



The Old Radio Times

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Number 53

THE BIGGEST AND BEST RADIO PREMIUM...EVER!

by Jack French © 2011 (Research assistance by Irene Heinstejn)

Radio premiums in the Golden Age of Radio were very commonplace. Listeners could obtain a variety of interesting, and sometimes useful, items from the sponsors. Over the years, a host of radio premiums, including badges, rings, photos, games, maps, toys, and articles of clothing, were distributed. Many were free for the requesting; others required a proof of purchase, such as a label or box top. Most of the premiums offered after World War II were obtained in exchange for a proof of purchase, plus a minimum amount of cash, usually in coin.

Aviation premiums were popular and different programs offered toy planes, miniature bomb sights, pilot patches, trading cards displaying various aircraft, etc. But only one radio program offered listeners an actual airplane! The show gave away one every week for over a year. The radio program was "Wings of Destiny," the sponsor was Wings Cigarettes (Brown & Williamson Tobacco Corporation) and the airplane was a new Piper Cub J-3.

The Piper Cub was a light, utility two-seater, introduced in 1938 by William T. Piper and Gilbert Taylor. It was constructed with a tubular steel body, wooden spars to frame the wings, and the surface covered with cotton canvas. For commercial sale, it was painted a bright canary yellow for maximum contrast with the blue sky. It had a limited range (about 250 miles) and its maximum speed was 92 mph. But retailing for about \$ 1,500 in the early 40s, it quickly became



popular with flight enthusiasts for its affordability and availability.

During World War II , various versions of the Cub, painted khaki, were used by the Army Air Corps for training pilot applicants, observation planes, air ambulances, and mail couriers. Another variation, built for England, was called "Flit-fire," was painted silver, and used to publicize bond-drives for Britain. A total of about 15,000 Piper Cubs were manufactured in their plant in

Pennsylvania before the aircraft was discontinued in 1947.

“Wings of Destiny” debuted on radio on October 4, 1940 in Chicago over the NBC affiliate; it was a 30 minute show beginning at 10 PM (EST.) Brown & Williamson, based in Louisville but owned by a British firm, promoted only one of their cigarette brands on this program, Wings. (They also manufactured Raleigh, Kool, and much later, Viceroy.) Not a single audio copy of “Wings of Destiny” has surfaced, and if any of the scripts have survived, their current location is unknown to OTR historians. However, two short radio commercials for Wings Cigarettes still exist and a Canadian collector has put them on his web site so fans can listen to them at <<http://www.cheezeplease.com/pws/wings.mp3>>

The program was an adventure drama featuring a courageous pilot, Steve Benton, his amiable mechanic, Brooklyn, and his girl friend, Peggy Banning. Carlton Kadell (later to voice Red Ryder for Mutual as well as Sky King) had the leading role. Midway through



Carlton Kadell

the series, he left and was replaced by John Hodiak. The latter would become a fairly successful Hollywood actor, but in the early 40s, he was a talented radio actor in Chicago. Hodiak earned the title role in the short-lived “L’il Abner” series but mostly he had supporting roles in soap operas. Benton’s mechanic was the the voice of Henry Hunter, while the leading lady, a news reporter , was portrayed by Betty Arnold. The announcer was Marvin Miller and supporting cast included Dorothy Robinson, Art Pierce, Juliet

Forbes, and Don Gordon; most OTR fans will recall Gordon as the announcer on “Tom Mix and the Ralston Straight Shooters.”

Mel Williamson was the producer on this series and may have done some of the writing. But in the absence of any audio recordings or scripts, we’ll have to rely on the brief program descriptions set forth in the radio guide sections of newspapers of that era in order to catch the flavor of the series.

10-4-40: Aviation mystery leads to adventure

10-10-40: Peggy uses infra-red film to save Steve from gang of fanatics

10-18-40: A plane in a forest fire

11-8-40: Lovesick Brooklyn smuggles a stow-away onboard

1-17-41: Large jewel theft

3-14-41: \$ 500,000 mail robbery

Despite its ostentatious title, the program was basically a routine adventure show. *Variety* was not impressed; its critic compared it to radio’s “Fu Manchu” in terms of fantastic straining of plot elements. The reviewer even postulated that the program was aimed at an “air-minded generation, young enough to see only the excitement, old enough to smoke.”

But it probably wasn’t the script nor the acting that drew audiences to their radios; it was the Piper Cub giveaway. Contemporary records are



John Hodiak

a little unclear on the exact process by which a winner was selected but it appears the first hurdle was to write a short essay (or slogan) about aviation. Several were apparently selected each week from whom a final winner was determined based on phone calls. At any rate, when contact

was made with the winner, frequently a teen-aged boy, he was instructed where to pick up his prize of the new Piper Cub, usually at a nearby airport.

Richard Nivers of Nebraska had a historic reason for remembering the day he won his Piper Cub. While at the airport, he was sitting in his parents' 1938 Buick when he first heard the news of the attack on Pearl Harbor over the car radio. It was December 7, 1941.

Peter R. Hoffman of Chicago first saw the Piper Cub he won as a teen-ager when his family drove him to a local airport at the intersection of 55th Street and Mannheim. Like some winners, he (and his family) could not afford to store or maintain the aircraft so he sold his prize to the airport owner for \$ 1,500 and 50 hours of flying time.

Most of these weekly giveaways of the bright yellow two-seaters, with a large "Wings Cigarette" logo painted on both sides of the fuselage, attracted local media attention. Sometimes the presentation ceremony aired live over the local radio station. In most cases, a press photographer from the regional newspaper would be present to capture the event on film.

Brown & Williamson, despite the continuing expense of giving away a \$ 1,500 airplane every seven days, had to be delighted with the resultant publicity the radio show and its prizes had generated. Wings Cigarettes were first intro-



duced to American smokers in 1929 as a popular ten-cent economy brand. Later, the original dark brown label gave way to white in 1940 due to wartime ink restrictions. Very early in their marketing plan, each pack of Wings contained an airplane trading card. When a juvenile fan collected all 50 in a series, he could bring them to a local tobacco store who would then give him a special Wings album to display them in. Over the years, four sets of fifty each were distributed in this manner and these 200 free cards are now being sold on eBay for large amounts. But no marketing plan of this tobacco company had ever garnered the enthusiastic attention of the free Piper Cub.

If it seemed too good to last, it was. Within weeks following the U. S. declaration of war against the Axis powers in December 1941, all airplane manufacturers, including the Piper plant, were producing aircraft only for the military. Its supply of Piper Cubs eliminated, the sponsors of "Wings of Destiny" had no choice but to cancel the giveaway portion of that radio series. On December 26, 1941 Brown & Williamson issued a press release stating that the 63rd and last Piper Cub would be given away that very day. The adventure drama would be reformatted to do radio plays about defense and patriotism, and in this new version, the movie "I Wanted Wings" would be adapted for their January 2, 1942 program.



READ the series of messages on the backs of WINGS packages



TOBACCO

Tobacco is the heart of the cigarette. WINGS blended tobacco is of the same types and is as perfectly manufactured as 15c brands.

15c quality for 10c!

THE ANSWER!

- (1) Big volume.
- (2) Small profit.
- (3) No expensive advertising.
- (4) No fancy wrappers.

That's why WINGS give you 15c quality for 10c!

20%!

Before WINGS were introduced the sale of 10c cigarettes was negligible. Now 20% of the cigarettes sold sell for 10c which shows that fancy wrappings and expensive advertising are non-essentials!

PRICE TAGS!

Price tags mean nothing; quality means *everything!* There are many cigarettes offered you but if you want 15c quality for 10c — it's...
WINGS!

WINGS

You may buy them the first time because they're cheaper—but after that you'll buy them because you like them. 15c quality for 10c!

WINGS

BLENDED CIGARETTES



Mel Williamson, who produced the series, indicated that the sponsor was very proud of its impact on flight in America. According to company records, 2 out of every 3 persons who had won a Piper Cub, learned to fly and had obtained pilots' licenses. Several of those young winners had since joined the Army Air Corps.

Discontinuing the airplane giveaway, as well as dropping the dramatic adventure concept of the program, proved to be the death knell for "Wings of Destiny." The reformatted program limped along for only five more weeks before Brown & Williamson pulled the plug and canceled the show ; the last episode aired on February 6, 1942.

Of course, it was not the end of Wings Cigarettes. They continued to be sold, and still are today, currently called "Wings by Winston" and marketed by R. J. Reynolds Tobacco Company, retailing for approximately \$ 15 a carton. They are available in three kinds, filter, light, and super light , all of whom are usually sold by on-line dealers under the caption "Cheap Cigarettes." But, of course, they no longer contain aircraft trading cards and they no longer sponsor the giveaway of a free airplane every week.

And what about those sixty-three Piper Cubs that were won on that radio show over 60 years ago? Of all the Piper Cubs ever built, about half (6,600) are still registered and presumed in use. How many of that number were "Wings of Destiny" prizes? That's hard to tell, but there are a few around and some of them have been completely restored, right down to the original Wings logo. Craig Bair of York, NE recently restored one of these to 1941 specifications. He flies it to vintage air festivals where it attracts admiring glances from spectators, nearly all of whom never heard of "Wings of Destiny," the radio show that gave away the best and the biggest premium in broadcast history. ■

Jack French was inducted into the "Radio Once More" Hall of Fame in January 2011. He is the author of "Private Eyelashes; Radio's Lady Detectives" which won an Agatha Award for Best Non-Fiction. It is available from the publisher at <www.bearmanormedia.com> in paperback and also through Kindle.

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It is the policy of The Old Radio Times not to accept paid advertising in any form. We feel that it would be detrimental to the goal of the Old Time Radio Researchers organization to distribute its products freely to all wishing them. Accepting paid advertising would compromise that goal, as dealers whose ideals are not in line with ours could buy ad space.

That being said. The Old Radio Times will run free ads from individuals, groups, and dealers whose ideals are in line with the group's goals and who support the hobby.

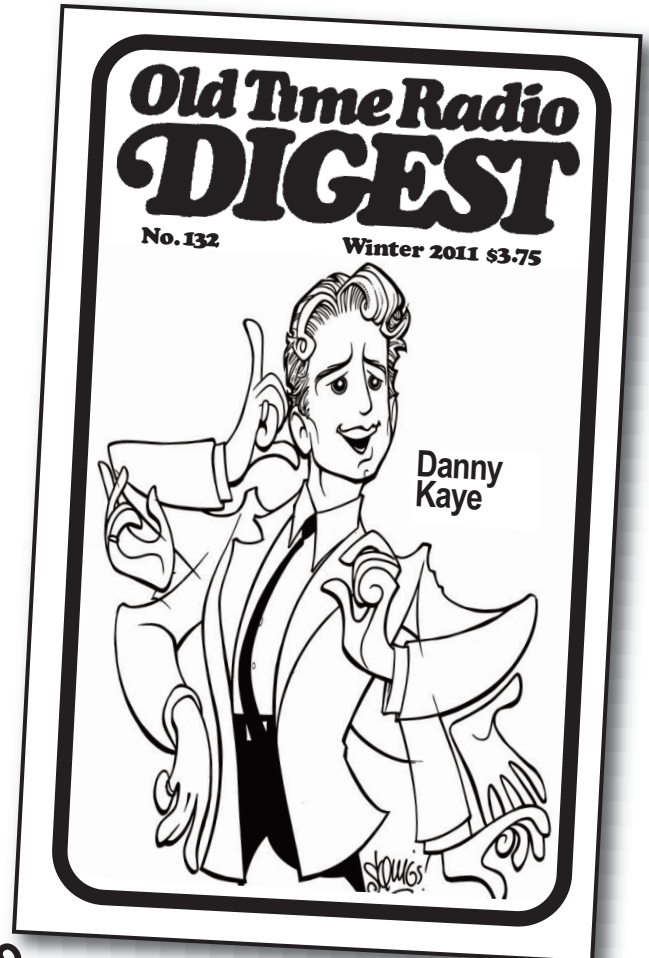
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The 4th Revised Ultimate History of Network Radio Programming & Guide to All Circulating Shows

Written by Jay Hickerson October, 2010
Editor of Hello Again

565-page reference book listing over 6000 network, regional, local and syndicated radio programs. (Soft cover and spiral bound). This information was first presented in this combined format in 1992 with separate publications issued in 1986.

Traces each program by giving broadcast dates, sponsors, network and air time. Often a brief description with one or two cast members is given. The main purpose, however, is to trace each program by showing when it was on the air.

Includes theme music titles if known. Most complete source available.

Lists ALL shows available to collectors. Exact dates and sources are mentioned in most cases.

Includes All Information
AS OF OCTOBER 1, 2010

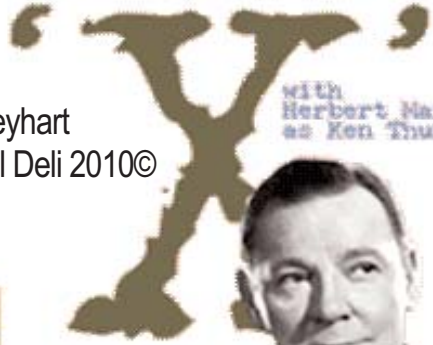
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THE MAN CALLED



with
Herbert Marshall
as Ken Thurston

by Dee Neyhart
The Digital Deli 2010©



From the 48-07-09 Oakland Tribune:

Air Villains Chased Again By 'Mr. X'

By JOHN CROSBY

One of the warm weather favorites which bobs up every summer like jellied consomme is a radio program named "The Man Called X" (KQW 8:00 p.m. PDT Sunday) possibly the best thing in the low-brow field of mystery and adventures. The Man called X, to unmask him right at the outset, is that very British actor, Herbert Marshall, as suave and unruffled a character as you'll find anywhere on the air.

I'm a little dim on a number of details of this program. I don't for example, have any idea where he got that name X. In radio, people get these sobriquets way back at the dawn of history, and I can't be chasing back there all the time to do research. I don't even know whether X is a private eye or one of J. Edgar Hoover's operatives, but I do know that he never bothers with anything trivial. Simple murder doesn't interest X. Mostly there's a kingdom at stake or a million illegal bucks or opium. Anyway, something big.

EXOTIC SETTINGS

The seat of the crimes inevitably is a remote, glamorous area--Shanghai, Rangoon, Singapore, places like that--where the white man's burden is greatly complicated by espionage and skullduggery of one sort or another. One of the more attractive features of this show is its villains, who under no circumstances would commit the gaucherie of snarling: "I wanna see ya bleed to death--slow--". Mr. X's opponents are as suave and well-dressed as he is, know how to order the proper wines, and are, in short, as couth a collection of bad men as ever throttled a millionaire. In fact, the courtesy of Mr. X and his villains--even more when they're threatening to blow one another's brains out--could be held up as an example of matchless propriety to the very young.

Besides Mr. X there are a couple of semi-permanent characters--one named Saigon or Paigon or Fagan or something, a minor league crook who usually helps X solve these things, and a girl who holds Mr. X's hand to help him think. If mystery adventure appeals to you, this is one of the more civilized samples, a distant cousin of Bulldog Drummond.

In all fairness to the franchise, the above review was during the 1948 CBS Run. There'd already been three summer seasons and one full season of *The Man Called X* by July 1948, which is the reason Crosby refers to it as a "warm weather" favorite.

The Man Called X First Aired as a 1944 Summer Replacement

The Man Called X began over Radio as a 1944 CBS Summer replacement run for *Lux Radio Theatre*, comprising a total of eight episodes. The only circulating exemplar from the first run is contained within the AFRS *Globe Theatre* canon of transcriptions. So, yet again,

we are indebted to the incredible output of AFRS and AFRTS transcriptions over the years in preserving some of Radio's rarest exemplars from The Golden Age of Radio. If one compares that circulating episode to the spot ad for the summer run in the sidebar, one sees the program promoted as a comedy-mystery.

The 1944 CBS Summer season finale, *Murder, Music and A Blonde Madonna*, lends some credence to the way CBS promoted this first run. Starring *Herbert Marshall* as Ken Thurston, a private operative, with *Hans Conried* as *Egon Zellschmidt* in this first incarnation of Ken Thurston's nemesis, and *Mary Jane Croft* appearing in the role of Ken's love interest, Nancy Bessington, a reporter and Thurston's erstwhile fiancée. We can only interpolate from what we've already turned up for this shortest run of *Man Called X*, but it would appear that *Hans Conried* and *Mary Jane Croft* may have been regular co-stars throughout that first season. One of Radio's most prolific and successful directors, *William N. Robson*, directed the first season of *The Man Called X* and though *Gordon Jenkins* appears to be credited with the music for the first season, *Felix Mills* is also personally cited by Herbert Marshall with at least one Music Direction credit--the season finale.

In reading the few newspaper listings from this first run, one notices an evolution from purely detective themes, to the espionage themes that dominated the remaining runs of *The Man Called X*. Those first eight scripts also laid the foundation for the globe-trotting nature of Ken Thurston's adventures. These globe-trotting espionage adventures were by no means unique to Radio in 1944. *Bulldog Drummond* was the first of the more successful exemplars of Radio espionage and intrigue, running from 1941 to 1954, most often under the lead of the



TONIGHT
NEW TIME
NEW STATION
HERBERT MARSHALL
in
"The Man Called X"
WBTM
10:30 P.M.
IT'S A BLUE NETWORK PROGRAM

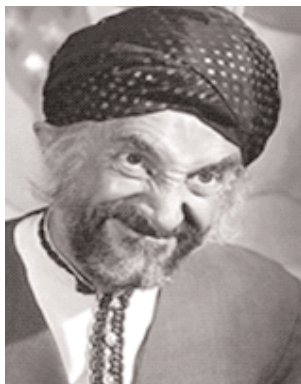
gifted character actor, *George Coulouris*. The *Counterspy* series had been well underway since 1942 and ran in one incarnation or another through 1954. 1949 ushered in *Dangerous Assignment*, a somewhat balder knock-off of *The Man Called X* premise--minus the sidekick element--which also captured and held America's attention during the post-World War II and Korean Conflict era and running well into 1954 itself.

The Man Called X, Lockheed Sponored, Over NBC Blue

The second run of *The Man Called X* was altered slightly by virtue of several factors. The most important factor was its move to the NBC Blue Network. Suffering something of a misstart, the first announced broadcast was postponed for a week, from *September 9, 1944* to *September 16, 1944*. This may have been only a regional postpone-



ment owing to the reasons cited--so as not to conflict with a major political address. It would also appear that the *light comedy* aspect of the NBC Blue Network incarnation was beginning to be downplayed as a *promotional* element. We can find no provenance as yet, but it's been reported elsewhere that this was the first run in which the gifted Russian violinist, conductor and character actor Leon Belasco began to appear as 'Pegon Zellschmidt.'



Leon Belasco

The burning question at this point in the evolution of *The Man Called X* seems to be the gradual change in Mr. Zellschmidt's name over the various runs of the canon. *Herbert Marshall* himself seems confused when addressing Mr. Zellschmidt over the years. A mini-backstory supported in later episodes and runs of *The Man Called X* hints that Mr. Zellschmidt is often tempted to alter the spelling of his first name in order to promote his various nefarious activities. In this regard he's referred to himself as, variously, *Zegon*, *Egon*, *Agon*, and of course *Pegon*. One distinct provenance, however, cites his actual name in the title--Episode 10, from August 20, 1946--*The Perils of Pegon*. The fact that this doesn't necessarily track with Pegon's earliest incarnations in previous seasons, simply requires a little suspension of disbelief.

Yet another mystery throughout the run was the identity of '*The Bureau*', the agency from which Ken Thurston takes his assignments. Given the international *portfolio* of *The Bureau* it would seem apparent that the agency was an erstwhile component of the United States State Department. *The Bureau* is administered by *The Chief*, whose true identity is never fully revealed during the run of *The Man Called X*. The most distinctive voicing of *The Chief* during the run was that of great Film, Radio, and Television character actor *Will Wright*. *Will Wright* appears as from at least 1950 through to the end of the franchise.



Will Wright

Another significant, topical framing of the first full season over NBC Blue--as well as the remaining seasons through the end of World War II--were the Nazi themes throughout the overwhelming number of scripts from that era. This was clearly the producers' intent, and seems entirely appropriate for the era, given the overarching espionage drama genre of the series. This series also introduces *Pepsodent* as a sponsor. *Pepsodent* would continue to sponsor *The Man Called X* during the Summer hiatus of *The Bob Hope Pepsodent Shows* through September of



Sadly, almost no exemplars of the first four seasons of *The Man Called X* have entered wide circulation. They almost certainly exist, but only in private or institutional collections. The few that do exist in circulation are predominantly from AFRS-danatured transcriptions.

The Post-War Years of The Man Called X: 1947-1952

The most widely circulating exemplars of *The Man Called X* are from the 1947-1950 CBS runs and the 1950-1952 NBC runs. But even with both of those resources, which comprise well over 70% of the entire canon of *The Man Called X*, only 80 of the 164 episodes of those post-World War II runs have entered circulation. Since this is the period of most collectors' and Golden Age Radio fans' exposure to this fine series it bears the most exposition.

When *John Crosby* (above) cites 'EXOTIC SETTINGS' he's only speaking from the *contemporaneous* perspective of 1948. By the time *The Man Called X* had run its course, it had taken its listeners to at least 190, unique *and often exotic* locations, ranging from Ken Thurston's own backyard in Mahattan to the furthest reaches of planet Earth. He'd been to the Arctic and the Antarctic, to North Korea and Tierra del Fuego, from Maine to Baja California, and from Australia to Alaska. One wonders what Ken Thurston's *frequent flyer* miles (in Lockheed planes, one supposes) report must have looked like by the end of every year.

But then he didn't always fly, either. Ken Thurston had sailed, flown, driven, hiked, skied, crawled, deep-sea dove, back-packed, ankushed elephants, and utilized just about every human conveyance short of being shot out of a cannon during his 227 globe-trotting adventures. In the final analysis it was the wonder of Radio and *William N. Robson* and *Jack John-*

stone's marvelous direction, backed up by some of Radio's finest sound engineers that actually *transported* tens of millions of radio listeners to these fascinating, exotic locations.

The post-World War II years provided even more grist for the mill in Ken Thurston's never-ending battle against the explosion of black marketeers, nuclear materials thieves, relief organization profiteers, drug smugglers, and scammers preying on G.I.'s. Certainly more than enough material to fill another five years of *The Man Called X*. And in the process, the program, however limited in its messaging ability, alerted an anxious war-weary world to the inherent dangers of resting on its laurels during the brief peace after war. As we mentioned above, the extraordinary success of *The Man Called X*--and *Bulldog Drummond* and *Counterspy* before it--spawned yet another successful globe-trotting adventure series--*Dangerous Assignment* (1949).



TONIGHT • Dramatic New Frigidaire Show



WGR-10:30

And yet, in spite of the dour observations of John Crosby above, it's clear that the American public still craved the pure escapism that espionage adventures over Radio continued to provide. These were the waning days of The Golden Age of Radio and its hold on the American public. Like any child with a new toy, the American public was latching onto its latest toy--Television--with even more zeal than it had with Radio when it was the newest novelty.

The extent to which a well produced, directed and performed Radio program could compete with early Television was a direct measure of its ability to retain the last vestiges of the rich imagination that Radio had demanded of its listeners for three decades by that point in broadcasting history. *The Man Called X* clearly retained that interest--and then some. Owing as much to their natural affection for *Herbert Marshall*, listener loyalty was also aided by a remarkably gifted production staff through every transition from season to season of the entire canon. The series was also blessed with both loyal and well-heeled sponsors for most of its various runs.



Beginning with Lockheed, then transitioning to *Pepsodent*, *General Motors*, *Frigidaire* and during the waning years, to a combination of *Chesterfield Cigarettes*, *RCA Victor*, *Anacin* and local *Ford* dealers, the series never seemed to

lack for reliable funding for its extensive adventures--from the beginning of the run to its last episodes. *Herbert Marshall* clearly didn't come cheap, but he also clearly *delivered* the audience the show's sponsors demanded in return for their funding of the canon.



'Ken Thurston'

In the Hooper Reports exemplar below in the *Provenances* section one can see that by 1945--the show's second year on air--it was more than pulling its own weight. Indeed by 1948, the year *John Crosby* reviewed the program it was comfortably residing in either 4th or 5th place consistently.

Again, this must in large part be attributed its both the high production standards over the years as much as for its widely beloved star. The predominantly West Coast casts over the years comprised some of Radio's finest acting talent, irrespective of geographic location. This was the same pool of talent which, during the 24-karat Golden Years of West Coast Radio were providing a steady stream of extraordinary talent to *Suspense*, *The Adventures of Sam Spade*, *The Adventures of Philip Marlowe*, *The Whistler*, and *Escape*.

Herbert Marshall appeared in all of *The Man Called X* adventures of the run with the exception of episodes 33, 34 and 39 of the 1951 Season. *Herbert Marshall*, then 60, had suffered a pulmonary embolism around his heart during corrective surgery at Cedars of Lebanon Hospital on May 7, 1951. Proving that the series was



transcribed, the producers apparently had three episodes already in the can. Once those ran out, Marshall's friends *Van Heflin*, *John Lund*, and *Joseph Cotten* filled in for him in Episode 33--*A Man, a Girl, A Plot*, Episode 34--*Stalin Plus Seven*, and Episode 39--*The Casbah*. Marshall

returned to the series for Episode 35, *Black Market Grain in India*, on June 8, 1951, but reportedly needed to return to the hospital a month later for followup. *Van Heflin* appeared as *Jim Kendall* in *A Man, a Girl, A Plot*, *John Lund* appeared as *Bill Pringle* in *Stalin Plus Seven*, and *Joseph Cotten* appeared as *Joe Kendall* in *The Casbah*. There was no explanation or exposition provided to explain the similarity in the names of *Jim Kendall* and *Joe Kendall*. It was either a continuity problem or simply an extraordinary coincidence.

The Man Called X over Radio ultimately ended with the final episode of May 27, 1952. *The Man Called X* returned one more time--over Television. A Frederick Ziv syndicated production, the 1956 Television incarnation starred *Barry Sullivan* as *Ken Thurston*

Now that *The Man Called X* can be more fully documented, it'll be interesting to see how soon any further exemplars enter wider circulation. It was a fascinating premise, a durable premise, and one of the finest examples of compelling espionage drama to hold an audience into the waning years of Radio drama. This was without

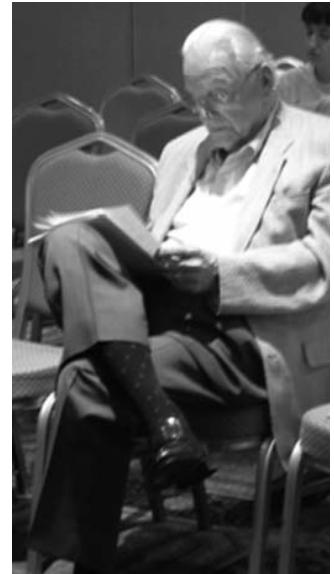
question one of the more satisfying research efforts we've undertaken in recent memory. We hope you can enjoy the result.

Biographies and logs can be found if then you click on, <http://www.digitaldeliftp.com/DigitalDeliToo/dd2jb-Man-Called-X.html> ■

FRED FOY by Terry Salomonson

Fred Foy died December 22 in his home in Woburn, MA, at the age of 89.

Best known for his narration of *The Lone Ranger*, radio historian *Jim Harmon* described Foy as "the announcer, perhaps the greatest announcer-narrator in the history of radio drama." His stentorian delivery of the program's lead-in thrilled his audience for years and helped the program achieve even greater popularity and status. Most radio historians



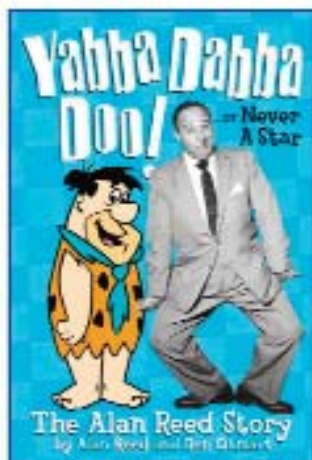
agree that Foy's *Lone Ranger* introduction is the most recognized opening in American radio: *Hi-Yo, Silver!* A fiery horse with the speed of light, a cloud of dust and a hearty "Hi-Yo Silver"... *The Lone Ranger!* With his faithful Indian companion, *Tonto*, the daring and resourceful masked rider of the plains led the fight for law and order in the early Western United States. Nowhere in the pages of history can one find a greater champion of justice. Return with us now to those thrilling days of yesteryear. From out of the past come the thundering hoof-beats of the great horse *Silver*. *The Lone Ranger* rides again!

Fred Foy is survived by his wife of 63 years, *Nancy Foy*, VP Feature Casting, 20th Century Fox; *Wendy Foy Griffis*; and *Fritz Foy*, SRVP Digital Publishing, Macmillan; sons-in-law actor *Joe d'Angerio*; *Dan Griffis*; daughter-in-law *Laurie Hriszko Foy*; and three grandchildren, *Justin Cutietta*, *Hannah d'Angerio*, and *Nathaniel Foy*. A memorial service will be announced at a later date. In lieu of flowers, the family asks that donations be made to the USO in honor of Mr. Foy's military service in WW II.

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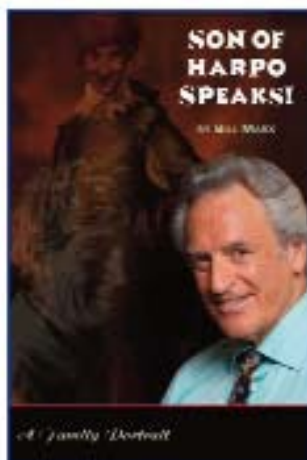
Can you resist looking at these great titles from Bear Manor Media?



\$19.95



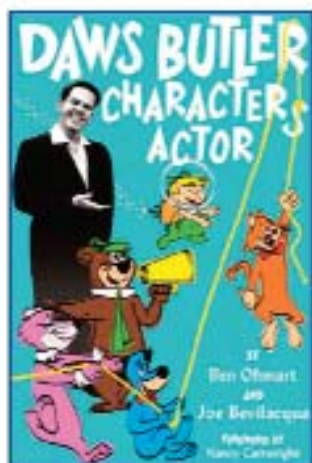
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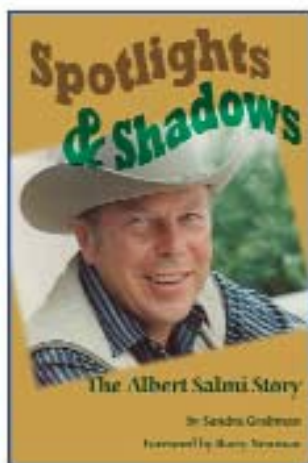
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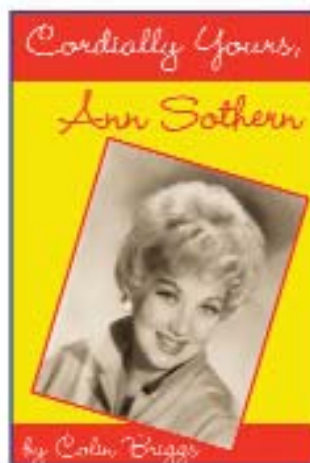
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Eye on Ebay: Ringing in the New Year

By Doug Hopkinson



As a follow-up to my last article, I would once again direct your attention to the collector's paradise that is Ebay. I took a few minutes to

search what was available today in the way of radio related premiums, specifically rings.

Almost a year ago, the Orphan Annie Altascope ring pictured here, sold for \$4000.00. I am here to tell you that there is another one up for auction that is starting out at the low, low price of only \$2900.00. As of the time this article is being written there are still 3 days remaining on this item.



The next ring up for consideration is the rare and beautiful 1940 Jack Armstrong Dragon's Eye ring. This fine example boasts a glowing green stone in excellent condition. It is said that in most examples of this ring, the stone is shrunken and indented in the middle with age.

This particular ring has been listed on ebay for several months without having sold. Its opening price has been \$750.00 although the seller does have a "make offer" option. Since July there have been 5 offers made but none accepted, the

most recent being Dec 28, 2010. As of the time this article is being written this item is still being offered for sale.



The ring above is a verifiably rare one. It is a 1940 DC Comics issued Supermen of America Member ring. It had an opening price of \$3500.00. The seller claims there may be 20 known to exist. I was able to find of one selling at \$6300.00 a few years ago. It is interesting to note that the seller on this one had a very fuzzy picture in poor resolution, wanted cash only, and you would have to go to Louisville, KY to pick it up in person. This Ebay listing actually expired unsold as I was typing this article. Small wonder.



Another ring you might consider buying is this little number put out by Ovaltine in 1946. It is the Captain Midnight Mystic Sun God ring. The ruby red plastic stone slides off to reveal a secret hol-

low where you can hide secret messages Who can resist this? The current bid on this is at \$358.00. The reserve has not yet been met and there are 6 hours remaining until this auction ends. A quick look reveals that a similar example sold in 2007 for the low price of \$575.00.

There is a fantastic deal to be had on Ebay. It is a Green Hornet Glow in the Dark Secret Compartment ring distributed by General



Mills in 1947. The brass front swivels to reveal the plastic hollow beneath which is what does the actual glowing. There are currently 2 of these up for auction on Ebay. One is a buy it now for \$650.00 (also has a make offer option). Three offers have been made since August. None were accepted. The second ring is sitting at an opening price

of \$200.00. Both look to be in the same condition. A quick check shows that a similar ring sold recently for \$201.00. One wonders why seller number one's ring is worth so much more.

The next rings I'd like to show you are a couple (of many many) Lone Ranger rings. The first of these is said to have been the all-time highest selling premium ring. It is a spintaris-



cope disguised as an atom bomb perched on a ring. Anyone not knowing what a spintariscope is really ought to go look it up. We will all wait while you do. Quite fascinating but this article is about premium rings, not science. This ring was distributed by Kix cereal in 1947 for the price of 15 cents and one boxtop. It is of course known as the Lone Ranger Atom Bomb ring. There are currently 2 of these on Ebay. One is opening at a price of \$30.00 while the other is a buy it now for \$79.99. Research indicates the ring has sold for as much as \$250.00 when original packaging and instructions are included.

The other ring is known as the Lone Ranger Movie Viewing ring, for obvious reasons. It was distributed by General Mills in 1949. The ring itself is an adjustable brass band with a small aluminum tube that telescopes out 2". It



has a lens in one end for magnification. One puts the included film strip through the end piece, holds the ring up to a light source and peers through the small end of the telescope in order to view the film strip. The filmstrip is titled U.S. Marines and

features military men in military scenes. There are currently no less than 8 of these featured on Ebay. Pricing ranges from \$24.00 all the way up to \$195.00. Only 3 of them have film included. Research shows that a ring like this in nice condition with film, original packaging and instructions has sold for as much as \$350.00.

The last ring I'd like to present is a most versatile one. It is a Sky King Magni-Glo Writing ring. Distributed by Peter



Pan Peanut Butter in 1949 it is one of the more useful rings made. The metal ring has a red plastic compartment to which a hinged metal piece is attached on one side. In the center of the metal is a round domed magnifying glass. On the other end of the metal piece is a hinged piece of D-shaped, whitish plastic which is luminous. Embedded in the center of the plastic is a ball point pen which originally held red ink. Today it most likely holds nothing. The sides of the ring are embossed with pictures of Sky King's airplane Flying Arrow and his horse Yellow Fury along with their names. The fun thing about this ring was the way it all folded up into a nice compact ring. There was even room enough in the secret compartment to keep tiny notes. When it was all folded up it just looked like a ring with a white stone. No one would ever suspect you had such tools at your disposal!

There were many more rings listed that I may touch upon in future articles. I hope you've enjoyed reading about these. Now go get on Ebay and bid!

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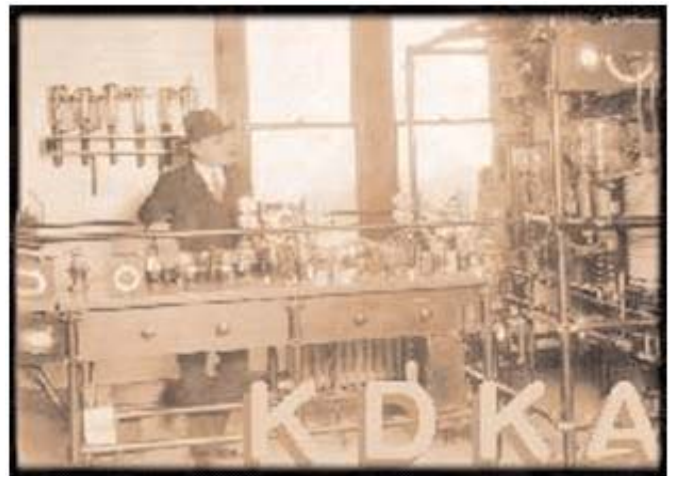
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Pioneers of the Air:

African-American Kansans on Early Radio
by Ryan Ellett

The history of radio's development, both as an amateur hobby and then as a major commercial industry, largely excluded African-Americans, though their roles as performers, writers, and producers is gaining more attention. Similarly, the state of Kansas did not play a significant part in the development of radio. The biggest names of the early radio years, men such as Guglielmo Marconi, Lee de Forest, Edwin Armstrong, and David Sarnoff, did not come from Kansas nor was their work in radio ever located in Kansas. New York and Chicago would prove to be the centers of the radio industry during the 1920s and 1930s, with Los Angeles' supplanting Chicago's during the 1930s as coast-to-coast network connections were improved. The state does have a small place in the early annals of the medium with the founding of two stations by the U. S. Army Signal Corps at Forts Leavenworth (station FL) and Riley (station FZ) in 1908. Soon after, Wichita amateurs were experimenting with the new technology by 1910. Black Kansans can also claim a spot in early radio broadcasting history. A number of pioneering African-Americans who operated early radio technology and performed on network radio during commercial radio's Golden Age (approximately 1930 to 1960) called the Sunflower State home.

The earliest reference to black Kansas radio operators comes from an article in the prominent African-American newspaper *The Baltimore Afro-American*. In 1913 Sumner High School, Kansas City, KS, was described as the only secondary school in the country which had a program to train black students in radio (then referred to as "wireless") technology. Sumner



High School was founded just eight years before in 1905 as the Manual Training High School. Named after former abolitionist Senator Charles Sumner, the high school was considered one of the city's foremost black high schools for decades. J. M. Marquess was Sumner's principal from 1908 to 1916 and thus presided over the unveiling of this cutting-edge radio training course. Sumner was briefly closed in 1978 as a result of court-ordered desegregation but subsequently reopened as the integrated Sumner Academy of Arts and Science which continues to operate today as a magnet school.

Nine years later the Kansas Industrial and Educational Institute in Topeka was recognized for its early radio efforts. The earliest radio stations 1919 and 1920 though the first commercial radio station is widely recognized to be Pittsburgh's KDKA. There was a virtual explosion in the number of radio stations in the first years of the 1920s. Some, like KDKA, were founded by profit-minded enterprises while others were founded by churches, schools, and civic organizations. It's not clear if other African-American educational institutions were broadcasting by 1922 but the Kansas Industrial and Educational Institute was on the air that year due to the efforts of Professor M. W. Freeman. Unfortunately, the station's call letters are unknown as is fur-

ther information about their broadcasts.

A handful of other pioneering broadcasts by black Kansans have been uncovered. In August, 1922, the Reverend S. A. Williams of Salina's St. John Baptist Church was acclaimed as the first black minister in the state to preacher over the radio. Around the same time, some singers from the choirs of St. Paul and Calvary churches broadcast a short concert on WAAP, a short-lived station in Wichita's College Hill neighborhood. A Mrs. H. T. Geeder helped prepare the August, 1922, event. WAAP was sold in 1925 to John Brinkley, Kansas infamous "goat gland doctor." Several months later in May, 1923, Kansas City's Mrs. H. G. Dwiggins broadcast excerpts of a speech she'd given just days before in Washington, D.C. She was noted as being the first African-American to air on "Star Radio," a likely reference to WDAF owned by the Kansas City Star newspaper. That same year Leavenworth's Independent Church aired a 90-minute broadcast of classical music from their church on WDAF. Church leaders took a free-will offering after the program and "a neat little sum was realized." Another notable broadcast occurred in May, 1925, when members of Alpha Phi Alpha, a black fraternity at the University of Kansas, performed a program on the school's station KFKU. The station had first broadcast just six months before, on December 15, 1924, and only started regular broadcasts on January 25, 1925. So while it's not known if these were the first African-Americans to appear on the the university's station, it is highly likely. In addition to performances by fraternity members, John Hodge, principal of Sumner High School gave a lecture called "Go to High School and College." With at least a dozen other stations airing on the same frequency as KFKU at the time it's difficult to discern how widely heard the fraternity was.⁴

The first black Kansan to entertain regularly

over the air may have been George Hamilton, Jr., a native of Topeka. Hamilton was a 1922 graduate of the University of Kansas' law program and reported to be the first university debate team's first African-American member. After finishing at KU Hamilton worked for the university's extension department. His travels took him to Minnesota's Twin Cities where he and his wife settled; Hamilton eventually found his way on to radio. In 1925 was broadcasting a children's program every day at 5:30 over WCCO, a St. Paul station. The name of the show has not been preserved but its content included a variety of entertainment such as jokes, riddles, songs, and stories, fare typical of the era's broadcasts.

Two musical performers with Kansas roots, Orlando Roberson and Eva Jessye, emerged on radio in 1927.

The lesser known of the pair, Orlando Roberson, was a graduate of the University of Kansas reported writer Ralph Matthews in a 1932 issue of *The Baltimore Afro-American*. It's possible Roberson



Eva Jessye

was born in Kansas; Matthews cites Kansas City as his birthplace but the Grove Music online database claims Roberson was from Tulsa, OK. Regardless, Matthews states that Roberson studied medicine at KU but didn't finish his studies, instead ending up in show business. Earl Morris of *The Pittsburgh Courier* confirmed this KU connection in a 1937 column.

Roberson debuted on an unknown Kansas City station in 1927, just one year after the formation of NBC. During this time many African-American jazz musicians were beginning to find radio opportunities. Roberson eventually made his way to Chicago where he sang with Sammy Stewart's Orchestra. His most notable radio

work came as a singer with Claude Hopkins' during the 1930s. The group was a regular on New York-area radio by 1932 and in 1934 was still being featured on the program *Harlem Serenade* alongside Fats Waller on station WABC.



Fats Waller

Eva Jessye, perhaps Kansas' most famous African-American radio figure, was born in Coffeyville, KS, in 1895 and is best known as a leader of various spiritual-singing choirs. Her main radio years were from 1927

to 1934, a transitional period during which the radio broadcasting industry transitioned from a primitive, anything-goes entertainment medium in the 1920s to a sophisticated, network driven business which reaped massive profits during a time of general economic collapse in the 1930s.

Jessye's earliest known radio appearance came with the Dixie Jubilee Singers on October 29, 1925, over a sixteen-station hook-up originating from New York's WEAF. They performed "John Saw the Holy Number," "Stand Steady, Brethren," "Negro Love Song," "All Over the World," and "Down Yonder in Virginia." While many entertainers performed for free at this time, the Dixie Jubilee Singers received \$160 for this concert. They sang again on WEAF two days later, on October 31, and then on New York's WJZ on November 1. They were reported to be under contract to WEAF at the time indicating Jessye's group were regularly on the air.

The Dixie Jubilee Singers sang "spirituals, jubilees and plantation melodies" on March 13, 1927, still over WEAF which had by this time become a part of the fledgling National Broadcasting Company (NBC) network. The evening's program included "Time to Stop Idlin'," "Lucy Anna," "Santa Anna," "Watchman, How Long?,"

"Kru Evening Song," "Spirit O' the Lord Done Fell on Me," and "I Stand and Fold My Arms." One month later, on April 10, the Singers were guests on Major Bowes' *Capitol Family*



broadcast. The choir is known to have made further broadcasts during 1927 and 1928.

In 1929 the choir received its own series, a weekly program called *Aunt Mandy's Children* on New York station WOR. In a change from prior radio work Jessye incorporated dramatic sketches into the broadcasts. One of these productions included a story about Oklahomans of African-American and Native-American ancestry. Other sketches were set in Virginia and Texas. According to Jessye the stories were intended to "raise the status of the Negro in the minds of those who listen in from all parts of the world." Four Dusty Travelers, a quartet directed by Jessye, received a weekly time slot on WOR for several weeks in 1930 and her entire choir continued on *Aunt Mandy's Children* concurrently.

The onset of the Great Depression did not hurt Jessye's radio opportunities. Though *Aunt Mandy's Children* left the air in 1930, the choir continued to make multiple appearances in 1931 and 1932 on NBC. These broadcasts include a December 29, 1931, concert and a special Lincoln Day program on February 12, 1932. Jessye's choir sang over several Sundays during the fall of 1932 in addition to holiday broadcasts on Thanksgiving Day and Christmas Day. The Christmas feature included a nativity dramatization which starred Frank Wilson, one of the busiest African-American stage and radio actors of the era.

For a change of pace Jessye took an acting role in April, 1933, on a comedy-drama called *The Townsend Murder Mystery* which aired on

NBC. This Octavus Roy Cohen-penned series also featured African-American actors Frank Wilson, Ernest Whitman, and Tim Moore. Cast as the character Magnesia, Jessye did not become a regular on the program (which only aired a few months), nor did she become involved in other dramatic radio programming.

During the last months of 1933 and into 1934 Eva Jessye and her choir made most of the rest of their known radio broadcasts. These appearances included *A Tribute to Negro Soldiers*, July 4, 1933, *The Capitol Theatre Family*, November 5, 1933, and a weekly Sunday afternoon program of spirituals and quiet philosophy, all on NBC. During 1934 Jessye's singers were guests on the Hudson Motor Company's *Terraplane Travelcade* in May and again on *The Capital Theatre Family* with Etta Moten and Bob Hope



Etta Moten

later in the year. A notable performance came on July 8 when the choir broadcast to Russia alongside radio singers Eva Taylor and the South-ernaires.

Two broadcasts from later years are known, one from 1937 and another from 1943. On August 31, 1937, Jessye's choir were guests on Ben Bernie's show which was sponsored by the American Can Company. In the 1940s, when black programming was increasing, the choir provided music for the National Urban League's March 20, 1943 episode of *Heroines in Bronze*, a series on WABC.

Though Jessye's prime radio years during the medium's Golden Age were over by World War II, she continued to lead the Eva Jessye Choir for years to come and later made some film appearances. Jessye continued to be engaged in musical endeavors during her later years



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"the old maestro" and
all the lads broadcast-
ing for the alma malta



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and in the 1970s and early 1980s she was associated with the University of Michigan and Pittsburgh State University in Kansas. She died in 1992.

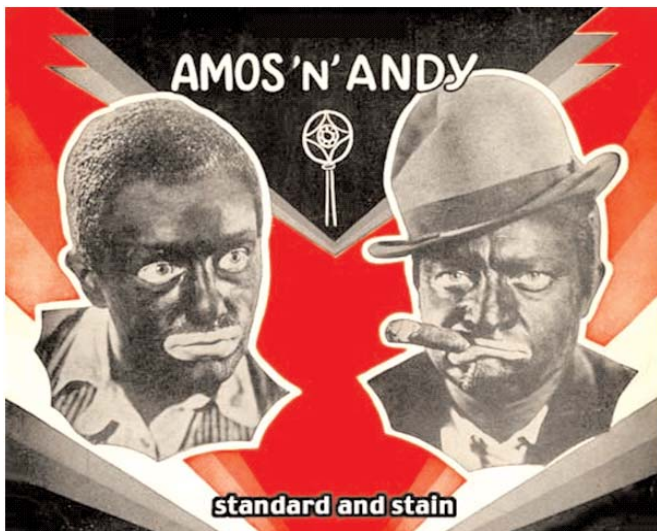
The most famous of Kansas' Golden Age radio actors might Ruby Dandridge, the mother of Vivian and Dorothy Dandridge, the latter of whom made a considerable name for herself in film. Her

birthplace varies depending on the source but the most authoritative, Dandridge historian Donald Bogle, provides convincing evidence that she was born in Wichita, KS, on March 1, 1899. Sometime around her twentieth birthday Dandridge moved to Cleveland, OH, to escape the limitations she felt in central Kansas. In Cleveland she married Cyril Dandridge and gave birth to both daughters. The marriage would not last, nor would her satisfaction with Cleveland. With the onset of the Great Depression Dandridge, her friend Geneva Williams, and Dorothy and Vivian headed west and settled in Los Angeles where African-Americans were finding parts in motion pictures.



Ruby Dandridge

Dandridge claimed in the early 1950s to have started on radio with the WPA during the 1930s but supporting evidence for this assertion has not yet been discovered. She did do considerable stage work in the Los Angeles area during the 1930s and it's possible some of the produc-



tions were broadcast. The first and most popular radio series on which she was hired was *The Amos 'n' Andy Show*, a comedy which debuted in 1928 and featured two white men – Freeman Gosden and Charles Correll – as two African-American men in Harlem. During the 1940s the radio program included numerous black performers in addition to Dandridge, including Ernest Whitman, Hattie McDaniel, and Amanda Randolph.

Black radio actresses frequently portrayed domestic servants on network radio and Dandridge found steady employment in such roles. She can be credited with playing at least four different aural maids and cooks. The first was that of Geranium, an overweight maid on *The*



Hattie McDaniel

Judy Canova Show. The series starred Judy Canova, a white actress who had created a female hill billy persona, and entertained listeners for ten years from 1943 to 1953. Geranium was Dandridge's first long-term radio role and the next year she accepted the

part of Mammy Brown, a similar part on *The Gallant Heart*, an NBC soap opera which ran during 1944. While providing steady income, such demeaning characters provided ammunition for black critics who were increasingly irritated by the servile roles to which so many black radio artists seemed relegated. In 1946 *Afro-American* writer Richard Dier slighted the part of Geranium as an “Uncle Tom maid.” If Dandridge had reservations about such roles it didn't affect her career choices as she began starring as Oriole, a maid on *The Beulah Show*. Beulah, portrayed over the years by white actors Marlin Hurt and Bob Corley and then black actresses



Marlin Hurt

Hattie McDaniel, Lillian Randolph, and Amanda Randolph, was a maid herself. Dandridge played Oriole the entire run of the series, from 1947 until 1954. Yet another similar part came her way in 1949 on *The Gene Autry Melody Ranch*. This role was Raindrop, a “Rochester-meets Aunt Jemima” character according to Autry historian Holly George-Warren

Dandridge never achieved her own program, a rare feat for any African-American during this era, but it wasn't for lack of talent. The producers of *Lux Radio Theater*, one of the most prestigious radio programs of the era which adapted popular Hollywood films for the air between 1934 and 1955, cast her on eight different episodes between 1941 and 1945. More often, however, she had to settle for guest appearances on the programs of several white celebrities, including *The Hoagy Carmichael Show*, Bing Crosby's *Philco Radio Time*, and *The Jimmy Durante Show*.

Financial security is not a luxury afforded to

many actors and despite Dandridge's years of steady network employment, she couldn't retire when performing opportunities dried up in the early 1950s. Beginning in 1954 she went to work as an agent for Dorothy Foster Real Estate in Los Angeles. This second career lasted until at least 1960. Tragedy struck in 1965 when her famous daughter Dorothy died unexpectedly. Ruby herself passed away in 1987, her ten-year network radio career all but forgotten.

Like his contemporary Ruby Dandridge, Roy Glenn was both a Kansas native and prolific actor on network radio during the 1940s and 1950s. Glenn was born June 3, 1914 in Pittsburgh, KS, but his family moved to Los Angeles when he was six. He was cast in various stage performances during the 1930s and in later years claimed that he made his first radio appearances during this time as well, starring on the bi-racial *The Gilmore Gasoline Show* in 1936. Records indicate this was his only work on the medium until 1946 when he earned a part on *The Amos 'n' Andy Show*. He was one of several black radio actors that was cast on this show and, later, Beulah. There is no evidence that Glenn ever had long-running roles as did Ruby Dandridge. However, as a journeyman actor he is credited with parts on some of old time radio's most popular and fondly remembered series.

Glenn's radio-ography is headlined by guest appearances on *The Jack Benny Show*, a perennially top-rated radio comedy program dur-



ing the 1940s and early 1950s. He earned spots on eight broadcasts of *Suspense*, a weekly anthology series which ran from 1942 until 1962 and attracted Hollywood headliners for the lead parts. No less impressive are seven appearances on *Yours Truly, Johnny Dollar*, a private-eye program which aired between 1949 and 1962. He joined Cary Grant on a broadcast of the marquee series *Lux Radio Theatre*. Mystery shows were a good fit for Glenn's voice talents and, in addition to *Johnny Dollar*, he was cast at times in *Richard Diamond, Private Detective* (1949 - 1953), which featured Dick Powell in the title role, and in *The Adventures of Ellery Queen* (1947 - 1948). Glenn's resume could also boast of appearances on *Pete Kelly's Blues*, featuring Jack Webb of *Dragnet* fame (1951), *Crime Classics* (1953 - 1954), and *Rocky Jordan* (1945 - 1947), co-written, incidentally, by Gomer Cool who broke into radio on Kansas City's KMBC. During the heyday of Glenn's radio work from the mid 1940s to the mid 1950s his talent landed him on individual episodes of the police show *Broadway is My Beat* (1949 - 1954), *Tales of the Texas Rangers*, a western, (1950 - 1952), the experimental *CBS Radio Workshop* (1956 - 1957), *Romance* (1943 - 1957), and *Hallmark Hall of Fame* (1948 - 1953).

With the demise of dramatic radio in the early 1960s Glenn transitioned to television and continued with film roles, his most prominent parts coming in *Guess Who's Coming to Dinner* and *A Raisin in the Sun*. He died prematurely of a heart attack in 1971 at the age of 56.

Kansas may not be able to claim the radio heritage of states such as New York or California, but the early accomplishments of African-American Kansans in the field are an area in which the state may be proud. From the efforts of Sumner High School staff to get students engaged in the emerging wireless technology to George Hamilton's daily broadcasts in 1925 to the dramatic roles of Roy Glenn in the mid-1950s, black Kansans had a steady presence on the nation's airwaves. ■

IMPORTANT ANNOUNCEMENT

Although the official decision has not yet been made, having received input from the primary organizers and volunteers who make Showcase work each year, the general consensus has been to cancel the 2011 Showcase convention. REPS has produced the Showcase every year since 1993. The proposal to cancel this year's Showcase has not been suggested in haste. There are many factors influencing this decision. Attendance for the Showcase the last year or two has not met expectations and even after very sizable financial contributions were received to help support the effort, the Showcase has still ended up in the red. However, it should be noted that the financial aspect is not the primary consideration for the cancelation of the 2011 Showcase. There are other factors that are weighing in that have a far greater impact. Most notably the diminishing local support for REPS activities and events. While national membership in REPS has remained pretty consistent and registrations for Showcase from out of town members has not dropped much either, locally, it is a different story. With local residents, there has been a sharp decline in membership renewals and a very noticeable drop in attendance to REPS events as well. REPS relies very much on the local residents to support the activities of the organization and provide the base of the volunteer effort as well. The diminishing support locally has created new challenges for REPS. In addition we have a large library of old time radio shows that is under utilized. Now we don't want to mislead. REPS is not on a sinking ship. We have practical solutions for the challenges facing REPS and there are many exciting opportunities just waiting for us. Opportunities that will help us grow into a healthy and exciting organization into the years ahead. However, to seize on these opportunities it will require REPS to channel the volunteer effort in a different direction over the next several months. The goal is to have an ever increasing presence on the web with audios to download, videos of special events and possibly even live video streaming and More.... There will also be an emphasis on making the monthly meetings all the more special. We are working with several old time radio enthusiasts who are preparing special presentations in the months ahead. And to make the meetings all the more grand, it is currently the plan to have special guests at four separate meetings this year. Two in the spring and two in the fall. So we will still have a chance to visit with

our favorite old time radio personalities throughout the year. There is also the possibility of having a smaller radio themed event along the lines of "Radio Memories" which REPS has produced on three previous occasions. The ongoing emphasis will be attracting new members and returning the excitement to existing members on a more regular basis. We do realize that the SHOWCASE is a very important part of what REPS is all about. We are very much indebted to our honorary members who for many years have been willing to share their time with us, making the trek to Seattle for each Showcase. A big "THANK YOU" goes out to each honorary member and their families. Should the decision become official to cancel the 2011 Showcase, we will be immediately setting a date for 2012. With the extra time to plan we can return with a fantastic Showcase! But we must greatly rely on our members and supporters to make this happen. Our success will greatly depend on all of you. If you love REPS, get involved. We need you! Any official decision regarding this year's Showcase or other events will not be made until later this month. Please send us your feedback. We do want to hear from you. You can email repsclub@aol.com or contact a Board member directly. <http://www.repsonline.org> ■

FOR PEOPLE WHO WHO CAN'T WHISTLE



Editorial Policy of the Old Radio Times

It is the policy of The Old Radio Times not to accept paid advertising in any form. We feel that it would be detrimental to the goal of the Old Time Radio Researchers organization to distribute its products freely to all wishing them. Accepting paid advertising would compromise that goal, as dealers whose ideals are not in line with ours could buy ad space.

That being said. The Old Radio Times will run free ads from individuals, groups, and dealers whose ideals are in line with the group's goals and who support the hobby.

Publishing houses who wish to advertise in this magazine will be considered if they supply the publisher and editor with a review copy of their new publication. Anyone is free to submit a review or a new publication about old time radio or nostalgia though.

Dealers whose ads we carry or may carry have agreed to give those placing orders with them a discount if they mention that they saw their ad in 'The Old Radio Times'. This is in line with the groups goal of making otr available to the collecting community.

We will gladly carry free ads for any other old time radio group or any group devoted to nostalgia. Submit your ads to: haradio@msn.com



Editor's note: Did have one subscriber with the right answer of NO-EL. When Christmas gets close I have to rush to to get the card out on time. That won't happen this year, because I have the next card designed.

OTRR ACQUIRES NEW EPISODES & UPGRADED SOUND ENCODES FOR JAN/FEB

This is a list of newly acquired series/episodes. They may either be new to mp3 or better encodes. These were acquired by the Group during the month of June. They were purchased by donations from members and friends of the Old Time Radio Researchers. If you have cassettes that you would like to donate, please e-mail beshiresjim@yahoo.com For reel-to-reels, contact david0@centurytel.net and for transcription disks tony_senior@yahoo.com

Asher And Little Jimmy

3x-xx-xx (09) First Tune-The Quilting Party.wav

3x-xx-xx (10) First Tune - Yellow Rose Of Texas.wav

3x-xx-xx (11) First Tune - Old Dan Tucker.wav

3x-xx-xx (12) First Tune - Cowboy's Last Ride.wav

3x-xx-xx (13) First Tune - When The Mountain Laurels Bloom.wav

Bob Wills & His Texas Playboys

53-xx-xx (01) First Tune - In The Mood.wav

53-xx-xx (02) First Tune - Silver Lake Blues.wav

53-xx-xx (03) First Tune - Fool, Fool, Fool.wav

53-xx-xx (04) First Tune - C Jam Blues.wav

53-xx-xx (05) First Tune - Lonestar Rag.wav

53-xx-xx (06) First Tune - Brownskin Girl.wav

Cape Cod Mystery Theater

96-xx-xx (17) Murder From The Bridge.wav

Johnny Lee Wills

45-xx-xx First Tune - Blessed Assurance.wav

45-xx-xx First Tune - Blue Steel Blues.wav

45-xx-xx First Tune - Boogie-Woogie Hi-balls.wav

45-xx-xx First Tune - Don't Be Ashamed Of Your Age.wav

45-xx-xx First Tune - Done Gone.wav

45-xx-xx First Tune - Foggy Mountian.wav
45-xx-xx First Tune - Happy Go Lucky.wav
45-xx-xx First Tune - I Want To Be With You
Always.wav
45-xx-xx First Tune - Little Angel With A Dirty
Face.wav
45-xx-xx First Tune - No Tears In Heaven.wav
45-xx-xx First Tune - Sleepy Rio Grande.wav
45-xx-xx First Tune - Where Could I Go.wav
45-xx-xx First Tune - You Are My Sunshine.wav

Navy Hoedown

xx-xx-xx First Tune - Truck Drivin' Son Of A
Gun.wav
xx-xx-xx First Tune - Two Dollars In The
Jukebox.mp3

Old Corral, The

4x-xx-xx (107) First Song - I Can Tell Just As
Plain.wav
4x-xx-xx (108) First Song - Everything Is
Swell.wav
4x-xx-xx (109) First Song - I'll Never Let You
Go.wav
4x-xx-xx (110) First Song - Groundhog.wav

Originals By Bennett

xx-xx-xx Joan Gets A Job (Audition).wav

Our Miss Brooks

49-01-16 Student Government Day.mp3
Our Miss Brooks 49-04-24 Dress Code
Protest.mp3
50-02-26 Stretch is in Love.mp3
50-03-05 Letter from the Education Board.mp3
50-04-01 Another Day Another Madame Amelia
Dress.mp3
50-04-23 The Tape Recorder.mp3
50-05-50 Burial Grounds.mp3
50-10-08 Radio Bombay.mp3
50-10-15 The Bookie.mp3
50-10-22 Stretch Snodgrass is in Love
Again.mp3
50-10-29 The Dancer.mp3

50-11-12 The Convention.mp3
50-11-19 Thanksgiving Turkey.mp3
50-11-26 Woman Driver.mp3
50-12-17 A Suit for Charity.mp3
50-12-31 Exchanging Christmas Gifts.mp3
51-03-04 The French Teacher.mp3
51-03-25 Boynton's Land Deal.mp3

Patsy Montana & Slim

3x-xx-xx First Tune - I Wonder If She's Blue.wav

Personal Album

xx-xx-xx (76) First Song - The White Cliffs of
Dover (AFRS).wav
xx-xx-xx (77) First Song - I've Heard That Song
Before (AFRS).wav

Polka Party

60-01-29 (261) First Song - The Lawrence Welk
Polka.wav
60-02-19 (264) First Song - Beer Barrel
Polka.wav
60-04-08 (271) Guest - Farmer John's All Star
Polka Band.wav
60-05-06 (275) First Song - Pelican Polka.wav
60-07-16 (285) First Song - Can Can.wav

Ports Of Call

38-06-12 (50) Panama.wav
38-08-05 (49) Turkey.wav

Raffles

xx-xx-xx The Case Of The Angel Of Death.wav
Raffles
xx-xx-xx The Case Of The Wemberton
Curse.wav

Ranch House Party

4x-xx-xx (28) First Song - Turkey In The Straw
(AFRS).wav
4x-xx-xx (31) Guest - Herkimer Holcom
(AFRS).wav
4x-xx-xx (32) First Song - (AFRS).wav
4x-xx-xx (33) First Song - Who's Sorry Now
(AFRS).wav

Red Foley Show

xx-xx-xx Chattanooga Shoe Shine Boy(Audition).wav

xx-xx-xx (81) First Tune - Giles County, Pulaski Post Office.mp3

Remember

xx-xx-xx (177) First Song - You Stepped Out Of A Dream.wav

xx-xx-xx (178) First Song - Harbor Lights.wav

Renfro Valley Gatherin'

55-05-15 First Tune - Tell Mother I'll Be There.wav

56-04-01 First Tune - On Jordan's Stormy Banks.wav

57-03-10 First Song - Let The Lower Lights Be Burning.wav

57-06-23 First Song - There Shall Be Showers Of Blessing.wav

57-09-08 First Tune - I'm Bound For The Promised Land.mp3

58-02-09 First Tune - Kneel At The Cross.mp3

59-04-12 First Tune - Bringing In The Sheaves.wav

60-01-31 First Tune - Count Your Blessings.wav

60-05-29 First Tune - Farther Along.wav

61-07-09 First Tune - Shall We Gather At The River.wav

64-01-19 First Tune - Heavenly Sunlight.wav

64-04-05 First Tune - The Rock That Is Higher Than I.wav

64-06-07 First Tune - Let A Little Sunshine In.wav

64-07-05 First Tune - Never Alone.wav

64-07-19 First Tune - Lily Of The Valley.wav

64-10-18 First Tune - Beulah Land.wav

Rogues Gallery

1945-10-18 Blondes Prefer Gentlemen.mp3

1946-01-17 Suspicious Will.mp3

1946-06-23 Star of Savoy.mp3

1946-06-30 Lady with a Gun.mp3

Romance

52-06-02 Monte Carlo.wav

52-06-09 Madame 44.wav

52-06-16 Murder Island.wav

52-06-23 The Glass Wall.wav

53-01-08 False Holiday.wav

xx-xx-xx Vigil for Chris.wav

Rudy Vallee Show, The

44-11-09 First Song - Oh Give Me Something to Remember You By..wav

Sammy Kaye

44-11-26 First Song - Making Believe.wav

Serenade Strings

xx-x-xx (44) First Song - I'll Follow My Secret Heart.wav

Shadow

38-03-06 Bride of Death.mp3

Shadow

38-03-20 White Legion.mp3

38-07-31 Revenge on the Shadow.mp3

38-08-14 The Hospital Murders.mp3

38-08-21 The Caverns of Death.mp3

39-01-01 The Man Who Murdered Time (rebroadcast 1939-08-20).mp3

39-01-29 Prelude to Terror.mp3

39-03-19 Can the Dead Talk.mp3

39-11-19 The Shadow Returns.mp3

39-11-26 The Sandhog Murders.mp3

39-12-24 The Stockings Were Hung.mp3

40-01-19 The Shadow Challenged.mp3

40-09-29 Death in a Minor Key.mp3

46-03-17 Etched with Acid.mp3

46-12-15 Murders on the Main Stem.mp3

47-06-01 Spider Boy.mp3

47-11-23 Comic Strip Killer.mp3

Shady Valley Gang

42-02-03 First Song -.wav

Sigmund Romberg

First Song - Student Prince.wav

Skinner's Romancers

31-xx-xx (2) First Tune - My Bluebird's Back Again.wav

31-xx-xx (3) First Tune - You Got To Bend Down Sister.wav

Smiths Of Hollywood

xx-xx-xx.wav

So You Think Its New

xx-xx-xx Egyptian inventor who came up with unbreakable glass (Audition).wav

Spotlight Bands

xx-xx-xx (754) First Song - It Don't Mean a Thing If It Ain't Got That Swing.wav

xx-xx-xx (755) First Song - Back in Your Own Back Yard.wav

Stoopnagle And Budd

35-03-15.wav

Sunkist Musical Cocktail

31-03-11 Guest - Anne Harding.wav

T-Man

50-07-01 Show Business is No Business.mp3

xx-xx-xx Case of Marty's Bride.mp3

Take It Easy Time

4x-xx-xx First Song - Echoes From The Hills.wav

4x-xx-xx First Song - When Payday Rolls Around.wav

Tandy Mackenzie

xx-xx-xx (01) Popular Hawaiian music.wav

The Enchantment of Music

64-04-10 (495) AFRTS.wav

64-04-17 (500) AFRTS.wav

64-04-24 (505) AFRTS.wav

64-05-01 (510) AFRTS.wav

64-05-08 (515) AFRTS.wav

64-05-15 (520) AFRTS.wav

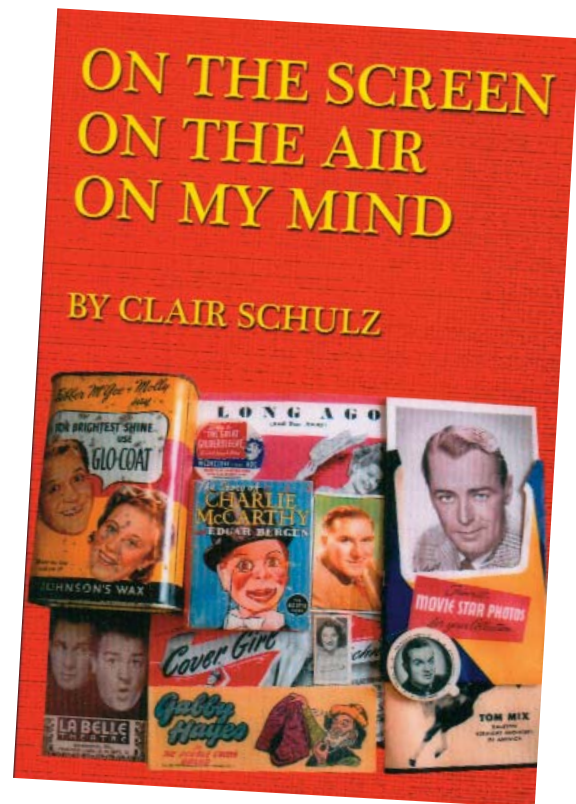
64-05-22 (525) AFRTS.wav

64-05-29 (530) AFRTS.wav

64-06-05 (535) AFRTS.wav

64-06-12 (540) AFRTS.wav

64-06-19 (545) AFRTS.wav



Featuring 35 profiles of Hollywood stars and 18 articles on old-time radio shows and illustrated with over 140 images from the author's personal collection of sheet music, photographs, magazines, premiums, posters, and other show business memorabilia, this nostalgic omnibus belongs on the bookshelves of everyone who fondly remembers the golden age of radio, TV, and motion pictures.

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May be different from the ones pictured.

64-06-26 (550) AFRTS.wav
64-07-03 (555) AFRTS.wav
64-07-10 (560) AFRTS.wav
64-07-31 (575) AFRTS.wav
64-08-07 (580) AFRTS.wav
64-08-14 (585) AFRTS.wav
64-08-21 (590) AFRTS.wav

The New Adventures Of Nero Wolfe

50-11-07 (01) Stamped For Murder.mp3
50-11-17 (05) The Case Of The Careless Killer.mp3
50-11-24 (06) The Case Of The Beautiful Archer.mp3
50-12-01 (07) The Case Of The Brave Rabbit.mp3
50-12-08 (08) The Case Of The Impolite Corpse.mp3
50-12-15 (09) The Girl Who Cried Wolfe.mp3
51-01-05 (12) The Case Of The Deadly Sell-Out.mp3
51-01-12 (13) The Case Of The Killer Cards.mp3
51-01-19 (14) The Case Of The Calculated Risk.mp3
51-01-26 (15) The Case Of The Phantom Fingers.mp3
51-02-02 (16) The Case Of The Vanishing Shells.mp3
51-02-16 (17) The Case Of The Party For Death.mp3
51-02-23 (18) The Case Of The Malvoent Medic.mp3
51-03-02 (19) The Case Of The Hasty Will.mp3
51-03-09 (20) The Case Of The Disappearing Diamonds.mp3
51-03-16 (21) The Case Of The Midnight Ride.mp3
51-03-23 (22) The Case Of The Final Page.mp3
51-04-06 (23) The Case Of The Tell-Tale Ribbon.mp3

51-04-06 (24) A Slight Case Of Perjury.mp3
51-12-29 (11) The Case Of The Bashful Body.mp3

The Search

xx-xx-xx (03) A man who learns about the human factor.wav
xx-xx-xx (04) A policeman who learns a lesson.wav
xx-xx-xx (05) A couple on the verge of going through divorce.wav
xx-xx-xx (07) A student accused of cheating in a class.wav
xx-xx-xx (08) A man who is bored with his work.wav
xx-xx-xx (09) A young college girl wants to get married.wav
xx-xx-xx (10) A couple learn how to show love and understanding.wav
xx-xx-xx (11) A son who feels his father is too old.wav
xx-xx-xx (13) An attorney encounters a decision point.wav
xx-xx-xx (14) A drama about coal miners.wav
xx-xx-xx (15) A man overcomes a great tragedy.wav
xx-xx-xx (16) A story about a diplomat in a far off land.wav
xx-xx-xx (17) A Man Who Is Running Away From Life.wav
xx-xx-xx (18) A group of teenagers are caught smoking marijuana.wav
xx-xx-xx (19) A couple learn how to show love and understanding (Repeat).wav
xx-xx-xx (20) A couple moves to a small town.wav

This Is Jazz

60-01-29 (05) Guest - Dizzy Gillespie.wav
60-02-19 (08) Guest - Austin High Gang.wav
60-02-26 (09) Guest - Duke Ellington Orchestra.wav
60-04-08 (15) Guest - Coleman Hawkins.wav

60-05-06 (19) Guest - Louis Armstrong.wav

Town & Country Time

xx-xx-xx (13) First Tune - Tattletale Tears.wav

xx-xx-xx (14) First Tune - Bumming Around.wav

xx-xx-xx (47) First Tune - Blue As A
Heartache.wav

xx-xx-xx (48) First Tune - My Front Door Is
Open.wav

xx-xx-xx (51) First Tune - No-One Will Ever
Know.wav

xx-xx-xx (52) First Tune - Let Me Love You Just
A Little.wav

xx-xx-xx (57) First Tune - Just Married.wav

xx-xx-xx (58) First Tune - Baby, That's What I Do
For You.wav

xx-xx-xx (59) First Tune - Let Me Love You Just
A Little.wav

xx-xx-xx (60) First Tune - Bimbo.wav

xx-xx-xx (61) First Tune - Papaya Mama.wav

xx-xx-xx (62) First Tune - Kinfolks In
Carolina.wav

xx-xx-xx (67) First Tune - Even Though.wav

xx-xx-xx (68) First Tune - Just Married.wav

xx-xx-xx (73) First Tune - A Place For Girls
Like You.wav

xx-xx-xx (74) First Tune - Texas In My Soul.wav

xx-xx-xx (75) First Tune - In The Chapel In The
Moonlight.wav

xx-xx-xx (76) First Tune - Bayou Baby.wav

xx-xx-xx (77) First Tune - Honky Tonk Girl.wav

xx-xx-xx (78) First Tune - Kentucky Means
Paradise.wav

xx-xx-xx (79) First Tune - You Made Me Fall In
Love With You.mp3

xx-xx-xx (80) First Tune - Rudolph The Red
Nosed Raindeer.mp3

xx-xx-xx (85) First Tune - A Place For Girls Like
You.mp3

xx-xx-xx (86) First Tune - In The Chapel,
In The Moonlight.mp3

Ways Of Mankind

xx-xx-xx (01) A Word in Your Ear.wav

xx-xx-xx (03) Soliloquy in the Desert- A Study in
Education.wav

xx-xx-xx (04) When Greek Meets Greek - A
Study in Values.wav

xx-xx-xx (05) A Study in Ethics.wav

xx-xx-xx (12) But I Know What I Like - A Study in
the Arts.wav

Whats Doin Ladies

47-10-30 Best Sellers.wav

Witch's Tale, The

1934 Syndication Promo.mp3

31-07-02 The Bronze Venus.mp3

31-08-03 Frankenstein.mp3

31-10-05 The Boa Goddess.mp3

32-02-01 The Flying Dutchman.mp3

32-05-16 Rats in a Trap.mp3

32-09-26 Hairy Monster.mp3

32-10-17 Haunted Crossroads.mp3

32-11-14 The Gypsy's Hand.mp3

33-01-02 The Spirits of the Lake.mp3

33-03-06 The Graveyard Mansion.mp3

33-05-22 The Statue of Thor.mp3

34-01-08 The Devil's Doctor.mp3

34-09-07 The Puzzle.mp3

34-11-08 The Physician of the Dead.mp3

35-06-13 The Devil Mask.mp3

35-08-27 The Knife of Sacrifice.mp3

37-01-22 The Suicide.mp3

37-10-19 Four Fingers and a Thumb.mp3

37-12-07 (307) Power Of Lucifer.wav

38-03-29 The Wedding Gift.mp3

38-05-02 The Devil's Number.mp3

World In Music

xx-xx-xx (9) Music Of Argentina.wav

Yank Swing Session

xx-xx-xx (74) First Song - Rocket Ship
to Mars.wav

On the Screen On the Air On My Mind

A Review By Doug Hopkinson

If you like old movies, old time radio shows and the actors, writers and producers associated with them, then you can't help but to like Clair Schulz's newest effort, *On the Screen, On the Air, On My Mind*. Spread out across 587 pages one will find facts, figures, anecdotes, descriptions and pictures that provide the reader with many hours of entertaining and nostalgic delight. Although the author states that the intention is to provide just enough information on various shows and celebrities to entice the reader into doing a bit of research on their own, this reviewer found that an abundance of information is contained between the covers that would sate the casual curiosity. The book itself is broken into 11 main categories, each containing several chapters related to the category. The categories include Entertainers, Funnymen, Ladies, Frightmeisters, Reliables, Movies, Radio Shows, Collectibles, Stories, Added Attractions, and Short Subjects. The author covers not only the obvious A-list shows and actors but does a great job defining some lesser B-list personalities. The reader is easily drawn into each chapter with strong, interesting and descriptive writing as well as pictures. Good pictures are an essential ingredient to a book of this nature and there are just the right amount of them in this one.

The book is not a tedious read as each chapter is short and stands independently of the others. The book is constructed in this manner because it is really an omnibus of all the articles Clair Schulz has written over the years for various magazines and periodicals, most notably

Nostalgia Digest and *RadioGram*.

There are only two negative things to be said about this book. First is, that with a bit more effort put forth by the author and/or publisher, this omnibus could have been reformed into a true book through editing and reorganizing. The unavoidable problem with this particular collection of articles is that there are instances of duplication of information and observations on several celebrities and the reader finds himself reading the same things in different parts of the book. The only other negative (if it can be considered as such) is the author's superior vocabulary. Of course this should be the reader's problem and not that of the author. (This reviewer easily skipped over words he's never seen and any containing 7 or more letters.) As earlier mentioned, the author's stated intent was to encourage further research on the subjects of the book but some readers may find themselves looking in a dictionary rather than old newspapers and magazines.

Overall this book rates an A minus on this reviewer's report card. It is a most entertaining and informative book with an excellent index for researchers.



Jack, Mary, and Eddie Anderson. One of the many photos in the book.