUNYON THEATER:**

"Dancing Dan's Christmas"

**OZZIE AND HARRIET:**

"A Sensible Christmas"

**CAVALCADE OF AMERICA:**

"A Child is Born"  
"The Day They Gave Babies Away"  
"The Names on the Land"

**FAMILY THEATER:**

"Lullaby to Christmas"  
"Blessed are They" (Father Christmas)

**FIBBER McGEE AND MOLLY:**

"Fixing Toys for Needy Kids"

**LET'S PRETEND:**

"The Night Before Christmas"

**OUR MISS BROOKS:**

"Connie's Christmas" (Magic Tree)

**BROADWAY IS MY BEAT:**

"Nick Norman, Santa Claus"

**DUFFY'S TAVERN:**

"Miracle in Manhattan"

**GUNSMOKE:**

"Beaker's Barn"

**MYSTERIOUS TRAVELER:**

"Christmas Story"

**PHILL HARRIS & ALICE FAYE:**

"Santa's Visit"

**RICHARD DIAMOND PRIVATE DETECTIVE:**

"A Gumshoe's Christmas Carol"

**THIS IS MY BEST:**

"The Plot to Overthrow Christmas"

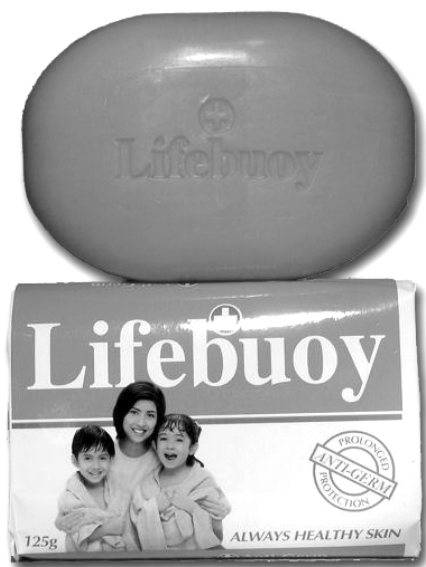
**YOURS TRULY, JOHNNY DOLLAR:**

"Dancing Mouse Matter"

## Lifebuoy Lightens Up In Fight Against "B.O."

"Are you safe from 'B.O.' in all 13  
areas of the skin?" -- *Dwight Weist*

By Danny Godwin



During the 1930's and 1940's, the use of intimidation and classic sound effects in its radio advertising helped *Lifebuoy Health Soap* become the country's top selling bath soap. During this time, the radio commercials were specially designed that a daily bath or shower with *Lifebuoy* had a huge impact on a person's popularity in business and social life. With the overwhelming success of the soap's advertising, there wasn't any need to change anything with the way *Lifebuoy* was presented on the radio. In other words, "if it ain't broke, don't fix it." In this case, however, the advertising was far from broken, but it did have some tweaking done to it.

In 1949, the listeners who tuned in *NBC's BIG TOWN* noticed a change in the *Lifebuoy* radio commercials. Noticeably missing were the foghorn and "BEEEEEE-OHHHHH" sound effects. These two sinister sound effects were replaced by, of all things, a cheery jingle sung by some happy Singers.

The number "13" also played an important role. Announcer Dwight Weist\* pointed out the usually unlucky number was associated with the 13 areas of the skin where "B.O." did its dirty work. A bath or shower with Lifebuoy eliminated the infamous stink in all 13 areas before "B.O." even had a chance to begin.

Weist also talked about Lifebuoy's "Purifying Ingredient" and how it cleaned the skin better than any other soap. Doctors proved this bold statement by conducting 820 scientific tests with Lifebuoy and the other leading bath soaps. The competition removed dirt and perspiration from the human body, but they didn't remove the "invisible dirt" that formed a foothold on "B.O." Lifebuoy's Purifying Ingredient eliminated the invisible dirt along with the other unpleasant stuff.

Even with the happy jingle, Purifying Ingredient, and the number 13, the overall message was still serious in nature, and "B.O." was still being taken as a serious threat to popularity and success.

In the past, the Lifebuoy commercials stopped at that point. It eliminated "B.O.," and every man, woman, and child should use it in their daily bath or shower. Nothing more was necessary. However, this series of commercials marked the beginning of a new era. Instead of intimidation, these commercials focused on the kinder, gentler, and milder Lifebuoy Health Soap. Kinder, gentler, and milder for the people who used it, not for "B.O."

Lifebuoy's Purifying Ingredient eliminated all traces of "B.O." with soap so mild, it could also be used for complexion care instead of beauty soap. To go along with the mild soap, Lifebuoy had a rich coconut oil lather that made the bath or shower refreshing for its users. It had a knack of perking up sleepy people first thing in the morning. It didn't exactly replace coffee, but a refreshing Lifebuoy bath or shower got its users off to a good start.

As for revealing the kinder, gentler side of Lifebuoy on the air, its popularity was the same as before. In reality, the Lifebuoy users already knew of its mildness and refreshing ability in the tub or shower--- even if it wasn't mentioned in the commercials.

The changes made in Lifebuoy's radio advertising may not necessarily compare with the commercials with the two sinister sound effects of the past, but over 40 million considerate Americans still use it for their daily bath or shower. That's a lot of popular and successful people who were worry free of "B.O."

*\* Editor's note: On various Lifebuoy commercials in 1949, actor Matt Crowley was also the commercial spokesman.*



## Still More Christmas Gifts for OTR Characters

Have you ever wondered what your favorite OTR character would want to receive for Christmas? Here are some more ideas for Christmas presents to delight the hearts of some of our OTR friends:

### **Veronica**

A Neiman Marcus credit card

### **Fibber McGee**

A JOB!

### **The Green Hornet**

A new green car

### **Young Dr. Malone**

A patient who recovers with NO personal problems or complications

### **The Barbour children**

6 months without interference in lives from father Barbour

### **Sam Spade**

A new secretary

### **Connie Brooks**

A DEPENDABLE car

### **Lum & Abner**

A new store in a busier location

### **Nero Wolfe**

Membership in the Orchid of the Month club

### **Jack Benny**

A new impregnable vault

### **Yukon King**

A red collar

### **William "Toddy" Hall**

News of Mr. Wellman's retirement

### **Wallace Wimple**

A divorce from Sweetieface

### **Kingfish Stevens**

A quiet evening with Sapphire

### **Superman**

His own phone booth

### **Osgood Conklin**

A split between daughter Harriet and Walter Denton



**From the officers of  
The Radio Historical  
Association of  
Colorado, and the  
staff of "Return With  
Us Now", we want to  
wish everyone and  
their families the very  
best of the holiday  
season along with  
health and happiness  
in the new year.**



**TAPE 1883 PHILO VANCE / RICHARD DIAMOND**

1200'

- |    |          |   |
|----|----------|---|
| 1L | 03-07-50 | PHILO VANCE #87: The Church Murder Case       |
|    | 03-14-50 | PHILO VANCE #88: The Mathematical Murder Case |
| 2L | 02-19-50 | RICHARD DIAMOND: The Jewel Thief              |
|    | 02-26-50 | RICHARD DIAMOND: The Rollins Case             |
| 1R | 03-05-50 | RICHARD DIAMOND: The Louis Spence Case        |
|    | 03-26-50 | RICHARD DIAMOND: The Photographer's Card      |
| 2R | 10-04-50 | RICHARD DIAMOND: Mrs. X's Husband Missing     |
|    | 11-08-50 | RICHARD DIAMOND: Dead Man's Letter            |

**TAPE 1884 RICHARD DIAMOND/SUSPENSE/INNER SANCTUM**

1200'

- |    |          |  |
|----|----------|--|
| 1L | 11-22-50 | RICHARD DIAMOND: The Eight O'Clock Killer      |
|    | 12-06-50 | RICHARD DIAMOND: Antique Buddha                |
| 2L | 01-19-51 | RICHARD DIAMOND: The Man With A Scar           |
|    | 03-30-51 | RICHARD DIAMOND: The Carnival                  |
| 1R | 12-21-51 | RICHARD DIAMOND: A Christmas Carol             |
|    | 12-28-51 | RICHARD DIAMOND: The Plaid Overcoat            |
| 2R | 09-30-43 | SUSPENSE: The Lost Special [AFRS #24]          |
|    | 11-29-44 | INNER SANCTUM MYSTERIES: The Voice On The Wire |

**TAPE 1885 KRAFT MUSIC HALL**

1200'

- |    |          |   |
|----|----------|---|
| 1L | 07-11-41 | GUESTS: Lionel Barrymore, Eddie Bracken |
| 2L | 06-05-41 | GUESTS: William Boyd, Jerry Lester      |
| 1R | 06-12-41 | GUESTS: Ethel Waters, Chester Morris    |
| 2R | 06-19-41 | GUESTS: Gail Patrick, Bert Lahr         |

**TAPE 1886 KRAFT MUSIC HALL**

1200'

- |    |          |   |
|----|----------|---|
| 1L | 06-26-41 | GUESTS: Charles Boyer, Duke Ellington         |
| 2L | 10-02-41 | GUESTS: Melvyn Douglas, Jackie Cooper         |
| 1R | 10-09-41 | GUESTS: Douglas Fairbanks Jr., Duke Ellington |
| 2R | 01-20-44 | Guest: Dale Evans                             |
|    | 02-03-44 | Guest: Donald O'Connor                        |

**TAPE 1887 KRAFT MUSIC HALL / KRAFT MUSIC HALL SUMMER SHOW** 1200'

1L	04-20-44	KMH: Guest: Dave Shelley
	04-27-44	KMH: Guest: Sonny Tufts
2L	02-08-45	KMH: Guests: Fred Lowery, Vivienne Delaquies
	02-15-45	KMH: Guests: Eddie Haywood, Ella Logan
1R	02-01-45	KMH: Guest: Sandra Berkova
	08-12-48	KMHSS: 1 <sup>ST</sup> : Valencia
2R	08-26-48	KMHSS: Rehearsal 1 <sup>ST</sup> : Sing Hallelujah
	08-26-48	KMHSS: 1 <sup>ST</sup> : Sing Hallelujah

**TAPE 1888 KRAFT MUSIC HALL SUMMER SHOW/PHILCO RADIO TIME** 1200'

1L	07-15-48	KMHSS: Rehearsal 1 <sup>ST</sup> : Rise And Shine
	07-15-48	KMHSS: 1 <sup>ST</sup> : Rise And Shine
2L	07-22-48	KMHSS: Rehearsal 1 <sup>ST</sup> : Your Land And My Land
	07-29-48	KMHSS: 1 <sup>ST</sup> : Beyond The Blue Horizon
1R	08-15-48	KMHSS: 1 <sup>ST</sup> : There's Gonna Be A Great Day
	05-07-47	PHILCO: GUESTS: Al Jolson, Irving Berlin
2R	05-14-47	PHILCO: GUESTS: Groucho Marx, Warren Brown, Hank Greenberg
	05-21-47	PHILCO: GUEST: Maurice Chevallier

**TAPE 1889 MATINEE WITH BOB AND RAY** 1200'

1L	08-31-48	1 <sup>ST</sup> : Bob Is Ill
	09-01-48	1 <sup>ST</sup> : Bob Returns To The Show
2L	09-02-48	1 <sup>ST</sup> : Modern Radio Commercials
	09-03-48	1 <sup>ST</sup> : Head For The Hills, The Dam Has Burst
1R	09-08-48	1 <sup>ST</sup> : Half Hour Of Music Revelation
	09-09-48	1 <sup>ST</sup> : The Gay Nineties Show
2R	09-10-48	1 <sup>ST</sup> : One Full Minute Is Worth A Lot Of Money
	09-11-48	1 <sup>ST</sup> : Sturdley Is My Name - Gala Saturday Afternoon Party

**TAPE 1890 MATINEE WITH BOB AND RAY** 1200'

1L	09-13-48	1 <sup>ST</sup> : The Buck Sturdley In The 28 <sup>TH</sup> Century Show
	09-16-48	1 <sup>ST</sup> : Favorite Bedtime Story - Jack And The Beanstalk
2L	09-17-48	1 <sup>ST</sup> : I Imagine That Some Wednesday Someone Will Play "Today Is Friday"
	09-18-48	1 <sup>ST</sup> : Ray Going On Vacation - Transcribing Programs
1R	10-11-48	1 <sup>ST</sup> : Ray Returns From Vacation
	10-12-48	1 <sup>ST</sup> : Gay Holiday Mood Today - No Tuesday Schedule
2R	10-13-48	1 <sup>ST</sup> : Matinee With Ray - Bob Has Cold
	10-14-48	1 <sup>ST</sup> : Bob Is Back, Recovered From His Cold

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**\*\* Make Check Payable to "RHAC" \*\***

Enclosed is my check or money order for the sum of \$\_\_\_\_\_ to cover the ONE MONTHS Rental charge of \$2.50 per set for the cassettes ordered. You are allowed to order 5 cassette sets at one time although you may only have 5 cassette sets from this library at one time.

Minimum order is \$7.50

Cassette number:

Title:

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

5 \_\_\_\_\_

Alternates:

1 \_\_\_\_\_ 4 \_\_\_\_\_ 7 \_\_\_\_\_ 10 \_\_\_\_\_

2 \_\_\_\_\_ 5 \_\_\_\_\_ 8 \_\_\_\_\_ 11 \_\_\_\_\_

3 \_\_\_\_\_ 6 \_\_\_\_\_ 9 \_\_\_\_\_ 12 \_\_\_\_\_

Ship To: \_\_\_\_\_ Date \_\_\_\_\_

Address: \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

I do hereby agree to abide by the RHAC rules and agree not to sell or use library materials for monetary gain and *I will return the tape on time.*

\_\_\_\_\_  
SIGNATURE

\_\_\_\_\_  
PHONE NUMBER



**RADIO HISTORICAL ASSOCIATION of COLO.  
PO BOX 1908 ENGLEWOOD, CO 80150**

**FIRST CLASS MAIL**