



# 130

# ILLUSTRATED PRESS

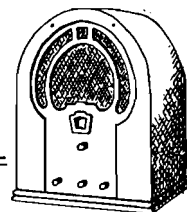
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AUGUST, 1987

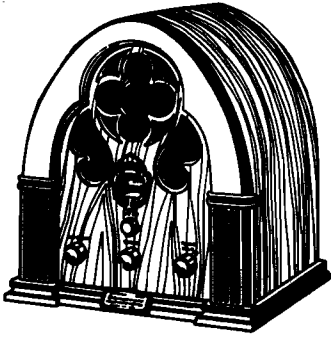


BILL STERN, SPORTSCASTER, PROTEGE' OF GRAHAM  
McNAMEE "DEAN OF AMERICAN ANNOUNCERS", former  
ASS'T THEATER MGR. RADIO CITY MUSIC HALL (1960)

THE OLD TIME



RADIO CLUB



**THE OLD TIME RADIO CLUB  
MEMBERSHIP INFORMATION**

Club dues are \$17.50 per year from Jan. 1 through Dec. 31. Members receive a tape listing, library list, a monthly newsletter (THE ILLUSTRATED PRESS), an annual magazine (MEMORIES), and various special items. Additional family members living in the same household as a regular member may join the club for \$5.00 per year. These members have all the privileges of regular members but do not receive the publications. A junior membership is available to persons 15 years of age or younger who do not live in the household of a regular member. This membership is \$12.00 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: If you join in January, dues are \$17.50 for the year; February, \$17.50; March, \$15.00; April, \$14.00; May, \$13.00; June, \$12.00; July, \$10.00; August, \$9.00; September, \$8.00; October \$7.00; November \$6.00; and December, \$5.00. The numbers after your name on the address label are the month and year your renewal is due. Reminder notes will be sent. Your renewal should be sent in as soon as possible to avoid missing issues. Please be certain to notify us if you change your address.

**OVERSEAS MEMBERSHIPS** are now available Annual dues are \$29.50. Publications will be air mailed.  
\*\*\*\*\*

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**ILLUSTRATED PRESS:** (Letters, columns, etc.) & **OTHER CLUB BUSINESS:**

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**BACK ISSUES:** All **MEMORIES** and **I.P.s** are \$1.25 each, postpaid. Out of print issue may be borrowed from the reference library.

Dominic Parisi  
38 Ardmore Pl.  
Buffalo, NY 14213

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The Old Time Radio Club meets the **FIRST** Monday of the month (September through June) at 393 George Urban Blvd., Cheektowaga, NY. Anyone interested in the "Golden Age of Radio" is welcome to attend and observe or participate. Meetings start 7:30 p.m.  
\*\*\*\*\*

**DEADLINE FOR IP:** 10th of each month prior to the month of publication.  
\*\*\*\*\*

**ADVERTISING RATES FOR MEMORIES:**  
\$50.00 for a full page (ALL ADS MUST BE CAMERA READY)  
\$34.00 for a half page

**SPECIAL:** OTR Club members may take 50% off these rates.  
Advertising Deadline - September 1.

July 10, 1909.

**NICK CARTER**

**The Mystery of a**

**AN ALARMING INTERRUPTION**

Chauncy Graeme came. He opened the gate, and came sauntering up the gravel path toward the piazza, swinging his light cane, and comporting himself with the air of one who had not a care in all the world.

Handsome, debonair, careless in demeanor, perfect in dress and deportment, indifferent to all things save himself, he came forward, smoking another of those same cigarettes, the hale of which he threw from him when he finally ascended the steps of the piazza and greeted the detective, who stood there awaiting him.

Reuben Cross had seen the young man approaching, and now appeared at the doorway.

"Step inside, Chauncy," he said, "I have something of importance to communicate to you."

"Nothing wrong, I hope," said Graeme, as he complied, following the minister through the hall into the study, while Nick Carter brought up the rear.

"Possibly the proprietor of the hotel told you that I asked for Benjamin first," said the minister, seating himself in his study chair and speaking with a calm reserve which surprised the detective, knowing as he did the recent perturbation of spirit undergone by Reuben Cross.

"No," said Graeme with apparent surprise. "Old Pinckney said nothing to me about that; he merely informed me that you wished to see me at once."

"When did you part with Benjamin?" asked the minister with the same forced calmness of tone and demeanor.

"Why, I parted with him here!" "Didn't you see him after you left here?"

"No sir."  
"Will you tell me where you went when you left my house last night?"

"Is that necessary, cousin



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July 10, 1909. NICK CARTER COPYRIGHT: STREET & SMITH The Mystery of a Hotel Room

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Cross?" asked Craeme, for the first time showing evidence of resentment.

"No, Chauncy, it isn't; but I would be glad if you would answer me."

"I'm afraid, sir, I occupied myself in a manner of which you would not approve."

"Nevertheless, Chauncy, I would like to hear about it if you will tell me; and I will promise not to criticise you whatever it may have been that you did."

"I met some young friends of mine, cousin Cross, and we played cards together until almost daylight this morning."

"Sunday night!" exclaimed the horrified minister.

"Well, you see, sir," replied Graeme with a light laugh, "it wasn't Sunday night very long. Sunday night lasted only a little more than an hour after we begane the game. It then became Monday morning, so you see we didn't do so very wrong after all."

"Were you gambling?" "I am afraid that you would call it that, sir; there were small stakes on the games."

"You did not see Benjamin?" "I have assured you that already, sir."

"Did you know of his intention to leave town last evening?"

"Cousin Cross, I know nothing about Benjamin, or his movements or intentions. Our paths never meet: they are not even parallel. Mine, you would doubtless say, leads downward; his you would equally describe, without doubt, as leading upward. I am not any to energetic and I hate to climb hills, therefore I follow the easier pathway."

The young man shrugged his shoulders as if the subject of the conversation did not interest him, and only rendered his contemptuous.

Nick Carter had permitted the minister to do the questioning thus far, wondering what the demeanor of each party to the conversation would be. Now he interposed, and he took a course which surprised Reuben Cross into utter silence, as Nick intended that it should do.

"Mr. Graeme," he said, "I hope you will pardon me for butting in on this subject, but something has occurred to mystify your kinsman, and he has called you here, hoping that you might have an explanation to offer."

"I?"

"Yes."

"Will you tell me what it is, Mr. Carter?"

"It has been reported to Mr. Cross over the telephone that Benjamin Spaulding left the hotel last night without occupying the room he had engaged, He stated no such intention while he was here, and indeed gave the impression that he intended to remain longer. There are reasons why Mr. Cross is anxious to know when, why, and how Benjamin Spaulding left this village."

Graeme shrugged his shoulders. Then he laughed aloud. Then he produced his cigarette case, opened it, and snapped it shut, remembering that he was not permitted to smoke in the minister's study; but he stood drumming with it against the knuckles of his left hand, and he replied, looking at the detective somewhat quizzically through half closed lids, as he spoke:

"Mr. Carter, I haven't the least idea what Mr. Spaulding's intentions were or in what manner he might have carried them out. Mr Spaulding and I have known each other since our earliest recollection. We have never been friends, although we have always been acquaintances. We have never quarreled openly, although we have disliked each other, I am totally indifferent concerning what he did; or intended to do, or what may have become of him. I know nothing about him, and I care less than nothing."

"There has been another disappearance during the night, Mr. Graeme," said the detective calmly.

"Yes?" was the indifferent reply.

"Sally has also gone away."

"Eh? What's that? What are you saying, Mr. Carter? Sally has gone away? Sally Cross?"

"Yes," said Nick  
"You're joking aren't you?"  
"No, I am making a serious-statement."

"Do you mean to say that she has run away with Ben Spaulding? Is that what you are getting at, Mr. Carter? Is that the thing you wish me to understand? That Sally and Ben Spaulding have eloped? Surely that is a joke."

"I said nothing about the manner of her going or the reasons she may have had for taking her departure," replied the detective slowly. "I only said that she had gone away."

"But, man, she had no occasion to run away with Ben Spaulding! Her father would have hired a livery team for them and harnessed the horses himself, if by doing so he could have married her to Ben."

"Chauncy!" cried the old man indignantly.

"Oh, its true, sir, and you know it. Perhaps I put it a little bluntly, but I have said nothing that isn't true."

"Please be quiet, Mr. Cross," said Nick. "I think that Mr. Graeme and I can understand each other better if we are not interrupted."

"Would mind telling me what you mean about all this muddle?" asked Graeme, addressing the detective.

"It was discovered this morning that Sally had left her home; that her bed had not been occupied," said Nick slowly, keeping his eye intently fixed upon the face of the young man before him, and studying Graeme's expression with close scrutiny while he talked. "A ladder has been placed in position between the cherry tree and a window of her room. It is the same ladder which was used by the abductors of Sally when she was stolen away not so very long ago. Many of her personal belongings have been taken with her; clothing and the like, to the extent of filling two bags."

"It would seem then that she went away willingly enough," said Graeme, biting his nether lip, and for the first time since the conversation began, manifesting an appearance of uneasiness.

"It would seem so," assented the detective.

"Mr. Cross does not think so."

"Eh? I thought he did."

"No."

"What did he think about it?"

"He believes that she had eloped with you."

"With me?"

"Yes; with you."

The laughter in which Graeme indulged upon hearing that statement rang resonantly through the room.

Reuben Cross started to his feet, opened his lips to speak, but sat down again in silence. Nick Carter waited, watched, and listened.

"That is the best ever!" said Graeme. "So that is why you called up Spaulding," he demanded, with contempt in his tones, and turning toward the minister. "So that is why you expressed such amazement when you were told that I was at the breakfast table. By Jove, Reuben Cross, I suppose I ought to be offended; but I'm not. I am only intensely amused." He turned again to the detective. "Why, I can see through it with half an eye. It is as plain as a pikestaff He who runs may read."

"Well," said Nick, "What do you read from it?"

"Sally is romantic," said Graeme. "I suppose that she really was in love with Spaulding, although I never suspected it. She had decided that an elopement would be an interesting affair-- and so she has eloped."

Nick was watching the young man narrowly. Now he said:

"You said you never suspected that she was in love with Ben Spaulding?"

"No, I never did."

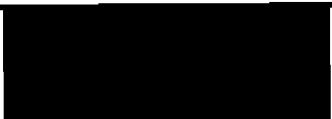
"May I ask a personal question, Mr Graeme?"

"I'd rather you wouldn't, if it's all the same to you." was the prompt reply; and it was delivered with a quick tightening of his lips over his teeth, and with a sharper glint of his flashing eyes, as if he resented the question before it was asked, knowing what it was to be.

"Nevertheless, as the risk of offending you, I think I shall ask it," said Nick, "Do you perhaps think that Sally Cross was in love with you?"

"That isn't exactly the question I had expected, Mr. Carter I won't resent it, or the others which naturally follow. I see that you are quite intent upon getting at the crux of this matter. I will answer all your implied questions at once. I have all my life loved Sally Cross. I do not remember when it was not so. But she has never returned my affections. It is true that I do not believe she has given her love to Ben Spaulding

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I knew that she had not given it to me."  
 "Was there another?"  
 "No; I think not."  
 "Have you any explanation to offer, Graeme?"  
 "Only the one already suggested. I think that she has run away with Ben Spaulding."  
 "Is that your honest opinion, based upon what you know of all the parties concerned?"  
 "It is."  
 What might have been said on that subject at this time will never be known, for at that moment an unexpected interruption occurred which effectually changed every aspect of the affair, and placed it in line with one of the greatest mysteries that Nick Carter had ever been called upon to solve.  
 The three men in the study were startled by a commotion and the sound of many voices approaching the front gate.  
 The minister started to his feet with an expression of alarm. Chauncey Graeme clinched his right hand tightly over the cigarette case which he still held in the palm of it, and with his left dug the point of his cane sharply into the rug that covered the floor. Nick sprang to the window and looked out.  
 As he did so the front gate was thrown open and several men approached the house along the graveled path.  
 There were varying expressions of alarm upon their faces as they drew nearer, and there appeared to be a reason for it, for just beyond them came more men, some of whom held the front gate open, while the others, bearing between them an object which Nick recognized only too quickly, made a difficult passageway between the gate posts.  
 THE article in question was an improvised stretcher fashioned from an old door, and upon it was lying an object that was concealed from view by a sheet that had been thrown over it.

CONTINUED NEXT MONTH  
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**THOUGHT**  
 "What a Change in Hilda,"  
 starring Lois Nettleton, with E.G. Marshall. Hilda, a plain-looking department store saleslady becomes, through medication, a beautiful model, not realizing the price she will have to pay for such a transformation.  
 MONDAY-SUNDAY  
 11:30 PM **WBEN** 930  
 CBS RADIO **myStory theater**



by JAMES LEHNHARD

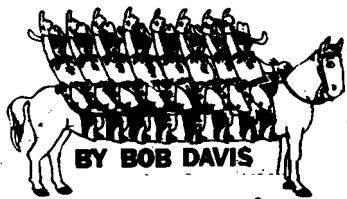
There has been a lot written in the last two or three years about the fact that reel-to-reel tape decks are no longer available, at least without paying several thousand dollars for one. I have been receiving several ads from Long's Electronics, 2700 Crestwood Blvd., Birgingham, Alabama, 35210, listing an Akai GX-77 seven inch reel machine for \$508.96 including shipping. I don't know anything about this particular machine but the price does not seem out of line for a new machine. I have made a number of mail order purchases from Longs, including a reel-to-reel machine, and I have always found them prompt and reliable.

WOR radio in New York City is commemorating their 65th anniversary with a special sound souvenir of those 65 years. This is a two record set, or a long playing cassette for \$14.49, which includes shipping. These can be ordered from Teledisc USA, Box 2360 Hillside, New Jersey 07205.

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# SAY!

## WHO WAS THAT MASKED MAN?



BY BOB DAVIS

OOOPS.....

So how come there was no Masked Man column last month? Well, I'll tell you what happened. I was way up in the Canadian woods on my yearly trek to find Bigfoot. The weather was terrible and I'd lost all my supplies in the white water rapids while rafting down the river but I was determined to carry on. Fortunately I had been able to save my swiss knife, a clean pair of socks, and a pack

of Roloids. I figured I could live off the land (did you ever eat dirt!!!!???)

Well I was getting along famously and preparing to go out and hunt down a grizzly with my swiss knife when all of a sudden there was a bright light in the sky and this strange sound filled the air.

Ahead of me lay a large clearing that all the animals were running away from. I thought I'd better go investigate what was happening.

Slowly I inched my way through the trees until the clearing was right in front of me. What I saw in the clearing was enough to boggle my mind. There, pulsating a strange blue light, was a U.F.O. Its side had opened and a large ramp was extended down to the ground level and coming down the ramp was a huge insect-like creature and it was headed right toward me!

What? You don't believe any of this? Well... OK, maybe I exaggerated just a tad. Actually what happened was...

I was down in Washington, D.C. visiting my old friends Nancy and Ronnie. We were sitting in hjs oval shaped office when the red telephone on his desk rang and Ronnie answered. He listened for a few moments and the phone fell from his hands and clattered to the desk. Ronnie was in shock so I scooped up the phone and started talking to the person at the other end.

I explained to him that he was going to be in big trouble if he didn't stop right away. After about 10 minutes he agreed and and before we hung up he invited me to a cook-out he was having next week.

I told Ronnie everything that had happened and he was so grateful that he offered me a Cabinet post and a handfull of jellybeans.

What? You don't buy that story either? Sheesh, you're hard to convince. All right... Here's the real story...

I was sitting at my desk figuring which charitable orginzation to give my tem million lottery winnings to and mulling over which movie offer I should accept for my latest best selling novel when the phone rang.

It was this prize committee from Stockholm, Sweden calling to tell me that I was a winner. I tried to refuse it gracefully but they wouldn't hear of it saying

that I owed it to the world to accept. After putting it like that I couldn't very well refuse. Gee, you think that after me winning it three times in a row they would give someone else a chance but no. Now I've to rearrange my mantle to make room for the prize. Maybe if I shift the Oscars over by the Emmys I'll have enough room...

Wait a minute... come back... I was only kidding.

The plain truth is that I missed the deadline and they went ahead without me. Talk about insecurity!!!

Maybe next time I'll tell you about how I taught Elvis how to sing and play the guitar... or maybe I'll even get to mention old time radio!!!

See ya next time.  
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**TAPE LIBRARY RATES:** 2400' reel - \$1.50 per month; 1800' reel - \$1.25 per month; 1200' reel - \$1.00 per month; cassette and records - \$.50 per month; video cassette - \$1.25 per month. Postage must be included with all orders and here are the rates: For the U.S.A. and APO, \$.60 for one reel, \$.35 for each cassette and record; \$.75 for each video tape.

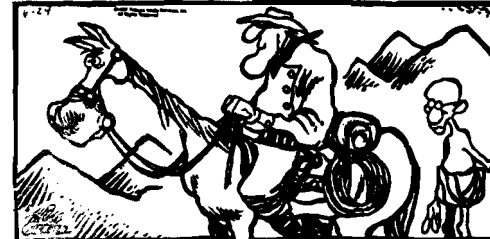
**CANADIAN BRANCH:** Rental rates are the same as above, but in Canadian funds. Postage: Reels 1 Or 2 tapes \$1.50; 3 or 4 tapes \$1.75. Cassettes: 1 or 2 tapes \$.65; for each additional tape add \$.25.

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**REFERENCE LIBRARY:** A reference library exists for members. Members should have received a library list of materials with their membership. Only two items can be borrowed at one time, for a one month period. Please use the proper designations for materials to be borrowed. When ordering books include \$2.00 to cover rental, postage, and packaging. Please include \$1.00 for other items. If you wish to contribute to the library, the OTRC will copy materials and return the originals to you. See address on page 2.

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### MOTHER GOOSE & GRIMM



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Well I was getting along famously and preparing to go out and hunt down a grizzly with my swiss knife when all of a sudden there was a bright light in the sky and this strange sound filled the air.

Ahead of me lay a large clearing that all the animals were running away from. I thought I'd better go investigate what was happening.

Slowly I inched my way through the trees until the clearing was right in front of me. What I saw in the clearing was enough to boggle my mind. There, pulsating a strange blue light, was a U.F.O. Its side had opened and a large ramp was extended down to the ground level and coming down the ramp was a huge insect-like creature and it was headed right toward me!

What? You don't believe any of this? Well... OK, maybe I exaggerated just a tad. Actually what happened was...

I was down in Washington, D.C. visiting my old friends Nancy and Ronnie. We were sitting in his oval shaped office when the red telephone on his desk rang and Ronnie answered. He listened for a few moments and the phone fell from his hands and clattered to the desk. Ronnie was in shock so I scooped up the phone and started talking to the person at the other end.

I explained to him that he was going to be in big trouble if he didn't stop right away. After about 10 minutes he agreed and before we hung up he invited me to a cook-out he was having next week.

I told Ronnie everything that had happened and he was so grateful that he offered me a Cabinet post and a handfull of jellybeans.

What? You don't buy that story either? Sheesh, you're hard to convince. All right... Here's the real story...

I was sitting at my desk figuring which charitable organization to give my ten million lottery winnings to and mulling over which movie offer I should accept for my latest best selling novel when the phone rang.

It was this prize committee from Stockholm, Sweden calling to tell me that I was a winner. I tried to refuse it gracefully but they wouldn't hear of it saying

that I owed it to the world to accept. After putting it like that I couldn't very well refuse. Gee, you think that after me winning it three times in a row they would give someone else a chance but no. Now I've to rearrange my mantle to make room for the prize. Maybe if I shift the Oscars over by the Emmys I'll have enough room...

Wait a minute... come back.... I was only kidding.

The plain truth is that I missed the deadline and they went ahead without me. Talk about insecurity!!!

Maybe next time I'll tell you about how I taught Elvis how to sing and play the guitar... or maybe I'll even get to mention old time radio!!!

See ya next time.  
\*\*\*\*\*

**TAPE LIBRARY RATES:** 2400' reel - \$1.50 per month; 1800' reel - \$1.25 per month; 1200' reel - \$1.00 per month; cassette and records - \$.50 per month; video cassette - \$1.25 per month. Postage must be included with all orders and here are the rates: For the U.S.A. and APO, \$.60 for one reel, \$.35 for each cassette and record; \$.75 for each video tape.

**CANADIAN BRANCH:** Rental rates are the same as above, but in Canadian funds. Postage: Reels 1 Or 2 tapes \$1.50; 3 or 4 tapes \$1.75. Cassettes: 1 or 2 tapes \$.65; for each additional tape add \$.25.

\*\*\*\*\*  
**REFERENCE LIBRARY:** A reference library exists for members. Members should have received a library list of materials with their membership. Only two items can be borrowed at one time, for a one month period. Please use the proper designations for materials to be borrowed. When ordering books include \$2.00 to cover rental, postage, and packaging. Please include \$1.00 for other items. If you wish to contribute to the library, the OTRC will copy materials and return the originals to you. See address on page 2.  
\*\*\*\*\*

## A Special Service For Club Members Only

I am interested in obtaining tapes of Russ Hugry announcing the 1951 series that the New York Giants won the pennant after Bobby Thompson hit a home run that put the Giants into the World Series. Also the same on Vin Scully for the Brooklyn Dodgers version of that historic home run at the polo grounds in 1951. Also the sounds of the Brooklyn Dodgers tramp band music etc.

Dick Olday  
100 Harvey Drive  
Lancaster, NY 14086

**WANTED:** Anything pertaining to Lum & Abner (original magazine articles, almanacs, etc) Also "Our Miss Brooks", "Greatest Story Ever Told", and "The Guiding Light" radio programs.

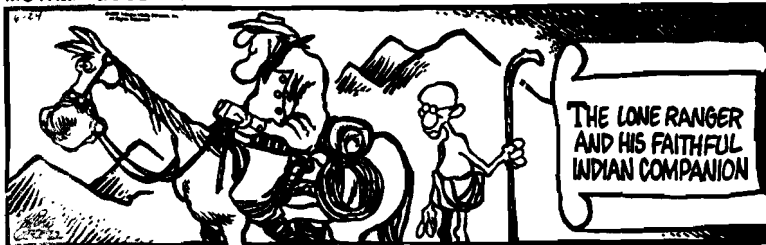
Sue E. Marlow  
901 A S. Drew St.  
St. Albans, West VA 25177

**WANTED:** 2 tape decks for parts  
1) TEAC 4010S  
2) Sony 366 or 377

Also wanted some people who are enjoying the BBC material that is coming in. I have a direct connection with the source in England. Will swap for programs or blank tapes.

Tom Monroe  
2055 Elmwood Avenue  
Lakewood, OH 44107  
216-226-8189

MOTHER GOOSE & GRIMM



## Wireless Wanderings



### JIM SNYDER

Ten years ago this month I wrote a column about some of the OTR tape dealers from whom I had made purchases. That turned into an annual project and this month, with a review of my purchases from six more outlets, the total is now 65 different dealers that we have reviewed. Let me give you my usual reminder that my purchases from these dealers have, for obvious reasons, been rather limited in number and while I will tell you just what happened to me in making these purchases, my experience may or may not be typical of their over all operation. We would be happy to have you write a letter to the editor describing your own experience with these outfits. Because of a couple of problems I have experienced this time, I want to remind you of the Federal law regarding prompt shipment of mail order items. That law states; "If the seller can't ship the merchandise to you in the stated time [from his ad] or within 30 days, he must give you the chance to cancel your order and get all your money back. The seller must notify you of a delay and give you a free means to reply (for example, a postage-paid postcard). If the delay will be more than an additional 30 days [total of 60 days after you ordered] you must give your express consent to the delay. Otherwise the seller must return your money at the end of the first 30 days of the delay." Another point that I want to mention is that there was a seven month time gap, from when I first requested catalogs from the dealers to when you read this, so price information may no longer be accurate. You can verify that by sending a stamped-self-addressed envelope to the dealer for up-to-date information. Finally, each of these dealers has been sent a copy of the first draft of my review, and they have been invited to send in a rebuttal statement,

if they wished to do so. Only one responded this time, and their statement will be found at the conclusion of this column.

Radio Showcase, PO BOX 4357 Santa Rosa, California 95402 advertised their free "mini" catalog in the SATURDAY EVENING POST. I received the catalog exactly one week after requesting it, and my tape order was received in a little less than two weeks. The slick and very attractive catalog has 18 pages of about 700 programs available on cassette. It also gives information for purchasing their complete 5000 show catalog. Basic price is \$4.00, plus shipping, for a lone hour cassette. But, I took advantage of a special offer of one hour tapes for \$2.00. The tapes were attractively packaged, but I could not tell what brand of tape was used. All shows in the catalog carry sound ratings. These vary somewhat from the usual rating systems, but they were carefully explained and I found myself in complete agreement with the ratings that they attached to each of the six shows (four cassettes) that I received from them.

A somewhat obscure magazine called GOOD OLD DAYS was where I found the ad for Nostalgems,, 6308 West Eden, Milwaukee, Wisconsin 53220. Their catalog, which costs \$1.50, arrived in about a week and a half. My order also took a week and a half. The catalog came with two rather lengthy supplements. By far the vast majority of shows are musical programs, so if that is an area that appeals to you, this is certainly the largest listing of such shows that I have seen. The cassettes I received were "name brands", but one of them was on a used cassette. This is a custom taping operation at \$5.00 for an hour long cassette, which includes shipping. By "custom taping" I mean that you get to select just what shows you want on the cassette. You do not have to accept a set format. Every show carries a sound rating, and while there is no explanation of these ratings, they do appear to be the usual standards, and I found myself in general agreement with their claims.

An article in TRAVEL AND LEISURE magazine led me to Ballymote Tape Library, 223 Katonah, New York 10536. It took their catalog about two weeks to

arrive, and my order for cassettes was received in about two and a half weeks. The catalog, which is free, is extremely tiny for those of us with any size collection at all. In fact, it lists only 19 cassettes. I was, however, able to find four cassettes, in stereo, that were new to me. The catalog gives no sound ratings, but although I encountered two drop-outs on one of the shows, my over all rating for each show was "excellent." These shows appeared to be from BBC and I received more than the usual one hour on each of the cassettes. I could not identify the brand of tape used. Each cassette us \$4.95 plus shipping.

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P. SP. Waggoner (Crown Amusements), P. O. Box 174, LaFontaine, Indiana 46940, was another who ran his ad in GOOD OLD DAYS. His catalog was advertised for \$1.00 and there was a statement about "quick professional service." I sent in my dollar and when nothing was received after 42 days I wrote a follow up letter. Still no response, so after 63 days I wrote again, this time including a stamped envelope for a response. Nine days later I received the catalog, but no explanation for the delay, and the stamped envelope was not returned. The delay was not caused by a wait for a new catalog, as it was obviously an old one with several inked in corrections.

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I received a quicker response for my order for tapes. Those arrived just 10 days after I sent for them. The price was \$5.00 for a one hour cassette, plus a shipping charge. With my order there was a note that they were now reducing the price to \$4.00 for a cassette. They state that the only form of payment that would be accepted was a money order. That added \$1.00 to my cost, and a great deal to the inconvenience. They listed a large number of religious programs, something I have not seen in other catalogs. All together, I would estimate that the catalog has over 450 shows. The tape used was Maxell. There are no sound ratings in the catalog. It simply states that all programs "have clear sounds." The original magazine ad stated that "all programs have good sound quality." I ordered three cassettes (six shows). I rated two of these as "good", as they had quite a bit of sound waver in them. The other four were "very good" to "excellent."

Leo H. Gawroniak, Box 248, Glen Gardner, New Jersey, 08826, ran a full page ad in the LISTENING GUIDE TO CLASSIC RADIO PROGRAMS. The ad stated that you should send \$1.00 for either the reel or cassette catalog. Because I wanted to be as complete as possible for this column, I sent \$2.00 requesting each. This was only three months after the publication of the new book, so the ad should not be out of date. I received no response to my order, so after six weeks (42 days) I wrote a follow up letter asking what had happened to my order. Still no reply, so three weeks latter (21 more days) I again wrote and this time enclosed a stamped-self-addressed envelope for a response. They didn't even scribble a note on my letter saying they were out of business, or waiting for a new catalog, or whatever, and stick it back in my postage paid envelope. After 92 days (three times that allowed by law) since I sent them my \$2.00 I sent them the first draft of this review. I have still received no response of any kind at all, to my original order, to either of my follow up letters, to my postage paid return envelope or to the draft of this column. After 130 days (more than 4 months) I guess I can assume that I have lost my money.

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LETTERS



Editor's DESK



Dear Mr Snyder,

Thank you for your letter. It is nice that you offer an opportunity for rebuttal to your criticism.

My husband and I have been working together on our "Nostalgems". My job has been putting our collection into a computer--using a database system. (This is a slow data entry process, but a Godsent when it comes to finding a particular song or artist.) I also use the computer to print the catalogues and do the correspondence.

As far as the majority being musical programs--you are correct. We have personally collected these programs. We have collected remotes by orchestras; Jimmy Durrante, Al Jolson, Eddie Cantor and other broadcasts of a musical nature.

We were pleased to learn that you consider our listing a large one. We are constantly adding to that list and another supplement will be printed soon.

Sincerely, Nostalgems

\*\*\*\*\*



■ DON McNEILL, former host of radio's "Breakfast Club," and FRAN ALLISON, star of the old television puppet show "Kukla, Fran and Ollie," shared ribbon-cutting honors for the Museum of Broadcast Communication.

ARTHUR C. NIELSEN JR. also was on hand for the ceremony, held Saturday in Chicago. The museum is dedicated to preserving everything from decades-old radio programs to last week's evening news. The president of the museum is BRUCE DuMONT, political correspondent for WTTW-TV, a public station in Chicago. DuMont said that without some effort, "great historic moments would get lost."

Kr. It Inc. is giving \$400,000 for a 99-seat theater. Nielsen, retired chairman of the A.C. Nielsen Co. — of TV ratings fame — has donated more than \$130,000.

□

NOTICE!!! The meeting for

September will be held on the 2nd Monday of the month.. Sept 14 is the date of THE meeting due to the Labor Day holiday on Sept 7 \*\*\*\*\*

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You can! Just write an article on a place, event, show, etc., dealing with old time radio that you think others would like to read. The article must be typewritten. Include a black and white photograph (no color, please).

Any magazine or newspaper articles or cartoons of interest, or a L.O.C. would also be welcome.



Weber and Fields, vaudeville immortals, brought their act to radio in the early days.



COMEDIANS TALK ABOUT COMEDY--X  
Jimmy Wasn't Led By Nose  
His Motivation Was Fun,

MORE on my interview with Jimmy Durante on his views of comedy:

WILDE: Has the comedy form--what people laugh at--has it changed much since you first began entertaining?

DURANTE: Well, it's changed a little ... but comedy is the same. Just bringing it up to date and change in locales and ... comedy never changes ... it's the same, I think, for the last hundred years.

WILDE: People laugh at the same things?

DURANTE: Yes, yes ... but there's a different kind of comic coming up today -- in the last few years -- the stand-up comedian ... not the "physical comedian ... a guy who talks mostly. But I advise any comic ... they never get anywhere imitating anybody. There's never been an imitator that ever got to be a big star -- that I know of.

WILDE: I once saw you at Copa City in Miami Beach and toward the end of your act you were smoking a cigar. You took a deep puff, looked directly at the audience and blew smoke at them. It got a tremendous laugh.

Bob Curran is on vacation. His daily columns will resume early in March.

How do you explain something like that seemingly simple piece of business getting such a big reaction?

DURANTE: Well, I think I must've made some kind of a cute face with it, you know, laughed as the smoke went out ... or maybe I imitated an aristocratic guy. But it had something to do with the face. You know, I'd grimace or do something like this (looks shy) Now that would get a laugh.

WILDE: You made a facial expression?

DURANTE: Afterwards, yeah.



Sophie Tucker Guy Lombardo

WILDE: When you decide to do a comedy song, what are the ingredients you look for?

DURANTE: Now, here's where your jokes come in. I never use a comedy song that I don't stop and put jokes in ... put funny lines in ... because there's no comedy song that's strong enough by itself because you keep going on and the audience loses the lines. I was the first one to do that. Take for instance, "Who Will Be With You When I'm Far Away?" I'm singing along and then it goes out ... and I'm telling a joke. Now as soon as the catch line comes -- " ... the manager!" -- the band comes right in on top of that joke. And if the joke don't go -- you haven't been hurt.

(A TELEPHONE call comes from a Boston reporter asking Durante to comment on a night club fire. Durante says: "That was a wonderful spot ... you felt at home in that place. I don't think the kitchen would be right unless Blinstraub was in there cooking French fried potatoes. He's a wonderful man ... That was a catastrophe ... that fire ... I lost six valises of costumes and music ... I wouldn't go to work for anybody else up there if they gave me ten thousand dollars more than he was giving ... Give that guy a hug and a kiss for me. Thanks for calling.")

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DURANTE: Yeah, if it's good -- if the lines are good, and the verse, you know, if it's a good song, then you have the writers put in jokes -- not jokes, lines -- but it's got to be related to the song.

WILDE: When you get a song you like, how many performances do you try it out

before you decide to keep it in? DURANTE: Well, if you use it, and try it seven or eight performances -- you keep it in ... but you better it. You better it.

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Wednesday, February 26, 1969

## COMEDIANS TALK ABOUT COMEDY—X

# Jimmy Wasn't Led By Nose to Success—His Motivation Was Fun, Not Insecurity

By Larry Wilde

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**WILDE:** You've been referred to as a clown, an entertainer, a comedian — which title do you prefer?

**DURANTE:** Oh, I don't know. I like "Portrayer of Songs." It's nice to be known as a comedian and called a comedian, 'cause a comedian makes people laugh and that's one of the greatest things anyone can do for his fellow beings . . .

People laugh, they forget their troubles. When you're out there and you see two thousand people laugh — like at Blinstraub's or the Latin Casino — you pray to God it never ends. It's wonderful.

**WILDE:** You were the contemporary of another great entertainer — Al Jolson. Audiences have the same love for you they had for him. Are you and Jolson the same in any way?

**DURANTE:** Well, I think we are, a little bit. He's a portrayer of songs. He put over a song . . . a lot of heart . . . and that's my forte, too, I think, songs.

**WILDE:** Through the years you've built up a love relationship with your audience. Is that quality essential for a comedian to maintain?

**DURANTE:** Yes, definitely. The audience today can't through television — spot a phony in a minute. The minute they look at him they know if he's sincere . . . if he's not sincere.

And if people are not sincere that television set sure brings it out. They know right away. It's like D. W. Griffith said to me once: "The minute a performer comes out on the floor, they either got it or they ain't."

**WILDE:** The critics say your enormous popularity comes from an emotional rapport with your audience. They talk about the magic that happens between a performer and the audience. Is it possible to explain what that magic is?

**DURANTE:** I don't know. You come out with the band playing and try to get the feeling on the floor that it's a party . . . You try to make them feel they're sitting in their own homes, having a lot of fun . . . and they're part of it . . . and you like to get intimate.

And I can tell you we're having as much fun as the audience. It's no phony . . . and the audience is with you a hundred per cent.

**WILDE:** Do you think the audience can sense that you're having a good time?

**DURANTE:** That's the first thing they always say — "You seem to enjoy yourself as much as we do." And you know something?

We never get a heckler . . . never get a heckler. The only kind of hecklers we get yell: "Hey, Jimmy, sing it there. Come on, Jimmy."

**WILDE:** Most comedians came from poor families and had unhappy childhoods. Do you think these emotional and

psychological scars were the reasons they became comedians?

**DURANTE:** No. Let's place bets. Now, I was born in back of the barbershop on the East Side of New York . . . washroom is out in the yard . . . my dad owned a barbershop.

But we wasn't what you call poverty-stricken. My dad made a nice living . . . we never wanted for bread or a meal. I went to work when I was a kid, selling papers — I worked after school.

But that don't mean we were poverty-stricken, that we didn't eat. And I don't think Jolson or Cantor . . . they didn't have riches, but I think Eddie's grandmother made a nice living.

**WILDE:** Some psychologists believe that we are all motivated by feelings of inferiority. They say, for example, that Eddie Cantor was driven into show business because he was short and because he felt terribly insecure.

Or that Sophie Tucker — because she was fat. Or W. C. Fields, because he was unattractive. Is it possible that you became a comedian because as a boy you suffered humiliation and torment over your nose?

**DURANTE:** No, No, when I was a kid, naturally they made fun of your nose and had many a fight over it, and busted my nose . . . you wouldn't call that . . . my ambition, like I told ya, was to be a great piano player — a ragtime piano player.

And I'd have become a great orchestra leader, like Harry James — I repeat — or Guy Lombardo or any of them.

**WILDE:** You don't feel there's any psychological reason for having . . . ?

**DURANTE:** No, there's no psychological . . . I like to have fun. I love people. I had fun playing the piano, you understand? Since I been a kid . . .

Excerpted from "The Great Comedians Talk About Comedy," by Larry Wilde. Copyright © by Larry Wilde. Published by Citadel Press Inc.

NEXT: A talk with Bob Hope.

# Who Knows This Man? "The Shadow Knows!"

10-8-78

By LARRY SWINDELL  
Knight-Ridder Service

Lamont Cranston may have been a household word, but Bret Morrison never was. His death this week was as obscure as his life had been. The brief obituary hidden in the back pages was bereft of personal revelation. Like most other stalwarts of radio's Golden Age, Bret Morrison was very nearly a nonperson.

Yet once he was a part of all our lives and in an odd way still is, for "The Shadow" had entered into the realm of American folklore. And over most of its long radio tenure, Bret Morrison was The Shadow.

The obituaries got that, at least. But they did not reveal that Bret Morrison was also "Mr. First Nighter," or that he was the compassionate "Speaker" in the long-running religious drama, "The Light of the World." His truly was a splendid radio career... but who knew anything about those? Radio artists may have been the aural equivalent of silent movie stars, but theirs was a phantom celebrity. No one ever recognized them on the street.

Ah, let us return to Sunday nights in decades past. First we are mesmerized by Saint-Saens' "Spinning Wheel," until the music begins to fade under a sonorous voice that asks, "Who knows what evil lurks in the hearts of men?"

The voice is Bret Morrison's and he answers his own question: "The Shadow knows." Then he laughs sardonically and we are set up once again for... The hard and relentless fight of one man against the forces of evil, in a dramatization designed to demonstrate forcibly to old and young alike that crime does not pay.

Fighting crime certainly paid for Bret Morrison, who worked steadily in radio for 30 years and had lived comfortably in retirement for the past decade. He was 66 when they found him dead behind the wheel of his car in Hollywood, where he had earlier failed to make it in movies.

That was a show business oddity of those times: actors moved into radio from the movies, but rarely would a radio actor make it in the movies. The Don Ameches and John Hodiaks were the exceptions that proved the rule.

A blond young man out of Chicago, Bret Morrison broke into pictures in 1932, and his handful of walk-on roles included Noel Coward's "Cavalcade," the Oscar-winning film of the following year. Morrison was British in that one and was castable for almost any foreign accent, for as a speech

major at Northwestern he had mastered dozens of dialects.

He also had the requisite good looks for movies, but bore too strong a resemblance to the already established Gene Raymond. So Morrison turned to radio, which in the '30s offered consolation for many failed movie hopefuls with good voices.

He did not originate the Cranston-Shadow dual role which, during its 20-year radio life, was briefly played by the young, precocious Orson Welles. But Morrison was the actor most easily identified with the role. He played it for 14 seasons until its demise in 1956.

He lived to see his best-known radio show become a staple of trivia games. His "Who knows what evil" entry line has become a standard catchphrase of our workaday conversation, as has The Shadow's parting observation that "The weed of crime bears bitter fruit."

Historically, the Cranston

character was the prototype for Clark Kent, Bruce Wayne, and other superhuman crime fighters who led two lives. The Shadow, born in a pulp magazine almost half a century ago, became on radio the "mysterious character who aids the forces of law and order, and is in reality Lamont Cranston, wealthy young man-about-town. Several years ago in the Orient, Cranston learned a strange and mysterious secret — the hypnotic power to cloud men's minds so they cannot see him."

The customary exposition also carried the tidbit that "Cranston's friend and companion, the lovely Margot Lane, is the only person who knows to whom the voice of the invisible Shadow belongs."

Lesley Woods, whose radio career was comparable to Morrison's, played Margot Lane for nine years. And it was approximately true that she WAS the only person who knew the voice belonged to somebody named Bret Morrison.



Bret Morrison

Desour News 7/24/78

Fascinating echoes of the past

## Old-time radio gems still glitter

Maybe I was born into the wrong generation.

All I know is that I've been tuning in WRGB-TV, Channel 38, this month at 10 p.m. to catch its nightly offering of old TV shows that are just flickering memories from my youth.

And now something even better has happened. WTVR-FM (52.3) is bringing back old-time radio. No, they aren't bringing back the Top 40 from 1953 or 1954. I mean they are bringing back "The Lone Ranger" (which began in 1933 on WXYZ-AM), "Jack Armstrong, The All-American Boy," "Allen's Alley," "The Jack Benny Show," "The Green Hornet," "The Shadow," "Amos and Andy," "Duffy's Tavern," "The Mysterious Traveler," "Groucho Marx" and many others. This six-hour show repeats four times daily.

Of course there is an angle in all of this. WTVR-FM is using this "Golden Age of Radio Festival" as a back door to its commercial radio station. It's not off in some remote corner of the radio dial, but it's not far from it either. It's on Channel 38, and it's on the air every day at 10 p.m.



slick, hard sell for Wheaties and other cereals today is quite different and really all that harmful. Commercials then and now remain as funny and ridiculous as ever. It's a fun to hear an Ipana toothpaste spot while watching a silent Gleason commercial on the tube.

SADLY, however, the "Golden Age of Radio Festival" will end. It would be nice if a local station would use the same format as WTVR-FM. It's a shame that WTVR-FM is planning to say they will broadcast WTVR-FM.



Fred Allen

TONIGHT  
WIBX - 9:30  
MIRIAM HOPKINS  
A QUARTER PAST ONE

# Who Knows This Man?

10-8-78

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character was the prototype for Clark Kent, Bruce Wayne, and other superhuman crime fighters who led two lives. The Shadow, born in a pulp magazine almost half a century ago, became on radio the "mysterious character who aids the forces of law and order, and is in reality Lamont Cranston, wealthy young man-about-town. Several years ago in the Orient, Cranston learned a strange and mysterious secret — the hypnotic power to cloud men's minds so they cannot see him."

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BRET MORRISON

## Fascinating echoes of the past

# Old-time radio gems still glitter

DETROIT NEWS 7/24/78

Maybe I was born into the wrong generation.

All I know is that I've been tuning in WRBD-TV, Channel 50, this month at 10 p.m. to catch its nightly offering of old TV shows that are just flickering memories from my youth.

And now something even better has happened. WTWR-FM (92.3) is bringing back old-time radio. No, they aren't bringing back the Top 40 from 1933 or 1953. I mean they are bringing back "The Lone Ranger (which began in 1933 on WXYZ-AM)," "Jack Armstrong, The All-American Boy," "Allen's Alley," "The Jack Benny Show," "The Green Hornet," "The Shadow," "Amos and Andy," "Duffy's Tavern," "The Mysterious Traveler," "Groscho Marx and many others. The six-hour show repeats four times daily.

OF COURSE there is an angle to all of this. WTWR-FM is using this "Golden Age of Radio Festival" to kick off its country-western audience from its recent WCAR-FM days so it can make the transition into its almost-new contemporary adult sound. But, no matter. It isn't often I get the chance to see (excuse me, listen to) what the old-timers rave about.

So far, I've only been able to catch an hour or two here and 30 minutes or so there each day during the past week. But in that time (and there's still another week to go) I'm beginning to understand why the pre-jockey days shows were called "Golden."

There is a certain magic when Al Jolson fills your living room with radio's "The Jazz Singer." I've seen the film versions (the first "talkie" was Jolson in the same show), but to sit back and "hear" Jolson, as the son of an orthodox Jewish cantor, try to make a go of it in show biz is pure joy and sorrow. You almost forget the marvelous ways the human voice can be used to milk your emotions.



David Eden

As a post-radio All-TV American, things like that are hard to handle. It's not that they're bad. It's that they're so good I'm sorry I missed them all of my life. When you're weaned on rock 'n' roll and jive-talking, you're not used to listening, only to letting your mind drift in and out. So it's a strange feeling to sit and really "listen" for a change. But then I found I could listen and laugh and still do other things with my eyes (like read). Of course, I also left the TV on but turned off the sound. An addict is an addict.

THERE ARE some things, however, that don't seem to change. Listening to Fred Allen the other day made me realize that many of the old digs at Allen have just shifted to TV. Allen, in between his "cuts" at Jack Benny from their famous "feuding days" (something that sent me to a marvelous book on old-time radio, "Tune In Yesterday," to find out the reason), joked around about radio shows being canceled by the networks, game shows ("a sorry commentary on entertainment"), and sponsors. It makes you think about the hours of trashy old-time radio that are quickly forgotten in lieu of the good stuff.

And there are many other things worthy of thought. Listening to the hard sell for Wheaties cereal on "Jack Armstrong" makes you wonder if the

stick, hard sell for Wheaties and other cereals today is any different and really all that harmful. Commercials then and now remain as funny and ridiculous as ever. It's fun to hear an Ipana toothpaste spot while watching a silent Gleem commercial on the tube.

SADLY, however, the "Golden Age of Radio Festival" will end. It would be nice if a local station would dig into the past and program these "oldies" regularly. Although WTWR-FM is planning to carry nightly programs of the old shows from 7 to 8 p.m. for 11 weeks beginning July 31 after the festival concludes, an alternative to the radio jukebox would, I'm sure, be a welcome relief for many. And it could make money. There must be some place or someone who recognizes the timelessness and value of this old stuff. In the meantime, there is another week of Benny, Allen, Tonto, Groscho, Er. Kildare, Gene Autry, Hopalong Cassidy and others.

NBC WHO'S NEWS... Last Thursday after President Carter's first prime-time news conference in recent memory, NBC followed it with a 30-minute program, hosted by Edwin Newman, concerning the Russian dissident trials. While ABC offered "Welcome Back, Kotter" and CBS

dished up "The Waltons," NBC aired a finely crafted mix of news-analysis-theater that helped clarify and bring home the importance of what's happening in the Soviet Union.

It also marked the first time that Henry Kissinger put his foreign affairs expertise to good use for NBC. Both have come under much fire from the press and, although there are some who may disagree with the former secretary of state, his remarks about the Carter administration's blunders in dealing with the Soviets (he said they should have postponed the SALT talks while the dissident trials were in progress) provided some necessary food for thought.

What makes NBC's commitment to a news special of this nature noteworthy is that it represents NBC president Fred Silverman's verbal commitment to more news and information in prime time. Although CBS still clings to the "Tiffany" news label and ABC likes to say they are leading NBC's pants off in news, it was NBC that took the time (and spent the money) to try to better explain to listeners the rationalizations of the "peace negotiations" in Russia. Chalk one up for Fred.

Two Weekends... President Carter's prime-time news conference appears to be the harbinger of Gerald Ruff's show. The administration's new "Media Adviser" was hired to help Carter's public image by finding ways to reach the public. And a press conference in prime time reaches far more people than one during the day.

And a word of thanks to Edwin Newman and NBC for its other special last Thursday, "I Want It Now," a look at California's Marin County. It goes down in my book as one of the finest essays on America seen in some time on network TV. It took an Edwin Newman to bring off such a lucid look at so much self-indulgence.



Fred Allen

**TONIGHT**  
**WIBX - 9:30**  
**MIRIAM HOPKINS**  
 AS GUEST STAR ON

**THE TEXACO STAR THEATRE**  
 with the regular All-Star Texaco Cast  
**Adolphe MENJOU • Ned SPARKS**  
**Charlie RUGGLES • Una MERKEL**  
**Kenny BAKER • Jane FROMAN**  
**Jimmy WALLINGTON**  
**David BROEKMAN'S Orchestra**  
**TEXACO STAR CHORUS**  
 Dramatic sketch directed by  
 the world-famous producer  
**MAX REINHARDT**

PRESENTED BY YOUR  
**TEXACO FIRE-CHIEF DEALER**  
 1-1973-8-11-11



MIKE GROLL/Bufalo News

Frank Boncore listens to one of the 13,000 episodes of serials from old-time radio that he has collected.

## Tapes of Vintage Shows Keep Roster Of Old-Time Radio Club Beaming

By BARBARA GERBER

June 22, 1987

While many people like to fall asleep to soft music, Frank Boncore would rather drowse off to the sounds of "Gunsmoke's" Matt Dillon in a shoot-out, or "The Shadow" bunting his man.

The 40-year-old contract coordinator for the Buffalo Housing Authority is an avid collector of old-time radio programs. He likes to listen to one every night before bed.

"I put a reel on and put it on a timer," he said. "I can flip on a switch and pipe it into my bedroom. I go to sleep to it."

Boncore, who has collected about 13,000 shows in 10 years, is a member of the Old-Time Radio Club. The organization, which was started in Buffalo in 1975, has grown from a local following of 15 to a national membership of almost 200.

The club has a reference library and a reel-to-reel library in the homes of two members in Cheektowaga, and a cassette library in South Buffalo, Boncore said.

Chuck Seeley of Kenmore, one of the

club's founders, said the organization started with 15 people who belonged to the Pop Culture Society at the Erie County Historical Museum. The society sponsored old movies and programs.

Seeley said he liked the informal, loose attitude of the original group, but quit going to the meetings when people became "too intense" about collecting.

Boncore said collecting and trading is a big part of the organization. Local members meet in Cheektowaga to swap shows and talk old-time radio.

In a modern era in which TV sitcoms reign, Boncore said he prefers the humor and suspense of the past.

"When I was growing up, radio was dying," he said. "I spent most of my time watching television."

But drives to his grandparents' house with "The Shadow" playing on the car radio, combined with his mother's insistence that the family replace television with radio before dinner, started him listening to the radio shows.

Since then, he said, he has become interested in the history of old-time radio

and likes to investigate how the sound effects were produced.

For example, he said, the Lone Ranger's horse, Silver, was really a couple of bathroom plungers made to "gallop" through a box of gravel. And in the late-night thriller, "Lights Out," the sound of a man being turned inside out was made by crumbling a tomato basket.

While Boncore makes his hobby part of his sleeping regimen, other members find a variety of other uses for their pastime.

For example, club President Jerry Collins of Lancaster uses parts of his 10,000-show collection as a teaching tool.

An American history teacher at Maryvale High School in Cheektowaga, Collins pieced together parts of programs from the World War II era into tapes that demonstrate how radio personalities advertised the war effort.

Next year, he said, he plans to incorporate clips of old-time radio characters telling high school students what they can do to support their country.



GOING BACK — Jerome Collins plays tapes of old-time radio shows for his son Michael, 10. Mr. Collins, a high school teacher, is seen here in his home in Buffalo, N.Y.

## Who Was Green Hornet? Old-Time Radio Fan

By DAVID SHRIBMAN

Return with Jerome Collins now to the days when the west was young and adventure lay at the end of every trail.

With the flip of a switch he can help you remember Mister District Attorney, champion of the people, guardian of our fundamental rights to life, liberty and the pursuit of happiness.

He can hearken back memories of the Shadow, who aided the forces of law and order and who was in reality Lamont Cranston, wealthy young man about town.

And he can nudge you back to the days when Jack Armstrong, the All-American boy, waved the flag for Hudson High.

ALL THIN boola-boola is the sounds between the radio crackles that Mr. Collins has preserved on tape, 320 audio excursions into an era when housewives followed the adventures of Helen Trent and Our Gal Sunday, and when youngsters allowed three weeks for delivery of the magic

decoders that permitted the forces of good to triumph over the forces of evil.

Mr. Collins is a history teacher at Maryvale High School, and he and the other members of the Old Time Radio Club of Buffalo trade recordings of some of the most famous — and some of the least famous — radio shows of the first half of this century.

At 36, he is a little young to remember the quiver in Father Coughlin's voice when he pronounced the word "America."

but Mr. Collins nonetheless knows as much about old time radio as Fibber McGee knew about Molly.

"WHEN YOU get into this," he said, "you learn lots of things — like the fact the Lone Ranger is the great-uncle of the Green Hornet."

The Lone Ranger's brother's name is Green Hornet.

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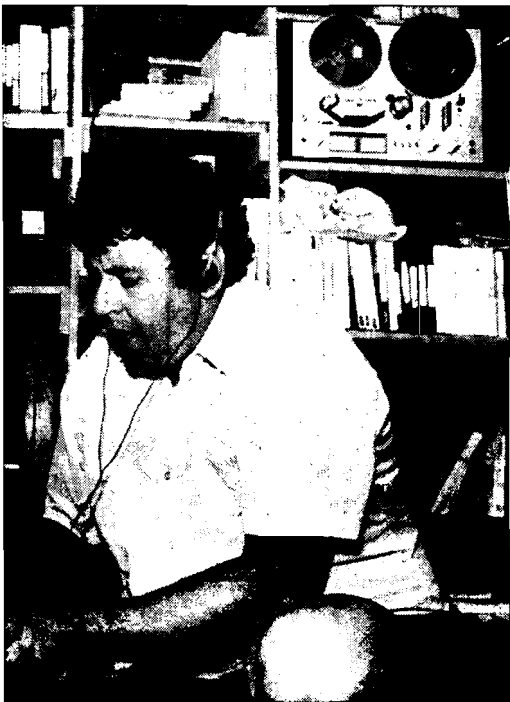
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MIKE GROLL/Bufallo News

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## Radio Shows Keep Roster of Club Beaming

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GOING BACK — Jerome Collins plays tapes of old radio shows for his son Michael, 10. Mr. Collins, a high school teacher, says the tapes offer excellent American history lessons.

## Who Was Green Hornet's Uncle? Old-Time Radio Fan Can Tell You

By DAVID SHRIBMAN

Return with Jerome Collins now to the days when the west was young and adventure lay at the end of every trail.

With the flip of a switch he can help you remember Mister District Attorney, champion of the people, guardian of our fundamental rights to life, liberty and the pursuit of happiness. He can hearten back memories of the Shadow, who aided the forces of law and order and who was in reality Lamont Cranston, wealthy young man about town. And he can nudge you back to the days when Jack Armstrong, the All-American boy, waved the flag for Hudson High.

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"WHEN YOU get into this," he said, "you learn lots of things — like the fact the Lone Ranger is the great-uncle of the Green Hornet."

The Lone Ranger raised his brother's son, a boy who grew to become the father of the Green Hornet.)

Monitoring early American radio as if he were an FCC official in a time warp also has helped Mr. Collins to increase his understanding of America before the landscape was littered with television antennae. "You can learn more about the '40s and '50s by listening to Fibber McGee and Molly, and you can learn loads about the issue of patriotism in this country by listening to the sermons at the end of the Lone Ranger or the Green Hornet," he said.

"YOU CAN tell it was a simpler period," he continued. "It's a slower period. Even with the war you didn't have the tensions you've got today."

The tapes permit him to get on a wavelength with another era. He has, for example, a tape of all the shows broadcast by station WISV in Washington on Sept. 21, 1939.

The broadcast, occurring in the third week of the European war, gives a portrait of the nation more than two years before America joined its destiny with the Allied Forces in World War II.

THE DAY'S listening includes a music show with Arthur Godfrey as disc jockey, a baseball game between the old Washington Senators and the Cleveland Indians announced by Walter Johnson, the Jack Benny Show, and, ominously, a speech by President Roosevelt on wartime neutrality.

Mr. Collins has found there is more enjoyment in listening to America calling than in looking through the television tube.

"Radio makes you think," he said. "It was much better for your imagination. You had to picture something. "When the Lone Ranger came on television," he said, "I was disappointed. It was in black and white. I had visualized the Lone Ranger in color."

BUCKALO EVER-26 NEWS

2/2/78

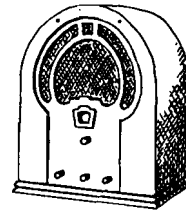
**FIRST CLASS MAIL**

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**THE OLD TIME**

**100 HARVEY DRIVE**



**RADIO CLUB**

**LANCASTER, N.Y. 14086**