

Radio★ best

MAGAZINE
FOR THE
MILLIONS



Ozzie Nelson



Horriet Hilliard


Tommy Bernard



Henry Blair



In This Issue



DINAH SHORE
No.1 In Gal Warbler Poll

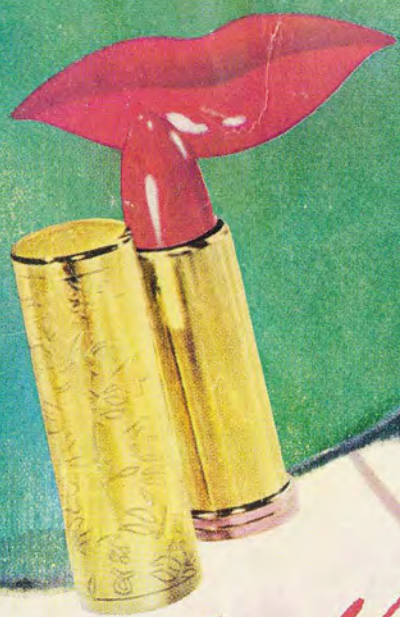
Life with **JACK BENNY**

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A Word to the Wise...



Radio best

MAGAZINE FOR THE MILLIONS



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Letters TO THE EDITOR



*Radio
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welcomes

Saul Carson

In welcoming Saul Carson to our roster of featured contributors, we continue what is fast becoming a RADIO BEST tradition.

For Carson came into radio criticism out of radio itself, having first approached the medium as a writer for radio. Some years ago, Carson established himself as one of the most astute analysts in the field of radio, when he brought to radio criticism an intimate knowledge and understanding of the radio worker's problems, limitations and potentialities. Utilizing his knowledge of the production problems involved, Carson could place every radio effort in sound perspective. Two other factors rounded out his ability as a radio critic. One of these was the ability to write lucid prose—gained in a career as newspaperman, magazine contributor, book reviewer and editor. The other was a thorough insight into radio's commercial practices which he gained in the two years he was associated with the radio department of the important trade journal, *Variety*.

Immediately upon entering the field of radio criticism as an independent writer, divorced from trade journalism, Carson's leadership in the field was recognized by the country's top annual conference, the Institute for Education by Radio which is conducted annually at Columbus, Ohio, by Ohio State University. Carson was invited to organize a panel on "The Radio Editor's Responsibility to Broadcasting." The growth of radio criticism to maturity in the last few years is in no small measure, the result of Carson's own work in the field.

Carson's past and present work has included contributions to some of radio's most distinguished programs, and many national magazines and journals of the highest stature. During the war, he was, successively, script writer, script editor, and head of the Special Events English Section for the radio division of the OWI Overseas Branch. Later, he wrote radio drama and documentaries for the Office of Inter-American Affairs, and the State Department.

Saul Carson's by-line has long been known to the industry and to showbusiness in general as the imprimatur for pungent but understanding criticism—fearless and independent, always brilliantly written, but never sacrificing substance to mere cleverness and fair to all concerned—including the listener. For to Carson, broadcasting is not only a combination of artistic production and electronic transmission, but also, reception and listening. Without the listener, broadcasting would be meaningless. He believes radio criticism must bridge the gap between broadcaster and listener, interpreting each to the other. In this spirit, Saul Carson will carry on as a contributor to RADIO BEST.

Turn to page 20 for Saul Carson's first article

Suggests Chatter for Trade

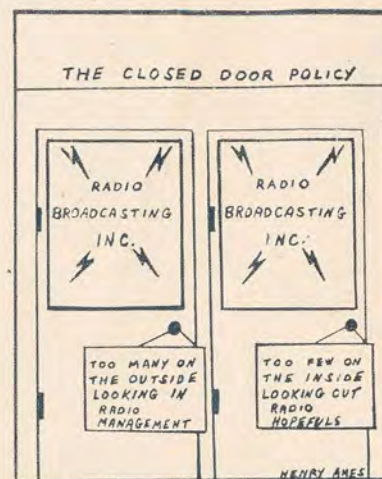
TO THE EDITOR: Another issue of RADIO BEST is on the stands; another month of reading enjoyment for fans and operators alike. Well wishes seem to be in abundance, making me wonder if another from a "small station" operator would be noticed. Never-the-less, here it is, and with best wishes for the many issues to come. One suggestion, with the ever increasing number of radio personnel, why not add one or two pages dedicated to the small stations around the country, devoted to chatter, patter and news with timely and progressive program ideas included. The entire staff has monopolized my copy of RADIO BEST. Again thanks for a real magazine with real material.

Robert "Bob" Morrow
KTOP, Topeka, Kansas

Too Many In and Out

TO THE EDITOR: Appearing below is a (cartoon) which RADIO BEST may use with any variations. Congratulations to you for publishing a magazine long awaited by the radio audience.

Henry Ames
Wilmington, Del.



Youngster Likes Fidler

TO THE EDITOR: You may call this a child's attitude. You probably won't print this letter when I tell you my age but I am eleven years old. I have just finished reading letters to the editor and have noticed the criticism that Jimmie Fidler received and I entirely disagree with their attitude. I wonder if the only reason they are so much against him is because he tells only the truth and maybe that truth involved them in what they thought was very insulting to their reputations. Personally, if you want the lowdown on happenings in Hollywood such as secret marriages I recommend Jimmie Fidler.

Gayle Abbing
Detroit, Mich.

Mediation Program Criticized

TO THE EDITOR: I think your "Seat-on-the-dial" review of A. L. Alexander's Mediation Board hit the nail on the head. How much longer will the radio industry permit such programs on the air? Your publication should be instrumental in starting a campaign against such miserable trite.

Helen McNamara
Bellaire, L. I.



Nominates Mike Awards

TO THE EDITOR: I recommend your Silver Mike Award be made to two fine producer-directors, Robert Louis Shayon for "CBS Is There," and Fletcher Markle for "Studio One."

George Lewis
Atlantic City, N. J.

Applauds Radio-Artist Policy

TO THE EDITOR: Enclosed is an order blank and money order for a year's subscription to your magazine. The recipient designated for this subscription gift is a staff announcer in the sole section of a small Ohio station. He is just beginning to make progress in advance towards a network position. For his sake and for the sake of the countless young people who are striving to establish themselves as valuable radio performers, your publication has accepted a definite challenge.

Unlike the meaningless, gossip-ridden fan magazines of another entertainment industry, RADIO BEST is unique in its obligation of serving the performer as well as the audience. Your praise-worthy ideal to raise the public's respect for the radio profession to equal that of the theatre, is an incentive that must remain undaunted and unhindered by any opposing factions. Keep this high standard, constantly improve the dignity and intelligence of your presentations, retain the original platform of insight, understanding and truth. You will then be assured of faithful support from a thinking public; you will see RADIO BEST become to the radio performer what other fine publications have become to the stage performer. Congratulations on your undertaking a long-neglected task, and best wishes for an ever-progressive future.

Jack Preston Held
Cleveland, Ohio

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Letters TO THE EDITOR



Appreciation from Starlet

TO THE EDITOR: I like my picture in RADIO BEST so much, I simply don't know how to say "thank you." But I will try to say it so you will know how really much I mean it. Thank you, very, very much. A few weeks ago I was on the Command Performance show for the boys over-seas. Lionel Barrymore and I introduced all the acts. I am sending you a picture and also one of the Blondie cast. I like RADIO BEST best of all the magazines and I am very glad to get one every month.

Norma Jean Nilsson
Hollywood, Calif.

Jack Parr Award

TO THE EDITOR: I thought your presentation of a RADIO BEST SILVER MIKE to Jack Paar was most timely and deserving. Paar's humor is the most refreshing contribution to the air-lines in years.

Margaret Halpern
Newark, N. J.

• Mr. Paar's sponsor apparently did not concur with RADIO BEST's recognition award. However, this should not reflect on Mr. Paar's talents.

Radio Actor, No Doubt

TO THE EDITOR: Your interesting article "Radio's Closed Door Policy" is in itself full reason why RADIO BEST is the most important magazine in America today. More power to you and may you be around for many years to come.

Hal Rogge
New York City

Radio's Great Progress?

TO THE EDITOR: Now that radio is almost thirty-years old I see that it has finally reached the epitome of perfect programming. The great brains of radio have settled for disc jockeys, soapers and quizzes. What could be more intelligent?

Mrs. Mary Oppenheimer
Des Moines, Iowa

Lauds Winchell Story

TO THE EDITOR: Many thanks for your excellent story on Walter Winchell. America is indeed lucky to have such a man to guard her interests. If we were blessed with a few more like him, there would be little worry about the future. He delivers the news the way it should be delivered. He spares no one if he knows him to be wrong. And he is man enough to admit it when he himself is in error. With Winchell on the job, how can we lose?

O. V. Whitney
Boston, Mass.



Chinese Jurist

TO THE EDITOR: Recently, I heard a little Chinese boy on "Juvenile Jury." Can you tell me his name?

Ronald Dorman
Brooklyn, N. Y.

• His name is Kong Lieu, quick-witted Chinese American lad.

Address letters and pictures to Editor of RADIO BEST, 452 Fifth Avenue, New York 18.
Only signed comments will be considered for publication.

**Radio
best**

MARCH 1948
Vol. 1, No. 4



The **DOUBLE LIFE** of Mr. J. Benny

by Favius Friedman

**The man
who wanted
to be
Heifetz**

A long time ago, when the Jack Benny of today was still little Benjamin Kubelsky, he was minding his father's haberdashery shop in Waukegan one evening when a stranger walked in and handed Benjamin some money. Kubelsky *pere*, seeing the cash in the register later, asked his offspring what he had sold. "Nothing," said his son. "He just gave me some money on his account."

"But what was his name?" insisted Mr. Kubelsky.

"I don't know," said Benjamin. "Gee whiz, Pop, do you have to have his name, too?"

Not long afterwards a customer came in and purchased some ties, handkerchiefs and shirts and departed without leaving any cash. "But it's all right," Benjamin told his father later, "he told me to charge it to his account. And this time I got his name."

"Name!" the old man screamed. "That fellow has no account in my store!"

Jack Benny, at 53, according to his intimates, is only a little less naive than the youthful Benjamin Kubelsky who could be flim-flammed so easily by a smooth-talking sharper. "Benny," said Ed

Beloin, one of his former writers, "is probably the most unsophisticated man I know."

Yet Jack's radio self-portrait of a sport-jacketed, Beverly Hills Simon Legree, who makes Dennis Day mow his lawn as well as sing for his \$17.50 a week, is taken as pure gospel by the 25,000,000 people who listen regularly to his Sunday night half-hour over NBC. Benny's mail still bristles with indignant letters demanding that he pay Rochester a living wage. (Rochester gets over \$1000 a week.) Even Mr. Whiskers once fell for the Benny myth, when the

Continued on Next Page



One of the secrets of their success is that Jack and his wife Mary have a lot of fun when they work together on the program.



Above, the Sportsmen, give out with "L-S-L-S-M-F-T," and below, Jack catches up on news with Phil Harris and Rochester.



At Benny Rehearsal, Jack, Don Wilson Mary and bit player await their cue, while Jack's writers and script girl are all on deck with watchful eyes upon the zany proceedings.



Just before Air Time, Jack cuts the script for time with the entire staff, including Wilson, producer and writers helping.

The DOUBLE LIFE of Mr. J. Benny *continued*

WPB, a Government war-time agency, sent Jack a business-like letter requesting that he turn in his legendary Maxwell to the scrap drive.

Strangers still turn their heads when Jack lunches or dines in Romanoff's or the Brown Derby, curious to see if he will leave either a nickel or a dime tip. Benny always overtips lavishly, both because that is his nature and because he is almost pathologically sensitive about his penny-squeezing "reputation."

The truth is, no one knows the real Jack Benny—no one, that is, outside of Jack himself, and he is only a shade more voluble than the late Calvin Coolidge. Millions of words have already been printed about this man who is the highest-paid comedian in radio. His scrap book, if he kept one, would in sheer stacked-up wordage make the Sears, Roebuck catalog seem like something marked "Reading Time: 10 Seconds," yet Benny still remains one of the most elusive, paradoxical figures in show business.

Benny is a fabulous personality, not so much because of his stratospheric Hooper rating, or his individual brand of humor or because he virtually revolutionized the pattern of radio comedy. Jack is radio's most intriguing figure because he has for more than 15 years succeeded brilliantly at the business of manufacturing laughter when he himself is anything but a funny man.

To an observer watching Benny prepare his Sunday program, he looks for all the world like a harried, cautious Seventh Avenue garment manufacturer worrying about his next Spring's line.

There is nothing uncomplimentary in this. The creation of a Benny broadcast is an arduous, painful, seven-day-a-week task, worth every penny of the reported \$22,500 weekly check Jack gets from the American Tobacco Company. Benny's product comes from the sweat, toil and savvy of the

MORE →

Capsule picture story of the young man who grew up to be Jack Benny.

First we see him at tender age of three.



Two phases in the life of the Waukegan Fiddler . . . as a boy, starting in vaudeville; still the boy at heart decades later with Fred Allen.

only the strong punchy lines." Because he has made the creation of comedy such a serious business, Jack knows better than any other man in the world what will be funny on his program. "I can't always tell when a line is good," he admits, "but, brother, I can tell when it's lousy."

Despite all this, despite his stature as "Mr. Radio," his consistent standing among the top five on the air, his huge earnings, his talent as a star-maker, the kudos paid him by the public and the trade, Jack Benny is still the "unhappy fiddler." (Why must comedians always want to play "Hamlet"?) Oddly enough, Benny really believes that if he had

listened to his father, and practiced more on the fiddle when he was a boy in Waukegan, he would be a fine violinist today. He honestly envies the great virtuosi like Heifetz, Isaac Stern and Szigeti. He still remembers that Heifetz once told him he had a rich tone and that he should have continued with his music. The pre-comedy Benny was actually a soulful fellow with a violin. Unfortunately, it didn't get him any place.

Even Jack realizes this in his less pre-occupied moments. As his wife, Mary Livingstone once told

Continued

Family portrait of an impresario: Jack and Mary with their adopted daughter, Joan.



The DOUBLE LIFE of Mr. J. Benny continued



him, "If you had kept up with your fiddle-playing, you would have lost all the humor of being a lousy violinist on your program." (Jack is actually quite proficient.) But he can never seem to forget that he was once a fiddle player. Being no noodle, despite the role he plays on the air, Jack has managed to sublimate his musical yearnings. He has turned his frustration into one of the most riotously funny routines among all the running gags on his program—the "Professor Le Blanc" situation in which Mel Blanc, as the "Professor," gives Jack violin lessons and forever ends up with

his buck-fifty unpaid.

Occasionally, however, Jack will rebel against the fate that has made him the comedian with the longest run in radio among the top funny men. He sets out to prove that he has other talents, only to wind up behind the personal eight-ball. Not long ago there was a party at Jack's \$250,000 Beverly Hills home, where expert pantaloons like Danny Kaye, George Burns and Georgie Jessel were panic-ing the guests, bouncing ad libs around like so many basket balls. After a couple of hours Jack turned restless. "Everybody gets laughs around here but me," he complained. "And in my own house."

Benny went upstairs, then came

down again a short time later, made up like the corniest of gypsy fiddlers. He strolled among the guests, playing as schmaltzy an assortment of *tzardas* ever heard outside of the ineffable Rubinoff. Then he passed around a battered hat.

No one bothered to laugh.

Another time, at a Hollywood benefit for Greek War Relief, Benny, instead of his expected comedy turn, performed an elaborate concerto arrangement of "Love in Bloom." The surprised audience burst into applause, but Jack merely bowed to the conductor, bowed to the audience, then sauntered off the stage, his treasured violin under his arm.

The contradictions in the Benny

MORE →

The framed picture in upper left was taken when Benny had long-hair hopes. But many, many years later, Jack is forced to watch as Fred Allen, of all people, gives him a demonstration of how Benny should perform.



The DOUBLE LIFE of Mr. J. Benny continued

personality show up in many ways. Take, for instance, his reputed inability to get off a fastie unless his scripting crew is running interference for him. True, Benny is no rapier wit like Fred Allen or Henry Morgan. "Benny," said Harry Conn, his first writer, "couldn't even ad lib a belch at a Hungarian banquet." Yet Jack, when hurt or cornered, can dish it out as well as take it. Radio circles still chuckle over Jack's famed bout with Fred Allen, who had Benny hanging on the ropes with his ad libs. Jack stood it as long as he could, then said, plaintively, "You wouldn't dare do this to me if I had my writers with me."

On another occasion when Benny, Bob Hope, Fred Allen, Jimmy Durante and Jerry Colona were starring on a Christmas "Command Performance" for the Army, the photographer lined up the comedians for a series of pictures. Someone had to say something and Hope started it with a crack about his profile. There was a pause and Durante yelled, "Hey, you ushers, stand erect and give this jernt a little class." Neither Benny nor Allen could think of anything to say. Allen started mugging and Jack jammed his hat on crosswise. "Well, at least I'll look funny," he quipped. Then Benny pulled a parking ticket out of his pocket. "I don't mind doing this show for free," he announced, "but who in heck is going to pay for this parking ticket?"

The delighted screams of the audience could have been heard all the way to Anaheim, Azusa and Cucamonga.

His studio audience, watching Jack do a warm-up before a broadcast, see Benny come out with all his own hair, see him tanned, genial and sassy-looking. He looks like a man with a million bucks in his pocket and a phone call from Lana Turner. "Welcome to the Lucky Strike Program," he says, then flips the ashes off his cigar.

But that incredible Benny poise is ersatz. Jack's "deliberately cultivated suavity," said a friend, "conceals an almost irrational terror of an audience. Nobody watching him realizes that he is trembling inside and that every line he speaks and every piece of business he does requires an effort of will power."

Even in the days when he was an unknown vaudevillian, happy to pick up a fast twenty-five dollars with a dog act, Benny had that magnificent poise. Once, Jack tried out a turn at the Academy of Music Theatre in New York—a vaudeville house not particularly noted for its polite treatment of entertainers who weren't too well known. Everything went—from boos to over-ripe tomatoes. As Jack came out on the stage with his violin under his arm and his routine "Hello, folks," opening, the Bronx cheers began. When Jack got to the center of the stage the raspberries were deafening. But instead of going into his act, Benny kept on walking obliviously toward the other wing. Just as he reached the wing he turned and faced the customers. There was an ominous silence. "Goodbye, folks," he said. Then he strolled off the stage and out of the theatre.

To his cast—Dennis Day, Mary Livingstone, Rochester, Phil Harris, Don Wilson and the others—Benny is simply The Boss. He is no whip-cracker, but he demands and insists on perfection. Benny is his own producer. He rarely glances at the control booth for cues. He can get together with the sound man and patiently go over a sound effect—the clank of the chains in his "vault," for example—as many as 40 times, until his meticulous ear is happy. Jack himself labors over the hilarious rhymed commercials that his Sportsmen Quartet sings—incidentally, one of the freshest new routines to appear during the last twelve months. All of the painstaking Sunday-to-Sunday writing

sessions are master-minded by Benny, though he may not contribute an original line of his own.

The Benny show has almost as many recurring situations and running gags on tap as the objects that fill Fibber McGee's closet. There's the broken-down Maxwell, the violin lessons, the Benny vault with its caretaker who never sees the light of day, the brash telephone operators, Mr. Kitzel and his "peekle-in-the-meedle," the synthetic feud with Fred Allen, the Quartet and a packet of others. On the whole they pay off with laughs. But even so shrewd a judge of material as Benny will occasionally rely too much on strictly local references—things like his "Eastern - Columbia,

he goes to sleep, has been described as "the worst mish-mash since the cyclone hit Lecompton, Kansas." Old scripts, recordings of broadcasts, books, magazines, newspapers and fan letters are piled high on every table and chair. In this cluttered room Benny the perfectionist finds a certain surcease from the strain. Here he wallows in mystery stories and listens to who-dun-its on the air—rarely to other comedians. "I know they're suffering, just the way I suffer," he once said. "If a gag of theirs doesn't get a laugh, I cringe."

Jack has been known to add \$1000 out of his own pocket to boost a guest fee for violinist Isaac Stern. His four writers who



Could Dennis Day, Rochester, Phil Harris, Mary Livingstone, J. Benny, Don Wilson, and Mel Blanc be tuning in for Fred Allen?

Broadway and Ninth" routines which at best ring hollowly on the ears of listeners away from Los Angeles.

It's been said of Jack that he lives on a diet of black coffee and fingernails. It's true that he just can't wait to start to work and begin worrying every day. Benny arises at six in the morning, goes out for a couple of rounds of golf, then is ready for work. He is always the first on hand for conferences and rehearsals. Ten minutes before the end of a luncheon break, Benny is back in the studio, hunched up in a corner studying his script. He fumbles nervously with his hair, clamps his teeth on an unlighted pipe, keeps fingering his tie. He is so concerned about the carefully-contrived spontaneity of his show that he keeps the side men in the Phil Harris band away from the final Sunday rehearsals. Jack wants the lines to be as fresh to them as to the audience.

All this is part of the perfection Benny strives for and usually achieves. Yet Jack's own bedroom at home, where he relaxes before

have been with him five years—Sam Perrin, Milt Josefsberg, George Balzer and John Tackaberry—together earn around \$5,000 a week. Jack keeps Artie Auerbach, the "Mr. Kitzel" of his show, on salary all year round, though he may use him but three or four times a season. Recently, when Sara Berner and Bea Benadaret—"Gladys" and "Mabel," the telephone operators—were written out of two programs at the last moment, because the shows were overboard on time, both girls received their full fees just the same. One year Jack spent more than \$100,000 on line charges to put on his broadcasts from remote camps and hospitals. This was Jack's own money, spent without publicity. And when the troupe travels, Rochester stops in the same hotel with Jack and the rest of the cast, or Jack moves the troupe to a hotel where Rochester is welcome.

Yet Jack, abnormally sensitive as he is to the feelings of others, can sometimes reveal a curious naivete. Preoccupied with the problems of his own program,

Continued on Next Page



When the Jack Benny Show visited St. Joe three years ago, he was presented with the key to the city by Mayor Philip Welch.



Summer, 1945, saw the Jack Benny Troupe in Germany. Here Ingrid Bergman, Larry Adler and Jack visit ruins of Hitler's Berchtesgaden retreat.



Jack receiving ovation from one of 40,000 GI's entertained by him, Ingrid Bergman, Larry Adler, Martha Tilton & Dave LeWinter at Nuernberg Stadium.

The DOUBLE LIFE of Mr. J. Benny continued

Benny displays an odd surprise when he is confronted with the fact that there are also other programs on the air. Not long ago he used a couple of 12-year-old radio actors in the roles of "Steve" and "Joey," two neighborhood youngsters who, on the air, play football with Jack, fall for his tall stories and believe he is the superhero he claims to be. After a preliminary script reading, Jack told the boys they could leave, but to be back that afternoon at 2 for another rehearsal. After the boys had scurried out, John Tackaberry, one of Benny's writers, said, "Jack, I don't think that one kid will make it back on time today. He's got a 'conflict'."

"What do you mean?" asked Benny.

"Well," said Tackaberry, "that boy has a show of his own, you know."

"A show of his own?" repeated Jack. "Ohh."

Going into his record consecutive 16th year on NBC, Benny is still shrewdly playing to the listener in his living room at home, still using the narrative show with a framework of situations which

he developed. Actually, Benny is the great revolutionist of radio. He was, as Fred Allen said, "the first comedian on the air to realize that you can get big laughs by ridiculing yourself, instead of your stooges."

Just where the once-skinny Waukegan kid who was born Benjamin Kubelsky got his superb sense of timing, is unimportant. But not even the most lukewarm can deny that Benny has it. Jack seems able to get more laughs out of a pause, or a simple word like "Well," than other comedians out of a dozen pratfalls. Jack reads a line so that the very inflection makes it funny. He is "a masterly comedian who could wring a laugh out of an executor's report."

Benny is still the only radio artist who has a lifetime option on NBC's choice 7 o'clock spot on Sunday night. Niles Trammel, president of the network, gave Jack that option back in 1941, no matter who sponsored him in the future. And for the next three years, at least, Jack will be toting home around one thousand dollars a minute, just for being the very opposite of himself on the air.



by Favius Friedman

MIKE SIDE

Wouldn't it be tough on the pundits if soap operas vanished from the scene? No other type of program on the air, it seems, manages to provide so much fuel for such tiny fires. Latest of the thinkers to investigate the daytime serials are a Chicago anthropologist and a psychologist who tuned in on CBS' "Big Sister" and came up with a ponderous 127-page report that soap operas are "of considerable value to our society."

The scholars, consultants for Social Research, Inc., decided that "Big Sister" curbs "neurotic tendencies among listeners; strengthens the marriage tie; provides techniques for solving emotional and interpersonal problems; directs private reveries and fantasies into socially approved channels of action . . . and, finally, has a positive adaptive effect on listeners' personalities."

Now, that's all very well and good, kiddo, and we're not saying you're not right. But maybe—just maybe—there's a chance that the housefraus who listen to "Big Sister" and other daytime operas don't really give a hoot about "curbing their neurotic tendencies." Maybe they bend an ear to the serials for no more complicated reason than because they like to. Is that so bad? Why don't the big brains try it from that angle for a change and see what comes up? Ain't life complicated enough?



There must be something about singing commercials that fascinates a sponsor. The men with the money who go in for this particular type of pseudo-salesmanship would never dream of having a clerk in a store try to sell their product that way over a counter, but the listeners, poor devils, are considered another breed altogether. Otherwise they'd not be subjected to the pain of those synthetic ballads. We're not vain enough to imagine that we can possibly offer anything new on the subject of singing commercials, but there must be some other way of saying "buy our soap" or "try our baked beans" without saying it eight to the bar. Music hath charms, but jingles? They sound much better on greeting cards.

MORE →

"Mayor" Lionel Barrymore, "Butch" Conrad Binyon, and "Marilyn" Agnes Moorehead talk over script.





Ginny Simms and husband Hyatt Dehn in the bar of their new home — but the drinks are all "soft."

CRISIS, MINOR GRADE

Ever wonder what takes place behind the scenes in radio when someone makes an error? Take, for instance, those fortunately rare occasions when it's discovered, about an hour before air time, that a certain pop tune scheduled for a musical like CBS' "Dick Haymes Show" hasn't been "cleared" for that particular broadcast.

When a slip-up like this occurs, the all-important thing is not making a whipping boy out of some over-worked production assistant, but choosing another song—and quick.

Into a huddle go Haymes, Martha Tilton, his singing partner, musical director Gordon Jenkins and producer Sam Pierce, while the inexorable studio clock ticks off the minutes. There's first of all a hurried check of the show's previously-sung tunes. Orchestral arrangements for them are already in the library, which simplifies things a little. The replacement tune's length is most important. If the originally-scheduled ballad ran, say, 2:10—two minutes and ten seconds—the new selection must "time" approximately the same.

Once that's settled, Dick or Martha can start running through the number with Jenkins, from memory, while the script writer holes up in some corner of the studio and knocks out a new "lead-in" to go into the script. And somewhere along Vine Street a member of Jenkins' music staff is already speeding towards CBS, carrying the various orchestra parts hastily pulled from the music library. The orchestrations are passed around the moment they arrive, and the song goes into full rehearsal with the band.

Al Jolson poses grandly, as Red Skelton operates the shutter and makes just like a camera man.



Gary Cooper meets Effie Klinker, while appearing for a guest shot on the Bergen and McCarthy show.

**Hollywood
On The
Air**

Continued

Up in the control room the producer is holding a stop watch on the new number. He may clock it as being 15, maybe 20 seconds "over." That calls for Jenkins to devise some fast cuts in the score or speed up the tempo. The decision is up to him. Time is running out, but finally word comes down from the network's music rights office that the new song has been cleared. Meanwhile, busy youngsters in the mimeograph room are running off revised script pages, incorporating the new lead-in the scripter has completed.

Everyone on the show begins to breathe a little easier, but it's been an ulcerous session and there are a few new grey hairs on a couple of heads. The orchestra takes a quick "five"; the principals and the producer relax over a tall one over in Brittingham's, and at the dress rehearsal the new song routines as an integral part of the show.

And, a short time later, when the light in the studio signals "On the Air," Haymes or Miss Tilton will be there at the microphone, singing the substitute tune just as though it had been scheduled in the program all the time. The folks sitting in front of the radio in Oshkosh or Kalamazoo enjoy the tune, unaware of the minor crisis out in Hollywood.

Likely enough the one most disturbed by the last-minute change is the radio log editor who listed the original song in his daily program notes. He can let off steam by mentally blasting the press representative who sent out the program story. And about all the harried publicity man can do is pray that it won't happen again—until the next time!

Continued on Next Page

Robert Montgomery and Wanda Hendrix appearing in a "Studio One" production of "Ride the Pink Horse."



Continued



Everyone's taking pictures, it seems. Here, Fred MacMurray snaps a close-up of lovely Ava Gardner.



Vocalist Evelyn Knight and Dennis Day (center) join emcee Tom Breneman in an impromptu duet.

DIAL SPINS

There's probably a moral in this somewhere, if we could only find it. It seems Art Linkletter, quizmaster on General Electric's "House Party" program, had been battling a bad case of laryngitis with daily injections of penicillin. The shots, if you must know, were given him in a somewhat less-publicized portion of the ample Linkletter anatomy. "Do you ever listen to my program?" Art asked the nurse one day.

"Yes, I do," answered the gal, "but you know, you run in and out of here so fast for your shot every day, that when I hear your voice on the air, I can't visualize your face—only the part where I make the injection!" . . . And speaking of operations, Milton Berle had a hem put in his nose several years ago and was so happy with the result that he's now thinking of passing out nose-bobbing jobs to some of his friends, as birthday gifts. . . It's the 20th year on the air for NBC's "Voice of Firestone," one of radio's oldest programs. The Monday night musical made its first broadcast back in 1928. . . A big bow to Mutual's Hollywood commentator Erskine Johnson, who put on a one-man battle to bar films dealing with the life of any notorious criminal of recent times—specifically Al Capone. Johnson garnered 1,176,000 reader protests to prove that he was right. . . One man who should know a thing or two about women is the chap who plays Hollywood escort to the various "Queens" on Mutual's "Queen for a Day." He'll be writing his memoirs any day now. . . John Tackaberry, one of Jack Benny's writers, sent his wife a gift on their eighth wedding anniversary, with a note reading, "You have 8—would you like to try for 16?"

Around Hollywood and Vine, says Edith Gwynn, they have a new name for the bobby-soxers. It's "bubble-gummers." . . . Tom Breneman's "Breakfast In Hollywood" is now housed in a new \$1,000,000 restaurant just a few doors away from his old stand. . . California looked awfully good to Bob Hope, after that trip to England. "It was so cold in London," Bob said, "I saw one squirrel walking around wearing his brother!" . . . Watch for Tex Benecke's orchestra to go on the Mutual web for the Army Air Forces. It will be a traveling show, taking off from Hollywood after Tex winds up his engagement at the Palladium dancery. . . The Opie Cates whose homespun Arkansas humor you hear on ABC is a brilliant clarinetist who used to sit in with Gordon Jenkins' orchestra for scale, though he was batoning a couple of orchestras of his own. Cates and Jenkins are long-time friends. . . Insiders say that while television now finds itself where radio was in the '20's, you can look for the video medium to take a really big spurt some time this Fall. . . Colonel Stoopnagle has invented a "three-season" bed. "It's for Fall, Winter and Summer," explains the Colonel. "It has no spring." . . Chet (Lum) Lauck and Norris (Abner) Goff took 29 hours to write their first script back in 1931—a job that now takes two hours or less each day. . . Sinus-stricken Edgar Bergen had to hole up in a San Fernando Valley motor court for a couple of

MORE ➡➡➡

Jimmy Durante and Charles Boyer run over lines with Phil Cohan.

Betty Lou Gerson and producer Dwight Hauser, center, with "Mr. President" Edward Arnold.



"Bride and Groom's" songster Jack McElroy plays the preacher as emcee John Nelson has mike and Louis Gibbs re-proposes to wife.





Esther Williams listens to a playback of her performance on a "Proudly We Hail" program.

weeks when the first of the California winter "fogs" hit Beverly Hills. . . If you see a flood of motion pictures next season based on popular radio programs, it will be because CBS has made available its entire library of script properties to the movie makers. . . Perry Como's record sales for the past year have passed the ten million mark. That's a lot of biscuits, any way you look at it. . . Men's wear note: Al Jolson has a collection of 85 turtle-neck sweaters in his wardrobe. There's a guy who really likes to stick his neck out. . . And Charlie McCarthy, Beau Brummel of the splinter set, has just obtained his first set of formals since 1941.

★ ★ ★

Now it's radar they're using to check listener response to radio programs. It's something called "IAMS"—Instantaneous Audience Measurement Service—and it was developed by CBS. Next time you hear any odd noises on your loud speaker, just remember it's radar—not static. . . Bill Goodwin is being paged for one of the leads in Eagle-Lion's "Queen of Hearts." . . Jack Benny, after a recent broadcast was complaining that the bird sound effects weren't loud enough. "Why didn't I hear loud birds?" asked Jack. "Just have a bad program," cracked Mary Livingstone, "and you'll hear loud birds." . . Mel

Only Henry Morgan would hold a screwball press conference like this at Hollywood Turkish bath.



Hollywood
On The
Air
Continued

Tom Harmon, sportscaster on the new Jimmy Durante show, with his wife, and guest-star Dorothy Lamour.



Harold Peary is ready to cut a chunk for "little Gildersleeve" but it's the Mrs. who looks hungry.

Blanc, the "one man mob" who plays "August Moon" on ABC's "Point Sublime," owns a hardware store out in Venice, California and works behind the counter several days a week. . . Mutual's "Heart's Desire" is now emanating from the Earl Carroll Theatre-Restaurant in Hollywood. . . Kid shows of the various networks are joining forces with the American Heritage Foundation to instill the basic tenets of Americanism in the minds of the nation's youth. . . According to songstress Helen Forrest, the character who said money won't buy everything was referring, of course, to Confederate money. . . Among the caricatures on the walls at the Hollywood Brown Derby, Jimmy Durante's picture occupies two spaces: one for him and for his nose. . . The way Lloyd Brownfield, of CBS tells it, an actor was complaining about his mother-in-law troubles. "How long after you were married did she come to stay with you?" Brownfield asked. "Well," said the actor, "I'm the only man who ever carried two women over the threshold on his wedding night!"

★ ★ ★



What's with the shows. CBS has on the fire a "Boys Town" show which will star Mickey Rooney. . . Bob Burns plans to go into business for himself as writer, producer, director and salesman of transcribed programs for airing on independent stations. . . That Ronald Colman plattered series we told you about some months back is now a million-dollar property. . . The Army is making a half-hour production out of "Proudly We Hail," the transcribed show which is waxed for use by the smaller stations throughout the country. Approximately 1000 outlets — stations the big network programs don't ordinarily hit — will be using the Army program to which stars like Esther Williams, William Holden, George Murphy and Ginger Rogers are lending their talents. It's a honey of a show, well worth listening to.

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NBC actress, Josephine Hipple, made her radio debut in Havana.

Seat On The Dial

Views and Reviews of Current Shows

HEARD ON
NBC

Sunday
9:00 pm

MEET ME AT PARKY'S



Parky out of step with humor parade.

Parkyakarkus

It was to be expected that a comedian using an obvious pun for a name would naturally put on an equally "corny" comedy show of his own. Harry Einstein has called himself Parkyakarkus for some time now, and a lot of us felt the "Nom de Radio" was really on a burlesque level. But the program "Meet Me At Parky's" descends to a new low. It is unfortunate, since Parky does show himself capable of a winning, sympathetic characterization—but only in fleeting glimpses. This program is certainly not recommended listening, but a few recommendations to Parky may be in order. It has been bruited about that Parky writes his own script. The first thing he should do is hire a few good comedy writers and stop trying to be a one-man show for thirty minutes of network time. He should also work out a fresh format and tone the accent he uses down to a point where it will be more believable and less of an old-fashioned burlesque style. He should certainly take a good, long look at his show and try to see where it needs to be brought up-to-date—paying particular attention to those crude malapropisms. These steps might do as a start, and maybe, one of these nights, Parky'll have a radio show we all will want to hear. After more than a quarter century of radio, the American public surely deserves something better than this program.

—EIB

HEARD ON
MBS

Sunday
7:30 pm

A BRIGHTER TOMORROW



A Brighter Tomorrow can sound awfully dull.

Gabriel Heatter

The name of Gabriel Heatter's Saturday night show is highly optimistic, but a few minutes of listening to the program itself is apt to leave the discerning listener feeling more pessimistic than anything else. For the radio fan with good taste in programs, and a fair knowledge of what's what in the world, the most hopeful aspect of "A Brighter Tomorrow" is that it may be off the air when tomorrow actually comes. The idea behind the program is a good one, but it is being executed (a very good word in this case) by the wrong hands, and there just isn't enough head-work going into the thing. The program becomes merely superficial and silly, occasionally attaining to the ridiculous, when it might have been a truly inspiring and even profound interpretation of the future in relation to the past and present. Heatter has neither the background of a real student in world affairs (despite his news-commentary job), nor the canny restraint of a poet-philosopher, a combination of which is needed to make such a program meaningful. In other words, Mr. Heatter is no Norman Corwin and ought to stop trying. Without achieving much of the high-minded ideals implicit in the title of this program, it still has a few interesting moments of recent history and is often entertaining. But it is well to remember that it's all just an evasion, and there is little intention of saying anything important. For anyone who has nothing better to do, "A Brighter Tomorrow" is worth hearing, every now and then, but it would be much more inspiring to read a good book—and far more informative.

—JSG

(EDITOR'S NOTE: Mr. Heatter must have agreed with reviewer J.S.G. that his A BRIGHTER TOMORROW show had little future. As this issue went to press, we were notified of a change in format and title to BEHIND THE FRONT PAGE.)

HEARD ON
NBC

Saturday
8:00 pm

THE LIFE OF RILEY



A comedy show that lays them low.

William Bendix

If all the family situation comedies on the air were laid end to end that would suit Digby O'Dell, the friendly undertaker, fine. And often as not we mournfully feel the same way, except that we're always careful to make an exception in the case of Digby's bosom companion, Mr. Riley, whose hilarious adventures have even made an undertaker an acceptable portion of his radio pranks. "The Life of Riley" is a tribute to the skill of its writers and its actors. William Bendix merits top credit for injecting a maximum of mirth and amusement into the laugh "punctured" episodes of Chester Riley. Just a teeny bit below, and this will be hotly disputed by his partisans in and out of the profession, we place John Brown who plays the dual roles of Digger and Gillis. And then a hand to the trio of writers who scribble all that plausible nonsense, Alan Lipscomb, Reuben Ship and Jack Brecher. Yes sir, as Digger would say, and who can successfully escape his influence, Riley and his gang are "so gay."

—ML

HEARD ON
MBS

Friday
10:00 pm

MEET THE PRESS



Putting the public figure on the spot.

Albert Warren

Anything calculated to explain the phenomenon of present-day politics and politicians rates high on this reviewer's list. When, to the foregoing, you add a liberal portion of interest and even entertainment, you come up with a program that is not to be missed under any circumstances. "Meet the Press" does all these things and more. It points up radio as a medium of information, and far outdistances many newspapers on the score of good reporting. This program sets up nearly ideal conditions for giving the listener an opportunity to draw his own conclusions. It is actually a broadcast of a regular press conference and its chief merit lies in the elimination of the middleman. Newspaper and radio editors would be something less than human if they could prevent their own personal views from flavoring their reports of a press conference with some public figure, or highlighting the opinions which most affect their own prejudices. On "Meet the Press," the listener not only hears the actual statements of America's most famous or influential figures, but is often able to scent bias on the part of the reporters who do the questioning. Albert Warren, Mutual's News-Chief in Washington contributes greatly to the interest and vitality of the series by his intelligently conducted role as mediator or chairman. The frequent appearance of reporters from publications with such divergent views as Lawrence Spivak (American Mercury), Burt Andrews (Herald Tribune), and I. F. Stone (PM) keep this program from ever falling into a rut of inanity. Radio listeners who often find something lacking in the editorial pages of their favorite daily newspaper should make it a point to listen to this series with a keen and analytical ear.

—JSG

HEARD ON
NBC

Sunday
10:30 pm

HORACE HEIDT SHOW



Heidt plays seek with new talent.

Horace Heidt

The "Horace Heidt Show" is aptly named, since it is more of a program to build up the star, than to find new talent. Admittedly, the idea of going to schools and colleges throughout the country in a search for talent is a good one, but all improvement over Eddie Dowling's "The Big Break" (which this show apparently replaces) ends right there. Horace Heidt's Door of Opportunity can hardly be considered much of a step upward, either as entertainment or as opportunity for would-be radio stars. This whole business is getting to be a boresome, old routine—a "talent hunt" show which features several young hopefuls, interspersed with what is supposed to sound like sprightly dialogue between the aspirant and the emcee. The latest fad for opening doors

with a lot of fanfare and insignificant results is quickly becoming a matter of such dull nonsense, that even these paltry efforts may soon become a thing of the past. Why a series of auditions on the air should be seriously thought to constitute a show, is probably one of the mysteries of presumably modern radio. Entertainment, in this reviewer's opinion, should be measured purely on a basis of enjoyment to the listener, and no amount of garnishment with fanfares of "opportunity" can take the place of a good show, well presented. This program attempts to take on something of a new complexion by carrying over their winners until they go down in defeat, but this change is only skin deep. Underneath it all, is the old and inaccurate device for choosing winners by applause from the studio audience. Another important factor in keeping this program at a mediocre level is that there is too much Horace Heidt and not enough aspiring talent. The whole business quickly becomes dull and uninspired. It is hardly worth the trouble of turning on the radio and can be interesting only if one happens to know one of the contestants.

—JSG

HEARD ON
CBS
Sunday
2:00 pm

CBS IS THERE



History portrayed
in vivid retakes.

Robert Lewis Shayon

History should always be recounted this way—with a spirit of immediacy, as if it were all happening at this very moment, and in a perspective which makes it easy to relate yesterday's events to the present. This is, by no means, an easy task, and all credit is due Robert Lewis Shayon for those qualities of direction and editing which make the program consistently believable, despite its obvious anachronisms and difficulties. Having network microphones present at events occurring fifty, a hundred, or a thousand years ago could easily lead the average director into a slick bog of hokum, but Shayon's restraint and honesty work against these disadvantages of the device and even turn it into an asset. So realistically do the events come through to the listener, that one occasionally finds himself hearing the accounts of present-day occurrences with a vague feeling that it could easily be another presentation of "CBS Is There." It all adds up to particularly fine listening and one of the most fascinating and informative shows of any year in American radio. Produced with understanding and ability, comparable only to the radio works of Norman Corwin, "CBS Is There" gives the whole family something to discuss and think about on a Sunday afternoon, besides making a real contribution to our knowledge of the past in a manner which adds to our understanding of the time in which we live. This is radio listening at its best.

—GG

HEARD ON
NBC
Sunday
10:00 pm

TAKE IT
OR LEAVE IT



Even quiz shows
can entertain.

Garry Moore

When Garry Moore split up with Jimmy Durante and was casting around for a radio show in which to properly show-case his "comedic" talents, he was offered "Take It Or Leave It" but hesitated for some time. Garry was heard to say that he saw the show as a question-and-answer thingumabob and not as a comedy show. When the news broke that Garry had decided to conduct the quizzer, many of his fans chewed their fingernails down to here in fretful anxiety lest their favorite stop being funny on the air. But Garry Moore can no more help being funny than he can help eating. As a matter of fact, being funny is easier to him—he's been known to pull some mighty funny gags on an empty stomach. Of course Garry is still trying to ask questions and get a few answers to them, but "Take It Or Leave It" bids fair to become one of the best comedy programs on the air. Working with studio participants (just plain folks like the rest of us) Moore shows himself one of the top wits of our time. It all goes to show that he made the right move in quitting the Durante-Moore team where he was hiding his light under a bushel of tradition—the folkway that nobody can match "Schnozz's" comedy on the same bill. If you like your comedy of a high calibre, fast and funny to you at home in addition to a bunch of easy marks in the studio, this is for you. Maybe you've been nursing a really keen sense of humor through a lot of broad, obvious comedy; then you'll probably snicker twice as often as the studio audience.

—ML



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.

Garry Moore insists he is "a writer who has learned to talk" and he certainly has! Back in the days when he was Thomas Garrison Morfit, and attending High School in his home town of Baltimore, Garry wrote a play with the late F. Scott Fitzgerald,

which was never produced. The little comedy did have one important result. It infected Garry with the writing bug. Scanning his home town for a job, he finally landed one with a local station as continuity writer. Garry was as happy as a bee in a honey-pot until that crucial day when the comedian on the station's variety show fell ill, and Moore was summoned to fill the spot. That did it! Garry found himself permanently assigned as a comedian, and finally quit in frustration. Later, in St. Louis, Garry found himself suddenly switched from a pleasant niche as a sports and news announcer into still another comedy job. Suddenly, he found himself on CBS, co-starred with Jimmy Durante, in a show which was a five-season hit. Recently, he took over the emcee chore on "Take It Or Leave It," which he promptly pulled out of the doldrums. As a quiz-master, Garry has proved that a question-and-answer program can be presented with imagination and showmanship, without leaning too heavily upon tricky devices. He has shown that money can be given away on the air with no sacrifice in entertainment value. For superb showmanship, imagination in presenting an old format, and just plain talent, therefore, this month's RADIO BEST Silver Mike Award goes to Garry Moore.



Garry Moore, emcee on *Take It Or Leave It*, seems quite overjoyed as he receives Silver Mike from program's producer, William Lawrence.



REPORT TO THE LISTENERS

by SAUL CARSON

A STARTLING NEW MOVEMENT IS UNDER WAY, THREATENING THE VERY FOUNDATION OF BROADCASTING AS WE KNOW IT TODAY. That foundation, as you may or may not be aware, is based on a double standard: It's one thing in law, something else in practice. By statute, the air belongs to the people—a category which presumably includes not only Mr. and Mrs. Listener but all the brood thereof. Actually, broadcasters like to keep the listener anywhere within range of a loudspeaker but altogether out of the radio control room and away from the transmitter that sends those sounds into the public air. Well, that's what may be changed, if this new movement succeeds. The listener is about to get into the act in a big way.

■ NOW, I'VE BEEN FOR MORE AND MORE LISTENER-PARTICIPATION IN RADIO, AND SHOULD BE EXPECTED TO ENDORSE THE NEW INCURSION HEARTILY. However, I'm soft. My heart bleeds for the broadcasters too. Because the origin of the threatened listener-migration is wrapped in such great respectability, the broadcaster dares not open his yap—lest he risk hearth and home, not to mention the profit from spot announcements. That origin, you see, is none other than the Girl Scouts of America. How can any businessman stand up against The Woman of Tomorrow? Broadcasters must maintain silence, and moan quietly midst their modulators, fret fitfully among their sobbing frequencies. But someone must speak for them. So for the nonce—if I can only push the tongue back far enough into cheek—I shall rise to the defense of the broadcasters. And in that spirit, I announce: "Down With the Girl Scouts!"

■ IT SEEMS THERE ARE 615,000 "INTERMEDIARY" GIRL SCOUTS, RUNNING IN AGES FROM 10 TO 14. Those are the little darlings now being trained for the revolution in radio. Not that that is the way the Girl Scout leaders put it. Here is what the ladies say: "Young people are to be encouraged to earn a new award, the Girl Scout Radio Badge. To earn the badge, a girl must learn something about how radio programs are built, must analyze her own listening habits, must become constructively critical as befits the citizen of a democratic society." The bobbysox brigade will, hereafter, storm studios not for the purpose of getting autographs but to learn what makes programs tick. Critics in pigtailed will tear programs apart. To gain greater proficiency, they will be asked to accomplish what many a professional radio critic has never dared attempt—write a 15-minute show, and even prepare commercial announcements for the air.

■ DO YOU SEE WHERE THIS LEADS? Ten years from today, thousands of young matrons will be taking the floor to sound off about radio before city clubs, church groups, gin rummy circles and parent-teacher associations. It will be difficult to dismiss them as crackpots or dilettantes, for they will display proudly upon their bosoms that award of proficiency, the Girl Scout Radio Badge. (Some, indeed, may earn also an oak leaf cluster, perhaps for having bearded H. V. Kaltenborn or interviewed that NBC executive who has ruled that diapers may be mentioned on the air—but only when they are dry.) These women, grown not only to maturity but also to masochistic delight in baiting broadcasters, may go so far as to ask questions of commentators who know all the answers, stick needles into soap shows, probe delicate pinkies into radio's professed concern for "public interest." There is no telling where such meddling may lead.

■ FOR OVER 25 YEARS, BROADCASTING HAS BEEN GETTING BY WITHOUT INTERFERENCE FROM LISTENERS. And what have the boys in the business got out of it—except about a half-billion bucks a year in gross revenue? Do they care about the money? Look how much quiz shows give away! And isn't it broadcasting that has enriched our culture with the jingle that glorifies, the disc jockey who rides herd on all his betters,

the triple-threat commercial that starts out with a cow-catcher and edges into a hitch-hike? Is all this to be changed at the behest of a host of new radio critics trained by the Girl Scouts? Privately, I may hope so. But I can make up for harsh thoughts by spending the rest of the year—as I propose to do—praising chiefly what's good in radio. The broadcasters cannot be that immodest. They must simply stay silent. So on behalf of these, my brethren in the industry, I throw down the gage to the enemy. Down with the Girl Scouts! Who do they think owns the air, anyway? The people?

PROGRAM NOTES

If you haven't yet acquired the Abe Burrows habit, listen to him Saturday nights, at 7:30 over CBS. You'll become an addict in no time. He is a comedy gag-writer who got into the broadcasting salon literally through the saloon door, having been a writer for "Duffy's Tavern." For his amusement, and for the enlivening of otherwise dull Hollywood parties, he branched into buffoonish lampooning of Tin Pan Alley's tintypes. He sang these songs, in his fog-horn-type voice, only at private parties until CBS gave him the air. Now you, too, can chuckle at what has made Clark Gable and Norman Corwin howl. Try him at your dial. He's a habit worth acquiring, and so easy to cultivate.

There are two new quiz shows on the air—Groucho Marx's burden, on ABC, Wednesday nights at 9:30; and "R.F.D.—America," on Mutual, Thursdays at 9:30 p.m. Marx's opus is disappointing; the other has the freshness of clear, country air.

The trouble with the Marx show is that it's unimaginative. If Marx is to be on the air—and I'd like to hear him regularly and often—he must have a writer who can etch satire with acid, or weave sheer, senseless tomfoolery. His present vehicle gives him opportunity to use neither of these high talents. Consequently, he's somewhat on the pathetic side, an artist manacled in cobwebs. I think he deserves a better, a fairer, fate. I disagree with those who hold that the trouble with the Groucho Marx show is that the star belongs to the category of comedian whose appeal is solely visual. The same thing was said of Danny Kaye when he was thrown off the air, after a two-year trial; and the error in that case was just as egregious. If you need proof of the fact that the trouble with Marx now—as with Kaye earlier—is the writing, rather than the fact that the comedian's prime appeal is to the eye, via stage or films, I cite the case of Eddie Cantor. There is an entire generation of radio listeners that does not even know that Cantor's great "visual" success was due to his goggle eyes, nimble feet and, often, to his black-face. Yet Cantor has piled up Hoop-eratings year to year, in spite of the fact that those symbols of earlier success do not register on the loud speakers. No, the trouble with radio's failure to make use of people like Marx and Kaye is not their "visual" character, but rather the thinness of the flimsy material furnished to them.

But if quiz shows have to be on the air, listen to "R.F.D." As you can tell by the title the show is interested primarily in the agricultural audience.

However, so many city slickers come from the sticks; that they are bound to be interested too. What distinguishes this program above other quiz pieces is not only the fact that the quizees are all from the farm, but also that the quizmaster, Joe Kelly, treats them without insult or condescension—just as if they were human beings of average intelligence. Many of the questions deal with matters that may seem esoteric to the city dweller, concerning crops, animal-diseases, farm implements or practices, etc. But general questions are asked also, on the theory that the farmer is not a clod who never reads a newspaper and knows less than his urban neighbor about politics, movies, jazz or even the finer arts. The "prizes" given away on the show are lavish. The quizee who stays through the program to the end gets a load of loot, the title of "Master Farmer of the Week," and another whack at a new stack of booty the following Thursday night. But if the wealth disbursed seems—like on all audience-quiz shows—sans rhyme or reason, the rhythm of "R.F.D." is, nonetheless, right. The show was originated, and is being produced, by the man who invented "Quiz Kids," one named Louis G. Cowan. In spite of the \$500 diamond rings he gives away as "consolation" prizes to the losers on this new show, he is still my master radioman of the month.



"You too, can be an Abe Burrows addict. You'll find him a habit worth acquiring."



"Groucho Marx is worthy of a far better vehicle than his present show's material."



"Quiz emcee Joe Kelly shows how contestants can be treated as sensible folks."

"EASY" MONEY by Kröll ...Tips to quiz amateurs



MIKE FRIGHT

You've waited six months for this chance at easy money, but the big chance finds you wanting. Didn't you expect it, when you've always thought of the best retorts the day after quarreling with your wife?



NONCHALANT WINNER

This fellow wouldn't blink an eyelash if they gave him the keys to Fort Knox. Look Bud! That stuff is real money! You can buy all sorts of enchanting things with it. Unimpressed? Oh, what a fib!



SORE AND ACHING LOSER

"I didn't expect to win, anyway," he weeps, as they lead him out quietly. But after a couple of weeks of grief, he'll be back to try again, and maybe lose again. What a heck of a life this guy leads!



THE KNOW-IT-ALLS

The smartest folks sit at home, listen to all the easy quiz programs and feel so, so superior; unless they're the kind who swoon and cry "Great Scott, I've just lost a fortune!" . . . Then brood all day.

over the bridge tables of America



the fame of Tampax spreads

NO BELTS
NO PINS
NO PADS
NO ODOR

East, West, North and South — they all have plenty to say when new methods and new products are discussed. And Tampax scores a lot of points in these woman-to-woman debates when they turn to the subject of monthly sanitary protection. There's praise for the daintiness of Tampax, for its reliability, for its comfort — and special thankfulness from the one of the four who mightn't have shown up at all except for Tampax!

* * *

Tampax has saved many embarrassing situations because it *cannot* cause odor or edge-lines beneath the clothing. (Being used internally, Tampax requires no belts, no pins, no external pads.) Invented by a doctor, Tampax is made of pure surgical cotton contained in patented throw-away applicators, designed for easy insertion. When in place the Tampax is invisible and *unfelt*. It is easily disposable — only 1/15 the bulk of external napkins.

Tampax is helping literally *millions* today — why not you? Sold at drug or notion counters in 3 absorbencies. A month's needs will slip into a purse. Tampax Incorporated, Palmer, Mass.



Accepted for Advertising by
the Journal of the American Medical Association

TAMPAX INCORPORATED RB-38-C
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 _____



Arnold Stang, the comedian who could read a stock market report and get laughs, explains "Hoo Ha!"

PORTRAIT IN BRIEF

Some heretic—perhaps it was Eddie Cantor himself—claims that Arnold Stang once implored Cantor to let him join his show, but that Cantor objected. "Look, Arnold," the comedian is supposed to have said, "you've heard how Wednesday is called 'Bing's-day?' If I put you on my program, Thursday will be 'Dooms-day!'"

That, to Arnold Stang enthusiasts, who think his "Gerard" on the Henry Morgan show is just about as funny as anything can be, is a canard of the basest kind. They'll borrow a line from Gerard himself—his famous one about Hollywood—and counter belligerently, "What's not to like?"

There is plenty to like about this 23-year-old little guy (anybody taller than 5 feet 3 can look over Arnold's head) who comes, not from Brooklyn, but from Chelsea, Massachusetts. Stang was only 11 when he sky-larked to New York one Saturday morning without asking his parents' permission, just to see if he could get an opportunity to broadcast. "It was pretty serious stuff for me," Arnold recalls, "and as I waited for my turn at the microphone, my tongue dried up like a rasher of bacon in a furnace. My knees clacked like castinets and the cold sweat on my brow could have raised the Atlantic Ocean at least two inches."

But the judges, watching Master Stang's antics, decided that here was the comedy find of the century. The next week the 11-year-old received a letter from the New York station, asking him if he would like to air his talents over the week-ends. It was what actors call a running part. Ma and Pa Stang took this development calmly, not sure whether they should be proud or embarrassed.

Since that first shining success, Arnold has done quite nicely in radio. He weighs all of 110 now, looks exactly like what you'd expect him to look, and is an earnest, serious, bespectacled young fellow who takes his work, especially the character of "Gerard," very seriously. Stang insists that he is more concerned right now with getting good comedy material than in making a lot of money.

It was Joe Stein, Henry Morgan's writer, who helped start the hilarious "Gerard" spots. Stang was along when Stein and his wife, Sadie, were making a tour of Hollywood. Stein liked Hollywood and said so to Sadie. "What's not to like?" asked Mrs. Stein, calmly, and out of that came the "Gerard" routines on the Morgan program.

They're after Arnold to appear on other shows, but he's getting an exclusive pact with Morgan that will give him featured billing. It's not going to be too long before Stang is recognized as something more than just a stooge for his fellow comics. But he's in no hurry. Clowning on other people's shows, Stang maintains, pays off in 10-ton laughs and half-ounce headaches. Not to mention a beautiful dollar every week.

Could he do, maybe, the same thing in Chelsea, Massachusetts?

Continued



Danny Thomas escorts lovely Virginia Mayo to Hollywood fete.

THAT'S HOLLYWOOD

Where an actor, up for a lead role in an outdoor epic, had to go to the Hitching Post Theatre (their programs are exclusively Westerns) to see what a horse looks like. . . Where, if you're really particular, you can get your shoulder pads custom made or buy a Christmas tree confected out of pure white mink for a trifling \$8000. . . Where a movie lovely, getting a lot of gold fillings put into her pretty choppers, cracked, "Now I'm a cinch to be buried at Fort Knox!" . . . Where one of the biggest comics has stopped telling people his age. Now he just touches wood. . . Where producer John Guedel once lined up nine cooks from famous movie stars' homes for an air interview and then discovered that the stars just couldn't believe *they* weren't wanted for the interview. Four of them arrived at the broadcast with their cooks. . . Where Groucho Marx claims sound was first introduced in the movies when they installed popcorn machines in the lobby. . . Where smart bonifaces who operate television sets in their taverns are now charging \$20 for a front row seat for sporting events. . . Where talent agents are currently offering their clients to the studios with this recommendation: "He has no talent but he's Republican." . . And where, according to Bob Hope, in his introduction to Andrew Hecht's new book of anecdotes, "Hollywood Merry-Go-Round," unless a Hollywood sprout of 12 months "can come up with three quotable lines about pabulum and 'a funny thing happened to me at the diaper service today', the child is regarded as a tentative imbecile." . . But it's still our favorite madhouse!



Paul Holahan watches bride-to-be Helen Farre sign wedding license.



Inspiration for Adventures of Ozzie and Harriet are the real life Nelson boys, tow-headed Rickie and Cub Scout David, pictured with their parents.

Those **AMUSING** Nelsons

Ozzie and Harriet read the script of their hilarious domestic comedy series.



THE NELSONS of 1847 Rogers Road are not called "America's favorite young couple," purely as a matter of "build-up," in many ways, they are. There's a realism in "The Adventures of Ozzie and Harriet" that is almost entirely lacking in most top-flight comedy shows. The average young couple find it easy to identify themselves the Nelsons; Ozzie as a good-natured, blundering young man portrays the kind of fellow most young married men believe themselves to be, and their wives usually agree; Harriet represents the kind young wife, tolerant, wise and lovely, most young women envi-

sion themselves, and their husbands hope for.

It may seem that the women get the best of this deal, and they probably do. There's a reason. The average husband may pay the bills for silverware, but it's his wife who picks it out. In addition, the average man has learned from earliest childhood to be able to 'take' a good joke on himself.

Ozzie Nelson, who at one time made up his mind to be an athlete and at another to be a lawyer, was born in Jersey City, N. J., on March 20, 1907. When he was 14 he was the youngest Eagle Scout

Continued on Page 26

Henry Blair and Tommy Bernard play the Nelson children on the program.

That Nelson "family" circle, on and off the air is a barrel full of funfest.





AMERICAN SCENE

Good will ambassador Thomas greets visitor King George of Greece.

Thomas holds friendly chat with wife of an old friend, Sir Hubert Wilkins.

The late Jimmy Walker at left stands alongside Major General Chennault of "Flying Tigers" fame for interview with Thomas.



Softball game between Thomas's "Nine Old Men" and rampant "White House Purgers" interests FDR.



Thomas seen with New York's late mayor, Fiorello LaGuardia.



Cartoonist George McManus, creator of "Jiggs" plays the guest on Thomas national broadcast.



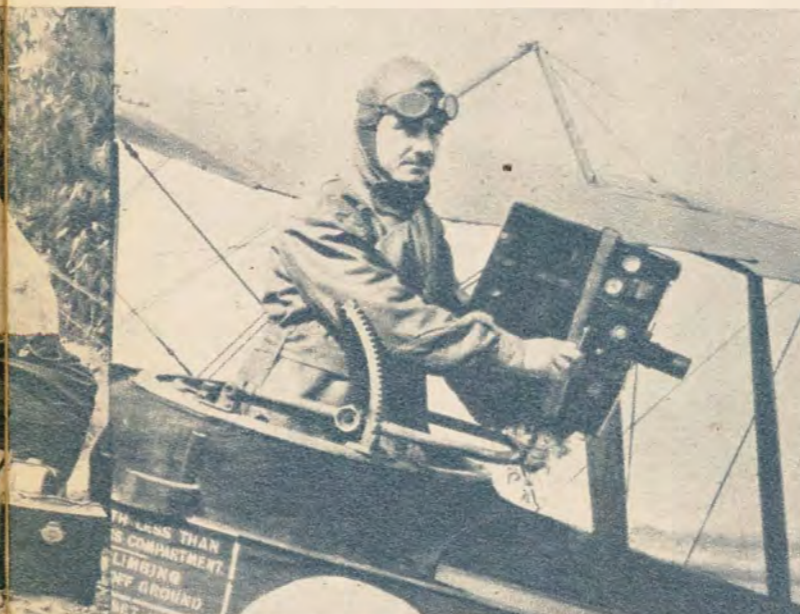
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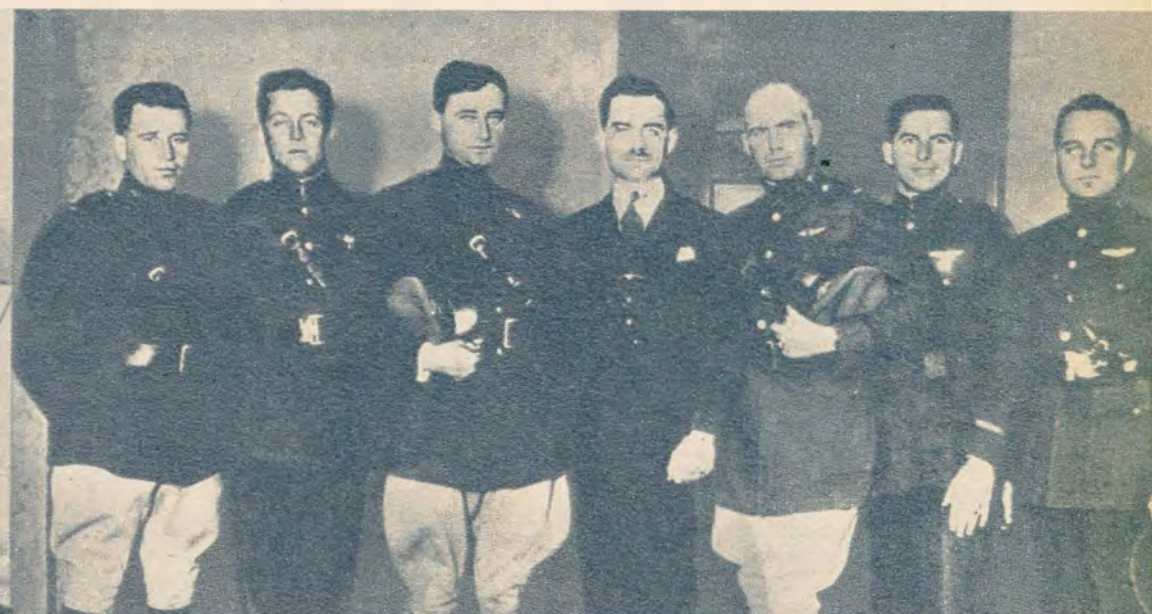
Colonel T. E. Lawrence, left, and Lowell Thomas, in Arabia during Heijaz Revolt.



Thomas takes up quarters with Allenby's army near Jerusalem.



Just before taking off for a flight from Egypt to Jerusalem. It took Israelites 40 years for trip. Thomas - 40 minutes.



Lowell Thomas, in the center, as historian of man's first flight around world. Flanking him are the six Army fliers who made the hazardous expedition in 1925.

7 League-Boots-

By John Garrison

IF TRAVEL really broadens one, Lowell Thomas, by this time, should be at least as wide as his coast-to-coast radio audience! Pick a spot on the globe and you may be sure the nomadic Thomas has been there and had a chat with its most prominent citizens. Pick any field of endeavor, and you'll probably find Lowell Thomas has been in it. In other words, this fellow's really been around!

Gold miner, cowpuncher, college professor, reporter, editor, historian, biographer, world traveler, radio news and movie newsreel commentator, lecturer, author of more than 40 books, explorer . . .

Mr. and Mrs. Thomas set out for spin around the globe.

has LOWELL THOMAS

. . . but why go on? This adventurer has already experienced more than most men might in a dozen lifetimes.

Born in Woodington, Ohio, in 1892, the son of Harry and Harriet Thomas, he was reared in a Colorado gold camp. In his teens, young Lowell worked as a gold miner and cow puncher. After attending and receiving degrees from four universities, he became a faculty member of Princeton University in 1914, teaching English Literature. Most pedants would have considered themselves set for life, but to Thomas it was only a way stop. Maybe he saw the present teaching crisis even that far back!

During World War I he was named chief of a civilian mission sent to Europe by President Wilson to prepare an historical record of the war. Before he started broadcasting for CBS in 1930, Thomas



was widely known chiefly as a lecturer and biographer of Lawrence of Arabia, Count Luckner (the Sea Devil) and as historian of man's first flight around the world.

Thomas, probably the most widely known of screen commentators, has been the "voice" of 20th Century-Fox Movietone News since 1935.

In 1937, Thomas reported the Coronation of Britain's King George VI to America, and, with war clouds hovering over Europe, also broadcast from Paris and Rome during that year. In 1943, he took off on another junket, this time to Rio de Janeiro, Santiago and Lima. Two years later, with World War II entering its closing stages, he went overseas to broadcast from London, Paris, Luxembourg and Rome. Immediately upon his return, he set out for the Pacific theatre. He aired his news broadcasts from Cairo, New Delhi, Manila, Guam, Iwo Jima, Okinawa and finally from Chungking where he interviewed Chiang Kai-shek.

Lowell Thomas has been married to the former Frances Ryan since August, 1917. They have one son, Lowell Jr., who is attempting to follow in his father's footsteps as a newsman. Junior will have to develop a long stride to keep up with his father—the reporter with seven-league-boots!

Continued on Next Page

continued



Young globe trotter Lowell Thomas pays a call on the Sultan of Perak, potentate of one of the Malay States in Far East.



Mr. and Mrs. Thomas on their 25-thousand-mile global trip are met at Berlin by the famous architect Gustave Lindenthal.



War correspondent Thomas gets his interview with Essad Pasha at portal to his palace before ex-ruler's assassination.



THE NEW COPYRIGHT



INTERLOCKING HANDS PRINCIPLE

TEST SLIMTEX Supporter Belt 10 DAYS AT OUR EXPENSE

Now you can have that smooth, streamlined appearance—that slimmer silhouette—the envy of women and the admiration of men—with the new SLIMTEX Abdominal Supporter Belt, designed on the famous "Interlocking Hands" principle. Prove it—yourself—this easy way.

MAKE THE MIRROR TEST!

Do this—stand before your mirror in an ordinary girdle or foundation—note the bulges and bumps, the uncontrolled figure! Then try on your new Slimtex before your mirror and see for yourself the amazing difference! In 10 seconds you'll have a SLIMMER appearance, beautifully slenderized, ready to wear smaller size dresses, gorgeously streamlined!

The "Interlocking Hands" Principle

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!

10-Day TRIAL OFFER

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!



MAIL COUPON TODAY

Ward Green Co., Dept. W433
113 W. 57th St., New York 19, N. Y.

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.

Hip Measure..... Waist Measure.....

Name.....

Address.....

() Check here if \$3.98 enclosed and we pay postage. Waist size 38 and up, \$4.98.

Those AMUSING Nelsons continued



David and Rickie Nelson cook up their own Mother's Day present.

in the country and with several other scouts was sent to the Olympic games in Antwerp, Belgium. In 1923, he entered Rutgers University and soon was Varsity quarterback, welterweight boxing champion, and a member of the swimming and lacrosse teams. He then tried out for the glee club and was turned down. Nothing daunted, Ozzie organized a student orchestra and sang and played at campus affairs. Although he continued his schooling until he received his law degree, Ozzie decided to chuck it and stick with music. He organized his own band and soon had all the work he could handle, broadcasting from roadhouses and New York hotels.

Pretty Harriet Hilliard joined the band in 1933 as a vocalist after Ozzie 'discovered' her in a movie short, when he was caught in a thundershower in Des Moines one day and ducked into a movie. He made arrangements to meet her and she was soon singing with the band.

Harriet had served a long and thorough apprenticeship as an actress and singer since early childhood, making her stage debut at the age of six weeks in her home town of Des Moines. As she describes it, "My part was small, with little dialogue but plenty of changes." By the time she had reached her teens, Harriet had several seasons to her credit as dramatic actress with a stock company. After finishing school, she returned to the stage and played the Keith-Orpheum circuit with Ken Murray and Bert Lahr, and later as a soloist.

Two years after Ozzie and Harriet met in 1935, they were married. They have two children, David Ozzie, 8, and Eric Hilliard, 5, both of whom provide much of the material which goes to make up their parents' radio show. Another aid to authenticity is that the Nelsons do not have to exert their memories greatly to recall so many of the amusing trials of a young band-leader and his wife in their struggle for success and security for their family.



The SYMPHONETTE

salutes world's most honored music

"Longhair" program's continued success for over seven years proves demand for good music.

"Stand By" signals Harrison J. Cowan, producer of "Symphonette," as Mishel Piastro, conductor, awaits that "go ahead" signal.

ONE TRANSCRIBED musical program which has not been hampered by the "Petrillo ruling" of no more recording is the "Symphonette." The reason for Symphonette's advantage is purely accidental, but it is certainly welcome to the sponsor and producers. In the very beginning of the program, more than seven years ago, it was found impossible to bring together all the members of the Symphonette for regular live broadcasts. Men like Mishel Piastro, Joseph Shuster and others, including almost half of the original thirteen musicians had heavy concert schedules in addition to their work with the New York Philharmonic. The program could only be presented through electrical transcription. As the Symphonette grew to its present size of fifty-five musicians, it was found necessary to continue the practice of recording well in advance. As a result, the first of the year, and the recording ban found Symphonette with enough

unused material to carry the program almost half way through 1948. In addition Mishel Piastro has conducted over 2,000 compositions for the program, an imposing amount, and most of them would lose nothing in being broadcast again.

The Symphonette has made a practice of playing movements of symphonies, concerti and sonatas on its programs for a double purpose: limitations of time, and the need for variety. Incidentally, this practice was common in Beethoven's time.

The Symphonette has been voted the outstanding concert orchestra in radio in a poll of 600 music editors and critics. In 1946, the National Federation of Music Clubs honored Mishel Piastro and the Symphonette for "their great contribution to the cause of better music." Fortunately, the program will continue to make its contribution.

Something seems amusing as Mishel Piastro (left) and cello soloist Leonard Rose look over a new score.



In rare Carnegie Hall concerts, orchestra draws packed house.





Dinah Shore VOTED



JO STAFFORD

To her many laurels as a radio performer, Miss Dinah Shore now may add the distinction of having won the RADIO BEST National Gal Warbler Poll — first in a series of popularity polls conducted among our reader-listeners. Our readers apparently agree with a recent poll of radio editors throughout the nation, which also put Miss Shore out in front. She did not, however, breeze through the poll unchallenged. Final voting placed Jo Stafford as a leading contender for top honors. Shore and Stafford, between the two of them polled more votes than the next four contenders combined. The combined vote for both gal warblers was nearly half the total of votes cast. Miss Shore, who got her big start with Eddie Cantor, is now star of her own show with

2nd
JO
STAFFORD
GAL WARBLES POLL



No. 1 GAL WARBLES

IS NO. 2 CHOICE IN NATIONAL POLL



Harry James, over CBS. It is noteworthy that she held a clear lead throughout the voting, while Jo Stafford climbed from fifth place in the semi-finals to crowd close upon her heels for a big second place, when all the votes were in.

Margaret Whiting caused another big upset, by climbing from the field to cop third place, while Frances Langford slipped from her position as runner-up to fourth place in the finals. Peggy Lee, just barely nosed out Ginny Sims for fifth place, while Ginny dropped abruptly to sixth place from her previous position on third. Left far in the rear, was a field including such names as Joan Edwards, Kate Smith, Marcia Neal, Joan Wheatley, Jane Russell, Jeri Sullivan, Eugene Baird, Thelma Carpenter and Lina Romay.



6th
GINNY
SIMMS
GAL WARBLES POLL



4th
FRANCES
LANGFORD
GAL WARBLES POLL



3rd
MARGARET
WHITING
GAL WARBLES POLL



5th
PEGGY
LEE
GAL WARBLES POLL



EDGAR BERGEN

CHARLIE Mc CARTHY

ANITA GORDON

who's
your
favorite
comedian?



PUBLIC INVITED
TO NAME NATION'S
FAVORITE AIR COMICS

IN THESE troubled times, perhaps the most important job of radio is bringing a few light-hearted moments to those millions of us who are so frequently depressed by a glance at the latest headlines. There's nothing like a good laugh to cleanse the soul and make us approach those terrifying news dispatches with a fresh outlook that makes it seem possible this old world will get on a few more days.

Just who are these fellows who, with a few well-turned jests, make us feel things aren't so bad after all? Yes, we said fellows. We don't want anyone's judgment to be influenced by a pretty face. The faces pictured on these pages may not all be pretty, but they belong to men who are welcomed as old friends in millions of American homes. Which is your favorite?

Who is America's favorite funny man? Well, there may be a lot of answers to that one. Some folks hold with Hooper surveys, but are they accurate? Agencies and sponsors usually consider one "Hooper" point to represent between 700-thousand and one-million listeners. On the basis of 140-million people, that leaves about 42-million folks unaccounted for. So . . . we'll just take our own poll.

A lot of possible national favorites im-

Continued on Next Page



PETER DONALD

JACK BENNY

EDDIE (Rochester) ANDERSON

MEL BLANC

FRED ALLEN

BOB HOPE

RED SKELTON

JACK HALEY

BOB BURNS



AL JOLSON

DANNY THOMAS

WILLIAM BENDIX

EDDIE CANTOR

JIMMY DURANTE

JACK CARSON

JACKIE KELK

JIM BACKUS



HARRY (Parkyakarkus) EINSTEIN

ALAN YOUNG

LOU COSTELLO

HENRY MORGAN

HAL (Gilderleeve) PEARY

MILTON BERLE

JIM (Fibber McGee) JORDAN

OFFICIAL BALLOT
WHO'S YOUR FAVORITE
RADIO COMEDIAN?

Mail this ballot to
Favorite Comedian Poll
RADIO BEST, 452 Fifth Ave., N. Y. 18, N. Y.
(3-48)

MY FAVORITE RADIO COMEDIAN IS:

Candidate _____

My Name _____

Occupation _____ Age _____

Address _____

City _____ Zone _____ State _____

who's your favorite comedian?

Continued

mediately come to mind. Is it Fred Allen, Jack Benny, Edgar Bergen, Fibber McGee, Red Skelton, "Archie" Gardner, Henry Morgan, Abbott and Costello, Jimmy Duranté, George Burns, Eddie Cantor, Jack Carson, Garry Moore, Arnold Stang?

You needn't confine your vote to these or other network personalities. Your favorite male comedian may be some local broadcaster. If so, we'd like to know about him, and so would the stars themselves. Remember this poll is confined to radio comedians (not comediennes), and be sure to send in your ballot early.

BALLOT APPEARS ON PRECEDING PAGE



JACK PAAR



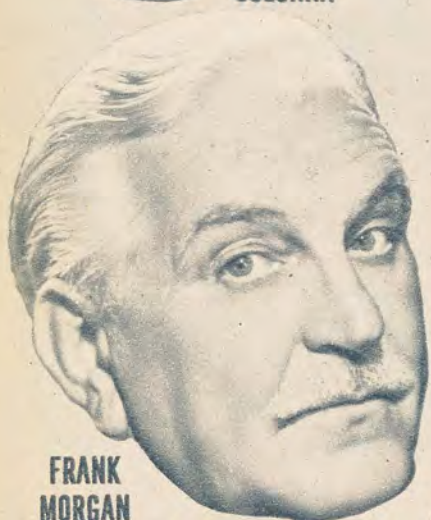
GARRY MOORE



JERRY COLONNA



ED (Archie) GARDNER



FRANK MORGAN



CHARLES (Andy) CORRELL



FREEMAN (Amos) GOSDEN



GEORGE BURNS



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."

★ ★ ★ JUNE MERRILL

June Merrill . . . a nominifty from the windy city is candidate for the month in our Most Glamorous Disc Jockey sweepstakes. Miss Merrill, who was Chicago's first feminine disc jockey, conducts the WENR Fireside Thoughts program every week-night. Her program features recordings of concert arrangements of modern music including the orchestras of David Rose, Andre Kostelanetz and Morton Gould. June relates humorous anecdotes "for men only," offers comments on new fashions for men, where to vacation and how to dress, and tips on midnight snacks to sate the masculine appetite. All of this in her intimate voice and manner that make her a "natural" for this sort of program.

Blue-eyed, honey-haired June came to radio via the dance band route. After graduating from Florida's University of Miami, she sang with an orchestra "just for the fun of it." After a hitch of writing, producing and announcing her own program on a home-town station, she came to Chicago in 1942. Since then, she has been writer, actress and director, doing well at all of these efforts. But she seems a girl most likely to succeed in her present occupation—as a glamour disc jockey.

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!

Another
Philadelphia
"RADIO
BEST"

WPEN has Philadelphia's
*most popular Disc Jockey Show

THE "950" CLUB

conducted by Joe Grady and Ed Hurst

Always playing to a capacity studio audience, WPEN's 950 Club is the most listened to afternoon program on the Philadelphia airwaves today.

Tune in the 950 Club with Joe Grady and Ed Hurst any weekday from 3:05 to 5:30 P.M. Appealing to all ages, the 950 Club presents the top tunes, the best-known bands and the latest stars for a full afternoon of top-flight entertainment.



950

WPEN

*Most popular according to any radio rating service.

THE SUN RAY STATION IN PHILADELPHIA

THE 950 CLUB IS ALSO BROADCAST OVER WPEN-FM (102.9 MC)

Radio
best
watches them
wax

HIGH BUTTON SHOES

SHOES

YOUR RECORD album of a Broadway musical may sound just like the show, but there's a vast difference in the way it looks on stage and at the recording studio.

Transposing a musical into wax has become an important by-product of show business. Records offer an opportunity for the general public to become familiar with the score, as well as helping theatre-goers relive their favorite moments. Newest in the long list of shows on wax is *High Button Shoes*, now packing the Century Theatre, where it is expected to run for some time. Other famous album hits have been the historic *Oklahoma*, *Brigadoon*, *Porgy and Bess*, *Call Me Mister*, *Bloomer Girl* and *Finian's Rainbow*. Record companies customarily scramble to obtain album rights. On these pages, everyone is in working clothes, from colorful stage costumery to recording-studio deshabbille, but there's considerable contrast between working with the *High Button Shoe* and the *High-Fidelity Microphone!*



"Can't You Just See For Yourself?" is the song. Mark Dawson and Lois Lee personify romance on the stage, but assume a more work-a-day air when they do the song for studio mike.



As a wind-up to the recording session, principals listen to play-back. This is the weary end of a Sunday recording session, and how different a finale it is from the conclusion of each evening performance at the Century Theatre, where the cast looks considerably more glamorous when the stage manager directs—"Let's go, kids, on stage everybody!"



Phil Silvers, a show-stopper from 'way back, "Lays 'em in the aisles" nightly with his hilarious rendition of comedy song "There's Nothing Like A Model T." Here is how he does it in the show, equipped with a linen duster, cap and gas-buggy. It's more simply done in the studio.



"I Still Get Jealous" is hit song-dance duet of show. Nanette Fabray and Jack McCauley do relatively sedate version for waxing, but quite a bit of high kicking is accompaniment of the act as put on behind footlights.





MICROFUN

Cream of the Jest from Radio's Top Comedy Programs

Daddy: Now go back to sleep and dream nice pleasant dreams.

Snooks: I don't wanna! I wanna go back and finish the old dream.

Daddy: But why should you want to finish a nightmare?

Snooks: 'Cause I was about to drop a big rock on your head!

Lulu: When I was at the zoo I saw a mother jackass, a father jackass and a little baby jackass.

George: I didn't know jackasses were married.

Lulu: Oh sure! All jackasses are married!

Sez CBS' Abe Burrows: "Of course, radio-listener ratings aren't really important. A low rating doesn't necessarily mean that a radio comedian has a bad show. All it means is that he loses his job."

Bob Hope: How about a little kiss?

Girl: Oh, Robert, you always want to spoon.

Bob Hope: How else can I stir my sugar?

Mortimer Snerd: Wish I could git rid o' these hiccups.

Edgar Bergen: Maybe holding your breath while counting would help . . . Look into my eyes and count ten.

Mortimer: That's silly! . . . You've only got two.

Jack Benny: Tell me, Phil, what did the doctors do about your headache?

Phil Harris: Plenty . . . them doctors sure are smart, Jackson . . . First they gave me a complete physical. Then they gave me all the allergy tests. Then they checked my reflexes . . . and then they psychoanalyzed me.

Jack: And did they find out why you have headaches?

Phil: Yeah, my band plays too loud.

A Friend: We haven't gotten together in a long time and I've missed you.

Ed (Archie) Gardner: It ain't because you wasn't aiming.

Pepper Young (Mason Adams): "The only reason everyone doesn't subscribe to helping feed the hungry is just because they've never known how it felt, never dreamed how real hunger felt. If they knew, if they had experienced it, they would not begrudge food to others; they'd be the first to give it."

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 62 for all the answers.



← CAN YOU NAME HER?

What "stage" presence, with that winning smile, even at age three! Only one possible career for her and she followed it. Of course she has been heard far more often than seen, more's the pity, for she has face and figure to go with that sultry voice which is heard on daytime shows.

CAN YOU NAME HIM? →

This little moppet should be familiar to Chicagoans as an actor, announcer, narrator and disc jockey on seven shows a week. Network listeners will know his voice from a nostalgic little drama, broadcast each week.

If you are a friend of the radio actor, you'll be sure to know his name.



← CAN YOU NAME HIM?

"Hello, hello, hello." You can see that affably quizzical personality beginning to take shape even at this time, when he was less than a year old. This famous red-head is a very busy broadcaster, what with his heavy schedule.



BINKS
BETTER CHEESE
HOUR

"Well, Bink — do I get that raise, or do I get sloppy with my diction again?"

AL KAUFMAN



COMING
ATTRactions
of RADIO BEST
feature stories

★ A PROGRAM IS BORN AND DULY RECORDED

Radio shows don't just happen, they are carefully worked out after the original idea is approved. Agency, network and sponsor bjg-wigs put their expensive heads together over each tiny detail, and our camera-man caught them in the act.

★ JOCULAR JUGGLER FROM BOSTON . . . FRED ALLEN

RADIO BEST sent an ace reporter to interview Fred Allen, and watch him put his show together. He came back with some of the irate Allen's shirt-sleeve opinions on Hooper and Hoopla that will start a whole series of controversies.

★ COMMAND PERFORMANCE FOR UN-FORGOTTEN MAN

The war is over, but the loneliness lingers on, and America's top stars put their best efforts on wax to be shipped out for the



entertainment of the G.I.s who've gone back for another hitch. Our exclusive picture-story tells how it's done.

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



I can dream, can't I?...
OR THE SECRET LIFE OF
Peter
(dimwitty)
Donald

HEARD ON
NBC
Friday
 8:30 pm

Peter has always wanted to be a puppeteer and dreams of manipulating the world's greatest wits, to wit: Senator Ford, Harry Hershfield, Joe Laurie, Jr., and the greatest of them all, Peter Donald.



Selected as the man of extinction, Peter quickly steps into the role of Torrid Toreador, top bullthruwer of old Madrid.

THERE IS a tide in the affairs of men which taken at its flood produces that stuff which screams are made of. Peter Donald, the ready raconteur of "Can You Top This?", proves what flights of fancy his mirthful mind can reach while waiting for the three wits to try to top him over NBC every Friday night.



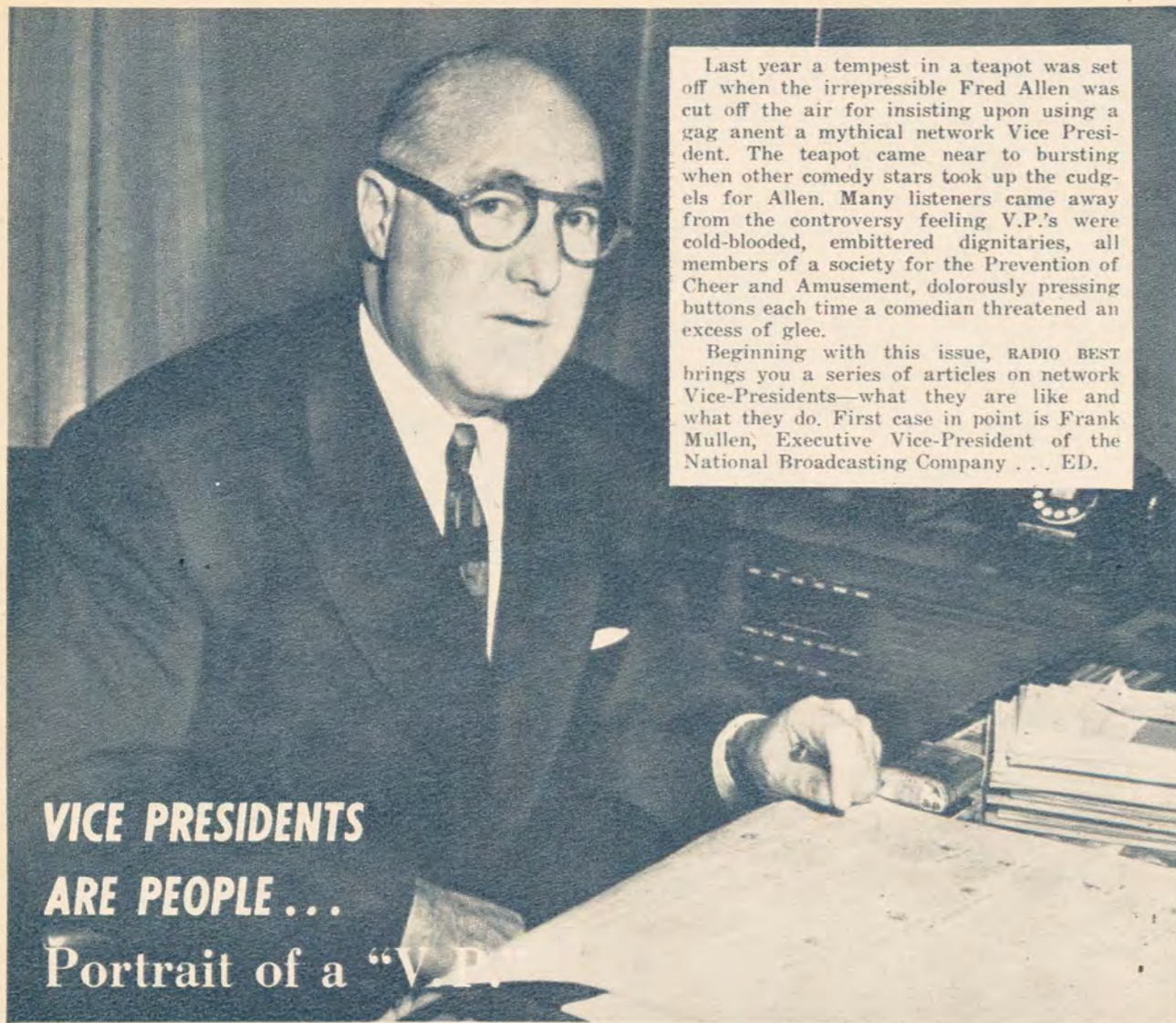
Peter Van Hoginsack Donald, Master Spy. Master of stolen jokes and gag switches.



And Peter's dream girl sees him performing a stupendous feat as world's bubble champ.



Sitting on Top of the World, Pete strikes a steady 1000 average on the laughmeter.



Last year a tempest in a teapot was set off when the irrepressible Fred Allen was cut off the air for insisting upon using a gag about a mythical network Vice President. The teapot came near to bursting when other comedy stars took up the cudgels for Allen. Many listeners came away from the controversy feeling V.P.'s were cold-blooded, embittered dignitaries, all members of a society for the Prevention of Cheer and Amusement, dolorously pressing buttons each time a comedian threatened an excess of glee.

Beginning with this issue, RADIO BEST brings you a series of articles on network Vice-Presidents—what they are like and what they do. First case in point is Frank Mullen, Executive Vice-President of the National Broadcasting Company . . . ED.

VICE PRESIDENTS

ARE PEOPLE . . .

Portrait of a "V.P."

FRANK E. MULLEN, NBC Executive Vice-President, is not only a big man in the radio industry, but is big physically. As a matter of fact, if you took away his blue serge suit and gave him a pair of overalls, you'd find it difficult to distinguish between him and a typical midwest farmer. As it is, your first impression is that he must have played tackle for Minnesota (except that he attended Iowa State.) He's a direct-action sort of fellow and comes right to the point, but has a good sense of humor and is an easy person to talk to. He knows an awful lot about broadcasting, but 'twas not always thus.

More than twenty-five years ago, Frank Mullen told his new boss at the National Stockman and Farmer in Pittsburgh, Pa., "I don't know a radio from a chick hatchery."

Mullen had come to Pittsburgh with no particular visions of achievement in radio. He had been offered \$7.50 a week more to work for the farm publication than he had been earning as a newspaper man in Sioux City. That was reason enough. As it happened, his new duties included writing the radio column and broadcasting farm news over KDKA.

His was the first radio column ever directed to farmers. It was not long before he was receiving fan letters from farmers in 33 states, Canada, Cuba and Puerto Rico. When the National Broadcasting Company was organized in 1926, Mullen came to New York to discuss the expansion of his farm program. He ended by being sent to Nebraska, by the new network, to survey the possibility of originating a farm program from that state, the geographical center of the United States.

In spite of the attractive symbolism of such a point of origin, Mullen realized that the farm programs would best be done at Chicago, the agricultural capital of the nation. He also convinced the network heads that Chicago should be an originating point for all types of programs. As a result, Mullen was assigned to Chicago to open and operate offices for NBC in that city.

That was in 1927. In the same year, he origi-

nated and produced the famous National Farm and Home Hour which, until this day, has continued to be an important feature on NBC.

About a year later, Mullen first met Niles Trammell, now president of the network, and the two men began a business relationship which has grown continually closer during the years. Mullen was called to New York in 1934 to head the newly-formed Department of Information at RCA, and was named a vice-president in 1939. When Trammell became president, he made Mullen his vice-president and general manager in August, 1940. This title was changed afterward to executive vice-president in conformity with the executive set-up in other members of the sprawling RCA family.

Mullen was born in Clifton, Kansas, on August 10th, 1896. He attended grammar and high school from a homestead in the broad farm belt of South Dakota, where his father was a lawyer and country judge. At Iowa State College, he studied forestry for a year, and when a special forestry regiment was formed in 1917 for service overseas during World War I, he left college and enlisted. Later, he returned to college to finish his course, but specialized in agricultural journalism and was graduated with a B.A. Degree in 1922. It was Mullen the Journalist who was invited to Pittsburgh to become Mullen the broadcaster.

Frank Mullen works in the city now, but he lives in the country, commuting to New York from Connecticut. He is married and has three sons, Russell, Frank Jr., and Peter. His big three interests are farming, radio and bridge. As a matter of fact, there are some folks around town who claim that Mullen doesn't sleep, but stays up nights working out new bridge plays. To get really noseey, he's a man with a hearty appetite and hasn't even a nodding acquaintance with the "ulcer brigade." As a boy, back home on the farm, he used to breakfast at about 6:30 a. m. on pork chops, buckwheat cakes and potatoes. He still is an early riser and has never been able to break the habit of eating large breakfasts.

radio stars

have such interesting faces

Kenny Delmar makes like "Claghorn"



Garry Moore can take it or leave it



Connie Crowder as "Mom Webster"



Williard Waterman as "Dad Webster"



Burl Ives is full of ballads



Charlie Cantor makes like "Finnegan"



Groucho Marx sans mustache



Mortimer Snerd is never puzzled



Edward Arnold waits for cue



Kate Smith is never gloomy



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. Candidates can profit most by becoming acquainted with the brief biographies of the stars who have travelled the high road to radio fame.



DON AMECHE is another "made in American radio" product who has gone on for a successful career in films. Don attended public school in Kenosha, Wis., his birthplace, then matriculated at St. Berman's in Marion, Iowa. Completing his liberal arts education at Columbia College in Dubuque, Iowa, he displayed aptitude for both sports and dramatics. He ignored both fields in choosing a career, however. Temporarily bent on becoming a lawyer, he entered law school at Marquette, then Georgetown, and thence to the University of Wisconsin.

Accidental Break While at this last school, he was discovered by a stock company manager whose leading man had been injured in an automobile accident. The show business bug bit him and he forgot law for his interest in acting, going on to New York to try his luck. Fiske O'Hara gave him the juvenile lead in "Jerry for Short."

Joined Texas Guinan After that, he toured in vaudeville with the late Texas Guinan. In Chicago, he was asked to take a radio audition. He clicked at once and has remained since one of the top names in the broadcast-entertainment industry.

MEL BLANC began his dramatic career at the tender age of seven, when he moved from San Francisco to Portland, Oregon where his teachers thought they had five additional pupils in any class he attended, for even then Mel was addicted to mimicry. A new voice to little Mel was as exciting as a new hat to the average young woman—he could hardly wait to try it out.

Joined Small Band Upon graduation from high school, Mel, who had learned to play the violin and the tuba, joined a small band which toured the West Coast for a year or so. His first radio break came in 1927 when he returned to Portland and got a job singing comedy songs on the "Hoot Owls" program. Later he wrote, directed, and played all twelve voices on "Cobwebs and Nuts" six times a week.

Clicked with Penner After a year of knocking at agent's doors and wearing out benches in casting offices, he auditioned for the Joe Penner show and was signed to do several voices. That was all Mel needed. In 1935, Warner Brothers put him on their payroll to do the voices of Bugs Bunny, Porky the Pig and Daffy Duck. Today he supplies 90% of the voices used in all Warners' animated cartoons. Mel's fame as a master dialectician spread and was soon heard on every top radio show you'd care to name, at one time or another. Today Mel Blanc is on top of the heap.

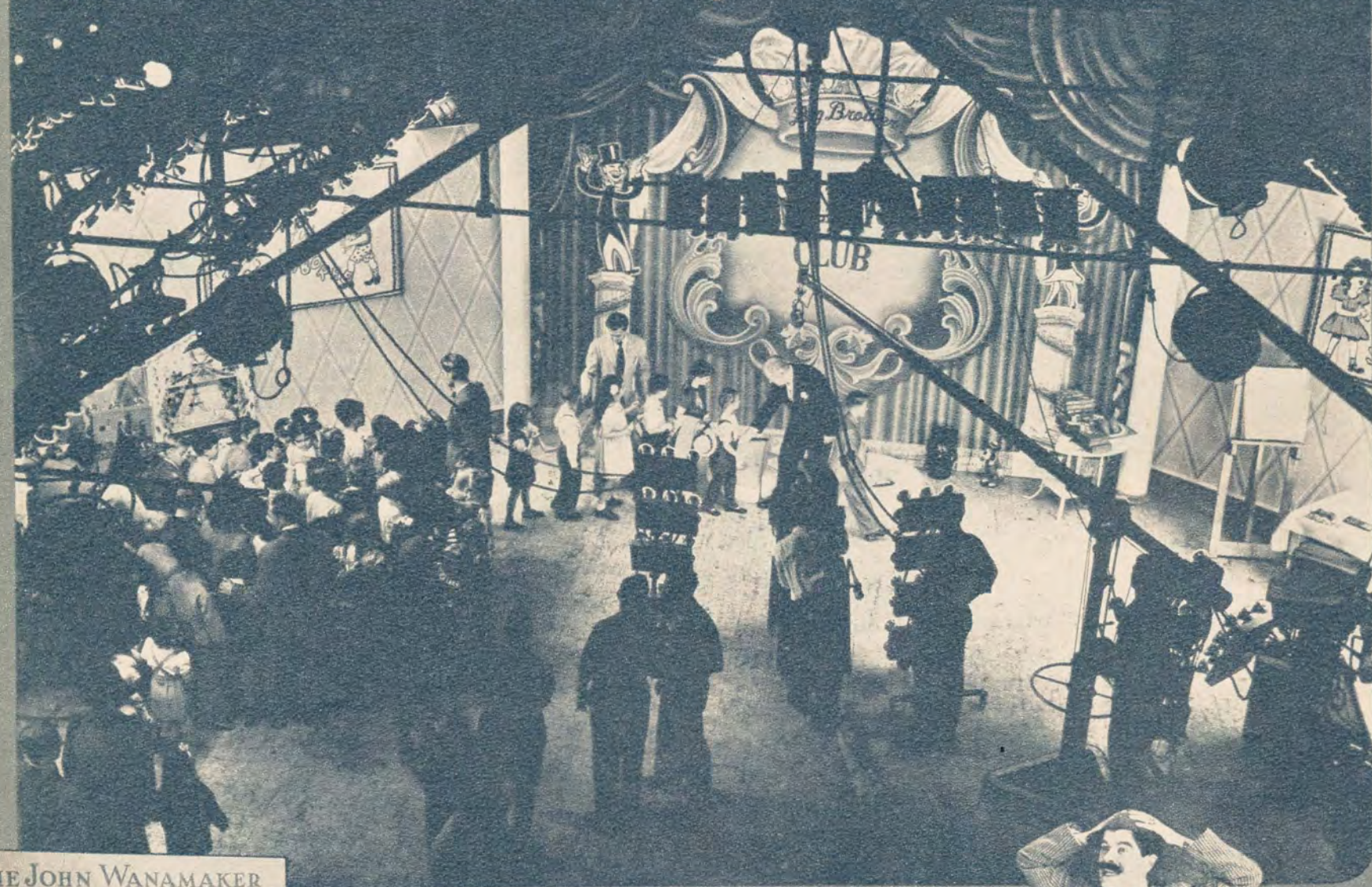


JOSEPH CURTIN, who plays the role of Jerry North in CBS' comedy-mystery series, "Mr. and Mrs. North," is both a Harvard and Yale man—which was all part of his way of getting started as an actor. Beginning when he was ten years old, in his native Cambridge, Mass., he put in five years playing whatever boy roles came along in plays produced by the Harvard 47 Workshop. When it came time for him to go to college, he won a scholarship at Yale, and spent three years in New Haven studying dramatics.

Worked to Play When he wasn't behind the footlights, he was behind the counter in the Yale cafeteria, helping defray his expenses. Leaving New Haven, Curtin crossed the country to Santa Barbara, Calif., where he put in a season playing juveniles at the Lobero Theater. His first visit to New York led to a full season with Maude Adams and Otis Skinner in "The Merchant of Venice."

Gets Big Break Next stop for Curtin was a tour with Walter Hampden. Curtin's first network radio assignment came in 1934, in CBS' "Roses and Drums." The next couple of years found him commuting between stage and radio, New York, Chicago and a summer playhouse at Ogunquit, Me. Back in New York, he was handed a plum in the "Second Husband" series and was soon featured on any number of network shows. When "Mr. and Mrs. North" began about five years ago, Curtin was signed for the male half of the title role, and has played it since.

Radio best VISITS A "Small Fry" TELEVISION SHOW



THE JOHN WANAMAKER
DU MONT'S TELEVISION STUDIOS
Radios and Records



*Studio Plays Host to
Thousands of Small Fry
in Big Jamboree*

ABOUT A YEAR ago, Dumont Television's WABD started the Small Fry Club, broadcast once a week, at first, then twice, now five evenings.



MOPPETS were invited to write in for membership and nearly ten-thousand have done so to date. Then last October, it was decided to run a Small Fry Jamboree, which turned out so successful, that it became a regular feature. About eleven A.M., the kids, many of them accom-



panied by elders, are admitted to the horseshoe balcony around the WABD studio. Once inside, they are greeted from the sound stage by clowns, who get things off to a jolly start. A bunch of club members are invited on stage for a closer look and participation in the goings on.



ALTHOUGH professional entertainers are on hand, the star performers are members of the Small Fry Clubs who sing, draw cartoons and march before the television cameras to get acquainted with Bob Emery, the show's producer and emcee, whom they all know from broadcasts as Big Brother. Most of the kids bring discarded or used toys, which they have been encouraged to donate, after which they are turned over to New York's PAL (Police Athletic League) to be renovated and distributed to the city's underprivileged children. As they leave the studio, the youngsters help themselves from tables heavily loaded down with boxes of cupcakes donated by the baking company which regularly sponsors the program on Thursday evenings. Well stuffed with cake and entertainment, the youngsters gayly trounce down the stairs, stream out of the studio exits and into the street. Slowly, quiet descends, as the studio staff relaxes from another one of those busiest, noisiest and liveliest days they ever had at WABD.



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- Old Lady Beggar
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- English Major
- All above are \$2.95
- Merliner
- Snard . . . 3.95
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THIS IS MY PET PEEVE

The thing that usually takes the joy out of attending a good radio show in New York is the great rush and crush in getting into the studio. Those orderly lines break into a big mob the moment the doors are opened. This should be stopped. The main reason for all this unnecessary disorder is the thought of getting choice seats. Why can't the tickets to these shows be numbered corresponding to the seats. This would assure people of their seats and make things pretty good for everyone. First requests should rate the best seats and the last to request should get the seats 'way back thar.' Well, there is my pet peeve and it sure is my favorite.

Harry Dennish
Trenton, N. J.

A Radio best Mystery Drama

RADIO BEST mystery dramas bring the unseen audience eye to eye with the air's most famous sleuths, who provide a large and attentive audience with many hours of recreation as well as many constructive lessons in the never ending fight to halt and prevent crime.

A SAM SPADE ADVENTURE

starring HOWARD DUFF in **The CAPER**

HEARD ON CBS Sunday 8:00 pm



Llewelyn (seated) is an eccentric tycoon-publisher of mystery magazines. As his manager Willis Hale stands by millionaire offers Spade salary of \$35,000 year to start and edit new magazine. Spade refuses—angers Llewelyn.



Spade questions girl further after Effie is gone on an errand. Finally checks her in at a hotel under dreamed up name of Alice Wonderly, since she is unable to recall real name.



Returning to his office, Spade finds secretary Effie Perine mother-henning girl suffering amnesia. With five thousand dollars and recently fired revolver in her bag, girl is blank to all questions. He agrees to help her.



Spade, intending to pay his office rent out of \$276 in bank, learns that four lawsuits are tying up account. Back at office, police Lt. Dundy tells Spade license has been suspended.

ADVENTURE DUFF in The CAPER

HEARD ON CBS Sunday 8:00 pm



After Dundy hints Llewelyn might be behind this foul dealing; Sam visits millionaire for a show-down. Llewelyn, owner of everybody and everything in city, sneers—has him bounced.



As he leaves grounds of Llewelyn's estate, Spade is attacked by thugs in tycoon's employ, who take him back to house where Llewelyn has been found dead. Things look bad for him.

HOWARD DUFF, radio's Sam Spade played his first dramatic role as Shakespeare's *Richard III* in Seattle Repertory Theatre. Duff was born in Bremerton, Wash. and went to school in Seattle. Appeared in *Comedy of Errors*, *Private Lives*, *No More Frontiers*, *Bury the Dead*, *Waiting for Lefty* and *Volpone* as part of stage career. After service in Pacific Theatre for three and one-half years, resumed acting career and soon was on many CBS dramas. Ambition—to play Shakespeare on Broadway.



Spade insists he left Llewelyn alive. Hale alleges Spade and Mrs. Llewelyn were too friendly. "Miss Wonderly" enters, throws arms about Sam and says Effie told her to meet him here. Hale identifies her as Mrs. Llewelyn.



Lt. Dundy is set to book Sam for murder, but Sam seizes on a flaw in Mrs. Llewelyn's story and accuses her of the murder. He says she was in cahoots with her lover, Hale. What gave the plotters away? See solution on page 62.

I Learned SHORTHAND IN 6 WEEKS

with **Speedwriting**
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—NO MACHINES
—USES A B C's
by Miss Ruth E. Rubinow
Norwalk, Conn.

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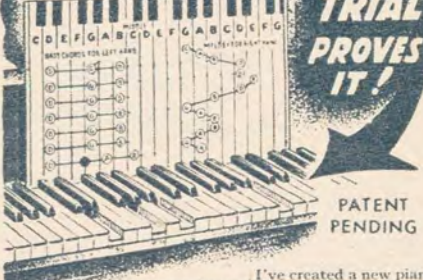
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Give the family a treat . . . have RADIO BEST sent to your home every single month. . . . YEAR'S SUBSCRIPTION . . . ONLY \$300



Thornton beauties help pin-up a song hit

TAKING a perfectly natural interest in a pair of new songs entitled "Get a Pin-up Girl" and "Pin-up Polka," respectively, a bevy of Thornton models turned song-plugger. There was hardly a disc jockey or band leader, these lovelies missed, and of course, not one of the fellows visited was able to

say no to their requests for plugs. Many a hard-working disc jockey's day was considerably brightened up by these pin-up girls, and we're sure they would have preferred to be alone with their records and their visitors. But they were foiled. RADIO BEST was there — taking pictures, too.

- A. Callers on Ted Lawrence (WHN's Swing Time Sessions): Gloria Whalen, Joan Murray and Pat Garrity.
- B. Vy Prosser and Barbara Davies visit Art Ford on Milkman's Matinee.
- C. Gloria and Joan with Louise Hyde (center) comprise task force that visited Gene Rayburn and Dee Finch on Anything Goes (WNEU).
- D. That's Louise and Joan again, this time with WINS' jockey, Jack Lacey.
- E. Myra Kick and Gloria Whalen look to Paul Whiteman for approval.
- F. Vincent Lopez tries out song on piano for Louise and Joan.
- G. Then to Bill Gordon who does Band Parade of Sweet Music for WOV.
- H. Girls with boss Walter Thornton hop to Chicago pays call on Ernie Simon, WWJD, with Gloria and Vy Prosser.
- I. The whole gang drops in on the Windy City's Linn Burton (WAAF). That's Molly Brady (Miss Pin-up, 1947) seated, and in usual order, Mary Lou Gleason, Thornton, Gloria Whalen, Joan Murray and Vy Prosser. So ended successful campaign for pair of song hits, "Get a Pin-up Girl" and "Pin-up Polka."

The Nation's Foremost "Best Dressed" Personalities Invite You to Join!

The "in-the-know" style sense of these Fashion-Wise Star personalities combines with the "know-how" creative ability of our fashion designers to bring you Dress-of-the-Month Club Originals of outstanding merit.



PATRICIA STEVENS
She's the model of the Models... the Cover Girl whose famous schools have taught thousands of women to uncover their individual personality and charm. And when it comes to fashion, "princess" Pat has all the answers on that subject... she's been acclaimed the "classic, well-dressed American Beauty."



GINNY SIMMS
Maid O' Music, say her friends of radio, screen and the entertainment world. Well, Ginny is a blithe, sweet singer with millions of enthusiastic fans who thrill to her broadcasts and recordings. But she knows the score in fashion, too... her clothes always strike the right note!



ADOLPHE MENJOU
Always fastidious and fashion-wise, Adolphe Menjou is suave and smooth in real as well as "reel" life. Soon you'll be seeing this handsome, brilliant performer in MGM's new production "STATE OF THE UNION"—and frankly, the state (and fate) of feminine fashions couldn't have a more discerning judge!



BILLIE BURKE
Brilliant is the word for Billie! Her scintillating screen performances are matched only by her unerring flair for always choosing the right thing to wear. No wonder she's a busy lady. Her present schedule calls for several new pictures... and good news for theatergoers—a Broadway play!



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Sizes 30 to 44

the DRESS-of-the-MONTH Club

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*Yes, your first Dress-of-the-Month Club Dividend is sent to you immediately Free of extra cost, along with your first dress purchase as specified below in Dress-of-the-Month Club Membership application-coupon.

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You pay no yearly subscription fee. Your club membership costs you nothing. You merely agree to pay the club's low, money-saving price for those dresses you decide to buy... and you need only buy as few as four dresses a year—exquisite originals whose styling, detailing and needlework compares favorably with the most expensive of dresses, yet cost club members as little as \$5.98 and seldom more than \$9.98. In addition you receive a DIVIDEND FREE of extra cost for every four dresses you purchase.

Your Advance Dividend A Designers' Triumph!

As individual as your personality... as stunning as your smile... as versatile as your mood—that's the new patentable, Monogram-In-A-Minute, 3-Way Wonder Blouse! Its cleverly designed Monogram tab snaps in or out in a jiffy to be replaced with a pearl studded Gibson Girl, snap-on tie! Can be worn plain, too, or perked up with a scarf or costume jewelry! Magnificently tailored in white washable rayon faille, no wonder it's acclaimed as the smartest blouse of this or any year!—And it's yours immediately, FREE of extra cost along with your first dress purchase.

Monogram-in-a-minute
3-Ways Wonderful



WEAR IT...

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2. With its Gibson Girl "pearled" ribbon tie
3. Plain—or perked up with a scarf or costume jewelry



COMES WITH MONOGRAM TAB AND "PEARLED" TIE

What a Wonderful New Idea!

At last, a monthly plan that enables you to enjoy the very latest in New York, Paris and Hollywood fashions... even though you're confined by the slimmest of budgets. You see, the DRESS-OF-THE-MONTH CLUB was created with the idea that while every woman wants to follow Fashion's glittering star, the cost is too high for many, both in time and money.

With that in mind we've gathered together some of the world's most distinguished fashion authorities and "best-dressed" personalities... and asked them to sift, discard... and finally select for you each month... the outstanding frocks of the moment. But not only have we asked them to make their choice with electrifying glamour in mind... we've also asked them to remember that primarily you are a thrifty, practical woman whose dollar must stretch to the limit.

Each month our famous Fashion Guild's choices are beautifully photographed in their full, rich natural colors... and reproduced in a sleek, easy-to-read style Forecast that is mailed to all DRESS-OF-THE-MONTH CLUB members. You merely study the photographs and decide whether or not you wish any of the current month's selection—or if you prefer to wait for the following month's style brochure. At no time will you receive merchandise you did not order and you may pass by as many months as you choose so that the dresses you do buy will be dresses you need and want, when you want them!

Yes, the DRESS-OF-THE-MONTH CLUB is truly a wonderful new idea, and we think you'll agree that for their current selections our talented Fashion Guild and designing staff has done a magnificent job.

Begin Your Membership with Any of These DRESS-of-the-MONTH Club ORIGINALS



Style 4801

Style 4801
A PRINTS-CHARMING, CAP-SLEEVED CAPTIVATOR!
\$9.98

You'll be a vision of loveliness and grace in this brilliant floral... space-printed on lush Rayon Jersey that's fashioned with a darling, daring keyhole neckline... a slim-making shirred bodice, set off by a flared, longer-in-the-back peplum. Madcap sleeves... full-length back zipper closing. In Red and Green on Black—or Fuchsia and Green on Black... this is truly the dress to stagger the stag-line!
Sizes: 9-11-13-15
14-16-18-20



Style 4802

Style 4802
GIBSON GIRL GLAMOUR IN A WHIRL OF ITS OWN!
\$9.98

A DOMC triumph! Where else—but where else will you find a ravishing Gibson Girl blouse teamed with a cummerbund-topped Ballerina skirt—both for one low price. The blouse of trim, tailored white rayon-faille with pearly closures... repeated on the 5-button, hug-me-tight cuffs of the billowy leg-o-mutton sleeves is pure Gibson Girlish. The skirt is circle-wide Ballerina at its best. All this... and then your wisp of a waist is set off by a dashing red faille cummerbund. "Beau" tie to match.
Sizes: 9-11-13-15
10-12-14-16



Style 4803

Style 4803
DECEPTIVELY DEMURE—A SUCCESS FOR SURE!
\$7.98

What a rave-rater and date-baiter! Its expensive-looking "casual" effect comes through oh, such deliberate detailing. Note the horizontal-striped top above the vertical-striped skirt with its unpressed pleats... the pure, uncluttered lines of the Peter Pan collar... the capacious Wing sleeves... the slimming, snug-fitting midriff punctuated with a self-belt and shiny leather "pull-through." Of soft-textured Spun Rayon in White stripes on Navy, Gray or Brown with White Pique collar.
Sizes: 9-11-13-15-17
12-14-16-18-20

All Dresses Photographed on Famous Patricia Stevens Models



Style 4804

Style 4804
CHECKED FOR CHIC... CHARMING FOR YOU!
\$7.98

Best of all, this enchanting Princess-style dress is right for you 'round the clock! Taffety checks bedeck pert collar and cuffs... form the just-below-the-waist peplum... and accent the slick seven-button closure. Back belted, with a gorgeously gored skirt for swooshy fullness. Of rich Glenbrook Faille in Navy, Aqua, Grey or Maize with harmonizing chic check trim.
Sizes: 9-11-13-15-17
12-14-16-18-20

Mail this membership application Today!

DRESS-OF-THE-MONTH CLUB, Dept. LC 65
2323 So. Michigan Avenue, Chicago 16, Illinois
Please send me the dress I have indicated herewith and enroll me as a member of THE DRESS-OF-THE-MONTH CLUB. Also include as my first dividend absolutely Free of extra cost a Monogram-in-a-minute 3-way Blouse. Size _____ Initial _____ I understand that to qualify as a dividend-receiving-member I need only buy three additional dresses during the next twelve months and that during that period the Club will offer me at least 72 Dress-of-the-Month Club Originals for me and my family to select from. It is also understood that my membership can be used by any member of my family and that all purchases made qualify for Free Dividends at the rate of one Free Garment for every four purchased. In all cases I will receive the current Free Dividend with the purchase of my first dress of any series of four.
Of course, dresses may be returned for an exchange of size or style within 5 days.

BEGIN MY MEMBERSHIP WITH DRESS (or Dresses) LISTED BELOW—(Please Print)

STYLE	PRICE	SIZE	1st COLOR Choice	2nd COLOR Choice
\$				
\$				

Cash enclosed. Ship postpaid Ship C.O.D. I will pay postage

NAME _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____

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I'm Abe Burrows, like he says...



"Honest Abe" Burrows... Side-splitter

EVERY SATURDAY night pixie songster Abe Burrows, star of his own CBS show, assures his listening audience that his program is *their* program—except for one thing. Abe gets to keep the money.

This Burrows zaniness is typical of the wit that has created some of the most fantastic, wackiest songs and song titles ever tossed at delighted listeners. The one-time accountant, syrup peddler and woven label salesman, with the voice of an exuberant bull frog, has done more in fifteen minutes of air time to put the "pan" in Tin Pan Alley than all the Bronx cheers tossed at the "June-moon" boys by the long-hair journals.

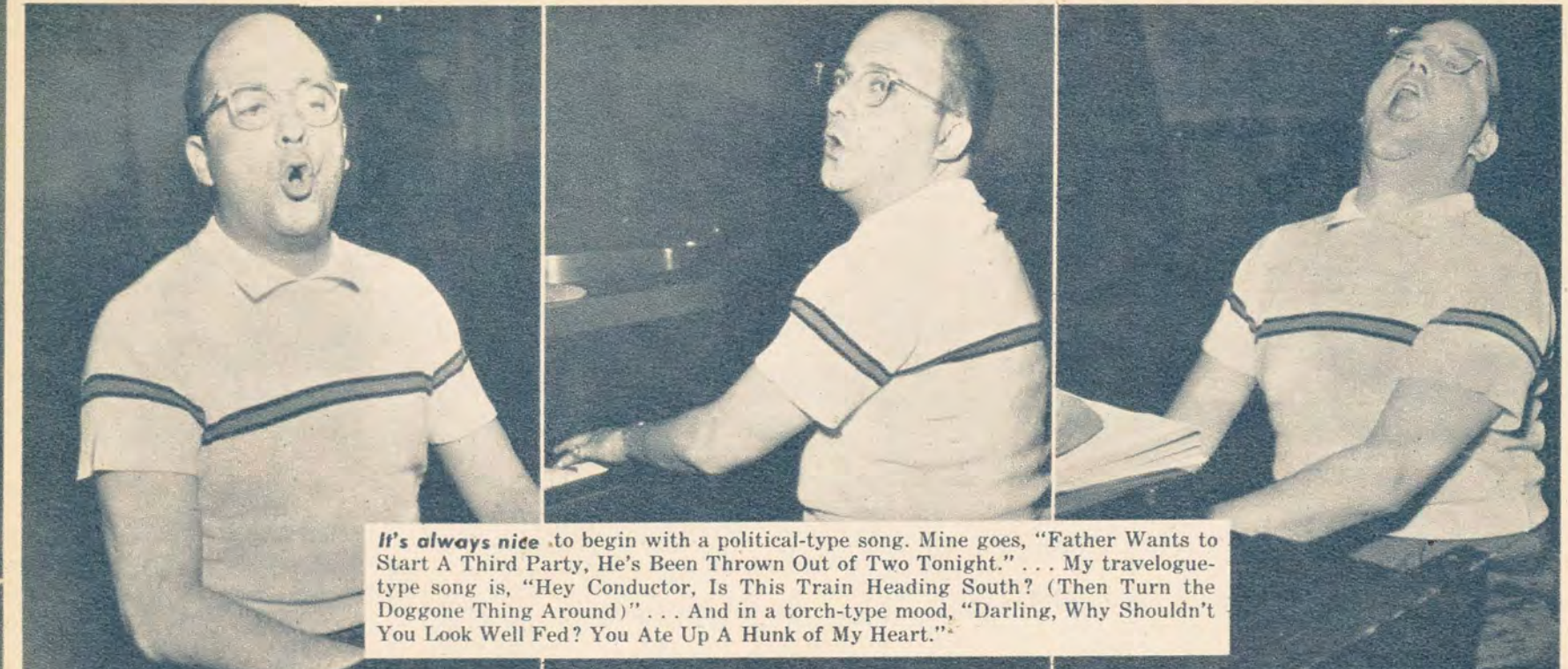
Abe's inimitable "type-songs" have about as much relation to the usual juke-box delicatessen as the atom bomb has to a ten cent cap pistol. When the six-foot, moon-faced Burrows, with a head like a fuzzy billiard ball, starts rasping tenderly, "Darling, Why Shouldn't You Look Well-Fed? You Ate Up A Hunk of My Heart," you howl with glee just like Danny Kaye, Fred Allen, Ed Gardner, Groucho Marx, Larry Adler and a couple of million other Burrows fans.

Abe is the guy who sat down to play a piano at a Hollywood party and hasn't gotten up since. Although he entertained the sophisticates of New York and Hollywood, he couldn't get paid for anything but his comedy writing—and for that he got plenty. The big wheels of radio and pictures told him, "We get your humor, but will John Q. Public get it?" That they do is a tribute both to this 37-year-old former New Yorker and to his radio listeners.

Abe has decided to get his songs published now, because, as he has explained, "I've been carrying these songs around in my head for years. One day somebody might knock off my head and then where will I be?" He admits that he's not an actor or an entertainer; he's just a guy to whom certain pompous, pretentious things look funny and he's trying to show his friends why they do. Abe knows that his stuff isn't too subtle for the public. "When I sing a topical type song," he says, "the studio audience knows what I'm talking about. They've read the papers."

The Burrows man has, as he says, "lots of cute type songs." Maybe not a million of 'em but enough. And here, in pictures especially posed for RADIO BEST, are some of the Burrows' songs and antics as they'd look in television. You've got to imagine the bull-frog voice with the Brooklyn accent, but this, folks, is really Burrows, like he said...

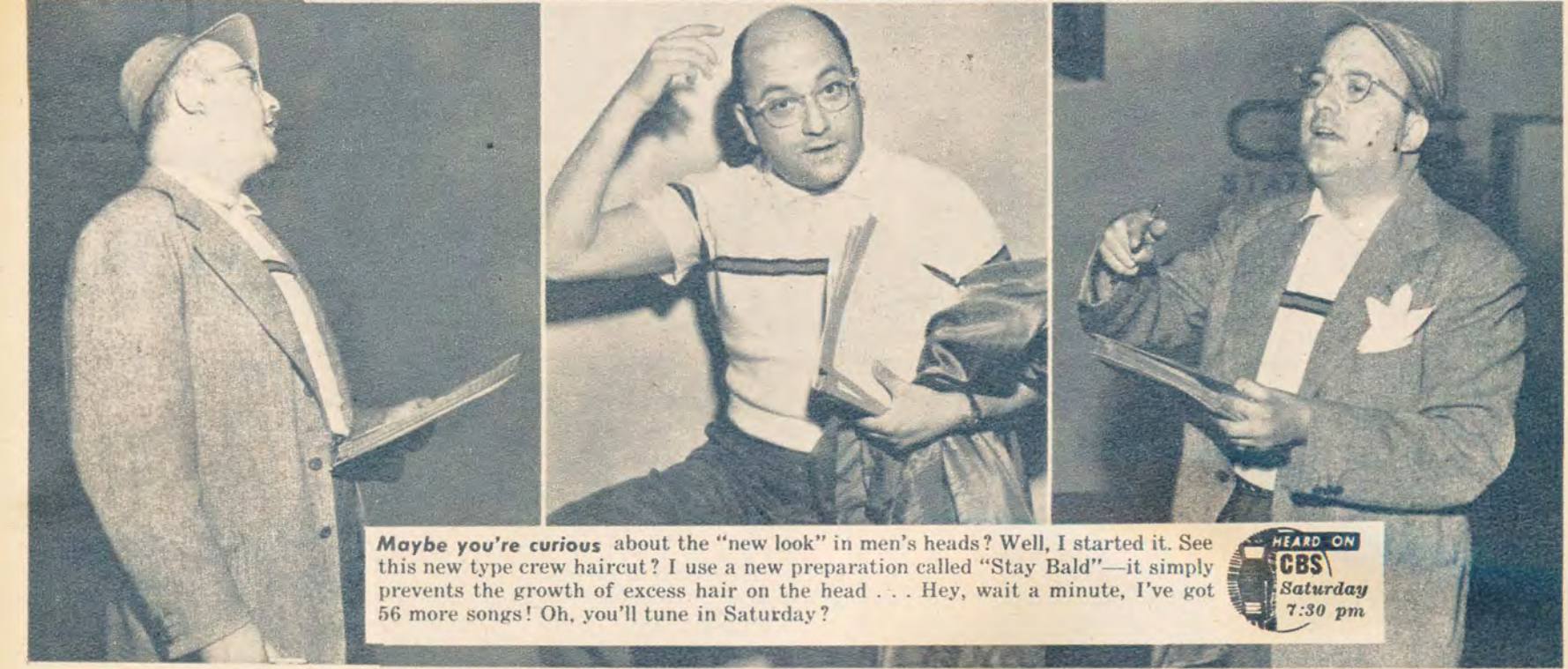
I got lots of cute type songs... lullaby-type songs... political-type songs... travelogue-type... love-type... sad songs... bad songs... mad songs...



It's always nice to begin with a political-type song. Mine goes, "Father Wants to Start A Third Party, He's Been Thrown Out of Two Tonight."... My travelogue-type song is, "Hey Conductor, Is This Train Heading South? (Then Turn the Doggone Thing Around)"... And in a torch-type mood, "Darling, Why Shouldn't You Look Well Fed? You Ate Up A Hunk of My Heart."



Now it's time for my "silver-threads-among-the-gold" type song, only it goes, "When Your Hair Has Turned to Silver, I'll Love You the Same As When It Was Red, Brown, Pink, Blonde, Black, Blue and Orange."... I'm a sucker for a love-type song like "She Sang Him the Indian Love Call, But He Looked At Her and Said, Ugh!"... How about a cowboy-type song—"When We Was A'Ridin' Through the Cactus, I Got Stuck On You."



Maybe you're curious about the "new look" in men's heads? Well, I started it. See this new type crew haircut? I use a new preparation called "Stay Bald"—it simply prevents the growth of excess hair on the head... Hey, wait a minute, I've got 56 more songs! Oh, you'll tune in Saturday?



all kinds cute songs... sad songs... love-type... travelogue-type... political-type songs... I got lots of cute type songs... I got Corwin-type songs, too... all kinds cute songs... mad songs... bad songs...

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*
- 11:30—NBC—*Dave Garroway Show*

MONDAY

- 6:15—ABC—*Ethel and Albert*★
- 7:00—CBS—*Beulah*★
- 7:30—NBC—*Manor House Party*★
- 8:30—CBS—*Arthur Godfrey*
- ABC—*Opie Cates*
- 9:30—ABC—*Sammy Kaye*
- 10:00—CBS—*My Friend Irma*
- 11:15—CBS—*Robert Q. Lewis*★

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*
- CBS—*Sweeney & March*
- 9:30—ABC—*Groucho Marx*
- 10:00—ABC—*Bing Crosby*

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—*Buddy Weed Trio* (P)
- 11:00—ALL NETS—*Name Bands* (Sun. thru Sat.)
- 11:30—NBC—*Dave Garroway* (P)

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)★
- 7:20—MBS—*Dinner Date* (P)★
- 7:30—CBS—*Club 15* (P)★
- 8:30—NBC—*Voice of Firestone* (L)
- 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)
- MBS—*Alan Lomax* (L)
- 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 Wainwright* (P)
- 10:00—MBS—*California Melodies* (P) (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)
- 11:30—NBC—*Piano Quartet*

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—*Music by Adlam* (P)
- 6:30—NBC—*Symphony Orch.* (S)
- 6:45—MBS—*Dance Music* (P)
- 7:00—MBS—*Hawaii Calls* (L)
- ABC—*Modern Music* (P)
- 7:30—CBS—*Abie Burrows* (P)
- 7:45—CBS—*Hoagy Carmichael* (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)

★ SPORTS

MONDAY

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

FRIDAY

- 10:00—ABC—*Boring*
- 10:30—ABC—*American Sports Page*
- NBC—*Bill Stern*

SATURDAY

- 6:00—MBS—*Sports Parade*
- 6:30—ABC—*Harry Wisner*
- 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*
- 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*
- 8:30—ABC—*The Clock*
- 9:30—CBS—*Crime Photographer*

FRIDAY

- 8:00—ABC—*The 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—*Ross Dolan*
- 8:30—ABC—*Famous Jury Trials*
- 9:00—ABC—*Gangbusters*
- 9:30—ABC—*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*
- 10:30—CBS—*First Nighter*

FRIDAY

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

SATURDAY

- 7:00—CBS—*Hawk Larabee*
- 7:30—ABC—*Challenge of Yukon*
- NBC—*Curtain Time*
- 8:30—CBS—*Leave It To Bill*

★ FORUMS

SUNDAY

- 7:00—ABC—*Child's World*

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*
- 8:45—MBS—*Newscope*
- 9:00—ABC—*Walter Winchell*
- 11:00—MBS—*William Hillman*
- 11:10—CBS—*Quincy Howe*
- 11:15—CBS—*Washington Report*
- NBC—*Cesar Sacerchinger*

MONDAY

- 6:00—CBS—*Eric Sevareid*★
- 6:05—ABC—*Kiernan's Corner*★
- 6:45—NBC—*Three Star Extra*★
- 6:45—CBS—*Lowell Thomas*★
- 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—*Eduard R. Murrow*
- 8:55—MBS—*Billy Rose*★
- 9:00—MBS—*Gabriel Heatter*★
- 10:30—ABC—*Earl Godwin*
- 11:15—NBC—*Morgan Beatty*★

TUESDAY

- 7:30—MBS—*Newscope*
- 7:45—NBC—*Richard Harkness*
- 8:15—ABC—*Views of the News*

WEDNESDAY

- 7:30—MBS—*Arthur Gaeth*
- 7:45—NBC—*H. V. Kaltenborn*

THURSDAY

- 7:30—MBS—*Newscope*
- 7:45—NBC—*Richard Harkness*
- 10:45—ABC—*Earl Godwin*

FRIDAY

- 7:30—MBS—*Henry J. Taylor*
- 7:45—NBC—*H. V. Kaltenborn*
- 10:45—NBC—*Pro & Con*

SATURDAY

- 6:45—ABC—*Communism*
- CBS—*Larry Lesueur*
- 7:30—MBS—*Newscope*
- 7:45—MBS—*Views of News*
- 11:10—CBS—*Quincy Howe*
- 11:15—NBC—*W. W. Chaplin*
- ABC—*Tris Coffin*

★ 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*
- 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*



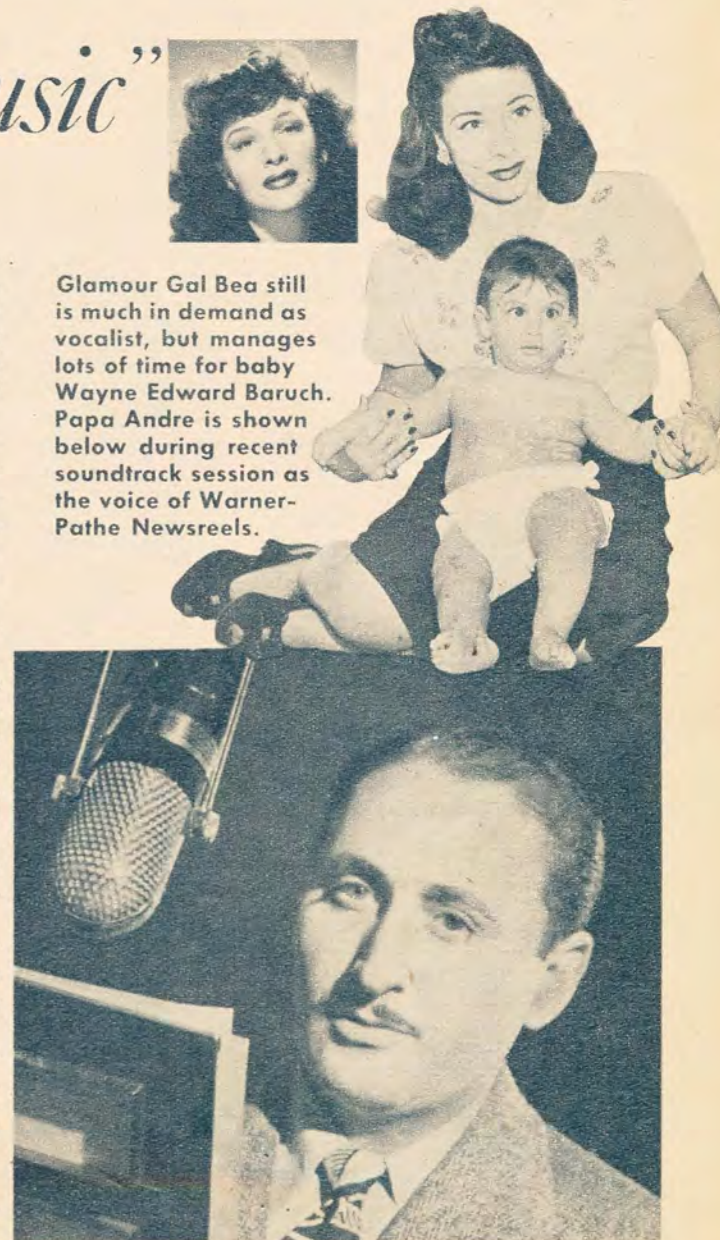
At "Your Hit Parade," Bea and Andre join Frank Sinatra to round out a million dollar trio of song.

"Mr. & Mrs. Music"

To your list of "Hooper Housekeepers" with a flair for keeping busy, add the lovely Bea Wain and her debonair spouse, Andre Baruch, who not content with a daily three-hour stint over New York's WMCA, have each found themselves weighed down with full working schedules of their own.

A visitor at their "Mr. and Mrs. Music" platter show, might hardly be aware he was watching a radio program, for they work without scripts and maintain a jovial, easy-going pace that is a vivid contrast to the usual studio frenzy. An average show includes a "live" singing session by Bea, interviews with the famous of show business and of course, the latest hit records. They recently inaugurated a unique plan whereby a listener could become "Sponsor For A Day." The "Sponsor" is selected from letters sent in, on the basis of good deeds. Thus, you will hear: "This portion of the program is brought to you through the courtesy of Sadie Brown of Brooklyn. She is the mother of eight children, works for the Red Cross and is active in P.T.A. In her home she has found room for the small children of working mothers, who might otherwise be left to roam the streets until nightfall."

As to those full working schedules on their own: Bea recently began a transcribed series with Frank Parker which is now heard on more than 400 stations, and is still busily recording for RCA-Victor. Andre co-emceeds "Your Hit Parade," narrates the Warner-Pathe Newsreels, is heard on "Exploring the Unknown" and "The Shadow." Andre, who chalked up an outstanding war record and held the rank of major, was recently chosen by the State Department to narrate a series of shorts, "Life in America," which are being distributed to 56 foreign countries.



Glamour Gal Bea still is much in demand as vocalist, but manages lots of time for baby Wayne Edward Baruch. Papa Andre is shown below during recent soundtrack session as the voice of Warner-Pathe Newsreels.



Musical Links

by Harry Link

A couple of issues ago we promised to do a column on advice to the amateur song writer, and the writer who just couldn't break through the supposed "iron curtain" of Tin Pan Alley.

It seems there comes a time in everyone's life when he gets the urge to write a song, not knowing the heartaches, time and energy that go along with the making of a song hit.

Here is an outline of a few of the do's and don'ts which might help the new writer to break through. I would like to recommend what I think is the most constructive book written on this subject. The title is HOW TO WRITE, SING AND SELL POPULAR SONGS, written by our good friend Nick Kenny, Radio Editor of the New York Daily Mirror, and a song writer of no mean ability in his own right.

To quote some of Nick's suggestions with a few of my own added, I should like to enumerate some of the DONT's—

DON'T send songs through the mail to the publishers as most of the time they will be returned unopened.

DON'T subscribe to ads in magazines and periodicals offering to publish your song for a price, usually ranging from Ten to One Hundred dollars. The legitimate publisher does not ask or want money to publish your song. THEY WILL PAY YOU, and handsomely, too, if your song is accepted and you are lucky enough to write that song the public accepts as a hit.

DON'T rely on one song; keep writing song after song. You never know which one will be accepted; all you have to lose is your time and meanwhile you are developing your ability and talent.

DON'T submit a song to a publisher or performer unless you have a complete three-line piano part with all harmonies written out and the lyrics typed or written in under each note on a clean, legible copy.

DON'T dream up a song title, write it up and then find your title has been used before, or published AFTER you wrote your song. Thousands of people write songs and it is not unusual for the same title to reappear time and time again. Remember you cannot copyright a title. And an original title is hard to find as there are millions on file in the copyright office in Washington and common titles such as I LOVE YOU, YOU'LL NEVER KNOW and others have been copyrighted hundreds of times.

On the DO side of the ledger the first bit of advice for a new writer is to find a show-case for the song. After you have the piano copy, instead of mailing the song to a publisher in New York or Chicago, or to a radio station (the chances are it will be overlooked in the shuffle or returned) take your copy and personally contact the leading band or

SONGS I Predict Will Reach Hit Stage

- BALLERINA
- GOLDEN EARRINGS
- HOW SOON
- I'M MY OWN GRANDPAW
- TOO FAT POLKA
- PEGGY O'NEIL
- TWO LOVES HAVE I
- CIVILIZATION
- I'LL DANCE AT YOUR WEDDING
- THE SECRETARY SONG

orchestra leader in your vicinity; or show it to the singers on your local radio station. Get their reaction and try to interest them in singing it for you, and trying out the song on the radio to see how the listeners react to the number. If there is a reaction from the rendition there will be calls in the local music stores, the artist or orchestra will get fan mail commenting on the song. Try to have a record taken off the air when the song is performed so you may use this recording for the publisher who is always more impressed with a vocal or orchestral demonstration than reviewing it from a piano part. In many cases the proper rendition will "sell" a publisher.

The 10 Top RECORDS

- TOO FAT POLKAArthur Godfrey
- BALLERINAVaughn Monroe
- THE SECRETARY SONGTed Weems
- THE SECRETARY SONGYvette
- I CAN'T GIVE YOU ANYTHING
- BUT LOVERose Murphy
- I'LL DANCE AT
- YOUR WEDDINGPeggy Lee
- I'M MY OWN
- GRANDPAWGuy Lombardo
- I'M LOOKING OVER A 4
- LEAF CLOVERArt Mooney
- PEGGY O'NEILHarmoncats
- AVE MARIAVic Damone
- I UNDERSTANDHarry James

Two of the big hits of the country were started in this way. NEAR YOU by Francis Craig in Nashville and Jack Owens started HOW SOON in Chicago. And a new hit called THOUGHTLESS, written by Carl Lampl and Buddy Kay, was discovered and started in Cleveland.

These enterprising writers, Lampl and Kaye made a recording of their song and with the assistance of Bud Wendell and Fran Pettay, Cleveland's two outstanding disc jockeys, played the song on their programs and predicted it as a hit.

Immediately thereafter, it was placed for a huge advance royalty and within another week recorded by Frank Sinatra, Gordon McCrea, George Olsen, Guy Lombardo, Vic Damone, Artie Wayne.

A new BMI ballad, PASSING FANCY, recorded for Victor by Vaughn Monroe, will quickly be headed for top honors.

We will give you more on the "do side" next month.

Records of the Month by Les Merman

Best Female Vocal

"AT THE CANDLE LIGHT CAFE" &
"BEST THINGS IN LIFE ARE FREE"
Dinah Shore

COLUMBIA

"Candle" is a gypsy melody that brings out the best in Dinah, the best, in fact, in many moons. Dinah's lyrical and tonal sensitivity is a delightful highlight. Reverse is a contrast in cadence and top-drawer Shore, too.



"I FEEL SO SMOOCHIE" &
"TAKE LOVE EASY"

Lena Horne

MGM

"Smoochie" must have been written for Lena Horne as it is a perfect vehicle for her insinuating vocalistics. Of Miss Horne it might be said that when she is good she is torrid. Reverse is an Ellington opus.

Best Male Vocal

"ALL DRESSED UP WITH A BROKEN
HEART" & "YOU ARE NEVER AWAY"

Buddy Clark

COLUMBIA

Buddy sings out sweet and clear on "Broken Heart," a waltz-ballad, and on the flip-over projects the good taste a Rodgers-Hammerstein creation deserves. In the past year no singer has been as consistently great wax-wise as this chap.

"TWO LOVES HAVE I" &
"PUT YOURSELF IN MY PLACE, BABY"

Frankie Laine

MERCURY

Demonstrating "That's My Desire" was no fluke, Mr. Laine blends a strong set of pipes on behalf of two tunes that will further strengthen his position as best of the new singing sensations.

Best Sweet

"DON'T CALL IT LOVE" &
"I NEVER LOVED ANYONE"

Claude Thornhill Orch.

COLUMBIA

The Thornhill touch and treatment weaves the proper mellow mood for a goodie in "Don't Call It Love" topped by a creamy Fran Warren vocal. There's a beautiful introduction on the reverse.

"LOVE FOR LOVE" & "JUMPIN' JUBILEE"

Hal McIntyre Orch.

MGM

Mac has one of the smoothest bands in the land and the ensemble arrangements on "Love" are the last word in modern harmony. Other side is good instrumental exhibition.



Best Hot

"EARL'S RUMBOOGIE" &
"STOMP" KING

Earl Bostic Quartette

KING

Unless you're really hep, you'll hate me for recommending this. Bostic paves the way for a mess of solid rhythm with a high-riding alto sax on "Rumboogie." His upper register notes on the reverse are amazing.

"CARAVAN" &
"DARKTOWN STRUTTERS BALL"

Charlie Barnet Orch.

APOLLO

Barnet, an Ellington disciple, does wonderful things with the Duke classic, "Caravan." Personnel does an inspired job. On the back, "Ball" is a caricature of the way jazz was played a couple of decades back. Authentic and amusing.



MORE

Best Latin-American

"NEGRO" & "CANTO SIBONEY"

Miguelito Valdes Orch.

MUSICRAFT

Valdes was once the heart of Xavier Cugat's band and here again he demonstrates that he is the king of below-the-border rhythms. Passionate vocals and authentic music make this a must for Arthur Murray students and rumba devotees.

"JUNGLERO" & "MONTUNO IN G"

Noro Morales Orch.

MAJESTIC

In "Junglero," Morales showcases his flashy pianistics in a way to drive rumba hounds out of their minds. "Montuno" is slow and deliberate with more Morales finger magic.



Best Classical

HAYDN: SYMPHONY No. 94 in G ('SURPRISE') Boston Symphony conducted by Serge Koussevitzky
RCA VICTOR

A warm and ingratiating work, lovingly and elegantly projected in a performance marked by superb instrumental clarity and balance. One of the finest classical discs in years.

BORODIN: POLOVTSIAN DANCES from 'PRINCE IGOR,' London Philharmonic under Gregor Fitelberg
DECCA

The usual fine English Decca surface makes listening to this staple ballet music a pleasure. The conductor and the orchestra rate a bow for a finished performance.



Best Novelty

"A MAN'S BEST FRIEND IS A BED" & "YOUR RED WAGON"

Ray McKinley Orch.

MAJESTIC

Drummer McKinley is nobody's chump on a rhythm vocal. He wrote "Best Friend" and is a fine interpreter of his own material. Very catchy with the reverse in a tricky kick, too.

"THE SECRETARY SONG" & "AT THE CANDLE LIGHT CAFE"

Ted Weems and Orch.

MERCURY

"The Secretary Song" is a clever novelty and the Weems vocalist Shirley Richards executes it in the proper vein. It's our guess you'll hear this version a bit too often in the juke boxes. Bill Usher sings the reverse, a gypsyish thing, in good voice.



Bob Pruett and Tommy Dorsey get their heads together between Dorsey record session, but Bob often finds himself in a dither trying to please all record fans.

Radio best This Month's Disc Jockey
WIRE's Bob Pruett



Listeners to WIRE (Indianapolis) disc jockey Bob Pruett not only hear their favorite selections, but stories behind the bands, the songs and the singers. The reason for this is that Bob, having traveled with bands himself, tooting a trumpet, has met and come to know most of the band-men personally.

BOB STARTED studying the conventional ABC's of music when he was seven and by the time he entered college, he was playing with dance bands to help finance his education. In 1941, while still playing with a college "combo" directed by Hoagy Carmichael, Bob started meeting the famous bandleaders.

Army service gave Bob the opportunity to organize a jazz sextet called the Jive Commandos. He became active in setting up camp shows and it wasn't long before the Pruett name was familiar in camp recreation halls.

Bob's off-the-air personality and his strong convictions tend to lap over into his chatter while on the air. His rabid defense of Stan Kenton's progressive jazz, and the more accepted jazz forms are only two examples of his crusade in behalf of the controversial trends in music. Bob holds that the more people know of the evolution of these trends, the more they will understand and appreciate various artists and their work. And of course, all this is partly an excuse for putting the kind of good, meaty talk of a swing musicians' bull session on the airwaves. It all becomes a sort of Bandsman's Holiday, satisfying both to Bob Pruett and his listeners.

Dazzled Bob finds teen-agers have their own record favorites.



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
Freddy Stewart Capitol
Bill Millner United Artist

FOOL THAT I AM (Hill & Range)
Dinah Shore Columbia
Billy Eckstine MGM
Georgia Gibbs Majestic
Sammy Kaye Victor
Dinah Washington Mercury
Erskine Hawkins Victor
Brooks Brothers Decca
Gladys Palmer Miracle

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

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
Ethel Smith-Bob Eberly Decca
Machito Continental
Rene Cabel Decca
Maria Lina Landin Victor

MY RANCHO RIO GRANDE (Harwall-Criterion)
Jack Smith Capitol
Shep Fields Musicraft
Dick Jurgens Columbia
Murphy Sisters Apollo
Victor Lombardo Majestic
Esquire Trio United Artist
Ken Carson Variety

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
Ambrase Haley Mercury
Jimmy Dorsey MGM
Cindy Walker United Artist

WHY DOES IT HAVE TO RAIN ON SUNDAY (Johnstone)
Freddy Martin Victor
Snooky Lanson Mercury
Milt Herth Trio Decca
Beale St. Boys MGM

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

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19, N. Y.
New York • Chicago • Hollywood



ON THE AIR—the Lunchtimers give their all with a half hour of music, songs and gags five days a week over KYW



Penny Reed, Phil Sheridan, Lee Morgan, Gene Graves, Mary Lou Howard, Gus Di Riego and Clarence Fuhrman test sponsor's food.

Genial
Gene Graves
Lunchtimer
Emcee

KYW lunchtimers dish out full menu of fun

THERE'S A breakfast in Hollywood, a Supper Club in New York and in Philadelphia on KYW there's a noontime variety program called "The Lunchtimers."

Guys, Gals, Gags, guests, fine and corny music are the bill of fare dished up for the home-loving people of the Quaker City every day at 12:15.

Chief Chef is Genial Gene Graves, master of ceremonies who writes the menu and doubles in song. A native of Altringham, England, Gene came to America as a youngster and was educated in schools in Milford, Conn. He has sung with numerous bands and during the New York World's Fair was master of ceremonies at the Winter Wonderland Ice Review.

As straight man on the program, Graves tosses the gags to "Gabby" Phil Sheridan. The latter has a varied background in singing and manual labor—singing from his mother, the Sheri McKaye of the original Merry Macs; labor in war plants. Sheridan has learned a lot of dialects which he couples with a natural effervescent enthusiasm.

"Lunchtimers" opens with Clarence Fuhrman and the KYW Orchestra's rendition of "Are You Having Any Fun." From there on anything can happen. Completely informal and flexible the program features quiz contests, straight interviews with the audience or a short chat with a visiting celebrity.

Sandwiched in between is the music of the orchestra and a well-known Philadelphia jive unit, "The Furious Five."

Mary Lou Howard, petite songstress, sings novelty tunes, cowboy ditties and the blues, usually accompanying herself.

Unique among radio program techniques, commercials on the Lunchtimers get special gag treatment and are usually applauded.

Penny Reed doubles as comedienne and vocalist on the program and Lee Morgan, latest addition to the Lunchtimers, chants torch tunes.



Mary Lou
Howard sings
cowboy tunes



Penny Reed
doubles as
comedienne



Lovely Lee Morgan dishes out tidbits to Lunchtimers audience



Furious Five: the jive section of the Lunchtimers' orchestra

**Men!
Ladies!**

**Here's THE JACKET You've Wanted
At a Sensational Saving!**

**Ladies'
Only
\$4.95**

**Special
Combina-
tion
Offer,
Both for
Only
\$8.95**

Men's only \$4.95

**Hurry! Quantities
Are Limited**



Ladies! Men! Here's the Jacket "buy" you've been waiting for. Here's quality, style comfort and durability all combined in one to give you the finest, smartest jacket you'll find anywhere, regardless of price. And when you order the two together—one lady's and one man's jacket—you get two jackets for only \$8.95.

Save 95c! Everyone—wife and husband, girl-friend and beau will want to order matching jackets in combination on this special bargain offer. You SEND NO MONEY! We'll ship C.O.D. plus a few cents postage. If you don't agree this is the greatest Jacket Bargain you've ever seen for the price, return it within 10 days and your money will be cheerfully refunded.

You'll Love It!

Take this jacket for carefree ease—and for that certain poise which being "in the know" on style gives you! That new low hipline is a "flash" from the fashion front. Perky shoulders! Suave yoke! You will adore its smart distinctive lines . . . you will always enjoy its caressing warmth. It's tailored of favorite Spun-Rite, justly popular for its wear . . . for its beauty! It will be your prop and mainstay, season in, season out. Select yours from one of these season's latest shades: Camel Tan, or Stop Red. Sizes 12 to 20.

Ideal for Sports-Leisure

Here's a sturdy "he-man's" jacket of a thousand and one uses that will keep pace with the fastest tempo of your busy day. Cut for real comfort—of "Spun-Rite"—magically flexible, smartly-tailored and shape-retaining as well as warm. Snappy yoked back. Harmonizing buttons for looks and wear. Grand, deep, saddle pockets. Seamed sides—so stride along as you will. You'll live in it from dawn 'til night. Choose Camel Tan with the following choice of harmonizing colors: Forest Green or Luggage Brown. Check your size from 34 to 46 on the order coupon to the right.

SEND NO MONEY—RUSH THIS COUPON!

ILLINOIS MERCHANDISE MART, Dept. 2100
1227 Loyola Ave., Chicago 26, Ill.

Gentlemen: Send me the SPUN-RITE Jackets indicated below. C.O.D. I must be fully satisfied with my purchase or will return within 10 days for refund.

Name _____ PLEASE
Address _____ WRITE
City _____ State _____ PLAINLY

LADY'S JACKET Sale Price, \$4.95	Camel Tan	Stop Red
Check color wanted _____		
Combination Price for 1 Man's and 1 Lady's Jacket BOTH only \$8.95		
MAN'S JACKET Sale Price, \$4.95	Camel Tan with _____	Luggage Brown Forest Green
Check color wanted _____ these colors _____		

CHECK SIZE WANTED: LADY'S 12, 14, 16, 18, 20
MAN'S 36, 38, 40, 42, 44, 46

MY TOTAL PURCHASE AMOUNTS TO: \$ _____ C.O.D.



★ EVADNA HAMMERSLEY (KOA, Denver, Colo.) is busy director of station's women's activities.



★ GALE GRAY (WALL, Middletown, N. Y.) does ad-lib chat daily. Is mother of five children, lives on farm.



★ PHYLLIS PERRY (KALL, Salt Lake City, Utah) interviews top celebrities, gives useful household hints.



★ JOAN SCHAFER (KFI, L.A., Calif) conducts favorite "What do you say" program every morning.



★ NANCY OSGOOD (WRC, Washington, D.C.) does a daily afternoon program. In radio over 20 years.



★ CAROL ADAMS (WHBC, Canton, Ohio) gives shopping hints on program "Here's Carol Adams."



★ WARREN EDWARDS (WISR, Butler, Pa.) is a recent High School graduate, conducts "Take it Easy Time."



★ BILL HERSON (WRC, Washington, D.C.) is the early morning "Time-keeper." Also network emcee.



★ BOB BLASE (KXYZ, Houston, Texas) conducts two shows daily, known as Best-by-Request and Mailbag.



★ JACKSON LOWE (WWDC, Washington, D.C.) is known as "Mayor of Connecticut Ave."



★ BOB PHILLIPS (KFI, Los Angeles, Cal.) makes "Bob Phillips' Show" LA's favorite daytime show.



★ HARRY WARREN (KUTA, Salt Lake City) often teams with better-half, Miss Phyllis Perry.



★ IRWIN A. JOHNSON (WBNS, Co-State Prof. Completing 9th year.



★ LEX BOYD (KROW, Oakland, Cal.) is so handsome, ought to cinch for "America's best-looking jockey."



★ BILL DAWES (WCKY, Cincinnati, Ohio) is a former school teacher, now a top Hooper disc jockey.



★ MIKE RICH (WTRY, Troy, N. Y.) is known as "Platter-Playboy," ex-record and music salesman.



Local Stars Vie For National FANS WILL DECIDE FAVORITE LOCAL RADIO PERSONALITIES . . .

THE big campaign is now underway! So much interest has already been shown in the RADIO BEST Local Stars Contest, that it bids strongly to become the most important radio listener poll of the year. The purpose of this contest—to highlight LOCAL favorites in every section of America—will be an important factor in maintaining the vitality of present-day radio.

Awards in this poll will be in four categories: Women's Programs, Sports Commentators, Disc Jockeys, Farm Reporters. Many of these hard-working folk, who are the mainstay of American radio, go on year after year, doing a fine job of programming, but receiving little, or none of the recognition they so richly deserve. RADIO BEST feels it is high time national attention was directed toward these personalities. Awards will be made on both sectional and nation-wide levels. Local winners will be chosen entirely on the basis of votes polled, for every city, town, or rural area from which entries are received. In the final stages of the contest, winners in each category will be chosen according to per-

centage of votes in comparison with the possible audience for each area. You, the listener, can do your part by reminding your local favorites to enter the contest, by rallying support for him or her in your own community, and by promptly mailing the official ballot to contest editor.

Many of the network stars of tomorrow will come from this poll. Winners will be given full support by RADIO BEST in being brought to the attention of both the national public and key figures in network broadcasting who can give these local personalities their opportunity for widening their scope. A Local Stars Contest Award will open many doors to your local favorite and you will be able to share your pet programs with a lot of other people, besides giving some deserving talent a long-awaited break.

In the meantime, more and more local broadcasters, radio stations and newspapers have pledged full cooperation, since they, just as much as you, the listener, are concerned with the problem of giving prestige and recognition to worthy talent. They assure us of

Each type of program is identified by the following symbols:

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



★ SAM BROWN (WINX, Washington, D.C.) emcees "Music Hall," real jockey veteran, 6 days weekly.



★ LOWELL WATTS (KLZ, Denver, Colo.) will celebrate third year on air as daily noontime farm reporter.

Spotlight! in cross country city-by-city poll

all possible help in polling the nation, city by city, area by area and state by state. RADIO BEST will keep you up-to-date on how the poll is going, and publish photographs and notes about your favorites. Your local broadcasters will furnish supplementary information for your area, and it will be your job to keep your favorites "on the ball." Encourage them to put their best foot forward.

Voting will be only in the four categories of Women's Programs, Sports Commentators, Disc Jockeys and Farm Reporters. Only Local programs will be eligible, and votes for network personalities will not be considered. Here is how you can cast your own vote. You MUST use the OFFICIAL BALLOT, as printed on this page, or the separate OFFICIAL BALLOT available free upon request at your local newsdealer. Ballots are special post-card size, thus permitting you to paste ballot on the back of a regular penny post-card or insert in any postage envelope. Fill in your choice for all four categories upon the one ballot, but be sure to indicate your choice CLEARLY.



★ MARTY GLICKMAN (WHN, New York City) specializes in on-spot basketball, racing and hockey.



★ HOWARD FINCH (WJIM, Lansing, Mich.) is not only station's star sportscaster, but also Veepee.



★ WOODY ASSAF (WJDX, Jackson, Miss.) is an all-around sports reporter, conducts daily sports show.



SAMMY SOLO ...meets a challenge

To your list of people who know how to face difficulties, add young Sammy Solo. Sammy, the armless war veteran, who is singing over New York's WHN every Saturday afternoon, belongs to that elite group who see each obstacle as a challenge to be met and bested.

SAMMY, a native of Brooklyn, studied art at the Beaux Arts School and Pratt Institute, majoring in sculpture, illustration and designing. Before entering the armed forces, he worked as a layout artist for a New York magazine. Sammy could reasonably look forward to a bright future as a sculptor, having already captured a number of prizes, including a first prize in the National Scholastic competition at Carnegie Tech.

His 46th mission as a member of the 307th Bomb Group in the Pacific War Theater, resulted in a slight change of plans. Tech Sergeant Solo was flight engineer on a B-24, carrying a heavy load of gasoline and bombs when it crashed shortly before V-J Day. Sammy's arms were badly burned and it was necessary to amputate.

From that time on, Sammy found several large entries to make in his personal account of assets and liabilities. On the credit side, he had the Air Medal, the Philippine Liberation Medal and the Purple Heart, but they hardly made up for the loss of both arms, making a career in sculpture a practical impossibility. However, he still had a good, pleasant singing voice and a knack for putting it over. Sammy totalled his personal ledger and decided he wouldn't take it lying down. Fortunately, he met cartoonist Ham Fisher about that time, and the latter made Sammy his protegee. With Fisher and Peg Murray lending moral and practical support, Sammy prepared for a career in music.

Last year, he appeared on Arthur Godfrey's Talent Scouts and won first prize. In addition, his courage and his refusal to capitalize on the audience's sympathy (he kept his artificial hands and arms hidden from sight while singing) captivated both press and public. It was not long before he was "knocking 'em dead" at New York's famous Copacabana night club. His modest bearing and fine singing voice impressed the right people at station WHN and it was decided to try him on his own program. Sammy was an immediate success and can look forward to a long, upward trail in show business and radio.

Local Star Contest

OFFICIAL BALLOT

VOTE FOR ONE FAVORITE IN EACH CATEGORY

<input type="checkbox"/> Disc Jockey	<input type="checkbox"/> Sports Reporter
Write in name of Disc Jockey	Write in name of Sportscaster
..... station station
<input type="checkbox"/> Farm Reporter	<input type="checkbox"/> Woman Commentator
Write in name of Farm Reporter	Write in name of Woman Commentator
..... station station

Voter's Name:

Address:

City: Zone:

State:

Paste ballot on penny post-card or place in envelope and mail at once to RADIO BEST, 452 Fifth Avenue, New York 18, N. Y.



Questions & Answers

(Send all questions to Question and Answer Editor, RADIO BEST, 452 Fifth Avenue, New York 18, N. Y. All answers will be confined to this department, so please do not send stamped envelopes.)

Q. Is announcer Bill Goodwin a married man?
Bessie Mantle, Detroit, Mich.
a. Bill married Philippa Hilber, actress, in Yuma in 1938. They have four children: Jill, age 6; Bill, Jr., 5; Lynn, 3; and Sally Lou, 14 months.

Q. My family is convinced that Candid Microphone is a rehearsed program. Can you help?
Samuel De Pinto, Buffalo, N. Y.
a. According to Allen Funt who is responsible for the program, Candid Mike would defeat its purpose if participants were aware of the hidden microphone. No, says Mr. Funt, the program is completely unrehearsed and spontaneous.

Q. I understand that Perry Como used to be a barber. Can you verify this?
Thelma Gottlieb, Brooklyn, N. Y.
a. Yes, but Perry points out that the great Enrico Caruso also began as a barber. Perry Como was the seventh son of 13 children. At 11, he was apprenticed in the barbering trade and ran his own shop at 15. Now he runs the Supper Club.

Q. I've been looking in vain for a picture of Nannette Sargent in RADIO BEST. Will you please oblige?
Reina Platoff, Atlanta, Ga.
a. Here she is, Miss Nannette Sargent, leading lady of NBC's Curtain Time dramas.



Q. THIS IS SUPERMAN ↑ My boy is anxious to see what radio's Superman looks like. Please print his picture if you think it will not disillusion the lad.
Mrs. R. L. Reagan, Boston, Mass.
a. Clayton (Bud) Collyer, alias Superman, alias Clark Kent, not only plays but really looks the part of the famous comic hero.

Q. What ever happened to Norman Brokenshire? I always thought he had the most interesting voice in radio. Is he still on the air?
Patrick L. Hurley, Columbus, Ohio
a. Mr. Brokenshire was off the airwaves for many years and only recently returned as an NBC disc jockey. He is also heard on the Theatre Guild program over ABC.



Charming Agnes Clark (WJR's Mrs. Page) shies away from glamour.

glamour and Mrs. Page ... DON'T MIX!

There's a charming lady on WJR, Michigan's only 50,000 watter, that has probably the largest audience of homemakers in the Middle West.

SHE'S AN oracle of household wisdom to her vast following. Her name, Mrs. Page, has become a home economics by-word in the very ample WJR listening area, and she is Mrs. Radio herself to thousands of listeners.

Yet any glamour that may have accrued to Mrs. Page because of her radio fame was deflated in one short interview with Mrs. Agnes Clark. For Agnes Clark is a practical, straight-from-the-shoulder, likeable lady who thinks *glamour and Mrs. Page don't mix!*

Off the air, Mrs. Page is Mrs. Agnes Clark and when asked by a reporter about the glamour of a radio career, Mrs. Clark bluntly said, "I'm just a homemaker with a lot of gab."

After that frank startler Mrs. Clark went on, "People who listen aren't really interested in a glamour gal on my type of program. They want to learn about cooking, sewing, and kitchen gadgeteering."

Mrs. Clark is not at all hesitant about telling Mrs. Page's age. She openly states she is 48, has been married 25 years, has a 23-year-old daughter and has been working in the business world for 32 years.

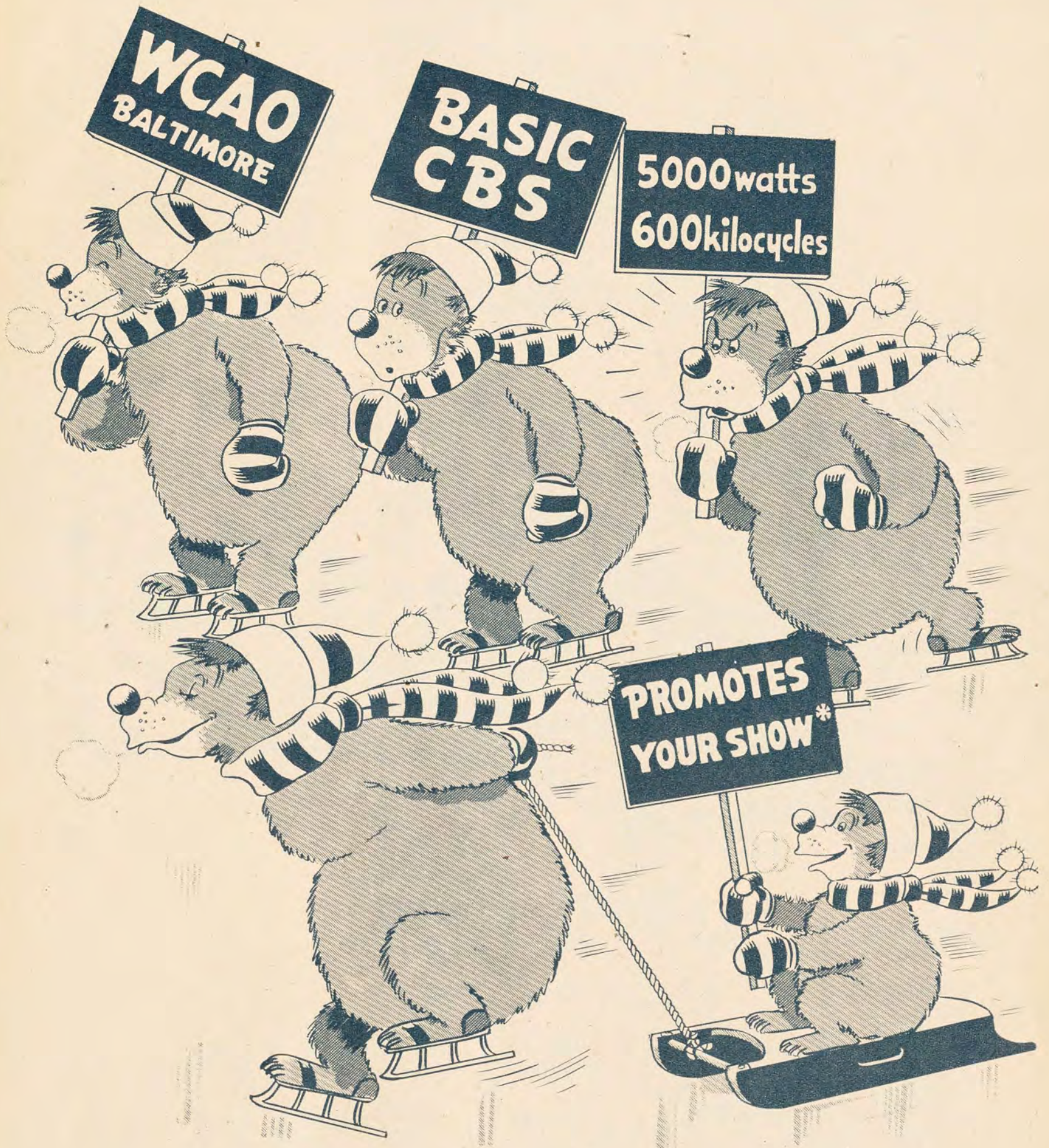
Her business and selling experience and radio know-how are reflected in the sales results of her participating programs heard over WJR at 9:30 a. m., Monday through Saturday.

Dialing back about seventeen years to her first name, she was Jean Abbey, the Detroit Radio Shopper, sponsored by Women's Home Companion. Eleven interesting and successful years of Jean-Abbeying ended with the war and Agnes Clark became the number one radio personality for a permanent wave company. She told women how to put in their own permanent waves whilst doing the daily household chores at home. She brought in thousands of orders.

In a year and a half she added many new friends to the WJR listening audience as Jane Abbott of the Permanent Wave company . . . and so slipping into the Mrs. Page personality was like slipping into a Hattie Carnegie original.

Mrs. Clark is quite proud of her radio selling record under three names and of her vast advertising, writing, and selling experience before she started on the radio.

Mrs. Clark likes to sell and likes people. She enjoys gathering material and talking to the ladies of her radio audience each day. Naturally, she is happy too that the sponsors like her efforts. She has a long waiting list of advertisers for her programs which apparently is glamour enough for Mrs. Page.



"Always giving something extra!"

*Just ask your
Raymer representative



RECORD SHOWS

answering
Your requests

Daily **6 a.m.**
YAWN PATROL
Joe Dobbins

Daily **7 a.m.**
EARLYWORM
Irwin Johnson

Daily **7:45 a.m.**
EARLYWORM
Irwin Johnson

Daily **4:30 p.m.**
MARTY'S PARTY
Marty DeVictor

WBNS

COLUMBUS, OHIO

Jack Smith

the
voice
with
a smile



JACK SMITH may sing with a smile in his voice, but he assumes a far more serious demeanor at rehearsal. Jack is noted for being a pleasant and informal person, but putting the show together is not an easy job. Jack maintains that his listeners deserve the best radio show he can give them and he tries his best to make it an entertaining and interesting program. He takes a personal interest in every phase of the show, including the commercials and rehearsals of the orchestral portions of the show. . . . So, if anything goes, wrong, you'll know whom to blame!

Originally from California, Jack spent most of his youth in Honolulu where his father, a naval officer, was stationed for a number of years. When Jack was in high school, he and several other boys used to spend most of their evenings at the Coconut Grove where Bing Crosby was singing with a trio. They used to sit and listen to Bing and the boys sing for hours and look up to them with stars in their eyes.

When Crosby left the Coconut Grove, Jack and his two friends took their hearts in their hands and auditioned for the open spot. Dreams do come true—they got the job. From there one thing led to another. Jack toured the country singing with bands and finally landed in New York where he was able to do some radio work, singing with various choruses. From time to time he was given some solo work in a chorus and it wasn't long before he achieved recognition, with a featured spot on the "Family Hour." This led to his own program, "The Jack Smith Show," heard nationally via CBS.

A good indication of popularity is frenzied rush for his autographs. Jack signs 150 daily.

Tall . . .

goodlooking

masculine



Jack, as host to Janet Blair, lends a hand on the maracas.



Below, bandleader Earl Sheldon gets ready to swing into number as Jack awaits cue. Julie Conway knocks herself out on the commercial.



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**Nita Copley Becomes
Hostess, Though Without
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"The luckiest thing that ever happened to me was enrolling in Lewis School. Now I have been placed by the Lewis National Placement Bureau as Hostess-Housekeeper of this Pennsylvania hotel. I am respected, secure, well-paid—and know this is one business where you're not dropped because you're over 40."

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Today, record-breaking travel means greater opportunities than ever. Previous experience proved unnecessary. Good grade school education, plus Lewis training, qualifies you at home, in leisure time.

FREE book describes this fascinating field. It tells how you are registered FREE of extra cost, in the Lewis National Placement Service; shows how you can be a Lewis Certified Employee—certified to "make good" when placed. Mail coupon NOW!

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City..... Zone..... State.....
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WEEKS OF TRAINING**
"After the fifth story-writing assignment, one of my feature stories was published in the Ft. Worth Press. Then Soda Fountain Magazine accepted a feature. By the twelfth assignment, I had a short story in the mail."—Cloyce Carter, 4140 Seventh St., N.W., Washington, D. C.

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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Veterans: This course approved for veterans' training.

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Miss {
Mrs. {
Mr. {

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(All correspondence confidential. No salesman will call on you.)

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SAM SPADE MYSTERY Solution

Mrs. Llewelyn, as Sam Spade pointed out to Dundy, had made the fatal mistake of saying that Effie had sent her to Llewelyn's home. This couldn't possibly have happened since Effie had departed from Sam's office before Sam had taken Mrs. Llewelyn, alleged amnesiac, to the hotel. Mrs. Llewelyn falters when confronted with Spade's accusation, admits her part in the murder and accuses Hale of complicity.

QUIZ ON KIDS Answers

- 1) Geraldine Kay
- 2) Paul Barnes
- 3) Arthur Godfrey

Commercial Television Stations

Station	Channel	City
WPTZ	#3	Philadelphia, Pa.
WFIL-TV	#6	Philadelphia, Pa.
WNBT	#4	New York City, N. Y.
WABD	#5	New York City, N. Y.
WCBW	#2	New York City, N. Y.
WRGB	#4	Schenectady, N. Y.
WBKB	#4	Chicago, Ill.
WTTG	#5	Washington, D. C.
WNBW	#4	Washington, D. C.
WMAL	#7	Washington, D. C.
KTLA	#5	Los Angeles, Calif.
WWDT	#4	Detroit, Michigan
KSD-TV	#5	St. Louis, Mo.
WMAR	#2	Baltimore, Md.
WTMJ-TV	#3	Milwaukee, Wisc.
WEWS-TV	#5	Cleveland, Ohio

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**Learn to Dance in 5 DAYS
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What happens to you when everyone starts to dance? Do you join the fun... or do you sit and watch, alone? Now, thanks to this unusual dance book, you'll find it much easier to learn to dance and be popular! Your friends will be amazed and surprised when they see you do the latest dance steps with ease. This book is written clearly, simply and is full of easy-to-follow illustrations. And you learn in the privacy of your home!

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Fill in and mail coupon. "Dancing" will promptly be sent to you by return mail, in plain wrapper. In addition, we will include 2 books—"Tip Top Tapping" and "Swing Steps" FREE as a gift! Act promptly! Mail coupon now!

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You Can Dance
in 5 Days!



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- Send C.O.D. I'll pay postman \$1.98 plus postage.
 I enclose \$1.98. You pay postage.

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1280 on your dial

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Programs Listeners Like

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PRAIRIE STARS

Tunes of the wide open spaces — new and old — interpreted by the leading song stylists and musicians of the day, presented by Rosalie Allen, whose soft, drawing voice describes each recording in a cozy, neighborly manner. A champion girl yodeler, Rosalie yodels right along with the music. In addition, she sings and plays the guitar.

Don't Miss PRAIRIE STARS, nightly, Monday through Saturday, 10 p.m., 1280 on your dial, WOV, New York.

Are you among the many thousands of regular listeners to the top jazz program of the airways?

The 1280 CLUB, with Fred Robbins, nightly, Monday thru Saturday, 6:30 — 9:00 P.M., WOV, 1280 on your dial.

WOV Fills Your Nights With Music



WOV

NEW YORK



Ed King

Elaine Beverly

BRUNCH with BILL
featuring
An All Star Cast

Just as Walt Disney brings to life his lovable characters on the screen and in the comic pages of newspapers throughout the country, so too does Ed King bring his fictional characters into the hearts of his listeners on KDKA's famous Brunch With Bill program, a noontime funshow featured Monday-through Friday on the Pittsburgh Westinghouse Station.

Brunch With Bill is not a new show—it's four years old—but its format is new. Founded by Bill Hinds before the war, it was made much more enjoyable when Hinds returned from the Army, and found King, also a GI, in the station's continuity department.

They got their heads together and for more than a year now King has been turning out five shows a week headlining one or more of his characters. The voices are done by Brunchmaster Bill Hinds, Elaine Beverly, the show's songstress, and King himself, who while Hinds is busy as singing emcee, finds himself doubling as actor and sometimes as a producer.

Real down-to-earth comedy has made the show a favorite with KDKA's listeners in Pennsylvania, Ohio and West Virginia, and for the past year it has been necessary to reserve the studio's 100 seats. Out-of-town groups plan special Brunch parties and come to Pittsburgh in chartered buses and motor caravans.

Here are Ed King's imaginary characters as seen by artist Vernon Lind.

EVERLYN SUCCOTASH—One of the girls who reads over the air and sounds like she had indigestion. Probably wears a floppy hat and a painted-on smile. Very short of patience with the girls who don't write the recipe down quickly enough. Has (or had) a husband named Vladimir who loved her cooking, though she adds, "May he rest in peace."

COUSIN EWALD—One of those gardening authorities, precise and accurate, but the microphone or his arm-gaiters fluster him. He never manages to say precisely what he means. Hot-house plants become plot-house pants, transplanting peach trees end up as tree-pleated pant trances.

MAW GHERKINS—Radio's own, she's known as, and for two years now the announcer says, "Maw has gone home sorely troubled by the pending marriage of Tim and Marie." Unfortunately, the synopsis of past installments is so lengthy, so complicated and so confusing, the drama never has a chance to occur. It goes from opening announcement to closing announcement in the story of one woman's fight to tell her troubles.

PROFESSOR WILBERFORCE SHREDNAP—The man with a map only Rand and McNally could love, the good professor has scoured the four corners of the earth and takes the listeners on a tour of lands the world over. He never has the proper information; thinks France is bounded by Maurice Chevalier and Hildegard; can't straighten out population and area.

UNCLE SPIKE—The kind of man who would spike a kid's Wheaties. A two-fisted keereclector who tells duh mappets bedtime stories about Jerk and duh Beanstalk, Baldilocks and duh tree bears, and the lions who go to the movie, "So This is Frank Buck." Still enjoys being known as "San Quentin's answer to the Singing Lady."

DOCTOR DEEMS STRAUSSMEYER—The good Doctor in his best Viennese accent attempts to explain classical music, or as he says they say in Vienna, "liverwurst." He still thinks Lombardo is a mild case of "rheumatism," an oboe is an English tramp, and a bassoon is a naughty word for cuspidor.

AUBREY BICEPS—The most tired, fatigued man in seven counties is the health advisor. As a prizefighter "Ace in the hole" Biceps (usually facedown) a football coach (his forward wall comes from Moron Tech to give him that unbalanced line); a wrestler, and an authority on setting up exercises, Aubrey is worn out and tired.

HUMPHREY—Humphrey is bound to pop up somewhere. His voice has best been described as that of a man who gargled with Kemtone. As a playwright he's written for the Saturday Evening Post (but they wouldn't let him subscribe); as a poet he composed, "Thoughts while stepping into a basket of mackerel," (fish, squish); and finds time to appear as one of the Little Wheels Behind the Big Wheels of Industry as the spot Pepsi-Cola missed.



Prof. Shrednap



Cousin Ewald



Maw Gherkins



Evelyn Succotash



Dr. Deems Straussmeyer



Aubrey Biceps



Humphrey



Uncle Spike

KDKA

Westinghouse Radio Stations
PITTSBURGH

Byrd Music

THE TWIN CAREERS
OF TWO LOVELY
SISTERS HAVE BUILT
ANOTHER TALENT
TRADITION ON

Live WIRE



Dessa Byrd started the family tradition, and Virginia quickly followed her footsteps to the organ.



Virginia Byrd, one of the busiest entertainers on radio today.

For many years . . . WIRE fans have been dialing 1430 to hear organ music by the favorite Byrd sisters, Dessa and Virginia. Following almost identical careers, the organ "team mates" have become favorites for a host of Indiana listeners, and NBC audiences.

It was Dessa who first glamorized music for Virginia. Virginia can still remember the first time she saw her sister playing in the Circle Theatre, and can still feel the thrill as the spotlighted organ rose up on a platform with "the big sister," Dessa, playing on the keys.

For a long while Virginia substituted and did extra jobs for her sister. Dessa was the first organist to broadcast in the state of Indiana, and was appointed to the staff of WIRE as organist shortly after starting her theatre career. Dessa also made the outstanding record of broadcasting over the Mutual network, coast-to-coast, for two years. But now, Dessa has retired from a more active schedule, and Virginia carries on the family talent at the organ. Virginia now holds the job of staff organist for WIRE, and Dessa "helps out." The listeners now hear "sister" fingers on the keyboard.

Back in Robinson, Illinois, when they were children, the family never used an alarm clock, but got up in the morning to Dessa's piano music. When she was twelve, Dessa was offered three dollars to play for a spring millinery opening. The fee looked huge, but next morning she awoke with mumps, and her first professional engagement had to be cancelled.

However, this was soon forgotten when she won a scholarship to the Indianapolis Conservatory of Music and later studied organ in Chicago. Her first work consisted of theatre jobs followed by her "break" into radio on the WIRE staff.

Meanwhile, sister Virginia was following right along in her footsteps. She began organ at fourteen and also had a fine grounding in piano

and theory. She made her debut as organist at the Fountain Square Theatre in Indianapolis, and did church work. At the same time she was substituting for Dessa on WIRE. Together they bought a Hammond organ of their own which soon paid for itself with fees from banquets, weddings and civic affairs.

The sisters even married in the same year, Virginia to businessman, Stephen Rechteris, and Dessa to Leo M. Rappaport, Indianapolis attorney. Not long ago, Dessa helped out on the WIRE staff so Virginia could take time off to become a mother to little Beverly Ann. And now Virginia's time is shared—at home with her husband and baby, and at the organ in the studios. When asked about Virginia's numerous activities, husband Steve doesn't feel they interfere with their home life. His work often runs over the regular hours, and he gives his blessings to the music that makes Virginia so happy.

WIRE's newest show is Virginia's "Organtide," which made its debut December 1st . . . a program featuring quiet organ music typical of the early evening hour and the ballad singing of Dorothy Robards. Another new program that's rapidly gaining popularity through Virginia's organ music is "Voices in the Night" . . . highlighting the singing of "The Dream Builders." For many years listeners have associated Virginia with the "Trolley Trio" on Sunday afternoons. Frank Parrish, the Singing Supervisor of the Trolley, along with Virginia Byrd, Johnny Winn (guitar) and Dick Monschien (piano), have combined their talents to give the entire family enjoyable listening.

The years the Byrd sisters have been the organ "team" on WIRE have been thrilling years for the girls as well as for WIRE. New programs have been started with the same ray of enthusiasm from both the listeners and the performers. The dialers remember the familiar family name and associate it with their fine programs that help make up the WIRE daily agenda.



Virginia's newest endeavor is the program "Organtide," with songs by Dorothy Robards and Glenn Wilson announcing. (6:30 p.m. Monday through Friday)



WIRE makes favorite Sunday listening with the famous "Trolley Trio"—composed of Virginia Byrd, Dick Monschien and Johnny Winn, and its Singing Supervisor, Frank Parrish, standing. (12:30 p.m. every Sunday)

WIRE

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Yes! If *every* smoker knew what PHILIP MORRIS smokers know, they'd all *change* to PHILIP MORRIS . . . America's **FINEST** Cigarette!



CALL FOR PHILIP MORRIS

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