

Radio★ best

MAGAZINE
FOR THE
MILLIONS



In This Issue



25¢

Unsinkable
AL JOLSON

What About **SOAP OPERA?**

The Legendary
TOSCANINI

On the cover . . . Perry Como and Jo Stafford



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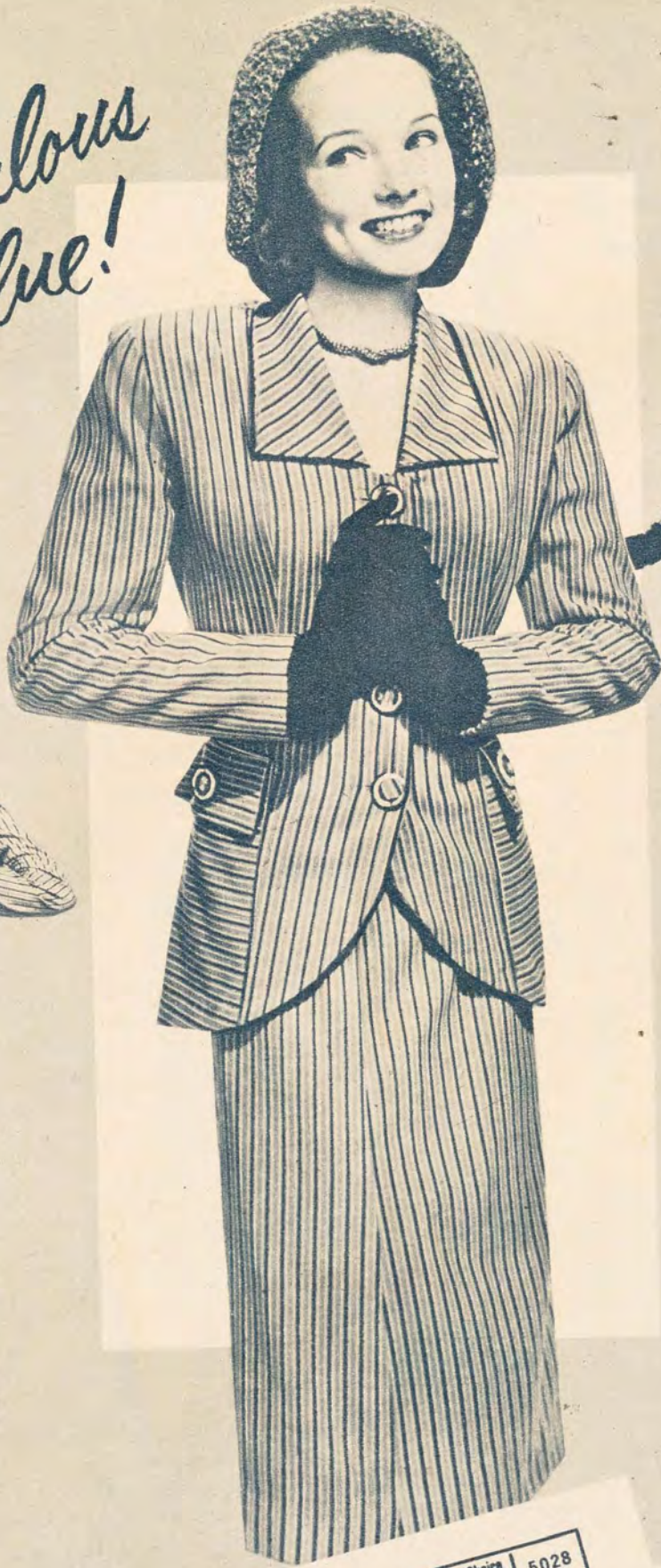


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MAGAZINE FOR THE MILLIONS



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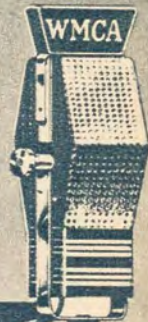


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Letters TO THE EDITOR



Originating in New York, Supper Club features Perry Como, (shown with announcer Ben Grauer) maestro Lloyd Shaeffer and the four Satisfiers.



Radio best cover profile

PERRY COMO, a one-time small-town barber has become one of the nation's leading exponents of popular song. Singing star of Chesterfield's "Supper Club" he continues to pile up new marks in song-selling. The busy lad is the first singer to have two records spearing the million bracket in sales at the same time.

JO STAFFORD is the songstress who occupies the "Supper Club's" star dressing room, alternating with Como on Tuesday and Thursday nights. Rated as one of the three top girl vocalists in the country, she made her network debut in 1944 as Johnny Mercer's partner on NBC's "Music Shop."

Jerry Colonna was guest on this program originating from Hollywood. Picture shows Jo Stafford, (in slacks) and musical director Paul Weston. The other gal and boys are the Starlighters, singing group.

Cover Kodachrome by Arthur Selby



But Very Beautiful

TO THE EDITOR: I was very flattered to be in your first issue of RADIO BEST (even if I do look a little flat-headed!). I'll be looking forward to all of your following issues. The first was tops!

Evelyn Scott
New York, N. Y.

Case of the Babbling Nag

TO THE EDITOR: At least there is a radio magazine worthy of being called one. I and my entire staff enjoyed your November issue. However we do have a pet peeve. Why do so many radio detectives insist on having nagging women assistants? We think they always "louse" the story up.

R. Linnelstrom
Springfield, Nevada

Orchids To Winchell

TO THE EDITOR: Three cheers for your Story of Winchell. Mr. Winchell, in my opinion, is doing the greatest one-man job in America today. More power to him because he knows how to use it and more power to you for giving us the best in radio.

Saul L. Maxwell
Boston, Mass.

Best For The Family

TO THE EDITOR: I just want to add my bit to the numerous praises you no doubt have already received. I have completely read your magazine and I think it definitely is what the name implies. Its appeal is not merely confined to the younger people in our family who like people and stories of the more popular vein, but also to the older ones who like literature and the so-called finer type of music and talent. We have waited a long time for this type of magazine and I believe we haven't seen anything yet. We want RADIO BEST to continue and grow to be the leading magazine of the country, because it concerns my family. So good luck and may we see a lot of you.

Martha Nayphe
Oklahoma City, Okla.

Ford Show in Your Future

TO THE EDITOR: The best thing that has happened in radio in recent years is The Ford Theatre. I know of no other dramatic show that offers the family such a pleasant hour of gripping entertainment. Mr. Ford should be congratulated for this splendid contribution to the American family.

Ralph D. Harrington
Philadelphia, Pa.

Soap Opera Fan

TO THE EDITOR: I am just one of the "no-bodies," but I want to congratulate you on your magazine. It is very interesting. I do wish people wouldn't belittle the "soap operas." They are such a source of pleasure to so many women housed in and the people seem so real with their happenings. So please give them credit.

Mrs. W. W. Davison
East Westmoreland, N. H.

Wants Break For Listeners

TO THE EDITOR: I like your magazine very much and especially where listeners can write in and tell what they don't like on the radio. Most everyone I know will not listen to Soap Operas and everyone hates singing commercials. The news commentators are wonderful and the music is mostly beautiful. But they could and should put on more programs where the listeners could compete for five, or ten dollars or more and thus more people will spend time listening to the radio.

Clara E. Moore
Taunton, Mass.



Ann Burr Fan

TO THE EDITOR: For sometime almost every program I listened to I'd hear the unusual voice of Ann Burr. I wrote my first fan letter to her some time ago requesting her photograph. So far no answer. Will you please publish her picture and tell us more about her?

Mrs. Phylis Busse
St. Paul, Minn.

• Miss Burr is a master of various character parts and is often heard on *Studio One*, *Exploring the Unknown*, *House of Mystery* and many other shows.—ED.

letters TO THE EDITOR

Those Aging Formats

TO THE EDITOR: When the new radio season started in October I had hoped that the big names would come back with something new and refreshing. But it's the same old story. Benny is still stingy; Allen can't do without his alley, Phil Harris is more brazen, Cantor has his Ida and Fibber McGee's closet is still stacked with junk. Boy, radio stars sure do grow old.

Robert Singeiser
Brooklyn, N. Y.

Canadian Cheers

TO THE EDITOR: RADIO BEST rates No. 1 but definitely, in my opinion. I am very pleased that it is available here in Winnipeg. Cast my votes for Dinah Shore and Peggy Lee.

Claire Holt
Winnipeg, Canada

Those Jingles Again

TO THE EDITOR: Now that your magazine has proved itself, how about starting a national "anti-jingle" campaign? They drive me crazy.

Anita Crossley
Camden, N. J.

● Miss Roland is president of "There I've Said It Again—Vaughn Monroe Club." Here she is with Vaughn in a Philadelphia record shop. ED



Is It A Vaunder?

TO THE EDITOR: Hooray for the appearance of a super new magazine on the radio horizon. The first issue was really great, and special thanks for "Medals for Monroe," the swell picture story of my favorite baritone. We thought it was *vaughnderful*.

Rosalie Roland
Philadelphia, Pa.

A Medal For Favius

TO THE EDITOR: I have enjoyed RADIO BEST so much and have been recommending it so enthusiastically that friends are beginning to suspect that I'm on the payroll. Also, as one who reads practically every word printed about Bing, may I congratulate the author of "After 8 Months of Crosby On Wax" for one of the most informative and interesting articles I have come across.

Virginia Keegan
Brooklyn, New York

Adds "Kink" to Link

TO THE EDITOR: Thanks for printing a magazine that will make radio a bigger pleasure. I will be waiting for each issue for I thoroughly enjoy it. I would like to ask music editor Harry Link where he gets off with giving Nashville, Tenn., credit for bringing the song "Heartaches" into the light. I think it was a Platter Jockey in the wonderful city of Charlotte, N. C., that started it on its way. If I know my fellow Carolinians you are well aware of this by now. Otherwise, keep up the good work.

Lt. John B. Tatum
Wright Field, Ohio

Like Cantor's Vocalist

TO THE EDITOR: Eddie Cantor certainly knows how to pick 'em. I think his new singer CeCe Blake is just a grand singer. Is she as cute as Dinah Shore?

Selma Ritter
Nyack, N. Y.



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Only signed comments will be considered for publication.

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If you're a
"Visiting Celebrity"
 in Baltimore--you're on
"VARIETIES"

Marvin Ellin, popular WCAO disc jockey, brings "visiting celebrities" in Baltimore to his listeners on this unique platter show. Now broadcast from the Terrace Room of the Sheraton-Belvedere Hotel, these little visits with well-known people help make "VARIETIES" top-notch entertainment every Monday through Friday afternoon.



Stan Kenton regales Marvin Ellin (right) and WCAO listeners with a few anecdotes.



Vaughn Monroe's fans enjoyed this unrehearsed interview.



Vivacious singer Yvette drops in between shows for a chat with disc jockey Ellin.



A piano is the "conference table" when (l. to r.) Johnny Bothwell, Marvin Ellin and singer Don Darcey talk shop.

WCAO
"The Voice of Baltimore"

600 kc.—5000 watts—CBS Basic Network
 Represented by Raymer

UNsung STARS

What would we do without our sound effect men?

Cartoons by **Tom Sib**



Drama: "Darling, I distinctly heard the cry of a tiny baby."



Mystery: "There! Doesn't that sound realistic enough for you now, Mr. Orson!"



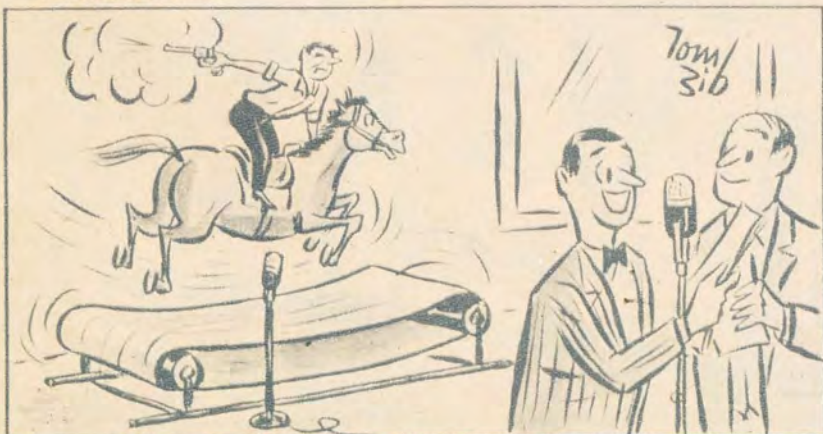
Romance: "Kiss me again John, again... again... and again...!"



Commercial: "Now listen to the popping of your favorite breakfast food."



Serial: "Wake up Clem — the rooster is already crowing..."



Adventure: "No, it can't be... wait... it looks like... it is!... The Lonesome Ranger!"

Burns Meets Crisis

A SHORT-SHORT PICTURE STORY.



Bob Burns uses his knowledge of hog-calling to his nurse's consternation.



Now who's consternated? He never ate that kind of fare back in Arkansaw.



Wolf-ish tendency in "bazooka" man is symptom marking end of the crisis.

Unsinkable Al

*Radio
best*

FEBRUARY 1948
Vol. 1, No. 3

If Al Jolson is not immortal, he is, at the very least, unsinkable. While other men his age are thinking of retirement, fishing or puttering about in a garden, Jolson, at 61, is taking on the starring role in NBC's "Kraft Music Hall."

Story on Next Page



Unsinkable Al Continued

HEARD ON
NBC
Thursday
9:00 p.m.



"If I have to listen to your playing I'll go back," says Oscar. So, Al sings.

by Favius Friedman

HIS REPUTED \$7500 a week salary is anything but hay, yet the money itself will mean little, since most of it will be scooped up in taxes by Mr. Whiskers. It's not additional fame that entices him, for he's had some 40 years of it, on the stage, in pictures and on the air. About all he'll get out of his weekly radio show is an audience of some 15 or 18 million listeners, an immense amount of fun and hard work and perhaps an ulcer or two. "I stay in show business," Al admits, "because I'm an incurable ham."

"Comeback" is altogether the wrong kind of word to use about a man with Jolson's inexhaustible vitality. Al hasn't come back; he was never really away. That rolling eye and that irresistibly droll smile may have been out of circulation for a year or two, until "The Jolson Story" brought them back, but they were anything but forgotten. How else explain the

Charlie Isaacs, one of the Music Hall writers, holds an impromptu



and good-natured conference with Al right before dress rehearsal.



"Lookit, Oscar," Al says in the upper picture, "all I want is to play a few bars on the piano." Oscar just shakes his head grimly. But, if you'll look below, Jolson won. (Al threatened to send 'im back to Information Please.)



Edgar Bergen pays strict attention to that script, while Jolson does a little mugging.



Better not blow that whistle-blast, Al. You know how the engineer'll hate you if you do.



The old Mammy sings warm-ups to his song as he gets ready for that schmaltzypart.

fantastic success of nostalgic Jolson ballads such as "Mammy," "Sonny Boy" and "April Showers" which, in a Decca album, turned out to be the biggest selling album of all time? Or the sweeping popularity of the "Anniversary Song," or the patter record that Al and Der Bingle made of "Alexander's Ragtime Band" and "The Spaniard That Blighted My Life" which sold 300,000 copies in two weeks?

True, two years ago Jolson was ill, momentarily out of the limelight and frankly unhappy amidst the luxury of Palm Springs. He wasn't broke, but he was afraid that he might soon be. The Jolson legend was, you might say, in a state of suspended animation: Jolson was just marking time until another chapter opened.

On top of all his years in show business, Al had an astonishing record as an entertainer in the War. He sang to more soldiers

than any other minstrel. He visited Alaska, Trinidad, England and North Ireland; flew the Atlantic in bombers; came into camps virtually unannounced. He sang old songs and told funny stories, with only a piano to accompany him. Often he was the only entertainer, singing to a packed house of two or to as many as 15,000. Jolson didn't trade on his established name; he merely wanted to do what he could.

Once, in Trinidad, he arrived at the base without advance notice, in a soiled and wrinkled flannel suit. (The suit was brand new when he started, but sitting on depth bombs in planes didn't help it any.) It was raining and Al walked over to the CO's office unescorted. The CO was young, extremely busy and perhaps unfamiliar with names in the show world. "I'm Al Jolson, sir," said the entertainer. "Yes?" said the officer. "And what do you do?"

"Oh," said Jolson, a little taken aback. "I sing."

Al will tell stories like that on himself, grinning in enjoyment. He is an unabashed sentimentalist and a ham, as he will admit. But he is also a man with definite opinions and few illusions about show business. His conversation is earthy, filled with salty wit and pungent observations. He'd just as soon be interviewed in a pair of shorts lying on a rubdown table as dressed to the nines in his living room. Hollywood's night life means nothing to him. Happy in his mountain top home with his fourth wife, the former Erle Galbraith, Al would rather play golf or go deep sea fishing than prowling the night club beat. "We finally got out to LaRue's one night," Jolson chuckled, "but I told my wife we'd stay only an hour and 10 minutes. I watched the clock and we got out right on time."

If Jolson is sensitive on any point, it is chiefly about his age. Yet no one, watching this tanned, lean man talk, would believe that as a boy of 12 Al ran away from home to join the Army—during the Spanish-American War. There is no great difference between the Jolson of today and the Jolson of the remote '20s. His hair is thinner, but it is still dark. His laugh is as robust, his eyes as rolling as ever. The Asa Yoelson who was born in St. Petersburg, Russia, moved to Washington, D.C. with his parents, fought with his cantor father and broke into show business as Al Jolson with Lew Dockstader's minstrels, is still one of the greatest entertainers of all time. Last May he turned down \$40,000 a week to appear six times daily on the Roxy Theatre stage.

Continued on Next Page



"Bingle" Jolson?



Oooh! Oooh!



Casually yours,



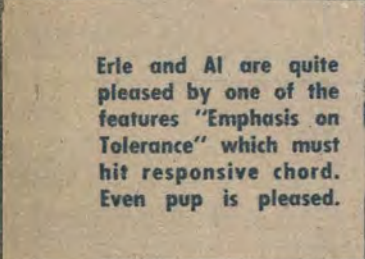
Ev'rabody happy?

The Jolsons At Home

Intimate glimpses of a star and his spouse.



At Al's mountain-top home with fourth wife (Erle Galbraith), the Al Jolsons show their good taste in reading matter. "A house is not a home," says Al, "without at least one copy of RADIO BEST."



Erle and Al are quite pleased by one of the features "Emphasis on Tolerance" which must hit responsive chord. Even pup is pleased.



Erle's whole life is concerned with hubby Al and his successes. Here she spends one of those rainy days with his scrap-book.



Must be another rainy day pastime. Al shows his lovely wife just how he makes with the eyes, the notes, and famous Jolson style.



Even their pooch does not stick to his own knitting as Al lends his talents to a job of supervising a bit of Erle's needlework.



Here he is with that Crosby feller, who's always ready to help out a good cause and did a fine job in aiding Al Jolson's recent comeback.

Unsinkable Al Continued

His guest appearances on the Bing Crosby show last season shot it to its highest Hooper rating. But to hear Al tell it, he still has stage fright. "I die every time I go on the stage," he admitted.

They wanted him to tee off his new "Kraft Music Hall" show in New York, but Al wasn't having any. "If I flop," he said, "I want to get beaten up in Hollywood, on my home grounds. I'd rather be hurt by my own people."

His "own people" are the other top names of the entertainment world—Jack Benny, Bob Hope, George Jessel, Eddie Cantor, Edgar Bergen and countless others. It is doubtful whether, after "The Jolson Story," the "Anniversary Song" or his guest shots on the Bing Crosby air, there is a man, woman or child in the United States who is unaware of Jolson as one of the most famous personages ever to step upon a stage. Teen-agers who were not even a gleam in their father's eye when the comedian revolutionized the movies with "The Jazz Singer" are today putting the Jolson name in various popularity polls, along with Sinatra, Perry Como, Crosby and other youngsters.

Not long ago, when Hollywood's famed Friars Club put on a roast-fest in honor of Al Jolson, the event drew almost 500 of the biggest names in show business to pay tribute to the unsinkable Al. It was an evening of genial ribbing, dedicated in a spirit of affection to the man who was supposed to be, "through" two years ago. Frank Sinatra, saluting the present bobby-soxers' delight, said that in 1933, when he (Sinatra) is the same age Jolson is now, he hoped that a bobby-soxer or two would remember him as they did the Mammy-singer. And Bob Hope, serious for once, said that Jolson is "Mr. Show Business and always will be as long as there is

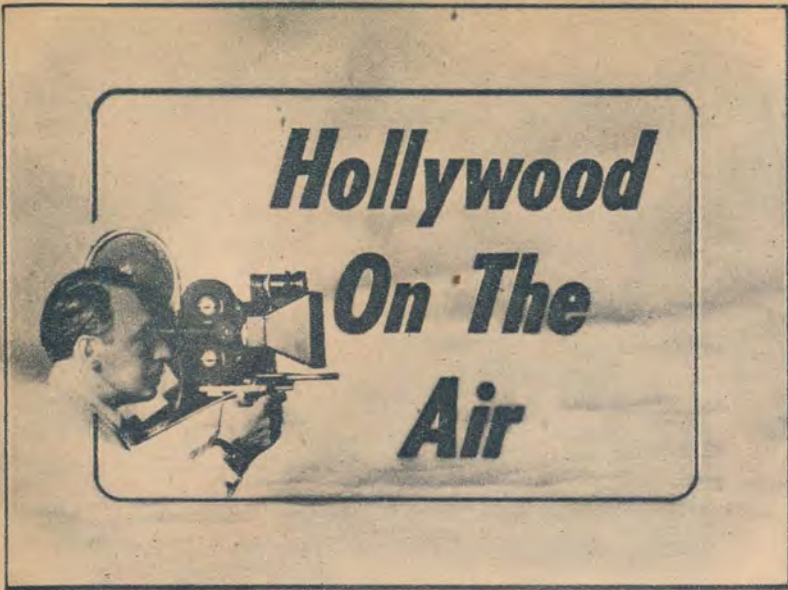
a show business."

Al has definite ideas about his radio show, which he may or may not be able to put into effect. He hopes to get away from the too-familiar guest star routine. He'll continue to use guest stars, big or little, so long as they add something to the program. (Jolson's sponsor, of course, must be taken into consideration.) On his previous radio shows Al used a variety of people — prize fighters, ball players, the country's best marble shooter—anyone who was a bit different. "I'd even use a guy who can imitate a woodpecker better than anyone else in the world," said Al. "That, at least, would be a novelty."

Jolson is not out to revolutionize radio, but he does think that the practice of using big names as guests, merely as big names, is due for an overhauling. "Too often a guest is a sign of program weakness," Jolson said. "If I can, I want to try something different. Instead of exchanging compliments about our pictures with a guest like Ingrid Bergman, it might be a lot funnier to exchange insults. It would be a twist, anyway."

Whatever Jolson tries on his show, (aided, of course, by his cast), it will definitely have the Jolson touch! No one can take that away from him. Jolson has a style which he largely invented and which has proved to be pretty much what the public wants. Even today he can still hold an audience in the hollow of his hand. He does things at what has been described as "the highest possible pressure" — whether it's entertaining, betting on the horses or the stock market or just traveling around. Already he's thinking of the sequel to the fabulously profitable "Jolson Story," on which Al's share alone was \$3,500,000, before taxes. The new picture will

Continued on Page 19



by Favius Friedman

MIKE SIDE

Just why there is a curious allergy toward photographers on the part of some of Hollywood's most illustrious names is something we can't tell you, but that the allergy exists is a matter of personal observation. One of the coyest of the lot when it comes to permitting candid shots is none other than Bing Crosby, whose feudin' and fussin' with the lensers isn't making him any friends. The boys have their jobs to do but The Groaner doesn't seem to care. We watched him impolitely wave aside a photographer who was assigned to get pictures of Crosby when El Bingo was rehearsing with Al Jolson not long ago. It was a callous gesture if we ever saw one, and probably created still another ulcer for the long-suffering publicity people who, it should be remembered, were trying to get Crosby's picture into print — not their own. Maybe a million dollars can make you indifferent to publicity, but there's no reason why it should make even a Crosby discourteous.



Week after week the same old faces look up from the same old seats in Hollywood's studio audiences and the problem is providing a major headache for networks and advertising agencies alike. Trouble is, cliques of gift-grabbing gals show up at program after program on audience participation shows, snaring most of the prizes and limiting attendance of the greatly-desired "one-time" studio guests. Shows like "People Are Funny" have been the special victims of the ubiquitous repeaters. Perhaps it's a matter of unintelligent ticket distribution, but whatever it is, the problem has reached the stage where several of the participation shows plan to take their broadcasts out of town for tours of the major cities, just to give other audiences a break.

Peggy Lee, vocalist on new Jimmy Durante show, eavesdrops as Jimmy ribs Greer Garson. Candy Candido looks serious.



Artie Wayne, recording star, tunes in to Rita Hayworth's heart beat via earphones and that mike she holds. Could he be playing "doctor?"

Fanny Brice, only grandmother-moppet in captivity, with her youngest grandchild.

What-Do-You-Know-About-That Department: Mutual columnist Jimmie Fidler has always punctuated his scripts by using dashes — one for a short pause, two for a longer one and so on. But Fidler never knew until the other day that the late F.D.R. so admired Jimmie's style of script-marking that he once sent for an old Fidler script just so he could use the same idea. Hmmm . . . The Artists League of America has listed Kate Smith as possessor of one of "The Most Interesting Faces in America." Hmmm . . . On a recent ABC broadcast an actress who had a single line of Shakespeare to read from Romeo and Juliet, arrived at the studio wearing a "Juliet Cap" and a long flowing robe of green velvet. . . . Yessir, that's what the man said.

Continued on Next Page

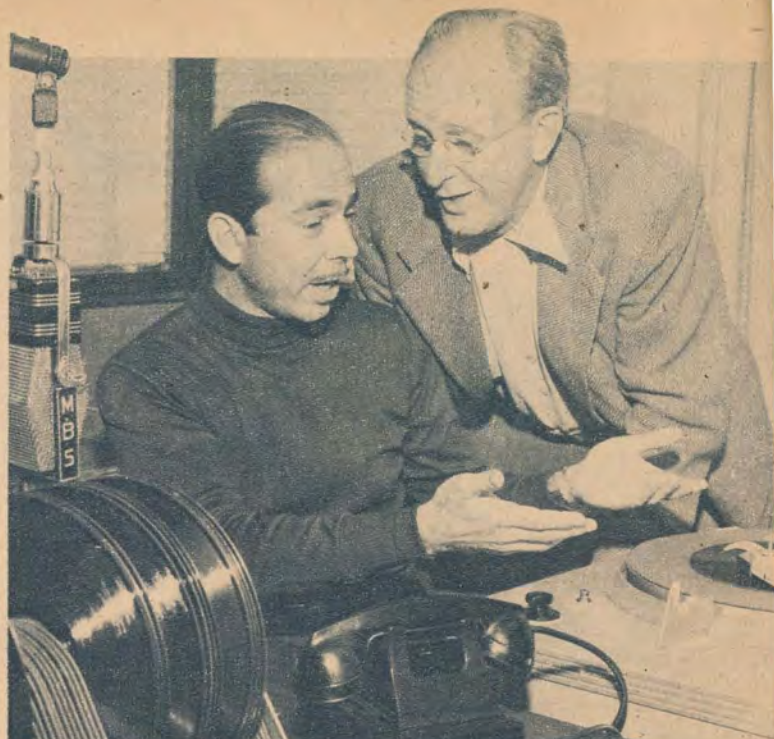
Charlie McCarthy and Edgar Bergen get acquainted with Freeman (Amos) Gosden and Charles (Andy) Correll.



Continued



Wendy Barry and Al (Li'l Abner) Capp sit in for breakfast interviewing at Sardi's.



Martin Block lets Kay Kyser talk him into loan of his turntable.

NIGHT LIFE

There was the *soiree* which the sponsors of Mr. Groucho Marx tendered him, to introduce his new ABC show to the press, where an apparently un-hep garcon provided the laugh of the evening. The photographers had lined Groucho up behind the buffet table, along with his sponsor and several very dignified agency executives, and were posing the group for a gag shot, when this waiter asked, "Who is that guy, anyway?" "Groucho Marx," we told him. "Oh," he said. "And the other fellows — the Four Marx Brothers, huh?"

Then there was the glittering premiere of a brand-new branch postoffice, dressed up with all the typical Hollywood hi-de-ho — huge searchlights fanning the sky, a name band to make with the music, second- and third-line stars around for glamor and a milling crowd of just plain citizens to take it all in. It was, we admit, a splendiferous occasion, but in our pickish way we wondered if it would help bring us our mail just a shade earlier. What do you say, Mr. Postmaster-General?

Certainly the best and most star-studded of all the recent parties was the celebration tendered the much-loved Jean Hersholt to honor his tenth anniversary as radio's Dr. Christian. More than 500 people from radio and the screen thronged the spectacular new Crystal Room at the Beverly Hills Hotel to watch the special anniversary broadcast and lift a glass in tribute to the Great Dane. There were movies of Hersholt cutting the huge birthday cake, Edward Arnold to emcee the festivities and flash bulbs going off in every nook and cranny of the big room. The lensers just couldn't seem to get enough shots of people

like Dana Andrews, Diana Lynn, Virginia Field, Michael North, Bob Mitchum, Don Defore, Bette Davis, Cornel Wilde, Kay Kyser, George Burns and Gracie Allen, Lauritz Melchior, Jeffrey Lynn, Marie Wilson, Margaret Whiting, Celeste Holm, Betty Hutton, Irene Dunn, Garry Moore, Harold Lloyd, Joan Bennett, Johnny Mack Brown, Kirk Douglas, Roddy MacDowell and countless others.

Probably no one in radio deserved such a turnout more than this fine actor and fine citizen who has not only created a lasting character in Dr. Christian but whose work as president of the Motion Picture Relief Fund is equally outstanding. Hersholt is one man whose double life calls for nothing but praise. See picture story on page 42.



DIAL SPINS

Just in case you want to know what CBS singer Tony Martin has been thinking of lately, it's weight lifting. Tony's Filipino house-boy, a stripling of 70, took up the sport in middle age and today doesn't

MORE →



Gracie Allen starts collection at home and gets George and Bill Goodwin to dig down.



Harold (Gildersleeve) Peary is surrounded by beauty as he takes down vital statistics on Video starlets in contest to select Hollywood's "Television Girl."

Hollywood
On The
Air



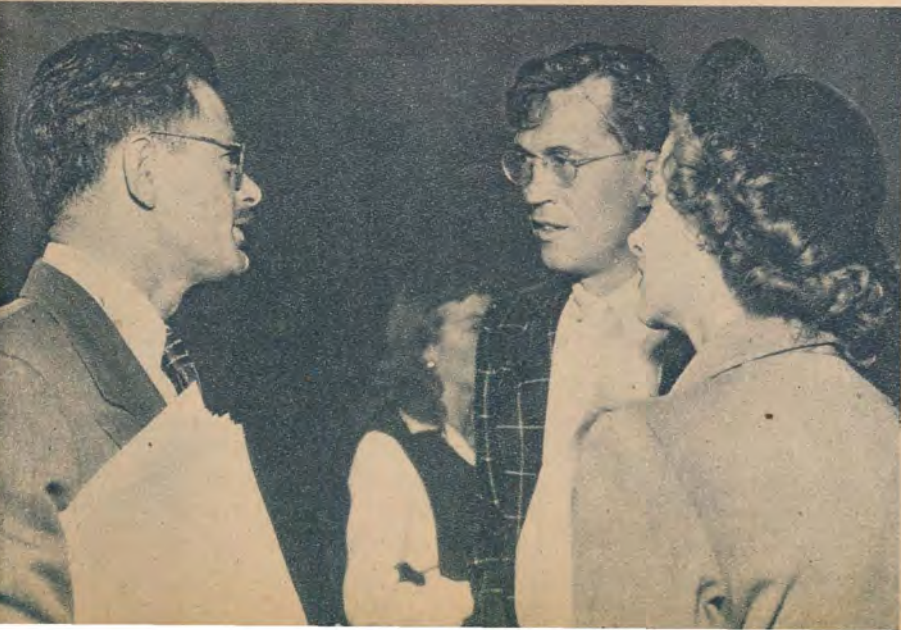
George Montgomery supervises as wife Dinah Shore ladies out the salad dressing at the Brown Derby.

look a day over 50. Maybe lifting those weights is better than tossing your weight around . . . Ed "Archie" Gardner and his staff are having a little problem. The Gardner entourage moved into new offices on the Sunset Strip and they've been spending hours explaining things to thirsty passers-by who see the "Duffy's Tavern" sign and figure it's another oasis. Incidentally—and it may or may not be appropriate—the offices overlook a large field of waving corn . . . More than 52,000 advance orders have been received for the 1947 edition of the "Breakfast Club" yearbook, a 64-page tome replete with interesting sidelights on the cast and format of the ABC ainer . . . Main reason millionaire disc-jockey Martin Block likes to do his broadcasts from his Encino home instead of from the network studio is that he hates to shave . . . CBS' Alan Young is the proprietor of a gift shop in the San Fernando Valley and is doing a tidy business in hand-made raffia lampshades . . . Al Jolson's pretty young wife, Erle Galbraith Jolson, is too nervous to attend the Mammy Singer's NBC rehearsals . . . Bob Crosby claims that the only difference between him and brother Bing is a full head of hair and about \$99,000,000.

★ ★ ★

Fred Allen has his own system for getting good grades when he guests on "Information Please." "I go to the studio ten minutes early," says Fred. "I walk in, sit down in a big chair, lean over John Kieran and say, 'John, what do you know?' By the time Kieran gets through telling me what he knows I can't miss" . . . A certain male singer is so excited about his prowess as a novice pilot that he even wears his flier's cap while shaving! . . . Things that come as a surprise: Within the past couple of months more than two million copies of hill billy sheet music and around fifty million records of the barn dance ballads have been sold to the *aficianados* . . . Blonde chantootsie Helen Forrest had the SRO sign hanging out on her recent personal appearance stand in Las Vegas . . . Tom Breneman's three-week tour with "Breakfast In Hollywood" put \$115,275 into the Community Chest

Distinguished writer-director Norman Corwin chats with film director John Huston and star Myrna Loy.



Robert Taylor and Katherine Hepburn run over their lines with producer William Keighley supervising.

and Damon Runyon Cancer Funds . . . More than 1000 tunes from eager song writers have poured into Dennis Day's new music publishing company . . . Tom Adair and Gordon Jenkins still turning out those colorful capsule operettas on Dick Haymes' radio show . . . "Some people criticize me for having ten writers," says Bob Hope, "but what other radio comedian has a team that can play Notre Dame?" . . . It's song satirist Abe Burrows who says that a low Hooper rating doesn't necessarily mean a comic has a bad show. All it means is that he loses his job . . . Around ABC screen actor Edward Arnold is being called "Mr. President" after his starring role in the radio series of that name . . . According to zany Art Linkletter, all the profits from his new book, "People Are Funny," are going into a fund for the education of children — the four little Linkletters . . . Frank Sinatra has a new plane, a Beech Bonanza, which he flies around on cross-country hops . . . Traffic is so bad in Hollywood now that when you ask a gendarme if you can make a left turn, he says "Yes, but a loud crash goes with it!"



"This Is Your FBI" relaxes after a rehearsal. Actors Dean Carleton and Stacey Harris (Left & Right) laugh with writer-director Jerry Devine.

Recommended listening: CBS' brilliant "Doorway to Life" series. It's better than fiction and far more exciting . . . Topical note: The "Bride and Groom" show is the best liked program among the prisoners in the Dallas County Jail . . . On one of the early morning shows the announcer, during the commercial, said, "Listen to it fizz." Somehow the sound effects went blotto, so the spieler said quickly, "Well, anyway, folks, listen to it fizz on our evening program" . . . Bet you didn't know that each Lux Radio Theatre broadcast requires a minimum of

700 man hours, not including the full hour on the air and that 34,740 pages of script have been written since the "Theatre" first went on. Most-heard guests on the show are Brian Aherne and Don Ameche. Each has chalked up 20 performances . . . Cowboy star Gene Autry has just been gifted with a pair of silver and gold trimmed boots worth \$3370. Incidentally, they say that when Autry starts singing "I'm Back In the Saddle

Continued on Next Page



Commentator Allen Prescott holds forth with actress Linda Watkins.



Continued



Conductor Frank Black and James Melton link arms with chief Crazy Bull, known as Jack Oakie.

Again," Gene's smart horse Champion looks at him over his shoulder and cracks, "When did you fall off?" . . . One of Hollywood's top comics is so serious about his golf game that he recently had 16 mm movies taken of himself in order to study his golf technique at home . . . Beauteous Jeanne Grey, commentator on the "A Woman Talks" ainer heard on Los Angeles' KMPC, is the widow of the late great test pilot, Lt. Col. John R. Herbst . . . Song writer Matt Dennis, who has just waxed two of his new nifties, "Natch" and "Angel Eyes," is about to get a network show of his own . . . It's Cliff Arquette who claims that all this talk about Hollywood actors getting fabulous salaries is mere nonsense. Cliff knows one actor who's working for peanuts. He's the elephant in the Tarzan pictures . . . And it's Ozzie Nelson who reports that when he asked his butcher for a ten-pound roast, the man behind the counter said, "Yes sir, and how would you like it financed?"

★ ★ ★

What's with the shows: Fred Allen, cancelled suddenly by his long-time sponsor, Standard Brands, carries on with the same show for the Ford Dealers of America . . . Another switcheroo in femme singers takes place on Dick Haymes' stanza, with Martha Tilton scheduled to replace Lina Romay . . . CBS' big Friday night line-up



Ginny Simms and Jane Harvey sit before the television set as Atwater-Kent, Evelyn Keyes and Hyatt Dehn hover in the background.



Radio vocalist Doris Day now slated for film stardom studies menu at Brown Derby with Tom D'Andrea.



Whistlewizard Fred Lowery with partner Dorothy Rae.



Henree! Aldrich's radio mother Katherine Raht.

will likely enough be spearheaded by the new Dinah Shore-Harry James combination . . . Damon Runyon's famous tales of Broadway will be dramatized in a series of half-hour programs over NBC, with screen star Pat O'Brien head man on the series . . . Band leader Horace Heidt is due back on the air again with a show of his own . . . Jack Benny's Amusement Enterprises is rumored to be building a new dramatic platter show starring Ida Lupino . . . That very funny Danny Thomas has a new comedy show coming up, while controversial Henry Morgan got the push-pull, click click from his razor (we did not say razor-sharp) sponsor, who failed to pick up the comedian's ABC option. But, unless we're all wrong, Dr. von Morgan will have himself a new bankroller by the time this report appears.

★ ★ ★

THAT'S HOLLYWOOD

Where, when the birds start singing, the envious song writers wonder whose song *they're* plugging . . . Where baby-sitters are getting so choosy that they snub clients without a television set . . . Where a big cinemalovely had to stop going to her psychiatrist for two weeks — the doc was having his couch re-upholstered . . . Where a little burlesque comic got himself a two-line part in a picture and the next day the marquee over the theatre where he was appearing read, "Joe Schmo, Film Star" . . . Where the Sunset Strip night-club pugilists always manage to keep their hats on while throwing punches because, as Erskine Johnson says, "The hats are so small and the heads are so big it's a tight fit" . . . Where an actor screen-tested for a picture the other day with a frog in his throat and the frog got the job . . . Where the Schwabadero is serving a Timber Float: a glass of water and a toothpick . . . Where Jackie Coogan runs a war surplus store and advertises, "Take Home A Flame-Thrower and Watch the Little Lady's Eyes Light Up" . . . Where you can see two coach dogs as the sole passengers in a huge chauffeur-driven Rolls Royce . . . Where a certain starlet boasts that her ancestors came over on the April-flower — they wanted to be in America one month early . . . and where many of the movie luminaries discover that they don't know what real happiness is until they get married — and then it's too late . . . Yep, it's a screwy town, but we love it!



"Gin!" says Al, and smiles broadly. Erle's expression doesn't seem quite so happy. How does he always manage to win in Gin games?

Unsinkable Al Continued

probably be called "Jolson Sings Again;" it will go into production within the next 18 months, and Larry Parks will again impersonate Jolson. At least Al thinks so at the moment.

What amuses Al is that "The Jolson Story" was produced not at Warner Brothers, where the black-face comic really got his start in pictures, but at Harry Cohn's Columbia studio. "I wanted to make it at Warner's," Al admitted, "and the Warner Brothers said they wanted me to make it there. But somehow or other we never got down to brass tacks. Once, we were so close to signing that I even got into an argument with Harry Cohn, so I could move over to Warner's. Then they apparently changed their minds and I had to go back and make up with Cohn all over again."

Al gives pint-sized columnist Sidney Skolsky full credit for envisioning the possibilities of a picture based on the Jolson career. "It was Skolsky's original idea," Jolson said, "and it was he who

kept talking about it until the picture was finally produced."

Jolson, despite his 61 years, feels better than ever. "If there weren't such a thing as years, nobody would think I'm old," he said. "Anyway, those other 'guys — Jack Benny and Cantor and Jessel are no schoolboys, either. Me, I'm perfectly happy."

Al loves the California climate, likes Palm Springs — "my real home" — enjoys the horses, even if he did once drop \$75,000 on a bangtail, and commutes back and forth between New York, Hollywood and Florida. He likes prize fights, baseball and football, golf and fishing, but dislikes intensely cold weather, cheerless hotel rooms and writing letters.

As for money, that doesn't seem to bother him too much. "After all," he quips, "what did 'Sonny Boy' ever get me except a huge house in Beverly Hills? Give me two bucks in my pocket and I can tell 'em all to fly a kite."

That's the Jolson man. Positively unsinkable.

Al and Erle cuddle close in the patio of their mountain-top home. As in typical movie ending life is all sunshine for the Al Jolsons now.



The man in a "Moondial" meets Jerry Colonna, the man in a mustache.



Eddie with songwriters Al Hoffman (center) and Jerry Livingstone (seated) both of whom wrote "Chi Baba."

MAN in the "MOONDIAL"

AT NIGHT, on his "Moondial" program, a lot of people say he comes right out of the loudspeaker and snuggles up to them. Earlier in the evening, he reads a basketball score and his listeners feel all the excitement of the game itself. Put him in front of an audience and folks begin to grin at this happy Irishman even before he opens his mouth.

They all know him because his voice and personality have blanketed the capital area, via WTOP's 50,000 watts, at all hours of the clock. They've heard him describe an important military parade, or emcee the opening of a Washington Community Chest Drive. They've matched wits with him as he quizzed famous personalities on "Stumpus" over WTOP. . . . But mostly, he's the intimate voice that soothes capital listeners in the wee hours on the "Moondial" record show.

Eddie Gallaher was born in 1915 in Washington, D. C.—a rare claim in the city made up of so many people who came from elsewhere in the world. Eddie explains his versatility before the microphone by telling people his father spent four years as an actor in a stock company before he became an attorney. "So," concludes Eddie, "I inherit an actor's urge and a lawyer's lip."

WTOP personalities (around microphone) Ross Martin, Jerry Carter and Eddie Gallaher meet high school newspaper editors at a studio party.





Pepper Young's parents are played by Marian Barney (Mrs. Young) and Thomas Chalmers (Poppal).



Would this be too many cooks? Not when Linda, Mrs. Young and Peggy are the ones in the kitchen.



Eunice Howard (Linda) and Mason Adams (who portrays the title role of Pepper Young) check the script.



"How about this?" Burt Brazier (Carter Trent in story) asks Betty Wragge (Peggy Young Trent).

Along the soap opera circuit a typical opus is Pepper Young's Family, one of the many in the widely listened to daytime serials which continue to provoke a storm of controversy among friends and foes.

What About Soap Opera?



Mr. & Mrs. Talk It Over

A lot of words have gone under the printing press, Pro and Con regarding Soap Opera. Enough of this argument! Here are Mr. and Mrs. to give you Both sides of the question, and a few constructive suggestions to boot. ED.



By John & Dorothy Garrison

A little organ music, maestro. . . .
 RADIO BEST presents, What About Soap Opera . . . a story that asks the question: Can the Daytime Serial be as bad as certain crochety, old critics make it out, or can it be nearly as good as its Hucksters claim?
 More organ music, please. . . .
 As we look in upon the Garrisons of Third Avenue, Mr. has come home early in the afternoon, preferring to work in the quiet of their cozy nest under the "El," after all the hustle and bustle of a smart editorial office on Fifth Avenue. The radio moans softly, Mr. sits furrow-browed over huge charts upon his desk, while Mrs. gently scrubs the floor and dreams of that magnificent two-room mansion in the country which a builder has offered them for only twenty thousand dollars. Mr. raises his shaggy head from the impressive

charts and speaks to her in loving accents. "Darling," he purrs.
 "Yes, love?" She pauses in her work to smile up sweetly.
 "Will you please turn off that — — radio?" he bellows. "How in the name of Marconi can I concentrate on these statistics about soapers?"
 "But Honey," she protests, "I'm listening to The Second Mrs. Burton, which is a very good soaper."
 He grits his teeth. "Granted. But must we listen to it?"
 The radio is shut off with a click and a final comment from Mrs. "Ten years a radio man," she murmurs, "and only a few weeks of trying to be a critic, and just look at you. I liked it better when you worked for a living."
 "By Harry!" he cries, "I believe you've got it! Why should I be any different just because I'm supposed to analyze Soap Opera? Haven't



YOUNG WIDOW BROWN

Florence Freeman and Ned Wever seem a bit depressed. What, another attack on Soapers?



RIGHT TO HAPPINESS

Claudia Morgan is the star of this one and Gary Merrill plays part of prosecuting D.A.



STELLA DALLAS

Anne Elstner, who plays Stella, seems to be telling off Warren Bryan and Vivien Smallen.

we picked the programs we listen to for good and valid reasons? Aren't our reasons as valid as those of some big-mouth critic?"

"Of course," replies Mrs., who knows just when to say the right thing.

"Very well, then," says Mr. "Put away that pail and scrub-brush, and let us discuss this matter of the daytime serial, without snobbery, fear, or favor, and without trying to be smart alecks."

"Hear! Hear!" cries Mrs. (who knows just when to say the right thing) and dumps her pail and scrub-brush into the kitchen sink, tidies up her hair, digs into the bureau for her old short-hand tablet, delicately poises her pencil and says: "Let's go!"

"Wait a minute!" exclaims Mr. "Why don't we make this into a real production? Let's invite a regular low-brow huckster to sit in..."

"And," continues Mrs., demurely, "let's also bring in a Critic, and what about one or two..."

"Stop!" cries Mr. "Enough! We've got to keep this a low-budget show." A sly glint creeps into his eye. "Maybe we can get a sponsor."

So... here is our little drama, comprising four points of view upon Soap Opera: MRS.—The housewife; MR.—The working writer; CRITIC—come down from his ivory tower; and HUCKSTER—who showed up in a resplendent, sincere necktie. Oh, yes, we nearly forgot! Every Soaper must have its narrator, and so we also present the NARRATOR—who would rather be out drinking beer (as a matter of fact, he is. It was the only way we could get him to come).

NARRATOR (Wiping his lips): When last we heard from Wanda the Washboard Weeper, she was in a terrible fix. Her sick husband was being his usual nauseating self, the Other Man in her life fancied himself madly in love with her and refused to believe her hypocritical protestations of being content as a martyr for the sake of that stupid lout who has been cluttering up their best couch for years, steeped in a delicious orgy of self-pity; and still another self-appointed critic was showing her the door. (Narrator pauses to sip his beer, reflectively.) The critic told her to go far away from this kilocycle vale of tears and never to let her sorrowing brow darken his portal again. As we look in upon Wanda, she points to her "Hoopers," but the critic turns his head away, embarrassed.

CRITIC: Trivia and nonsense! This is a serious discussion and not to be treated lightly by a beer-swilling narrator.

HUCKSTER: Who is strictly from Joe Miller. My boy, you need a new script writer. No... five new ones.

NARRATOR: I need a fresh bottle of beer. But what are you going to do about the plight of our Wanda?

HUCKSTER: She's doing all right for herself. Fifty-four percent of all women at home during the day listen to serials.

CRITIC: No doubt serials do very well from a purely commercial point of view, but what about literary values? At best, they are tedious trash, and at their worst, they become revolting and morbid.

HUCKSTER: But isn't life tedious and sometimes morbid?

CRITIC: Within limits. Analysis of daytime scripts has shown them far from realistic. The heroine is usually too good to be human, the villainess is always 100% bad; no person in this world is entirely without a single redeeming virtue.

HUCKSTER: Then why do listeners insist they are "true to life?"

MRS.: Maybe it's because the voices give them a realistic quality, or it might be because we hear them every day at the same time as an actual part of the daily routine.

CRITIC: There is much in what you say, madam. There is also the desire, on the part of many listeners, to believe themselves very good, and since they identify themselves with the heroine, the result is obvious. Some women take these dramas quite seriously. In one case, where there was a murder as part of the story, a Texas woman offered to come to New York and testify because she had been listening the day the murder was committed and knew the killer. Of course that's extreme, but you must admit that some women may be too deeply affected by serials.

HUCKSTER: The networks who carry 'em are pretty deeply affected, too. In 1945 soapers brought in about 30 million dollars in time charges—almost one-fourth of the total revenue of NBC and CBS. The Soap Opera has a long and honored history; I'll have you know.



YOUNG DR. MALONE

Barbara Weeks plays Anne Malone; Charles Irving is a 'natural' for the genial doctor.



PERRY MASON

Joan Alexander is Della Street, secretary to the lawyer-sleuth, portrayed by John Larken.



THE GUIDING LIGHT

(Above) Betty Lou Gerson is Charlotte Wilson and star role is played by Hugh Studebaker.

(Below) Grace Matthews enacts title role as Paul McGrath continues as Dr. John Wayne.



BIG SISTER

Continued on Next Page



ROSEMARY, a comparative newcomer in the field of Soap Opera, had a second birthday recently. **Marion Dawson** (Rosemary's mother), **George Keane** (Bill Roberts) and **Betty Winkler** who is cast in the title role of Rosemary.

What About Soap Opera? *Continued*

MRS.: I don't doubt it! Fifteen serials have been running continuously for over ten years so far.

MR.: There are at least forty of them on the air, and that amounts to something that ain't hay. Why shouldn't they be honored, especially by networks and agencies?

CRITIC: Speaking of honor, when has a serial been acclaimed by any competent authority?

MRS.: *Against the Storm* was one soaper worthy of acclaim.

MR.: That's right. Sandra Michael was given the University of Georgia's Peabody award for writing it, and the Peabody medal is not given lightly. It had a good rating, too, Huck old fellow.

CRITIC: But you'll admit that most serials have little to say that is worthwhile. A New York psychiatrist once stated that he had been puzzled by relapses in some of his patients and found they had been listening to serials. He tuned in himself, and said he found them full of sex, jealousy, pain, rage, frustration and insecurity.

HUCKSTER: I remember that, but NBC got a committee of eminent doctors to look into soapers and the experts said the vices were far less than the virtues.

MR.: CBS also made a study to find out if listeners were any different than non-listeners and found that the percentage varied with education. More education, lower percentage of listeners. But on the same level of education there was no important difference they could find.

MRS.: I think that's easy to explain. A woman who's a college grad would naturally have more interests outside her home than one who never completed high school. You make more lasting and wider contacts in college. Besides, education costs money and if you come from a family that's comfortable or fairly well off, you've been accustomed to more outside activity. A woman with a couple of children, whose

husband earns about thirty-five dollars a week hasn't much time for clubs, charity drives, books or such.

NARRATOR: I think you've got something there, little lady. Tell me, why do *you* listen to soap opera?

MRS.: Well, I listen to Young Doctor Malone, for example, because I like Charlie Irving.

MR. (sneering): A very poor example! The average listener and her husband do not happen to be personal friends of Charles Irving. What about programs on which you don't know

the stars, like Young Widder?

MRS.: I never listen to it.

MR.: Oh! It's a wonder lightning doesn't strike you! I've often come home and found the radio tuned in.

MRS.: Yes, but that's when I usually run the vacuum cleaner. When the sweeper was broken for a couple of weeks, I heard it. I didn't like it at all. I thought it was insulting to me as a listener.

CRITIC: A highly interesting reaction, What was wrong?

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Public Opinion



Helen Brennan
Rochester, N. Y.
Age 19, Secretary

Of course I'm at the office during the day, but I have heard many of the serials, although not very often. I think they're all right, but they're often too sad and weepy. I have no particular favorites in daytime programs.

Miss T. Atkins
Bronx, N. Y.
Age 18, Student

Well, I think some soap operas are good, some are not so good. I especially like *The Second Mrs. Burton* and that family councilor idea they gave is a very good one. I guess the trouble with most of those daytime stories is that they are entirely too repetitious.

Mrs. Angeline Koers
Cleveland, Ohio
Age 20, Housewife

I like some of them, but I find a lot of the soap operas dreary and they often don't have any plot to them. Some stories are exciting and make you want to keep listening to them, and of course, those are the ones I like best.

Mrs. Robert Stockhaus
Worcester, Mass.
Age 33, Housewife

I like the stories on daytime serials and I don't think they have too much unhappiness. After all, that's life! I listen to practically anything that's on the air, but I find the stories most interesting of all the types of programs.

Mrs. Lois O'Rourke
Arlington, Virginia
Age 22, Clerk

Of course I work, but I do hear soap operas occasionally. When I do get to hear them I like them. They sort of serve to keep me company, and I know one thing, I certainly prefer the serials to those silly quiz programs.

Mrs. Vera Steward
Vancouver, B. C.
Age 40, Registered Nurse

I don't think many of those daytime serials come through up here in Canada, but I do like those I hear to some extent. Actually, I enjoy musical programs better, not the real heavy classical, but light classics. I often listen to the radio in the daytime when I'm not on duty, but I really prefer night-time programs.

What the fans think about SOAP OPERAS



Iris Fisher
Los Angeles, Calif.
Age 22, Clerk

I haven't heard daytime programs recently because I'm working at that time, but when I did hear them, I liked most of them. However, it's a little disgusting when you do housework—makes it hard to really get anything done, you can't run the vacuum or go out of the room where the radio is for fear of missing something.

George A. Ballteim
Providence, R. I.
Age 41, Operation Supervisor

I've heard these daytime stories and I don't mind them in very small doses. I don't have patience to listen to them in their serial form. They never get anywhere, have no ending and too many problems. I like to hear things happen to people. But men don't particularly appreciate them anyhow.



Mrs. Jim Vanderberg
Des Moines, Iowa
Age 23, Airline Reservationist

I work different shifts and so have plenty of time to hear soap operas for a couple of weeks at a time. I don't like too many of them, but some of them have gotten me kind of interested. I especially like *The Second Mrs. Burton*, and I enjoy all kinds of programs, but next to music, my favorite programs are night-time comedy. I like Paul Whiteman, *Queen for a Day* and *Bride and Groom*.



Mrs. N. D. Smith
Tulsa, Oklahoma
"Old enough to vote," Housewife

I enjoy the daytime serials very much, but I can't tell you my favorites, I wouldn't want to hurt the feelings of the others. I listen to them nearly all the time when I'm at home during the day. Some of them are just splendid for a rainy day.



Mr. E. C. Lang
Pleasant Ridge, Mich.
Age 48, Salesman

It may sound funny to hear that I like soap opera better than my wife does, but then I'm a great radio listener when I'm on the road and always keep my car radio turned on. I find them relaxing and they get my mind off other things just for those few minutes of the actual stories. The suspense doesn't bother me a bit. My favorites are *Young Doctor Malone*, *Lorenzo Jones* and *Aunt Jenny*.



SOAPER FANS, RADIO'S MOST ARDENT, SURVEY REVEALS

Ample evidence that serial listeners "love that soap" is revealed in the following "home diary" survey which RADIO BEST asked Research, Inc., to conduct in the city of Philadelphia. Two important facts emerging from the tabulation of daytime listening habits indicate (1) The soap opera fan is radio's more loyal listener, (2) the daytime fan is not entirely an addict of soap opera serials.

The results show that two-fifths of the sets tuned in during the period studied (10 am to 5:45 pm) were not set for soap operas. However, while the average set was tuned in for approximately 7 quarter hour periods, those who listened to soap operas had their sets on for nearly 16 quarter hour periods during which almost half the listening time was spent with soap operas.

The following statistical tables should throw interesting lights on the subject of daytime listening habits.

The survey shows that nearly seven out of ten sets were tuned in during the period studied (10 am to 5:45 pm):

SETS in use	65.7%
SETS not in use	34.3%
	100.0%

Of the 65.7% tuned in during period studied, close to three-fifths were tuned in to soap operas:

TUNED to soap opera	59.3%
TUNED to other programs	40.7%
	100.0%

Average number of quarter hours soap opera fans had set turned on, was almost two and a half times as long as that of non-soaper set. That did not mean soap opera fans listened exclusively to serials. Only an average of 8 out of 16 quarter hour periods were turned to soapers:

SOAP OPERA sets turned on	15.75 quarter hours
NON-SOAP OPERA sets turned on	6.76 quarter hours
SOAP OPERA SETS tuned to serials	7.84 quarter hours

The survey also showed that average soap opera fans listen to 7 serials a day; that one-third listen to ten or more; and that 4 out of every hundred heard 20 or more soap operas daily.

Soap opera tuned in per hundred radios:

	% OF RADIOS		% OF RADIOS
One serial daily	8.9	Twelve serials	10.5
Two serials	19.4	Thirteen serials	2.4
Three serials	4.0	Fourteen serials	0.0
Four serials	4.0	Fifteen serials	3.2
Five serials	4.0	Sixteen serials	3.2
Six serials	8.1	Seventeen serials	2.4
Seven serials	5.7	Eighteen serials	.8
Eight serials	4.0	Nineteen serials	.8
Nine serials	3.2	Twenty serials	.8
Ten serials	5.7	Twenty-one serials	3.2
Eleven serials	4.9	Twenty-two serials	.8
			100.0%

Method of Soaper Study conducted by Research, Inc.

A sample of 318 Philadelphia homes was set up and a diary was kept for each radio in the house. The 318 homes were chosen in a manner to represent a true cross section of the city's listening audience. Trained interviewers carefully instructed the participating families in how to keep the diary. They were told not to change their listening habits, but to listen as they normally would, just to carefully record the information indicated in the diary. The period chosen for the survey was one normal weekday, from 10:00 a.m. to 5:45 p.m. inclusive (the hours during which soap opera is heard) and the most pertinent results of this survey are printed below.

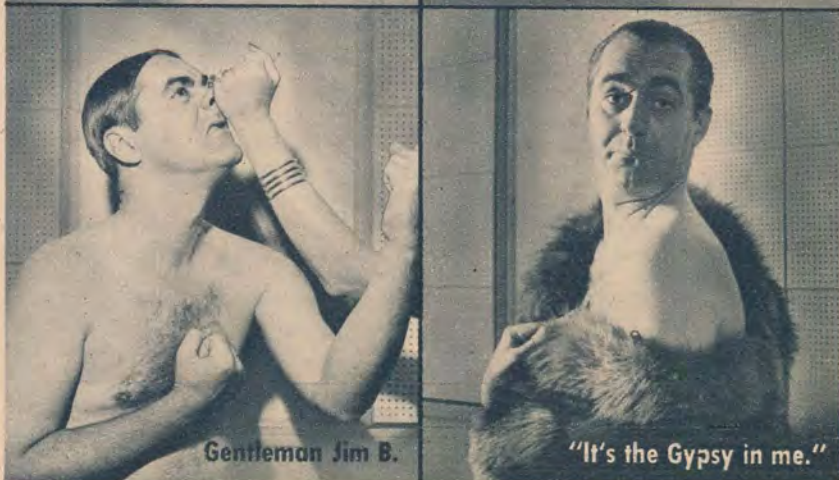


Moments In Hysteria with JIM BACKUS

After some months of doing a full half-hour comedy show on Mutual each Sunday night (9:30, EST) with a minimum of cast, writers and props—just a few recordings—Jim Backus has come to the conclusion that even the pageant of history can be produced with only a little mugging and one or two inexpensive items. Here on this page, he shows us how it's done.

This newest comedy star-in-his-own-right is an old hand at making things go a long way. It may take Uncle Sam tons and tons of ore to make a single A-bomb, but Jim was able to make his own with only a few household staples. Once, when his wife Henny was ill in bed with a 105 temperature, Jim essayed to cook her a couple of hard boiled eggs. "Just stay right there, dear," he said, as if she could do anything else, "and I'll have them ready in a jiffy." Next thing Henny knew, there was a terrific explosion. Jim had put the eggs in a sauce pan on the fire with no water in the pan; the eggs exploded and blew all over the kitchen.

Jim was born in Cleveland, went to Kentucky Military Institute, then back to college at Cleveland. From there, he went to the American Academy of Dramatic Arts in New York, where he graduated with the class of '33. Immediately into radio, he was an announcer at Cleveland's WTAN, then to a staff job at a Detroit station, and finally back to New York where he was in two plays, "Hitch Your Wagon" with Keenan Wynn, and "Too Many Heroes." From that time on, Jim Backus began to earn his reputation as a supporting comedian for top radio shows.



Seat On The Dial



*Views and
Reviews
of Current
Shows*

should be obtainable (at cost, perhaps) to interested individuals and groups. There is no reason why some of our schools cannot use some of this important and fascinating material to fill out the huge gaps in the usual round of innocuous, trifling things put on by dramatic clubs, or going under the name of class plays. Instead of some of the dull lectures by smirking notables who have come determined to say nothing of importance we seem to remember from our own school-day assembly halls, educators would do well to play a few recordings of this series to their long-suffering pupils. In the meantime, no conscientious parent can afford to pass up these informative, exciting programs on Sunday afternoon.

—GG

HEARD ON
NBC
Thursday
9:00 p.m.

**KRAFT
MUSIC HALL**



*Jolson Show makes
bid for big Hooper*

Al Jolson

Lest anyone misunderstand, we love Al Jolson and we think he belongs right up there with the other great troopers, but this time our Al seems to have bitten off a mighty big chunk of show. There's another great trooper who set a pace and performance level in some twelve years of Kraft Music Hall that puts two strikes on any of his successors. Kraft Music Hall just isn't the same without Harry Lillis Crosby and his smooth emceeing. Last season's Music Hall was a dog as a radio show and the present effort with Al and Oscar Levant could hardly help being an improvement, but certainly the slightly gawky interchanges between Al and Oscar leave much to be desired. Their pace just isn't right, so much so, that at times even the studio audience sounds as if they're waiting for someone to hold up a sign saying 'laughter.' Levant and Jolson each have a style of delivering lines that just doesn't flow together and the result is something that sounds so disjointed for a top radio show as to seem almost amateurish. They may straighten things out, we hope they do so very soon because a show with Jolson's singing and Levant's wit has absolutely no excuse for not being fine listening for the entire family. In fact with a change in the comedy pacing, the Kraft Music Hall should join the top Hoopercircle for a long time to come.

—JSG

HEARD ON
MBS
Friday
9:30 p.m.

**INFORMATION
PLEASE**



*Quiz show continues
as radio's best*

Clifton Fadiman

We've learned how to put an end to a bad program. Push a button and presto! you're listening to another bad one. Turn the gosh darned blankety noise maker off? Nonsense. No one ever turns the radio off. You bury your head in the newspaper and wait for the time signal in anticipation of better luck during the next half hour. This goes on night after night until the days drop off the calendar and once again a muted voice penetrates the mountain of newspapers and paperback novels you have built around yourself against hysteria and violence. Down comes the protective wall and Fadiman, Kiernan, Adams and guest race like bats out of down under through one of the most delightful thirty minutes that radio has yet devised. Mr. Fadiman and gentlemen, we don't want a set of the encyclopedia — we have one home we haven't used up yet — but, please, answer this question for us. Name three reasons why good things last such a short time.

—HE

HEARD ON
NBC
Sunday
5:00 p.m.

FORD THEATRE



*Pleasant interlude
for Sunday afternoon*

Howard Lindsay

A favorite argument of this correspondent is that higher budget dramatic shows should logically be better dramatic shows. Since we (being human) are reluctant to find ourselves mistaken, we must add the qualifying statements that this is apt to be true only if the producers of the show sincerely want it to be better and are also willing to give it

Continued on Next Page

HEARD ON
ABC
Sunday
12:30 p.m.

**WORLD SECURITY
WORKSHOP**



*Radio's Clinic for
Human Relations*

Mrs. Franklin D.
Roosevelt

If you are among the people who are often drawn into discussion of the international situation (and who isn't, these days?), this series of programs is practically must listening. Under the chairmanship of Mrs. Eleanor Roosevelt, various top-ranking diplomats are brought face to face with leaders and representatives in other fields of public life. You, as the listener, are given the opportunity of sitting in on a discussion not too different from those you find at the grocer's, barber shop, or cocktail party, with the one big difference that these people are presumed to be really well-informed. As entertainment, of course, the World Security Workshop will have to bow to My Friend Irma and Baby Snooks, since it offers no escape formula; and the present state of world politics offers only a grim reality, with little amusing to a twentieth century human being who pursues his way of life in the shadow of the atom bomb. Also, Mrs. FDR is no George Denny. However, its educational value can hardly be estimated. If our civilization is to go the way of the Roman Empire, of the Golden Age in ancient Greece, or the less ancient Feudal system; we common men and women can do no less than grow better acquainted with the diplomats who hold the fate of our gadget-filled culture in their none-too-skillful hands. It may even be, that if we listen with a questioning attitude, that our understanding of which leaders are evasive, appear ill-informed, or seem to take their grave responsibility too lightly, may result in replacing them with more capable people who would find it possible to carry out the avowed aims of the United Nations Organization. In line with this possibility, World Security Workshop is more than a program for Americans who have access to radio sets. It should be made available to the billion-odd population of all countries in the world.

—EIB

HEARD ON
CBS
Sunday
1:30 pm

**DOORWAY
TO LIFE**



*Best kind
of Public Service*

William N. Robson

Of all programs with pretensions to 'Public Service' this CBS production probably comes closest to the concept of a series that not only makes fine listening but educates the listener in a field that has long needed a popular vehicle to pass on its vital knowledge to those who most need it. Intended primarily to help parents understand the problems of their children, the series would be of invaluable help to even the most well-adjusted adult. The net product of brilliant production under William N. Robson, fine writers and actors, and a highly responsible group of educational and psychiatric authorities, Doorway To Life comes about as close to the facilities of an up-to-date, efficient clinic for human relations as it is possible for radio to do. The important lessons in living set forth by this series should not, however, be lost upon the heedless cosmos after one brief hearing. Recordings of each broadcast should be made available by CBS to educators, students and parent-teacher groups throughout this country; and copies of each script

SEAT ON THE DIAL continued

enough time to jell into something extra special. The fact that this new Ford Theatre has not yet jelled is more likely the fault of its youth, rather than any wayward disposition, on the part of the people who put it on. All the ingredients are there: the sponsor has proclaimed his intention of giving it a three year trial, all the talent used is admittedly the best money can buy, and every one from emcee Howard Lindsay to agency hucksters seem sincere in their expressed desire to make it a better show. However, until Ford Theatre comes up with something unmistakably its own, it will have to be classed in the Lux Radio Theatre and Theatre Guild On the Air category of mighty good listening, in a glib sort of way. That it bids fair to lead its category is already pretty obvious, since it takes the better part of the difference between being glib and smooth craftsmanship. The business of breaking the hour into three acts, with artificial-seeming suspense injected before each break is probably its worst vice — a small one for commercial drama. Unless your taste in radio plays is highly "theatre," you will undoubtedly find the Ford Theatre excellent listening for the entire family and a thoroughly pleasant interlude for Sunday afternoon.

—JSG

HEARD ON
CBS
Saturday
7:45 pm



Gag writer tops
in new comedy role

ABE BURROWS

Abe Burrows

There's a lot of traffic on the air these days with comedy shows bumping each other and denting fenders and personalities to the indescribable agony of listeners who finally turn to the well fed disc jockeys for relief. There's so much unconscionable stuff around that passes for comedy that somebody had better get a traffic cop in before the radios explode in our faces out of sheer exhaustion. The motto seems to be that one bad joke deserves another. There are a number of old standbys that carry their banners high in this murky sea of baffling buffoonery. This goes for a few newcomers, too. But there is a real ray of light in our midst for which we get down on bended knee. We're starting a little chain cry of our own to promote the swellest show to strike our intimidated ears in years. It's "Have you heard Abe Burrows? Don't miss it even if you have to forgo your usual Saturday night bath." Yes, siree, here's a fellow worth talking about right through the week, or better yet, repeating. His songs and chatter even sound funny when this untalented person repeats them, which is praise beyond all belief. You, too, can be the life of the party, if you take our tip and tune in on the most scintillating comedy find of the age. We give you, ladies and gentlemen, the perfect remedy for bad radio — Abe Burrows.

—ML

HEARD ON
NBC
Sunday
7:00 p.m.



Thank heavens for
"Same Old Benny"

JACK BENNY

Jack Benny

We'd like to preface this bit of knuckle rapping by admitting that there are many things in radio that could stand a bit of painless surgery, but we must take to task those among our critical brethren who continue to view with alarm for the most peculiar of reasons. Change for the sake of change is a downright silly recommendation, yet that's the apparent tendency when radio reviewers are taken by an "off with their heads" mood. There still are a number of pretty sound programs around that haven't suffered any apparent letdown despite the fact that their pattern hasn't changed a whit over the years. The Jack Benny show is a notable example. Jack hasn't noticeably changed his ways in the 15 years he's been a stellar hit. How can anyone take exception to the "same old Jack" as long as he delivers 100 proof entertainment. There aren't that many durable institutions left in this world of turmoil that we can afford to sacrifice one more. The "same old Benny," thank heavens, seems to be good enough for the fans who continue to see that he roosts comfortably in the seats of Hooper's top ten. There are times when his jokesmiths fail him, but there's always his playing of the wonderful "Bee" to compensate. And the company he keeps! It's pretty hard to improve on the wonderfully welded cast of Eddie "Rochester" Anderson, Mary Livingston, Phil Harris, Dennis Day and, of course, Don Wilson. Sure it's the "same old Benny," but would anyone ask Heifetz to change his style?

—ML



Radio
best FEBRUARY

SILVER MIKE AWARD

For

Outstanding Performance

to Harriet Hilliard

& Ozzie Nelson

Silver Mike Awards honor the month's outstanding contribution to the advancement of radio and television. Every broadcasting craft is eligible for these honors: actors, writers, announcers, commentators, technicians, producers, directors, etc.

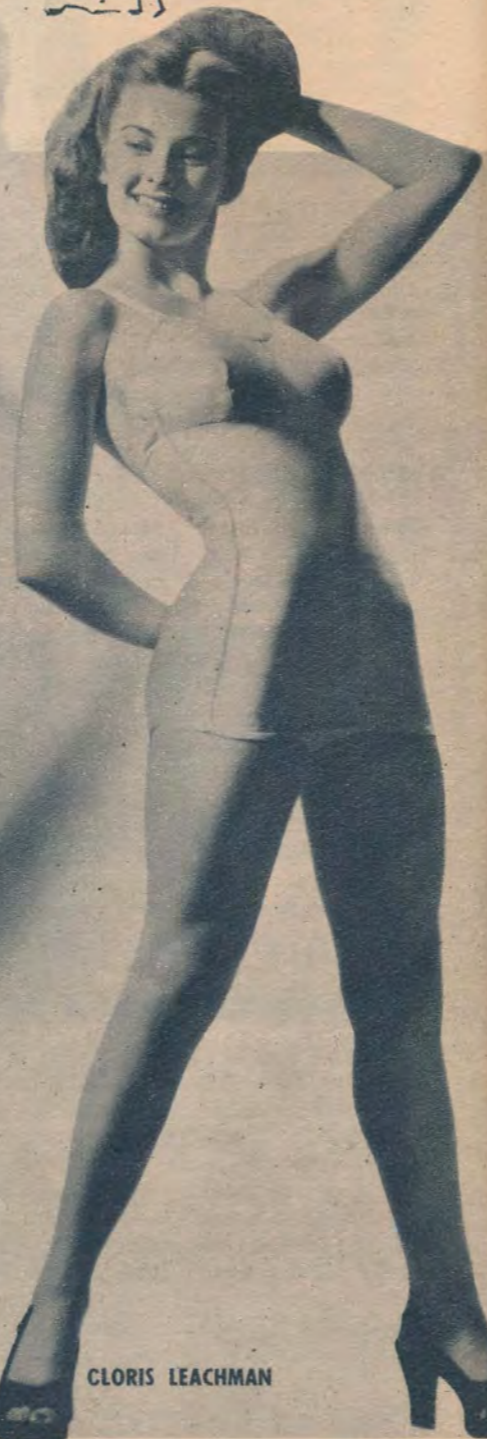
Back around 1933, Ozzie Nelson, then a rising young band-leader, was caught in a thunderstorm in Des Moines one day and ducked into a movie for

shelter. Harriet Hilliard was vocalist in a musical "short" at that very theatre that day and Ozzie was so impressed, he made immediate arrangements to meet her. So, in this casual fashion, the wheels were set in motion that were to roll right through the popular music world, out to Hollywood and come to rest at 1847 Rogers Road, depositing "America's favorite young couple" of home-steaders in a secure niche on the airlines. In some two short years, Mr. and Mrs. Nelson have shown a lot of older hands in the broadcasting game just how to do it. Their homey, universal style of comedy has been so successful as to attract many imitators, none of them as able or successful. Ozzie and Harriet have chalked up a hit that is all the more to their credit since neither of them had ever done comedy extensively. In recognition of their outstanding ability, their contribution to radio in bringing a fresh comedy format to the public and their demonstration that good new ideas can succeed quickly, this month's *Silver Mike Award* goes, deservedly, to Ozzie and Harriet Nelson.

Ozzie Nelson and Harriet Hilliard receive RADIO BEST Silver Mike from Ted Bliss, their producer-director.



beauty on the air



JANE WILSON is one of the featured vocalists on Fred Waring shows.

A Pageant Of Curvesome Kilocycle Beauties

It has been said glamour is only to be found in the female denizens of the silver screen. Although this statement was probably not made by the most competent authority, we felt it to be a base canard that needed correction. RADIO BEST did a little quick scouting around the town's network shows and came up with a full bouquet of beauties proving there is much behind the microphone that awaits only a few million home television receivers.

MARIANNE BERTRAND heard in Tales of the Foreign Service drama series.

MARY PATTON portrays Rose Brown on "Soaper" Life Can Be Beautiful.



PEGGY KNUDSEN

ANGELYN ORR

CLORIS LEACHMAN

ELAINE ROST

★ Lovely, blonde Peggy Knudsen supplies the romantic interest over CBS mikes.
★ Angelyn Orr is Joyce Ryan on "Captain Midnight" while ★ Elaine Rost is another actress featured by Mutual ★ Pretty Cloris Leachman is one of NBC's newest actresses on "Grand Marquee" and "The Baxters," recently chosen "Miss Chicago" in beauty contest.



**who's
the
nation's
most glamorous
disc jockey?**

The girls have moved into disc jockeying, and so many of them are worth seeing, as well as hearing, that RADIO BEST continues to give fans a glimpse of these gals' eye-appeal. Meanwhile, name your candidates for the title of "Most Glamorous Disc Jockey."

★ ★ ★ EILEEN O'CONNELL

Pardon us for pointing, but a lovely, demure, little "Colleen" at New York's WHN struck us as a logical candidate for our "most glamorous disc jockey" poll. Eileen was recently chosen "Queen of the Disc Jockeys" by the Knights of the Turn Table, an organization of New York record spinners. Her air show goes under the name of "For Children Only" but it is plain to see that charming Miss O'Connell can hardly be ignored by the adult male.

Five feet four with blue-green eyes and raven hair, Eileen O'Connell successfully combines beauty with an exacting knowledge of her job. She brings to "For Children Only" a thorough-going background in children's records, having recorded some herself; and she makes her platter program both educational and good entertainment at the same time. She does her own coiffures; makes her own hats; detests loud chatter, crowds, but it's hard to see how she can avoid the latter what with the WHN studios situated right smack on Broadway.

Watch for RADIO BEST complete picture ballot which will be featured on these pages after all nominations are in. WE'LL LET YOU CHOOSE THE WINNER!



Upper Left. Archie helps Metropolitan Opera star Lotte Lehman sing one of his amazingly corny songs. Upper Right. Edward G. Robinson "puts the finger on" Gardner, who tries valiantly to put up a front.



Utter Confusion...

HEARD ON
NBC
Wednesday
9:00 p.m.



Two slap-happy characters are a crowd as Maxie Rosenbloom gives Arch a physical check-up. "Could this be a muscle?" wonders Maxie.



Archie shares a party line with lovely Jinx Falkenburg. She couldn't possibly be talking to his boss with that pleased smile on his face.

DUFFY'S TAVERN... "WHERE THE ELITE MEET TO EAT"

WALK INTO any office today, and you may be greeted by the man behind the shiny desk, "Leave us proceed with business."

A mental picture of Ed (Archie) Gardner immediately flashes across the mind of your true radio listener when this corny bit of speech is used. Which is all well and good as far as the "master of malaprop" is concerned. In fact, Gardner has turned the malapropism into a national institution.

But Gardner didn't become such an influence on the nation's conversational habits by growing up in a transom, as he might put it. What then, lies behind a man who could turn an English Grammarian's nightmare into a highly profitable way of life?

Ed started in radio as a \$30 a week producer after he had graduated from the WPA in the depths of the depression of the early thirties. To go back even further, his name

was Edward Peggenburg, a six-foot-two Irish-German-American when he bossed a rough, tough gang named the One Ol' Cats out in Astoria, Long Island, which claims him as his birth place. A few facts are available about Ed's early life. At the age of fourteen, he secured a job after school as a pianist at O'Bryon's cafe, a colorful neighborhood bistro that served partly as a model for Duffy's. Had Ed suspected the significance of this position, things might have been different. As it was, his stay there was short-lived. His mother went by one day, caught a fleeting glimpse through the swinging door of her son at the piano, and that was that. Ed says this was one of the few jobs he ever left without being fired.

Other jobs followed in rapid succession. As a fight manager, he lasted through two minutes of the third round of his protege's maiden

bout. Then he was a typewriter salesman and a paint salesman—at which time he acquired a lisp. This, he explains, was because receptionists and secretaries, who ordinarily threw salesmen out, would listen to him lisp, fascinated. Before they came out of their trance, Ed would be selling the boss a bill of goods.

Always a quick thinker, he also tells of the time when he was arrested for speeding one day, going through a Pennsylvania town. Before he left, he sold the city fathers an order for repainting the jail.

Ed is still endowed with this boundless energy and quick thinking. He credits these two assets with putting him in a Hollywood mansion, the accompanying swimming pool to match, and an income from radio alone that is estimated at \$200,000.

Then, of course, there's Duffy's Tavern. Any discussion of the Tavern and how it came to be, must give credit not only to Gardner, but to writer Abe Burrows, who set the style in the first five years of the program's existence.

The character of Archie was born more or less by accident. "There was a radio program called This Is New York," Ed recalls. "We wanted a guy to talk New Yorkese, but all we could get was voices that sounded like Dodger fans in the left-field bleachers. There is as much difference between New Yorkese and Kings (County) English as there is between Oxford and Choctaw."

Gardner says that a New Yorker, for instance would say: "Laertes poisoned the point of his foil." In Brooklyn he says it would be: "Layoytees purzind the pernt of his ferl."

Continued on Page 31



Made Simple

Ed "Archie" Gardner telephones boss Duffy to explain still another mix-up, but only makes things worse.

Eddie Green (the waiter) presents a check to Charlie Cantor (Clifton Finnegan). These two contribute some of program's funniest moments.



"Miss Duffys" Come and Go

Since 1941, no less than ten gals have interpreted the role of "Miss Duffy." Here's the lineup over the years.

- SHIRLEY BOOTH:
March 1941 to June 1943
- FLORENCE HAYLOP:
Oct. 1943 to March 1944
- HELEN LYND:
April 1944 to May 1944
- DORIS SINGLETON:
May 9, 1944
- SARA BERNER:
May 23, 1944
- CONNIE MANNING:
May 1944 to June 1944
- FLORENCE ROBINSON:
Sept. 1944 to Nov. 1944
- SANDRA GOULD:
Nov. 1944 to June 1947
- HELEN ELEY:
Oct. 1947 to Nov. 1947
- MARGIE LISZT:
Nov. 1947 to Present.

It's all very confusing, but the newest "Miss Duffy," Margie Listz (shown here) will be replaced by Florence Haylop.

arturo toscanini

genius of
the people

by HARRIET MEEK

**At the age of 80
legendary figure in music
still identifies self with the common man.**

THERE ARE few men in the history of music about whom legends have grown as they have about Arturo Toscanini. Yet Toscanini is one musician who is solely concerned with music, who has no time for the fripperies and circus stunts of lesser conductors. What Toscanini does, he does because he feels his art requires it, and not because it might make him seem colorful in the eyes of the public.

The Maestro is extremely shy of publicity and hates personal aggrandizement. He has never made a public speech and is supremely irked by newsmen and photographers. "I am a private citizen," he insists. "What does it matter how I look, where I live, and what color neckties I wear?" But Alas! The very nature of Toscanini's make-up, his intensity, his love of perfection, his refusals to compromise either in music or his personal life, are all grist for the journalist's mill.

Now almost 81 (his 81st birthday will be March 25th) the Maestro started his career as a conductor nearly sixty-two years ago in Rio de Janeiro when he was drafted from the cello section, in an emergency,

Continued on Page 38



The Maestro hates to be photographed, especially during any of his rehearsals, or performances, which make the above candid shots something of collectors' items to grace any scrap-book.



As a tot
of 8

A father
at 34

A grandpa
at 67



Four generations of Toscaninis. At extreme left young Arturo is shown at the age of eight with his mother and sister; and following in order, at 34; with his son Walter two years later; and at 67 with grandson Walfredo.



... Duffy ain't here

"But," Gardner resumes, "as I was sayin', one guy after the other gets up in front of the microphone and talks Brooklyn. Finally, I went out in front of the mike myself, because I have one guy who shows promise. He is only half-breed Brooklyn, on the distaff side. While I was demonstrating how it should sound, the gang in the control room is having hysterics."

"Why bother with an actor?" they yelled. "Read it yourself."

"So who am I to argue with the fates? I went ahead and did it."

Ed may not argue with the fates but he has stirred up some of the hottest arguments this side of Marconi. However, despite the arguments engendered by his butchering of the mother tongue, the "biggies" of show business seem to delight in appearing on Duffy's. Maybe they enjoy being the butt of his "naive" japey (and the checks too, of course.)

Erudite Clifton Fadiman was introduced as "A sort of grown-up quiz kid." Vera Zorina as "the terpsicorpse from the ballet." Fop-pish Adolphe Menjou as the "guy who presses his trousers up to his chin."

When you hear a guest star on Duffy's, you may be sure he has proved his ability to "take it." It's practically the only requirement, but on that point he is adamant.

But his best insults are reserved for his phantom boss, Duffy. As Archie once told Miss Duffy, "I ain't never said a thing to his face that I wouldn't say behind his back. Besides, in regard to him firin' me, I have me own philofosy. If he fires me, I ain't got a job. If I ain't got a job, I don't eat. When I don't eat, I get skinny and emancipated-lookin'. And when that happens, I'd be so changed that Duffy could pass me on the street without even recognizin' me."

Shirley Booth, first "Miss Duffy."



Sandra Gould played "Miss Duffy" from late 1944 to early June 1947

"So what? So you think I'm goin' to worry about a guy that won't even speak to me when he passes me on the street?"

In addition to the Man-hungry Miss Duffy (Margie Liszt), Archie's supporting cast includes the moron-to-end morons Clifton Finnegan (played by Charles Cantor) and the dryly humorous Eddie the waiter (Eddie Green).

Gardner and company acquired the name of Duffy's from Duffy's Radio Tavern on west 40th street in New York City. The late Bernard C. Duffy, proprietor, once told Ed that the first Duffy's was established back in 1795. The inn, run by two women was in Pennsylvania, on the stage coach route from Williamsport to Pittsburgh. Gardner said he couldn't understand why the book in which this first Duffy's is described makes no reference to a 1795 Archie.

Although Archie was really put on the air in the "This Is New York" series, he didn't stay put until March, 1941. A sponsor listened and liked it. The program was no overnight sensation, but its audience has built steadily. Now after almost seven years, it is one of the top-ranking radio shows with a steady winter audience of close to eighteen million. This is not pure chance. Ed's comedy writers will tell you that he is a perfectionist and one of the toughest men in the business to please. A lot of good, honest sweat goes into the program and everything connected with it to maintain Gardner's reputation as master of the malapropism.

Just how far they will go is shown by "Duffy's First Reader." In his foreword to the opus, Ed, writing under his alter ego, says, "I wish to state that the events hereinuntounder set forth is purely of me own volution and true to the best of me liability and knowledge. Any deliberate falsehood is purely a typographical error."

As Eddie the waiter says, "This man can make utter confusion sound so simple!"



Through these portals pass the most famous folks in the world, who like these four (top-down) stop to chat with Eigen: Irving Berlin, Maurice Chevalier, Morton Downey, and Marie McDonald.

meet me at Jack Eigen's

In the event our reader-listeners in the great "suburb" west of Broadway have been wondering about that fellow Jack Eigen, of whom Fred Allen often has a thing to say; Jack is the WINS emcee of Meet Me At The Copa. In less than a year, the program and Jack have become a radio institution. The program is probably the most widely imitated new show in the country — with every large city airing a copy. Part of this vast flood of imitators is due to Allen's regular "plugs" on his Sunday night show. "That's only fair," says Jack. "We give Fred a lot of plugs, too."

It all started on April 22, 1947, without fanfares, trumpets of press parties for the program's one and only personality — Jack Eigen. He merely set himself down in the lounge of the Copacabana, New York's famous night club, and talked in friendly, informal fashion to WINS' wee-hour listeners and the celebrities who came in to the Copa. The rest is radio history. With the possible exception of the top network shows, more famous persons have been interviewed by Eigen over WINS than by any other person on any station in America.

The Copa itself now has only standing room in the lounge as well as the main part of the club when Eigen is on the air every morning from 12:30 to 4 a.m. and Jack Eigen is fast becoming one of America's best known names. — Thanks to Fred Allen!



Above, we see how the stage looks from out in front. People wander on and off as a good time is had by audience and performers alike. The lower photograph was taken from the wings and is further proof of the happy melee that goes on.

GRAND OLE OPRY



These early birds aren't taking any chances on seats.

HEARD ON
NBC
Saturday
10:30 p.m.

During the past twenty-two years, practically anybody in the south who has ever twanged a guitar, blown on a jug, or had a zither in the attic, has swarmed over to station WSM in Nashville, Tennessee and asked to appear on the Grand Ole Opry show. This was hardly strange, since the program is one of the few authentic "country music" shows on the air. Most of the people who have turned out have been farmers and hill folk, but some were in trade and occasionally an 'aristocrat' has appeared. Like the first man to form a band on the program. He was Dr. Humphrey Bate, a physician who played the harmonica with considerable dexterity. He brought along his 13-year-old pianist-daughter, Alcyone, and six musical neighbors whom he dubbed the "Possum Hunters." As a result of these pilgrimages, "Opry" personnel has gradually expanded from the original pair ('Uncle Jimmy' Thompson with his fiddle, and George Hay as the Solemn Old Judge) until it has included a carpenter with 11 children, the editor of a newspaper, the brother of a one-time minister to Finland, and people whose first pair of shoes were bought with a WSM paycheck.

Since 1939, Grand Ole Opry has had a nation-wide hook-up over NBC at 10:30 PM every Saturday under sponsorship of Prince Albert Tobacco. Its studio

MORE →



Who is having the most fun here?

audience has burst out of three different halls until finally, to accommodate the five-thousand people who come from 15 different states, an old tabernacle was bought. People come to hear the show in every conceivable contraption, with the possible exception of dog-sled.

During a Grand Ole Opry performance, the performers see as much of the show as the audience. They stroll on and off during other acts, clapping, shouting appreciation, or just visiting. The stagehands are equally nonchalant, wandering on and off when necessary, and stand around enjoying a pipe-full the rest of the time. All in all, there are about a hundred performers on the show, split up into different groups and units. All of them go out on personal appearance dates, many cut recordings, publish songs and songbooks. In places where Betty Grable, Tommy Dorsey, or Bob Hope would only draw bollweevils, the mountain musicians reap bumper crops of long-green, with even obscure units drawing as much as \$5,600 in a single night stand at a barn, one-room school house or broken-down theatre.

In the meantime, the Tennessee welkin rings with fiddle playing, washboard scratching, corny monologues, cowbell clanging, guitar-plunking and yodeling. Whatever you may think of 'country music,' it sure enough has got vitality!



Red Foley sings and strums his guitar as his Cumberland Valley Boys help out with that mountain music.



Lonzo with the 'gitter' and overalls goes through routine with Oscar (short pants).

Minnie Pearl seems to be enjoying those ogling looks cast at her by comedian Rod Bradfield.



Whitey Ford, "the Duke of Paducah" on Grand Ole Opry takes time out from his homespun comedy to impress this youngster with his biceps.



Ernest Tubb (left) who is a frequent guest singer thoughtfully works on his music as guest "mush-trumpeter" Jimmy Riddle smiles prettily.





First Anniversary party for "Twenty Questions" was celebrated by some notables in addition to Van Deventer family.

IF EVER a program was 'of the family, by the family and for the family' it is Fred Van Deventer's "Twenty Questions." Fred, a newscaster on WOR, is a Hoosier from Tipton, Indiana, and in true midwestern fashion, Sunday dinner at the Van Deventer home is more than just a meal. At one of these heroic repasts two years ago, a guest brought up the subject of various quiz shows that were on the air. Van told of how the networks were always trying to find a new and different quiz program and indicated that the more simple and workable it was, the more acceptable it would be to network nabobs and listeners.

Somehow, everyone started tossing suggestions around, and vetoing them just as quickly, when sixteen-year-old Nancy turned to her father and said: "Daddy, why not do 'Animal, Vegetable, or Mineral?'". Everyone else at the table became enthusiastic about the idea, and soon after, the Van Deventer's favorite parlor game became a top radio quiz show.

The first test records were done with a panel of celebrities as 'guess experts' with Van himself the only member of the family in the cast. However, the 'experts' turned out none too expert at the game and the audition sessions dragged. At a subsequent audition, one of the experts failed to show up because of a storm and Mrs. Van Deventer subbed for him. An old hand at playing the game, Florence's presence helped the show run more smoothly and she remained on the program, using her maiden name, Rinard, to avoid confusion. Then, to give the program further family appeal, it was suggested that a young boy be added to the cast. Van's fourteen-year-old son, Bobby, was auditioned and became a permanent member of the panel, using his grandmother's name, McGuire.

The only youngster on the air who competes with adults, Bobby has proved one of the most adept players of the game. Nancy appears on the shows every now and then when Bobby's Boy Scout work keeps him away from the broadcasts. The rest of her free time she dreams up puzzlers to stump her fabulous family.

Fourth member of the panel is Herb Polesie, a Hollywood and radio producer, whom Walter

Continued on Page 59



The Van Deventer's favorite parlor game ready to go on with guest Gov. Driscoll.



The Van Deventers took their pet party game and turned it into a top-flight radio show which gives steady employment to almost the entire family besides a lot of recognition. Fred Van Deventer in photo at right) receives the "Blue Ribbon Award" from Governor Driscoll when the latter was a guest on the program.

Bobby McGuire (actually Van Deventer) and his sister Nancy discuss a few weighty matters before the broadcast.



MICROFUN

Cream of the Jest from Radio's Top Comedy Programs

Lulu: My old man used to be a crackerjack salesman!
George: What did he sell?
Lulu: Crackerjacks!

Alan: Have I had adventures! Why, when I was only two years old my home ran away from me.

Tony: You mean you ran away from home.

Alan: No, I lived in a trailer and I fell out.

CBS' Abe Burrows has, he says, written a new song called "When your hair has turned to silver I will love you just the same as I did through all the other colors."

Mortimer Snerd: I looked in a mirror once.

Edgar Bergen: What was your impression?

Mortimer: I was never so insulted in my life.

Daddy: Snooks, there are only thirty days in a month! How could you have been late to school eighty times?

Snooks: It ain't easy!

Bert (Russian) Gordon: When I married my wife, I carried her in the front door and out the back.

Eddie Cantor: Carried her in the front and out the back?

Gordon: Yes. Our honeymoon was portal to portal.

Gracie Allen: I want to look over your supply of dogs.

Dealer: Would you like a little Peke?

Gracie: No, I want to take a good look.

Salesman: Here's a lovely model car. The back seat makes up into a bed and you can sleep in it.

Lou Costello: Oh, a four snore sedan.

THIS IS MY PET PEEVE

My pet peeve is about Hollywood stars who take over the best time on the air. They do not need the money paid to them for their air performance which, at times, is none too good. We have so many hard working people who make Radio their careers. These actors and actresses study for many years to gain a perfect Radio Technique and many of them, though better able to take over the good time on the air, must be satisfied to go on the air in the early morning or late night spots. This seems hardly fair in my opinion.

Mrs. Margaret C. Tansy
 4501 Matilda Avenue
 Bronx, New York

Quiz on Kids

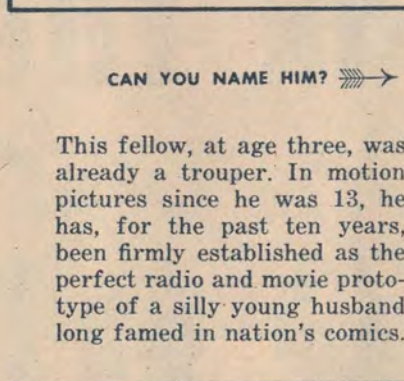


Thumbing through their own family albums RADIO BEST has procured a fine collection of today's stars as only their family and childhood playmates knew them. From this collection, we select three more of these tykes for our own "little" quiz. With the help of the accompanying clues see if you can name them, but if they baffle you, too, turn to page 64 for all the answers.



← CAN YOU NAME HIM?

A seafarer bold, even at this tender age, he grew up to portray one of the boldest of adventurers on the airlines, but always on the right side of the law, though often frowned upon by its minions. He also has a heap of guests at breakfast.



CAN YOU NAME HIM? →

This fellow, at age three, was already a trouper. In motion pictures since he was 13, he has, for the past ten years, been firmly established as the perfect radio and movie prototype of a silly young husband long famed in nation's comics.



← CAN YOU NAME HIM?

Still another crime fighter, but with an oriental twist, this wee fellow has grown up to be one of the most famed detectives on the air and the terror of all evildoers in this country from Maine to Hawaii. Cautious and very much a family man.



"I want some of that toothpaste that the radio announcer has such a nice voice!"



COMING
ATTRACTIONS
 of **RADIO BEST**
 feature stories

★ THE TEN COMMANDMENTS OF RADIO CENSORSHIP

America's broadcasters are still confused with the National Association of Broadcasters' (NAB) newest code which is supposed to regulate radio morals. RADIO BEST is now completing a specially staged composite photograph which will show violations of 10 prominent "Don'ts" of NAB's code.

★ AMOS 'N ANDY—AN AMERICAN INSTITUTION

Freeman Gosden and Charles Correll were on the air as Sam and Henry 'way back there without setting the kilocycles on fire. What made them a household phrase as Amos 'n Andy? The answers will be found in words with pictures as RADIO BEST traces the birth and growth of a broadcasting tradition.

★ ABE BURROWS—COMEDY SONGS WITH SOME DEFT NEEDLEWORK

A favored guest at smart Hollywood parties, with his song-satires, digs and jibes at show people and their ilk, Abe widens



his audiences to include any of the millions who might care to tune him in for their own Saturday night shindigs.

ALSO: SUCH REGULAR FEATURES AS SEAT-ON-THE-DIAL, KATE SMITH ADVISES, CARTOONS BY ZIB, BEST LISTENING LOG, QUIZ ON KIDS, MICROFUN AND 15 OTHER DEPARTMENTS.

THE PEOPLE'S MONTE CARLO

Bert Parks, emcee of Break the Bank, threatens, browbeats, and just plain knocks himself out as he tries to draw the correct answers from contestants. By the time he's through, they all feel as if they've been tossed around in a washing machine — to come up with dough.



Break the Bank



Crowds line up an hour and a half before show time in hopes of good seats. Above line reaches back for full city block.



"I have one ticket left," shouts the usher, and look at that crowd go for that tiny strip of pasteboard!



First in is Sadie Hertz, a professional. Nobody quite knows how she gets tickets, but she is never chosen as contestant.



Nervous contestants, duly marked with identification tags, try to think of answers to previous questions.



Bert Parks sympathizes with weary contestant while Bud Collyer adds a bit of fresh air. *Big Pay Off Lures Fortune Hunters*



A lot of "Moola"!

THERE WAS once a time when radio was strictly a business for technicians, announcers, writers and entertainers. That was back in the old days when quiz programs were few and paid off only in satisfaction or a couple of bucks. The best indication that things are sooo different nowadays is the emergence of an entire new category of radio professionals. With the advent of programs, such as Break The Bank, on which a contestant can walk off with as much as an ordinary year's salary in one single night, the professional contestant has come into his own.

It isn't strange that there are such people. After all, a couple thousand dollars is pretty good pickings for one measly evening, and because Break The Bank has paid out as much as \$7,440 to a couple of on-the-level contestants (Mr. and Mrs. Albert Fowler of Paterson, N. J.) they are constantly bedevilled by the regulars who see quiz programs as an easy way to pay the rent.

At eight o'clock on any Friday evening, a scene takes place over at ABC that is comparable only to the money-frenzy of little speculators in Wall Street shortly before that fateful day in October 1929. As the uniformed pages throw open the doors to "Break The Bank" the crowd surges in, led by a vanguard of folks with a sort of green frenzy in their eyes—long-green, that is. People push and shove, and are pushed and shoved in their eager determination to get aisle seats in the hope of being selected as contestants.

As soon as the din is somewhat lessened, the spot-light picks up a nice-looking young fellow named Bert Parks, who is the quizmaster. He tells a few jokes to get the audience's mind off that urge to make a little moola, then promptly gets their minds back on money by tossing out dollar bills for correct answers to random questions. Announcer-host Bud Collyer lends a hand in tossing the stuff around.

The process of selecting the contestants begins around eight-fifteen. It's Bud Collyer's tough job to pick out contestants and weed out the "professionals." It's no small job for Bud. The "steadies" usually sit in aisle seats or in the front row. They are often garishly dressed in colors and outfits that seem to scream for attention. Since one way of picking contestants is to ask for people from different sections of the country, many professionals practice up on their accents and have more dialects than an accomplished actor. Occasionally, in their excitement, they either drop their accents or switch to another one.

In spite of all the handicaps, Bud manages to do a good job of trying to give the honest-to-Betsey contestant a chance. In the meantime, the legal department of the program, in common with the legal boys of all the other pay-off shows, are probably racking their brains for a way of getting rid of the nuisance of the professionals.

Of course, a simple solution would be to stop paying out those tremendous sums, but that would pose another problem. Who'd listen to quiz programs anymore without the excitement of hearing somebody walk off with a wad of dough that goes far even in these inflated times.

Continued on Page 52

JOE KELLY "quizmaster"



"CAN YOU TELL ME?" Joe Kelly poses a question to Quiz Kids.



"HMMM" the Quizmaster thinks, isn't very sure about answer.



"YES, RICHARD" This Kid may do it. At least he usually does.



"THAT'S RIGHT" Absolutely right. And that makes Joe very happy.



The famed conductor at Riverdale home with granddaughter Emanuela Castelbarco and grandson Walfredo Toscanini.

arturo toscanini

genius of the people



Continued

to conduct a performance of the opera "Aida." Taking his place on the conductor's stand, the then 19 Arturo calmly closed the conductor's score as he rapped for attention. The audience gasped and a legend had been born. Toscanini has never once since used a score either at rehearsal or in public performance. He conducts everything entirely from memory. The explanation for this is very simple. Toscanini has always been troubled by myopic eyes, as a result of which he early learned to memorize an entire score in the shortest possible time and remember every detail for years.

He can learn a full opera in a week-end, and while trying to remember an obscure piece of chamber music recently, he sat down at the piano and played the entire second movement. He had not seen the score in over sixty years! In addition to his prodigious memory, Toscanini has an astounding sensitivity of ear. In a crashing fortissimo played by a hundred instruments, he can detect the slightest error on the part of any player, no matter how remote from the podium or minor the instrument. Musicians have given up hope of getting away with the least slackening of perfect performance. If the Maestro does not comment immediately he will often mention it days later. "Last Saturday," he will say, "you slurred a sixty-fourth note in the nineteenth measure. Did you think I wouldn't hear it?" He has even been known to stop a rehearsal and indicate

one of the men. "You made the same mistake last year."

A gentle, considerate husband and father, a soft touch for charities, and a man with room only for love in his heart for oppressed peoples and minorities; Toscanini is a veritable tyrant on the podium. He will rehearse orchestra, chorus or soloists for hours after they feel ready to drop from exhaustion. At an orchestral slip, he will often become like a man possessed, shaking his fists, swearing in four languages, breaking batons, smashing his eyeglasses or watch, sometimes even bursting into tears. Once, after an expensive gift watch had been smashed, his men gave him a dollar watch with the inscription, "For Rehearsals."

A poor tailor's son, he grew up in poverty in the town of Parma in Italy. He has never tried to evade his peasant origin, and immersed as he was in his music. Toscanini, all during the dark years of oppression in Europe, fought against fascism tirelessly. As only one example, he refused to conduct at the music festival in Saltzburgh, Austria, after the Austrian "Anschluss." His strength lay in his honesty and fearlessness and he became a rallying point for those Europeans who loved democracy.

The essence of Toscanini, the man, is his total lack of pretense. Admittedly the greatest modern interpretative genius of music, he still frequently refers to himself as *un contadino*—a peasant.

Eddie Cantor

A Study in Timing...



STARTLED—he gets director's signal to "stand by" for "on the air" sign.



READY—the perennial comic relays "quiet" signal to studio audience.



WAITING—Eddie deliberates a moment while engineer flashes "on the air."



AIR TIME—the studio is filled with music and the Eddie Cantor Show is on.



Listen...

"SENTIMENTAL GENTLEMAN OF SWING"

It's That Famous

Tommy Dorsey

Riding Boston's

Air Waves Over...



Boston audiences are delighted! For the brand new Tommy Dorsey Show started September 8th over WHDH. Tune in to 850 on your dial every night from seven to eight... Monday through Friday... and listen to old TD as he personally spins your favorite discs, adds colorful chatter on music headlines... and interviews the "names" in the music world.

WHDH

850 ON YOUR DIAL

Reducing Specialist Says:



LOSE WEIGHT
where it shows most
REDUCE
most any part of the body with

SPOT REDUCER

Like a magic wand, the "Spot Reducer" obeys your every wish. Most any part of your body where it is loose and flabby, wherever you have extra weight and inches the "Spot Reducer" can aid you in acquiring a youthful, slender and graceful figure. The beauty of this scientifically designed Reducer is that the method is so simple and easy, the results quick, sure and harmless.

NO EXERCISES OR STARVATION DIETS, NO STEAMBATHS, DRUGS OR LAXATIVES

Thousands have lost weight this way—in hips, abdomen, legs, arms, buttocks, etc. The same method used by many stage, screen and radio personalities and leading reducing salons. The "Spot Reducer" can be used in your spare time, in the privacy of your own room.

It breaks down fatty tissues, tones the muscles and flesh, and the increased, awakened blood circulates away waste fat. Two weeks after using the "Spot Reducer," look in the mirror and see a more glamorous, better, firmer, slimmer figure that will delight you. You have nothing to lose but weight for the "Spot Reducer" is sold on a

Mrs. Nancy Mae, Bronx, N. Y., says: "I went from size 16 dress to a size 12 with the use of the Spot Reducer. I am glad I used it."

MONEY-BACK GUARANTEE WITH A 10-DAY FREE TRIAL!

If the "Spot Reducer" doesn't do the wonders for you as it has for others, if you don't lose weight and inches where you want to lose it most, if you're not 100% delighted with the results, your money will be returned at once.

FREE! A large size jar of Special Formula Body Massage Cream will be included FREE with your order for the "Spot Reducer."

MAIL COUPON NOW!

The "Spot Reducer" Co., Dept. RB-2
871 Broad St., Newark, New Jersey.

Name _____
Address _____
City _____ State _____

SENT ON APPROVAL!

presenting
HERBERT MARSHALL
in **"THE CASE OF THE COVER GIRL"**



1 "It's another international crisis, Chief," reports Ken Thurston (Mr. X). "We're close to a war with the country of Majaica. Some 10,000 copies of RADIO BEST reached there without covers. We've gotta act fast."



2 The plot thickens as the editor of RADIO BEST tells him the cover girl was lovely Mahita, Majaica's pet singer. Mr. X also learns that the photographer was his chum and frequent nuisance, Pegon Zellschmidt.



3 Ken breaks in on Pegon—traps him lolling in bed enraptured by RADIO BEST covers plastered over the walls. Pegon swears he found them outside his door. "Come Pegon," says Mr. X, "we're going to Majaica."



4 From the Majaican airfield, Mr. X goes directly to his hotel room. He finds a gorgeous girl there who tells him she was masquerading as Mahita, but now will tell all. A shot rings out from the hallway.



5 The girl sinks to the floor, shot through the heart. Mr. X warily approaches the hallway door and yanks it open. He is mystified, puzzled when he sees who is slouching on the threshold.



7 "Only one man could have done this," exclaims Mr. X. "The man in the next room." The accused pooh poohs the idea. "I, sir, am Senor Zolalam, consul of state of Poopamala, check?"



6 There stands a startled Pegon! "What's all the shooting about, Mr. X?" Ken asks him in turn if he noticed anyone in the hall. Pegon says no. Ken opens the victim's purse and finds out that she was a staff writer for RADIO BEST.



8 Ken snatches away the false beard, revealing in all his shamefaced guilt the editor of RADIO BEST. He confesses his attempt to cause a major crisis between Majaica and the U. S. so he could make a fortune in devalued dollars.

("as The Man Called X")
OF THE GIRL"



We're indebted to radio and screen favorite, Herbert Marshall and the cast of *The Man Called X* for a delightful burlesque of their delightful show. As the mysterious Mr. X, Mr. Marshall has won a wide following for these weekly capers of adventure and intrigue that speed you to the farthest reaches of our globe.

THE CAST
KEN THURSTON played by Herbert Marshall
PEGON ZELLSCHMIDT played by Leon Belasco
THE GIRL played by Louise Arthur
THE CHIEF played by Theodore Von Eltz
RADIO BEST EDITOR played by Jack Johnstone
story by LES CRUTCHFIELD



She's a nice, sweet girl—but not a child. She belongs to the world of Now and prefers the ways of Now. . . . Bet you she uses *Tampax for monthly protection—and can tell you why it's a more modern way, an efficient way and a daintier way. Think it over, if you suspect your own daughter is getting ahead of you!

Doctor-invented and based on the principle of internal absorption, Tampax is made of pure surgical cotton. No belts or pins needed. Cannot make a bulge or ridge to "show through." When in place you cannot even feel it. It's quick to change and you can actually wear it in your shower—or even your tub! No odor, no chafing and easy disposal. Tampax gives you a new feeling of confidence on "those days" each month. Millions now use it—why not be the next? Sold at drug and notion counters in 3 sizes or "absorbencies," with disposable applicators. Month's supply fits into purse. Tampax Incorporated, Palmer, Mass.



Accepted for Advertising by the Journal of the American Medical Association
TAMPAX INCORPORATED RB-28-B
Palmer, Mass.
Please send me in plain wrapper a trial package of Tampax. I enclose 10¢ (stamps or silver) to cover cost of mailing. Size is checked below.
() REGULAR () SUPER () JUNIOR
Name _____
Address _____
City _____ State _____

Radio best Goes To A Birthday Party

For Dr. CHRISTIAN



Jean Hersholt cuts big birthday cake marking his 10th year as Dr. Christian. Rosemary DeCamp, who's been heard as Judy Price all these years, looks on.



Huge Hollywood party for Dr. Christian found Edward Arnold playing emcee for guest list of top celebrities. Betty Hutton was number one.



Atwater-Kent, (left) pioneer radio manufacturer and one of Hollywood's frequent and famed party-givers, attended this one. Michael North eyes Virginia Field who accepted second helping of cake from Hersholt (throwing discretion to the winds).



Screen and stage comedian Eddie Bracken came with Mrs. Bracken to help the veteran actor in commemorating his tenth year as radio medic.



Charles Correll (Andy), left, and Freeman Gosden (Amos) came to pay homage to a fellow old-timer. The huge Hollywood party, celebrating the tenth anniversary of Hersholt's appearance on the air as Dr. Christian was broadcast instead of drama.



George and Gracie Allen were on hand to wish the good doctor a happy anniversary and lend note of conjugal comedy to this gala occasion.



Kay Kyser was unable to restrain his feelings and embraced Hersholt in his enthusiastic way, despite that big guest book which all the stars had signed. At left, Bette Davis entered that famous film name in the book, then looked it over to see who else had signed their autographs.



Rudy Vallee chats with Jean and Mrs. Hersholt at the party which was broadcast from the new Crystal Room of Beverly Hills Hotel, one of Hollywood's swankiest.



Waiting to step up to the microphones for party broadcast are (left to right) the show's announcer Art Gilmore, Hersholt, screen star Joan Bennett, Opera star Lauritz Melchior, movie producer Walter Wanger.



Keen Analyst

WILLIAM SHIRER
Off again on again, though admittedly a fine reporter.

"Great Gabbo"

GABRIEL HEATTER
A welkin-ringer with a voice and style, and big 'hooper.'

Never Southpaw

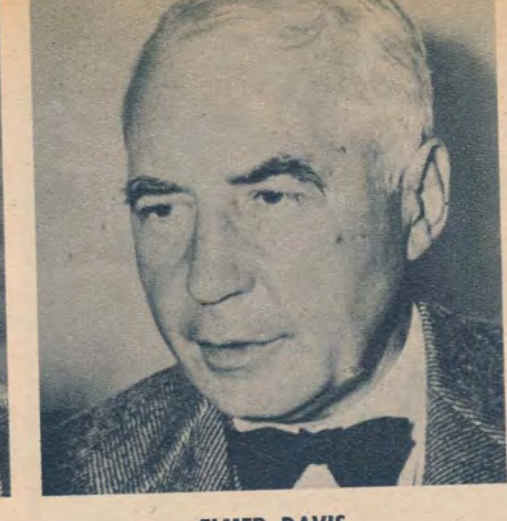
FULTON LEWIS, JR.
A rugged individualist with one of radio's top salaries.



EDWARD R. MURROW
Authoritative interpreter of world affairs.



LOWELL THOMAS
Genial announcer of the day's news.



ELMER DAVIS
Reporting and comment in biting whispers.



DREW PEARSON
Gazes into his capital crystal ball.



WALTER WINCHELL
Chatter to politics and back again.



HENRY J. TAYLOR
Exponent of world political realism.



H. V. KALTENBORN
Sharp and astute dean of all commentators.



MORGAN BEATTY
Contemplates domestic—world affairs.

IS THE NEWS "SOLD OR TOLD"?

IN THIS year of Grace 1948—a time of fear and confusion, with the taste of war not yet stale upon the tongue, while diplomats wrestle with the problem even as another holocaust seems to be brewing, radio listeners are in a mood for observers who can possibly answer a few questions and untangle one or two international skeins for the benefit of a perplexed and uncertain public. At the same time, network executives, sponsors and their agents would seem to be in a condition highly conducive to still more ulcers.

There is much concern with every bit of opinion that goes over each wave-length, for the persuasiveness of a Walter Winchell, a Lowell Thomas, or a Drew Pearson is not to be discounted in a world which, like humpty-dumpty, presents a difficult problem in reconstruction. Whether this concern is shared by the average listener cannot be estimated with

any degree of accuracy, but if it is, that's as it should be.

Radio news and comment programs are not only an important supplement to the daily newspaper in most homes, but command an aggregate following far in excess of the total reached by daily newspapers. It is probably understatement to say that the voices and opinions of at least some of the radio personalities shown on these pages are heard more or less regularly by some one-hundred-million Americans. As a result, radio commentators have, from time to time, been the subjects of congressional investigations, letter-writing campaigns by pressure groups ranging from extreme left to far right, and diligent study by bearded savants.

Why all this concern with what a newsman or commentator says? Well, it has been demonstrated that the much-touted power of the

press' has been greatly exceeded by the power of the electronically multiplied human voice. The three-time re-election of the late FDR, when a vast majority of the nation's newspapers were his ardent opponents, is a good case in point. Much of President Roosevelt's popularity with the people can be directly attributed to his 'fireside chats.' The avalanche of protest from the American people when Congress, editorially supported by most large newspapers, voted to terminate 'OPA' and 'Rent Control' are other examples, for radio contented itself with presenting the facts and took no definitive editorial stand. Perhaps the best indication of just how important radio is considered, in the formation of public opinion, may be found in the rigid control exercised over broadcasting in those countries where the system of government is apparently something other than democratic. Today, in the

Continued on Page 64

Carefully steering a 'safe' course, these nine commentators and newsmen have been retained by networks and sponsors to carry out the

new policy of keeping opinion as far from controversy as possible.



CESAR SAERCHINGER



W. W. CHAPLIN



H. R. BAUKHAGE



ALLEN PRESCOTT



QUINCY HOWE



RICHARD HARKNESS



ARTHUR HALE



LARRY LESUER



HENRY CASSIDY

NOW HEARD IN WHISPERS

CANCELLED

UPTON CLOSE
FRANK KINGDON
QUENTIN REYNOLDS
LELAND STOWE
MAX LERNER
JOHN W. VANDERCOOK



Two of the headliners on ROAD OF LIFE are Marian Shockley, who is featured as 'Carol Brent' and Don MacLaughlin as 'Dr. Jim Brent.'

What About Soap Opera? *Continued*

MRS.: Lots of things, but what annoyed me most was how the announcer "asks the question" can a young, attractive widow still find love and be a good mother, too? But she always seemed so busy finding love and other people's business to meddle in, that she has no time to be much of a mother anyway—so what's the problem?

MR.: Very funny! Maybe I ought to stay home and run the sweeper while you go out and write routines for Arnold Stang?

MRS.: Why not? I think Arnold's very nice. Remember how he laughed that time I gave him a dollar bill to autograph?

MR.: Yeah, but he topped your gag—he took the dollar.

CRITIC: To get back to the subject . . .

MR.: We got the buck back, too. CRITIC: . . . What are some of the serials you do like, madam?

MRS.: Lorenzo Jones, Our Gal Sunday, Pepper Young's Family. . . HUCKSTER: What about Life Can Be Beautiful?

MRS.: It's even worse than Aunt Jenny or Ma Perkins. Those two are silly only part of the time; Aunt Jenny's "Real Life Stories" don't always sound incredible, and Ma Perkins' ability to solve problems that stump the experts isn't always fantastic. Incidentally, Mr.



For 14 years, Virginia Payne has acted title role in MA PERKINS.

Huckster, how do you agency people feel about protests from the listener?

HUCKSTER: We often get nasty letters for killing off a character, for instance, but we figure that any listener sore enough to write and say she'll never listen again will go on just to see what happens. MRS.: Then listener protests don't mean a thing?

HUCKSTER: Of course we pay attention to real gripes. You know we're only trying to give the listener what she wants, and we do. MRS.: Who said it's what we want? I'll admit that serials make a housewife feel less alone while doing chores and even help you get unpleasant tasks finished before you quite realize it, something music won't do; but why can't they be cleaned up? Why are they so unoriginal? Don't you agencies have any imagination at all? I remember the doctor fad that invaded the air for a while. Practically every fifteen minutes, some guy or other was being paged to call surgery. You boys got smart about that one and let the medical profession go back to private practice, why not make a few more improvements? We want stories aimed at our intelligence as well as our emotions. Why does Elaine Carrington do two punk stories and one really good serial? Why. . . ?

MR.: Whoa! Hold up a minute! I think we all get the idea. You feel that Soap Opera has a useful place on the air, but should be improved. MRS.: And how, they should be improved! Why do the commercials all have to sound like "a hit in the head?" You can still sell lots of soap without making yourselves obnoxious. CRITIC: Selling soap is a highly profitable enterprise. It seems you people could afford competent writers for what you pay.

HUCKSTER: Now, wait a minute. We have some doggone good writers. How about Elaine Carrington?

MRS.: Of course she's good, but she does three. Did you ever hear of a top-flight novelist writing three books at one and the same time?

CRITIC: Selling soap is a highly profitable enterprise. It seems you people could afford competent writers for what you pay.

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MRS.: Of course she's good, but she does three. Did you ever hear of a top-flight novelist writing three books at one and the same time?

MR.: And Irna Phillips, who hasn't Carrington's background, writes four. How about Frank and Ann Hummert, who run a sort of soap factory that turns out no less than fifteen? Night-time shows often use several writers to do just one half-hour a week. Why "sluff-off" serials?

HUCKSTER: Not every writer can handle the proper style.

CRITIC: Why not have an occasional change in style?

HUCKSTER: Besides, with all the taboos, it takes experienced people. Most listeners are aggressively moral and we can't take chances.

MRS.: You certainly don't take chances! I notice that soapers never add a thing to what we've all been taught from earliest childhood. Besides, they preach too much. Only about one-fifth of the time do they teach by example. Everyone knows you learn better what a hot stove is by touching it, than by being lectured about it.

CRITIC: Quite right. Besides teaching little, the stories are depressing; they are badly written and drag; one story follows another in weary and contrived sequence; they are unrealistic; one program is exactly like the others with only rare exceptions; they dominate program schedules all day for most of the week; some of them are dreadful and some of them are downright disgusting. It adds up to quite a case against serials.

MRS.: Yes, but the exceptions you mentioned are very good, and they show what can be done if you try. If Soap Opera were ever done away with, it would be greatly missed by listeners.

MR.: According to a Department of Agriculture survey, they wouldn't be missed as much as news programs. The same study showed that many women disliked them although they listened. What can you add, Huckster?

HUCKSTER: They're very cheap to produce and they do sell soap. NARRATOR: This is all very interesting, but since I just ran out of beer, what do you folks propose?

CRITIC: If they must stay on the air, sponsors and advertising agencies should take greater pains in their choice of writers and directors; and give the better craftsmen a free hand to improve artistic standards.

MR.: They should also try to make their commercials less offensive. MRS.: Networks must watch their schedules carefully and prevent overloading with the same old guff all day long. American women ought to act as their own critics and let the sponsor know, in no uncertain terms, just what they like and do not like, and the sponsors better listen. . . .

HUCKSTER: . . . And RADIO BEST ought to not only ask questions, but try to give a few of the answers. . . .

MR. & MRS.: . . . And that is precisely why we are here.

*** Organ Music — AND NO FINAL COMMERCIAL! ***

radio stars

have such interesting faces

Naomi Cooks is an amazing Quiz Kid.



Christopher Lynch talks in a pinch.



Franklin P. Adams knows the answer.



Alice Faye is amazed at hubby Jack.



Danny Thomas out-stares the camera.



Basil Rathbone studies a clue.



Professor Quiz in a quizzical mood.



Rod Brasfield just told a tall-one.



Lassie memorizes new radio script.



Ezra Stone is happy about it all.



3 Great Shows on **WOV**
1280 ON YOUR DIAL
Monday Thru Saturday

6:30 to 9:00 A.M.
WAKE UP NEW YORK
MORNING SHOW OF THE "1280 CLUB" WITH
BILL WILLIAMS
START the day in the right way by tuning in WOV soon as you hop out of bed. Here's an early morning show with all the things you want to know—plus plenty of "wake up" music and other entertaining features.
★ FREQUENT TIME SIGNALS
★ MUSICAL REQUEST NUMBERS
★ HOT OFF THE WIRE NEWS
★ LATEST SPORTS RESULTS

6:30 to 9:00 P.M.
EVENING SHOW OF THE
1280 CLUB
Featuring
FRED ROBBINS
"Fred has a fresh approach to the entire theory of making a record program good listening."
BROOKLYN EAGLE
"Peppers his two and a half hour '1280 Club' program with the best jive talk you've ever heard."
DEB MAGAZINE
"His careful programming, and his astonishing language make his appeal almost unlimited."
NEWSWEEK
"Most conscientious programming by any Manhattan jock."
VARIETY
"Tops for our juke money is Fred Robbins."
DAILY NEWS

10:00 P.M. to MIDNITE
PRAIRIE STARS
WITH
ROSALIE ALLEN
RCA-VICTOR RECORDING ARTIST
"A scintillating showcase of your favorite Western songs and tunes."
RADIO DAILY
"Rosalie Allen is the diminutive, golden-blonde astonishment who has captured New York."
RADIO BEST
"It's her informal, neighborly manner which gets her the listeners."
IN THE GROOVE
"Straid Carnegie Hall . . . was corn-quered by hill-billy music. The house practically tore the roof down for her."
THE BILLBOARD

HAVE Radio Best MAILED TO YOUR HOME EVERY MONTH!
Subscribe Now!
12 issues \$3
MAIL THIS COUPON TODAY

452 FIFTH AVENUE
NEW YORK 18, N. Y.
Count me in! Enclosed is \$3.00 for 12 issues

Name _____
Address _____
City _____ Zone _____ State _____

Ray Dorey Sets A Record

on **WBZ!**

**Boston's Best
Disc Jockey
Since Paul Revere*

Ray Dorey, Dean of our Disc Department, spins them the way you like them on "Turntable Terrace," every Saturday morning at 9:15. That's on WBZ of course! Boston's best jockey since Paul Revere, Ray Dorey, gives you an easy breezy hour of morning melody livened with platter patter.



Ray Dorey and Gail Reese
GREET THE GIRLS



It's "Ladies First" on WBZ!

Every weekday afternoon, 1:00 WBZ time, Ray Dorey and Gail Reese open Studio A and greet the girls, as the distaff side wends its way to "Ladies First," their exciting quiz show with prizes for right answers from bright Bostonians. Ray Dorey, New England's popular baritone, knows all the answers in radio entertainment, so "Ladies First" is no ordinary quiz show. And when Gail Reese sings, listening New England perks up and listens twice as hard.

Ray and Gail welcome guests in WBZ's Studio A, 1:00 to 1:30 p.m., Monday through Friday, so when you're in Beantown, put Ray and Gail and "Ladies First" and WBZ on your agenda.

WBZ

BOSTON



Runner-up . . .
FRANCES LANGFORD.



PEGGY LEE
. . . holds fourth.



GINNY SIMMS
. . . on third.



Fifth, so far . . .
JO STAFFORD.

Popularity*
Poll * * *
OF THE MONTH

Dinah Shore Leads In National Listener's Poll

As was expected in many quarters, Dinah Shore is leading in the national Gal Warbler Poll sponsored by RADIO BEST to determine the nation's favorite gal radio vocalist. The next 4 who have polled the most votes are in order, Frances Langford, Ginny Simms, Peggy Lee, and Jo Stafford. Runners-up are Margaret Whiting, Joan Edwards, Georgia Gibbs, Kate Smith, Martha Tilton, Evelyn Knight and Hildegard. The surprise appearance in the early returns of Marcia Neil, Joan Wheatly, Lucy Ann, Jane Russell, Jerry Sullivan,

Eugenie Baird, Thelma Carpenter, and Lina Romay could not stem the heavy stream of votes for top name stars in later returns.

In view of the tremendous interest this poll has provoked and the further pressure from radio fans across the country, the Poll Editors have decided to hold the ballot box open for just one more issue. Balloting closes with this issue of RADIO BEST, so if you have not yet cast your vote, this is absolutely your last opportunity to write in support of your favorite gal singer. Use this ballot now.

MAIL THIS BALLOT TO
GAL WARBLER POLL
RADIO BEST
452 FIFTH AVE., N. Y. 18, N. Y.

Your Last Chance
**VOTE
EARLY**

MY FAVORITE GIRL RADIO SINGER IS

CANDIDATE _____

MY NAME _____

OCCUPATION _____ AGE _____

ADDRESS _____

CITY AND STATE _____

21

Six top-flight thrushes who haven't placed in the poll so far . . . but they're still in the swim.

MARGARET WHITING

JOAN EDWARDS

GEORGIA GIBBS

KATE SMITH

MARTHA TILTON

EVELYN KNIGHT



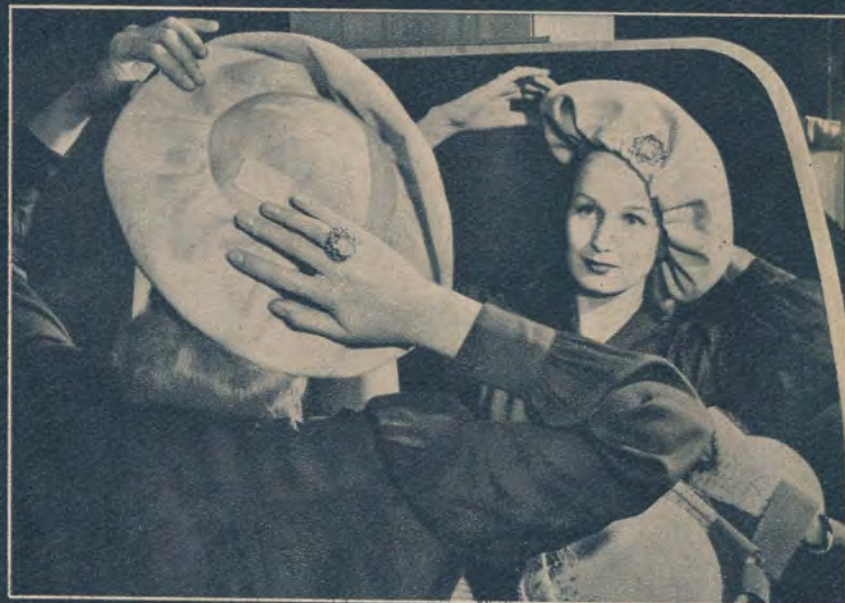
**Radio
best**

FASHION BROADCAST

YOU MAY NOT CONCEDE THAT NEW FASHIONS MAKE CURRENT WARDROBES OBSOLETE, BUT EVEN IF YOU DO, THE PICTURE STORY ON THESE PAGES PROVES ANOTHER POINT. CAN A GAL MANAGE TO OUTFIT HERSELF ON A SMALL BUDGET? RADIO ACTRESS MICHAEL MAUREE DID IT FOR LESS THAN \$50 IN THIS NEW YORK STORE.



1 Michael Mauree, actress on Sherlock Holmes show, set out on shopping tour at Ohrbach's, Inc., New York. Here she looks over selection of handbags. Decided on an all-purpose black broadcloth wool box bag.



2 Mike went through a lot of hats before deciding upon this beige felt beret as a basic accessory for all her costumes. As she had expected it to, hat was equally appropriate for all hours and all activities.



3 Little influence is required of the Ohrbach's salesgirl to convince Michael that a pink rayon satin petticoat with blue satin bow-knot trim is just the thing she needs to make her new clothes hang best.



4 Thrilled by her new underthings, Michael can't wait to try them all on. Her purchases included a pink rayon satin bra, pink rayon satin petticoat, pink rayon panties and Nylon hosiery 51 gauge 20 denier.



5 Michael finds shopping in this department store is not quite the same as in a Fifth Avenue Salon, for you wouldn't find miniature fashion shows with glorified models, subtly flattering saleswomen and over-done attention at any such reasonable prices.



6 Michael Mauree ponders over a soft-mannered Gibson girl dress for casual wear— Finally coming to a decision on the wool gabardine creation, she made her purchase.

Continued on Next Page

WHOLE NEW OUTFIT WITH LITTLE STRAIN ON PURSE

Radio actress Michael Mauree was able to outfit herself right down to lingerie for less than \$50.00, with enough money left over for a dinner treat.

A	Pink rayon satin petticoat	\$2.69
B	Pink rayon panties	.54
C	Nylon hose	.59
D	Pink satin bra	.69
E	Black suede D'Orsay pumps	4.99
F	Black wool broadcloth box bag	3.04 (Incl. Fed. tax)
G	White cotton shortee gloves	.69
H	2-piece faille dress	8.95
I	Moire taffeta ballerina	10.95
J	Gibson girl dress	5.95
K	Beige felt beret	4.59
L	Simulated pearls	1.00 (Incl. Fed. tax)
		44.67
	New York City tax	.90
	TOTAL	\$45.57



Michael selected this Gibson girl dress with black gabardine top and black and white checked wool skirt. Soft bow and wide leather belt of kelly green strike contrast.

Pictures by Stein



Milton Berle congratulates the Charles Rogers on winning that prize on the big dough-fest. "Maybe I'm on the wrong show," sighs Milton.



The folks who came to break the bank

continued

Jean the paying teller tosses a money ball around.

Lots of money flows under this programs bridge, as guards (at left) tote it in just like gangbusters.



Pretty Berneile Matero appeared with husband, won sawbuck.



Foolish fellow? He seems a lot more interested in that money.



Mr. and Mrs. Albert Fowler took largest sum home, mere \$7,400.



\$1500 winner Christine Adams, apparently taking MC Parks too.



In the shoe department, Michael finds these D'Orsay suede black pumps perfect for all-purpose wear. Color and style go well with all three dresses she bought.



For gala occasions, she chose this bewitching moire taffeta ballerina dress.



For round-the-clock... a 2 piece black faille suit with low ruffle neckline.



DAVE DETIEGE

"And now a word from Robert Youngquist, our tobacco auctioneer."

Quaker Town's

Man On The Street

Alan Scott, almost a tradition himself in Philadelphia radio circles has revived a traditional radio program the "Man on the Street" over KYW. Last summer, Alan got together with program manager Jim Begley and decided to do a program about everybody and anybody — from the world famous to the average Joe.

The program was a "natural" for Scott, who is famous for being a fast man with an ad-lib, and has been known to hold forth over the air-waves for anywhere from a minute up, without benefit of script, schedule, or guests in the studio. With a completely off-the-cuff program like "Man on the Street," Scott is in his element.

The program has originated from such varied spots as the backstage entrance to Convention Hall in Atlantic City, the night Miss America was selected, a quiet, wind-swept corner near Rittenhouse Square in Philadelphia; the plush Warwick Room in a swank hotel; a blimp flying over the Quaker City; and the Poultry House at a County Fair. Most interesting broadcast, says Scott, was from Bob Hope's hotel room when the famous comedian visited the city in behalf of the Community Chest. At 7:44 on Thursday evening, with one minute to air-time, Hope was happily singing in the shower. Scott got the interview alright, but the microphone nearly was drenched. "Scariest" moment occurred when the program went aloft with a blimp and one of the engines conked out. Most fascinating of the series occurred when the KYW mike went to the Post Office in Philadelphia during National Letter Writing Week.

Scott holds the distinction of having received 185,000 pieces of mail in four days — something of a record. He began life in Philadelphia, attended Temple and Penn Universities, became a school teacher, and then turned to announcing. The Scott background includes ad-lib broadcast coverage of every type of sporting event. His longest hitch was in the role of news commentator, and Philadelphia really used to tune in for his brisk remarks. (Those 185,000 pieces of mail came after he had raised a controversy with one of his comments.)



Alan Scott is a very familiar face around and about Philadelphia where his "Man on the Street" program brings them flocking, as in this typical scene on Cape May's boardwalk.



Miss America (Barbara Jo Walker) says hello.



Edward Everett Horton was Cape May stroller.



A chat with Jimmy Gould, visitor from Erin.



On the midway with diminutive Delrio sisters.



A parade will always find Scott on the spot.

guide to evening listening

Quick-glance chart of favorite network shows from 6:00 p. m. to 11:00 p. m.

Consult the daily program listings in your favorite newspapers for complete program logs. All times listed here are Eastern Standard Time. If you live in the Central Standard Time zone, subtract ONE HOUR. If you live in the Mountain Standard Time zone, subtract TWO HOURS. If you live in the Pacific Standard Time zone, subtract THREE HOURS.

* Program Heard Mon. thru Fri.

★ COMEDY VARIETY



- SUNDAY**
6:00—MBS—Those Websters
7:00—CBS—Gene Autry Show
—NBC—Jack Benny
7:30—CBS—Blondie
—NBC—Fitch Bandwagon
8:00—NBC—Edgar Bergen
8:30—NBC—Fred Allen
9:00—CBS—Corliss Archer
—MBS—Meet Me at Parky's
9:30—MBS—Jim Backus Show
—CBS—Tony Martin
11:30—NBC—Dave Garroway Show

- MONDAY**
6:15—ABC—Ethel and Albert★
7:00—CBS—Beulah★
7:30—NBC—Manor House Party★
8:00—ABC—Groucho Marx
—CBS—Arthur Godfrey
9:30—ABC—Sammy Kaye
10:00—CBS—My Friend Irma

- TUESDAY**
8:00—NBC—Milton Berle
8:30—NBC—A Date with Judy
9:00—NBC—Amos 'n Andy
9:30—NBC—Fibber McGee-Molly
10:00—NBC—Bob Hope
10:30—NBC—Red Skelton

- WEDNESDAY**
8:00—NBC—Dennis Day
8:30—NBC—Great Gildersleeve
9:00—ABC—Abbott & Costello
—NBC—Duffy's Tavern
9:30—ABC—Groucho Marx
—CBS—Sweeney & March
10:00—ABC—Bing Crosby
10:30—ABC—Henry Morgan
—NBC—Jimmy Durante

- THURSDAY**
8:00—ABC—Candid Microphone
—NBC—Aldrich Family
8:30—NBC—Burns & Allen
9:00—ABC—Willie Piper
—NBC—Al Jolson
9:30—NBC—Village Store
10:30—NBC—Eddie Cantor

- FRIDAY**
8:00—CBS—Baby Snooks
8:15—MBS—Scout About Town
8:30—NBC—Can You Top This?
—MBS—Leave It to the Girls
—CBS—Danny Thomas
9:00—CBS—Old Gold Show
9:30—CBS—Ozzie and Harriet

- SATURDAY**
8:00—NBC—Life of Riley
8:30—MBS—Hospitality Club
9:00—CBS—Joan Davis
—MBS—Stop Me If You Heard This
9:30—NBC—Judy Canova
—CBS—Vaughn Monroe
10:00—NBC—Kay Kyser

★ MUSIC



- SUNDAY**
6:00—CBS—Family Hour (L)
6:30—CBS—Pause Refreshes (P)
8:00—ABC—Sunday Eve. Hour (S)
9:00—NBC—Merry-Go-Round (P)
9:30—NBC—American Album of Familiar Music (P)
10:00—MBS—Voices of Strings (L)
10:30—MBS—Latin American Serenade (P)
—NBC—Horace Heidt (P)
10:45—ABC—Beryl Davis (P)
11:00—ALL NETS—Name Bands (Sun. thru Sat.)

- MONDAY**
6:20—NBC—Serenade (L)★
6:30—NBC—Once Upon Time (L)★
7:00—NBC—Supper Club (P)★
7:15—MBS—Dance Orch. (P)★
—CBS—Jack Smith (P)★
7:30—CBS—Club 15 (P)★
8:30—NBC—Voice of Firestone (L)
—ABC—Opie Cates (P)
9:00—NBC—Telephone Hour (L)
—ABC—Paul Whiteman (P)
10:00—NBC—Contented Prog. (P)
—ABC—Ralph Norman (P)
10:30—NBC—Fred Waring (P)
10:45—ABC—Buddy Weed Trio (P)

- TUESDAY**
9:30—ABC—Boston Symphony (S)
10:30—MBS—Calif. Melodies (L)
11:15—MBS—Morton Downey (L)

- WEDNESDAY**
8:00—CBS—Amer. Melody Hour (L)
9:00—CBS—Mark Warnow (P)
10:00—MBS—Music From Man.
10:30—MBS—Latin Serenade (P)
11:30—CBS—Eileen Farrell (L)

- THURSDAY**
8:00—MBS—Jan August (P)
8:15—MBS—Holly House (L)
8:30—MBS—Block Party (P)
9:00—CBS—Dick Haymes (P)
10:30—ABC—Lenny Herman (P)
—MBS—Dance Music (P)
11:15—MBS—Morton Downey (L)

- FRIDAY**
8:00—MBS—Burl Ives (L)
—NBC—Highways in Melodies (P)
8:15—MBS—Alan Dale (P)
9:30—NBC—Waltz Time (P)
10:00—CBS—Dinah Shore (P)
10:30—MBS—Date Night (P)
—CBS—Spotlight Review (P)

- SATURDAY**
6:00—ABC—The Vagabonds (P)
6:15—ABC—Betty Russell (P)
—NBC—Symphony Orch. (S)
6:45—MBS—Dance Music (P)
7:00—MBS—Hawaii Calls (L)
—ABC—Museum of Modern Music (P)
7:45—CBS—Abe Burrows (P)
9:00—NBC—Your Hit Parade (P)
10:00—CBS—Sat. Serenade (P)
—MBS—Chicago Theater (L)

- 10:30—ABC—Hayloft Hoedown (P)
—NBC—Grand Ole Opry (P)
10:45—CBS—Sammy Kaye (P)
11:15—MBS—Morton Downey (L)

★ SPORTS



- MONDAY**
6:15—NBC—Clem McCarthy★
6:30—CBS—Red Barber★
—ABC—Joe Hesel★
7:45—MBS—Inside of Sports★
10:00—MBS—Fishing & Hunting
11:15—ABC—Joe Hesel★

- FRIDAY**
10:30—ABC—American Sports Page
—NBC—Bill Stern

- SATURDAY**
6:00—MBS—Sports Parade
6:30—ABC—Harry Wismer
—CBS—Sports Review

★ MYSTERY



- SUNDAY**
6:30—MBS—Nick Carter
7:00—MBS—Sherlock Holmes
8:00—CBS—Sam Spade
8:30—CBS—The Man Called X

- MONDAY**
7:00—CBS—Mystery of the Week★
8:00—MBS—Scotland Yard
—CBS—Inner Sanctum
8:30—MBS—Charlie Chan
10:30—ABC—Weird Circle

- TUESDAY**
7:30—ABC—Green Hornet
8:00—MBS—Mysterious Traveler
—CBS—The Big Town
8:30—MBS—Official Detective
—CBS—Mr. & Mrs. North

- WEDNESDAY**
8:00—MBS—Scarlet Queen
8:30—MBS—Quiet Please
9:30—NBC—Mr. D. A.
—MBS—Racket Smashers
10:00—CBS—The Whistler
10:30—CBS—Escape

- THURSDAY**
7:30—ABC—Ellery Queen
8:00—CBS—FBI
9:30—CBS—Crime Photographer

- FRIDAY**
8:00—ABC—Fat Man
8:30—ABC—This Is Your F.B.I.
9:30—ABC—The Sheriff
10:00—NBC—Molle Mystery Theatre

- SATURDAY**
8:00—ABC—I Deal in Crime
8:30—ABC—Famous Jury Trials
9:00—ABC—Gangbusters
9:30—ABC—Murder & Mr. Malone

★ DRAMA



- SUNDAY**
6:30—ABC—Greatest Story Told
—NBC—Hollywood Preview
7:30—ABC—Exploring Unknown
—MBS—Gabriel Heatter
9:00—MBS—War Babies
9:30—ABC—Theatre Guild
10:00—CBS—Christopher Wells

- MONDAY**
7:30—ABC—Lone Ranger
8:00—NBC—Cavalcade of America
9:00—CBS—Lux Radio Theatre
9:15—MBS—Real Stories★
9:30—MBS—High Adventure
10:30—CBS—Screen Guild Players

- TUESDAY**
9:30—CBS—Studio One
—MBS—Zane Grey Show
10:30—CBS—Return Engagement

- WEDNESDAY**
7:30—ABC—Lone Ranger
8:00—ABC—Mayor of the Town
8:30—CBS—Dr. Christian
10:00—NBC—The Big Story
11:30—NBC—Your United Nations

- THURSDAY**
7:30—NBC—Grand Marquee
8:00—MBS—Waterfront Wayside
—ABC—Treasury Agent
8:30—ABC—The Clock
10:00—ABC—Mr. President
—MBS—The Family Theatre
—CBS—Reader's Digest

- FRIDAY**
7:30—ABC—Lone Ranger
11:30—NBC—American Novels

- SATURDAY**
7:00—CBS—Hawk Larabee
7:30—ABC—Challenge of Yukon
—NBC—Romance
8:00—CBS—First Nighter
8:30—CBS—Leave It To Bill

★ FORUMS



- SUNDAY**
7:00—ABC—Child's Worlds
MONDAY
6:15—CBS—In My Opinion
10:00—ABC—Doctors Talk It Over

- TUESDAY**
8:00—ABC—Youth Asks Govt.
8:30—ABC—Town Meeting
10:00—MBS—American Forum
10:30—ABC—Labor U. S. A.
—CBS—Open Hearing
10:45—ABC—Voice of Business

- THURSDAY**
6:15—CBS—In My Opinion
FRIDAY
10:00—MBS—Meet the Press

★ NEWS COMMENTARY



- SUNDAY**
6:00—ABC—Drew Pearson
9:00—ABC—Walter Winchell
11:00—MBS—William Hillman
11:10—CBS—Quincy Howe
11:15—CBS—Washington Report
—NBC—Cesar Saerchinger

- MONDAY**
6:00—CBS—Eric Sevareid★
6:05—ABC—Kiernan's Corner★
6:45—NBC—Three Star Extra★
7:00—ABC—Headline Edition★
—MBS—Fulton Lewis Jr.★
7:15—ABC—Elmer Davis★
—NBC—Morgan Beatty★
7:30—MBS—Henry J. Taylor
7:45—NBC—H. V. Kaltenborn★
—CBS—Edward R. Murrow

- 8:55—MBS—Billy Rose★
9:00—MBS—Gabriel Heatter★
11:15—NBC—Morgan Beatty★

- TUESDAY**
7:30—MBS—Newscope
8:15—ABC—Views of the News

- WEDNESDAY**
7:30—MBS—Arthur Gaeth

- THURSDAY**
7:30—MBS—Newscope
10:45—ABC—Earl Godwin

- FRIDAY**
7:30—MBS—Henry J. Taylor

- SATURDAY**
6:45—ABC—Earl Godwin
—CBS—Larry Lesueur
7:30—MBS—Newscope
11:10—CBS—Quincy Howe

★ QUIZ



- SUNDAY**
10:00—NBC—Take It or Leave It
10:30—CBS—Strike It Rich

- MONDAY**
9:30—NBC—Dr. I. Q.

- WEDNESDAY**
8:30—ABC—Vox Pop

- THURSDAY**
9:30—MBS—R.F.D. America
—ABC—Darts for Dough
10:00—NBC—Bob Hawk Show

- FRIDAY**
9:00—ABC—Break the Bank
—NBC—People Are Funny
9:30—MBS—Information Please

- SATURDAY**
8:00—MBS—Twenty Questions
8:30—NBC—Truth or Consequence
9:30—MBS—Name of That Song
10:00—ABC—Professor Quiz

Young America Sings

Detroit Service Station Puts Over Public Service For Youth.



FBI Agent Harry O'Connor discusses new "Know Your FBI" program with WJR's Dale McIntyre. (Show precedes "Accent On Youth.")

BACK IN the spring of 1946, as a public service, WJR, Detroit, organized a teen-age choral clinic through its choral director Don Large. With the cooperation of the Department of Music, Detroit Public Schools, talented singers were chosen by high schools to take auditions for the special course in radio singing being offered without charge by the station. Of approximately 200 candidates recommended, 80 were chosen for the clinic as representing the cream of Detroit teen-age vocalists.

This group studied with Don Large twice a week throughout the summer of 1946 and following winter and soon were developed into a chorus of adult-professional calibre. WJR now had a fine chorus of young people. The question was—what next? Program director Worth Kramer and education director Mark Haas came up with a new program idea. They felt it would not only provide good entertainment, but would serve as a stimulus to all students interested in music, give recognition to the accomplishments of youth, and, in doing all of this, would contribute to the vital task of combating juvenile delinquency. All this contributed, also, to gaining the whole-hearted support of WJR president G. A. Richards. To the choral clinic, the stations added its full studio orchestra, Paul Lavoie, conducting. Thus was born... "Accent on Youth."

Continuing the policy of public service for youth, WJR has begun a new series of programs, immediately preceding "Accent on Youth." The new program to foster Americanism and good citizenship among juveniles is "Know Your FBI."

"Accent On Youth" chorus is in great demand for personal appearances at educational functions.



Putting their heads together at top are 17-year-old soprano Barbara Wilkins and Baritone Bob Hund.

Lower picture shows Dale Carlson, Glen Wilcox, Fay Irwin, Anna Lord—a typical "Accent On Youth" quartet.



HARRY OSBORNE (WNAB, Bridgeport, Conn.) has been disked 12 years. Heard on "1450 Club."



MAURI CLIFFER (KMPC, Hollywood) enjoys support of 2,000 fan clubs for his "Teen and Twenty Time."



GUS SWANSON (KFEL, Denver) is heard every morning and has quickly built a loyal following.



HARLEY WEST (WSPD, Toledo, O.) has broadcast daily "Farm-Breakfast Hour" for five years.



PHIL ALAMPI (WJZ, New York) farm program director and member of any farm group you can name.



BILL TENNANT (WMMN, Fairmount, W. Va.) is the conductor of soothing "Dream Time Melodies."



BOB ELLIOT (WHDH, Boston) is town's busiest emcee, heard on "Back Bay Matinee."



CHARLEY STOOKEY (KXOK, St. Louis) has reported for over 18 years. First Flying Farm Editor.



ROY BATTLES (WLW, Cincinnati) is tallest (six-six) farm reporter and measures up in popularity too.



HAL RENOLLET (KOA, Denver) is the "Mile High Farmer" and veteran of radio agriculture.



"UNCLE" BILL JENKINS (WTOP, Wash., D. C.) is the voice of "Corn"



ERV KULT (KSOO, Sioux Falls, So. Dakota) does "Friendly Time" and



DAVE GARROWAY (WMAO, Chicago) does "1160 Club" locally and "Garroway" nationally.



COLIN G. MALE (WEBR, Buffalo) raises his mike to 6'3" for "Requestfully Yours" program.



DOUG HADLEY (WJPF, Herrin, Ill.) master of "Cornfoolery." And his daily show is "The Fun Patrol."



LEROY MILLER (WFIL, Phila.) is Philly perennial. His "Club" is heard early five mornings weekly.



PAUL BRENNER (WAAT, Newark, N. J.) does "Requestfully Yours," and assoc. editor of Disk Jockey.



TOM ROBISCHON (KXLQ, Bozeman, Mont.) is only 23, on since 17, a vet, conducts "Platter Chatter."



STAN RAYMOND (WATL, Atlanta, Ga.) station's sports director and the voice of "The Sportscope."



BILL BREGAL (WWL, New Orleans) covers every sports phase in daily show "World of Sports." Farm Reporters



ED CAMMAROTA (WRAW, Reading, Pa.) "Golden Sportscast" all-round athlete, ex-High School coach.

Local Stars Contest

THE BIG RACE is on! This is probably the most important Poll of the year, the nation-wide series of contests to find the LOCAL favorites in every town and hamlet.

The RADIO BEST Local Programs Committee has now set up the machinery to determine first, American listeners' favorite local disc jockeys, sports and women's commentators, and farm reporters. Polls on other categories of radio talent will follow later.

What makes this the most important listener Poll of the Year? We won't keep that a secret. The only place from which Network radio can logically draw the top-flight stars of tomorrow is from the ranks of the men and women who, day in and day out, year in and year out, have consistently done a good, or better than good job of broadcasting. A personality doesn't just step up to a network microphone and put on a polished, professional show without first having learned how to get along with that 'Ole Man Mike.' It takes plenty of on-the-job training.

Since our original announcement, we have received more and more pledges of cooperation from local broadcasters, radio stations, and newspapers. In each city, these groups will let you, the listener, know exactly when and how the voting will be conducted. Your job is to remind your favorite Local farm reporter, disc jockey, sports or women's commentator, or all four, to keep putting their best foot forward, to let you know as soon as they receive the information from our Local Programs Committee. Then, pitch in and help your local stars branch out—coast to coast!

Each type of program is identified by the following symbols:

- ★ WOMEN'S PROGRAMS
- SPORTS COMMENTATORS
- DISC JOCKEYS
- ▲ FARM REPORTERS

This is your opportunity to pick your own stars for tomorrow. This is the chance you've been waiting for, to help that favorite local broadcaster of your's get the kind of high-budget, gold-plated show you think he deserves. The nation will first be polled, city by city—followed by state-wide contests determine which local favorites should be brought to the attention of Networks and Sponsors.



ADELE HUNT (WPAT, Paterson, N. J.) Has audience-winning program in "Hunt for Happiness."



HENRIETTA CATES (WSBT, Bend, Ind.) gives helpful hints on her show "Looking at Your Home."



JANET ROSS (KDKA, Pittsburgh) conducts daily "Shopping Circle" and is locally well known.



VIRGINIA TAYLOR (KRLC, Lewiston, Idaho) is a program director and conducts "Let's Chat."



AGNES CLARK (WJR, Detroit) "Jean Abbey" for 11 years, now "Mrs. Page's Home Economics."



CHARLOTTE GARNER (WSAZ, Huntington, W. Va.) does "Heiner's 930 Club," and "Man-in-Street."



JUDY LOGAN (WAAF, Chicago) just returned to "Help Your Neighbor" after year away from air.



BETTY MAXWELL (KOOS, Oregon) produces and directs children's show. Also "Betty Goes Buying."



JIMMY DELMONT (KATE, Minneapolis) specializes in basketball—salesmanager, ball pro.



LINDY MILLER (WSAR, Fall River, Mass.) specializes in basketball. Conducts "Spotlite on Sports."



DEAN SHERMAN (WDGY, Minneapolis) is another sportscaster favorite. Heard on "Sport Hi-Lites."



ROLLIE JOHNSON (WTCN, Minneapolis) is former High School coach. He's voice of "The Sports Review."

so you want to get into radio

The gateways to stardom are high, wide and varied in this greatest of all talent fields. There are no set rules for admission. You can profit most from the brief biographies of those who have travelled the road to radio fame.



ELAINE ROST took an unusual route to become a radio actress. The pretty ingenue, who is frequently heard on "My True Story" and "Gangbusters" over ABC, explains it this way: "Before I became an actress, I was a band vocalist. And, odd as it seems, I think there's nothing like singing with a band to prepare you for a dramatic career."

Blonde, blue-eyed and 22, Elaine was born in Cincinnati. After graduating from high school, she attended the Cincinnati Conservatory of Music. At the same time she kept in active form by appearing in amateur productions over a local radio station, and with the Cincinnati Players Club.

Her first really professional opportunity came when she talked herself into a job as a vocalist and mistress of ceremonies with a band. Elaine spent the next 18 months traveling up and down the east coast with this group.

"I was amazed at the knowledge I gained about different types of people by singing in so many places," says Elaine, "so I began to feel it was time I put that knowledge to practical use and show people I could act as well as sing."

On April 1, 1945, Elaine came to New York and took an audition, passing it with flying colors. Soon after she was heard on "My True Story" and other programs, and decided to make radio her career.

BILL GOODWIN was studying law at the University of California in 1927, when he decided to chuck it all and enter the theatre. A year after the virus of "Footlight-philis" got into his system, he was in Leo Carillo's "Broken Wing," staged at Oakland, California. He followed that with a year of juvenile leads with the Henry Duffey Players in Portland, Ore.

With this important background matter settled, Goodwin, then age 20, broke into radio at KFBK, Sacramento, as announcer and general utility man. After six months, one of those general layoffs came and he moved back to KFRC, San Francisco.

Still hopeful, Bill hopped into his jalopy and headed for Hollywood, where he promptly made the grade as bright young man of KHJ, then a Columbia affiliate. In 1935, Goodwin headed for New York and CBS.

Six months later, he was back in Hollywood and began collecting those top show credits that included Hollywood Hotel, Burns and Allen, Blondie, Camel Caravan, Edgar Bergen, Bob Hope, and Frank Sinatra.

On screen, Goodwin has appeared in Stork Club, Incendiary Blonde, Spellbound, To Each His Own and The Jolson Story.

Bill is now a CBS comedy star in addition to his chores on the Burns and Allen show.

This job didn't last long.



Musical Links

by Harry Link

While the results of the Petrillo bombshell will not be evident to the public for some time to come, the music and record world are plenty apprehensive about the future status of the industry

"Freak Hit" Era

Since the record company and publisher want to be as certain as possible in a business that is almost entirely dependent on public whim, get prepared for the release of a substantial amount of material known in the parlance of the music world as "standards." Buyers of records may look forward to an avalanche of "freak" hits. A common question will be "now why is that song a hit all over again."

An immediate instance that comes to mind by way of illustration is the Commodore record done by Shorty Sherock of Wabash Blues. Featuring a "laughing trumpet," this oldie is bound to catch fire again. Incidentally, the title—Wabash Blues—will be the title of a soon-to-be-released 20th Century Fox picture depicting the life of Gus Kahn, one of our better known song writers and one of the first writers of popular songs to attain an international reputation.

To a large percentage of radio listeners and sheet-music buyers this revival of old hits will be "music to the ears," for one school of thought has it that the lyrics of yesteryear are superior to those of the current era, and are proving it by buying such songs as When You Were Sweet Sixteen, Just Around The Corner, Peggy O'Neil, Why Should I Cry Over You and many others.

One all-time great that I predict will be a revival in 1948—first heard in 1927 in a musical stage production titled, Little Jessie James—is I Love You, written by Harry Archer and Harlan Thompson. Through the past two decades it has been an active number. An interesting sidelight on this particular show is that it produced three of our outstanding performers—Miriam Hopkins, who had worked only in the chorus up to that time; John Boles, a complete unknown then; and Claire Luce (the actress—not the congresswoman), who later starred on Broadway in Of Mice and Men.

I have just heard about a novelty titled *The Secretary Song (Bidibi Bot Bot)*. In this one the rhythm is "beat out" on a typewriter, and to me it's a "natural."

SONGS I Predict Will Reach Hit Stage

CIVILIZATION SO FAR
YOU DO AND MIMI
BALLERINA
TWO LOVES HAVE I
PEGGY O'NEIL
STANLEY STEAMER
GOLDEN EARRINGS
WHEN YOU WERE SWEET SIXTEEN

Arthur Godfrey's "Too Fat Polka" A Novelty Hit

This music business of ours is loaded with many unpredictable occurrences. The one that comes to mind as I'm writing this is a Columbia record by our good friend Arthur Godfrey of a song called Too Fat Polka. One of the writers, Arthur Richardson, has been striving for years for "that hit"; in the meantime he has been working as staff pianist for various publishers and recently has been accompanist for Ross McLean, one of our up-and-coming baritones. In collaborating on material with Ross for his act they "came up" with Too Fat Polka. Somehow Arthur Godfrey heard the number and it appealed to him. Art had never recorded before but he made Too Fat Polka and I feel sure it will be one of the next novelty hits of our business. Ted Weems, an outstanding example of the "unpredictable," maintains his rating in the list of top-names bands with the re-issue of another of his old hits, a song called The Martins and the Coys. And I think I can put the Victor record of I'm A Ding Dong Daddy (from Dumas), made by Phil Harris, in the same category.

The 10 Top RECORDS

TOO FAT POLKA ... by Arthur Godfrey
YOU DO ... by Margaret Whiting
HARMONY ... by King Cole Trio
CIVILIZATION ... by Jack Smith
BALLERINA ... by Vaughn Monroe
WHEN YOU WERE SWEET SIXTEEN ... by Perry Como
WINTER WONDERLAND ... by Art Kassel
THE BEST THINGS IN LIFE ARE FREE ... by Mel Torme
MICKEY ... by Ted Weems
A TUNE FOR HUMMING ... by Woody Herman

Tip To New Songwriters: Do not send your manuscripts to bands and artists at radio stations for your song will probably be returned unopened. Radio stations do not permit the performance of a musical composition unless they can get immediate "clearance" (removal of all performance complication under the copyright law) for broadcasting. (In a later article we will endeavor to give advice to our budding crop of new writers.)



Best Instrumental

"BRAND NEW WAGON"
Count Basie Orch.
RCA VICTOR 20-2534

The Count's switch to the RCA Victor label has borne considerable musical fruit, the latest plum being "Brand New Wagon." On this one Jimmy Rushing has his innings singing with his own particular brand of zip. The leader's pianistics and the trumpet section spark the Basie band's drive. The grass is just as green on the other side, "Futile Frustration" being a torrid display of brass fireworks.

Best Importation

"HOW LUCKY YOU ARE"
Vera Lynn
LONDON DR. 11460

London, an English label, makes a fine initial impression with a singer named Vera Lynn. In a style that is effectively simple, Miss Lynn sings this ballad and the accompanying "When Your Hair Has Turned To Silver." Fine surface and the Ambrose orchestra help matters along. The British star is coming here soon and figures to be a constant network performer.



Best Male Vocal

"AVE MARIA"
Vic Damone
MERCURY 15001

Vic Damone comes into his own with a Christmas offering of Bach-Gounod's "Ave Maria." It's an unusual piece of material for a crooner but Damone has the equipment to handle it in a way that might be termed inspirational. It's a twelve-incher with "Silent Night" on the reverse.



Best Female Vocal

"LET'S BE SWEETHEARTS AGAIN"
Margaret Whiting
CAPITOL 15010

"Let's Be Sweethearts Again" is a sweetheart of a disk but no more delightful than "Pass The Peace Pipe." Margaret Whiting in form concedes nothing to the Shores and Staffords and she is at her most elegant in these waxings. The supporting elements, choral and orchestral, are an integral part of this triumph in wax.



Best Hillbilly

"UNDER A TEXAS MOON"
Dale Evans
MAJESTIC 11025

If hillbilly platters are your dish of tea you'd better start collecting Dale Evans. The pretty star of Hollywood sagebrush sagas demonstrates contrasting abilities on this waxing. "Under a Texas Moon" is a ballad nicely interpolated with a bit of el Espanol. The reverse, "His Hat Cost More Than Mine," is a mixture of cowboy and calypso styles.



Best Novelty

"THE DUM DOT SONG"
Frank Sinatra
COLUMBIA 37966

The Voice gets around to singing just about everything including this silly slice of waxed baby-talk. Unfortunately there'll be a big market for it and if there just has to be another of those recurring novelty hit plagues this will cop the honors. From two varying points of view, watch out for it. The other side is standardized Sinatra, a ballad called "It All Came True."



Continued on Page 64

BMI Pin-up Sheet

Radio's Best Hit-Tunes

A GIRL THAT I REMEMBER (BMI)
 Victor Lombardo Majestic
 Tex Beneke Victor
 Tommy Tucker Columbia

AS SWEET AS YOU (Regent)
 Art Lund MGM

FORGIVING YOU (Mellin)
 Harry James Columbia
 Johnny Johnston MGM
 Sammy Kaye Victor
 Jerry Cooper Diamond

HILLS OF COLORADO (London)
 Guy Lombardo Decca
 Robert Scott Mercury

**I WONDER WHO'S KISSING
 HER NOW (Marks)**
 Danny Kaye Decca
 Dinning Sisters Capitol
 Perry Como Victor
 Ted Weems Decca
 Ray Noble Columbia
 Bobby Doyle Signature
 Four Vagabonds Apollo
 Jack McLean Coast
 Frank Froeba Decca
 D'Artega-Hal Horton Sonora
 Ben Yost Singers Sonora
 Foy Willing Majestic
 Joe Howard De Luxe
 Marshall Young Rainbow
 Joseph Littau Pilotone
 Jerry Cooper Diamond
 Jean Sablon Victor
 Dick Robertson Decca

**LET'S BE SWEETHEARTS AGAIN
 (Campbell-Porgie)**
 Margaret Whiting Capitol
 Victor Lombardo Majestic
 Guy Lombardo-Monica Lewis Decca
 Bill Johnson Victor
 Blue Barron MGM
 Shep Fields Musicraft
 Billy Leach Mercury

MADE FOR EACH OTHER (Peer)
 Dick Farney Majestic
 Xavier Cugat Columbia
 Monica Lewis Signature
 Desi Arnaz Victor
 Enric Madriguera National

**MY RANCHO RIO GRANDE
 (Harwall-Criterion)**
 Jack Smith Capitol
 Shep Fields Musicraft
 Dick Jurgens Columbia

**THERE'LL BE SOME CHANGES MADE
 (Marks)**
 Dinah Shore Columbia
 Peggy Lee Capitol
 Fats Waller Victor
 Eddie Condon Decca
 Ted Weems Decca
 Vaughn Monroe Victor

THE STORY OF SORRENTO (Pemora)
 Buddy Clark-Xavier Cugat Columbia
 Bobby Doyle Signature

ZU-BI (Republic)
 Victor Lombardo Majestic
 Sammy Kaye Victor
 Tommy Tucker Columbia
 Art Mooney MGM

BROADCAST MUSIC, INC.

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At the top, Disc Jockey Ed Murphy keeps a watchful eye upon his records, and below, Frank Hennessy relaxes at that microphone.

Two fellows who found their army experience far from wasted are Frank Hennessy and Ed Murphy who regale the folks around the Syracuse area in upstate New York with two highly individualized platter spinning sessions via WSYR.

MURPHY who got his start in radio in Rockford, Ill., spent eight years at WROK handling as many as six network shows a week over this Mutual outlet. Ed became a familiar name throughout the Middle West as a disc jockey specialist before the recruiting station assigned him to public relations work for Uncle Sam. Ed lectured at the Army Information School, edited weekly publications for the Medical Field Service and produced and announced radio shows at Carlisle Barracks. His top army achievement, for which he was cited by the U. S. Treasury Dept., was his "Cavalcade of Victory" stage hit which brought in over twenty million in war bonds on its tour of leading cities in Pennsylvania. Now at WSYR, where he is still a comparative newcomer, Ed already shows promise of surpassing his mid-western popularity in the East.

BROTHER DISC jockey Frank Hennessy with whom Murphy enjoys a friendly rivalry for WSYR honors in this department also is an old hand at the broadcast game. Frank started in radio at the tender age of fifteen singing on the cuff at a small station in Memphis, Tenn. Later he graduated to announcing, then took over management of the Jewel Cowboys, a band and rodeo gang who roamed through the South and Mid-West on a personal appearance tour while putting on a three-times-a-week radio stint. Army life beckoned and Frank found himself stationed with the American Forces Network in Munich as producer and announcer. He took ample advantage of this assignment in adding to his radio experience. Frank's lively early morning platter show is a far cry from the typical, bleary-eyed waker-upper program. He communicates his own enthusiasm for the bright clear morning hours to his listeners . . . and they love it! Timekeeper Hennessy doesn't stick to records and gimmicks. He gives out with birthday greetings, community and club news, and has won a lot of compliments with his reading of a prayer each morning written by one of the local men of the pulpit from all faiths, followed by a recorded hymn.

ONE VAN'S FAMILY Continued



Winchell dubbed "the poor man's Oscar Levant." Bill Slater, once a headmaster at Adelphi College, and a West Point graduate, before he turned sportscaster, is the other "non-Van Deventer" in the cast.

Each week a celebrity is invited to sit in with the regular panel, to try his or her luck at coming up with the right answers. Among the notables who have appeared on "Twenty Questions" were New Jersey's Governor Alfred E. Driscoll, "pin-up" czar Walter Thornton, movie villain Alan Baxter and Dean Christian Gauss of Princeton.

The phenomenal success of "Twenty Questions" has amazed and delighted both the sponsor and the network, but most of all, it amazes the Van Deventers. They find it hard to believe that the homey parlor game they've always played for fun, can pay off so richly. The program even has a British edition broadcast over the BBC twice a week.

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Perry Como (left) welcomes with hearty handshake his protege, Vic Damone, into the inner circle of radio's leading crooners.

up from the ranks

Vic Damone, tall, dark-haired star of the CBS Saturday Night Serenade is unique on two counts. He is in the \$100,000-a-year class at the tender age of nineteen, and he never sang as a band vocalist. Brooklyn born, Vic came up the hard way. He received his first vocal instruction from his mother, a local piano teacher, and early started singing in the church choir. After singing at neighborhood parties, he made several appearances on local juvenile radio-talent shows, without setting anything on fire. Vocal instruction continued, but it was expensive, and Vic decided to do something about helping out. At seventeen, he was working as an usher at New York's Paramount theatre. Assigned to jockey the backstage elevator one day, Vic was faced with a passenger whom he had long admired—Perry Como. With the brashness of youth, he stopped the elevator, gave out with an impromptu audition and was given encouragement and a letter of introduction. Then things began to happen: Vic went on Arthur Godfrey's Talent Scouts and won top honors, was given his own fifteen minute weekly show on WHN, was signed as Andy Russell's standby on the Hit Parade, recorded an RCA-Victor album with Milton Berle and Betty Garrett, and in November, he became the youngest male performer to be featured at the swank La Martinique night club.

In February of last year, he continued his radio climb, and just a few days after his nineteenth birthday, was signed for the Saturday Night Serenade. Vic Damone, up from the ranks, was now on top!



"Before the war you could get the same thing for THREE box tops!"



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Convince yourself—send the coupon today—and TRY Slimtex Abdominal Supporter Belt. Sturdy non-stretch fabric is built in with the elastic material for EXTRA double support, where you need it most! Try the "Interlocking Hands" test pictured here—and you'll quickly understand what Slimtex does for you!

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Convince yourself—send the Coupon today—and TRY Slimtex at our expense! If not thoroughly delighted with the immediate results, return your Slimtex within 10 days and your money will be cheerfully refunded.

MAKE THIS TEST NOW WITH YOUR OWN HANDS

Interlock the fingers of both hands over abdomen, as in illustration; then press upwards and in gently, but firmly! Feel better! Of course you do! And that's precisely what the new Slimtex Abdominal Supporter Belt does for you! Only Slimtex does it better! Send coupon today, and test it at home!



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Rush Slimtex Supporter Belt for FREE TRIAL. I will pay postman \$3.98 plus a few cents postage. If not satisfied in 10 days, I may return Supporter and get my money back.

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BEST**

ON WBNS

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IRWIN "Early Worm" JOHNSON
Daily, 7-9 a.m.



CHET LONG and the News
Daily, 7:30 a.m., 6 p.m.



BILL MCKINNON
Sports and News
Daily, 6:15 p.m., 11 p.m.



FERN SHARP'S
"Round Robin Review"
Daily, 9:30 a.m., 3:45 p.m.



SALLY FLOWERS
entertains in her "Sittin' Room"
Daily, 10 a.m.

plus CBS



"Whoa, Nellie!" Buzz Aston isn't very sure of himself astride their old mare, so Bill Hinds tries to calm her down by crooning lullaby.



"The Old Oaken Bucket" is the theme here as Buzz and Bill lean upon old well at Stone Manse, first house built west of the Alleghenies.



Pittsburgh's old Herron Avenue trolley, now a museum piece, lends a bit of authentic background for their "Daisies Won't Tell" routine.



On a bicycle-built-for-two, the boys hit some close harmony in that Gay Nineties style. Even without the bicycle, they sure get around.

Gayety salesmen

WHEN SGT. BUZZ Aston and Cpl. Bill Hinds ran into each other at a camp back in 1945, the Army found it had a team on its hands and it was not long before the two were travelling from camp to camp, appearing at service clubs and hospitals. Released from service, Buzz and Bill went looking for a post-war program and found it last summer on Pittsburgh's KDKA in a Monday-through-Saturday feature at 8:15 A.M. which is fast becoming one of the top radio attractions of the steel city.

Aston and Hinds, though just about 30, are veterans in radio. Buzz Aston began his

radio career back in '32 as half of a duo called "Duke and Gene" and soon was directing his own band. Buzz, who plays piano and trumpet and sings baritone has made recordings with Benny Goodman, and appeared on army shows with Crosby, Skelton and Mickey Rooney. With a voice much like Crosby's, he was selected to sing during a banquet held for "The Groaner" shortly after he bought into the Pittsburgh Pirates ball team. "The boy's good," Bing said, after the party. "And he's got hair, too!"

Bill Hinds made his first radio appearance at the age of 12. After joining KDKA as a page boy, he soon took a competitive audition for announcers and became the station's youngest staff announcer in 1936. Since then, as vocalist, announcer, emcee of many shows, band-leader, and through his many personal appearances, he has become one of the best known personalities in the Pittsburgh area.

During the "Buzz and Bill" show, the boys do about six numbers, many of them nostalgic of the gay nineties—in fact they've

done so much to revive the old songs that they are often called upon to don the costumes of the period for their shows.

The numbers are composed of solos and duets to Aston's piano accompaniment. One or two recordings are also used on the show, but Hinds and Aston sing right along with the records and wind up with either a trio or a quartet!

Much of the success of the unique series is due to the scripting efforts of Si Bloom of KDKA's continuity department. Bloom prepares a central theme for each program — sports, the weather, women's fashions, etc., written in breezy, informal style which takes into consideration Aston's and Hinds' own individual methods of expression. Another peg up the ladder of their success is that the boys spend hours in research each day with the station's music librarian, John Kresge.

When you add up all their activities, you find that Buzz Aston and Bill Hinds are Pittsburgh's top salesmen of Gayety, 1890's style or 1940's line.

ADVICE TO READERS FOR BAD SKIN

Stop Worrying Now About Pimples, Blackheads
And Other Externally Caused Skin Troubles
JUST FOLLOW SKIN DOCTOR'S SIMPLE DIRECTIONS

By *Betty Memphis*

Have you ever stopped to realize that the leading screen stars whom you admire, as well as the beautiful models who have lovely, soft white skin, were all born just like you with a lovely smooth skin?

The truth is that many girls and women do not give their skin a chance to show off the natural beauty that lies hidden underneath those externally caused pimples, blackheads and irritations. For almost anyone can have the natural, normal complexion which is in itself beauty. All you have to do is follow a few amazingly simple rules.

Many women shut themselves out of the thrills of life — dates, romance, popularity, social and business success — only because sheer neglect has robbed them of the good looks, poise and feminine self-assurance which could so easily be theirs. Yes, everybody looks at your face. The beautiful complexion, which is yours for the asking, is like a permanent card of admission to all the good things of life that every woman craves. And it really can be yours — take my word for it! — no matter how discouraged you may be this very minute about those externally caused skin miseries.

Medical science gives us the truth about a lovely skin. There are small specks of dust and dirt in the air all the time. When these get into the open pores in your skin, they can in time cause the pores to become larger and more susceptible to dirt particles, dust and infection. These open pores begin to form blackheads which become in-

fectured and bring you the humiliation of pimples, blackheads or other blemishes. When you neglect your skin by not giving it the necessary care, you leave yourself wide open to externally caused skin miseries. Yet proper attention with the double Viderm treatment may mean the difference between enjoying the confidence a fine skin gives you or the embarrassment of an ugly, unbeautiful skin that makes you want to hide your face.



A screen star's face is her fortune. That's why she makes it her business to protect her complexion against pimples, blackheads and blemishes. Your face is no different. Give it the double treatment it needs and watch those skin blemishes go away.

The double Viderm treatment is a formula prescribed by a skin doctor with amazing success, and costs you only a few cents daily. This treatment consists of two jars. One contains Viderm Skin Cleanser, a jelly-like formula which penetrates and acts as an anti-septic upon your pores. After you use this special Viderm Skin Cleanser, you simply apply the Viderm Fortified Medicated Skin Cream. You rub this in, leaving an almost invisible protective covering for the surface of your skin.

This double treatment has worked wonders for so many cases of external skin troubles that it may help you, too — in fact, your money will be refunded



if it doesn't. Use it for only ten days. You have everything to gain and nothing to lose. It is a guaranteed treatment. Enjoy it. Your dream of a clear, smooth complexion may come true in ten days or less.

Use your double Viderm treatment every day until your skin is smoother and clearer. Then use it only once a week to remove stale make-up and dirt specks that infect your pores, as well as to aid in healing external irritations. Remember that when you help prevent blackheads, you also help to prevent externally caused skin miseries and pimples.

Incidentally, while your two jars and the doctor's directions are on their way to you, be sure to wash your face as often as necessary. First use warm water, then cleanse with water as cold as you can stand it, in order to freshen, stimulate and help close your pores. After you receive everything, read your directions carefully. Then go right to it and let these two fine formulas help your dreams of a beautiful skin come true.

Just mail your name and address to Betty Memphis, care of the New York Skin Laboratory, 206 Division Street, Dept. 318 New York 2, N. Y. By return mail you will receive the doctor's directions, and both jars, packed in a safety-sealed carton. On delivery, pay two dollars plus postage. If you wish, you can save the postage fee by mailing the two dollars with your letter. If you are in any way dissatisfied, your money will be cheerfully refunded. To give you an idea of how fully tested and proven the Viderm double treatment is, it may interest you to know that, up to this month, over two hundred and twelve thousand women have ordered it on my recommendation. If you could only see the thousands of happy, grateful letters that have come to me as a result, you would know the joy this simple treatment can bring. And, think of it! — the treatment must work for you, or it doesn't cost you a cent. Advertisement



Records of the Month Continued



Best Re Bop

OOPAPADA
Dizzy Gillespie Orch.
RCA VICTOR 20-2480

You'll be a re bop enthusiast sooner than you think if you devote a lot of listening to the intricate scoring and exacting virtuosity of this new art form. Dizzy Gillespie's horn has what it takes and the supporting cast furnishes the mad, wild unison that makes this stuff jump. Fast fingering and furious blowing highlight the tersely titled reverse, "Ow!"



Best Album

"SWEET AND LOW"
The Charioteers
COLUMBIA C-156

Cheers for The Charioteers are in order as they come up with a fine album. Choice of standard ballads is good and you'll find such ever greens as "Sweet Lorraine," "I'm In The Mood For Love," "Sleepy Time Gal," "My Fate Is In Your Hands," "On The Sunny Side Of The Street," "If I Could Be With You," "I Can't Get Started" and "Sweet Marie" served up in a fine vocal blend.

Best Classical

BACH B MINOR MASS
Robert Shaw's Collegiate Chorale
RCA VICTOR 1145

Brilliant Robert Shaw's Collegiate Chorale comes through with its most superb presentation to date, blending impeccable direction, well-integrated choral work, capable soloists and, notably, inspired enthusiasm. Shaw's interpretation is flawless and the young people he works with can well be proud of this effort. The balance and the orchestra are very good, too.

Best Children's

"A TO Z"
Irene Wicker
MERCURY MMP 6

Most of the stuff for kids on wax is of good calibre these days and the offerings of various labels feature very fine dramatic performers, singers and instrumentalists. If the best must be chosen let's say that "Radio's Singing Lady" has prepared some interesting material which should be well received by the younger set. Her "This Is Christmas" is delightful, too.



Beginner Earns \$1,819.00

"Today I received a check for \$165 for a story. Another I sold for \$34. The other day I counted up just how much I made previously. It amounted to \$1,620.00. Not bad for a beginner, is it?"
—Mrs. L. L. Gray, 579 E. McHarg Ave., Stamford, Texas.

To People who want to write but can't get started

DO YOU have that constant urge to write but the fear that a beginner hasn't a chance? Here is what the former editor of Liberty said:

"There is more room for newcomers in writing than ever before. Some of the greatest of writing men and women have passed from the scene in recent years. Who will take their places? Fame, riches and the happiness of achievement await the new men and women of power."

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IS THE NEWS "SOLD OR TOLD"? Continued

Soviet Union, Spain, the Balkan States, 'Nationalist' China and some South American countries, nothing goes over the air without first being checked by agents of the government or party in power. In some parts of the world it has become a tradition for those at the top to permit the broadcast of only one point of view, their own, and it is fast becoming a normal state of affairs in many more sections of a far from united world. Among the first media of information taken over by Adolph Hitler and Benito Mussolini, in their late quest for power, were the 'wireless' broadcasting stations.

During those emergency years, it was the clear-cut policy of American networks (and many independent stations) to give every reasonable and democratic shade of opinion a voice on the air. Aside from the interpretation of the Communications Act under which all broadcasters are licensed to operate, that ownership of broadcast channels by the public meant representation on the air of all the people with the exception of subversive elements, there was one principal reason for this war-time policy. We had an unquestionable need for as perfect national unity as was humanly possible for the successful prosecution of a war for survival.

Whether the need for unity no longer exists is a matter of personal opinion, to a large extent; but the fact remains that some of the commentators pictured here have been dropped by networks and sponsors since the war. With one exception, these men have been among the ranks of 'liberal' commentators. If, as it has been said, the time for unity is now; the

commentators can do their most important job in helping interpret the terms and conditions of peace and this can be done most effectively only if liberal commentators are given a proportionate voice in radio; there is cause for concern not only to executives and students of the contemporary scene, but for the average listener as well.

One network has announced its determination to present straight, uncolored news—if at all possible, and they admit it will be difficult. The others have decided to pursue a similar policy or else retain only those commentators who are least apt to stir up effective opposition. Sponsors also have increasingly shied away from personalities who might possibly arouse controversy and organized campaigns on the part of pressure groups.

Many of the commentators and newsmen removed from network schedules were rated as competent and experienced reporters, but whether their loss results in less adequate news coverage remains to be seen.



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WBKB	#4 Chicago, Ill.
WTTG	#5 Washington, D. C.
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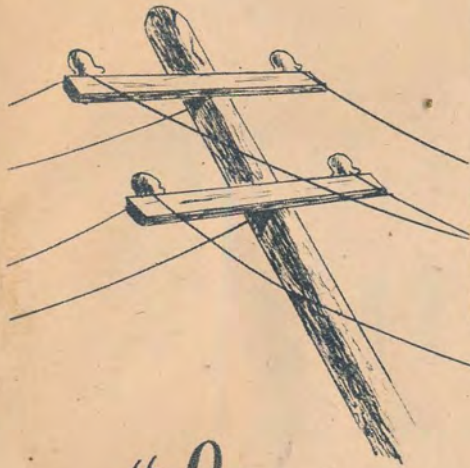
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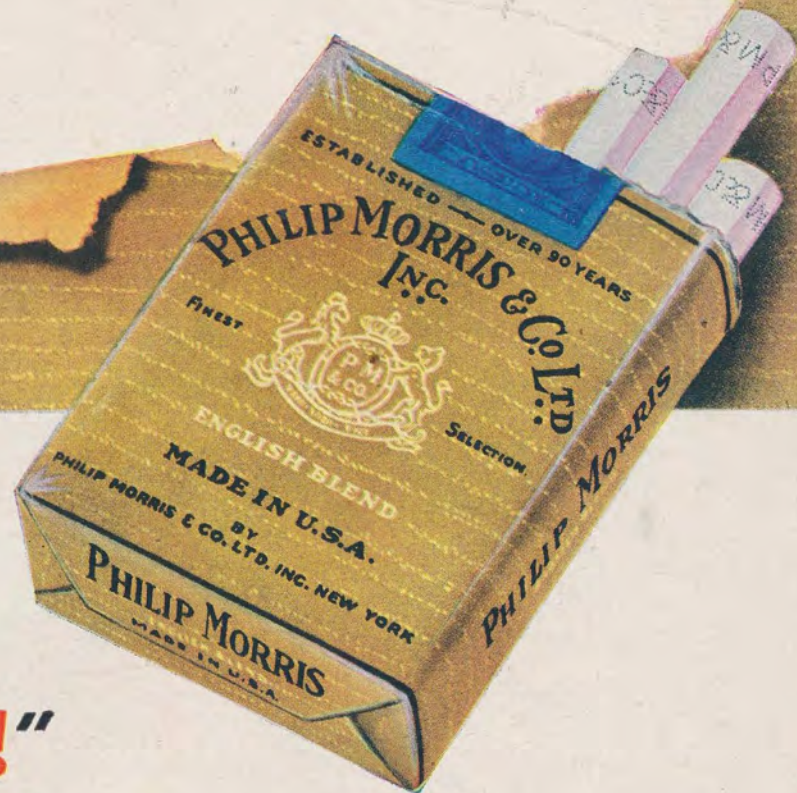
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