



RETURN WITH US NOW...

RADIO HISTORICAL
ASSOCIATION OF
COLORADO

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Edgar Rice Burroughs: Author and Storyteller Extraordinaire

By Carol Tiffany

We OTR enthusiasts are most familiar with Edgar Rice Burroughs through the four radio incarnations of his most famous and long-lived character, Tarzan of the apes. These included three series of 15-minute serials; *Tarzan of the Apes* (286 episodes beginning in 1932), *Tarzan and the Diamond of Ashair* (39 episodes in 1934 repeated in 1940), and *Tarzan and the Fires of Tohr* (39 episodes produced in 1936 but never widely broadcast in the U.S.). The fourth was a series of stand-alone 30-minute shows called *Tarzan, Lord of the Jungle* (broadcast 1951-53). Mr. Burroughs, however, had a far more prolific and varied literary career. A natural storyteller, he possessed a limitless imagination tempered with the ability to create entire civilizations as the plausible settings for his adventure stories.

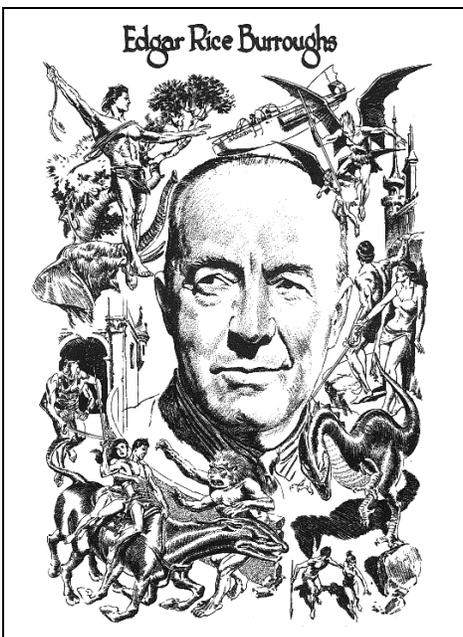
An excellent example of this process is what Burroughs did to legitimize his concept for his stories about Tarzan, specifically the idea that an abandoned human baby is found and raised to adulthood by apes. Even in 1912-13, when the first Tarzan story appeared in *All Story* magazine, it was widely understood that no known

species of ape (or gorilla, or even chimpanzee) possessed the intelligence or capacity to raise a human child. Thus, Burroughs created the “Great Apes”, a heretofore unknown species intellectually, psychologically, and physiologically superior to any known species. These “Great Apes” possessed a social structure, family units, and even a rudimentary language making them vastly different from any known species, and thus making the scenario more credible and acceptable to the reader.

Furthermore, in his Martian series (the first, *A Princess of Mars* (“Under the Moons of Mars”) was serialized in *All-Story* in 1912) Burroughs created an entire planet complete with a vastly different ecology, at least six different “human” races and civilizations with uniquely individual cultures, governments, religions and, in some cases, quite futuristic science. He continued in this vein with his “Venus” series

(*Carson of Venus*, etc.), his “Inner World” series (Pellucidar), and various lesser-known works (*The Moon Maid*, *Beyond the Farthest Star*, etc.).

Continued on Pg. 3



RADIO HISTORICAL ASSOCIATION OF COLORADO

PO BOX 1908, Englewood CO 80150

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

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2012 Convention Schedules

No conventions have been submitted for announcement

Although the majority of Burroughs' work seems to fit into the Science Fiction-Space Opera-Fantasy genres, there is a great body of work of other types. Burroughs wrote westerns, romance novels, mysteries, and historical novels (of which *I am a Barbarian*, a unique study of the emperor Caligula from the viewpoint of a barbarian slave, is outstanding). Many of these works are based at least in part upon his diverse and remarkably varied life experiences.

Edgar Rice Burroughs was born on September 1, 1875, in Chicago, Ill. the fourth son of businessman and Civil war veteran, Major George Tyler Burroughs (1833–1913) and his wife Mary Evaline (Zieger) Burroughs (1840–1920). By his own admission, Burroughs was at best an indifferent scholar and attended various local schools. During the influenza epidemic in 1891, he spent a half year as a cowboy at his brother's ranch on the Raft River in Idaho. He then attended the [Phillips Academy](#) in Massachusetts, and the [Michigan Military Academy](#). Graduating in 1895, and failing the entrance exam for West Point, he ended up as an enlisted soldier with the [7th U.S. Cavalry](#) in [Fort Grant, Arizona Territory](#). After being diagnosed with a heart problem and thus found ineligible for a commission, he was discharged in 1897. For several years he drifted from job to job without finding a career that engaged his interest. This period of his life is best described (somewhat tongue-in-cheek) by Burroughs himself in 1941:

"After leaving Michigan Military Academy, I enlisted in the 7th U.S. Cavalry and was sent to Ft. Grant, Arizona, where I chased Apaches, but never caught up with them. After that, some more cow-punching; working as a storekeeper in Pocatello, Idaho; a policeman in Salt Lake City; gold mining in Idaho and Oregon; various clerical jobs in Chicago; department manager for Sears, Roebuck & Co.; and, finally, *Tarzan of the Apes*."

Burroughs was working at his father's firm in 1890 when he married Emma Centennia Hulbert. Eventually, they had three children: Joan Burroughs (Mrs. [James Pierce](#)) (1908–1972), Hulbert Burroughs (1909–1991) and John Coleman Burroughs (1913–1979). In 1904 he left his job and found less regular work. By 1911, after seven years of low wages, he was working as a [pencil sharpener wholesaler](#). During this period, he had copious spare time and had begun reading many [pulp fiction magazines](#). In 1929 he recalled thinking: "...if people were paid for writing rot such as I read in some of those magazines, that I could write stories just as

rotten. As a matter of fact, although I had never written a story, I knew absolutely that I could write stories just as entertaining and probably a whole lot more so than any I chanced to read in those magazines." So he proceeded to give it a try.

He aimed his work at the popular pulp fiction magazines he had been reading. His first story (which was later published as *A Princess of Mars*) brought him \$400 from [All Story](#) magazine. Encouraged, Burroughs took up writing full-time and by the time the run of *Under the Moons of Mars* had finished he had completed two [novels](#), including [Tarzan of the Apes](#), which was serialized from October 1912 and went on to become his most successful series. Along with *All-Story*, many of his stories were published in [The Argosy Magazine](#).

"[Tarzan](#)" became a popular sensation almost immediately when he was introduced. Burroughs was determined to capitalize on Tarzan's popularity in every way possible. He planned to exploit Tarzan through several different media outlets including a syndicated Tarzan [comic strip](#), [movies](#), and merchandise tie-ins. Experts in the field advised against this course of action, stating that the different media would just end up competing against each other. Burroughs went ahead, however, and proved the experts wrong - the public wanted Tarzan in whatever fashion he was offered. Tarzan remains one of the most successful fictional characters to this day (almost 100 years after his introduction) and has become a [cultural icon](#). A huge "scandal" erupted at one point when librarians and religious leaders tried to ban the books on the assumption that Tarzan and Jane were not married and were "living in sin". Fortunately, Burroughs' fans were able to point out that the couple had, indeed, been married at the end of the second book, *The Return of Tarzan*, the wedding having been performed by Jane's father, an ordained minister.

In either 1915 or 1919, Burroughs purchased a large ranch north of [Los Angeles, California](#), which he named "Tarzana." The citizens of the community that sprang up around the ranch voted to adopt that name when their town, Tarzana, Calif., was formed in either 1927 or 1928. Additionally, the unincorporated community of [Tarzan, Texas](#) was formally named in 1927 when the postal service accepted the name; the idea reputedly coming from the popularity of the first (silent) *Tarzan of the Apes* film and an early "Tarzan" comic strip. In 1923 Burroughs set up his own company, [Edgar Rice Burroughs, Inc.](#), and began publishing his own books through the 1930s.



By the early 1930's radio programs held a place in American culture similar to television shows today. Following the success of Johnny Weissmuller's "Tarzan the Ape Man" film radio executive Joe Neebe broached the idea of a Tarzan radio show to Edgar Rice Burroughs. Burroughs was excited and the show quickly became a family affair: Daughter Joan Burroughs would play Jane and her husband - and former movie Tarzan - Jim Pierce, would portray the Lord of the Jungle.



Joan Burroughs and husband Jim Pierce

Tarzan made his radio debut on September 10, 1932, and the show was unique in a number of ways. Rather than being broadcast live like other radio programs, the Tarzan show was prerecorded onto phonograph records, which were then shipped off to radio stations. The show boasted state-of-the-art recording technology and elaborate sound effects. Burroughs wrote that "They have injected all the jungle noises, including the roaring of Numa the lion, the screaming of Sheeta the panther, the cries of the bull apes, the laughing of the hyenas, the rustling of the leaves, the screams and shouts." Radio supplied the sound ~ your imagination provided the pictures! Although Burroughs tried several times to interest radio executives in other projects during the '30s, he was unsuccessful, and "Tarzan" remains Burroughs' only appearance on radio.

Throughout the 1930s and early 40s, Burroughs continued to write novels, novellas, and some short stories in various genres. Although there were a few books that were uneven (a couple were quite unreadable), the vast majority continued to be very interesting and enjoyable.

In December of 1941, Burroughs was a resident of Hawaii, and, despite being in his late sixties, he applied for permission to become a war correspondent. This permission was granted, and he became the oldest war correspondent for the U.S. Pacific theater during World War II. After the war ended, Burroughs moved back to Encino, California where, after suffering many health problems, he died of a heart attack on March 19, 1950, having written almost seventy novels. The Burroughs crater on Mars is named in his honor.

When Edgar Rice Burroughs died in 1950 the world was a very different place from the one that had first embraced his books forty years earlier. The world was recovering from a second global war, everyone was worried about "The Bomb," and fantasy heroes like Tarzan and John Carter seemed like relics from a simpler time. The pulp magazines were virtually dead, realism was overtaking literature, and Burroughs' brand of fiction was now out of fashion.

But as the world grows more complicated people always seem to return to more old-fashioned forms of entertainment in order to balance out life's increasing difficulties. By the early 1960s the Cold War was in full swing, major social and cultural changes were in the air, and America was getting itself mired in Vietnam. The perfect time for the return of legendary heroes! A few Tarzan and other Burroughs books were reissued in paperback in 1963 and they sold well, VERY well. More titles were added and a whole lot more books were sold. Quite soon virtually all of Burroughs' books were back in print, accounting for ten percent of all paperbacks sales.

Now, 100 years after his first appearance in *All Story*, **John Carter** is appearing in a new, big-budget film set to debut March 9, 2012. No doubt Edgar Rice Burroughs would be both amazed and amused that his creations are still finding fans worldwide. He often said that he wrote only to entertain - as if entertaining people was an unimportant achievement!

“Forgotten Laughter”

Reviewing the radio works of Fred Allen

by Elizabeth McLeod

"All that the comedian has to show for his years of work and aggravation is the echo of forgotten laughter" -- Fred Allen, 1954



For many Old Time Radio enthusiasts, his programs are an acquired taste. Lacking the mass appeal of a Jack Benny or the down-home style of a Fibber McGee, Fred Allen has always been something of a dilemma for the OTR newcomer. Some are put off by his reputation as a "topical" comedian -- others find his shows lacking the sort of rich, character-oriented humor that highlights more mainstream radio comedy.

But Fred Allen was an entirely different kind of comedian. He was a wordsmith, not a jokester; an observer, not an actor. He didn't necessarily say funny things -- he said things funny, relishing an absurdist approach to the English language. His humor didn't grow out of the standard set-up/punchline progression -- it was strung throughout his sentences. And far from being a "topical" comic whose material was as perishable as yesterday's newspaper, the heart of his comedy grew out that same sort of absurdist view of the human condition -- a view which often carried Allen into the realm of "black comedy." In many ways Fred Allen doesn't at all fit the "nostalgic" image of what a radio comedian was supposed to have been.

Fred's earliest radio shows grew out of his work on the Broadway revue stage -- the Linit Bath Club Revue, the Hellmann's Salad Bowl Revue, and the Sal Hepatica Revue were all essentially the same series. Each week, Fred and his supporting cast

would present a sketch set against some occupational background -- a hotel, a department store, a courtroom, a prison. This was a unique concept for the era -- most of the stage comics who descended on radio en masse around 1932 stuck to the vaudevillian comic/straight man pattern. Allen's early broadcasts were among the first to adapt the revue sketch format for the air.

A typical and widely-circulated example is the "Linit" show for December 25, 1932 -- in which Fred is cast as the harried president of the Mammoth Department Store. Like most Broadway sketches of the era, the show has a corrosive, cynical edge -- the Depression was, after all, not a "gentle" time. Fred is abused by his incompetent staff, harassed by surly customers, persecuted by an efficiency expert, and wraps up the show by watching his store Santa commit suicide. The final comment on this bizarre Christmas Night scene comes from a smart-mouthed kid -- who sums up all the bitterness and disillusionment of Herbert Hoover's America in a single sentence: "There ain't no Santy Claus!"

It took a while for the Broadway cynicism to wear off Fred's shows -- and it never disappeared entirely. Another surviving Linit show, from January 22, 1933 features the first of many courtroom sketches -- and Judge Allen's Court is a raunchy place by 1933 standards, complete with chancy jokes about divorce and homosexuality. The only known recordings of his 1934 "Sal Hepatica Revue" series, fragmentary airchecks found in the Rudy Vallee Collection, confirm that Fred's early style was consistently hard-edged, sophisticated, and primarily "urban" in its appeal. It wasn't until the advent of the "Town Hall Tonight" format in 1934 that a certain warmth began to creep into Fred's programs.

The "Town Hall" years were Fred Allen's happiest in broadcasting, and marked a considerable shift in his style. For the first time, Allen tried to broaden his appeal into the small towns. The theme was fully developed -- each week, Fred led a parade of rural zanies to a show "at the Old Town Hall," and in the earliest shows, the setting was specified as the town of "Bedlamville." Local characters emerged -- Hodge White the Grocer, Pop Mullen the Lunch Wagon Man, and others, all described by Fred in his weekly "Town Hall Bulletins," but never given voice.

It was also during this era that Fred first gained his reputation for "topical" humor, introducing the "Bedlam News" in May 1934. This feature quickly developed into the "Town Hall News," a parody

newsreel which "Sees Nothing - Shows All!" Fred seldom commented on the Big News Of The Era in these newsreel sketches -- instead, he focused on the silly happenings which might get a paragraph or two in the back pages of the newspaper, stories which highlighted the inane side of life in the thirties. The sketches were brought to life by the most outstanding comedy cast ever assembled on a single show -- Jack (aka J. Scott) Smart and Minerva Pious were the cornerstone of the original "Mighty Allen Art Players," and between them could master any known dialect or characterization. In years to come they'd be joined by other equally flexible performers: Alan Reed, Charlie Cantor, John Brown, Eileen Douglas, and Walter Tetley -- and this talented cast brought to the "Town Hall" stage a versatility unmatched on any other program. The newsreels may be "topical" humor, but they're surprisingly fresh and alive today. The headlines may have changed in sixty-five years, but the essential silliness behind them hasn't.

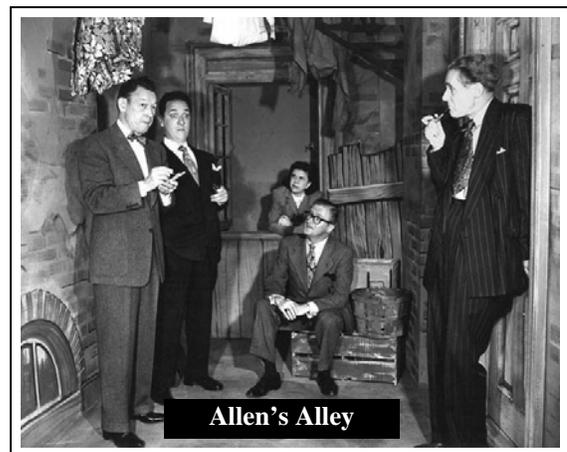
The newsreels and the weekly Art Players sketch -- a carryover of Allen's original "revue" format -- were consistently amusing. But quite the best moments on the Town Hall shows are those features which allowed Fred to do what he did best: to be extemporaneous. Beginning in early 1935, the second half hour was devoted to an amateur-show format. For Fred, this was a flashback to his earliest days on the stage, as an MC for "Sam Cohen's Amateur Shows" in Boston. Allen enjoyed promoting new talent, and looked forward to interacting with the performers in these unscripted segments. The bitter Broadway comedian here gives way to the real Fred Allen - a gentle, decent man with an expansive sense of humor.

The "Town Hall" series came to an abrupt end in 1939, and marked the start of an unpleasant new era for Allen. A new advertising agency had taken over the show, and was much more prone to interference than the previous producers. The "Town Hall" format was abandoned over Allen's objection, and other unwanted innovations were thrust onto the show. Fred had never liked the idea of using "guest stars," preferring to feature ordinary people like the amateurs or his "People You Didn't Expect To Meet" discoveries. But the agency insisted on name guests, and so they came. Fred had no taste for the "Hollywood" approach to radio, and it shows -- the best guest segments by far are those which feature either offbeat personalities or Fred's old vaudeville cronies like Jack Haley and Doc Rockwell.

Fred's transition back to a half-hour format in

1942 had a significant effect on the content of the show -- it was stripped down to two brief segments: the newsreel (soon replaced by "Allen's Alley") and the guest star. Never again would Fred have the chance to interact spontaneously with ordinary people, and never again would he be particularly happy as a radio performer. The agency and the changing tastes of the audience had taken away the one part of the program that had really given him joy, and while his half hour shows would certainly have their moments, the intangible feeling that comes from hearing a man who was happy in what he was doing was gone. The stress of doing the show began to take its toll on Fred's health during these years, and it shows in many of the programs. Fred Allen was a very sick man in 1943-44, and while there are some brilliant programs during this period - his Gilbert & Sullivan and Rodgers & Hammerstien parodies are among the finest comedy ever done on radio -- there are also shows that come across as perfunctory and half-hearted. Enjoyment of many of these programs is further hampered by the fact that many of them seem to survive only in AFRS versions -- and the shows were often butchered by the AFRS censors, especially the Alley segments. Military censorship often leaves these portions jumpy and nearly incoherent, and these edited shows should not be taken as representative of the actual programs.

Fred took the 1944-45 season off on doctor's orders, and when he returned in 1945-46, he was ready for what most OTR fans consider his "classic" period. The year off appears to have done Fred a lot of good -- he comes across as much more relaxed than in 1943-44. Some of the old spark returns on these shows -- the new series kicked off with a very funny crossover running gag involving Edgar Bergen and Charlie McCarthy, and there were some very unusual guests on subsequent shows.



The "Allen's Alley" segment assumed its best-known configuration in this era, with Senator Claghorn, Titus Moody, Mrs. Nussbaum, and Ajax Cassidy. The Moody segments are the highlight -- Parker Fennelly is wonderfully dry, and as a New Englander himself, Allen understood the Moody character better than that of the other "types" featured in the Alley. Although all the Alley denizens are funny, only Titus emerges as more than a comedy stereotype.

By 1947-48, some of the old bitterness had returned -- Fred's conflicts with the NBC censors were getting out of control, and his blood pressure was rising again. Adding to Fred's unhappiness, radio itself was changing for the worse -- jejune giveaway shows were beginning to flood the networks, and these, to Allen, represented the ultimate betrayal of radio's creative potential. Ironically, his show had for the first time achieved the number-one spot in the Hooper ratings when this Quiz Show trend heralded its downfall.

The story of how ABC counter-programmed against Fred with the venal "Stop The Music" is a familiar one -- but Fred's response to the attack is interesting. His shows during this period were perhaps the most bitter of his entire career -- lashing out ferociously against the cheapening of the medium. His first show of the 1948-49 season featured fellow malcontent Henry Morgan as guest star, in an acid-throwing parody of "Stop The Music" itself -- and the rest of the season was just as corrosive. There's often a sense of "I may be going down, but dammit, I'm going to go down in flames!" in listening to these shows.

The stress of this came surging back, and in early 1949, his doctor told him point blank that his life was in danger if he kept up the way he was going. Fred's sponsor, Ford Motors, was pressuring him to go into weekly television, but he was forbidden to do so by his doctor. Ford decided not to continue the radio show after the end of the season, and Fred took his doctor's advice and called it a career.

Fred Allen was a paradox -- a man who fiercely hated the drudgery of radio and the tiny corporate minds which controlled it, and yet couldn't stay away from performing. He was a complex, introverted man who was physically incapable of being "warm and fuzzy" and yet had a reputation as the most compassionate person in show business. His shows are equally complex -- and they don't lend themselves to simple "nostalgia." But to brush off Fred Allen as a mere "topical" comic, to pass

over his shows because they aren't as "warm" or "nostalgic" as the old favorites is to miss out on a rich OTR listening experience.



Fred Allen and Jack Benny - Radio's most famous feud - Actually they were best of friends

Fred didn't disappear completely from view -- there would still be the short-lived "Big Show" appearances, sporadic and largely unsuccessful attempts at television, and an all-too-brief career as an author. The creative spark was still there -- but times had changed, and Fred's edgy approach was out of step with the ultra-conformity of the 1950s. Even if he had been healthy, it's unlikely he would have been able to blend his brittle personality into this new era, as Jack Benny did so seamlessly, or that he would have been able to exploit the quirks of the new technology in the manner of Ernie Kovacs. He was, in the end, a man of words -- in a world that had come to care only for images.

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 Old Radio 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

WHO SAID THAT?

by Dr. Charles Beckett

Below are some familiar (and not so familiar) introductions and sayings of Old Time Radio characters. Match each character with what he or she said. If you answer number 12 correctly, go to the head of the class

This Person Said	This
1. Marshal Matt Dillon	_____
2. Chester A. Riley	_____
3. The Shadow	_____
4. Jack Benny	_____
5. Philip Marlowe	_____
6. Jeff Regan, Investigator	_____
7. Bob Hope	_____
8. Molly McGee	_____
9. Rochester van Jones	_____
10. Sherlock Holmes	_____
11. Charlie McCarthy	_____
12. Liz Cooper	_____
13. Inner Sanctum Announcer	_____
14. Detective Danny Clover	_____

Match these quotes to the above people

- a. This is your host, Raymond
- b. Oh, come now, boss!
- c. The first man they look for, and the last they want to meet
- d. What a revoltin' development this is
- e. Thanks for the memories
- f. I'll mow you down, so help me, I'll mow you down
- g. Who knows what evil lurks in the hearts of men
- h. The game's afoot
- i. Crime is a sucker's road...
- j. Jell-O everybody!
- k. The gaudiest, the most violent, the loneliest mile in the world...
- l. Ah, Heavenly Days
- m. Jell-O again!
- n. I'm the Lions Eye, his private eye

From the desk of the Editor

by Carol Tiffany



Well, it appears that Spring has sprung a bit early this year, so the St. Paddy's day parade will probably not be held in a few feet of snow and our Easter finery won't be covered by parkas and boots. That said, considering Denver's propensity towards unpredictable weather changes, your editor reserves the right to be wrong.

As a lifelong fan of Edgar Rice Burroughs, I was pleased to see a new movie version of "John Carter" was being released and could not resist the impulse to write an article about this prolific author. Also in this issue is a wonderful piece about Fred Allen from OTR researcher and historian Elizabeth McLeod and a rather difficult puzzle from the late Dr. Charles Beckett. As you know, Dr. Beckett was a frequent and very welcome contributor to RWUN and we have missed his well-written articles.

We are once again in need of articles, fillers, puzzles and even ideas for articles for our newsletter. Please consider submitting your contributions sooner rather than later.

Until the next issue, have a happy St. Patrick's Day and a Blessed Easter.

Good listening to all...

Answers to the matching quiz

10(p)	5(i)
9(b)	4(m)
8(l)	3(g)
7(e)	2(d)
6(n)	1(c)
14(k)	
13(a)	
12(j)	
11(f)	

TAPE 1934 THE CHASE

1200'

1L	03-22-53 03-29-53	Cathy Sutter Meets James Carter Murderer's Row
2L	04-05-53 04-19-53	Ace In The Hole The Coup
1R	04-26-53 05-03-53	Leading Man Talent Search Circumstantial Evidence
2R	05-17-53 05-24-53	The Hold-Up Tiger Lily

TAPE 1935 THE CHASE/MISCELLANEOUS SHOWS

1200'

1L	05-31-53 06-07-53	THE CHASE: Lucifer THE CHASE: Million Dollar Hunt
2L	06-14-53 06-21-53	THE CHASE: Playboy THE CHASE: The Monster
1R	06-28-53 01-13-58	THE CHASE: Harry And The Talking Horse TRUE DETECTIVE MYSTERY: Everett Lippert
2R	04-10-52 No Date	DEFENSE ATTORNEY: The Three Sons THE CREAKING DOOR: Don't Take My Blood

TAPE 1936 CALL THE POLICE/BOSTON BLACKIE

1200'

1L	06-03-47 06-10-47	CALL THE POLICE: #01: The Porter Case CALL THE POLICE: #02: Case Of The Kidnaped Killer
2L	06-17-47 07-14-44	CALL THE POLICE: #03: Case Of The Violent Vegetable BOSTON BLACKIE: #04: The Star Of The Nile
1R	07-21-44 07-28-44	BOSTON BLACKIE: #05: The Black Market Meat Ring BOSTON BLACKIE: #06: Polly Morrison's Gun Collection
2R	08-04-44 04-16-46	BOSTON BLACKIE: #07: Alice Manletter, Dead Or Alive? BOSTON BLACKIE: #53: The Baseball Player Murder

TAPE 1937 BOSTON BLACKIE

1200'

1L	07-16-46 07-30-46	#66: The Murdered Truck Driver #69: Jerry Williams Fixed Court Case
2L	09-03-46 09-10-46	#73: Stolen Rare Book #74: The Backstage Murder
1R	09-17-46 09-24-46	#75: The Apartment Swindler #76: The Abbott Painting
2R	01-07-47 01-21-47	#91: Jack Small's Lucky Piece #93: The Firebug

TAPE 1938 BOSTON BLACKIE

1200'

- | | | |
|----|----------|--|
| 1L | 02-25-47 | #098: Meat Market Front |
| | 04-01-47 | #103: The Wayward Bus Driver |
| 2L | 04-08-47 | #104: Spinster Sisters |
| | 06-04-47 | #112: Eva Is Stabbed aka: The Stalker Killer |
| 1R | 07-09-47 | #117: Death Comes To The Harmonica Man |
| | 07-16-47 | #118: Construction Gang Bank Robbery |
| 2R | 07-14-48 | #170: Blackie Framed For Killing John Cummings |
| | 08-04-48 | #173: Blackie Provides Alibi For Jack Davis |

TAPE 1939 LUX RADIO THEATRE

1200'

- | | | |
|----|----------|-----------------------|
| 1L | 03-11-46 | Presenting Lily Mars |
| 2L | 03-01-48 | Bad Bascombe |
| 1R | 09-20-48 | Gentleman's Agreement |
| 2R | 03-17-52 | Top O' The Morning |

TAPE 1940 WORDS AT WAR

1200'

- | | | |
|----|----------|--------------------------------------|
| 1L | 06-24-43 | #001: Combined Operation |
| | 07-10-43 | #003: They Call It Pacific |
| 2L | 07-17-43 | #004: The Last Days Of Sevastopol |
| | 07-24-43 | #005: The Ship |
| 1R | 07-31-43 | #006: From The Land Of Silent People |
| | 08-07-43 | #007: Prisoner Of The Japs |
| 2R | 08-14-43 | #008: Love At First Flight |
| | 11-23-43 | #024: Escape From The Balkans |

TAPE 1941 WORDS AT WAR

1200'

- | | | |
|----|----------|------------------------------------|
| 1L | 01-04-44 | #030: They Shall Inherit The Earth |
| | 01-11-44 | #031: Eighty-Three Days |
| 2L | 01-18-44 | #032: War Tide |
| | 01-25-44 | #033: Condition Red |
| 1R | 02-01-44 | #034: The White Brigade |
| | 02-08-44 | #035: George Washington Carver |
| 2R | 02-15-44 | #036: The New Sun |
| | 02-22-44 | #037: Assignment USA |

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