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RADIO ALBUM

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A DELL MAGAZINE
DELL
A DELL MAGAZINE



Bob Hope

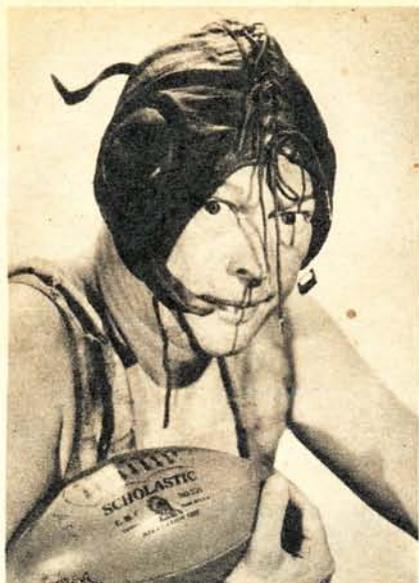
SPECIAL AUTOGRAPHED PORTRAITS



DINAH SHORE IS SCHEDULED TO RETURN TO THE AIR NEXT SEASON FOLLOWING A PREVIOUS CONTRACT WITH THE STORK.

RADIO ALBUM

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BROADCASTING SCHEDULES LISTED IN THIS ISSUE ARE ALL EASTERN STANDARD TIME. ALL PROGRAMS AND SCHEDULES ARE UNCERTAIN, DUE TO UNPREDICTABLE CHANGES.

BOB HOPE (on our cover) is currently starring in Paramount's *Where There's Life and Road to Rio*. GINNY SIMMS (back cover) may be heard on *The Pause That Refreshes*, Sunday evenings at 6:30 over CBS.

CHARLES D. SAXON.....editor

THE JACK BENNY SHOW

Jackson on the air is a stingy, conceited guy who saves pennies and thinks he can fiddle—but he's smart enough to laugh at his own expense on the show that's stayed on top for years.



The product has changed, but Don Wilson, the chubby huckster, lingers on and helps give Jack his Sunday-night lacing.



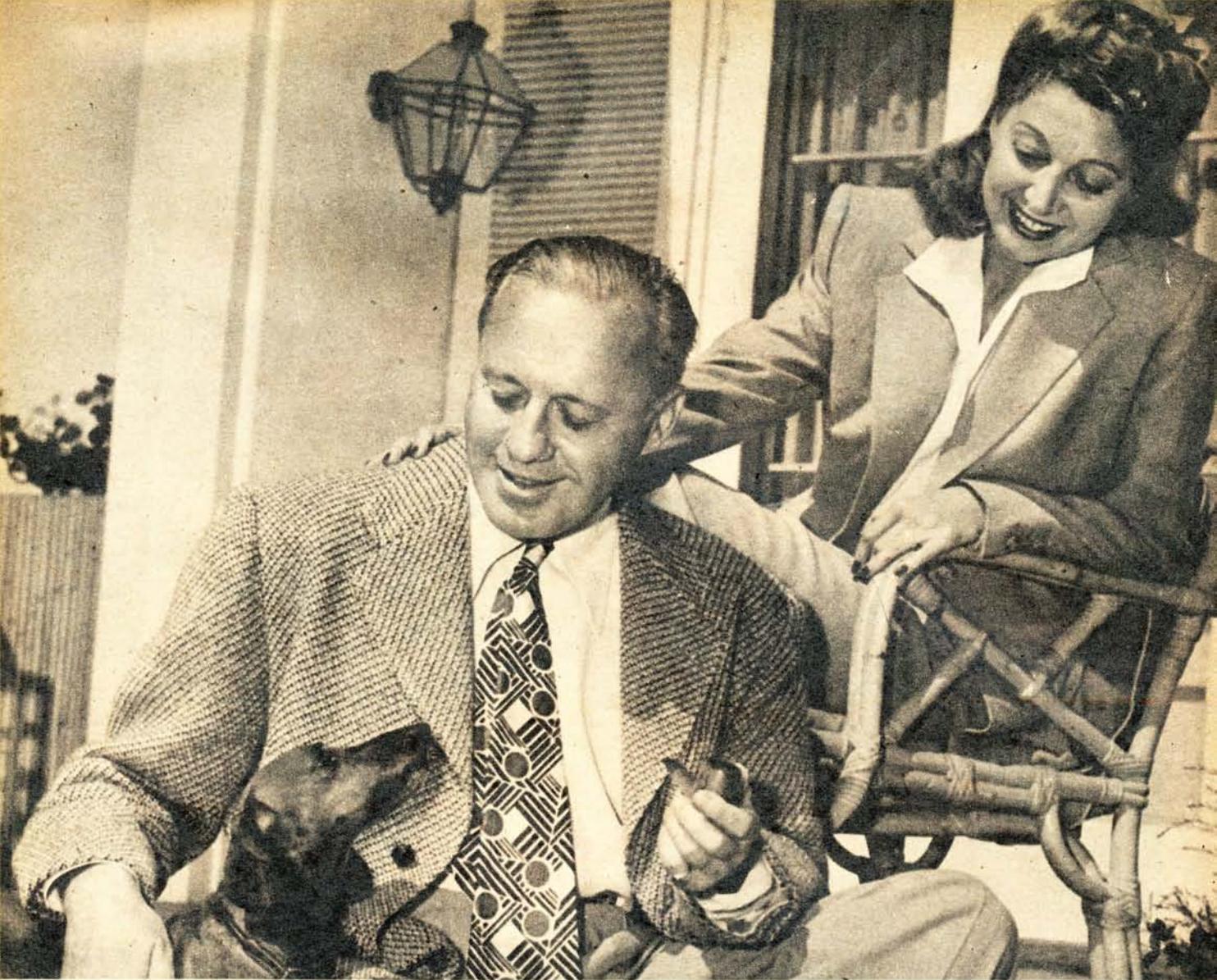
Benny's radio life is difficult, even when he's not feuding with Allen; Harris and Rochester pile it on.



Dennis Day and Phil Harris are still with Jack Sundays, but each has branched out and has a program of his own, too.



You can see where Benny gets some of his wacky ideas: Meet Artie Auerbach, with the mustard in the middle.



Jack's father helped him decide whether it was Mary (then Sadie Marks) or her sister that Jack loved. Papa was



Jack, always wary of people appearing on his program, gives the Sportsman's Quartet a suspicious once-over.

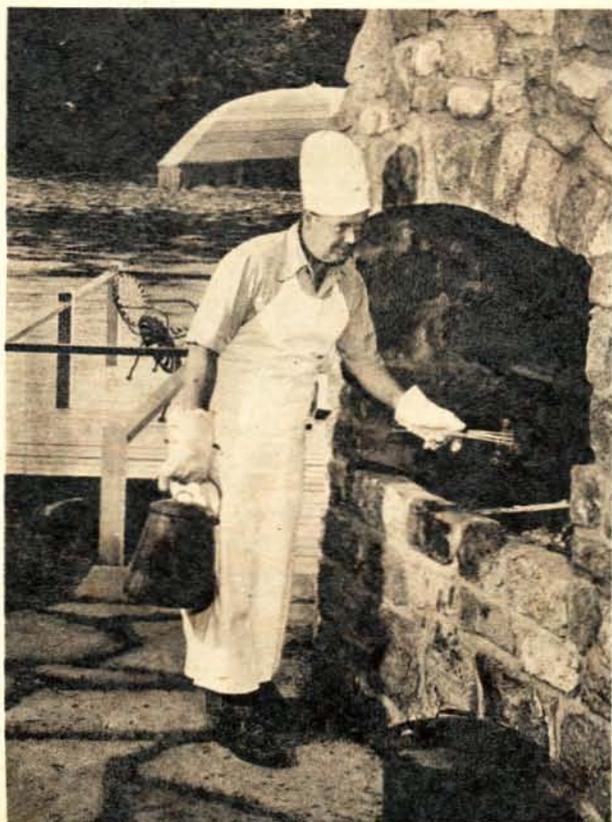
■ Here you see a couple of violinists who went wrong, and who aren't sorry about it. Years ago, Jack Benny of Waukegan, a vaudevillian, was invited to dinner by some admirers in Seattle; they asked him to listen to their 12-year-old daughter on the fiddle; he d'd, but, as an old long-hair himself, was impressed and said so. Mary Livingstone (she was the bobby-soxer) resolved she'd get even, and she did so by marrying him after she grew up, and heckling him relentlessly on their program. Benny, a top-notch for years, has assembled one of the most famous radio families on the networks. There's "Rochester," Eddie Anderson, the valet who in real life has a valet himself; Dennis Day, the Gaelic thrush who's not as innocent as he sounds; brash Phil Harris, who calls the boss "Jackson," and fat Don Wilson, who gives out with some of the floridest commercials on the air. Jackson, incidentally, is the only performer on the air who has personal control of his radio time, choosing the sponsor instead of vice versa. (NBC, Sun., 7 P. M.)



With her friendly style, and her homey philosophy, Kate Smith soon found that all America was her neighbor.

KATE SMITH

■ "This is Kate Smith. This *is* America," is the way President Roosevelt introduced her to King George and Queen Elizabeth. And that tells the story of Radio's First Lady, the girl who became an American Institution. She started singing in a church choir when she was four; entered show business at seventeen. One day a young man heard her sing and persuaded her to make a few recordings. His name was Ted Collins and that day two fabulous careers were born which have never since been professionally separated. Kate Smith's voice has become an American fixture; her humanitarian crusades won enough awards to fill a museum and her admirers are counted by the millions. After sixteen years the Smithsonian star shows no sign of dimming. Says Collins, "Kate's just got what it takes, that's all." (MBS, Mon. thru Fri., 12 noon.)



Manager Ted Collins steered the Smith career to stardom, winning fame and fortune for himself.



With partner-announcer Ted Collins, Kate crusades for any good cause that makes for a better America.



Stars come and go, but, like Tennyson's brook, everybody's gal Kate Smith goes right on winning listeners with her relaxed, unpretentious charm.

Since the moon came
over the mountain, Kate's
been singing and
talking her way into the heart
of all America; now
listening to Kate Smith is
just an old American custom,
like apple pie
or ice cream sodas.

With more than 2,500 flying hours to his credit, Art and Janette Davis take to the air.



The Godfreys live on an 800-acre farm in Virginia—plenty of room for the horse and cattle-breeding he did once for a living.

Right proud of his "Talent Scouts" show is Godfrey. Vic Damone, 19-year-old singer on "Saturday Night Serenade," was one of the finds.

Arthur Godfrey



Radio's bad boy
is Godfrey, who didn't dream
when he was
heckling the sponsors that it
wasn't the end—but his beginning.

ARTHUR GODFREY

■ Back in 1933, there was this red-headed guy doing a morning show and going crazy. So one 7 A. M. he went berserk—smashed platters, gave the corny commercials a going-over and heckled his sponsors. Then a funny thing happened. His sponsors' sales rocketed, the press headlined his sincerity, and Godfrey became one of the best known radio personalities. Born in 1903, he left home at 15 and did almost everything—coal-mining, cattle-breeding, taxi-driving, cemetery lot selling . . . Spent 4 years in the Navy and came out with a banjo on his knee. In 1929, he won an amateur contest and got his first radio job, "Red Godfrey, The Warbling Banjoist," at \$5 a warble. The fateful morning show followed, and his sponsors added up to 88 at one time! One of the busiest men in radio—4 programs, 3 of them daily, he finds time for boat-racing, farming, flying and uncovering new talent on his "Talent Scouts" show. (CBS, Mon. thru Fri., 6 A. M., 11 A. M.; Monday, 9:30 P. M.)



Sometimes, he broadcasts straight from his farm—has a mike hanging on a tree and tunes in the birds!



High in the hay with wife, Mary, and two of their three kids is a rare relaxation for Godfrey, who starts work at 6 A. M.

LOUELLA PARSONS

Actually Louella isn't any different than most women. She gets up early and stays on the phone for the better part of the day. But whereas most women have a limited circle of friends to gossip with, Louella has a syndicated column which appears in 400 newspapers. Writing since she was fifteen, Louella joined the Hearst syndicate in 1918. Ill health became a threat in 1925 and when doctors told her that she had six months to live, Louella came to California ostensibly to die. But here in 1948 and still going strong, Lolly is the dean of all Hollywood reporters. Employing a large staff of leg-men, Louella manages to keep her fingers in practically every pie. For latest news of Cinemaland, ask Lolly. (ABC, Sun., 9:15 P.M.)





WALTER WINCHELL

You probably would never have guessed that Winchell began his colorful career as a song and dance man. The Imperial Trio, which played moving picture houses in Harlem and the lower east side, consisted of Walter, Georgie Jessel and Eddie Cantor. Between numbers, they collected tickets and kept the aisles clear. During World War I, Walter enlisted in the Navy and became confidential secretary to two admirals. His first newspaper break came on the New York Graphic where he became dramatic critic and amusement editor. \$100,000 a year lured Walter from the Graphic to the Mirror and his column was now peopled with the famous of society. His staccato "Let's go to press" can be heard on ABC Sundays at 9 P. M.



Just because his friendly enemy, Jack Benny, plays the fiddle, Allen thinks he should go musical, but he's not doing so well.



Coat off, cigar in hand, the sharpest jokester on the air is ready to tear someone apart.

THE FRED ALLEN SHOW

THE COLLEGE OF MUSICAL KNOWLEDGE



The professor, shown with guest Gregory Peck, started his clowning as cheer leader in college.



Kyser gave Georgia Carroll her first chance to sing and act; married her in 1944; Kimberly Ann makes her pix debut with mom and pop.



"Evenin' folks, this is the Ole Professor himself"—a familiar greeting to radio listeners.



Kyser's "dramatics" date back to college, where he produced dramatic shows. Lamarr supplies the glamour and Ish supplies the rest.



Starting as trumpeter, Ish Kabibble got Kyser to try him; has been top funny man ever since.



Kyser, clowning with guest Rudy Vallee, is about the only band leader who doesn't play an instrument, but can put on a swell show.



The Maestro has played everywhere from San Francisco to New York, and guest celebs like Metropolitan star Lauritz Melchior are usual.

He doesn't play a note
and he never sang a song
but he's a maestro
who knows his music, and
a showman who
knows that people want fun
as well as music, and
that's what Kay Kyser gives them.

■ Kay Kyser started out to be a lawyer and ended up as a Maestro. When the University of North Carolina found itself without a dance band, Kyser organized one. It started with six men, and like Topsy it just grew and grew. Kyser found that crowds like fun with their music and began clowning from the stand. One day while playing in Chicago he was struck with an idea for an impromptu quiz, and that idea led to the *College of Musical Knowledge*. In addition to top guest stars, *The College* features Ish Kabibble, the maestro's top comedy man since 1931, whose real name is Merwin Alton Bogue. As a movie star, Kyser proved he's an actor as well as a band leader. A tireless worker, Kyser traveled more than a million miles during the war entertaining GI's. He's married to his former singer, the lovely "cover girl," actress and artist Georgia Carroll. Have one baby daughter already a potential cover girl. (NBC, Sat., 10 P. M.)

His real name's John Sullivan, but his wit is more famous than his fists. Ex-juggler, author, gag-man and ad-libber extraordinary, the entrepreneur of Allen's Alley writes most of his own material.



Allens and Bennies feud again: Mary tries to pull Fred away and Portland encourages Jack.



Flanked by two good cronies, Mrs. Nussbaum (Minerva Pious) and Sen. Claghorn (Ken Delmar), Fred relaxes.

■ John Florence Sullivan (to call him by his right name), or Fred Allen, is a Boston boy who can juggle, write books, ad-lib to beat anybody, outshine the experts on *Information Please*, and sound as if he had three clothes-pins on his nose. Widely known as the greatest impromptu wit on the air, Fred writes more of his own program than any other top-notch comedian. For years, he's been one of the favorites of long-hairs and dim-wits alike. Along with Fred, you hear one of radio's most famous casts of eccentrics, dialecticians, and downright characters, including tiny Minerva Pious, who plays Mrs. Pierre Nussbaum; bombastic announcer Kenny Delmar, who last season began doubling in as the Senator with the mania for anything southern, Claghorn; Parker Fennelly, whose name you might not recognize until we tell you he's Titus Moody, the cracker-barrel philosopher; and the newest resident of the mythical Alley, Peter Donald (alias Ajax Cassidy), a recruit from *Can You Top This*. Last, and far from least, there's Fred's scatter-brained wife, whose "Oh, Mr. Allen," is one of the best-known lines on radio—Portland Hoffa, who developed her peculiar radio delivery after it "just came out that way" on her first nervous radio audition. Fred liked, and it stuck. (NBC, Sun., 8:30 P. M.)



He's so Southern he won't wear a Union suit or recognize North Carolina: Senator Claghorn.

BING CROSBY

He almost gave up singing to study law, but the Spokane kid now owns the best-known voice on earth.



You can always tell Crosby by the hat, sports-shirt and pencil-behind-ear.



Crosby has had many singing partners, but one of the loveliest (on the eyes and on the ears) is striking Peggy Lee.



This is a war-time scene: Bing and Dinah Shore, two GI favorites, really buckled down to give lads in uniform lots of kicks on the ether.



Ken Carpenter is one of Der Bingle's oldest side-kicks. His personality is a perfect addition to Groaner Crosby's jovial delivery.



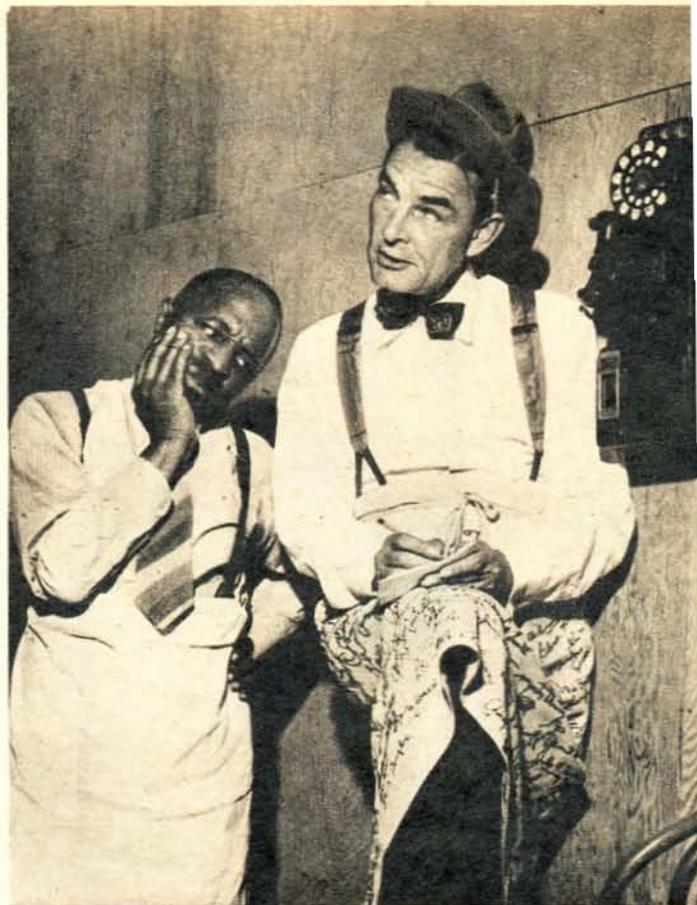
Bing's guests dress for the race-track to appear on his program. Here, back-to-back with Der Bingle, is jazz piano stylist Frank Carle.

■ Der Bingle, as the Germans who listened on illegal radios used to call him, has his finger in plenty of pies. In addition to radio, movies, and a raft of records, Bing has a race-track, a cattle ranch in the Argentine, a big stable, and a scientific research foundation. An Academy Award winner for his work in "Going My Way," Crosby's voice (probably the best known in the world) and his easy manner with tendollar words and pleasantries have long since won him one of the hugest audiences in radio. Bing's one of seven children, from Spokane, Wash. After college, which was supposed to turn him into a lawyer but didn't, Bing went on the road with a couple of other guys as the "Rhythm Boys," who appeared with Paul Whiteman and then by themselves. Bing's solos soon caught the crowd and he went on his own. The rest is familiar history to any radio listener or movie-goer. Founder of the North Hollywood Marching & Chowder Club and Clambake Follies, which entertained servicemen during the war. Bing, like his friend Hope, was a great favorite of America's fighting men. (ABC, Wednesday, 10 P.M.)





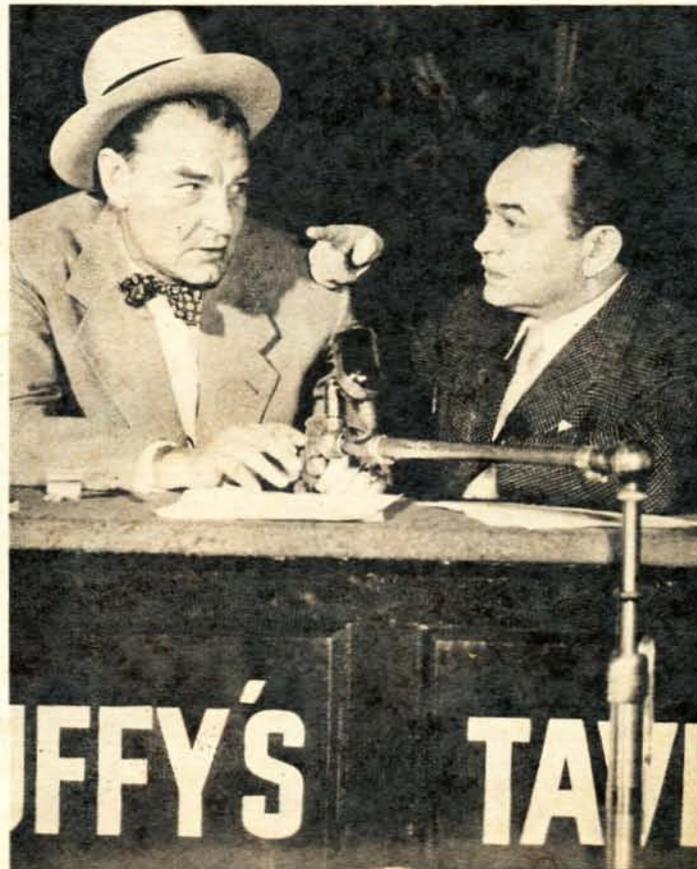
Finding the perfect Archie was hard, but the right men for Finnegan and Eddie the Waiter were picked without trouble.



Eddie, the too wise waiter, is Archie's straight man and tormentor. He's portrayed by actor Eddie Green.



When Waiter Eddie tries to collect, Charlie Cantor assumes the guise of Mr. Finnegan, the answer to a moron's prayer.



The profits of Duffy's Tavern went zooming down when the Little Caesar, Edward G. Robinson, paid a visit.



The stars certainly meet at Duffy's. There are Hi' Jinx at the Tavern. Guest Falkenburg helps with the phoning.



As a kid, Ed Gardner played piano in a local tavern, and years later used that atmosphere as a model for Duffy's.

DUFFY'S TAVERN

The bells you hear aren't a sign of insanity. Nope, it's time for you and the elite to meet at Duffy's Tavern. Meet Archie, the manager.

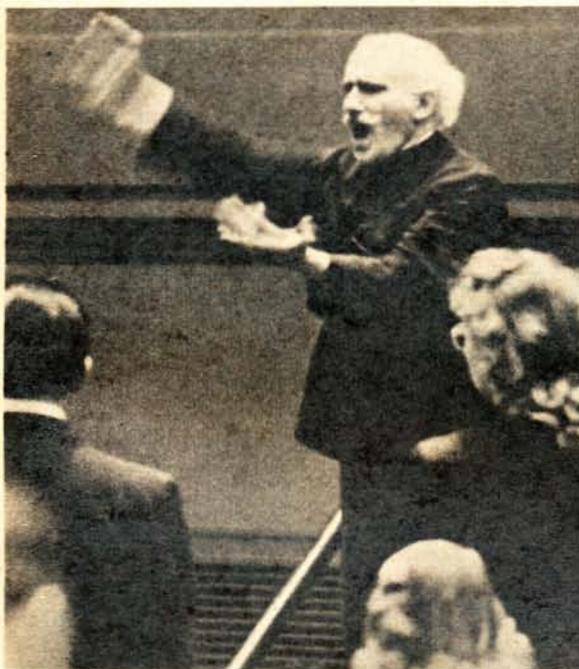
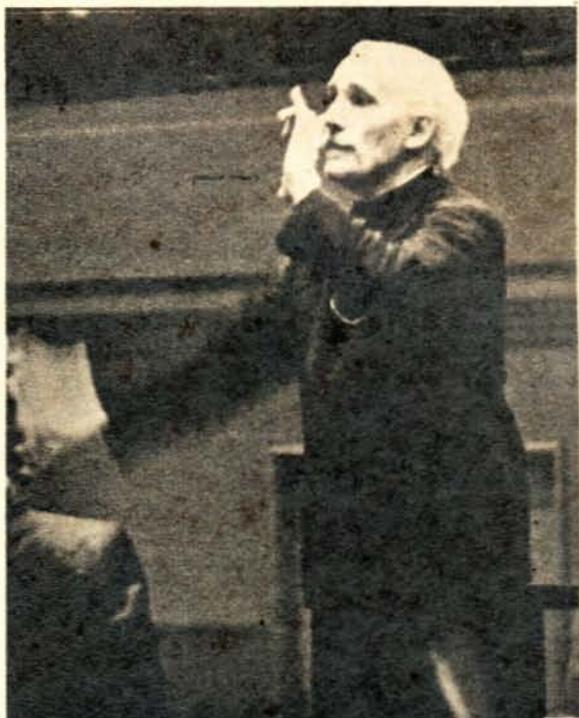
■ The telephone rings. A hand reaches out to pick it up. A smooth voice answers in perfect Astorian (from Astoria, not the Astor) English. "Hullo, this is Archie. Nope, Duffy ain't here. Duffy ain't never here." It's the truth. The owner of the ptomaine tavern is never around, but the originator is always there. It's Ed Gardner, who started out as producer, and ended up as director, writer and actor. That's quite a tall order for one man. Ed thought so at first, too. He just wanted to produce the show "This is New York." The only hitch was the lack of an actor to play a mug called "Archie." No one came up to the Gardner specifications, so he showed 'em. He played the role himself. "This is New York" fizzed, but its mug remained to see better days as the manager of Duffy's. Ed finds playing Archie "just being himself," so himself has stayed on the show, too. (NBC, Wednesdays, 9 P. M.)



How funny can you get? Even the writers are hysterical, as Ed Gardner gets into character and slays the pow-wow.



FRANK BLACK As NBC's general Music Director and an outstanding conductor and composer, Frank Black's too busy to hear applause. He founded the NBC String Symphony and was one of the pioneers who wrote original music for radio dramas. He has a collection of rare instruments and musical scores. (NBC, Sunday, 2.30 P. M.)



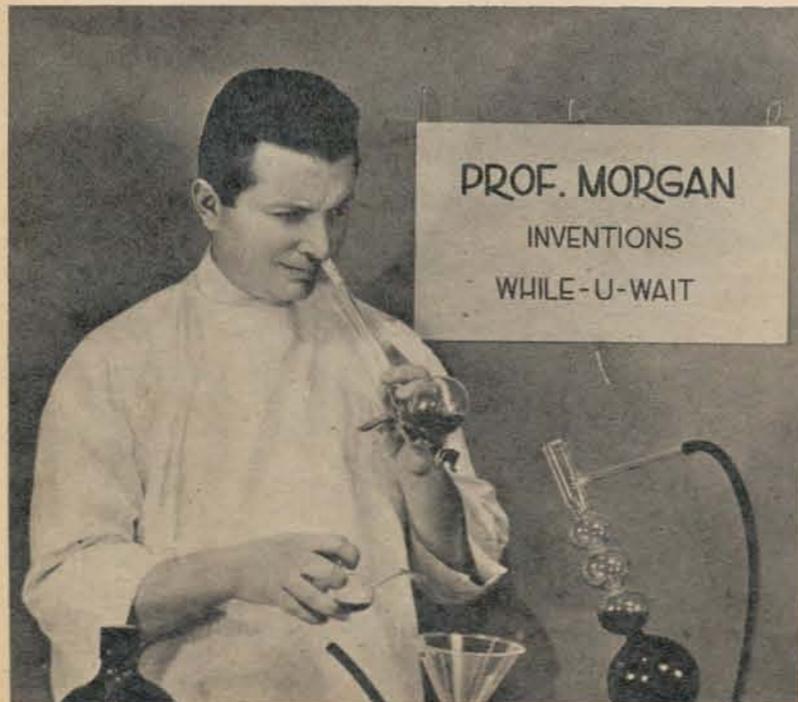
ARTURO TOSCANINI At 79, music critics have declared Arturo Toscanini to be at the height of his great powers. And he has used this power as a weapon against dictatorships, by refusing to conduct in Hitler's or Mussolini's countries. Awarded a musical scholarship at 11, he has been conducting since the age of 19, always from memory. In 1937, he made his radio debut with the NBC Symphony Orchestra—now in its tenth year. (NBC, Saturday, 6:30 P. M.)

THE HENRY MORGAN SHOW



Morgan looks sick just at the thought of Adler Elevator shoes, but actually Of Man Adler, who resented Henry at first, is all for him now.

■ They thought it couldn't be done, but Henry Morgan did it—cracked the charmed circle of Benny, Allen, Hope, and the old-time comics. That isn't all—Morgan's the first big-time radio comedian, who started in radio, never got out of radio, and hit the top in radio. Henry says he was born of mixed parentage—a man and a woman—in New York the day before April Fool's Day, 1915. When he was seventeen, he got a job as a page boy at WMCA, but that ended when he sneered at programs he didn't like; then he became an announcer in Philadelphia, but that ended when he put the name of the station manager on a Missing Persons list. Finally, he got his own program in New York, acquired a terrific local audience, and kidded the pants off his sponsors. At first, they didn't like it, but now they realize that there's a big audience, and big money, in the kidding, (ABC, Wed., 10:30 P. M.)



Morgan's probably got the best set of accents around and he's great at kidding scientists.



They said Henry was unromantic till they saw him with this doll.



He's the youngest of the big-time comics, an impudent guy who believes in ignoring rules and no tricks barred.

Milton Berle



Momma Berle feeds her famous son Milty, who has often been accused of stealing other comedians' jokes. "Baah," he alibis, "they stole 'em first."

■ Milton Berle is practically the only clown in the world with a funny face. Allen is sad, Harpo is ascetic, but Milton is just plain funny. Court jester to millions, Milton made his debut at the age of five in a local vaudeville amateur contest. It was there that a theater manager discovered him doing an imitation of Charlie Chaplin. That little stint won him a silver cup and his mother was thus encouraged to start dragging him around to producers' offices. He made quite a name for himself in Pearl White thrillers as the child who was forever teetering on the edges of cliffs, or being flung to the hungry crocodiles. Touring in vaudeville, he began teaching himself ten jokes a day and developed the rapid fire style which has made him one of the most versatile monologists of his day. Even competitor Fred Allen will admit that Milton can hold an audience for as long as he wishes, just chattering. The great break came when he was hired as a last minute replacement for a one week booking at the Palace and turned it into a six-month run. Engagements in the Ziegfeld Follies and Earl Carroll Vanities followed and a new comic was born. Now starring in his own show (NBC, Tues. at 8 P. M.) Milton has just concluded a run at the Carnival at the highest salary ever paid to a night club entertainer.

MILTON BERLE

Little Milton Berle had to be shoved onto a stage when he was five. But once he heard the applause, he stayed for thirty years.



Milton tries out a gag on daughter Vickie. Milt's enemies insist that she writes his material.



Milton and former wife Joyce Matthews eat at the Brown Derby. That might be Hope's show he's listening to.



Professor Berle tells Bess Myerson (Miss America of 1945) how he has started a foundation to aid crippled children.



Milton says, "Laugh and the world laughs with you. Cry and they put you on Mr. J. J. Anthony's program."



Charlie's tweeds are a little baggy, and he wipes away a tear as he examines his low I. Q. pal, Mort Snerd.



Soldiers all over the world made the acquaintance of Messrs. Bergen, Snerd, and McCarthy during the war.



You'd probably just as soon be a dummy too; look at the laps you wind up in—Hedy Lamarr's, for example.

■ Edgar Bergen, who's probably the most famous mimic and voice-thrower of all time, discovered he was good at imitating people when he was still in grammar school. One day, he paid a dime for a book on ventriloquism, put together a nondescript dummy, and started practicing. (He'll tell you practice is the only way to learn to throw your voice.) That first dummy, which he had spruced up for \$35 by a woodcarver, is now a famous character in his own right, name of Charles McCarthy. Edgar kept McCarthy with him at Northwestern University, where the young blockhead helped him earn his way, took him to Europe, vaudeville, and night-clubs, and finally onto Rudy Vallee's radio program. You know the rest. Charlie's not the only piece of timber Bergen carries any more: there's stumble-speeched Mortimer Snerd, whose name is practically a household expression, and pert Miss Effie Clinker, but McCarthy's still the big operator. (NBC, Sun., 8 P. M.)

EDGAR BERGEN AND COMPANY

Wit is never wanting when Charlie McCarthy, the puppets' Fred Allen, lets loose with sharp cracks at visiting males—but he gets as tender as Charles Boyer with the ladies.



Bergen's a pretty well-groomed fellow, but if you're looking for a really dapper guy, there's Charlie with his top hat and monocle.



Even such a master of the ready gag as Fred Allen fears getting into a battle of wits with wise-guy McCarthy.



Newest addition to the Bergen family is Miss Effie Clinker; she's not pretty, but she's smart.

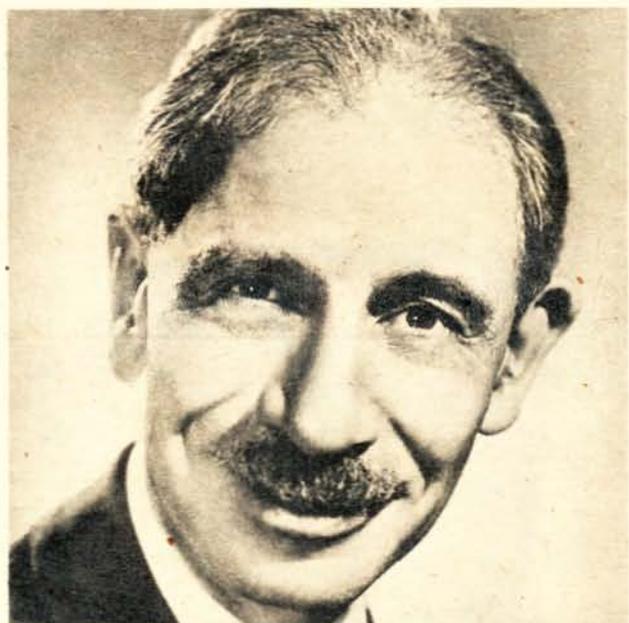


GROUCHO MARX It was twenty years ago that the madcap Marxes first threatened to break up the act. Now that it actually happened, Groucho is blossoming under the solo spotlight like a hothouse cactus. His nimble wit is perfectly cast in a quizmaster role, and once he got used to the new medium his Hooperating ran wild. As a child, Groucho (Julius) was trained to be a singer and tap-dancer, got his first job doing female impersonation. Teamed with brother Gummo and a girl he formed "The Three Nightingales" which became "The Four Nightingales" and eventually the famous comedy team. His new show replaced Jack Paar on ABC, Wed., 9:30 P. M.

INFORMATION PLEASE

It's the highbrow
of the quiz shows, but
the experts
mix wisdom with wisecracks
and prove that
it pays not to be ignorant

■ Radio's favorite quiz, it upsets all the theories that intellectual stuff just doesn't pay off. Emcee Fadiman and panel experts "F.P.A." and Kieran together hold more degrees than a thermometer, and guest experts have ranged from Jackie Robinson to Winston Churchill. The experts have more fun than everybody, and it's their asides and wisecracks that often steal the show. But the public keeps trying to stump them. "Why wouldn't it ever be necessary for the man in the moon, if married to a chatterbox, to tell her to shut up?" asks Fadiman. Up went the hands. "He can't hear her chatter" came the answer. "The absence of atmosphere at the moon prevents sound." The boys are not easily stumped. (MBS, Fri., 9:30 P. M.)



The droll humor, ready puns and nimble wit of expert Franklin P. Adams are features of the show.



Under the suave handling of quipmaster Clifton Fadiman, "I. P." has gone its droll way since 1938.



Sports writer, naturalist, linguist and musician John Kieran is called the "human encyclopedia."



Producer Dan Golenpaul's adventure into elevated taste has proved one of radio's all time successes.



Comedian Alan Young made his stage debut in Canada at six, and he's been playing for laughs ever since.



Evelyn (here with Lynn Murray and Mark Warnow) gave three "command performances" for Pres. Truman.



"Dreamy" style brought overnight fame to "Cinderella" Knight; she's digging the Jeff Alexander Chorus.

He has fame and friends
and fortune;
he likes sun and fun
and freedom and
all things beautiful, like girls;
but more
than anything in the world
Tony likes to sing.



After 4 years in service, it's a more serious, matured Tony; there's a new depth and quality in his voice.



At sixteen Tony was already making a name for himself playing the saxophone and singing with a band at a swank hotel in San Francisco.



Each a famous night club star, Tony and Evelyn now face the airwaves together.



When Tony blends with the "Shining Knight"—"Television, where art thou?"

THE TONY MARTIN SHOW

■ When he was in his teens, a priest at St. Mary's found him playing jazz on the college organ and that was the end of Tony Martin's school days and the beginning of his star days. Made his coast-to-coast radio debut in 1932 on the *Lucky Strike* hour with Walter Winchell. Made headlines starring in the swank nightspots and then spiraled to Hollywood stardom. Now Tony is charming the airwaves again as singing host of the *Tony*

Martin Show, with songstress Evelyn Knight, comedian Alan Young and Victor Young's orchestra. A carefree bachelor, Tony is now enjoying all the things he dreamed about while sweating it out in Burma. That is, *almost* all. Maybe what a fella needs is, not a hotel suite but a home, not a dozen pretty girls, but one. "And it won't be a girl in the business," says Tony. "When I go out with my wife, I like to feel like a man." (CBS, Sun., 9:30 P. M.)



Durante is a real showman who came up the hard way; came through the hard way with a heart-warming comeback.

JIMMY DURANTE

The Schnozz started hoofing,
singing and clowning on New York's Bowery—
He's come a long way with that nose.

■ You can see music in front of Jimmy Durante up there, but it don't mean a thing. This veteran of Coney Island, vaudeville, Broadway and Hollywood has never bothered with anything so dull as learning to read notes, which proves that his ear is just as important to his success as his proboscis. Jimmy's first job was in a Bowery night club and, from there, he moved to Coney Island, where, in a turtle-neck sweater, he sang, played piano, and barked for twenty-five bucks per. At Coney Island, he teamed up with Eddie Jackson and Lou Clayton, his old vaudeville partners and now his agent and manager, and struggled up from tank-town vaudeville to Broadway, the movies, and radio. Now, the man with the schnozz and the laryngitis still gets into trouble with big bruisers from the West and tells kids to come home because their old man's stuck in the garbage can. The old routines are still knockin' 'em dead. (NBC, Wednesday, 10:30 P. M.)



It seems that the old inferiority complex has Jimmy down—and no wonder, the pipe-smoking gent is Jose Iturbi.



The place is *Ciro's*, the occasion a Press Photographers' Costume Ball, and the girl is lovely Katharine Grayson.



Jimmy's at his best when he's inspired, and he's easily inspired by such things as blondes, brunettes, redheads . . .



Everything is copasetic as "The Nose" and "The Voice" get together. Their singing styles are a bit different, though.

■ Thirty years ago, in Peoria, a couple of kids named Jim and Marion wanted to get married, but they couldn't because Jim was making only eight bucks a week in a drug house and Marion wasn't doing much better as a piano teacher. They finally swung it when Jim went to work as a mailman. Well, they're still married but the next meal isn't a problem any more, because the couple of kids turned into a couple of characters known to you as "Fibber McGee and Molly." After the first war, Jim, a vet, worked at everything from swinging a pick to selling vacuum-cleaners, before he and Molly got a job as a harmony team on a small station. There they met Don Quinn, a discouraged cartoonist who wanted to write for radio. In 1935, after running a daytime serial for four years, the Fibber-Molly-Quinn combination came up with their present program. After twelve years, the Fibber's fibs and Molly's sharp rejoinders still keep 'em top of the list. (NBC, Tues., 9:30 P.M.)



The McGees have their troubles in *Wistful Vista*, but it looks peaceful at the studio as Fibber reports for orders.

FIBBER McGEE AND MOLLY



Fibber and Molly started off as a Harmony Duo, then discovered they were better at husband-wife banter.



The Fibber and Molly look a bit frightened as Ransom Sherman, their pal, pulls out the gin-rummy score pad.



It's not hard to figure out what goes on—Harlow Wilcox, the suave announcer, is about to put one over on poor old Fibber.

James Jordan and wife Marion
came all the way
from Peoria to get into
radio as a song team, later as
Soap-Opera experts
only to find they were really
big-time material
just as radio man-and-wife.





HEDDA HOPPER Sophisticated, fabulously hatted Hedda Hopper was born Elda Furey, daughter of a minister, in a small Pennsylvania town. She studied singing, ran away from home at 18 to her love, the stage. From chorus girl to movie star to fifth wife of DeWolfe Hopper was a dizzy whirl. Later divorced, with her son to support, Hedda played screen vixens until everyone, herself included, was ready to scream. Her first gossip act on the air in 1935 didn't go over, but a Hollywood newsy column did, and her second aerial try clicked. Now, she's one of the best known and knowing Hollywood personalities, with a wise rule—she doesn't say a thing about anyone that she wouldn't say face to face.

JIMMIE FIDLER Whenever hard luck met up with Jimmie Fidler he'd go back to dish-washing—something he might have learned in World War I before he became an officer in the Marine Corps. After his discharge he owned a thriving auto accessories business, but he decided the only place in the world was Hollywood. He got bit parts and worked his way up until a major shutdown put him back behind the dishpan. Not for long, though. He got an offer to do publicity for stars like Valentino and Swanson—soon had a bureau of his own. He pinch-hit as interviewer on the old "Hollywood on the Air" series and stayed to bat 1000 as filmland's ace radio reporter. (Sunday, 8:30 P. M., MBS; 10:30 P. M., ABC.)

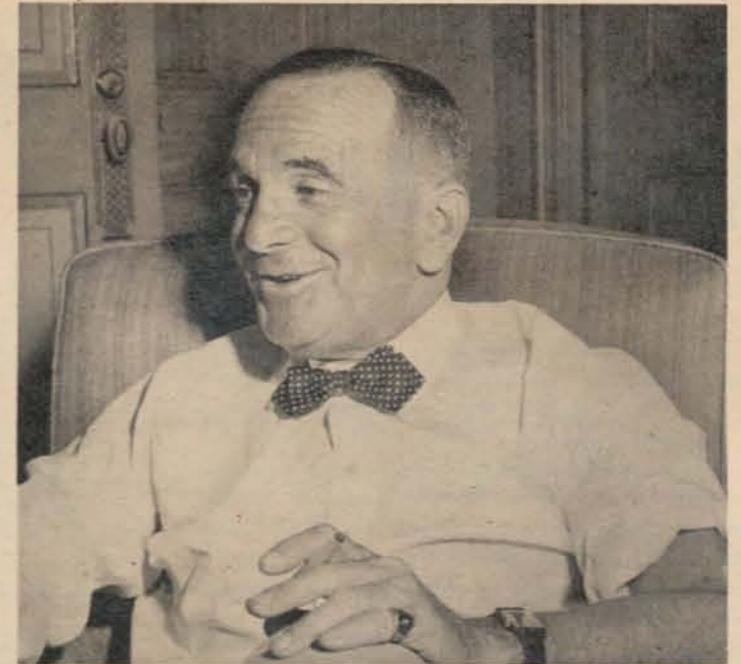




Papa Cantor congratulates Al on his new "baby," the Music Hall.



A solo artist needs a helping hand. Oscar Levant lends two mighty potent helpers and his wit, too.



Now he can relax. Being last year's ace guest star was a tiring business. He basks in starring glory this season.

Down on his knees to his suspicious young Mammy, the new Mrs. Jolson, confesses, "I never had it so good."



Nope, it's not the "new look," but it's even more famous—the Jolson look.

AL JOLSON

He teamed with Parks
and you know what's happened.
He teamed with Bingo
and hit the jackpot again. He's
the boss now, with
Levant and the Music Hall
gang lending a hand,
but it's Jolson's show, and Al's
running it, solo!

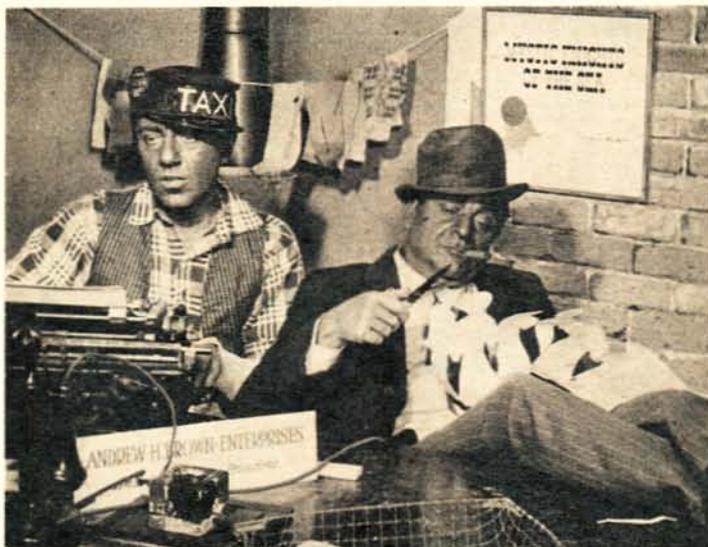
■ It started out as a guest shot—a temporary thing. It was just a duet with der Bingle. Al was great. Bing was swell. The show was a hit. Everyone, even Winchell, threw orchids at them. Then they began going steady on the air. They were a pair, a team, and they clicked. The Crosby show seemed to be the Crosby-Jolson program, with Crosby on top, of course. It was quite an arrangement, but Al was too hot to continue dueting. John Q. Audience wanted the pure unadulterated Jolson. They wanted the man whose songs made them feel mellow. They asked for him. They got him. The happy duet became two solos. Crosby again croons by himself. Jolson—Jolson just makes like Jolson, and all who listen give out with contented sounds. Funny thing, though—Al can't seem to get away from that Harry Lillis influence. When he did get a spot of his own, it turned out to be Bing's old show. Yup, the Music Hall that echoed with "Where the Blue of the Night" is now being drenched with "April Showers." Some of the gang is still the same, like Ken Carpenter. Some of the faces are definitely different, like Oscar Levant's. The ad-libingest pianist and the ever-consistent cheeseman support Al, but the show still spells out JOLSON! From now on it's a single all the way, with Al Jolson on top, natch. Watch that man—he's just through warming up and you ain't heard nothin' yet! (NBC, Thursdays, 9 P. M.)

AMOS 'n' ANDY

■ Once upon a time there were two guys named Gosden and Correll, who got together and cooked up a whole new world. They stirred their bubbling cauldron, chanted the magic words, "Bubble, bubble, toil and trouble," and waited for results. Pretty soon the cauldron bubbled back, "Funny, funny—Amos 'n' Andy," and a little mythical kingdom was started. It all began in Durham, N. C., when Charles Correll met Freeman Gosden. They both were working for an amateur theatrical company. Because of their jobs they found themselves together all the time, and they liked it. They never thought of radio at that time. One day an experimental radio station asked them to appear on what was optimistically called a broadcast. The broadcast was just a mild success. In the vast city of New Orleans one woman heard them and attested to the greatness of radio. She could hear—even though her home was four whole blocks away. That's the modest beginning of a successful team. But Amos and Andy weren't born, not yet. It took years before Gosden and Correll even got paid for their efforts. The first time they did get some green stuff was when the ancestors of Andy and Amos were conceived. These close relatives were named Sam 'n' Henry, and only after their demise did the really famous blackface act come into being. That was nineteen years ago. From unpaid radio amateurs to a puny blackface act to Amos and his pal Andy. Success story? Yowsah, yowsah! (NBC, Tuesdays, 9 P. M.)



Amos 'n' Andy spells romance for the boys. Gosden first worked as a salesman—Correll as an unromantic typist.



Their first paying radio offer was for a show on married life. Happily they asked to do a blackface act instead.



The profits of the Andrew H. Brown Corporation are often put into frozen assets. Most of them go down the hatch.



Charles Correll will tell you that there *is* happiness at the end of the rainbow—it's his big wonderful family.



When the boys wash up, Amos is Freeman Gosden and Andy once again becomes himself, Chas. Correll.

Try balancing your books the Amos 'n' Andy way with aspirin. It took *them* out of the red and into the blackface.





There's no telling what can happen when Bob Hope, Colonna, a doughnut, and a cup of coffee get together in a studio.

THE BOB HOPE SHOW



Hope and Crosby are pals on the links, at the microphone—and on roads everywhere from Zanzibar to Rio and points east.



Hope (looking Cooper right in the eye) went all over during the war and was high on the GI favorite list.



Judy Garland's one of many guests of the fair sex who have to resist the advances of radio's biggest wolf (he thinks).

He might have entertained at a Cockney Music Hall in London

if his parents hadn't come to the U.S.A.; instead he graduated to

Broadway and became king of the quick tongue and double-take.



Colonna leers and gives a final twist to the mustache as he gets ready to move in on the boss, who discusses a script with Lamour.

■ Lester Townes Hope, a fellow better known as Bob, was a clerk, a professional boxer, a newspaper reporter, and a tap dancer before he got into his present trade, which is a little hard to define. These days he's in the movies, on radio, writes comedy sketches and short stories, plays golf (but not well enough to beat Bing Crosby) and manages a little home life with his wife, Dolores Reade, and their two adopted children. Typically American though he is, it's just an accident that Bob's on NBC rather than on the British Broadcasting Corporation, for he was born in London and didn't come to this country till he was about thirteen. He started in vaudeville as half of a two-man dance team, worked up into musical comedy, and starred in "Roberta" in 1933. He got interested in radio then, but cautiously tested himself by appearing in a guest spot on Rudy Vallee's old program. You know how the test worked out. (NBC, Tuesdays, 10 P. M.)

Jo Stafford



JO STAFFORD 15 years ago, Jo Stafford made her first appearance with two of her sisters on a local radio show. Josie was 11; the place, Coalinga, Cal. Reached Hollywood in 1937 with a bit part and joined forces with a male singing group on the same lot. Later they sang with Tommy Dorsey's band as the Pied Pipers—but Jo was just a sirupy voice in the quartet. She made her own network debut in 1944 with Johnny Mercer. Today, she's the svelte feminine star of the Supper Club, and rates among top three girl vocalists throughout the country in radio and record-sales popularity. (NBC, Monday to Friday, 7:00 P. M.)



PERRY COMO The singing barber of Canonsburg, Pa., has come a long way, but Perry Como still keeps a pair of scissors in the back of his mind—even though he's in solid. The first singer ever to have two records spear the million brackets at the same time, he even beats Crosby and Sinatra on some fan polls. Perry's first singing role netted him \$28 a week; he married his childhood sweetheart and went on the road. Second move was as vocalist with Ted Weems' orchestra. Third stop, the Army. After that, it was all bright—radio, swank nightclubs, movies, and now, co-star of the Supper Club. (NBC, Monday to Friday, 7:00 P. M.)

TELEVISION TODAY

■ Along with tires, vacuum cleaners, and butter, television is one of the things that were held up—or vanished altogether—during the war. Then, natural enough in an infant industry, right after the war there were little inside battles here and there about whether to use color or not at first. But now television really seems to be on its way, as the big new video stations expand their program schedules, give spot coverage of all kinds of sports and news events, and develop television personalities. All told, only about a hundred thousand people in the country own sets, but that doesn't give you much of an idea of how many people watch, and listen to, television. One big group of owners are bartenders, and literally hundreds of people drift into the saloons to watch things like fights, World Series ball games, and big-time football struggles. So most of the sets go a long way. The problem that television faces is the problem that any new art faces: That of finding out what its scope really is and of inventing the tricks-of-the-trade in doing it. In television, that's all still in the stage of try one thing, discard it, try another, then combine the best features of the two. Not long before we went to press, for instance, CBS came out with a new policy. It decided not to originate television shows in the studio, because the big-wigs there figured it was better to have programs in real environments, rather than make-believe ones. It's the same principle that made some of the big movie companies film pictures right in New York City, on 92nd Street for instance, instead of setting up a pile of fake buildings and scenery out in California. Some of the other stations think that's wrong, that you can build better programs in the studio. That is what makes television lively—disputes of that sort—and that's what is going to result in better, slicker, more exciting television shows for you when you stash away enough money to afford a set. But the photos on these pages will give you an idea what you can see on television right now: fancy fashion shows with real models, quiz programs where you not only hear the lady from Brooklyn but see her fidgit close up, fights where you can see the scowl on one pugilist's face as he prepares to deliver a haymaker to another, a cartoonist like Milton Caniff drawing one of those luscious blondes his heroes are always getting involved with, and on and on. The big thing about it is that it gives you a chance to see things you'd never see otherwise—on-the-spot, unrehearsed stuff that's a lot more informal than anything you see in the movies, where the actors, directors, producers, and all sweat over everything, do scenes fifteen or twenty times, and cut like mad after it's all over. In television, obviously, there's not enough time for any of that. It happens, it's on the air, and nothing can be done about it. So don't be surprised, or annoyed, when you see mistakes in programs. That's part of the growing up process, and part of the fun. Now, take it away, and inspect some of the things the television pioneers are producing during today's historic development period.

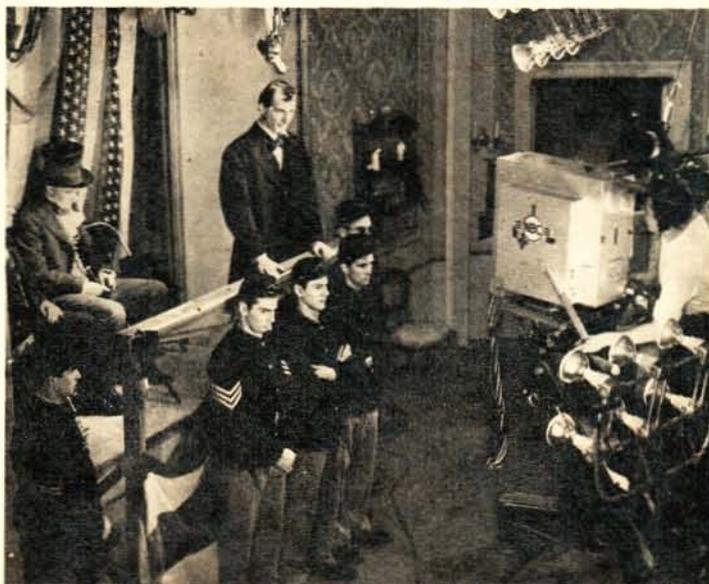
Television is growing up;

it can cover style shows, fights,
fires, football games.

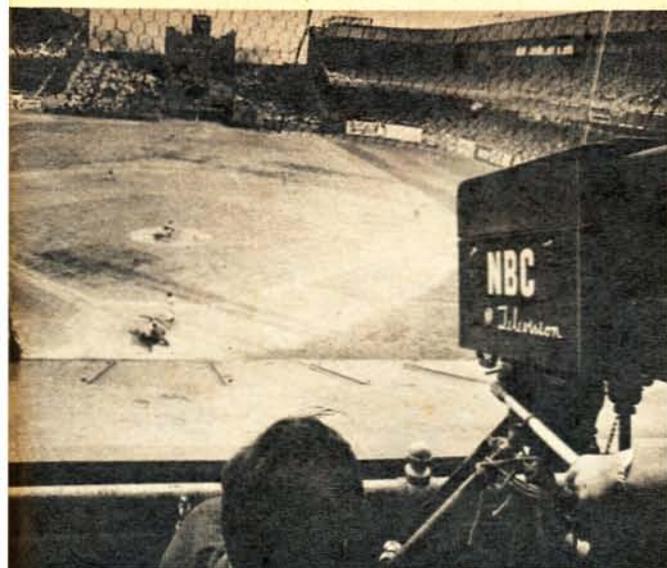
Only 100,000 lucky people own outfits now,
but in a couple of years
there'll be as many sets as bathtubs.



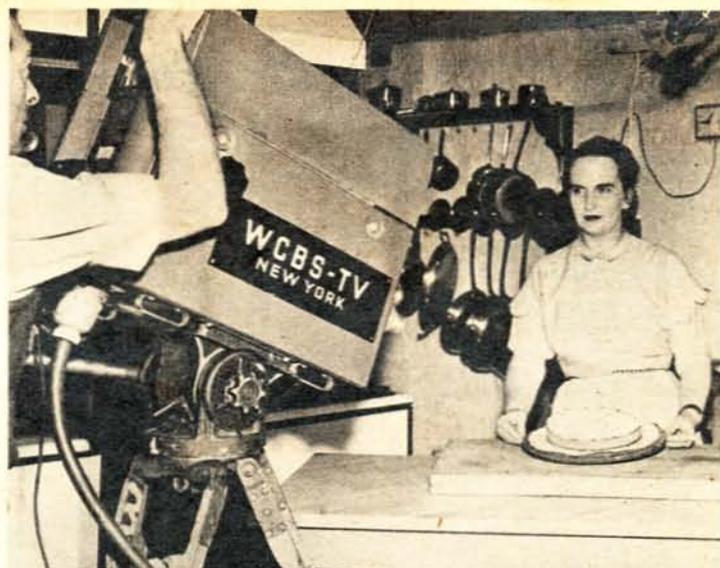
If NBC hadn't taken this shot, you might have thought Caniff's Copper Calhoun was a cartoonist's dream.



Television will show you Bob Taft taking the stump and then switch to the play "Abe Lincoln in Illinois."



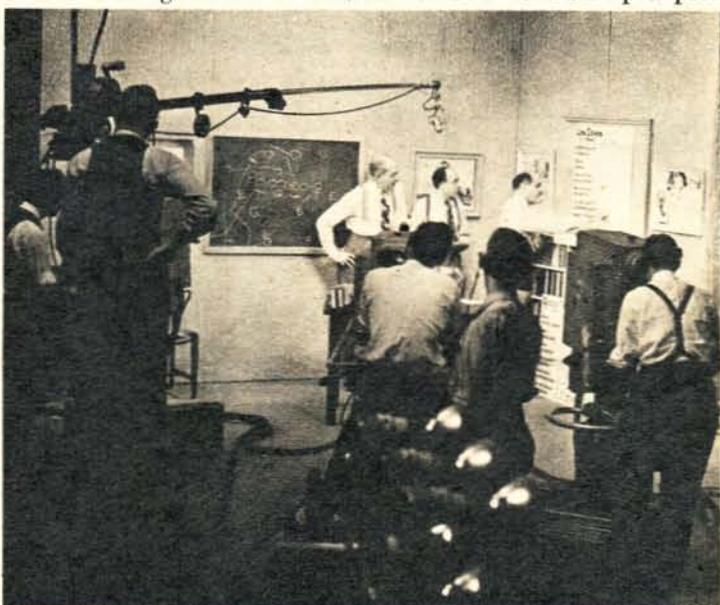
It's not quite like going to a ball game, but you'll have to admit that it's certainly the next best thing.



Mrs. Dione Lucas, cooking authority, digs her hands right into the dough to show housewives how to dish up a pie.



Herb Swope, Jr., directs; Alfred Vanderbilt points, as CBS takes you to Jamaica for a bit of horse race.



If modern-day football is getting too complicated for you, Lou Little, hand on hip, draws diagrams that might help.



Confusion? No, they're just turning the camera on President Truman at last year's Army-Navy battle.



Television offers amazing experiences, like this ingenious stunt, shooting a glass-bottomed helicopter hovering low.

more →

TELEVISION TODAY, CONTINUED



Army plays Navy, and the big mobile studios, housed in trucks, takes you right to the gate, to the stands with the Middies and the Cadets, and out on the playing field. Television's most obvious progress so far has been in the field of sports.

Maybe you've heard Jinx Falkenburg, seated on edge of the pool, and her husband Tex McCrary on their radio program; here you can see that they're just as attractive as they sound. On this show, you had a chance to see how well they dive.



One peculiar thing about televising a show is that the guys who do the planning—directors, technicians and producers—don't get to see it. They just watch on television screens while a small staff operates the actual shooting, like this fashion show, for instance.

Television is an entire new field for the good old prop-man. Now, in addition to sound effects, he must build entire background sets similar to those used in movie productions. There's also a costume department and a large corps of make-up experts.



BLONDIE That daffy, lovable family show began in 1939, after a film of the comic strip was made. In 1946 it won an Americanism award. Penny Singleton (real Mom of two) and Arthur Lake co-star. (CBS, Sunday, 7:30 P. M.)



OZZIE AND HARRIET Not often a married couple can air their domestic problems, but Ozzie Nelson and Harriet Hilliard (wed 12 years) do it weekly. Sons David and Ricky provide plenty of material. (CBS, Sunday, 6:00 P. M.)





PHIL HARRIS AND ALICE FAYE Phil got a drawl and a drum in Nashville, and started to beat his way around the country. He formed his own orchestra and made a hit in a short musical film. Phil replaced Rudy Vallee in N. Y. when the latter went on vacation—and began his stint in radio. Married Alice Faye, has two daughters—Phyllis and Alice—drives Jack Benny mad and also his wife on the fresh, bright program of their own. (NBC, Sunday, 7:30 P. M.)

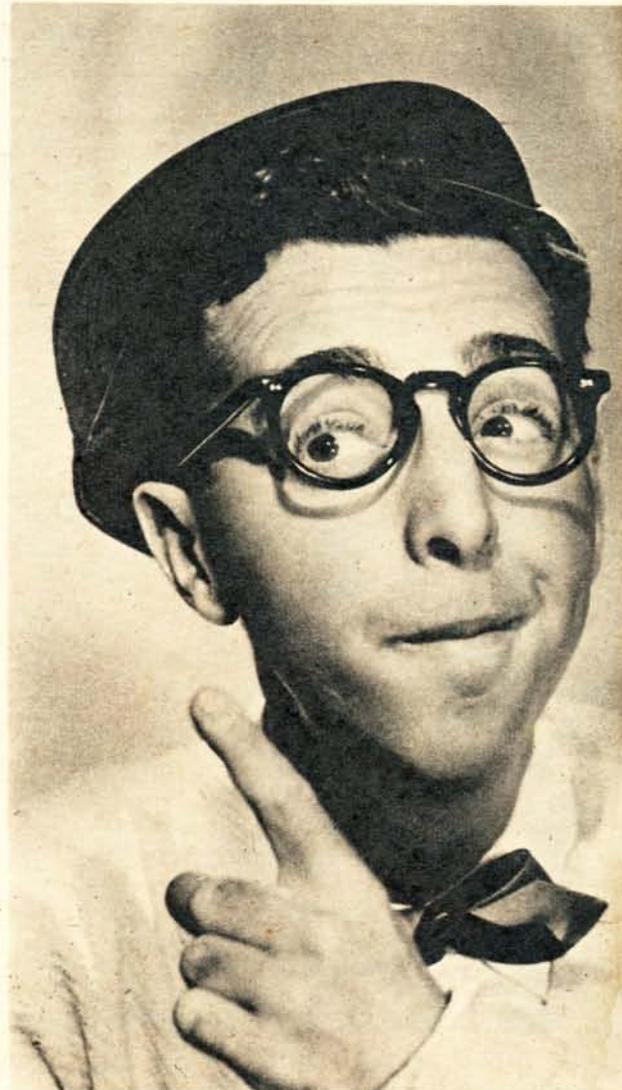


It's always fair harmony, when such good fellows as Cantor, Pidgeon, and Von Zell get together.



Comedy isn't Eddie's only game; the boy can come up with a sentimental ballad now and then, too.

He was just another tenement kid with talent
until he clicked in a Bowery amateur contest
and started up the stairway to the stars. He
reached the pinnacle—and stayed there.



You might think this is Eddie Cantor but you're wrong—it's a character aptly named Arnold Stang



There's another major crisis at the mike, as Eddie gives a candid opinion and Mickey Rooney sees if it's ad lib.

■ Those eyes are just about to roll, that mouth's going to open wide enough for you to see the tonsils, and Eddie Cantor's coming up with "If you knew Suzy" or something. The little fellow with the banjo eyes and the five famous daughters will soon round out fifty years in show business. It started on the lower East Side, when Eddie tried his luck on amateur night at a Bowery Theater. He won first prize, five dollars, and graduated into the professional ranks as a singing waiter at a Coney Island restaurant. For a long time, it was the old story—small-time vaudeville, neighborhood theaters, day coaches, tough hours, and small pay—until Eddie was discovered by Gus Edwards, who put him in his show "Kid Kabaret." Then one day Eddie got a wire from Flo Ziegfeld and became a fixture in the Follies and in shows like "Whoopee" and "Kid Boots." Next came Hollywood, and in 1931 Eddie went on the air. This is the sixteenth year for Radio's perennial jack-a-dandy. (NBC, Thurs., 10:30 P. M.)

THE EDDIE CANTOR SHOW



Harry Von Zell and Eddie look upset about that script, but Rosemary Lane doesn't seem bothered.



Cantor looks as if he's about to say something, but possibly he too is in awe of the impassive Mr. Boyer.

MEET ME AT PARKY'S



Betty Rhodes and Sheldon Leonard are always around to dish out some savory songs and well-flavored fun.

■ He was a highly successful advertising man in Boston. When, after selling his first radio comedy show, he couldn't find a comedian to suit the sponsor, he filled the part himself, was a terrific success, and was thus launched as a professional comedian. His hobby was dabbling in dialects and the Greek was his favorite character. The turning point in his career came when a Boston radio station persuaded him to do his Greek comedy act on the air. But the Greek was still without a name. Parky remembered the phrase he used as a kid when asking someone to sit down. "Park your carcass" was condensed. "Parkyakarkus" went on the air, was an immediate hit and the rest is history. Eddie Cantor heard him and signed him for his coast-to-coast show. *Parkyakarkus* kept making headlines and in 1943 became star of his own show *Meet Me at Parky's*. With the assistance of Betty Rhodes, Elliott Lewis and Sheldon Leonard, the famous Greek restaurateur is doing an uproarious business in his new Acropolis. (MBS, Sat., 9 P. M.)



In his endless round of fantastic misadventures, Parky can always rely on the able support of Betty and Sheldon.



Parky once ran for Mayor of Boston as a radio gag, and 2500 voters wrote his name in on the official ballot.

Parky's thrill is making people laugh
but he's also champion of all good causes,
so he mixes comedy with serious things
and also makes the people think.



Betty Rhodes, glamorous singing star at Parky's, added to her laurels the title of "Miss Television".

THE FAT MAN Dashiell Hammett, famed detective story writer, locked himself in a room at ABC, and maybe he came out gasping, but he brought with him another one of his fabulous creations—The Fat Man. Brad Runyon is the character's name; he's a 237-pound sleuth who's as graceful on his feet as a dancer. Strangely enough, the script got just what it called for—J. Scott Smart, who weighs in at 270.

Despite the difference in poundage, Mr. Smart, with a gun-metal rasp to his suave voice, fits into the role as if it were tailor-made. Jovial and rotund, he's an actor of long experience and many talents. He can throw his weight admirably around a bass fiddle, is a demon with drums, and is likely to burst into song or razor-sharp satire anytime. And like it says in the script, the man can dance! (ABC, Friday, 8 P. M.)





MR. AND MRS. NORTH Amateur detectives, the Norths (Alice Frost and Joseph Curtin) don't miss a trick. But sometimes her intuition and his logic get them into a mess. Both distinguished actors and both married (to other people) they've been together since Jan. '43. (CBS, Tues., 8:30 P. M.)

THE THIN MAN A jealous wife can be as troublesome to a dashing sleuth as a murderer. Nick Charles (Les Damon), husband of Nora (Claudia Morgan), has been dealing with both for 6 years and he knows. The sophisticated two were the original players. (CBS, Fri., 8:30 P. M.)



MR. D. A. To be entertaining is enough, but this show is more than that. By sticking as close as possible to current headlines, writer Ed Byron makes his mystery script realistic, dealing with juvenile delinquency, narcotic gangs, etc. Comic relief by Harrington (Len Doyle), tense drama by Mr. D. A. (Jay Jostyn), his secretary (Vicki Viola) plus a well-chosen cast. (NBC, Wednesday, 9:30 P. M.)

JACK PAAR As a summer replacement for Jack Benny, this 29-year-old comedian kept his show up to Paar in laughs, and carved a niche of his own. Started out as a radio announcer for Cleveland and Buffalo stations, where he did a thirteen-year stretch and went into the Army. Entertained in Pacific camps and hospitals back of the front. "The only battle star I got was for being booed at Bougainville," is Jack's modest report. Married to Marian Hershey of the chocolate family since 1943, Jack writes most of his material, sticks to the brand of pixie humor that took him from a summer replacement to a starring role.



JOAN DAVIS In spite of the cracked voice and those gangling legs, Joan Davis has glamor. Tell it to her, though, and she'll say, "Zowie!" meaning you're mad. But *she* isn't. The highest paid comedienne in the world, she started entertaining at the age of three in Minnesota; at six she was laughed off the stage on amateur night, then wisely turned to comedy. Married her vaudeville partner Si Wells in 1931, daughter Beverly has Mom's wit. Joan made her first movie, *Millions In The Air*, in 1936 and went over big. Used to be the gal without any guy on the Rudy Vallee show. Now has a hit show of her own. (CBS, Saturday, 9:00 P. M.)





An Allen sandwich—Gracie in between George and the popular Bill Goodwin. Bill's got his own show, too.



Meet a thoughtful husband. Flowers all the time for the missus. During the war, he sent wartime posies.



Meredith Willson's baton wielding makes George and Gracie happy. Willson directs the show's music.

BURNS AND ALLEN



The ultimatum he gave her was answered by yes, and they were married. They're still living happily ever after.

Here is a situation for you. George has a rival. It's a barefoot pal with cheeks of down, who's a beast at heart.

You'll never find it
in a cookbook—this recipe for
success. It works
though. Ask the Burnses, who
turned a recipe into
a Love Nest for two where things
are forever popping.

■ Mix one-half of a roller-skating act with one-quarter of a sister team. Add a scatterbrained woman and a long-suffering man, and your results will be the team of Burns and Allen. It all began long before they met. Gracie was a member of a quartet of Irish sisters, whose specialty was Irish jigs. When a theatre manager disagreed with Gracie, she threw up her hands in disgust. She was finished with show business—absolutely through! Just to show how serious she was, she enrolled in a secretarial course. Meanwhile, in the throes of vaudeville, and loving it, was one George Burns. He was the comedy man in a roller-skating routine the day that Gracie Allen played hookey from school. And where did the colleen who was through with show business go—to the theatre, of course. On that bill was George Burns. That's where our recipe begins. Gracie, the youngest of the Allen sisters, teamed with George, the smartest lad who ever turned a corner on one skate. They've been together for twenty-five years now, and for twenty-five years it's been the Burns and Allen madcap special. (NBC, Thursdays, 8:30 P. M.)

MEET CORLISS ARCHER

■ The perpetual problems of adolescent life and love are personified by Corliss Archer. Janet Waldo who plays Corliss created the role in 1943 and has been playing it continuously. Sam Edwards is featured opposite Jane in the role of Dexter Franklin, Corliss' lovesick boy-friend. Irene Tedrow and Fred Shields are the long suffering parents who try patiently to understand their daughter. Puppy love and high-school highjinks are some of the things they have to put up with and Corliss rewards them by never having the same scrape more than once. The characters are based on those in F. Hugh Herbert's great success, *Junior Miss*. (CBS, Sunday, 9 P. M.)



THE ALDRICH FAMILY

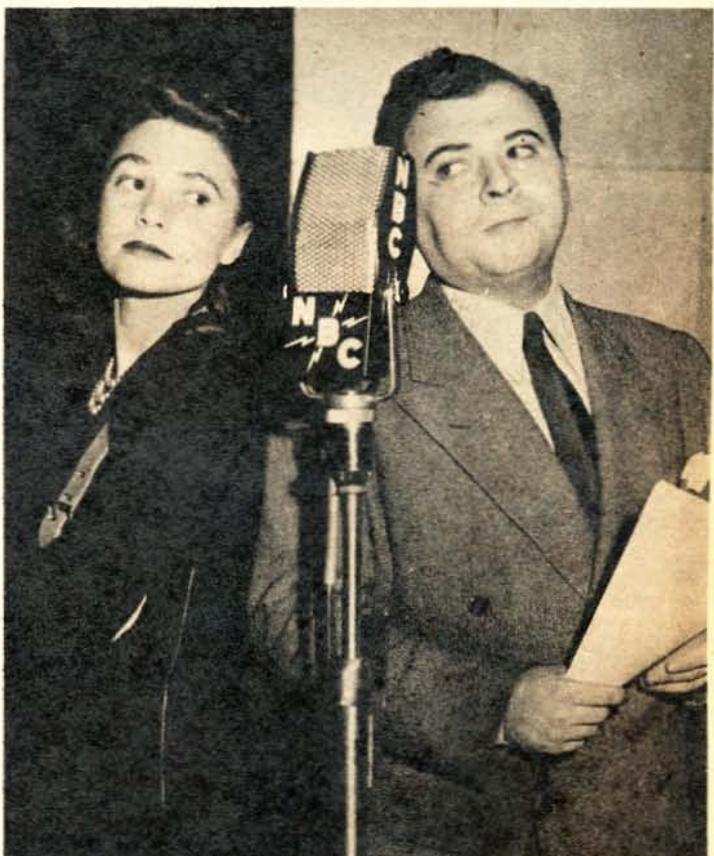
■ The famous cry "Henry! Henry Aldrich," and its equally famous reply, "Coming, Mother" is now being heard for the ninth year. The program evolved from Clifford Goldsmith's famous comedy *What a Life* which ran on Broadway for more than a year. On the air, it began as a skit on the Rudy Vallee show and then became a ten minute sketch on the Kate Smith show. Ezra Stone was the original Henry and after a long hitch in the army is again playing that much harassed youngster. The new season has started off with a quarrel between Henry and Homer, his best friend. Well-meaning parents interfere in the quarrel and manage to cause another one of those colossal misunderstandings at which the Aldriches and all their friends excel. House Jameson and Katherine Raht are cast as Henry's parents, Mary Rolfe as his sister, Judith Abbott as Homer's girl-friend Agnes. These new shenanigans can be heard on NBC, Thursday at 8 P.M.



Homer and his girl-friend Agnes (Jackie Kelk and Judith Abbott) go over the script. Judy echoes the program's informality by walking around in her stockinged feet.



Mr. and Mrs. Aldrich (Katherine Raht and House Jameson) worry constantly. House is a famous Broadway actor, played Alex Hamilton in Sidney Kingsley's *Patriots*.



Mary Rolfe as Mary Aldrich and Ezra Stone as Henry are carrying on a new feud. Ezra, with a lot of other famous actor GI's, appeared in Irving Berlin's *This Is the Army*.



Looks as if Skelton is hunting for wildlife, but Dotty Lamour doesn't seem concerned.



Things can't get too noisy for Skelton, who likes plenty of confusion and din when he's on the air.



Red's knees may give, but his wit never. Get up and face that microphone, man!

RED SKELTON

He got his start in medicine shows,

circuses and burlesque before he began teaching the nation to talk baby-talk, to

know Clem and Junior, and say "I dood it."



He and the missus, Georgia Davis, got hitched when Red was a PFC on furlough.

■ Red Skelton, the boy whose baby talk has been mimicked by millions of soda-fountain wits, was a straight man in a medicine show, a showboat entertainer, and a Hagenbeck circus clown before he reached the ripe old age of sixteen. Then he went into burlesque, a field in which most of our better-known comedians served a term at one time or another. It wasn't till 1938 that Red got out of the comedy-between-strips routine; that was the year he scored with a bit part in "Having Wonderful Time." A couple of other movies, in which he had a lot more than a bit part, and the radio hucksters went after him like bulldogs. The result was the "Red Skelton" program, which has been on the air ever since, except for a few years during the recent unpleasantness. Red's job in the army was comedy, and he kept a gang of boys on troop ships and in the E. T. O. laughing. Incidentally, the lad's good-looking when he isn't mugging, which is never, or hardly ever. (NBC, Tuesday, 10:30 P.M.)



Red's taking off a drunk in a night club, shouting "What time's the floor show in this silly joint?"



When Skelton mugs, he really mugs, as you can see from this alcoholic shot of him addressing his constituents.

KING COLE TRIO This velvet-smooth unit, formed ten years ago, is hot as a little red wagon. Nat (King) Cole, the pianist-arranger-singer of the group was born in Alabama, the son of a Baptist minister, and was church organist and choir singer at 12. Oscar Moore, Texas-born guitarist, has won several awards in polls conducted by *Down Beat* and *Esquire*. Johnny Miller handles the bass, is the trio's newest member. Discovered in West Coast clubs, they rocked the music world, signed a big record contract with Johnny Mercer's *Capitol* and have been busting their records, now have own show. (NBC., Sat., 5:45 P. M.)



DORIS DAY A veteran of show business at twenty-three, Doris Day was Frank Sinatra's former guest star on the *Hit Parade*, on NBC, Saturdays at 9 P. M. Born in Ohio, Doris studied voice for a few years and then began singing with a local band. Traveling to Chicago, she asked Bob Crosby for a job with his band and sang with them until Les Brown asked her to join his outfit. In Hollywood in 1946 she was tested by Mike Curtiz for a film-musical, got a long term contract, and was then named to be Frank's singing partner.



ABBOTT AND COSTELLO

■ "Why don't you guys spot your acts together," the manager of a burlesque theatre suggested. The guys, Lou Costello and Bud Abbott, thought it over. Each was a passably funny comedian by himself, so why not team and make it one raucous act? They tried it, just for a matinee, and by the evening show it was all set. The team of Abbott & Costello was on its way. They wouldn't have met at all if it hadn't been for the burning ambition of Lou. He came from a family of non-professionals, but he wanted to be in show business. In Hollywood one day, he applied for the position of stunt man. It didn't matter that he had never tried stunting; all that mattered was being an actor. His first job was as double for Dolores Del Rio, of all people. It was easy—nothing to it. All he had to do was jump through the second-story window of a burning building. —After he got out of the hospital, he decided that Broadway was the place for him. He joined a migratory burlesque troupe, and started on a journey that brought him to a theatre in Brooklyn and Bud Abbott. Although Bud was born into the business, he was just plodding along. He might have remained an obscure plodder, except for that theatre manager's sudden stroke of genius. (ABC, Wednesdays, 9 P. M.)



Racing fans, they're off at Santa Anita. Maggie O'Brien seems to be leading Lou Costello by a bonnet and a nose.



"I'm a bad boy," Costello shouted when Lucille Ball visited. She named him Irresistible Lou.



The original Buck Privates came to radio via the Kal Smith show, on which their antics convulsed millions.



Lou Costello insisted "The show must go on," even after hearing of the death of his young son. Since then he's tried to fill the gap by giving parties at the drop of a holiday for all the kids in the neighborhood.



Along with radio and movies, the boys make steady visits to hospitals. A good laugh is worth twenty pills.

He jumped through a fiery window and landed on the road to comedy. Lou went from Dolores Del Rio's stunt man to Bud Abbott's ba-a-ad boy as a result of a fall and a suggestion.



FANNY BRICE—BABY SNOOKS You'd never guess she was born 27 years ago. It was then that Fanny Brice introduced "Baby Snooks" to the "Ziegfeld Follies" in an impromptu sketch. Snooks has grown into a big little thing. Her radio age is nine, but no matter what the age, when you hear her plague Daddy Hanley Stafford, you know that the Brutal Brat is at it again. (CBS, Friday, 8 P. M.)



MARIE WILSON—MY FRIEND IRMA Who ever heard of a Bernhardt with curves? No one had when Marie Wilson was a dramatic actress, so she changed her tune. The dumb blonde won over the aspiring Duse, and success came. The Irma script was tailor-made for the New Wilson, and Marie found herself a radio star. Now she's the worry of Al and Jane on "My Friend Irma," but remember—it's only an act. (CBS, Monday, 10 P. M.)



JUDY CANOVA Juliette was her name, and opera was her goal. It was all set, but she just loved to yodel. Before she knew it, she was in a hillbilly act and not the Met. But it's just as well, for Judy Canova's got a yodel with a future, and it's carried her far and wide. (NBC, Sat., 9:30 P. M.)



BILL BENDIX—LIFE OF RILEY He's a jack of all trades, but unlike the proverbial Jack, he's the master of one. Bill Bendix, ex bat boy, grocer manager and singing waiter, has found a trade that can't master him. It's the acting business, and Bill knows it cold. (NBC, Sat., 8 P. M.)



RALPH EDWARDS Dreamed up his madcap *Truth or Consequences* while playing a parlor version at a house party; in four months it became a Saturday night favorite. (NBC, Sat., 8:30 P. M.)



BOB HAWK His first radio quiz was in 1936 and half an hour after he signed off five sponsors wanted him. A top radio star, he now emcees his own comedy quiz, *The Bob Hawk Show*. (NBC, Thurs., 10 P. M.)



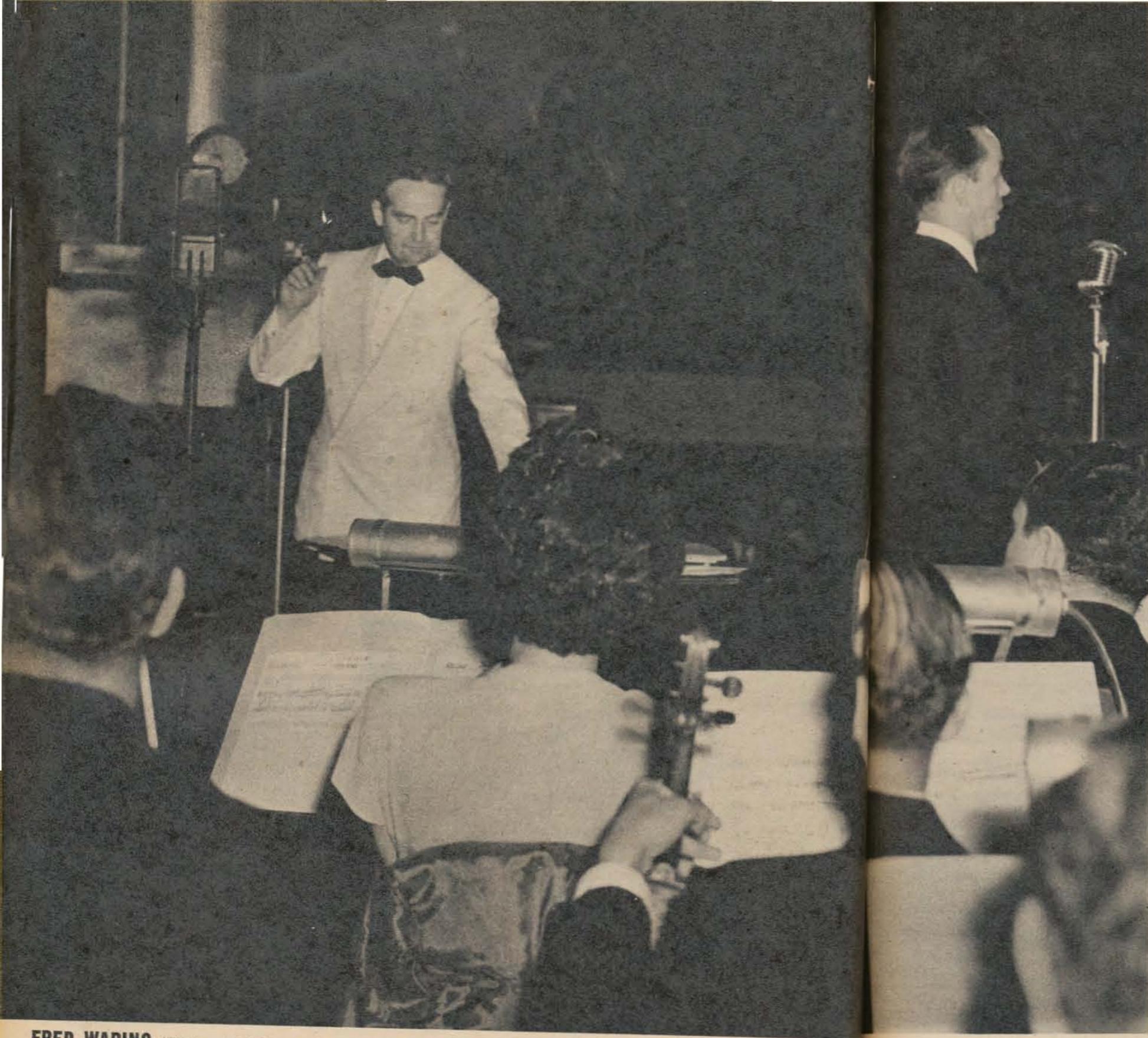
TODD RUSSELL Genial 220-pound quizmaster of *Strike it Rich* and veteran of half a dozen successful quiz shows, he says he's content to just keep on striking it lucky. (CBS, Sunday, 10:30 P. M.)



WALTER O'KEEFE Actor, singer, playwright, songwriter and song-and-dance man, he's the big-hearted paymaster who shells out the greenbacks daily on *Double or Nothing*. (CBS, Mon. thru Fri., 3 P. M.)



GARY MOORE "The pint-sized screwball" is now quizmaster of *Take It Or Leave It*. He had his own small radio show before Jimmy Durante elevated him to stardom with a spot on his show which turned out to be the Number One Riot Act of the 1946 radio season. Hails from Baltimore. Is married and has two children. Has a passion for crew haircuts and when people stare at him he asks, "What do you expect? Feathers?" (NBC, Sun., 10 P. M.)



FRED WARING "With special choral arrangements by Fred Waring"—those words now serve to introduce the most famous glee club in radio. Back in college days, Fred and his brother Tom organized a band with Fred playing banjo. Since all the instruments were rhythmic, the men sang the melodies and so the glee club was born. In the next ten years, Fred's Pennsylvanians climbed to top billing in radio. The Glee Club is now an independent organization and sings with the orchestra. The Lane Sisters are Waring graduates. (NBC, Mon. thru Fri., 10 A. M.)

CONNIE BOSWELL Tiny, red-haired Connie Boswell has been bound to her wheel-chair since she was a wee tot of four. Her colorful career began singing with her two sisters as the Boswell trio. When they married and retired, Connie went on and attained stardom by herself. She has crossed the country several times on tour, and has appeared on the Bing Crosby and a multitude of other shows.



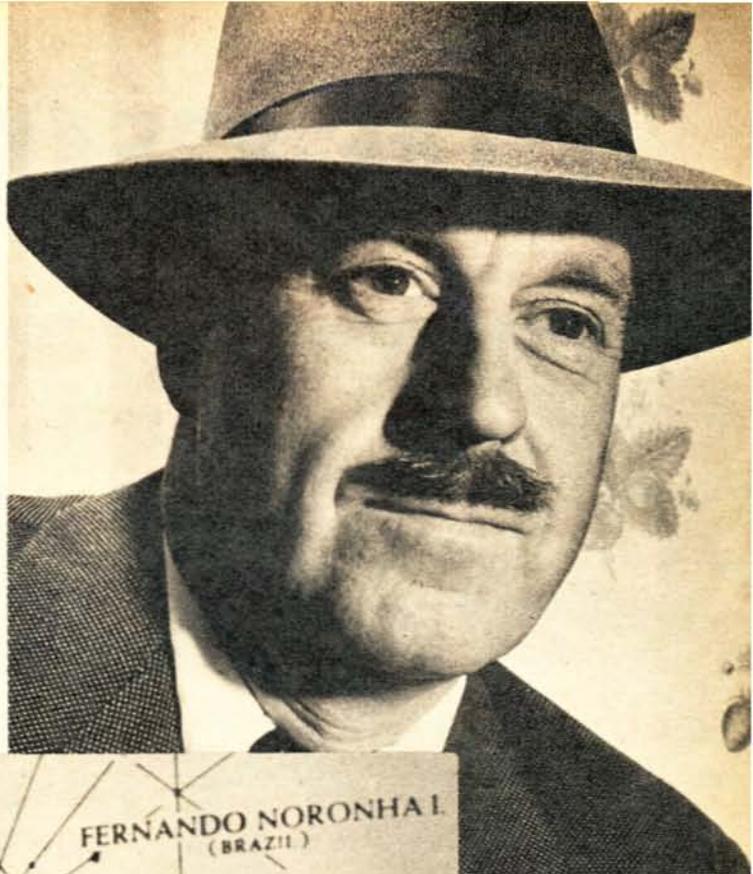
DUKE ELLINGTON "Oh, it don't mean a thing, if you ain't got that swing." You might say that that was the Duke's philosophy. He can play hot, and he can play sweet, but it's always the Duke—an ex-art student who made good. The Duke's band is about as important to jazz as the Philharmonic to symphony. They've played at Carnegie and Harlem honky-tonks and spots the world over. Their music is jazz at its exciting and impressive best.





GABRIEL HEATTER The son of Austrian immigrants, he started out as copy boy at \$12 a week and became "The Great Gabbo" of radio with an annual income near \$400,000. Leaped to national fame on the night of Lindbergh-kidnapper Bruno Hauptmann's execution by ad-libbing for fifty-three minutes. After fifteen years, the Great Gabbo is greater than ever with two popular radio shows. Lives a secluded life in Freeport, L. I., with wife and family. (MBC, daily 9 P. M., Sun., 10 P. M.)

DREW PEARSON Globe trotter, teacher, lecturer, journalist, foreign correspondent, author, and one of radio's top news reporters. He was once voted the Washington correspondent who, through his writing, "exerts the greatest influence on the nation." His radio broadcast of news and "predictions of things to come" is a Sunday routine to millions and at times has been as sensational as Orson Welles's men from Mars. (ABC, Sun., 6 P. M.)



LOWELL THOMAS College professor, lecturer, newspaper reporter, editor, historian, biographer, author of more than forty books, newsreel and radio news commentator. Born in Woodington, Ohio, in 1892. Holds degrees from twelve universities; covered the war by air, broadcasting from the far corners of the earth. Lives on his farm in Pawling, N. Y., equipped with radio station and news tickers. (CBS, Mon. thru Fri., 6:45 P. M.)



THE BREAKFAST CLUB



Jack Owens, *Breakfast Club's* regular tenor, doubles as straight man in one of the club's many audience participation shows.

■ Don McNeill has been prexy of the *Breakfast Club* since 1933, making it one of the oldest continuous shows in radio. It boasts such steadies as Jack Owens, whose sweet tenor has won him a place in America's homes as well as a very devoted fan club in New Bedford. It is the only hour long, scriptless show on the air which should prove the versatility of Don and the gang. The club which has been the starting place of such personalities as Fibber McGee and the Merry Macs, is on Monday-Friday, 9 A. M., on ABC, has enormous audience appeal. Don was only slightly surprised the other day when an appeal for a piece of pie, brought him seventy-three beauties in the next day's mail.



Don meets one of his lovelier fans. Latest figures estimate his audience at over a million.



Aunt Fanny (Fran Allison) and Almanac Sam (Cowling), club zanies, are victimized.

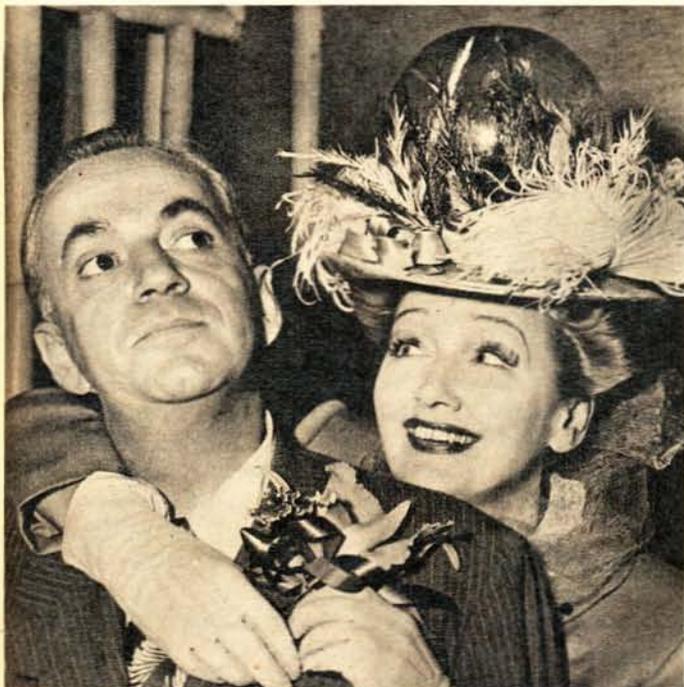
BREAKFAST WITH BRENEMAN



Our Tom almost out-Miranda's Carmen when he tries on her little ostrich feather number. She gave it to him.



Tom, here with hat of studio guest, will soon be making a personal appearance tour for the Community Chest Drive.



Hedda Hopper, no slouch herself with unusual chapeaux, plays turnabout by presenting Tom with an orchid.

■ After twenty years in radio and thousands of local broadcasts, Tom Breneman is now famous as a model of women's hats. In 1929 he introduced a skit called *Tom and Wash* and played three characters. Versatility being his forte, he conducted the Laugh Club of the Air in 1931 and became manager of two radio stations, simultaneously. Tom's present program (ABC, Monday-Friday, 11 A. M.) began as *Breakfast at Sardi's* in 1931. It was actually broadcast from Sardi's before an audience of 400, mostly women. The program remained at Sardi's until Tom branched out to acquire a new restaurant across the street from ABC. Gradually it became the proving ground for many outstanding exploitation and entertainment ideas which are now standard equipment of the show. The wishing ring ceremony and the daily orchid award to the eldest guest both began as stunts, but still remain a part of the program. During the war, Tom began to stage gala broadcasts exclusively for members of the armed forces, where each one could be sure of receiving five silver dollars. At home in the San Fernando Valley, Tom is mayor of Encino and has already made a movie about his famous club.

SWEENEY AND MARCH Bob (left) and Hal were a couple of starving guys who put their dreams of eating hamburgers into radio skits. It wasn't long before they started to pass the ketchup. They met at a radio station in L. A. where Bob Sweeney, the manager hired Hal March. Later, they banged their heads together in Hollywood, but nothing happened until hunger set in. Their skits got them on as a team with Ginny Simms, The Supper Club and Hoagy Carmichael. Bob is married. Hal proposed unsuccessfully to the same girl—is a good loser. The three are pals off the air. (CBS, Wednesday, 9:30 P. M.)



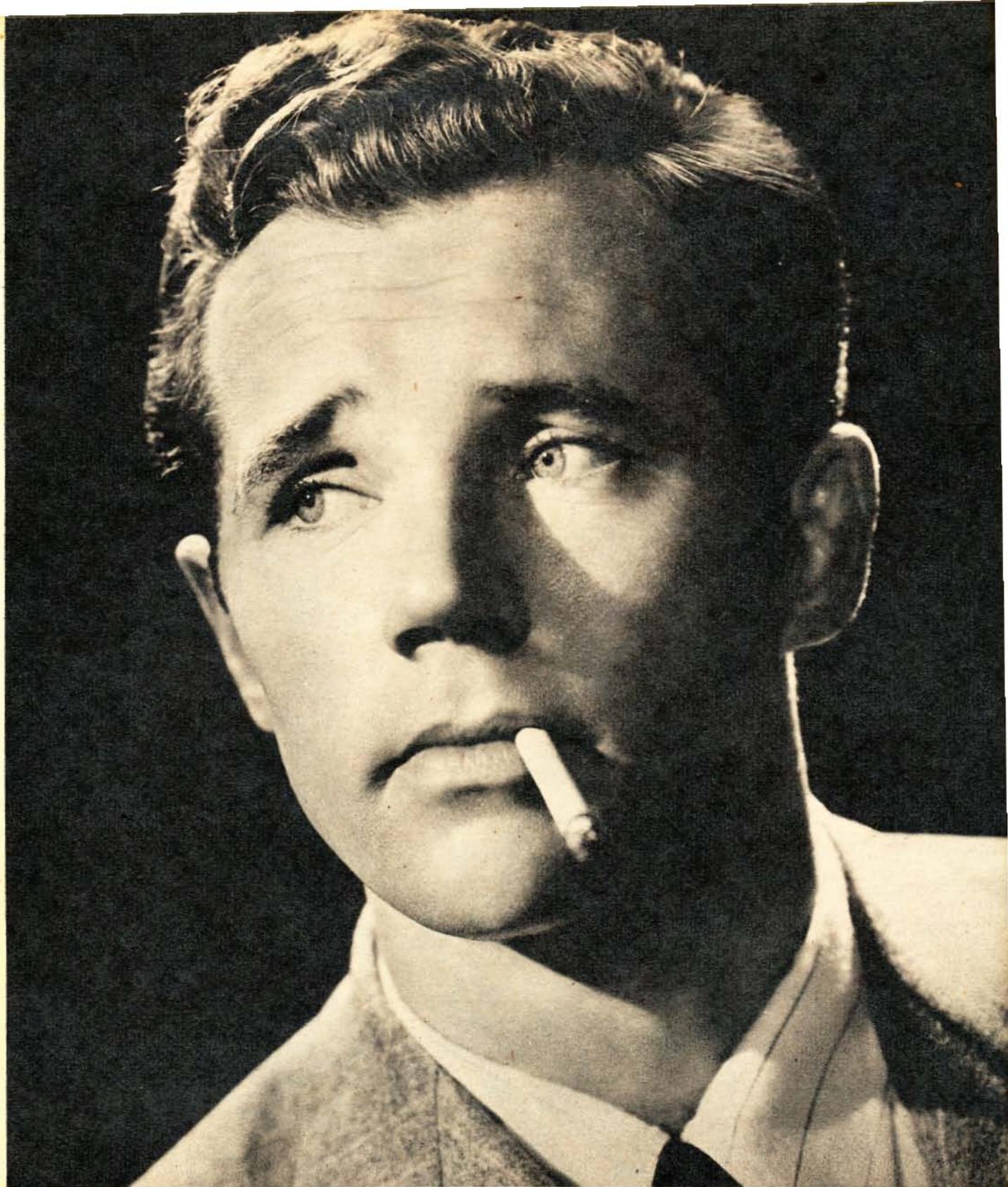
Bill Goodwin



BILL GOODWIN He was digging his way through law books at the University of California when he was bitten by a bug—the acting bug. So Bill Goodwin bit back by doing juvenile leads for a year with the Henry Duffy Players in Portland, Ore. Then, in 1931, when he was 20, he got a job as announcer and messenger boy at KFBK in Sacramento. A few months later, the manager decided he didn't need a messenger any more, and Bill pushed his jalopy to Hollywood. At KHJ, then a Columbia affiliate, he became the boy with a future. And within a year, as veteran announcer, actor, m.c. and comedian, Bill collected air credits on "Hollywood Hotel," the "Joe Penner Show," "Burns and Allen," etc. More recently, he appeared on the Bob Hope, Sammy Kaye and Frank Sinatra shows. Now, with film starlet Peggy Knudsen as his leading lady, Bill plays a civic-minded insurance salesman who becomes too involved with too many women to sell anything but his personality. "Philippa" is Peggy's radio name, and also the name of Bill's wife, whom he married in 1938. He's now father of four children and owner of a 300-acre ranch. (CBS, Saturday, 8:30 P. M.)

LUM AND ABNER Their real names are Chet Lauck and Norris Goff, but for over 16 years you've heard them as a couple of gossipy Ozark storekeepers. Chet and Norris were rising businessmen from Arkansas until 1931. A stage performance for the benefit of flood victims in Mena, brought them to the attention of local radio execs. Asked to appear on a Mena Day program, they were ready to do a blackface act when they discovered everyone else had the same idea. On the spur of the moment they dreamed up Lum and Abner, and adlibbed their way to success! (CBS, Mon. to Fri., 5:45 P. M.)





THE ADVENTURES OF SAM SPADE "What's in it for me?" is the question growled at clients in Spade's reception room. But there's no dog behind the bark—only the quiet-mannered Howard Duff, playing the tough but brainy detective as if he were born to it. Actually, Duff hails from Washington, circa 1913, where he went to Seattle's Roosevelt High School like any kid. Then his dealings in crime began. He joined the Seattle Repertory Theater and drew the

part of murderer for his first assignment. Leaving this, he became a staff sergeant in the Army and radio correspondent from Saipan, Guam and Iwo Jima. When "The Adventures" made its debut in August, 1946, it was with Howard Duff, an unknown, in the title role. His success was immediate, and Hollywood called for *Brute Force* and *Naked City*—a strenuous career for a guy who likes to sleep; a bachelor who loves the lazy, unharried life. (CBS, Sunday, 8 P. M.)



CHRISTOPHER WELLS He's a modern newspaper-radio journalist, and his beat is the whole country—which means plenty of excitement and suspense for Christopher and his gal Friday, Stacy McGill. Charlotte Lawrence and Myron McCormick, veteran Broadway stage people, co-star in this new and different dramatic series. (CBS, Sunday, 10 P. M.)

DAVID HARDING—COUNTERSPY The people on the David Harding (Don MacLaughlin) show spend more time reading newspapers than eating. The program likes to stay close to the news. In 1942, its premiere, espionage was a threat to the world. David Harding became the model counter-agent; in peace, the foe of bigotry. (ABC, Sunday, 5:30 P. M.)

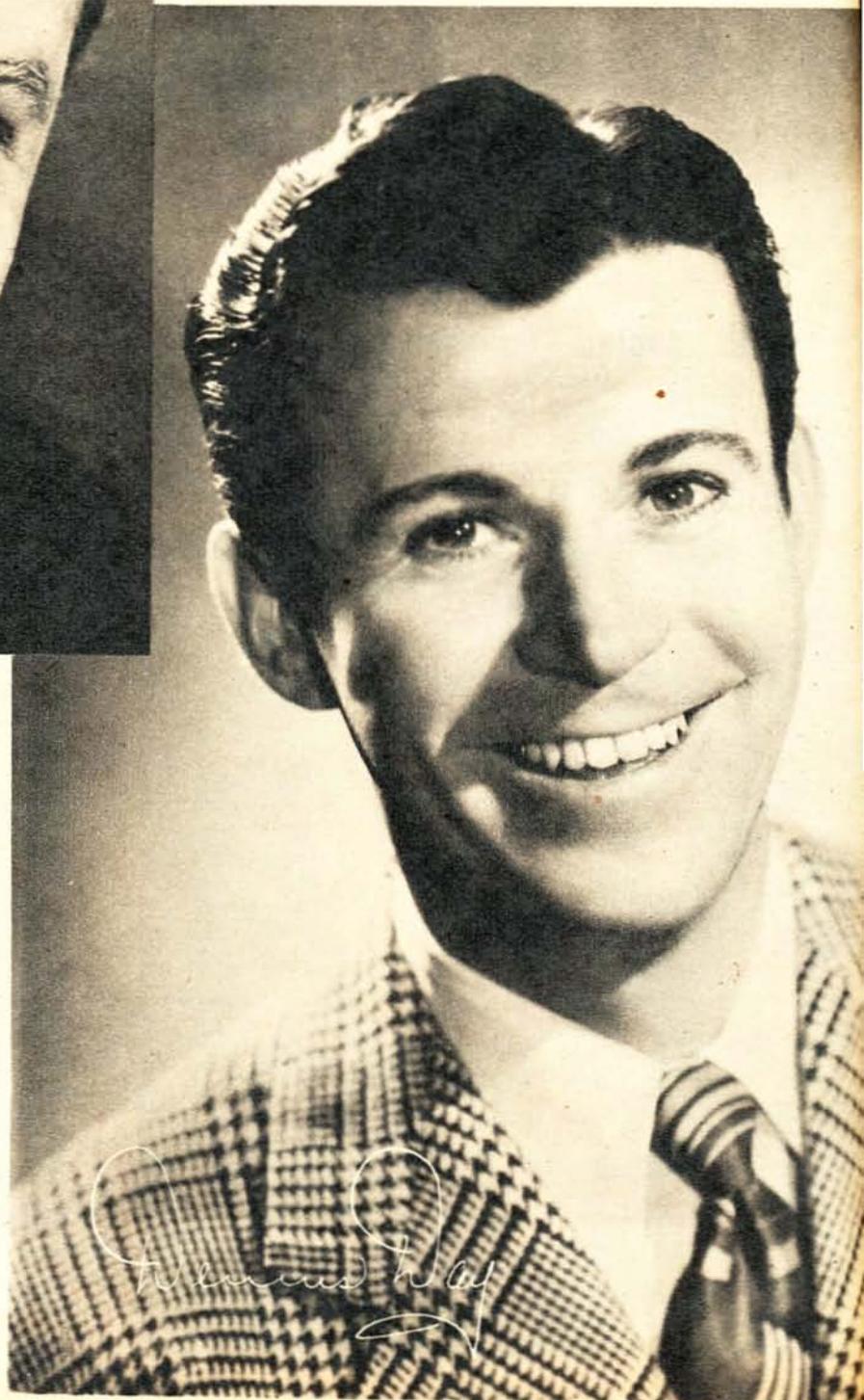


CRIME PHOTOGRAPHER Staats Cotsworth plays the press photog who spots clues and nabs murderers. A would-be painter, he took up acting to eat. On radio now for 15 years—paints for fun. Born in Chicago suburb, wed to actress Muriel Kirkland. (CBS, Thurs., 9:30 P. M.)



BUDDY CLARK His career is like a one-way street—straight ahead with no detours. Made his local radio start in Boston in 1933. Made his network debut in New York in 1934, with Benny Goodman's orchestra. Sang with such top bands as Wayne King, Ben Bernie, Raymond Paige, Mark Warnow and became star of the *Hit Parade* in 1936. Took three years out to fight for Uncle Sam, and after an honorable discharge in 1945, became singing star of the *Carnation Contented Program* with Percy Faith's Orchestra. Was born in Boston in 1911 and studied law at Northeastern University until friends and professionals convinced him that he was really born to sing. (NBC, Monday, 10 P. M.)

DENNIS DAY His real name is Eugene Dennis McNulty and you could say he's got the luck of the Irish. But mostly he's got a habit of being in the right place at the right time. He was studying law at Columbia when a serious illness made him give up his studies and turn to singing as a profession. He walked into a studio for an audition and walked out with the jack-pot. Mary Livingston heard him sing and he ended up as singer on the Jack Benny show. Hollywood spotted him and he ended up with a career in the movies. He entered the Navy as an Ensign and ended up as a Lieutenant. After traveling some hundred thousand miles in the jungles of the Pacific putting on shows for the GI's, he came back to the United States and ended up with his own show, *A Day in the Life of Dennis Day*, in which he stars as singing comedian. Right now he thinks he's in the right place, but who knows. Says Dennis, "Tomorrow may be the dawn of a new Day." (NBC, Wed., 8 P. M.)



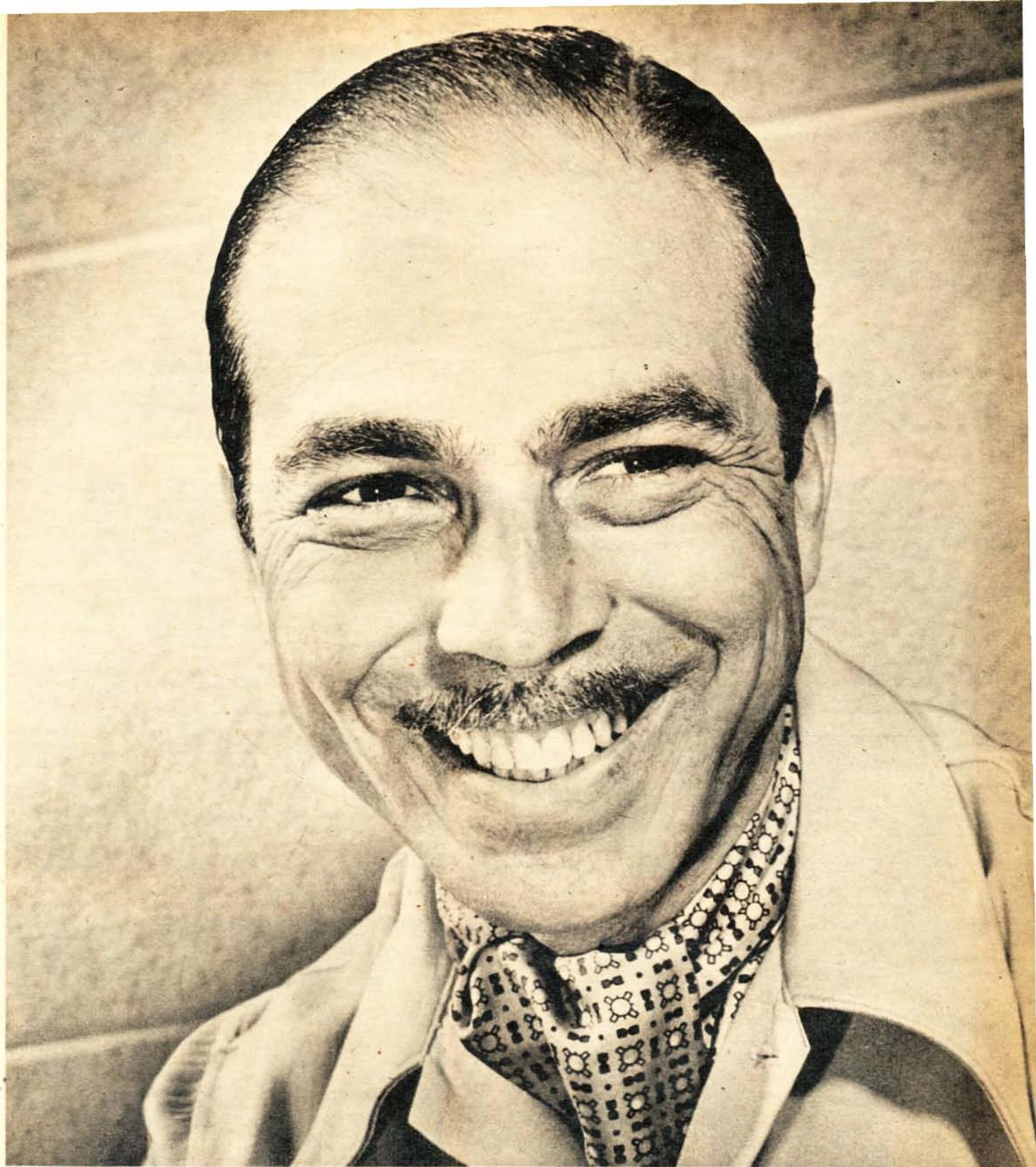


HILDEGARDE "The Darling of the Elite" with a few million admirers on the other side of the tracks, believes God helps those who help themselves. With a husky voice, a sexy manner and a French accent from Milwaukee, she's helped herself to a reigning spot in the entertainment world. Made

headlines in Paris and London. Had a race horse, a hair-do, a rose and three hundred babies named for her. Says the blonde glamour queen of radio and the night clubs: "I guess I was just born with vitality." As long as that brand of vitality holds out, Hildgarde has nothing to worry about.



PAUL WHITEMAN "King of Jazz," "Dean of Modern American Music," composer and conductor, he is now King of the Disc Jockeys on the *Paul Whiteman Club*, a coast to coast program of recordings spiced with anecdotes from the rich background of the Maestro's musical life. Lives on his 550 acre farm in Rosemont, N. J., with his wife the former Margaret Livingston, daughter Margo, and Paul, Jr., a musician. "I fiddle so I can have my farm" says Paul, "and I farm so I can get up the pep to fiddle some more." A vicious circle. (ABC, Mon. thru Fri., 3:30 P. M.)



MARTIN BLOCK When the bigwigs scoffed at the platter-spinning idea, he saw the possibilities in 1935, and with his suave manner and supersalesmanship, built it into a gold mine and became Radio's number one platter-spinner. Lives on a luxurious ranch in the foothills of Encino with wife and two sons, with a complete radio station right in his own back yard. After fifteen years pinned down to a mike in a Manhattan skyscraper from morning till midnight, Martin is happy at last. "I feel like a man just out of jail," he sighs. (MBS, Mon. thru Fri., 2:30 P. M.)

STUDIO SNAPS

HERE'S A CAMERA'S-EYE
VIEW OF FAMOUS STARS
CAUGHT IN THE ACT!



Spike Jones (left) and his zany "City Slickers" show what you can do to music with a beat-up washboard and horns, Fri. 10:30 PM CBS.



Guest on the "Radio Readers Digest" show was that man Mason. Here, with Eleanor Sherman, acting out an episode in Mozart's life. Thurs. 10 PM CBS.



No need to name that boy in the snazzy jacket! Donna Reed, Guy Kibbee and Van relax at "Screen Guild" show. Mon. 10:30 PM CBS.



The men behind "Vox Pop," pioneer of people-on-the-street broadcasts, are Parks Johnson (left) and former actor, Warren Hull. Wed. 8:30 PM ABC.



Ingrid Bergman and director Homer Fickett listen to Harold Levy play music he wrote for a "Theater Guild" production. Sun. 9:30 PM ABC.



A bit of old Paris is what Maurice Chevalier brings to the American mike when he steps up and sings in that man-about-town way.



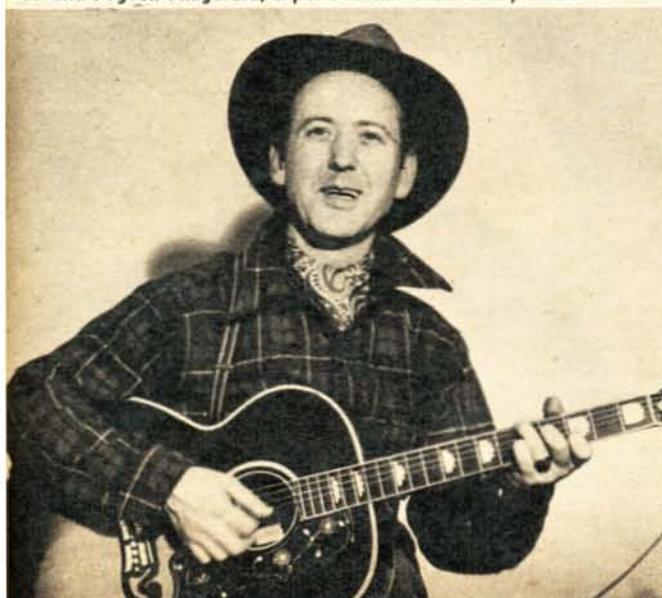
Radio award winner, the "Telephone Hour," is conducted by Don Voorhees, known as a musician's musician. He's been in radio since 1927. Mon. 9 PM NBC.



For what to say over the breakfast table or even at dinner, listen to Ed and Pegen Fitzgerald, experts in chit-chat. Daily 8:15 AM ABC.



You've got to keep your eye on the script at the "Lux Radio Theater's" rehearsals. Ask Tom Drake, Laraine Day and Walter Brennan! Mon. 9 PM CBS.



Red Foley, emcee of the "Grand Ole Opry" learned his mountain music in Kentucky. Left college to sing ballads. Sat. 10:30 PM NBC.



Distinguished conductor, Harry Salter, left radio during the war to serve as chief of all music production for the armed forces. Is back on air again.



DICK HAYMES While Sinatra and Crosby fans were slug-
ging it out, triple-threat Dick Haymes arrived on the scene
and was soon stealing thunder from both. The son of a
famous concert-singer, Dick accompanied his mother on her
European tours and was educated in Switzerland and France.
He has been a swimming champ, bit player, deep-sea fishing

guide, and band leader. He once tried to sell Harry James
some songs but Harry liked his voice better and hired him
as vocalist with the band. With his foot already on fame's
ladder, Dick was booked for a solo engagement at La Mar-
tinique, top New York night spot, and became an overnight
success in Radio and Filmland. (CBS, Thursday, 9 P. M.)

VAUGHN MONROE He decided to trade an engineer's tools for a band leader's stick and is now leading one of the most talked of bands in the country. After leaving Carnegie Tech to play the trumpet for Jack Marshand, he organized his own band in 1937. His fine resonant baritone and the varied arrangements of his orchestra can be heard on CBS, Saturday at 7:30 P. M. He cooks, likes to fly his own airplane.

LENA HORNE "Never took a lesson in my life." That's how Brooklyn-born Lena Horne explains her success. Called the "most beautiful woman in show-business," Lena is a Cotton Club graduate who became famous singing with Charlie Barnett. After Barnett, she went to Cafe Society and stayed there for six months. Her fame spread and she's been swamped with movie, radio and club offers ever since.





WIN ELLIOTT It takes some very special groundwork to be quipmaster and boss of one of the dizziest quiz shows in the history of the quizzes. And Win Elliott proves that he's got what it takes when he takes over his *County Fair* and runs things so that all his contestants, victor and vanquished alike, go home happy though dazed. This studious looking, bespectacled master of mad merriment has nuclear energy and an ex-ray understanding of his fellow humans which he acquired as medical student of the University of Michigan. He learned more about life while sweating it out on small stations at a salary which gradually mounted to the sum of \$30 a week. But he kept right on climbing; now the star of *Willie Piper* and *Quick as a Flash* is also bossing his *County Fair* at an annual salary near six figures. (CBS, Sat., 1:30 P. M.; MBS, Sun., 5:30 P. M.)

JIM BACKUS Born in Cleveland, went to Kentucky Military Institute, and graduated from American Academy of Dramatic Arts in New York. Started his career as radio announcer, appeared in several Broadway shows, and after supporting roles with Eddie Cantor, Danny Kaye, Jack Benny, Fred Allen and other big names in radio, is now star of his own show and fast becoming a Big Name comedy star on his own. Featured in the Jim Backus show is wife Henny, writer, actress, sculptress and former fashion model. Was rejected from the army because he has a vertical stomach and would have to eat six times a day to keep nourished—something Jim Backus never knew until then. (MBS, Sun., 9:30 P. M.)





JACK CARSON Didn't give a hoot about acting until talked into it by a college buddy. Started in vaudeville, landed on Broadway; headed for Hollywood, became a movie star; landed in radio, became a radio star and is now selling a very popular brand of comedy following Jack Haley as proprietor of the *Village Store* with wry partner Eve Arden. It's easy—if you're Jack Carson. (NBC, Thurs., 9:30 P. M.) 93



SENATOR FORD

HERSHFIELD

CAN YOU TOP THIS? Harry Hershfield, "Senator" Ed Ford and Joe Laurie, Jr., can probably top any joke you tell—at least, they'll try. Harry is the creator of that lovable comic strip, Abie Kabibble, and scenario writer for M-G-M and Warners. Ed Ford tried bookkeeping and cow milking before he discovered he'd make a better wit. And Joe, a vaudevillian from N. Y.'s lower East Side, appeared in musical comedies and dramas, has written magazine articles and does a column for "Variety." The emcee is that universal dialectician, Peter Donald. (NBC, Friday 8:30 P. M.)



Joe Laurie Jr.

ROBERT Q. LEWIS LITTLE SHOW Young Bob Q. was discovered running wild on a local New York station—theoretically handling a disc jockey's chores, was put on a national hookup. He increased his first 15 minute spot to a full half-hour and proved that you don't need a studio audience for comedy. Silent partner backstage is CBS's Doctor of Satire Goodman Ace (CBS, Sunday 2 P. M.)



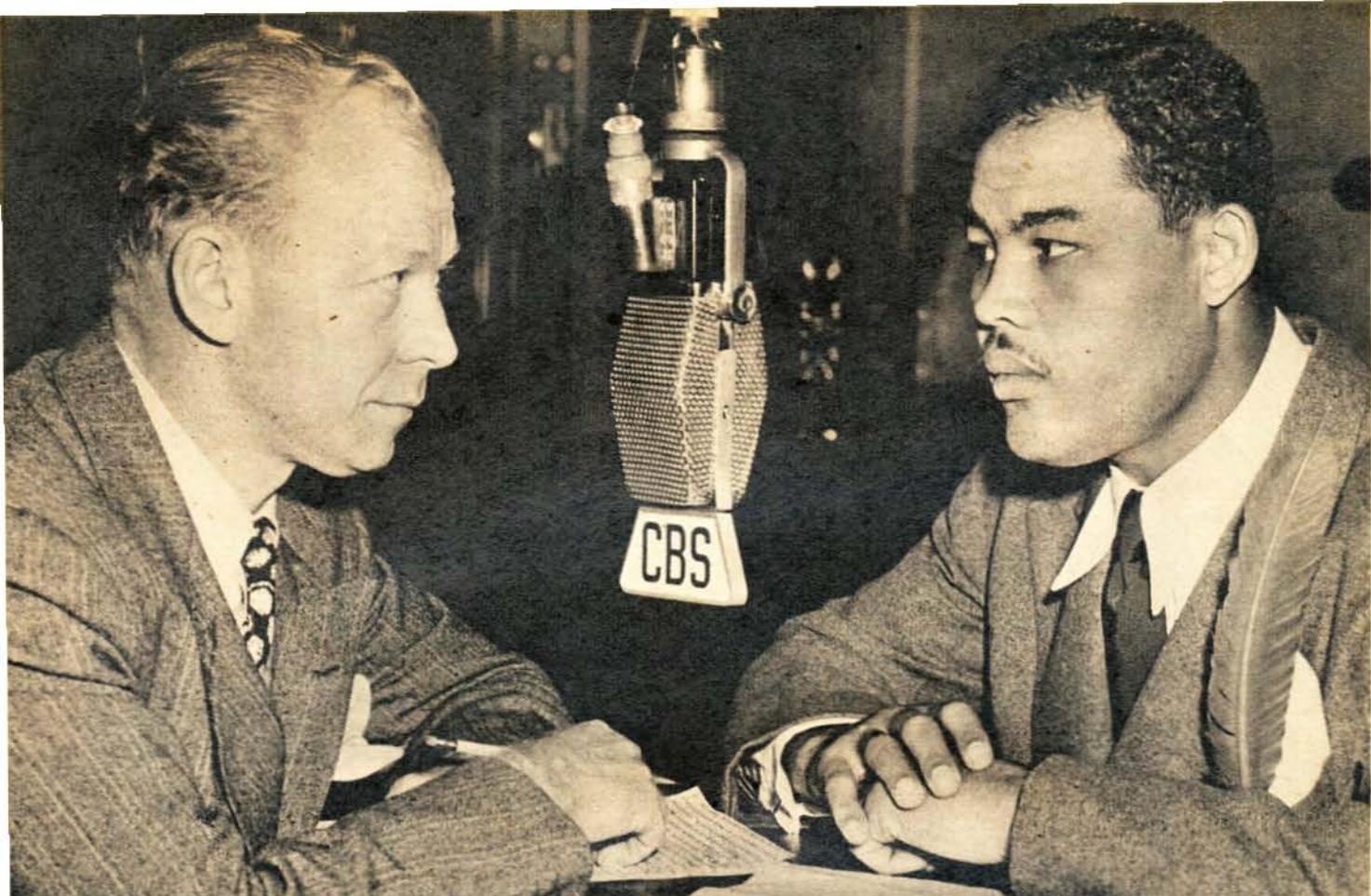
IT PAYS TO BE IGNORANT They're completely daffy on the board of in-experts—Harry McNaughton, Lulu McConnell and George Shelton. Their equally bright quizmaster, Tom Howard, will rise to murder some day. All veteran performers from way back, they use the same jokes they cracked in vaudeville—and magically conjure up some solid belly laughs every week. (CBS, Friday 10 P. M.)





BILL STERN Just a frustrated actor—that's Bill Stern. But like all actors he had to begin at the bottom, and after graduating from Pennsylvania Military College he became an usher. He tried to crash Hollywood once, but Hollywood resisted and Bill decided to cash in on an old pastime of his. At college he'd been trained very actively in sports as well as dramatics and broadcasting, in the form of Graham McNamee, welcomed him with open arms. Darkly handsome and intense, Bill has made thousands of ball games vivid and exciting by human interest stories about the members of the team or amusing sidelights on the events. But into this ad-libbing, there goes an enormous amount of hard work and research which his audience appreciates almost as much as the game itself. His super-human efforts never to miss a broadcast cost him a leg when the car in which he was speeding, crashed. Bill overcame that handicap, too, in dramatic style and has never let it interfere with his career. He marks his eighth anniversary with the Sports Newsreel now on NBC Fridays at 10:30 P. M.





RED BARBER Being asked to substitute for a professor of agriculture on a farm program, Red Barber did so well reading a script on cows, that he was immediately offered a job as announcer at \$50 per month. Well, that was in 1930. In 1934 he broke into Major league baseball and became the official Brooklyn Dodger broadcaster in 1939. Red has just completed his rookie year as CBS director of sports and it has been one of his most exciting years. He wanted to give listeners the most comprehensive coverage possible, as well as give young announcers a chance. And he scored on both counts. (CBS, Mon.-Fri., 6:30 P. M.)

TED HUSING Because he could talk longer and louder than any other applicant, Ted Husing was chosen from 691 other auditioners. His first broadcast was made in 1924, reading market reports for Milton Gross. New York educated, Ted entered major sports and played on football and soccer teams. He has broadcast play-by-play descriptions of almost every conceivable sport, including college football, the World Series, and the Kentucky Derby. Today, Ted's activities are just as varied, and whether announcing a sports' spectacle or a musical program, Husing's mike style remains as colorful as the first words he spoke on the air.



GUY LOMBARDO Has been playing the "sweetest music this side of heaven" for twenty-five years and remains the most popular bandleader of the nation, in annual radio polls. Born in Ontario in 1902; organized his first orchestra in 1920 when he was something of a violin virtuoso. Introduced his "soft and sweet" music to the American airwaves in 1924 and *Guy Lombardo and his Royal Canadians* became an overnight sensation. Featured in the Lombardo band are brothers Carmen, Lebert and Victor, and sister Rose-Marie vocalizes. Considered by many radio's number one songmaker, his "hit of tomorrow" is a feature of every broadcast. Lombardo, who also was international speed boat champion, lives with wife Lilibell in Freeport, L. I.



XAVIER CUGAT "The man who made America Rhumba" did it to the tune of about a million dollars a year. Born in Barcelona into a family of musicians; studied music in Spain, at the Frank Damrosch school in America; and then in Italy, where he traveled with Caruso as violinist. Started playing Rhumba rhythms for America in 1930 and soon Cugat's five-piece band became a thirty-five piece orchestra and Cugat became one of the Big Five popular American bandleaders. He's also a famous cartoonist, a top bracket movie star, and among the most popular bands in radio, formerly with Flushing-born Latin songstress Lina Romay doing the vocals. Says America's Rhumba One man, "Americans rhumba better than Latins," but thinks they rhumba to Samba rhythm, so now he's teaching America to Samba.



HARRY JAMES "The Sultan of Swing" was born in a circus tent in Georgia. His mother was a bareback rider, his father a circus bandleader. At four he was a contortionist, but an illness interfered, and at six his father taught him to play the drum. At fifteen he was leading the circus band and began "sitting in" with dance bands. Got his first big break when Benny Goodman signed him up as trumpeter. After two years he organized his own band and today he's one of the Big Name band leaders and "The world's number one trumpeter." Is married to actress Betty Grable and they have two little daughters.





IT'S JUST LIKE OLD TIMES FOR FRANKIE ON *YOUR HIT PARADE*—BUT HIS TAKE JUMPED FROM \$750 TO \$7500 PER.

RADIO ALBUM



"G" "Jerry Lewis"

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