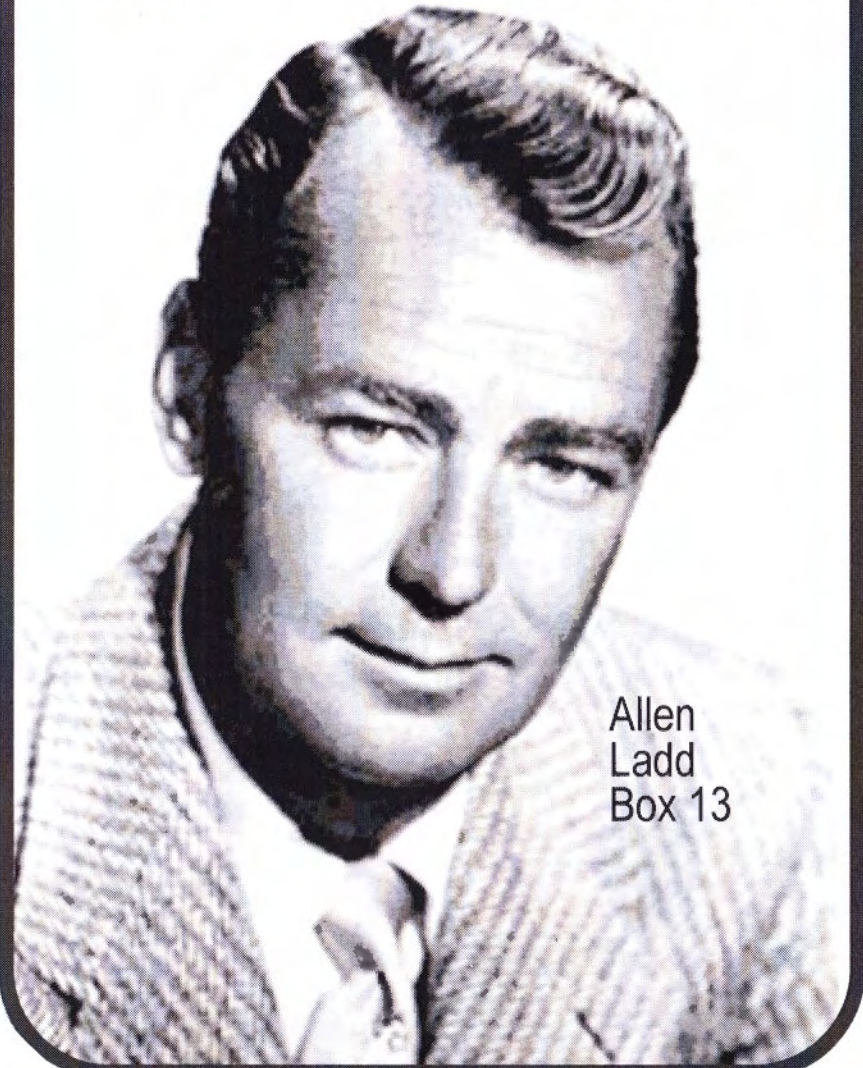


# Old Time Radio **DIGEST**

No. 139

Winter 2012 \$3.75



Allen  
Ladd  
Box 13

# Old Time Radio DIGEST

No. 139

Winter 2012

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Mayfair TRANSCRIPTION COMPANY  
PRESENTS

# BOX 13

by Dee Neyhart from the Digital Deli 2012©

## Background

From the February 6th 1948 edition of John Crosby's syndicated column, Radio In Review :

## Our Corpse Supply Is Threatened

By John Crosby

The trend in radio, I'm told by presumably informed sources, is away from murder stories and in the direction of straight adventure. I'm not sure what this means exactly but, if you'll sit still and pay attention, I'll advance a reasonable theory. It means more shooting but fewer corpses. In other words, in adventure dramas, they'll miss more often but they'll shoot farther. As practically every radio listener knows, the fashion in the last few years has been to shoot from a distance of no more than six feet and to empty the gun into the guy.

Now, if you can follow this delicate deviation, under the new system the hero and the tough guy will both get an opportunity to unlimber and they'll shoot it out from a distance of, say, half a block. More suspense that way. Less bloodshed. It's a radical step in radio drama and one not to be undertaken lightly. A good many writers won't be able to adjust themselves to this severe alteration in literary fashion and will have to turn the guns on themselves. Victims of progress. You know. Fidelis ad venestri. Sic semper pluribus. Hoc hoc. (Latin for pip pip.)

## SLAYINGS POPULAR

This notable mutation in one of the fun-

damental forms of radio literature can't be blamed on the fickleness of public fancy. Murder mystery of the goriest sort remains outrageously popular but the hue and cry against it by mothers and other vested interests has been so great that a good many advertisers don't want their products associated with more than one corpse a week. All of which must be thoroughly understood before you can appreciate the nuances of "Box 13," one of these new fangled adventure things. "Box 13," a transcribed show on KGO (9:30 p.m. Wednesdays) and other stations throughout the country, stars Alan Ladd, the tough silent, steely-eyed man of the movies, arrayed in this case on the side of virtue, a quality he doesn't seem altogether familiar with. Ladd plays the part of a writer named Dan Holiday, who lusts after adventure so terribly he advertises for it in a newspaper. Go anywhere, Do anything. Write Box 13.

## PLOT MATERIAL

This leads to adventure which Holiday, after subduing the forces of evil, turns into fiction and sells for vast sums to magazine editors. It appears a rather over-elaborate method of gathering material but then writers are known to go to fantastic lengths to find something to write about. (Some writers listen to the radio and write about that, implausible as it might sound.) Ladd's adventures--he hasn't had too many of them yet--are exceedingly ingenious and well worth whatever the editors pay for them.

There was one I liked particularly in which Ladd, or Holiday, was seated at a table in a crowded, fashionable restaurant, one of those places where they bring the telephones to the tables. Sooner or later this rococo flourish was bound to figure in an adventure story. Well, sir, the phone was fetched and the man on the other end of it informed Ladd that a gun was trained between his eyes by another diner at the same restaurant and that, if Ladd didn't remove himself from the premises, the darn thing would go off. Ladd departed. Though the stories he appears in are above average, I have grave reservations about Ladd as a radio actor.

## ACHING FEET?

In the movies, Ladd reduced acting to a series of breathing exercises combined with an expression of such fierce inscrutability that the observer could read into it anything he chose. The girl next to you, for instance, might assume Ladd was perspiring with love at the same moment you got the idea he was tormented by tight shoes. Both of you would be well satisfied with the performance. However, inscrutability doesn't register well in radio. There are great stretches of "Box 13" where the listener will be in some doubt as to whether Ladd is still on the scene and, if so, what he's doing there. On the whole Ladd's talents may be more attuned to television. While "Box 13" emphasizes adventure in place of blood, it doesn't violate all the old traditions. Like every other hero of this sort, Ladd has a secretary, girl by the name of Suzy, who plays straight man to Ladd's heavy breathing. (She breathes first.) Incidentally, when Congress gets through investigating James C. Petrillo, it might look into these secretaries. Sounds like featherbedding to me.

Oh yes, you'll find at least one corpse in most of these adventures. Well, we must have a few corpses or how would we manage? Copyright, 1948, for The Tribune



We could have simply posted Crosby's article and left it at that. It's pretty clear that the reviewer, John Crosby, listened to Radio for a living. Given the lofty heights Radio had climbed during the Golden Age of Radio, it goes without saying that he had some pretty heady productions to compare and contrast with Box 13. And after all, the reviewer is critiquing another writer as protagonist, so perhaps he's a bit harsher from his perspective.

So let's be fair to all concerned. Box 13 is still one of the most highly collected--but poorly documented--radio programs from that Golden Age. The sound quality in most exemplar recordings is superb, so it's apparent that someone loved Box 13 once upon a time. Frankly, we love it because the scripts, pace and situations are excellent. Add the 'noir' element of Alan Ladd's voice and you have all the radio noir aficionado needs to while away (yes, 'while away' not wile away--we're old school here) 26 hours.

The production values throughout all 52 episodes were absolutely superb. The review at left refers to a somewhat 'in-scrutable' quality to Alan Ladd's big and little screen performances. But in the world of radio noir, less is usually more. In the gritty, dark alleys and dives that the radio noir detectives habituated there was as much to be observed in the shadows as in the light. Perhaps we're just 'glass half full' types, but we've always enjoyed Box 13 immensely.

Alan Ladd's early portrayals of Dan Holiday did tend to be a bit pat, somewhat sparse in depth, and even wooden in the beginning. Ladd hired some excellent voice talent for his project, and these superb, veteran Radio professionals set a pretty high bar for Ladd, himself. Box 13 is highly expositional, as are most programs of the genre, and Ladd's grovelly, gritty voice lends itself well to the production. But by Episode #6 it seems apparent that Alan Ladd was beginning to hit his stride in the role. What seems to get in the way for many reviewers of this program is its somewhat implausible premise. Dan Holiday was purportedly a successful fiction writer for the Star-Times news magazine who becomes disenchanted with the utter, mind-numbing routine of it. Dan Holiday opts out. He posts an ad reading "Go anywhere, Do anything, Write Box 13". This had become a pretty well-worked theme by 1948. Perhaps a bit too reminiscent of George Valentine's "Personal notice: Danger's my stock in trade. If the job's too tough for you to handle, you've got a job for me. George Valentine," from 1946's Let George Do It.

The gimmick certainly made for an open-ended range of potential adventures

for Box 13's protagonist. And it resulted in some pretty outrageous assignments in the course of Holiday's fifty-two adventures. But adventures they are, which perhaps sets this erstwhile detective genre program as more of an adventure genre. Holiday isn't a detective per se. And it's clear that he's still interested in making some dough off the back end of his adventures--all perfect fodder for the Men's Adventure magazines so much the vogue throughout the 1940s and 1950s.

He's aided--or vexed as the case may be--by the requisite ditzzy, attractive, uncharacteristically efficient Suzy, his personal secretary, portrayed by Sylvia Picker who coincidentally bore a striking resemblance to Frances Robinson of Let George Do It fame. Suzy is the overseer of Holiday's Box 13 mail drop. Suzy tends to play it a bit over the top, but she's clearly smitten with Holiday, which never hurts. Marvelous radio actor Betty Lou Gerson is heard in Episode #1, The First Letter and helps to set the tone for the noir adventures to come, with her characteristic breathless quality to every utterance. Indeed, Alan Ladd is aided by most of the better detective genre voice talent of the era, which gives the program the requisite atmosphere for the genre.

Alan Ladd developed and promoted the production himself under his Mayfair Transcription Company and clearly spared little expense creating a production up to his demanding standards. With radio actors of the versatility of Betty Lou Gerson, Paul Frees, Gerald Mohr, Herb Vigran, Joe Kearns, Ed Begley and Frank Lovejoy, Ladd guaranteed that the characterizations and tone of all 52 episodes would maintain the highest standards. Ladd's Production Supervisor was Vern



Day Holiday and secretary Suzy

Carstensen, a veteran of several equally well mounted detective genre productions of the era. Rudy Schragar's musical compositions and direction are a refreshing and effective atmospheric alternative to the often overbearing organ music so common to the genre. It also lends itself to the softer delivery of Alan Ladd's pro-

tagonist.

Mayfair licensed Box 13 to international Radio programming producer Harry Alan Towers for broadcast in South Africa under the Towers of London label. Mayfair subsequently ran afoul of the American Federation of Radio Artists (AFRA) for broadcasting Box 13 outside the U.S. without compensating AFRA members for their participation. A three-man arbitration panel ruled in AFRA's favor, ultimately assigning a fine of \$11, 591 against Alan Ladd and Mayfair.

Box 13 acquits itself well for the genre. The pace is just right, the acting is excellent, and the scripts wear as well 70 years later--as does the entire production overall. Ladd's detractors aside, this was a successful, well received radio noir adventure in its day, and bears hearing from start to finish every couple of years even now.

## 3 hairlifters

that'll lift your sales!

### 1. FOR SALE! "BOX 13" with ALAN LADD

A big name, first-rate showcase for your products--with a pre-built audience. Alan Ladd, according to a recent Gallup poll, is among the first five most popular male film stars. "Box 13" concerns a successful fiction writer who advertises for adventure. He's he'll go anywhere, do anything. Where he goes and what he does... makes some of the most gripping listening ever aired.

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Year after year, since 1941, "Drummond" has won top ratings--repeatedly galloping past competing big name shows. The name alone pulls listeners. "Bulldog Drummond" has been the basis for some hit movies featuring such stars as Ronald Colman, Rex Millard and John Howard. On the air, he's played by able Ned Miller. Want a top-rated show to do a top price selling job? Then go for "Bulldog Drummond".

### 3. FOR SALE!

#### "FIVE MYSTERIES"

Mystery with a new plot. A new show that ranked in 9th place among the 15 most popular local radio programs on New York's four major stations (other than news and commercials). Mystery in the studio and at home, track down the clues of five mysteries... and are rewarded. Here's a low cost show that can save a lot of people to buy a lot of products.

# WOR

1440 BROADWAY, NEW YORK

FOR TIME, COSTS AND OTHER FACTS, PHONE LONGISLAND 4-8000 FAST.

# Coming Major

by Ezra Stone & Weldon Melick

## Chapter Twenty-One

No one enjoyed a greater personal triumph in Tita than Jimmy MacColl. He wrote the Stage Door Canteen sequence of the second act and in it played Alfred Lunt impersonating Ethel Barrymore and Herbert Marshall. That was all I planned for him to do originally, but he wanted a spot in the first act as well. I suggested a travesty on Army fashions, and Jimmy came up with his memorable "Schiaparelli of The Army" bit. Pushed on-stage in a canopied board-walk chair, he demonstrated eccentric ideas of glamorizing Army dress and accessories. His rifle was equipped with a cocktail shaker, comb, and mirror, the latter mounted in place of the rifle sight. One night he broke up the company by looking into it and ad-libbing, "That's the most beautiful 'sight' I ever saw." Some of his other ad-libs would have booked him for an extended run in the guardhouse if the show could have spared him.

When I discovered Jimmy in the Harbor-Defense Coastal Battery at Fort Tilden, I had some qualms about requesting his transfer to Special Services on the same post. When a man is fully trained for certain duties, the Army naturally doesn't want to shift him to another branch of the service, thereby wasting the time and expense of his instruction and leaving a gap in his tactical unit. But we were trying to set up a Theatre Section staff in each post, and Jimmy was made to order for us. I wasn't too hopeful of getting him and anticipated protests and weeks of red tape.

But our request was granted so instantaneously-no questions asked-that a nasty suspicion crossed my mind. I wondered if Private MacColl might have been the gremlin in the ointment during the war games when something went wrong at Fort Tilden. The invading Fort Hancock forces had been able to capture the Coast Artillery guns, turn them around, and theoretically cut the Manhattan skyline off at the second story.

At any rate I thought it quite possible that the lad's superiors in the Artillery Unit hadn't appreciated him or understood his craving for satire. The time, for instance, when he went to the Supply Sergeant, handed over his overcoat, and asked for a new one. The Sergeant inspected the coat, found nothing wrong with it, and demanded an explanation. "It's out of date," Jimmy replied haughtily, "I've had it six months."

MacColl took up his new duties at once. When not writing or acting, he was supposed to put in his time as post librarian. Very productive, he turned out a black-out sketch and a song every week. He gloried in kidding Army life. I remember one skit, "Camp Sick," that had the boys in the aisles. It was 'about a recruit home on a furlough, who missed camp so much that he rushed to the nearest Army medical dispensary and begged them to jab holes in his arm, sprinkle the floor with cigarette butts, and cuss him out while he picked them up.

Jimmy even acted in good faith as librarian for two afternoons, but the occasional requests for books interrupted his privacy and personal program of re-

search. On the third day he hung out the sign, "Library Closed for Alterations," and locked the door from the inside.

I wondered whether Jimmy's irrepressible spmt would survive the Army's rigid conformity. I should have been worrying about whether the Army could survive Jimmy's irrepressible spirit.

To understand the deadlock between the life military vs. Jimmy, it is necessary to dig back a bit into his past. Mter Haverford College he diltantated abroad, learned to be fashionably nonchalant in five languages, came back and strutted through the American Academy of Dramatic Arts in New York. Then he "tramped the streets" looking for work in the same manner that a maharajah goes slumming. Cocooned in a fabulous raccoon shroud, having arisen and breakfasted elegantly at a conveniently late hour, he rolled to appointments in his town car. Followed in procession by a footman, who carried a valise of costumes and doubled as valet, and a chauffeur with a portable phonograph on which he played appropriate music, Jimmy auditioned for producers with majestic dignity and several quick changes of wardrobe. Whether he actually auditioned for the producers or the producers auditioned for him is a moot point. He always came away from such excursions with a superb burlesque of his adversary added to his repertoire.

He flitted through Life Begins at 8:30 and Beatrice Lillie's At Home Abroad for the Shuberts. Then George Abbott signed him for the boy in Boy Meets Girl and for biological contrast in Too Many Girls

He also Came to Dinner with Clifton Webb, doing the Noel Coward part. He made a tremendous hit in every role but couldn't refrain from lampooning every

bigWig that came within range of his deadly wit. His biting caricatures of the hands that were feeding him probably tempered a much greater potential success.

He hasn't been able to curb such temptations even in the Army. His particular delight was deviling Berlin. Whenever the composer was talking to someone, Jimmy would buzz around in the background, singing a Berlin melody a shade off key and garbling the words just enough to sidetrack his victim's train of thought. Under this innocent guise of flattery he managed to sandpaper Berlin's nerves so subtly that the poor fellow didn't even realize why he felt like screaming. With the same finesse Jimmy will probably be plaguing his commanding officers as long as he continues to receive a monthly government check for doing so.

His infractions begin where Army regulations leave off. To cite an instance, he secured a pass from Saturday noon to reveille Monday morning. He must have been a little off form or his week-end freedom would already have been mortgaged for a sublime moment of individuality.

Jimmy didn't show up Monday morning. Moreover, his usual flip telegram, "Avoidably detained," failed to arrive half an hour after his leave had expired. A dull Tuesday went by without Jimmy, and Wednesday morning he was still among the missing. But late that afternoon the Colonel's residence phone rang, and a suave voice intoned, "This is Private MacColl speaking. I was granted a pass which expired Monday morning."

The Colonel sputtered. If Private McColl had delivered a juicy raspberry over the phone, it would have been a weak anticlimax to the masterpiece of insubordination

he had already achieved by calling the Colonel of the post in his quarters. In the first place, Army regulations are founded on the basic principle that privates don't converse with colonels. A message from one to the other normally has to go through more intermediaries than the exchange of a Christmas present in a large department store. Like the Lowell-Cabots-God triumvirate of Boston, the private speaks only to his first sergeant, and the first sergeant talks to himself. Even after a matter has been relayed properly through channels to the adjutant, that worthy would no more dream of bothering the colonel outside his office than he would of getting the president of the Stock Exchange out of bed to ask him what General Motors closed at. But Private MacColl dreamed of it. He had probably dreamed of it for weeks.

"If you were due back here the day before yesterday, MacColl, what the hell are you calling me about?" the Colonel demanded with understandable vexation.

"I was wondering, sir," Jimmy inquired amiably, "whether I could have an extension of my AWOL?" Private MacColl's offenses were never quite significant enough to justify pinning a lead medal on his breast at sunrise. But he was perpetually doing some sort of penance for misdeeds and extracting his own peculiar pleasure from the penalties as well as from the transgressions. When he's thrown in the guardhouse (I say "when," not "if," for how he's escaped the inevitable this long is beyond me), I'm sure he'll revel in the luxury of a private room, while acquiring a distinctive striped tan and dashing off postcards to his superior officers with the sentiment, "X marks my room-wish you were here!"

MacColl was once delegated to water the Colonel's garden every night for a week as punishment for some omission or commission. To say that Jimmy watered the flowers would be putting it mildly. For six nights he gave them swimming lessons. He all but undermined the foundations of the house with his hose. He tested the shower curtains through the open bathroom window. He left carefully placed pools of water where the Colonel had to step from his car to the house. "What is worth doing is worth doing well," Jimmy avowed.

On the seventh day the heavens opened up to assist him. And knee-deep in the flood, in boots and raincoat, was Jimmy viciously squirting water on the defenseless posies. Of course they gave up the struggle. After all, they weren't water lilies.

The next time Jimmy filled out a furlough request he wrote "Landscape Gardener" on the line indicated for Rank.

He was, surprisingly enough, given the rank of corporal, but I suspect that was merely military strategy. A corporal can be demoted and lose his stripes-the fear of being broken may act as a brake on his conduct. I guess the authorities didn't want MacColl to be in a position to pull Jack Mendelsohn's gag in our show where Julie Oshins held out his stripeless sleeve and defied his superior officer, "All right-break me! Make me a civilian!"

MacColl's resplendent civilian wardrobe was his pride and joy and the talk of Broadway. His artistic aversion to wearing standardized garments is probably comparable to a woman's horror at finding another dress identical with hers. But Jimmy's horror must be multiplied several millionfold.

His regulation uniform had as many

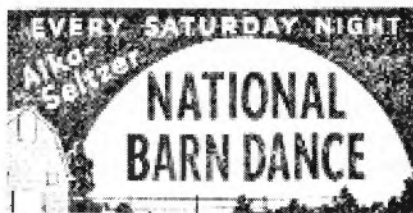


*The defenseless posies gave up the struggle*

added attractions as a neighborhood movie. These included his "badge of honor"-an honorary Passaic deputy-sheriff's badge, bestowed for participation in a prewar benefit-a pair of smart chambray gloves, and a canary-yellow muffler, all strictly un-GI.

As a corporal Jimmy could have safely vented his spleen on the privates under him. But he never did. He devotes his heckling talents exclusively to his superiors and then depends on his glib tongue to minimize the consequences. When he loses, he pays the penalty like a gentleman and lives on the hope of outwitting fate the next time. Meanwhile he's collecting a satirical portrait gallery of generals, colonels, majors, and sergeants that will double up his intimates for years to come. In fact, the only really bad impersonation I've ever seen him do was of a corporal. \*

\* AUTHOR'S NOTE: Posted on our company bulletin board July 1, 1943, were Special Orders No. 58 ..\* TO BE REDUCED TO PRIVATE- CPL. JAMES A. MACIOLL 32111296 The following ad appeared simultaneously in our newssheet, The Callboard: "Why pay a buck for stripes when you can get a full set at reduced rates from a reduced corporal? Make fine decorations for blouses, shirts, and pajamas. No dealers need apply. Will sell only to private first-class party who is expecting.



## Of Mikes & Men

HAL PEARY, NBC's "Great Gildersleeve" is so proud of his Portuguese ancestry that he's gathering material for a book on famous people from Portugal. March king JOHN PHILLIP SOUSA is one of his subjects - and Brazilian chanteuse CARMEN MIRANDA may soon be added. Hal only recently discovered that he and Carmen are distant cousins, through branches of their family living in the Azores.

Even though he's "Mayor of the Town" for CBS, LIONEL BARRYMORE refuses to be drawn into any arguments over possible Presidential candidates. "The only politics I talk about," he says, "are the 'mayor's' customary re-elections at option time every thirteen weeks!"

BING CROSBY isn't the only star who hates to wear severely tailored clothes. BERNARDINE FLYNN, the Sade of "Vie and Sade" over NBC and news commentator over CBS, has the same aversion - for different reasons. Seems that when she was a girl, her father was a men's clothier, and she got awfully tired of wearing the boys' caps, coats and such that Dad got her at wholesale rates. Today, Bernardine can hardly look a mannish suit in the lapel.

ED GARDNER's return from Hollywood meant a lot of needlework for a certain woman out in Flushing, on New York's Long Island. The woman is Ed's mother, who embroiders over the autographs on the bar apron Ed wears as "Duffy's" Archie - and the Blue star gathered plenty of new penciled signatures while he was in the West Coast radio and film center.

TUNE IN March, 1944

## Amazing Tooth Paste Compared To Jeweler's Polish

by Danny Goodwin

During the early 1940's, there were a wide variety of toothpaste, toothpowder, and liquid dentifrice to choose from. For those people who preferred to keep their natural teeth in their mouths--- and with so many brands on the market, choosing the right dentifrice could be confusing. The main objectives of a good dentifrice were to protect the teeth, whiten the teeth, and have a pleasant taste. While many brands did all these good things, Kolynos did a little more to preserve the human smile.

In 1944, the listeners who tuned in to MR. KEEN, TRACER OF LOST PERSONS heard announcer Larry Elliott describe Kolynos as a "High Polishing Tooth Paste." He compared Kolynos' polishing quality to a jeweler's polish. The task of the jeweler's polish was to remove tarnish without marring and scratching the surface of the silver. While silver was expensive, human teeth were even more valuable--- and Kolynos was the perfect toothpaste for them. With gentleness and safety, Kolynos removed the dullness and gunk from the teeth without scratching the enamel. In the process, Kolynos removed every food particle from the teeth--- even in the hard to reach areas. When the brushing was complete, the teeth were a glistening white. They were so white and clean, the teeth's owner could feel the clean feeling with his/her tongue.

The best news of all, Kolynos had a pleasant taste. It cleaned away all traces of bad breath inside the human yap. Its refreshing taste easily encouraged chil-

dren to brush with Kolynos every day without a hassle.

The typical Kolynos radio commercial was similar to the famous Lifebuoy Health Soap "B.O." commercials. These commercials didn't use intimidation or sound effects, but the main focus was on the people's success and popularity. Elliott stated the human smile played an important role in achieving success in business and personal life. A person could have a

You Can Choose Kolynos<sup>®</sup> With Confidence

**Kolynos**

**ACCEPTED**  
for advertising by the  
**AMERICAN DENTAL ASSOCIATION**

**Kolynos-with extra cleaning action--and kids love it!**

Only a Dental Can Clean Your Teeth More Thoroughly!

Use the white, foaming toothpaste that has been recommended by the American Dental Association. It cleanses and whitens your teeth, and is gentle on your gums.

Brushing with Kolynos is the only way to remove every food particle from the teeth without scratching the enamel. In the process, Kolynos removes every food particle from the teeth--- even in the hard to reach areas. When the brushing is complete, the teeth are a glistening white. They are so white and clean, the teeth's owner can feel the clean feeling with his/her tongue.

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32 GUM TUBES 1001

warm and pleasant smile, but if the teeth were dull and dingy, success was very hard to obtain, if not impossible. To avoid this problem, Elliott informed the listeners that it was very important for everyone to brush their teeth with Kolynos every day. Kolynos Tooth Paste was a wonderful product, but it didn't matter much for those people who preferred to use tooth powder. The makers of Kolynos made sure they weren't left out. On selected commercials on the MR. KEEN program, Elliott had some good things to say about Kolynos Tooth Powder.

Kolynos Tooth Powder also contained the same high polishing ingredients. It was "Superfine" to eliminate the grit and gunk that made brushing with tooth powder unpleasant. Instead of grinding the powder down like other brands, Kolynos Tooth Powder was "Super Pulverized." This method sounded gruesome, but it really wasn't. "Super Pulverized" meant the powder was grounded and re-grounded into a fine powdery texture that resembled an expensive face powder. Without the unpleasant grit and gunk, Kolynos' fine powder polished the teeth instead of marring the enamel. Like its toothpaste counterpart, Kolynos Tooth Powder had a refreshing taste, and it gave its users a smile that helped them in social situations.

For those people who were lacking success, listening to Elliott talk about Kolynos could be that hump they had to get over. All they had to do was to buy either Kolynos Tooth Paste or Kolynos Tooth Powder and use it every day. It was a simple thing to do, but using Kolynos had some great dividends for the human smile.

## Radio Humor

• Woody Herman is still laughing over a letter he received from his next-door neighbor's daughter. She 'wrote:  
" ... Mother makes me eat so much that I've gained an awful lot of weight. I weigh 117 pounds stripped, but I'm not sure that those scales in front of the drug store are right or not ... "

*Thanks to the Yanks (CBS)*

• Gracie Allen was unpacking her suitcase in the hotel room. "Let's see-- cold cream - night cream - vanishing cream--cleansing cream--chin strap--girdle ... George! Where did you put my things?" *Burns and Allen (CBS)*

• Nothing annoys a woman 'more than having friends drop in unexpectedly to find the house looking as it usually does.

*Radio Reader's Digest (CBS)*

### • DAFFY DEFINITIONS

Vodka-that's Russian for chemical warfare. *Phil Baker (CBS)*

Marriage is a serious word. But it's more than a word-it's a sentence.

*It Pays To Be Ignorant (CBS)*

A bathing beauty is a girl with a wonderful profile--all the way down.

*Everything For The Boys (NBC)*

### • WORDS FROM THE WISE

Milton Bacon once asked a 106 year old Negro woman in the Kentucky mountains what her secret of longevity was. She replied, "Ah always sits loose and ah sleeps when ah worries."

*Time To Remember (CBS)*

**TUNE IN** March, 1944

RETURN WITH US TO...

by *Wally Wood*

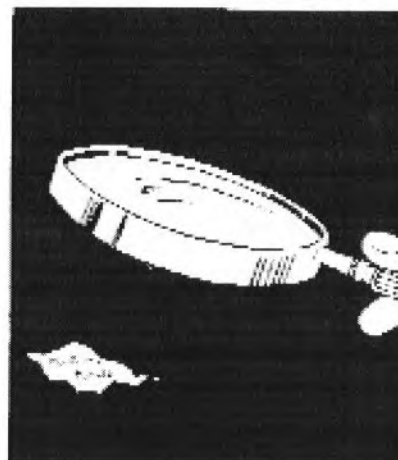
# MR. KEEN, TRACER OF LOST PERSONS



BENNETT MILWACK WAS THE FIRST OF THREE ACTORS IN THE TITLE ROLE OF THE WELL KNOWN RADIOMYSTERY SERIES. PHILIP CLARKE AND ADAM CARROLL HAD PREVIOUSLY PLAYED MR. KEEN SUCCESSFULLY.

THE THEME SONG WAS MOST APT...  
"SOMEDAY I'LL FIND YOU!"

MR. KEEN FOUND MISSING PEOPLE AND SOLVED CRIMES FROM 1937-1954.



MR. KEEN'S SLOW-WITTED ASSISTANT MIKE CLANCY, PLAYED BY JIM KELLY, PROVIDED THE HAZARD SHOWS FAMOUS CATCH-PHASE WEEK AFTER WEEK...



SOMEONE  
PRIGLIVIT  
US, MR.  
KEEN!



# The Answer Man

Tune In presents some of the most interesting questions and answers selected from this highly entertaining and enlightening program. Its evergrowing popularity can be attributed, in part, to the wide variety of questions and the authenticity of all answers.

**Does the British "Who's Who" still list Hitler's telephone number?**

Oh, yes. Berlin 11-6191.

**Is it true that more people have been killed in accidents in war plants than have been killed in our Armed forces since the beginning of the war?**

No. Since the beginning of the war about 100,000 more have been killed in battle than in war plant accidents. However, the total deaths from all accidents in this country has been 100,000 more than those killed in battle.

**Does the hair in a camel's hair brush come from the neck of a camel?**

No, from the tail of a squirrel.

**Is it true that America was discovered even before Leif Ericson?**

Probably. The Phoenicians are said to have discovered this continent 1,000 years before the birth of Christ—and; Buddhist missionary in the year 500.

**What can a scientific criminal laboratory determine with regards to a criminal if their only clue is a single strand of hair?**

The approximate age of the person sometimes the race and sex, and also the part of the body the hair was taken from.

**What is the cost of a gram of radium:**

\$21,500.

**Isn't it true that the Nazis' V-2 rockets have gone farther above the earth than has ever achieved in a balloon?**

Indeed it is. Man has gone about 14 miles above the earth in a balloon, but it is believed that the Nazis' V-2's went up 60 miles.

**The late President Roosevelt said one third of our nation was ill-fed, ill-clad and ill-housed. Does that same ratio apply to the rest of the world?**

No. Two-thirds of the rest of the world are ill-fed, ill-clad and ill-housed.

**When did women start wearing stockings.**

During the latter part of the 16th century—when women discovered that their legs gained attractiveness by wearing close-fitting stockings.

**How much gold do we have in the United States now?**

About 22 billion dollars worth.

**Does lightning do any good?**

Quite a bit. Lightning changes the inert nitrogen of our air to nitric acid and so produces fertilizer for the soil—100 million tons of it a year.

**Why is a place where they bury poor people called a Potter's Field?**

Potter's Fields supposedly owe their name to the fact that Judas invested the thirty pieces of silver he received for betraying Jesus in a potter's field, where he intended to make pottery, and was eventually buried in this field himself. However, this explanation is not too well authenticated.

**How much paper is used by the people of this country in a year?**

An average of 300 pounds per person.

**At the funeral of a famous man they have his horse go along because once they buried the man and his horse**

**together, What is the reason for this custom?**

In the early days it was felt that the soul of the man needed the soul of the horse to ride on its way to heaven.

**What is the deepest hole in the world?**

Two oil wells that are now well below 15,000 feet beneath the surface of the earth. At last reports, the wells were being drilled still deeper.

**How many parts are there in the average automobile?**

About fifteen thousand.

**How many American Indians fought in the last World War?**

Something over eight thousand.

**What body of water contains the most minerals?**

The Dead Sea in Palestine contains more solid matter than any other body of water - about 25 percent of solid matter, chiefly common salt.

**What was the first & country to use rockets to fight a war?**

Possibly the Chinese. At least, they used rockets in the year 1213 in their battles against Kublai Khan.

**What kind of a smell is it that moths don't like?**

None. Moths can't smell.

**What's happened to the royalties taken in from the sale of copies of Adolf Hitler's book, "Mein Kampf," here" America?**

The \$19,000 in royalties from the American sale of "Mein Kampf" has been turned over to the Alien Property Custodian of the United States. So far, none of Hitler's heirs have made any claim on this money.

**How did Oscar Hammerstein and Jerome Kern, the famous team of song writers, first meet?**

They both went to the same funeral --that of Victor Herbert.

**Is it true that most of our Presidents were elected with a majority of less than 52 1/2 percent?**

Yes. Accurate records are available only for the elections since 1836. Of the 28 since then, over half of the elections--15--have seen a President elected with less than 52 1/2 percent of the popular vote.

**What is the largest amount of money ever given to a college or university by one man?**

\$34,700,000 - given by John D. Rockefeller, Senior, to the University of Chicago.

**What percent of the mail in this country is sent by air?**

In terms of pieces of mail, a little under two percent goes by air. In terms of weight, not quite a third of one percent goes by air.

**When did advertising start? What was the first advertising we know of?**

The first advertising we know of was a handbill, written on papyrus and discovered at Thebes, which is believed to be some three thousand years old. It was the offer of a reward for the return of a run-away slave.

**How much did the capitalists of this country have invested in Germany before the war began?**

About one and a half billion dollars.

TUNE IN September, 1945

## You can't hear everything!

Even the most enthusiastic listener doesn't catch all the interesting broadcasts each day. For this reason, Tune In here presents excerpts of unusual interest from various programs in case you missed them.

### A CHEAP JEEP

OUR soldiers around the world must be walking hock shops. We've received everything at the Port from the five-foot tusk of a whale to the slippers of a harem beauty. Not to mention, of course, a stuffed seal and the false teeth of a late soldier of Japan.

It would take me about fifteen years to catalog them. We've received paintings, tapestries, jewelry, musical instruments, stuffed lizards and even opium pipes. It wasn't long ago that we received four huge crates from a sergeant. We investigated and found the crates contained a knocked down American jeep the sergeant was sending to his family. But the sergeant had affidavits for all the parts. He had bought discarded parts, the motor in Trinidad, the tires some place else, and the carburetor in France. We had to admire such Yankee ingenuity so we forwarded the jeep. *Capt. Harry Krieger (Army Officer in charge of Baggage and Effects Section, New York Port of Embarkation) on "We The People" (CBS)*

### WHEN IN ROME

When Katherine Cornell was in Italy, she gave soldier audiences one of the biggest laughs of the season. She was appearing in "The Barrons of Wimpole Street." The GI's snorted all through Brian Aherne's stirring description of the beauties of Italy, and when Miss Cornell interrupted, in a rape voice, to

say: "Just imagine, to be in Rome!" ... the house went wild.

*Winston Burdett on "Feature Story" (CBS)*

### A JOB FOR ALL

The blind of France played a proud part in the resistance movement. As the director of one association of the blind said to me, "I have never heard of a blind one who was a collaborator, but there were many in the resistance." They used to carry messages, going quietly and calmly down the streets under the noses of the German sentries. Who would ever think of stopping a blind man?

*Charles Collingwood on "Feature Story"*

### LONELY—AT HOME

That day you hit the States - it's Fourth of July and Christmas morning. It's the lucky number, the jackpot, the winning ticket. Break out the flags, boys, strike up the band. I'm home!

Two years in China. It says on the travel posters - excitement, romance, adventure in the Far East. Yeah? Two years of rain and dirt and endless back-breaking missions. You get time off but there's nowhere to go. Maybe you go into Kunming and pick up an ivory chess set, and that helps pass a couple of hours. Or you pick up a broadcast from Chunking, and if you're lucky it's liable to be a record sent over from the States. It's liable to be a swing tune or an opera anything that takes you out of the desolate loneliness of China for a while. It's liable to be a Metropolitan

Opera star, and a voice that brings home to the quiet Chinese night.

Back to the States and you thought that would settle it all. No more worries, everything's perfect now. But it doesn't quite turn out that way. The only men you've known for two years are back there in China, and somehow you don't replace the easy talk and the friendship. You learn about loneliness fighting five thousand miles from home. You learn a lot more about loneliness when you finally come home and nobody is back yet, nobody else is there.

### INFORMATION, PLEASE



Why is grass green? You don't know? Well, neither does Charles F. Kettering, directing head of General Motors' research laborato-

ries and President of the American Association for the Advancement of Science. Mr. Kettering is so interested in finding out why grass is green that prior to the war he was giving Antioch College thirty thousand dollars a year out of his own pocket to try to find the answer. Mr. Kettering, the most famous research man in the world, says that finding out why grass is green is "the fundamental problem of man's existence on earth." He declares that if we could find out how the green in grass captures energy from the sun's rays, we might build a machine that would capture enough energy from the sun to run all the machines in the world. Dale Carnegie on "Little Known Facts About Well-known People" (*Mutual*)

### FED UP

One young private first class by the name of Bert Swanson of Arlington,

Mass., has had about enough of the Air Force to which he is attached and he has already worked out a post-war plan. The plan as quoted by him, is: "I'm going to fill my car with gasoline, stick airplane pictures all over it, and when I get some place where people point at the pictures in open eyed wonderment and say, 'What are those things with wings?—that's where I'm going to settle.'"

*Bernardine Flynn's Radio Newspaper (CBS)*

### A WARNING

George Washington warned us not to love or hate foreign nations too much. Years later, Thomas Jefferson used the phrase "entangling alliances." For our popular speech we have merged the two warnings and remember only Washington's "Farewell Address," but neither of those statements tried to warn us against living in the world as we find it. Washington said in words often referred to but seldom quoted, "The great rule of conduct for us, in regard to foreign nations, is in extending our commercial relations, to have with them as little political connection as possible." Lyman Bryson on "The Problems of the Peace" (CBS)

### HOMES AND BABIES

Most U. S. fighting men, the poll of the Twelfth Corps showed, anticipate no difficult adjustments to normal living, overwhelmingly agree their wives should give up their jobs, go back to the kitchen. And, as overwhelmingly, they are sure their wives will be quite happy in such restrictions on their independence. They are definitely not fighting for that kind of freedom. So, by and large, wives and husbands are looking forward to exactly the same things—homes and babies. One wistful G.I. promised: "Just let my wife be the same as the day I left her. She won't even have to pick up after me!" *"The March of Time" (Blue)*

# Bob Crosby & Company

Handsome singing star is a thinner edition of his famous brother, Bing

TUNE IN March, 1944

Though Bob Crosby won't be 31 till next August 23rd, he has his epitaph all settled already. The solemn words will read: "HERE LIES BOB CROSBY WHO ONCE STOOD ON HIS OWN FEET." By the time this in memoriam is chiseled in enduring stone, the young crooner hopes that people will have stopped referring to him as Bing's kid brother.

As singing star and emcee of his own Sunday night show, "Bob Crosby and Company," the smiling, six-foot husky certainly seems entitled to the independence he longs for. But fate-and heredity-have stacked the cards against him. Those big eyes and chubby features the girls swoon over are typical Crosby, carbon copy of a younger Bing with hair. The voice is Crosby, too—not quite so rich and mellow, Bing fans say-but nevertheless recognizable in tone and quality. And Bob's even added to the confusion by becoming a real family man, like his brother. Married early in his career to a non-professional, he now has two children—Kathleen, not yet five, and Christopher, just approaching two.

The mellow-voiced pin-up boy varies a little from the Crosby success formula. Instead of aping Bing's tendency toward loud sport shirts, he's the dapper man-about-town, conservatively tailored in navy blue. And he's never even considered raising horses. In fact at heart the lad's a city slicker and much prefers the narrow pavements and bright lights of

Hollywood to the wide open spaces of Bing's ranch.

Scriptwriter Carroll Carroll may have something to do with the "double Crosby" angle, in spite of Bob's strenuous efforts to be different. The author of the mild jokes and pleasant banter of "Bob Crosby and Company" does a similar stint for Bing's spot, the "Kraft Music Hall," and never hesitates to drag in a reference to the most famous member of the clan.

Arranger Matty Melneck is Bob's own, however, and tunes up the musical numbers in fine style to suit the maestro's finicky ear. Nothing annoys Bob so much as poor music, and he feels that the success of the show is largely the result of Matty's own efforts.

The Pied Pipers, a mixed quartet, come in for their share of, the glory, too. Many listeners feel that Bob's own warbling is at its best when bolstered by them. Once upon a time the Pipers were an octet of seven men and a girl, singing with Tommy Dorsey's band. But one by one the boys dropped off. The first answered the call of war work at Lockheed; another turned Montana fire marshal; still another became a city employee in Los Angeles; and the fourth became an arranger with Bing. Now black-haired Jo Stafford still provides the feminine interest, while John Huddleston, Chuck Lowry and Clark Yocum lend their masculine charms to smooth renditions of the rhythm tunes and ballads that Matty



arranges for them. The group left the Dorsey band early in 1943 to go on their own, but after an Eastern vaudeville tour, returned to Hollywood to work in the film, "Girls Incorporated," for Universal Pictures. And Bob thinks he's lucky to have them in his company.

There's quite a story behind the Bobcats, too. When Bob Crosby was a comparatively unknown, sultry-voiced vocalist attached to the Tommy and Jimmy Dorsey bands, he spent a lot of time dreaming of building a name all his own. Some years ago, he was brooding at a table just off the Waldorf bandstand, when four determined looking musicians marched up to him. They had an idea. The boys had formerly belonged to Ben Pollack but right at that moment were unattached. All they needed was a leader and they'd be a band again. Would Bob organize them, sing with them and talk for them?

Would he? It seemed manna from heaven to Crosby. Within a week the Bobcats had opened at Wilson, North Carolina, the start of a nation-wide trek of one-nighters and stage dates which continued for three years. Then Hollywood began to beckon to our young hero. At first he was pretty leery of the whole thing, jumping to the conclusion immediately that Hollywood wanted to cash in on Bing's magic name. In time he realized that it was really glamour boy Bob they wanted, and accepted with alacrity. He's already made seven pictures, latest of which is "See Here, Private Hargrove."

The contract with Metro-Goldwyn-Mayer meant disbanding the Bobcats, and this Bob did with regret. Now that he's boss of his own airshow, however, he's gradually gathering the original players back into the fold.

When it comes to girl vocalists, Bob

doesn't want oldtimers. Each week he produces a new guest star, drawn from the ranks of the not-yet-famous. Remembering his own long years of waiting for a break, he chooses these singers from among the newcomers, or those trying to stage a comeback.

Bob may be the boss of the program, but he's not the whole show. Co-star and deep-voiced singer Les Tremayne is in there batting right along with him. Those quotations from the classics that Les slings around with such abandon are come by naturally. For the London-born actor stems from a family of troupers. His mother was an early English motion-picture star, and his grandmother once sang opera. Les himself started in the 'movies at the age of four, and since then has served as everything from magician's stooge and park barker to vocal soloist and dramatic coach. After all that experience, it's no wonder the slim, sandy-mustached jack-of-all-trades can toss off dialect stories and glib chatter with ease. Mikes hardly frighten him either after having been leading man in 32 airshows, including a stint acting as hero of the "First Nighter" plays for several years.

Les isn't the only performer on "Bob Crosby and Company" with a suave, nonchalant mike manner. As the huge California studio audiences can testify, Bob has a winning stage personality all his own. But it wasn't always so. When, as a youngster of thirteen, he made an amateur appearance in his home town of Spokane, his voice froze in his throat. Five times the organist played the introduction to "Has Anybody Seen My Gal," and five times Crosby exposed his tonsils—with no result. When the organist

started on the sixth round, Bob had had enough of the glamour of the spotlights and bolted for the exit.

The youngster managed to get into trouble again with his first professional job. Anson Weeks heard him doing volunteer warbling during broadcasts of a walkathon in Spokane, and signed him up for his band. Bob accepted the congratulations of his large family—four brothers and two sisters—in a daze, and headed for San Francisco and the start of his real career.

Everything was going smoothly until he tried to struggle into his tuxedo for the first performance. He'd never worn one before and the bow tie was a complete puzzle to him. Finally, damp with exertion and agony, it occurred to him to ask a bellboy for help. The bellboy knew how all right, but Bob was an hour late. Since then, he's been superstitious about bow ties and never wears one to a show if he can help it.

Bob's full name is George Robert Crosby. Like Bing, the black-haired, brown-eyed singer has always been sports-minded: He thinks the most unusual incident in his life was making a baseball triple play unassisted in a grammar school game. In spite of his desire to "stand on his own feet," he really thinks Bing is "public personality no. 1"—besides being the best kind of insurance against a brother's swelled head.

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Bob's having a lot of fun making a bass fiddle out of co-star Les Tremayne

## Old Time Radio Series Reviews

by Bill Kiddle

### SECRET AGENT K-7 RETURNS

Counter-terrorist operations by the leading democracies are common place in the opening days of the 21st century. Back in 1939, on eve of World War 2, there was a great public interest in America's ability to defend its shores from various forms of attack. Into this spotlight came an interesting quarter-hour syndicated, transcribed drama, SECRET AGENT K-7 RETURNS, an anthology of spy stories in which America's interests were protected by government agencies. A total of 76 episodes, sponsored by Daiylea Products were broadcast.

*Radio Memories has several of these dramas in it's collection.*

### SECRET CITY

For eleven months, between 11/03/41 and 9/25/42, Bill Idelson was featured as "Ben Clark" a private detective in an interesting quarter-hour crime drama, heard during the "children's hour"- (between 5:00-6:00) each weekday over Blue network. Some critics believe that the program may have originated in Chicago. One episode, from 12/08/41, has the interesting historical note, the inclusion of Pearl Harbor news clip #64 of 1 minute 43 seconds that discussed the possibility that the attack on the US was planned by Nazi Germany in reprisal for our Lend Lease program.

### SECRET MISSION

During the early days of the Cold War, The Armed Forces Radio and Television Service (AFRTS) broadcast an interesting dramatic series titled, SECRET MISSION,

true stories about people and their attempts to escape to the West from behind The Iron Curtain of Communist controlled Eastern Europe. Edward Arnold was the distinguished host and Hy Averbach the featured player in this half-hour anthology.

### SCOOP RYAN, CUB REPORTER

Many great inventors would confess that ingenuity was only a small ingredient in the formula for success. Station WJR (Detroit), The Detroit Junior League and the Wayne University Broadcast Guild all had a great idea when they combined their talents to produce an interesting children's serial titled SCOOP RYAN, CUB REPORTER. The one surviving episode, aired on 10/25/48, had young "Scoop" report on the story of Paul Revere and his famous midnight ride. Unfortunately, the "idea" did not blossom into a successful program.

### SEA HOUND

Children's adventure stories were common faire on radio during the "children's hour" (5:00 to 6:00 daily). "Captain Silver", his mate "Tex" acted as wards for "Jerry" and "Carol Anderson" during their adventures on the high seas aboard the sailing ship SEA HOUND. The program, directed by Cyril Ambrister and written by Floyd Miller and Frank C. Dahm, featured Kenneth Daigneau and Bob Hastings. Over a five year span, between 1942 and 1951, the show was heard over ABC and the Mutual network at various times and in different formats.

*Radio Memories on cassette tape # 10723 has five isolated episodes for your listening pleasure.*

### SEAL OF THE DON

Mexico, independent from Spanish rule, was able to maintain only tenuous control over the rich region known as California in

the early 1800's. Great uneasiness existed in California's society and constant increasing numbers of non-Mexicans in the population added to the stress. The quarter-hour serial drama, SEAL OF THE DON, tells of a young Anglo, "Don Hancock" (played by Gale Gordon) and his struggle against a corrupt and ruthless Mexican Governor and his officials who are interested in greed and not in the welfare of the people. This syndicated program was aired daily in the Spring of 1933.

### SEALED BOOK

Radio mystery writers Robert A. Arthur and David Kogan with director Jock MacGregor combined their considerable talents to produce THE SEALED BOOK, a mystery-terror anthology heard on Sunday nights at 10:30 over the Mutual network for 26 weeks between March 18 and September 9, 1945. Some critics say that the program was a "camp takeoff" on the WITCHES TALE. Each week "the keeper of the Book" (played by Philip Clarke) reminded his listeners that his book contained "all the secrets and mysteries of mankind through the ages."

*Radio Memories has the complete run of 26 shows in the anthology.*

### SEALTEST VILLAGE STORE / VARIETY THEATER

The old adage "variety is the spice of life" might be expanded to read "nearly every discerning adult enjoyed the musical variety product provided by Sealtest dairy products in their VILLAGE STORE program, heard over NBC for five short years, between 7/08/43 to 9/02/48.

The program was aired on Thursday evenings at 9:30. Radio and film star Joan Davis teamed with Jack Haley, another star of stage and screen,

in this half-hour series. Haley played the role of the host and was cast as the proprietor of a small town store. When Ms Davis left the program after a year Eve Arden costarred with Haley. Finally, in 1947 Jack Carson replaced Haley and Arden and Haley became a solid comedic team in an interesting variety-situation comedy format that featured some of the finest guest star performances on radio. *Radio Memories has over 40 of these interesting programs for your listening pleasure.*

### SEARS RADIO THEATER

By 1979 "radio's day in the sun was over" However, the Sears Robuck department store chain sponsored The SEARS RADIO THEATER as another belated attempt to revive radio drama as a network entertainment feature. For one year, between 2/05/79 and 2/11/80, an interesting series of original full hour dramas were written, produced and broadcast over CBS five nights a week. Lorne Greene, Andy Griffith, Vincent Price, Cicely Tyson, and Richard Widmark acted as hosts and the cream of Hollywood radio talent was cast in featured roles. The following two seasons, between 2/14/80 and 12/19/81, Mutual rebroadcast many of the earlier productions.

### SUPERMAN

He was "faster than a speeding bullet, able to leap tall buildings in a single bound." SUPERMAN has been the quintessence of the "superhero" to millions of fans for the past six decades. From the pages of DC comic books, to matinee movie serials, to radio, SUPERMAN was the world's favorite visitor from another planet. For a complete decade, between 2/12/40 and 3/01/50, THE ADVENTURES OF SUPERMAN were broadcast in serial

form to his many fans. During most of this era Bud Collyer was cast in the title role in these 15-minute episodes.

*Radio Memories has over 1600 episodes in its vast collection.*

#### **SUMMERFIELD BANDSTAND**

In the summer of 1947, THE GREAT GILDERSLEEVE was one of the most popular situation comedies on radio. Between June 11 and September 3 of that year, Kraft Foods, the sponsor of GILDERSLEEVE treated their listening audience over NBC to a pleasant musical show titled SUMMERFIELD BANDSTAND as a summer replacement. Band numbers were interspersed between songs by Ken Carson and various female vocalists. To maintain a high level of continuity, Harold Peary ("Gildersleeve") and other members of the cast dropped by for "visits."

#### **SPEED AND DOUBLE SPEED**

Juvenile adventures came to radio in many varieties. Some, like CAPTAIN MIDNIGHT and HOP HARRIGAN, focused upon the role of youth in the air age. SPEED AND DOUBLE SPEED was an early quarter four, syndicated juvenile adventure from the 1930's that focused upon youth and their love of fast cars. "Jimmy" and "Billy Dunlap" were two young men determined first to win the big race in their "Flying Arrow." Later they built their own car, the "Constantine" and raced it to Red Mountain Grade, only to run afoul of some men with evil intent!

#### **RADIO HALL OF FAME**

Philco, one of the earliest and best known names in the radio industry, provided wartime listeners with RADIO HALL OF FAME, an interesting and creative one hour variety program heard over the Blue/ABC network for almost 30 months, between 12/05/43 and 4/28/46. The pro-

gram, at times known as the PHILCO SUMMER HOUR, featured the music of Paul Whiteman, the comedy of Red Skelton, Harriet Hilliard, and Bob Burns; as well as the dramatic talent of Raymond Edward Johnstone, Brian Donlevy and Orson Welles. Radio Memories has two of these fine programs-one starring Fred Allen, the other with Gary Moore.

#### **REXALL PARADE OF STARS**

Large pharmaceutical corporations, like Rexall, had the financial ability to sponsor and syndicate a number of fine transcribed radio programs. THE REXALL PARADE OF STARS, aired between 1936-1942, was one of these offerings. The music was supplied by a number of excellent orchestras, including: Ken Murray, Donald Voorhees, Glen Gray and the "Casa Loma Orchestra", and Pee Hunt and his "Radio Rogues." At one time or another, Fred Cole, Tony Martin, and Harlow Wilcox all were announcers on this quarter hour variety program.

#### **RFD AMERICA**

WGN, Chicago's powerful Mutual network station, continued to reach out to the agricultural, rural audience in mid-America with an original farm/quiz program titled RFD AMERICA. This fine show was heard for two years, from 10/29/47 to 9/24/49. For the first year, till 6/06/48, jovial Joe Kelly was the quiz master. However, when the program switched to NBC in July, 1948, Ed Bottcher, an Alabama farmer became the new quiz master.

#### **SPECIAL ASSIGNMENT**

In the 1930's media in its various forms became an important part of life in America. The Associated Press, one of the nation's largest newspaper organizations, presented SPECIAL ASSIGNMENT as part of their Radio Productions syndica-

tion. This quarter-hour drama had Oliver Gramling in the role of announcer/narrator telling stories about the exploits of various members of the 4th Estate and their coverage of interesting news stories.

#### **SQUAD CARS (South African)**

South African Radio reached a large minority of English-speaking listeners with a host of interesting dramatic programs in the decades of the 1960's and 1970's. Some of these shows were closely patterned after models developed in the United States. SQUAD CARS, "the story of South Africa's police force in action", was a stylized, low-key, mostly non-violent version of GANGBUSTERS, heard in the States in the 1940's. In one episode we follow two officers of the Johannesburg (J-burg) force as they apprehend a drunken driver after a high-speed chase and find that he has been dapping in the smuggling of diamonds from one part of the country to another.

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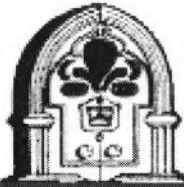
#### **STROKE OF FATE**

The old "what if" question is often raised in speculative conversations. Walter Kierman hosted STROKE OF FATE, a speculative historical drama that explored the alternative possible impact of major events that had different conclusions. The program, heard over NBC on Sunday evenings at 9 pm, lasted only 12 weeks, between October 4 and December 20, 1953. Produced in consultation with the Society of American Historians by Mort and Lester Lewis this YOU ARE THERE update never gained listener support.



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10/24/48 #10 Dan And The  
Magician's Assistant
- C00300 10/31/48 #11 Suicide Or Murder?  
11/07/48 #12 The Triple Cross
- C00301 11/14/48 #13 Damsel In Distress  
11/21/48 #14 Diamond In  
The Sky
- C00302 11/28/48 #15 Double Right Cross  
12/05/48 #16 Look Pleasant,  
Please
- C00303 12/12/48 #17 Haunted Artist  
12/19/48 #18 Sad Night
- C00304 12/26/48 #19 Hot Box  
01/02/49 #20 The Better Man
- C00305 01/09/49 #21 Professor And  
The Puzzle  
01/16/49 #22 The Dowager And  
Dan Holiday
- C00306 01/23/49 #23 Three To Die  
01/30/49 #24 The Philanthropist
- C00307 02/06/49 #25 Last Will And  
Nursery Rhyme  
02/13/49 #26 Delinquent's  
Dilemma
- C00308 02/20/49 #27 Flash Of Light  
02/27/49 #28 Hare And Hounds

- C00309 03/06/49 #29 Hunt And Peck  
03/13/49 #30 Death Is A Doll
- C00310 03/20/49 #31 113.5  
03/27/49 #32 Dan And The  
Wonderful Lamp
- C00311 04/03/49 #33 Tempest In A  
Casserole  
04/10/49 #34 Mexican Maze
- C00312 04/17/49 #35 Sealed Instructions  
04/24/49 #36 Find Me Find Death
- C00313 05/01/49 #37 Much Too Lucky  
05/08/49 #38 One Of These Four
- C00314 05/15/49 #39 Daytime Nightmare  
05/22/49 #40 Death Is No Joke
- C00315 05/29/49 #41 The Treasure Of  
Hang Lee  
06/05/49 #42 Design For Danger
- C00316 06/12/49 #43 The Dead Man  
Walks  
06/19/49 #44 Killer At Large
- C00317 06/26/49 #45 Speed To Burn  
07/03/49 #46 House Of Darkness
- C00318 07/10/49 #47 Double Trouble  
07/17/49 #48 The Bitter Bitten
- C00319 07/24/49 #49 The Perfect Crime  
07/31/49 #50 Archimedes And  
The Roman
- C00320 08/07/49 #51 The Clay Pigeon  
08/14/49 #52 Round Robin

**SECRET AGENT K-7**

- C18695 # 7 Border Violations  
# 8 Poisonous Gas  
# 9 Information Peddlers  
#10 Narcotic Peddlers
- C18696 #21 Military Secrets Leaked
- C-90 #22 Undesirable Aliens

- #23 High Speed Bomber
- #24 Master Spy
- #25 Gold Shipments
- #26 Enemy Aliens (wow & flutter)

**THE SEA HOUND**

- C10723 09/11/42  
08/16/44  
10/05/44  
10/12/44  
08/26/48

**SEALED BOOK**

- C04929 03/18/45 # 1 The Hands  
Of Death  
03/25/45 # 2 The King Of  
The World
- C04930 04/01/45 # 3 Death Spins A Web  
04/08/45 # 4 Devil Island
- C04931 04/15/45 # 5 Escape By Death  
04/22/45 # 6 Death At Storn  
House
- C04932 04/29/45 # 7 The Accusing  
Corpse  
05/06/45 # 8 Stranger In  
The House
- C04933 05/13/45 # 9 Out Of The Past  
05/20/45 #10 Welcome Home
- C04934 05/27/45 #11 I'll Die Laughing  
06/03/45 #12 Design For Death
- C04935 06/10/45 #13 The Ghost Makers  
06/17/45 #14 Broadway Here  
I Come
- C04936 06/24/45 #15 Queen Of The Cats  
07/01/45 #16 Death Rings Down  
The Curtain
- C04937 07/08/45 #17 Till Death Do  
Us Part  
07/15/45 #18 The Man With The  
Stolen Face
- C04938 07/22/45 #19 My Beloved  
Must Die  
07/29/45 #20 Beware Of  
Tomorrow

**SEALTEST VARIETY THEATER**

- C04939 08/05/45 #21 Murder Must Be  
Paid For  
08/12/45 #22 To Have & To Hold
- C04940 08/19/45 #23 Murderer Unknown  
08/26/45 #24 Time On My Hands
- C04941 09/02/45 #25 Death Laughs Last  
09/09/45 #26 You Only Die Once
- C09539 09/09/48 # 1 Waiting Room  
w/Ozzie Nelson, Harriet Nelson,  
David Nelson, Ricky Nelson,  
Gregory Peck  
09/16/48 # 2 Sir Lancelot Of The  
Lake w/Ray Milland
- C09540 09/23/48 # 3 The Love Pact  
w/William Powell, Hans Conreid,  
Jeff Chandler, Alan Young  
10/07/48 # 4 The Pirate Of  
Orleans w/Ronald Colman
- C09541 10/14/48 # 5 w/Robert Young,  
Bob Hope  
10/21/48 # 6 Happy Ending  
w/Dick Powell, Bud Abbott &  
Lou Costello
- C09542 10/28/48 # 7 w/Boris Karloff, Jack  
Carson, Peter Leeds  
11/04/48 # 8 Slight Of Hand  
w/Edward G. Robinson,  
Jimmy Durante
- C09543 11/11/48 # 9 w/Don Ameche,  
Jerry Colona, Earle Ross,  
Jerry Hausner  
11/18/48 #10 The Cavalcade  
Of Tony Martin / The Great  
Gildersleeve w/Tony Martin,  
Harold Peary
- C09544 11/25/48 #11 w/Donald O'Connor,  
John Lund, Peter Leeds, Frank  
Nelson, Alan Reed  
12/02/48 #12 Lum 'n' Abner  
w/Paul Lukas, Lum 'n Abner

C09545 12/09/48 #13 w/Jack Benny, George Murphy, Veola Vonn, Lou Merrill  
 12/16/48 #14 Fibber McGee And Molly w/Jim Jordan & Marion Jordan, Edward Arnold  
 C09546 12/23/48 #15 Christmas Show w/Victor Moore, Pat O'Brien  
 12/30/48 #16 New Year's Eve w/Lionel Barrymore, Garry Moore, Ken Christy, Herb Vigran  
 C09547 01/06/49 #17 w/Cornel Wilde, Ed "Archie" Gardner  
 01/13/49 #18 w/Gene Kelly, Dennis Day, Verna Felton  
 C09548 01/20/49 #19 w/Lloyd Nolan, Eddie Cantor, Sara Berner  
 01/27/49 #20 w/Douglas Fairbanks Jr., Red Skelton, Alan Reed, Lurene Tuttle  
 C09549 02/03/49 #21 w/Joan Davis, Robert Cummings, Elvia Allman  
 02/17/49 #22 w/Dean Martin, Jerry Lewis, Charles Laughton  
 C09550 02/24/49 #23 Husband-Wife Breakfast Shows And Detective Show Parodys w/Brian Donlevy, Alan Reed, Mary Jane Croft  
 03/03/49 #24 The Great Gildersleeve w/Harold Peary, Brian Aherne  
 C09551 03/10/49 #25 w/Richard Wiemark, Bob Burns, Eleanor Audley, Sandra Gould  
 03/17/49 #26 Live From The Shamrock Hotel - Really Live! w/Van Johnson, Ed Gardner (Engineering goofs)  
 C09552 03/24/49 #27 w/David Niven, Alan Young  
 04/07/49 #28 w/Burt Lancaster, Sam Edwards, Alan Reed

C09553 04/14/49 #29 w/Victor Mature, Elliott Lewis, Elvia Allman  
 04/21/49 #30 w/Edgar Bergen  
 C09554 04/28/49 #31 Betting On A Horse Race w/Rudy Vallee, Alan Reed, Elvia Allman  
 05/05/49 #32 w/Sidney Greenstreet  
 C09555 05/12/49 #33 Joan Wants Eddie To Be Her Boyfriend w/Joan Davis, Dink Trout  
 05/19/49 #34 How To Become A Fighter w/Kirk Douglas, Alan Young, Elvia Allman, Wally Maher  
 C09556 05/26/49 #35 w/James Stewart, Herb Vigran  
 06/02/49 #36 w/Charles Laughton, Bea Benederet  
 C09557 06/09/49 #37 The New Neighbor w/Robert Ryan, Arthur Q. Bryan  
 06/13/49 #38 Quiz Show Spoof w/Garry Moore, Sheldon Leonard, Peter Leeds  
 C09558 06/23/49 #39 w/Boris Karloff  
 06/30/49 #40 w/Dan Durea, Elvia Allman, Jerry Hausner, Sheldon Leonard  
 C09559 07/07/49 #41 w/Candy Candido, Gloria Holiday  
**TEXACO STAR THEATER**  
 C10691 10/11/42 Roland Young, Wee Bonnie Baker  
 11/01/42 Robert Benchly, Merry Macs  
 C10692 11/15/42 Gracie Fields  
 11/29/42 Adolph Menjou  
 C10693 01/03/43 Peter Lorre  
 05/16/43 Frank Sinatra  
 C10694 04/02/44 Jack Haley  
 04/09/44 Reginald Gardiner  
 C10695 03/05/41 Franklin P Adams  
 C10696 03/12/41 Philanda Blank - My Story

C10697 03/19/41 Nicotine Alley  
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 C10699 04/02/41 Lionel Stander  
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 11/28/45 #9 Abbott & Costello  
 C10083 12/05/45 #10 Xavier Cugat  
 12/12/45 #11 George Jessel  
 C10084 12/19/45 #12 Ray Noble  
 01/09/46 #15 Al Pierce  
 C10085 01/23/46 #17 Eddie Duchin  
 01/30/46 #18 Hoagy Carmichael  
 C10086 02/20/46 #21 Charioteers  
 02/27/46 #22 Gene Austin  
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