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Gildersleeve Settles a Monumental Problem

NBC's Great Gildersleeve (played by Harold Peary), with the doubtful aid of Leroy (Walter Tetley) weathers a crisis created especially for Radio Mirror. (1946)

For more adventures, tune in Wednesdays, 8:30 P.M. EST.

The warm late-September night was an insidious, tempting invitation to sit on the front porch, rocking gently and considering the way of the universe, but Gildersleeve nobly ignored all such pleasant distractions. He bent over the desk in the living room, pen in hand, sheets of paper spread before him, frowning darkly. Leroy, his nephew, who was seated on the other side of the room near the radio, kept one anxious eye on Gildersleeve, the other on the clock. In a scant ten minutes it would be time for Zeke Muldoon, Gang Smasher, his favorite radio program, and if Unc hadn't finished by then he

would miss it. He had already tried to turn on the radio once, only to be asked sternly how he thought his uncle was going to concentrate with all that racket going on?

Leroy wished fervently that someone—anyone—other than J. Throckmorton Gildersleeve had been asked to deliver the principal address at the annual Founders' Day banquet. For a week now Unc had worn a portentous air of abstraction, broken at times by periods when he would murmur soundlessly to himself, purse his lips, shake his head, and go off into another gloomy silence. And Leroy noticed that the

All of a sudden it was up to Gildy to settle the big war memorial fight—and he didn't see how he could do it without losing every friend he had.

paper on the desk was as clean as it had been last night and the night before. So far, Unc hadn't written a word of his speech. Gildersleeve cleared his throat. "Leroy," he inquired, "did you learn anything in school about the fellow that first settled this town -what's-his-name- Homer Quink?"

"Sure," Leroy said. "Lots."

"Well, what sort of a man was he? I mean, did he ever make any speeches?"

"Nope. Had a farm and ran a blacksmith shop." Gildersleeve sighed and said testily he'd known that much himself. Somehow, Homer Quink didn't seem to be an inspiring peg upon which to hang a Founders' Day address. The truth was that Gildy, seldom at a loss for words, was suffering from stage-fright. When the committee had first asked him to deliver the speech he had been overcome with pride. But the importance of the occasion made every idea that entered his head sound trifling. Rising to his feet, resplendent in his dinner jacket, to speak to the assembled nobility of the town, he felt he needed a subject so thrilling, so meaningful, that it would bring them all cheering to their feet at the end of his talk. What such a subject would be, he hadn't the foggiest notion.

He passed a weary hand over his brow and Leroy, noting the gesture, said shrewdly, "Don't you think you ought to knock off for tonight, Unc? You can't work when you're tired."

"Perhaps you're right, my boy," Gildersleeve agreed, and began to put his unsullied white paper away. Leroy reached out eagerly for the radio switch, and at that moment there was a knock on the front door, accompanied by a familiar voice calling, "Gildy? Are you in?"

"Aw!" Leroy muttered, as his uncle stood up and went into the hall, crying, "Right here, Judge. Come in, come in!" Judge Horace Hooker was a nice old guy, Leroy thought sadly, but he always stuck around talking for hours, and he would consent to sit on the porch only on the hottest summer nights. For the hundredth time, Leroy vowed to have a radio of his own, up in his room, where he could listen without distraction.

Judge Hooker came in and lowered his thin frame into the most comfortable chair in the room.

"Well, Gildy," he said, "how's the speech coming?" Gildy drummed his fingers against his knees. "Well" he said. "To tell the truth, Judge, I don't seem to be able to get a start on



Judge Hooker (Earle Ross) was no help !



Shirley Mitchell, Louise Erickson, Harold Perry

it. Been so busy, with one thing and another—"It occurred to me," the Judge said, "this town ought to erect itself a memorial to the boys who fought in the war. Been a whole year now since hostilities ceased, and we haven't done anything about it. A good granite monument in the square would look mighty nice—don't you agree with me, Gildy?"

"I certainly do!" Gildy nodded his head solemnly.

"So I thought, when's a better time to start the ball rolling than at the Founders' Day banquet? Folks'll be in a generous mood, all full up with civic pride, and they'll all be there in one place, so we could decide on the kind of monument we wanted, and appoint a committee to get prices." The Judge leaned back. "How's that for an idea?"

Gildy struck one hand into the palm of the other. "By golly, Judge," he exulted, "it's perfect! That's one speech I can really get my heart and soul into. Why, you're right—it's a shame and a

disgrace that nothing's been done yet to honor those boys who fought to save our homes!" "Exactly," the Judge agreed. "And you better make a note of that phrase to use in your speech, Gildy—it's a good one. Now, look—once people decide to put up a memorial, they're going to start arguing about what it should be, and we don't want that to happen. So I think in your speech you ought to stress the need for a nice, dignified monument in the Square."

Before Judge Hooker departed, he had produced a pencil and drawn a sketch of the kind of monument he had in mind—a granite column, very plain, with an inscription around the base.

The following day, however, Gildy found that not everyone in town was in such perfect agreement. Dropping into Floyd Munson's barber shop for a shave, Gildy was startled to hear Floyd observe:

"Commissioner, you're an important man in this town. How about doin' something about this war memorial deal some of the folks're cookin' up?"

Gildy stiffened in the friendly barber's chair. "War memorial deal?"

"Mean you haven't heard about it?" Floyd applied lather with expert swoops of his brush. "Well, there's a movement on foot to collect money for one. That's a good thing; I'm all in favor of it. But some parties—I ain't sayin' who, just certain parties around town—want to knock together some kind of a stone monument and stick it up in the Square. Now, I'm asking you, Commissioner—what good's a hunk of stone? Who's goin' to get any fun out of it?"

"Why—I don't know, Floyd," he said. "But it'd be pretty."

"Pretty!" Floyd snorted. "Might be and might not. Point is, we don't need any monument, and what we do need in this town is a park, with tennis courts and swings for the kids and maybe

a swimmin' pool. Way it is now, there's nothin' for young folks to do but go to the movies or sit around some bar or drug store drinkin'. You ought to know that, Commissioner, with a niece and nephew of your own."

"Um—yes, of course." Now that he thought of it, Gildy did remember that Margie and Leroy had often complained over the lack of tennis courts and such. "Cost a good deal of money," he said cautiously.

"Sure it would, and that's what's eating Judge Hoo—I mean, the parties that want just a plain old monument. They got wind o' the way people were talkin' up a memorial, and they begun advocatin' a monument right away, figurin' it was the cheapest and least likely to raise taxes. But what good's a thing if you can't use it?" Floyd sounded aggrieved; in fact, Gildersleeve had seldom heard him speak so vehemently on any subject. He squinted at Floyd's razor, being wielded in wide, angry sweeps, and decided that this was no time to irritate him further.

"Well," he said carefully, "I'm certainly glad to get your point of view, Floyd, and I'll look into the matter ... Better give me a massage, too."

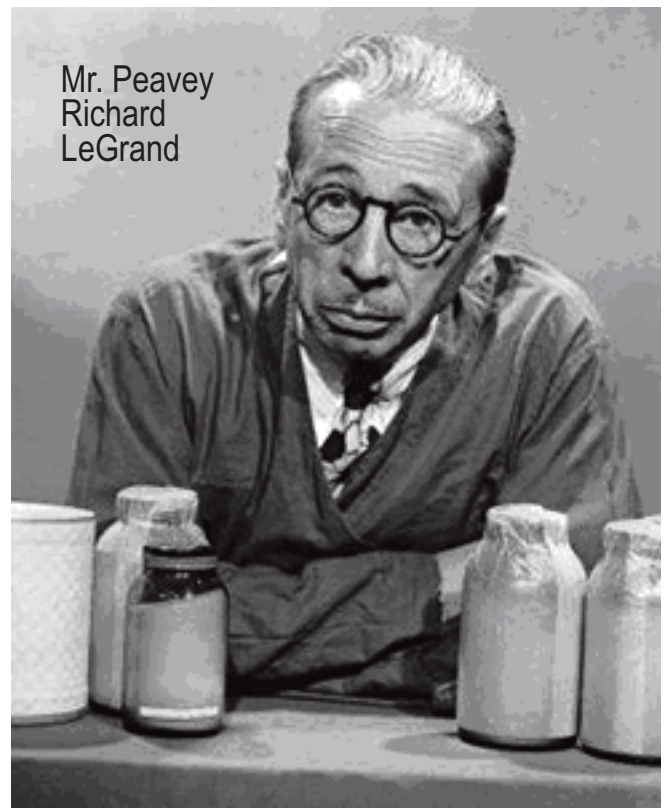
Judge Hooker dropped in again that night, and Gildy cautiously brought up the matter of a recreation park. He'd heard, he said, that some people favored a park instead of a monument. The Judge bristled. "And where," he asked, "did you hear all this?"

"Well ... several places," Gildy exaggerated.

"Any place in particular?" The Judge assumed his courtroom manner.

"Floyd Munson mentioned it," Gildy admitted, and the Judge snorted.

"Thought so! He's been going around telling everyone he knows the town needs a recreation park. I'm surprised you were taken in by it, Throckmorton. Didn't you remember that Floyd's



Mr. Peavey
Richard
LeGrand

cousin Neeley Herkimer owns the bottling works?"

"Ah? That so?" asked Gildersleeve, wading knee-deep in confusion. "I mean, yes of course I know it, but what's it got to do with Floyd thinking a recreation park would be good?"

"People get mighty thirsty playing tennis and swimming, don't they?" the Judge inquired. "Ever see a swimming pool or public tennis court that didn't have a soft-drink stand close to it?"

"Oh," Gildersleeve said. "Oh, I see. But just the same—" He struggled with the rights and wrongs of the situation. "I mean, just because one man is interested in getting a park for a selfish reason—that doesn't mean the town oughtn't to have a park, does it? I mean, a park would still be a good thing for the youngsters."

"Out of the question," Judge Hooker said firmly. "And you ought to know it as well as I do. A park'd cost thousands of dollars—town would have to float a bond issue—and there's the cost of maintenance-gardeners, caretakers, water,

lawn-mowing machines ... Tax rate'd go up by leaps and bounds. Property—owners'd go broke paying the bills, non-property—owners'd get all the benefits and it wouldn't cost 'em a cent. Out of the question."

Judge Hooker, Gildy saw, disapproved of a park just as strongly as Floyd Munson approved of one.

The question was, whose side was he, Throckmorton Gildersleeve, on?

It kept him from sleeping that night, and in the morning he was irritable to Margie and Leroy, and even to Birdie, pearl among cooks and housekeepers. Afterwards he was sorry, gave Margie and Leroy each a dollar, and apologized humbly to a weeping Birdie.

After a troubled day, he went next door and called upon Mrs. Leila Ransome. She was the most soothing person he knew. Her pink-and-white complexion, her soft voice that reeked of magnolias and moonlight, were like balm to his soul. But tonight she failed.

"Leila," he complained, taking long sips at the tall glass of lemonade she made for him, "I need your advice."

Leila fluttered her eyelashes. "Now Throckmorton," she said, "what possible advice could poor little me give to you? Why, I declare, sometimes it seems that you know everything!"

"Well, I don't know the answer to this one. You know, I'm supposed to give the address at the Founders' Day banquet Saturday night ... "

"Yes, I do know, and I'm so terribly proud of you!"

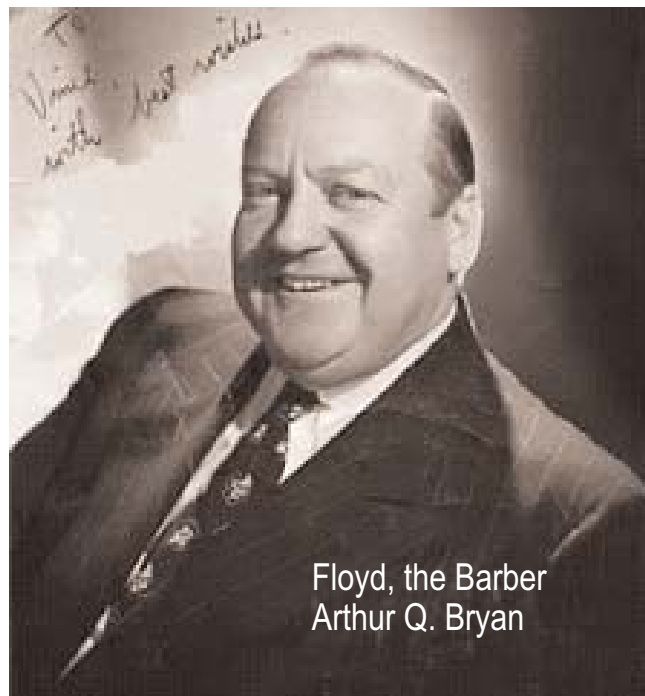
Automatically, Gildersleeve sat straighter in his chair. "Oh, well-" he said modestly. "Anyway, I thought I'd talk it over with you." He told her about Judge Hooker's visit, about Floyd Munson's advocacy of a recreation park. "The worst of it is," he finished, "I can see ways they're both

right."

Leila had been gazing off into the middle distance. Now, very gravely, she shook her head.

"No, Throckmorton," she said. "They are not both right. Neither is right. What this town needs far, far more than either a monument or a park is a lovely model theater. Why, I remember when I first came here from down south, how disappointed I was to find that there was no auditorium—except the one at the high school, of course, and it doesn't count, it's so bare and ugly, and the stage is so small." She leaned forward, impulsively putting her small hand on his arm. "Why, Throckmorton, just think! Think of what a wonderful thing a little theater would be here! A place where we could all get together and put on beautiful plays."

Her words conjured up a charming picture in Gildersleeve's mind. He saw her on the stage—as Juliet, perhaps, while he was Romeo. Lights, applause, the smell of grease-paint ... and Leila in his arms. Nearly every play had some kissing, didn't it?



Floyd, the Barber
Arthur Q. Bryan

Reluctantly, he came back to reality. "I don't know, Leila," he fretted. "Another idea for the memorial—that makes three. And I don't expect either the Judge and his crowd or the Munson bunch would go for it."

"Well, you must do as you think best," Leila remarked a trifle stiffly. "I wouldn't dream of interfering. Because of course I realize I'm only a woman, and a comparative newcomer in town ..."

Gildersleeve had finished his lemonade, and he was hoping she would offer him another. But she didn't, and after a while he went back home, uneasily aware that Leila was not pleased.

It was still early, and he decided to walk down to the drug store and talk his problem over with Mr. Peavey, its proprietor. Peavey was a level-headed sort of person, and he always looked at both sides of a question.

Peavey gave the matter careful consideration. Nodding in time to Gildersleeve's words, he caressed his chin with his hand and listened.

"... and Judge Hooker thinks a monument would be just the thing," Gildersleeve said.

"Excellent. Very appropriate and tasteful," said Mr. Peavey.

"But Floyd Munson and some others want a park with tennis courts and playground equipment ..."

"Fine thing for the town. Youngsters need someplace to play. Keeps 'em healthy."

"And Leila Ransome suggests that a model theater where we could have local talent shows and musical recitals would be better than either a park or a monument."

"Charming woman, Mrs. Ransome. Always felt we needed a theater for home-town plays around here. Fine idea, just fine." Peavey sounded really enthusiastic.

"Then you'd say that a theater was the best



Birdie, Lillian Randolph

bet?" Gildy asked, and Peavey drew back from the counter where he had been leaning.

"Well now, I wouldn't say that, exactly," he replied. "Not the best—no. Some folks mightn't want to see shows—might like to play tennis better."

"You'd favor the park?"

"No-o-o," Peavey said on a rising inflection. "Not necessarily. Some folks don't play tennis, you know, or go swimming. Might be they'd just like to look at a monument. Takes all kinds to make a world, like the fellow said." Gildersleeve drew a deep breath. "Look-suppose I were to ask you which you'd favor, personally—just you, yourself—what would you say?"

Peavey thought it over. After a silence he shook his head. "Don't believe I can answer that question, Mr. Gildersleeve. Too many angles to it, and besides this store keeps me so busy I never get a chance to see shows or play tennis anyway, and if there was a monument on the Square I couldn't see it from here. Whatever the rest of you people decide'll be all right

with me-but thanks for asking, just the same."

"A fat lot of good asking you did me!" muttered Gildersleeve wrathfully, and banged out of the store.

The day had one more tribulation for him. When he returned home he found Margie in the living room, looking severe.

"Unkie," she demanded, "where in the world have you been? You've had a visitor."

"I have?" Gildersleeve sat down wearily. "Who?"

"Mrs. Pettibone. She waited until after nine o'clock, but you didn't show up, so she's going to see you in your office. Somehow she heard that you were going to talk about the new war memorial at the banquet Saturday night, and she thinks you ought to recommend a new public library. The one we have is a disgrace, she says—and Unkie, she's absolutely right. Have you ever been in there? They haven't got a novel newer than *The Sheik*, and—"

Gildersleeve clutched his head in both hands. "Don't you start, Margie," he begged. "I warn you, I can't stand any more. Monuments,

parks, theaters, and now a library! By this time tomorrow somebody will be pestering me to say we ought to build a stadium!"

"Now you're cookin' with gas, Uncl A football stadium—that's what we really need!"

Gildersleeve whirled. Unheard, Leroy had come in and was standing in the archway between living room and hall. Uttering the cry of a wounded banshee, Gildersleeve brushed past his nephew and sought the peace of his own room upstairs.

At five-thirty on Saturday afternoon, Gildersleeve had not yet written his speech. Worse still, he had no idea what he was going to say. Mrs. Pettibone had, as promised, called on him at his office, and had presented the case for a new library in full detail. Floyd Munson had returned to the subject of the park when Gildy went in to get a shave, and had been so eloquent that for the past two days Gildy had been forced to shave himself. Judge Hooker had drawn up and brought around to exhibit another sketch of a monument. Leila Ransome,



Richard Le Grand as Mr. Peavey, Earle Ross as Judge Hooker, Walter Tetley as Leroy, Willard Waterman as Gildersleeve, Marylee Robb as Marjorie, Lillian Randolph as Birdie, John Hiestand as Announcer, Robert Armbruster, Music

apparently knowing that her theater had no partisans except herself, was indulging in a fit of ladylike sulks.

A wild notion crossed his head as he started to change from business clothes into his dinner-jacket. He could send word to the banquet hall that he was sick! Nobody would expect a sick man to appear—particularly tonight, when it looked as if it might rain. And actually, he didn't feel too good. He was pretty sure he had a fever.

He was standing, indecisive, in the middle of the bedroom when the doorbell rang and Birdie called up the stairs, "Mistah Gil'sleeve! Miss Eve Goodwin's here—say she goin' to the banquet an' wondered if you-all wanted to walk long with her."

Gildersleeve jumped. Eve Goodwin—cool, crisp Eve, the best teacher the high school had ever had, and an expert at telling when pupils were really ill and when they weren't. If he sent down word that he was sick she'd be up here—and know perfectly well the minute she set eyes on him that he was healthy as a mule.



"I'm just dressing," he called down. "Ask Miss Goodwin if she'll wait." There was no escape now. Gloomily, he put on his clothes. He surveyed himself in the mirror, getting no satisfaction from a reflection which ordinarily he would have thought distinguished. Neither did he get any pleasure from the sight of Eve smiling up at him as he came downstairs.

"What are you going to talk about?" she asked as they walked down the street. "The new war memorial?"

"Guess so," Gildy grunted. "But I don't know what to say." For a moment he had an impulse to confide in Eve and ask for her advice, but he put it aside. "Whatever you say," Eve said calmly, "I'm sure it will be very interesting."

The dining room of Summerfield House was crowded with the most prominent citizens of town, all in their best clothes and raising a polite buzz of conversation. Judge Hooker, in an antiquated set of tails, bustled up to them, crying, "Ah, Gildy! We've been waiting for you. And Miss Goodwin! Do those kids at school know how lucky they are to get a chance to look at you every day?" He winked and prodded Gildy with a jovial elbow. It looked as though Judge Hooker believed the monument was in the bag.

The banquet began. Fruit cocktails. Fried chicken with mashed potatoes and green peas. Waldorf salad. Apple pie a la mode and coffee. "You're very quiet tonight, Throckmorton," Eve said beside him. "Are you thinking about your speech?"

"Yump," he said.

Judge Hooker was toastmaster. He introduced Gwendolyn Quink, descendant of the founder, who played a cornet solo, and Mrs. Pettibone, who sang "By the Waters of Minnetonka" and looked meaningfully at Gildy before she sat down. Then, with a flourish, he

introduced "a man everyone here knows and loves for his warm heart, ready laugh, and keen judgment—Water Commissioner J. Throckmorton Gildersleeve!"

There was applause.

Gildy stood up. A funny story he'd heard the day before came into his head, and he told it. Everyone laughed, so he told another. This was greeted with more laughter, but during it he caught Judge Hooker's eye, and the Judge frowned and gave his head a tiny shake, as if to signal that this was no time for too much levity. "But to turn to more serious matters," Gildy said hastily, and stopped.

They were all waiting.

"I want to talk to you tonight about an important—uh—thing," he said. "Many good people of our town, following in the immortal footsteps of the founder, Homer Quink, whose every thought was for the good of the community he—er—fahered, have come to me in the last few days urging a memorial for the brave boys who left us to fight in the war. It was suggested that I take this opportunity to—ah—start the ball rolling, so to speak ... "

He heard his voice going on and on and on, stringing one word out after another. Somebody coughed, and somebody else followed suit, and Judge Hooker stared at him glumly.

"... so let's all get together and contribute to a fund for a beautiful war memorial," he said desperately, "something that will be a lasting inspiration to ourselves and our children. It can be a stone monument, as some of you have suggested—or a park—or a theater or a new library building—I don't think it matters much what we finally decide to build, as long as we build something fine and permanent."

A rustle ran around the hall, and people could be seen to sit straighter in their chairs, ready to jump to their feet and begin talking as soon as Gildy had sat down. They'd be at each other's throats in another five minutes, he thought, and it would be all his fault.

He felt a gentle tug on his coat-tail, on the side where Eve was sitting. "Throckmorton!" Her whisper was low.

Under cover of taking a drink of water, he bent down toward her.

"I've been wondering," Eve whispered—"has

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anybody thought to ask the war veterans what they'd like to have for a memorial?"

"Huh?" said Gildy. His jaw dropped. "Why—no ! And—" A glad light came into his eyes. "Of course!" he said.

It was the real J. Throckmorton Gildersleeve who straightened up then and faced his audience—a man unafraid, sure of himself, a noble crusader. "It doesn't matter what we decide on for our war memorial," he said loudly. "Just one thing does matter. It's got to be something that is approved of by the boys it's supposed to honor. There's no sense in the rest of us, who stayed safe at home throughout the war, making up our minds what we want. Who cares what we want? It's not a memorial to us—it's a memorial to every man who left this town and served in the Army or Navy, the Coast Guard or Marines—those that came back and those that "never will come back. And by golly, we've got no right to be even thinking about how we'll spend the fund until we've consulted them. Now, what I think we ought to do is ask the different veterans' groups in this community to appoint a joint committee to sound out sentiment among their members, and report back in a couple of weeks. Meanwhile, the rest of us will start raising the fund. And just to get things started, I hereby pledge a contribution of one hundred dollars to the War Memorial Fund!"

Even Judge Hooker, Mrs. Pettibone, and Floyd Munson—all looking a bit abashed—joined in the storm of applause that burst out and rose to a roar as Gildy sat down.

An hour later, Gildy and Eve walked home together. The stars were out, and there was a faint smell of wood-smoke in the air. It was a perfect night, a peaceful time in which to remember the congratulations, the pledges rolling in, the spirit of goodwill which had brought the Founders' Day banquet to a beneficent close.

Gildy took Eve's hand and tucked it through



his arm. "I was so proud of you, Throckmorton," Eve murmured. "The way you handled the situation—the tact and finesse you showed— No one else in town could have done it so well. I just know the fund is going to be immense—and best of all, there will be no hard feelings over the way it is spent. There can't be, after tonight."

Gildy sighed. At the moment, he felt humble. Maybe tomorrow he would begin to believe that consulting the veterans had been all his own idea, but tonight he knew better.

"Eve," he said with heartfelt gratitude, "all I know is that next time I get myself into a spot like that, I'm going to make sure beforehand you're around to get me out." ■

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Written by Jay Hickerson January, 2015
Editor of Hello Again

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OTR Breakfast Origins

by Jack French © 2015

In the 1940s, along with every other kid I knew, I ate a breakfast food that we were told to eat by the announcers on the radio programs we all listened to virtually daily. Jackson Beck, on *The Adventures of Superman*, urged me to eat Kellogg's Pep so I did. Don Gordon, with the *Tom Mix Ralston Straight-Shooters* program, told me to eat Hot Ralston in the winter and Shredded Ralston the rest of the year and I complied. I even ate Nabisco Shredded Wheat because Straight Arrow's announcer, Frank Bingman, said it was good for me, although it looked, and tasted, like a small bale of hay.

Up to first grade, I consumed Cream O'Wheat because the announcer (and the cast) on *Let's Pretend* encouraged me to do. Later, on *The Lone Ranger*, Fred Foy alternated pitching Kix and Cheerios, just as the announcer on *Challenge of the Yukon* equally praised Quaker Puffed Wheat and Puffed Rice. And I devoured them all.

Obviously, I wasn't eating seven or eight different kinds of cereal for every breakfast-meal.... just the one that was most important in any given week. This was usually keyed to a radio premium (a badge, a code book, a whistle, etc.) which the show was promoting. Most of the time, obtaining them meant a few coins and a box top. But not always; the *Lone Ranger* once gave away sunglasses inside the boxes of Kix and Cheerios, *Superman* put comic book pins inside packages of Pep, and *Straight Arrow* did the same with his "Injun-Uity" cards for Nabisco. Occasionally even the cereal box itself was the impetus to buy it. Trading cards, tiny buildings to assemble, masks, etc. were embossed on the back of the box, just waiting for a hungry youngster to empty it. The cereal makers had come a long way from where



they started.

From Colonial days and up to the Civil War, kids ate for breakfast just what all the adults ate: eggs, fried potatoes, bacon, hominy grits, ham, and/or pancakes. Cereal makers did not exist then. But within a ten year span, beginning about 1860, nearly a dozen firms sprang up, marketing breakfast food in boxes or jars for sale in retail stores. Two of the more successful, Quaker Oats and Kellogg's, were among that dozen and they would eventually become cereal juggernauts, principally through radio advertising. Their biggest rivals, Post Cereals, Ralston-Purina, and Nabisco would debut on the scene three decades later, respectively in 1891, 1898 and 1894.

Quaker Oats was the invention of Ferdinand Schumacher, a German immigrant in Ohio,



who built his own water-wheel mill to grind oats and other grains. About 1860 he began grinding oats for “boiled oatmeal” and by the end of the Civil War, was selling one pound glass jars of milled oats in Ohio and Pennsylvania. Later, Schumacher took in two partners, Henry Crowell and Robert Stuart, who greatly increased both production and sales of that cereal.

By 1877 Crowell’s idea to use a Quaker man as the symbol of their breakfast food was registered with the U.S. Copyright Office, thus becoming the first cereal trademark in American history. By the turn of the century, the Quaker Oats Company was primarily selling Puffed Rice and Puffed Wheat (although the latter was originally called “Wheat Berries”). About 1900, the cereal company turned over the advertising to the Lord & Thomas Agency, who soon created the slogan, “Shot From Guns”.

Probably most of us who listened to the adventures of *Sgt. Preston of the Yukon*, assumed that “shot from guns” was a recent innovation, but it dates back to the 1904 St. Louis World’s Fair. Quaker Oats actually brought in eight Spanish-American War cannons to the fair grounds and loaded the barrels with dry rice grains. They sealed the cannons and put flames under them for 40 minutes. When they unplugged the cannons, out sprayed streams of

puffed rice. (Obviously this method was not used in their factory in producing the cereal.) Both Puffed Rice and Puffed Wheat became Quaker’s best sellers, far ahead of Quaker Oats, which in the early 1900s, still took about an hour of cooking on the stove before it could be eaten.

It would be up to Dr. John H. Kellogg of the Battle Creek Sanitarium in Michigan to come up with a dry flaked cereal. That health spa was run by the Seventh Day Adventists and dieting restrictions were rigid. In 1878 Kellogg invented the first boxed flake cereal by adding wheat to oatmeal, baking it until it was toasted, and then breaking it up into flakes, waiting for milk. Later he changed the recipe to mostly corn so he called the result “Corn Flakes.”

Unfortunately, the product was too successful since by 1911 it became one of the first trademarks to “go generic.” A high court ruling that year declared that corn flakes had become so common (nearly 100 manufacturers were producing a cereal with that name) that any one could legally use the term, as long as it was in lower case. But of course, Kellogg’s Corn Flakes continued to dominate that niche of the breakfast market.

Post Cereals also came about indirectly from that same sanitarium in Battle Creek. Charles W. Post, a Texas real estate developer, entered the



spa in a wheel chair in 1891 with serious digestive problems. After nine months there, Post accepted the teachings of the Christian Scientists: always think you are healthy and eat in moderation. Post was finally cured of his digestive malady, bought a large home in Battle Creek, and later turned it into an inn.

Spurning coffee, Post invented a substitute by roasting wheat kernels, bran, and molasses, creating a “food-drink” which, of course, he named after himself, “Postum.” It would go on to become very popular in an era when “decaf” coffee had not yet been invented. With the success of Postum, he turned next to dry cereals by inventing “Grape-Nuts” in 1897 and it was on the market the following year. To create this “scientific health food” (Post would never admit it was a breakfast cereal) he baked whole wheat, barley flour, and yeast into loaves, which he then chopped up and baked again, grinding up the result for a final product.

Post claimed that the repeated baking process reduced the starches to dextrose, or “grape sugar”, and that the resultant flavor had become nut-like. Four decades later Grape Nuts Flakes would be sponsoring radio’s *Hop Harrigan*, *the Ace of the Airways*. In the meantime, Post in 1906 would create his own version of corn flakes.

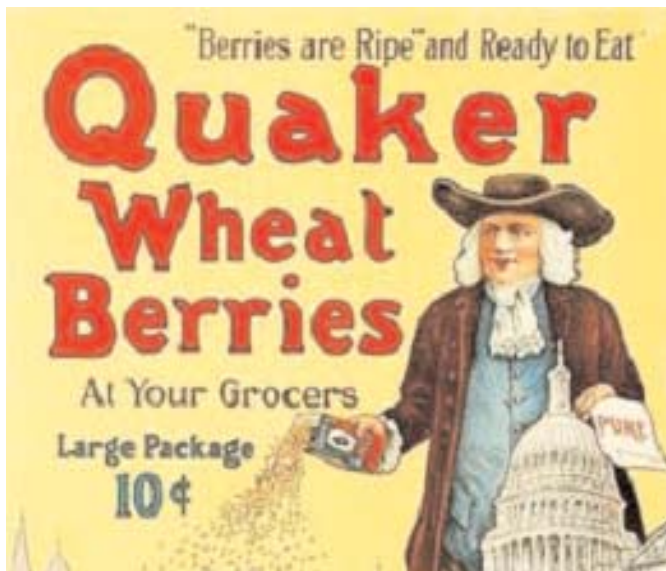
At first he called his breakfast flakes “Elijah’s



Manna”, which enraged ministers and many others in the religious community, so in 1908 he changed the name to “Post Toasties” which much later became “Post Corn Toasties” ...before going back to the original title in the 1940s when it was the sponsor of the kids Saturday morning show, *The House of Mystery*. Alas, C.W. Post was not around to oversee his commercials on either radio series. Using his hunting rifle, he committed suicide in 1914 at the age of 59 when his digestive problems returned and no doctor could relieve the pain.

Shredded Wheat was invented by Henry Perky of Denver, CO, who in 1892 took his idea of “boiled wheat” to William Ford in Watertown, NY. There they developed a machine to make a baked biscuit to market as a breakfast food. They were successful in this endeavor and formed the Cereal Machine Company, operating first in Massachusetts and later in a larger plant in Niagra Falls, NY in 1908. Eventually they had factories in Ontario, Oakland, and even England. In 1928 the company was bought out by the National Biscuit Company which later shortened its





name to Nabisco, but the headquarters remained in Niagra Falls. Nabisco Shredded Wheat was one of the last cereals to begin sponsoring a kids' radio show with *Straight Arrow* (1948-1951).

Ralston-Purina, headquartered in St. Louis, was founded in 1894 by the Danforth family. It sold primarily food for live stock and pets during its first four years. In 1898 It came out with a cereal in a box that had to be cooked and was simply called Ralston (later termed "Regular

Regular" or "Hot Ralston"). Its advertising was managed by the Gardner Agency of St. Louis who originated the idea of a radio western about *Tom Mix*. The program began in 1933 and would run for seventeen years, boosting the sale of Ralston cereals and offering hundreds of different OTR premiums until it ended in 1950.

There were many other cereals that sponsored kids' radio shows, including *Jack Armstrong* (Wheaties), *Wild Bill Hickok* (Rice Krispies), *Roy Rogers* (Quaker and Post cereals), to mention a few more. For most of the Golden Age of Radio, the cereal companies and juvenile radio programs were intertwined in a close relationship of mutual benefit.



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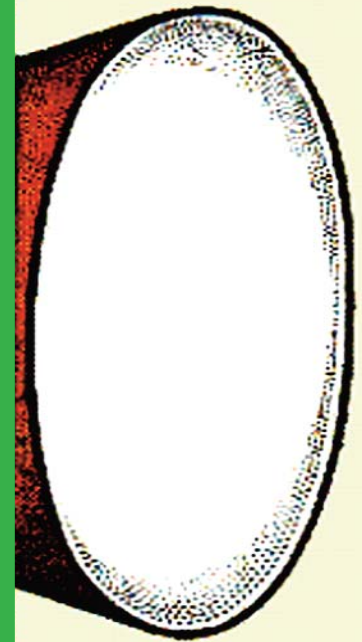
UNITED STATES EARLY RADIO HISTORY

A Wireless Message



PART 2 Broadcasting After World War One (1918-1921)

by Thomas H. White



Although still unfocused, scattered broadcasting activities, taking advantage of the improvements in vacuum-tube equipment, expanded when the radio industry returned to civilian control.

POST-WAR EXPERIMENTATION AND DEVELOPMENT

Broadcasting experimentation, in most cases using vacuum-tube transmitters, accelerated beginning in 1919, especially after the end of the wartime civilian radio restrictions. In late 1918, A. A. Campbell Swinton, in an address to the Royal Society of Arts in London, suggested that radio was poised to develop in its "proper field" of "communication of intelligence broadcast over the earth", as reported in *New Possibilities in Radio Service* from the December 28, 1918 issue of *Electrical Review*. Swinton's talk dealt mainly with the idea of transmitting news accounts to tickers located in businesses and pri-

vate homes. (In *Device to Supplant News Tickers*, from the February, 1920 *Radio Amateur News*, Guglielmo Marconi wrote about plans to change ticker connections from fixed telegraph lines to the flexibility of radio transmissions, which would make possible mobile tickers located in automobiles.) However, Swinton also envisioned the possibility, in the near future, "of a public speaker, say in London, in New York or anywhere, addressing by word of mouth and articulate wireless telephony an audience of thousands scattered, may be, over half the globe." Meanwhile, responding to the existence of a niche consumer market, a short notice appeared in the October, 1919 issue of *QST* announcing the availability of a *Jeweler's Time Receiving Set*, sold by the Chicago Radio Laboratory, which was "ideal for the jeweler to whom receipt of time signals is a matter of business and who

cannot spare the time to learn the operation of a more complicated set". A 1921 catalog from the William B. Duck Company noted that "All the progressive jewelers are taking advantage of the time being sent out daily by a great number of Government Naval Radio Stations" and offered a Type RS-100 Jewelers Time Receiver, manufactured by the DeForest Radio Telephone and Telegraph Company, which, when combined with a loud-speaker, promised to be an "exceptional commercial value to the jeweler since the time signals may be heard all over his store, and should produce an excellent advertisement for his business".

PIONEERING NEWS AND ENTERTAINMENT BROADCASTS

The pioneer broadcast which appears to have had the most international impact was Nelli Melba's June 15, 1920 concert transmitted from the Marconi station at Chelmsford, England, which was reviewed in Radio Concerts by Hugo Gernsback for the September, 1920 issue of Radio News, Melba Entertains Europe by Wireless Telephone in the July 10, 1920 Telephony, A "Wireless" Concert, in the June 18, 1920 issue of The Electrician and The Voice Around the World, from the October, 1920 The Mentor, by A. A. Hopkins. One observer however was less than impressed, as A. P. Herbert grouched that "I cannot get enthusiastic about this Wireless Singing" in Modern Nuisances, from the August 7, 1920 Living Age.

Numerous broadcasting experiments were also taking place throughout the United States, although at the time most had only a local impact. The independent nature of these efforts later led to conflicting claims about primacy, still being sorted out. But, separately, for a variety of reasons, the possibilities of broadcasting were starting to be developed in earnest after the April



15, 1919 lifting of the wartime ban on public reception of radio signals. A few of these pioneering stations, in 1919 and 1920, included:

- A station located at the Glenn L. Martin aviation plant in Cleveland, Ohio, under the oversight of F. S. McCullough, which transmitted a concert on April 17, 1919, and was also reported planning weekly broadcasts, according to the August, 1919 Electrical Experimenter: Caruso Concerts to Amateurs by Wireless 'Phone.
- In early 1919, the U.S.S. George Washington was outfitted with a vacuum-tube transmitter for a transatlantic voyage, in order to test long-range radiotelephony, and during these tests the experimenters found time to broadcast occasional concerts, as the August, 1919 issue of Popular Mechanics reported in Wireless Music



Entertains Men on Ships at Sea. One of the ship's passengers was U.S. president Woodrow Wilson, and it was announced in Wilson's Voice Today to Carry 300 Miles, from the July 4, 1919 Los Angeles Times, that the president's Independence Day speech would be broadcast from aboard ship. However, as noted in Radiophone Transmitter on the U.S.S. George Washington, by John H. Payne, from the October, 1920 issue of General Electric Review, the president's speech actually went unheard, because he stood too far from the microphone. Still, the ship's transmissions were widely heard -- the January, 1920 QST carried a report, This Looks Like Record Reception, that James B. Corum had heard the George Washington July 4th transmission in Derring, North Dakota, although the loss of the broadcast's featured speaker meant that the programming consisted of such things as the

ship's members singing popular tunes. Theodore Gaty, noting the remarkable range of the Independence Day broadcast, contacted General Electric radio engineer Ernst Alexanderson and reported in Re Mr. Corum's Letter in January QST, from the April, 1920 QST, that what Corum heard in North Dakota did not come directly from the on-board transmitter, but was actually a relay of the broadcast by the high-powered alternator-transmitter at New Brunswick, New Jersey station, NFF. (Not all of NFF's entertainment offerings were relays, however, as in April, 1919 the station had transmitted live music via telephone line from the New Brunswick Opera House and the Hotel Klein).

- In Grand Opera By Wireless in the September, 1919 Radio Amateur News, Hugo Gernsback reported that a test transmission of a live opera had taken place recently in Chicago (although the participating Opera House and radio firm are not identified), and speculated about ways to broadcast audio entertainment, and also synchronize live singing with filmed performances shown at movie theaters nationwide.

- Another Navy effort, a radio concert transmitted from the destroyer Blakely, located at Albany, New York, was reported in Navy Man Gives Albany Concert By Radiophone from the November, 1919 issue of Radio Amateur News.

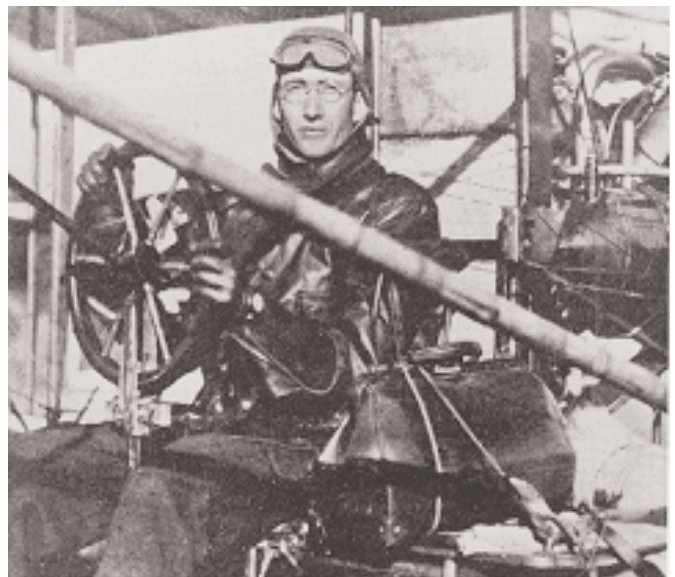
- A demonstration station set up by the Army Signal Corps, which on October 13, 1919 transmitted phonograph selections to an electrical show held at the Chicago, Illinois Coliseum, also heard as far away as Ludington, Michigan, and Milwaukee, Wisconsin, according to Wireless Phone Carries Airs to Show in the October 14, 1919 Chicago Tribune and Opera by Radio is Novelty of Electric Exposition from the January, 1920 Popular Mechanics.

- WWV, set up as an experimental station in

1919 by the Bureau of Standards in Washington, District of Columbia. An Almost Unlimited Field For Radio Telephony, which appeared in the February, 1920 Radio Amateur News, enthusiastically reviewed a test broadcast by WWV, noting that recent advances meant radio was poised to make "Edward Bellamy's dream come true", for soon it would be possible to transmit entertainment directly to homes nationwide. The May, 1920 issue of the same magazine reported on the continuing tests in Washington Radio Amateurs Hear Radio Concert, while Music Wherever You Go, which appeared in the August, 1920 Radio News, reviewed the Bureau's "Portaphone", a portable radio receiver designed to allow people to "keep in touch with the news, weather reports, radiophone conversations, radiophone music, and any other information transmitted by radio". And a report in the October, 1920 Scientific American Monthly, Radio Music, noted that the Bureau's Radio Laboratory was now broadcasting Friday-night concerts, and "the possibilities of such concerts are great and extremely interesting".

- 2XG, Lee DeForest's experimental "High-bridge station", which returned to the New York City airwaves after being shut down during the war. On November 18, 1919, the station broadcast on-the-scene reports from the Wesleyan-New York University football game, as reported in Foot Ball Score--Via Wireless Telephone by Morris Press in the December, 1919 Radio Amateur News. A report in the January, 1921 QST noted that the company was now offering a nightly news service broadcast.

- 8XK, beginning in late 1919, licenced to Westinghouse engineer Frank Conrad, near Pittsburgh, Pennsylvania. An early report on this experimental station, Phonograph's Music Heard on Radiophones, ran in the December 26, 1919



Glenn L. Martin aviation plant in Cleveland, OH

New York Times.

- DeForest Company engineer Robert F. Gowen's experimental station in Ossining, New York, 2XX, which beginning in late 1919 made test voice and music transmissions, reported by Gowen in Some Long Distance Radio Telephone Tests from the April, 1920 Electrical Experimenter, and by Marlin Moore Taylor's Long-Distance Radio Talk With Small Power, from the April, 1920 Telephone Engineer. These tests were followed by more comprehensive entertainment programs, including one featuring Broadway's Duncan Sisters, reviewed in "Radio Vaudeville" Heard Miles Away from the May, 1921 Science and Invention.

- 1DF, an amateur station operated by A. H. Wood, Jr., of Winchester, Massachusetts, which was reported by the February, 1920 QST to be transmitting concerts on weekday nights and Sunday afternoons.

- A station at McCook Field conducting point-to-point communication and broadcasting tests, according to William T. Prather's report, Radio Telephone at Dayton, Ohio, in the May, 1920 Radio Amateur News.

- 8XB, beginning in early 1920, an experimental station operated by the Precision Equipment Company in Cincinnati, Ohio: 8XB First Station to Radiocast, by Lt. H. F. Breckel, Radio Digest, October 4, 1924.

- A cluster of stations in the San Francisco Bay area, an early example of which was reported in American Legion Couples Dance to Music by Radio from the March, 1920 Radio Amateur News. The most prominent, however, was Lee DeForest's experimental station 6XC, the "California Theater station", beginning in April, 1920. Wireless Telephone Demonstration in San Francisco, an early report on 6XC's activities, appeared in the August 21, 1920 issue of Telephony, while Talking to a Nation by Wireless, from the September 1, 1920 Journal of Electricity, reviewed a broadcast by 6XC of a talk by American Radio Relay League president Hiram Percy Maxim, who predicted that someday radio broadcasts would have audiences in the millions. Radio Telephone Development in the West, an overview of early regional radio activity by Harry Lubcke, comes from the February, 1922 issue of Radio News.

- A concert broadcast that sent Music 400 Miles by Radio, as the April, 1920 Electrical Ex-



Woodrow Wilson

perimeter reported that L. W. Elias, officer in charge of the Chicago, Illinois U. S. Radio Station, transmitted a musical program for the entertainment of convalescent soldiers at Fort Sheridan, which was in turn retransmitted by the government station in Detroit, Michigan.

- On Memorial day, May 30, 1920, the Navy transmitted the proceedings live from the field of an Army-Navy baseball game at Annapolis, Maryland, which were then relayed world-wide by high-powered radiotelegraph stations, as Radio Reports Army-Navy Game to World, from the August, 1920 Popular Mechanics.

- 9BW, Charles A. Stanley's amateur station in Wichita, Kansas, which in mid-1920 featured Sunday night sermons by Dr. Clayton B. Wells, reviewed in Enter--The Radio Preacher, Radio News, November, 1920.

- 8MT, an amateur station operated by Robert M. Sincock in Uniontown, Pennsylvania. A one-line notice in the June, 1920 QST reported that the station was being used to "broadcast information on entries, schedules, etc., for the races to be held at the Uniontown Speedway".

- A concert performance by the Georgia Tech band in Atlanta, Georgia, transmitted by radio through the efforts of Sergeant Thomas Brass, as reviewed in the July, 1920 issue of Telephone Engineer.

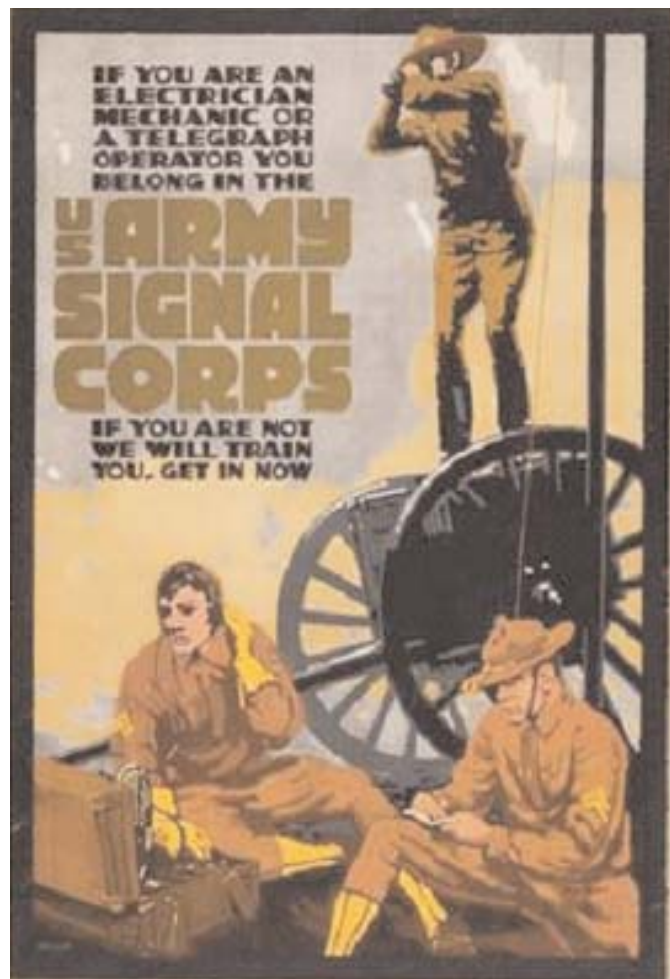
- May L. Smith in Manchester, New Hampshire, who in mid-1920 was featured as the first prize amateur station winner in the August, 1920 Radio News: Radio Station of Miss May L. Smith.

- 2AB, the amateur station of Morton W. Sterns in New York City, which Concerts de 2AB in the August, 1920 QST noted was broadcasting regular Friday evening and Sunday morning concerts.

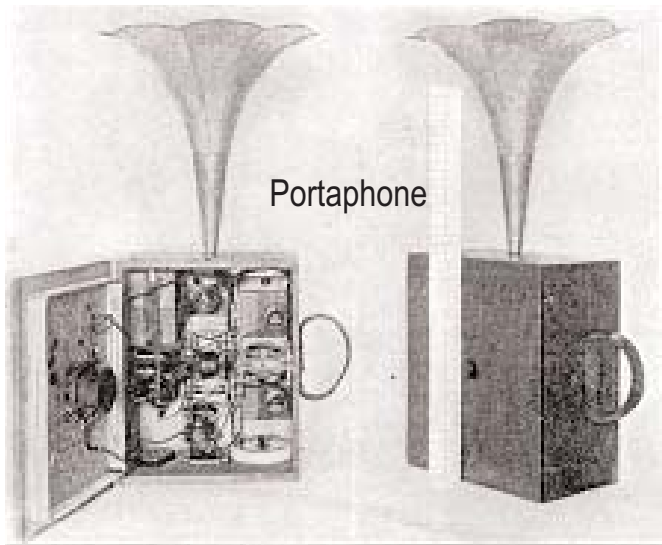
- 2XJ, AT&T's experimental station in Deal

Beach, New Jersey, whose weekly Tuesday night concerts, consisting of "selections by famous artists, band music, humorous pieces and lectures" were reported by Bright Outlook for Amateur Radio, in the October, 1920 Radio News, along with the prediction that "the next five years will see many radical changes". This station also inspired a whimsical innovation by W. Harold Warren, reviewed in The Radiophone on Roller Chairs, Radio News, August, 1920.

- Prior to World War One, Lee DeForest had talked about setting up a "wireless newspaper", but never figured out a way to charge subscribers. After the war a DeForest associate, Clarence "C. S." Thompson, formed the Radio News & Music, Inc. in order to lease DeForest transmitters to interested newspapers, with the "franchise open only to one newspaper in each city". Advertisements promoting the new company began running in the March 18, 1920 edition of Printers' Ink, asking questions such as "Is Your Paper to be One of the Pioneers distributing News and Music by Wireless?" Their first -- and apparently only -- customer was the Detroit News, which leased a low-power transmitter and initially operated under a standard amateur licence using the callsign 8MK. The station began its broadcast career with primary election results on August 31, 1920, reported in News Bulletins by Wireless Latest Newspaper Feat from the December, 1920 Popular Mechanics. This station later became WBL and then WWJ, and two years after the Radio & Music advertisement, the News ran its own Printers' Ink advertisement in the May 23, 1922 issue, proclaiming its status, at least among newspapers, as The Pioneer in Radio. The station's early history is recounted in an extract from the 1922 WWJ--The Detroit News (extract), by the Radio Staff of the Detroit News.



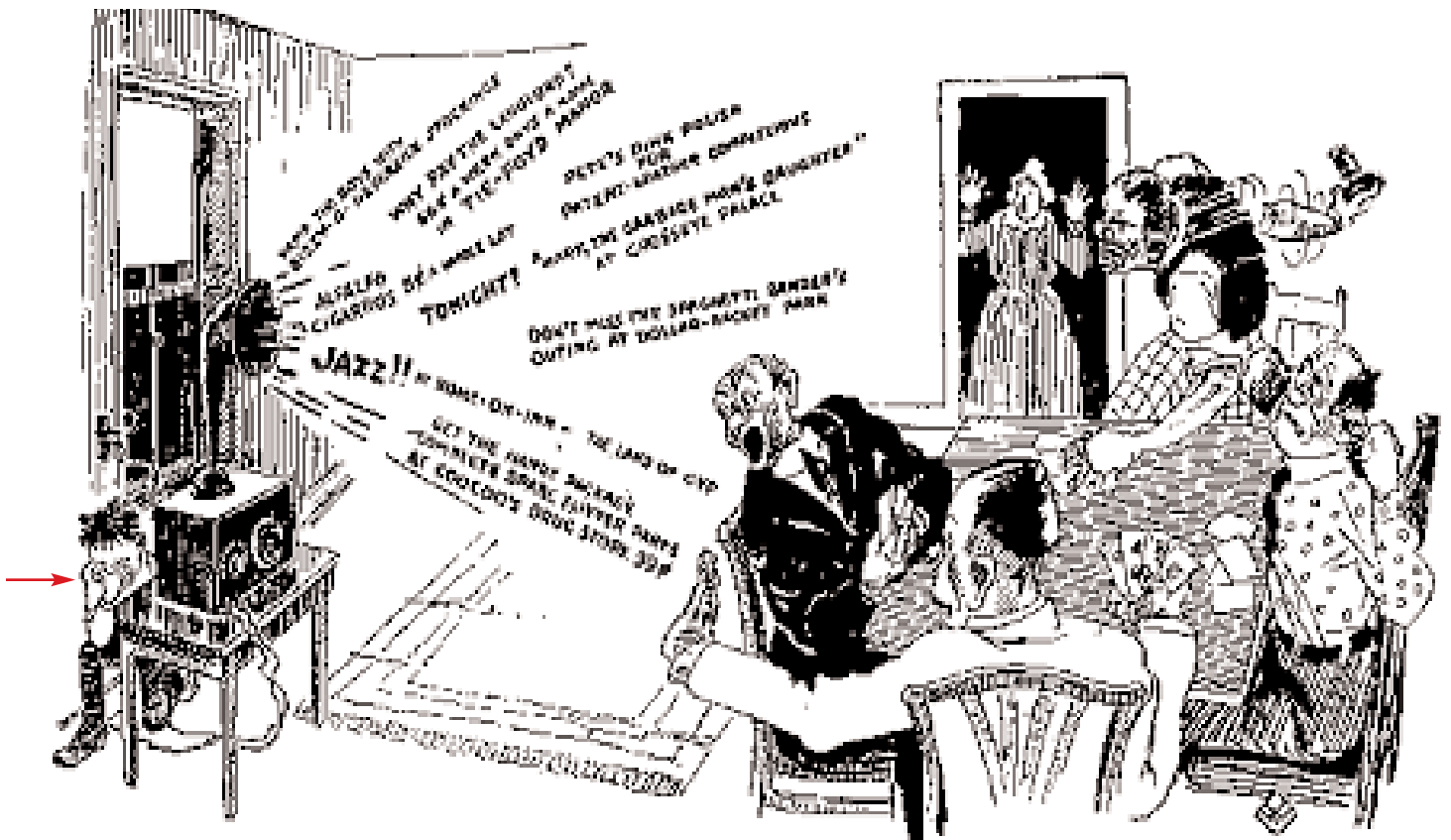
- Plans by the Michigan Agricultural College in East Lansing, Michigan for "a regular wireless telephone service, through which weather reports, crop reports, extracts from lectures on agricultural topics, etc., will be disseminated", reported in Michigan College Plans Wireless Telephones for Farms from the August 14, 1920 Telephony.
- 9BY, an amateur station licenced to the Young & McCombs Company in Rock Island, Illinois, which the September, 1920 QST reported was planning Thursday evening concerts, to begin around September 1st.
- 2ADD, an amateur station licenced to the Union College Electrical Laboratory in Schenectady, New York, which began weekly Thursday night concerts in October, 1920, according to

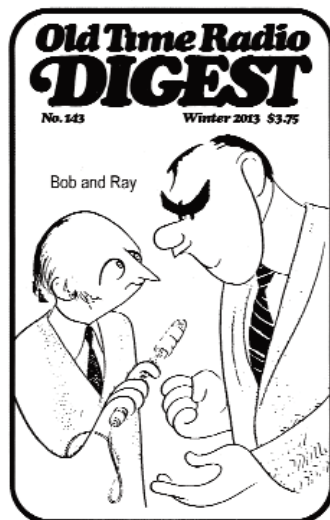
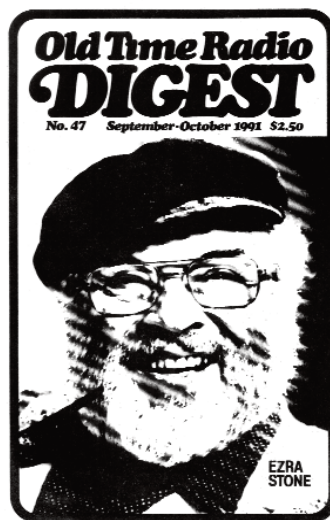
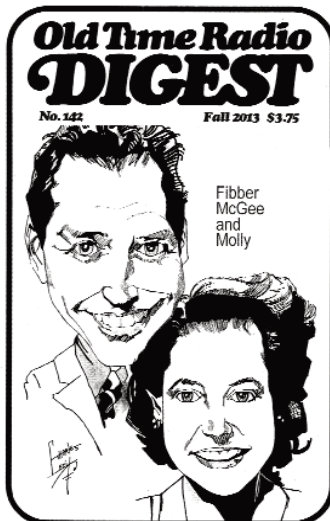
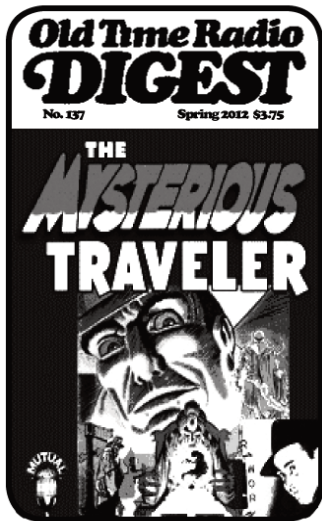


Jetson O. Bentley in Radiophone Concerts, from the December, 1920 QST.

In the June 8, 1919 issue of the San Francisco Chronicle, Francis A. Collins' When the President at the Phone May Speak to All the People foresaw the imminent expansion of radio broadcasting into a nationwide service, review-

ing the "astonishing advance of wireless by which a single voice may actually be heard in every corner of the country", as recent radio advances were poised to "work a revolution comparable to that of the railroad and the telegraph". In the June, 1920, Electrical Experimenter, "Newsophone" to Supplant Newspapers reported on a proposed news service by recorded telephone messages, and also predicted that readers could expect to soon see "radio distribution of news by central news agencies in the larger cities, to thousands of radio stations in all parts of the world", which would mean that "any one can simply 'listen in' on their pocket wireless set". And the San Diego Sun noted Nellie Melba's Chelmsford concert and Dr. Clayton B. Wells' weekly sermons, as reprinted in the Current Radio News section of the September, 1920 Pacific Radio News, and wondered -- "Why can't all the world listen ■





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The Results are in: Nostalgia is not Mainstream

by Martin Grams, Jr.

For years I have been having a debate with a few small-minded individuals who continue to think that old movies, old-time radio and cowboy westerns are as popular today as the latest motion-picture blockbusters. "I don't understand how the youth of today doesn't know who *Archie Andrews* or *The Lone Ranger* is!" was one such expression. My opinion is rooted deep in concrete. There is a difference between mainstream and a niche market. And today's youth displays a lack of concern for history. Anything created more than ten years ago is "old." Especially when referring to something pop culture.

Avoiding an anonymity of the other side of the computer screen, uncertain who would be tampering with the results of an online poll, I went to the trouble of distributing a questionnaire to the local community college, the local mall where today's youth hangs out, and at a Comic Con in Baltimore, Maryland. I asked 19 simple questions. I asked for their age -- not their names. I told them there was no such thing as a bad answer and that they were not going to be judged. When there was more than one of them, I asked them not to consult with each other. I asked them to be honest and leave the answer blank if they did not know. But it was okay to take a guess if they think they know the answer.

A total of 409 people under the

age of 25 took a moment to fill out my poll, get a free piece of candy for their time, and what follows are the results of that poll. I think you'll find the results quite interesting.

Ages..... Number of People

12	3
13	13
14	12
15	10
16	11
17	9
18	23
19	59
20	48
21	67
22	58
23	48
24	45

3 people forgot to put their age on the paper.

1. Do you know who John Wayne is?



13 people said "a cowboy."
11 people said "an actor."
The rest did not know who he was.

2. Can you name a movie John Wayne starred in?

One person said "Stagecoach"
One person said "The Quiet Man"
One person said "The Man Who Shot Liberty Valance"
Two people said "True Grit"
One person said "Citizen Kane" (he wasn't in the movie)
One person said "Gunfight at the O.K. Corral" (he wasn't in any such movie)
The rest did could not name a movie.

3. Who is Batman?



405 out of 406 got this answer correct.

The lone holdout forgot to answer this question and left it blank.

4. Have you ever read a Batman comic book?

Thirty people said "yes."

5. Do you read Batman comic books on a regular basis?
Only two people said "yes."

6. Who is Jack Benny?



Two people said a comedian.
One person said a concert violinist.
One person said a movie actor.
One person said a cartoon character.
One person said a singer.
One person said a Christmas shopper.
One person said "my grandmother told me about him but I forget."
No one else answered this question.

7. Who is James Dean?



305 people said an actor.
Two people said a chain smoker (one of them suggested Dean did smoking ads.)
Four people said a rebel.
Two people said a Rebel Without a Cause.

Four people said a hot rod race driver.

One person said someone their mother dated.

No one else had an answer.

8. Who is The Lone Ranger?



279 people were polled before the recent movie was promoted for theatrical release.

Two people said a cowboy actor.
Two people said a TV cowboy.
One person said a hero in a comic book.

274 people did not know.

127 people were polled after the movie was released in theaters. Answers provided below.

25 people said a cowboy.
36 people said Johnny Depp.
4 people said a Western comic book hero.
1 person said a movie.
1 person said a Texas Ranger.
2 people gave a lengthy de-

scription that pretty much says they definitely know who he is.
58 people did not know.

9. Who is Buster Keaton?



Two people said "screen comedian."

Two people said "silent actor."

One person said "an actor."

No one else provided an answer.

10. Who is Bob Hope?



Three people said he did a Christmas Special on TV.
Two people said he performed for servicemen overseas.
Two people said a comedian.
No one else provided an answer.

11. Name a silent movie.

Three people said "Metropolis."
Two people said Laurel and Hardy.
One person gave us two titles: It's a Wonderful Life and Miracle on 34th Street.
One person said a Shirley Temple movie.
No one else provided an answer.

12. Who is Archie Andrews?



Two people said a comic book.
No one else provided an answer.

13. Name three TV programs filmed in black and white.

Some people provided more than one answer. All answers are listed below.
21 people said The Twilight Zone
14 people said I Love Lucy
13 people said Andy Griffith Show
Three people said Pokemon (I checked, there apparently was a black and white episode)
Two people said The Outer Limits
One person said Betty Boop
One person said Howdy Doody
One person said the Betty White Show
No one else provided an answer

14. Who is Iron Man?



406 out of 406 got this answer correct.

15. Have you ever read an Iron Man comic book?

21 people said "yes."

16. Do you read Iron Man comic books on a regular basis?

Only one person said "yes."

17. Who is Betty Boop?



Sixteen people said a cartoon character.

Fourteen people said a comic.
Three people said a black and white character.

One person said a female cartoon character.

No one else provided an answer.

18. Who is Bettie Page?



Eleven people said a stripper.
Two people said a pin-up girl.
One person said her mother's maiden name.
No one else provided an answer.

19. What is the Inner Sanctum?



One person said a porn film.
No one else provided an answer.

20. How many Star Wars films have you seen?

375 of them said "six" or "all six."
Ten of them said "all of them."
Five of them said three.
Four of them said four.
Four of them said all six "many times."
Four of them went so far as to name the titles of all six movies.
One of them said "only the first one."

One of them said "only a few minutes of one of them."

21. Have you ever played Angry Birds?

54 people said yes.
Two people said "once."
Rest of them said "no" or provided no answer.

22. Who is Humphrey Bogart?

Six people said an actor.
One person said a Hollywood actor.
One person said a singer.
One person said a detective.
No one else provided an answer.

Conclusion?

The youth today knows who the comic book characters are, no doubt as a result of the popularity of the motion-pictures and mass marketing. But do they read the comic books? It appears that the majority know about Batman, Green Lantern, Superman, Spider-Man and other characters originates from the movies they watch -- not so much from the comic books. But at least they know they are comic book heroes.

Old-time movies and actors who helped define silver screen immortality may fade into obscurity with each passing generation. Old movies are available with ease of access courtesy of DVD and multiple television stations. But who can expose those to a generation what prefers iPads, Angry Birds and Star Wars?

Now we all know if this poll was submitted to an older fan base -- people over the age of 55 -- the results would be much more different. But I wanted to gauge the results from today's youth. The difference between mainstream and niche is clarified simply: A niche market is defined as geared to a specific type of audience, with products focused on a specific genre or product. So the next time someone tells me that they cannot comprehend how kids today don't know who The Lone Ranger or Buster Keaton is... I am going to point them to this poll.



“He listens to the radio a lot!”

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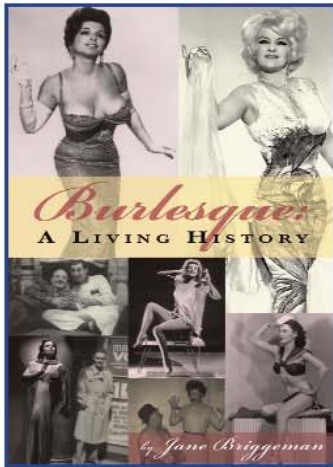


WCKY—WBNS—WHAS
9:30 EWT—8:30 CWT
and other C.B.S. stations
Presented by Texaco Dealers

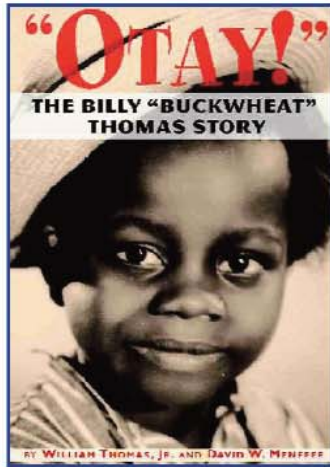
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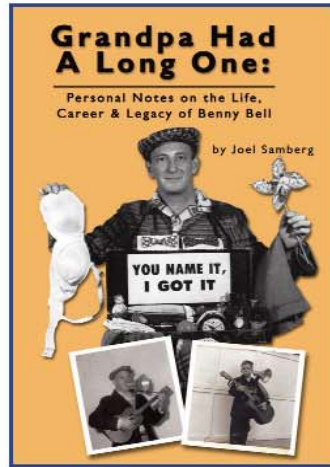
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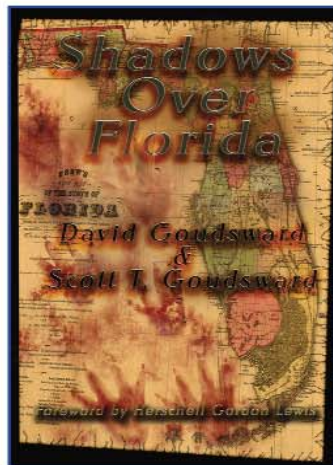
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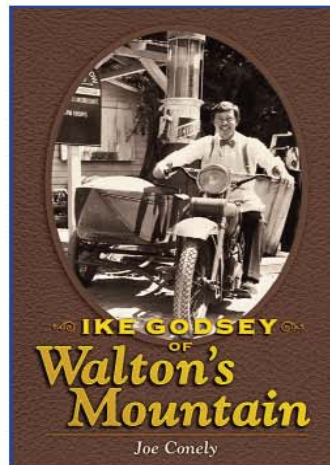
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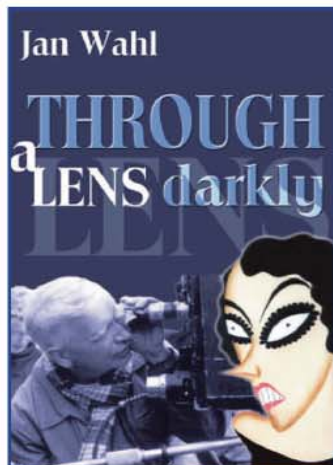
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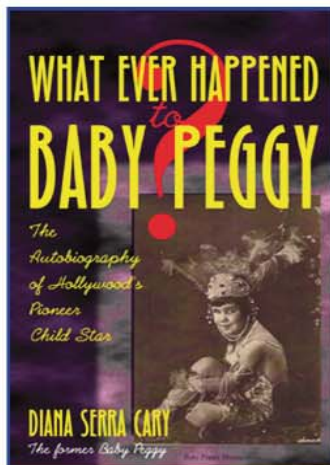
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OTRR ACQUIRES NEW EPISODES AND UPGRADED SOUND ENCODES FOR SEPT AND OCT.

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 months of July and August. 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
& for transcription disks tony_senior@yahoo.com

Chuck Schaden Interviews

05-13-90 Gale Gordon (by telephone) on WBBM Radio Classics 71 min.mp3
05-17-91 Jack Brown at Studio City California 33 min.mp3
06-22-07 Gloria McMillan at REPS Convention 31 min.mp3
08-05-76 Greg Garrison at Greg Garrison Productions in Burbank CA 44 min.mp3
08-28-75 Ezra Stone Hollywood CA 34 min.mp3
100472 Fahey Flynn ABC TV Studios Chicago IL 15 min.mp3
08-11-76 Florence Halop Van Nuys CA 23 min.mp3
03-22-84 Fran Allison Van Nuys CA 25 min.mp3
02-18-75 Frank Nelson Hollywood CA 28 min.mp3
10-04-70 Frank and Eileen Kruse Brown Bear Restaurant 17 min.mp3
08-10-82 Frankie Masters and Phylli Miles TWTD Studios Morton.mp3
10-21-70 Freddy Martin Willowbrook Ballroom Chicago IL 14 min.mp3
090281 George Balzer Van Nuys CA 106 min.mp3

09-02-81 Ginger Rogers x Ambassador East Hotel Chicago IL 32 min.mp3
10-23-99 Hal Kanter FOTR Convention Newark NJ 78 min.mp3
04-28-71 Hal Peary (By Telephone) WLTD Evanston 19 min.mp3
01-19-71 Hans Conreid Pheasant Run Playhouse 38 min.mp3
03-04-06 Harlan Stone Scottsdale Arizona 56 min.mp3
02-19-75 Harry Von Zell Encino CA 87 min.mp3
Herb_Vigran_032084_West_Hollywood_CA 42_min.mp3
06-29-91 Himan Brown at MBC in Chicago IL 99 min.mp3
03-18-84 Horace Heidt Sherman Oaks CA 43 min.mp3
08-25-75 Howard Duff Malibu CA 29 min.mp3
10-06-88 Howard Koch WBBM Radio Classics Chicago IL 28 min.mp3
12-22-88 Hubert C Smith By Telephone 7 min.mp3
08-10-76 Hugh Studebaker Encino CA 41 min.mp3
06-18-71 Imogene Coca and King Donovan Kennedy and Co 24 min.mp3
04-28-71 Irene Dunne (By Telephone) WLTD Evanston 22_min.mp3
01-29-76 Irving Fein Whitehall Hotel 21 min.mp3
05-17-91 Ivan Ditmars Studio City CA 15 min.mp3
09-03-70 Jack Benny Mill Run Theatre 16 min.mp3
05-07-89 Jack Bivans 050789 WBBM Radio Classics Chicago IL 58 min.mp3
09-09-77 Jack Brickhouse at WGN Radio Studios in Chicago IL 23 min.mp3
022075 Jack Haley Beverly Hills CA 44 min.mp3

Date with Duggan

09-22-52 Tours meat packing plant in Kansas City.mp3
10-09-52 Visits a Chicago IGA Food Store.mp3

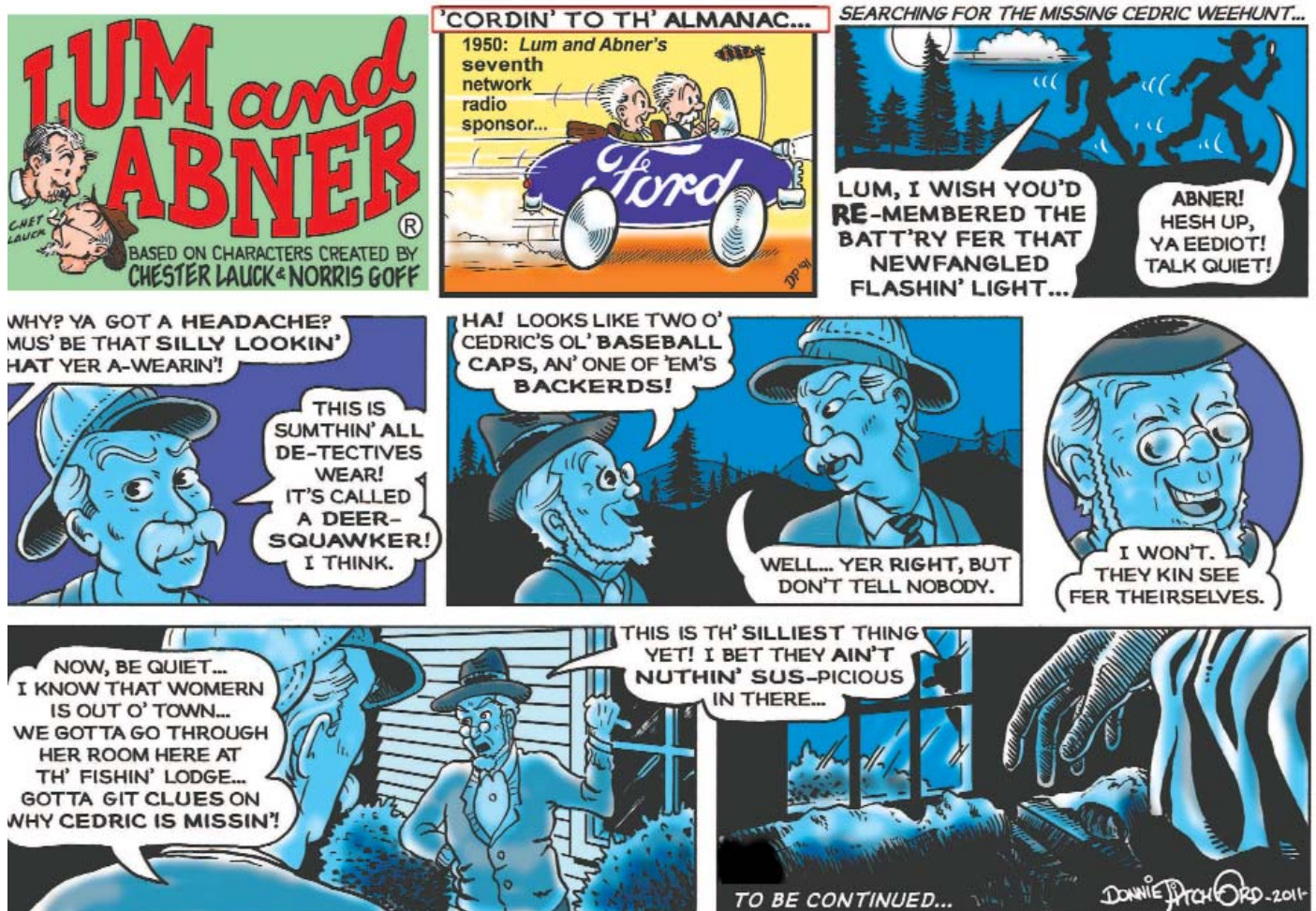
Freedom USA

10-26-52 Peanut Vendor.mp3
11-02-52 International Trade.mp3

Grand Ole Opry

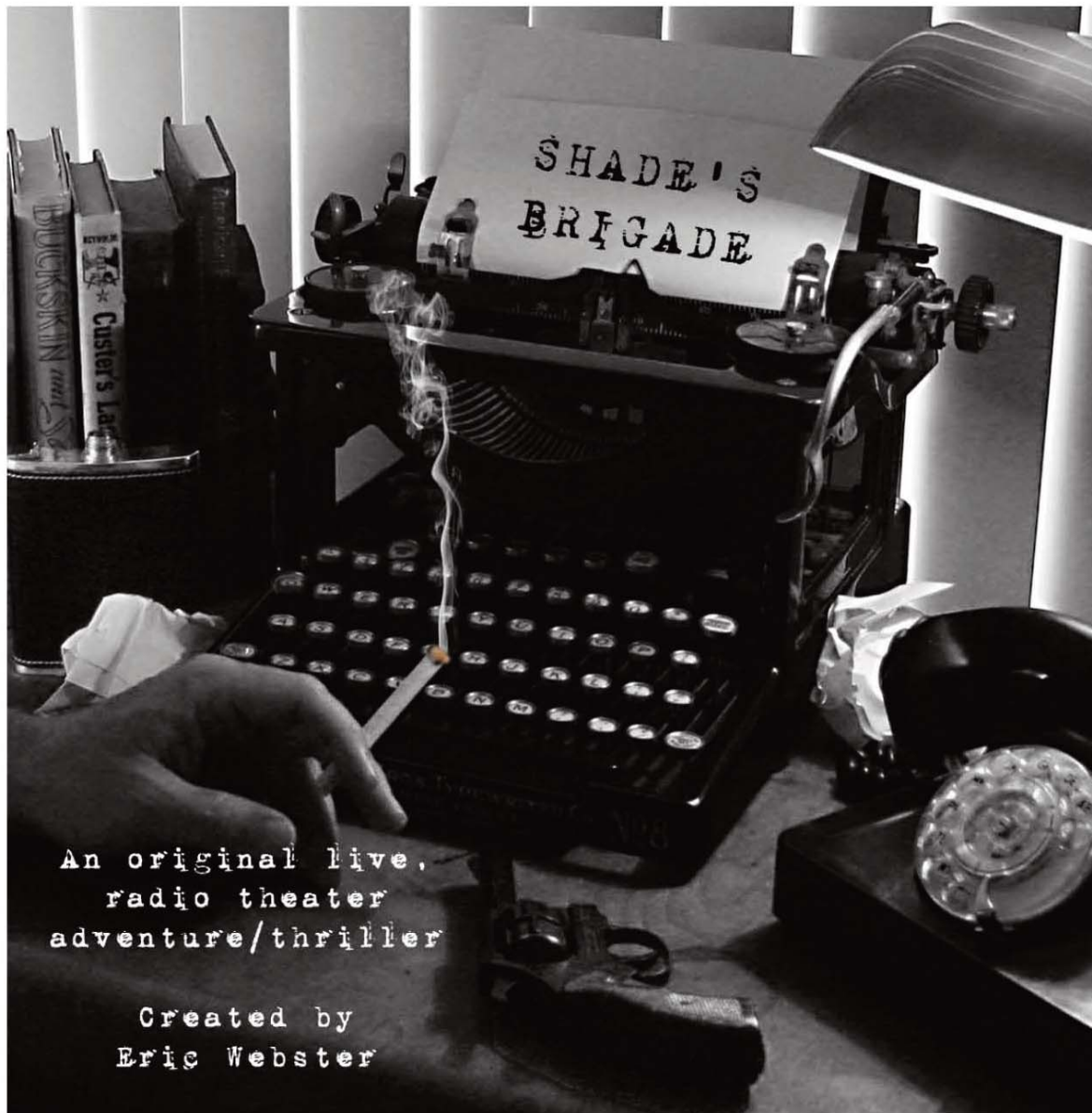
47-00-00 AFRS 50 - 1st Detour Sign.mp3
01-07-50 Tennessee Ernie Ford Program 115 (AFRS).mp3
01-14-50 Jimmie Wakely Program 114 (AFRS).mp3
02-15-50 Ernest Tubb Program 117 (AFRS).mp3
02-16-50 Hank Williams Program 116 (AFRS)

05-20-50 Leon McAuliff Program 127(AFRS).mp3
07-22-50 Merle Travis Program 136 (AFRS).mp3
07-26-42 NBC-Blue with Minnie Pearl & Roy Acuff.mp3
09-16-50 George Morgan Program 143 (AFRS).mp3
10-07-50 Tennessee Ernie Ford Program 147 (AFRS).mp3
01-04-50 Molly Dorr and Bud Messner Program 148 (AFRS).mp3
10-21-50 Elton Britt Program 149 (AFRS).mp3
10-25-50 Jimmie Dickens Program 146 (AFRS).mp3



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