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The Kellogg's Cadet Aviation Corps

Kathy Hammel

Imagine it's 1938. You're all of eight years old, and one chilly October afternoon, your mom takes you along with her to do a bit of grocery shopping. As mom fills her basket, you pull various items off the shelves, suggesting that mom might buy. (As usual, she's not too willing to purchase the really good stuff). As you approach the cereals you see a bold red, white and blue poster near the Kellogg's Corn Flakes. There are airplanes on the poster, which is certainly fascinating. Airplanes!

On the poster, bold letters scream, "JOIN NOW". The poster marks the *Recruiting Station* for the *Kellogg's Aviation Corps*. Since the poster promises there are "full details on side of package", you grab a box of Corn Flakes off the shelf. Only two box tops and a nickel, that's all it takes! Suddenly, you decide Kellogg's Corn Flakes is your most favorite cereal in the whole world. By the time mom catches up to you, you've got your pitch all ready.

Since Kellogg's has a long held reputation for healthful cereals, mom agrees. It takes a bit of wheedling to get her to buy TWO boxes, but that's what you need . . . two box tops and a nickel!

Later that evening, you find the show, *Howie Wing, A Saga of Aviation!* on the radio and a rip roaring adventure it is, too. All about a young aviator, Howie Wing, and a lot of bad guys he and his friends have to foil. Gosh, they fly all over the world in some fabulous machines and Howie is just about the smartest fellow you ever heard about. You've got to become a cadet in the Aviation Corps! Golly,



the announcer makes it sound so thrilling!

Boys and girls of the Howie Wing audience! How would you like to become a member of a real aviation club? – A club that's forming RIGHT NOW all over the United States. Real flyers – the men who fly the mail and the big transcontinental passenger planes – are joining this club as Senior Pilots. And every boy or girl who is interested in flying is invited to join as a Cadet. ... You can join right away if you eat Kellogg's Corn Flakes, as hundreds of real flyers do... be one of the

first in your neighborhood to wear those glistening chromium wings that every member gets.

Script for October 3, 1938 broadcast

After a week of munching on Corn Flakes, you have the box tops in hand. You count the pennies out from your bank. Mom supplies the stamp and envelope. Quick as a flash, your application is in the mail and you're on pins and needles waiting, but, in the meantime, you learn from the *Howie Wing* radio show announcer that there's something you can get while you wait . . . something for FREE.

Fellows and girls... by now it's a certainty that some grocery store near you has one, I mean one of those bright red, white and blue boxes that say... Extra! Extra! Read all about model planes and other valuable things now offered you by Kellogg's Corn Flakes. As you know, that red, white and blue box is a newspaper rack. It holds your free copy of Kellogg's Cadet Aviation Corps News... the big, free newspaper that pictures and describes seventy-three special offers you can get through Kellogg's Corn Flakes.

Script for October 7, 1938 broadcast

In addition to special offers, the newspaper has information about *Howie Wing*, and more about the *Cadet Aviation Corps*. Fortunately, at eight, you're a big kid, and you can go to the store by yourself.

Later, clutching your prize, you hurry home and nearly read the ink off the pages, scanning over and over to be sure you don't miss one tidbit of information about those wondrous airplanes or news about your latest (and greatest!) hero, *Howie Wing*.

A few days later, as you have every afternoon since sending away for your membership, you race home from school and yell, "Mom! Is there anything in the mail for me! Did it come!" But unlike those other days, today she holds out a pale tan, oversized envelope. You barely restrain yourself from snatching it out of her hand; once you have it you dash off to your room.

Inside that unpretentious envelope is your very own membership certificate, with *Your Name* on it and a glowing pair of genuine Chromium wings that are

engraved with, *Howie Wing Cadet*. Better yet, there's a blue-covered regulation *Cadet Aviation Corps Handbook* which is full of information about flying a plane, as well as almost two dozen model airplanes you can get, if you keep saving up those box tops from Kellogg's Corn Flakes.

So, now it's official. You're part of a growing national club - a club with Real Flyers! You pin your on wings, with a surge of pride, and dream of a future day where you might be flying one of those big air ships, just like *Howie Wing*.

Listening to the show that evening is even more of a thrill, now that you're a real live cadet... and, you've already let mom know you're running low on Corn Flakes.

Note: For more information about *Howie Wing, A Saga of Aviation!*, see the February 2006 issue of *The Old Radio Times*, available for download from the Old Time Radio Researchers Group web page at <http://otrr.org/>



“Dream” Radio Shows from 1931

Brad Kay

I made the most remarkable discovery of ancient radio programs last March, while attending Phil Pospychala's annual "Bixfest" in Racine, Wisconsin. This event is a happy Bix Beiderbecke's birthday weekend concatenation of 'classic jazz' fans, record collectors, and musicians held at the Marriott hotel, and a fine time is had by all. The Saturday of this weekend is dealers' day, when the Marriott ballroom bulges with vendors bearing all manner of records - especially 78s - books, magazines and what-have-you.

I was not in a buying frame of mind. I was there to play music and was traveling light. No harm in browsing, I thought, so I did look at a lot of nice records, and even ended up buying one rare and pretty Electrobeam Gennett, a nice copy of "Sunny Hawaii" by Gowans' Rhapsody Makers - a terrific 1927 jazz band. But that was the exception that proved the rule! No more buying, I firmly decreed.

Now it was quarter to five. The dealers were going home, clearing the space for the concert that night. I was heading for the exit, and my room, to rest up for the evening's revels. Pausing at the ballroom door, I glanced down at a table to my right and saw a foot-and-a-half high pile of massive sixteen-inch discs.

The one on top had a white Columbia label, which read: "Marmola Entertainers." I headed down the hall. Then a little, nagging voice inside said, "Those discs were just like the records you see in dreams! They're always WAY too big, with funny, not-quite-right labels, and they're always by artists you never heard of, doing stuff that never got recorded, and yet there they are. You know they're valuable, so you pick them up and spend the rest of the dream trying to get them home. Then you wake up, clutching onto AIR."

So went the insistent little voice. By now I was waiting at the elevator, and thinking out loud: "So what the hell ARE they? Movie soundtracks? Radio transcriptions? They look early as hell! Who in blazes are the "Marmola Entertainers"?? If I don't go back there immediately, two weeks from now at home I will surely wake up in a sweat, wondering, 'Did I really see a foot-and-a-half high pile of 1930 radio shows, or was it all a dream???"

So I marched back to the ballroom, which was hemorrhaging dealers. Fortunately, this dealer had started packing up his wares at the far end of his table; the big discs were still in place, maybe 80 of them altogether. They were all single-sided thick, heavy, laminated Columbia pressings, with Columbia labels and W340000 matrix numbers. Here were nearly complete runs of, to me, totally unknown radio shows: "The Marmola Entertainers" - "The Foodtown Pops Revue" - "The Radio and Television Institute Revue" - "The NESCO Royal Cooks" and more. The discs were beautiful, pristine if dusty, still in their factory sleeves, each with the matrix number stamped on the edge. I asked the man where they

came from.

He said, "I have a friend in the construction business. Six months ago, his crew was demolishing an old warehouse in Chicago that had been built in 1932. They were knocking down walls with sledgehammers, when, in the dust and rubble, somebody noticed these records, still in their original shipping boxes, just as you see them. So I got them. They sat in the back of my store for six months, going nowhere, and I just decided to bring them here. You're the first person to go through them."

Sacréé Merde! These discs were sealed away for over 75 years! It was The Cask of Amontillado! King Tut's Tomb! Al Capone's Vault! I wondered if the sledgehammer guys didn't also find the skeleton of an old radio announcer chained to the wall. So we made a (very equitable!) deal, and eventually, some fifty of these discs came to reside at my house.

Researching, I learned that the practice of pre-recording radio shows for syndication got started in Chicago in 1929. Marsh Labs and Brunswick Records made the first such programs, on twelve-inch 78s lasting five minutes per side, six sides to the half-hour. *Amos 'n' Andy* was first distributed this way. By 1931, somebody realized that the sixteen-inch 33-1/3 rpm Vitaphone soundtrack disc, used for Warner Bros. talkies since 1926, with its up to fifteen minute playing time, would streamline the job for broadcasters.

When Columbia Records opened their first permanent Chicago studio in March 1931, it included transcription equipment. Radio embraced these new "Electrical Transcriptions" with enthusiasm, and never looked back. They became the backbone of the industry for the next 30 years or so.

These programs, mostly recorded in Chicago, thus go back to the very birth of that new medium. They all date from May or June of '31 to February of '32. They turned out to be like no radio programs I'd ever heard. Being sponsored, syndicated shows, they are essentially 12 to 14-minute "infomercials" for various products and services. But not only that: Each is packed with terrific music and entertainment, supplied by - at least - a crack dance band, or in the case of the "Foodtown Pops Revue," a full-out symphony orchestra, chorus and soloists. Evidently, in these early days, the producers of these shows insisted on all the same bells and whistles you got with live, network programs.

The "Radio and Television Institute Revue," ostensibly one long advertisement for a home-study course for would-be electronic engineers, nonetheless features Paul Specht and his Orchestra. They were a highly regarded and hot band, whose Columbia 78s are prized by collectors. They acquit themselves with fire and verve, featuring exciting jazz soloists, between announcements for the "free" pamphlet.

The "NESCO Royal Cooks" - sponsored by NESCO

kerosene stoves ("..... no more drudgery! Chopping wood is a thing of the past!...") - features a fine anonymous, orchestra, the "NESCO Male Quartet" and recipes for the ambitious housewife.

The "Marmola Entertainers" extols the infamous diet pill, Marmola, which had the unfortunate side effect of causing users to drop dead - a little detail glossed over on these programs! The "entertainers," all anonymous, include a snappy orchestra, a sappy baritone, and a company of players who are either trying to lose weight, or already have. It's an up-to-date 1931 medicine show - later to be shut down by the F. C. C.!

Most remarkable of all are the "Foodtown Pops Revue" programs, which made up half of this trove. I thought this would be a sedate quarter hour of classical music, like the Boston Pops, but no: Foodtown Pops was a CEREAL! Corn Pops and Wheat Pops! A program for the whole family, featuring H. Leopold Spitalny and his Chicago Theatre Orchestra, full mixed chorus, "Little Miss Beverly, the girl from Foodtown," and a galaxy of vocal and instrumental talent, including bona-fide Broadway stars, such as Dennis King, Guy Robertson and Winifred Shaw. Everything from grand opera to torch songs, hot dance numbers, Negro spirituals and "twee" novelties are mixed together here in eclectic harmony. The pace, ambition and accomplishment of "Foodtown" belies the humble, "also-ran" status of the electrical transcription, giving out with everything the listener might expect from a big, live network production.

These Western Electric Columbia studio recordings sound fabulous - as good as the already fine Columbia 78s of the time, or even better. This is in high contrast to the usual dismal fidelity of airchecks from the period. Their quiet surfaces, strong modulation and enhanced high frequencies were meant to optimize their sound on AM radio, and cut through the static.

What these discs were never meant to do was survive beyond their initial airings. After one or two airplays, they were supposed to be returned to the ad agency of origin and DESTROYED! This is why we have seldom - or in my case, never - heard of these and similar shows before now. The fact that any survive today is ascribable to a sheer miracle of combined negligence and luck. That all these discs remained in perfect condition and unmolested in a commercial warehouse for seventy-five years is another miracle, unless - as I suspect - they actually were walled in during construction! Of course that opens up a whole other line of speculation, which I will leave dangling for now.

At midnight, June 4 - 5, 2007, I took these shows back to the live air of radio, presenting three hours of them on

KPFK, Los Angeles, with Roy Tuckman and longtime OTR hosts Bobb Lynes and Barbara Sunday (this is now archived at www.somethingshappening.com, and available there until August 4th). There were seven of us jammed in the tiny KPFK studio that midnight, and what might have been lively banter while the recordings rolled was instead hushed silence. We sat transfixed at the seamless, clear sound of these programs, gazing through a transparent portal into another world of radio, as lost as Atlantis, yet big as life.

I am now working on a Superbatone CD issue of the best of these shows. Stay tuned! Don't Touch That Dial!

Bright Star Re-Issued

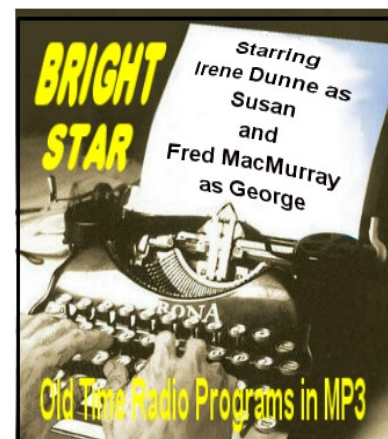
Bright Star was one of the first sets to be released by the Old Time Radio Researchers group and it saw the light of day on Jan 6, 2004.

Since then the group has added many more requirements for sets to have before they can be considered 'certified'. In accordance with the policy of re-issuing series to meet these new standards, OTRR re-released Bright Star on June 1, 2007.

While no new episodes have been located nor any better sounding ones, several new audio briefs were added, including a series synopsis, and audio briefs for each of the stars, along with pictures and some additional text files. This brings the series up to the current standards.

Those working on the re-release were -

Series Synopsis - Roger Hohenbrink
Audio Briefs Announcers - Sue Sieger, Fred Bertlesen, and Andrew Serenkos
Audio Brief Compiler - Krys Building
Pictures, other extras - Krys Building
Artwork - Roger Hohenbrink
Stars Bios - Krys Building



Radio Nostalgia

Joseph Gray

“Radio Nostalgia – Bringing the best of Old Time Radio to our little corner of Las Cruces.” If you are within about one mile of my house, you can hear that announcement on the AM dial, every hour of the day. I run a flea-powered radio station, so that I can share my rather large OTR collection with my extended neighborhood.

My interest in OTR began several years ago, when I purchased some OTR from one of the many internet vendors. I soon found that I could get much more and better OTR for free by joining some of the Yahoo! groups that shared CD's. With the widespread availability of high-speed internet, downloading has replaced much of the CD swapping.

Being an electronics hobbyist and a Ham, I thought it would be fun to have an old tube radio to listen on, for my own personal enjoyment. I found a 1932 Philco cathedral radio on ebay for a good price and a new hobby began (I have since acquired several vintage radios). Now that I had a few vintage radios to listen on, I needed an AM transmitter to broadcast my OTR. After doing some research, I settled on the very popular SSTRAN kit. As others have said, this is a dynamite kit, with excellent audio and a great price.

So there I was, happily listening to OTR on authentic old radios. Having a wealth of OTR, I was happy to share my collection with friends by burning a few CDs. I thought to myself, “wouldn't it be nice if I could share my love of OTR with everyone in town.” Not being wealthy enough to buy a commercial radio station, I found another, somewhat limited way. That way is called “Part 15”.

The Federal Communications Commission has rules that cover all aspects of radio frequency usage. Part 15 of those rules covers everything from cordless phones to computers to MP3 players. It also spells out a legal way to broadcast on the AM band. Specifically, Section 219 of Part 15 allows you to use a transmitter with 100mW (one tenth of a Watt) into the final amplifier of the transmitter and an antenna of 3 meters or less. This is a very small amount of power and a very short antenna at the frequencies used on the AM band. Nevertheless, if done properly, you can be heard up to one mile or more on a car radio. The range on an indoor radio will be somewhat less.

The SSTRAN kit that I had purchased is Part 15 compliant. There are also assembled Part 15 compliant transmitters from Talking House, Talking Sign, Hamilton and others. These assembled transmitters are Part 15

“certified”. Certification is required by the FCC for assembled transmitters and adds significantly to their selling price. If you want a more plug-and-play solution and can afford the price, one of the assembled units is the way to go.

If you want to buy a kit, make sure you assemble it yourself, or perhaps have a friend assemble it for you. It is illegal for anyone to sell assembled kits for Part 15 use, as at least one well-meaning individual has found out.

As my broadcasting adventure was to be financed by me, I wanted to keep costs down. I purchased a weatherproof box and assorted hardware at the local Lowe's. I found plans for a base-loaded, outside antenna on the SSTRAN web site. This antenna is simple to build and gives about the best possible range from the SSTRAN transmitter. While building the antenna, I made a few changes to streamline the appearance. I forwarded these changes to Phil at SSTRAN and he graciously posted my PDF on his web site.

After getting the antenna and transmitter mounted on the roof and running wire for power and audio, I was almost ready to broadcast. After the initial setup, I wanted my radio station to operate with minimal hands-on by me. For this, I needed an automation program and a computer. I had the parts for a spare Pentium4 computer. The automation software took some research. There are several commercial automation programs available. One of the least expensive is called SAM from Spacial Audio.

I almost went with SAM, until I found a free program called ZaraRadio. ZaraRadio does most of what the commercial programs do and it is sufficient for my needs. ZaraRadio is more powerful than it would seem at first glance. Make sure you download the English User Manual and experiment with the software a bit.

After spending some time getting my OTR collection more organized, I transferred everything to my automation computer. I currently have two 200GB drives in the computer. One holds my OTR and the other is a backup. I'll soon need larger drives, as my OTR collection continues to grow. In ZaraRadio, I setup some simple playlists, which are started hourly by the program, via “events”.

My station has been on the air 24/7 ever since mid-March. I broadcast a regular program of OTR from 6AM to Midnight. After Midnight, I broadcast music from the 1920's to the 1950's. Hourly, I automatically ID my station as “Radio Nostalgia, 1680 on your AM dial”. Periodically throughout the day, I have scheduled an announcement about the Part 15 status of my station, so no one thinks that I'm running a pirate radio station.

Treasury Report

Although I am not able to cover my entire town, I do cover a large extended neighborhood. I know that some of my neighbors listen. To spread the word, I have printed some flyers, which I plan to distribute around the area. In my grandiose dreams, I would like to extend my broadcast coverage by adding more transmitters around town. If this happens at all, it will have to wait until more funds are available.

Some of you may be asking why I did this. Mostly, because I wanted to let others share the joy of OTR and partially, because it was a fun project. If you have an interest in what you can do with Part 15 broadcasting, the best resource on the internet is Part15.us. If you have questions, join the gang there and myself or someone else will be happy to help.

One final note. If you intend to broadcast more than a few hundred feet, AM is the only legal way to do this under Part 15 rules. FM power limits are severely limited under Part 15, making it only good for "yardcasting".

The Old-Time Radio Researchers currently has \$938.53 in the Treasury.

Many thanks to everyone who has agreed to make made a monthly contribution in 2007. They include Tony Adams, Del Ahlstedt, Dale Beckman, Jim Beshires, Robert Booze, Krys Building, Scott Carpenter, Pete Cavallo, Greg Coakley, John A Davies, Dee DeTevis, Lisa Fittinghoff, Allan Foster, Mike Galbreath, Gary Mollica, Allan George, David Gibbs, Archie Hunter, Roger Hohenbrink, Tony Jaworowski, Dave Johnson, Jim Jones, Ben Kibler, Robert Lenk, John Liska, Tom Mandeville, Henry Morse, Jess Oliver, David Oxford, Robert Philips, Leonard Price, Ron Schalow, David Shipman, Gary Stanley, Gregg Taylor, Daryl Taylor, ClorindaThompson, Lee Tefertiller, Alan Turner, Joe Webb, and Gordon Whitman. If anyone has been left off please let us know.

One time contributors include Mike Galbreath, Bill Barille, Michael Moles, John Affayroux, Pat Patterson, William Hartig, and Gerald Anderson.

If you are interested in becoming a monthly supporter of the OTRR, please contact the treasurer, Tony Jaworowski at jaworowski@ameritech.net. Monthly supporters receive advance releases of all purchases, either encoded at 128, 64, or WAV.

If you would like to assist in bringing new series and better encodes to the otr community, or otherwise support the work of the Old-Time Radio Researchers, please mail any amount to:

Tony Jaworowski
15520 Fairlane Drive
Livonia, MI 48154

or send via Paypal to
jaworowski@ameritech.net



Alice Faye

The Old Time Radio Digest – The First Ten Years, Pt. 3.

Ryan Ellett

Below is an author index for the first 60 issues of the Old Time Radio Digest. I hope it proves useful to researchers out there. Contact Bob Burchett if interested in acquiring back issues. Issue numbers are in parentheses followed by page numbers.

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- (50) 14 Life as a Third Banana - Thru the Golden Years of Radio and Beyond
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- (2) 4 The Life and Times of Charlie McCarthy & His Friends
- (8) 6 When Radio Wore Spurs: An Analysis of Westerns on Radio
- (19) 4 *Suspense*
- (20) 4 *Suspense*
- (31) 4 "Incredible as it May Seem:" Radio's Most Famous Broadcast Revisited
- (32) 4 "Incredible as it May Seem:" Radio's Most Famous Broadcast Revisited
- (43) 4 Where the Elite Meet to Eat

Zolotow, Maurice

- (30) 16 Fred Allen: Radio's Sour Clown

This month we continue our series of interviews with hobby veterans with a short chat with Fred Berney. He's a frequent contributor to the Old Time Radio Digest and has been featured in some local newspaper pieces.

Old Radio Times: You mentioned in your article [on the Digest] that you began collecting old time radio in 1952. The earliest recollections I have found of those collecting in the early and mid 50s indicate folks would tape shows for later listening, like what we might do with a television show. But they were not saving the shows for posterity or anything. Were you actually recording programs in those early years to save indefinitely?

Fred Berney: Yes. My parents had bought me a reel to reel tape recorder for my 13th birthday and I started recording my favorite programs. Such shows as *The Lone Ranger* and *No School Today*. Also *Suspense*, *X Minus One*, *Tarzan* and a number of other program. Tape cost \$3.30 per reel in those days and I was buying it from my allowance.

ORT: Did you record on reel-to-reel? I've read that's about when the first consumer models hit the market.

FB: My recorder was a Pentron. Model 9T3C. It is a reel to reel machine and I think is sold for something like \$189 back then. I still have it and it kind of still works.

ORT: When did you actively begin searching for others who may have had shows to trade? The earliest recollection I have found from other hobbyists has been 1959.

FB: It was not until around 1970 that I noticed an ad in Audio Magazine for old time radio shows for sale. I placed an ad in the same magazine the next month and sometime later got a letter from someone who asked if I would like to trade. He said he had a small collection of 1000 shows. I only had 150 shows, so I figured if 1000 was small, my 150 was almost nothing. One collector led me to another and soon I was trading with about a dozen people from all over the country, plus one in Canada and another in Mexico. And one had an APO address, so I'm not sure where he was located.

ORT: I'm wondering at what point listeners of the time really realized the genre of entertainment was on its way out and would likely be gone eventually?

FB: I grew up on radio and it was the most important

thing in my life as a kid. I never thought it would be gone. But I also saw how television was taking over and I think I realized what was happening when the newspapers started listing the TV shows as a grid, while radio was now being just listed as a highlight.

ORT: Did you have access to transcriptions to record? The early fanzines suggest this was a pretty common way to get shows. Much more rare these days.

FB: When I lived in Buffalo I worked for a film producer and I found a 16" transcription disc of *Jack Armstrong* in the companies basement storage area. The owner told me I could make a copy of it and that was my first dub from a 16" disc. This was in 1965. Then in the 70's someone brought over some *Guest Star* discs and asked if I could transfer them. I owned a recording studio since high school and I also owned a turntable that could handle the 16" disc. So, we made a deal that I would not charge him to transfer the discs if I could keep a copy for myself.

ORT: The earliest OTR "hobbyists" I can find record of are Bill Weiss, George Schatz, Jim Moulder, and a man by the last name of Jennings. These guys all related in 70s and 80s era fanzines that they actively recorded and saved radio drama for posterity, not just for a one-time later listening. Each mentions the year 1959 as when they got started. Do any of these names happen to ring a bell?

FB: No. I still have all the letters from the people I was trading with. Back in the early 50's, I thought I was the only person doing this. I also started recording the sound from television shows. I have over 300 reel to reel tapes of radio and TV soundtrack shows. I'm a collector and my plan was to save everything I recorded. In 1968 I purchased a video tape recorder and started recording TV shows.

ORT: The Radio Historical Society started in 1959. Were you involved in that?

FB: I grew up in Miami, Florida and as far as I know, there were no clubs in the Miami area. While in college, I started sending talking letters to Jon Arthur (Big Jon of *Big Jon and Sparkie*). He mentioned that there was another collector of the show that also lived in Miami. He actually put us together. It turned out to be the son of the President of the University. He was not allowed out of his house, but I was able to visit him a number of times and we use to talk about the shows we recorded. But that was the only person I had met that had also recorded radio

shows. It was not until the 70's that I found other collectors and realized that it was actually a hobby for many people. Others I traded with were Andy Blatt, Ron Barnet, Ward Erwin (Lakeland, Florida), Steven Darnall (LaGrange, IL), Jim Hanners (Louisville, KY), Jim Daley (New Eagle, PA), and Pat McCoy (Richland, WA).

Thanks, Fred, for chewing the fat with us. The earliest days of this hobby are poorly documented and I hope we can remedy that. I'm not sure Pat McCoy is still active in OTR, but if readers have knowledge of any of these other old-time fans, drop us a line.



Ma, Mary, and the Puddles

Mike Martini

As Jim Cox pointed out in a recent posting to the Old Time Radio Internet Digest, *Ma Perkins* was not the first soap opera, not even at WLW. Ma was preceded by a show called *The Puddle Family*, a serial written by St. Louis cartoonist T. E. Tuttle(sp?), who drew a strip called "The Bungles."

The Puddles were based on the Bungles and featured a cast that included Charlie Eggleston and a young Virginia Payne. It was produced by legendary historian Erik Barnouw, who was working for a NY-based ad agency at the time that had Proctor and Gambel as a client. After a successful year on the air (1932), Proctor and Gambel came to the station wanting to take the show national.

The contract with Tuttle stated that if the show were to go "national," that he would get a big raise in his payment. After a failed negotiation, the station decided to drop *The Puddles* and create a new show – Ma Perkins.

Many of the same actors were retained and the rest is, as they say, history. Meanwhile, after Ma left Cincinnati for Chicago, the station attempted to see if lightning would strike twice. They created *The Life of Mary Sothern* (sic) in the fall of 1934, starring Linda Carlon as Mary.

The six month run went well and things looked promising but Linda decided to leave the station in early 1935 for New York. The show resurfaced in October 1935 with Minabelle Abbott as Mary. Scripts were written by Don Becker and the show was directed by Rikel Kent. Also in the cast were such eventual stars as Jay Jostyn and Mary Jane Croft.

The show was a big success; when Minabelle suffered from appendicitis, so did Mary and a microphone was strung into Minabelle's hospital room!

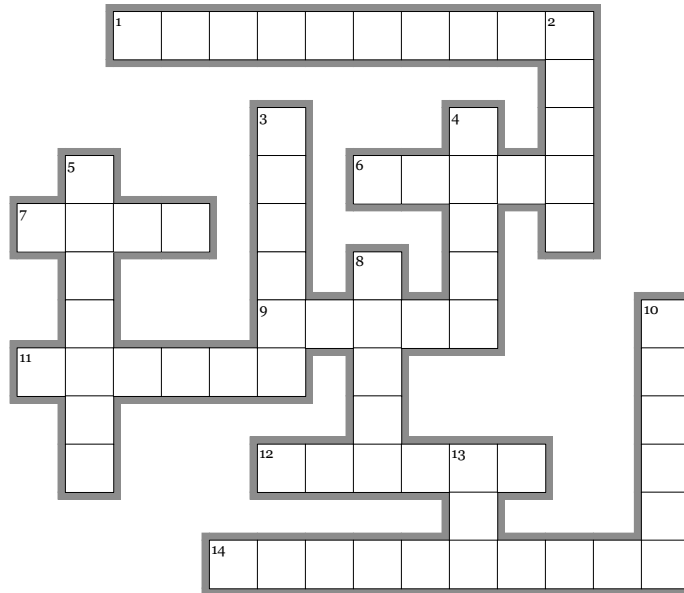
In late 1936, Becker moved to New York to co-found TransAmerica syndication. He brought the show to the Big Apple in 1937, where it continued for another year until Minabelle came home and, I think, the show went on in syndication.

This piece was originally posted to the Old Time Radio Internet Digest on Friday, June 8, 2007. It has been edited and reprinted here by permission of the author.

[Mike Martini is co-founder of Media Heritage, an organization dedicated to preserving Cincinnati's proud radio history. He gave Phlipper and I a great tour of the VOA facilities outside Cincinnati and I encourage you to check out his organization at http://historyofbroadcasting.com/_wsn/page2.html](http://historyofbroadcasting.com/_wsn/page2.html)

Michael Shane

Fred Bertelsen



Created with EclipseCrossword — www.eclipsecrossword.com

Across

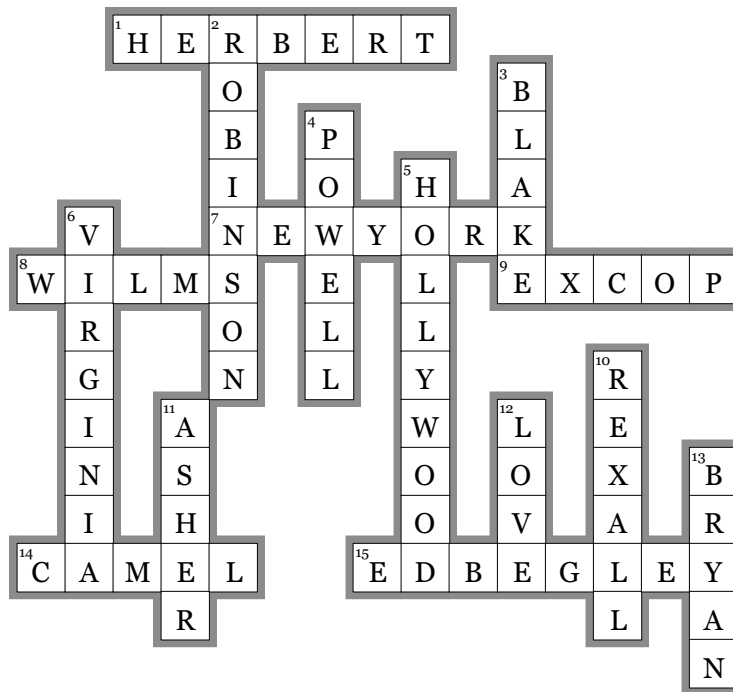
1. During the 1948-50 run, the show was set in _____ (2 wds)
6. Wally _____ played Michael Shane in the 1944-47 run of the show
7. _____ Chandler was the second actor to play Michael Shayne
9. Joe _____ was the police inspector in the 1944-47 run.
11. _____ Arthur was Michael Shaney's lovely assistant Phyllis (Phyl) Knight until spring 1945.
12. From 1944-46 Michael Sahyne aired on the _____ - Don Lee Network on the West Coast
14. The 1948-50 run was transcribed and _____

Down

2. Don W _____ produced the Jeff Chandler series.
3. Richard de _____ was one of the writers for the series (44-47)
4. During the last year of the series _____ actors played Michael Shayne
5. During the first run, the show was set in _____ (2 wds)
8. Michael Sahyne was based on the books by _____ Halliady.
10. _____ Curtis was the third Michael Shayne
13. The _____ network carried the final run of the show.

Last Month's Answers

Richard Diamond



Created with EclipseCrossword — www.eclipsecrossword.com

Wistful Vistas

Ryan Ellett

As some of you know, my father passed away a few weeks ago. It was very unexpected, making it that much harder to deal with.

I wish I had some touching OTR-related story to share about him, but this was not an interest we shared. Like a good parent, however, he'd always ask how the old time radio was going. Though born in 1946, he had a few memories of OTR, specifically *Great Gildersleeve* and the *Cisco Kid*. He was also much more impressed with my meager antique radio repair skills than was warranted.

Only in the last couple weeks have I had the chance to relax and listen to some OTR after a month or so of dealing with his sudden death. While it would be insulting of me to say that a couple hours visiting Summerfield at all eased the pain of losing a loved one, there was definitely a certain comfort in finding

Throckmorton, Leroy, and Peavey much the same as I'd left them several weeks before.

While any hobby should offer the hobbyist a respite from the pressures and anxieties of the rest of the world, OTR offers just a bit more. We become involved in our favorite programs, following the ups and downs of our beloved characters.

Many of us become attached to the gumshoes, gunslingers, and gagsters over the course of dozens, or even hundreds of episodes, in a way that we never would to a coin or a stamp or a Beanie Baby.

Our heroes and heroines offer a place to escape where we know Dollar catches the crook, Dillon saves Dodge City, and Fibber gets flustered by Mayor LaTrivia. Amidst job losses, divorces, and even deaths, OTR offers us a small space where things don't change, where we always know the ending will be perfect.

R.I.P, Dad, and endless wistful vistas and heavenly days for you.



ONE YEAR \$15 FOR 4 ISSUES

I0280 Gunpowder Road Florence, KY 41042



Old Time Radio is alive and well in the pages of The OLD TIME RADIO DIGEST. Our recipe is to have a nice mix of current articles by collectors with material from old radio publications of the past. We are in our 20th year. Oldest OTR publication without a club association.

* The centennial celebration of singer Jane Froman's birth is scheduled for November 9-11, 2007 in Columbia, MO. Look for more information on this event in coming months.

* On a similar note, I received the following email: "Go to www.janefroman.com. You may be interested in knowing that the University of Missouri's Western Historical Manuscript Collection has just completed the digitizing of 454 recordings of Jane Froman."

* If you haven't visited Radio Out of the Past's Thursday night online gathering, you're really missing out. It's a great bunch of knowledgeable fans who gather and casually share memories and information about old time radio. To fully participate you'll need a microphone, but you can still post text messages and listen to the conversation without one. Visit <http://www.radiooutofthepast.org> and click "Enter our conference room" near the bottom. You will have to download a piece of software to get in the room but that's not a big deal.

* The International Jack Benny Fan Club's newsletter is now available for \$6.39 per year (3 issues) if you want to receive it via email. It's \$12.39 for hard copy. At \$2.13 per electronic issue, that's a great deal for this 20-page offering. The club also has its entire back issue run for sale in two volumes, reasonably priced at \$45 for the 1984-1995 run and \$27.50 for the 2000-2005 run. Visit <http://www.jackbenny.org/> if interested.



Old Time Radio Is Educational and

Life

Clyde J. Kell

<http://www.mystery-otr.net>

After listening to hours and hours of old time radio shows a person becomes curious as to why a particular show or song is written or broadcast. This was the case with an old song I recently came across. The song is titled Henry Ford Apologized To Me and it was recorded in 1927 with Billy Jones & Ernest Hare. After listening to this little ditty, I did some research on the internet and discovered something that I had forgotten. Henry Ford was very anti-Semitic, and basically can be credited with leading the anti-Semitic movement in the United States. Well, anyhow, I guess according to various articles found on the internet he was forced to make a public apology to the American Jewish community. That leads me to this song! No one in America believed him.

Listening to old time radio shows can also bring some understanding and in my case a lot of respect for our grandparents, and some cases great grandparents. Most of what we call old time radio was produced and aired during the 1930s and 1940s. During our nation's great depression and world war two periods. Along with historical news value, included in many of the shows are everyday live experiences. For example, while I was young, I remember clearly something that my grandmother would always do in the kitchen.

She always had an empty coffee can sitting on the counter next to the cooking stove, and after cooking something in the grease or fat skillet she would empty the residue into the coffee can. After a while when the can was almost full, Grandma would have my grandfather dispose of the can.

For me, this struck me as strange, and I never really questioned why it was done. Only until years later after both my grandparents have passed on did I find out possibly why.

How many times have you heard the public service announcement during an old time radio show advising you to keep your used cooking grease or fat and turn it into your local butcher in support of the war effort?

My grandmother did her part all during the World War II years, and it became such a habit for her that she continued the process during her entire life. WOW!

I recall my grandfather making a comment such as; your grandmother still thinks the war is on. Then he would dutifully take the can and empty it into the feed trough for his hogs.

When I was young, during the 60s I spent a lot of time with my grandparents. But when I listen to various old time radio shows those precious moments of time spent with my grandparents come back in full living color. I remember conversations and activities that didn't make sense to me then. But today, memories that are more precious than all the money in the world.

In broadcasting old time radio shows to the world, I hope that you too will cherish the moments in time of a now passing and very precious generation, the good and the bad. We can all learn from old time radio, and hopefully not make the same mistakes, like Henry Ford.

The Adventures of Richard Diamond Archival Set Re-Issued

On December 17, 2005, the Old Time Radio Researchers released a four cd archival set of *The Adventures of Richard Diamond*. The set, prepared by Ed Selhlhorst and his team, was a critical success. Many other groups destroyed it to their members and of course, several mp3 dealers immediately put it up for sale. Nothing new here.

Thanks to Gary Hart and his team, we now are proud to announce the release of Version two of this popular set. Nearly all the episodes have been upgraded in sound quality and one or two additional episodes have also been added. With the additional material added, the series consists of five CDs.

The set is currently available on the Researchers Hub and on archive.org.

Thanks to all who had a hand, both in the original release and the Version two re-issue.

A Success Story . . . From Near Extinction To Top Selling Brand

Danny Goodwin

“Some time ago, Pepsodent Tooth Paste was licensed exclusively to use a newly discovered ingredient called Irium.”
--- Bill Hay

Old time radio has helped many products become popular. Although many listeners complained about the commercials, they did buy the products the announcer was selling on the air. One of these products was Pepsodent Tooth Paste. It was a leading brand of dentifrice during the years of radio's golden age, and it sponsored several popular radio programs – but had it not been for radio, it might have been discontinued.

During the late 1920's, sales of Pepsodent Tooth Paste were floundering badly. It was serious enough that the people of the Pepsodent Company were considering removing it from the open market. Luckily, the company gave their beleaguered product another chance. The Pepsodent Company gave Pepsodent Tooth Paste the sponsorship of a serial program that was to make its network debut on Monday, August 19, 1929 over the stations of NBC's Blue Network. The serial program in question was *Amos 'n Andy*.

The program quickly became successful. It was the program that the United States took time out every Monday-Saturday evening from 7:00-7:15 PM to tune in (Monday-Friday in later years). In order to maintain business during this time, restaurants had radios installed so the people could enjoy listening to *Amos 'n Andy* while eating their meals. Movie theaters delayed the start time of the movies they were presenting until after the program concluded. *Amos 'n Andy* was definitely a program that made an impact on the American people.

Pepsodent Tooth Paste benefited from sponsoring *Amos 'n Andy*. Of course, the best way to keep a radio program on the air was to buy the product the program sponsored. The people bought and used Pepsodent Tooth Paste. They found out it was a product that cleaned away dulling film from teeth without soap, grit, gunk, and other unpleasant stuff other tooth paste and tooth powder used. Pepsodent cleaned teeth with the help of its ingredient “Irium.” Because of Irium, Pepsodent provided its users with a gentle way of cleaning teeth, while leaving a refreshing taste in the typical human yap.

With the help of *Amos 'n Andy* announcer Bill Hay, Irium became almost as famous as the product that contained it.

With *mos 'n Andy*'s success during the 1930's, Pepsodent Tooth Paste had a knack of sponsoring popular radio programs. Its magic continued in 1938, when it was the sponsor of NBC (Red's) *Pepsodent Show* starring Bob Hope. As you might imagine, Hope had some humorous comments about his sponsor and its Irium ingredient. During its sponsorship, Hope's program was consistently among the highest rated radio programs during the 1940's.

On this program, the listeners heard a jingle about a girl named Miriam (which rhymes with Irium). She was an attractive young lady whose figure and looks could easily catch the eye of single men. Unfortunately, there was also a problem. Miriam didn't brush her teeth with the toothpaste that contained Irium. The result was disastrous. When they saw Miriam's dingy teeth, they did a quick about-face. Fortunately, Miriam used Pepsodent with Irium on her choppers. With her white teeth and pleasant smile, the men were quickly attracted to Miriam like a magnet.

After concluding its sponsorship of Hope's program, Pepsodent continued its uncanny ability to sponsor popular radio programs. It sponsored the CBS comedy *My Friend Irma* during the evening, and co-sponsored *Arthur Godfrey Time* and *House Party* with Art Linkletter during the daytime. All three programs achieved high ratings. It also wouldn't be out of the ordinary if the comedy team of Bob & Ray presented a commercial or two for Pepsodent Tooth Paste on their program as the 1950's was coming to a close.

For a product on the verge of extinction, Pepsodent Tooth Paste became a tremendous success story. Of course, network radio played a huge part in that success.

Danny's research on old time radio advertising can be found at <http://www.dg125.com/OLDTIMERADIO&OLDTIMERADIOADVERTISING.htm>. This work is reprinted by permission of the author.

One World Flight Archival Series Released

The Old Time Radio Researchers announced today the release of *One World Flight*. This is another in their series of Archival Releases.

One World Flight consisted of 13 episodes which aired on CBS radio on Tuesday night from 14 Jan – 8 Apr 1947. The documentary series was produced by Norman Corwin who was the recipient of the first One World Award by the Wendell Willkie Memorial and the Common Council for American Unity. First prize was a round-the-world trip. According to Time Magazine article of Monday, 27 Jan 1947, Norman Corwin began his trip in Jun 1947. He took with him CBS Recorder Lee Bland and 225 pounds of magnetic wire-recording equipment.

The trip lasted four months, covered 42,000 miles and they visited 16 countries which produced 100 hours of recorded interviews. He interviewed heads of state and common people, people of all types regardless status or walks of life. The transcript alone produced 3700 typed pages. Norman Corwin, four recording engineers and six typists took three months to develop this documentary series. Each program covered a portion of the trip and made an important contribution to the public perception of the rest of the world to help heal some of the wounds of World War II.

Wendell Willkie was a lawyer by trade and a Democrat. However, in 1940 Wendell ran for president on the Republican ticket, but lost to President Roosevelt. Then, in 1942 after the United States entered World War II and debate about our entry heavy in the American public, Roosevelt sent Wendell on a 50 day trip around the world to reassure our allies of our commitment to freedom and the defeat of fascism.

When Wendell returned he wrote *One World*, a travelogue of his journey and plea for international cooperation after the war. The book was published in 1943 and quickly become a best seller. Wendell Willkie passed away in 1944 from a heart attack and in 1945 the One World Award was established in his honor. The first winner was Norman Corwin in 1946. A few other notable winners of this award were Fiorello La Guardia – 1947, Albert Einstein – 1948, John Huston – 1949, and Roger Nash Baldwin – 1950.

The Old Time Radio Researchers Group would like to thank the following people who helped on this series -
Series Coordinator - Jim Beshires

Quality Listener - Geoff Loker

Series Synopsis - Terry Caswell

Audio Briefs Announcer(s) - David Schwegler, Andrew Sernekos

Audio Briefs Compiler(s) - Terry Caswell, Jim Beshires
Pictures, other extras - Terry Caswell

Artwork - Brian Allen

Stars Bios - Andrew Sernekos



Buy – Sell – Trade

Wanted any old OTR fanzines. Also interested in most any radio printed materials (ads, magazines, manuals), pre-1955 or so. Email Ryan at OldRadioTimes@yahoo.com.

Anyone interested in trading raw ET .wav dubs please contact Cliff at cliff_marsland@yahoo.com.

Wanted: Silvertone 6050 and RCA 100 chassis for my orphaned cases. Email Ryan at OldRadioTimes@yahoo.com.

Your ad here. A free service to all readers.

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Visit us on the Web:

<http://www.otrr.org/>

<http://groups.yahoo.com/group/OldTimeRadioResearchersGroup/>

<http://groups.yahoo.com/group/Otter-Project/>

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Benny Goodman Swing School 37-11-16 First Song - Stardust.mp3

Chuckles In The News 45-06-25.mp3

Chuckles In The News 45-06-26.mp3

Coca Cola Top Notchers 30-03-26 Guest - Stewart Maiden.mp3

Country Hoedown 58-xx-xx (39) First Song - I Feel Better All Over.mp3

Country Hoedown 58-xx-xx (47) First Song - Cuddle Buggin' Baby.mp3

Dateline, Headline, Byline 46-12-10 (op clipped).mp3

Delmore Brothers xx-xx-xx (19) First Song - Resurrection Morning (op cut - muffled).mp3

Delmore Brothers xx-xx-xx (20) First Song - Hallelujah Morning.mp3

Delmore Brothers xx-xx-xx (21) First Song - Wonderful Is His Name.mp3

Delmore Brothers xx-xx-xx (22) First Song - Did You Ever Go Sailing.mp3

Delmore Brothers xx-xx-xx (23) First Song - Driftin' Too Far From The Shore.mp3

Delmore Brothers xx-xx-xx (24) First Song - A Beautiful Home.mp3

Delmore Brothers xx-xx-xx (25) First Song - Turn Your Radio On.mp3

Delmore Brothers xx-xx-xx (26) First Song - Old Camp Meeting Time.mp3

Delmore Brothers xx-xx-xx (27) First Song - Hallelujah Morning.mp3

Delmore Brothers xx-xx-xx (28) First Song - The Book Of Revelation.mp3

Delmore Brothers xx-xx-xx (29) First Song - He Set Me Free.mp3

Delmore Brothers xx-xx-xx (30) First Song - Our Last Moving Day.mp3

Delmore Brothers xx-xx-xx (31) First Song - When God Dips His Pen.mp3

Delmore Brothers xx-xx-xx (32) First Song - That Ole Time Preacher Man.mp3

Dr Christian 42-09-30 (201) On To Glory.mp3

Dr Christian 42-10-07 (202) The Case of Tommy Holms.mp3

Dr Christian 42-10-28 (205) Light on a Fallen Star.mp3

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Emily Kimbrough Show 52-05-14 Topic - Beauty.mp3

Fletcher Wylie 43-08-25 First Song - Happy Birthday.mp3

Forbidden Cargo xx-xx-xx (7) Narcotics Intelligence Bureau.mp3

Forbidden Cargo xx-xx-xx (8) The Black Book.mp3

Grand Ole Opry 48-07-xx First Song - John Henry (AFRS).mp3

Grand Ole Opry xx-xx-xx (355) First Song - Little Pal (AFRS).mp3

Hidden History 41-xx-xx Follow The Drinking Gourd.mp3

Hidden History 41-xx-xx Story Of The Immigrant.mp3

Jackie Oakie College 37-11-16 Swing Swing Prison - Part 2.mp3

Joe Dimaggio Show 50-04-15 First Show (sound varies).mp3

John B Kennedy 45-09-20 Commentary of Peron.mp3

Leo Diamond Harmonaires 43-09-11 First Song - Three Little Words.mp3

Leo Diamond Harmonaires 43-11-20 First Song - Nobody's Sweetheart.mp3

Let's Go To Town xx-xx-xx First Song - Tenderly.mp3

Let's Go To Town xx-xx-xx First Song - When My Sugar Walks Down The Street.mp3

Little Orphan Annie 40-11-20 Following Angeline Carmeneddie (op cut).mp3

Lone Ranger 39-02-08 (942) Texas Ranger Blackmailed.mp3

Lone Ranger 39-02-10 (943) Minister's Courage (sound varies).mp3

Lone Ranger 39-06-23 (1000) Grogan's Outlaw Army.mp3

Lone Ranger 39-06-26 (1001) The Prodigal Brother.mp3

MJB Demitasse Revue 34-xx-xx.mp3

Proffessor Fiddle-de-dee xx-xx-xx Culture.mp3

Quoting America 45-10-22.mp3

Quoting America 45-10-23.mp3

Renfro Valley Country Store 50-xx-xx First Song - Plain Old Country Boy.mp3

Renfro Valley Country Store 51-xx-xx First Song - Going Back To Texas.mp3

Roller Derby 38-xx-xx (1).mp3

Roller Derby 38-xx-xx (2).mp3

Sagebrush Roundup 39-11-xx First Song - Little Dobe Shack.mp3

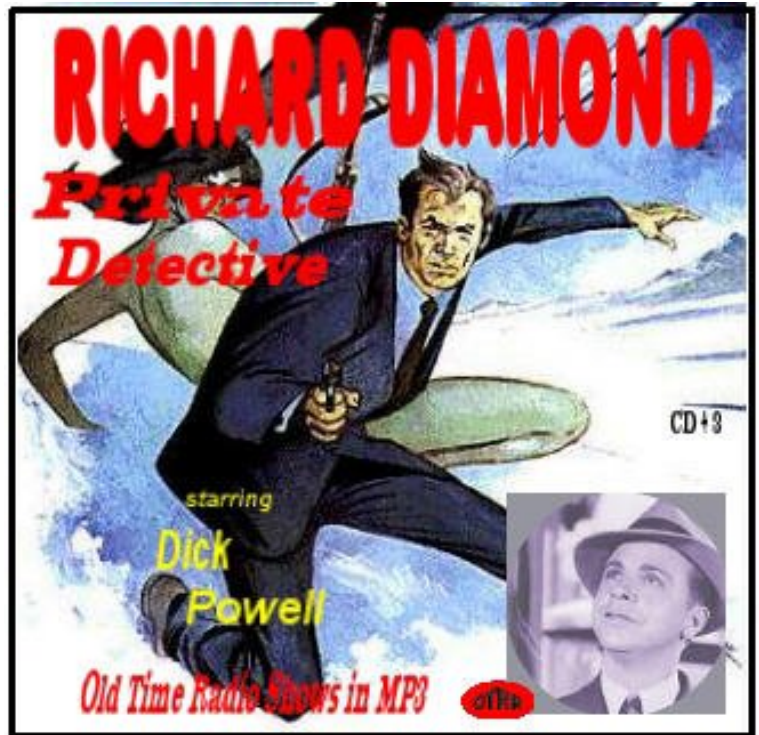
Sagebrush Roundup 39-11-xx First Song - Whopee Liza Jane.mp3

Swing And Sway Time xx-xx-xx First Song - That's My Weakness Now.mp3

Swing And Sway Time xx-xx-xx First Song - Toot, Toot, Tootsie.mp3

Tales From Harlem 38-01-08 (4) First Song - Jamie, Jamie.mp3

Victory Parade of Spotlight Bands xx-xx-xx (528) First Song - Song Of India(end clipped).mp3



NAME THAT SHOW

Below are questions involving twenty-five radio programs of the past.
How many of these programs can you name?

1. Regular characters on this extremely popular program included Mayor La Trivia, the Old Timer, and Doc Gamble.
2. On this popular mystery program the role of Margot was played at one time by Agnes Moorehead, and Kenny ("Senator Claghorn") Delmar once played Commissioner Weston.
3. This program made its debut on November 28, 1925 and survived for a great many years. Among the performers appearing at various times were Ernest Tubb, Uncle Dave Macon, and Dr. Humphrey Bate and His Possum Hunters.
4. The staunch hero of this program was "a champion of the people—defender of truth—guardian of our fundamental rights to life, liberty, and the pursuit of happiness."
5. This comedy quiz show featured a panel of screwballs who were asked to answer such questions as "Which player on a baseball team wears a catcher's mask?"
6. This soap opera related the story of Reverend Ruthledge, a gentle and understanding cleric who served as an example of the good life.
7. This program simulated a theatre atmosphere. (After the commercial, a buzzer would sound and the usher would shout "Curtain going up!") It premiered in 1929 and its first male star was Don Ameche.
8. Among the elements of this show were a Laugh-Meter, an imaginary character named "Mrs. Fafoofnick," and a senator who wasn't a senator.
9. The principal character on this comedy-drama series was Dr. William Todhunter Hall, and the role was played by distinguished film actor Ronald Colman.
10. Among the folksy characters on this popular program were Snake Hogan, Dick Huddleston, and Squire Skimp.
11. At various times this highly durable music program featured such vocalists as Frank Sinatra, Dinah Shore, Doris Day, Buddy Clark, and Lanny Ross.
12. On this program, singer Thomas L. Thomas and others spent their time musically "touring alluring old New York town."
13. Jack Benny made his professional radio debut on this program in May, 1931. Others who appeared on radio for the first time here included George M. Cohan, Jack Pearl, Irving Berlin, and Florenz Ziegfeld.
14. This program starred a friendly gentleman who greeted his pint-sized listeners with a cheery "Hello, little friends, hello!" Among his announcers were Barry Gray, Jack Barry, and Norman Brokenshire.
15. This program's well-remembered theme was the "March" from Prokofiev's "Love for the Three Oranges."
16. This program featured a device called the Heartline, a large red heart which would light up when a needy contestant was about to receive a gift from a sympathetic listener.
17. Youngsters appearing on this program included Harve Fischman, Van Dyke Tiers, Joel Kupperman, and (later actress) Vanessa Brown.
18. On this quiz-and-music program, the M.C. would occasionally shout, "Come on, chillun, let's dance!" and occasionally "That's right, you're wrong!"
19. Which of the following comic strips did *not* become a radio program: Gasoline Alley, The Gumps, The Sad Sack, or Dixie Dugan?
20. A few lines of dialogue are all you should need to identify this program: "We're insufferable friends." Or: "Time wounds all heels."
21. "Can this girl from a mining town in the West find happiness as the wife of a wealthy and titled Englishman?" Who was this girl?
22. This program told the "true life story of mother love and sacrifice." Was it called *Madame X*, *Stella Dallas*, or *Mildred Pierce*?
23. Years before *The Lucy Show*, Lucille Ball and Gale Gordon appeared together on this program. Lucy played Liz Cooper and Richard Denning was her husband. Gordon played a character named Rudolph Atterbury.
24. This radio serial included a whistling canary and an announcer named Danny. The theme song was "Believe Me, If All Those Endearing Young Charms."
25. The Van Deventer family figured largely in this quiz program on which a Mystery Voice gave the answers to the home audience.

Answers Next Month!! (Answers on page 154)