



RADIO

NOSTALGIA

NO. 5



THE GREEN HORNET

COLLECTOR'S ISSUE



THANK YOU FOR YOUR CONTRIBUTION

Notice what you are about to see on the following pages is a combined effort of many radio buffs, collectors and just plain people like you and I who give their time, old magazines, pictures, clippings, books, etc., which makes this Fanzine possible. If everyone just gave one magazine or clipping or picture they would get back many hundreds of pictures which no money could buy at any price. Through Radio Nostalgia you get it all, and you get it FREE. (Contributions always welcome.)

PLEASE NOTE

Some of the items in this Fanzine are for subscriber members only. If you are a member there will be an identification number in front of your name on mailing envelope.

Please use this number when making order. Without it I don't know if you are a member or not and order will be returned to you.

All persons sending in a donation of \$10.00 or more will become subscriber members automatically. If you don't wish to become a member let me know. Membership is limited to 1000.

Notice this Fanzine is not to be sold. I sincerely hope that you enjoy reading this new entertaining medium of FREE Fanzines Full of pictures, stories, quizzes, xword puzzles, Decorders, etc. It's your Fanzine. Let me know what you would like to see in upcoming issues.

Please Note: Some of the articles in this Fanzine have been reprinted from material sent in by members. In most cases I have added pictures to illustrate the story. This is indicated by * and date of original article. Starting with

the next issue there will be new features

By Request New Feature. Reprinted articles from magazines which are no longer in print or in business. (Reprinted by Request).

The History of Radio—From its birth up and into the Golden Age with pictures.

Radio Premiums—At a price everyone can afford.

Complete Radio Stories in Print.

The Early Years—New Feature everyone has a favorite story to tell about their early years (4 yrs. - 18 yrs.) Now you have a chance to put it in print so everyone can enjoy it. Type out your story, send it in, and if its interesting we will print it. In this way you will share with others, who in turn will share their favorite story with you.

We are going to offer radio scripts to our readers.

Saturday Matinee Give Away—New Feature we have walked the city streets in five states in search, to find interesting stories and photos for our readers. We have seen 8x10 photos for sale in stores for as much as \$4.00 each. We have gathered them all together to bring back the

Saturday Matinee Give Away. Remember when you went to the movies on Saturdays to see chapters of your favorite stars, and they gave you an 8x10 photo? Well, gang, you have a 2nd chance — you supply the album and R.N.M. will fill it up for you, at the rate of 1 8x10 photo with each issue, up to a \$4.00 value if you could find it. FREE.

Guest Editor — New feature. We are looking for people who can write interesting stories about the Golden Days of Radio.

We will try to get our readers radio premiums at very low cost, for free if possible. If you have a quantity of radio premiums let us know how much you want for them. (Try and keep the price down so all our readers can afford them.)

Upcoming Issues — Gangbusters - One Man's Family - Capt. Midnight - Sergeant Preston and many, many more.

We are also looking for people who wish to donate anything from the Golden Age of Radio, Books — old premiums - old magazines — anything at all.

Letters to the editor are welcome — pro or con.

This magazine will stand independent, calling them as we see them. The opinions expressed in it will be mine (editor). I will honestly try and do my very best to be fair to all concerned. I will always keep the good of the hobby and old time radio in mind when expressing an editorial opinion. You may not always agree with me and this is your right, you are invited to write in expressing your views — and unlike many other magazines I will give you equal time and space and print as many different views as possible. I would like R.N.M. to become a sounding board for all issues affecting our hobbies and old time radio. So give me my say and I will let you have yours. (Editor).

Want to make a friend or better yet? Give a 12 issue gift subscription in your name, a \$60.00 value for a donation of \$10.00 or more. It makes a swell Xmas gift. (How is it possible? Through contributions.)

R.N.M. is looking for old radio magazines such as Radio Stars - Radio Mirror - Radio Digest - Tune-in, Movie Radio Guide, etc. Let us know if you have any and the price you want for them. We are also looking for many other radio related items. Let R.N.M. know what you have and what you want for it. In this way, we can all share them. We are trying to put together a radio museum.

What are we trying to prove?

A. We are going to prove that the old saying of you get nothing for nothing is a *Lie*, and we will make whoever says it eat their words, as you will see in upcoming issues of Radio Nostalgia Magazine.

This magazine is a must for every collector of old time radio.

Thanking Every One for Their Support,
VIRGIL JAMES
Editor



We so urgently need old radio magazines. Join the fight to save old time radio and get those old timers into the fight!!

LETTERS

I just received issue No. 4 of Radio Nostalgia and I really loved it. It's exactly what I am looking for.

New York City, N. Y.

Received issue No. 4 and was very much delighted with it.

Chicago, Ill.

Thank you for Magazine. It is undoubtedly the finest Fanzine of its kind.

Ohio

Just received my first copy of your great magazine. I can't wait until the next issue.

Budd Lake, New Jersey

Just received issue No. 4 and wow! absolutely great. With all the meaningless nonsense on TV. It's great to be reminded of the good old radio Days

Wayne, N. J.

We'll thank you in print for allowing us to re-print some of your stills in Radio Nostalgia Magazine. If you have any old pictures of radio actors or pictures of old radio shows or stories we would appreciate if you would send them to Radio Nostalgia and let us re-print them. In this way we would all get copies of pictures and stories we could get no other way. Note, don't think that picture up in the attic is too small or the old radio magazine in the garage or the old clipping you may have is not important. It's important to all of the readers, so please send them in.

The person who sends in the most material will have his or her name printed in the next issue with their photo if they wish, and will also receive from Radio Nostalgia a full half hour TV show of Ozzie and Harriet on 16mm sound film Free from a radio and TV station which is donating one film per issue. A real collectors item.

Manuscripts are invited on suitable material of a nostalgic or Radio Nostalgic nature with or without photos and illustrations. Editor of Radio Nostalgia will not be responsible for its loss or injury. Please retain a copy for your file's.

RADIO NOSTALGIA



Al Hodge, who played The Green Hornet

THE GREEN HORNET

"Dad," Brit Reid said to his father, Dan, "I know personally that the Green Hornet is no criminal. In his own way, he fights for law and order. Can you believe that?"

Old Dan Reid nodded his gray head slowly. "I think I can believe a lot more than that. I think I know what you are trying to tell me."

The young publisher met the eyes of the man who had built the *Daily Sentinel* into one of America's greatest newspapers. "Dad, I am the Green Hornet."

"I suspected as much," the elder Reid said.

"How could you? The world thinks I am nothing but an idle playboy, dabbling in the newspaper business."

"Son, you've seen the painting on this wall many times. I gave it to you years ago."

"Why yes, Dad—the picture of the Masked Man on the great white horse."

"Everyone knows who he was—he is a part of American history. But the world does not know that the Masked Man is your ancestor, Brit—my uncle, your great-uncle."

"Then I'm—I'm carrying on in his tradition, bringing to justice those he would fight if he were here today."

"Yes, Brit. He would be as proud of you as I am."

Faintly, the "William Tell Overture" played through this scene on *The Green Hornet*. At the time, this struck me as having tremendous significance, a sense of purpose and continuation, world without end.

The Green Hornet certainly was a descendant of *The Lone Ranger*. George W. Trendle's intention of developing *The Green Hornet* in the mid-thirties was to put the Masked Rider of the Plains in modern dress, and he patterned other aspects of the new program after his established success.

Like the Ranger, the Hornet wore a mask and hid his identity behind a colorful assumed name. (The Green Hornet called himself that because hornets that are green are the angriest and are the most liable to sting.) Again, like the Lone Ranger, who had his great white horse, the Green Hornet had distinctive transportation, his super-powered car, the Black Beauty (complete with a buzzing Hornet horn).

Unusual hand weapons were also the marks of both men. Instead of the Ranger's six-guns loaded with silver bullets,

the Green Hornet had a gas pistol loaded with puffs of instant sleep, an even more humane weapon than silver slugs never aimed to kill. Where the Green Hornet departed somewhat from the Lone Ranger mold was that he had a much, much more extensive private life. The Masked Rider of the Plains was a foot-loose orphan, with only Tonto at his side and an occasional visit from his nephew, Dan Reid. The Hornet, Dan Reid's grown son, some thirty-five years later in an only too realistic modern setting, had to cope with a whole "family" of friends, relatives, and employees.

First there was old Dan Reid himself (played by John Todd), who was generally offstage disapproving of his son's playboy life and who had turned over the management of the newspaper to his son to make a man of him.

Then there was Michael Axford, an ex-policeman hired by old Dan Reid to keep an eye on his son and by in-



ference to drag him out of drunken orgies before the cops arrived. Michael was another dumb Irishman, who eventually got a job on the *Daily Sentinel* as a crime reporter even though his apparent intelligence suggested a lack of ability to read, much less write. As an ex-cop, the Irishman hated the Green Hornet, who he considered to be an outlaw, and his one ambition in life was to "nab the Har-nut." He was frequently given to saying to his employer, "Reid, if I were as close to that no good spaul-deen, the Har-nut, as I am to you, why sufferin' snakes, I'd . . ." Gil Shea took the role.

Then there was Miss Lenore Case (Lee Allman), Brit Reid's girl Friday down at the office. She had some romantic interest in the handsome young heir to the Reid family fortune and was no fool in a lot of other ways. Miss Case was the only one of Reid's friends ever to suspect him of being the Green Hornet. Slowly, she seemed to become absolutely convinced of it, although she knew discretion. She would say to Brit Reid, "Mr. Reid, you know, if I were the Green Hornet, I would go to the warehouse and go in by the third rear exit (which I know is unlocked from a girl I know who works there), and then I would go to the fourth floor . . ." In later years, rather anticlimactically, Reid took her into his confidence and gave away his "secret."

Another regular was Ed Lowery (Jack Petruzzi), the star reporter for the *Daily Sentinel*. Like all reporters, he never pressed his suit and had a special contempt for politicians who he invariably referred to as "crooks." He had more than a grudging admiration for the Green Hornet, who, though he might be a crook, at least was a crook with style.

Finally, there was Kato, the oriental houseboy who went along on Reid's missions, driving the Black Beauty. It's



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a good story that Kato became Filipino the day after Pearl Harbor. Even some of the people on the show tell it. It isn't true, however. Kato was described as being a Filipino of Japanese ancestry as far back as 1940. Once again, the sidekick had much of the brains in the outfit. It was he who developed the Hornet's gas gun with its sleeping potions, and he who had souped up the Black Beauty. It was never revealed why such a chemical and mechanical genius chose to work as a valet. Of course, the pay may have been much better than it appeared on the surface, and the work was interesting. (Roland Parker is the man who played Kato.)

The most familiar voice of the Green Hornet belongs to Al Hodge. Hodge not only sounded but looked the part of a hero. He played Captain Video on television, and continues to play featured parts on the home and theater screens. Bob Hall, then only seventeen, played Brit Reid beginning in the war years when most leading men of draft age were in the Army. Hall is now a New York disc jockey. Jack McCarthy followed him.

When the program first went on the air, it began with the announcer saying, "The Green Hornet. . . He hunts the biggest of all game—public enemies even the G-Men can't catch!" (Naturally, J. Edgar Hoover objected to this slur and the line became, "Public enemies who would destroy our America!") "With his faithful Japanese valet, Brit Reid, daring young publisher, risks his life that criminals and racketeers within the law may feel it's weight by the sting of the Green Hornet!"

After the standard opening, augmented by "The Flight of the Bumblebee," came an almost equally standard story. Through his connection with the *Daily Sentinel* Reid would learn of a racket that the law seemed unable to touch. With Kato, he would step through a secret panel in the rear of his clothes closet and go down a narrow passage built within the walls of the apartment house and enter a "supposedly abandoned warehouse" (in the very earliest shows, a "supposedly abandoned livery stable!" It is interesting to speculate on the neighborhood in which Brit Reid lived, where a luxurious apartment building was back-to-back with a supposedly abandoned warehouse). They would enter the "sleek, super-powered car of the Green Hornet," the Black Beauty. Reid would press a button and a section of the wall would rise automatically. Then the car would swing out onto a "deserted side street" where there was never anyone to see the section of wall closing automatically behind the Black Beauty. The Green Hornet was off on another mission!

On one occasion, having learned of a crime in the making, Reid drove to the home of a suspected crook named Tolliver.

TOLLIVER: You're masked! What do you want?

HORNET: You, Tolliver!

TOLLIVER: Y-you are the Green Hornet!

(TELEPHONE RINGS)

HORNET: Don't touch that phone. You are coming with me.

TOLLIVER: I won't leave this room. How did you get in here?

HORNET: The door, of course. I have keys that fit most doors. We can't waste time. Shall we go with you walking, or shall I carry you?

TOLLIVER: Neither one. I'll be . . . (COUGHS) that gun. Gas in that gun. Knocking me out . . . (COUGHS) Hornet, you devil . . . (BODY SLUMPS TO FLOOR)

Later, Tolliver regained consciousness in a secret hiding place of the Green Hornet's. As he lay bound, Tolliver heard the masked man tell him he knew all about Tolliver's sweet little insurance-collection racket. Tolliver advertised for men who were willing to work outside the United States and who were anxious to learn a new trade. The men who answered were put through a few weeks of

training that enabled Tolliver to claim these new men were valuable to his company. He then had a reasonable excuse to take out on them insurance policies up to half a million dollars each, which he would collect when the employee had an unfortunate accident. It was a good racket, all right, and the Green Hornet wanted in on it.

Tolliver's protestations that there was no racket meant nothing to the owner of the Black Beauty. Nothing Tolliver had to say, not even Tolliver himself, meant anything to the Green Hornet. The Hornet didn't deal with small fry, with figureheads. He wanted the name of the man behind Tolliver, the silent partner in the racket. The Green Hornet demanded to be told the name of the boss of the outfit known as Foreign Industries. Still, Tolliver kept his silence.

Cheerfully, the Hornet pointed out the goggle-masked Kato in the corner. He was an Oriental and knew all sorts of interesting things to do with a knife. The masked man retired, apparently to let the crook think over all he had heard of the tortures of the mysterious East.

Let us recall fondly that the Green Hornet *really* wouldn't have sliced Tolliver apart inch by inch. He was not as pragmatic as modern antiheroes in such matters. While not a stickler for the law, and not above a little good-natured boyish blackmail or burglary, Brit Reid stopped short of either messy or neat homicides. He managed to get by on a certain craftiness.

Actually the Green Hornet only wanted to let Tolliver escape and take him to his leader. Tolliver unwittingly complied. Then the Hornet forced the boss, Hendricks, into writing some incriminating notes by a complex maneuver (*The Green Hornet* plots by Fran Striker were more sophisticated than those of supposedly adult radio thrillers). The Hornet also got Hendricks to turn over a good deal of money to him (to be used for good works later).

HORNET: Listen to me, Hendricks, I've said you should be made to pay in full for what you've done. You will be made to pay in full, but I promised you that I would leave here if you signed those notes. Well, I'll keep my word. The *police* will take care of you.

HENDRICKS: (COUGHS) Gas! Gas . . . I can't . . . (BODY HITS THE FLOOR)

Then the Green Hornet dashes off in the buzzing Black Beauty, Kato at the wheel, one step ahead of Mike Axford and the police. Lowery has a great story for the *Daily Sentinel*.

"Ex-treecce—Ex-treecce! Insurance Racket Smashed!
Daily Sentinel Ex-treecce! Green Hornet Still at Large!"

Time, if not the cops, finally caught up with the Green Hornet. He went off the air in 1952.

The Green Hornet tried to bring the ideals of his archetype, the Lone Ranger, into modern times, and became a hunted criminal. Sergeant Preston brought the ideals of the Masked Man into a framework of officialdom and became rather a cut-and-dried policeman.

Only the Lone Ranger was able to be his own man in his own time successfully—the perfect man in the perfect show. Of all the great characters created by radio, only the Lone Ranger retains the most consistent popularity in the world of the 1960s—through reruns of the filmed TV series, new animated cartoons, transcriptions of the radio program still playing on some stations, phonograph records, comics and premiums.

Although there may someday be a really dreadful version of him in some medium, the real Lone Ranger is safe in the past of radio where his Silver can never be tarnished. Who was that Masked Man anyway? He was our ideals and our dreams and we have never been content to put him away forever. We cannot forget who he was, and who we were then, when we heard that immortal cry: *Hi-Yo, Silver, Aw-a-ay!*"





RADIO NOSTALGIA





THE GREEN HORNET: Paul Urbahns - re: Jay Hickerson.

He hunts the biggest of all game — public enemies even the G-Men can't reach. With his faithful Japanese valet, Kato, Britt Reid, daring young publisher, risks his life that crimes and racketeers within the law may feel its weight, by the sting of **THE GREEN HORNET**.

Thus begins one of the most exciting programs ever to hit the air, which has become a legend in its own time. Charles W. Trendle's famous character has appeared on radio, in the movies, comicbooks, novels, and on television. Trendle's first radio success was the **LONE RANGER**. After the Ranger's success, he wanted to adopt the "masked radio of the plains" formula to modern day times. Attempting to demonstrate the then current evil-doers in the cities—bank robbers, arsonists, racketeers, all were dealt with on the program.

It all started back in 1936 when the radio series was first broadcast. First, I think that I should eliminate a rumor that the show was named **GREEN HORNET** because Green Hornets are the angriest and most liable to sting (from Jim Harmon's book—*Great Radio Heroes*). This is false. Al Hodge who played the part of Britt Reid in the beginning and through most of the episodes, stated on Richard Lamparski's program, **WHATEVER BECAME OF . . .** that they could not copyright the name "The Hornet" without an adjective. Therefore, they chose green. Actually, who ever heard of a pink hornet? It could have been, though.



The radio series appeared on several different networks but originated and was always produced by Trendle in Detroit at the studios of WXYZ. The main characters of the series were: **BRITT REID**, a handsome young newspaper publisher who at night becomes the famed and dangerous Green Hornet. Although Britt was supposedly a playboy, there is never a scene in the series of him either in a bar or on a night out . . . **KATA**, Britt's driver and houseboy, originally Japanese until WW2 when he became Philippine . . . **LENORE CASE**, always Britt Reid's secretary and girl friend. She always had a hunch that Britt was the Green Hornet but didn't know until one day when Britt takes her into his confidence . . . **MICHAEL AXFORD**, originally hired by Britt's father as a police reporter after his useful years at the police dept. were over. Britt keeps Mike on the staff because he is an old family friend and partially for laughs. One of the striking characteristics of the production of the series is that all music is selections from the classical repertoire. The reason is one of finance; no royalties . . . Its influence spread in many ways: 1. fast municipal trouble shooting cars in one large city are called G Hornets. 2. A southern railroad named a train the G Hornet. 3. One of the Navy's deadliest torpedo boats was named the G Hornet. 4. The sales of a milk company in Detroit almost tripled after one year of sponsoring the Green Hornet.



To translate the story of the Green Hornet into high-speed action, a team of 26 people has been assembled. Actors and actresses, writers, sound technicians, every one tops in his field. These 26 artists spend days in planning, writing and producing each program, all with expert direction. The radio series went off the network in 1953. That's about the time networks cancelled most shows and started to concentrate on television. The original tapes have been saved by its creator and are in syndication over many stations this very day. So the GREEN HORNET LIVES ON.

Editor's Note: Paul Urbahns was formerly a radio announcer with WKEE, WSAV, WGNT, and WMUL.

THE GREEN HORNET: Evil in radioland never had a chance with the Green Hornet. Saboteurs, thieves and killers were child's play to him and his manservant, Kato. So says A. Donovan Faust who played the star for a while when Al Hodge went into the navy in 1943. Faust is now vice president and general manager for operations of stations operated by the General Electric Broadcasting Co. Says Faust: The audience then had no visual reference as it does today. Sound was everything. If the script called for the Hornet to be running then I had to jog while I read my lines. If the Hornet was in a fight, I held the script in one hand, punching and slugging with the other.

George W. Trendle, creator of THE LONE RANGER, SGT. PRESTON OF THE YUKON, and THE GREEN HORNET radio classics that took some of the gloom out of Depression evenings, and made Trendle a multi millionaire. Trendle made his first fortune building ornate theaters for the movies in the salad days of silent film. He nearly lost everything when he plunged all his money into Detroit's station WXYZ in 1929. The Lone Ranger, a paragon of innocent purity, rode to his rescue. "The Lone Ranger never smokes, never uses profanity and never uses intoxicating beverages," Trendle primly warned his writers. "And when he has to use guns he aims to maim as painlessly as possible (from Newsweek, May 22, 1972) . . . Warren W. Colston, 74, who played the sheriff in the Lone Ranger died on May 24th, 1972.

DON'T MISS THE NEXT ISSUE OF
RADIO NOSTALGIA BECAUSE IT CONTAINS

GANGBUSTERS

Plus Many, Many More Interesting Articles





THE GREEN HORNET

Although The Green Hornet helped to bring criminals to justice, the police were constantly trying to capture him. They never did though. The Hornet used a gas gun to subdue his enemies but they were only temporarily immobilized...just long enough for him to leave his Green Hornet seal and escape before the police arrived. Axford was an Irishman with a thick brogue who was always kidding Miss Case and using the expression, "Holy crow!" They all worked at the newspaper that Britt Reid published, The Daily Sentinel. Reid's faithful valet, Kato, was Japanese until December 7, 1941, when he suddenly was referred to as "Reid's faithful Filipino valet, Kato."

Both The Green Hornet and The Lone Ranger were created by Fran Striker and George W. Trendle and were broadcast from Detroit where a solid stock company of actors appeared on both programs. There were some interesting parallels between the two programs. The Green Hornet's real name was Britt Reid and The Lone Ranger's real name was John Reid. Britt Reid was referred to as The Lone Ranger's grand-nephew. Each had his "faithful side-kick," Kato and Tonto, respectively. Each had a superior means of transportation, the Black Beauty and Silver. And each one fought crime but not as part of a formal law enforcement agency. Rather, they carried out their adventures as semi-fugitives from the law, always disappearing just before the law took over.

CAST:

- Britt Reid (The Green Hornet)..... Al Hodge (1936-43)
Donovan Faust (1943)
Bob Hall (1943-'46)
Jack McCarthy (1946-'52)
- Kato, Reid's faithful valet.....Raymond Hayashi
Rollon Parker
Mickey Tolan
- Lenore Case ("Casey"), Reid's secretary.....Lee Allman
- Michael Axford, reporter.....Jim Irwin
Gil Shea
- Ed Lowry, ace reporter.....Jack Petruzzi
- Newsboy.....Rollon Parker
- Announcer.....Charles Woods
Bob Hite Mike Wallace
Hal Neal Fielden Farrington

CREATORS:
Fran Striker George W. Trendle

PRODUCER-WRITER-DIRECTOR:
James Jewell

DIRECTOR:
Charles Livingstone

THE GREEN HORNET



He hunts the biggest of all game! Public enemies who try to destroy our America!

With his faithful valet, Kato, Britt Reid, daring young publisher, matches wits with the underworld, risking his life that criminals and racketeers, within the law, may feel its weight by the sting of The Green Hornet!

Ride with Britt Reid in the thrilling adventure
..... The Green Hornet strikes again!



The

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THEATRE



Based on the radio dramatic adventure serial "THE GREEN HORNET"

JAKE SAGO'S WORK ON THE TWIN BRIDGE JOB AROUSED THE SUSPICIONS OF BRITT REID. BUT IT WASN'T UNTIL THE COLLAPSE OF THE FIRST BRIDGE THAT THE DAILY SENTINEL'S PUBLISHER DECIDED TO DO A LITTLE INVESTIGATING. AS THE GREEN HORNET.



A CITY OFFICIAL EXAMINES THE BRIDGE WITH JAKE SAGO, THE BUILDER.

WELL, SAGO, THE FIRST OF THE TWIN BRIDGES HAS BEEN IN OPERATION ONLY A WEEK AND PLENTY JAMMED ALREADY.

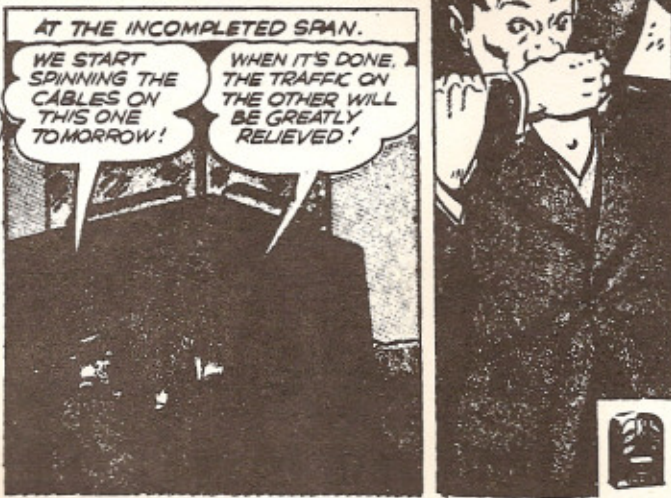
SURE! ME AND MY MEN KNOW HOW TO BUILD BRIDGES.



AT THE INCOMPLETED SPAN.

WE START SPINNING THE CABLES ON THIS ONE TOMORROW!

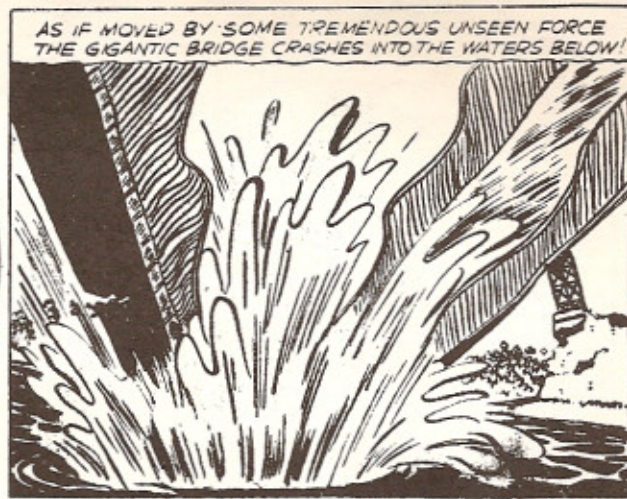
WHEN IT'S DONE, THE TRAFFIC ON THE OTHER WILL BE GREATLY RELIEVED!



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THEATRE



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THEATRE



LATER AT THE OFFICE OF THE DAILY SENTINEL---

I KNOW YOU HAVE TO PRINT THE NEWS BUT RIGHT NOW THE PUBLICITY WOULD KILL MY BUSINESS. HERE - THIS IS YOURS IF YOU SQUASH THE STORY

SACO, WE NOT ONLY PRINT NEWS, BUT WE PRINT ALL THE NEWS!

AND WE DON'T TAKE BRIBES EITHER! NOW GET OUT!

CRACK!

OKAY! REID DIES!

LEAVING REID'S OFFICE, SACO MAKES A CALL...

RADIO NOSTALGIA

SACO'S IDLE THREAT WAS FOR REID --- NOW THE GREEN HORNET TAKES OVER --

BRITT REID, THE PUBLISHER - TRANSFORMED INTO THE FEARLESS GREEN HORNET - SPEEDS TO THE RESCUE OF HIS REPORTER

AFTER THE ARGUMENT I HAD WITH SACO I'M AFRAID IT WON'T GO SO WELL WITH AXFORD! DRIVE TO THE WRECKED SPAN I HAVE A HUNCH AXFORD'S IN TROUBLE!

STOP HERE, WE'LL WALK THE REST OF THE WAY

LOOK! SOMEONE'S OVER THERE!!

A SPECIAL GUARD AT THE SHACK I'LL BET AXFORD'S IN THERE!

IT'S THE GREEN HORNET -- I'LL FINISH HIM OFF!

BUT THE HORNET STRIKES SWIFTLY!

THAT'LL HOLD YOU FOR A WHILE!

GAS.. A-A-GGH!

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THEATRE



The

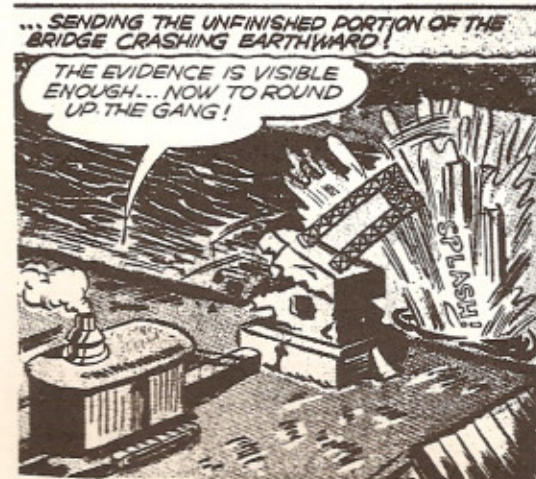
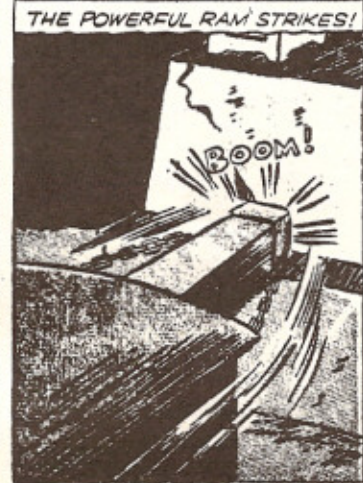
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THEATRE



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THEATRE



INSTANTLY, THE FEARLESS HORNET LEADS AT HIS ATTACKERS.

LOOK OUT, BELOW!



COMPLIMENTS OF THE GREEN HORNET!

CRASH



YOU BOYS DESERVE MORE THAN JUST A LITTLE SLEEP -- BUT RIGHT NOW, IT'S SACO I WANT!



RADIO NOSTALGIA

FEARING THE WRATH OF THE HORNET, SACO SPEEDS OFF...

LOOKS LIKE I LOST HIM... NO, WHAT'S THIS?

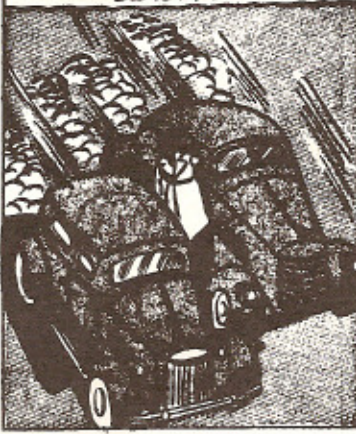


... BUT THE HORNET'S TRUSTED VALET ARRIVES IN THE NICK OF TIME!

NICE WORK KATO, COULDN'T HAVE PICKED A BETTER TIME TO GET HERE! AFTER HIM!



SACO'S CAR IS NO MATCH FOR THE SUPER-CHARGED BLACK BEAUTY!



THIS TIME WE SETTLE THINGS, SACO!



HERE'S YOUR REWARD !!

NOW TO GRAB THE WHEEL AND STOP THIS CRATE!



LATER--AT THE STATION AS THE POLICE RETURN AFTER ROUNDING UP SACO'S MEN!

LOOK, CHIEF! IT'S SACO!

WELL, I'LL BE...! SOMEBODY DELIVERED HIM RIGHT UP TO THE SERGEANT'S DESK!





THE GREEN HORNET



1010-59 FFE



RADIO NOSTALGIA - P. O. BOX-8007-UNION CITY, N. J. 07087



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- EITHER 78 OR 45 RPM

EACH RECORD

ONLY 35¢

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HEAR THESE DRAMATIC ADVENTURES ON YOUR OWN PHONOGRAPH



THE CASE THAT MADE PRESTON A SERGEANT

Of all the desperate men who were drawn to the Yukon by the Gold Rush, only one proved too clever for the Northwest Mounted Police. But Sgt. Preston and King never gave up the trail. Actually hear how they "got their man" despite overwhelming odds.



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A foundling puppy is raised by a huge wolf . . . taught the ways of the wild by his foster parent until he becomes a wonder dog with super courage, stamina and wisdom. Listen to this dramatic story in which Sgt. Preston and King form their undying friendship.



THE CASE OF THE INDIAN REBELLION

The grave issue of war or peace depends on the wonder dog Yukon King. For it is King who must outwit a tribe of rebellious Indians . . . travel across miles of unfriendly wilderness to alert reinforcements in this suspense-packed Sgt. Preston adventure! Don't miss it!

SPECIAL \$100 BARGAIN
All 3 Adventures . . . plus
FREE BONUS RECORD!

Order all 3 records (sending only \$1.00 in cash and 3 Quaker Blue Stars) . . . and we will send you absolutely free a BONUS RECORD of the famous Sgt. Preston theme song, "Challenge of the Yukon." If you already have your records, give this handy order blank to a friend. And ask your Decca Dealer about other new Sgt. Preston adventures.

MAIL THIS ORDER BLANK TO: RECORDS,

CHICAGO 77, ILL.

I enclose 35¢ in cash (no stamps please) and 1 Quaker Blue Star from any of these packages: Puffed Wheat, Puffed Rice, Muffets Shredded Wheat, or Pack-O-Ten. Send \$1.00 and 3 Quaker Blue Stars for all 3 plus Bonus Record.

Please send me record(s) marked below.

- The Case That Made Preston a Sergeant
- The Case of the Orphan Dog
- The Case of the Indian Rebellion
- ALL 3, PLUS BONUS RECORD

Name _____ (Please Print)

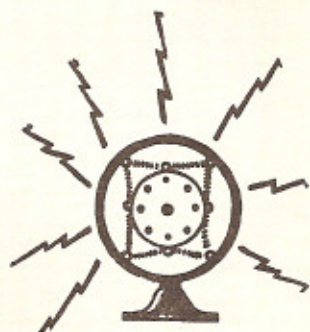
Address _____

City _____ Zone _____ State _____

Offer good only in the U. S. and while the supply lasts

IMPORTANT - Specify speed: 78 RPM 45 RPM

Above is the original ad as it appeared many years ago, which has long since passed on into obscurity, now available to the readers of R.N.M. on cassette. All 4 recordings FREE with a \$5.00 donation to help Radio Nostalgia Magazine bring back the sights and sounds and memories of the golden age of radio.



Radio Nostalgia



Have you heard Adele Ronson and Matthew Crowley as Wilma and Buck in the "Buck Rogers in the Year 2432" program? Very thrilling drama series about this world 500 years hence.



A layer of onions, a spread of liverwurst, a slab of roast beef, two heads of lettuce, tomatoes and cheese, with olives for decoration, and Dagwood is ready to sample his masterpiece

HORIZONTAL

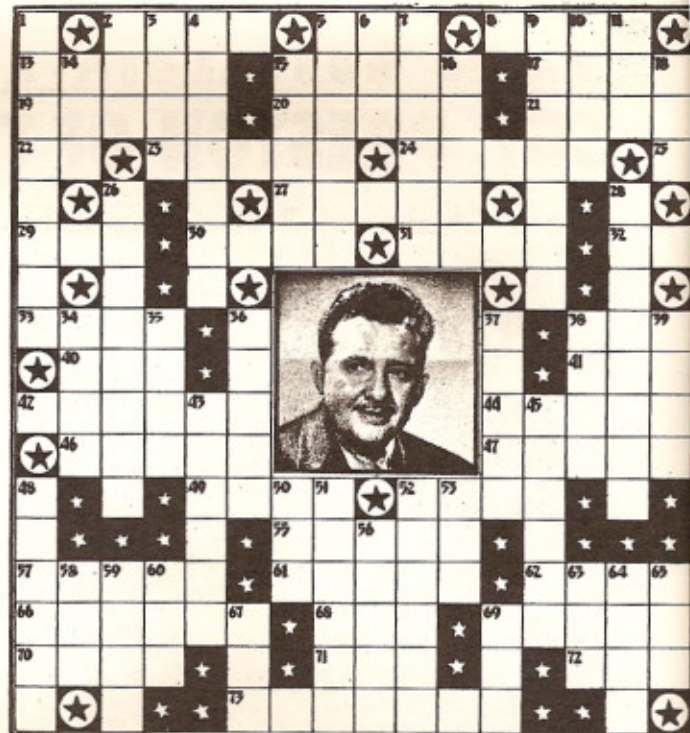
- 2. First name, star in the portrait ("Dr. Christian")
- 5. Mire
- 8. Renown
- 13. A study; an exercise in technique (musical term)
- 15. Welds
- 17. — Jeritza, prima donna
- 19. — Pryor, Jr., bandleader
- 20. — Rich, radio actress
- 21. Sacred song
- 22. Thus
- 23. More refined
- 24. Wen —, announcer
- 25. Knights of Pythias (abbr.)
- 27. Foreign language
- 29. African magical rites
- 30. Wife of a baronet
- 31. Withered
- 32. Linda —, songstress
- 33. Appends
- 38. Bottom of a vessel
- 40. Masculine name
- 41. Greek letter
- 42. Betty —, radio actress ("Pepper Young's Family")
- 44. Be destroyed
- 46. Relative dimensions
- 47. Rain mixed with snow and hail
- 49. Over again
- 52. Martha —, screen star
- 55. Physical effort
- 57. Vacant
- 61. Got up
- 62. Teacher
- 66. Most uncommon
- 68. In no way
- 69. — Ralston, screen and radio actress
- 70. — Kennedy, baritone
- 71. Unit
- 72. Irish Free State
- 73. Generated with energy

VERTICAL

- 1. Last name, star in the portrait ("Dr. Christian")

- 2. Earthenware vessel with handle
- 3. Paradise
- 4. Antennas
- 5. Wynn —, vocalist
- 6. Application
- 7. — Day, tenor ("The 'Jell-O Program'")
- 9. Units of electrical measurement of strength
- 10. Large quantity
- 11. Epoch
- 12. Louise —, screen actress
- 14. More than enough
- 15. Betty —, radio actress ("The Aldrich Family")
- 16. Fishing-net
- 18. Denoting of the same name
- 26. Ignominy
- 28. Norman —, orchestra-leader
- 34. Melodies
- 35. Historical tale
- 36. Johnny —, orchestra-leader ("Johnny Presents")
- 37. Character in "Uncle Tom's Cabin"
- 38. At this point
- 39. Final
- 43. — Heen, radio actress ("Guiding Light")
- 45. Chooses by ballot
- 48. — Andre, announcer
- 50. Highest note in Guido's scale
- 51. Mark —, bandleader ("We, the People")
- 52. List or muster-roll
- 53. Part of "to be"
- 54. — William, screen star
- 56. Famous Daniel
- 58. — West, screen star
- 59. Plunder; booty
- 60. — Jewett, announcer
- 63. An Indian
- 64. Slender
- 65. Over (poetic)
- 67. Kind of dance
- 69. Finish

Answer inside back cover.



SHERLOCK HOLMES
Starring **BASIL RATHBONE** and **NIGEL BRUCE**



In "THE ILLUSTRIOUS CLIENT"

SUNDAY
10:30 P.M. EST



Sponsored by
Bromo Quinine Cold Tablets

RADIO NOSTALGIA

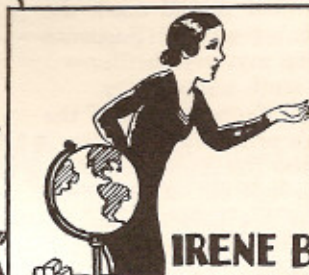
BLONDIE
Situation Comedy

- Blondie.....Penny Singlet
Alice White
Patricia Van Cleve
Ann Rutherford
- Dagwood Bumstead.....Arthur Lake
- J.C. Dithers, Dagwood's boss.....Hanley Stafford
- Fuddle, the neighbor.....Arthur Q. Bryan
Harry Lane
- Alexander (Baby Dumpling).....Leone Ledoux
Larry Simons
Jeffrey Silverton
Tommy Connor
- Cookie.....Marlene Ames
Joan Ralston
Norma Jean Nilsson
- Cora Dithers.....Elvia Allman
- Herb Woodley, the neighbor.....Frank Nelson
- Alvin Fuddle.....Dix Davis
- Harriet.....Mary Jane Croft
- McGonigle.....Howard Petrie
- Dimples Wilson.....Veola Van Dyke
Lurene Tuttle
- Announcer.....Bill Goodwin
Howard Petrie

RADIO NOSTALGIA SCRAP BOOK

ED WYNN

"THE PERFECT FOOL"
HAS A COMPILATION OF
80,000 PRINTED JOKES.

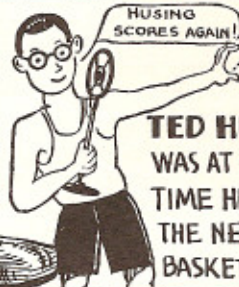


$$\begin{array}{r} 43 \\ \times 9 \\ \hline 387 \end{array}$$

George

IRENE BEASLEY

WAS SUPERIN-
TENDENT, PRINCIPAL
AND TEACHER OF
SEVEN GRADES
SIMULTANEOUSLY.



HUSING
SCORES AGAIN!

TED HUSING
WAS AT ONE
TIME HIGH SCORER OF
THE NEW YORK STATE
BASKETBALL LEAGUE.

Dagwood Bumstead, of the CBS Monday night "Blondie" sketch Bumsteads, has a huge capacity for getting into trouble, also a lot of empty space between his ears and in his stomach



Dag cuts a loaf of bread in two and smears the halves generously with butter, because butter always goes with dainty sandwiches

**TONIGHT
BACK FROM
SUMMER
VACATION**

BLONDIE

FIRST FAMILY
OF THE FUNNIES—
FUNNIEST FAMILY
ON THE AIR

9:30 P.M.

ON THE AIR FOR

CAMEL



After the refrigerator raid for a pre-bed sandwich, Dagwood begins the construction (above) with Blondie's wifely advice



TEN YEARS OF

1940's ★

WHEN Agnes Moorehead steps to the CBS microphone in September it will mark the tenth anniversary of Suspense—radio's top mystery thriller—and the sixth anniversary of "Sorry, Wrong Number," the program's prize-winning play. . . . Aggie, who frightens millions of people half out of their wits each time she performs in "Sorry," claims that she even scares herself. "I can't bear to go home alone when it's over," she laughs, "and I find myself checking doors and windows before I go to bed." Many of her listeners become even more frantic. After each of the five previous "Sorry's" a number of people have been so carried away by her mounting terror and hysteria that they have grabbed telephones and tried to get the police to protect the poor invalid. . . . Miss Moorehead admits that, when she first read the script, she turned it down—"Because I thought it was morbid and people would turn it off." But a second reading made her change her mind. Now "Sorry," with Agnes Moorehead doing the honors, is recognized as one of the most famous plays to come out of radio, has been translated into nine languages.



Red Skelton scared himself when he did "The Search for Isabel."



James Mason, as a master detective in play, "Banquo's Chair."



Danny Kaye got goose-pimples when he starred on Suspense.



Bette Davis gets into the act in "Good Night, Mrs. Russell."

**SORRY,
WRONG
NUMBER**



Elliott Lewis greets First Lady of Suspense, Agnes Moorehead (see rt.).



EXPLAINING



Suspense

Ace Thriller Celebrates a Decade in Radio

WITH ten chill-packed, horror-filled years behind it, Suspense goes into its eleventh season in 1953, still the unchallenged champion of radio thrill-theatre. Since the first Suspense drama hit the airwaves the producers of the program have been providing top-flight psychological dramatic fare and featuring the most brilliant stars of stage and screen in its leading roles . . . The creators of Suspense make it quite clear that theirs is not just another whodunit show. It is in a class by itself. In the typical Suspense yarn there is usually a single dramatic situation in which suspense is built to an excruciating pitch before the sudden "twist" ending. In the past decade Hollywood's brightest stars have flocked to the Suspense microphones, because of the fine direction that has distinguished the show, and the prestige a Suspense appearance has come to mean. Not only dramatic actors but comedians, as well, have starred in the spine-tinglers. Red Skelton, Danny Kaye, Bob Hope, Lucille Ball, and many other funny-folk have taken their first crack at serious characterizations on Suspense, and have done very well, too. . . . The current producer-director of Suspense is Elliott Lewis, who is also known to radio listeners as Frankie Remley on the Phil Harris Show. He predicts at least another decade of Suspense. And no doubt when the show celebrates its twentieth anniversary, Agnes Moorehead will still be making millions tremble with Suspense's all-time prize play, "Sorry, Wrong Number."

FRUSTRATION

TERROR



Suspense is heard on CBS Radio, Mon. at 8 P.M. EDT, for Electric Auto-Lite Co.



1. As housekeeper for the Henderson family, Beulah shares their troubles and laughs, helps solve their problems and ease their worries. Beulah doesn't devote her whole time to the Hendersons though. There's her boyfriend, Bill, for instance. He's a great big hunk of a man who loves Beulah, but feels that marriage isn't anything to rush into. But Beulah isn't a gal to give up easily.



RADIO NOSTALGIA



Actress Hattie McDaniel was well-known to movie audiences long before she started in radio as Beulah, but even a seasoned veteran can have butterflies in her stomach at the microphone. "I thought I'd never get through those first few broadcasts," says Hattie. She did though, and admirably, now having two full sessions to her credit. Hattie's first movie appearance was as Queenie in "Show Boat," but she is best remembered for her Academy Award portrayal of Mammy in "Gone With The Wind."

Hattie lives in Hollywood, drives her own car and has a reputation as a fine cook.

With Hattie on the Beulah show are Hugh Studebaker, who plays Harry Henderson, Beulah's employer; Mary Jane Croft as Harry's wife, Alice; and Henry Blair as their son, Donnie. Ruby Dandridge is Oriole, housekeeper next-door and Ernest Whitman plays Bill Jackson, the man Beulah sometimes despairs of ever getting roped and tied. But while there's life, there's hope is her motto—and there's a lot of life in Beulah.



Beulah

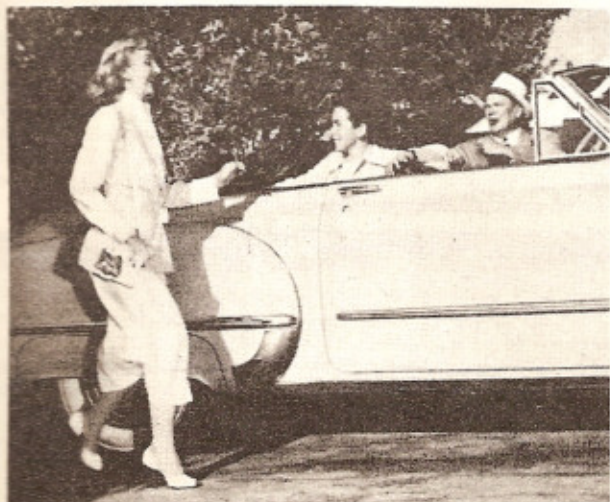
She's a gal with a smile on her face, a song in her heart, a load on her feet . . .
and as the Hendersons' housekeeper, she's rapidly becoming a national institution



2. Beulah serves breakfast—and advice—to the Hendersons—Alice and Harry and their son, Donnie.



3. Beulah always says that she gives her boyfriend, Bill, plenty of rope but he refuses to tie the knot.



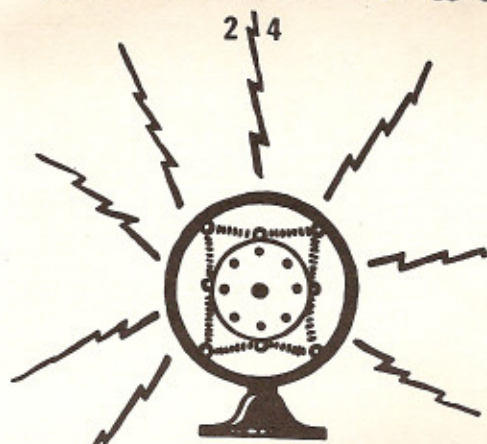
4. Sunday is Beulah's day off and rather than stay home without her, the Henderson family goes out.



5. Beulah's wit shines when she gossips over the wash with Oriole, the next-door housekeeper.

RADIO NOSTALGIA

QUIZ



On the dark side of thirty, when the hair begins to thin, the delicious disease *nostalgia americanus* spreads like a warm plague from one to another of our contemporary friends. "Did you ever get a Lucky Stick? . . . do you remember Big Little Books? . . . was it Margaret Dumont in all those Marx Brothers pictures? . . . I can sing the entire theme of "Little Orphan Annie" . . . whatever became of Sonja Henie? . . . The Lone Ranger's horse was Silver . . . what was the name of The Green Hornet's servant? . . . Mr. Keen's side-kick? . . . Fred Allen's Chinese detective? . . ." And on, and on and on at parties, the office and occasionally in fitful dreams.

Radio . . . it seems to us . . . holds an almost endless supply of these answerables and, too often, *unanswerables*. Old radio, that is. Radio's *golden age*, when we ran home from school to catch up on Tom Mix's latest adventure, when we tuned in to hear Mr. First Nighter show up just in time for the rise of the curtain at the Little Theater off Times Square and we waited with the nervous fidgets for The Whistler's whistle. If you, like us, are in this generally ancient age-group perhaps you'd like to try your hand at the quiz below.

There are no prizes; just a pleasant trip backwards. It's a test well calculated to keep you in . . .

We'll have our quiz in a moment . . .

but first, a word from

THE SPONSORS.

There was a fantastic sponsor loyalty in radio . . . so much so that many programs became inseparable from the image of their sponsor. If we give you the sponsor, can you give us the program?

1. Spry
2. Lux
3. Cream of Wheat
4. Wheaties
5. Campana Balm
6. Jergens Lotion
7. Chase and Sanborn Coffee
8. Ovaltine
9. Oxydol
10. Johnson Wax



ANSWERS:

1. Spry was the long-time sponsor of AUNT JENNY and her real-life stories. She and Danny (played by Dan Seymour) would sit in her sun-lit kitchen and sample the goodies she made with Spry as the story unfolded.
2. Lux . . . presented Hollywood on THE LUX RADIO THEATER. This program, whose best-remembered host was Cecil B. DeMille, presented radio adaptations of motion pictures with as many of the original stars as could be encompassed by the budget.
3. "Cream of Wheat is so good to eat, yes, we eat it every day" introduced LET'S PRETEND a long-running Saturday morning children's program presided over by Nila Mack. CBS considered LET'S PRETEND such a high quality program . . . and it was . . . that they hesitated over whether to have a sponsor at all. Finally they decided that Cream of Wheat was of equal caliber and they

accepted the product as the program's sponsor. How times have changed.

4. Wheaties, Breakfast of Champions, sponsored JACK ARMSTRONG, THE ALL-AMERICAN BOY. Jack, and his friends Billy and Betty Fairfield, attended Hudson High School for whom they daily waved the flag but never seemed to stay around long enough to graduate. They were always off on some adventure with their Uncle Jim.
5. Campana Balm, with that push-button device that you clamped to your kitchen wall to dispense the lotion, brought you THE FIRST NIGHTER program, which, though it allegedly emanated from The Little Theater off Times Square, was actually broadcast from Chicago for most of its career.
6. Walter Winchell ("Good evening, Mister and Mrs. North and South America and all the ships and clippers at sea. Let's go to press. Flash!") was sponsored by Jergens Lotion while it was THE JERGENS JOURNAL.
7. Although Chase and Sanborn coffee sponsored several programs during RADIO'S GOLDEN AGE we remember Edgar Bergen and Charlie McCarthy best. Sunday night. Eight o'clock. Right?
8. If you're our age you had a LITTLE ORPHAN ANNIE Ovaltine Shake-Up Mug. Maybe you still do.
9. Oxydol's own . . . MA PERKINS. That was the announcer's introduction and that's how closely identified that program was with its sponsor.
10. FIBBER MCGEE AND MOLLY was created by writer Don Quinn and Marian and Jim Jordan (Fibber and Molly) expressly for Johnson Wax . . . of Racine, Wisconsin, as we recall. The Jordans had been doing a program called THE SMACKOUTS about a garrulous shopkeeper who was always just "smackout" of everything when the wax company was looking for a new show. They sponsored Fibber and Molly for almost all of that program's life. It became the first program to integrate the commercial directly into the story line. Remember Harlow Wilcox ("Hello, Waxy.") coming to 79 Wistful Vista and after chatting a bit working the conversation around to the virtues of Johnson Wax? Sure you do.

AND NOW . . . WALTZ TIME!

What does that bring to mind? Wayne King's program. That's how it started. Those opening announcements on radio programs never seemed to change from year to year. They did, of course, but many of them were so ingrained in our minds that we can to this day recite them word for word. And so can you. Like, for instance . . . the openings, please, for . . .

1. SUPERMAN
2. OUR GAL SUNDAY
3. THE FAT MAN
4. BULLDOG DRUMMOND
5. BLONDIE

ANSWERS:

- | | |
|-----------|----------------------------------|
| 1. ANCCR: | Faster than a speeding bullet! |
| SOUND: | GUNSHOT AND RICOCHET |
| ANCCR: | More powerful than a locomotive! |





VINCENT LOPEZ



PHIL HARRIS AND ALICE FAYE



RUDY VALLEE

SOUND: LOCOMOTIVE EFFECT
 ANNCR: Able to leap tall buildings in a single bound!
 SOUND: FLYING EFFECT, WIND UP FULL AND UNDER
 MAN: Look! Up in the sky! It's a bird!
 WOMAN: It's a plane!
 MAN: It's Superman!!!!

2. ANNCR: Our Gal Sunday. The story of an orphan girl named Sunday, from the little mining town of Silver Creek, Colorado, who in young womanhood married England's richest, most handsome lord, Lord Henry Brinthrope. The story asks the question . . . Can this girl from a mining town in the West find happiness as the wife of a wealthy and titled Englishman?
 3. ANNCR: There he goes . . . across the street . . . into the drugstore. Steps on the scale.
 SOUND: CLINK OF A COIN
 ANNCR: Height: six feet. Weight: 290 pounds. Fortune: Danger! Who-o-o-o-o is it? The Fat Man!
 4. SOUND: FOG HORN BLAST, FOOTSTEPS, TOLLING OF BIG BEN
 ANNCR: Out of the fog . . . out of the night . . . and into his American adventures . . . comes . . . Bulldog Drummond!
 5. ANNCR: Uh-uh-uh . . . don't touch that dial! It's time for . . .
 DAGWOOD: B-l-o-o-o-o-n-d-i-e!!!!

- Grand. ("Oh, now, I wouldn't say that.")
 5. BOB HOPE never seemed to settle down to a permanent resting place. We can still remember the whistles and cheers from the soldiers and sailors at various bases all over the world . . . especially when Hope would tell a "local joke" on the commanding officer, the mess hall food, the lack of girls or the LaBrea Tar Pits.



"THE NATIONAL BARN DANCE" and THE HOOSTER HOT SHOTS

RADIO NOSTALGIA

YES, I KNOW HE'S A COMEDIAN BUT WHAT DOES HE DO???

HERE THEY AH!

Bill May used that phrase to take us to the locale of AMOS 'N' ANDY. Can you tell us what programs took place in the following places?



1. The little house half way up in the next block.
2. A tea shop in Simsonville
3. A barbershop in Hartsville
4. Summerfield
5. Various armed forces installations around the world.

ANSWERS:

1. VIC AND SADE, that brilliant mid-western serial drama, took place in the little house half way up in the next block. Paul Rhymmer created and wrote this fondly remembered series which stands as a land-mark of broadcasting. Remember Uncle Fletcher? And Rush? And Ruthie Stem-bottom? And Robert and Slobbert Hink?
2. YOUNG WIDDER BROWN ran this little tea shop. Her first name? Ellen.
3. JUST PLAIN BILL dispensed his philosophy and hair lotion in the barber shop in Hartsville. His last name? Davidson.
4. THE GREAT GILDERSLEEVE and his family and cronies lived in Summerfield. The one cronie we remember best is Peavie, the druggist, played by Richard Le

Everybody in radio seemed to have some sort of occupation . . . except for the comedians and Ozzie Nelson. Perhaps you can recall . . .

1. Who worked for The Illustrated Press?
2. Who worked for The Morning Express?
3. Who owned the Daily Sentinel?
4. Who worked for and owned The Fresh Air Taxi Company?
5. Who worked for the A-1 Detective Agency?
6. Who worked for the J. C. Dithers Construction Company?
7. Who worked at Three Oaks Medical Center?
8. Who worked at Jim Barker's Garage but was actually an inventor on the side?
9. Who was Commissioner of Summerfield?
10. Who was a lawyer?
11. Who was a matinee idol?
12. Who was a crime doctor?
13. Who was a counterspy?

ANSWERS:

1. Steve Wilson was the editor of The Illustrated Press, a crusading newspaper, on BIG TOWN.
2. CASEY, CRIME PHOTOGRAPHER was a . . . well, a crime photographer . . . for The Morning Express. Casey was played by Staats Cotsworth.
3. Britt Reid, alias THE GREEN HORNET, was the owner and publisher of The Daily Sentinel.



PHIL COOK



CURLEY BRADLEY



MAJOR BOWES

4. Why, AMOS 'N' ANDY, of course.
5. Strangely enough, Jack, Doc and Reggie of I LOVE A MYSTERY were employed by this rather shadily named outfit.
6. Dagwood Bumstead, the husband of BLONDIE.
7. YOUNG DOCTOR MALONE . . . who remained young for many years on radio . . . was a physician in residence at Three Oaks Medical Center. His first name? Jerry.
8. Although he always considered himself an inventor, LORRENZO JONES . . . "and his wife, Belle" . . . still had to make a buck. So he worked at Barker's Garage.
9. THE GREAT GILDERSLEEVE, who never seemed to have a great deal to do as Water Commissioner. He did spend a lot of time romancing Leila Ransom, the southern belle from next door.
10. Among others, Portia Blake Manning of PORTIA FACES LIFE.
11. Larry Noble, husband of Mary Noble, BACKSTAGE WIFE.
12. Dr. Benjamin Ordway was the CRIME DOCTOR.
13. David Harding was COUNTERSPY.

RELATIVELY SPEAKING

Relations . . . good and bad . . . were an important part of many soap operas, situation comedies and variety programs. Can you straighten these out?

1. What was Baby Snooks' hated little brother's name?
2. Who was The Lone Ranger's nephew?
3. Who was Jack Carson's nephew?
3. What relationship did Myrt and Marge have on the air . . . and in real life?
5. On THE SECOND MRS. BURTON who was the first Mrs. Burton?

ANSWERS:

1. Robespierre was Snooks' gurgling baby brother, as sobbed and cried by Leone Ledoux.
2. Dan Reid.
3. Tugwell . . . as played by Dave Willock.
4. On the air MYRT AND MARGE were just friends. In real life Myrtle Vail, who played Myrt, and Donna Damerel Fick's mother. She played Marge.
5. No, the answer is not Sybil. The first Mrs. Burton was the second Mrs. Butron's mother-in-law. Clever?



"IT PAYS TO BE IGNORANT", HARRY McNAUGHTON, LULU McCONNELL, GEORGE SHELTON, TOM HOWARD.



MARY JANE HIGBY

SOME STRANGE MEN

Can you identify these?

1. Who was The Mental Banker?
2. Who was The Master Mentalist?
3. Who was The Mystery Man?
4. Who was The Man in Black?
5. Who was The Thin Man?



ANSWERS:

1. DOCTOR I. Q. was The Mental Banker who used to give out silver dollars and "two tickets to next week's production here at Loew's Bronxville" for correct answers to many questions. Among other things, this program made the phrase, "I have a lady in the balcony, Doctor" ripe for picking by all the radio comics.
2. Joseph Dunnington referred to himself as The Master Mentalist, although he never claimed to be a mindreader. He said that anyone could do what he did . . . provided you knew how and had thirty years experience.
3. On THE HOUSE OF MYSTERY, child actors would goad Roger Elliott, The Mystery Man (played by John Griggs) into scaring them half to death with mystery stories.
4. The Man in Black introduced you to "tales well calculated to keep you in SUSPENSE". Joe Kearns played the part.
5. THE THIN MAN was Nick Charles who along with his wife, Nora, somehow got themselves involved in crimes every single week.



BABE RUTH AND
GRAHAM McNAMEE



MARY PICKFORD



"THE LIFE OF RILEY"
John Brown, William Bendix

27

... AND SOME MEN WHO PLAYED WOMEN

Because radio was an "invisible" medium it was often possible for men to play the parts of women. On some comedy programs the surprised laughter of the studio audience that occurred at this revelation was totally baffling to the home audience who could only hear what sounded to them like a woman. This is a toughy, but do you know which men played these women?



1. Tizzie Lish
2. Beulah
3. Cousin Cassie (Cassandra Drinkwater)
4. Lena

ANSWERS:

1. Bill Comstock played Tizzie Lish on THE AL PEARCE SHOW. Tizzie gave crazy recipes, opened with "Hello,

folksies!" and always waited while you got a pencil to jot down the recipe.

2. Marlin Hurt originated the part of Beulah on FIBBER MCGEE AND MOLLY. Later Beulah got his/her own show and still later the part was played by another man, Bob Corley, before Hattie McDaniel, definitely a lady, acquired the role for radio and later TV.
3. Cousin Cassie was played by Olyn Landick on DEATH VALLEY DAYS and later THE SHERIFF.
4. The Lena referred to is the Lena of GENE AND GLENN WITH JAKE AND LENA. Glenn was Glenn Rowell and Gene Carroll was Gene . . . and Jake . . . and Lena.

WE'RE A LITTLE LATE, FOLKS . . .

Here are ten miserably hard questions.

Vic and Sade, with their son Rush.

RADIO NOSTALGIA





FRED WARING



"BLONDIE", ARTHUR LAKE,
PENNY SINGLETON,
HANLEY STAFFORD



BING CROSBY



"FIRST NIGHTER"
OLAN SOULE AND
BARBARA LUDDY



RALPH LOCKE



MEL ALLEN

Radio Nostalgia

1. Who played the parts of David and Ricky Nelson originally?
2. On what program did "the boys in the band" throw cigarettes "on the old bass drum for our boys in service overseas"? Who was the star?
3. Who said "You're a LEMAC now!"?
4. Who played "The Mad Russian"? "Parkyakarkas"?
5. What was the name of Nick Carter's adopted son?
6. Did JOYCE JORDAN, GIRL INTERNE ever become a full fledged doctor?
7. Who did the voices of THE JOHNSON FAMILY?
8. Who was Mr. Keen's assistant?
9. On TRUTH OR CONSEQUENCES what was the name of the buzzer? Who was "Miss Hush"? "Mr. Hush"? "The Walking Man"?
10. Where was "Nona" from?

ANSWERS:

1. Although David Ozzie Nelson and Eric Hilliard (Ricky)

- Nelson eventually played themselves, the parts were originated by Tommy Bernard and Henry Blair respectively.
2. BEAT THE BAND . . . and the star was The Incomparable Hildegarde, Hildegarde Loretta Sell.
3. Bob Hawk told full-prize winners that they were LEMACS . . . Camel spelled backwards . . . on THE BOB HAWK SHOW.
4. The Mad Russian was Bert Gordon and Harry Einstein was Parkyakarkas. Both were on THE EDDIE CANTOR SHOW although MEET ME AT PARKY'S was Parkyakarkas' own show.
5. Chick Carter.
6. Yes. In 1942 she became JOYCE JORDAN, M.D.
7. All the voices of all THE JOHNSON FAMILY were done by Jimmy Scribner.
8. Mike Clancy was the faithful unmitigated assistant of MR. KEEN, TRACER OF LOST PERSONS.
9. In the same order, Clara Bow, Jack Dempsey, Jack Benny.
10. Nowhere.





GARY COOPER

Mr. Cooper borrowed this recipe from his mother, Mrs. Charles Henry Cooper. The griddle cakes were a feature of the Cooper ranch in Montana.

BUTTERMILK GRIDDLE CAKES

- 1 cup buttermilk
- ½ cup sweet cream
- 1 egg well beaten
- 1 teaspoon soda
- ½ teaspoon salt
- 1 tablespoon melted butter
- 2 tablespoons granulated cornmeal
- 2 cups flour

Mix ingredients in order given. Drop by spoonfuls on a greased hot griddle. Cook on one side and when puffed, full of bubbles and well cooked on edges, turn and cook on other side. Serve with butter and maple syrup. Griddle cakes made from buttermilk have an unusually good flavor and are tenderer than those made from plain milk or water.



1. It is winter registration week at the University in the D.A.'s town. The District Attorney and his staff, Miss Miller and the ever-present Harrington, are checking the whereabouts and activities of known racketeers, who might go to work as they always do when there's an influx of new people in town. The D.A. is worried. He has heard from other cities that colleges and universities have been made the scene of a singularly sordid kind of racket, one in which veterans who are trying to enroll for courses under the provisions of the GI Bill of Rights are being robbed. According to the D.A.'s information, there are several ways in which the racketeers operate to separate the naive vets from their savings, the simplest way being to offer to help a bewildered veteran who is unfamiliar with the routines in college offices. While being "helpful," the racketeers take over the money veterans bring along to pay their entrance fees, money which they know will be refunded when their GI money comes through. No such racket has yet been reported on the local campus, but the D.A. doesn't want to give any rackets a chance to get started if he can help it.

MR. DISTRICT³¹ ATTORNEY



RADIO NOSTALGIA

Mr. D. A. uncovers a vicious racket, but warns veterans that many like it still operate

1940's ★



2. Already, ex-Wave Marian Hughes is in the clutches of Alan Hanford, one of the racketeers who prey on GI's.

MR. DISTRICT ATTORNEY has long been a champion of the rights of the people. He makes crime prevention just as much a part of his job as the prosecution of criminals after they have committed their aggressions.

In this case, Mr. D.A. did his best to think faster than a group of the vilest kind of racketeers, but he was not fast enough to prevent murder. (Mr. District Attorney is portrayed by Jay Jostyn. Vicki Vola plays Miss Miller; Harrington is played by Len Doyle; Marian Hughes by Jean Gillespie; Alan by Gordon Ayres; Ivy by Grace Coppin and Bert by Ward Wilson.)



3. Meanwhile, the D.A. has hit on a way to make certain that any campus racketeers will be spotted as soon as they get to work. Miss Miller is to masquerade as a co-ed at the college.



4. Alan works fast. He's talked the confused Marian into giving him all her savings to pay for entrance fees at another college, Alexander University, where he has "friends."

Mr. DISTRICT ATTORNEY

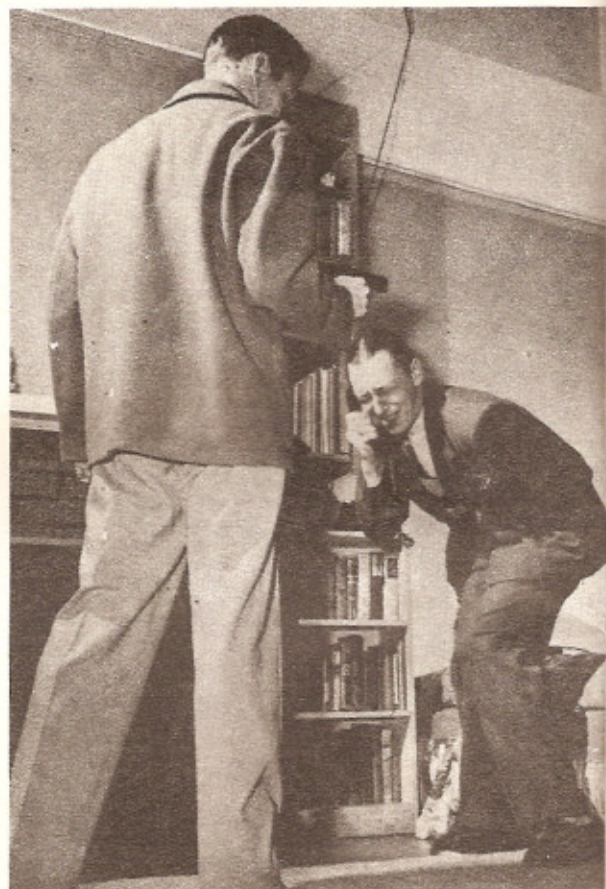


5. Alan Hanford feels his success. He's getting ready for a date with Marian, when he'll tell her she's been "accepted" at Alexander and show her a telegram supposedly from the Dean. Bert, his partner, who arranges all the telegrams for the gang, is trying to get Alan to stop drinking. He's no great brain, but he knows liquor is no fit diet for Alan when he's going to need a cool head later.

The most cynical kind of criminal is the one who preys on the ex-servicemen and women of the country. In this case, one of the nastiest, pettiest rackets against veterans is exposed. Mr. D. A. hopes that this exposure will serve as a warning to all veterans. Neither the police nor the most vigilant of D.A.'s could possibly keep track of every racket or of all racketeers. While everything that can be done is being done to protect the interests of veterans, it is important for the veterans to be on the alert, too. That there are people low enough to take advantage of the lack of information and experience of the young men and women who sacrificed so greatly that all of us—including the racketeers—might be safe, is a bitter thing. But such people do exist and operate.



6. Alan's behavior has made Marian suspicious. Turning up drunk for their date, Alan not only annoyed Marian but he talked altogether too much. Frightened, Marian escaped from him and hurried to the D.A.'s office for aid.



7. Drink-fuddled, Alan has lost his head. In his room, faced with Bert who is worried and insists on phoning their absent boss, Ivy, Alan grows panicky and shoots Bert to silence him.



RADIO NOSTALGIA



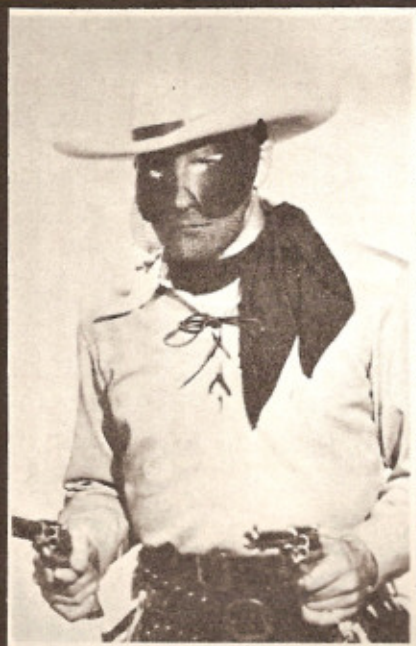
8. Cold-bloodedly, after dumping Bert's body into the river, Alan has returned to his racket. But now, warned by Marian's information, Miss Miller has managed to get herself picked up by Alan and is baiting the trap that will convict him.

9. Alan and Miss Miller have walked into a trap themselves. Alan did not expect to find Ivy there, especially an Ivy who has just read of Bert's murder and knows who did it.

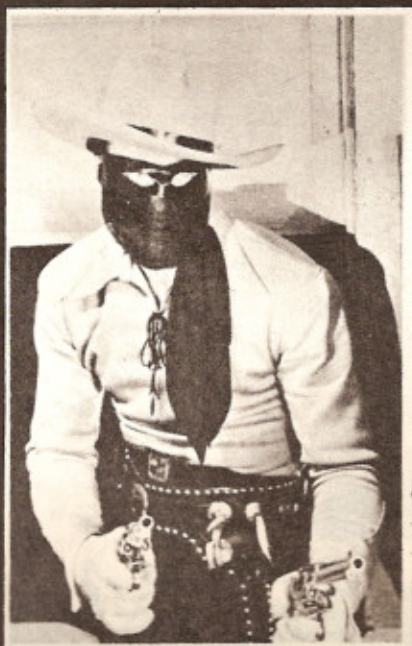


10. Ivy, who genuinely loved Bert, stupid as he was, has taken her revenge. Infuriated with Alan's treachery and stupidity, Ivy has just stabbed him to death. Only afterward does she realize that Miss Miller has been an unwilling witness to the murder. Although Ivy has nothing against Miss Miller beyond this, she knows she can't afford to leave her alive. Luckily, the District Attorney and Harrington have been shadowing Miss Miller and Alan. They step in and interfere in the nick of time.

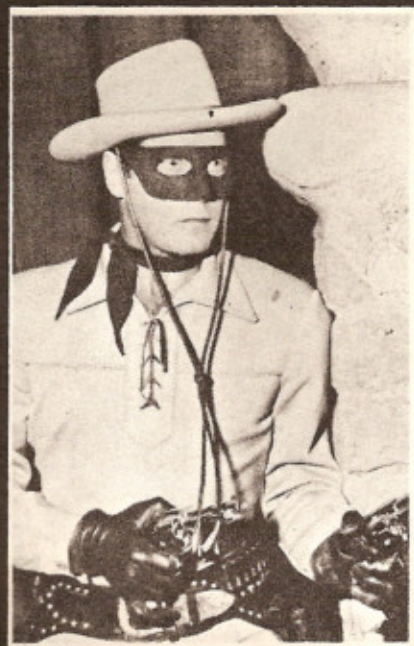




Lee Powell



Robert Livingston



Clayton Moore

There was a serial called THE LONE RANGER, I would like to see photos and read about it. C. D. POEHLER, Baltimore, Maryland. For you C.D., and the many others who've requested it, here is the Ranger's history: After being a highly successful radio show in the early 1930's, Republic Pictures obtained the movie rights. In 1937 they produced a 15 chapter serial entitled, THE LONE RANGER. In the advertising the Ranger was not listed as being played by any actor, he was called "A Man of Mystery". Tonto was the famous Chief Thundercloud and five actors were "Ranger Suspects". Herman Brix (Bruce Bennett), Lane Chandler, Hal Taliaferro (Wally Wales), George Letz (George Montgomery) and Lee Powell were the ones under suspicion. After the others have been killed off, Powell is left and is revealed as the real masked man. To cash in on the super popularity

of this serial, Republic made THE LONE RANGER RIDES AGAIN the next year. Fresh from THE THREE MESQUITEERS was Bob Livingston, who starred in the lead and was the first actor on screen to be billed as THE LONE RANGER. Ten years passed and a TV series was in the wind. Serial favorite Clayton Moore received the masked role and with Jay Silverheels as Tonto made a video debut in 1949. In the early 1950's Moore was replaced in a group of TV films by John Hart, who later played Captain Africa in the movies. Two color feature films were made with the Ranger, THE LONE RANGER (Warners 1956) and THE LONE RANGER AND THE LOST CITY OF GOLD (United Artists 1958) both starred Clayton Moore. As we leave the "masked man" at present, Moore is still considered the star although no new films have been made in recent years.



Hal Taliaferro, Chief Thundercloud, George Letz, Herman Brix, Lee Powell & Lane Chandler.



Always masked, always mysterious — rare glimpse of Lone Ranger

Brace Beemer

Radio Nostalgia



1940's ★

Fanny Brice adds finishing touches to her costume—and her audience—on CBS's Sunday night Baby Snooks Show.



Fanny Brice is Baby Snooks only once each week on the air. The rest of the time she's an enviably suave, gracious, mature personality.



VOCALLY, Fanny Brice is one of the youngest radio stars on the air—Baby Snooks. "Actually," asserts Fanny, who originated the character of "Daddy's" exasperating little girl some twenty-five years ago, when she was one of Ziegfeld's famed beauties, "Snooks helps me to feel younger."

"Anyone who has seen her do one of her Baby Snooks radio shows can easily understand this. She literally changes from a middle-aged person to a four-and-a-half-year-old youngster. She becomes Baby Snooks, and as such, she explains, "I have to feel younger. I can't help it." Then she reminds you: "A woman is only as old as she feels!"

Fanny is not only growing older gracefully, but joyously. When she isn't busy rehearsing or broadcasting, she's busy with one of several interesting pastimes. She's redecorated many of her friends' homes for them. If she feels the urge, out come her paints and brushes. As she sits before the clean canvas, whatever comes to her mind to paint goes down on it. So her work reflects the same care-free, vital

originality which she exhibits all the time, and which you cannot associate with age. She believes that every woman should have some hobby, aside from her work. For no matter how much she likes her job, and how busy she is with it, a hobby provides a complete change. It also acts as a tonic to her spirits, which is very important, Fanny feels, in keeping mentally and physically alert.

Fanny doesn't claim not to grow tired. Like every active person she, too, must call time out for recharging her energy. After a tiring day, she heads for a hot bath. Into the bath water go a few drops of sweet-scented bath oil—just enough to perfume and soften the water, and to scent and soften her skin, too. With a faint wink at modesty, she leaves the bathroom door open so that the fragrance of the bath oil will drift into her bedroom. When she's relaxed in her perfumed bath for a few minutes, she uses a stiff brush and lots of soap suds to give herself a good scrubbing. This stirs up her circulation, and makes her feel marvelously refreshed.

Her favorite exercise is walking—a helpful hint, beauty-wise. Because of it her complexion is clear and healthy-looking, although she's a grandmother; her figure and movements as lithesome and graceful as those of a much younger woman.

"When you begin thinking about yourself, then 'yourself' becomes your worst enemy," states Fanny.



radio nostalgia's

36



Phil Spitalny and the All-Girl Orchestra, twenty-nine reasons why his show, formed in 1934, was known as the Hour of Charm.



Hollywood Hotel's hostess, Louella Parsons, seated, with Spencer Tracy, Joseph Calleia, Dick Powell, Una Merkel, Jean Harlow.

No longer a quaking,
experimental medium, radio marks its
coming of age by presenting
more and more original, top-grade talent

1934: The Dionne quintuplets were born. Dillinger, first man to be declared a "public enemy," was shot as he came out of a gangster movie, and there were new names suddenly famous on the air: J. Edgar Hoover and G-Men. A baby named Shirley Temple played a role in "Little Miss Marker." Overnight, every little girl in the country had to have a permanent wave and tap-dancing lessons. Another unknown, Donald Duck, made history in a brief supporting part in Mickey Mouse's "The Orphan's Benefit."

Max Baer became heavyweight champion by a knockout after eleven rounds with Primo Carnera. Everybody was trying to learn an exotic new dance, the rhumba. The candid camera craze was in full swing. Suddenly not only planes, but cars and trains were

RADIO NOSTALGIA

Golden ³⁷ Past



When not conducting the Amateur Hour, Major Edward Bowes turned skipper and plied his yacht, the *Edmar*.



The man who made disc jockeying a big time proposition—Martin Block of WNEW's Make Believe Ballroom.



Parks Johnson and Wally Butterworth ran the popular Vox Pop which emphasized human interest stories.



The late, literary Alexander Woolcott, on as Town Crier, gave radio wit, crudition—and entertainment.

RADIO NOSTALGIA

streamlined. So were pens, pencils, lamps, radio sets and other objects that seldom needed to cut the breeze. The biggest song hit of the year was "The Object of My Affections," though "You're the Top" was setting a new style of lyric writing.

The outstanding event of the year was the formation of a new national network, Mutual Broadcasting Company. Its beginning is not so dramatic as the start of NBC and CBS because no one sat down and said, "Let's start a new network and give the big boys a run for their money." As a matter of fact, no one had the huge Mutual system in mind when four powerful independent stations made a sensible business deal. They were WOR, New York; WGN, Chicago; WLW, Cincinnati; and WXYZ, Detroit (though the latter went to

NBC the following year). Each had programs of strictly local appeal, but each was also producing some very expensive programs of wide interest. They arranged a four-outlet chain for their best attractions, thus cutting expenses and expanding profits. Sponsors who could not buy time they wanted on NBC and CBS were attracted. Then other independent stations asked to join. By the end of the first year, Mutual had eighteen stations. In 1936, they signed the thirteen stations of the Colonial Network in New England and the ten stations operated by Don Lee in California, Oregon and Washington—the oldest regional network in the country. That was the beginning.

Ten years later Mutual had two hundred and forty stations. Today it has the

largest number of outlets—five hundred and twenty. From the start, Mutual was a boon to small and remote independents, though they have many powerful stations as well. At the beginning, Mutual was strictly a talent-sharing pool, and originated no shows of its own as a network. The central office operated as a coordinating bureau only. In 1935, however, a Special Events Department was set up for the broadcasting of the World Series, and in 1941 a standard program department was started. In other words Mutual grew because there was public demand for more shows on the air. In 1934, however, no one guessed that a new giant was moving into the scene. People were much more interested in new shows on the big networks.

There was the Lux Radio Theatre, for instance, just starting in New York. This is the oldest continuous theater of the air, and has always done things with a high shine. Its first show was "Seventh Heaven" with Miriam Hopkins and John Boles (Janet Gaynor and Charles Farrell had made it as a silent in 1927). In 1936, Lux Theatre moved to Hollywood and began to concentrate on top stars in roles they had made famous on the screen, with Cecil B. De Mille as producer and master of ceremonies. His singularly fine radio voice and his masterly showman's touch built an enormous following in the next ten years. Few know why he abruptly left the air in 1945. It is the result of one of the famous battles of radio.

It began when the Los Angeles unit of the American Federation of Radio Artists made a special levy by popular vote of one dollar on each of its members. The sum was to be spent to fight an anti-labor bill. De Mille refused to pay the dollar on grounds that he believed a majority of a union membership had no right to dictate political action to its minority. He said that he did not care whether the political action was agreeable to him or not, it was the principle that he objected to. He felt strongly enough about it to allow himself to be ruled off the air by his union and to make a test case of the matter in court. The decision went against him. De Mille could have returned to the air by paying the dollar, but he has chosen, instead, to stand by his opinion. William Keighley replaced him on the program that continues to be one of the outstandingly popular.

Many new stars came into their own in 1934. Helen Jepson was voted most important new air personality. Phil Spitalny, on the air since 1928, this year formed his All-Girl Orchestra. Everybody fell in love with the pretty band that could whip out music with the best, and The Hour of Charm was on its way. Pig-tailed, canyon-mouthed Judy Canova, who had been trained for opera but who could not resist clowning, joined Paul Whiteman's show and was galloping to stardom. Vic and Sade began their happy domestic arguments. Parkyakakas, who had been talking "Grik" on the air since 1931, moved into the big time with a featured spot on Eddie Cantor's show. Bill Stern, now director of sports at NBC, was quitting his important job as stage manager at Radio City Music Hall to work for much less money as Graham McNamee's assistant, just because he wanted to get into radio. Frank Gallup was doing fine as a stock broker in Boston when



Julia Sanderson and Frank Crummit may have been the first husband and wife team to reach radio stardom. They first appeared in 1929 on CBS for Blackstone Cigars



Announcer David Ross, became known for his poetry reading, is shown here with Helen Morgan and Harry Richman.



Cooking expert Ida Bailey Allen in the 1930's.



Fanny Brice entered radio in the early 1930's and became popular as "Baby Snooks." one of the great comedienne of her day, Miss Brice started her career as a song sheet illustrator. Later she was hired by George M. Cohan and Sam H. Harris as a singer and dancer. When she was seventeen, she was engaged by Florenz Ziegfeld for his "Follies," in which she achieved stardom singing "My Man." As "Snooks" on the radio Fanny Brice tried the patience of her long-suffering Daddy, played for many years by Hanley Stafford.

on a bet, he auditioned for an announcing job, triumphantly won it and then, to everybody's surprise, took it.

"Nothing like seeing a gag through," said his friends, roaring with laughter at what they considered a humorous caper on the part of their dignified investment counsellor. A year later Gallup left the Exchange forever to devote his full time to radio.

Joe Cook was the spark-plug of The Colgate House Party, which had a novel format for a variety show. Action took place in an imaginary country estate called "Sleepless Hollow" where the "Servants" were forever cutting loose and entertaining the guests. Donald Novis was featured and so was Frances Langford, a top radio personality since 1930. Few people know that she was once a soprano. When she was sixteen she had a severe throat inflammation and out came her tonsils. Three weeks later, when she could sing again, she astounded her friends almost as much as she surprised herself with a brand new voice—a sultry, compelling contralto. This brought her an engagement on a Tampa station. Rudy Vallee heard her, put her on as a guest, and at seventeen she was well on her way. From Sleepless Hollow she was to go to Hollywood, become a star in films and appear on a great new show that was getting started in 1934—Louella Parsons' Hollywood Hotel.

Miss Parsons did her first series in 1931. She shared fifteen minutes with Raymond Paige's orchestra, and did a five-minute interview with a star. In 1932 she did the first "preview" on the air, presenting Norma Shearer and Herbert Marshall in a scene from their new movie, "Riptide." This was an important development because studios were then most reluctant to allow their new shows on the air, and were permitting Lux Theatre to use only quite old pictures. Out of these experimental broadcasts grew Hollywood Hotel, immensely popular for the next four years. It was a studio show and its "Orchid Room" was entirely imaginary, but to this day eager tourists rove Hollywood trying to find it.

Dick Powell, then a singing star in film musicals, was its master of ceremonies and soloist. Raymond Paige, Ann Jamison, Igor Gorin and Frances Langford were featured and just about every top star in town was booked for a guest appearance. The dazzling array of talent that Miss Parsons turned out focused attention sharply on the West Coast, and was one of the reasons the networks were to set up program departments in Hollywood shortly.

Radio was growing up fast. Congress took note of its rapidly expanding influence with the Communications Act of 1934. It imposed some long needed new rulings, many are too technical to be of interest here, but two clauses were to have far-reaching effect. One banned lotteries and was to threaten give-away shows on two occasions, the latest in 1949. The other was the clear statement that Congress was not giving the newly appointed Federal Communications Commission power to censor the air, but it did give that board the power to renew licenses of stations on a record of public service. This enormous power was granted in order to give authority to the rulings of the FCC, and was intended to encourage radio as a



cultural force. It had just the opposite effect in some cases, however, because it made station operators think twice about giving time to any unpopular opinion or controversial subject. For a while, "When in doubt—don't" became an unwritten law, though this, too, was changed later.

Alexander Woollcott, the memorable Town Crier, was sponsored by Cream of Wheat in 1934 and his program was a sensation. He had been on New York radio in such series as The Early Bookworm since 1930. Now the whole country listened, enchanted, to his polished, intricate, wandering, absorbing sentences and rode his hobbies with him. If he was collecting spectacles for people who could not afford them, the mails were jammed with them. When he went "quietly mad" about an obscure little book that no one was buying, there was nothing quiet about the result. James Hilton's *Goodbye, Mr. Chips* zoomed into the best seller list.

As long as there is radio, Woollcott will be remembered as a great show personality—and for the way he met his death. On an evening in January, 1943, he was doing a round table discussion over CBS. Suddenly he lay back in his chair, white and shaken with a heart attack, but he made no move to withdraw. Instead he scribbled, "I am sick," and motioned the other speakers to carry on without him. Against his wishes, one of them assisted him to the anteroom where he summoned strength to gasp, "Never mind me. Go back on the air!" At midnight the radio carried news of the death of the Town Crier who had been faithful in his last moments to the trouper's credo, "The Show Must Go On."

1935: More social legislation was passed than in any other one year in our history, and radio added dozens of men to Washington staffs. There was the Social Security Act and The National Labor Relations Act (more often known as the Wagner Act) which replaced NRA, recently declared unconstitutional. WPA came in, providing work instead of a dole for the unemployed, though many of them entertained the firm belief that some Share-the-Wealth plan was just around the corner. Radio was playing an enormous part in these dreams. Dr. Townsend's Old Age Revolving Pension Plan possessed the air in California. This called for everybody over sixty to be paid \$200 every month with the provision that the money be put into circulation within the next thirty days. Upton Sinclair came close to being elected governor on his EPIC ticket (End Poverty in California).

Leading all the rest as a radio spellbinder was Senator Huey Long and his Share-the-Wealth Clubs. His hypnotizing project was to make "every man a king" by giving everybody \$5,000 a year, no matter who. Long had used the radio in Louisiana as early as 1928 to brilliant political effect and his sensational career would have been impossible without a microphone. He used to take the air with, "Now I'm not going to say anything much for the next five minutes. That'll give you time to call up five friends and tell them Huey Long's on the air." His following all over the country was enormous. He had supported the New Deal at first. This year he lashed out against it, set-

ting the stage for his own campaign for the presidency in 1936. There are many who think he might have made it if he had not been shot in 1935.

Other millions were turning on Father Charles E. Coughlin who was throwing his tremendous influence in with Long on many issues. This was another amazing radio career. Father Coughlin had been broadcasting sermons from his church in Royal Oak near Detroit since 1926. He had organized a "chain" of his own by buying time on many other stations by 1930, and was building a big following by emphatically calling for the government to take over all natural resources as well as all banks. He, too, was first for the New Deal and then became its foe. By 1935 members of several new organizations began to think he was wonderful because of statements like his "I shall fight to my dying day to hand America back to the Americans." On the other hand, many people were entertaining the uneasy feeling that his magazine, *Social Justice*, was deceptively named, and were acutely worried about the large circulation of his pamphlets which many felt encouraged anti-Jewish feeling.

An antidote for these highly partisan voices was a most important new show, America's Town Meeting of the Air, which was based on free discussion of all sides of controversial subjects. George V. Denny got the idea for the program when he found out that some of his friends refused to turn on the president's radio speeches, no matter what he had to say, and that many Democrats, in turn, simply would not tune in on any Republican opinion.

Denny entertained the sound idea that both sides couldn't possibly be all wrong and that debates with all sides represented would make a good and useful air show. The first subject was "Which Way, America? Fascism, Communism, Socialism or Democracy?" and the cry "Town Meeting Tonight" has been the cry of free speech ever since.

A completely new thing came to radio in 1935 when a gong sounded on the air and Major Bowes' Original Amateur Hour was launched. This show turned the spotlight for the first time in any important fashion on non-professional talent. It also started the trend to participation by listeners with its then novel method of judging winners by telephone response. Within the year it was voted the most popular show on the air. It went out from NBC's biggest theater, seating one thousand two hundred, which was packed for every performance. The Major was getting over two thousand letters a day from hopefuls who wanted a chance on the air. The number Murray Hill 8-9933 was the most famous in the country, and everybody knew the Major's rhyme about the wheel of fortune:

Round and round she goes

Where she stops, nobody knows.

Bowes conducted the Amateur Hour until his death in 1946.

Vox Pop, another show featuring non-professionals, came to national attention in 1935. Its emphasis was on human interest stories rather than people who wanted to break into show business. Parks Johnson had local success first over KTRH, Houston, which led to a network spot as summer replacement for Joe Penner. After that,

Johnson and his wife, Louise, roved the whole country looking for remarkable real life stories to feature. Vox Pop was a pioneer in giving presents instead of pay. The gifts were nothing sensational compared to the terrific awards that were to become the fashion later on the give-away shows, but they were chosen with much imagination. Delight in voices was genuine when the surprised guest said, "How did you ever find out that was just what I wanted most?" when he received some such unlikely gift as an Angora goat or a flag pole. The Johnsons knew because they spent endless hours querying friends and family in advance.

Bob Hope did not find "Thanks for the Memory" as his theme song until after his first movie, "The Big Broadcast of 1938," but it will be hard to find anyone who does not say that today in gratitude for the flood of fun he has brought to the air, not to mention the million miles he travelled during the war to do camp shows.

Hope's first air series started in 1935. Sponsored by Pepsodent, and right away he began featuring wonderful talent like Jerry Colonna, Frances Langford, Vera Vague, Skinny Ennis, Brenda and Cobina among many others. Lever Brothers bought Pepsodent in 1944 and Hope went along, so now he plugs Swan Soap making it painless for listeners by explaining, "Easy, folks—either we sell it this way or I have to spend Saturdays in Thrifty's window scrubbing Sydney Greenstreet's back" and "We make no extraordinary claims for our soap—but what do you care? We take it for granted you are reasonably clean to start with."

His cracks about current events kept the nation laughing because of their amiable wry sting. Even the dismayed GOP had to laugh when he summed up the results of the 1948 election with "I guess the only way a Republican can get into the White House is to marry Margaret Truman." FDR roared at a Washington dinner when he cracked, "The reason Roosevelt and Churchill met in the Atlantic was to figure out where they could fight the war and still keep Eleanor out of the crossfire."

Hope travelled close to a million miles during the war, driving himself to exhaustion, giving shows wherever there were men to listen. These activities brought him many medals and awards and the title "Number One Soldier in Greasepaint."

1935 was the year a new term, disc jockey, began to be widely heard because of the arrival on the air of one man, Martin Block, on a small New York station. Before his time, stations had been definitely apologetic when records were played. The only stylish thing to fill empty spots was the gust music of a studio organ. Block changed all that. Talking his way into a twenty-dollar-a-week announcing job WNEW, Block approached manager Bernice Judis with the absurd idea of doing a program of records, the Make Believe Ballroom. Instead of apologizing for playing canned music, he announced each platter with all of the rah-tah-tah a show featuring live musicians rated.

Then he had another piece of luck. WNEW was giving very extensive co-



The "Columbia Workshop" was probably radio's finest dramatic program. Presented unsponsored by CBS.

This 1938 photo shows a rehearsal of "Air Raid" by Archibald MacLeish. From left to right are Orson Welles, Betty Garde, Ray Collins, William N. Roberson, director, and Mr. MacLeish.



erage to the trial of Bruno Richard Hauptmann in Flemington, New Jersey, under the newly-enacted Lindbergh law which called for the death penalty for kidnapping. This trial was the biggest news on the air and was avidly followed by all who could get to radios. WNEW poured out bulletins for a good part of each hour. Block was assigned to fill the time between with his records. This gave him an enormous new audience. It stayed with him when the trial was over. Soon Make Believe Ballroom was running for three hours, independent stations all over the country were copying the pattern, and the heyday of the disc jockey had arrived.

In 1935, Grace Moore started on Vick's Open House and was eagerly awaited by opera lovers until her tragic death in a plane crash in Denmark in 1947. Lucy Monroe started on The American Album of Familiar Music, and after that it seemed as if no one else ever sang "The Star Spangled Banner." The Hit Parade began its introduction of the many new singers who went on to stardom after being featured on that show. The Cavalcade of America started its excellent dramatizations of the lives of colorful Americans, and Fibber McGee and Molly came into their own, at last.

Marian and Jim Jordan had anything but an instantaneous success. They met when Jim was seventeen and Marian was sixteen, at choir practice in Peoria, Illinois. It was love at first sight. They were married in 1918. Five days later Private Jim Jordan went off to war. Marian taught piano for a living



"Whispering Jack" Smith was a popular singer in the early 1930's.

until he came back and then Jim struggled as an insurance salesman. They added to their income by singing and dancing at club affairs and tank-town vaudeville engagements even after their daughter, Kathryn, was born in 1920. The arrival of Jim, Jr., in 1923 ended their tours, and the young father went to work as a drygoods clerk.

Life was not much fun until they took a dare. They had been listening to a radio show with a critical air. "We could do a better job of singing than anyone on that program," said the restive drygoods clerk.

"Ten dollars says you can't prove it to the station," said his brother.

Without more ado, the Jordans went to the station, demanded an audition, and were signed for an appearance. A chance came to play in one of the earliest of the daytime dramas, The Smith Family. In 1931 they met Don Quinn, cartoonist turned radio writer, and began to do his serial Smackout. They have been an inseparable business trio ever since. In 1935 Fibber McGee and Molly moved into 79 Wistful Vista and the Jordans have never again had to worry about the rent on their own home. Hal Peary created the Great Gildersleeve as one of their visitors, and played it on their show until 1941 when he starred in his own program.

Popeve took the air, sponsored by Wheatena. His super-human strength was now attributed to that breakfast food and his battle cry, "I yam what I yam!" became the slogan of the country that was echoing his fighting spirit and pulling out of the depression.

RADIO NOSTALGIA

THE FAT MAN

PART 2

finds the man who wasn't there



8. By this time friend McKenzie was with us, and Dawson led us both to something that, for sheer bafflement, beat everything. It was the ripped remains of an inner tire tube, which Blair had bought a few days back—though he neither drove nor owned a car!



9. It was so queer I had to make some sense out of it—and then I got a glimmer! I argued McKenzie into bringing Lila over; explained Blair's mental state, fit the portrait and the tattered tube into the picture I'd made—the picture of a suicide!



RADIO NOSTALGIA

10. McKenzie jeered "You're as crazy as Blair was! Where's the weapon?" I took him to the terrace and showed him the nail. Blair had cut the tube into strips, fashioned a powerful sling, looped it over the nail and attached a gun at one end of it.



11. Then he'd stepped back to the blood-stained spot, pulled the trigger. The gun sprang back over the railing. He'd hoped Lila would be accused of murder: his revenge for her refusing him. If we hadn't looked, we'd never have found the sling—in the branches of a dead tree.



DOUBLESPEED AND FIDELITY by Jack Miller / re: Jay Hickerson. In the June issue of Hello Again an opinion was expressed that doublespeeding raised the normal running frequency of between 4000 cycles and 20,000 cycles to 8000 and 40,000 cycles . . . This is true, except that the frequency response of these old radio shows never approached 20,000 cycles. The freq. capabilities of the Telephone line between the studio and transmitter dropped off rapidly above 8000 cycles and the low frequencies were down around 100 cycles. So the original program on the air had no better frequency response than this . . . Even with programs that were syndicated on discs, there was no better response, generally. The cutting stylus was dampened or equalized so that it would not respond to very high frequency signals which it could not reproduce on to the transcription without extreme distortion . . . It was not until the late 1940's and 50's that the term Hi-Fi truly came into being as the LP record was developed to reproduce frequencies up to 15,000. Still the Telephone Comp. could not provide a phone line for network shows from radio stations that could equal this. So, for the most part the material that we are concerned with in our hobby is between 100 and 8000 cycles at best, Doublespeeding brings it up to 200 and 16,000 cycles and most modern recorders can reproduce this range.

CONTEST

FREE RADIO PROGRAMS

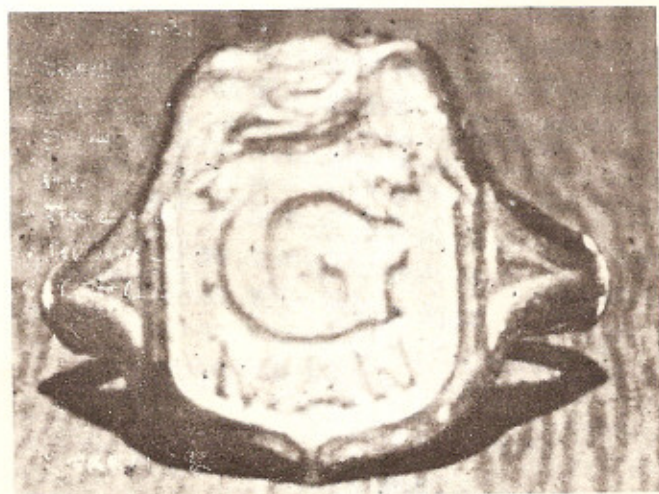
Who is in the picture above? The earliest correct answer wins 25 FREE Radio Programs. Winner and Answer to be listed in the next issue.

THE EARLIEST POSTMARK WINS

FREE



NOTICE TO ALL 24-ISSUE SUBSCRIBERS
You can now get Captain Midnight's first and second radio programs on cassette - *FREE for the asking.*



G-MAN OFFICIAL SIGNET RING
Original Premium From 1933-1935 Radio Program

\$4.95 each
12 Issue Subscriber **\$3.50 each**
24 Issue Subscriber **Free One per Subscriber**
offer good while supply last



CAPTAIN MIDNIGHT RADIO PREMIUM SET

Now when De-Coder Badges from the 1930's are selling for \$25.00 each and more . . .

we can offer this reproduction of:

1. Captain Midnight Flight Patrol Membership
2. Flight Commanders Certificate from the Secret Squadron
3. A Captain Midnight DE-Coder

to All the subscribers of Radio Nostalgia

FREE

A MESSAGE FROM CAPTAIN MIDNIGHT

KEY: A - 22

26	15	13	11	22	8
23	25	17	8	13	3
	3	23	24	26	
11	13	3	26	15	

Important Announcement

Radio Nostalgia will devote a portion of its magazine to bring you the life story of a man who was greater than any president. A man who has contributed more to civilization than any other person; a man who has been an inspiration to youth.

A PICTORIAL BIOGRAPHY OF

A MAN TOUCHED BY GOD

Editor's opinion

Part One in next issue



FROM OUT OF THE PAST COMES

The Lone Ranger and Silver

ON THIS GREAT FULL COLOR BUTTON
A COLLECTABLE ITEM

Regular Price \$4.50

Member Price \$1.25

Sorry, this item for members only.

RADIO NOSTALGIA SCRAP BOOK



KATE SMITH

EATS BUT ONE MEAL
A DAY YET WEIGHS
220 POUNDS.

RADIO NOSTALGIA



BEN BERNIE

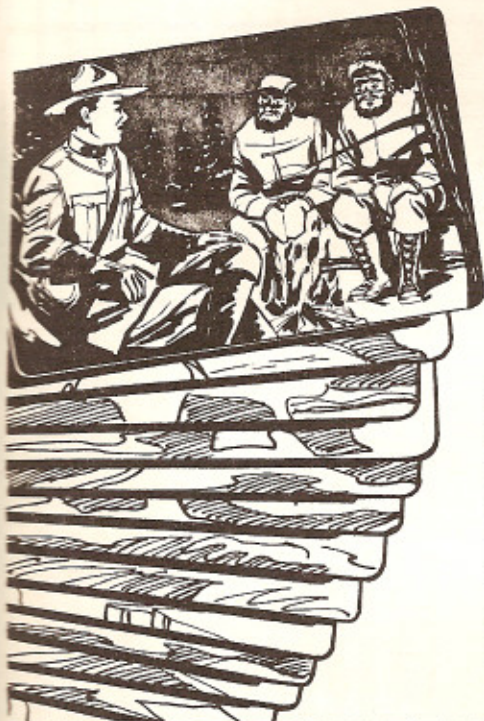
WAS GIVEN A HORSE BY ONE OF
HIS RADIO ADMIRERS AFTER A
BROADCAST IN WHICH HE SPOKE OF
HIS FONDNESS FOR HORSE-RACING.



LITTLE ROSE MARIE
IS THE HIGHEST PAID CHILD
NETWORK STAR IN THE WORLD.



Get complete set of Sgt. Preston of the Yukon TRADING CARDS



ALL 36 CARDS

AND 1 BLUE STAR FROM ANY OF THESE QUAKER CEREAL PACKAGES

(PUFFED WHEAT, PUFFED RICE, MUFFETS SHREDDED WHEAT, OR QUAKER PACK-O-TEN)

36 exciting, beautiful cards about high adventure in the Yukon! Read the list below of action-packed pictures. Thrilling description of each adventure on reverse side of cards. Send for your complete set today. . . . Use order blank below.

- | | | |
|---|---|--|
| No. 1 "Sgt. Preston and 'King'" | No. 12 "Caught in a Crevasse" | No. 24 "'King' to the Rescue" |
| No. 2 "Taken by Surprise" | No. 13 "Making Mud Runners" | No. 25 "Mealtime for the Cubs" |
| No. 3 "Avalanche" | No. 14 "Breaking Out" | No. 26 "Trip to the Butcher's" |
| No. 4 "Sluice Mining" | No. 15 "Yukon Queen" | No. 27 "Tapping Timber" |
| No. 5 "Bear Surprising Trapper" | No. 16 "Panning Gold" | No. 28 "First Aid" |
| No. 6 "Mounted Police Headquarters" | No. 17 "Shooting White Horse Rapids" | No. 29 "Spearfishing for Salmon" |
| No. 7 "Moose Attacked by Wolf Pack" | No. 18 "Snowbound" | No. 30 "Customs Post on Chilkoot Pass" |
| No. 8 "Prospectors Approaching Chilkoot Pass" | No. 19 "Log Rolling Contest" | No. 31 "Fording the Stream" |
| No. 9 "On the Trail" | No. 20 "Battle of the Giants" | No. 32 "Night Watch" |
| No. 10 "Attack" | No. 21 "Forest Fire" | No. 33 "The Hunter" |
| No. 11 "Crime Does Not Pay" | No. 22 "Wolf Pack Attacking Caribou" | No. 34 "Raider" |
| | No. 23 "Preston and 'King' Arresting Renegades" | No. 35 "Log Jam" |
| | | No. 36 "Map of the Yukon" |

Give this
Order Blank to a
friend if you
already have your
Sgt. Preston
Trading Cards

CARDS

Please send me a complete set of Sgt. Preston Trading Cards. I enclose _____ in cash (no stamps, please) and just 1 Quaker Blue Star (from a package of Quaker Puffed Wheat or Rice, Muffets Shredded Wheat or Quaker Pack-O-Ten).

Name _____
(Please Print)

Address _____

City _____ Zone _____ State _____

Offer good only in the U. S. and while supply lasts.



Above is the original ad as it appeared many years ago, which has long since passed on into obscurity.

Now Radio Nostalgia can offer its members a reproduction of the complete set of thirty-six cards (suitable for framing) FREE with a \$5.00 donation to help Radio Nostalgia bring back the sights and sounds and memories of the golden age of radio.

Sorry, this item for members only.



THE GREEN HORNET

INSIGNIA BUTTON IN FULL COLOR
A COLLECTABLE ITEM

Regular Price \$4.50
Member Price \$1.25

UNCLE DON'S

HISTORICAL RADIO SOCIETY
 BOX 7205 JERSEY CITY, NEW JERSEY 07307

AS YOU WILL NOTICE, MOST OF THE PROGRAMS ARE IN THE "VERY GOOD" (VG) OR "VERY GOOD/GOOD" (VG/G) CATEGORY. THIS IS EITHER PERFECT SOUND OR SOUND WITH A MINOR FLAW THAT IS HARDLY NOTICEABLE. THE "GOOD" (G) RATING APPLIES TO PROGRAMS WITH A SOUND PROBLEM, SUCH AS HUM, CROSS TALK, HOLLOW SOUND, DIPS IN THE SOUND, ETC., BUT THE SHOW CAN STILL BE UNDERSTOOD. "FAIR" (F) AND "POOR" (P) SOUND REFERS TO SOUND THAT IS DEFINITELY FLAWED, AND THESE SHOWS ARE RECOMMENDED FOR THOSE SERIOUS COLLECTORS WHO ARE MORE INTERESTED IN THE TITLE THAN IN THE LISTENING CONTENT. SO - WHEN YOU MAKE YOUR PROGRAM SELECTIONS, PLEASE NOTICE THE SOUND VALUES AS WELL AS THE TITLES OF THE SHOWS TO ENSURE YOUR COMPLETE SATISFACTION WITH YOUR SELECTIONS. THERE ARE 12 TO 16 PROGRAMS PER REEL, APPROXIMATELY 5 TO 6 HOURS EACH. THESE TAPES ARE RECORDED AT 3-3/4 IPS 4 TRACK ON A 7 INCH 1800 FT. REEL.



Rates Per Reel

	Regular Price	Subscriber Price
Price Per Reel	\$10.00	\$ 6.50
4th Class Mail	FREE	FREE
Postal Insurance	50¢	FREE
First Class Mail	\$1.25	75¢
Air Mail	\$1.50	\$1.00

259

- REEL #
 SIDE 1 TRACK 1
 1 GHOST STORIES "THING IN THE HALL"
 2 ATLANTIS THE LOST CONTINENT VG
 3 SHERLOCK HOLMES "THE DEVILS FOOT" VG
 SIDE 2 TRACK 1
 1 THEATRE 10:30 "McGREGOR & THE CURIOUS GONB" VG
 2 LIGHTS OUT "AFRICAN STORY" VG
 3 LIGHTS OUT "REVOLT OF THE WORMS" VG
 4 GANGBUSTERS "THE \$35,000 THEFT" VG
 SIDE 1 TRACK 2
 1 END OF GANGBUSTERS VG/G
 2 HAUNTING HOUR "HOMICIDE HOUSE" THIS IS AUDITION DISC VG
 3 HAUNTING HOUR "SIXTH BUTTON" VG
 4 PERIL "CURSE OF RAMESES" VG
 SIDE 2 TRACK 2
 1 ESCAPE "VIOLENT NIGHT" 4/1/54 VG
 2 INNER SANCTUM "DEVILS FORTUNE" 1/31/49
 3 KENNY BAKER GLAMOR MANOR W/JACK BENNY VG/G

265

- REEL #
 SIDE 1 TRACK 1
 1 ESCAPE "EARTH ABIDES" PART 1 VG
 2 ESCAPE "EARTH ABIDES" PART 2 VG
 3 THE WHISTLER "MAN FROM CALAIS" VG
 SIDE 2 TRACK 1
 1 JOHNNY DOLLAR "TWISTED TWIN MATTER" VG
 2 JOHNNY DOLLAR "CANNED CANARY MATTER" VG
 3 JOHNNY DOLLAR "VIRTUOUS MOBSTER MATTER" VG
 SIDE 1 TRACK 2
 1 JOHNNY DOLLAR "WAYWARD RIVER MATTER" VG
 2 JOHNNY DOLLAR "BLINKER MATTER" VG
 3 JOHNNY DOLLAR "MIDNITE SUN MATTER" VG
 SIDE 2 TRACK 2
 1 JOHNNY DOLLAR "DOUBTFUL DAIRY MATTER" VG
 2 THE WHISTLER "FATAL FRAUD" VG
 3 THE WHISTLER "LONELY HIGHWAY" VG

260

- REEL #
 SIDE 1 TRACK 1
 1 TEXACO SHOW W/FRED ALLEN 12/10/41 G/VG
 2 IT PAYS TO BE IGNORANT VG/G
 SIDE 2 TRACK 1
 1 BING CROSBY SHOW 5/17/50 W/FRED ALLEN VG/G
 2 THE HARDY FAMILY "TRACING THE FAMILY HISTORY" G/VG
 3 FANNY BRICE SHOW "SNOOKS & DADDY GO TO THE MOVIE" G/VG
 SIDE 1 TRACK 2
 1 JACK BENNY SHOW 12/4/38 VG/G
 2 JACK BENNY SHOW 12/11/38 VG
 3 ITS TIME TO SMILE W/EDDIE CANTOR & JACK BENNY & DINAH SHORE VG/G
 SIDE 2 TRACK 2
 1 FIBBER MCGEE "MOLLY TAKES A DRIVE (HOLLOW SOUND) VG
 2 LUX RADIO THEATRE "AFRICAN QUEEN" W/HUMPHRY BOGART & GREER GARSON VG/G
 3 SINGING SAM PROGRAM #11 VG

248

- SCIENCE FICTION
 SIDE 1 TRACK 1 WAR OF THE WORLDS IN 6 EPISODES
 1 THE RED PLANET VG
 2 NO TITLE GIVEN VG
 3 THE FIGHTING MACHINES VG
 SIDE 2 TRACK 1 CONTINUATION OF ABOVE
 4 THE BLACK SMOKE VG
 5 THE RED WEED VG
 6 NO TITLE (FINAL EPISODE) VG
 SIDE 1 TRACK 2 HOST PLANET EARTH 6 EPISODES
 1 NO TITLE GIVEN VG
 2 THE EMPTY MINDS VG
 3 THE PATTERN EMERGES VG
 SIDE 2 TRACK 2
 4 THE GEMINI FACTOR VG
 5 THE ARRIVAL VG
 6 THE PRICE OF FREEDOM VG

271

- ADVENTURES BY MORSE-CARLTON
 E. MORSE PRESENTS "DEAD MEN FROWL" FIRST THREE CHAPTERS SLIGHTLY FAST
 SIDE 1 TRACK 1
 1 EPISODE #1 NO TITLE
 2 "FROWLER AT NIGHT" EPISODE 2
 3 THE DEAD DO WALK AT NIGHT
 SIDE 2 TRACK 1
 1 CONVERSATION WITH THE WALKING DEAD
 2 THE WALKING DEAD CAPTURED
 3 LIFE HISTORY OF FROWLERS
 SIDE 1 TRACK 2
 1 FOUR GO TO JOIN THE FROWLING DEAD
 2 THE FROWLER WITH THE ROPE AROUND HIS NECK
 3 THE FROWLER-DEAD WALK AGAIN
 SIDE 2 TRACK 2
 1 THE FROWLING DEAD INTRODUCES HIMSELF (FINAL CHAPTER)
 2 GANGBUSTERS "CARLOS LA JOYA" VG
 3 OBSESSION "COMPARTMENT B, CAR 29" VG

249

- "ORBITER X" ABOUT 4 1/2 HRS
 IN VG SOUND
 SIDE 1 TRACK 1
 1 EPISODE #1 THE FIRST STEP TO THE STARS
 SIDE 2 TRACK 1
 1 CONTINUATION OF STORY ALL INTROS AND CLOSINGS SEEM TO HAVE BEEN CUT OUT - JUST THE STORY LEFT IN TACT. EXCEPTIONS - THE OPENING OF EPISODE ONE WHICH OPENS THE WHOLE STORY - OPENING OF EPISODE 11. STORY IS COMPLETE EXCEPT EPISODE 10 IS MISSING (RETURN TO WOONERA) BUT THIS DOESN'T HURT THE STORY MUCH.
 SIDE 1 TRACK 2
 1 THIRD PART OF THE STORY
 SIDE 2 TRACK 2
 1 CONCLUSION OF STORY

269

- ADVENTURES BY MORSE WRITTEN BY CARLTON E. MORSE (A RECOMMENDED STORY) CALLED "LAND OF THE LIVING DEAD" - COMPLETE IN TEN CHAPTERS - SOUND RANGES FROM VG/G TO VG
 SIDE 1 TRACK 1
 1 EPISODE #1 "NO TITLE"
 2 EPISODE #2 "NO TITLE"
 3 EPISODE #3 "THE GREEN-EYED MURDERESS AGAIN"
 SIDE 2 TRACK 1
 1 EPISODE #4 "THE TREE THAT EATS FLESH"
 2 EPISODE #5 "NO TITLE"
 3 EPISODE #6 "NO TITLE"
 SIDE 1 TRACK 2
 1 EPISODE #7 "THE TERROR OF THE SACRED CITY"
 2 EPISODE #8 "NO TITLE"
 3 EPISODE #9 "NO TITLE"
 SIDE 2 TRACK 2
 1 EPISODE #10 "NO TITLE"
 2 PERIL "THE LAST MAN" VG
 3 PERIL "A CUP OF TEA" VG

250

- "HOST PLANET EARTH"
 ANOTHER BRITISH SF SHOW RUNNING OVER 3 HRS PLUS X-ONE SHOWS
 SIDE 1 TRACK 1
 1 HOST PLANET EARTH 1ST EPISODE
 2 EPISODE #2 "THE EMPTY MINDS"
 3 EPISODE #3 "THE PATTERN EMERGES"
 SIDE 2 TRACK 1
 1 B #4 THE GEMINI FACTOR
 2 B #5 THE ARRIVAL
 3 B #6 THE PRICE OF FREEDOM
 SIDE 1 TRACK 2
 1 ENDING OF HOST PLANET EARTH
 2 X-ONE "TUNNEL UNDER THE WORLD" VG/G
 3 "LU LUNGAMENTA" VG/G
 SIDE 2 TRACK 2
 1 X-ONE "THE MOON IS GREEN" VG
 2 " " "SAUCER OF LONELINESS" G/VG
 3 " " "THE COLD EQUATION" VG

262

- SIDE 1 TRACK 1
 1 CBS RADIO WORKSHOP "SPACE MERCHANTS" 60 MIN. VG
 2 DIMENSION X "THE LOST" VG
 SIDE 2 TRACK 1
 1 DIMENSION X "THE EMBASSY" VERY SLIGHT X TALK, OTHERWISE VG
 2 BLACK MASS-BARTLEBY THE SCRIVENER VG
 3 BLACK MASS-THE SQUAW VG
 SIDE 1 TRACK 2
 1 FIRST NIGHTER "OLD LADY SHAKE-SPHERE" VG/G
 2 SCARLETT QUEEN VG
 3 SCARLETT QUEEN VG
 SIDE 2 TRACK 2
 1 X-ONE "GRAY FALNNEL ARMOUR" VG/G
 2 X-ONE "HONEYMOON IN HELL" G/VG
 3 RED SKELTON "CLEM'S HAMBURGER STAND" 3/21/46



The space for display ads has been added for those fans - radio buffs - collectors, and others, who want to get a message to other buffs, collectors, etc. Also for radio clubs and others, which have a limited budget, can take advantage of display ads by printing your catalog or other information or part of catalog, instead of paying for ads, waiting for ad to be answered, writing and mailing it out yourself, paying for postage, paying for printing, not to mention time and work saved. It's also a more effective way of distributing your price lists.

You could pay more in other magazines and get only one response or none. You will get better results in Radio Nostalgia because only the people you want to reach read Radio Nostalgia.

Another good reason is this Fanzine is non-profit and it will help to pay the printing bill.

\$25.00 - 1/4 Page

\$50.00 - 1/2 Page

\$100.00 - Full Page

Ads must be camera ready

UNCLE DON'S

#256

- SIDE 1 TRACK 1
1 I LOVE A MYSTERY (CARLTON E. MORSE)
"THE THINK THAT CRIES IN THE NIGHT"
OR "FAITH, HOPE & CHARITY" 3 HOURS
LONG VG/G
- SIDE 2 TRACK 1
1 END OF THING THAT CRIES
- SIDE 1 TRACK 2
1 BLACK MASS "THE FLISS" VG
2 CHANDU THE MAGICIAN "LOOK INTO THE
PAST" 1935 E
3 STRANGE DR. WEIRD "DARK WINGS OF
DEATH" VG
4 HERMIST CAVE "CRIMSON HAND" G
- SIDE 2 TRACK 2
1 ADVENTURES BY MORSE COMPLETE IN 3
CHAPTERS "YOU'LL BE DEAD IN A WEEK"
VG

#272

- SIDE 1 TRACK 1
1 PHILO VANCE "THE GIRL WHO CAME BACK"
- VG
2 MURDER CLINIC "TRAGEDY OF MARSDEN
MANOR" VG
3 RICHARD DIAMOND "ICE PICK MURDER" VG
- SIDE 2 TRACK 1
1 HAUNTING HOUR "OUT OF THE NIGHT" VG
2 CASBY CRIME PHOTOGRAPHER "BLUE IN
THE CLOUDS" G/VG
3 SECRETS OF SCOTLAND YARD "5 POLICE
ARE SHOT" G
- SIDE 1 TRACK 2
1 MATT SLADE "THE AVERAGE HEIR" VG
2 ADVENTURES OF FRANKIE RACE "VANISHING
PRESIDENT"
3 HAUNTING HOUR "CASE OF THE LONESOME
CORPSE" VG
- SIDE 2 TRACK 2
1 BLACK MUSEUM "THE SERVICE CARD" G/P
2 MYSTERY THEATRE "DEATH TALKS OUT OF
TURN" G
3 THE WHISTLER "7 STEPS TO MURDER" VG

#251

- ALL VG SOUND
- SIDE 1 TRACK 1
1 X-ONE "DOUBLE DARE"
2 X-ONE "DROP DEAD"
3 DECEMBER BRIDE "THE TRIP"
- SIDE 2 TRACK 1
1 DETECTIVES BLACK & BLUE (1930s)
ESCAPED RUSSIAN
2 CASEY CRIME PHOTOGRAPHER "HOLIDAY"
3 AL PIERCE "AJAX FIRE EXTINGUISHER"
(1930s)
- SIDE 1 TRACK 2
1 I LOVE A MYSTERY "BLUE PHANTOM"
LAST CHAPT. TO THIS STORY
2 SILVERTOWN TIME W/MASKED TENOR
& BOSWELL SISTERS (1930s)
3 WE THE PEOPLE 6/11/47 W/JACK
BENNY & HANK GREENBERG
- SIDE 2 TRACK 2
1 CHARLIE McCARTHY SHOW FROM OKLA
WITH GOV. KERR LATER SEN. KERR
2 MYSTERY CLASSICS "IVORY ELEPHANT"
3 MYSTERY CLASSICS "CANCELLED
PASSAGE"

#257

- SIDE 1 TRACK 1
1 CRIME CLUB GEORGE BAGBYS, "THE
CORPSE WORE A WIG" VG
2 SAM SPADE "EDITH HAMILTON" VG
3 MR. & MRS. NORTH "MISSING SPARKLERS
VG
- SIDE 2 TRACK 1
1 BOSTON BLACKIE "WHERE'S THE
\$50,000?" VG
2 MURDER BY EXPERTS "RETURN TRIP" VG
3 WHISTLER "7 STEPS TO MURDER" VG
- SIDE 1 TRACK 2
1 SHERLOCK HOLMES "THE SIGN OF THE 4"
(COMPLETE IN 2 HOURS) VG
- SIDE 2 TRACK 2
1 END OF SIGN OF 4
2 CRIME CLUB "DEATH AT 7:10" VG
3 WHAT EVER BECAME OF CASBY CRIME
PHOTOGRAPHER? VG

#263

- ALL SUSPENSE SHOWS IN VG SOUND
- SIDE 1 TRACK 1
1 S BWAY 10/30/47 W/JUNE HAVOC
2 THE SISTERS 2/7/44 W/IDA LUPINO &
AGNES MOOREHEAD
3 MOOSE OF COINCIDENCE 4/7/49 W/Ronald
COLEMAN
- SIDE 2 TRACK 1
1 MURDER IN BLACK & WHITE 4/14/49 W/
EDMUND GWENN
2 THE COPPER TEA STRAINER 4/21/49 W/
RONALD COLEMAN
3 DEATH HAS A SHADOW 5/5/49 W/BOB HOPE
- SIDE 1 TRACK 2
1 THE TEN YEARS 6/2/49 W JOAN CRAWFORD
2 THE KINGS BIRTHDAY
3 THE FOUNTAIN PLAYS
- SIDE 2 TRACK 2
1 LAST NIGHT
2 REVENGE OF CAPT. BLIGH W/CHARLES
LAUGHTON
3 CLARA ADAMS MEMORIAL BRIDGE (NO OPEN
OR CLOSE)

#258

- ALL SHOWS ARE THE OLD
"LIGHTS OUT" RETITLED "THE
DEVIL & MR. O"
- SIDE 1 TRACK 1
1 VACATION & DEATH VG
2 ALLY CAT VG
3 VIC & SADE 7/4/46
- SIDE 2 TRACK 1
1 THE CHEST (SLIGHT X TALK)VG
2 PARIS MACABRAE VG
3 ROCKET FROM MANHATTAN VG
- SIDE 1 TRACK 2
1 WHERE ARE YOU? VG
2 NATURE STUDY VG
3 ANCESTOR VG
- SIDE 2 TRACK 2
1 NO ESCAPE VG
2 GOING DOWN VG
3 LIVE FOREVER VG

"THE HOUSE" #252

- OF UNSPEAKABLE SECRETS" 8 EPISODES
- SIDE 1 TRACK 1
1 CODE NAME JOSEPH VG
2 FIND THE LADY VG
3 THE FACELESS ONES VG
- SIDE 2 TRACK 1
4 THE BLACKMAILERS VG
5 COLD BLOOD VG
6 BEHIND THE MASK VG
- SIDE 1 TRACK 2
7 THE WHITE CAT VG
8 THE WRITEOFF (FINAL EPISODE)VG NICK
CARTER CASE OF THE MAKE BELIEVE
ROBBERY
- SIDE 2 TRACK 2
1 MYSTERIOUS TRAVELER "THE MAN WHO KNEW
EVERYTHING"
2 MYSTERIOUS TRAVELER "BEHIND LOCKED
DOORS"
3 FRANK MORGAN SHOW 10/4/44 WITH ROBERT
YOUNG & CASS DAILY

#268

- MYSTERY & I LOVE A MYSTERY
- SIDE 1 TRACK 1 I LOVE A MYSTERY
1 BURY YOUR DEAD IN ARIZONA VG
2 "
3 "
- SIDE 2 TRACK 1 CONCLUSION OF BURY YOUR
DEAD, ONE AND ONE-HALF HOURS LONG VG
- SIDE 1 TRACK 2
1 CHARLIE CHAN G/VG
2 MYSTERIOUS TRAVELER "STRANGE NEW WORLD"
3 SHADOW "MESSAGE FROM THE HILL"
- SIDE 2 TRACK 2
1 HOPALONG CASSIDY (A LITTLE PAST) G/VG
2 MYSTERIOUS TRAVELER "PLANET ZITHIUS"
3 SHERLOCK HOLMES "THE FINAL PROBLEM"
READ BY BASAL RATHBONE

#255

- SIDE 1 TRACK 1
1 KRAFT MUSIC HALL W/AL JOLSON &
JIMMY DURANTE 12/18/47 G
2 KAY KAYSERS COLLEGE OF MUSICAL
KNOWLEDGE EARLY 40's G
3 KRAFT MUSIC HALL W/AL JOLSON &
DORTHY LAMOUR 11/27/47
- SIDE 2 TRACK 1
1 SHADOW OF FU MANCHU EPISODES
35 & 36 VG/G
2 PHILCO RADIO TIME GUEST BRACE
BRESHER G/G
3 THEATRE ROYAL "THE SEVENTH VEIL" VG
- SIDE 1 TRACK 2
1 OUR MISS BROOKS "MRS DAVIS & THE
BUTCHER" 11/22/52 VG (RADIO)
2 JACK BENNY SHOW W/DENNIS DAY DOING
IMPERSONATION (EXCERPT) 11/23/53
3 MY LITTLE MARGIE "THANKSGIVING"
4 NELSON EDDIE SINGS "GEORGEBOUS
ALEXANDER" FROM VOICE OF FIRESTONE
- SIDE 1 TRACK 2
5 OUR MISS BROOKS "MINERVA FRIEND" VG
- SIDE 2 TRACK 2
1 KRAFT MUSIC HALL JOLSON & CROSBY
4/21/47 G
2 THEATRE OF THE AIR "THE CANTERVILLE
GHOST" W/SIR LAURENCE OLIVER
3 CHARLIE McCARTHY 9/21/41 W/W.C.
FIELDS AND ABBOTT & COSTELLO



UNCLE DON'S

BOX 7205 JERSEY CITY, NEW JERSEY 07307

280

- SIDE 1 TRACK 1
1 I LOVE A MYSTERY "THE RICHARDS CURSE" (3 HOURS LONG) VG
- SIDE 2 TRACK 1
1 CONTINUATION AND ENDING OF "THE RICHARDS CURSE" VG
- SIDE 1 TRACK 2
1. LONE RANGER "SHERIFF VIES ILL WIFE" ONE OF EARLIEST PROGRAMS 1933 VG
2. LONE RANGER PROGRAM #1468
3. CHANDU THE MAGICIAN "CRYSTAL BALL" 1935
4. HOF HARRIGAN 9/17/45
- SIDE 2 TRACK 2
1. BUCK JONES "HOOFEATS" 1937 VG
2. MANDRAKE THE MAGICIAN 1941 VG
3. ESCAPE "PLUNDER OF THE SUN"

270

- SIDE 1 TRACK 1
THE SHOWS (FIRST 2) WERE RECORDED DIRECTLY OFF THE AIR IN DEC. 1959
1 JOHNNY DOLLAR (NO OPENING, SHOW STARTS WITH ITEM 2 OF EXPENSE ACCOUNT, SMOKEY SULLIVAN IS ALMOST KILLED OVER AN ARSON MATTER) VG
2 SUSPENSE "MOONLIGHT SAIL" VG/G
3 WHISTLER "HIT & RUN" 1945 VG
4 INNER SANCTUM "GHOSTS ALWAYS GET THE LAST LAUGHT" 1945 VG
- ALL BUT FIRST 2 SHOWS WERE RECORDED OFF 16 INCH DISC AND THERE IS A LITTLE RECORD SCRATCH.
- SIDE 2 TRACK 1
1 MYSTERY PLAYHOUSE "DARK VENTURE" 1946 VG
2 SUSPENSE "THREE TIMES MURDER" W/RITA HAYWORTH 1946 VG
3 INNER SANCTUM "DEATH IS A DOUBLE CROSSER" VG
4 MYSTERY PLAYHOUSE "TURNABOUT" 1946-VG
- SIDE 1 TRACK 2
1 END OF "TURNABOUT"
2 INNER SANCTUM "MURDER COMES AT MIDNIGHT" 1946 VG
3 HOLLYWOOD STAR TIME "CAFE METROPOLIS" 1945 W/GREGORY RATOFF & CESAR ROMERO VG
4 HOLLYWOOD STAR TIME "SONG OF BERNADETE" 1945 W/LES J. COBB VINCENT PRICE, VANNESSA BROWN VG
- SIDE 2 TRACK 2
1 THEATRE GUILD ON THE AIR "THE ANIMAL KINGDOM" 1945 W/PRED ASTAIR, WENDY BARRIE 45 MIN VG/G
2 THEATRE GUILD ON THE AIR "MORNINGS AT 7" 1946 W/STEWART ERWIN, SHIRLEY BOOTH, VG

282

- SIDE 1 TRACK 1
1 SHERLOCK HOLMES "THE KOBLE BACHELOR" VG
2 S.H. "THOR BRIDGE" VG
3 CREAKING DOOR "AUNT MAY" VG
- SIDE 2 TRACK 1
1 SOUNDS OF DARKNESS "MURDER MAKE-UP" VG
2 LUX RADIO THEATRE "STRANGER IN THE HOUSE" VG
- SIDE 1 TRACK 2
1 ADDRESS UNKNOWN "SEARCH FOR MR. AND MRS. X" VG
2 THURSDAY THEATRE "ROPE" VG
- SIDE 2 TRACK 2
1 CARLING COUNTRY "SKELITON COAST INCIDENT" VG
2 SHERLOCK HOLMES "THE THREE GABLES" VG
3 SHERLOCK HOLMES "THE ILLUSTRIOUS CLIENT" VG

281

- FRANKENSTEIN SERIAL & HEROES
- SIDE 1 TRACK 1
1 FRANKENSTEIN SERIAL FROM 1931 (RADIO) EPISODES 1 TO 8 VG
- SIDE 2 TRACK 1
1 FRANKENSTEIN FINAL CHAPT. 9 TO 13
- SIDE 1 TRACK 2
1 GREEN HORNET "ROLLER COASTER DEATH" VG
2 JUNGLE JIM VG/G
3 BATMAN 1 WHEN THE BATMAN BECAME A COWARD, 2 THE FAKE BOY WONDER 3 THE MARRIAGE OF BATMAN & BATWOMAN. VG
4 BLACKSTONE THE MAGIC DETECTIVE "FOOT STEPS IN THE NIGHT" VG

274

- ADVENTURES BY MORSE "THE COBRA KING STRIKES BACK" IN 10 CHAPTERS VG/G
- SIDE 1 TRACK 1
1 INTRODUCTION 1
2 SOMETHING ABOUT THE HOODED SNAKE 2
3 "THE MAD KING OF ANKOR" 3
- SIDE 2 TRACK 1
1 TEMPLE OF THE GORILLAS 4
2 LIVING IMAGE OF CAMBODIA 5
3 TREASURE OF HOLLOW MOUNTAIN 6
- SIDE 1 TRACK 2
1 FACE OF A BEAST 7
2 IT WAS NOT CANNIBALISM 8
3 FANGS & TEETH OF THE ENEMY 9
- SIDE 2 TRACK 2
1 AMAZING END OF AN EXPEDITION 10

278

- THE FIRST SHOW IS BY CARLTON E. MORSE AN "I LOVE A MYSTERY" THE OVERALL SOUND IS VG, BUT I BELIEVE THERE ARE A FEW CHAPTERS MISSING, BUT MOST OF THE STORY IS THERE.
- SIDE 1 TRACK 1
1 "BATTLE OF THE CENTURY" W/JACK, DOC & REGGIE. ABOUT 90 MIN.
- SIDE 2 TRACK 1
1 END OF BATTLE (ABOUT 90 MIN)
- SIDE 1 TRACK 2
1 JOHNNY DOLLAR "THE FIDDLE FADDLE MATTER" VG
2 JOHNNY D. "THE INFORMER" VG
3 SEALED BOOK "DEATH SPINS A WEB VG/G
- SIDE 2 TRACK 2
1 JOHNNY DOLLAR "ROLLING STONE" VG
2 JOHNNY D. "MODEL PICTURE M." VG
3 CHICK CARTER "PURSUIT OF THE FAT MAN" VG
4 WITCHES TALE "PHYSICIAN TO THE DEAD" VG

272

- ADVENTURES BY MORSE "THE CITY OF THE DEAD" IN 10 CHAPTERS VG/G
- SIDE 1 TRACK 1
1 PHANTOM CHURCH BELLS 1
2 I'VE DUG UP SOMETHING GASTLY 2
3 THE BODY THAT WALKED OFF 3
- SIDE 2 TRACK 1
1 OLD CLAW FOOT AGAIN 4
2 THE SKELETON WALKS IN 5
3 THE GHOUL IN THE GRAVE 6
- SIDE 1 TRACK 2
1 CAPTAIN FRIDAY VANISHES 7
2 THE KIDNAPPING OF CLAW FOOT 8
3 TRAIL OF THE PHANTOM CHURCH BELL 9
- SIDE 2 TRACK 2
1 WHERE THE PEARLS WERE HIDDEN 10

279

- ADVENTURE BY CARLTON E. MORSE
- SIDE 1 TRACK 1
1 I LOVE A MYSTERY "TEMPLE OF THE VAMPIRES" PART 1 (A FEW CHAPTERS ARE MISSING BUT YOU CAN FOLLOW THE STORY SOUND RANGER FROM VG TO G/VG BUT MOSTLY VG.
- SIDE 2 TRACK 1
1 TEMPLE OF THE VAMPIRES CONCLUSION
2 PERIL "SIDE WALK EMPIRE"
3 STRANGE AS IT SEEMS "THE MAN THAT ATE HIS OWN BOOK"
- SIDE 1 TRACK 2
1 ADVENTURES BY MORSE "A COFFIN FOR A LADY" COMPLETE IN 3 CHAPTERS
- SIDE 2 TRACK 2
1 ADVENTURES BY MORSE "THE GIRL ON SHIPWRECK ISLAND" COMPLETE IN 3 CHAPTERS VG/G 7 G/VG

276

- I LOVE ADVENTURE
- 1 THE CHINA COAST INCIDENT 4/25/48 VG
2 GREAT AIRMAIL ROBBERY 5/2/48 VG
3 DEVILS SANCTUARY 5/9/48 VG
- SIDE 2 TRACK 1
1 THE PEARL OF GREAT PRICE (THE LOST CITY OF SHIVA) 5/16/48 VG
2 THE 11 MILLION DOLLAR MANHUNT 5/23/48VG
3 THE FINISHING SCHOOL OF KIDNAPPING 5/30/48 VG
- SIDE 1 TRACK 2
1 BUT GRANDMA WHAT GREAT BIG TEETH YOU HAVE 5/6/48 VG
2 THE MAN WITH THE THIRD GREEN EYE 6/13/48 VG
3 THE GIRL IN THE STREET 6/20/48 VG
- SIDE 2 TRACK 2
1 THE KWAN-MOON DAGGER 6/27/48 VG
2 ASSIGNMENT WITH A DISPLACED PERSON 7/4/48 VG
3 A HERSE ON THE HIGHWAY 7/11/48 VG

266

- SIDE 1 TRACK 1
1 SHERLOCK HOLMES "FIVE ORANGE PIPS" BBC VG/G
2 SHERLOCK HOLMES "SIX NAPOLEON'S" BBC VG/G
3 SHERLOCK HOLMES "BLACK PETER" 7/1/69 BBC VG
- SIDE 2 TRACK 1
1 SHERLOCK HOLMES "THE LION'S MANE" 7/8/69 BBC VG
2 SCATTERGOOD BAINES "SWEET CHARITY" VG
3 SCATTERGOOD BAINES "ROUGH RIDERS" VG
- SIDE 1 TRACK 2
1 MAGNIFICENT MONTAGUE-MUSICAL AUDITION VG
2 MYSTERY CLASSICS "THE SIRE CUMALLENITUS DOOR 12/20/56 VG
3 MYSTERY CLASSICS "BACK TO YESTERDAY" 12/6/56 VG
- SIDE 2 TRACK 2
1 FT. APACHE W/JOHN WAYNE AND WARD BOND VG
2 HAVE GUN WILL TRAVEL "WHITE HORSE"
3 JOHNNY DOLLAR "EVAPORATED CLUE MATTER" 1/17/60 (A LITTLE FAST)
4 JOHNNY DOLLAR "SUDDEN WEALTH MATTER" 12/13/59



REUNION WITH AN OLD FRIEND

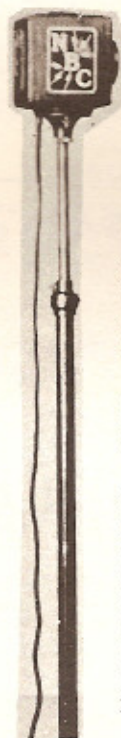
Bob Raggi

The old mahogany radio looked very out of place in its new setting. It was one of those large console models which RCA manufactured by the thousands in the 30s. Above the 4 way station selector was a hooded "eye" which dilated when you came within range of each station. Over the years it had gathered its share of dents and scratches, but it had never let us down in performance and on a clear night you could pick up police calls, marine broadcasts or even London Airport.

For over twenty years it had been the center of attention in our home, holding forth over such other forms of entertainment as television, phonographs and the movies. But then, sometime in the mid-fifties, it had suddenly out-lived its importance.

The other day I discovered it, sitting there in a corner of my parents' home like some obsolete moment of a bygone era. Since it hadn't been played now in many years, my folks didn't mind much my taking it home with me. But trying to explain my affection for it to my wife was another thing. She viewed it as a "one-eyed monstrosity" but compromised by letting me carry it down to the basement.

That night after supper, I took the kids down for a look at it. After staring at it for a full 60 seconds, my daughter wanted to know when the picture came on. My son allowed as how our stereo sounded much better. Swallowing my pride, I tried to explain to them that a radio used to be something that you *listened to*. That even though there was no screen, you could still form a mental picture of the action in your mind. All it took was something called imagination—an almost forgotten word today. I told them about the programs I listened to back in the forties (racing through my homework after school to listen to Sgt. Preston; asking mom to hold supper a few minutes longer so I could find out if Straight Arrow and Fury rescued those settlers; staying up late one night a week to catch the latest adventure of Jack, Doc and Reggie in I Love a Mystery and even taking my Saturday night bath in the kitchen basin while tuned in to Tales of the Texas Rangers). Now I was really in gear. Sunday outings were always planned, I continued, so that I could be back home before 4:30—that's when Lamont Cranston and Margo Lane battled the evil that "lurks in the hearts of men" in the Shadow. Sunday was also detective night with Sam Spade (remember Howard Duff?) and Nick Carter. I told them that we developed great eating habits as kids — if only for breakfast cereals. How else could you get your hands on an Official Tom Mix Straight Shooters Signal Ring? (Only 5 Ralston box tops and 10c).



WRITERS WANTED!!

We need writers who specialize in articles about old time radio.

Radio was also very educational. Inner Sanctum taught you exactly how long it would take a person to suffocate when "accidentally" buried alive. And the F.B.I. In Peace and War had us all studying the criminal mug shots at our local post office.

The Lone Ranger, Amos n' Andy, Suspense, Bobby Benson — I ran through each of their merits with a memory that had remained dormant for 20 years.

And then, somewhere between explaining how the Green Hornet first met Kato and how Capt. Midnight came by his name, I looked around. The kids were asleep. The wall clock showed it was past midnight. In front of me the old console stood silent except for its dialed face which glowed warmly. I switched it off and quietly lifted the kids up in my arms. But before climbing the stairs, I turned back once and murmured silently, "Thanks old friend. Thanks for letting me remember."

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SCRAP BOOK**



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VAUGHN DE LEATH
HAD HER FIRST COMPOSITION ACCEPTED AND PUBLISHED AT THE AGE OF 13.





OZZIE NELSON
MODEST ORCHESTRA LEADER, WAS THE CHAMPION SWIMMER AND BOXER AT "DEAR OLD RUTGERS"





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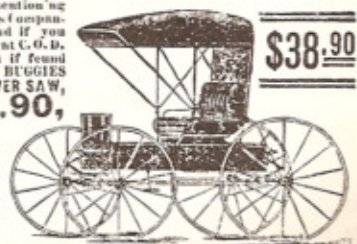
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Are You Missing Something?

BACK ISSUES STILL AVAILABLE



Issue No. 1



Issue No. 2



Issue No. 3

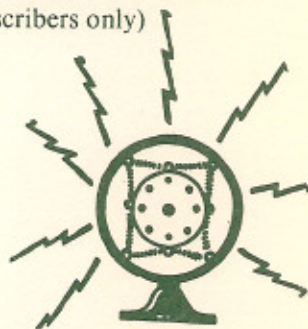


Issue No. 4

For back issues send donation of \$1.00 for each. (Sorry back issues available to subscribers only)

There are many indications that all the issues of Radio Nostalgia will become quite valuable as collectors items by radio buffs and others a couple of years from now.

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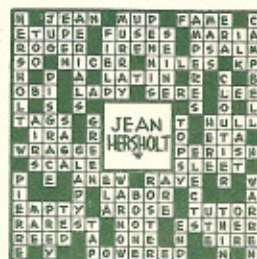
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We are greatly indebted to the following for their generous assistance and valuable contributions of pictures, stories, etc. — *George Rasch, Bob Raggi, Doubleday & Co., Jim Harmon, Frank Buxton, Bill Owen, Jay Hickerson, Jack Miller, Paul Urbahns, Mark Ricci, Larry McKinney, William Morris, Jr.*

Winners of the Sherlock Holmes Contest

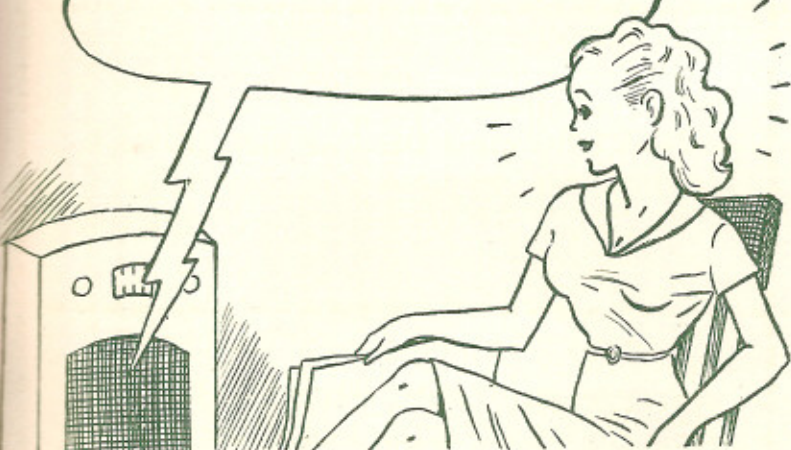
- 1st
Place - Edgar Rappahannock - Mountain View, Cal.
- 2nd
Place - James Bellomo - Rockville Centre, N.Y.
- 3rd
Place - Charles Terison - Hendersonville, Tenn.

Solution to Puzzle



SORRY BUT WE MUST LIMIT

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DEAR FELLOW RADIO BUFFS:



ENCLOSED PLEASE FIND YOUR FREE CAPT. MIDNIGHT DECODER. I AM VERY SORRY IT TOOK SO LONG GETTING TO YOU, BUT WE HAVE A LITTLE PROBLEM. IT SEEMS THAT 92% OF OUR MEMBERS ARE WAITING FOR THE OTHER GUY TO GIVE AND ARE JUST SITTING BACK REAPING ALL THE BENEFITS THE MAGAZINE CAN GIVE AND ARE MILKING IT FOR ALL IT'S WORTH. WE HAVE A GOOD MAGAZINE HERE, ONE TO BE PROUD OF. THE RADIO BUFFS HAVE WAITED A LONG TIME FOR A GOOD MAGAZINE BUT IT WON'T LAST IF WE ALL WAIT FOR THE OTHER GUY TO DO ALL THE GIVING. A PERSON CAN GIVE SO MUCH AND NO MORE. I PERSONALLY FEEL THAT THERE ARE ABOUT 8% WHO SEEM TO BE DOING ALL THE GIVING AND IT'S UNFAIR TO THEM. THIS MAGAZINE WAS SUPPOSED TO BE A JOINT EFFORT WHERE WE ALL GIVE AND WE ALL SHARE. I KNOW THERE ARE MEMBERS WHO DON'T HAVE ANYTHING TO GIVE. I CAN UNDERSTAND THIS. BUT EVEN THESE PEOPLE CAN HELP US PUSH THIS MAGAZINE OVER THE TOP BY TELLING THEIR FRIENDS ABOUT THE MAGAZINE AND HELPING US GET NEW SUBSCRIBERS-ALL THE HELP YOU CAN GIVE WILL BE GREATLY APPRECIATED BY THIS MEMBER.

YOU CAN HELP US THE FOLLOWING WAYS:

1. CONTRIBUTIONS
2. WRITING ARTICLES
3. SENDING PICTURES AND OTHER ITEMS
4. TELLING YOUR FRIENDS ABOUT RADIO NOSTALGIA MAGAZINE.
5. GETTING US MORE SUBSCRIBER MEMBERS.

(UNFORTUNATELY, IF WE DON'T GET HELP FROM THE OTHER 92% OF OUR SUBSCRIBER MEMBERS, IT MAY BE SIX MONTHS BETWEEN ISSUES.)

PLEASE NOTE THAT FOR EACH NEW SUBSCRIBER MEMBER WHO GIVES YOUR NAME AND CAPT. MIDNIGHT IDENTIFICATION NUMBER, WE WILL SEND YOU A CERTIFICATE FOR ONE DOLLAR WHICH IS GOOD ON ANYTHING IN THE MAGAZINE.

THANKING YOU FOR
YOUR EFFORT IN ADVANCE

Captain T Midnight

801

HAPPY LANDINGS

