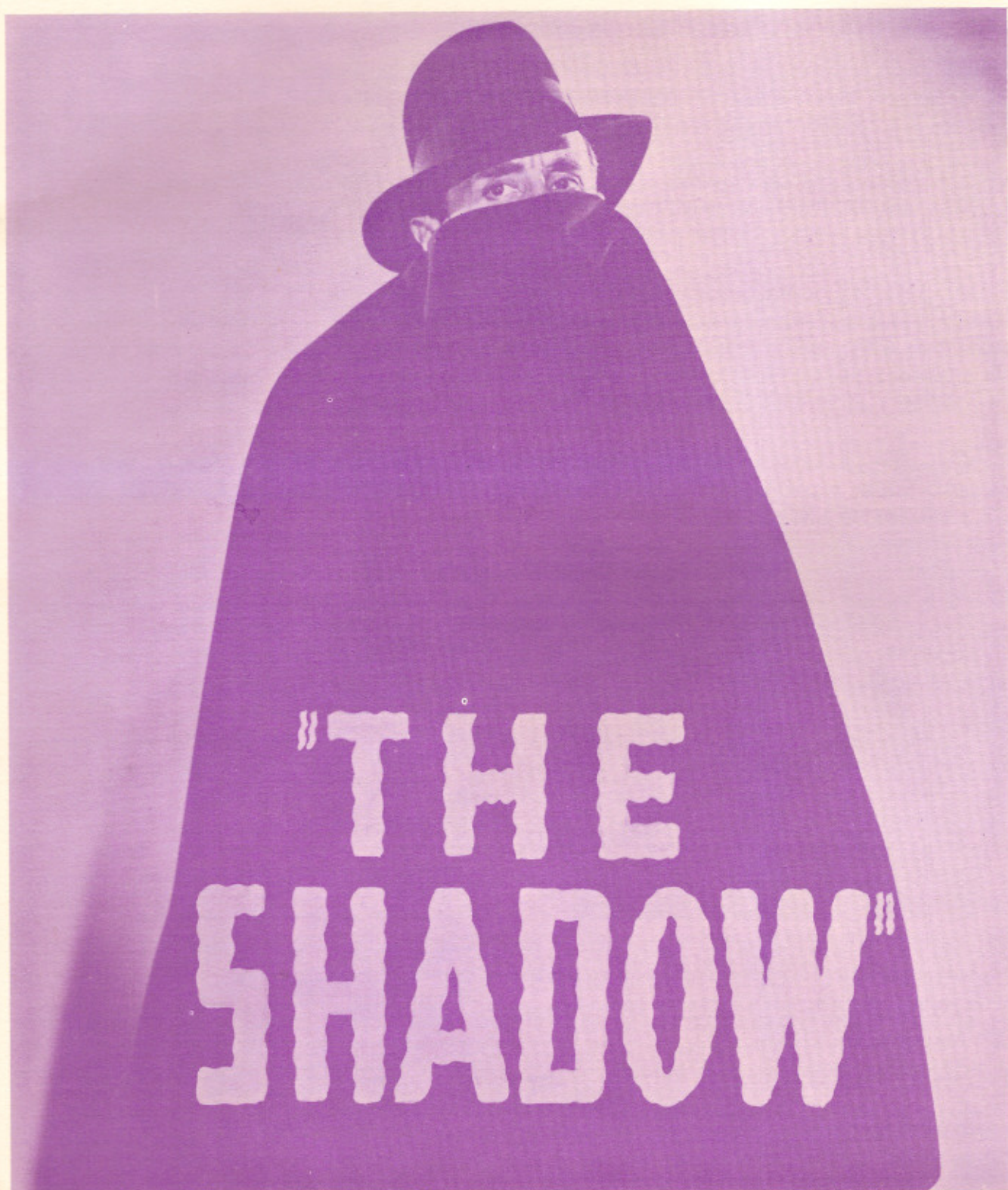


**RADIO
NOSTALGIA**


NO.4



COLLECTOR'S ISSUE



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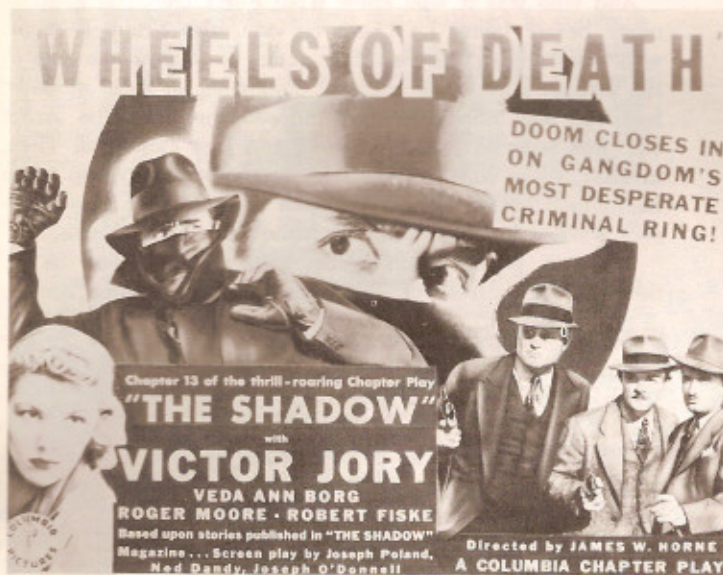
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"WHO KNOWS WHAT EVIL LURKS"

"The Shadow, mysterious aide to the forces of law and order is, in reality, Lamont Cranston, wealthy young man about town who, years ago in the Orient, learned the hypnotic power to cloud men's minds so that they could not see him. Cranston's friend and companion, the lovely Margo Lane, alone knows to whom the voice of the invisible Shadow belongs. . . ."

There were electric thrills ahead when you heard that familiar opening, ominous and evocative as the theme of *Omphale's Spinning Wheel* that accompanied it. Mysterious friend to the law indeed was The Shadow. He was, and is, a classic figure of mystery itself. About him seems to hang the fog of Sherlock Holmes' London, and yet he is at home in the cheap dives frequented by the hard-boiled dicks of Dashiell Hammett and Raymond Chandler. And more than being a symbol of all this, The Shadow has become the chief fictional representative of all that was Radioland. After all, we knew even back then that here was the perfect hero for radio—the man you couldn't see.

This phantom avenger was never really created. Like Topsy, he just grew. Or more accurately, he was gathered out of those shadowy recesses of man's imagination. Long before the radio broadcasts and the magazine novels, The Shadow was a term used in many pieces of fiction to name a mysterious figure, sometimes hero, sometimes villain. In the nineteenth-century, one writer speculated on "a certain shadow which may go into any place, by sunlight, moonlight, starlight, firelight, candlelight . . . and be supposed to be cognizant of everything." The Shadow would issue "warnings from time to time, that he is going to fall on such and such a subject, or to expose such and such a piece of humbug. . . . I want . . . to get up a general notion of 'What will the Shadow say about this, I wonder? What

will the Shadow say about this? Is the Shadow here?' " The writer who speculated on using such a creature was Charles Dickens.

More recent predecessors of The Shadow in the early years of this century were the French villain Fantomas, who, like The Shadow, also lurked in dark recesses overhearing schemes and exchanging shots with adversaries garbed in black clothing and slouch hat, but with the distinction that, unlike The Shadow, he wore gloves; and Frank L. Packard's Jimmie Dale, alias The Gray Seal, who had a mask, signet ring, a civilian identity as a wealthy young man about town, a girl friend who sometimes used the pseudonym "Margot."

On radio The Shadow was the name given to a mysterious voice that introduced *Street and Smith's Detective Story Magazine Hour* by inquiring "Who knows what evil lurks in the hearts of men?" and then proceeded to answer the question by simply reading a story from the current issue of the crime magazine published by the sponsor.

The Shadow character became an instant hit and the whole show was devoted to his own exploits instead of merely introducing other stories. The program became a full-scale drama with actors, music, and sound effects. Street and Smith also issued a new magazine, *The Shadow Detective Magazine*.

In the first, Winter, 1931, the lead story was called "The Living Shadow." One of the early appearances of The Shadow on the radio was described in the text of this account from "the Secret Annals of The Shadow."



There were those, of course, who claimed that they had heard his voice coming through the spaceless ether over the radio. But at the broadcasting studio, The Shadow's identity had been carefully guarded. He was said to have been allotted a special room, hung with curtains of heavy, black velvet, along a twisting corridor. There he faced the unseeing microphone, masked and robed.

The underworld had gone so far as to make a determined effort to unravel The Shadow's identity, if it were truly The Shadow whose sinister voice the radio public knew, for there were doubters who maintained the voice was but that of an actor representing The Shadow. But all crookdom had reason to be interested—those without the law had to make sure.



So watchers were posted at the entrance to the broadcasting chain's building. Many walked in and out. None could be labeled as The Shadow. In desperation, a clever crook, whose specialty was wire-tapping, applied for and secured a position as a radiotrician. Yet questioning of his fellow workers brought nothing but guesses to light. Around the studio The Shadow was almost as much a myth as on the outside. Only his voice was known.

Every Thursday night the spy from crookdom would contrive to be in the twisting corridor watching the door of the room that was supposed to be The Shadow's. Yet no one ever entered that room!

Could it be, then, that The Shadow broadcast by remote control? That his voice was conveyed to the studio by private wire? No one knew. He and his fear-striking laugh had been heard. That was all.

The original scripter for the radio series, Harry E. Charlott, died under puzzling circumstances, a mystery the solu-



tion of which is known perhaps only to The Shadow. After him a long line of free lancers contributed to the broadcasts: Jerry McGill, Max Erlich, even Alfred Bester, one of the great names in contemporary science fiction. Walter Gibson, a professional magician as well as a prolific writer who penned most of the nearly two hundred (178) *Shadow* magazine novels under the name of Maxwell Grant, unfortunately played no significant part in scripting *The Shadow* radio plays.

The writers for the magazine and the radio script fashions borrowed freely from each other. Fans of the novels still complain that faithful sidekicks of The Shadow never appeared on the air, though this isn't quite true. In 1937 and 1938, among others, Commissioner Weston appeared along with his fellow police department member, Inspector Cardona, The Shadow's ally and nemesis. Radio fans, on the other hand, insist they never cared for the novels because in them, they say incorrectly, Margo Lane was not Lamont Cranston's friendly companion. While Margo was first born on the radio series, she certainly did appear in many of the magazine stories.

Aside from Margo, and cab driver Moe "Shrevie" Shrevnitz, who was an in-and-out comedy relief on radio, only Commissioner Weston was a familiar character in both media.

And who was it who knew what bitter fruit the weed of crime bears? James La Curto for one, also Frank Readick, who were among the very first actors to assume the role of the airwave's awesome avenger. Following in their shadowy footsteps was Robert Hardy Andrews, prolific radio writer who first scripted *Jack Armstrong* and *Just Plain Bill*. Then, in 1937, there was an actor who was only twenty-two when he stepped before the carbon mike to pronounce The Shadow's warning to crookdom. His name was Orson Welles.

The very young Orson Welles gave a lot of vigor to the then youthful career of The Shadow. His ominous rumble imparted a Shakespearian depth and urgency to every line of outrageous melodrama. Welles was convincing. On his other program, *The Mercury Theatre*, he convinced a good portion of the nation that we were literally being invaded by monsters from Mars when he adapted H. G. Wells' interplanetary novel, *War of the Worlds*, to sound like an on-the-spot newscast. That one broadcast earned him too much fame and notoriety to allow him to remain the anonymous star of *The Shadow*, so in the spring of 1939 Welles spoke for the last time to radio listeners of the evils that lurk in the minds and hearts of men.

Bill Johnstone, who had appeared in character roles on the show, succeeded Welles as Lamont Cranston. Although Johnstone's voice was vaguely similar to Welles', it was lighter and much, much more mature, barely this side of elderly.

By 1944, Johnstone had retired from the title role and the part was taken over by Bret Morrison, who had returned from army service to radio. He had been Mr. First Nighter before Pearl Harbor. But obviously military life had strengthened him for hardier stuff than attending a new play each week in radio's Little Theatre off Times Square. Actually, Morrison probably sounded more like a "wealthy young man about town" than any who played The Shadow—the right combination of sophistication and forcefulness.

Morrison's Margo was Gertrude Werner; Johnstone had played opposite Marjorie Anderson; and Orson Welles shared the kilocycles with a Margo Lane played by Agnes Moorehead.

The Brooklynite cab driver, Shrevie, was Alan Reed, who hasn't learned any better grammar as the voice of the home screen's "Fred Flintstone." Santos Ortega as Commissioner Weston completed the cast of regulars.





In cast and story, *The Shadow* was designed to convince you that The Shadow was real, he was earnest, and that he might be very near, lurking somewhere in the shadows, aware of your every guilty secret. For some listeners he was so convincing that during the war they wrote to the network broadcasting the exploits of The Shadow demanding to know why Lamont Cranston was not using his secret powers to fight the Nazis and Japanese. What the network replied to these correspondents is not known.

Anyone who ever tuned in on Sunday knew that Lamont Cranston had "the power to cloud men's minds so that they could not see him." In the most brightly lit room, The Shadow was invisible. He chuckled merrily as he drove the murder suspects he visited out of their minds. He was here, he was there, he was everywhere. Once in a while he would lift a mad scientist's flask of elixir into the air, or pull a gun out of nowhere and leave it hanging in the air to prove he was corporeal. But most of the time, he counted on his eerie voice to cause his victims to jump at every shadow.

It is strange that none of the people The Shadow ever visited on the airwaves ever suspected mechanical trickery. The Shadow, when invisible, sounded exactly as if he were speaking over a telephone. For some reason, no one ever snarled, "You can't fool me, buster. Somewhere you got one of them tin cans rigged up with a tight string!"

Moreover, Cranston was always telephoning people—crooks, suspects, Police Commissioner Weston. No one ever bleated, "Cranston, huh? So that's who you really are, Shadow! I'd recognize that voice anywhere!"

Of course, all this was more than a stupid mistake. We all realized, I think, that The Shadow was more than a voice. It was the *power* of The Shadow to cloud men's minds that made him able to go unrecognized when he didn't wish to be recognized.

In the show's early years, the decade before World War II, there was a time of experimentation, a search for the limitations and scope of The Shadow himself. The Master of Men's Minds was not limited to his power of hypnotic invisibility.

Those of the younger generation who think Shari Lewis invented ventriloquism would be surprised to learn that The Shadow was capable of projecting his voice up the entire



slope of a volcanic mountain from its base. He did that in a 1937 radio episode called "White God" in order to cause a deranged scientist to blow himself and the mountain up in the mistaken belief that he would be taking his nemesis, The Shadow, along with him. The explosion didn't harm The Shadow, but it destroyed the volcano, which the scientist had turned into a gigantic magnet to pull planes and ships to their destruction. A madman in 1937, today he could probably get a good job with the government.

Many more purely psychic powers belonged to the youthful Shadow. The same year he caused the destruction of the "White God," he received a "Message from the Hills" delivered by sheer telepathy, the mind of an ancient native speaking directly to the mind of The Shadow to warn him of the forces of evil at work. The Shadow was able to answer the call for help both mentally and, at last, physically.

These were not all of the special powers of the Master of Darkness. When Margo was abducted by a lunatic who pined to be a vampire (another one of *those* weekends in the country!), The Shadow was able to silently "will" people he met to do his bidding and answer his questions. Finally, The Shadow located Margo just before the lunatic, a renegade medico, pumped the poor girl completely empty of blood. The "vampire" wasn't really thirsty, just greedy. He had gone a long way toward depopulating the countryside by siphoning the residents dry in order to sell their liquid contents to a blood bank.

After the thirties, the free-wheeling days of experimentation with The Shadow's powers were over. Someone decreed that Lamont Cranston was a detective and he would use his power as The Shadow exactly twice in each show. After the middle commercial, which urged you to rush right out and buy a ton of Blue Coal immediately, The Shadow would interview a reluctant witness to scare the bejabbers and the information out of him or her, and Cranston would become The Shadow for the second time in one show to capture the villain in the climax and, usually, rescue Margo Lane from his clutches.

Actually, it got so that The Shadow frightened people very little with his invisibility. It seemed everybody had been through that bit so many times that there were a few token lines about "Where's that voice coming from?" and "The Shadow has the power to cloud your mind . . ." and





the interrogation would proceed in standard cops-and-robbers format.

Yet even into the forties and fifties an occasional broadcast of *The Shadow* had some element to help make it memorable—an interesting locale, a bit of business, a gimmick. The plays that were the most interesting were the ones concerned directly with The Shadow's power. While the furthest boundaries of his abilities were explored in the thirties, in the forties there was, on a rare occasion, a statement of his limitations.

The boundaries of hypnotic invisibility are known to science, since the feat can actually be performed by an expert. The subject, placed in a hypnotic trance and told "not to see" the hypnotist and his attire, will see a cigarette in the hand of the hypnotist eerily floating in the air. If the command is re-enforced by instructions not to detect any sign of the presence of the hypnotist, the subject will not even detect the smoking cigarette. Of course, any ordinary human hypnotist requires the right subject and careful preparation. Only the *superhuman* Shadow could cloud men's minds instantly. And even The Shadow was not infallible. Once he apparently neglected to instruct his subjects not to see any evidence of his presence, thus leaving himself open to being spotted in the home of a wealthy crook by the impressions of his feet in a deep-pile carpet. When guns came out, The Shadow's visible footsteps beat a hasty retreat, but, as I recall, he did catch up with the luxury-loving hood, no doubt in a place with hardwood floors.

Other much more complex methods were used to make The Shadow visible and expose his true identity. Aliens from space probed him with inspection rays and turned the data over to their calculators, which speedily beeped out a complete analysis when The Shadow hastily quit the scene. This happened back in 1939, when the audience must have really thought it was crazy Buck Rogers stuff.

Probably the highlight of all these "Shadow exposed" tales came in "The Shadow's Revenge," when Lamont Cranston stood mumbling furiously that he had the power to cloud men's minds while a pair of crooks were convulsed with laughter. "Hey, Cranston, you cracking up or something?" one amused gangster asked. It all seemed like a nightmare. And, unfortunately, (as far as a good story was concerned) it was exactly that.

As a listener, after those first few years of pre-teen innocence, the greatest mystery about The Shadow to me was exactly what was meant by Margo being Lamont Cranston's "friend and companion." The question can be answered a bit more realistically than the innuendos about Lois Lane and Superman, or even the Lone Ranger and Tonto. There does seem to be some real, not purely imagined, evidence that the relationship between Margo and Lamont was very companionable. After all, Cranston and Margo did travel around the world together several times, generally unchaperoned, and many of the radio plays began with the wealthy young man about town and his "friend and companion" having breakfast together at Cranston's town house or apartment. While there was never mention of the possibility of marriage, there were often suggestions of romance, and Lamont and Margo referred to each other as "darling." All in all, it is apparent that Margo had a deep appreciation of the skills Lamont Cranston learned in the Orient.

The question, if one ever existed, seems completely settled in one of the 1965 paperbound revivals of The Shadow novels. In *The Shadow's Revenge*, under the traditional by-line of Maxwell Grant, the Master of Darkness pays a call to Margo Lane's boudoir.

Margo Lane sat up in her bed. The slim body of the dark-haired woman was hidden by her light sheet. Awake, she smiled at the black-shrouded figure of her chief. The Shadow was not smiling, his great figure tall in the room, his glowing eyes piercing the dim bedroom light.

"I must go now, Margo," The Shadow said. "I must find The Demon before it is too late . . ."

So if Margo was The Shadow's "friend and companion," he was also her "chief" and she "smiled" at his entrance into her bedroom. Since The Shadow's prime motivation is power, he would exercise that power over the woman in his life. That part of the mystery of The Shadow seems solved.

Another "mystery" about Margo and Lamont that always interested me was why this companionable twosome never learned that no matter how bad the storm, no matter how perilous the road, they should never, never seek refuge in





mysterious old mansions around which broke forks of lightning and winds of fury! They were sure to run into homicidal maniacs, gory corpses, and a legendary supernatural monster or two. It happened to them in "The Legend of Crown Shield Castle," "The House that Death Built," and "The Werewolf of Hamilton Mansion."

Hamilton Mansion wasn't the only place they ran into a lycanthrope menace. There was one in "Death Prowls at Night." There were zombies in "The Isle of the Living Dead," a relative of King Kong in "Night Marauders," and a crazy actor who thought he was the Frankenstein monster in "The Face."

Almost all of these creatures took after Margo Lane. It couldn't have been for her beauty alone. After all, so many of these fiends wanted to change her. One wanted to change her into a gorilla, and another madman tried to convince her to become a bitch—a she-wolf. She was menaced, tied up, tortured, threatened, and assaulted up to the point the censor would allow, and all because she traveled around the country with Lamont Cranston, who clearly wasn't going to make an honest woman of her. Such is the perversity of women!

The only other woman I can think of who has had to endure so much for a man is Lois Lane, perennial girl friend of Superman. With such a similarity in name and character, can there be any doubt that these two girls, so attracted to men who wear capes and mistreat them so, are sisters?

The perfect example of what Margo Lane had to go through appears in "The Ghost Walks Again," a script by Jerry Devine that was such a complete *Shadow* story that it was presented to writers as a sample of how to write the radio show.

When a ghost begins murdering the population of a small New England town, the town council gets together and comes to the only logical decision: call in Lamont Cranston. Needless to say, Cranston doesn't pay much heed to Margo (who is trailing him around again), and she is captured by the "ghost," who for kicks (there is no other reason) decides to put her to the torture.

EDWARD: In the days of the Puritans they had a very satisfactory method for dealing with meddlers . . . they branded them upon the forehead . . .

MARGO: No . . . no . . .

EDWARD: Soon, young lady, soon you shall feel the searing agony of that brand biting into your flesh!

MARGO: You're mad . . . you're mad!

EDWARD: (LAUGHING) You won't feel the pain too long . . . no . . . you see, after you are branded I have another treat for you . . . the press . . . the torture press!

MARGO: You let me out of here!

EDWARD: The branding iron is glowing now . . . it is ready to use!

MARGO: You can't do this . . . please!

EDWARD: (LAUGHING) Prepare yourself . . . prepare yourself, Miss Lane . . . I have the iron ready now . . .

MARGO: Keep it away from me . . . (SCREAMS) Keep it away!

SHADOW: Drop that iron, Mr. Darrow!

EDWARD: Who was that?

SHADOW: Release that girl . . .

EDWARD: No . . . no! Let go of my arm! Let me finish my work!

(IRON DROPS TO FLOOR)

SHADOW: There . . . your work is finished, Mr. Darrow!

EDWARD: Who are you?

SHADOW: (LAUGHS) I am The Shadow!

EDWARD: The Shadow! I've heard of you . . .

SHADOW: Then you know too that I am here to put an end to your career of torture and murder, Mr. Darrow!



And so, once again, The Shadow does prove that he knows "what bitter fruit the weed of crime bears" and that "crime does not pay!"



WRAPPED IN MYSTERY! LOADED WITH THRILLS! PACKED WITH SUSPENSE!



The Shadow's exploits took place originally in the thirties, forties, and even into the fifties. The radio program lasted until 1954, nearly five years longer than *The Shadow Magazine*. And perhaps that was where Lamont Cranston should have stayed—in the shadows of the past. But many people didn't think so. They wanted radio drama back and, in particular, favorite shows like *The Shadow*. Of course, for the most part, the old recordings had been destroyed long ago because the program originators never considered the possibility that one day there would be a public demand to hear the old shows once again. But a few people still had radio recordings—private collectors, members of the cast, production crews of radio programs, and especially Charles Michaelson.

Charles Michaelson had been involved in the production of the original *Shadow* broadcasts and he had picked up syndication rights on this program and others when big-time radio began going out in the fifties. He salvaged literally thousands of transcription discs that might otherwise have been destroyed for all time. For nearly a decade all he had been able to do with the old recordings was store them. "When we started to clean out our vaults around Christmas of 1962, I couldn't bear to destroy those old radio recordings," Michaelson recalled. "Maybe it was the sentiment of the holiday season. I phoned ten large radio stations around the country and asked if they'd be interested in airing some of the old shows again. . . . I got six affirmative answers."

Charles Michaelson, a man alternately nostalgic and practical, had his problems to solve, many of them with unions. A committee of actors was set up to agree on the identity of voices heard on various episodes for residual payments. On some programs where the organist who played the theme and bridges couldn't be identified or located to sign an agreement, all the original music had to be edited out and stock transcription orchestrations inserted. In the end, Michaelson, the sentimental businessman, won over all obstacles. The Shadow returned!

WGN in Chicago was the first station to begin rebroadcasting *The Shadow*. Radio-TV columnists seized upon the programming idea and gustily informed Windy City citizens that "The Shadow is back on the air! Once again we'll hear of the evils that lurk in the hearts of men!"

Because of all the breezy banner waving that consequently drew audiences' attention back to radio drama, WGN's scheduling of the old *Shadow* shows, received an overwhelming listener response as young and old alike, the neophytes and the nostalgics, all tuned in on Sunday afternoons in Chicago to brave the eerie adventures of the Master of Men's Minds. Students of the Pop Art culture at nearby Northwestern University even allegedly formed a Secret Shadow Society, complete with members garbed in black cloaks and slouch hats who huddled around an old Motorola floor-model radio, listening to *The Shadow*.

After this initial success, Michaelson added other stations to his list of customers and other titles to his catalogue of program offerings, including *Sherlock Holmes*, *Weird Circle*, and *The Green Hornet*.

The Shadow, though, became the most successful of the handful of old favorites the recordings of which had survived and were available for syndication, eventually reaching forty outlets. Though the market waxes and wanes, these old programs may be playing on some station somewhere as long as there is radio.

As one of the basic prototypes of what has come to be called Pop Art, The Shadow is unique and irreplaceable, a legend in his own time. A classic character who looms slouch hat and shoulders above all others of his kind, he is as inevitable as a guilty conscience, an unseen power that awakens within all of us our most deep-rooted fears of mortal retribution. There has never been a force quite like him.

None of the stories, or radio plays, or comic magazines, or motion pictures (and someday, no doubt, television programs), will ever be really good—not great art, not great literature. But The Shadow himself is great! For he is a creature of folklore, not created, but distilled.

Invisible as a radio beam, or cloaked in the blackness of night, The Shadow can achieve his full potential only in our imaginations. Whether by aid of a broadcast, or by the gift of memory, when The Shadow steals across the stage of our own consciousness, he is "the Master of Men's Minds."





Grace Matthews

A NOTE ON THE SHADOW MAGAZINE

Thundering automatics blasting red-tipped flame rumble in the night—answering blasts echo back—final volleys from automatics—silence. Then from the blackness behind automatics moves a deeper blackness—a shadow within a shadow—and disappears into the night. And on the chill night air is borne a peal of laughter.

The triumph laugh of The Shadow!

So runs the introduction to a 1935 Shadow novel, *The Python*. The scene is typical of the exploits of the night-prowling crime fighter in the pages of his magazine—his weapons were the night, his cloak of blackness, and his twin .45 automatics.¹

¹It should be noted that no other character in the novels ever carried a .45. They could only gape in awe at The Shadow's "big guns" while he snickered at the dinky little .32s and .38s with which gangdom constantly plinked away at him so ineffectually. If The Shadow had ever been struck in the heart by one of the effeminate little .32 slugs, he wouldn't even have deigned notice it.

In contrast to the radio program, where the Master of Men's Minds relied on his powers to cloud minds and to strike fear into stout hearts, in the magazine he was also a master of gunplay. On radio, without a lot of announcer's narration, The Shadow himself could explain how and why he was invisible to the eyes of men, but in print, The Shadow used his black cloak and the slouch hat and the shadows themselves to disguise his movements. He was *virtually* invisible, yet he was mortal, not godlike, and a penetrating gaze or a shaft of light could on rare occasion expose him.

The very first novel, *The Living Shadow*, explained, "It was as though the man's strength had been wrested from him," one character feels "when he faced a tall, black-cloaked figure that might have represented death itself. For he could not have sworn that he was looking at a human being. . . . The stranger's face was entirely obscured by a broad-brimmed felt hat bent downward over his features; and the long black cloak looked part of the thickening fog. . . ." And later, "The mysterious stranger had vanished—like a shadow!"

Only Moe "Shrevie" Shrevnitz, Commissioner Weston, and reporter Clyde Burke of The Shadow's faithful secret agents

from the magazine were ever brought to radio life. In the magazine, there was handsome, dependable Harry Vincent, who, at some time in his long career must have asked, "Tennis, anyone?"; Burbank, who spent his life at a switchboard just to relay information when The Shadow called in, ordering "Report!"; and Kent Allard, who was never even mentioned on the radio program. Allard was The Shadow's true identity, according to the novels, Lamont Cranston being merely another false identity—an impersonation, just to make things complicated. The real Cranston left for Tibet or some other place long ago to let The Shadow use his name and fortune in combating crime. The only claim on fame Kent Allard himself had is that he was a World War I ace. It has been suggested, after hearing the cracked laughter that is his trademark, that The Shadow may be the result of a prolonged case of shell shock.

Street and Smith, the publisher of the Shadow novels, had a long career of creating fictional heroes the world thought real. In one of their dime novel weeklies in 1891, Nick Carter, the master detective, first saw the light of day. People believed in Nick Carter, wrote him letters to cheer or ask advice, and finally, even the creator, Frederick Dey, began to believe that he was the great sleuth. On a trip to Paris, Dey and a friend were attacked by a half-dozen hoodlums of the streets known as Apaches. His back to the wall, Dey shook a fist into their faces. "*Je suis* Nick Carter!" he yelled, identifying himself. The mob, it is said, fled in terror. Nick Carter was polished up in the 1940s to join his costumed colleague, The Shadow, in a series that followed that of the cloaked avenger on Sunday afternoons.

The Shadow Magazine began as a quarterly publication with the novel *The Living Shadow*, Winter, 1931, but within a few short years became so popular that Street and Smith started issuing the magazine twice a month. In the early forties the magazine once again became a monthly, then changed from its pulp-sized format to a digest-sized magazine, a bimonthly.

When The Shadow's reading audience began waning in 1948, Street and Smith decided to try and give the Phantom Avenger a shot in the arm for circulation's sake. Once again the magazine reverted to its original pulp size. But the hypo was short-lived and *The Shadow Magazine* lasted only four more issues, concluding seventeen years of publication with "The Whispering Eyes."

Recently, in 1964, The Shadow once again saw print, this time in the form of original paperbacks published by Belmont Books. The first title, *Return of The Shadow*, was written by Walter Gibson, who wrote almost all of the magazine novels, but the others in the new series, not written by Gibson, are under the time-honored Shadow author pseudonym, Maxwell Grant.

More Pictures and Programs of The Shadow in issues 1, 2 and 3.

■ WORDS TO THE WISE

You gotta learn to take it on the chin, and when you get older you get more troubles, so you get more chins.

- *The Life of Reilly* (ABC)



THE SHADOW

CAST: (Credits)

- Lamont Cranston,
The Shadow Robert Hardy Andrews
- Orson Welles
- Bill Johnstone
- Bret Morrison
- Margot Lane Agnes Moorehead
- Majorie Anderson
- Gertrude Warner
- Grace Matthews
- Lesley Woods
- Commissioner Weston Dwight Weist
- Arthur Vinton
- Kenny Delmar
- Santos Ortega
- Jimmy LaCurto
- Ted de Corsia
- Shrevie Keenan Wynn
- Alan Reed (Teddy Bergman)
- Mandel Kramer
- Also Everett Sloane
- Bob Maxwell
- Announcer Andre Baruch
- Carl Caruso
- Sandy Becker
- Ken Roberts
- Blue Coal's Heating Expert John Barclay



Mantle of the "Shadow," crusader for good, or worn by Orson Welles, falls on Bill Johnstone heard on MBS Sundays at 4:30 & 5:30 p.m. E

The Shadow made his first appearance on a program for Str & Smith's Detective Story Magazine. Harry Charlott came with the idea of the announcer being "The Shadow." Dr. Chrisman and Bill Sweets of Ruthrauff and Ryan Advertising Agency had him become a narrator, a disembodied voice that knew everything. The first actor to play the part was Jimmy LaCurto. He was succeeded by Frank Readick who did the part for several years. The Lamont Cranston character was developed and appeared on Mutual Radio in 1936. The Shadow was no longer just the narrator but the principal character in the show.



Bill gets his first real break now that he's enacting this prominent dramatic radio role. Above: The "Shadow" and the Shadow's shadow



The Shadow (Brett Morrison) steadies the young lady's hand (Leslie Wood) as they prepare to escape from a tight spot



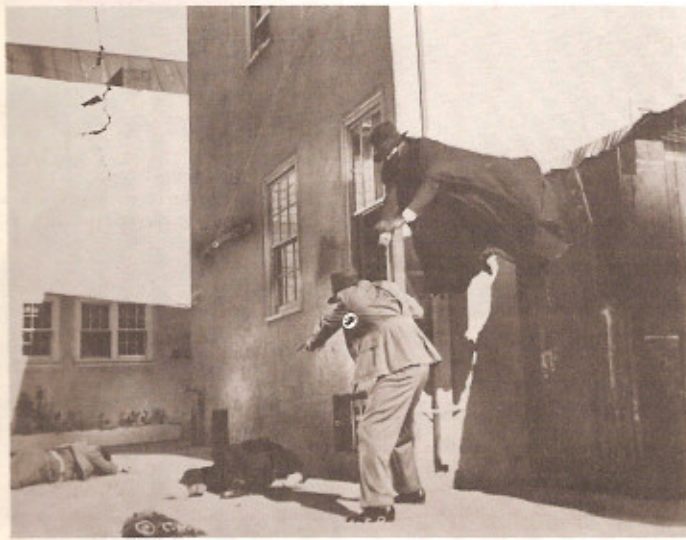
SHADOW: Who knows what evil lurks in the hearts of men? The Shadow knows!

ANNCR: Once again your neighborhood Blue Coal dealer brings you the thrilling adventures of the Shadow . . . the hard and relentless fight of one man against the forces of evil. These dramatizations are designed to demonstrate forcibly to old and young alike that crime does not pay!



Lesley Woods

The Shadow, mysterious character who aids the forces of law and order, is in reality Lamont Cranston, wealthy young man-about-town. Several years ago in the Orient, Cranston learned a strange and mysterious secret . . . the hypnotic power to cloud men's minds so they cannot see him. Cranston's friend and companion, the lovely Margot Lane, is the only person who knows to whom the voice of the invisible Shadow belongs. Today's drama . . .



CLOSING:

ANNCR: The Shadow program is based on a story copyrighted by Street and Smith Publications. The characters, names, places and plot are fictitious. Any similarity to persons living or dead is purely coincidental. Again next week the Shadow will demonstrate that . . .

SHADOW: The weed of crime bears bitter fruit. Crime does not pay. The Shadow knows!

DIRECTORS:

Dana Noyes Harry Ingram John Cole
Chick Vincent Bill Sweets Wilson Tuttle

WRITERS:

Peter Barry Max Ehrlich Alonzo Dean Cole
Stedman Coles Joe Bates Smith Nick Kogan

DIRECTORS:

Dana Noyes Harry Ingram John Cole
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WRITERS:

Peter Barry Max Ehrlich Alonzo Dean Cole
Stedman Coles Joe Bates Smith Nick Kogan
Robert Arthur Jerry McGill Bill Sweets

THEME:

"Omphale's Spinning Wheel" by Saint-Saens

ORGANISTS:

Rosa Rio Elsie Thompson Charles Paul



The smiling man behind the mystery makeup. Bill's a veteran radio actor and has turned in good performances on all major networks



THE SHADOW
 All Programs Excellent
 Almost All Have Blue Coal or
 Goodrich Tire Commercials

- 158-1 Society Of The Livingdead (Welles 1938)
- 158-2 Poison Death (Welles 1938)
- 158-3 The Gibbering Things (Johnstone)
- 158-4 The Crystal Globe (Johnstone)
- 159-1 Joey's Christmas Story
- 159-2 The Three Ghosts (Welles)
- 159-3 Temple Bells of Neban (Welles)
- 159-4 Ghost Town
- 160-1 Sabotage By Air (Morrison)
- 160-2 The White God (Welles 1938)
- 160-3 Nightmare At Galesbury
- 160-4 The Ghost Of Calib McKenzie
- 161-1 League Of Terror (Welles 1938)
- 161-2 Sabotage (Welles 1938)
- 161-3 The Laughing Corpse (Morrison)
- 161-4 Make Up For Murder (Morrison)
- 162-1 The Hypnotized Audience (Welles 1937)
- 162-2 The Blind Begger Dies (Welles 1937)
- 162-3 The Tomb Of Terror (Welles 1938)
- 162-4 The Fire Bug (Welles 1938)
- 174-3 Phantom Finger Prints
- 174-4 Reflections Of Death
- 175-1 Ghost Can Kill
- 175-2 Black Rock
- 175-4 Death And The Easter Bonnet
- 176-1 The Man Who Was Death
- 176-2 When The Grave Is Open
- 176-3 Guest Of Death
- 176-4 The Thing In The Cage
- 177-1 Death Stalks The Shadow
- 177-3 Valley Of The Living Dead
- 178-1 Power Of The Mind
- 178-3 Isle Of The Devil 1938
- 152-2 The Terrible Legend Of Crown Shied Castle

"NOTE" We have over 200 more Shadow shows but only good to very good. Let us know if you want them listed in mag. number 5

■ In 7 straight years of broadcasting for one sponsor, commentator H. V. Kaltenborn was never even late for a broadcast - despite many overseas and battlefront tours. Closest he ever came to spoiling that record was here in America, when his plane was grounded by a Virginia snowstorm.





Pictured here at the first Radio Buffs Convention in North Haven, Conn. Dec. 1971 is Bob Vito, Radio Buff with famous radio actor Bret Morrison who played The Shadow.

When a man is burning with love
he often makes a fuel of himself.

- Cass Daley (NBC)

RADIO NOSTALGIA QUIZ NUMBER 1

1. Name one of the actors who played Red Ryder.
2. Who was the announcer on Fibber McGee & Molly?
3. Name one of the actors who played The Saint on radio.
4. Who was The Answer Man?
5. On what radio show did the Aldrich Family make its radio debut?
6. Who played the part of Ma Perkins?
7. Who played the part of Detective Ken Thurston on A Man Called X?
8. Name one of the actors who played Tom Mix.
9. Who played Molly Goldberg on The Boldbergs?
10. On what radio show did Jack Benny make his debut.

Answers inside back cover.



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



THE SHADOW.



FRANK SINATRA
OLD GOLD SHOW

All These Programs Are Very Good To Excellent

- 209-1 Guest Tommy Dorsey 10/24/45
- 209-2 Guest Fred Allen 10/31/45
- 198-1 Guest Arthur Q. Bryan 9/19/45
- 198-2 Guest Francis Langford 10/10/45
- 198-3 Guest Gene Kelly 10/17/45
- 208-1 Guest Lawrence Tibbet 11/7/45
- 208-2 Guest Andrews Sisters 11/14/45
- 208-3 Guest Lillian Romani 11/28/45
- 208-4 Guest Frank Gets An Award 12/5/45

SCATTER GOOD BAINES

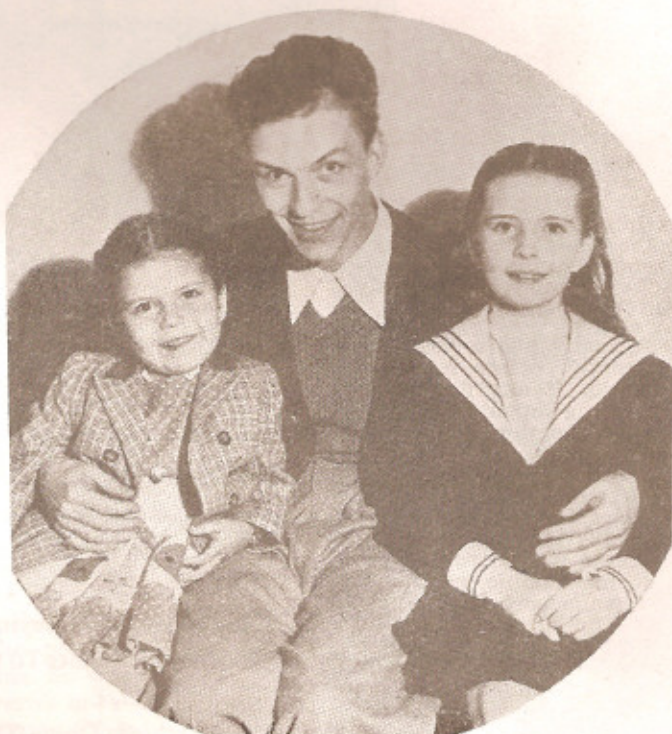
- 266-5 Sweet Charity VG
- 266-6 Rough Riders VG

- 251-9 We The People w/Jack Benny and Hank Greenberg VG/E
- 252-10 Mysterious Traveler-The Man Who Knew Everything VG
- 255-6 Theatre Royal-The Seventh Veil VG
- 255-4 Shadow of Fu Man Chu-Episodes #34 and 35 VG
- 251-3 December Bride-The Trip VG
- 251-4 Detectives Black and Blue 1930's-Escaped Russian VG/E
- 251-6 Al Pierce-Ajax Fire Extinguisher 1930's VG
- 251-8 Silvertown Time-Masked Tenor and Boswell Sisters 30's VG
- 256-8 Strange Dr. Weird-Dark Wings of Death VG
- 256-7 Chandu the Magician-Look into the Past 1935 E
- 152-2 Ellery Queen-Case of the Three Frogs VG
- 212-6 Mr. Chameleon-The Perfect Maid Murder Case VG
- 190-4 This is your F.B.I.-Escaped Prisoners of War VG
- 152-7 Truth or Consequences-The Walking Man 3/6/48 VG/E
- 239-4 I Love Lucy (Radio) Noisy Neighbors 2/27/52 VG/E

CHARLIE McCARTHY

- 197-1 Guest Gary Cooper 12/14/47 E
- 197-2 Guest Roy Rogers 12/7/47 E
- 197-3 Guest Judy Garland & Abbott & Costello 6/21/42 VG/E
- 197-4 Guest Hoppalong Cassidy 12/26/54 VG
- 227-6 Guest Chester Morris 1/13/46 E

Sandwiching Frank Sinatra are two of his favorite women—on the left, his four-year-old daughter Nancy Sandra, on the right, movie star Margaret O'Brien.



Charlie McCarthy, above, has accepted Effie Klinker into Edgar Bergen's family



16



- 152-1 The Talking Dog VG
- 204-2 Eddie Wants A Rise In Pay 11/9/45 E
- 204-1 Archie Is Writing A Movie 1/11/46 VG/E
- 209-4 The Singing Contest 12/16/45 VG
- 196-1 Archie Receives Flowers 3/1/46 VG/E
- 196-2 Finnegan Is Buying Insurance 9/22/44 VG
- 196-3 Archie Wants To Open An Actors Club
1/5/51 VG/E
- 206-4 Archie Is Doing The Books 12/28/45 VG/E
- 206-3 Archie Reunion With His School Teacher
1/18/45 VG
- 206-2 Archie Is Getting Ready For Fathers Day
6/5/50 VG
- 206-1 Archie Is Gong To Quit His Job 6/8/45 VG

RADIO NOSTALGIA

Finnegan, Eddie, Miss Duffy, Archie himself (Ed Gardner) and Director Antony Stanford rehearse with John J. Anthony, a recent Tavern guest.



"A man says"



NOTICE

Don't Jeopardize Legitimate Collectors

All the programs herein contained are the best available and may be used by collectors, radio buffs, subscriber members and radio enthusiasts. They are not intended to be sold for profit nor shall they be used by others to duplicate with the intention of making a business of selling illegal tapes. They are not licensed for commercial usage or for re-broadcast as it would be a violation to United States copyright law. Anyone found to be dealing in tapes as a business will be removed from our list and his or her member subscription will be canceled and their money returned. There will be no exception to this rule.

Editor



Finnegan (Charles Cantor)



Miss Duffy (Sandra Gould)

ONE thing is pretty certain, in an uncertain world—when Duffy's Tavern opens for business each Wednesday night at 9, EST, on NBC, Duffy won't be there. But Archie—Ed Gardner—will. Even off the air, Gardner lives Archie's life. Every phase of the program bears his mark: he helps concoct situations; he works with the gag writers, translating the jokes they have written in English into the peculiar idiom which is Archie's alone. So who cares about Duffy? His Tavern's in reliable hands. Archie and his crew (Miss Duffy, Finnegan and Eddie the waiter) have built up a good, steady trade. The customers keep coming back!



Eddie (Eddie Green)



"Miss Duffy," is on his way in. I can sense it."



"Sweep under there, Eddie, and I die an old maid!" warns Miss D.



"The Beard," coaching Lon Clark and Charlotte Manson, is J. MacGregor, "Nick Carter" producer



Aunt Jenny
heard on
CBS 12:15 P.M.



On the air every Thursday night at 9:30 on NBC—Eve Arden with Jack Haley, and guests (here, Victor Mature) invited for a half hour at the Village Store.



LINED UP AT COLBEE'S BAR, COMPLETE WITH PROPS, ARE ACTORS IN "CRIME PHOTOGRAPHER"

THE HERMITS CAVE

- 186-2 Fever (Olga Coal) VG
- 186-3 The Plantation Mystery (Olga Coal) VG
- 186-4 The Professor's Elixir (Olga Coal) VG

THIS IS YOUR F.B.I.

- 187-2 The Draft Dodger VG/E
- 189-2 Kidnapping 4/20/45 E

THE HUNTING HOUR

- 173-7 Case Of The Lonesome Corpse 1/5/45 E
- 173-8 Breakdown 7/11/45 E

VILLAGE STORE

- 220-1 Jack Goes To Music School 3/20/47 VG
- 220-2 Jack Impersonates Al Jolson 10/30/47 VG
- 220-3 Edward E. Horton New Store Manager 7/6/47 VG
- 220-4 Joan Davis Is Having Trouble With Tax 3/9/47 VG

CASEY CRIME PHOTOGRAPHER

- 204-3 Duke of Skid Row VG/E
- 204-4 Bad Little Babe 3/2/50 VG
- 205-1 The Laughing Killer 5/8/47 VG/E
- 205-2 Pick Up 5/22/47 VG
- 205-3 Twenty Minute Alibi 2/20/47 VG
- 205-4 King Of The Apes 5/1/47 E
- 219-1 Holiday 11/25/48 VG
- 219-2 Thunder Bolt VG
- 219-3 The Reunion 6/3/46 VG/E
- 219-4 Box of Death VG/E
- 224-3 The Upholsterer 11/19/49 VG
- 224-4 The Disappearance of Adam Gazellie 4/13/50 VG



before the boys left for Hollywood to make their first picture. Lou and Bud were worried, as eight out of ten comedians who get movie contracts do not make the grade. Costello said to Abbott, "Well, Bud, if we flop we can always go back to burlesque." For once, Abbott agreed. Not long ago, Bud and Lou returned to New York to put on several shows in the Radio City studios. We reminded the boys of their fear of failure in Hollywood and asked for an explanation of their great success. "Well," Costello finally said, "when we read in the paper about Mayor LaGuardia closing down all the burlesque houses, we knew we had to make good."

"Yeah," Abbott said, "we had nothing to come back to."



MY FRIEND IRMA

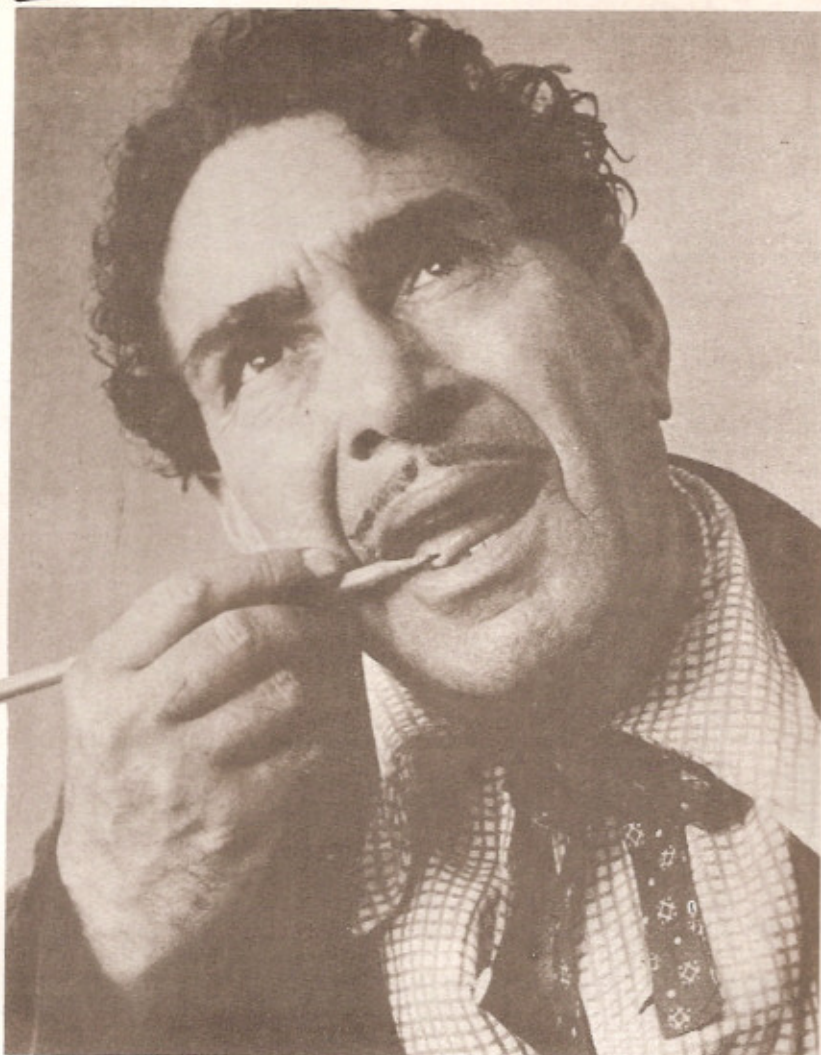
ABBOTT AND COSTELLO

- 214-1 Irma Buys a Fur Coat 6/13/47 VG
- 214-2 Irma Wants to Write a Book 1/6/52 E
- 214-3 Irma's Boss Buys a Race Horse VG
- 214-4 Mrs. O'Reilly Has Been Arrested for Singing VG

- 227-3 Bud and Lou Go To The Race Track 11/9/44 VG
- 227-4 Guest is Rudy Vallee 2/15/45 VG
- 227-5 Who's On First 6/18/44 VG

Mrs. O'Reilly (Gloria Gordon) finds good things in the cards for Irma and her boyfriend, Al—they hope. (John Brown plays Al.)





LIFE WITH LUIGI:

Mr.

This is a great day

"Dear Mama Mia: Tomorrow is gonna be one of the most important days of my life—I'm going to take the test for my first citizenship papers. Already I look more American. Is hard to explain exactly how I feel, Mama."



1. Class for prospective citizens is presided over by lovely Miss Spaulding, who gives last-minute encouragement to nervous Luigi.



Cy Howard is the creator of Luigi, the Little Immigrant, and is also the producer and director of the Life With Luigi show.

Life With Luigi is the story of the everyday experiences of Luigi Basco, an Italian immigrant who has come to—and loves—America, land of equal opportunity for all who are willing, as he is, to work for it. Luigi is a new kind of comedy-program character. You laugh with him, not at him, as you listen to his struggles to learn the new language, the customs so different from those of his native country.

Cy Howard, responsible for My Friend Irma, is "father" of Luigi, too. J. Carrol Naish, long known to movie-goers for his character roles, plays "the little immigrant" with warm understanding.



5. Incensed by the forged letter, the judge indignantly turns down Luigi's application for citizenship. Luigi is dazed, heartbroken.



Basco, Citizen

for Luigi—no longer an immigrant, but a working partner in these United States!



2. Pasquale, Luigi's countryman and neighbor, agrees to witness the event—with, as always, daughter Rosa uppermost in his mind.



3. Angry that Luigi doesn't want to marry Rosa, Pasquale writes to citizenship court judge offering a bribe, signing Luigi's name!



4. Blissfully unaware of the fateful letter, Luigi goes calling on the judge, takes a pineapple—not as a bribe, but a respectful gift.



6. Triumphant, Pasquale once more offers Rosa's hand, for through marriage to her Luigi can become a citizen—sort of a citizen-in-law!



7. Miss Spaulding hurries to the rescue, explains Pasquale's skulduggery to the judge, who hastily calls Luigi back to the courtroom.



8. Luigi's life-long ambition is fulfilled—he gets his first citizenship papers. And no one ever worked harder, deserved them more.



GENE AUTRY'S MELODY RANCH

CAST

Starring.....Gene Autry
Also..... Jim Boles
Tyler McVey

GENE AUTRY

All Very Good or Better with Slight X-Talk

- 187-1 Mogan City Scrape
- 230-1 Fire at the Hastings Ranch
- 230-2 Red Meadows
- 230-3 Billy Dru
- 230-4 Jim Brian and Gang
- 230-5 Charlie Clayton and Clem Carter
- 230-6 Last Show Gene is not there

**RADIO NOSTALGIA
SCRAP BOOK**

AMOS 'N' ANDY
GOT THEIR FAITHFUL IMPRESSIONS OF NEGRO LIFE BY TRAMPING THE STREETS OF HARLEM.

JEAN SARGENT
OVERCAME STAGEFRIGHT IN HER FIRST PLAY BY WEARING A MASK.

TED WEEN
RADIO'S POBAND LEADER AN ACCOMPLISHED VIOLINIST FROM TENDER AGE

ADVENTURES OF FRANK RACE

- 190-5 The Berudian Letters Program #1 VG/E
- 190-6 The Juvenile Passenger Program #7 VG/E
- 190-7 The Reckless Daughter Program #10 VG/E
- 190-8 The Victory Ships Adventure Program #11 VG/E
- 235-1 The Debutant Program #2 VG/E
- 235-2 Istabul Program #3 VG/E
- 236-1 The Vanishing President Program #6 VG/E
- 236-3 Six Week Cure Program #28 E
- 236-4 Fair Way Beauties Program #29 E
- 264-1 The Adventure of 17 Black Program #4 E
- 264-2 The Enoc Arden Adventure Program #5 E

HAVE GUN WILL TRAVEL

- 254-5 Oil Well Deal VG
- 266-11 White Horse VG



FIBBER MCGEE AND MOLLY

All Programs In Very Good Sound

- 216-1 Love Letters 10/21/41
- 216-2 Speeding the Parting Guest 11/18/41
- 216-3 The Mine Fraud 11/25/41
- 216-4 Fibber Raises a Mustache 12/2/41
- 222-1 Recording An Apology To Gildersleeve 5/27/41
- 222-2 At The Photographers 6/10/41
- 222-3 At The Amusement Park 6/17/41
- 222-4 Packing For Hollywood 6/24/41
- 223-1 The Discount Card 12/9/41
- 223-2 The Christmas Tree 12/16/41
- 223-3 A Xmas Gift of Chimes 12/23/41
- 223-4 The Secretive Mechanic 12/30/41
- 225-1 The \$50,000 Business Deal 10/7/41
- 225-2 Fire Commissioner McGee 10/14/41
- 225-3 Back From Vacation in Alaska 9/30/41

I LOVE A MYSTERY

THE THING THAT CRIES IN THE NIGHT

All in Very Good Sound

- 256-1 Part-1
- 256-2 Part-2
- 256-3 Part-3
- 256-4 Part-4
- 256-5 Part-5
- 256-6 Part-6 End

THE ADVENTURES OF MAISIE

All Programs Very Good to Excellent Sound

- 215-1 The Census and Crooks Program No. 42
- 215-2 The Orphanage Needs Money Program No. 44
- 215-3 The Money Sitter Program No. 43
- 215-4 The Dude Ranch Program No. 55
- 217-1 The Duel Program No. 38
- 217-2 J. S. Smith Woman Hater Program No. 39
- 217-3 A Vacation For Miss Hammerslogger Program No. 40
- 217-4 Harry Johnson Robber Program No. 41
- 221-1 Merton's Dreams Program No. 56
- 221-2 Don't Be Stupid Program No. 59
- 221-3 Nick The Gambler Program No. 60
- 221-4 Maisie & Countess & Prince of San Marco Program No. 63
- 218-1 Mrs. Hargraves Banquet Program No. 36
- 218-2 Maisie's Birthday Program No. 37
- 218-3 The Poetic Wrestler Program No. 35



■ Producer Cecil Underwood, Molly, writer Don Quinn, and Fibber.

ON THE AIR TONIGHT: Fibber McGee and Molly, on NBC's Red network from 9:30 to 10:00, Eastern Daylight Time, sponsored by Johnson's Wax.

Here's a program that's run on schedule, like a train. It's probably one of the best organized broadcasts on the networks. First and foremost among the rules that are always followed is this: after the Tuesday broadcast, every one connected with the program must take a two-day rest—and when Fibber says rest, he means rest. Nothing is done about the following Tuesday's show until Friday morning. Then Jim and Marian Jordan, better known as Fibber McGee and Molly, get together with writer Don Quinn and agency producer Cecil Underwood to talk the next script into shape. They work in a business office—always—because they're convinced that the business-like and efficient atmosphere helps them to get the work done in two hours.

By Saturday morning, Quinn has the first draft of the script ready, and Fibber

reads it, after which Quinn goes ahead to write the final, working script. He does this Sunday night, working all night and finishing Monday morning. Monday morning the cast—except the musical portion of it—gathers at the NBC Hollywood studios and rehearses for two hours, after which Quinn makes any changes that have been decided on. Tuesday morning the whole cast, including Billy Mills' orchestra, Donald Novis and the Four Notes, rehearse about four times, concluding with a complete run-through about three o'clock. At five-thirty, Pacific time, they go on the air. And this program of preparation never varies by much more than an hour from week to week.

One thing you'd notice right away about the Fibber and Molly program is the absence of flashy and super-informal clothes on its cast. Conservatism is the keynote—maybe because Fibber and Molly haven't been in Hollywood very long. The whole atmosphere of their broadcast is simple, friendly, homey—in fact, it justifies that often-misused phrase, "One big happy family."

Introducing you to the supporting cast—Bill Thompson is the creator of Nick De Populas, Horatio K. Boomer, the Old Timer, and many other dialect characters. Six-foot Harlow Wilcox is the announcer. Harold Peary, of the big voice and husky laugh, does characters in the comedy skits not taken care of by Thompson. And Isabel Randolph plays Horatio K. Boomer's heart-interest, Mrs. Uppington. She joined the McGees about a year ago and immediately became a hit.

Now that Molly's back on the show, the Jordans and their two children have moved to their ranch in San Fernando Valley, right next door to those of their old Chicago friends, Don Ameche and Norris (Abner) Goff.



It's Maisie for glamor, as played by Ann Sothern on CBS, Fridays.

EDISON LAMPS

For Decorative, Surgical, Dental, Experimental, and other purposes. From 1/8 er. From 2 1/2 to 36 candle power. Catalogue on application.

EDISON

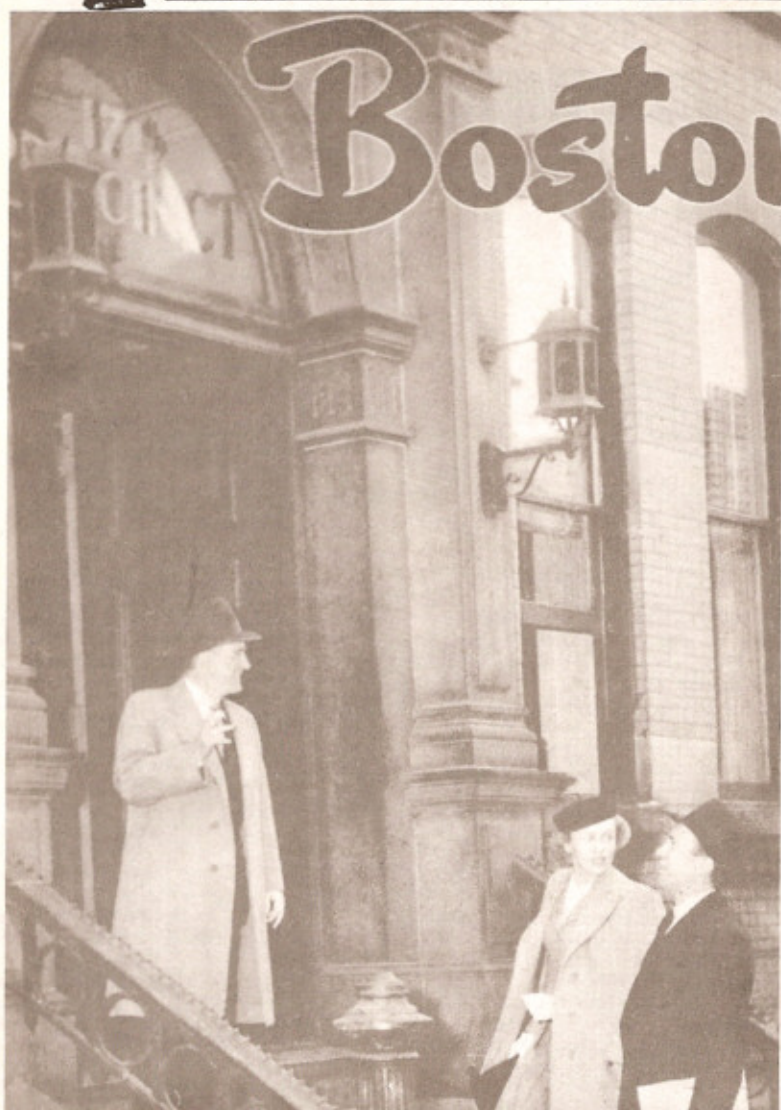
Harrison,

LAMP CO.

N. J.



Boston Blackie



BOSTON BLACKIE has many times given the police invaluable assistance on difficult cases.

One day Blackie and Mary Wesley, his girl friend and companion in adventure, call on Inspector Faraday. They are surprised to find that the Inspector's number-one suspect in a recent murder has an alibi. His knowledge of photography—and of the underworld—help Blackie in solving the case.

In these pictures, as on the air, Boston Blackie is played by Richard Kollmar; Mary is Jan Miner; Maurice Kipler plays the Inspector. Check your newspaper for local radio station on which Boston Blackie is heard.

1. Calling to congratulate Inspector Faraday on arresting gangster Monty Ring, Mary and Blackie are amazed at seeing Ring walking freely out of Headquarters.



2. In his office, the Inspector explains. A picture of Ring, taken at a public function at the time of the crime, was brought in by the newspaper photographer who took it. It gives the gangster a perfect alibi.



5. Acting on a hunch, Blackie catches up with the photographer as he is about to board a bus bound for Chicago. Using effective persuasion, Blackie induces him to talk. His suspicions are confirmed.



BOSTON BLACKIE

187-4 Blackie's Sister VG
191-1 Case of the New Shoes E
225-4 Murdered VG/E

228-1 The Wentworth Diamonds E
228-2 Dr. Lester Allen Is Framed For Murder E



3. "Look," says Faraday. "Ed Jason of the *Bulletin* took it at the rally at Soldiers' Monument. We know that was at ten a.m. It puts Ring miles away from the place of the murder at the time it was committed."



4. Boston Blackie has an overpowering urge to meet this Ed Jason. He and Mary go to his rooming house—only to find signs of a hasty departure. "Skipped an hour ago," the indignant landlady says.



6. Blackie, the Inspector, and a picked squad enter Ring's apartment. The racketeer's bravado vanishes as Blackie tells him Jason has confessed that he was made to take the picture—and not at ten a.m.!



7. At headquarters, Blackie explains. Ring's shadow in the picture showed it was taken in the afternoon! Jason double-exposed the picture of Ring over a picture taken the morning of the rally.



IT'S ROY ROGERS
THRILL TIME!

CAST

Roy Rogers, King of the Cowboys.....Himself
Dale Evans.....Herself
Also..... Pat Buttram



Richard Simmons

CREATOR CHALLENGE OF THE YUKON DIRECTOR
Fran Striker Al Hodge

CAST
Sgt. Preston.....Jay Michaels
Paul Sutton
Announcer.....Bob Hite

ROY ROGERS

All in Very Good or Better with Slight X-Talk

- 233-1 Diamond Smuggling in Mexico
- 233-2 Upside Down Liberty Stamp
- 233-3 Toronado
- 233-4 \$50,000 Jewel Fraud
- 233-5 The Adopted Daughter
- 233-6 The Missing Atomic Scientist
- 152-1 Four Corners

SUSPENSE

All in Very Good Sound

- 267-2 Dame Fortune
- 267-5 You Take Ballistics
- 267-7 One Way Street
- 267-9 Shadow of a Doubt with Joseph Cotton
- 267-12 It Happened Tomorrow with Eddie Bracken
- 267-8 Private Eye with George Raft
- 263-1 Subway with June Havoc 10/30/47
- 263-2 The Sisters with Ida Lupino 2/7/44
- 263-3 Noose of Coincidence-Ronald Coleman 4/7/49
- 263-4 Murder in Black and White-Edmond Gwenn
4/14/49
- 263-5 The Copper Tea Strainer-Ronald Coleman 4/21
- 263-6 Death has a Shadow-Bob Hope 5/5/49
- 263-7 The Ten Years-Joan Crawford 6/2/49
- 263-9 The Fountain Plays
- 263-10 Last Night
- 263-11 Revenge of Capt. Bligh-Charles Laughton

WAR OF THE WORLDS

All in Very Good to Excellent Sound

- 248-1 The Red Planet Part-1
- 248-2 No Title Part-2
- 248-3 The Fighting Machines Part-3
- 248-4 The Black Smoke Part-4
- 248-5 The Red Weed Part-5
- 248-6 No Title Part-6 End

CHALLENGE OF THE YUKON

- 178-2 The Big Strike Gold Mine VG
- 229-1 Dick Warren Story VG
- 229-2 Panamint Story VG



HENRY MORGAN SHOW

- 201-1 Skit The Guest Pests 12/16/49 VG/E
 201-2 Skit The Guest Pests Again 3/14/50 VG/E
 201-3 Skit John J. Morgan Trouble Clinic 3/21/50 VG/E
 201-4 Skit Dr. I. J. Mental Fox 5/9/50 VG/E
 199-1 Guest-Josh White 2/26/47 VG/E
 199-2 Guest-Shirley Booth 4/2/47 VG/E
 199-3 Guest-Minerva Pious 4/23/50 VG/E
 199-4 Skit Murder in Club Copa 12/9/49 VG/E
 224-1 Skit Jack and The Beanstalk 8/10/49 VG



With this calliope, orchestra leader Bernie Green creates the mighty non-musical arrangements that help comedian Henry Morgan (left) to disrupt the quiet of the night, Wednesdays at 10:30 on ABC.

JOHNNY DOLLAR

- 265-4 Twisted Twin VG
 265-5 Canned Canary VG
 265-6 Virtuous Mobster VG
 265-7 Wayward River VG
 265-8 Blinker VG
 265-9 Midnite VG



MYSTERY PLAYHOUSE

All in Very Good Sound

- 267-1 Challenge to the Listener
 267-4 Dark Venture
 267-11 Dark Venture (Different)
 267-6 Two Men in a Furnished Room

LISTEN Every Monday thru Friday to
"BRIDE & GROOM"

Over All Stations of the American Broadcasting Co.



Backstage at Amos 'n' Andy: the playback gives the cast a chance to cut and change lines. L. to r. Charles (Andy) Correll, script girl Charlotte Capune, producer Glenn Middleton, Freeman (Amos) Gosden, CBS producer Milt Stark, musical director Jeff Alexander.

THE WHISTLER

- 265-3 Man from Calais VG
 265-11 Fatal Fraud VG
 265-12 Lonely Highway VG
 257-6 7 Steps to Murder VG/E

DR. TWEEDY

All Programs Very Good Sound
 But Some Surface Noise On Disc

- 200-1 Door Step Baby
 200-2 New Mink and Convertible
 200-3 Sydney's Engagement Ball
 200-4 Mr. Potts Vacation Plans



The Sheriff. Don Briggs (above) stars as the super sleuth in this breath-taking adventure series every Friday at 9:30 pm.* (Pacific Coast Borax) What a night on ABC!



Frank Morgan, as The Fabulous Dr. Tweedy, sets a rugged pace for fellow-actors Sara Selby, Sara Berner, William Johnston.



FROM THE GREAT RADIO HEROS

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TURN OUT YOUR LIGHTS . . .

"Good evening, friends. This is Raymond, your host, welcoming you in through the squeaking door to the *Inner Sanctum*. We have another tale to thrill you, and to chill you. Won't you come in and have a seat? No chair, you say. Why don't you try that black box over there? It's nice to have someone here who really believes in black magic, the supernatural, zombies and goblins. What's that? You don't really believe in those things? Well, our story tonight is about a man who didn't believe in them either. But he found out that he was wrong—dead wrong. Ha-ha-ha-haaaa . . ."

Your host on *Inner Sanctum Mysteries* (brought to you by Bromoseltzerbromoseltzerbromoseltzer and its private, talking train) apparently had no last name. It wasn't necessary. One word, spoken in a sufficiently ominous tone, conjures up to anyone over twenty-five a whole lost world of shadow and stealth . . . "Raaaaay-monnnnnnd . . ."¹

As host of *Inner Sanctum*, he ushered us into an abode of mystery and a place of dread, but one where what you dreaded seldom turned out to be real. One week you might hear about a nice old man who seemed to be a vampire,

¹Off mike Raymond not only had a last name, but a middle name, too—Raymond Edward Johnson.

but turned out to be just a nice old man or, at worst, a vampire turned out to be a deranged doctor with a hypodermic needle and a bicycle pump. Another week you might hear how a strange creature from the sea was killing off an entire shipful of men, one by one. But in the end it turned out to be the captain doing it all. ("Mad! He's stark, raving mad!")

On a very special week, you might hear Boris Karloff himself in an adaptation of Edgar Allan Poe's "The Telltale Heart."

KARLOFF: His room was as black as pitch with the thick darkness (for the shutters were close fastened through fear of robbers) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily . . . steadily . . . Now I had my head in, and was about to open the lantern when my thumb slipped upon the tin fastening and the old man sprang up in the bed . . .

OLD MAN: Who's there?

KARLOFF: I kept quite still and said nothing. For a whole hour I did not move a muscle . . . In the meantime, I did not hear him lie down. He was still sitting up in the bed listening . . . just as I have done, night after night, harkening to the death watches in the wall . . .

OLD MAN: (GROANS)

KARLOFF: A groan! A groan of mortal terror. It was not a groan of pain or of grief—oh, no!—it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me . . .

Edgar Allan Poe wrote a beautiful radio script. The storyteller goes on in his painstaking work of putting out "his eye—his damned Evil Eye" and putting the dismembered body under the floorboards. But the old man's heart just doesn't know when to stop. The sound permeates all, driving the incomparable Karloff to higher octaves of terror.

Himan Brown was the man behind *Inner Sanctum's* creaking door, whose ominous groan of massive hinges swinging open to reveal the terrible chamber of shadows was the perfect opening for every show. Brown, the producer, knew how to use the stuff of radio—the special sound effects in the opening and in the body of the show were equally well done. To get the proper sound of a head being bashed, for example, Brown devised a special bludgeon with which he would strike a small melon. The juicy, hollow, squishiness was much truer than the sound from the standard piece of foam rubber used on many shows. If nothing else, we all knew what a head being bashed *didn't* sound like.

Brown even used music as a sound effect. His organist was warned never to play a recognizable song, or, if he could help it, even an original snatch of melody. The man at the somber Hammond organ was to play sharp "stings"—a high musical note struck to emphasize an important piece of dialogue. He sounded "doom chords." He played "bridges" between scenes. There were two kinds of bridges; somber marches to disaster, extensions of "doom chords," and staccato frenzies of pell-mell movement, the chase.

Brown's biggest trouble was in his methods of killing people. The Federal Communications Commission objected if he got too specific. "The problem," Brown has said, "was not to reveal actual murder methods with such clarity and definition as to give the listener a good idea of how to erase someone he could do without, or even a half-complete knowledge of a known and effective method of killing with only a small chance of being caught." On the rare occasions when other radio programs did get too ingeniously specific, Brown implies, there was a significant influence on national crime statistics in following weeks.

Actually, anyone who followed the *modus operandi* on *Inner Sanctum* in real life would soon be heading, not for the "squeaking door," but the famous green door at the death house. The plots in which the true supernatural was generally explained away to make you "believe the story could really happen" were incredible combinations of strained coincidence, the possible but improbable, and the totally illogical. In scripts by such writers as John Roeburt and Max Wylie (who has himself pointed out how improbable his *Inner Sanctum* scripts were), a salesman might be driving along a highway and discover a dead body in the back seat. He drives on frantically for a time, then stops at a house where by chance he meets the wife of the dead man,



who immediately falls for him. They are interrupted by a policeman who pulls a gun on the driver and puts him under arrest for the murder of the man in his car. The driver (a salesman by trade, remember), immediately disarms the policeman and knocks him cold. The widow and the salesman decide to run off together to Canada. Sometime later, the two are found in a northwoods cabin by the woman's supposedly "dead" husband, the man in the back seat. He has faked his "death" for insurance purposes, and now is going to kill the woman for running out on him. The salesman tackles the husband, and in the struggle a gun goes off and the husband staggers out of the house to the car and falls into the back seat, dead. The salesman is back where he started. For absurdity of plot, this could be matched only by Grand Opera, but the proper mood, the "logic of the instant," could carry this not atypical *Inner Sanctum* story on radio.

At the end of the half hour, Raymond would reappear, stepping over and around the litter of corpses, make his tongue-in-cheek apology for the puddle of blood on the floor, pass a few digging remarks about graves, and invite us to read the latest *Inner Sanctum Mystery* novel published by Simon & Schuster. Then it was time to close the "squeaking door" for another seven days. "Good night . . . and pleasant dreams . . ." Squeeeeeeeeeeeel-KA-THUNK!

HOST PLANET EARTH

All in Very Good to Excellent Sound

- 248-1 No Title Part 1
- 248-2 The Empty Minds Part 2
- 248-3 The Pattern Emerges Part 3
- 248-4 The Gemini Factor Part 4
- 248-5 The Arrival Part 5
- 248-6 The Price of Freedom Part 6 End

- 125 Straight Arrow - (Western) - White Commanche. VG
Joe Penner - Joe Wants To Go To Russia For
- 124 Vacation - 12/13/37..... VG/E
- 124 Jack Carson Show - Guest Bob Crosby - 6/25/57.. VG

How To Make An Indian Belt

By Straight Arrow

First you get some old leather or canvas. Cut it 12" wide and as long as you are around the waist. With a pencil, divide width of belt in 3 even sections of 4" each. With diagram #1 to guide you, on lower section cut a fringe with scissors. In middle section, paint an Indian design with oil paint. In top 4" section, cut out rectangles 1" larger in width than the regular belt loops on your denims to allow your regular belt to pass through inside of Indian belt and through loops of denims. Space rectangles as your denim belt loops are spaced. See diagram #2, fold back top section and sew it to bottom of middle section with strong cord. In diagram #3, see how your regular belt comes out through the rectangles to pass through the belt loops of your trousers. Tell your friends, Straight Arrow (Tues. and Thurs., 5 P.M. EST, MBS) showed you how to make your Indian belt.

**RADIO NOSTALGIA
SCRAP BOOK**



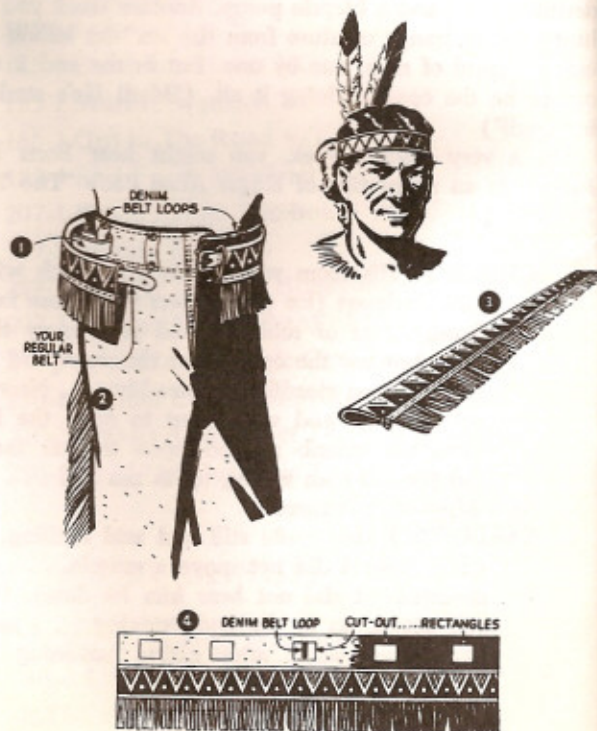
BING CROSBY
SHOUTED "BING, BING, BING!"
SO OFTEN AT PLAY THAT IT
BECAME HIS NICKNAME.



HOWARD BARLOW
LEFT COLLEGE TO HEAVE
TIES IN A LUMBER CAMP.



KATHERINE MACKENZI
WAS RADIO'S FIRST WOMAN
"COLUMNIST."





In Our Next Issue of Radio Nostalgia Number 5

1. Pictures of The Green Hornet
2. Programs of The Green Hornet
3. Other information on the Green Hornet
4. 10 Years with suspense in pictures and story
5. More Radio Nostalgia Quiz.
6. More of the Discount Dept.
7. More Radio Nostalgia Scrap Book
8. More of The Answer Man
9. More Radio Humor
10. More Radio Oddities
11. More Old Radio Programs
12. More Rare Pictures
13. Beulah, A 2 page picture story
14. More programs of The Shadow
15. The dramatic story of W.O.R. radio with rare photo's - 6 pages
16. Father Coughlin - The Fighting Priest, 3 pages
17. Mr. D.A. Uncovers A Racket, a story complete with pictures, 4 pages.
18. Adventures with Ozzie and Harriet, a story with pictures, 4 pages.
19. Gangbusters most exciting broadcast in complete story form, 4 pages.
20. Plus many-many more items.

- 128 Luke Slaughter - (Western) - Visitor From St. Louis. E
 128 Fort Laramie - (Western) - Reenlistment w/Raymond Burr E
 128 The Joy Boys - (Comedy) Bob & Ray. E
 135 Uncle Neds Squadron - 2/17/51 VG/E
 135 Adv. of Frank Merriwell - The Mystery of The Missing Record E
 106 We Came In Peace For All Mankind (Documentary) E
 106 Johnny Mercer's Music Shop w/Jo Stafford VG
 106 What Ever Became of Your Hit Parade - 1 hr. counts as two programs E

THE LONE RANGER

Full Half Hour Shows Taken From 16 inch Transcriptions

- Tom & Jane Morton VG/E-136
 Annie Calhoun VG/E-136
 Red Conway VG/E-136
 Cansfields Militia VG/E-136
 Faceless Bandit VG/E-136
 Calvin Blair VG/E-136
 Jeff Gilmore VG/E-136

Masked Man's Start

Here it is:

"A patrol of six Texas Rangers, in search of the notorious Butch Cavendish gang, was led into an ambush by a cowardly guide and after the battle was over, all of the Rangers were left for dead.

"During the night, an Indian came upon the bodies in the moonlight. On closer examination, one appeared to live, although badly wounded. The Indian quickly carried him to a nearby cave where he bathed and dressed his wounds with all the skill and knowledge of his forefathers.

"Three days and three nights he watched by the side of the wounded Ranger and on the morning of the fourth day, the Ranger awoke, weak and confused about the lapse of time, but with eyes clear and calm. He recognized the Indian as the same whose life he had saved years ago when both were small boys.

"Your name is Tonto," said the Ranger," and years ago you used to call me 'Kemo Sabay'." "That right," replied Tonto, you still 'Kemo Saby'—it mean 'Trusted Scout'."

"You only Ranger left," the Indian went on to say, "you Lone Ranger."

"Then realizing his situation, the Ranger explained to Tonto that the killers know him by sight and if they discovered he had escaped death, they would surely track him down and kill him.

"When told that Tonto had prepared six graves, The Lone Ranger resolved that his name should be forever buried with his brother who commanded the Texas Rangers, and his friends. To make sure his identity would be concealed, he determined he would always wear a mask, made of cloth from his dead brother's vest.

"And that's the start of the legend of The Lone Ranger."



More Pictures and Programs of The Lone Ranger in issues 1, 2 and 3.



ACTION! ADVENTURE! THRILLS!

WRITERS:

John Sinn Ralph Rosenberg Kenny Lyons

THE CISCO KID

DIRECTORS:

Jock MacGregor Jeanne K. Harrison Fred Levings

CAST:

The Cisco Kid.....	Jackson Beck
	Jack Mather
Pancho.....	Louis Sorin
	Harry Lang
	Mel Blanc



THE CISCO KID
All in Excellent Sound

- 237-2 Show Down at Quicksand Bend
- 237-3 Waters of the Flood
- 237-4 The Braggart (Slow)
- 236-2 Gold in the Conestoga
- 179-1 A Trap Of Many Teeth
- 179-2 Dynamite On The Right Of Way
- 179-3 The Gun Slinger
- 179-4 A Party For Sherrif Fenton
- 180-1 The Ace Of Hearts
- 180-2 Rustlers On The Lazy B
- 180-3 Poncho Escapes
- 180-4 Dancing Master
- 181-1 Dividing Rod Of Michael O'Flaherty
- 182-2 Factless Sheriff
- 182-3 Convict Valley
- 182-4 Pattern Of Crime
- 182-1 Riders In The Night
- 182-5 The Heebra Stallion
- 182-6 The Story Of Sniffer Smith
- 183-1 Stage Coach Race At Skeleton Bend
- 183-3 War In The Peco's Valley
- 183-4 Ghost Town Gazette
- 184-1 War On The Fort
- 184-2 River Of No Return
- 184-3 Capture Of Billy Vocker
- 184-4 Trial By Tomahawk

F.B.I. IN PEACE AND WAR

- 189-1 Paid in Full VG
- 189-3 Dumb Luck E
- 189-4 The Smoke Ring E
- 190-1 The Fence 8/7/52 VG/E
- 190-2 The Traveling Man 6/10/57 E
- 190-3 Criminal Proposition VG
- 242-1 The Bungler VG
- 242-2 The Good Boy VG
- 242-3 The Serious Type VG
- 242-4 The 80 Grand Exit VG

**RADIO NOSTALGIA
QUIZ NUMBER 2**

1. Who was the sponsor of Lets Pretend?
2. Name one of the actors who played Riley on the Life of Riley.
3. Name one of the actors who played Little Orphan Annie.
4. Who was the M.C. of Luncheon at Sardis?
5. Who was the M.C. of Queen For A Day?
6. Who was the M.C. of Stop The Music?
7. Who played the part of Tonto on radio?
8. Who played the part of Lorenzo Jones?
9. Who was the announcer on My True Story?
10. What show did the character Willy Lump Lump appear on?



The adventures of Sherlock Holmes

CAST

Sherlock Holmes.....	Richard Gordon Louis Hector Basil Rathbone Tom Conway Ben Wright John Stanley
Dr. Watson.....	Leigh Lovel Nigel Bruce Eric Snowden Alfred Shirley Ian Martin
Moriarty.....	Louis Hector
Mr. Bell (interviewed Sherlock Holmes and always suggested they have a cup of G. Washington coffee).....	Joseph Bell
Also.....	Agnes Moorehead Harry Neville Lucille Wall Bill Shelley
Musical director.....	Graham Harris



Basil Rathbone, armed with hat and pipe, ventures forth on one of Holmes' Adventures, on Mutual.

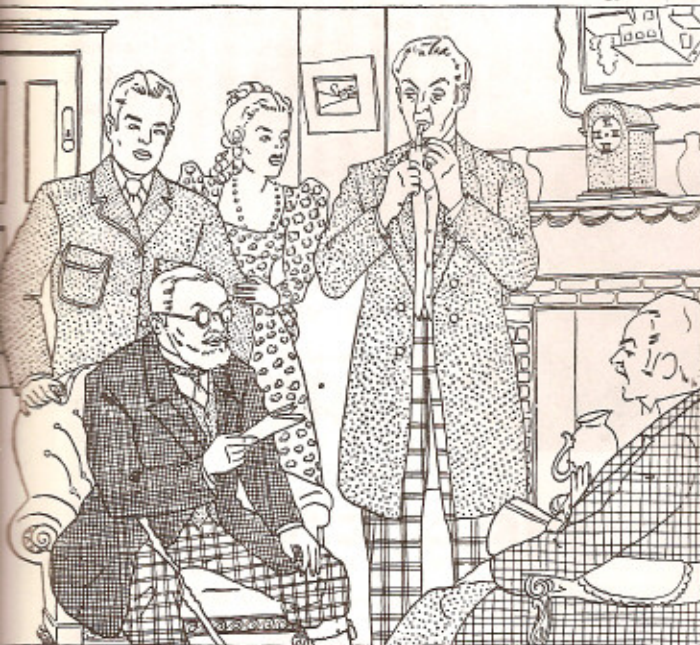
Pause for a moment. Think of the name "Sherlock Holmes." Do you not immediately get a picture of a hawk-like face in a two-way peaked cap and with a big, curved-stem pipe? Do you not begin to see a huge magnifying glass and have general visions of mystery and murder and English fog?

This is not a psychological test, but try it on some of your friends and see how well it works. It is the result of the Holmes tradition, fostered by innumerable impersonations of the great detective—and vehemently scored by Sir Arthur Conan Doyle, the creator of Holmes, as being quite unlike his famous character!

To Conan Doyle the sleuth was as vivid a personality as he is even today to the thousands of people who believe that he actually lives. He was anything but the eccentric the theatre has made him—he could wear a top hat with the best of them, and smoked cigarettes as a frequent change from his pipe.

It was the aim of achieving a credible human personality that guided Basil Rathbone's characterization of Sherlock Holmes

Deferring to tradition in that he looks the part of Holmes, Rathbone has created a new character out of the detective that has won him the greatest acclaim of his acting career.



SHERLOCK HOLMES

- 211-1 Sign Of The Four Part 1 VG/E
- 211-2 Sign Of The Four Part 2 VG/E
- 211-3 Sign Of The Four Part 3 VG/E
- 211-4 Sign Of The Four Part 4 VG/E
- 211-5 Sign Of The Four Part 5 VG/E
- 212-1 Sign Of The Four Part 6 - End VG/E
- 212-2 A Study In Scarlet Part 1 VG
- 212-3 A Study In Scarlet Part 2 VG
- 212-4 A Study In Scarlet Part 3 - End VG
- 212-5 Program Of Nov. 6, 1939 VG
- 213-1 Blue Carbunkle E
- 213-2 Speckled Band (not a reading) VG
- 213-3 Scandal In Bohemia VG/E
- 213-4 Holmes Meets Watson VG



CONTEST

HOW MANY ERRORS CAN YOU FIND IN THIS SHERLOCK HOLMES SCENE?

(You must list Locations of Errors found)

- 1st Place . . . 10 FREE RADIO PROGRAMS
- 2nd Place . . . 5 FREE RADIO PROGRAMS
- 3rd Place . . . 3 FREE RADIO PROGRAMS

IN CASE OF TIES THE EARLIEST POSTMARK WINS
WINNERS TO BE LISTED IN THE NEXT ISSUE



T. D. M. SPELLS THRILLS

**Make a Date
With a Detective
EVERY SUNDAY AFTERNOON**



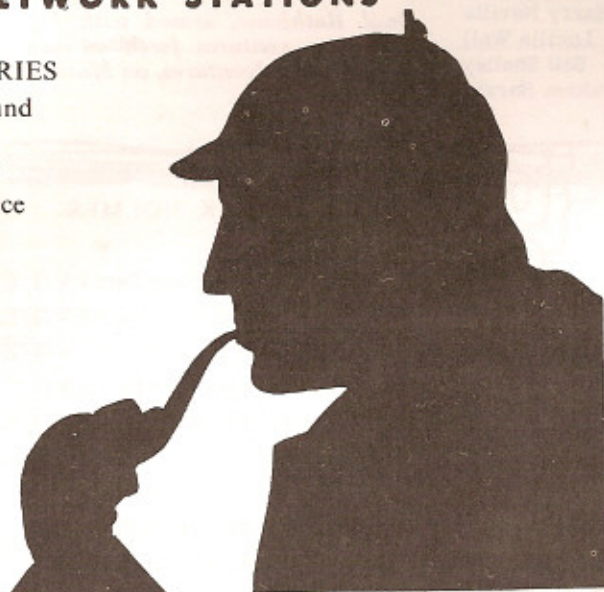
Tune in "True Detective Mysteries" every Sunday afternoon for a thrilling half-hour radio program that takes you behind the scenes in crime-fighting! Every case is based on fact . . . taken from the files of True Detective magazine. Exciting! Dramatic! Be sure to listen.

4:30 PM E.T. 2:30 PM M.T.
3:30 PM C.T. 1:30 PM P.T.

**TRUE DETECTIVE MYSTERIES
ON ALL MUTUAL NETWORK STATIONS**

TRUE DETECTIVE MYSTERIES
All Programs In Excellent Sound

- 188-1 Hitch Hiking Psycho
- 188-2 Strange Disappearance
- 188-3 No Title Jan. 1, 1950



SHERLOCK HOLMES

**FILM VALET FINDS
HOLMES TOUGH JOB**

A man of neat and orderly habits, Basil Rathbone had troubles of an unusual sort in portraying the famous master detective, Sherlock Holmes, in Sir Arthur Conan Doyle's "The Hound of the Baskervilles," 20th Century-Fox picture.

As conceived by Conan Doyle, Holmes would get so engrossed in a case that he would become quite careless of his personal appearance. Rathbone, however, instinctively would flick off the ashes from his pipe when they fell on his clothes, would hike up his trousers when sitting down and stamp the dust off his shoes after a tramp on the moor.

The result was that a wardrobe aide had to be assigned to Rathbone to keep the actor slightly untidy. It's an unusual order for a man who does just the opposite normally, and the wardrobe expert admitted that between his and Rathbone's inclinations he had quite a time carrying out the assignment.

- 231-1 The Blanched Soldier VG/E
- 231-2 The Renegade Squire VG/E
- 231-3 The Dying Detective VG
- 231-4 The Empty House VG
- 241-1 The Second Stain VG/E
- 241-2 Bruce Parkington Plans VG/E
- 240-1 The Norwood Builder VG
- 240-2 The Six Napoleons VG/E
- 240-3 The Disappearance of Silver Blaze VG/E
- 239-1 Tragedy of the Gasfitters Ball VG
- 239-2 The Bohemian Scandal VG/E
- 239-3 The Final Problem VG/E
- 237-1 The Copper Beeches VG
- 261-2 The Retired Colorman VG
- 259-3 The Devils Foot VG
- 266-4 The Lions Mane VG

Radio Nostalgia presents some of the most interesting questions and answers from Albert Mitchell's The Answer Man.

Is it true that a worm is both a father and mother to its offspring?

Yes, there are certain worms that live at the bottom of the sea that are capable of producing offspring without mating.

When someone says that a certain woman is at heart another "Mary Barberi" what does that mean?

Mary Barberi was a Taxi Dancer in New York City back in the 1890's. When her love for a certain man named Domenico Cataldo wasn't returned, she stabbed him to death on 14th Street and Avenue A. At the trial, her counsel was so eloquent that the jury acquitted her of murder — because, they felt, he had "done her wrong."

Do whales have thumbs?

Certainly. Though completely covered by the web of its flipper, the whale has the rudimentary skeleton of a hand, thumb and all.

Who was the first person in all of Europe to take a daily bath with soap?

History records that it was Josephine Bonaparte who introduced the custom of a daily bath with soap in Europe.

Which President of the United States had the most children?

President John Tyler had 14 children — seven by his first wife and seven by his second wife.

Is it true that cannibals really cook people in large pots?

Not in large pots so often — usually in a number of small ones.

Is it true that the Saco River in Maine takes the lives of three white men every year by drowning as a result of a curse put on it by an Indian?

No. It's true that an average of about three persons a year are drowned in the Saco River — but the cause is usually a canoe capsizing or a log driver being caught in the drive.

Is it true that the American Declaration of Independence was originally written in a foreign language.

Yes. Thomas Jefferson made his first draft of the Declaration of Independence in French.

What is the relationship between Ray Sinatra, the orchestra leader, and Frank Sinatra, the singer.

Frank is Ray's younger cousin.



Amos 'n' Andy in search of themselves

Gentle Amos,
blustering Andy
and the lovable rogue, Kingfish,
had to come alive for America.
Two years' effort made it possible

By MARY TEMPLE

NOW THE story can be told. The story of how Freeman Gosden and Charles Correll, creators of radio's famed Amos 'n' Andy, searched two years for their television counterparts, whom you enjoy every other Thursday night over CBS. The search covered the entire country, involved more than eight hundred personal interviews, some fifty screen tests and more than two thousand voice recordings.

"White actors didn't seem believable to portray these beloved Negro characters," Gosden says, "so our search began to center on talented Negroes. We had definite ideas about what we were looking for and we knew that, after more than twenty years of listening, the public had the same ideas. We had to find exactly the right types." How well they succeeded, everyone now knows, but how tough a job it was is only now being told. And some of the amusing stories concerning the search are just now coming to light.

There was the time, for instance,

Amos 'n' Andy

RADIO NOSTALGIA



Correll and Gosden both ran after a man they saw in Nashville, Tennessee, because he looked exactly like their idea of the Kingfish, even to the strut in his walk. Then, when he opened his mouth to speak, out came the thinnest, little, high, shrill voice—a voice that could never have been pitched to the Kingfish's booming tones. There was another time when Correll watched a fellow passenger on a plane bound for Los Angeles by way of a stop-over in San Francisco. He could hardly wait to approach him, recognizing the perfect Andy, but when the plane landed at San Francisco the man got off quickly and was lost in the crowd.

Just what did these characters look like to the men who created them? Well, they always pictured Andy (played by Correll) as a big, blustering fellow, romantic but impecunious, not too ambitious, and forever gullible where the Kingfish's schemes were concerned.

Amos, played by Gosden (who also played the Kingfish), had seemed a gentle but practical and hard-working family man, quiet and philosophical, and trying hard to struggle against Andy's follies and the guiles and wiles of the Kingfish.

They thought of the Kingfish as a rather lovable rogue, "with a twinkle in his eye and a devil in his heart," Gosden described him. Then there were the "battle-ax" qualities of Sapphire, the Kingfish's wife; Momma, his mother-in-law; the drawing Lightnin', piping-voiced Madame Queen, social-climbing insurance agent Henry Van Porter, and business counselor Calhoun, who was as good at getting them into scrapes as out of them.

Over more than twenty years, Correll and Gosden had pictured these people in their own minds. They began back in 1926 on a local radio program in Chicago, where the boys started out as Sam 'n' Henry, and became Amos 'n' Andy when they switched to another local Chicago station in March, 1928, and later were put on a national network, in August, 1929. Many loyal listeners could remember when Amos 'n' Andy had become the first fifteen-minute program and also the first nightly show to use the same characters, although each program covered a separate story. They could remember that it had remained a six-nights-a-week show until 1943, with the boys never missing a performance, and that year it had been changed to a once-a-week, half-hour program.

Loyal listeners could also remember the impact of Amos 'n' Andy on its early audiences. The telephone company had reported that calls fell off fifty per cent when the affairs of the Fresh Air Taxi Company were on the air. Movie houses

darkened their screen briefly and piped in the broadcast for theatre audiences.

Now America was being searched for television actors who would love these people so much that they would always play them with respect and good taste. Gosden had an idea that the right type for the deep-voiced Andy might be found among bass-fiddle players. He took a trip to his home town of Richmond, Virginia, and sent out a call for all who would like to audition. More than 700 showed up, but none qualified. Searches were going on in other cities and towns, and finally through Flournoy Miller, author of the Negro revue "Shuffle Along," and with the help of the Negro Actors' Guild, they heard of Spencer Williams. Miller hadn't seen Williams for fifteen years but he was pretty sure he would make a fine Andy, even though he had last been heard of as a screen writer and producer, rather than an actor. Miller remembered Williams' heartiness, the bluff, booming voice, the flair for comedy.

The whole South was combed, until someone traced Williams to Tulsa, Oklahoma, where CBS broadcast a request for information about him. The pastor of Williams' church heard the broadcast, and Williams liked the idea of playing Andy. He posed for pictures in clothes he thought Andy would affect, including a brown derby, and stuck a cigar in his mouth at a jaunty Andy-ish angle. The pictures turned out fine, a voice recording confirmed his rightness for the role, and a screen test cinched it. "That's Andy," Gosden and Correll chorused.

Spencer Williams' acting career had begun in Hollywood on almost the same spot where he was soon to be muttering, "Ise regusted" for the TV cameras and sound recordings. He was born in Vidalia, Louisiana, and left the University of Minnesota, where he finally landed, to join the Army, going overseas in 1917 as an intelligence sergeant in France. After an Army discharge in 1923 he began to write continuity for the movies, toured in road companies, and made movies on his own. He produced an Army Air Force training film and an all-colored religious film, starring in the latter as well as writing and directing it and supervising the sound. In Tulsa, where he was finally located by CBS, he had formed a partnership with a lawyer in a school for veterans, teaching photography and radio among other subjects.

Even before Williams was auditioned, Alvin Childress had been lined up for another of the roles. He was auditioned for the Kingfish, and when the boys saw his test they knew they had their man—but not their Kingfish. Childress, they

were sure, would make a perfect Amos. He did.

A native of Meridian, Mississippi, he had taken a pre-medical course at Rust College but, as so often happens, he became interested in college dramatics. After earning his B.A., a small role in a Broadway play finished off any idea of his becoming an M.D. He had been in half a dozen motion pictures and many stage plays when he was singled out for the role of bartender in "Anna Lucasta," which brought him considerable notice. He was well known, also, as a writer and director and a radio actor.

Finding a Kingfish turned out to be one of the hardest jobs. Even President Truman and General Eisenhower tried to help. The President suggested to Gosden and Correll that a Kingfish might be found among the students of a Southern university which was known to have a fine drama group. Tests were made, but the right Kingfish wasn't among them. Then Eisenhower, an old friend of Freeman Gosden, suggested a soldier who had been attached to his staff in Europe. He was flown to New York for testing, but again they were disappointed.

Then someone remembered Tim Moore, ex-boxer and ex-vaudevillian, who had been in the memorable "Blackbirds" show. Moore was located in Rock Island, Illinois, where he had retired, to quote his own words, "to fish and relax, and do both of them real slow." He made a voice test, went back to his fishin' and relaxin', and then was called to Hollywood for film tests. "That's the Kingfish," the boys agreed.

Moore had been in show business since he was twelve, was a jockey at fifteen and a boxer at seventeen, going back to show business in his early twenties. He had played comics in vaudeville and on Broadway, notably in "Blackbirds," which left Broadway for Paris and London. His television experience had been a couple of appearances on Ed Sullivan's Toast of the Town, after which he had gone back to his fishin' and relaxin'. Now he does both in California, in between the Amos 'n' Andy shows.

Supporting roles on the television program were not as difficult to fill as the three principals—Amos, Andy and the Kingfish. Actors and actresses were found and production was now ready to begin at the Hal Roach Studios in Hollywood. Before the filming started, Gosden and Correll worked with the actors for two months to help them perfect the voices the boys had made famous, giving them the advantage of all their ideas and thoughts about the characters they had been rounding out through the years. When the time at last came for the new actors to step out on their own, with help always on tap, of course, from Gosden and Correll, the boys presented the newcomers with an "Amos 'n' Andy Testament." It read in part:

"Many years ago we created a group of characters and started to broadcast in America and the Dominion of Canada a series known as Amos 'n' Andy. During that period we have tried to keep the Amos and Andy show on a high level, and we have handled the characters in this show with the same love and affection that we have given our own children. . . . It is with a great deal of pride that we turn over to your care the life and perpetuation of these characters in television. . . . Take them to your hearts and treat them as your own, and if you do, the people of America will take you to their hearts."

listen THEN look!

Listen to "True Detective Mysteries" every Sunday afternoon and help police look for the fugitive criminals described on the program.

\$1000.00 REWARD! A reward of \$1000.00 is offered for information leading to the arrest of any of these criminals. For details tune in your Mutual station, Sunday afternoon and hear

"TRUE DETECTIVE MYSTERIES"

Every Sunday Afternoon on **525** Mutual stations





AMOS AND ANDY

All in Very Good to Excellent Sound

**THE DEVIL AND MR. O
RERUNS OF LIGHTS OUT**

All in Very Good Sound

- 196-4 Kingfish Opens a Rest Home
- 203-1 Love for Andy and Nancy Simpson
- 203-2 Lodge Outing to Hudson Island
- 203-3 Kingfish's Great Uncle Gregory
- 203-4 Day After Kingfish and Sapphires 25th
Wedding Anniversary
- 202-1 Brother Leonard is Retiring from the Army
- 202-2 Kingfish Brings Home \$75.00 Pay
- 202-3 Kingfish and Sapphire Are Watching Love Birds
on TV
- 202-4 Sapphires Taking a Merchandising Course
- 228-3 Sapphires Old Flame
- 228-4 Andy Gets Engaged to a Waitress 3/13/49
- 245-1 The Marriage Broker 10/10/48
- 245-2 Real Estate Salesman 10/17/48
- 245-3 Sapphires 20th Anniversary Gift 10/24/48
- 245-4 The Radio Quiz Show 10/31/48

BLACK MASS

- 262-4 Bartelby the Scrivner VG
- 262-5 The Squaw VG
- 256-6 The Flie's VG

- 247-1 Neanderthall
- 247-2 Revolt of the Worms
- 247-3 Big Mr. Little
- 247-4 The Hole
- 247-5 Balance Sheet
- 247-6 House is Haunted
- 247-7 Official Killer
- 247-8 The Hungry Ones
- 247-9 \$3,000
- 247-10 Hollywood Visitor
- 247-11 Cemetery
- 247-12 Speed
- 259-5 African Story
- 258-1 Vacation and Death
- 258-2 Alley Cat
- 258-4 The Chest
- 258-5 Paris Macabrae
- 258-6 Rocket from Manhattan
- 258-7 Where Are You
- 258-8 Nature Study
- 258-9 Ancestor
- 258-10 No Escape
- 258-11 Going Down
- 258-12 Live Forever

Radio Nostalgia Discount Department

(This will be a regular feature as requested)

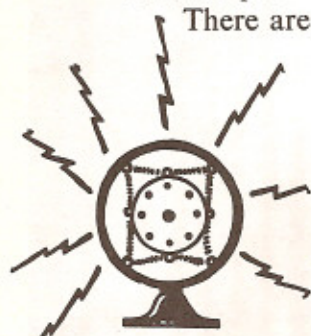
For people who wish to obtain radio programs at discount prices.

These recordings do not meet our critical standards but are acceptable by the average person. These tapes are recorded at 3-3/4 IPS 4 Track on 7 inch 1800 foot first quality scotch tape. Not white box or other cheap tape in a green box that can damage your recorder.

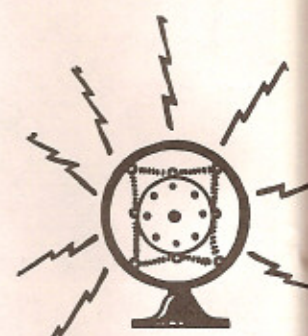
There are 12 to 16 programs per reel, approx. 5 to 6 hrs each.



7" reel-to-reel tapes



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



OUR MISS BROOKS

Reel D-98

Lady In The Lake
Occupied Moving Van
Mrs. Davis Tries To Sell Trailer
Enright-Brooks Photo Fued
Mr. Conklin "Project X"
Foreign Teachers Visit School
Brooks Date with French Teacher
Walter Builds Radio
Christmas Clothing Drive
Winter Outing Trip To Canyon
To Be Or Not To Be English Head
"Friendliness" Miss Brooks
On Out Post Road (No Opening)
"The Vanishing Head"
Stretch's Crush On Harriet

SUSPENSE

Reel D-97

Moment Of Darkness
Man Without A Body
The Swift Rise Of Eddie Albright
The Pit & The Pendulum
A Korean Christmas Carol
The Invisible Ape
The 32nd Of December
The Man Who Threw Acid
The Burning Court
A Good Neighbor
The Body Snatchers
Fire Burn & Cauldron Bubble
Mr. Markheim-Antique Dealer

THE BLACK MUSEUM

(Mystery) Orson Welles
Reel D-121
Service Card
The Letter
The White Boxes
Open-End Wrench
The Lady's Shoes
The Bedsheet
The Canvas Bag
The Choker
The Glass Acid Jar
The Brass Button

INNER SANCTUM

Reel D-84

The Undead
The Vengeful Corpse
Till Death Do Us Part
Body In The Taxi
Devils Fortune
Perpetual Life
Murder Mansion
Twice Dead
Death Is A Double Cheater
Murder Comes At Midnite
Desert Death
Death By Scripture
Ghosts Always Get The Last Laugh
Only The Dead Die Twice
Death Ship

I LOVE ADVENTURE

Reel D-118

China Coast Incident
Great Airmail Robbery
Devils Sanctuary
Pearl of Great Price
\$100 Million Man Hunt
Girls Finishing School
But Grandma What Big Teeth You Have
Man With The 3rd Green Eye
Girl In The Street
Kwan Moon Dagger
Assignment With A Displaced Person
A Hearse On The Highway

NICK CARTER

Reel D-110
Red Goose Murder
Webs Of Murder
An Angle On Murder
The Body On The Slab
Missing, Harold Ascort.
Flying Duck Murders
The Unwilling Accomplice
The Double Disguise
The Corpse In The Cab
Death After Dark
Nine Hours To Live
Dead Witnesses

JIMMY DURANTE SHOW

Reel D-112
GUEST
Victor Moore - 10/22/47
Eddie Cantor - 10/8/47
Lucille Ball - 10/29/47
Bing Crosby - 11/5/47
Dorothy Lamour - 11/12/47
Victor Moore - 11/26/47
Charles Boyer - 12/3/47
Boris Karloff - 12/10/47
Victor Moore - 12/17/47
Margaret O'Brien - 12/24/47
Red Skelton - 12/31/47
Bob Hope - 1/7/48

A-B-C MYSTERY TIME

Reel D-120

No One Will Ever Know
Half An Hour
Murder In Haste
The Picture Of Dorian Gray
Four Fatal Jugglers
Man Who Sold His Soul
Secret Of The Yellow Room
Death Walked In
The Suicide Clube
The Overcoat
Four Time Loser
My Adventure In Norfolk
The Killing In Laffayette Place
Success Story
The Tale

PROUDLY WE HAIL

Reel D-111

Battle Of Beef Stew Hill
View From Katies Hill
Winter Night
The Land Mark
An-Officer & A Gentleman
The Love Of Her Life
Top Flight
Visibility Zero
Hepsilah - The Bugle
Its All In The Arm
Madisons Teeth
The Conversion

FAVORITE STORY

Reel D-113
Jane Eyre
Vanity Fair
Mystery Of Room 323
Alice In Wonderland
Copper Penny
Lodging For The Night
The Necklace
Peter Ibbetson
The Time Machine
Monkeys Paw
Strange Valley
A Piece Of String

X-MINUS ONE

Reel D-108

Project Mastodon
The Light
By The Light Of The Moon
Merchant Of Venice
The Seventh Victim
The C-Chute
Protection
Venus Is A Man's World
End As A World
Saucer Of Lonliness
Cold Equation
Lu Lugamenta
Scape Goat
Shanghai'd
The Secret

MYSTERIOUS TRAVELER

Reel D-107

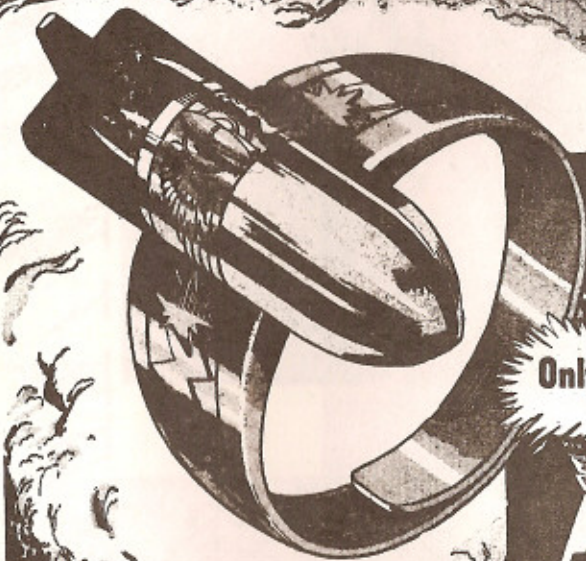
The Man The Insects Hated
Stranger In The House
Vacation From Life
New Years Nightmare
Fire In The Sky
If You Believe
I Won't Die Alone
Murder In Jazz Time
Change Of Address
Hide Out

LIGHTS OUT

Reel D-102
Alley Cat
Neanderthal
Where Are You
Mr. Freak
No Escape
Vacation With Death
Gravestone
Ancestor
Nature Study
Big Mr. Little
The Hole
Live Forever



SEE GENUINE ATOMS SPLIT TO SMITHEREENS!



INSIDE THIS Kix ATOMIC RING!

HAS SECRET MESSAGE COMPARTMENT

Only 15¢ Plus Boxtop

How Tommy Thwarted the Enemy Agents with his Kix Atomic "Bomb" Ring

INSIDE THIS KIX RING YOU'LL SEE EFFECTS OF ATOMIC ENERGY IN ACTION! IT'S AS AMAZING AS OUR NEW SECRET FORMULA!



SON, THE ENEMY IS SHADOWING ME, BUT THEY'LL NEVER SUSPECT YOU. RUSH THIS TOP-SECRET ATOMIC FORMULA IN THIS KIX RING TO GENERAL VANHATTEN.



BUT-AT ENEMY HEADQUARTERS

I LEARNED DAT A KID'S CARRYIN' DE ATOM FORMULA. VERY CLEVER!



WHERE'S DE ATOM PLANS, KID? COME ACROSS!



I'LL NEVER TELL!

SCRAM! HERE COME DE COPS!

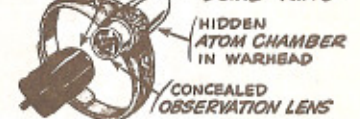
FINE WORK, TOMMY! THIS ASTOUNDING ATOMIC MIRACLE AND FORMULA WILL HELP MAKE A BETTER WORLD.



GEE, GENERAL, THIS SWELL KIX ATOMIC "BOMB" RING REALLY FOOLED THE ENEMY!

HERE'S HOW TOMMY WAS ABLE TO THWART THE ENEMY AGENTS --

FORMULA WAS HIDDEN IN SECRET MESSAGE COMPARTMENT INSIDE TAIL FIN OF KIX ATOMIC "BOMB" RING



HIDDEN ATOM CHAMBER IN WARHEAD
CONCEALED OBSERVATION LENS

KIX is a registered trade mark of General Mills, Corp. 1947, General Mills, Inc., Minneapolis, Minn.

It's a SEETHING SCIENTIFIC SENSATION!

Actual Atoms—split to smithereens inside this ring! And you can see brilliant atomic effects! Take Ring into dark room and wait until your eyes are accustomed to darkness. Slide Tail-Fin off—look in Observation Lens—and you'll see frenzied flashes of light—caused by released energy of atoms splitting like crazy. Secret Message Compartment hidden in Tail Fin . . . Bombardier's Insignia em-

bossed on top of ring. Sides show torrid lightning-blast explosions. Aluminum Warhead (bomb nose) . . . 4-pronged plastic Tail Fin. Ring can be adjusted to fit any finger. Atomic materials in Atom Chamber are harmless. How to Get Ring. Get a box of that winning corn-tasty breakfast cereal KIX. Send top of KIX box together with only 15c and Order Blank at right.

General Mills

HURRY MAIL THIS ORDER BLANK TODAY!

SEND TO: KIX, Box 66, New York City, N. Y.

Here's my 15c plus KIX boxtop. Rush to me at once my KIX Atomic "Bomb" Ring.

NAME

ADDRESS

TOWN..... STATE.....

NOTE: If your grocer has the new "KIX Atomic 'Bomb' Ring" package with order blank on top, use that order blank instead of this. Offer good in U. S. A. only, while supplies last.

THE FAT⁴⁰ MAN



finds the man who wasn't there



2. The inquisition continued down at Headquarters. Lila admitted that she knew Blair, was once engaged to him, did visit his place that afternoon. "But I didn't kill him!" she cried. She said he'd called about 4 P.M., said he had something urgent to discuss with her.



3. "He sounded so pathetic," Lila continued, "that I agreed to go to see him that afternoon. I got there at 5, but when I realized he'd only wanted to propose marriage—again!—I left almost at once. When I refused he became so angry and abusive I was frightened. But he was alive when I left!"

RADIO NOSTALGIA

DASHIELL HAMMETT created his Fat Man especially for radio. And it's no accident that actor J. Scott Smart, who plays The Fat Man, looks the part—it was felt that only a man of proper proportions could successfully convey the distinctive Fat Man personality over the air. Also in this RADIO MIRROR picture-story are: Lieutenant McKenzie, played by John McGovern; Lila, Mary Patton; Dawson, Jason Johnson; Blair, James Van Dyk; Miller, Stephan Schnabel; Policeman, William Keene; Policewoman, Joan Shea. Director-producer is Clark Andrews; time is Friday nights at 8, on ABC.

As The Fat Man, Brad Runyon's vocation is crime detection. But, off duty, his avocation is theater-going, so when his friend Lila North opened in a new play, Brad was there. Afterward, he went backstage to congratulate Lila. Now he tells the story that grew out of what should have been a happy night in Lila's life.

36 PROGRAMS

OF THE FATMAN IN THE NEXT ISSUE OF RADIO NOSTALGIA



RADIO NOSTALGIA *THE FAT MAN*



4. But McKenzie wasn't convinced; Lila was held pending indictment. So I quietly took myself over to the penthouse for a little checking. Dawson, the butler, showed me around; I saw the bloodstain that marked Blair's fall. Suddenly, we heard a noise. . . .



5. . . . and tracked it to a closet, out of which at the point of a gun we routed a stranger. Dawson was shocked: this Roy Miller, it turned out, was once an orderly in a private sanitarium where Blair had been secretly treated for a mental disorder.



6. Miller was a craven little creature, terrified at the word "murder"—he said he'd come to blackmail Blair, and I believed him. We locked him up, continued our search. Out on the terrace I found a nail which Dawson swore hadn't been there yesterday.



7. The nail driven into the railing was baffling enough; Dawson said Blair had been eccentric since his return from the sanitarium. He showed me what remained of a picture of Lila, which he'd seen Blair smashing and cutting in a terrible fury.

PART TWO OF THE FATMAN IN THE NEXT ISSUE OF RADIO NOSTALGIA





IT PAYS TO BE IGNORANT

EVERY time I am introduced as the writer of *It Pays To Be Ignorant* I am the immediate target for one of two questions. (a) What is it like to be a woman gag-writer or (b) how did you get to be a woman gag-writer? To question (a) my answer is that being a woman gag-writer is just like being a man gag-writer except for one distinct advantage. Truck drivers whistle at you.

Looking back . . . and shall we not say how far back? Looking back, I don't see how I could have missed seeing gag-writing as a career looming up ahead of me like a huge black cloud with a silver dollar lining. My childhood was spent in the gaudy, noisy and thoroughly delightful atmosphere of vaudeville and burlesque theaters and stuffy but bright theatrical rooming houses, usually presided over by a cheerful buxom woman who was once an actress and who produced faded yellow clippings and dim photographs of herself in arty poses when she was young, slender and often beautiful, to prove it. My father was . . . Tom Howard a comedian with a pretty lofty reputation as a prolific comedy writer himself.

At the age of eight I had to give up my life as a gay play-girl and go home to my grandmother in Philadelphia in order to catch up on my education. But, at fourteen, I was back in the tramping world I loved.

It was then that I came down with a severe case of adolescence. I decided it was time I made good on my own. First I yearned to be a dancer . . . then a singer of low, throaty ballads . . . then a dramatic actress. I tried all three in the order named. A short but varied career which failed utterly in its intent . . . namely to land me in Hollywood.

Having exhausted the various means of achieving stardom in the theater short of becoming an acrobat or a Swiss Bell Ringer, I now turned a speculative eye towards radio. But not, if you please, as a gag writer. I launched myself on a radio career as, of all things, a woman commentator. The girl who scarcely knew what a kitchen looked like was now telling eager housewives how to keep batter from sticking to the pan, how to stretch one pound of butter into two and how to keep the moths out of wool bathing suits. What's more, I was enjoying every minute of it. Simply wallowing in domesticity. I wallowed in Utica, Syracuse, Albany, Boston, New Haven, Chicago and finally, New York. It was while doing this program that the first inkling of my eventual downfall to gag-writing took place. I began teasing the girls a little between household hints and finally resorted to unabashed punning and gag-making. The girls liked it. The men liked it even better and I soon found myself in the appalling position of doing a woman's program for men. This might have turned into disaster had I not with the first, last and only true wisdom of my life picked this moment to fall in love. New Haven was the scene of this delightful turn of events. My late husband, Bob Howell, was the commercial manager of the local radio station on which I did what was now a cross between a household program and an old time minstrel show.

One day while he was cleaning out his desk drawers and I was being an interested spectator, he brought out a crumpled sheet of yellow paper on which he had typed the outline for "a quiz show to end all quiz shows" . . . "a quiz show with a board of experts who are dumber than you are and can prove it." This, of course, was what finally emerged as *It Pays To Be Ignorant*. I snatched it, crammed it into an envelope and sent it to my father, who, embellishing it with a few new ideas of his own, turned out a script.

Pretty soon Bob was collecting royalties for his idea of *It Pays To Be Ignorant*, but this failed to satisfy me. I saw no reason why we shouldn't go to New York and write *It Pays To Be Ignorant*. Bob protested that he had never written a comedy program before. Neither had I but I refused to let such a minor detail stand in our way. So we came to New York and started writing comedy. . . . In fact, at one point, I was writing five comedy shows a week which is something of a record and something of a strain!

M.C. Tom Howard cracks the whip over George Sheldon, Lulu McConnell, Tom McNaughton, all ignorant.



IT PAYS TO BE IGNORANT

- 226-1 What Month Is June Busting Out All Over
7/20/45 VG/E
- 226-2 For Whom Was The William Tell Overture Named
9/2/45 E
- 226-3 How Many Shoes In A Pair 10/12/45 VG/E
- 226-4 What Is A Bread Knife Used For 2/7/44 VG
- 218-4 Name The First 3 Notes of the Musical Scale
1/23/49 VG
- 227-1 What Is Carried In A Mail Pouch 9/7/45 VG
- 337-2 Tom-Tom The Pipers Son 10/5/45 E

By **RUTH HOWARD HOWELL** The comedian Howard, father Tom.
The writing Howard, daughter Ruth.





- 259-12 Escape-Violent Night 4/1/54 VG
- 265-1 Escape-Earth Abides Part 1 VG
- 265-2 Escape-Earth Abides Part 2 VG
- 261-1 Consider Your Verdict-The Crown vs. Ann Hale VG
- 266-10 Fort Apache with John Wayne and Ward Bond VG
- 266-7 Magnificent Monague-Musical Audition VG
- 267-10 Green Hornet-Payment in Full VG
- 257-3 Mr. and Mrs. North-Missing Sparklers VG
- 257-5 Murder by Experts-Return Trip VG/E
- 257-2 Sam Spade-Edith Hamilton Case VG
- 254-7 Eddie Cantor-1/30/47 Birthday Show VG
- 254-8 Gangbusters-8/16/52 La Crook is Caught in Chicago VG
- 262-6 First Nighter-Old Lady Shakesphere VG-SN
- 259-1 Ghost Stories-Thing in the Hall VG
- 259-2 Atlantis the Lost Continent VG
- 255-13 Theatre of the Air-The Canterville Ghost VG
- 255-10 My Little Margie-Thanksgiving VG
- 261-9 Life with Dexter-The Grimlins VG
- 261-10 Portrait of a Spy-Story of Capt. Von Kliest E
- 261-11 The 11th Hour-The Woman in the Case E
- 259-14 Glamour Manor w/Kenny Baker and Jack Benny VG
- 258-3 Vic and Sade 7/4/46 VG
- 261-3 On Safari-The Day of the 13th Elephant E

X-ONE

- 262-9 Gray Flannel Armour VG/E
- 262-10 Honeymoon in Hell VG
- 251-2 Drop Dead VG
- 250-10 The Moon is Green VG
- 250-12 The Cold Equasion VG

RED SKELTON

All in Very Good Sound with Slight Surface Noise on Disc

- 232-1 The Ball Game
- 232-2 The Sunday Papers
- 232-3 Hamburger Stand
- 232-4 Red Clowns Around 4/8/47
- 232-5 Bowlegged Bullroose 2/18/47
- 232-6 Cab Driver 3/11/47
- 238-1 Women Taking Over Mens Jobs 12/50
- 238-2 Trip to Kansas
- 238-3 Meterologist 1944
- 238-4 Airplane Flights 2/11/49
- 238-5 The Dept. Store 1/15/46
- 238-6 Willie Lump Lump Hoses His Dog

SINGING SAM

- 260-11-243-4 Program #11 and Memorial Program for Singing Sam from WKBV a radio station in his home town in Indiana 6/17/48 VG



Harry Frankel was famous as "Singing Sam, the Barbasol Man" and his deep bass voice introduced one of radio's first singing commercials. The words:

*Barbasol, Barbasol!
No brush, no lather, no rub-in,
Wet your face and then begin.
Barbasol, Barbasol. . . .*

THE WHISTLER
Mystery Drama

(CBS)

IT'S THE WHISTLER

Dear Editor:

I think your new feature will be a huge success. You know the average person does a lot of wondering about the "he" or "she" on any story, and is now able to ask questions and be enlightened by your reply. I would particularly like to know about folks who play in The Whistler; would like to see pictures of the cast and the director and producer since they are also very important. I've heard much good comment on this mystery program. People like eerie stories and I know many other folks would enjoy full particulars.



Maurice Copeland

we'd like to thank you

and all of the many, many other readers who have had nice things to say about our new feature. Now, about The Whistler—all parts in this program are played by free-lance actors and actresses; that is, there are different players in each week's program. Here is a picture of Maurice Copeland, who very often plays leading parts on this program. The director of the show is George Allen, who also is the producer. There are many excellent mystery programs—we're glad you enjoy them. Stories on some of them are scheduled for future issues—watch for them.

CAST

The Whistler..... Bill Forman
Everett Clarke
PRODUCER-DIRECTOR
George Allen



I am The Whistler. And I know many things, for I walk by night. I know many strange tales hidden in the hearts of men and women who have stepped into the shadows. Yes I know the nameless terrors of which they dare not speak.

THE WHISTLER
All Programs Excellent

Almost All Have Signal Oil Commercials

- 163-1 Shake Down
- 163-2 Rawhide Coffin (2/28/49)
- 163-3 Letter to Melony (6/5/49)
- 163-4 Murder in Paradise
- 164-1 Stormy Weather
- 164-2 Enough Rope
- 164-3 The Lovely Look (1949)
- 164-4 Hired Alibi (1949)
- 165-2 All Damages Covered (1950)
- 165-3 The Hangtree Affair
- 165-4 Man On The Roof
- 165-1 Impulse (1950)
- 168-2 Impluse (Different)
- 168-1 Fatal Appointment
- 168-3 Death In 16 M.M. (7/17/49)
- 168-4 Lady's Man (2/5/50)
- 166-1 Breakaway CBS (1949)
- 166-2 The Grave Street
- 166-3 Beyond The Wall (3/27/49)
- 167-1 Abroses Wife
- 167-2 Juda's Face
- 167-3 An Evening Stroll
- 167-4 Trigger Man
- 169-1 The Cheat (AFRS)
- 169-2 Last Curtain
- 169-3 Murder At Twin Pines (4/10/49)
- 169-4 The Front Man (7/10/49)
- 170-1 The Gentle Way (CBS)
- 170-2 The Perfect Alibi
- 170-3 Man Who Bought Death
- 170-4 High Death (1945)
- 171-1 The Two Lives of Colby Fletcher (CBS)
- 171-2 The Wise Guys (Xmas Show)
- 171-3 The Solid Citizen (5/1/)
- 171-4 Gratitude (4/30/50 CBS)
- 172-1 The Sell Out (1948 CBS)
- 172-2 Death of Mr. Penny (3/20/49)
- 172-3 Burden Of Guilt (1/29/50)
- 172-4 Tell-tale Brand

RADIO NOSTALGIA
SCRAP BOOK

BURNS COURTED ALLEN
THREE YEARS BEFORE SHE SAID "YES."

LAWRENCE TIBBETT'S
VOICE EXCEEDS IN VOLUME THE NOISE OF A BOILER FACTORY.

RIN TIN TIN
FAMOUS MOVIE DOG, WAS A RADIO STAR FOR TWO YEARS PRIOR TO HIS DEATH.

NO—YOU BIG BUM!

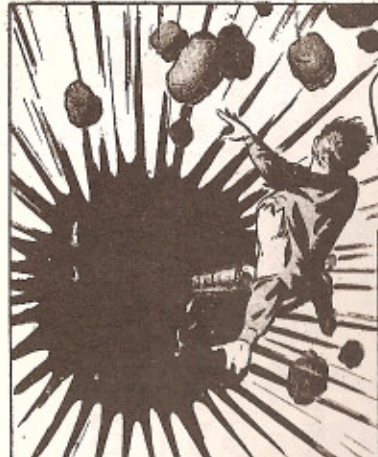
CRASH! BANG!

BOILER FACTORY



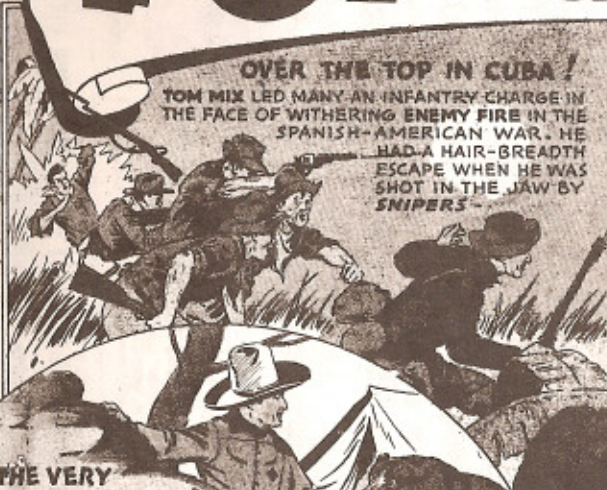
■ Comedian Bud Abbott, who has 125 honorary police and sheriff's badges, added a prize piece to his collection. A friend with the Russian Army sent him a Berlin police badge which he had personally removed from its owner when Soviet forces entered the German capital.

DOES TOM MIX LEAD A TOM MIX CHARMED LIFE?



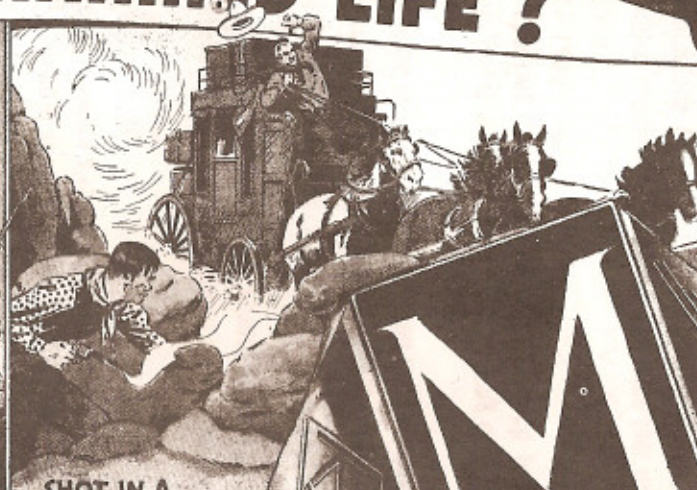
BLOWN UP BY DYNAMITE!

WHILE TOM MIX WAS MAKING A MOVIE SOME TIME AGO, HE WAS ACCIDENTALLY CAUGHT IN A DYNAMITE EXPLOSION. A HOLE FOUR INCHES SQUARE AND MANY INCHES DEEP WAS BLOWN IN HIS BACK. (READ THRILLING STORY IN *STRAIGHT SHOOTERS' NEWS*. SEE COUPON BELOW)



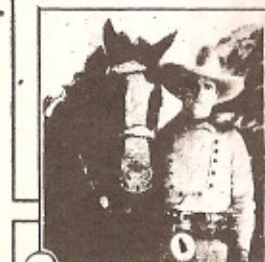
OVER THE TOP IN CUBA!

TOM MIX LED MANY AN INFANTRY CHARGE IN THE FACE OF WITHERING ENEMY FIRE IN THE SPANISH-AMERICAN WAR. HE HAD A HAIR-BREADTH ESCAPE WHEN HE WAS SHOT IN THE JAW BY SNIPERS.



SHOT IN A STAGE COACH HOLD-UP!

YEARS AGO TOM MIX NARROWLY MISSED DEATH IN A REAL STAGE COACH HOLD-UP NEAR MEDICINE BOW, SOUTH DAKOTA. TRAPPED IN AN AMBUSH, TOM WAS SHOT. HIS ELBOW DEFLECTED THE BULLET AIMED AT HIS HEART.



IN THE VERY JAWS OF DEATH!

SURPRISED WITHOUT WEAPONS BY A MOUNTAIN GRIZZLY BEAR WHILE CAMPING, SEVERAL YEARS AGO, TOM MIX FOUGHT FOR HIS LIFE AND WON.



WHAT MAKES RALSTON TASTE SO KEEN, TOM?

IT'S MADE OF WHOLE WHEAT, JIMMY. THAT'S WHY IT TASTES BEST AND IS BEST FOR YOU, TOO! RALSTON GIVES YOU EXTRA HEALTH AND EXTRA ENERGY TO WIN AT WORK AND PLAY. IT TAKES A HOT WHOLE WHEAT CEREAL LIKE RALSTON TO KEEP YOU FIT.

BLOWN UP ONCE, SHOT TWELVE TIMES, INJURED FORTY-SEVEN TIMES IN MOVIE STUNTING, MY RUGGED HEALTH HAS ALWAYS PULLED ME THROUGH. I OWE MY LIFE TO KEEPING FIT, AND THE WAY I KEEP FIT IS TO EAT A HOT BOWL OF RALSTON WHEAT CEREAL EVERY MORNING FOR BREAKFAST. IT'S CRAM-FULL OF COWBOY ENERGY AND HEALTH. RALSTON IS THE ONLY COMMERCIAL FOOD PRODUCT I HAVE EVER ENDORSED. I'M GLAD TO RECOMMEND IT BECAUSE I KNOW WHAT IT HAS DONE FOR ME. TAKE A TIP FROM ME AND TRY RALSTON!

Tom Mix

Tune in... TOM MIX
RALSTON
STRAIGHT SHOOTERS
5:15 P. M.
Every Monday thru Friday
NBC RED NETWORK
Action! Thrills! Adventure!
Cowboy Presents Offered



THIS SIGNET RING IS MY LUCKY CHARM! I'LL SEND EVERY BOY AND GIRL WHO EATS RALSTON THIS RING WITH THEIR OWN INITIAL ON IT

I'LL SEND YOU THIS RING!
FOR ONE RALSTON BOX TOP AND 10¢

This lucky signet ring is a beauty! Just like the one I wear. 24 karat gold plated with your own initial set in simulated gold over a special onyx-black panel. Fits any finger. This ring has never been offered before. You'll be the envy of your friends. HURRY! Send for yours today.

Tom Mix

HURRY! SIGN AND MAIL THIS COUPON TODAY!
TOM MIX, 1509 Checkerboard Square, Saint Louis, Missouri

PRINT THE ONE INITIAL YOU WANT ON YOUR RING HERE

Dear Tom: I enclose one Ralston box top and ten cents in coin to help cover packing and mailing costs. Please send me your signet ring with my initial on it. Also send me FREE, your special Straight Shooter newspaper and your official TM Bar sweater emblem.

Name _____ Address _____
City _____ State _____

IMPORTANT! If you have no coupon, you can get Tom's ring, anyway. Just print your name and address and the one initial you want on your ring on the back of one Ralston box top and mail with ten cents in coin to TOM MIX, Checkerboard Square, St. Louis, Mo.
This offer expires February 1, 1937

THE STORY OF CAPTAIN MIDNIGHT



The Captain Midnight radio program was one of the most popular children's shows of the 1940's. It centered around the character of flying ace Captain Midnight (formerly Captain Albright) who had received his nickname years before when he, as an army flyer, returned from a dangerous mission at the stroke of twelve, just in time to save the Allied cause.

The program was first aired in 1938, and during the early years (under the sponsorship of Skelly Oil - Company) Captain Midnight and his friends belonged to an organization known as the Captain Midnight Flight Patrol.

Late in 1940, a new sponsor (Ovaltine*) took over the show, and, at this point, the Flight Patrol was superseded by an organization known as the Secret Squadron. As the story unfolded, Captain Midnight was asked by the U.S. Government to head up this special new organization whose mission it was to assist federal authorities in fighting injustice throughout the world.

Within the Secret Squadron, Captain Midnight was designated as SS-1. Captain Midnight's superior officer at government headquarters was Major Steel, and his chief Squadron assistants were his mechanic Ichabod Mudd (SS-4), and his young friends Chuck Ramsay (SS-2) and Joyce Ryan (SS-3). (Along with the organizational and sponsor changes came a change in the name of the young female lead from Patsy Donovan to Joyce Ryan.)

Chief villain of the entire series was Ivan Shark, mastermind of a world-wide crime syndicate. Though Ivan Shark was the central antagonist, his equally unprincipled assistant Fang and his evil daughter Fury were often heard from. There were also other international bad apples, one of whom was the Barracuda, a sinister figure of oriental ancestry.

During the war years, the villains regularly took on an Axis makeup, and that period saw Captain Midnight and his friends continually rushing from adventure to adventure in a never-ending effort to make the world secure once more.

In the early 1950's, the program spawned a television version (also sponsored by Ovaltine in its initial release), but the show is primarily remembered for its tremendous success on radio.

Each program began with the bong...bong...bong of a striking clock, the sound of airplane motors, and the announcer shouting "Cap-tain Mid-nightt!" Each program closed with the announcer wishing each listener "Hap-py Land-inngs!"

In a well-planned campaign to help the audience feel more a part of the program, the sponsors, over the years, offered numerous pins, medals, and decoders to young listeners. These premiums were always available by mail for a small sum plus a boxtop or some other evidence of having purchased the sponsor's product. It is with pride that we offer you a carefully crafted replica of one of these items--the 1940 Captain Midnight Flight Patrol Medal.**

RADIO NOSTALGIA

* Ovaltine continued as the program's sponsor from this point until Captain Midnight left the air in the 1950's. It is with this product that the program is perhaps most often associated in the minds of those who remember listening to it.

** This offer would not have been possible without the interest and patient cooperation of officials of Skelly Oil Company and Ovaltine.



Captain Midnight's SPECIAL TIP TO YOUNG PILOTS

GEE! THERE'S CAPTAIN MIDNIGHT LANDING HIS NEW JET PLANE!

LET'S ASK HIM IF HE'LL GIVE US SOME TIPS ON TRAINING TO FLY.

I'M GLAD TO TALK TO FELLOWS AND GIRLS. YOU'RE THE ONES WHO WILL FLY THE FASTER PLANES OF TOMORROW.

TO FLY FASTER JETS THE FIRST THING IS TO **BUILD YOURSELVES UP**... MUSCLES OF STEEL, TREMENDOUS ENDURANCE.

BUILD OURSELVES UP? HOW CAN WE?

LOOK! WE MAKE A GAME OF IT IN THE SECRET SQUADRON WITH THESE OVALTINE SHAKE-UP MUGS. I'LL SHOW YOU.

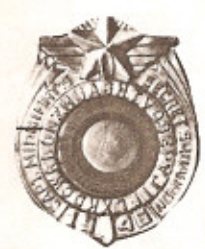
GEE! THIS SHAKE-UP TASTES **KERN**, CAPTAIN MIDNIGHT.

IT'S BETTER THAN A DOUBLE CHOCOLATE SODA.

THAT'S THE NEW **CHOCOLATE FLAVORED OVALTINE** WITH THE DOUBLE CHOCOLATY TASTE.

REMEMBER, DRINKING OVALTINE SHAKE-UPS CAN HELP YOU HAVE THE STRENGTH AND ZIP AND ENDURANCE YOU **NEED** TO FLY.

THANKS, CAPTAIN MIDNIGHT! YOU BET WE'LL SEND FOR OUR SHAKE-UP MUGS TONIGHT.



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

ALL will be in the next issue of Radio Nostalgia Magazine and *ALL WILL BE 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.*

A MESSAGE FROM CAPTAIN MIDNIGHT

KEY: A - 22

12	23	7	22	16	23
	17	18	22	3	
8	15	22	16	2	

HERE'S GOOD NEWS GANG
 All the subscribers of Radio Nostalgia Magazine can now get a replica of the original Captain Midnight Flight Patrol Medal. This medal is a professionally crafted replica of the one issued in 1940 in conjunction with the Captain Midnight radio program.

It is made of solid metal and is 1 1/4 inch diameter gold color.

Wouldn't you like to have one of your very own? You may have missed it in 1940. Don't miss it this time -

only \$3.00



Ruth Etting

George Burns and Gracie Allen



"Lum and Abner"

Bing with the Boswell sisters in 1932



Jack Pearl as Baron Munchausen





The Fightingest Man on the Mesa Hits a New High for Thrills!

Give 'em a battle to fight and a wrong to right . . . and they're happy! Cheer Hopalong and his pals as they wade into the bad lands . . . six-guns blazing!



CAST:
 Hopalong Cassidy.....William Boyd
 California, Hoppy's side-kick.....Andy Clyde
 * * * * *

HOPALONG CASSIDY
 All in Very Good to Excellent Sound

- 229-3 Rainmaker of Eagle Nest Mtn. VG/E
- 229-4 Gun Hawk Convention VG/E
- 229-5 Range War VG/E
- 229-6 Death Paints a Picture
- 243-1 The Secret in the Hill
- 243-5 Devil and Eldiablo
- 244-1 The Failure
- 244-2 Killers of Sandy Gulch
- 244-3 Coyote's Creed
- 244-4 Green Valley Pay Off

CRIME CLUB

- 257-1 The Corpse Wore a Wig VG/E
- 257-9 Death at 7:10 VG

**"PORTIA
 FACES LIFE!"**

THE STORY OF A
 WOMAN'S FIGHT
 IN A WORLD
 OF MEN

TUNE IN to this thrilling, new, fast-moving radio drama . . . portraying the life of courageous Portia Blake . . . a beautiful widow . . . the mother of a 9-year-old boy . . . a woman lawyer . . . who fights to gain her place in a man's world!

WABC • 4:00 P.M. EST
 MON. THRU FRI.

MYSTERY CLASSICS


- 266-8 The Sire Cumallentuas Door VG
- 266-9 Back to Yesterday VG
- 251-12 Ivory Elephant VG
- 251-13 Cancelled Passage VG

**RADIO NOSTALGIA
 QUIZ NUMBER 3**

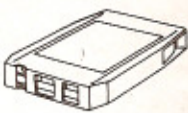
1. Who was L.A. "Speed" Riggs?
2. Who was Ukelele Ike?
3. Name at least two of the Rhythm Boys?
4. Name one of the actors who played Aunt Jemima.
5. What year was the first Stars Over Hollywood heard on radio?
6. Name one of the actors who played Mr. D.A.
7. Name one of the actors who played Superman on radio.
8. Who played David Harding Counterspy?
9. Who were The Happiness Boys?
10. Who was Singing Sam The Barbasol Man?




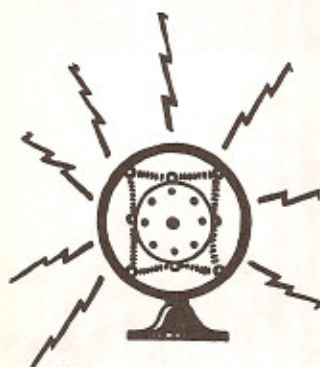
PRICE RATES PER PROGRAM

	Regular Price	Subscriber Price
 3-3/4 IPS with hinged plastic box Ampex Tape.	3.00	2.00
7-1/2 IPS with hinged plastic box Ampex Tape.	3.50	2.50

ADD 50¢ FOR 5 INCH REELS
 Recorded on 1/4 Track Mono, can be played on
 1/4 TK - 1/2 TK - Mono - or Stereo machines

 Low noise, high out put B.A.S.F.	4.50	3.50
---	------	------

 Low noise, high out put-with hinged plastic box . . . Ampex Tape.	3.50	2.25
Chromium-dioxide (er oz) with hinged plastic box Ampex or Basf	4.50	3.50
--- SORRY WE DO NOT USE CHEAP TAPE ---		
Minimum Order	REGULAR 10.00	SUBSCRIBER 5.00
Fourth Class Mail	FREE	FREE
First Class Mail	75¢	35¢
Air Mail	75¢	35¢
Postal Insurance	25¢	FREE
Canadian Orders Add \$_____ Per Program	25¢	FREE



RADIO - NOSTALGIA

LETTERS

Just received magazine Number 3. It's very good. Keep up the good work.
 Toronto, Ontario

Thanks for the pictures in issue Number 3, Great job.
 Morris Plains, New Jersey
I enjoyed the fine pictures and other items in issue Number 3. It's the best fanzine I have seen. Why don't you put it on the news stands?
 Philadelphia, Pennsylvania

Editor:
Radio Nostalgia is a non-profit magazine for collectors - fans - and radio buffs. With limited printing all the issues will become collector items and this is just one reason why we will not go on a commercial scale.

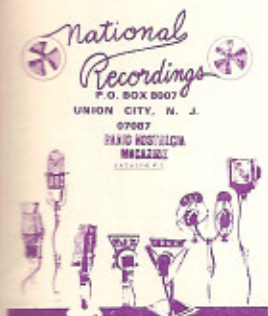
We'll thank you in print for allowing us to re-print some of your stills in Radio Nostalgia Magazine. If you have any old pictures of radio actors or pictures of old radio shows or stories we would appreciate if you would send them to Radio Nostalgia and let us re-print them. In this way we would all 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 collector's item.

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

Radio Nostalgia, P.O. Box 8007 Union City, N.J. Editor, Virgil James. Radio Nostalgia Magazine is a non-profit organization, its purpose is to preserve and perpetuate America's greatest entertainment medium dramatic and comedic radio. The contents and descriptions in this magazine are the exclusive property of Radio Nostalgia, Inc. This magazine may not be duplicated in whole or in part without written permission. Limited printing, 1,000 magazines per issue. Notice, this magazine is not to be sold, it is to be distributed free to radio buffs, and collectors of old time radio, and other interested people who make this magazine possible through contributions and donation subscriptions.

Are You Missing Something?



BACK ISSUE'S STILL AVAILABLE

Issue Number 1 over 50 programs of the Lone Ranger and misc. Issue Number 2, Pictures, Credits, Misc. Issue Number 3, Mystery of The Lone Ranger - with pictures. 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.

Consecutive issues of Radio Nostalgia magazine will be rare and of great value. So be sure to save yours.



DONATIONS

Donation of \$10.00

Free 12 issue subscription

Donation of \$18.00

Free 24 issue subscription

Donation of \$100.00

Free Lifetime subscription

ANSWERS TO RADIO NOSTALGIA QUIZ NUMBER 1

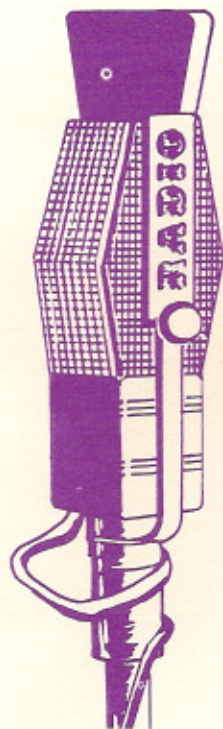
1. Reed Hadley or Carlton Kadell
2. Harlow Wilcox
3. Edgar Barrier or Brian Aherne or Vincent Price or Tom Conway.
4. Albert Mitchell
5. The Kate Smith Show
6. Virginia Payne
7. Herbert Marshall
8. Artell Dickson or Russel Thorson or Jack Holden or Curley Bradley
9. Gertrude Berg
10. The Ed Sullivan Show on May 2, 1931.

ANSWERS TO RADIO NOSTALGIA QUIZ NUMBER 2

1. Cream of Wheat
2. Lionel Stander or William Bendix
3. Shirley Bell or Janice Gilbert
4. Bill Slater
5. Jack Bailey
6. Bert Parks
7. John Todd
8. Karl Swenson
9. Glenn Riggs
10. The Red Skelton Show

ANSWERS TO RADIO NOSTALGIA QUIZ NUMBER 3

1. The Lucky Strike Tobacco Auctioneer
2. Cliff Edwards
3. Bing Crosby - Al Rinker - Harry Barris - Ice Switzler - Al Dary - Geo MacDonald - Ray Kulz
4. Amanda Randolph or Harriette Widmer
5. In 1941 on C.B.S.
6. Dwight Weist - Raymond Edward Johnson - Jay Jostyn
7. Clayton "Bud" Collyer or Michael Fitzmaurice
8. Don MacLaughlin
9. Billy Jones and Ernie Hare
10. Harry Frankel



We are greatly indebted to the following for their generous assistance and valuable contributions of pictures, stories, quiz and etc. *Doubleday and Co. Inc. Mark Ricci, Henry Kier, The Memory Shop, Bob Vito, Wallace Desmond, Bill Belcher, Donald MacFadden.*

SORRY BUT WE MUST LIMIT

Because Radio Nostalgia is a limited printing we must accept each order on a first come first served basis. We can only accept a total of 1000 subscribers. All others will have their checks returned.

ATWATER KENT

Philadelphia

**Selectivity—Distance—Volume
and Ease of Operation**

ANYONE can tune in a distant station without interference and obtain clear reception with an ATWATER KENT Receiving Set.

Selectivity—range—volume and simplicity of operation have made it the choice of families everywhere.

The clearness with which the ATWATER KENT Loud Speaker recreates will give you a new conception of tonal fidelity.

ATWATER KENT MANUFACTURING CO.
4970 STENTON AVE., PHILA., PA.



**RADIO
NOSTALGIA**

13. 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).
14. Up Coming Issues Green Hornet - Gangbusters - One Mans Family - Capt. Midnight - Sergeant Preston and many, many more. Credit to late to list Rex Miller
15. 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.
16. Letters to the editor are welcome - pro - or con.
17. 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)
18. 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? Thru contributions.)
19. 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.
20. 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 there words, as you will see in upcoming issues of Radio Nostalgia Magazine.
21. This magazine is a must for every collector of old time radio.

Thanking Every One for Their Support,

Virgil James

EDITOR

NOTICE

Starting with the next issue #5 (The Green Hornet) there will be new features.

As you have noticed issue #4 (Shadow Issue) is half catalog and half magazine. Starting with the next issue it will be all magazine with more pictures & stories etc.

1. By Request New Feature Reprinted articles from magazines which are no longer in print or in business.
(Reprinted By Request)
2. The History of Radio From its birth up and into the Golden Age with pictures.
3. Radio Premiums At a price everyone can afford.
4. Complete Radio Stories in Print.
5. The Early Years New Feature everyone has a favorite story to tell about there early years, (4yrs.-18yrs.)
Now you have a chance to put it in print so everyone can enjoy it. Type our your story, send it in, and if its interesting we will print it. In this way you will share with others, who inturn will share there favorite story with you.
6. We are going to offer radio scripts to our readers.
7. Display Ads \$25.00 1/4 page - \$50.00 1/2 page - \$100.00 Full page. This money will help pay R.N.M.'s printing cost. Ads must be camera ready.
8. Radio Nostalgia Theatre New Feature
9. Saturday Matinee Give Away New Feature we have walked the city streets in five states in search, to find interesting stories & 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.
10. Crossword Puzzles From the Past. New Feature
11. Radio Nostalgia Quiz
12. Guest Editor New Feature We are looking for people who can write interesting stories about the Golden Days of Radio.



Certificate of Commission

A-104

PAUL. P. GROV

This is to certify that _____

SIGN YOUR NAME HERE IN INK

has met all the requirements, has taken the special Officer's

Pledge and is hereby commissioned as a

Flight Commander of the Secret Squadron

This Certificate must not be permitted to fall into the hands of unauthorized persons.

Captain Midnight

SQ1

Printed in U.S.A.



CAPTAIN MIDNIGHT FLIGHT PATROL

Welcome to membership in Captain Midnight's reactivated 1940 Flight Patrol.

Once again, it's the Spring of 1940--all of Europe is in flames and war clouds are gathering over the Pacific. Conscious of the growing danger in the world, Captain Midnight has called together a band of loyal friends to form the Captain Midnight 1940 Flight Patrol--an organization dedicated to the protection of democracy and the rules of fair play around the globe.*

As a member of our club, your name has been listed in Captain Midnight's flight log, and henceforth, you shall be accorded all the privileges inherent in such membership.

However, it should be recognized that joining the Captain Midnight Flight Patrol brings with it the obligation to never turn your back when justice or the rights of others are in danger. Therefore, being a club member will not be easy. But the personal satisfaction gained in always striving to do your best will be great.

Be sure to keep your club medallion with you whenever possible and keep it well hidden at all other times. Remember that the secret password once compromised is a secret no longer.

Again, congratulations on your entry into our club, and never forget that the fight against evil is an unending one. So whenever you see a wrong being done, be sure to fly straight, take careful aim, and give all engines full throttle.

Happy Landings!

Headquarters
Capt. Midnight Flight Patrol

A-104 PAUL.P.GROY

*Rumors abound at club headquarters that government authorities are presently at work creating a new "super secret" organization which will combine elements of the Flight Patrol with certain official intelligence efforts. If this exciting development should take place, all Flight Patrol members will become immediately eligible to join the front ranks of the new group.